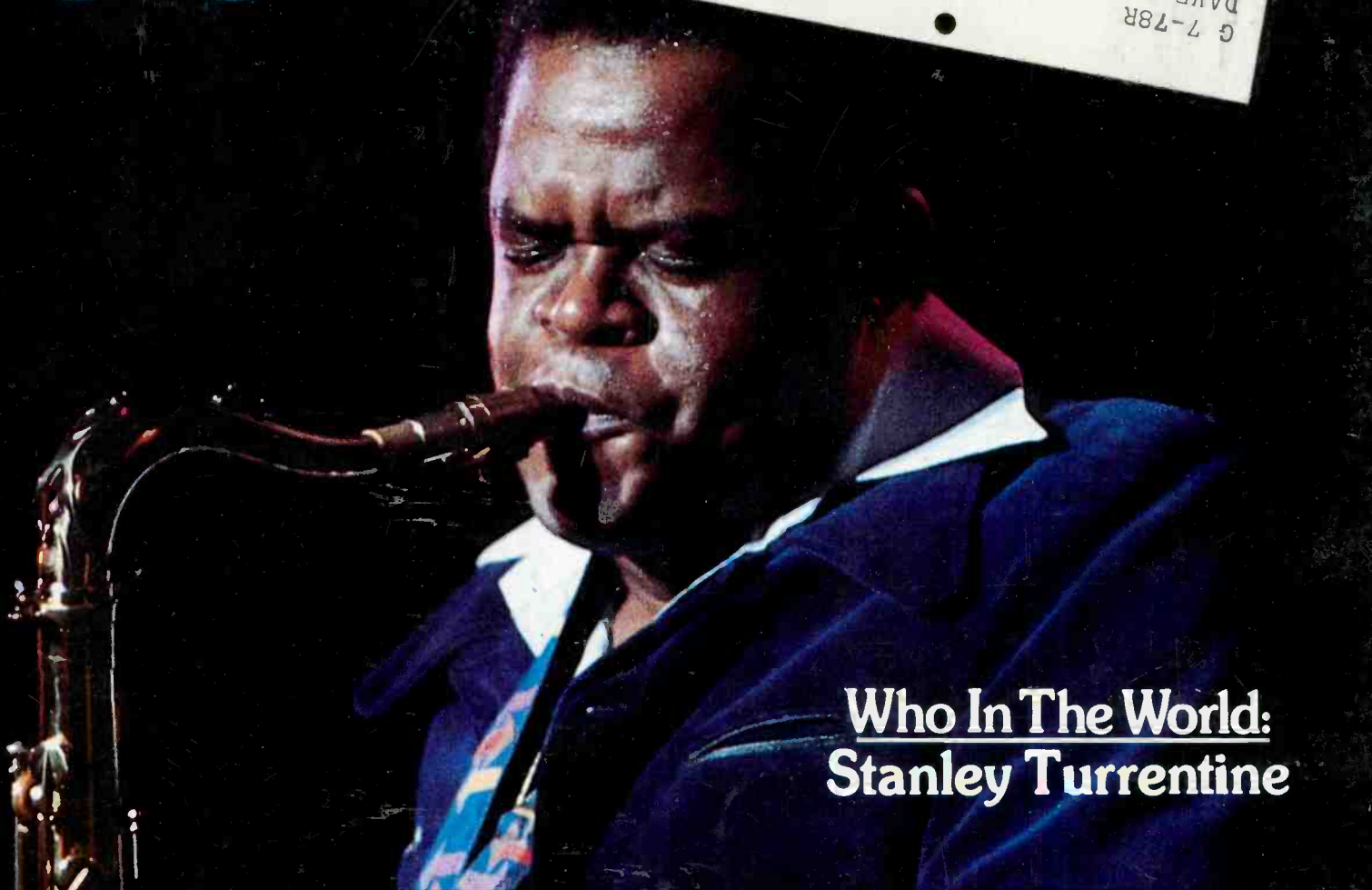


RECORD WORLD

65
 G 7-78R
 DAVE PELOSO
 2941 ST ELMO N E
 CANTON OH 44714



**Who In The World:
 Stanley Turrentine**

HITS OF THE WEEK

SINGLES

CHICAGO, "TAKE ME BACK TO CHICAGO" (prod. by James William Guercio) (writers: Seraphine-Wolinski) (Balloon Head/Big Elk, ASCAP) (2:57). The nostalgia expressed in Chicago's new single is most likely sincere, and the group conveys the sentiment with one of its best melodies and arrangements in some time. A likely hit. Columbia 3-10737.

ROBERTA FLACK, "IF I EVER SEE YOU AGAIN" (prod. by Joe Brooks) (writer: Brooks) (Big Hill, ASCAP) (3:35). Flack's single follows closely the enormous success of her comeback effort, "The Closer I Get To You." It's the title theme from a forthcoming movie, and is an expressive ballad that should receive much play. Atlantic 3483.

BOB SEGER, "STILL THE SAME" (prod. by Bob Seger & Punch) (writer: Seger) (Gear, ASCAP) (3:21). The first single from Seger's long-awaited follow-up to "Night Moves" is a melancholy, mid-tempo rocker in the introspective style that helped Seger connect up with a large audience. It's likely to find many sympathetic ears. Capitol 4581.

DONNA SUMMER, "LAST DANCE" (prod. by Giorgio Moroder) (writer: Jabara) (Primus Artists/Olga, BMI) (3:17). This Summer selection from "Thank God It's Friday" is already a disco favorite for evening's end. Its first half is a quiet ballad (which Summer sings well); it winds up with a hot, swirling disco finish. Casablanca 926.

SLEEPERS

STEVE MARTIN AND THE TOOT UNCOMMONS, "KING TUT" (prod. by William E. McEuen) (writer: Martin) (Colorado, ASCAP) (2:10). Heard by millions on "Saturday Night Live" several weeks ago, this rocking novelty could bring Martin a single hit to go with his album sales. Archaeology and top 40 may never be the same again. Warner Bros. 8577.

DEMIS ROUSSOS, "THAT ONCE IN A LIFETIME" (prod. by Freddie Perren) (writers: Fekaris-Perren) (Perren Vibes, ASCAP) (3:29). Roussos, whose worldwide sales totals are legendary, stands a fine chance of breaking through to a large American audience with this well-crafted and produced single, right for top 40 or a/c. Mercury 73992.

JOEY TRAVOLTA, "I DON'T WANNA GO" (prod. by John Davis) (writers: Sager-Roberts) (Fedora/Unichappell/Begonia Melodies, BMI) (3:18). John's brother makes his record debut with a pleasing pop cover of a Carole Bayer Sager-Bruce Roberts song that was an r&b hit for the Moments in '77. His style is appealing. Millennium 615 (Casablanca).

SHOTGUN, "GOOD, BAD AND FUNKY" (prod. by Stuart Alan Love, David Chackler & group) (writers: group) (Goblet/Funk Rock/ABC/Dunhill, BMI) (3:00). The title track from Shotgun's second lp is an upbeat, funky party record with an appropriately "live" feel. It should expand their r&b and top 40 radio audiences. ABC-12363.

ALBUMS

HELEN REDDY, "WE'LL SING IN THE SUNSHINE." Reddy's second Kim Fowley produced album finds the songstress tackling some interesting material in The Beatles' "One After 909" and the title track. Other highlights include "Poor Little Fool," writer for her by Jeff Lynne of ELO and Bruce Roberts' "I'd Rather Be Alone." Capitol SW 11759 (7.98).

FOGHAT, "STONE BLUE." The group changes producers again, this time favoring hard rock specialist Eddie Kramer. Foghat's material includes a couple of riveting originals ("High On Love," "Stone Blue") and some updates of blues classics ("It Hurts Me Too," "Chevrolet") in the style which has made the group a top seller. Bearsville BRK 6977 (WB) (7.98).

RINGO STARR, "BAD BOY." His first album for the label is filled with potential single hits, several of which were debuted on his recent TV special. Among those are "Lipstick Traces, Gallagher and Lyle's "Heart On My Sleeve" and Peter Skellern's great "Hard Times." Ringo is in fine voice throughout. Portrait JR 35378 (CBS) (7.98).

ALVIN LEE, "ROCKET FUEL." Lee has been keeping a low profile these past years but is poised to come back in a big way with this lp and his new trio. His blues based rock sounds more vital than it has in years on songs like "Gonna Turn You On" and "Somebody Waltz," the latter showing some of the old guitar flash he is known for. ESO RS-1-3033 (7.98).



PLATINUM

STRAINS AMONG THE

GOLD

TONY • HAROLD
BONGIOVI • WHEELER

GLORIA GAYNOR
JIMI HENDRIX
ENGLEBERT HUMPERDINCK
ISLEY BROTHERS
MECO
THE WIZ

Tony and Harold
Representation



RECORD WORLD

Retailers Plan Expansion In Thriving 'Sunbelt' Area

By MIKE FALCON

■ LOS ANGELES — Tower Records, The Warehouse and Lieberman Enterprises are figuring strongly in sunbelt expansion plans, following extremely strong local indications that the area will gather increasing retail activity in the near future.

The Warehouse opened its first two record stores outside California Wednesday (3) in Phoenix and Tucson. Tower Records will open a store in Las Vegas' university section, near the University of Nevada Las

Vegas and adjacent to a newly completed shopping center. Lieberman Enterprises last week reached agreement with ABC on the acquisition of a number of ABC-racked accounts in the Arizona area.

Additionally, the Odyssey chain has also figured prominently in recent sunbelt retailing expansion, particularly in the Albuquerque area. The first Odyssey there opened its doors a year and a half ago, and a second location debuted in late March. Both stores are in shopping centers, but not enclosed malls.

While activity in these four cities has only recently been highlighted, these moves follow steady retail indicators that show
(Continued on page 17)

Soundtracks Abound On RW Album Chart

■ Soundtrack albums account for a full ten percent of the top 100 this week, the first time that music from film has had as significant an impact since the rock explosion of the early sixties. The original soundtrack to "Grease," this week's Chartmaker, and the soundtrack to "Rocky Horror Show" join recent chart additions "American Hot Wax," "FM," "The Last Waltz" and "Thank God It's Friday" this week, while "Saturday Night Fever," "Star Wars," "The Story Of 'Star Wars'" and ABBA's "The Album" continue their reign. See Chart Analysis, page 8.

Lieberman Enterprises To Purchase ABC Rack Operation For \$16 Million

By SOPHIA MIDAS

■ NEW YORK — ABC, Inc. and Lieberman Enterprises, a rack jobber and one-stop based in Minneapolis, announced last Thursday (4) an agreement in principle whereby ABC will sell its rack jobbing operations, known as ABC Record and Tape Sales, to Lieberman for \$16 million.

Handleman Bid

For the past week it had been speculated that ABC Record and Tape Sales would be sold to Lieberman. It was also rumored that the Handleman Company, another rack jobber, had temporarily stalemated negotiations by submitting a competing bid. A spokesman for ABC Record and Tape commented, however, "It was highly unlikely that Handleman's bid would have been ac-

cepted, if for no other reason than Lieberman bid first." Executives from the Handleman Company said they would not comment on whether Handleman had submitted a bid or not.

Eleven Branches

With 11 branches throughout the country, including locations in Seattle, Dallas, Atlanta, Fairfield and Detroit, and hundreds of employees, ABC Record and Tape Sales has been one of the country's largest rack operations. It had reportedly been losing money for some time.

Bill Liss, an ABC spokesman, said the company would make no comment regarding the sale of the rack operation, explaining, "Since contracts have not been signed yet, and this is only an agreement in principle, we cannot further comment on the transaction." According to Liss, the contracts which will close the deal should be signed by the end of May.

An ABC statement said that the sale of ABC's rack jobbing operations "will result in a loss to ABC. However, the loss will be more than offset by the gain
(Continued on page 71)

Growing Social Activism Among Performers Focuses on Two Key Environmental Issues

By SAM SUTHERLAND

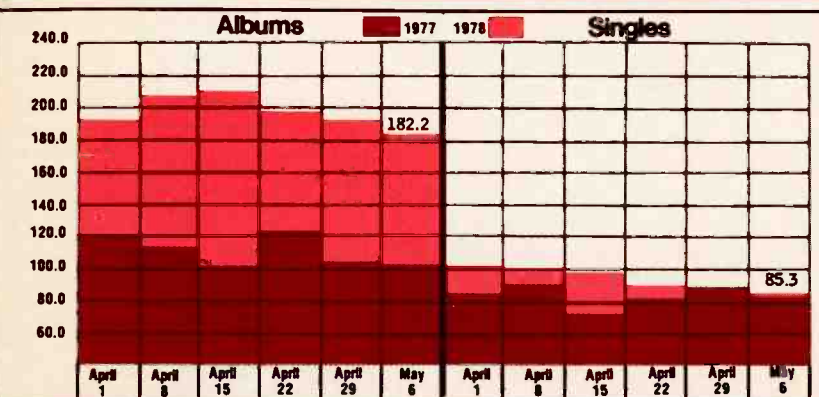
■ LOS ANGELES — April and summer traditionally mark a major concert season in the music industry, but this year could also serve as a watershed in the growing social activism of performers since the early '70s. With an increasing number of artists pledging support for a variety of social, environmental and political issues and interests,

the public influence and potential earning power of musicians is being more widely tapped than ever. And coinciding with what some talent agents predict will be the busiest summer concert schedule in memory are a number of major campaigns — particularly in connection with environmental issues—that will draw support from prominent recording acts via benefit appearances, financial gifts, recorded tributes,
(Continued on page 53)

Jet, CBS Pacting?

■ LOS ANGELES—Jet Records has reportedly pacted with CBS Records' Epic/Portrait/Associated Labels arm, following Jet owner Don Arden's decision to leave United Artists in anticipation of that
(Continued on page 71)

RECORD WORLD SALES INDEX



*The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Congress Asks White House Arts Conf.

By BILL HOLLAND

■ WASHINGTON—Congress has passed a joint resolution calling for a White House Conference on the Arts, and a Conference for the Humanities, each to be held here next year.

Coming out of hearings for the National Foundation on the Arts and Humanities in which Congress found "expanding interest" in the arts and cultural activities and issues affecting both that have not yet been explored, the House and Senate both recommended the resolution of H.J. Res. 649.

The report states that the Pres-

ident would appoint a National Conference Planning Council for each of the conferences and ask the federal agencies to help out as well. The Councils would forward possible legislative proposals after the conferences are held.

The meat of the matter would be the formation and participation of state conferences. The states would receive grants if assurances for "broad and maximum public participation" were met.

Each state will hold a separate
(Continued on page 35)

contents



■ **Page 12.** Wondering how to have four simultaneous top 10 hits? RW's dialogue with Alby Galuten, Karl Richardson and Barry Gibb doesn't offer any sure-fire methods for success, but the thoughts of the Bee Gees' songwriting and production team on the nature of a hit record do provide some provocative hints, as well as an inside look at "Saturday Night Fever."



■ **Page 10.** The Ohio-based Stark/Camelot chain is now the reigning NARM Retailer of the Year, and as RW's continuing coverage of Stark's April convention indicates, the company believes it has a shot at a second consecutive NARM award. Organization and increased communication will be focal points of Stark's '78 development.

departments

A/C Report	Page 48
Album Chart	Page 50
Album Picks	Page 26
AM Action	Page 46
Chart Analysis	Page 8
Classical	Page 63
The Coast	Page 14
Country	Page 73
Country Album Chart	Page 77
Country Album Picks	Page 75
Country Hotline	Page 74
Country Picks of the Week	Page 73
Country Radio	Page 75
Country Singles Chart	Page 78
Country Singles Picks	Page 75
Nashville Report	Page 76
Dialogue	Page 12
Disco File	Page 35
Disco File Top 20	Page 35
Discotheque Hit Parade	Page 35
FM Airplay Report	Pages 32, 34
Gospel	Page 68
Contemporary & Inspirational	Page 71
Gospel Album Picks	Page 70
Soul & Spiritual Gospel	Page 68

International	Page 64
Canada	Page 65
England	Page 64
Germany's Top 10	Page 65
England's Top 25	Page 65
Germany	Page 64
Jazz	Page 56
Jazz LP Chart	Page 56
Latin American	Page 58
Latin American Hit Parade	Page 60
Latin American Album Picks	Page 61
New York, N.Y.	Page 18
R&B	Page 54
R&B LP Chart	Page 56
R&B Picks of the Week	Page 54
R&B Regional	
Breakouts	Page 62
R&B Singles Chart	Page 57
Soul Truth	Page 54
Radio Marketplace	Pages 39-46
Radio World	Pages 28, 29
Retail Report	Page 49
Singles Chart	Page 31
Singles Picks	Page 22
Who In The World	Page 19

POWERHOUSE PICKS

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

O'Jays (Phila. Intl.) "Use Ta Be My Girl." Already an R&B smash, this disc is showing enormous pop impact.

Michael Johnson (EMI-America) "Bluer Than Blue." Showing excellent activity on both primary and secondary levels.

House Subcommittee Holding More Hearings On Performers Rights

By BILL HOLLAND

■ WASHINGTON — The House Judiciary Subcommittee will again hold hearings on performers' royalty rights at the end of this month — this time talking with government agencies whose duties bring them into the area of copyright protection and the recording industry.

The subcommittee, which deals with copyright revision, is headed by Rep. George Danielson (D.-Calif.) and will hear from officials from the Labor Department, the Justice Department, the Commerce Department and the National Endowment for the Arts and Humanities.

Sources close to the hearings say that the response of the agencies will be in favor of the proposed bill for compensating performers for performances of their copyrighted recorded work by the nation's broadcasters.

Barbara Ringer, the Register of Copyrights, is also expected to appear. Ringer, whose independent committee issued a pro-performer report in late March which backstopped her personal opinion for a performance royalty, seems to be leading the way in intra-government opinion on the matter.

The hearings, to observers, seem to be something of a stalling move while the forces against the payment of a royalty for the performance of copyrighted work — notably the NAB — marshal forces. What the subcommittee will do with its new hearings is anyone's guess at this point.

Bibby Vacates MCA Marketing VP Post

■ LOS ANGELES — Richard Bibby has vacated his post as vice president of marketing for MCA Records, according to an official announcement made last week by label president Mike Maitland. Bibby was relieved of the post last Wednesday, and, at press time, MCA was screening candidates to assume that position.

MCA senior VP Lou Cook confirmed that Bibby's future involvement with the label was still being discussed when contacted by RW. "That relationship has not yet been resolved," Cook said, adding that MCA hopes to finalize any new position with the executive, as well as his replacement, within the week.

Welch Gets Platinum

■ LOS ANGELES — "French Kiss," the first solo album on Capitol by Bob Welch, has been certified platinum by the RIAA.

RECORD WORLD

1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020
PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID PARNES
VICE PRESIDENT/MANAGING EDITOR MIKE SIGMAN

HOWARD LEVITT/ASSOCIATE EDITOR
MIKE VALLONE/RESEARCH DIRECTOR
NEIL MCINTYRE/RADIO DIRECTOR
STEPHEN KLING/ART DIRECTOR
David McGee/Assistant Editor
Barry Taylor/Assistant Editor
Marc Kirkeby/Assistant Editor
Pat Baird/Assistant Editor
Doree Berg/Associate Research Director
Alan Wolmark/Assistant Editor
Sophia Midas/Assistant Editor
Dede Dabney/R&B Editor
David Skinner/Assistant Art Director
Joyce Reitzer Panzer/Production
Spelght Jenkins/Classical Editor
Vince Aletti/Discotheque Editor
Bill Holland/Washington Correspondent
Robert Palmer/Jazz Editor

Stan Solfer/Advertising Sales

WEST COAST
SPENCE BERLAND
VICE PRESIDENT
WEST COAST MANAGER
SAM SUTHERLAND CHRISTY WRIGHT
WEST COAST EDITOR MARKETING DIR.
Samuel Graham/Assistant Editor
Mike Falcon/Assistant Editor
Terry Droltz/Production
Portia Giovinazzo/Research Assistant
6290 Sunset Boulevard
Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE
TOM RODDEN
VICE PRESIDENT
SOUTHEASTERN MANAGER
Walter Campbell/Southeastern Editor
Marie Ratliff/Research
Vicki Branson/Research
Margie Barnett/Assistant Editor
Red O'Donnell/Nashville Report
49 Music Square West
Nashville, Tenn. 37203
Phone: (615) 329-1111

LATIN AMERICAN OFFICE
TOMAS FUNDORA
VICE PRESIDENT
3140 W. 8th Ave., Hialeah, Fla. 33012
(305) 823-8491

ENGLAND
PHILIP PALMER
Manager
Suite 22/23, Langham House
308 Regent Street
London W1
01 580 1486

JAPAN
ORIGINAL CONFIDENCE
CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo

CANADA
ROBERT CHARLES-DUNNE
19 Yorkville Avenue
Toronto, Ontario
Canada M4W 1L1
(416) 964-8406

GERMANY
JIM SAMPSON
Liebherrstrasse 19
8000 Muenchen 22, Germany
Phone: (089) 22 77 46

FRANCE
GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

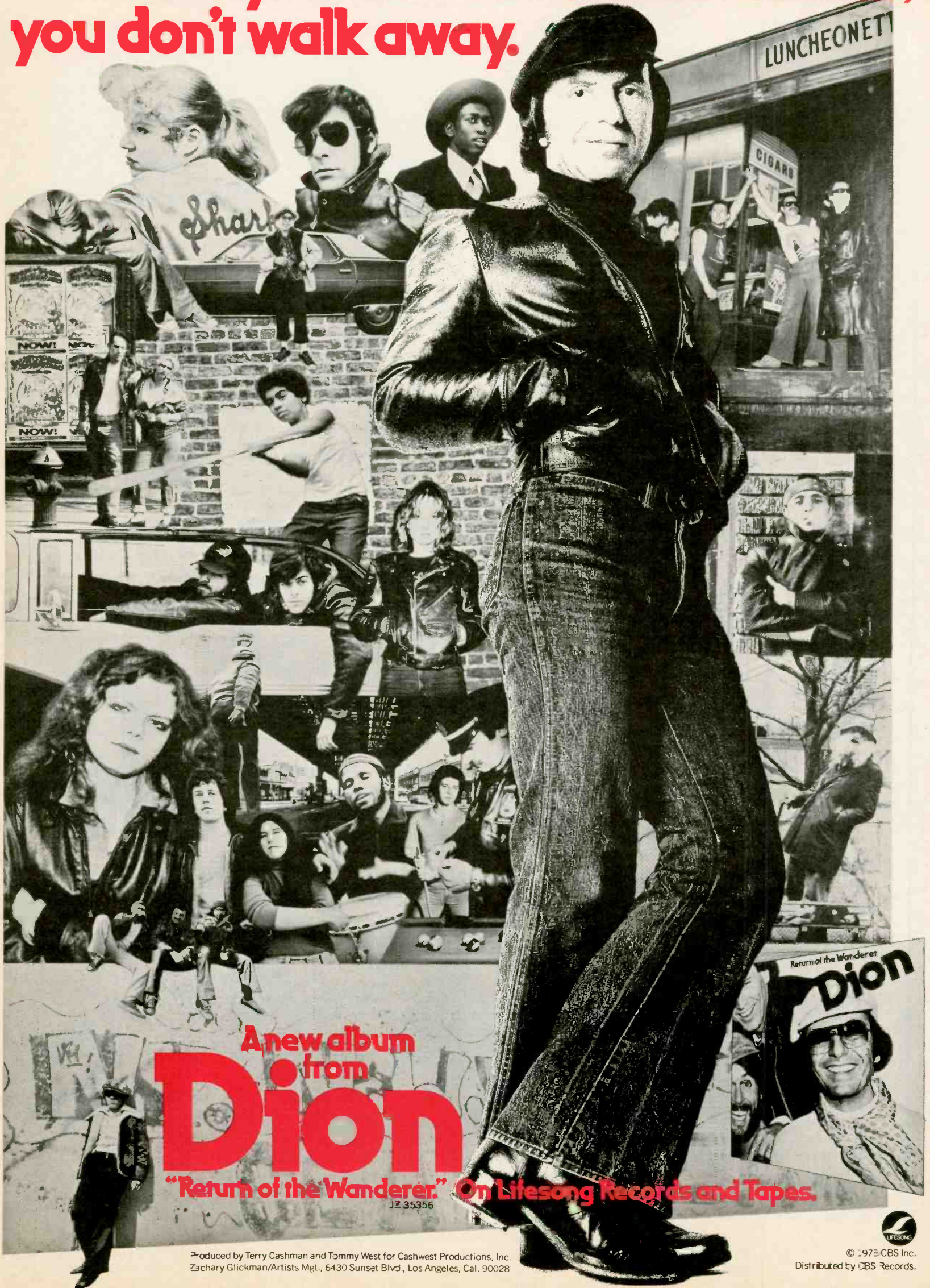
SPAIN
JOSE CLIMENT
Virgen de Lourdes 2
Madrid 27, Spain
Phone: 403-9651 Phone: 403-9704

MEXICO
VILO ARIAS SILVA
Petén 151-402 Colonia Navarre
Mexico 12, D.F.
Phone: 536-41-66

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA — \$85; AIR MAIL — \$140; FOREIGN AIR MAIL — \$145. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1978 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 35, NO. 1611

Once you've been on the streets,
you don't walk away.



A new album
from
DION

"Return of the Wanderer." On Lifesong Records and Tapes.

JZ 35356

Produced by Terry Cashman and Tommy West for Cashwest Productions, Inc.
Zachary Glickman/Artists Mgt., 6430 Sunset Blvd., Los Angeles, Cal. 90028



© 1973 CBS Inc.
Distributed by CBS Records.

Wherehouse Stores In Phoenix, Tucson

■ LOS ANGELES—The Wherehouse, a subsidiary arm of Integrity Entertainment, opened its first locations outside the state of California Wednesday (3) in Phoenix and Tucson. The stores were formerly Wide World of Music locations, operated by ABC Records and Tapes. Both stores are over 5,000 square feet in floor space and located in malls.

"We're committed corporately to operating in the states of Nevada and Arizona," said Lee Hartstone, president of Integrity and founder of The Wherehouse chain. "These openings are the first steps in satisfying that commitment."

When asked if there would be further expansion in the areas in the near future, Hartstone commented that "We don't consider these stores to be extensions of Orange County, but a first step in retailing for us outside the state of California," perhaps indicating that further expansion may be expected soon.

A&M Execs on Road For May LP Release

■ LOS ANGELES — A&M executives will go on the road this week in a personalized presentation of the label's May 26 release, announced Gil Friesen, president of A&M.

Product to be featured includes Rita Coolidge's "Love Me Again," LTD's "Togetherness," Pablo Cruise's "Worlds Away," Quincy Jones' "Sounds . . . and Stuff Like That," William D. Smith's "Smitty," Paul Winter's "Common Ground," The Tarney/Spencer Band's "Three's a Crowd," the debut album by "U.K. Squeeze," Sylvia Syms "She Loves to Hear the Music," Gap Mangione's "Suite Lady," and The Stranglers' "Black & White."

The cities and executives involved include: Boston, which will be hosted by A&M president Gil Friesen and national director of sales Ernie Campagna; Chicago, hosted by vice president of promotion Harold Childs, A&M southeast special projects director Derry Johnson, national sales manager Bernie Grossman, director of communications Mike Gormley; Atlanta, hosted by senior vice president, sales and marketing Bob Fead, national accounts director Mary Dorfman and Andy Meyer, assistant to the chairman; Dallas, hosted by national tape director Bob Elliott and director of advertising and merchandising Bob Reitman; and Los Angeles, hosted by vice president, a&f, Kip Cohen.

ASCAP Re-Elects Adams

■ NEW YORK — The board of directors of the American Society of Composers, Authors and Publishers has re-elected Stanley Adams as president. Adams has been a member of the ASCAP board of directors since 1944, and served as president from 1953 to 1956 and from 1959 to the present.

Adams is a vice president of the National Music Council, a member of the board of trustees of the Great Neck Symphony Association, executive vice president of the Country Music Association, serves on both the executive bureau and the administrative council of CISAS (International Confederation of Societies of Authors and Composers), a trustee of the Songwriters' Hall of Fame and is an honorary member of the Council of the American Guild of Authors and Composers (AGAC).

The ASCAP board also re-elected Salvatore Chiantia (president of MCA Music) and screen and TV-scorer George Duning as vice presidents. Composer Morton Gould was re-elected to the position of secretary; Ernest R. Farmer (president of Shawnee Press, Inc.), treasurer; composer Arthur Schwartz, assistant secretary; and Leon J. Brettler (executive vice president of Shapiro, Bernstein & Co., Inc.), assistant treasurer.

Eighth Single From 'Sat. Night Fever'

■ LOS ANGELES — "Manhattan Skyline," the eighth single from the smash RSO soundtrack album of the Robert Stigwood production, "Saturday Night Fever," featuring original music by the Bee Gees, will be released on May 8, it was announced by Al Coury, president of RSO Records.

Phonogram, Midwest Pact



Phonogram, Inc./Mercury Records recently signed a distribution pact with Midwest Records in Cleveland, which hosted a party in Cleveland to celebrate the association. Seen at the party from left are: Carl Maduri, president of Midwest Records; Jules Abramson senior vice president/associated labels for Phonogram/Mercury; Charles Fach, executive vice president/general manager of Phonogram/Mercury; Jules Belkin, vice president of Midwest; and Mike Belkin, also vice president of Midwest.

Georgia On Their Minds



Georgia Governor George Busbee recently welcomed John Backe, president, CBS, Inc., Walter Yetnikoff, president, CBS/Records Group, and Bruce Lundvall, president, CBS Records Division to the Governor's Mansion. The occasion was a special press conference at which plans for CBS Records' \$50 million record plant were announced. The CBS record and tape manufacturing facility and distribution center, set to be built in Carrollton, Georgia, will be the largest such installation in the world. "Georgia On My Mind," a selection from Columbia artist Willie Nelson's latest album "Stardust," was played by Yetnikoff to attendees following the press conference. Pictured are, from left: Yetnikoff, Governor Busbee and Backe.

Fantasy Names Jones

■ BERKELEY, Calif. — Phil Jones has joined Fantasy/Prestige/Milestone/Stax as director of marketing. He will be responsible for all facets of sales, promotion, advertising, and merchandising, and will have all of the company's sales, promotion, and publicity personnel reporting to him.



Phil Jones

Jones is a 25-year veteran of the music business, 12 of them as marketing director at Motown.

Parton Platinum

■ NEW YORK—Dolly Parton has been awarded her first platinum album by the RIAA for her RCA lp, "Here You Come Again."

Mathis, Williams Gold

■ NEW YORK — Columbia recording artist Johnny Mathis' "You Light Up My Life" lp as well as the single from the album, "Too Much, Too Little, Too Late," with Mathis and Deniece Williams, have both been certified gold by the RIAA.

RW Names Kling Art Director

■ NEW YORK — Record World has named Stephen Kling art director for the magazine, it was announced last week by RW publisher Bob Austin and editor-in-chief Sid Parnes.



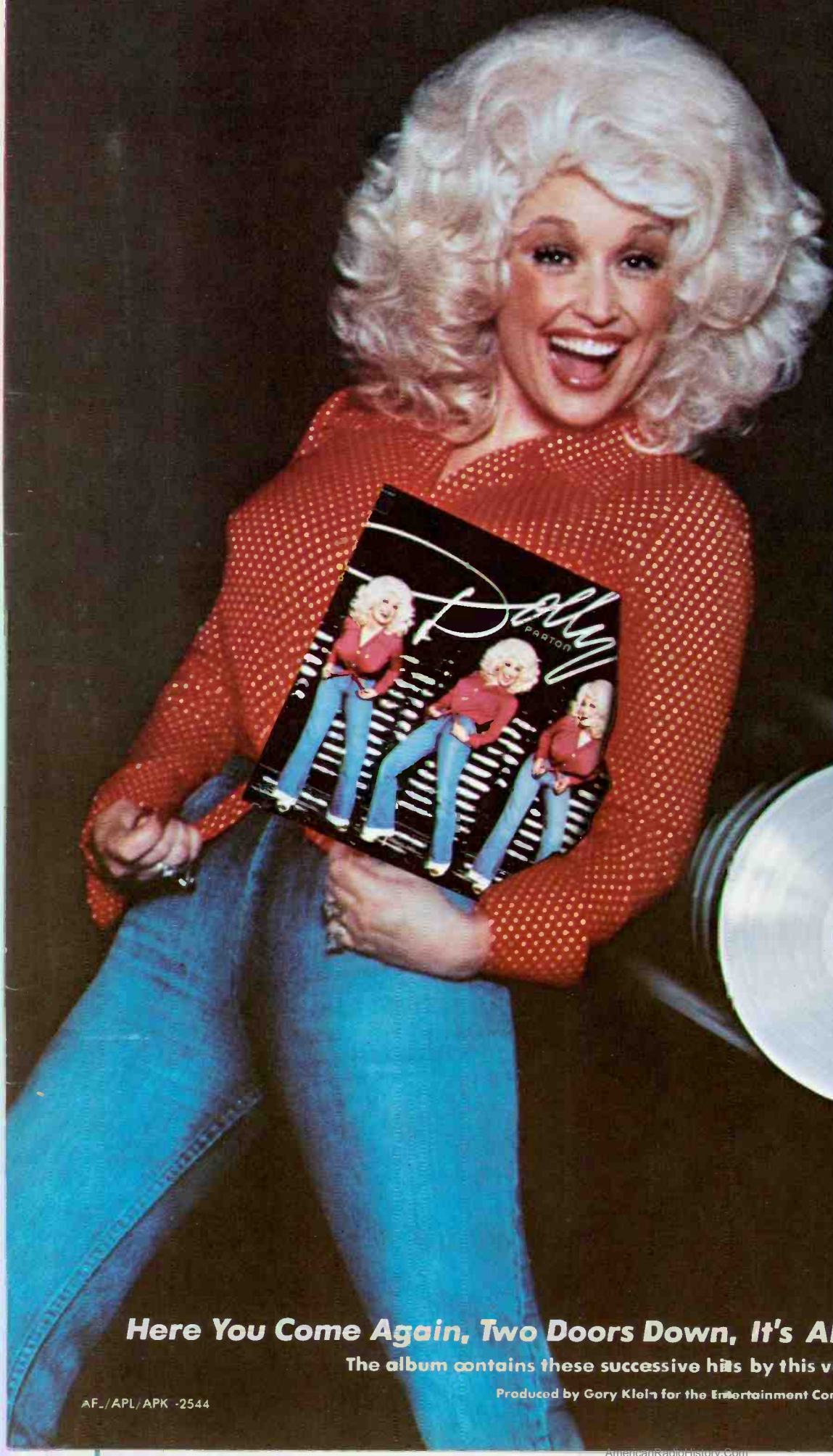
Stephen Kling

Kling comes to Record World from the William Esty Co., a New York advertising agency, where he was an art director involved in print, radio and television campaigns for a number of clients.

Prior to joining Esty, Kling was assistant art director at Record World for a year. He studied at the Pratt Institute, and also worked as a freelance graphic designer in New York and Nashville.

Record World has also announced the appointment of Terry Droltz as assistant to Spence Berland, RW VP and west coast manager. Droltz, who comes to RW from ABC Records, where she was secretary to trade liaison Marvin Deane, will coordinate production between the magazine's east and west coast operations.

PLATINUM DOLLY



Here You Come Again, Two Doors Down, It's All Wrong But It's All Right

The album contains these successive hits by this very successful lady.

Produced by Gory Klein for the Entertainment Company.

AF./APL/APK -2544



RECORD WORLD CHART ANALYSIS

Soundtracks Continue LP Chart Domination As 'FM,' 'TGIF' and 'Grease' Break Out

By BARRY TAYLOR

■ "Saturday Night Fever" (RSO) easily held off Wings and the surging Isley Brothers again in registering its seventeenth week on top of the chart, a position it has refused to vacate since it overtook Fleetwood Mac in January. While Wings' "London Town" (Capitol) continues to sell in large numbers, it still falls short of the charttopper and again takes the number two spot as the racks continue to be enormous for the two record soundtrack which again boasts the country's number one and two singles (Bee Gees and Yvonne Elliman). In just its fourth week, the Isley Brothers (T-Neck) jumped to #3 bullet

Albums

while retaining its #1 placing on The R&B Chart. The Isleys have proven themselves major sellers in the past and with "Show-down," the group may just have one of its biggest selling albums to date.

The top ten is rounded out by Barry Manilow (Arista) at #4, Jackson Browne (Asylum) at #5, Kansas (Kirshner) at #6, Eric Clapton (RSO) at #7, Billy Joel (Columbia) at #8, Jefferson Starship (Top Airplay) at #9 and Jimmy Buffett (ABC), the only newcomer to the top ten at #10.

Just outside of the top ten, Atlanta Rhythm Section (Polydor) continues to bullet as it moves up to #13, Chuck Mangione (A&M) goes to #15 bullet, Heart (Mushroom) jumps eleven notches to #16 bullet with the

long awaited "Magazine" lp and Warren Zevon (Asylum) is still howling at #20 bullet.

One of the biggest jumps was scored by the soundtrack to "FM" (MCA) (Salesmaker of the Week) which jumps to #24 bullet from #53 in its second week. It is one of ten soundtracks on the chart this week (see separate story). Another big jump was taken by the O'Jays (Phila. Intl.), moving from #51 to #28 bullet while its single took a 31 point jump to #29 bullet. Good moves were also scored by Johnny Mathis (Columbia), showing his chart clout of old at #25 bullet; Jethro Tull (Chrysalis) moving steadily at #27 bullet; Heatwave (Epic) at #32 bullet; Genesis (Atlantic) still making progress at #37 bullet; Carly Simon (Elektra) at #48 bullet; Elvis Costello (Columbia) at #52 bullet; The Band (Warner Bros.) with their three record soundtrack at #57 bullet and the soundtrack to "Thank God

It's Friday" (Casablanca) at #59 bullet.

The Chartmaker Of the Week is the soundtrack to "Grease" (RSO) which makes its debut at #82 bullet. With the movie set to open in about a month, the two record soundtrack which contains performances by John Travolta, Olivia Newton-John, Frankie Valli and Sha Na Na has been met with immediate acceptance. Also new this week is Gerry Rafferty's "City To City" (UA). The album which contains the international hit single "Baker Street" enters the top 100 at #85 bullet. Close behind it is the soundtrack to "Rocky Horror Show" (Ode) at #93 bullet. The album has been a regional breakout for the past couple of weeks, picking up substantial sales as it has gone from being an underground cult item to a coast to coast success story. The top 100 is rounded out by Garland Jeffreys' "One-Eyed Jack" (A&M), picking up (Continued on page 66)

Rafferty, O'Jays, Johnson Singles Hot; Duo Records Maintain Upward Movement

By PAT BAIRD

■ While the Top 3 records on the RW Singlies Chart held on to their positions this week, three records broke into the Top 10 and three of the records on the top of the chart are by male/female duos.

The Bee Gees (RSO) stayed at #1 for the eighth week and Yvonne Elliman (RSO) and Roberta Flack with Donny Hathaway (Atlantic) held at #2 and #3 for the second week. Johnny Mathis and Deniece Williams (Col), still #1 on the R&B Singles Chart with the album bulleting at #25, moved to #4 bullet and Wings (Capitol), whose album is #2, moved to #5 bullet, both on good sales and airplay combinations.

John Travolta & Olivia Newton-John (RSO) moved into the Top 10 at #6 bullet and George Benson (WB) debuted on the top of the chart at #8 bullet. Andy Gibb (RSO), one of the biggest adds over the past few weeks, bulleted to #9 here and came on the r&b chart at #67 bullet. Rounding out the Top 10 are Barry Manilow (Arista) at #7 and

Jefferson Starship (Grunt) holding at #10.

Just below the top 10, Atlanta Rhythm Section (Polydor) moved to #12 bullet on good sales while The Trammps (Atlantic) picked up WABC and continued to fill in stations for #16 bullet. Bonnie Tyler (RCA), who crossed over to country for the #50 bullet spot on the Country Singles chart, picked up the #19 bullet slot here. Billy Joel (Col) at #20 bullet, Carly Simon (Elektra) at #23 bullet and Sweet (Capitol) all picked up good airplay this week. Gerry Rafferty (UA), one of the biggest adds, showed great radio movement for the #27 bullet position. Meatloaf (Epic/Cleve. Intl.) also took good radio moves to #28 bullet.

The O'Jays (Phila. Intl.), a Powerhouse Pick, took a move up 31 points to #29 bullet as one of the most added records on both the secondaries and majors. The single is also #2 bullet r&b and the album took a 23 point move this week to #28 bullet.

Other good movers this week are: Steely Dan (ABC) #33 bullet; ABBA (Atlantic) #34 bullet; Robert Palmer (Island) #35 bullet; Patti Smith (Arista), with an album at #61 bullet, moving

here to #36 bullet, and Heart (Mushroom) #42 bullet. Michael Johnson (EMI America), this week's other Powerhouse Pick, picked up a huge amount of airplay this week to move up 27 spots to #44 bullet and Barry White (20th Cent.), #11 bullet

r&b, #48 bullet here.

Genesis (Atlantic), with the album bulleting at #37, picked up good pop and adult action for the #55 bullet spot. Still moving well are: Rod Stewart (WB) at #60 bullet; Linda Ronstadt (Asy- (Continued on page 66)

Singles

REGIONAL BREAKOUTS

Singles

East:

Heatwave (Epic)
ABBA (Atlantic)

South:

Gerry Rafferty (UA)
O'Jays (Phila. Intl.)
Heatwave (Epic)
Michael Johnson (EMI-America)

Midwest:

Sweet (Capitol)
Gerry Rafferty (UA)
O'Jays (Phila. Intl.)
Heatwave (Epic)
Michael Johnson (EMI-America)
Linda Ronstadt (Asylum)

West:

Gerry Rafferty (UA)

Albums

East:

Grease (RSO)
Garland Jeffreys (A&M)
Les Dudek (Columbia)
Marshall Tucker Band (Capricorn)
U.K. (Polydor)

South:

Grease (RSO)
Gerry Rafferty (UA)
Todd Rundgren (Bearsville)
Aretha Franklin (Atlantic)
Les Dudek (Columbia)
Marshall Tucker Band (Capricorn)

Midwest:

Grease (RSO)
Gerry Rafferty (UA)
Todd Rundgren (Bearsville)
Rainbow (Polydor)
Marshall Tucker Band (Capricorn)

West:

Grease (RSO)
Gerry Rafferty (UA)
Les Dudek (Columbia)
Marshall Tucker Band (Capricorn)

THE ROLLING STONES



Produced by the Glimmer Twins



ON ROLLING STONE RECORDS AND TAPES.

19307

Stark's Priorities For 1978 Outlined At Convention

By MIKE FALCON

■ LOS ANGELES — A trip to the CBS Records manufacturing plant in Terra Haute, Indiana, a series of four staff workshops, a manufacturer presentation day and an awards banquet helped fill the final two days of the Stark Record Service annual convention, held April 24 through 27.

The tour of the CBS plant in Terra Haute came as a surprise to the managers of NARM's Retailer of the Year as the manufacturer whisked them from Canton to Terra Haute aboard a chartered Allegheny Airlines jet. The Stark personnel, from Camelot Records, The Grapevine superstore, Fischer Big Wheel and Clarkins racked departments, were reportedly the largest group ever to tour the facility.

The four staff workshops presented covered specific areas: purchasing and marketing; advertising; retail store operations; and company operations.

Joe Bressi, vice president of marketing and purchasing, Lew Garrett, special products manager, and Pat Tidwell, singles buyer, headed the purchasing and marketing workshop. A new customer service department, to be headed by Garret, will open, providing direct "hot lines" from stores to the main office to help deal with special orders and provide immediate assistance in coordinating displays and promotions. Dwight Montjar, St. Louis regional director, will take over the accessories responsibilities that Garrett now handles.

Immediate priorities for 1978, according to the panel, include more input from local managers regarding quick delivery of product; selected direct buying on a store level; and direct shipping of new releases from major manufacturers to help cut down release-to-sell time.

Bressi pointed out, however, that pricing policies by WEA, CBS and Polygram represent a significant drain-off of profits and that special ordering procedures to compensate for these programs will take effect. Local one-stops will rarely, it seems, be used and the company will take more advantage of special discount programs. This hybridized ordering process will hopefully work around the new structures as much as possible, while still retaining inventory integrity.

In the retail store operations workshop Larry Mundorf, operations manager, and Mike Allison, the new security director, detailed the in-store procedures used in reporting internal security problems, explained the manager-in-training (MIT) program and new manual, and described the new clerk procedures book.



Paul David, president of Stark Records (l) receiving NARM Retailer of the Year Award from Joe Cohen of NARM, Inc. during Stark Record Convention held April 24 - 27 in North Canton, Ohio.

All these points reflect a growing concern with explaining and defining the roles in store operations. Additionally, Mundorf explained that managers will become increasingly involved with NARM regional meetings and that a uniform system of in-store merchandising would be developed.

Also detailed for the assembled staff were the workings of the Grapevine superstore, which opened in Flint, Michigan in October 1977. The slide presentation and question and answer period introduced all those managers who had not had a chance to see the operation in person to the intricacies of superstore operations.

Some of the more surprising aspects of the Grapevine for the Camelot managers were the number of titles in the store, the 8,000 feet of selling space, the inclusion of best-selling paperback books and the relatively large

'The Entertainer' Printing RW Charts

■ NEW YORK — Damon Publishing which syndicates the leisure-oriented newspaper The Entertainer throughout the midwest and southeast has become the latest addition to the list of publications reprinting the Record World charts.

The bi-monthly newspaper will feature RW's top 10 singles and albums listed in conjunction with Karolen Cahill's reviews and music notes column, "Off The Record." The Entertainer with a circulation of 200,000 is incorporating the charts as part of its expanded national industry coverage to appear in major markets including Milwaukee, Dallas, St. Louis, Tampa, Indianapolis, Dayton and Louisville.

Damon Publishing is also involved, through Stellar Productions, in producing concerts in and around the newspaper's home base, Louisville.

staff carried by the "Vine." Stark is still experimenting with the free-standing superstore concept and while retaining the number of titles originally carried, the number of copies of certain titles has been reduced.

At the awards banquet, held at Akron's plush Tangiers Restaurant, the managers witnessed the NARM Retailer of the Year Award being presented to Paul David, founder and president of the firm, by NARM's Joe Cohen.

Prizes

Additionally, various manufacturers presented their own awards for promotional contests. Yvonne Tymco, a Camelot manager from Elyria, Ohio, won the evening's biggest award: the Capitol Magnetics prize. Her regional director, Dan Denino, also received an award for his part in the victory. Doug Holder, manager of the Camelot in Winston-Salem, N.C., won the Casablanca award; and his regional director, Jeff Tomlinson likewise received a similar director's prize.

Concerts by the Michael Stanley Band and Helen Schneider received standing ovations from the enthusiastic and extremely receptive conventioners, for their part in providing entertainment.

Canned Heat to Takoma

■ LOS ANGELES—Takoma Records has announced the signing of Canned Heat, with their first album scheduled to be released in June in conjunction with a world tour.

Flack, Hathaway Gold

■ NEW YORK — "The Closer I Get To You," the recent single by Atlantic recording artist Roberta Flack (with Donny Hathaway), has been certified gold by the RIAA.

Benson's Platinum 'Weekend'



Members of Warner Bros. national promotion team are shown with George Benson and his latest platinum album, "Weekend In L.A." Cast includes (standing, from left) national AOR promotion exec Kim Anderson, Benson, Warner Bros. board chairman and president Mo Ostin, national promotion director Don McGregor, Russ Thyret, vice president and director of national promotion. Those kneeling include (from left) national AOR promotion director David Young, David Urso, national promotion director, Carol Hart, national promotion coordinator and national secondaries promotion director Dan Kelley.

Stones Tour Set

■ The Rolling Stones are planning six large outdoor concerts in the United States as their performing points of reference this summer.

Additionally, during their U.S. Tour, the Stones will undertake a whirlwind detour to Europe for one concert each in a British, French and West German city.

The six outdoor concerts in the U.S. are Philadelphia, June 17, JFK Stadium; Cleveland, July 1, Cleveland Municipal Stadium; Buffalo, July 4, Rich Stadium; Chicago, July 8, Soldiers Field; New Orleans, July 13, The Superdome; and Anaheim, California, July 23, The Anaheim Stadium.

Sir Productions, their touring management office, stated that there would be no other outdoor concerts booked this summer.

The Rolling Stones will also have a new studio album titled "Some Girls" in early June before their tour commences. It was recorded in Paris in late fall and winter. A single from that lp, "Miss You," will be released May 10. It will be available in three distinct versions—as a single, 12" disco disc and lp cut—each with its own special mix and length.

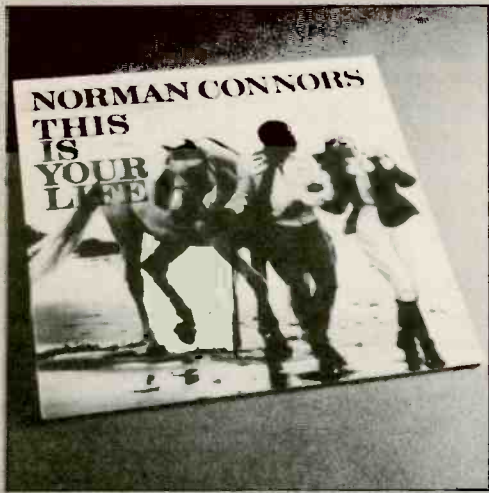
Casablanca Opens Merch. Distrib. Center

■ LOS ANGELES—Robert Gold, national marketing director for Casablanca Record and Film-Works, has announced the official opening of the company's merchandising distribution center in Hollywood.

The 7500 square foot warehouse will service record retail outlets and radio stations nationwide with merchandising aids and promotional materials while also handling materials for a wide range of media purposes. In addition, the new warehouse

(Continued on page 54)

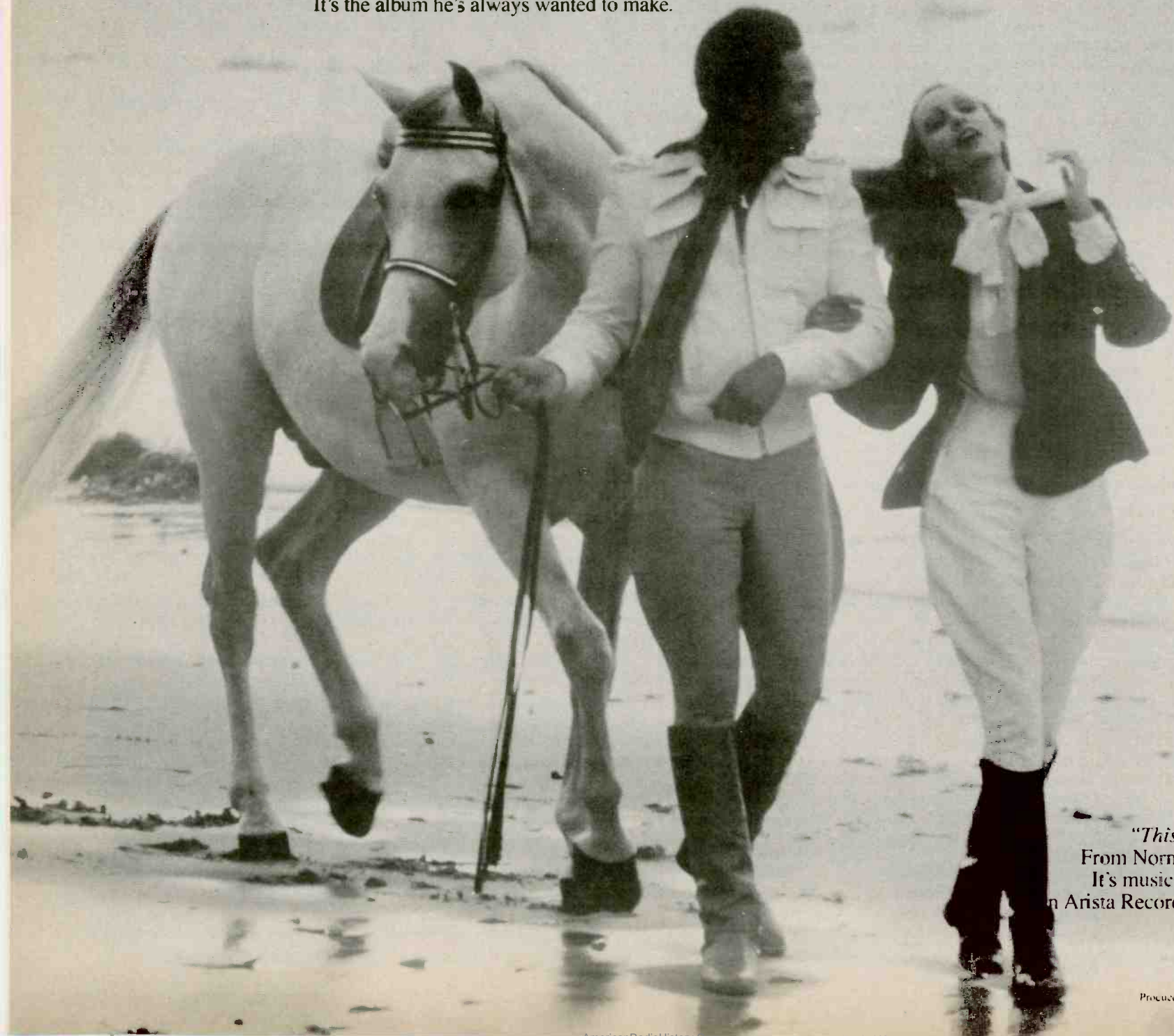
EXPLODING:
Immediate re-orders—
77,000 pieces in 2 days!



AB-177

Norman Connors. The album of his life.

Norman Connors. Master drummer, composer, and producer. Acclaimed as one of the most important figures in contemporary music. Now he's just completed an album that marks the crowning achievement of his distinguished career. *"This Is Your Life."* Lush, soulful, and groovin'. Brilliant new songs and music by Norman Connors with guest appearances by legendary saxophonist Pharoah Sanders and the remarkable vocalist Eleanor Mills. It's the album he's always wanted to make.



"This Is Your Life."
From Norman Connors.
It's music for your life.
On Arista Records and Tapes.



Produced by Norman Connors.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

The Galuten-Gibb-Richardson Production Technique

By PAT BAIRD



From left: Karl Richardson, Albhy Galuten, Barry Gibb

■ Albhy Galuten, Barry Gibb and Karl Richardson are, by any industry standards, the hottest production team in the country. Their work, individually and collectively, as producers/arrangers/writers (starting with the mega-selling "Saturday Night Fever" soundtrack) is undoubtedly the most programmed material on radio over the past four months. They are currently on the RW Album Chart with the SNF double album, "Here At Last—The Bee Gees Live" and Andy Gibb's "Flowing Rivers" lp, all on RSO Records. During one week in March the team was responsible for four of the top 5 singles on the RW Singles Chart (a statistic surpassed only by The Beatles and their producer George Martin in 1964). They are currently on the chart with the singles "Night Fever" (#1 for seven weeks) and "Stayin' Alive" (#1 for six weeks), both by The Bee Gees, as well as other top charters by Samantha Sang and two by Andy Gibb. Barry Gibb also co-wrote the current Yvonne Elliman and Tavares singles with his brothers Maurice and Robin. Since the beginning of this year Galuten, Gibb and Richardson have had the #1 single for all but four weeks and the #1 album for all but two. They recently finished the next Andy Gibb album, due for release later this month, and the title from the movie "Grease," recorded by Frankie Valli with Peter Frampton on guitar. Casablanca Records will soon release a single by Teri DeSario, a performer they discovered in Miami, and the next Bee Gees album should be finished by Aug. 1. Galuten and Richardson will also co-produce Franne Golde's first album for Portrait Records this summer. In the following "Dialogue," conducted at Miami's Criteria Sound, they discuss the artistic and technical development of their team approach to producing hit records.

Record World: When did you begin working together?

Karl Richardson: I've been working together on the same projects with Albhy as musician or arranger and myself as engineer for at least seven years. The first album we actually came together (with Barry) on was "Children of the World" by the Bee Gees.

Barry Gibb: It all sort of fell in together. What happened was, we lost Arif Mardin. He was with Atlantic and our organization moved to Polydor. We decided to produce ourselves along with the guy who had been the technician with Arif, Karl Richardson. We thought that that way we'd get through because we'd have the guy who knew the sounds. The first or second day we started Albhy happened to drop into the studio.

Richardson: I thought we needed another objective pair of ears. Albhy has been my musical guru for a long time. Anytime I picked up a guitar and wanted to know what a chord was Albhy would always show me. He had a lot of patience. He was always on the case. As far as explaining music to me, any knowledge I've picked up is strictly from the studio. I'm not a musician and he's the one who's helped me. Consequently, I would go right to him with any questions.

RW: Do you feel you've made the perfect balance between technical and musical expertise?

Gibb: There is a science in what we're doing.

Albhy Galuten: When we originally spoke to *Record World* about the Dialogue they asked if Barry could be here because, as a production team, a lot of our success has been with Barry, outside of our Bee Gees involvement.

Gibb: They're really separate and apart. Through the Bee Gees, the three of us found that we are able to make hit records. It's something we've discovered and it works between the three of us. Each of us have separate abilities that, put together, makes an amazing force. It staggers us, really, we don't know how we do it. Some of our records we had doubts about but, right up to now, they seem to be moving along very nicely.

Richardson: They always stop at #1. I don't understand.

Galuten: I think one of the biggest problems in production is ego, although that may not be the right word. You say something and the singer says "no, I want to do it that way." The producer has already made a stand and is afraid to back down. One of my favorite things is, if I haven't been paying attention, I'll say "we have to listen to it. I was thinking about my house." That saves me from getting into that trap of trying to read the artist's mind and guess whether it was good or bad. You can say "Oh, it was great" because they were really into it and when you listen back you find out this one line was really flat. You've got to live with it because you said it was great when it was terrible.

Gibb: We have to have the ability to fall on our faces in front of each other, otherwise it doesn't work. We have to be able to say "oh God, I was wrong about that." Those are the little things that are so important.

RW: You're one of the few production teams working right now so don't you really have to get along on that level?

...if the song isn't there...no matter how good the technical end of it is, it's not going to make it a hit.

Gibb: It's not as if we have to. There's an absolute working relationship between us. We're excited about what's happening. We can't believe it, we can't understand it, but whatever we're doing seems to be right. We're trying not to let all that success that's happened take over what we're doing because it can. We've got to keep working and making good records.

RW: It seems the artists you've worked with so far are friends or family.

Gibb: More or less. We also recorded Teri DeSario down here who was a friend of Albhy and Karl.

Galuten: Barry was saying "we should get together and do some things." I just walked into a club one night and saw this singer and she was exciting. Samantha and Terry were both "let's sort of fool around and see what happens."

Gibb: We were trying to find out if we were capable of making records with other people and making hits as ourselves, the three of us.

Galuten: We didn't say "let's make Samantha Sang a star," but wanted to see what would happen just fooling around.

Richardson: Barry really has to get the credit for that. On a lot of levels, if the song isn't there, if the writing isn't there, no matter how good the technical end of it is, it's not going to make it a hit.

Gibb: I present the song and then Albhy and Karl make sure, along with me, that we see the concept of the song through to the end and not let it change or drift somewhere else.

RW: It always seemed that even the earliest Bee Gees' records were record concepts more than songs.

Gibb: That's how things turned out. I can't say that's what we go to do, or what we did before. We just made records. We wrote the songs and had as much to do with the production as we could. Even with Arif, we had a lot to do with the production or suggested things.

(Continued on page 47)



**JEFFERSON
STARSHIP
"EARTH"
CERTIFIED
PLATINUM**

Grace Slick

Paul Kantner

Marty Balin

Pete Sears

Craig Chaquico

John Barbata

David Freiberg

Produced by Larry Cox and Jefferson Starship
Manager: Bill Thompson

GRANDMA
RECORDS

BXL1-2515

Manufactured and distributed by RCA Records

A&M Signs Dickies



A&M's newly signed rock band The Dickies are shown in various stages of amusement at the signing in A&M president Gil Friesen's office. The ever-present A&M lens captures (from left): Karlos Kaballero (Dickies); Chuck Wagon (Dickies); A&M president Gil Friesen; Stan Lee (Dickies); Billy Club (Dickies); Leonard Graves Phillips (Dickies); Joseph Fleury, co-manager of the Dickies; and (catching up on his reading) John Hewlett, co-manager of the Dickies.

ONALD. You can't name a singer who hasn't felt his influence. A commanding sound, hotter than love fever, softer than footsteps in the dark, calling you to the "Showdown."



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ OPENERS: We hear that celebrated transvestite performer **Wayne County** will soon be adding a touch of authenticity to his act when he undergoes a sex-change operation in England. Wonder if he'll be calling himself Wanda now ("They call me the Wanda, hey I'm the Wanda, I roam around and 'round and 'round . . .")? . . . Looking for a record deal? We suggest changing your last name to **Travolta** or **Gibb**. It certainly can't hurt! . . . This'll be the last one (for a while, at least), we promise: Writer **Steven X. Rea** notes that if **Penelope Tree** were to stand in front of **DeForest Kelley**, one couldn't be able to see de forest for the tree . . . Those switchblade/combs that are being handed out as a "Grease" promo item may strike most of us as clever, but RSO's **Bob Edson** didn't think it was so funny when he tried to go through the security gate at L.A.'s airport with one in his pocket. The little bugger set off the metal-detection device, and despite Edson's protestations that "It's only a comb," he found himself staring down the barrels of a couple of 38s when he removed the device from his pocket. He was finally freed, but we wonder what would have happened had he been carrying one of those 10Q machine gun/water pistols instead . . .

CRAZED DEALS—Reports from the Bay Area hold that Beserkley is close enough to a new U. S. deal to be readying new masters for their first stateside release in over a year. Following Playboy's reduction to a skeletal label deal, bull loony **Matthew Kaufman** had terminated his distribution pact and turned his attention to the U. K. and then Europe; in recent months, operating from its English base, Beserkley has since put together distribution deals for the Benelux countries (through Ariola), Sweden (Sonet), Spain (Hispanavox), South Africa (Gallo), Italy (CDG), Mexico (Gamma), France and Canada. To back it up, the Bay Area label has also confined most of its roster's touring activity over there, as well, and has added English acts to a previously homegrown musical mix.

Beserkley honchos are mum on who the possible U. S. distributor might be, but expect "Next of Kihn," the third **Greg Kihn Band** lp, to lead resumed American availability of the label.

CELLULOID ORPHANS—With "FM" now in release and film and vinyl critics alike expressing their disappointment in the storyline, if not the music, virtually all the principals have effectively disclaimed paternity for the project. Sour grapes have tried to confine authorship to either the studio, the director or the music folk, namely **Irv Azoff**, whose public disavowal of the project led some observers to assume director **John Alonzo** was the primary culprit.

We ran into a reliable film biz source involved in the film from start to finish, though, and it's worth noting that Alonzo dropped out of the cutting competition well before Azoff and **Verna Fields**, who were wrangling over edits after the director departed for another assignment. Does that mean Azoff's responsible? Not quite, replied Wide Eyes, our informant. "Practically everybody had that film in their hands at one point," W. E. continued, "up to **Ned Tanen**. Now they'd all just like to forget it happened."

Maybe. But we'll bet MCA Records and Azoff aren't too unhappy, since the soundtrack lp went gold last week.

FUNK OR WALK—Don't try driving your Mercedes down Hollywood Boulevard this Tuesday (9) night unless you're willing to do some serious customizing in advance. The forces of funk are presenting a Funk Motorcade, which we're told is being held as an anti-Placebo Syndrome gesture, with a competitor for the funkiest car in L.A. a central aspect of the gig. Starting at Highland and winding up at Music Plus on Vine, it starts at 7:30, with **Sir Nose**, **Parliament**, **Funkadelic**, **Bootsy's Rubber Band** and **Faze-O** expected to show up. **KDAY**, Funkmeister **George Clinton** and the myriad labels represented are collaborating on the promotion . . . Meanwhile, expect **Thin Lizzy** to bow on Warner Bros. Records with their first live package, a double-disc affair reprising some of their best known hits . . . Island's **Spencer Davis**, who's pushing records now but used to be the guy making them, will be producing **Paul Korda's** first album for Janus.

ROCKIN' NUPTIALS—Any million-selling bozo can rent out the Beverly Hills Hotel or invite a thousand celebs to Vegas to tie the knot, but it takes true commitment to Twist at your wedding. Hence, belated congratulations to Warner Bros. editorial honcho **Gene Sculatti** and long-time beloved (as well as Capitol edit/press whiz) **Marsha "Mar-Mar" Meyer**, who wed last Saturday (29). Event was capped by a reception at the posh Wilshire Center home of **Bob "Elvis Bostella" Merlis**, where guests included **Derek Taylor**, **Bruce**

(Continued on page 72)

NARAS Institute Keyed To Education

By MARGIE BARNETT

■ ATLANTA — There are seven purposes set forth in the constitution of the National Academy of Recording Arts and Sciences; five of those deal with education. A recommendation from the Nashville NARAS chapter brought about the formation of the NARAS Institute in January of 1971 to further broaden the educational aspects of the Academy.

"We feel that the point has been reached in our industry now where we can start working towards academic education of the industry people," states Bill Huie, national president of the NARAS Institute. "March of the industry itself is interested in hiring people who have this type of background rather than somebody who just hung around a recording studio or whatever. So we try to bring the industry and the academic world together." To achieve this, the institute is involved in staging seminars, accrediting university courses in recording, publishing a journal, offering scholarships, bolstering libraries and researching new areas of recording.

"We do a great deal of seminars through the local NARAS chapters, universities and on our own," explains Huie. "We've had some in Miami, Denver, Boston, etc., for those interested in recording who do not necessarily have a degree program or a chapter in their area." The Institute has set up specialized seminars dealing with such topics as copyright law, songwriting, commercial production and engineering. Two special seminars coming up this year are a month-long jazz seminar in Switzerland, for which the Institute is recommending speakers, and a blind musicians seminar to be offered free.

At this point, the Institute has accredited two colleges, the College for Recording Arts in San

Francisco and the Music Engineering Technology program at the University of Miami. It corresponds with about 24 others throughout the country, many of whom are looking towards accreditation.

The accreditation process begins when a school applies for such with the Institute. A team is sent to talk with professors and students and to examine the curriculum whereupon suggestions are made. Following a two year waiting period, provided the school has met the Institute's criteria, accreditation is approved. Programs offered by the schools vary from music to recording technology to the business side of the industry; therefore, each school's curriculum is judged on its particular emphasis.

The institute has an application with the Health Education and Welfare Dept. for their support. Once HEW approval is given, schools accredited by the Institute can apply for HEW funds.

Representatives from 11 universities will place a recommendation to form an auxiliary organization related to the Institute before the NARAS board of trustees meeting May 10.

Journal

The NARAS Institute Journal, published twice yearly, contains interviews, seminar discussions, special articles, bibliographies and a list of schools offering industry courses. Dr. Steven Weaver, head of the Commercial Music degree program at Georgia State University is the editor.

Supported by the investments of the Academy, the Institute has triumphed over many problems. "It's been difficult," asserts Huie. "We have had a volunteer staff and small budgets, but we feel like we have made an impact and broadened our educational scope very much."

Palmer's 'Bandstand' Debut



Island recording artist Robert Palmer will make his "American Bandstand" debut this Saturday (13) when he performs songs from his fourth lp, "Double Fun," on the show. Seen at the taping are, from left: Island's Spencer Davis and Kathy Kenyon; Dick Clark; Robert Palmer; Bob Hamilton of KRTH Radio in Los Angeles; and Ralph Tashjian of Island.

Polygram Publishing Names Voigt President

■ HAMBURG — Heinz T. Voigt, executive vice president of Polygram's Publishing Division, assumed the presidency of the division on May 1. He succeeds founder-president Georges Meyerstein-Maigret, who has reached the mandatory retirement age.

The Polygram Publishing Division is comprised of the worldwide group of Chappell and Intersong music publishing companies.

Voigt began his career in the music business in 1945 when he co-founded the Kurt Edelhagen big band. After a nine year association with the orchestra at German radio stations, he accepted an offer from Deutsche Grammophon Gesellschaft to head Polydor's artist promotion department.

For three years, Voigt was in charge of the financial area for all Polydor recording projects and for another three years he held



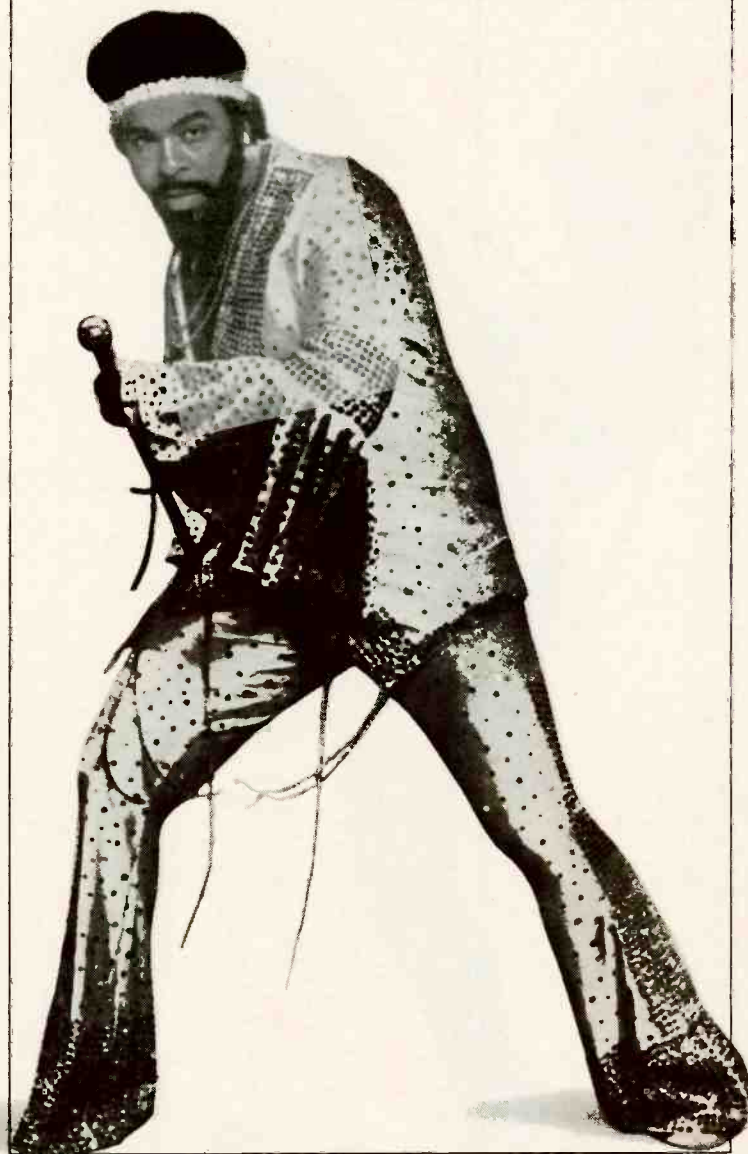
Heinz Voigt

the position of deputy head of DGG's international department. In 1961, he was appointed head of production of Polydor International.

In 1966, he entered publishing becoming president of Intersong International in 1968.

In 1975, Voigt was appointed chief operational officer of the Polygram Publishing Division. In 1977, he was named its executive vice president.

UDOLPH. Undeniably direct. Deeply significant. A powerful voice that snaps into action like a steel trap, snaring you for the "Showdown."



Live Hall & Oates Due

■ NEW YORK — "Livetime," the first live album by Daryl Hall and John Oates will be released by RCA supported by a full-scale promotional, merchandising and radio campaign. The album was recorded during the east coast wing of the duo's recent concert tour.

The extensive campaign for the disc will include a die-cut 4-color mobile, radio spots, a pre-pak shipment of a 22 x 22" color poster of the lp cover, two minnie sheets, a 400-line ad mat, a billboard in Los Angeles and trade and consumer press advertising.

Featured on the album is the new Hall and Oates band with former Elton John sidemen Roger Pope on drums, Caleb Quaye on guitar and Kenny Passarelli on bass and a keyboardist and saxophonist. The group is currently recording its next studio lp.

'ABBA Month' Set by Atlantic

■ NEW YORK—Atlantic Records has announced that May is "ABBA Month." The announcement was made by Atlantic senior vice president/general manager Dave Glew. The Atlantic recording group's current single is "Take A Chance On Me" (from the RIAA gold certified "ABBA-The Album").

"ABBA Month" is a major promotion campaign including radio and television time buys, billboard displays, special picture sleeves for the "Take A Chance On Me" single, print ads in trade and consumer magazines, merchandising aids, and a special promotional ABBA sampler lp. The slogan "The largest selling group in the history of recorded music" will be used in every aspect of the campaign and on all promotional materials.

CBS Studios Revamped



The CBS Recording Studios in New York recently hosted a reception to introduce newly-installed electronic equipment, much of which is exclusively available at the CBS studio, as well as the refurbished studios B and E. Among the technological highlights are the Discomputer R master lathe, the MCI automated console, and the automated mixdown board. Pictured above at the opening are, from left: Joe Mansfield, VP, marketing, Columbia; Vlado Meller, recording engineer; Dan Gravereaux, electronics engineer, Columbia Technology Center, at the Discomputer R master lathe.

Alive To Open New York Office

■ LOS ANGELES — Alive Enterprises, Inc., the Los Angeles-based management firm, will expand by opening a New York office, according to Alive president Shep Gordon. The move also means staff additions to the company on both coasts.

The move actually means a return to the east coast for Alive Enterprises. When Gordon first started the company, he headquartered in New York, moving out to Los Angeles several years ago. Alive will now maintain full staffs on both coasts, with the New York operation—Alive East—headed up by Danny Markus, who has been named east coast general manager. Markus will deal with the day to day operation of Alive clients on the east coast.

Markus joins Alive from Atlantic Records where he was director of artists relations.

Also joining Alive Enterprises as director of creative services is Bob Emmer. He will be based in Los Angeles and his duties include implementing special projects on behalf of Alive Enterprises and acting as publicity liaison with record companies. Emmer joins Alive from the Steinberg Lipsman PR firm. He was also formerly director of publicity for Atlantic Records on the west coast.

Epic Names Reilly To A&R Position

■ NEW YORK — Bruce Harris, director, east coast a&r, Epic Records, has announced the appointment of Doreen Reilly to the position of a&r coordinator, east coast for Epic Records.

In her new position, Ms. Reilly will be responsible for auditioning new artists via demo and live performances, and will seek songs and producers for signed artists.

Suzi Oxley Joins DIR Broadcasting

■ NEW YORK—Bob Meyrowitz, president, and Peter L. Kauff, executive vice president of DIR Broadcasting, have announced the appointment of Suzi Oxley as temporary head of public relations. Ms. Oxley will assume all PR duties until Septmeber when Carol Strauss Klenfner returns from maternity leave.

Ms. Oxley will supervise all press and media functions for the various programs of DIR, including The King Biscuit Flower Hour, The Rack Radio Awards, and Direct News.

Prior to joining DIR, Ms. Oxley was associated with C.J. Strauss & Co. and Mahoney & Wasserman.

DIR Taps Rowe

■ NEW YORK—Bob Meyrowitz, president, and Peter Kauff, executive vice president of DIR Broadcasting, have announced the appointment of Kathy Rowe as their executive assistant.

Ms. Rowe has been affiliated with Epic Records, Private Stock Records and the Ringo Starr TV special.

Anne at The Roxy



Shown above are Capitol recording artist Anne Murray and executive VP of Screen Gems-EMI, Barry Kimmelman, backstage after her recent Roxy appearance.

HRIS. A driving, steady groove. A keyboard chorus coming at you from every angle—stalking, pushing, pursuing, forcing you to face up to the "Showdown."



Retail Expansion in Thriving Sunbelt

(Continued from page 3)

sunbelt retailing to be building on a steady base and with no apparent slowdown in sight.

These indicators include a steady climb in construction of both commercial and residential buildings; decreasing unemployment figures; a relatively continual population growth; and generally favorable wage levels for industrial manufacturers.

Although the three state region shares these factors (on somewhat varied levels) there are individual aspects that considerably alter the picture in each of the four major cities.

Las Vegas

Odyssey Records, which operates a 24-hour store near the Las Vegas strip, is currently the city's leading record retailer. With the Tower Records expansion move this position may be somewhat altered, although pricing and store hours could play an important role here. More important for both stores, as well as perennial disc/equipment dealer Garwood Van, may be the opening of the new Meadows Mall by the Dayton-Hudson Corporation. Projected opening of the mall, which includes a number of major stores as well as over 1,000,000 square feet of leased space, is in early August.

The retail outlook is extremely strong for Las Vegas, however, according to Del Wade, business editor for the Las Vegas Sun.

C'blanca Ups Sparago, Taps Burt Levitt

■ LOS ANGELES—Dick Sherman, vice president of marketing and sales for Casablanca Record and FilmWorks, has announced the promotion of Bernie Sparago and the appointment of Burt Levitt.



Bernie Sparago

Levitt is Casablanca's new midwest regional marketing director. A former sales representative for Music Trend distributors, Levitt will be based in Detroit and report directly to Sherman.

"There's a tremendous increase in building here at the moment," said Wade, "with a number of smaller malls being built in addition to the Meadows operation. Consequently, employment is good. We hope to receive more tourist dollars from the new malls, and along with casino and hotel operations, it all looks pretty good for Las Vegas right now." Las Vegas has a population of roughly 400,000, according to Wade, with another 15 to 20 million visitors annually. Admittedly, it is somewhat difficult for record retailers to tap the tourist dollar.

There are approximately 15 retail record sellers in Las Vegas, but some of this small number are specialty shops. The major chain operation in town is the Odyssey, which is currently selling albums at \$4.77 (\$7.98 list) during a storewide sale.

Albuquerque

Albuquerque also has a population of approximately 400,000, but supports over 20 retail record sellers, many of them with Spanish specialties. Major chains in the city include Musicland, Record Bar and Record World, as well as the two Odyssey stores. Odyssey, however, seems to have exerted the strongest effect in the area because of its \$4.77 pricing.

A number of smaller retailers have closed their doors during the past year and a half, according to Bonnie Hardin, who along with husband D.G. Hardin, operates Spanish label Christy Records as well as the Tocino Music distributors. "A lot of local smaller stores have been forced out of business the past couple of years," said Hardin, "and local people can't seem to make a living at it anymore. Even Spanish distributors are out."

While retail records competition seems to be intensifying in Albuquerque the overall indications are that the market may be able to support more retail operations.

"Retail sales dropped off a little from what we had hoped for in the pre-Christmas and Christmas season," said David Specht, business editor for the Albuquerque Journal, "but it's better than average now and local retailers aren't very concerned now. Consumer spending is still pretty strong and 'Money Magazine' named us, along with Tucson, as one of the 10 major growth cities for employment. El Paso also made it."

Phoenix

At the moment, Phoenix, with a population of 1.4 million, is

the sunbelt center for new record retail activity. The new Warehouse opening, which along with the Tucson debut, was the first for the chain outside California. Additionally, the city supports a number of chain operations, including Circles, Hollywood, Bill's Records & Audio, Musicland, Odyssey, Rolling Stone, Tower (Tempe) and World Records and Tapes. There are over 30 separate retailers in the city, not counting the many duplicate entries listed above.

"Phoenix' retail outlook at this time is very strong," said Joe Cole, business editor for the Arizona Republic. "Retail sales in 1977 were just under \$5.6 billion, which is up 16.7 percent from the 1976 level. Our projections indicate that for 1978 it will be in the range of \$6.4 billion, up over 15 percent from

the 1977 level." Building is very strong in the Phoenix area, particularly in the home sector. A large regional mall is nearing completion, although commercial building is somewhat less aggressive at this point. The mall is being built by Dayton-Hudson.

Tucson

"There's a real housing boom going on here," stated the business editor of the Arizona Daily Star, "which has more than offset the layoffs from a declining copper industry. In fact, you could say we're a mini boom town, and we were listed as being one of the top 10 cities for employment growth in the next year by Money Magazine." Tucson has a population of roughly 500,000 and supports about 25 retail operations, including the Warehouse, Disc, Odyssey, and Record Bar.

ELLY. Solid, supportive singing. A voice that lands reliably on-target, next to you. Precise, like a fence gate slamming, corralling you at the "Showdown."



Helen Schneider Time



Windsong artist Helen Schneider recently played two SRO performances at New York's Bottom Line. Backstage, she was greeted by RCA Records executives, including (from left) Dick Carter, division vice president, field marketing; Bill Reilly, eastern region sales manager; Mike Abramson, director, promotion; Helen; Ray Anderson, division vice president, promotion, and Mike Becce, director, field promotion liaison.

ARVIN. Bass lines that rattle and bite. His licks curl around you and crackle, darting with daring speed, tempting you, taunting you into the "Showdown."



New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **BOOK NEWS:** Few of the seemingly-endless books about the music industry ever, for any number of reasons, get around to in-depth interviews with the real movers and shakers in the business. In "The Making of Superstars" (Anchor Press/Doubleday) **Robert Stephen Spitz** has attempted, with considerable success, to correct this failing. In doing so Spitz has fashioned a book that should interest those in the industry as much as it does outsiders, if only because such heavyweights as **Frank Barsalona**, **Ron Delsener** and **Jerry Wexler** are so rarely heard from.

The book's greatest strength, though, is also its greatest weakness. Spitz's technique appears to have been to turn on his tape recorder and let his subjects speak, without comment or provocative questioning on his part. In Wexler's case this approach works, because almost anything Jerry Wexler has to say is worthwhile; the same is true for Warner Brother's east coast director of a&r **Mary Martin**. Barsalona and Delsener, too, surmount the format to provide intriguing insights into the work of agents and promoters. But while all of these discussions go beyond rhetoric to the heart of the matter, clichés dominate the chapter on record promotion; a cool, rational discussion of this misunderstood field would have been most welcome. Only **Jim Messina**, in a brief aside during his interview, gives the reader a hint of the importance of promotion.

Producers and rock critics fare best here. Wexler, **Jimmy Ienner**, **Jon Landau** and **Arif Mardin** are all articulate spokesmen whose words, without making it sound easy, remove much of the mystery from recording and show it as the trial-by-error-and-fire process it often is.

Like an old southerner still fighting the Civil War, **Crawdaddy's Peter Knobler** devotes himself to a lengthy and pointless discussion concerning his publication's supposed superiority over Rolling Stone. **Dave Marsh** and **John Rockwell**, however, save the day for the rock press by speaking honestly and passionately about their reasons for practicing this form of criticism.

Although a definitive work on the music industry remains to be written, "The Making of Superstars" rises above its flaws often enough to be informative, practical and, generally, just plain good reading.

Another book on the New York, N.Y. recommended list is **Ed Engel's "White and Still All Right!"** (Crackerjack Press), the first in a series of volumes devoted to histories of white do-wop groups of the '50s and '60s. A devotee of the music, Engel has made it his cause to see that groups such as the **Elegants**, **Randy and the Rainbows**, **Vito and the Salutations**, the **Earls**, **Vito Picone and the Elegants**, the **Consorts**, the **Chuckles**, and the **Jumpin' Tones**, not to mention **Roger Koob** (in a chapter subtitled "The Man and his Music") and the legendary **Louis Cicchetti** and his Cousins Record Shop on Fordham Road in the Bronx, are given their just due historically. Although our friends at Clifton Music, in Clifton, New Jersey, are no doubt better qualified to pass judgment in this case, we nevertheless feel confident in assessing Engel's book as an indispensable volume, worthy of being added to anyone's library of books on popular music.

In tracking the lives and careers of these singers, Engel employs a fairly prosaic writing style, short on metaphor and simile, long on fact and anecdote, that works marvelously well within its own limits. More important though is the feeling of real commitment, of real passion for the subject behind the matter-of-fact tone.

Engel is also to be applauded for his impeccable research, which ranges from rare then-and-now photos (not the least being several shots of **Pete Bennett** drumming for the Camerons on the "Cheryl" session, June 5, 1960) to extensive discographies that include not only details of unreleased recordings but, in many cases, lists of background work and miscellaneous recordings by the groups or by individual group members.

All in all an admirable effort. "White and Still All Right!" sells for \$6.95, but don't look for it in your local bookstore. This is Engel's baby all the way. If you're interested in buying a copy, write Ed Engel at 45-10 Kissena Boulevard, Suite 3-H, Flushing, New York 11355.

CHEAP TRICK-MANIA: **Cheap Trick** recently visited Japan for a tour which by all accounts catapulted the Epic group to the ranks of fellow conquering heroes **Kiss**, **Aerosmith**, **Foreigner** and **Ted Nugent** there. Glancing over a pile of telexes sent from Epic publicist **Lois Marino**, who traveled with the group, the scenes are described as a series of mad dashes from hotels to sound checks to shows from city to city to escape the hysteria of over-zealous fans. In between the

(Continued on page 72)

Who In The World:

Stanley Turrentine: Still On Top

■ Throughout a history which began at the age of 17, Stanley Turrentine (Fantasy) played his distinct jazz saxophone with greats including Ray Charles, Tadd Cameron and Max Roach before coming into his own as a solo artist. Now in the forefront of the jazz world and a major concert attraction after 30 years he is still on top with his latest album "West Side Highway" at #10 jazz and #80 pop in this week's *Record World*.

The son of Thomas Turrentine, Sr., a saxophonist in the late 1930s with the Savoy Sultans, Stanley Turrentine began playing cello and sax joining Ray Charles in the Lowell Fulson Band in 1951. By 1953 Turrentine had established himself well enough to be chosen as John Coltrane's replacement in a group led by Earl Bostic.

As a member of the Max Roach

Quintet from 1959-60 Turrentine really came to prominence and by the end of 1960 he cut his first album as a band leader accompanied by organist Shirley Scott whom he also married. In the early '70s Turrentine became part of the very formidable CTI team, recording collaborations with the likes of Milt Jackson, Deodato and Freddie Hubbard.

Signing with Fantasy in 1974 the saxophonist has had some of his greatest successes and his first lp for the label, "Pieces Of Dreams," became his all-time best seller.

The real resurgence in jazz during the mid-70's has made it possible for artists like Stanley Turrentine to have a larger impact on the listening audience. "It's very interesting to watch where music is going," Turrentine muses, "and it's reassuring to know that somebody out there is listening."

Quintessence Sets Eight Album Release

■ LOS ANGELES—Quintessence, the popular-priced classical label started by Pickwick International 12 months ago, has eight new titles scheduled for immediate release.

According to Bob Newmark, general manager of the Pickwick Records division, the new titles include: Tchaikovsky: Capriccio Italien; Rimsky-Korsakov: Capriccio Espagnole-Kondrashin/RCA Victor Symphony Orchestra; 1812 Overture, Russian Sailors' Dance, Polovetsian Dances, Mephisto Waltz—Gerhardt, National Philharmonic Orchestra; Smetana: The Moldau, Bartered Bride Dances; Dvorak: 3 Slavonic Dances, Gerhardt, Gamley, National Philharmonic Orchestra; Pomp & Circumstance, 11 Spectacular Marches—National Philharmonic Orchestra; Polovetsian Dances, Night On Bald Mountain, Russian Easter Overture—von Maticic, The Philharmonic Orchestra; Colonel Bogey, 14 Great Military Marches, Boulton/London Philharmonic Orchestra; Sabre Dance, 16 Spectacular Dances—Silvestri, Gamley, Gerhardt, Fistoulari, Neumann, Robinson, Leibowitz; Roumanian Rhapsody, Rhapsody Espagnole, Gayne & Love For Three Orange Suite—Silvestri Vienna Philharmonic Orchestra.

Isleys Go Gold

■ NEW YORK — T-Neck recording group The Isley Brothers have had their latest album, "Showdown," certified gold by the RIAA.

MPP Purchases Sedaka Catalogues

■ LOS ANGELES — Martin Poll Productions (MPP) has acquired the catalogues of Neil Sedaka Music and Leba Songs from songwriter-performer Neil Sedaka, for an undisclosed sum. The catalogues represent more than 130 compositions written by Sedaka during the last seven years, some of which were done in collaboration with Howard Greenfield and Phil Cody, including such hits as "The Hungry Years," "The Immigrant," "Bad Blood," "Solitaire," "Laughter In The Rain," and "Love Will Keep Us Together."

The new music enterprise is to be known as MLO Music Company.

Under a long-term agreement with MPP, which is a joint venture of Saul P. Steinberg, president and chairman of the board of Reliance Group, Inc., and Martin Poll, the motion picture and television producer, Sedaka will write exclusive for MLO Music during the next five years.

New Stones LP Set

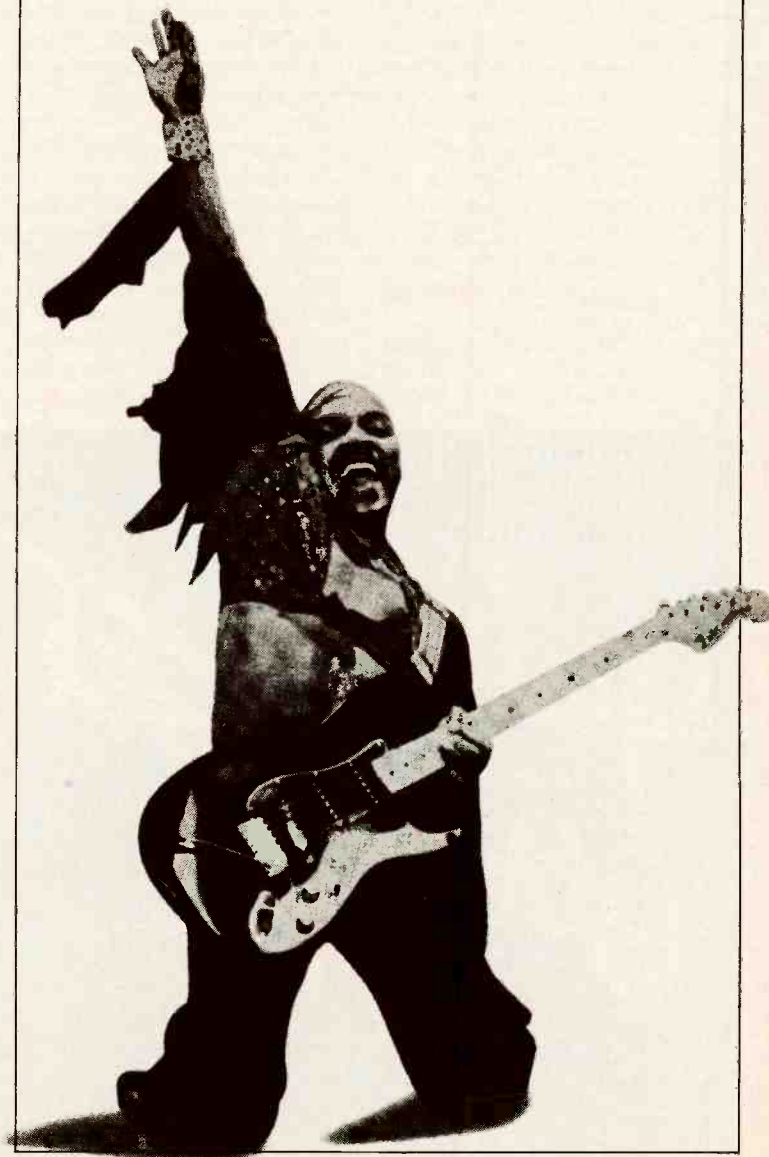
■ NEW YORK — The new album by The Rolling Stones, entitled "Some Girls," has been completed and will be released the first week of June, it has been announced by Rolling Stones Records president Earl McGrath. In addition, the track "Miss You" will be made available in three completely distinct versions — as a single, 12" DiscoDisc and lp cut — each with its own special mix and length. The single version will be released May 10th.

Atlantic Inks Carillo



Carillo, a New York-based rock group, has been signed to a long-term, exclusive worldwide recording contract with Atlantic Records. The announcement was made by Atlantic president Jerry Greenberg. The members of Carillo are: Frank Carillo—lead vocals, guitar, composer; Dave Donen—drums; Kevin Keane—bass; Jan Mullaney—keyboards; and Luke Spagnuolo—lyricist. The debut album by the group, "Rings Around the Moon," is due for release at the end of May. Shown at the signing ceremonies in New York are, from left: Atlantic president Jerry Greenberg, group manager Phil Lorito, Jan Mullaney, Frank Carillo, Dave Donen, Kevin Keane, Atlantic east coast a&r director Raymond Silva, and vice president/director of a&r Jim Delehant.

■ RNIE. Always there on drums. An eager, hungry beat. Great gangs of guitars like sirens clearing the streets, warning you to be there for the "Showdown."



'Variations' Premieres in N.Y. & L.A.



"Variations," the first piece without words by Andrew Lloyd Webber, was premiered recently at special performances in Los Angeles and New York. The piece, performed by Julian Lloyd Webber, Barbara Thompson, Rod Argent and the members of Colosseum II, debuted at the Roxy April 23 followed by two performances at The Public-Newman Theatre, N.Y. Pictured here, at left, is Lloyd Webber with impresario Joseph Papp at The Public Theatre. Shown at the Roxy (center) are Lou Cook, vice president/

administration and business affairs, MCA Records; Joy Hall, national album promotion director; Mike Maitland, president of MCA Records; Julian Lloyd Webber, and Richard Bibby, vice president, marketing, MCA. Pictured at the New York party at the Locale (right) are, from left: John Male (bass); Jon Hiseman (drums); Andrew Lloyd Webber; Barbara Thompson (reed and winds); Julian Lloyd Webber (cello); Rod Argent and Don Airey (keyboards).

CLUB REVIEW

Olivia Newton-John, Kenny Rogers Share Vegas Spotlight

■ LAS VEGAS—While the cross-over clout of country pop would seem the basis for the pairing, the Riviera's recent opening for Olivia Newton-John and Kenny Rogers revealed a considerably broader musical range than expected as a result of a substantially revamped stage presentation for Newton-John. Yet if her set displayed wider ambitions than that of opener Rogers, the songstress also encountered a wider range of problems; in its current configuration, the billing is thus dominated by Rogers' smoothly-paced, no frills repertoire of both past and current hits.

Although the booking is being publicized as a shared headlining stint for both artists, Olivia New-

ton-John (MCA) holds the closing segment. Beginning with the singer's earliest single hits like "Please Let Me Be There" and "Please Mister, Please," the performance is paced as a virtual on-stage transformation of her familiar stage persona; from girlish patter and flowing, feminine gowns, she picks up the tempo considerably, reaching for a new power and underlying sexiness previously unexplored onstage. The change never quite takes, however, due in part to an Elvis tribute which finds Newton-John tackling a medley of his hits: the choice is unwise, given the vast difference in the two artists' vocal styles, which forces Newton-John to employ a much more strained vocal attack than usual.

Even so, her obvious ease with the opening night crowd, and that audience's enthusiastic response, argues strongly for box office success. While much of that reaction can be attributed to those moments showcasing the singer's more familiar vocal mannerisms and material, future showroom presentations will likely handle the transitions between ingenuite and temptress a bit more gracefully.

Although Kenny Rogers (United Artists) hasn't maintained Olivia Newton-John's visibility as a main room headliner, his successful re-emergence as a country-flavored soloist finds him a seasoned natural for showroom audiences. Unlike Newton-John, whose show places dramatic emphasis on stage movement, Rogers is content to stand or sit at center stage, singing his nine song segment with minimal movement. The emphasis is squarely on Rogers' rich baritone and the restrained but generally strong ensemble work of Turning Point, his six-piece support band, which spices its country-pop stylings with subtle percussion and keyboard effects.

The results suggest an engaging, low-keyed primer in maintaining audience contact without seeming to strain for it. Rogers includes several faster-paced songs, leading to a half-joking apology at mid-set for the volume level, that also display Rogers' ability to handle listeners raised on rock without alienating the older patrons that still dominate Las Vegas main room audiences; that balance will clearly help the artist build strong followings both there and with the younger audiences at Lake Tahoe.

Sam Sutherland

Epic Names Arnow

■ NEW YORK — Susan Blond, national director, press and public information, Epic/Portrait/Associated Labels, has announced the appointment of Shelley Arnow to coordinator, press and public information, E/P/A.

In her new position, Ms. Arnow will be responsible for ticket administration for concerts by E/P/A artists in the New York area, and will coordinate all E/P/A press functions. She will also handle specific east coast publicity projects. She will report directly to Ms. Bond.

Ms. Arnow has been a member of the E/P/A press and public information department since January, 1977.

Mercury Taps Atkins

■ CHICAGO — Bill Haywood, vice president, r&b product for Phonogram, Inc./Mercury Records, has announced the appointment of Deke Atkins to the position of midwest regional r&b promotion manager for the firm.

In his new post, Atkins will cover the territories east of Kansas City and west of Ohio. He will report directly to Haywood. In addition to covering radio stations, Atkins will be working closely with retail stores.

For the past four years, Atkins has had his own independent promotion firm which covered the midwest, Deke Atkins Promotional Service. Prior to that he worked 10 years as a promotion man with Summit Distributing in Chicago. Before that he worked sales and promotion for Columbia Records for four years in their Chicago branch.

'FM' Goes Gold

■ LOS ANGELES—MCA Records' movie soundtrack "FM" has been certified gold by the RIAA.



Tape Pirate Sentence: Two to Six

■ WASHINGTON, D.C.—A prison sentence of two to six years—the longest ever given to a tape pirate—was imposed in Federal District Court here on David Whetzel, who was convicted on 33 counts of willful copyright infringement and two counts of interstate transportation of stolen property. His co-defendant, Lee Wais, was sentenced to a prison term of one to three years.

Both men had been arrested last summer trying to sell pirated tapes to an undercover FBI agent. Their three-day jury trial was marked by the appearance of 17 record company representatives, including O'Kelly Isley of the Isley Brothers, who testified that the recordings had been duplicated and sold without their authorization. It took less than half an hour for the jury to find them guilty. The case was prosecuted by Assistant United States Attorney Stephen Spivack.

Judge June L. Green sentenced Whetzel to two to six years on each of the two counts of interstate transportation of stolen

Jim Morey Named Katz-Gallin VP

■ LOS ANGELES—Raymond Katz and Sandy Gallin have announced the appointment of Jim Morey as vice president of Katz-Gallin Inc., a newly created position in the organization.

Morey, in addition to his managerial responsibilities, will be supervising all personal appearance activities of the Katz-Gallin clients, as well as working in tandem with Katz and Gallin in their television projects, such as the Donny & Marie TV series, and the Mac Davis and Paul Lynde specials. One of Morey's first projects in his new position has been supervising the extensive national summer concert tours for Dolly Parton and for Mac Davis.

Dury's Drove



Hundreds of Ian Dury's New York City fans turned out for the opening of Pantasia Recorz' new store on Second Avenue when the owners invited Dury, in town for his triumphant Bottom Line appearance, to sign copies of his new album, "New Boots and Panties!!!" (on Stiff Records, distributed by Arista).

property, and to one year's imprisonment on each of the 33 counts of copyright infringement. All sentences run concurrently with each other and with a two year sentence which Whetzel previously received for counterfeiting United States currency and which he is currently appealing. Wais was given one to three years on each of the two counts of interstate transportation of stolen property and six months on each of the 33 copyright infringement counts. All but the first six months were suspended and he was also sentenced to three years probation.

This was the third conviction for Whetzel on charges of copyright infringement. He had received fines on the first two convictions.

Arista Taps Sussman

■ NEW YORK — Aaron Levy, senior vice president, finance, Arista Records, has announced the appointment of Fred Sussmann to the position of director, personnel and office services for the label.

Sussmann, in his new capacity, will be responsible for the overall supervision and direction of Arista's policies and activities in the areas of personnel and office services.

Entertainment Co. Signs David Wolfert

■ LOS ANGELES—Charles Koppelman, president of The Entertainment Company, has announced the signing of David Wolfert as a staff producer and writer.

As his first project for the company, Wolfert has produced a soon-to-be-released album by Paul Anka. He has also written many of the arrangements for Samantha Sang's album, "Emotion," which was recently certified gold.

REO Speedwagon Set For National Broadcast

■ NEW YORK — Key radio stations in 14 major markets coast to coast, including New York and Los Angeles, will broadcast live a concert by Epic recording group REO Speedwagon from the Checkerdome in St. Louis on May 11 at 10 p.m. central daylight time.

In New York City the concert can be heard on WPIX-FM, while in Los Angeles the concert will be carried by KWST. Other stations involved in the nationally simulcasted broadcast are:

WCOZ (Boston); WIOQ (Philadelphia); WKLS (Atlanta); WDVE (Pittsburgh); WEBN (Cincinnati); WABX (Detroit); WMMS (Cleveland); WKZX (Chicago); KSHE (St. Louis); KZEW (Dallas); KRLY (Houston); and KMEL (San Francisco).

CBS Names Blaylock College Program Mngr.

■ NEW YORK — Joe Mansfield, vice president, marketing, Columbia Records, has announced the appointment of Dan Blaylock to manager, college program, CBS Records.

Responsibilities

In his new position, Blaylock will be responsible for the overall direction of the college program, including the formulation of merchandising programs for new artists specifically designed for the college market, and the coordination of the activities of CBS Records on-campus representatives and maintaining relationships with campus radio stations, newspapers and concert promoters throughout the country.

For the past year Blaylock served as field merchandiser at CBS Records' Washington, D. C. Branch.

THE ISLEY BROTHERS. They make music that makes history. And their latest smash single, "Take Me to the Next Phase (Part 1 & 2)," tells you they're the "most wanted" band today.



This town ain't big enough for any band but one. The Isley Brothers. "Showdown." It's already way past the "platinum phase"! And it's all happening on T-Neck Records and Tapes.

T-NECK Distributed by CBS Records. © 1978 CBS Inc. Produced, written and arranged by The Isley Brothers.

RECORD WORLD SINGLE PICKS

JAY FERGUSON—
Asylum 45480



LOSING CONTROL
(prod. by Bill Szymczyk)
(writer: Ferguson)
(Painless, BMI)
(3:28)

"Thunder Island" brought Ferguson the sort of visibility as a solo artist that he had with Spirit and Jo Jo Gunne, and this dramatic follow-up should bolster that image. It rocks throughout, with a good, wailing guitar lead and strong vocals.

MADLEEN KANE—Warner Bros. 8573

ROUGH DIAMOND (prod. by Michael L. & P. Sebastian) (writers: same as prod.) (Boona/North Face, ASCAP) (3:59)

Kane's single debut is a quick, rather spacy disco number with breathy, alluring vocals and a hard-hitting rhythm track that should reach disco audiences.

FOGHAT—Bearsville 0325 (WB)

STONE BLUE (prod. not listed) (writer: Peverett) (Riff Bros., ASCAP) (3:59)

This edit of a new lp track is fast-paced rock 'n' roll in the Foghat tradition—the guitars pick up the pace for a rousing, electric Foghat finish.

VANESE & CAROLYN—
Polydor 14469

JUST A LITTLE SMILE (FROM YOU) (prod. by Doug King & John Davis) (writer: White) (Douglas King, ASCAP) (3:20)

This engaging duo should score on r&b and pop charts with a light, melodic ballad, well-produced and arranged. The vocal trade-offs work well.

BUDDY HOLLY/THE CRICKETS—
MCA 40905

IT DOESN'T MATTER ANY MORE (prod. not listed) (writer: Anka) (Spanka, BMI) (2:16)

Holly's last major chart hit in '59 could hit again in conjunction with the release of a new greatest hits lp. The Paul Anka song still sounds fine.

JOSH WHITE, JR.—Vanguard 35204

YOU TURN TO ME (prod. by Danny Weiss) (writer: Vadas) (Great Gramophone, ASCAP) (3:34)

White's first single from a recent album is a well-crafted pop-rock tune that merits top 40 attention. It's uptempo, with a good, long guitar break.

NICK GILDER—
Chrysalis 2226



HOT CHILD IN THE CITY (prod. by Mike Chapman) (writers: Gilder-McCulloch) (Beechwood, BMI) (3:06)

Gilder's light, teasing vocals are the closest thing now on record to Marc Bolan's, and the English artist should have his biggest American hit since "Roxy Roller" with this sexy teen love song. It rocks lightly but with convincing feeling.

LOVE COMMITTEE—Gold Mind 4011 (Salsoul)

LAW AND ORDER (prod. by Baker-Harris-Young) (writers: Tyson-Felder-Harris) (Lucky Three/Six Strings, BMI) (2:59)

Right-wing disco? Love Committee's single equates law enforcement and happiness in an unusual way for an r&b song—listeners may well take note.

DIXIE DREGS—Capricorn 0291

TAKE IT OFF THE TOP (prod. by Ken Scott) (writer: Morse) (No Exit/Dregs, BMI) (2:43)

This high-energy rock instrumental could well be the Dregs' first charted single—the guitars power it well, and the rhythm is infectious.

BUNNY SIGLER—Gold Mind 4010 (Salsoul)

I GOT WHAT I NEED (prod. by Bunny Sigler) (writers: B. & J. Sigler) (Lucky Three/Henry Suemay, BMI) (3:22)

Sigler's second single for Gold Mind is an amorous r&b ballad—as always, Sigler's lush production style stands out, and the tune is pleasing.

FAITH HOPE & CHARITY—
20th Century-Fox 22370

DON'T PITY ME (prod. by Van McCoy) (writer: McCoy) (Van McCoy/Warner-Tamerlane, BMI) (2:50)

This mid-tempo r&b single bears Van McCoy's smooth stamp—the female vocals flow with the beat, and a string arrangement adds to the light mood.

R. B. HUDMON—Cotillion 44236 (Atlantic)

I'M EVERYTHING YOU NEED (prod. by Manuel-Stewart-Stewart) (writer: Crutcher) (Dejuano, BMI) (3:11)

Hudmon's long rap at the start of his latest single sounds like it comes from the heart, and he segues nicely into a strong, quiet ballad with a message.

BOOTSY'S RUBBER BAND—
Warner Bros. 8575



HOLLYWOOD SQUARES (prod. by George Clinton & William Collins) (writers: Collins-Clinton-Waddy) (Rubber Band, BMI) (4:18)

The follow-up to the r&b top 10 "Bootzilla" finds Bootsy with his mind on Tinseltown—the pace is slow but funky, the lyric funny as always. Clinton's production makes it work, as usual, and the result should be an expansion of Booty's appeal.

MELBA MOORE—Buddah 596

I DON'T KNOW NO ONE ELSE TO TURN TO (prod. by McFadden-Carstarphen-Whitehead) (writers: same as prod.) (Mighty Three, BMI) (3:40)

Moore's familiar, expressive voice is the centerpiece of this sad r&b ballad—she sings it with conviction. R&B stations should take notice.

PRISM—Ariola 7691

IT'S OVER (prod. by Bruce Fairburn) (writer: Higgs) (Squamish/Corinth, BMI) (3:12)

Prism's pop-rock sound should go well with top 40 formats—here, the mood is dramatic and emotional, with voices and guitars building to a big finish.

FIRST FIRE—Tortoise Intl. 11273 (RCA)

LOVE AT FIRST FIRE (prod. by Matt McDauley & Fred Mollin) (writers: Amitin-Jackson) (Groovesville, BMI) (3:16)

First Fire relies primarily on precise pop harmonies with a country flavor. On this, their debut single, the blend of singers and song is apt.

MAZE FEATURING FRANKIE BEVERLY—Capitol 4580

TRAVELIN' MAN (prod. by Frankie Beverly) (writer: Beverly) (Pecie, BMI) (3:30)

Maze, already well-established with r&b audiences, captures a summertime feel on this single, and with Beverly's smooth vocal should capture a chart spot.

PHAROAH SANDERS—
Arista 0329

AS YOU ARE (prod. by Norman Connors) (writers: Connors-Smith) (Norman Connors) (3:29)

Sanders, an unidentified female vocalist and producer Connors team up well on this slow, languorous love song—it should receive r&b radio attention.

MICHAEL WYNN BAND—
Ariola 7687



ROCK & ROLL MUSIC (TILL THE END OF THE DAY) (prod. by Peter Hauke) (writers: Wynn-Wynn) (Rockoko, BMI) (3:18)

The Wynn Band, from Germany, has a clean, hard rock 'n' roll sound that is close to Foghat's; the energy level on this single is high, building throughout. The vocals, in English, are effective and credible; the production style is right for American radio.

BOBBY WOMACK—Columbia 3-10732

WIND IT UP (prod. by Don Davis) (writers: Womack-Womack-Ware) (Tracebob/Unart, BMI/Jabete, ASCAP) (3:20)

Womack's uptempo single blends rock and soul in a danceable way that should find its place on r&b and pop playlists. The lyric provides interest, too.

GATO BARBIERI—A&M 2044

SUNRISE (prod. by Herb Alpert) (writer: Barbieri) (Irving/Leandro, BMI) (3:29)

Barbieri should continue the expansion of his audience beyond the perimeters of jazz with this flowing, melodic instrumental. His sax is still distinctive.

MIKE FINNIGAN—Columbia 3-10741

JUST ONE MINUTE MORE (prod. by Ron Nevison) (writers: Kooper-Supa) (Joans Bones, BMI/Calgems-EMI/Glory, ASCAP) (3:32)

Finnigan's voice has appeal for both white and black audiences, and on this smooth, uptempo dance single he should please listeners in several formats.

O.V. WRIGHT—Hi 78514 (Cream)

I DON'T DO WINDOWS (prod. by Willie Mitchell) (writers: Jackson-Moore) (Muscle Shoals, BMI) (2:21)

As the title suggests, this is no typical r&b love song—it's the midtempo, danceable story of a woman who's ready for love but not for housework.

JOE THOMAS—LRC 904 (T.K.)

TWO DOORS DOWN (prod. by Sonny Lester) (writer: Parton) (Velvet Apple, BMI) (3:02)

The Dolly Parton song has already been a country hit, and makes a good r&b record in this imaginative cover. A female chorus handles the vocals.

Melanie



Melanie
Phonogenic
**Not Just
Another
Pretty Face**

She's ready to knock you out.
The reviews have been coming in hot and heavy,
all raving about her new album, and the consensus
favorite is **KNOCK ON WOOD** her new single.



Produced by Peter Schekeyrk for Phonogenic Productions. (MCA-40903 Single, MCA-3033 Album) Agency: Headliners East

Manufactured and Distributed by MCA Records

AmericanRadioHistory.Com

RECORD WORLD ALBUM PICKS



ELECTRIC GUITARIST

JOHN McLAUGHLIN—Columbia JC 35326 (7.98)

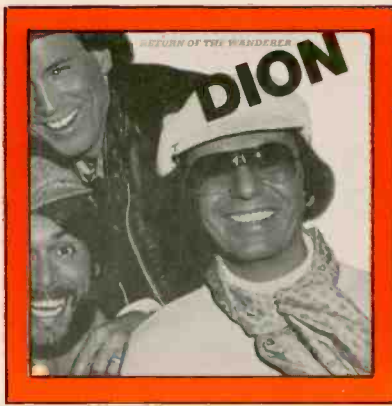
McLaughlin's first electric album in some time finds him teamed with musicians he has recorded with over the past ten years. Billy Cobham, Stanley Clarke, Chick Corea, Jack Bruce, Carlos Santana and Tony Williams are among those heard on these seven diverse tracks.



DON'T LET GO

GEORGE DUKE—Epic JE 35366 (7.98)

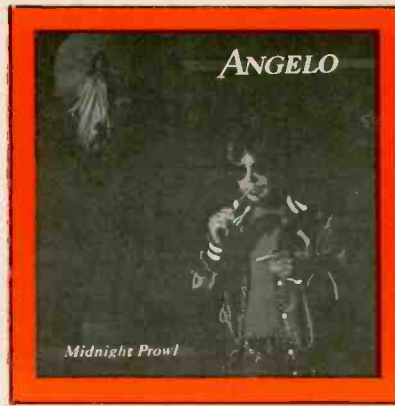
Duke's newly found crossover success should be furthered with a fine follow-up to his gold label bow. Duke is an exceptional songwriter in addition to being a leading keyboardist and songs like "We Give Our Love" and "Dukey Stick" are potential singles hits.



RETURN OF THE WANDERER

DION—Lifesong JZ 35356 (CBS) (7.98)

Dion's most consistent album since his recent comeback finds him fronting a band and mixing self-penned numbers with some well chosen covers. The Tom Waits title tune sets the tone. "You've Awakened Something In Me" and "Guitar Queen" are a couple of his better originals.



MIDNIGHT PROWL

ANGELO—Fantasy F 9554 (7.98)

An arresting album by the singer who has chosen some excellent material to cover and adds a couple of his own songs for good measure. John Fogerty's "Have You Ever Seen the Rain" gets a solid workout as does J. D. Souther's title song and a couple of Billy Joel tunes.

NANTUCKET

Epic JE 35253 (7.98)



A striking debut from the six man rock outfit from North Carolina. The group is totally self-contained and plays a high energy brand of music, full of bright melodies that utilize multi-part harmonies. The opening "Heartbreaker" is a rockin' tour-de-force.

SWEET SALVATION

JIM KRUEGER—Columbia JC 35295 (7.98)



Krueger has been the guitarist in Dave Mason's group over the past several years and has assembled members of that outfit for his first solo lp. The music is similar to Mason's which comes as no surprise with Krueger the author of "We Just Disagree."

INNER CONFLICTS

BILLY COBHAM—Atlantic SD 19174 (7.98)



Cobham's most percussive album to date finds him in top form, playing drums and synthesizers with musicians including Steve Khan, the Breckers and Alfonso Johnson. Cobham shows that he is still at the vanguard of the jazz/rock movement.

DON'T ASK MY NEIGHBORS

RAUL de SOUZA—Capitol SW 11774 (7.98)



Trombonist de Souza has a unique musical personality as he is one of the only frontmen we know of who plays trombone in a jazz outfit. George Duke produced the lp and has assembled a well known cast of support men including Airto and Harvey Mason.

PRETTY BABY (ORIGINAL MOTION PICTURE SOUNDTRACK)

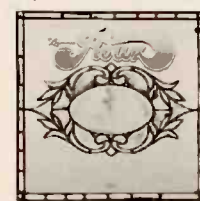
VARIOUS ARTISTS—ABC 1076 (7.98)



Musical pieces by Scott Joplin and Jelly Roll Morton dominate the soundtrack to this movie which has been set in that era "Tiger Rag," "Creole Blues" and "After the Ball" are three of the more familiar selections.

LOUISIANA'S LE ROUX

Capitol SW 11734 (7.98)



Strong vocal harmonies and evocative lyrics are the strong points on this debut. The group's light, supple musical approach should be welcomed by programmers who will turn to songs like "Take A Ride On A Riverboat" and "New Orleans Ladies."

THREE OUNCES OF LOVE

Motown M7 901R1 (7.98)



The group was brought to the label by the Commodores which gives these three ladies pretty good credentials. With songs like "Star Love" and "Don't Worry 'Bout My Love" the trio has been provided with the kind of material that could send them chartward.

KATE TAYLOR

Columbia JC 35089 (7.98)



The James Taylor stamp is all over his sister's album with production and songwriting credits as well as guitars and back-up vocals. A classy accompaniment gives her direction and support for her expressive vocals with "It's In His Kiss" and "A Fool In Love" the standouts.

SWEET CHEEKS

DUKE JUPITER—Mercury SRM-1-3718 (7.98)



The Chuck Leavell produced group has an honest straightforward approach that is at times reminiscent of Sea Level. This comes as no surprise as several members of that group are heard here on "Every Day's A Voice."

HOTBED

ISAAC HAYES—Stax 4102 (Fantasy) (7.98)



These tracks date back to Hayes' affiliation with Stax and demonstrate his interpretative abilities with songs like Bill Withers' "Use Me" and Eugene McDaniels' "Feel Like Makin' Love." The tracks are extended and find him at his best.

DANCE ACROSS THE FLOOR

JIMMY BO HORNE—Sunshine Sound 7801 (TK) (7.98)



The Harry Casey/Richard Finch team is responsible for all of the material as well as the production here with results at times similar to their Sunshine Band hits. Horne shows that he has the voice and the energy to pull it off.

THE STATUE MAKERS OF HOLLYWOOD

THE ALPHA BAND—Arista AB 4179 (7.98)



With their two previous lps, the Alpha Band has become favorites of FM programmers and their latest set should be no disappointment. The group's sound is difficult to categorize with its Indian and exotic influences but "Rich Man" should grab some attention.

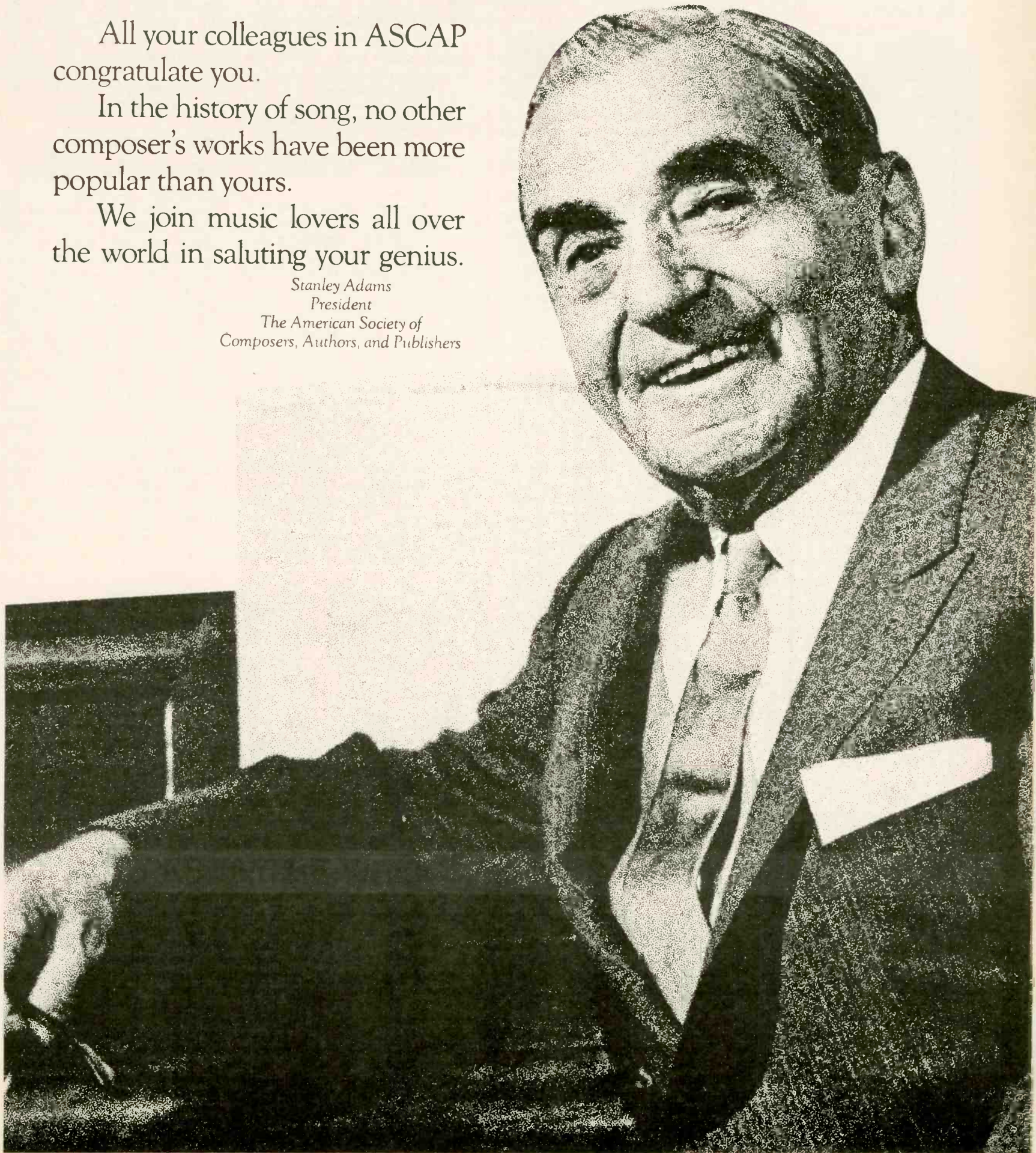
Happy 90th Birthday, Irving Berlin

All your colleagues in ASCAP
congratulate you.

In the history of song, no other
composer's works have been more
popular than yours.

We join music lovers all over
the world in saluting your genius.

*Stanley Adams
President
The American Society of
Composers, Authors, and Publishers*



Radio Replay

By NEIL McINTYRE



■ The *Record World* east gang has returned from the radio and retail seminar in Miami/Ft. Lauderdale, Florida. It was a good experience to be part of a presentation that I used to see as a spectator, also it was good of the staff to let me carry their luggage to and from the airport. I believe I did such a good job in handling the baggage that many here feel that when the golf season gets into full swing, caddying could be a natural step up for me.

RADIO ENDORSEMENTS: Each radio station's reputation for honesty is very important to the listeners. This trust runs throughout your programming into the believability of the news, the impact of the personalities, and the on-the-air contests. If your station makes advertising claims on behalf of a broadcast school that doesn't live up to those claims, it could hurt all sponsors' commercials. Why do I pick on the broadcast schools? Well, in my travels across the United States the radio spots for drag strips and broadcast schools sound like oversell and overpromise, and in the case of broadcast schools many times the commercial is done by the talent from the station.

The sales department would probably check out the claims in this type of commercial, but I don't think that's good enough: *the programming people should make sure that what they are saying on the air is the truth.* Some broadcast schools give the impression that being on the radio is like driving a truck or as easy as being unemployed, or just falling off a log. That type of advertising is wrong. There are obviously a number of good broadcast schools, and some of the people reading this are graduates of one, but to assume that they're all good is a mistake. If a broadcast school accepts everybody, from those who can't read to people with bad speech impediments, and lead them to believe that they'll take over Walter Cronkite's job, the radio station shouldn't be a party to endorsing this kind of client.

NOW YOU'LL KNOW SOMEONE IN GUAM: It's a long way from Portland to Guam, but **Melinda Coats** heard they needed a news director there, and she likes adventure in her life so she took the job. Melinda gives more news than just the sun came out today and that the station's mobile unit is not horse drawn. Guam is not life in the fast lane, but news people will appreciate the fact that Melinda picks up good interviews with international figures, since Guam is a good out of the way place to hold a conference and not get bugged by the press. If you're looking for a radio pen pal or an interview with a newswoman, who is doing an interesting remote . . . write Melinda Coats, news director KSTO-FM P.O. Box 8637 Tamuning, Guam 96911.

RECORD WORLD RECORD: The leader at this moment is **Bobby Knight** of WCUE & WKDD in Akron, Ohio. Bobby has a total of 15 sets of call letters over a period of 15 years; for the last six years he has been the program director and air talent at the same stations, which is a personal record for him. Can you better 15 radio stations in an effort to set a *Record World* record? Send your entries in today before your next move.

MOVES . . . **Richard Foreman** made VP/director of programming for ABC Radio Network . . . **Bill Garcia** recently of KNUS Dallas is the new PD WISN/Milwaukee . . . **Marc Driscoll** former PD KNDE/Sacramento to WNBC/New York on air shift . . . WCOL-FM/Columbus, Ohio has new call letters after 31 years, WXGT known as 92-X . . . **Tom Birch** WQAM/Miami is looking for nighttime air talent and afternoon drive newswoman . . . **Ellen Roberts**, former MD at M105/Cleveland is named the station's new promotion director . . . KIRL/St. Louis looking for morning person for country format . . . Portia RW west reports: **Don Mack** PD KKT/Los Angeles to WOL/Washington as PD . . . **Bill Watson** leaves KMPC/Los Angeles as associate PD . . . New night timer at 14-ZYQ/Frederick, Maryland is **Chuck (Boo-Boo) Barron** . . . Send your changes and moves to either Portia the G. RW west or in the east to Neil the Mc.

Hemisphere B'casting To Purchase WBCN

By ALAN WOLMARK

■ BOSTON — T. Mitchell Hastings, Jr., president of WBCN-FM, Inc., and Michael Weiner, president of the Hemisphere Broadcasting Corporation, jointly announced late last week an "agreement in principle" for the sale of the progressive rock station, including all its physical assets, licenses and authorizations, to Hemisphere Broadcasting, a fully-owned subsidiary of the Progressive Communication Corporation.

The proposed sale which is contingent upon the drawing up of a document acceptable to both parties, ratification by the board of directors of both parties, WBCN's stockholders and the Concert Network, Inc., which owns the station, and FCC consent calls for Hemisphere Broadcasting to pay \$3 million in cash at the closing in addition to retaining a consulting firm to be set up by Hastings in a non-compete agreement for 10 years at a \$50,000 per annum fee.

Progressive Communication is presently the owner of WIVY in Jacksonville, Florida and KOME in San Jose, California. Klee Dobra, WBCN's vice president and general manager, said that Hemi-

sphere Broadcasting "does not contemplate any changes in the station's staff and format. The sale is probably very healthy for WBCN. Progressive is an aggressive, young company. To become part of it and its biggest acquisition is exciting for the station and the people who work for it."

Radio Conference Scheduled for Wichita

■ WICHITA, KANSAS — Wichita, Kansas will be the site of the second annual Wichita/Central States Secondary Radio Conference, June 2-3 1978. Topics to be discussed are careers, album radio & records, small markets, music, engineering, management and programming. There will also be a radio and record meeting.

In announcing the site at the Hilton Inn, the Committee also said that registrations will be \$35.00 for radio, and \$45.00 for record and trade people. Application forms are available from any of the committee members: Don Anti/Tony Muscolo (Anti/Muscolo Promotions, L.A.) Rick Brady (KTLK, Denver, Colo.) Bill Burkett (WKY, Oklahoma City, (Continued on page 35)



"It's not our sound, we're a contemporary rock-soul-country-disco-pop-progressive-good music station, with a Latin beat."

Ratings Services:

Pulse Is Gone; What's Happening with Hooper

By NEIL McINTYRE

■ NEW YORK — In the wake of the announcement last week that Pulse Inc. was discontinuing its service prior to the April/May book, *RW* contacted C. E. Hooper, a long time competitor of Pulse in the ratings field, to determine the effect of these changes on Hooper's future plans. C. E. Hooper general manager Mel Phillips indicated that the initial effect would be minimal, with limited gains in new clients.

Pulse at one time along with C.E. Hooper was the program director's guide to audience trends. Now that Pulse will not be surveying the markets, it would seem that until Trac 7 begins, program directors will be depending more on their own call out research or forced to reexamine available services if they seek an alternative to ARB.

C.E. Hooper Inc. was founded in 1934 and is the oldest con-

tinuous radio audience measurement. Hooper's instrument of research has always been the telephone; they gauge listening habits through the coincidental method. The interview of the listener takes place on or about the same time as the actual radio listening, the samples for calling are randomly selected using a minimum of 4000 calls placed, and in heavily populated areas

as many as 7000 calls are placed.

Currently Hooper is sold to stations as a programming tool to follow audience trends between the ARB rating sweeps. Since November of last year former radio program director Mel Phillips has been the general manager of C. E. Hooper Inc. and has restructured the rates to fall more in line with the costs. Phillips' biggest job is making sure

the world knows that Hooper is in business to stay, and they're developing new studies that will better serve the radio stations. What are some of Hooper's problems? Phillips told *RW*: "The acceptance to Arbitron at the advertising level for such a long period of time. This was also a problem for the Source rating service, and the final result was they folded; ARB has done a good job."

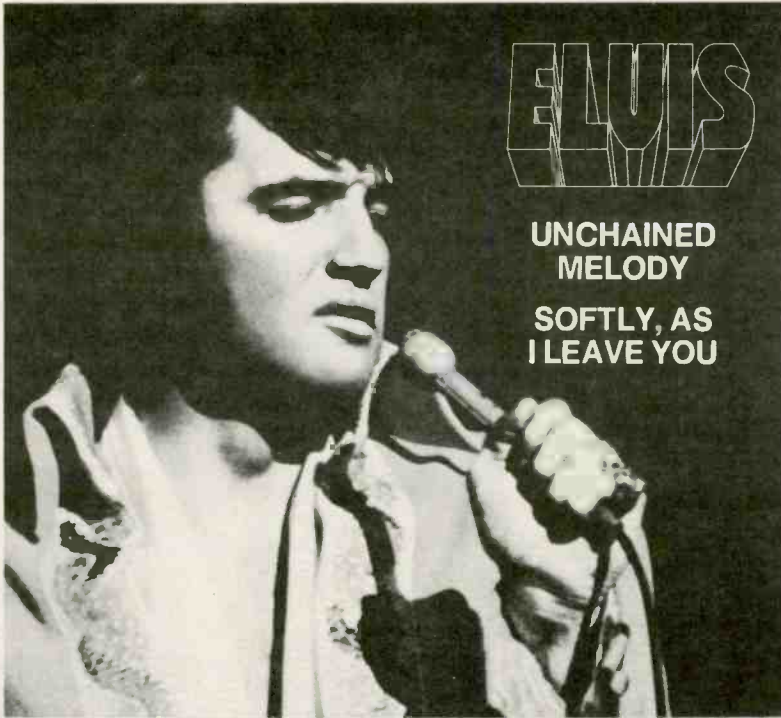
Timing

Timing of the surveys is very important, and Phillips feels that is a great asset of Hooper. He said, "We can take a survey and within two weeks you get the results; this way programmers can see trends right away." Since many radio stations have developed their own call out research, it would seem like an opportune time for Hooper, who first popularized the phone out system of research, to take advantage of all
(Continued on page 55)

Backstage in Bangor



Pictured backstage at the recent Waylon Jennings concert in Bangor, Maine are, from left: WLBZ night man Bobby Russell; Jessi Colter; WLBZ program director John Marshall; Jennings; and RCA promotion rep Don Delacy.



ELVIS

UNCHAINED
MELODY


SOFTLY, AS
I LEAVE YOU

A PERSONAL APPEARANCE RECORDING

ELVIS

THE HIT SINGLE

SOFTLY, AS I
LEAVE YOU

RCA
Records 

World Popular Song Festival in Tokyo '78

Songs that are dying to be sung. To be heard by thousands, millions. To become chartbusters.

That's the kind of music that happens every November on the stage of Yamaha's World Popular Song Festival in Tokyo. Because the Festival is dedicated to the proposition that new music, interesting music, innovative music, is lurking out there in the hearts of so many creative composers and performers who don't have the fame they deserve — yet. And who can start on that road through the World Popular Song Festival.

**Super-success!
Chartbusting!
Yours from
the World Popular
Song Festival!**

Hurry and write to us to get everything you need, including the rules and regulations. Don't let time run out on your chance for chartbusting super-success!

for further information, please contact:

**WORLD FESTIVAL COMMITTEE '78
YAMAHA MUSIC FOUNDATION**

24-22, 3-chome, Shimomeguro, Meguro-ku, Tokyo, Japan

CABLE: WORLDFESTIVAL TOKYO TELEX: 246657# YAMAHA J TEL: (03) 719-3101

Japan is the world's second largest pop music market, with annual sales of singles and LPs of more than \$700 million! It's a tough market to break into, but once in, the rewards are fabulous.

Here's how the 3-night-long, world-renowned Festival extravaganza can crack that nut for anyone with creativity and originality.

From the first Festival in 1970 to last year's, live Festival audiences totaled 264,000 — not to mention the millions of pop music lovers who watched on TV and listened on radio throughout the country.

For the past eight years, more than 210,000 song entries have been received by the Festival Committee, from over 60 countries! Of these entries, 360 songs have been selected for competition in the Festival.

Apart from the many awards which the best of these songs have won at the Festival itself, of the 360 songs that were performed on the Festival stage, 130 have been cut as records. And the sales of these singles, in Japan alone, have in the past eight years amounted to an astounding 16,700,000 copies!

As to what's happening right now, the Grand Prix-winning songs from the 1977 World Popular Song Festival have been riding in top slots on Japan's hit charts for over four straight months — with over half a million records sold to date!

The Festival can do this for you too. The deadline for entries is July 15, 1978 for this year's Festival, which will run from November 10 through 12 in Tokyo. To enter, you'll need a demo tape, music score and lyrics, bio and photo, and completed application form.

RECORD WORLD SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)

MAY 13	MAY 6		WKS. ON CHART
1	1	NIGHT FEVER BEE GEES RSO 889 (8th Week)	15
2	2	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	13
3	3	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	13
4	8	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693	9
5	6	WITH A LITTLE LUCK WINGS/Capitol 4559	7
6	13	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	7
7	4	CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305	15
8	11	ON BROADWAY GEORGE BENSON/Warner Bros. 8542	10
9	17	SHADOW DANCING ANDY GIBB/RSO 893	5
10	10	COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA)	10
11	12	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	16
12	14	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459	12
13	7	JACK & JILL RAYDIO/Arista 0382	22
14	5	STAYIN' ALIVE BEE GEES/RSO 885	23
15	9	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	16
16	18	DISCO INFERNO TRAMMPS/Atlantic 3389	13
17	19	WEREWOLVES OF LONDON WARREN ZEVON/Asylum 45472	8
18	22	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	13
19	24	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	8
20	23	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708	9
21	16	GOODBYE GIRL DAVID GATES/Elektra 45450	22
22	15	EMOTION SAMANTHA SANG/Private Stock 178	27
23	28	YOU BELONG TO ME CARLY SIMON/Elektra 45477	4
24	25	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	11
25	26	THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890	10
26	29	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	12
27	42	BAKER STREET GERRY RAFFERTY/United Artists 1192	5
28	32	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/Cleveland Intl. 8 50513	9
29	60	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS)	4
30	20	FOOLING YOURSELF STYX/A&M 2007	12
31	33	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184	11
32	34	EGO ELTON JOHN/MCA 40892	5
33	37	DEACON BLUES STEELY DAN/ABC 12355	6
34	39	TAKE A CHANCE ON ME ABBA/Atlantic 3457	4
35	40	EVERY KINDA PEOPLE ROBERT PALMER/Island 100	7
36	43	BECAUSE THE NIGHT PATTI SMITH/Arista 0318	6
37	31	TWO DOORS DOWN DOLLY PARTON/RCA 11240	9
38	64	THE GROOVE LINE HEATWAVE/Epic 8 50524	3
39	21	LAY DOWN SALLY ERIC CLAPTON/RSO 886	20
40	27	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic)	12
41	41	MAKE YOU FEEL LOVE AGAIN WET WILLIE/Epic 8 50528	7
42	51	HEARTLESS HEART /Mushroom 7031	6
43	45	(I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/Atlantic 3459	8
44	71	BLUER THAN BLUE MICHAEL JOHNSON/EMI-America 8001	2
45	36	FLASH LIGHT PARLIAMENT/Casablanca 909	15
46	47	DANCE ACROSS THE FLOOR JIMMY 'BO' HORNE/SHS 1003 (TK)	9
47	48	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	12
48	53	OH WHAT A NIGHT FOR DANCING BARRY WHITE/20th Century 2365	4
49	50	DO YOU BELIEVE IN MAGIC SHAUN CASSIDY/Warner/Curb 8488 (WB)	6
50	55	CHEESEBURGER IN PARADISE JIMMY BUFFETT/ABC 12358	4
51	52	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	9
52	54	WHEEL IN THE SKY JOURNEY/Columbia 3 10700	7
53	30	EBONY EYES BOB WELCH/Capitol 4543	16
54	61	STAY RUFUS/CHAKA KHAN /ABC 12349	5
55	63	FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474	3
56	56	AIN'T GONNA EAT MY HEART OUT ANYMORE ANGEL/Casablanca 914	7
57	46	THANK YOU FOR BEING A FRIEND ANDREW GOLD/Asylum 45456	14
58	59	THAT IS YOUR SECRET SEA LEVEL/Capricorn 9287	10
59	38	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/20th Century 2362	12
60	69	I WAS ONLY JOKING ROD STEWART/Warner Bros. 8568	3
61	35	RUNING ON EMPTY JACKSON BROWNE/Asylum 45460	14
62	73	TUMBLING DICE LINDA RONSTADT/Asylum 45479	2
63	75	YOU'RE THE LOVE SEALS & CROFTS/Warner Bros. 8551	2
64	65	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652	7
65	44	OUR LOVE NATALIE COLE/Capitol 4509	21
66	80	EVEN NOW BARRY MANILOW/Arista 0330	2
67	77	THE WANDERER LEIF GARRETT/Atlantic 3476	4
68	76	ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE/MCA 40891	4
69	70	MAMA LET HIM PLAY DOUCETTE/Mushroom 7030	6
70	57	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	14
71	49	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	29
CHARTMAKER OF THE WEEK			
72	—	STILL THE SAME BOB SEGER & THE SILVER BULLET BAND/ Capitol 4581	1
73	62	SWEET TALKIN' WOMAN ELO/Jet 1145 (UA)	13
74	58	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	25
75	—	ROLL WITH THE CHANGES REO SPEEDWAGON/Epic 8 50545	1
76	84	SINCE YOU BEEN GONE HEAD EAST/A&M 2026	3
77	—	WONDERFUL TONIGHT ERIC CLAPTON/RSO 895	1
78	74	ALWAYS AND FOREVER HEATWAVE/Epic 8 50533	7
79	88	TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./T-Neck 8 2272 (CBS)	3
80	—	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/TK 1028	1
81	89	I WANT YOU TO BE MINE KAYAK/Janus 274	2
82	79	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518	14
83	—	WEEKEND LOVER ODYSSEY/RCA 11245	1
84	—	YOU GOT IT DIANA ROSS/Motown 1442	1
85	68	MORE THAN A WOMAN TAVARES/Capitol 4500	14
86	85	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)	21
87	72	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/Elektra 45441	30
88	67	SWEET, SWEET SMILE CARPENTERS/A&M 2008	14
89	91	OH HOW HAPPY SKYLINERS/Tortoise Intl. 11243 (RCA)	5
90	95	I WANT TO LIVE JOHN DENVER/RCA 11267	2
91	93	GET ON UP TYRONE DAVIS/Columbia 3 10648	4
92	96	WHERE HAVE YOU BEEN ALL MY LIFE FOTOMAKER/Atlantic 3471	2
93	—	MY ANGEL BABY TOBY BEAU/RCA 11250	1
94	—	SO HARD LIVING WITHOUT YOU AIRWAVES/A&M 2032	1
95	—	YOU KEEP ME DANCING SAMANTHA SANG/Private Stock 188	1
96	97	RIDING HIGH FAZE-O/SHE 8700 (Atlantic)	3
97	—	STAY AWHILE CONTINENTAL MINIATURES/London 5N 266	1
98	—	IT'S SERIOUS CAMEO/Chocolate City 013 (Casablanca)	1
99	—	MS. DAVID OLIVER /Mercury 73973	1
100	—	EVERYBODY DANCE CHIC/Atlantic 3469	1

RECORD WORLD FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order except where otherwise noted.

FLASHMAKER



ROCKET FUEL
ALVIN LEE
RSO

MOST ADDED:

STILL THE SAME (single)—Bob Seger—Capitol
ROCKET FUEL—Alvin Lee—RSO
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
JUST FLY—Pure Prairie League—RCA
NEW DAY—Airwaves—A&M
SKY BLUE—Passport—Atlantic
U.K.—Polydor
YOU'RE NOT ALONE—Roy Buchanan—Atlantic

WNEW-FM/NEW YORK

ADDS:
BAND TOGETHER—Rare Earth—Prodigal
DEMIS ROUSSOS—Mercury
FLYING SHOES—Townes Van Zandt—Tomato
LA ROUX—Capitol
ROCKET FUEL—Alvin Lee—RSO
SKY BLUE—Passport—Atlantic
THANK GOD FOR GIRLS—Benny Mardones—Private Stock
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
U.K.—Polydor
VARIATIONS—Andrew Lloyd Webber—MCA
HEAVY ACTION (airplay in descending order):
THE LAST WALTZ (soundtrack)—The Band—WB
FM (soundtrack)—MCA
AND THEN THERE WERE THREE—Genesis—Atlantic
BOYS IN THE TREES—Carly Simon—Elektra
THIS YEARS MODEL—Elvis Costello—Col
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—Asylum
EASTER—Patti Smith Group—Arista
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
STILL THE SAME (single)—Bob Seger—Capitol

WBCN-FM/BOSTON

ADDS:
DANCE A LITTLE LIGHT—Richie Furay—Asylum
JUST FLY—Pure Prairie League—RCA
LA ROUX—Capitol
ROCKET FUEL—Alvin Lee—RSO
TAKIN' IT EASY—Seals & Crofts—WB
HEAVY ACTION (airplay in descending order):
FM (soundtrack)—MCA
EARTH—Jefferson Starship—Grunt

EXCITABLE BOY—Warren Zevon—Asylum
THE STRANGER—Billy Joel—Col
THIS YEARS MODEL—Elvis Costello—Col
DOUBLE FUN—Robert Palmer—Island
AND THEN THERE WERE THREE—Genesis—Atlantic
THE LAST WALTZ (soundtrack)—The Band—WB
HEAVY HORSES—Jethro Tull—Chrysalis
LONDON TOWN—Wings—Capitol

WLIR-FM/LONG ISLAND

ADDS:
GALE FORCE TWO—Fantasy
KAYA—Bob Marley & Wailers—Island
MEET ME AT THE CRUX—Dirk Hamilton—Elektra
ROCKET FUEL—Alvin Lee—RSO
SKY BLUE—Passport—Atlantic
STILL THE SAME (single)—Bob Seger—Capitol
STONE BLUE (single)—Foghat—Bearsville
U.K.—Polydor
VARIATIONS—Andrew Lloyd Webber—MCA
YOU'RE NOT ALONE—Roy Buchanan—Atlantic

HEAVY ACTION (airplay in descending order):

THE LAST WALTZ (soundtrack)—The Band—WB
EDDIE MONEY—Col
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—Asylum
CITY TO CITY—Gerry Rafferty—UA
THE STRANGER—Billy Joel—Col
NRQB AT YANKEE STADIUM—Mercury
WAITING FOR COLUMBUS—Little Feat—WB
PURE POP FOR NOW PEOPLE—Nick Lowe—Col

WCOZ-FM/BOSTON

ADDS:
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
KING TUT (single)—Steve Martin—WB
MODERN MAN—Stanley Clarke—Nemperor
STILL THE SAME (single)—Bob Seger—Capitol
HEAVY ACTION (airplay in descending order):
SATURDAY NIGHT FEVER (soundtrack)—RSO
FM (soundtrack)—MCA
LONDON TOWN—Wings—Capitol
THE LAST WALTZ (soundtrack)—The Band—WB
EARTH—Jefferson Starship—Grunt
DOUBLE FUN—Robert Palmer—Island
BOYS IN THE TREES—Carly Simon—Elektra
EXCITABLE BOY—Warren Zevon—Asylum
NIGHT FLIGHT—Yvonne Elliman—RSO
LEVEL HEADED—Sweet—Capitol

WPLR-FM/NEW HAVEN

ADDS:
DAVID JOHANSEN—Blue Sky
LOVE IS THE STUFF—Henry Gross—Lifesong
MY ANGEL BABY (single)—Toby Beau—RCA
NANTUCKET—Epic

NO PROBLEM HERE—Mac McAnally—Arista
ROCKET FUEL—Alvin Lee—RSO
SOUTHERN WINDS—Maria Muldaur—WB
STANKY BROWN—Sire
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
YOU'RE NOT ALONE—Roy Buchanan—Atlantic
HEAVY ACTION (airplay, sales, phones in descending order):
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
HEAVY HORSES—Jethro Tull—Chrysalis
EARTH—Jefferson Starship—Grunt
WAITING FOR COLUMBUS—Little Feat—WB
THE STRANGER—Billy Joel—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
SHINE ON—Climax Blues Band—Sire
SLOWHAND—Eric Clapton—RSO
POINT OF KNOW RETURN—Kansas—Kirshner
THE LAST WALTZ (soundtrack)—The Band—WB

WIOQ-FM/PHILADELPHIA

ADDS:
DRIFTING AWAY (single)—Uproar—East Coast
STILL THE SAME (single)—Bob Seger—Capitol
STONE BLUE (single)—Foghat—Bearsville
HEAVY ACTION (airplay, sales, phones in descending order):
AND THEN THERE WERE THREE—Genesis—Atlantic
THE HOMETOWN BAND—A&M
LINES—Charlie Janus
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
CITY TO CITY—Gerry Rafferty—UA
SLOWHAND—Eric Clapton—RSO
THE LAST WALTZ (soundtrack)—The Band—WB
VAN HALEN—WB
THIS YEARS MODEL—Elvis Costello—Col
LONDON TOWN—Wings—Capitol

WSAN-AM/ ALLENTOWN, PA.

ADDS:
BOYS IN THE TREES—Carly Simon—Elektra
DAVID JOHANSEN—Blue Sky
DOUBLE TROUBLE—Frankie Miller—Chrysalis
LINES—Charlie Janus
ROCKET FUEL—Alvin Lee—RSO
SPECIAL DELIVERY—38 Special—A&M
U.K.—Polydor
HEAVY ACTION (airplay):
AND THEN THERE WERE THREE—Genesis—Atlantic
BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
BRITISH LIONS—RSO
CITY TO CITY—Gerry Rafferty—UA
DOUBLE FUN—Robert Palmer—Island
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—Asylum
HEAVY HORSES—Jethro Tull—Chrysalis
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
LONDON TOWN—Wings—Capitol

WHFS-FM/WASHINGTON

ADDS:
A LITTLE KISS IN THE NIGHT—Ben Sidran—Arista

ATLANTA'S BURNING DOWN—Dickey Betts—Arista
COUNT TALENT & THE ORIGINALS—Mike Bloomfield—Clouds
FAMILY ALBUM—David Allan Coe—Col
FLYING SHOES—Townes Van Zandt—Tomato
GALE FORCE TWO—Fantasy
INNER CONFLICTS—Billy Cobham—Atlantic
ROCKET FUEL—Alvin Lee—RSO
SNAIL—Cream
YOU'RE NOT ALONE—Roy Buchanan—Atlantic
HEAVY ACTION (airplay in descending order):
THE LAST WALTZ (soundtrack)—The Band—WB
BURNING THE BALLROOM DOWN—Amazing Rhythm Aces—ABC
CATS UNDER THE STARS—Jerry Garcia Band—Arista
GHOST TOWN PARADE—Les Dudek—Col
MANNEQUIN—Marc Jordan—Col
ENCORE—Brian Auger & Julie Tippetts—WB
NEW BOOTS & PANTIES!—Ian Dury—Arista/Stiff
ZAPPA IN NEW YORK—Frank Zappa—DiscReet
THIS YEARS MODEL—Elvis Costello—Col
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville

WKLS-FM/ATLANTA

ADDS:
ATLANTA'S BURNING DOWN—Dickey Betts—Arista
DANCE A LITTLE LIGHT—Richie Furay—Asylum
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
MAGAZINE—Heart—Mushroom
NO PROBLEM HERE—Mac McAnally—Arista
HEAVY ACTION (airplay, sales, phones in descending order):
EARTH—Jefferson Starship—Grunt
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
LONDON TOWN—Wings—Capitol
SLOWHAND—Eric Clapton—RSO
POINT OF KNOW RETURN—Kansas—Kirshner
AJA—Steely Dan—ABC
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
RUNNING ON EMPTY—Jackson Browne—Asylum
STREET SURVIVORS—Lynyrd Skynyrd—MCA
CATS ON THE COAST—Sea Level—Capricorn

WORJ-FM/ORLANDO

HEAVY ACTION (airplay, sales, phones in descending order):
EXCITABLE BOY—Warren Zevon—Asylum
EDDIE MONEY—Col
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
AJA—Steely Dan—ABC
WAITING FOR COLUMBUS—Little Feat—WB
BOYS IN THE TREES—Carly Simon—Elektra
EARTH—Jefferson Starship—Grunt
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
AND THEN THERE WERE THREE—Genesis—Atlantic
LONDON TOWN—Wings—Capitol

WQSR-FM/TAMPA

ADDS:
DANCE A LITTLE LIGHT—Richie Furay—Asylum

ELLEN McILWAIN—UA
MEMORIES—Bonnie Bramlett—Capricorn
NEW DAY—Airwaves—A&M
SHOWDOWN—Isley Brothers—T-Neck
STILL THE SAME (single)—Bob Seger—Capitol
SURVIVOR—Randy Bachman—Polydor
SWEET CHEEKS—Duke Jupiter—Mercury
TAKIN' IT EASY—Seals & Crofts—WB
THAT'S WHAT SHE SAID—Flora Purim—Milestone
HEAVY ACTION (airplay, sales, phones):
EARTH—Jefferson Starship—Grunt
FM (soundtrack)—MCA
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
JOHN HALL—Asylum
LONDON TOWN—Wings—Capitol
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
THE LAST WALTZ (soundtrack)—The Band—WB
THIS YEARS MODEL—Elvis Costello—Col
WAITING FOR COLUMBUS—Little Feat—WB

ZETA 4-FM/MIAMI

ADDS:
I WASN'T BORN YESTERDAY—Allan Clarke—Atlantic
JUST FLY—Pure Prairie League—RCA
STILL THE SAME (single)—Bob Seger—Capitol
TAKIN' IT EASY—Seals & Crofts—WB
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
HEAVY ACTION (airplay, sales, phones in descending order):
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
WAITING FOR COLUMBUS—Little Feat—WB
HEAVY HORSES—Jethro Tull—Chrysalis
LONDON TOWN—Wings—Capitol
EARTH—Jefferson Starship—Grunt
BOYS IN THE TREES—Carly Simon—Elektra
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
FM (soundtrack)—MCA
THE LAST WALTZ (soundtrack)—The Band—WB
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville

WMMS-FM/CLEVELAND

ADDS:
THANK GOD FOR GIRLS—Benny Mardones—Private Stock
ZARAGON—John Miles—Arista
HEAVY ACTION (airplay, sales in descending order):
AND THEN THERE WERE THREE—Genesis—Atlantic
EARTH—Jefferson Starship—Grunt
FM (soundtrack)—MCA
MAGAZINE—Heart—Mushroom
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
EXCITABLE BOY—Warren Zevon—Asylum
SLOWHAND—Eric Clapton—RSO
VAN HALEN—WB
LONDON TOWN—Wings—Capitol
LONG LIVE ROCK & ROLL—Rainbow—Polydor

ANNOUNCING THE ESTABLISHMENT OF THE RECORDING INDUSTRY COMPETITIVE TRADE FOUNDATION

A non-profit organization formed to promote free competition within the recording industry, and to protect and defend its members and the public from violations of law arising in competitive interstate and international trade.

A select panel of experts will constantly monitor the recording industry for abuses which adversely affect member wholesalers, distributors, rack-jobbers, one-stops, retailers, and ultimately, the consumer.

Members will be able to make confidential inquiries when they believe they have suffered any of the following abuses:

- | | |
|--------------------------------|----------------------------|
| Price Fixing | Corrupt Practices |
| Illegal Credit Practices | Refusals To Deal |
| Illegal Acquisitions & Mergers | Discrimination |
| Illegal Promotional Techniques | Conspiracy |
| Illegal Tie-Ins | Acts Tending To Monopolize |
| Illegal Boycotts | Sweetheart Deals |
| Illegal Kickbacks | Public/Official Corruption |
| Abuse of Process | |

The foundation will be prepared to take whatever action is deemed necessary to remedy the above-listed abuses. In addition, where appropriate, evidence of illegal activities will be furnished to, and the foundation will work with, the governmental agencies charged with enforcing the laws involved, including: Department of Justice, Anti-Trust Division

Securities Exchange Commission—SEC
Federal Trade Commission—FTC
Federal Bureau of Investigation—FBI
Drug Enforcement Agency—DEA
Internal Revenue Service, Intelligence Division—IRS
U.S. Postal Service, Inspection Division

Financing of the foundation will be by membership dues and contributions. With a broad-based industry membership, the foundation will be in a position to maximize its impact on all segments of the recording industry.

Anyone who believes that he has information concerning actual and potential violations of the law as outlined above, or persons interested in membership, should contact:

Dennis Eisman, Esquire—Special Counsel
Recording Industry Competitive Trade Foundation
Suite 1420, The Robinson Bldg.
Philadelphia, PA 19102
(215) 563-1610

For complete information on the foundation, clip the coupon and mail it today.

CLIP AND MAIL TO:

Record Industry Competitive Trade Foundation
Suite 1420, The Robinson Bldg.
Philadelphia, PA 19102

NAME _____

COMPANY _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

PHONE () _____

RECORD WORLD FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order except where otherwise noted.

TOP AIRPLAY



EARTH
JEFFERSON STARSHIP
Grunt

MOST AIRPLAY:

EARTH—Jefferson Starship—Grunt
LONDON TOWN—Wings—Capitol
THE LAST WALTZ (soundtrack)—The Band—WB
EXCITABLE BOY—Warren Zevon—Asylum
FM (soundtrack)—MCA
AND THEN THERE WERE THREE—Genesis—Atlantic
THIS YEARS MODEL—Elvis Costello—Col
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
CITY TO CITY—Gerry Rafferty—UA
HEAVY HORSES—Jethro Tull—Chrysalis
SLOWHAND—Eric Clapton—RSO

WABX-FM/DETROIT

ADDS:
NEW DAY—Airwaves—A&M
ROCKET FUEL—Alvin Lee—RSO
STILL THE SAME (single)—Bob Seger—Capitol
THE LAST WALTZ (soundtrack)—The Band—WB

HEAVY ACTION (airplay, sales, phones in descending order):

RUNNING ON EMPTY—Jackson Browne—Asylum
DOUBLE TROUBLE—Frankie Miller—Chrysalis
INFINITY—Journey—Col
LONDON TOWN—Wings—Capitol
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
EDDIE MONEY—Col
FM (soundtrack)—MCA

WXRT-FM/CHICAGO

ADDS:
HEAVY ACTION (airplay, sales, phones in descending order):
THIS YEARS MODEL—Elvis Costello—Col

CASINO—Al DiMeola—Col
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
THE LAST WALTZ (soundtrack)—The Band—WB
EXCITABLE BOY—Warren Zevon—Asylum
EARTH—Jefferson Starship—Grunt
AND THEN THERE WERE THREE—Genesis—Atlantic
POINT OF KNOW RETURN—Kansas—Kirshner
THE STRANGER—Billy Joel—Col

HEAVEN HELP THE FOOL—Bob Weir—Arista

KSHE-FM/ST. LOUIS

ADDS:
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
MORNINGSTAR—Col
NEW DAY—Airwaves—A&M
POUSETTE-DART III—Pousette-Dart Band—Capitol
ROCKET FUEL—Alvin Lee—RSO
STILL THE SAME (single)—Bob Seger—Capitol

HEAVY ACTION (airplay, sales, phones in descending order):

DOUBLE FUN—Robert Palmer—Island
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
CITY TO CITY—Gerry Rafferty—UA
INFINITY—Journey—Col
EARTH—Jefferson Starship—Grunt
HEAD EAST—A&M
MAGAZINE—Heart—Mushroom
LINES—Charlie—Janus
DOUBLE TROUBLE—Frankie Miller—Chrysalis
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

WKDF-FM/NASHVILLE

ADDS:
DON'T ASK MY NEIGHBORS—Raul De Souza—Capitol
DOUBLE TROUBLE—Frankie Miller—Chrysalis
HERB ALPERT-HUGH MASEKELA—Horizon
IAN TAMBLYN—Cream
MEMORIES—Bonnie Bramlett—Capricorn
NO PROBLEM HERE—Mac McAnally—Arista
RAINBOW SEEKER—Joe Sample—ABC
ROTATION—Tim Weisberg—UA
SHINE ON—Climax Blues Band—Sire
WHAT IF—Dixie Dregs—Capricorn

HEAVY ACTION (airplay, sales, phones):

AJA—Steely Dan—ABC
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
CITY TO CITY—Gerry Rafferty—UA
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—Asylum
LONDON TOWN—Wings—Capitol
MAGAZINE—Heart—Mushroom
SLOWHAND—Eric Clapton—RSO
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
WEEKEND IN L.A.—George Benson—WB

WQFM-FM/MILWAUKEE

ADDS:
I WASN'T BORN YESTERDAY—Allan Clarke—Atlantic
JUST FLY—Pure Prairie League—RCA
ROCKET FUEL—Alvin Lee—RSO
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
U.K.—Polydor

HEAVY ACTION (airplay in descending order):

YOU CAN TUNE A PIANO—REO Speedwagon—Epic

MAGAZINE—Heart—Mushroom
POINT OF KNOW RETURN—Kansas—Kirshner
EARTH—Jefferson Starship—Grunt
THE STRANGER—Billy Joel—Col
SWEET BOTTOM—Sweet Bottom
LONDON TOWN—Wings—Capitol
HEAVY HORSES—Jethro Tull—Chrysalis
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
LINES—Charlie—Janus

CHUM-FM/TORONTO

ADDS:
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
STILL THE SAME (single)—Bob Seger—Capitol

HEAVY ACTION (airplay in descending order):

SATURDAY NIGHT FEVER (soundtrack)—RSO
RUNNING ON EMPTY—Jackson Browne—Asylum
LONDON TOWN—Wings—Capitol
EXCITABLE BOY—Warren Zevon—Asylum
FM (soundtrack)—MCA
AND THEN THERE WERE THREE—Genesis—Atlantic
EARTH—Jefferson Starship—Grunt
SLOWHAND—Eric Clapton—RSO
THIS YEARS MODEL—Elvis Costello—Col
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor

KLOL-FM/DALLAS

ADDS:
DEMIS ROUSSOS—Mercury
INFINITY—Journey—Col
IT'S A HEARTACHE (single)—Bonnie Tyler—RCA
MIDNIGHT BELIEVER—B.B. King—ABC
SAVE THE DANCER—Gene Cotton—Arista
SNAIL—Cream
SPYRO GYRA—Amherst
STILL THE SAME (single)—Bob Seger—Capitol
YOU CAN TUNE A PIANO—REO Speedwagon—Epic

HEAVY ACTION (airplay in descending order):

EARTH—Jefferson Starship—Grunt
LINES—Charlie—Janus
BERKSHIRE—Wha-Koo—ABC
AND THEN THERE WERE THREE—Genesis—Atlantic
CITY TO CITY—Gerry Rafferty—UA
DOWN TO EARTH—Sutherland Brothers—Col
HEAVEN HELP THE FOOL—Bob Weir—Arista
SHINE ON—Climax Blues Band—Sire
RUNNING ON EMPTY—Jackson Browne—Asylum
FM (soundtrack)—MCA

KBPI-FM/DENVER

ADDS:
STILL THE SAME (single)—Bob Seger—Capitol

HEAVY ACTION (airplay, sales, phones in descending order):

RUNNING ON EMPTY—Jackson Browne—Asylum
EARTH—Jefferson Starship—Grunt

FM (soundtrack)—MCA
SLOWHAND—Eric Clapton—RSO
MAGAZINE—Heart—Mushroom
THE STRANGER—Billy Joel—Col
LONDON TOWN—Wings—Capitol
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
POINT OF KNOW RETURN—Kansas—Kirshner

KGB-FM/SAN DIEGO

ADDS:
BAKER STREET (single)—Gerry Rafferty—UA
FM (soundtrack)—MCA

HEAVY ACTION (airplay, sales, phones in descending order):

AND THEN THERE WERE THREE—Genesis—Atlantic
WEEKEND IN L.A.—George Benson
AJA—Steely Dan—ABC
POINT OF KNOW RETURN—Kansas—Kirshner
LONDON TOWN—Wings—Capitol
VAN HALEN—WB
HEAVY HORSES—Jethro Tull—Chrysalis

KWST-FM/LOS ANGELES

ADDS:
BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
MODERN MAN—Stanley Clarke—Nemperor
ONE-EYED JACK—Garland Jeffreys—A&M
ROCKET FUEL—Alvin Lee—RSO
STILL THE SAME (single)—Bob Seger—Capitol
STONE BLUE (single)—Foghat—Bearsville
WARM RIDE (single)—Rare Earth—Prodigal
ZARAGON—John Miles—Arista

HEAVY ACTION (airplay, sales, phones in descending order):

FM (soundtrack)—MCA
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
THIS YEARS MODEL—Elvis Costello—Col
EARTH—Jefferson Starship—Grunt
INFINITY—Journey—Col
HEAVY HORSES—Jethro Tull—Chrysalis
EASTER—Patti Smith Group—Arista
AND THEN THERE WERE THREE—Genesis—Atlantic
THE LAST WALTZ (soundtrack)—The Band—WB
LONDON TOWN—Wings—Capitol

KZAP-FM/SACRAMENTO

ADDS:
I WASN'T BORN YESTERDAY—Allan Clarke—Atlantic
JUST FLY—Pure Prairie League—RCA
SKY BLUE—Passport—Atlantic
SNAIL—Cream
STILL THE SAME (single)—Bob Seger—Capitol
THE MAN MACHINE—Kraftwerk—Capitol
THE STATUE MAKERS OF HOLLYWOOD—Alpha Band—Arista
YOU'RE NOT ALONE—Roy Buchanan—Atlantic

HEAVY ACTION (airplay in descending order):

THE LAST WALTZ (soundtrack)—The Band—WB

EARTH—Jefferson Starship—Grunt
FM (soundtrack)—MCA
EXCITABLE BOY—Warren Zevon—Asylum
ONE-EYED JACK—Garland Jeffreys—A&M
LINES—Charlie—Janus
EASTER—Patti Smith Group—Arista
AND THEN THERE WERE THREE—Genesis—Atlantic
LONEWOLF—Michael Murphey—Epic
WAITING FOR COLUMBUS—Little Feat—WB

KSAN-FM/ SAN FRANCISCO

ADDS:
DANGEROUS TIMES—Bethnal—Phonogram (import)
DAVID JOHANSEN—Blue Sky
GENERATION X—Chrysalis
NEXT OF KIN—Greg Gihn—Beserkley (import)
ROCKET FUEL—Alvin Lee—RSO

HEAVY ACTION (airplay):

ADVENTURE—Television—Elektra
DOUBLE TROUBLE—Frankie Miller—Chrysalis
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—Asylum
FM (soundtrack)—MCA
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
ONE-EYED JACK—Garland Jeffreys—A&M
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
THE LAST WALTZ (soundtrack)—The Band—WB
THIS YEARS MODEL—Elvis Costello—Col

KZAM-FM/SEATTLE

ADDS:
ALMIGHTY FIRE—Aretha Franklin—Atlantic
BRAZIL ONCE AGAIN—Herbie Mann—Atlantic
COUNT TALENT & THE ORIGINALS—Mike Bloomfield—Clouds
FLYING SHOES—Townes Van Zandt—Tomato
NEW DAY—Airwaves—A&M
PURE AS RAIN—Gil Goldstein—Chiaroscuro
SKY BLUE—Passport—Atlantic
STARDUST—Willie Nelson—Col
TOO LATE TO TURN BACK NOW—New Grass Revival—Flying Fish
VARIATIONS—Andrew Lloyd Webber—MCA

HEAVY ACTION (airplay):

BURNING THE BALLROOM DOWN—Amazing Rhythm Aces—ABC
CITY TO CITY—Gerry Rafferty—UA
EARTH—Jefferson Starship—Grunt
ENCORE—Brian Auger & Julie Tippetts—WB
EXCITABLE BOY—Warren Zevon—Asylum
GRAND ARRIVAL—Bryn Haworth—A&M
KAYA—Bob Marley & Wailers—Island
PAT METHENY GROUP—ECM (import)
THE LAST WALTZ (soundtrack)—The Band—WB
THIS YEARS MODEL—Elvis Costello—Col

DISCO FILE TOP 20

MAY 13, 1978

- 1. RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**
LINDA CLIFFORD—Curtom (lp cut/disco disc)
- 2. COME ON DANCE, DANCE**
SATURDAY NIGHT BAND—Prelude (lp cut)
- 3. GOT TO HAVE LOVING/STANDING IN THE RAIN**
DON RAY—Malligator (import/lp cuts)
- 4. AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO/TGIF/SEVILLA NIGHTS/WITH YOUR LOVE/YOU'RE THE MOST PRECIOUS THING IN MY LIFE**
"Thank God It's Friday" Soundtrack—Casablanca (lp cuts)
- 5. COME INTO MY HEART/LOVE'S COMING**
USA-EUROPEAN CONNECTION—Marlin (lp medleys)
- 6. RIO DE JANEIRO**
GARY CRISS—Salsoul (disco disc)
- 7. TOUCH ME ON MY HOT SPOT/DON'T**
SATURDAY NIGHT BAND—Prelude (lp cuts)
- 8. VOYAGE**
MARLIN (entire lp)
- 9. OH HAPPY DAY/TO MY FATHER'S HOUSE/GETTIN' THE SPIRIT**
ROBERTA KELLY—Casablanca (lp cuts)
- 10. KEY WEST/MACHO MAN/I AM WHAT I AM**
VILLAGE PEOPLE—Casablanca (lp cuts)
- 11. HOW MUCH, HOW MUCH I LOVE YOU**
LOVE & KISSES—Casablanca (lp cut)
- 12. ROUGH DIAMOND/TOUCH MY HEART**
MADLEEN KANE—Warner Bros. (lp cuts)
- 13. SPEND THE NIGHT WITH ME/MISSION TO VENUS/LOVE IN A SLEEPER**
SILVER CONVENTION—Midsong (lp cuts/disco disc)
- 14. TENA'S SONG/GET OFF**
FOXY—Dash (lp cuts)
- 15. LET YOURSELF GO**
T CONNECTION—TK (disco disc)
- 16. AT THE DISCOTHEQUE**
LIPSTIQUE—Tom 'n' Jerry (lp medley)
- 17. LET'S GET TOGETHER**
DETROIT EMERALDS—Westbound (lp cut)
- 18. ROMEO & JULIET**
ALEC COSTANDINOS & SYNCOPHONIC ORCHESTRA—Casablanca (entire lp)
- 19. YOU ARE MY LOVE**
SANDY MERCER—H&L (disco disc)
- 20. RISKY CHANGES/DANCE LITTLE DREAMER**
BIONIC BOOGIE—Polydor (lp cuts/disco disc)

Hooper

(Continued from page 28)

the publicity. Phillips continued on why he thought Hooper could do a better job: "Most radio stations have a limited sample base, and concentrate on music research and not qualitative material. C.E. Hooper has a new image study, which we did because everybody is looking for qualitative research, and for the most part radio is just scratching the surface with passive research. Hooper's image study is designed to get at the whys and the whats behind specific stations. This study combines an in-depth look at the awareness and attitude toward a station and its programming. The study provides detailed demographics and shows music preferences, news coverage, sports, and attitudes about commercials."

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)
By VINCE ALETTI

■ "Confessions," the new D. C. LaRue album (his first for Casablanca), is as gloriously melodramatic and relentlessly clever as Donna Summer's "Once Upon a Time . . ." but instead of seeing life as a fairly tale come true, LaRue creates a modern love comic (the titles: "I'll Wake Up Screaming in the Middle of the Night," "Pounding with Desire," "Dancing with Strangers") in which he is alternately the amused, detached observer and the passionate, anguished, neurotic central character. "Confessions" (6:53), the opening cut, sets the tone and pace: after a grandiose, dramatically overstated intro of thumping synthesizer, crashing percussion and elegantly-crafted strings—the sort of thing that might be appropriate for a wind-swept confrontation scene between two lovers in a Hollywood gothic movie—LaRue repeats the intimate (but hardly titillating) "confessions" of others and follows with the tender (but slightly mocking) assurance that "It's all right you know/my shoulder is always here/I just hope that you know/I am a sympathetic ear." "Anything, Anything," the

(Continued on page 62)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BUZZBY'S/SAN FRANCISCO
DJ: Michael Lee
COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (lp cuts)
GET OFF/TENA'S SONG—Foxy—Dash (lp cuts)
GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Malligator (import lp cuts)
I BELIEVE IT/UNTIL WE LEARN—Lois Snead—Spire (lp cuts)
LAST DANCE/TAKE IT TO THE ZOO/AFTER DARK/SEVILLA NIGHTS/WITH YOUR LOVE/TGIF—"Thank God It's Friday" Soundtrack—Casablanca (lp cuts)
MISSION TO VENUS/SPEND THE NIGHT WITH ME—Silver Convention—Midsong (disco disc)
NOBODY BUT YOU—Theo Vaness—CBS (import lp cut)
ROUGH DIAMOND/TOUCH MY HEART—Madleen Kane—Warner Bros. (lp cuts)
WHISTLE BUMP—Deodato—Warner Bros. (disco disc)
YOU REALLY GOT ME—Eclipse—Casablanca (lp cut)

NEW YORK, NEW YORK/ NEW YORK

DJ: Francois Dubonett
AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO/WITH YOUR LOVE/TGIF/SEVILLA NIGHTS/DISCO QUEEN—"Thank God It's Friday" Soundtrack—Casablanca (lp cuts)
COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT/DON'T—Saturday Night Band—Prelude (lp cuts)
DANCING WITH STRANGERS/CONFESSIONS/I WAKE UP SCREAMING/LET THEM DANCE—D.C. LaRue—Casablanca (lp cuts)
GOT TO HAVE LOVING/STANDING IN THE RAIN/BODY AND SOUL/GARDEN OF LOVE—Don Ray—Malligator (import lp cuts)
HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love & Kisses—Casablanca (lp cuts)
LET YOURSELF GO—T Connection—TK (disco disc)
MUSIC FEVER/FREAK/LET'S ALL CHANT—Michael Zager Band—Private Stock (lp cuts)
ROUGH DIAMOND/TOUCH MY HEART—Madleen Kane—Warner Bros. (disco disc)

RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curtom (lp cut/disco disc)
TWO DOORS DOWN—Joe Thomas—TK (disco disc)

ICE PALACE/NEW YORK

DJ: Roy Thode
BACK TO MUSIC/NOBODY BUT YOU—Theo Vaness—CBS (import lp cuts)
GOT TO HAVE LOVING/STANDING IN THE RAIN/BODY AND SOUL—Don Ray—Malligator (import lp cuts)
I LOVE AMERICA—Patrick Juvet—Casablanca (lp cut, not yet available)
IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford Curtom (disco disc/lp cut)
LAST DANCE/AFTER DARK/DISCO QUEEN/LOVE MASTERPIECE/TAKE IT TO THE ZOO—"Thank God It's Friday" Soundtrack—Casablanca (lp cuts)
LET YOURSELF GO—T Connection—TK (disco disc)
MUSIC FEVER—Michael Zager Band—Private Stock (lp cut)
RIO DE JANEIRO—Gary Criss—Salsoul (disco disc)
SPEND THE NIGHT WITH ME—Silver Convention—Midsong (disco disc)
YOU AND I—Rick James—Gardy (disco disc)

1270/BOSTON

DJ: Danae Jacovidis
AFTER DARK/LAST DANCE/LIVIN', LOVIN', GIVIN'/SEVILLA NIGHTS—"Thank God It's Friday" Soundtrack—Casablanca (lp cuts)
BACK TO MUSIC—Theo Vaness—CBS (import lp cut)
BRING ON THE LOVE—Gloria Jones—Capitol (disco disc)
COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)
COPACABANA—Barry Manilow—Arista (disco disc)
GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Malligator (import lp cuts)
GRAND TOUR/FLIGHT TO VERSAILLES—Grand Tour—Butterfly (disco disc)
IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curtom (disco disc/lp cut)
LET'S MAKE LOVE/TOUCH MY HEART/ROUGH DIAMOND—Madleen Kane—Warner Bros. (lp cuts)
RIO DE JANEIRO—Gary Criss—Salsoul (disco disc)

Champlin to Full Moon



Irv Azoff (left), chairman of the board and Bob Buziak (right) president of Full Moon Records welcome Bill Champlin (center) to the Full Moon/Epic label.

Conference on The Arts

(Continued from page 3)

set of statewide conferences discussing issues affecting the two fields. They will also select delegates to participate in the White House conferences.

The resolution adds that "great care should be taken to insure a wide representation of knowledgeable individuals concerned about the arts and the humanities."

Report

The White House Conference on the Arts (and Humanities) will each submit a report to the President and the Congress within 6 months of the conference—including recommendations for legislative actions if necessary.

The recent Labor Department survey pointing out that musical artists in this country suffer from gross underemployment would obviously be one of the major topics of discussion both at a state and national level—see RW, Jan. 28th.)

The congressional committee, as the report puts it, "anticipates that these reports should be of significant use to public and private agencies throughout the country in studying the arts and humanities."

15 Member Council

The conferences will be planned and conducted under the direction of a 15 member Council on the Arts (and Humanities) appointed by the President.

Wichita Conference

(Continued from page 28)

Okl.) Al Casey (WHB, Kansas City, Mo.) Barry Casey/Roger Monday (KEYN, Wichita, Ka.) Ken Clifford (KLEO, Wichita, Ka.) Dr. Don (KAKC, Tulsa, Okla.) Shelly Grafman (KSHE, St. Louis, Mo.) Bob Laurence (KBEQ, Kansas City, Mo.) John Randolph (KTOW, Tulsa, Okla.) Sherry Toennies (St. Louis, Mo.).

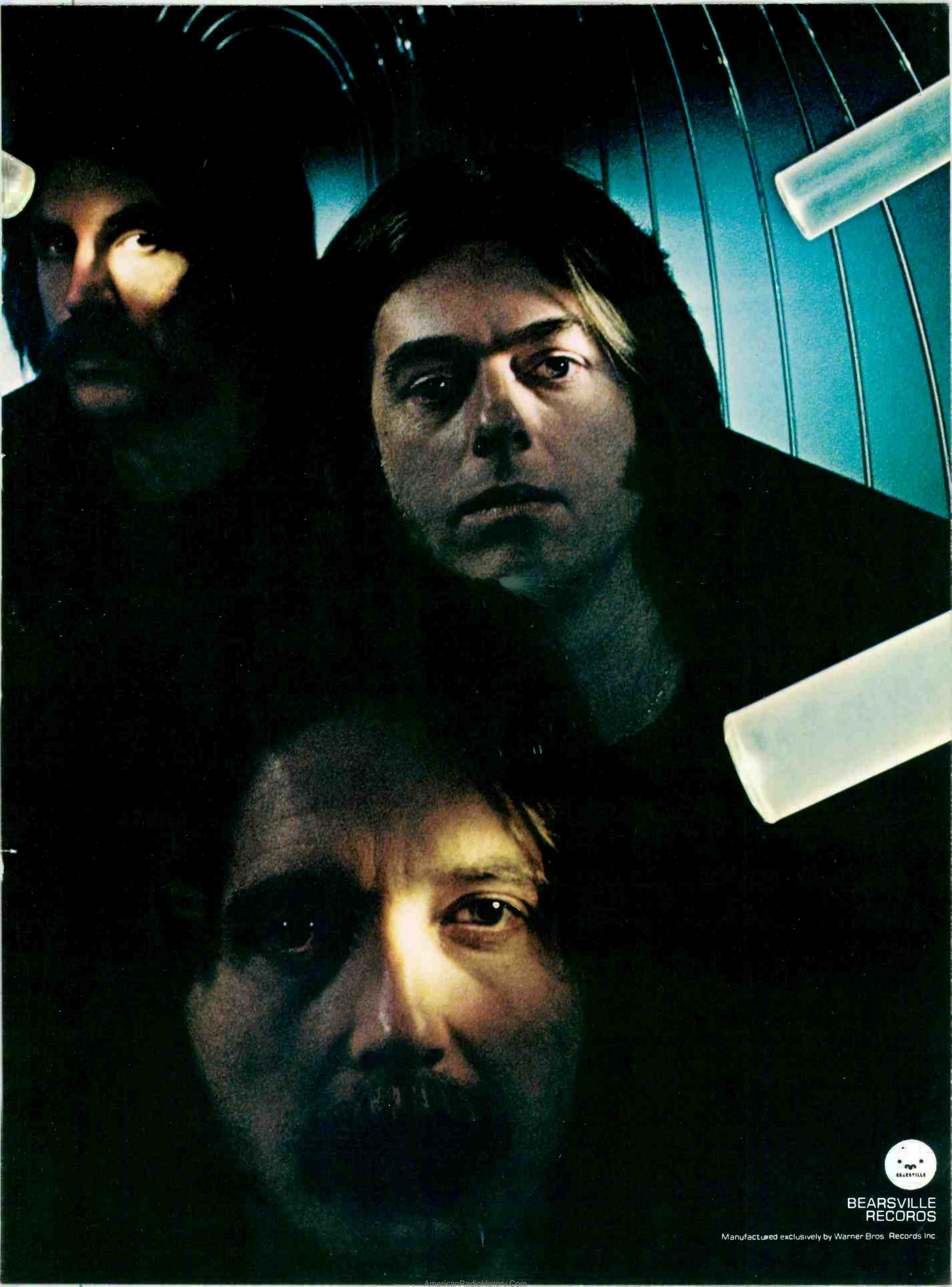


STONE BLUE

Joanna

BRK 6977

A NEW ALBUM AVAILABLE ON BEARSVILLE RECORDS AND TAPES



BEARVILLE
RECORDS

Manufactured exclusively by Warner Bros. Records Inc.

101 THE SINGLES CHART 150

MAY 13, 1978

MAY 13	MAY 6	
101	104	HOLD ON TO YOUR HINEY TRAVIS WAMMACK/Epic 8 50511 (Tennessee Swamp Box, ASCAP)
102	107	TWICE AS STRONG SPRINGER BROS./Elektra 45475 (Acuff-Rose, BMI)
103	113	GOTTA KEEP A RUNNIN' THE GODZ/Millennium 617 (Casablanca) (Starrin/Rick's, BMI)
104	142	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Bertram, ASCAP)
105	105	GET IT UP AEROSMITH/Columbia 3 10727 (Daskel/Song & Dance/Vindaloo, BMI)
106	132	NOTHING IS YOUR OWN MICHAEL MURPHEY/Epic 850540 (Timberwolf, BMI)
107	—	KING TUT STEVE MARTIN/Warner Bros. 8577 (Colorado, ASCAP)
108	—	STONE BLUE FOGHAT/Warner Bros. 0325 (Riff Bros., ASCAP)
109	106	ISN'T IT ALWAYS LOVE KARLA BONOFF/Columbia 3 10710 (Sky Harbor, BMI)
110	—	WARM RIDE RARE EARTH/Prodigal 0640 (Motown) (Stigwood/Unichappell, BMI)
111	141	GIRL CALLIN' CHOCOLATE MILK/RCA 11222 (Marsaint, BMI)
112	115	SOFTLY AS I LEAVE YOU ELVIS PRESLEY/RCA 11212 (Miller, ASCAP)
113	110	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor) (Sherlyn, BMI)
114	121	OH ATLANTA LITTLE FEAT/Warner Bros. 8566 (Naked Snake, ASCAP)
115	114	(ANY WAY THAT YOU WANT IT) I'LL BE THERE STARZ/Capitol 8786 (Rock Steady/Starzongo, ASCAP)
116	—	SHAKER SONG SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)
117	123	(YOU'RE SUCH A) FABULOUS DANCER WHA-KOO/ABC 12354 (ABC/Wha-Koo, ASCAP)
118	118	ONE NIGHT WITH YOU GINO VANNELLI/A&M 2025 (Almo/Giva, ASCAP)
119	108	TAKE MY HAND RANDY EDELMAN/Arista 0309 (Piano Picker/Unart, BMI)
120	147	CHATTANOOGA CHOO CHOO TUXEDO JUNCTION/Butterfly 1205 (Not listed, ASCAP)
121	117	TURN UP THE MUSIC SAMMY HAGAR/Capitol 4550 (The Nine, BMI)
122	126	LIPSTICK TRACES (ON A CIGARETTE) RINGO STARR/Portrait 70015 (Unart, BMI)
123	124	SLICK SUPERCHICK KOOL & THE GANG/DeLite 901 (Delightful/Gang, BMI)
124	128	RUNNIN' WITH THE DEVIL VAN HALEN/Warner Bros. 8556 (Van Halen, ASCAP)
125	129	CA PLANE POUR MOI PLASTIC BERTRAND/Sire 1020 (WB) (Bleu Disque, ASCAP)
126	127	IT'S ALL IN YOUR MIND SIDE EFFECT/Fantasy 818 (Relaed/Happy Birthday, BMI)
127	131	YOU GOT THAT RIGHT LYNRYD SKYNYRD/MCA 40888 (Duchess/Get Loose, BMI)
128	109	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic) (S.D.R.M., ASCAP)
129	—	CAN WE STILL BE FRIENDS TODD RUNDGREN/Bearsville 0324 (WB) (Earmark, BMI)
130	—	THIS MAGIC MOMENT RICHIE FURAY/Asylum 45487 (Belinda/Treadlew/Trio/Bienstock, BMI)
131	—	HE'S SO FINE JANE OLIVOR/Columbia 3 10724 (Bright Tunes, ASCAP)
132	135	NUMBER ONE ELOISE LAWS/ABC 12341 (Novalene, BMI)
133	136	THIS NIGHT WON'T LAST FOREVER BILL LaBOUNTY/Warner Bros. 8529 (Captain Crystal, BMI)
134	116	IT'S A HEARTACHE JUICE NEWTON/Capitol 4552 (Pi-Gem, BMI)
135	139	GODZILLA BLUE OYSTER CULT/Columbia 3 10697 (B.O'Cult Songs, ASCAP)
136	137	HEY, SENORITA WAR/MCA 40883 (Far Out, ASCAP)
137	138	I LOVE HER, SHE LOVES ME NRBQ/Mercury 73991 (NRBQ, ASCAP)
138	140	DUKEY STICK (PT. I) GEORGE DUKE/Epic 8 50531 (Mycenae, ASCAP)
139	111	BOMBS AWAY BOB WEIR/Arista 0315 (Ice Nine, BMI)
140	—	(LET'S GO) ALL THE WAY WHISPERS/Solar 11246 (RCA) (Free Delivery, ASCAP/Wah Watson/Joseff, BMI)
141	—	PARADISE SANFORD-TOWNSEND/Warner Bros. 8565 (Edzactly, BMI)
142	144	SUPERNATURAL FEELING BLACKBYRDS/Fantasy 819 (Blackbyrd, BMI)
143	—	I CAN'T ASK FOR ANYMORE THAN YOU RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP)
144	145	THE ONE AND ONLY GLADYS KNIGHT & THE PIPS/Buddah 592 (Arista) (Famous, ASCAP/Ensign, BMI)
145	133	GIMME SOME LOVING KONGAS/Polydor 14461 (Island, BMI)
146	149	WAITING ON LOVE JOHNNY BRISTOL/Atlantic 3721 (Bushka, ASCAP)
147	148	NOBODY LIKES LOVIN' MORE THAN I DO LISA HARTMAN/Kirshner 8 4275 (CBS) (Warner-Tamerlane/Marsaint, BMI)
148	143	LET'S PUT OUR LOVE BACK TOGETHER MICKY DENNE & KEN GOLD/MCA 40879 (Screen Gems, EMI/BMI)
149	134	OCEANS OF THOUGHT AND DREAMS DRAMATICS/ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)
150	125	IT'S A HEARTACHE RONNIE SPECTOR/Alston 3738 (TK) (Pi-Gem, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA EAT OUT MY HEART ANYMORE	Eddie Leonetti (Webb IV, BMI)	56	MORE THAN A WOMAN	Freddie Perren (Stigwood/Unichappell, BMI)	85
ALMOST SUMMER	Ron Altbach (Stone Diamond/Duchess/New Executive/Challove, BMI)	68	MOVIN' OUT (ANTHONY'S SONG)	Phil Ramone (Joelsongs, BMI)	20
ALWAYS AND FOREVER	Barry Blue (Almo/Rondor, ASCAP)	78	MS WAYNE	Henderson (EleCon/Relaxed, BMI)	99
BABY HOLD ON	Bruce Botnick (Graionca, BMI)	18	MY ANGEL BABY	Sean Delancy (Texongs/BoMass, BMI)	93
BAKER STREET	Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	27	NIGHT FEVER	The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	1
BECAUSE THE NIGHT	Jimmy Iovine (Ramrod)	36	OH HOW HAPPY	Don Davis (Stone Agate, BMI)	89
BEFORE MY HEART FINDS OUT	Steven A. Gibson (Sailmaker/Chappell, ASCAP)	70	OH WHAT A NIGHT FOR DANCING	Barry White (Sa-Velte, BMI)	48
BLUER THAN BLUE	Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP)	44	ON BROADWAY	Tommy LiPuma (Screen Gems-EMI, BMI)	8
CAN'T SMILE WITHOUT YOU	Ron Dante & Barry Manilow (Dick James, BMI)	7	OUR LOVE	Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP)	65
CELEBRATE ME HOME	Phil Ramone & Bob James (Milk Money, ASCAP)	64	RIDING HIGH	Tight Corp. (Play One/Unichappell, BMI)	96
CHEESEBURGER IN PARADISE	Norbert Putnam (Coral Reefer/Outer Banks, BMI)	50	ROLL WITH THE CHANGES	Kevin Cronin & Gary Richrath (Fate, ASCAP)	75
COUNT ON ME	Larry Cox and the group (Bright Moments/Diamondback, BMI)	10	RUNNING ON EMPTY	Jackson Browne (Swallow Turn, ASCAP)	61
DANCE ACROSS THE FLOOR	Casey-Finch (Sherlyn/Harrick, BMI)	46	SHADOW DANCING	Barry Gibb, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	9
DANCE WITH ME	Cory Wade (Sherlyn/Decible, BMI)	24	SINCE YOU BEEN GONE	Jeffrey Lesser (Island, BMI)	76
DEACON BLUES	Gary Katz (ABC/Dunhill, BMI)	33	SO HARD LIVING WITHOUT YOU	Pat Moran (Irving, BMI)	94
DISCO INFERNO	Baker, Harris & Young (Six Strings/Golden Fleece, BMI)	16	SOMETIMES WHEN WE TOUCH	Mathew McAuley & Fred Mulin (Welbeck, ASCAP) (ATV/Mann/Weil Songs, BMI)	74
DO YOU BELIEVE IN MAGIC	Michael Lloyd (Hudson Bay, BMI)	49	STAY	Prod. by Group & Roy Halee (American Broadcasting, ASCAP/High Seas, BMI)	54
DUST IN THE WIND	Jeff Glixman (Don Kirshner, BMI)	15	STAY AWHILE	Michael Lloyd (Chappell, ASCAP)	97
EBONY EYES	Carter (Glenwood/Cigar, ASCAP)	53	STAYIN' ALIVE	The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	14
EGO	Elton John & Clive Franks (Jodrell/Leeds, ASCAP)	32	STILL THE SAME	Bob Seger & Punch (Gear, ASCAP)	72
EMOTION	Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	22	SWEET, SWEET SMILE	Richard Carpenter (Sterling/Addison Street, ASCAP)	88
EVEN NOW	Ron Dante & Barry Manilow (Kamakaze, BMI)	66	SWEET TALKIN' WOMAN	Jeff Lynne (Jet, BMI)	73
EVERYBODY DANCE	Bernard Edwards, Nile Rodgers & Kenny Lehman (Cotillion/Kreimers/Chic, BMI)	100	TAKE A CHANCE ON ME	Benny Anderson & Bjorn Ulvaeus (Polar Intl., BMI)	34
EVERY KINDA PEOPLE	Robert Palmer (Island/Restless, BMI)	35	TAKE ME TO THE NEXT PHASE (PT. I)	prod. by group (Bovina, ASCAP)	79
FANTASY	Maurice White (Saggifire, BMI)	47	THANK YOU FOR BEING A FRIEND	Andrew Gold with Brock Walsh (Lucky/Special Song, BMI)	57
FEELS SO GOOD	Chuck Mangione (Gates, BMI)	11	THAT'S YOUR SECRET	Stewart Levine (Stoned Individual, BMI)	58
FLASH LIGHT	George Clinton (Rick's/Malbiz, BMI)	45	THE CIRCLE IS SMALL	Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)	82
FOLLOW YOU, FOLLOW ME	David Hentschel & group (Gelring/Run It, BMI)	55	THE CLOSER I GET TO YOU	Rubina Flake (Scarab/Ensign, BMI)	3
FOOLING YOURSELF	Styx (Almo & Stygian, ASCAP)	30	THE GROOVE LINE	Barry Blue (Almo/Tincabell, ASCAP)	38
GET ON UP	Leo Graham (Content/Tyronza, BMI)	91	THE WANDERER	Michael Lloyd (Rust, ASCAP)	67
GOODBYE GIRL	David Gates (WB/Kipahulu, ASCAP)	21	THIS TIME I'M IN IT FOR LOVE	Dennis Lambert & Brian Potter (House of Gold/Windchime, BMI)	25
HEARTLESS	Mike Flicker (Andorra, ASCAP)	42	TOO MUCH, TOO LITTLE, TOO LATE	Jack Gold (Homewood House, BMI)	4
I CAN'T STAND THE RAIN	Frank Farian (Burlington, BMI)	51	TUMBLING DICE	Peter Asher (Colgems-EMI, ASCAP)	62
I WANT TO LIVE	Milton Okun (Cherry Lane, ASCAP)	90	TWO DOORS DOWN	Gary Klein (Velvet Apple, BMI)	37
I WANT YOU TO BE MINE	Producer not listed (Heavy, BMI)	81	TWO OUT OF THREE AIN'T BAD	Todd Rundgren (Edward B. Marks/Neverland, Peg, BMI)	28
I WAS ONLY JOKING	Tom Dowd (Riva, ASCAP)	60	USE TA BE MY GIRL	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	29
(I WILL BE YOUR) SHADOW IN THE STREET	Spencer Proffer (Intersong/Timote, Midsong International, ASCAP)	43	WE ARE THE CHAMPIONS	Queen (Queen Music)	87
IF I CAN'T HAVE YOU	Freddie Perren (Stigwood/Unichappell, BMI)	2	WEEKEND LOVER	Sandy Linzer & Charlie Calallo (Featherbed/Desiderata/Unichappell, BMI)	83
I'M GONNA TAKE CARE OF EVERYTHING	Richard Podolor (Fox Fanfare/Nocibur, BMI)	59	WEREWOLVES OF LONDON	Jackson Browne & Waddy Wachtel (Polite, ASCAP/Vevon, BMI)	17
IMAGINARY LOVER	Buddy Buie & Robert Nix (Low-Sal, BMI)	12	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN	Kyle Lehning (Downbreaker, BMI)	40
IT'S A HEARTACHE	David Mackay/Scott & Wolfe (Pi-Gem, BMI)	19	WHEEL IN THE SKY	Roy Thomas Baker (Weed High Nightmare, BMI)	52
IT'S SERIOUS	Larry Blackmon (Better Days, BMI)	98	WHERE HAVE YOU BEEN ALL MY LIFE	Eddie Kramer, Ron Albert & Howard Albert (Fourth of July, BMI)	92
IT'S THE SAME OLD SONG	Casey & Finch (Jobete, ASCAP)	80	WITH A LITTLE LUCK	Paul McCartney (MPL/ATV, BMI)	5
JACK AND JILL	Ray Parker Jr. (Raydiola, ASCAP)	13	WONDERFUL TONIGHT	Glyn Johns (Stigwood/Unichappell, BMI)	77
LADY LOVE	Sherman Marshall, Jack Faith, Von Gray (Mighty Three, BMI)	86	YOU BELONG TO ME	Arif Mardin (Snug/C'est, ASCAP)	23
LAY DOWN SALLY	Glyn Johns (Stigwood/Unichappell, BMI)	39	YOU GOT IT	Richard Perry (Society Hill/Brooklyn, ASCAP)	84
LET'S ALL CHANT	Michael Zager (Sumack, BMI)	31	YOU KEEP ME DANCING	Nick DeCaro (Featherbed/Unichappell, BMI)	95
LOVE IS LIKE OXYGEN	Prod. by group (Pub Sweet/WB, ASCAP)	26	YOU'RE THE LOVE	Louie Shelton (David Battaue, ASCAP/Downbreaker/Oaktree, BMI)	63
(LOVE IS) THICKER THAN WATER	Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jave/Hugh & Barry Gibb/Unichappell, BMI)	71	YOU'RE THE ONE THAT I WANT	John Farrar (Stigwood/John Farrar/Ensign, BMI)	6
MAKE YOU FEEL LOVE AGAIN	Gary Lyons (Musde Shoals, BMI)	41			
MAMA LET HIM PLAY	Rolfe Henneman (Andorra, ASCAP)	69			

WPEZ



JXS-7034

WZZP

WCAO

**I WANT YOU TO BE MINE
IS BREAKING FAST!**

J-274

WIGY #2	WGAD #16	WPST #22
WFOX #8	WKBO #18	KSEE #23
WARE #11	WRAW #20	WKXX #28
WCRO #14		WGSV #29

AND ON WJBQ, WFEA, KSLY, WSM-FM, KNDE, KJOY

KAYAK



JXS7034

©1978 JANUS RECORDS. A DIVISION OF GRT CORPORATION
8776 SUNSET BOULEVARD, LOS ANGELES, CA 90069
ALSO AVAILABLE ON GRT MUSIC TAPES

MANAGEMENT: BNB

THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC WFIL
WICC WIFI WKBW WPEZ WPGC WPRO-FM
WQAM WRKO WTIC-FM WVBF KDON KFRC
KYA KYNO Y100 13Q 14ZYQ 96X 99X

RW II

WAAY WABB WAIR WAKY WANS WAUG
WBBQ WBSR WCGQ WFLB WGLF WGSV
WHBQ WHHY WISE WLAC WLCY WLOF
WMAK WORD WRFC WRJZ WSGA WSGN
WSM-FM BJ105 98Q Z93 KXX/106 94Q

RW III

WCOL WDRQ WEFM WHB WLS WMET
WNDE WOKY WSAI WZUU WZZP KBEQ
KSLQ KXOK CKLW Q102

Tendency:

Strong R & B influence. Last on Country hits, strong retail influence, MOR potential.

Early on product, strong sales influence from both R & B and Country records.

Much exposure for Rock & Roll. R & B crossovers active. Late on Country product.

Last Week: This Week:

3	1	Wings
1	2	Bee Gees (Fever)
2	3	Yvonne Elliman
4	4	Roberta Flack (with Donny Hathaway)
7	5	John Travolta and Olivia Newton-John
11	6	Mathis/Williams
9	7	Trammps
5	8	Barry Manilow
6	9	Bob Welch
8	10	David Gates
13	11	Andy Gibb
12	12	Jefferson Starship
14	13	George Benson
17	14	Chuck Mangione
18	15	Billy Joel
16	16	Warren Zevon
19	17	Atlanta Rhythm Section
22	18	Bonnie Tyler
23	19	Eddie Money
24	20	Carly Simon
26	21	Patti Smith
Ex	22	Peter Brown
Ex	23	Meatloaf
AP	24	ABBA
Add	25	O'Jays
Add	26	Heatwave

Adds: Michael Johnson
Gerry Rafferty
Barry Manilow

Extras: Heart
Michael Zager Band
Player
Elton John
Sweet

LPCuts: Billy Joel (Only The Good)

Also Possible: Steely Dan
Seals & Crofts
Barry Manilow
(Copacabana)

Last Week: This Week:

1	1	Atlanta Rhythm Section
3	2	Mathis/Williams
7	3	Wings
12	4	John Travolta and Olivia Newton-John
2	5	Chuck Mangione
14	6	Eddie Money
4	7	Roberta Flack (with Donny Hathaway)
8	8	Warren Zevon
5	9	Parliament
6	10	Bee Gees (Fever)
11	11	Jefferson Starship
13	12	George Benson
20	13	Andy Gibb
19	14	Bonnie Tyler
18	15	Player
9	16	Barry Manilow
22	17	Billy Joel
10	18	Yvonne Elliman
23	19	Trammps
24	20	Carly Simon
27	21	Steely Dan
15	22	Jackson Browne
26	23	Dolly Parton
30	24	Gerry Rafferty
28	25	Sweet
29	26	ABBA
31	27	Meatloaf
25	28	Elton John
Ex	29	Patti Smith
AP	30	Barry White

Adds: Bob Seger
Heatwave
O'Jays
Eric Clapton
Michael Johnson

Extras: Barry Manilow
Paul Davis
Robert Palmer
Jimmy Buffett

LPCuts: None

Also Possible: Seals & Crofts
Rod Stewart
Rare Earth

Last Week: This Week:

5	1	Mathis/Williams
3	2	Wings
1	3	Bee Gees (Fever)
2	4	Yvonne Elliman
4	5	Roberta Flack (with Donny Hathaway)
7	6	Raydio
11	7	Chuck Mangione
14	8	John Travolta and Olivia Newton-John
15	9	Andy Gibb
12	10	Atlanta Rhythm Section
6	11	David Gates
8	12	Barry Manilow
13	13	Warren Zevon
16	14	Eddie Money
17	15	Trammps
18	16	Bonnie Tyler
23	17	Billy Joel
19	18	Steely Dan
22	19	Carly Simon
9	20	Kansas
10	21	Jackson Browne
20	22	Bob Welch
Ex	23	Player
AP	24	Sweet
AP	25	Heart

Adds: Gerry Rafferty
George Benson

Extras: Peter Brown
Heatwave
ABBA
Patti Smith
Genesis
Meatloaf

LPCuts: Steely Dan (FM)

Also Possible: Rufus
Rod Stewart
Jimmy Buffett
Elton John
Bob Seger
O'Jays

Hottest:

Rock:

Bob Seger

Adult:

Barry Manilow

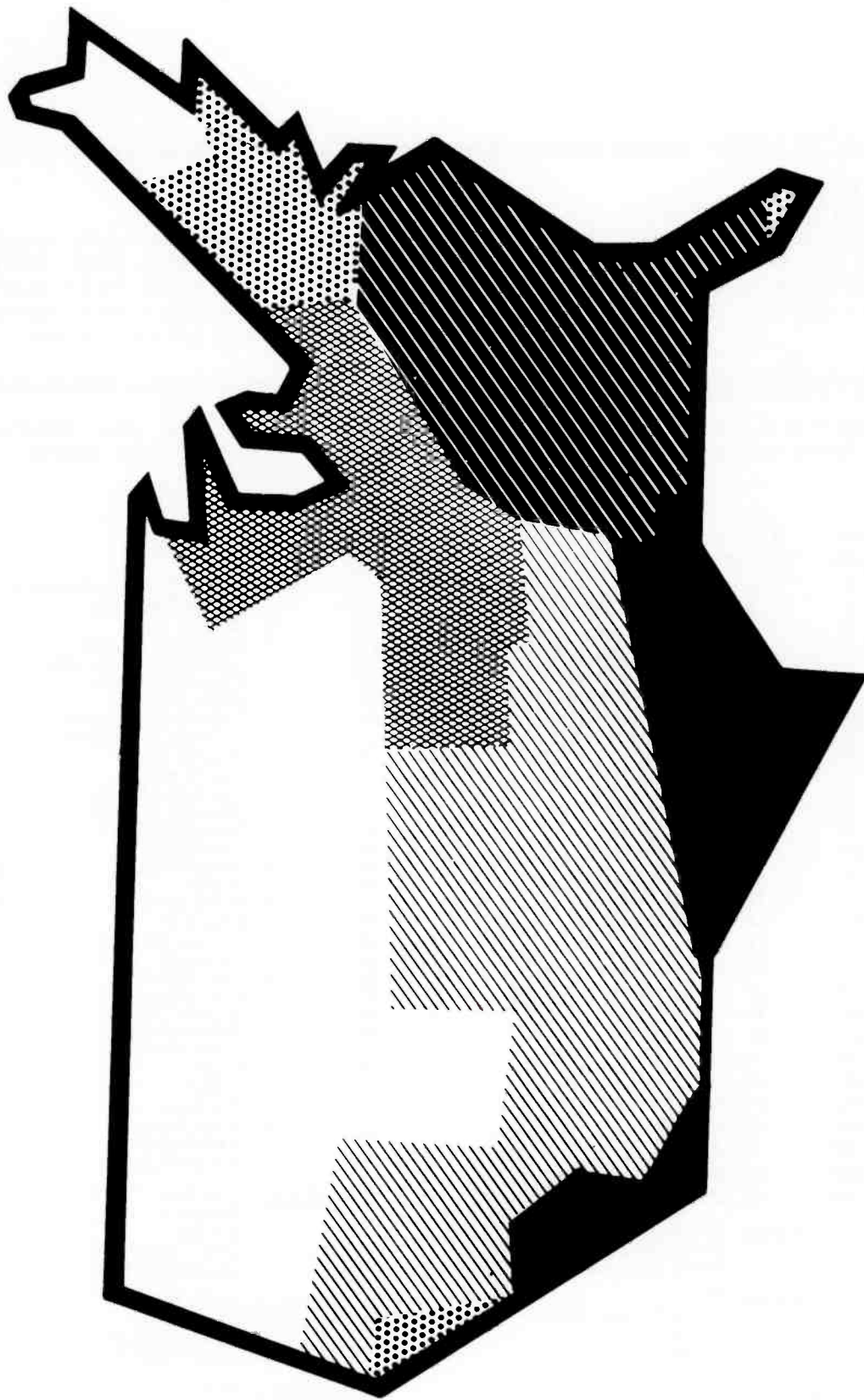
R&B Crossovers:

O'Jays
Heatwave
Barry White

May 13, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



HOT ADDS

(A bi-weekly listing of the most added records in each category.)

Most Added Records at Major Markets:

Gerry Rafferty (United Artists)	27
Carly Simon (Elektra)	14
Michael Johnson (EMI-America)	14
O'Jays (Phila. Intl.)	12
Eddie Money (Columbia)	12
Heatwave (Epic)	12
ABBA (Atlantic)	10

Most Added Records at Secondary Markets:

Bob Seger (Capitol)	18
O'Jays (Phila. Intl.)	17
Michael Johnson (EMI-America)	17
Gerry Rafferty (United Artists)	17
ABBA (Atlantic)	15
Carly Simon (Elektra)	13
Rod Stewart (Warner Bros.)	12
Sweet (Capitol)	11
Barry Manilow (Arista).....	10

Most Added R&B:

Natalie Cole (Capitol)	11
Eddie Kendricks (Arista)	10
Whispers (Solar)	9
Linda Clifford (Curtom)	9
Aretha Franklin (Atlantic)	8
Andy Gibb (RSO)	6
Dorothy Moore (Malaco)	6
Evelyn "Champagne" King (RCA)	6

Most Added Country:

Bill Anderson (MCA)	32
Margo Smith (Warner Bros.)	24
Debby Boone (Warner Bros.)	22
Kenny Dale (Capitol)	21
Billy "Crash" Craddock (ABC)	20
Ronnie McDowell (Scorpio)	20

AM ACTION

By CHRISTY WRIGHT

■ **Eddie Money** (Col). Major stations continue to swell Money's debut's progress, with healthy jumps underlining the disc's appeal.

Adds are KBEQ, 96X, WRKO, KDWB, KHJ, KLIF, KAFY, KCBQ. Moves are 12-10 WZZP, 13-10 WDRQ, 11-9 WSAI, 4-3 Q102, 7-5 WNOE, 1-1 KTFX, 11-8 KXX/106, 13-10 WBBQ, 2-1 94Q, 2-1 WGSV, 2-1 WAIR, 6-2 WRFC, 13-9 WCGQ, HB-26 WHBQ, 14-11 WQXI, 13-9 WZUU, HB-40 WLAC, HB-28 WMAK, 14-11 WCOL, 26-24 WMET, 28-15 CKLW, 27-18 WOKY, 38-36 KXOK, HB-22 KSTP, 20-14 KRBE, 30-20 B100, 21-18 KTLK, 28-24 WIFI, 23-20 WCAO, HB-29 TEN-Q, 31-25 KNUS, 22-20 K100, 24-18



Michael Johnson

KNOE-FM, 22-13 KIMN, 22-18 KOFM, 22-17 KLEO, 16-12 WSPT, 22-16 KKLS, 28-15 KCPX, HB-26 KJRB, 20-14 WGUY, 23-18 KTOQ, 27-24 WEAQ, 20-17 KKO, HB-28 WBBF, HB-25 14ZYQ, 23-19 WPRO-FM, 27-25 WTIC-FM, 28-22 WNDE, 20-16 98Q, 17-15 WISE, 24-14 WHHY, 27-22 WAAY, 32-23 WFLB, 14-11 WAUG, 22-18 WSGA, 23-20 WANS.

Sweet (Capitol). Already number one in Pittsburgh, Sweet's single appears well on its way home.

Adds this week are WMET, Q102, B100, WNOE, WIFI, KFI, KHFI, WGUY, WGSV, WSGA, WBSR. Moves are 14-7 WPEZ, 2-1 WZUU, 4-2 KTFX, 9-4 WPRO-FM, 15-10 WAUG,



Bob Seger

25-21 WKBW, 24-18 13Q, 28-25 WRKO, HB-29 WQXI, 31-28 WDRQ, 23-16 WOKY, 23-20 KJR, 19-16 KRBE, HB-24 KLIF, HB-24 KING, HB-29 WCAO, 30-27 KBEQ, 20-17 KNUS, 29-21 KNOE-FM, 30-24 KELP, 23-18 WISE, 25-21 WBBQ, 28-23 WRFC, 27-24 WCGQ, HB-26 WAAY.

Gerry Rafferty (UA). "Baker Street" is bringing Rafferty the success he

enjoyed with Stealers Wheel. Adds are 99X, WFIL, 96X, WRKO, KFRC, WPGC, WHBQ, Z93, WZZP, WGCL, CKLW, WOKY, KXOK, KSTP, KHJ, KTLK, WIFI, KOFM, WBBF, WAVZ, WTIC-FM, WAIR, KFYR, WJBQ. Moves are 19-10 94Q, 26-22 WQXI, 35-30 WLAC, HB-23 WMAK, 38-36 WTI, 35-28 WNOE, 39-32 KRBE, HB-19 KLIF, 20-15 KFI, 37-26 KNUS, HB-31 WCAO, 20-16 WZUU, 25-20 KBEQ, 21-19 KRTH, 29-19 WSPT, 27-23 KKLS, 18-11 KCPX, 28-24 KJRB, HB-29 WGUY, 19-15 KTOQ, HB-29 KXX/106, HB-34 98Q, 26-22 WBBQ, 31-20 WGSV, HB-20 WHHY, 29-26 WRFC, HB-26 WSGQ, 31-28 WGLF.

Michael Johnson (EMI/America). Last week's Chartmaker enjoyed another week of adds at important majors and secondaries, including WKBW, 13Q, WPGC, WLAC, WMAK, WGCL, KDWB, KJR, WNOE, KXX/106, 98Q, WAAY, KCPX, KJRB, WJBQ, KOFM, KAFY, WPRO-FM, WAVZ. Already on WFIL, WQXI, WZZP, KSTP, 94Q, KRTH, WBBQ, WGSV, WCGQ, BJ105, WANS, KFRY, KLIF, WRFC, WGLF, WFLB, WAUG, WRJZ, WORD, WBSR, WOW, WSTP, WJON, WGUY.

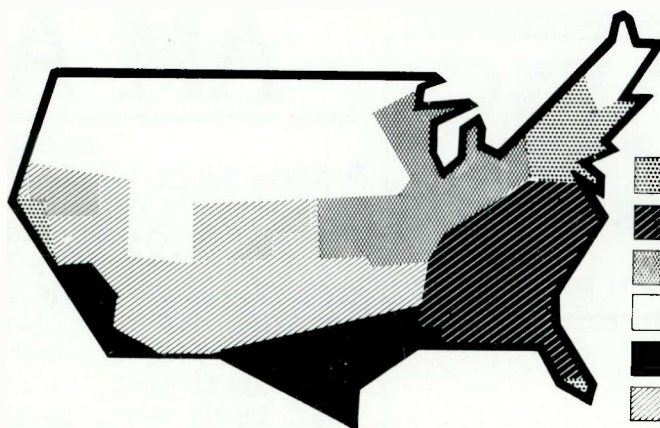
O'Jays (Phila. Int'l). The week's biggest crossover record looks like another O'Jays hit.

Adds are 96X, KFRC, WZZP, WDRQ, KSLQ, KRBE, KYNO, KXX/106, WHHY, WAIR, WRFC, WAAY, WFLB, WBSR, KNOE-FM. Already on WPGC, WLAC, WNOE, 98Q, WANS, WORD, WBBQ, WGSV, WAUG, CKLW, WAVZ, WHBQ (#7).

Bob Seger (Capitol). The Chartmaker of the Week indicates that the long wait for a new Seger single has been worthwhile. Among those picking it in its first week were KFRC, WMAK, WDRQ, CKLW, KRBE, 94Q, KBEQ, WZUU, WSPT, WGUY, KCPX, KJRB, KTFX, KELP, KCBQ, WISE, WCGQ, WANS, WRFC, KXX/106, WGSV, WFLB, WAUG, WBSR, 14ZYQ, KYNO, WRFC.

TPLACE ket Playlists

reas.



- RW I
- RW II
- RW III
- RW IV
- RW V
- RW VI

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KDWB KEWI KFYZ KGW KING KJR KJRB
KKLS KKXL KKOA KLEO KSTP KTOQ
KVOX

RW V

WNOE WTIX KAFY KCBQ KFI KHFI KHJ
KIIIS-FM KILT KNOE-FM KRBE KRTH KSLY
B100 K100 TEN-Q

RW VI

KAAY KAKC KELP KIMN KLIF KLUE KOFM
KRIZ KNUS KTFX KTLK KXXK Z97

Tendency:

Pop sounding records, late on R & B cross-overs, consider Country crossovers semi-early, react to influence of racks and juke boxes.

R & B and Country influences, will test records early, good retail coverage.

Racked area, late on R & B product, strong MOR influences.

Last Week:	This Week:
4	1 Wings
1	2 Yvonne Elliman
2	3 Bee Gees (Fever)
3	4 Barry Manilow
6	5 Andrew Gold
8	6 Chuck Mangione
12	7 Atlanta Rhythm Section
9	8 Jefferson Starship
14	9 John Travolta and Olivia Newton-John
13	10 Billy Joel
15	11 Andy Gibb
16	12 Roberta Flack (with Donny Hathaway)
18	13 Bonnie Tyler
5	14 Bob Welch
17	15 Warren Zevon
20	16 Mathis/Williams
21	17 Eddie Money
11	18 Gene Cotton
22	19 Carly Simon
23	20 Gerry Rafferty
24	21 Steely Dan
Add	22 ABBA
Ex	23 Heart
AP	24 George Benson

Adds: Michael Johnson
Bob Seger

Extras: Player
Trammps
Meatloaf
Seals & Crofts

LPCuts: None

Also Possible: Elton John
Rod Stewart
Patti Smith
Sweet

Last Week:	This Week:
1	1 Bee Gees (Fever)
2	2 Wings
3	3 Yvonne Elliman
10	4 Roberta Flack (with Donny Hathaway)
4	5 Barry Manilow
8	6 Jefferson Starship
9	7 John Travolta and Olivia Newton-John
14	8 George Benson
5	9 Jackson Browne
6	10 Raydio
12	11 Atlanta Rhythm Section
11	12 Warren Zevon
18	13 Trammps
20	14 Andy Gibb
16	15 Chuck Mangione
21	16 Bonnie Tyler
19	17 Billy Joel
22	18 Mathis/Williams
23	19 Eddie Money
24	20 Carly Simon
Add	21 Gerry Rafferty
26	22 Patti Smith
25	23 Steely Dan
AP	24 Peter Brown
Ex	25 Player

Adds: Sweet

Extras: ABBA
Genesis
Bob Seger
O'Jays
Robert Palmer
Heart

LPCuts: Steely Dan (FM)

Also Possible: Elton John
Rod Stewart

Last Week:	This Week:
2	1 Yvonne Elliman
1	2 Bee Gees (Fever)
4	3 Wings
5	4 Atlanta Rhythm Section
3	5 Roberta Flack (with Donny Hathaway)
6	6 Barry Manilow
10	7 Jefferson Starship
9	8 Chuck Mangione
7	9 England Dan & J.F. Coley
12	10 John Travolta and Olivia Newton-John
8	11 Eric Clapton
17	12 Billy Joel
18	13 Bonnie Tyler
15	14 Warren Zevon
20	15 Andy Gibb
21	16 Player
22	17 Eddie Money
24	18 George Benson
25	19 Mathis/Williams
11	20 Kansas
14	21 Andrew Gold
23	22 Dolly Parton
26	23 ABBA
Add	24 Gerry Rafferty
Add	25 Carly Simon
Add	26 Sweet

Adds: Michael Johnson
Bob Seger

Extras: Heart
Trammps
Meatloaf

LPCuts: None

Also Possible: Robert Palmer
Elton John
Samantha Sang
Patti Smith
Steely Dan

Hottest:

Country Crossovers:

None

Teen:

None

LP Cuts:

Billy Joel (Only The Good)
Steely Dan (FM)

"I Was Only Joking"
(WBS 8568)

***No fooling.
The same man who's now given
his "Heart," his "Legs"
and a double-Platinum LP performance
now delivers one of the most powerful
ballads of his career.***

***Rod Stewart
from the album Foot Loose & Fancy Free
Produced by Tom Dowd
On Warner Bros. records & tapes BSK 3092***

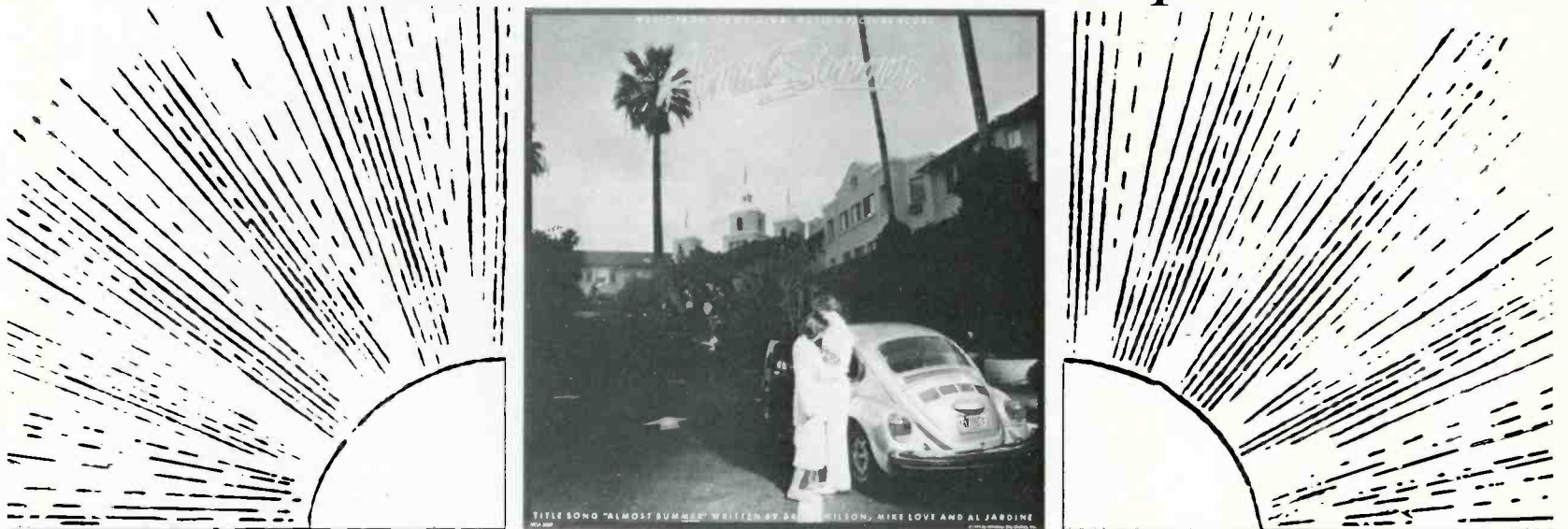


Almost Summer

MCA-40891

WRITTEN BY BRIAN WILSON, MIKE LOVE AND AL JARDINE

*A new single, from the soon-to-be-released
Soundtrack album and motion picture:*



MCA 3037
as performed by:

Celebration



Mike Love



Charles Lloyd



Ron Altbach



Dave Robinson

Produced by Ron Altbach for Love Songs Productions, Inc.

MCA RECORDS

Dialogue

(Continued from page 12)

RW: When you are physically in the studio together is there any division in your responsibilities?

Richardson: Basically, I'm not a songwriter and Barry's not an engineer.

Gibb: I can't read music and I don't know music, really. I know chords and that's about it. Albhy's like a musician. Whatever we arrange and whatever lines we sing together, Albhy's the guy who sets it all out as a musician, where I couldn't do that and I don't think Karl could either. Karl's technical abilities come from the other corner and it just all adds up.

Galuten: The key to producing a record is the song. Most people's idea of what it is that makes up a song is, to me, a little short-sighted. They see it as a set of words, a melody and a set of chords. It really has nothing to do with that. A song is an emotion. A songwriter gets a glint in his eye and it comes out in certain chords, melody and words. But all that is an approximation of the idea, the emotion. When a song first comes down, I try to tune in to the feeling. Sometimes we change chords around or lyrics will get changed but once you tune in to the basic idea of what the feeling is, the rest is mechanics. Barry gets an idea and I try to zero in on it. Our luck is being able to feel exactly what it is that is going on emotionally. Karl knows technically how to create that feeling on tape. My specialty is getting that feeling out of musicians, where the guitar backing should be, whether the string player should have a mute on. But, it all centers on the heart.

RW: All of the records you have produced up to this point have a very easily identifiable sound. How was this achieved?

Galuten: A quick capsule of sonically what goes on is a combination of California modern clarity, with guts that old black music always had. It's sort of California top and New York bottom.

Gibb: And Miami middle. I think it's the spacing of the arrangement that gives the air. I think it's also just a matter of our combined knowledge over the years of what a good record should sound like. That has a lot to do with it. We now work at what we know to be the way it should be and it works. I don't know if someone else will come up with another way or a better way, I really don't know.

Galuten: Everything on the record serves a function. A lot of times people will put a piano part on a whole record. It's real nice in the verse but in the chorus, it doesn't really do anything but it doesn't really hurt so they leave it in. Our feeling is that if it doesn't really do anything for you, you might as well leave it out. Everything should have a function or not be there. There's no point in just filling up a record.

Richardson: Even the arrangement of "Stayin' Alive" is unbelievably complicated, yet it still works. If we didn't leave out certain things, you'd never be able to understand it.

Gibb: When something happens it happens on its own time and on its own. It's like the strings going around with the chorus of "Stayin' Alive." If it's a string line we make sure it goes between the vocals or doesn't get in the way and still color the vocals. That's where you get space, and airiness. We make things stay in their own

Stanley Clarke N.Y. Date



Nemporer recording artist Stanley Clarke recently appeared at New York's Palladium Theatre for two performances on the same night. Clarke is currently in the midst of an extensive national tour in support of his latest album, "Modern Man." Nemporer is a CBS Records Associated Label. Pictured backstage are, from left: Carolyn Clarke, wife/manager; Bruce Lundvall, president, CBS Records Division; Clarke; Mike Garson, keyboards; Raymond Gomez, guitar; Jim Tyrrell, VP, marketing, Epic/Portrait/Associated Labels; and Nat Weiss, president, Nemporer Records.

place. Over something else that's already been played is wrong.

RW: Someone described your arrangements as very oriental.

Galuten: Karl always says they sound a bit Chinese. I happen to like fourths. The interval of a fourth is sometimes oriental.

Richardson: If we hit a Chinese chord, I'm usually the first one to notice it. I got my background from real r&b, funk records. When I started learning engineering, the people cutting down here were Aretha Franklin, Brook Benton, Wilson Pickett, the Young Rascals, those people, that fat funky bottom and a fat record. When I started working here, all the musicians were Memphis musicians, again, that fat sound. When you cut your teeth on that it's hard to get rid of it. I'll go for it every time.

Galuten: My first studio experience was in Memphis. I've grown up loving the emotion thing, loving soulful music. It doesn't necessarily have to be black, just something that grabs you. I grew up in New York and listen to WWRL whenever I could. I went to Memphis originally because I found that much of the soul in "soul" music in New York was imitation. I was loving Otis Redding and all that stuff. I definitely love loud rock and roll and classical music too, but there's a certain experience throughout all those years of black music that had a gut feeling that I always got off on. We all have our black roots.

Gibb: We always loved that music and never did it because the Bee Gees music became "the Bee Gees' music" and we had to keep doing it. Our record company always forced us to do the same thing, the things that sold, instead of something different.

RW: Did the change in Bee Gees' music happen when you went to RSO Records?

Galuten: Getting back to the arrangements, when we're working with a rhythm section, outside of Bee Gees projects Barry is generally doing a pilot vocal and I'm usually out on the floor with Barry. Karl is fine tuning it down, Barry is doing the vocal and I'm flitting around from musician to musician. The most important thing when we're cutting the track is that the feeling rhytmically and dynamically is basically in the structure of the song. Once you cut the track, the rest

(Continued on page 67)

southern writers group usa

would like to thank a few
of the artists and producers
for recently recording our songs

Ruth Buzzi	Jerry Lee Lewis
Bobby Goldsboro	The Oak Ridge Boys
Benny Hester	Helen Reddy
Eddie Hinton	T.G. Sheppard
Michael Johnson	Kenny Starr
La Costa	The Unexpected!
Mylon LeFevre	Freddy Weller

representing: buzz cason publications • let there be music
angel wing music • berry hill songs • spooner oldham music
tamrose music • dan penn music • donnie fritts music
springcreek music • young world music

box 40764, 2804 azalea place, nashville, tennessee 37204,
615/383-8682

contact: bill martin/buzz cason

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

EVEN NOW—Barry Manilow—Arista (6)
IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic (4)
YOU NEEDED ME—Anne Murray—Capitol (4)
YOU'RE THE LOVE—Seals & Crofts—WB (4)

WBAL/BALTIMORE

IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
I NEVER WILL MARRY—Linda Ronstadt—Asylum
UNDER THE BOARDWALK—Billy Joe Royal—Private Stock
WONDERFUL TONIGHT—Eric Clapton—RSO

WMAL/WASHINGTON

EVEN NOW—Barry Manilow—Arista
HE'S SO FINE—Jane Oliver—Col
IT'S A HEARTACHE—Bonnie Tyler—RCA
I WANT TO LIVE—John Denver—RCA
YOU GOT IT—Diana Ross—Motown

WKBC-FM/WINSTON-SALEM

DARLIN—Paul Davis—Bang
YOU KEEP ME DANCING—Samantha Sang—Private Stock
YOU NEEDED ME—Anne Murray—Capitol

WSB/ATLANTA

EVEN NOW—Barry Manilow—Arista
FOLLOW YOU, FOLLOW ME—Genesis—Atlantic
HELLO, THIS IS JOANIE—Paul Evans—Polydor
ONE IS ONE TOO MANY—Carol Baker—RCA
HE'S SO FINE—Kristy & Jimmy McNichol—RCA
THIS NIGHT WON'T LAST FOREVER—Bill LaBounty—WB

WFTL/Ft. LAUDERDALE

EVEN NOW—Barry Manilow—Arista
HE'S SO FINE—Jane Oliver—Col
ONE LIFE TO LIVE—Lou Rawls—Phila. Intl.
THEME FROM 'AN UNMARRIED WOMAN'—Bill Conti—20th Cent.

WIOD/MIAMI

BLUER THAN BLUE—Michael Johnson—EMI America
EVEN NOW—Barry Manilow—Arista
I BELIEVE IN YOU—Mel Tillis—MCA

WJBO/BATON ROUGE

EVEN NOW—Barry Manilow—Arista
MIDNIGHT LIGHT—LeBlanc & Carr—Big Tree
TAKE ME BACK TO CHICAGO—Chicago—Col
THE SOUND OF SUMMER—Storbrieker—Chrysalis
WONDERFUL TONIGHT—Eric Clapton—RSO

WCCO/MINNEAPOLIS

FROM NOW ON—Bobby Arvon—First Artists
MANHATTAN SKYLINE—Orchestra 88—Polydor

KNOX/ST. LOUIS

FROM NOW ON—Bobby Arvon—First Artists
IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
I WAS ONLY JOKING—Rod Stewart—WB
MIDNIGHT LOVE—LeBlanc & Carr—Big Tree
OPINION ON LOVE—Mac McAnally—Ariola
TREAT HER RIGHT—Russ Ballard—Epic
WONDERFUL TONIGHT—Eric Clapton—RSO

KMBZ/KANSAS CITY

EVEN NOW—Barry Manilow—Arista
SINGING IN THE RAIN—Shelia & B. Devotion—Casablanca
YOU KEEP ME DANCING—Samantha Sang—Private Stock
YOU NEEDED ME—Anne Murray—Capitol

KULF/HOUSTON

BAKER STREET—Gerry Rafferty—UA
COUNT ON ME—Jefferson Starship—Grunt
GOD KNOWS—Debby Boone—Warner/Curb

KOY/PHOENIX

SHAKER SONG—Spyro Gyra—Amherst
YOU GOT IT—Diana Ross—Motown

KIIS/LOS ANGELES

COUNT ON ME—Jefferson Starship—Grunt
YOU'RE THE ONE THAT I WANT—Travolta & Newton-John—RSO

KSFO/SAN FRANCISCO

EVEN NOW—Barry Manilow—Arista
J'M ON MY WAY—Captain & Tennille—A&M
YOU KEEP ME DANCING—Samantha Sang—Private Stock

KPNW/EUGENE

FOLLOW YOU, FOLLOW ME—Genesis—Atlantic
ON BROADWAY—George Benson—WB
TAKE A CHANCE ON ME—ABBA—Atlantic
YOU'RE THE LOVE—Seals & Crofts—WB

KVI/SEATTLE

BLUER THAN BLUE—Michael Johnson—EMI America
GOD KNOWS—Debby Boone—Warner/Curb
I WAS ONLY JOKING—Rod Stewart—WB
YOU BELONG TO ME—Carly Simon—Elektra

Also reporting this week: WGAR, WHDH, WIP, WSM, WTMJ, WLW, WSAR, WCCO-FM

25 stations reporting

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ **RUMOR AND SPECULATION:** Look for the imminent signings of at least three more film scoring heavies to ASCAP. The first to join up was **Quincy Jones** with his new Yellow Brick Road Music.

AND SPEAKING OF FILM SCORES . . . It looks like the \$300 million class action suit by the Composers and Lyricists Guild of America against the motion picture industry is close to its day in court. It's been common practice for the motion picture companies to retain all the copyrights of the background music composed for films. The suit, first filed in 1971, seeks to separate the film companies from the publishing companies and to allow all copyrights to be retained by the writers in the future and returned retroactively within the statute of limitations. One of the main issues is whether film scorers are salaried employees of the film companies or independent contractors. A court date should be announced this week.

OPENING: The staff of April/Blackwood Music gathered in Nashville this week for staff meetings, catalogue evaluations and the official opening of the Music City offices. According to VP **Bob Esposito**, the company already has five singles on the country charts by **Elvis Presley, Billy Jo Spears, Tammy Wynette, Lynn Anderson** and **Debby Boone**.

HAPPY: **Glenn Friedman** of Big Heart Music reports the company has cuts on the new **Seals & Crofts** lp ("One More Time" by **Lewis Anderson**), the **Tower of Power** lp ("Bittersweet Soul Music" by **Rob Moitoza**) and the new **Maria Muldaur** lp ("Here Is Where Our Love Belongs" by **Bill Champlin**). Champlin also has a cut on the upcoming **Memphis Horns** album, and **Vicki Lehning** will release "Andy" by **John Beland** and **Larry Murray** on Big Tree . . . **Gerri Duryea** at April/Blackwood L.A. reports that the new **England Dan & John Ford Coley** single, "You Can't Dance," was written by A/B writers **Bob Yoemans** and **Tim Ryan**.

NEW DISC: **Aretha Franklin's** new album, "Almighty Fire" (Atlantic), contains all new songs by the disc's producer, **Curtis Mayfield**. The one exception is "I'm Your Speed," written by **Aretha** and her new husband **Glynn Turman** . . . ABC Records has another contribution to the soundtrack explosion with the release of the score from "Pretty Baby." The collection, produced by **Jerry Wexler**, contains authentic *fin de siecle* compositions such as "Mamie's Blues" by **Mamie Desmond**, "King Porter's Stomp," "Shreveport Stomp" and "Winin' Bay Blues" by **Jelly Roll Morton** and "The Ragtime Dance" and "Elite Syncopations" by **Scott Joplin**. It was recorded by a variety of New Orleans jazz soloists, ragtime orchestra and jazz combos and recorded at **Allen Toussaint** and **Marshall Seahorn's** Sea Saints Studios in New Orleans.

AWARD: **Bobby Mellin** recently received a BMI one million performance certificate for his composition "Stranger On The Shore." "It's No Sin," written by **George Hoven** and **Chester Shull** and published by Mellin, also received a BMI certificate.

WORKIN': Chappell Music has hired **Morty Wax** for national promotion on the new album and single by **Andrew Lloyd Webber**, "Theme and Variations" on MCA. Forty minute showcase performances of the piece were mounted in New York and Los Angeles recently and performed by some of England's most prestigious jazz/rock artists: **Julian Lloyd Webber, Rod Argent, John Hiseman, Gary Moore, Don Airey, John Mole** and **Barbara Thompson**. According to **Andrew Lloyd Webber**, the piece, based on Paganini's A Minor Caprice for Violin, had been adapted by more than a dozen composers before him and, while it had been in his mind to do it for some time, he finally wrote his arrangement after losing a soccer bet to his brother.

LOOKING: The Songwriting Seminars and Workshops will start their eight-week summer cycle for both new and experienced songwriters during the first week of June. If interested, phone: (212) 265-1853.

SIGNINGS: Multi-award winner **Marvin Hamlisch** has signed a long-term publishing agreement with Chappell. He's currently working on his first solo recording for Elektra Records, scoring the forthcoming Columbia film "Ice Castles" and doing the music for a Broadway musical with book by **Neil Simon** and lyrics by **Carole Bayer Sager**. Whew! . . . **Empire**, a new rock band featuring former **Angel** bassist **Mickey Jones**, to Arista/Careers Music worldwide. Also at Arista, **Billy Meshel** has announced a co-publishing deal with Seven Bells Music, owed by **Eddie Kendricks** and administered by **Mark Christini** and **Jeff Lane** . . . Writer **Frank Biner**, formerly of **Tower of Power**, to Dreampower (L.A.) for personal management.

RECORD WORLD RETAIL REPORT

A survey of NEW product sales listed alphabetically in the nation's leading retail outlets

SALESMAKER OF THE WEEK



FM
MCA (SOUNDTRACK)

TOP SALES

FM—MCA (Soundtrack)
LONDON TOWN—Wings—
Capitol
THE LAST WALTZ—The Band
WB (Soundtrack)

CAMELOT/NATIONAL

CHAMPAGNE JAM—Atlanta
Rhythm Section—Polydor
FM—MCA (Soundtrack)
INFINITY—Journey—Col
LONDON TOWN—Wings—Capitol
MAGAZINE—Heart—Mushroom
SHOWDOWN—Isley Brothers—
T-Neck
SO FULL OF LOVE—O'Jays—
Phila. Intl.
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC
YOU CAN TUNE A PIANO—REO
Speedwagon—Epic
YOU LIGHT UP MY LIFE—Johnny
Mathis—Col

DISC/NATIONAL

AND THEN THERE WERE THREE—
Genesis—Atlantic
CENTRAL HEATING—Heatwave—
Epic
EASTER—Patti Smith Group—
Arista
FM—MCA (Soundtrack)
HEAVY HORSES—Jethro Tull—
Chrysalis
LONDON TOWN—Wings—
Capitol
SHOWDOWN—Isley Brothers—
T-Neck
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC
YOU CAN TUNE A PIANO—REO
Speedwagon—Epic
YOU LIGHT UP MY LIFE—Johnny
Mathis—Col

HANDLEMAN/NATIONAL

FM—MCA (Soundtrack)
FOTOMAKER—Atlantic
HEAVY HORSES—Jethro Tull—
Chrysalis
LONDON TOWN—Wings—Capitol
MAGAZINE—Heart—Mushroom
SHOWDOWN—Isley Brothers—
T-Neck
SO FULL OF LOVE—O'Jays—
Phila. Intl.
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC
THANK GOD IT'S FRIDAY—
Casablanca (Soundtrack)
YOU CAN TUNE A PIANO—REO
Speedwagon—Epic

KORVETTES/NATIONAL

AND THEN THERE WERE THREE—
Genesis—Atlantic
BAND TOGETHER—Rare Earth—
Prodigal
BOYS IN THE TREES—Carly
Simon—Elektra
DOUBLE FUN—Robert Palmer—
Island
FEELS SO GOOD—Chuck
Mangione—A&M
HEAVY HORSES—Jethro Tull—
Chrysalis
KAYA—Bob Marley and the
Wailers—Island
THANK GOD IT'S FRIDAY—
Casablanca (Soundtrack)
THE LAST WALTZ—The Band—
WB (Soundtrack)
YOU LIGHT UP MY LIFE—Johnny
Mathis—Col

MUSICLAND/NATIONAL

CENTRAL HEATING—Heatwave—
Epic
CITY TO CITY—Gerry Rafferty—
UA
EASTER—Patti Smith Group—
Arista
EDDIE MONEY—Col
FM—MCA (Soundtrack)
MAGAZINE—Heart—Mushroom
OLD FASHIONED LOVE—The
Kendalls—Ovation
SO FULL OF LOVE—O'Jays—
Phila. Intl.
THE LAST WALTZ—The Band—
WB (Soundtrack)
TUXEDO JUNCTION—Butterfly

RECORD BAR/NATIONAL

AMERICAN HOT WAX—A&M
(Soundtrack)
CENTRAL HEATING—Heatwave—
Epic
DOUBLE PLATINUM—Kiss—
Casablanca
FM—MCA (Soundtrack)
GREASE—RSO (Soundtrack)
JUST FLY—Pure Prairie League—
RCA
LIVING ON A DREAM—Wayne
Henderson—Polydor
NANTUCKET—Epic
THE LAST WALTZ—The Band—
WB (Soundtrack)
TOGETHER FOREVER—Marshall
Tucker Band—Capricorn

DISC-O-MAT/NEW YORK

FM—MCA (Soundtrack)
LONDON TOWN—Wings—
Capitol
ONE EYED JACK—Garland
Jeffreys—A&M
SATURDAY NIGHT FEVER—RSO
(Soundtrack)
SHOWDOWN—Isley Brothers—
T-Neck
SO FULL OF LOVE—O'Jays—
Phila. Intl.
SPINOZZA—David Spinozza—
A&M
THANKFUL—Natalie Cole—
Capitol
THIS YEARS MODEL—Elvis
Castello—Col
YOU LIGHT UP MY LIFE—Johnny
Mathis—Col

KING KAROL/NEW YORK

BOYS IN THE TREES—Carly
Simon—Elektra
COME INTO MY HEART—
USA—European Connection—
Marlin
EARTH—Jefferson Starship—
Grunt
EVEN NOW—Barry Manilow—
Arista
HEAVY HORSES—Jethro Tull—
Chrysalis
LONDON TOWN—Wings—Capitol
LOVE & KISSES—Casablanca
MACHO MAN—Village People—
Casablanca
SHOWDOWN—Isley Brothers—
T-Neck
YOU LIGHT UP MY LIFE—Johnny
Mathis—Col

RECORD WORLD-TSS/ NEW YORK

BAD BOY—Ringo Starr—
Portrait
BOYS IN THE TREES—Carly
Simon—Elektra
EARTH—Jefferson Starship—
Grunt
FM—MCA (Soundtrack)
GHOST TOWN PARADE—Les
Dudek—Col
LONDON TOWN—Wings—
Capitol
NOT SHY—Walter Egan—Col
ONE EYED JACK—Garland
Jeffreys
THE LAST WALTZ—The Band—
WB (Soundtrack)
TOGETHER FOREVER—Marshall
Tucker Band—Capricorn

SAM GOODY/EAST COAST

BAD BOY—Ringo Starr—Col
BEST OF THE SPINNERS—Atlantic
BOYS IN THE TREES—Carly
Simon—Elektra
EARTH—Jefferson Starship—
Grunt

FEELS SO GOOD—Chuck
Mangione—A&M
FOTOMAKER—Atlantic
LONDON TOWN—Wings—
Capitol
ONE EYED JACK—Garland
Jeffreys—A&M
PURSUIT OF HAPPINESS—Rupert
Holmes—Private Stock
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC

WAXIE MAXIE/ WASH., D.C.

AND THEN THERE WERE THREE—
Genesis—Atlantic
FM—MCA (Soundtrack)
GREASE—RSO (Soundtrack)
IF MY FRIENDS COULD SEE ME
NOW—Linda Clifford—
Curton
LONDON TOWN—Wings—
Capitol
MAGAZINE—Heart—Mushroom
PRINCE PHILIP MITCHELL—
Atlantic
SMOOTH TALK—Evelyn
Champagne King—RCA
SO FULL OF LOVE—O'Jays—
Phila. Intl.
THIS IS YOUR LIFE—Norman
Connors—Arista

FOR THE RECORD/ BALTIMORE

COME INTO MY HEART—USA—
European Connection—Marlin
GET TO THE FEELING—Pleasure—
Fantasy
GREASE—RSO (Soundtrack)
AMERICAN MAN—David Oliver—
Mercury
JIMMY BO HORNE—TK
LOVE BREEZE—Smokey Robinson
—Tamla
LOVE WILL FIND A WAY—
Pharoah Sanders—Arista
MAKE IT GOOD—Prince Phillip
Mitchell—Atlantic
PRINCE—WB
THANK GOD IT'S FRIDAY—
Casablanca (Soundtrack)

RECORD AND TAPE COLLECTOR/BALTIMORE

CITY TO CITY—Gerry Rafferty—
UA
COME INTO MY HEART—USA—
European Connection—Marlin
DON'T TELL MY NEIGHBORS—Raul
De Souza—Capitol
DOUBLE PLATINUM—Kiss—
Casablanca
GREASE—RSO (Soundtrack)
LOVE BREEZE—Smokey Robinson—
Tamla
SKY BLUE—Passport—Atlantic
THANK GOD IT'S FRIDAY—
Casablanca (Soundtrack)
U.K.—Polydor
WE CAME TO PLAY—Tower of
Power—Col

GARY'S/RICHMOND

CHAMPAGNE JAM—Atlanta
Rhythm Section—Polydor
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—
Asylum
FEELS SO GOOD—Chuck Mangione
—A&M
FM—MCA (Soundtrack)
LONDON TOWN—Wings—Capitol
SATURDAY NIGHT FEVER—RSO
(Soundtrack)
SHOWDOWN—Isley Brothers—
T-Neck
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC
WAITING FOR COLUMBUS—Little
Feat—WB

MUSIC STOP/DETROIT

BOYS IN THE TREES—Carly Simon
—Elektra
EASTER—Patti Smith Group—
Arista
FM—MCA (Soundtrack)
GREASE—RSO (Soundtrack)
HEAVY HORSES—Jethro Tull—
Chrysalis
SHOWDOWN—Isley Brothers—
T-Neck
SPYRO GYRA—Amherst
THE LAST WALTZ—The Band—
WB (Soundtrack)

TOGETHER FOREVER—Marshall
Tucker Band—Capricorn
YOU CAN TUNE A PIANO—REO
Speedwagon—Epic

SOUND UNLIMITED/ CHICAGO

BAT OUT OF HELL—Meatloaf—
Epic/Cleve. Intl.
DOUBLE FUN—Robert Palmer—
Island
EASTER—Patti Smith Group—
Arista
EXCITABLE BOY—Warren Zevon—
Asylum
FEELS SO GOOD—Chuck Mangione
—A&M
LINES—Charlie—Janus
SHOWDOWN—Isley Brothers—
T-Neck
SO FULL OF LOVE—O'Jays—Phila.
Intl.
STARLIGHT DANCER—Kayak—
Janus
WEST SIDE HIGHWAY—Stanley
Turrentine—Fantasy

LIEBERMAN/MINNEAPOLIS

BAD BOY—Ringo Starr—Portrait
CHAMPAGNE JAM—Atlanta
Rhythm Section—Polydor
EASTER—Patti Smith Group—
Arista
FM—MCA (Soundtrack)
HERMIT OF MINK HOLLOW—Todd
Rundgren—Bearsville
JUST FLY—Pure Prairie League—
RCA
LONDON TOWN—Wings—Capitol
THIS YEARS MODEL—Elvis Costello
—Col
TOGETHER FOREVER—Marshall
Tucker Band—Capricorn
YOU CAN TUNE A PIANO—REO
Speedwagon—Epic

DISCOUNT RECORDS/ ST. LOUIS

CASINO—Al Di Meola—Col
DO WHAT YOU WANNA DO—
Dramatics—ABC
GREASE—RSO (Soundtrack)
HERMIT OF MINK HOLLOW—Todd
Rundgren—Bearsville
JUST FLY—Pure Prairie League—
RCA
LONG LIVE ROCK'N'ROLL—
Rainbow—Polydor
ROCKET FUEL—Alvin Lee/Ten
Years Later—RSO
THANK GOD IT'S FRIDAY—
Casablanca (Soundtrack)
THE LAST WALTZ—The Band—WB
(Soundtrack)
TOGETHER FOREVER—Marshall
Tucker Band—Capricorn

POPLAR TUNES/MEMPHIS

ALMIGHTY FIRE—Aretha Franklin
—Atlantic
CITY TO CITY—Gerry Rafferty—
UA
COME INTO MY HEART—USA—
European Connection—Marlin
FM—MCA (Soundtrack)
GHOST TOWN PARADE—Les Dudek
—Col
HERMIT OF MINK HOLLOW—Todd
Rundgren—Bearsville
ROCKY HORROR SHOW—Ode
STARDUST—Willie Nelson—Col
THE LAST WALTZ—The Band—WB
(Soundtrack)
VOYAGER—Dexter Wansel—Col

MUSHROOM/ NEW ORLEANS

AND THEN THERE WERE THREE—
Genesis—Atlantic
BLACKJACK—Gatemouth Brown—
Music Is Medicine
CITY TO CITY—Gerry Rafferty—
UA
DOUBLE FUN—Robert Palmer—
Island
EARTH—Jefferson Starship—Grunt
FM—MCA (Soundtrack)
LINES—Charlie—Janus
ONE EYED JACK—Garland
Jeffreys—A&M
SHOWDOWN—Isley Brothers—
T-Neck
SO FULL OF LOVE—O'Jays—
Phila. Intl.

NEW ATTITUDES/ NEW ORLEANS

ALMIGHTY FIRE—Aretha Franklin
—Atlantic

BOYS IN THE TREES—Carly Simon
—Elektra
DO WHAT YOU WANNA DO—
Dramatics—ABC
IF MY FRIENDS COULD SEE ME
NOW—Linda Clifford—
Curton
KAYA—Bob Marley and the
Wailers—Island
MODERN MAN—Stanley Clarke—
Nemperor
SPINOZZA—David Spinozza—
A&M
SPYRO GYRA—Amherst
THANK GOD IT'S FRIDAY—
Casablanca (Soundtrack)
THIS IS YOUR LIFE—Norman
Connors—Arista

DAVEY'S LOCKER/SOUTH

BOYS IN THE TREES—Carly Simon
—Elektra
CASINO—Al Di Meola—Col
EASTER—Patti Smith Group—
Arista
EXCITABLE BOY—Warren Zevon—
Asylum
FM—MCA (Soundtrack)
FOTOMAKER—Atlantic
HEAVY HORSES—Jethro Tull—
Chrysalis
HERMIT OF MINK HOLLOW—Todd
Rundgren—Bearsville
MAGAZINE—Heart—Mushroom
THE LAST WALTZ—The Band—WB
(Soundtrack)

SOUND TOWN/DALLAS

BERKSHIRE—Wha-Koo—ABC
CITY TO CITY—Gerry Rafferty—
UA
HERMIT OF MINK HOLLOW—Todd
Rundgren—Bearsville
JUST FLY—Pure Prairie League—
RCA
LET'S ALL CHANT—Michael Zager
Band—Private Stock
RUBICON—20th Century
SPECIAL DELIVERY—38 Special—
A&M
TAKIN' IT EASY—Seals & Crafts—
WB
THE LAST WALTZ—The Band—WB
(Soundtrack)
WHITE HOT—Angel—Casablanca

INDEPENDENT/DENVER

BAT OUT OF HELL—Meatloaf—
Epic/Cleve. Intl.
CITY TO CITY—Gerry Rafferty—
UA
EASTER—Patti Smith Group—
Arista
EDDIE MONEY—Col
FM—MCA (Soundtrack)
PLEASE DON'T TOUCH—Steve
Hackett—Chrysalis
SPYRO GYRA—Amherst
THE LAST WALTZ—The Band—UA
(Soundtrack)
THIS YEARS MODEL—Elvis Costello
—Col

CIRCLES/ARIZONA

ALMIGHTY FIRE—Aretha Franklin
—Atlantic
BAND TOGETHER—Rare Earth—
Prodigal
BOOGIE TO THE TOP—Idris
Muhammad—Kudu
DO WHAT YOU WANNA DO—
Dramatics—ABC
EASTER—Patti Smith Group—
Arista
FM—MCA (Soundtrack)
FUTURE BOUND—Tavares—
Capitol
GHOST TOWN PARADE—Les Dudek
—Col
ROCKY HORROR SHOW—Ode
(Soundtrack)
THANK GOD IT'S FRIDAY—
Casablanca (Soundtrack)

MUSIC PLUS/LOS ANGELES

BALTIMORE—Nina Simone—CTI
CASINO—Al Di Meola—Col
DEMIS ROUSSOS—Mercury
FM—MCA (Soundtrack)
GREASE—RSO (Soundtrack)
JUST FLY—Pure Prairie League—
RCA
SKY BLUE—Passport—Atlantic
THANK GOD IT'S FRIDAY—
Casablanca (Soundtrack)
TOGETHER FOREVER—Marshall
Tucker Band—Capricorn
U.K.—Polydor

RECORD WORLD ALBUM CHART

PRICE CODE: F — 6.98 G — 7.98 H — 9.98 I — 11.98 J — 12.98 K — 13.98

TITLE, ARTIST, Label, Number, (Distributing Label)

MAY 13 MAY 6



WKS. ON CHART

1	1	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS RSO RS 2 4001 (17th Week)	21	
2	2	LONDON TOWN WINGS/Capitol SW 11777	5	G
3	8	SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)	4	G
4	3	EVEN NOW BARRY MANILOW/Arista AB 4164	12	G
5	4	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	20	G
6	5	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	30	G
7	6	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	25	G
8	7	THE STRANGER BILLY JOEL/Columbia JC 34987	32	G
9	9	EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	9	G
10	11	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	6	G
11	10	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	15	J
12	12	AJA STEELY DAN/ABC AA 1006	32	G
13	16	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	6	G
14	13	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	64	G
15	20	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	28	G
16	27	MAGAZINE HEART/Mushroom MRS 5008	4	G
17	14	NEWS OF THE WORLD QUEEN/Elektra 6E 112	25	G
18	15	ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905	24	G
19	17	THE GRAND ILLUSION STYX/A&M SP 4637	42	G
20	23	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118	12	G
21	18	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	26	G
22	19	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)	46	F
23	22	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049	14	G
24	53	FM (ORIGINAL MOTION PICTURE SOUNDTRACK)/MCA 2 12000	2	X
25	34	YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259	7	G
26	28	INFINITY JOURNEY/Columbia JC 34912	15	G
27	33	HEAVY HORSES JETHRO TULL/Chrysalis CHR 1175	4	G
28	51	SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)	4	G
29	30	VAN HALEN /Warner Bros. BSK 3075	10	G
30	21	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/ Atlantic SD 19149	18	G
31	25	WAITING FOR COLUMBUS LITTLE FEAT/Warner Bros. 2BS 3140	11	H
32	41	CENTRAL HEATING HEATWAVE/Epic JE 35260	4	G
33	26	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	25	G
34	36	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	22	G
35	24	BOOTS? PLAYER OF THE YEAR BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093	12	G
36	29	FUNKENTELECHY VS. THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034	22	G
37	42	... AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173	5	G
38	35	WARMER COMMUNICATIONS AVERAGE WHITE BAND/ Atlantic SD 18162	7	G
39	31	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	25	I
40	43	DOUBLE FUN ROBERT PALMER/Island ILPS 9476	9	G
41	40	RAYDIO /Arista AB 4163	13	G
42	37	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	15	G
43	45	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550	21	G
44	39	FRENCH KISS BOB WELCH/Capitol ST 11663	32	G
45	38	BRING IT BACK ALIVE THE OUTLAWS/Arista AL 8300	8	H
46	32	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	35	G
47	46	STREET SURVIVORS LYNARD SKYNYRD/MCA 3029	28	G
48	58	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128	3	F
49	50	HEAD EAST /A&M SP 4680	11	G
50	49	KISS ALIVE II /Casablanca NBLP 7076	26	I

51	52	HERE AT LAST—BEE GEES LIVE /RSO 2 3901	50	I
52	57	THIS YEARS MODEL ELVIS COSTELLO/Columbia JC 35331	6	G
53	56	EDDIE MONEY /Columbia PC 34909	11	F
54	55	10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	14	G
55	54	BARRY MANILOW LIVE /Arista AL 8500	50	I
56	47	THANKFUL NATALIE COLE/Capitol SW 11708	23	G
57	72	THE LAST WALTZ THE BAND/Warner Bros. 3WB 3146	3	X
58	48	STARGARD /MCA 2321	11	F
59	85	THANK GOD IT'S FRIDAY (ORIGINAL MOTION PICTURE SOUNDTRACK)/Casablanca NBLP 7099	2	X
60	62	HER GREATEST HITS CAROLE KING/Epic/Ode JE 34967	7	G
61	67	EASTER PATTI SMITH/Arista AB 4171	5	G
62	65	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019	10	G
63	60	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	48	H
64	44	DOUBLE LIVE GONZO! TED NUGENT/Epic KE 35069	14	I
65	63	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036 (CBS)	18	G
66	68	ZAPPA IN NEW YORK FRANK ZAPPA/DiscReet 2D 2290 (WB)	6	J
67	73	MODERN MAN STANLEY CLARKE/Nemperor PZ 35303 (CBS)	4	G
68	69	LET'S DO IT ROY AYERS/Polydor PD 1 6126	9	F
69	59	EMOTION SAMANTHA SANG/Private Stock PS 7009	10	G
70	64	GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710	15	G
71	70	THE ALBUM ABBA/Atlantic SD 19164	13	G
72	74	FOTOMAKER /Atlantic SD 19165	7	G
73	61	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	25	G
74	66	WATERMARK ART GARFUNKEL/Columbia JC 34975	16	G
75	71	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	33	G
76	78	NIGHT FLIGHT YVONNE ELLIMAN/RSO RS 1 3031	8	G
77	77	MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 35037	16	G
78	81	PEABO PEABO BRYSON/Capitol ST 11729	11	G
79	95	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082	2	G
80	84	WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy F 9548	8	G
81	83	PLASTIC LETTERS BLONDIE/Chrysalis CHR 1168	8	G

CHARTMAKER OF THE WEEK

82 — **GREASE** (ORIGINAL MOTION PICTURE SOUNDTRACK)
RSO RS 2 4002



83	76	CHIC /Atlantic SD 19153	19	G
84	79	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	16	G
85	139	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840	1	G
86	80	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	29	F
87	75	LONGER FUSE DAN HILL/20th Century T 547	20	G
88	92	KAYA BOB MARLEY & THE WAILERS/Island ILPS 9517	3	G
89	97	LINES CHARLIE/Janus JXS 7036	2	G
90	91	FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)	18	G
91	93	RAINBOW SEEKER JOE SAMPLE/ABC AA 1050	4	G
92	94	SOME THINGS DON'T COME EASY ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76006 (Atlantic)	4	G
93	103	ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)/Ode OSY 21653 (Jem)	1	X
94	96	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	3	G
95	106	CASINO AL DiMEOLA/Columbia JC 35277	7	G
96	98	THE PATH RALPH MacDONALD/Marlin 2210 (TK)	3	G
97	100	AMERICAN HOT WAX (ORIGINAL SOUNDTRACK)/A&M SP 6500	2	G
98	99	SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022	2	G
99	90	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	73	G
100	110	ONE-EYED JACK GARLAND JEFFREYS/A&M SP 4681	1	G

Steve Hackett's on his own. America's listening. And buying.

Ever since Steve Hackett released his new solo album, "Please Don't Touch," America's been listening. Regularly. "Please Don't Touch" has been one of the top 5 most added albums for a steady 3 weeks now. In fact, it's being programmed in heavy rotation on virtually every key station in the country.

We're not surprised. After years as the writer and lead

guitarist for Genesis, Steve Hackett knows how to create some very special sounds. And his loyal Genesis following has remained very loyal indeed. There's just one thing we want to make sure of. With all of those listeners, and all of those fans, we'd like to make sure you have enough records in stock to keep everyone happy. You see, there are a lot of people out there who want to get their hands on "Please Don't Touch."



Chrysalis
Records and Tapes
CHR 1176

STEVE HACKETT PLEASE DON'T TOUCH!



Produced by John Acock/Steve Hackett

101 THE ALBUM CHART 150

MAY 13, 1978

MAY 13 MAY 6

101	102	WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca)
102	115	HERMIT OF MINK HOLLOW TODD RUNDGREN/Bearsville BRK 6981 (WB)
103	89	FOREIGNER/Atlantic SD 19109
104	108	WE CAME TO PLAY TOWER OF POWER/Columbia JC 34906
105	87	PLAYER/RSO RS 1 3026
106	86	CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL SOUNDTRACK)/Arista AL 9500
107	101	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/Casablanca NBLP 7088
108	112	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096
109	111	LOVELAND LONNIE LISTON SMITH/Columbia JC 35332
110	88	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079
111	113	RUBICON/20th Century T 552
112	104	HERB ALPERT-HUGH MASEKELA/Horizon SP 728 (A&M)
113	105	BURCHFIELD NINES MICHAEL FRANKS/Warner Bros. BSK 3167
114	109	BOSTON/Epic JE 34188
115	117	LEVEL HEADED SWEET/Capitol SKAO 11744
116	126	LONG LIVE ROCK 'N' ROLL RAINBOW/Polydor PD 1 6143
117	127	ALMIGHTY FIRE ARETHA FRANKLIN/Atlantic SD 19161
118	128	GHOST TOWN PARADE LES DUDEK/Columbia JC 35088
119	—	TOGETHER FOREVER THE MARSHALL TUCKER BAND/Capricorn CPN 0205
120	123	EVERYTIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists UA LA 684 H
121	129	BRITISH LIONS/RSO RS 1 3032
122	124	LIVE AT THE BIJOU GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
123	107	THE MAD HATTER CHICK COREA/Polydor PD 1 6130
124	136	STARDUST WILLIE NELSON/Columbia JC 35305
125	—	U.K./Polydor PD 1 6146
126	116	MAGIC FLOATERS/ABC AA 1047
127	—	JUST FLY PURE PRAIRIE LEAGUE/RCA AFL1 2590
128	130	RIDING HIGH FAZE-O/SHE SH 740 (Atlantic)
129	82	QUARTERMOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141
130	132	CATS UNDER THE STARS JERRY GARCIA BAND/Arista AB 4160
131	—	DO WHAT YOU WANNA DO DRAMATICS/ABC AA 1072
132	—	THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177
133	137	FUTURE BOUND TAVARES/Capitol SW 11719
134	—	DOUBLE PLATINUM KISS/Casablanca NBLP 7100 2
135	138	JUST FAMILY DEE DEE BRIDGEWATER/Elektra 6E 117
136	146	SPINOZZA DAVID SPINOZZA/A&M SP 4677
137	—	GET TO THE FEELING PLEASURE/Fantasy F 9550
138	—	SKY BLUE PASSPORT/Atlantic SD 19177
139	—	SPYRO GYRA/Amherst AMH 1014
140	114	CATS ON THE COAST SEA LEVEL/Capricorn CPN 0198
141	119	COMMODORES/Motown M9 984A2
142	140	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105
143	—	COME INTO MY HEART USA-EUROPEAN CONNECTION/Marlin 2212 (T.K.)
144	—	PLEASE DON'T TOUCH STEVE HACKETT/Chrysalis CHR 1176
145	144	SINGER OF SONGS—TELLER OF TALES PAUL DAVIS/Bang BLP 410
146	131	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088
147	147	A SONG FOR ALL SEASONS RENAISSANCE/Sire SRK 6049 (WB)
148	125	HOLD ON NOEL POINTER/United Artists UA LA 848 H
149	134	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587
150	118	HEAVEN HELP THE FOOL BOB WEIR/Arista AB 4155

151-200 ALBUM CHART

151	NOT SHY WALTER EGAN/Columbia JC 35077	176	PROKOFIEV'S PETER & THE WOLF DAVID BOWIE/EUGENE ORMANDY & THE PHILADELPHIA ORCHESTRA/Red Seal ARL1 2743 (RCA)
152	BURNING THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063	177	MOTION ALLEN TOUSSAINT/Warner Bros. BSK 3142
153	LOVE BREEZE SMOKEY ROBINSON/Tamla T7 359R1 (Motown)	178	BERKSHIRE WHA-KOO/ABC AA 1043
154	OLD FASHIONED LOVE KENDALLS/Ovation OV 1733	179	ROCKET FUEL ALVIN LEE/RSO RS 1 3033
155	DOUBLE DOSE HOT TUNA/Grunt CYL2 2545 (RCA)	180	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045
156	ATLANTA'S BURNING DOWN DICKEY BETTS & GREAT SOUTHERN/Arista AB 4168	181	EVER READY JOHNNIE TAYLOR/Columbia JC 35340
157	ARCHIVES RUSH/Mercury SRM 3 9200	182	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock PS 7013
158	VOYAGE/Marlin 2213 (TK)	183	TUXEDO JUNCTION/Butterfly Fly 007
159	THE GODZ/Millennium MNLP 8003 (Casablanca)	184	ROOT BOY SLIM & THE SEX CHANGE BAND WITH THE ROOTETTES/Warner Bros. BSK 3167
160	FRESH FISH SPECIAL ROBERT GORDON WITH LINK WRAY/Private Stock PS 7008	185	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/Curtom 5021 (WB)
161	HERE YOU COME AGAIN DOLLY PARTON/RCA AFL1 2544	186	DON'T ASK MY NEIGHBORS RAUL de SOUZA/Capitol SW 11774
162	PURE POP FOR NOW PEOPLE NICK LOWE/Columbia JC 35329	187	ROMEO & JULIET ALEC R. COSTANDINOS & THE SYNCOPHONIC ORCHESTRA/Casablanca NBLP 7086
163	THAT'S WHAT SHE SAID FLORA PURIM/Milestone M 9081 (Fantasy)	188	ERUPTION/Ariola SW 50033
164	BARRY WHITE SINGS FOR SOMEONE YOU LOVE/20th Century T 543	189	BALTIMORE NINA SIMONE/CTI 7084
165	SUNBURN SUN/Capitol ST 11723	190	MAN MACHINE KRAFTWERK/Capitol SW 11728
166	LOVE WILL FIND A WAY PHAROAH SANDERS/Arista 4161	191	PLEASURE PRINCIPLE PARLET/Casablanca NBLP 7094
167	TAKIN' IT EASY SEALS & CROFTS/Warner Bros. BSK 3163	192	THE BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037
168	LEIF GARRETT/Atlantic SD 19152	193	LETTA LETTA MBULU/A&M SP 4688
169	SHINE ON CLIMAX BLUES BAND/Sire SRK 6056 (WB)	194	ADVENTURE TELEVISION/Elektra 6E 133
170	SWEET BOTTOM SWEET BOTTOM/SB 10177	195	DOWN TO EARTH SUTHERLAND BROS./Columbia JC 35293
171	DISCO INFERNO THE TRAMMPS/Atlantic SD 18211	196	BIONIC BOOGIE/Polydor PD 1 6123
172	MAMA LET HIM PLAY DOUCETTE/Mushroom MRS 5009	197	LOVE IN A SLEEPER SILVER CONVENTION/Midsong 3038 (MCA)
173	LOVE ISLAND DEODATO/Warner Bros. BSK 3132	198	BAND TOGETHER RARE EARTH/Prodigal P7 10025R1 (Motown)
174	BAD BOY RINGO STARR/Portrait JR 35378	199	BOOGIE TO THE TOP IDRIS MUHAMMAD/Kudu 38 (CTI)
175	YOU'RE NOT ALONE ROY BUCHANAN/Atlantic SD 19170	200	DREAMBOAT ANNIE HEART/Mushroom MRS 5005

ALBUM CROSS REFERENCE

ABBA	71	BARRY MANILOW	4, 55
ASHFORD & SIMPSON	146	THE MARSHALL TUCKER BAND	119
ATLANTA RHYTHM SECTION	13	STEVE MARTIN	75
AVERAGE WHITE BAND	38	BOB MARLEY & THE WAILERS	88
ROY AYERS	68	JOHNNY MATHIS	25
THE BAND	57	MAZE	70
BEE GEES	51	MEATLOAF	34
GEORGE BENSON	11	EDDIE MONEY	83
BLONDIE	81	WILLIE NELSON	124
DEBBY BOONE	86	RANDY NEWMAN	110
BOOTSY'S RUBBER BAND	35	TED NUGENT	64
BOSTON	114	O'JAYS	28
DEE DEE BRIDGEWATER	135	ORIGINAL SOUNDTRACK:	
BRITISH LIONS	121	AMERICAN HOT WAX	97
PETER BROWN	90	CLOSE ENCOUNTERS OF THE THIRD KIND	106
JACKSON BROWNE	5	FA	24
PEABO BRYSON	78	GREASE	82
JIMMY BUFFETT	10	ROCKY HORROR SHOW	93
CAMEO	101	SATURDAY NIGHT FEVER	1
SHAUN CASSIDY	22, 33	STAR WARS	63
CHARLIE	89	THANK GOD IT'S FRIDAY	59
CHIC	83	OUTLAWS	45
ERIC CLAPTON	7	ROBERT PALMER	40
STANLEY CLARKE	67	PARLIAMENT	36
NATALIE COLE	56	PASSPORT	138
COMMODORES	117	PLAYER	105
NORMAN CONNORS	132	PLEASURE	148
CHICK COREA	123	NOEL POINTER	94, 149
ELVIS COSTELLO	52, 77	ELVIS PRESLEY	127
PAUL DAVIS	145	PURE PRAIRIE LEAGUE	17
AL DIMEOLA	95	QUEEN	85
NEIL DIAMOND	73	GERRY RAFFERTY	65
DRAMATICS	131	LOU RAWLS	116
LES DUDEK	118	RAINBOW	41
EAGLES	99, 142	RAYDIO	147
EARTH, WIND & FIRE	18	RENAISSANCE	79
ELECTRIC LIGHT ORCHESTRA	29	REO SPEEDWAGON	54
YVONNE ELLIMAN	76	KENNY ROGERS	120
ENGLAND DAN & JOHN FORD COLEY	92	KENNY ROGERS AND DOTTIE WEST	46
FAZE-O	128	LINDA RONSTADT	111
ROBERTA FLACK	30	RUBICON	23
FLEETWOOD MAC	14	RUFUS/CHAKA KHAN	102
FLOATERS	126	TODD RUNDGREN	91
FOREIGNER	103	JOE SAMPLE	69
FOTOMAKER	72	SAMANTHA SANG	107
MICHAEL FRANKS	113	SANTA ESMERALDA	40
ARETHA FRANKLIN	117	SEA LEVEL	48
JERRY GARCIA	130	CARLY SIMON	109
ART GARFUNKEL	74	LONNIE LISTON SMITH	61
GENESIS	37	PATTI SMITH	136
ANDY GIBB	62	SPYRO GYRA	58
STEVE HACKETT	144	STARGARD	12
EMMYLOU HARRIS	129	STEELEY DAN	21
HEAD EAST	49	ROD STEWART	19
HEART	16	STYX	115
HEATWAVE	82	SWEET	133
HERB ALPERT-HUGH MASEKELA	112	TAVARES	43
DAN HILL	37	THE STORY OF STAR WARS	104
ISLEY BROS.	3	TOWER OF POWER	80
GARLAND JEFFREYS	100	STANLEY TURRENTINE	139
JEFFERSON STARSHIP	9	U.K.	29
JETHRO TULL	27	USA-EUROPEAN CONNECTION	108
BILLY JOEL	8	VAN HALEN	122
JOURNEY	26	VILLAGE PEOPLE	42
KANSAS	6	GROVER WASHINGTON, JR.	150
CAROLE KING	60	BOB WEIR	44
KISS	50, 134	BOB WELCH	2
HUBERT LAWS	98	WINGS	66
GORDON LIGHTFOOT	84	FRANK ZAPPA	20
LITTLE FEAT	31	WARREN ZEVON	
LYNYRD SKYNYRD	47		
RALPH MacDONALD	96		
CHUCK MANGIONE	15		

Growing Social Activism Among Performers

(Continued from page 3)

royalty assignments and even merchandising tie-ins.

Dominating current and forthcoming benefit concerts, rallies and protest actions are two key environmental issues, nuclear power and the conservation of endangered sea mammals; both are being underscored by effective coalitions between the numerous action groups involved. Anti-nuclear forces have already mobilized for a "Spring Offensive" encompassing rallies and protest actions against nuclear power plants and fuel processing sites as well as advocate actions supporting alternate energy sources, particularly in the realm of solar power; similarly, various organizations protesting the killing of dolphins, whales and seals are expected to collaborate more extensively than in the past.

After The Revolution: Issue Activism

The current visibility of performers publicly and financially boosting such causes reflects somewhat of a shift from the then-marked political emergence of artists as fund raisers during the mid-70s in the state and national campaigns. While some performers continue to endorse particular candidates, many of them have since focused their activities on issue-oriented movements; perhaps as an extension of a national mood generally viewed as less politically polarized than a decade ago, a surprisingly broad cross-section of artists, covering older and more conservative MOR styles as well as contemporary rock, are aligning themselves with environmental causes as well as more traditional non-profit organizations like the United Way, the American Cancer Society, and the American Heart Association.

Whether politically or socially oriented, however, the forms performers' support is taking are a contrast to the more provocative, but erratic protest actions of musicians in the late '60s and '70s. Where artists confined much of their action to their music, musicians today—among them veterans of that period—are more likely to offer pragmatic support in the form of dollars and publicity.

One major prototype for the current round of anti-nuclear events came two years ago when a number of artists joined the nuclear initiative behind Proposition 15 on the state of California, which unsuccessfully sought to impose stricter safeguards over nuclear plant construction as a first step toward



Tanya Tucker's current single, "Save Me," goes beyond its topical protest of the annual hunt for baby seals near Canada's Magdalen Islands to serve as an official theme of the environmentalists' campaign against the slaughter.

curtailing the use of fission power statewide. Coordinating various groups, notably Californians for Nuclear Safeguards, was Simpatico, a non-profit concert promotion operation headed by Tom Campbell and John FitzRandolph. FitzRandolph has since shifted most of his activity to the Pacific Alliance, but still collaborates with Campbell, one of the major sources of musical talent now involved with this year's anti-nuclear "Spring Offensive."

According to FitzRandolph, the Proposition 15 proponents included Danny O'Keefe, Jackson Browne, John Denver, America, Jesse Colin Young, Jimmy Buffett, Linda Ronstadt, the Eagles, Little Feat and Wendy Waldman, all of whom performed in benefit concerts helping to raise over 150,000 for the Californians for Nuclear Safeguards. Most of those artists have continued their support, with FitzRandolph noting that artists like Lily Tomlin, Michael Murphey, David Bromberg, Warren Zevon, the Grateful Dead, Jerry Jeff Walker and John Sebastian all pitching in, either in California or other states where the initiative is active, since then.

For FitzRandolph, the role being played by artists transcends their considerable financial leverage as a source of major fund gifts. "You can get private donations or use professional fund raisers," he told RW, "but there's nothing as potentially powerful as a successful benefit appearance in terms of dovetailing an event with an issue." Typical of that power, he says, were recent concerts in the anti-nuclear "Spring Offensive" by Jackson Browne in Columbia, S.C., and Washington, D.C. The first date, held April 22 near the Barnwell nuclear reprocessing site now nearing completion, offered Browne and John Sebastian performing as part of a protest against the building; last week's Sun Day rally, in support of solar and other renewable

energy sources, underscored the closer ties between various environmental concerns.

"The money was fine," FitzRandolph explained, "and that's important, but the contact between these personalities and their audience, along with the public attention that generates, is at least as vital to us." Noting that such appearances generate strong mail and telephone support from concert goers interested in supporting anti-nuclear efforts, FitzRandolph added that the necessity for involvement by local action groups, and the contact between those organizations and national groups, has made the concerts "a good organizing tool for us, and a good research tool as well."

Like FitzRandolph, Karen Brazeau, assistant to Capt. Jacques Costeau and one of the Costeau Society's principal liaisons to the music community, feels recording artists are indeed devoting more time and energy to outside causes. "Capt. Costeau believes that, over the years, the people who have really influenced society significantly have been artists, not politicians," Brazeau commented. "While politicians' influence doesn't last longer than their mandate, an artist's is long-lived." For the Costeau Society, that logic has led to strong ties with a long list of entertainers, and Brazeau noted that the Society's involvement days—special daylong celebrations designed to highlight environmental activity among various groups—while not designed specifically for fund raising, have provided a graphic demonstration of artists' commitment. John Denver, a member of the Society's council of advisors, along with such performers as Fleetwood Mac, Don McLean, Pete Seeger, Guy Davis, James Taylor, Country Joe McDonald, the Paul Winter Consort, David Crosby, Graham Nash, Stephen Stills, Jackson Browne, Glenn Frey, Olivia Newton-John, Helen Reddy, the Captain and Tenille and others have offered support

either through benefit appearances or donations. Then there are artists like Barry Manilow, whose latest lp carries a letter of support from the artist to the Society.

"That's opened up a whole other phase," said Brazeau. "We have no way of gauging how many members have joined through John Denver or Barry Manilow." Denver, of course, released a single, "Calypso," dedicated to Costeau and his ocean-going research vessel, and assigned publishing rights to the Society in a move that anticipated the growing number of artists awarding special royalties to organizations they support. Crosby and Nash, meanwhile, composed a special main theme for Costeau's series of PBS television specials, "The Costeau Society," while Fleetwood Mac, which has screened Society-produced film clips in concert and last year performed in a special benefit for a Berkeley, Calif. student group supporting Costeau, gave a full page in last year's RW special, in conjunction with RW itself, to the Society.

Beyond Benefits: Special Gifts

Indeed, as lucrative as benefit concerts are, the very proliferation of groups competing for national attention—and artist support of a single cause. Rather than cut down their involvement, some artists are trying to maximize what benefits they do participate in by providing alternate sources of revenue and publicity. At the more casual level is conversation itself: the Costeau Society's Brazeau notes that members of Chicago, for example, frequently plug the Society and other environmental groups during press and radio interviews.

More innovative are royalty arrangements awarding ongoing fees to the groups. Tanya Tucker's current single, "Save Me," goes beyond its topical protest of the annual hunt for baby seals near Canada's Magdalen Islands to serve as an official theme of the environmentalists' campaign against the slaughter, as well as the focal point of a special film Tucker is using in current television appearances. Royalties from the song, co-written by the artist and producer Jerry Goldstein, are being given to the Save the Seals campaign being run by various supportive groups.

Similarly, royalties from three different songs on the forthcoming Paul Winter Consort lp, "Common Ground," will be directed to various environmental

(Continued on page 71)

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "Wind It Up" — Bobby Womack (Columbia). Known for his smooth, melodic tunes, Womack has a home run with a sure-enough up-tempo, danceable rhythm.

DEDE'S DITTIES TO WATCH: "Get To Me" — Luther Ingram (KoKo); "Can't Give Up A Good Thing" — Soul Children (Stax); "Feel The Fire" — Peabo Bryson (Capitol).

Mark down on your calendars two important dates within a month of one another: Sidney Miller's Black Radio Exclusive second seminar, and Jack The Rapper's tip sheet's second Family Affair. BRE will be taking place the end of this month in Los Angeles and The Rapper's Family Affair in June. Both functions will enable all brothers and sisters to voice their opinions.

Warner Brothers recording artist Candi Staton arrived back home recently, having completed a European tour with the Stylistics. Ms. Staton recruited a phenomenal group from New York by the name of F-360 to accompany her on this tour.

The Apollo Theatre held its grand opening May 5th. For the first time in the history of the theatre, it will be completely black-owned. The opening show will feature Ralph McDonald and friends.

John H. Brown from Elektra/Asylum Records reports that his label will be releasing an album by Terry Callier that'll have everybody buzzing.

Herb Alpert & Hugh Masekela were at the Bottom Line recently and shocked all the critics with their high energy "fusion" music. Everyone was particularly impressed with the young man from South Africa on trombone.

The Commodores will be arriving in New York around the middle of this month after completing a highly praised European tour.

Chaka Khan of Rufus will begin work on her solo album for Warner Brothers following completion of their current tour. In an intricate contract arrangement, Ms. Khan will have a solo contract, the group will have a contract and the two of them together have another deal.

Sarah Dash, formerly of Labelle, will be going into the studio this month to record her first solo album for Kirshner Records, a CBS Associated Label. Ms. Dash is being represented by Vicki Wickham, who is also handling Nona Hendrix.

Vice president of financial affairs for PIR Larry Depte has announced the appointment of Phillip S. Ashbury as director of legal and business affairs.

Power at The Line



Columbia recording group Tower of Power recently played New York's Bottom Line, featuring music from their latest lp, "We Came To Play." Pictured backstage are, from left: (front) Mic Gillette, Victor Conte of TOP; road manager Doug Sohn; (center) Don Ellis, VP, a&r, Columbia; Eddie Sims, director, national promotion, CBS Records black music marketing; manager Peter Sultzbach; Steve Kupka and Chester Thompson of TOP; (top) Bruce Conte, Michael Jeffries, Emilio Castillo, Lenny Pickett and Ronnie Back of TOP.

Love Joins SESAC

■ **NEW YORK** — Norman S. Weiser, president of SESAC, Inc., has announced the appointment of Don Love as director of black music.

Love comes to SESAC from Mark V Productions where he served as president and was involved in evaluating new products as a consultant for many of the nation's top independent record labels.

Background

Prior to that, Love was vice president of James Brown Productions where he served for several years as business manager and head of James Brown's national promotion team.

In 1975, he joined the Caytronics Corporation and founded a new label, SalSoul Records.

Duties

At SESAC, Love will be in direct charge of the black music area, in contemporary, pop, disco, soul, r&b, and sacred music categories.

O'Jays Get Gold

■ **NEW YORK** — Philadelphia International recording artists The O'Jays' latest album, "So Full Of Love," has been certified gold by the RIAA.

Bigboro Ups Lee

■ **NEW YORK** — Jeff Lane, president of Bigboro Records, has announced that Shot Lee has been promoted to vice president of the company. Lee was formerly assistant to the president.

Aside from being involved in a&r, Lee acts as a liaison between Bigboro artists and Arista Records, which distributes Bigboro.

Casablanca Opens Merch. Distrib. Center

(Continued from page 10)

will facilitate the servicing of Casablanca's distributor, Polygram.

One of the most important initial functions of the new warehouse will be to assist the massive promotional and marketing campaign for the film and soundtrack album "Thank God It's Friday."

Management

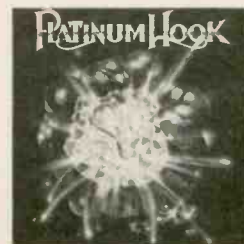
Management of the facility will be handled by Seymour Bogatz, warehouse manager, and Jim Serpico, retail relations manager. To ensure quick response to merchandising needs, Casablanca has installed a toll free line, (800) 421-4320, which will be manned by Serpico.

R&B PICKS OF THE WEEK

SINGLE **PRINCE PHILLIP MITCHELL**, "ONE ON ONE" (Hot Stuff, BMI). With the NBA Playoffs in full swing, Prince Phillip Mitchell wants to go one on one with his love. This single, the second for Mitchell, is a sure fire hit. An up-tempo tune, it should garner immediate response in all major r&b markets. Look for the Prince to rise above the competition and slam-dunk his way to the top of the charts. Atlantic 3480.

SLEEPER **A TASTE OF HONEY**, "BOOGIE OOGIE OOGIE" (Conductive Music/On Time Music, BMI). This L.A.-based group, which features two females, one on lead guitar and the other on bass and lead vocal, should be one of the surprise hits of the year. This smooth r&b/disco based record should have no problem finding success in the disco or in your home.

ALBUM **"PLATINUM HOOK."** The New York-based group has a smash album. The group, which describes its sound "mellow funk," has been operating under several names since its inception in 1966. The album offers a variety of material, from smooth ballads to funky pop tunes. Of particular interest, and possibly their first single, is "Gotta Find A Woman," which shows the versatility and easy-going style of this up and coming r&b group. Motown MS-899R1.



GET ON
Brunswick's newest
Chi-lite recording

“THE
FIRST
TIME”

BR 55546

BRUNSWICK

DAKAR



THE R&B LP CHART

MAY 13, 1978

- SHOWDOWN**
ISLEY BROS./T-Neck JZ 34930 (CBS)
- SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
- CENTRAL HEATING**
HEATWAVE/Epic JE 35260
- SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- BOOTS? PLAYER OF THE YEAR**
BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093
- STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
- YOU LIGHT UP MY LIFE**
JOHNNY MATHIS/Columbia JC 35259
- RAYDIO**
Arista AB 4163
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLB 7034
- WARMER COMMUNICATIONS**
AVERAGE WHITE BAND/Atlantic SD 19162
- BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
- THANKFUL**
NATALIE COLE/Capitol SW 11708
- PEABO**
PEABO BRYSON/Capitol ST 11729
- RIDING HIGH**
FAZE-O/SHE SH 740 (Atlantic)
- FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
- WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004 (Casablanca)
- ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
- THANK GOD IT'S FRIDAY**
(ORIGINAL MOTION PICTURE SOUNDTRACK)
Casablanca NBLP 7099
- ALMIGHTY FIRE**
ARETHA FRANKLIN/Atlantic SD 19161
- ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA 811 G (UA)
- WE CAME TO PLAY**
TOWER OF POWER/Columbia JC 34906
- LOVE BREEZE**
SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
- STARGARD**
MCA 2321
- LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
- SUNBURN**
SUN/Capitol ST 11723
- DO WHAT YOU WANNA DO**
DRAMATICS/ABC AA 1072
- MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
- CHIC**
Atlantic SD 19153
- FUTURE BOUND**
TAVARES/Capitol SW 11719
- MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303
- VOYAGE**
Marlin 2213 (TK)
- GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/
Capitol ST 11710
- MAGIC**
FLOATERS/ABC AA 1047
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- GET TO THE FEELING**
PLEASURE/Fantasy F 9550
- IF MY FRIENDS COULD SEE ME NOW**
LINDA CLIFFORD/Curtom 5021 (WB)
- SEND IT**
ASHFORD & SIMPSON/Warner Bros. BSK 3088
- THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
- KAYA**
BOB MARLEY & THE WAILERS/Island 1LPS 9517



JAZZ

By ROBERT PALMER

■ By now it's official: Arista has a new jazz label, Arista Novum, with an intriguing-looking batch of releases on the way shortly. We've heard one, "Open Air Suite" by the group Air, and it's a gem, the trio's finest album to date. The others, including items by **Oliver Lake** and **Muhai Richard Abrams**, are eagerly awaited . . . Improvising Artists Incorporated has released two exceptional duo albums. "Duet" features trumpeter **Lester Bowie** from the Art Ensemble of Chicago and drummer **Phillip Wilson**. This is perhaps Lester's finest performance on record—his wonderful vocabulary of growls, whispers, sighs, and other effects and his personal tone and sense of line have never been better showcased, and Wilson's playing is subtle and economical. The other IAI release is "Reeds 'n' Vibes" by saxophonist **Marion Brown** and vibraphonist **Gunter Hampel**, who are in a lyrical mood for a series of solo and duo improvisations.

BLUES NEWS: Southern Record Sales (5001 Reynard, La Crescenta, California 91214) is bringing the Japanese Peavine label into the U.S. The first issues available include "**Homesick James**," a batch of rare early '50s recordings from Chicago's Chance label that really steams, with fine vocals and stinging slide guitar, and a set of recent Arkansas blues by **Calvin Leavy**. Southern Record Sales has some other fine electric band blues collections on sale as well. "These Blues Is Killing Me," on the Juke Joint label, collects some amazingly fine rare or unissued performances, again from Chicago in the early '50s, by the likes of **Sunnyland Slim** and **Floyd Jones**. This is essential stuff for blues lovers. "Central Avenue Blues," from the Ace of Spades label, concentrates on Los Angeles blues from the fifties in a swinging, jazzy vein, with some outstanding performances by most of the area's leading lights.

Another new release worth noting is the **Jerry Wexler**-produced soundtrack to Louis Malle's film "Pretty Baby." The film is about New Orleans' Storyville brothel district, and the period music includes Jelly Roll Morton numbers by **Bob Greene**, ragtime by **The New Orleans Ragtime Orchestra**, and some fine New Orleans jazz by an all-star combo assembled by Wexler for the occasion. This is one soundtrack album that really stands on its own . . . ABC/Impulse has released another new album by the original **Keith Jarrett** quartet, now disbanded. **Keith**, **Dewey Redman**, **Charlie Haden** (whose name is misspelled—shame!) and **Paul Motian** make sure the music keeps to a high level of creativity . . . "That's What She Said" is probably **Flora Purim**'s last Milestone release, and it's a particularly good one, with **Joe Henderson** among the guest soloists and **Airto** and **George Duke** prominent in the supporting cast. **Flora**'s new Warner Brothers lp, with strings and horns arranged by **Michel Colombier**, is due shortly . . . CTI has released "Boogie to the Top" by the deft New Orleans-born drummer **Idris Muhammad**, "Autopsiopsychic" by **Yusef Lateef**, featuring **Art Farmer**, and "Baltimore," a major new album by **Nina Simone**.

Sidney Bechet recorded some fine music in Boston in 1951, leading an exceptionally attentive and comfortable group, and now it's on "Sidney Bechet His Way" on Pumpkin (P.O. Box 7963 [Ludlum Branch], Miami, Florida 33155, distributed by Record People, 66 Greene Street, New York, N.Y. 10012). Pumpkin has also released "Trumpet Summit," a series of European concert recordings from 1967 pairing **Buck Clayton** and **Roy Eldridge** . . . Concord Jazz (P.O. Box 845, Concord, California 94522) has a new release by the remarkable throwback **Scott Hamilton**, a young tenor saxophonist who plays out of the bag initiated by **Coleman Hawkins** and **Ben Webster**. The album is called "Scott Hamilton." Flying Fish Records (1304 West Schubert, Chicago, Illinois 60614) has been known basically as a progressive country label, but recently it has begun distributing the Nessa label, and now it has a jazz release of its own, and an important one: "Havana/New York: The Historical U.S.-Cuban Musical Exchange of 1977." Conceived by **David Amram**, who composed and arranged the selections, it features **Thad Jones** and **Pepper Adams** on the side recorded in New York and a crew of excellent Cuban musicians, recorded live in Havana, with Americans **Billy Hart**, **John Ore**, **Amram**, and **Ray Mantilla** on deck as well. This is some hot cooking music in addition to its historical importance . . . The fine and much missed vocalist **Lorez Alexandria** has her first new album in almost a decade, "How Will I Remember You," on Discovery Records . . . And **Screamin' Jay Hawkins**, recently featured in the film "American Hot Wax," has a new release, "I Put A Spell On You," on Versatile Records, 39 West 55th Street, New York, N.Y. 10019.



THE JAZZ LP CHART

MAY 13, 1978

- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
- MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
- SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
- LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
- CASINO**
AL DIMEOLA/Columbia JC 35277
- LOVELAND**
LONNIE LISTON SMITH/Columbia JC 35332
- WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
- SPINOZZA**
DAVID SPINOZZA/A&M SP 4677
- THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
- JUST FAMILY**
DEE DEE BRIDGEWATER/Elektra 6E 119
- LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista AB 4161
- HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
- HERB ALPERT-HUGH MASEKELA**
Horizon SP 728 (A&M)
- PEG LEG**
RON CARTER/Milestone M 9082 (Fantasy)
- LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
- MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
- ROTATION**
TIM WEISBERG/United Artists UA LA 857 H
- THE MAD HATTER**
CHICK COREA/Polydor PD 1 6130
- LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES**
Elektra 6E 121
- BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
- FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
- SPYRO GYRA**
Amherst AMH 1014
- VOYAGER**
DEXTER WANSEL/Phila. Intl. JZ 34985 (CBS)
- SKY BLUE**
PASSPORT/Atlantic SD 19177
- DON'T ASK MY NEIGHBORS**
RAUL de SOUZA/Capitol SW 11774
- BOOGIE TO THE TOP**
IDRIS MUHAMMAD/Kudu 38 (CTI)
- BRAZIL - ONCE AGAIN**
HERBIE MANN/Atlantic SD 19169
- AUTOPSIOPSYCHIC**
YUSEF LATEEF/CTI 7082
- BOP-BE**
KEITH JARRETT/Impulse IA 9334 (ABC)
- MOONSCAPES**
BENNY MAUPIN/Mercury SRM 1 3717
- UNFINISHED BUSINESS**
JIMMY SMITH/Mercury SRM 1 3716
- THAT'S WHAT SHE SAID**
FLORA PURIM/Milestone M 9081 (Fantasy)
- INNER CONFLICTS**
BILLY COBHAM/Atlantic SD 19174
- HEADS**
BOB JAMES/Tappan Zee/Columbia JC 34896
- BALTIMORE**
NINA SIMONE/CTI 7084
- BURCHFIELD NINES**
MICHAEL FRANKS/Warner Bros. BSK 3167
- ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 91110

RECORD WORLD R&B SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
MAY 13 MAY 6

WKS. ON CHART

1	1	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS Columbia 3 10693 (5th Week)	11
2	6	USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS)	6
3	5	TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./T-Neck 2272 (CBS)	7
4	3	ON BROADWAY GEORGE BENSON/Warner Bros. 8542	10
5	2	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	14
6	4	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	14
7	7	STAY RUFUS/CHAKA KHAN/ABC 12349	7
8	10	THE GROOVE LINE HEATWAVE/Epic 8 50524	6
9	8	FLASH LIGHT PARLIAMENT/Casablanca 909	17
10	9	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512	15
11	13	OH WHAT A NIGHT FOR DANCING BARRY WHITE/ 20th Century 2365	8
12	12	GET ON UP TYRONE DAVIS/Columbia 3 10648	10
13	11	NIGHT FEVER BEE GEES/RSO 889	11
14	14	RIDING HIGH FAZE-O/SHE 8700 (Atlantic)	11
15	16	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)	8
16	15	OUR LOVE NATALIE COLE/Capitol 4509	26
17	22	MS DAVID OLIVER/Mercury 73973	9
18	19	IT'S SERIOUS CAMEO/Chocolate City 013 (Casablanca)	8
19	17	STAYIN' ALIVE BEE GEES/RSO 885	17
20	23	EVERYBODY DANCE CHIC/Atlantic 3469	5
21	20	I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum)	13
22	18	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522	20
23	21	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)	21
24	31	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/ Tamla 54293 (Motown)	8
25	33	GIRL CALLIN' CHOCOLATE MILK/RCA 11222	8
26	27	SLICK SUPERCHICK KOOL & THE GANG/DeLite 901	9
27	32	DUKEY STICK (PART ONE) GEORGE DUKE/Epic 8 50531	5
28	26	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	10
29	24	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor)	12
30	30	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 45184	14
31	28	IT'S ALL IN YOUR MIND SIDE EFFECT/Fantasy 818	10
32	34	SUPERNATURAL FEELING BLACKBYRDS/Fantasy 819	7
33	44	(LET'S GO) ALL THE WAY WHISPERS/Solar 11246 (RCA)	4
34	25	DO YOU LOVE SOMEBODY LUTHER INGRAM/Koko 728	17
35	40	WAITING ON LOVE JOHNNY BRISTOL/Atlantic 3421	7
36	29	WHICH WAY IS UP STARGARD/MCA 40825	23
37	39	OLD MAN WITH YOUNG IDEAS ANN PEEBLES/Hi 78509 (Cream)	10



38	45	AIN'T NO SMOKE WITHOUT FIRE EDDIE KENDRICKS/ Arista 0325	3
39	35	JACK & JILL RAYDIO/Arista 0283	26
40	57	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	5
41	47	ATTITUDES BAR KAYS/Mercury 8 54283	6
42	43	YOU ARE, YOU ARE CURTIS MAYFIELD/Curtom 0135 (WB)	5
43	46	KEEP ON DANCING JOHNNIE TAYLOR/Columbia 3 10709	6
44	56	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0138 (WB)	2
45	54	LET THE MUSIC PLAY DOROTHY MOORE/Malaco 1048 (TK)	4
46	50	LET'S GET FUNKIFIED BOILING POINT/Bullet 05 (Bang)	4
47	51	TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY JAISUN/Jett Sett 1001	9
48	58	ALMIGHTY FIRE (WOMAN OF THE FUTURE) ARETHA FRANKLIN/Atlantic 3468	3
49	38	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic)	10
50	52	EYESIGHT JAMES BROWN/Polydor 1 4465	5
51	36	OCEANS OF THOUGHTS AND DREAMS DRAMATICS/ ABC 12331	11
52	48	CONFUNKSHUNIZEYA CON FUNK SHUN/Mercury 2 53974	8
53	37	LET ME PARTY WITH YOU (PT. II) BUNNY SIGLER/ Gold Mind 4008 (Salsoul)	20
54	60	MY FAVORITE FANTASY VAN McCOY/MCA 40885	3
55	55	I FEEL GOOD AL GREEN/Hi 78511 (Cream)	5

CHARTMAKER OF THE WEEK

56	—	ANNIE MAE NATALIE COLE Capitol 4572	1
----	---	-------------------------------------------	---



57	65	WEEKEND LOVER ODYSSEY/RCA 11245	2
58	66	I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103	2
59	53	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	6
60	49	THE ONE AND ONLY GLADYS KNIGHT & THE PIPS/ Buddah 592 (Arista)	7
61	42	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	21
62	70	WEST SIDE ENCOUNTER SALSOL ORCHESTRA/Salsoul 7 2064 2	2
63	59	BLACK WATER GOLD SUNSHINE BAND/TK 1026	5
64	—	FEEL THE FIRE PEABO BRYSON/Capitol 4573	1
65	61	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	12
66	63	RUMOUR HAS IT DONNA SUMMER/Casablanca 916	11
67	—	SHADOW DANCING ANDY GIBB/RSO 839	1
68	71	TILL YOU TAKE MY LOVE HARVEY MASON/Arista 0323	2
69	72	HEY SENORITA WAR/MCA 40883	3
70	68	YOU'VE BEEN A PART OF ME WEE GEE/June 533 (Ju-Par)	8
71	—	PLEASURE PRINCIPLE PARLET/Casablanca 919	1
72	74	MEAN MACHINE THE MIRACLES/Columbia 3 10706	2
73	75	I'M REALLY GONNA MISS YOU BILLY PRESTON/A&M 2012	2
74	—	BOOGIE OOGIE OOGIE TASTE OF HONEY/Capitol 4565	1
75	—	JUST FAMILY DEE DEE BRIDGEWATER/Elektra 45466	1

WHEN ISAAC FEELS LIKE IT... LOOK OUT!!

ISAAC HAYES - HOTBED

PREVIOUSLY UNRELEASED GEMS FROM THE STAX VAULTS, INCLUDING 13:36 OF "FEEL LIKE MAKIN' LOVE," AND "USE ME," "I'M GONNA HAVE TO TELL HER," "THE TEN COMMANDMENTS OF LOVE" AND "HOBOSAC AND ME."



DISTRIBUTED BY FANTASY RECORDS

STX 4102

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — A comienzos del año pasado me llegó un boletín en el que se informaba que una compañía discográfica extranjera abría oficinas en México. Como presentación, exhibían un elenco artístico donde destacaba **Camilo Sesto** y el plantel ejecutivo lo encabezaban **Fernando Hernández** como gerente general y **Sergio Blanchet** en la gerencia de publicidad y promoción. En ese momento, el sello Ariola marcó su debut independiente. Con Camilo, los resultados no se hicieron esperar, pero los proyectos y las metas por conseguir eran ambiciosos. De una forma u otra, los comentarios con respecto a Ariola fueron cada vez más intensos en todo el medio, ya sea por la agresividad con que se movilizaban en el mercado promocionando sus producciones o por las tentadoras ofertas que se lanzaban tratando de adquirir y completar un elenco de primera línea. Junto con los éxitos de **Camilo** ("Háblame," "Qué será de tí," "Mi buen amor" y "Si tú te vas"), aparecieron **José José**, **Rocío Durcal** y **Los Alvarado**, quienes violentamente lograron tres hitazos contundentes: **José** con "Gavilán o Paloma" y **Los Alvarado** con "Son tus perjúmenes mujer," ambos temas realizados y lanzados en su momento oportuno, cubriendo el éxito de las versiones originales. **Rocío** por su parte, incursionó en el género ranchero y dió su primer hit con "Tarde," el cual lo considero como el triunfo discográfico más grande que en ventas ha tenido la intérprete hispana en México. La agresividad y audacia de Ariola continuó y **Juan Gabriel** también se une a la Cía. que levantó polémicas desde su aparición oficial. Su primer lanzamiento "Aunque te enamores," es ya otro de los sucesos musicales de Juan. Los éxitos no se han detenido, **José José** acaba de agregar un hit más con "Volcán," **Rocío Durcal** hace lo mismo con "Jamás me cansaré de tí," **Camilo Sesto** aparece con su creación "Con el viento a tu favor" que puede ser otro bombazo, y lo que parecía increíble, **Marco Antonio Vázquez** un intérprete que ya estaba en el olvido, comienza a dejarse escuchar con "Dice que me quiere."

Ahora, a un año de ese escueto boletín de prensa, estamos frente a una compañía que arro-

lladoramente acapara ventas y popularidad, convirtiéndose en una máquina de crear, cubrir y colocar hits. Pero en estos resultados que tan positivamente lucen, es justo destacar la silenciosa y a la vez efectiva labor de los directivos, en donde se hace notoria la experiencia discográfica que derrocha **Fernando Hernández** para dirigir una Cía. consciente de la realidad y exigencias del mercado, y el agresivo trabajo de promoción que desarrolla **Sergio Blanchet**. ¡Felicitaciones!

Muy interesantes las ventas que reportan las principales cadenas de tiendas que operan en toda la República, de los temas "Hipocresía" con **Aldo** y **Los Pasetes Verdes** y "El Negro José" con **Los Virtuoso de la Salsa**. Las grabaciones originales pertenecen al sello Infopesa de Perú, cuya dirección y producción está a cargo de **Alberto Maraví**... Con la renuncia de **Sergio Romano** a la gerencia de publicidad de CBS, suman seis gerentes que claudican al cargo en menos de siete años... Coincidiendo con la promoción del film Star Wars (Guerra de las Galaxias), Discos Orfeón lanzó—dirigido al consumidor infantil—el tema "Artuditu" en la voz de **Lázaro Salazar**, resultando un sorprendente cañonazo... Con dos elepés que bajo la etiqueta Polydor han salido al mercado, el dueto cubano **Clara** y **Mario** debutan discográficamente. El primer LP se identifica con el tema "Desde aceras opuestas" del autor **Juan Arrondo** y en el segundo, viene según lo dice el título "Lo mejor de Clara y Mario."

Muchos de los más recientes lanzamientos, comienzan a ganarse el favoritismo del público oyente y consumidor. Entre estos destacan "No se compra ni se vende" con **Estela Núñez** y "En Acapulco" con **Roberto Jordán** ambos de RCA; "Está frío mi pecho" con **El Grupo Fuego** y "Angélica" con **Ricardo Ceratto** ambos de EMI Capitol; "Apenas ayer te fuiste" con **Angélica María** (Mélody); "Dice que me quiere" con **Marco Antonio Vázquez** (Ariola); "Paloma triste" con **Fernando Allende** (Orfeón); y a ritmo de Salsa, lo nuevo de **Marco Antonio Muñoz** (RCA) "Ya no te quiero" y **Welfo** (Orfeón) con "Salsa"... Y ahora ¡Hasta la próxima desde México!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



El espectáculo presentado por las emisoras gemelas FM92 y WCMQ de Miami, Florida, en el enorme Orange Bowl Stadium, en el cual **Julio Iglesias** se presentó de modo gratuito al público miamense tuvo proporciones gigantescas. Han sido estas emisoras las que siempre han llegado a tiempo para levantar la popularidad del cantante español en el área. Hace algunos años y como resultado de declaraciones que crearon malestar entre la colonia cubana pro-



Wilkins

feridas por el español durante una de sus presentaciones en un club nocturno, la imagen del cantante declinó totalmente, ya que a más de la reacción del público y las diferentes interpretaciones que se le dieron a sus comentarios, las estaciones radiales locales mantuvieron una política durante meses de silenciar discretamente la voz de **Julio Iglesias**. Ahora, en momentos en que su popularidad estaba perdiendo brillantez FM 92 y WCMQ vuelven a extender la mano al español. Si bien es cierto que el espectáculo resultó impresionante, también es cierto que la promoción organizada por las emisoras, así como el carácter gratuito de la presentación, como cortesía de ellas a su público, demostraron ampliamente su fuerza promocional, resultando a final de cuentas que la estrella del espectáculo, más que **Julio Iglesias**, fué el propietario de las emisoras, a quien felicito ampliamente.



Oscar D'Leon

Me informa **Stanley Steinhauss** que de su posición del grupo Polygram, con base en Hamburgo, Alemania, pasará a la posición de Director Internacional y Asuntos comerciales de la firma Velvet, con base en Hialeah Gardens, Florida. Bueno, ¡bienvenido nuevo vecino!... **Wilkins**, artista exclusivo del sello Coco de **Harvey Averde** y **Sam Goff**, está escribiendo canciones para su nuevo álbum, en momentos en que su última grabación titulada "Amarse un poco" está vendiendo muy bien. **Wilkins** acaba de presentarse en dos Conciertos en el Alameda Casino de Chicago y ofrecerá un Concierto en Caguas, Puerto Rico, en el "Día de las Madres"... Recibí la visita en nuestras oficinas del cantante panameño **Basilio**, que está obteniendo excelentes ventas con su álbum Zafiro, lanzado en Estados Unidos por Coco Records bajo el título "Demasiado Amor." Aparte de su talento artístico, **Basilio** es excelente en relaciones públicas y artista que considera que ya no es tiempo de esperar a que los sellos grabadores lo hagan todo por el artista; de aquí su gran participación directa en la promoción de su talento. ¡Un abrazo al talentoso panameño!... **Olavo A. Bianco**, Director de Som Industria e Comercio de Brasil, me notifica que **Elizabeth García** ha terminado sus funciones como su Secretaria en la empresa, siendo substituída por **Gilda Plastino**. Elizabeth, por su parte, regresó a su Nueva York querido, en donde fué contratada por Bianco para su posición en Copacabana. Mucho del éxito de **Morris Albert** se debió a la participación directa de **Elizabeth** y su hermano **Emilio García** en la promoción del mismo en Estados Unidos. Elizabeth y Emilio son hijos del grato amigo **Emilio García**, que durante años fuera nuestro corresponsal en Nueva York. ¡Saludos y buena suerte, Elizabeth!... El amigo **Jack Hakim**, Vicepresidente Internacional de 20th Century Fox Records, se maravilló de la correspondencia recibida por una nota que le mencionaba en esta columna. Ahora, ante la seguridad de que es el mejor modo de que todo el mundo lo sepa,



Herman Kelly

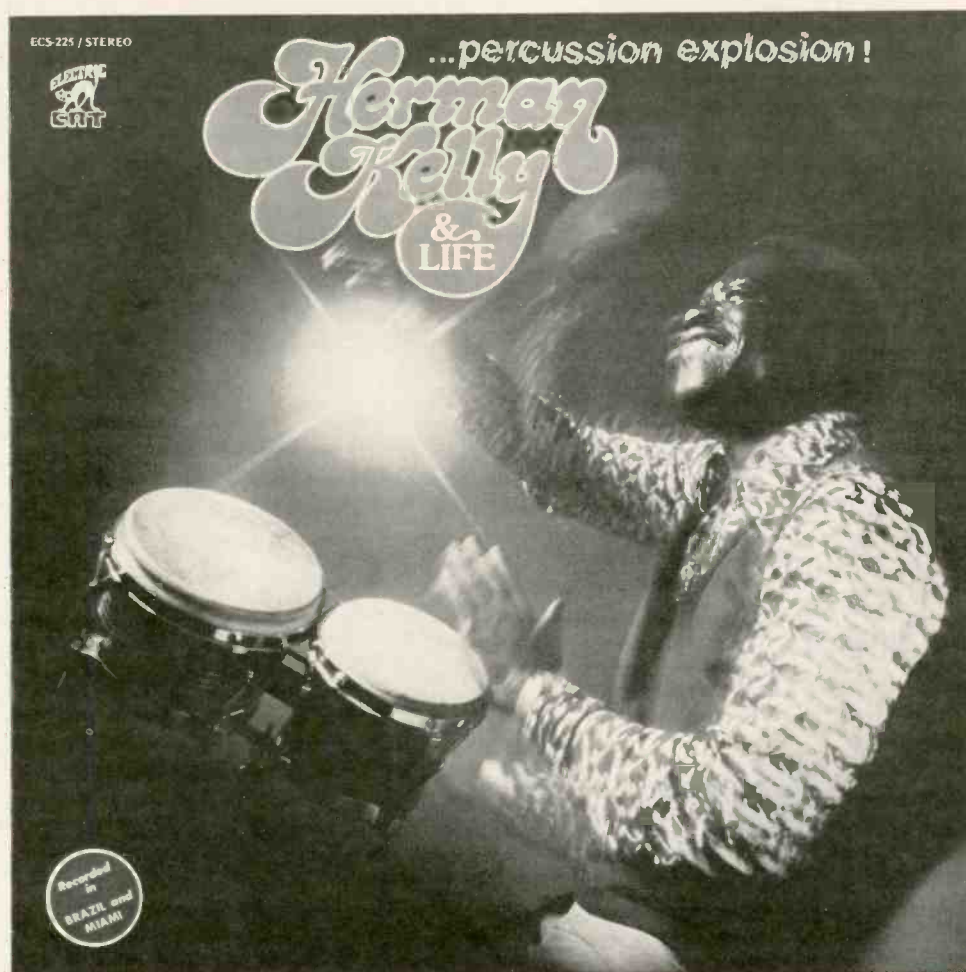
(Continued on page 60)

Watch Out For The Astonishing Miami's New Sound!
Smashing In The South East And Now Also Breaking (Big) In New York

Herman Kelly & Life

(The Drummer With The Million Dollars Beat)

“DANCE TO THE DRUMMER'S BEAT”



ELECTRIC CAT ECS 225

DEC 1701 (12" Disco Version)
EC 1700 regular 45 r.p.m.
8ECS 225 8-track cartridge.

Also "hot" in the label:

EC 1703 (12" Disco Version)
"I want you to love me"
Miami Sound Machine

EC 1705 (12" Disco Version)
"Disco Mama"
The Judge's Nephews

Produced and distributed by:



ELECTRIC CAT (A division of Audio Latino Recording Co.)
10028 N.W. 80th Ave.,
Hialeah Gardens, Fla. 33016
Tel (305) 556-0571

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Fresno

By KGST (RENE DE CORONADO)

1. LA SONRISA DEL AÑO
LUCIA MENDEZ/Arcano
2. QUE VUELVAS, QUE VUELVAS
LOS DIABLOS/Latin
3. SI YA TE VAS
CHELO/Musart
4. ANOCHE ME ACOSTE CON
RECUERDO
ALBERTO VAZQUEZ/Gas
5. LLORARE POR TU CARINO
JOSSUE/ARV
6. COMPRENDE MI AMOR
MAZZ/Santos
7. YO SOY UNA MAS
YOLANDITA MONGE/Coco
8. LA DESPRESTIGIADA
CORNELIO REYNA/CR
9. AMOR Y FELICIDAD
RUBEN ROCA/Arazol
10. RUEDITAS DE AMOR
HNOS. BARRON/Joey

San Antonio

By KCOR (S. GARZA)

1. SON TUS PERJUMENES, MUJER
LOS COMETAS/Santos
2. TARDE
DAVID CORPUS/Arcano
3. TARDE
ROCIO DURCAL/Ariola
4. VIDA MIA
IRENE RIVAS/Cara
5. OLVIDATE DE MI
CHELO/Musart
6. COMPRENDO MI AMOR
GRUPO MAZZ/Santos
7. NI SE COMPRA NI SE VENDE
ESTELA NUNEZ/RCA
8. DENME UN RIDE
JUAN GABRIEL/RCA
9. JURO QUE NUNCA VOLVERE
LUCHA VILLA/Musart
10. Y YO QUE PENSABA VOLVER
LOS BABYS/Peerless
11. OJITOS DE ENGANA 20
LUCHA VILLA/Musart

Boston

By WUBM (LUCIANO ACOSTA)

1. NACI MORENO
BOBBY VALENTIN/Bronco
2. YO SOY UNA MAS
YOLANDITA MONGE/Coco
3. MARIA JOSE
JUAN GABRIEL/Arcano
4. PLANTACION ADENTRO
RUBEN BLADES/Fania
5. AMAR Y QUERER
JOSE JOSE/Pronto
6. EL SON DEL PARIENTE
PORFI JIMENEZ Y ORQ./Discolando
7. CREDO
LOS JOAO/Musart
8. YO NO ME MUERO
SANTOS COLON/Fania
9. SEGUIRE MI CAMINO
JULIO IGLESIAS/Alhambra
10. UN POQUITO
SONORA SANTANERA/Caytronica

New York

By RADIO JIT (MIKE CASINO)

1. CABO'E VELA
JOHNNY VENTURA
2. TE VOY A DEJAR
LOLITA
3. CAPULLITO DE AZUCENA
OSCAR D'LEON
4. AYUDAME SAN ANTONIO
CHARANGA AMERICA
5. YO SIN TI, TU CONMIGO
NYDIA CARO
6. LA DULCE VIDA
VITIN AVILES
7. POR QUE TU SUFRES
ORQ. LIBRE
8. CANTO AL AMOR
SONORA PONCENA
9. ACARICIAME
MANOELLA TORRES
10. TODAVIA CROE EN EL AMOR
FAUSTO REY

Ventas (Sales)

San Francisco

1. LAGO AZUL
LINDA RONSTADT/Asylum
2. EL CIEGO
JOSE AMBRIZ/Supersonido
3. TE VAS, TE VAS
LOS SONADORES/Yuriko
4. CARA DE GITANA
DANIEL MAGAL/Caytronica
5. QUE VUELVA, QUE VUELVA
LOS DIABLOS/Latin
6. TE VAS, AMOR
IRENE RIVAS/Cara
7. AUNQUE TE ENAMORES
JUAN GABRIEL/Pronto
8. TARDE
ROCIO DURCAL/Pronto
9. DERRUMBES
GRUPO JAGUAR/Marr
10. A PESAR DE TODO
VICENTE FERNANDEZ/Caytronica

New York

1. CADA DIA MAS
JULIO IGLESIAS/Alhambra
2. AMIGO
RAUL MARRERO/Mericana
3. TE VOY A DEJAR
LOLITA/Caytronica
4. ARRANCAME LA VIDA
WILFRIDO VARGAS/Karen
5. AYUDAME SAN ANTONIO
CHARANGA AMERICA/Orfeon
6. HOY ME RECUERDAS
CHUCHO AVELLANET/Artomax
7. Y TODAVIA CROE EN EL AMOR
FAUSTO REY/Fania
8. YO SIN TI, TU CONMIGO
NYDIA CARO/Alhambra
9. CAPULLITO DE AZUCENA
OSCAR D'LEON/TH
10. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano

Santo Domingo

By CAONABO DIAZ BETANCES

1. NUNCA SUPE LA VERDAD
DANNY DANIEL
2. TODAVIA CROE EN EL AMOR
FAUSTO REY
3. CHIQUITO... PERO TUPIO
JOSEITO MATEO
4. TENER UN HIJO TUYO
BETTY MISIEGO
5. SEGUIRE MI CAMINO
JULIO IGLESIAS
6. CALMA YA
GRUPO MENUDO
7. AMAR Y QUERER
JOSE JOSE
8. EN ESTOS MOMENTOS Y A ESTAS
HORAS
MARIO ECHEVERRIA
9. CASITA DE CAMPO
PRIMITIVO SANTOS
10. MAGIA BLANCA
BONNY CON KENTO

El Salvador

By MARIO MELENDEZ

1. YO SOLO ESTOY SIN TI
FERMIN IGLESIAS/Dicesa
2. EMOTION
SAMANTHA SANG/Dideca
3. ROCKCOLLECTION
LAURENT VOULZ/Dicesa
4. NENA, REGRESA
PLAYER/Dideca
5. AMIGO
ROBERTO CARLOS/Indica
6. STAR WARS
MECO/Dicesa
7. BAILEMOS UN POCO CERCA
CHARO/Leo
8. BLUE BAYOU
LINDA RONSTADT/Dicesa
9. STAYIN' ALIVE/HOW DEEP
BEE GEES/Dideca
10. EL NOMBRE DEL JUEGO
ABBA/Dicesa

Record World en Santo Domingo

By CAONABO DIAZ BETANCES

■ ¡Hola, amigos! Desde Santo Domingo, capital de la República Dominicana, les traigo nuevas informaciones del ambiente artístico y discográfico local.

La Karen Records establecerá dentro de pocos meses su propia compañía de prensaje, según nos anunció su presidente **Bienvenido Rodríguez**, quien, además, nos expresó que su empresa goza de gran estabilidad económica. La Karen representa en este país a la línea disquera más fuerte de América: La Fania. Desde ya auguramos muy buenos éxitos a **Bienvenido Rodríguez** en sus nuevos planes.

Jerry Masucci, el hombre fuerte de La Fania, comentó recientemente que pensaba comprar una emisora FM en Santo Domingo, para dedicarla exclusivamente a música de "salsa". Pasará dicha emisora, de producirse la compra, a manos del propietario de la Karen Records, o contempla el magnate disquero establecerse por su propia cuenta en este país? ... bueno, esperemos.

Y seguimos hablando de la Karen Records, pues esta compañía ha entablado una demanda

contra la empresa disquera venezolana TH y contra el director del grupo musical la **Tercera Brigada**, por estos dos últimos haber firmado un contrato, sin tener en cuenta que el conjunto pertenece a la empresa nativa hasta el año 1980. Esto es lo que se ha comentado. Si embargo, de parte del **Cherry Jiménez**, director de la **Tercera Brigada**, se dijo que esa demanda no prosperará debido a que carece de bases sólidas. Otra vez decimos... bueno, esperemos.

Una vez más la piratería visible ha hecho su aparición en este país, pues ahora se ha descubierto que el último LP de **Julio Iglesias**: "Mis 33 Años," ha sido falsificado, con mucha delicadeza en la impresión de las carátulas y las etiquetas. Esto dió suficiente motivo para que el representante de la CBS desplegara una amplia investigación, para llevar a la cárcel a los autores del hecho. Decíamos de la piratería visible, porque en Santo Domingo hay un grupito de personas que se dedican a esta actividad de manera franca, cuando los discos no lo representa nadie en el país; (Continued on page 61)

Nuestro Rincon (Continued from page 58)

(vamos a ver si es verdad) me anuncia su visita a Polydor, Caracas, Venezuela, Phonogram, Río de Janeiro, Brasil, Phonogram, Buenos Aires, Argentina y Sonido Industrial, Managua, Nicaragua. En este viaje, Jack espera obtener un conocimiento más amplio del mercado Latinoamericano, así como estrechar aún más la sincera y cordial relación comercial con sus licenciados. Viajará a principios de Mayo.

Top Hits de Estados Unidos me comunica a través de **Tony Moreno**, la firma exclusiva de Manuel Alejandro como Productor, así como de **Pablo Herrero** y **José Luis Armenteros** de España, y la producción del talentoso **Oscar D'León** de la **Orquesta La Crítica**, que ya se encuentra programada en varias emisoras de Estados Unidos y Puerto Rico. Los temas que se destacan en "Ayer murió nuestro amor," "Amada Ven," y "Prueba Candela"... Éxito total la presentación de **Los Melódicos** de **Renato Capriles**, durante este fin de semana, en el área miamense. **Orlando Bru**, de Discolando Records estuvo presente. Agradezco infinitamente su invitación, que causas ajenas a mi voluntad, impidieron cristalizar... Mi más cordial saludo a **Luciano Acosta**, Director de Programación Latina de WUMB de Dorchester, Ma., cuya lista de éxitos comenzaremos a publicar... Nuestra cordial bienvenida a **Iván Gutiérrez**, conocido crítico y periodista especializado, como nuestro corresponsal en el área de Nueva York... **Herman Kelly & Life** siguen cosechando éxito impresionante con su interpretación de "Dance to the Drummer's Beat" en La Florida, Georgia, Louisiana y ahora también muy fuerte en el área de Nueva York... Y eso es todo por hoy... ¡Hasta la próxima!

WCMQ and FM 92 Radio, Miami, presented a Free Concert with **Julio Iglesias** at the Orange Bowl Stadium this weekend. The event became as successful as expected, with thousands of fans watching the Spanish singer perform. These radio stations were also responsible for bringing back the popularity of this singer a few (Continued on page 61)

Muscle Shoals Sound Expands Operations

By WALTER CAMPBELL

■ **MUSCLE SHOALS** — Muscle Shoals Sound studios, the studio in a house on Jackson Highway here where a wide variety of hits have been cut, is moving into a much larger facility. The new recording center, located on the banks of the Tennessee River, now includes two studios with room for development of two more studios in future expansions.

Naval Site

Housed in a 32,000 square foot former Naval Reserve training center, the studios were designed and built by Claude Hill, of Audio Consultants in Nashville. Studio A has a 24-track Neve console, and the smaller Studio B has a 24-track fully automated MCI 400B series console with 32 inputs. Both studios are equipped with MCI recorders, Dolby noise reduction systems and Audicon Alpha 1 monitors specifically designed by Audio Consultants for the project.

"We tried to marry the best of the old school and the new school and the new school philosophies," said Hill, who has been at work on the project for nearly a year. "Studio A is large enough to accommodate all the elements necessary, such as strings and chorus, for the complete recording, and Studio B is small enough to keep a more intimate atmosphere. In both studios there is a conscious attempt to maintain a balance between efficiency and volume. It is important to allow for versatility and variety and still be able to produce the hard sound which is unique to Muscle

Shoals."

In addition to the two studios, the complex includes offices for Jimmy Johnson, who heads Muscle Shoals Sound, along with the rest of the Muscle Shoals Rhythm Section, which includes Barry Beckett, David Hood and Roger Hawkins, all the offices for Muscle Shoals Sound Publishing Co., tape vaults, a photo lab, kitchen, echo chamber, a sun deck, a listening room with various home component equipment for sound checks, offices for artists, and indoor parking. "Now we have room to operate comfortably and efficiently," said Johnson. "We've been wanting this for a long time, and we're making sure the whole thing is right, from the ground up." With the expansion, Johnson said, plans are for Muscle Shoals Sound to form its own label some time in the future to "get the whole process together under one roof."

Although the equipment is up-to-date, Hill said, a conscious effort was also made to keep the atmosphere comfortable. "The visual design of the studio interior is deliberately simple, not too flashy. That atmosphere is also important, especially in Muscle Shoals where a lot of artists and producers go not only for the sound but also to get away from some of the distractions that may be elsewhere."

Other projects in the works at Muscle Shoals Sound, besides the multi-storied recording complex, include future housing facilities for artists to use while in town recording.

Alan Assoc. Sets Computer Ad Campaigns

■ **NEW YORK** — Citing results achieved for a client list including ABC Records, A&M Records and others in the music and film marketing fields, Jeffrey Alan Associates has announced the availability of computer programs designed to plan, buy and deliver targeted media advertising campaigns at low cost-efficiencies.

Drawing upon data concerning every American family listed in current U.S. Census reports, the first step in a typical JAA entertainment marketing program calls for careful identification of tar-

get audiences.

Once consumer profiles have been drawn, the next step in the program supplies an indexed list of potential target audiences, by zip code, by city or by generalized geographical area. Information considered in the targeting procedure includes age, sex, income level, and social habits.

Jeffrey Alan Associates is now located at 540 Madison Avenue, New York City 10022; phone: (212) 838-7111. WATS service number is (800) 223-0262.



LATIN AMERICAN ALBUM PICKS



EL ULTIMO GUATEQUE

LAREDO—CBS 582766

En producción de Oscar Gómez, Laredo logra un hermoso acoplamiento y éxito en "El Ultimo Guateque" (B. Gody) aquí incluido. Otros temas son "Cariño" (Feli-satti - Dalano - O. Gómez), "Sin Amor" (Johnston - García Morato) y "La Escoba" (Mari-Bas).

■ Produced by Oscar Gómez, Laredo is moving nicely with their performance of "El Ultimo Guateque," included in this package. Also good in "Siempre en mi mente" (Juan Gabriel), "El Farero" (Basil Gody) and "Sudamérica" (Ryan-Yeomans-Gómez).



FRECUENCIA MOD

FRECUENCIA MOD—RCA XXPL1-035

De Chile nos vienen las muy acopladas y hermosas voces de Frecuencia Mod en un bello y comercial repertorio que pudiera dar fuerte si debidamente promocionado. Arreglos de Guillermo Rifo. "Cállate... ya no me mientas" (Frecuencia Mod), "Anónima Mujer" (Linzer-Randoll), "Duele, Duele" (J.L. Soto) y "Ven... den en el vacío!"

Acércate" and "Si tú quieres irte" (D. McLean).

■ From Chile, Frecuencia Mod could make it big if heavily promoted. Superb voice and beautiful production. Arrangements by G. Rifo. "Cállate... ya no me mientas," "Duele, Duele," "Ven... Acércate" and "Si tú quieres irte" (D. McLean).



ADALBERTO

ADALBERTO—Fania JM 00512

En producción de Ray Barretto, Adalberto Santiago y excelentes músicos salsosos se lucen en esta grabación con arreglos de Jorge Millet, Carlos Lalane y Louis Cruz. Resaltan "Imposible ha de ser" (C. Alonso), "Tú me desesperas" (H. González), "Tirita" (A. Santiago) y "Las puertas de mi casa" (O. Farrés).

■ Produced by Ray Barretto, Adalberto Santiago and excellent salsa musicians are at their best in this production with arrangements by Jorge Millet, Carlos Lalane and Louis Cruz. "Imposible ha de ser," "Tú? Me desesperas," "La Caña" (D.R.) and "Lucas de Nueva York" (D.R.).



EL GANADOR

MANOLO GALVAN—Microfon LPS 2001

El intérprete español Manolo Galván ofrece aquí un repertorio logrado con su toque muy personal. Excelentes cortes "El Ganador" (M. Galván), "Madre" (Juan Pardo), "Es que te has ido tú" (J.I. Galván-M. Galván) y "De repente" (J. I. Galván-M. Galván).

■ Singer Manolo Galván from Spain offers this new production with that personal touch of his. "Podría" (J.I. Galván-M. Galván), "El Ganador," "Es que te has ido tú," "El amor es como un juego" (J.I. Galván-M. Galván) and "Madre" (Juan Pardo).

Nuestro Rincon (Continued from page 60)

years ago, when his comments expressed to the public in a night club caused several interpretations that hurt the feelings of the Cuban population of the area, as a result, most of the radio stations totally ignored his records in their programming till WCMQ broke the ice, bringing back the immense popularity of the artist. Now, at a time in which Julio was showing some weakness in his promotion and popularity, the two radio stations brought him back to the attention of his fans. The heavy and well planned promotional campaign plus the terrific audience among Latins of these popular stations and the characteristics of a concert offered free by the two stations to their listeners, resulted in a complete success, in which, more than **Julio Iglesias**, the owner of the stations became the top star of the night. Our congratulations to **Herb Dolgoff** for this superb achievement!

En Santo Domingo (Continued from page 60)

pero casi siempre los discos pirateados salen con una calidad pésima, en cuanto a la impresión de las carpetas. Sin embargo, en este caso las cosas han sido diferentes, lo que hace suponer que ha habido dinero de por medio. En cuanto a la piratería invisible, es la que realizan algunos disqueros para evadir el pago de "royalties" a las casas internacionales. Desde luego, esta es más común, pero a la vista del públi-

co consumidor resulta invisible... **Daniel Magal**, un argentino desconocido hasta hace muy poco en el campo artístico latinoamericano, ha surgido potente y sin misticismo en este ambiente con su linda melodía "Cara de Gitana," la cual irrumpió en las ondas radiales de este país y logró ganarse el favor del público, el cual empezó enseguida a comprar el primer sencillo salido al mercado.

Disco File

(Continued from page 35)

back-up girls (including **Patti Brooks**) whisper, inviting further indiscretions and D.C., in his little-boy-lost-voice, ends on an emotional note—part grasping, part resigned—begging, “Tell me everything before you go.” “I Wake Up Screaming” picks up on that note and gets pretty overwrought on the subject of sleeping alone but with just enough concrete (and comic) details to ground it in real feeling and keep it from slipping into the pathetic (the song’s spoken introduction falls over that particular edge, however; emotion has a dangerous tendency to turn into self-parody when taken too seriously but La Rue is smart enough to keep things ironic if not cool). The side, a continuous medley with a gradually building pace, finishes with “Let Them Dance,” the most characteristic D.C. LaRue cut and the most abandoned, just-fun song here, commenting on people as they whirl past, scattering gossip and fragmented conversation on a nervous, energizing synthesizer track. This and “Dancing With Strangers” (6:00) which opens up the other side are the two most upbeat, consistently danceable cuts and both evoke the ambiance of the dancefloor as accurately and richly as short stories. “Dancing With Strangers,” whose key line is a fine shock of recognition: “Well, it looks like I’m dancing with strangers/but it feels like I’m dancing with you babe,” is a perfect series of images and emotions caught in a disco rush “in the heat and the dark night/through the smoke and the black light.” **Bob Esty’s** production throughout is invigorating and involving, wonderfully matched to LaRue’s moods and full of gem-like breaks; he makes up for any hesitancy and weakness in the vocals by throwing everything into D.C.’s support and letting him ride the productions in an effortless zoom. Also recommended: “Pounding with Desire.” All together, LaRue’s best so far—his most charming and intelligent—and Esty’s first real showcase on his own. Only one complaint: Why is there no lyric sheet?

Other recent albums of interest: **Silver Convention’s** “Love in a Sleeper” (Midsong), their first album recorded largely outside of Germany, brought producer **Michael Kunze** (minus **Silvester Levay**) to Philadelphia’s Sigma Sound Studios to work with arranger **John Davis** in an attempt to breathe new life into the group’s increasingly moribund sound. The result may be their most attractive album in years, but the make-over’s merely a quick face-lift, not the total transformation the group needs so badly. The album’s whole first side—especially “Spend the Night With Me,” “Mission to Venus” and the title track—is pleasant if unexceptional; the strings are still an unmistakable signature but the lead vocals sometimes turn hard and shrill around the edges and the combination is too sour and sweet for my taste. But, surely, not for all tastes since three cuts from

the lp—“Spend the Night” the strongest—hit the DISCO FILE chart this week at number 13. A promotional 12-inch is also available with “Spend the Night” running 9:27 and “Mission to Venus” 8:45—nearly OD lengths, but some of the gimmicks added in the new mixes are worth it . . . **Gloria Gaynor** is another performer in search of a revitalizing style but she, too, stops just short of truly getting over on her “Park Avenue Sound” album on Polydor. Produced almost entirely by **Ron Tyson, Alan Felder** and **Norman Harris** (who call themselves TAN Productions) with a lot of the Sigma Sound standbys in full support (including luscious backups by the **Sweethearts of Sigma**), the record sounds bright, tight but somehow dated. At its best, it’s extremely reminiscent of **First Choice** and certain mid-tempo **Trammps** stuff and if “This Love Affair” and “Kidnapped” sound like retreaded classics for this reason, that may be just what many people want. But it’s not enough here and Gaynor never quite makes that leap into raw excitement we know she’s capable of. Still, she has her moments, mostly toward the ends of several cuts and the two already mentioned plus a nice version of “You’re All I Need to Get By” are recommended. A disco disc is available here, too, but, reportedly at Gaynor’s request, the four cuts included were not expanded (three were, in fact, clipped by a few seconds), only sharpened up; “Kidnapped” is not among them . . . **Lipstique’s** “At the Discotheque” (Tom n’ Jerry) was produced by **Jurgen Korduletsch** and remixed for American consumption by **Tom Moulton** so it’s no surprise that it has a lot in common with **Claudja Barry’s** work. Without Barry to add zip, however, the productions occasionally go limp and the singers here are rarely forceful enough to get them up again. But much of the album’s 17:20 title medley is sprightly and fun—particularly the instrumental breaks in the center and the final section, “I’m Still Dancing”—and if it doesn’t work in its entirety, individual parts are well worth salvaging. “At the Discotheque” is already in its second week on our chart (#16) and the album’s other three cuts are also getting sporadic mention, with the “Venus”/“Light My Fire” medley leading; also featured: a disco version of the Muppets song, “Mah-Nah-Mah-Nah” . . . “Dance Across the Floor,” the new **Jimmy “Bo” Horne** album (Sunshine Sound), contains “Get Happy,” a somewhat reworked “Gimme Some,” and the promised longer version of the title song which turns out to be quite awkwardly pasted together—the track fades to an end just as the single does, then suddenly begins again from the beginning without any vocals and ends with a new chanted chorus. Weird, but if you’re a fan of the hard-core Miami/KC sound, this is definitely it; **Casey & Finch** wrote and produced everything on the record.

FOOTNOTES (CONTINUED): After commenting last week on the beats-per-minute (BPM) notations featured on the “Thank God It’s Friday” soundtrack, we spoke with DJ Tom Lewis who has been leading the BPM crusade with his computer print-out “Disco Bible.” Lewis says that, much to his surprise, many of the BPM measurements on the Casablanca package are off—some only a beat or two, several considerably more. The greatest discrepancy he found was on D.C. LaRue’s “Do You Want the Real Thing” which Casablanca timed at 114 BPM but he checked out at 97 BPM. Still, Lewis is quick to point out, the notations are a useful guide for DJs programming the album the first time (instructive in the same way that sheet music notations like “moderately slow” are) and he doesn’t want Casablanca to think they were wrong to set the precedent of using BPMs in the first place—just as long as they double-check their accuracy next time. Meanwhile, Lewis will be glad to provide his readings on “TGIF” if contacted at Box 500D, Ballston Spa, New York 12020 . . . Another “TGIF” development was brought to our attention by DJ Roy Thode this week. Seems he discovered there were two different versions of the **Diana Ross** cut, “Livin’, Lovin’, Givin’,” when he happened to hear a commercial copy of the album and compared it with his advance promo pressing; the commercial cut was hotter, slightly longer and “more disco,” he said. Motown confirms Roy’s story: when Casablanca rushed out the promos of “TGIF,” they had only the “raw tape” version of the Ross track and used it. But Motown quickly prepared a final edit of the song and this more polished version, trimmed to fit the existing slot, was included on the sets that shipped to the stores. Aware that most DJs have an “unfinished” version of the track, Motown is now contemplating releasing the final version in a longer form on a disco disc.

R&B REGIONAL BREAKOUTS

Singles

East:

Natalie Cole (Capitol)
Odyssey (RCA)
Andy Gibb (RSO)

South:

Natalie Cole (Capitol)

Midwest:

Linda Clifford (Curtom)
Natalie Cole (Capitol)
Peabo Bryson (Capitol)

West:

Evelyn “Champagne” King (RCA)

Albums

East:

Pleasure (Fantasy)
Linda Clifford (Curtom)
Norman Connors (Arista)

South:

Thank God It’s Friday
(Casablanca)

Midwest:

Pleasure (Fantasy)
Norman Connors (Arista)

West:

Pleasure (Fantasy)

CLASSICAL RETAIL REPORT

MAY 13, 1978

CLASSIC OF THE WEEK



RACHMANINOFF:
PIANO CONCERTO NO. 3
HOROWITZ, ORMANDY
RCA

BEST SELLERS OF THE WEEK

RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Bonyngé—London
LEHAR: THE MERRY WIDOW—Sills, Titus, Rudel—Angel
RAMPAL AND SAKURA PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
VERDI: LA TRAVIATA—Cotrubas, Domingo, Milnes, Kleiber—DG

KORVETTES/EAST COAST

DONIZETTI: LA FAVORITA—London
VLADIMIR HOROWITZ GOLDEN JUBILEE RECITAL—RCA
LEHAR: THE MERRY WIDOW—Angel
MAHLER: SYMPHONY NO. 3—Horne, Levine—RCA
PROKOFIEV: IVAN THE TERRIBLE—Muti—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
STAR WARS—Mehta—London
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
VERDI: LA TRAVIATA—DG
VERDI: IL TROVATORE—Price, Karajan—Angel

SAM GOODY/EAST COAST

DONIZETTI: LA FAVORITA—London
LEHAR: THE MERRY WIDOW—Angel
MENOTTI: THE SAINT OF BLEEKER STREET—RCA
PROKOFIEV: IVAN THE TERRIBLE—Muti—Angel
PROKOFIEV: PETER AND THE WOLF—Bowie, Ormandy—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RAMPAL AND SAKURA PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
STAR WARS—Mehta—London
VERDI: LA TRAVIATA—DG

KING KAROL/NEW YORK

BELLINI: LA SONNAMBULA—Callas, Serafin—Seraphim

IMPRESSIONS FOR FLUTE—Wilson—Angel
GREATEST HITS OF 1720—Columbia
LEHAR: THE MERRY WIDOW—Angel
NIELSEN: MASKARADE—Frandsen—HNH
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RAMPAL AND SAKURA PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
VERDI: LA TRAVIATA—DG
VERDI: IL TROVATORE—Price, Karajan—Angel

SOUND WAREHOUSE/DALLAS

LEONA BOYD PLAYS CLASSICAL GUITAR—London
DONIZETTI: LA FAVORITA—London
LEHAR: THE MERRY WIDOW—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RAMPAL AND SAKURA PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
SHOSTAKOVICH: SYMPHONY NO. 10—Haitink—London
STRAVINSKY: RITE OF SPRING—Karajan—DG
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London
VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips
VERDI: LA TRAVIATA—DG

ODYSSEY RECORDS/ SAN FRANCISCO

BACH: PIANO MUSIC—Brendel—Philips
BEETHOVEN: TRIPLE CONCERTO—Haitink—Philips
DONIZETTI: LA FAVORITA—London
DVORAK: CELLO CONCERTO—Rostropovich, Giulini—Angel
PROKOFIEV: PETER AND THE WOLF—Bowie, Ormandy—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RAMPAL AND SAKURA PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
RUDOLF SERKIN 75TH BIRTHDAY TRIBUTE—Columbia
STRAVINSKY: RITE OF SPRING—Columbia
VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips

TOWER RECORDS/ SAN FRANCISCO

BEETHOVEN: QUINTET—Tashi—RCA
BRAHMS: ALTO RHAPSODY, SYMPHONY NO. 3—Ludwig, Boehm—DG
HAYDN: TRIOS NOS. 5, 10, 11—Beaux Arts Trio—Philips
LEONTYNE PRICE: PRIMA DONNA VOL. IV—RCA
PROKOFIEV: ROMEO AND JULIET—Stokowski—RCA
PUCCINI: SUOR ANGELICA—Ricciarelli, Bartoletti—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RAMPAL-WILSON FLUTE DUETS—RCA
SIBELIUS: HISTORICAL SCENES, OTHERS—Gibson—RCA Gold Seal
VERDI: IL TROVATORE—Price, Karajan—Angel

Contemporary Classics from Nonesuch

By SPEIGHT JENKINS

■ NEW YORK—Nothing proves the lack of interaction or interchange between most classical music lovers and their pop equivalents than the absence of name recognition of the other's stars. Beverly Sills, indeed, has become a unique opera singer because the man in the street—in New York or Boise, Idaho—knows her name and face and most likely what she does. We in the classical world bemoan the fact that some of the greatest artists have much less recognition than they deserve without thinking of the reverse. How much do we know about the other world?

True, if one has a television set or looks at a newspaper the frequent citation of popular singers makes name recognition high, though I would wonder how many opera buffs have the least idea of the difference of singing style between Linda Ronstadt and Barbra Streisand. And how much do the names Jerry Leiber and Mike Stoller mean? They should

mean a lot, as it witnessed by a new release on Nonesuch called "Other Songs by Leiber and Stoller."

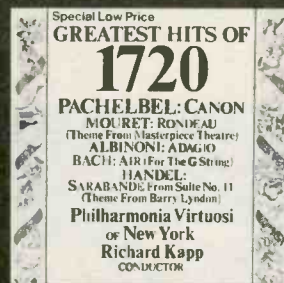
'Hound Dog'

According to pianist's William Bolcom's notes on the jacket, this team of songwriters has been among the more successful ever to exist in the popular music field. Beginning in 1950, the two wrote songs exclusively for black performers, one of which was the famous "Hound Dog." The two seem to have been the first team to think of the record as a form—very much in the manner of opera of London's John Culshaw—composing their songs for recordings, not performance. Their work continues in the 1960s with several important recordings by Peggy Lee, and into this decade. At the same time Stoller was writing what can be called cabaret songs to Leiber's texts, many of which were performed with all the accoutrements of the pop

(Continued on page 67)

TWO FOR THE MONEY

Your two classical HITS



MX 34544



M 34568

The Money makers are on
Columbia masterworks

ENGLAND

By PHILIP PALMER

■ LONDON—In line with international policy, WEA U.K. is to introduce its own label which has hitherto only been used for compilation albums utilizing tracks culled from all divisions of the company. The record logo will feature the WEA symbol against a rainbow-colored background. The label will concentrate on local product from each respective WEA territory and the first U.K. single comes from Manchester-based act the **Salfard Jets** with "Looking At The Squares."

SIGNINGS: Arista managing director **Charles Levison** has signed his first artist to the label since taking up the hot seat. The signing is the one-time founder guitarist of **Genesis**, **Anthony Philips**, who debuts with an album "Wise After The Event" . . . Radio Luxembourg disc jockey **Mark Wesley** has been pacted by ATV Music by general manager of the creative division **Stuart Slater**. Wesley has been involved recently with the Philadelphia Flyers . . . New signing to DJM is four-piece band **Boy Bastin**. They will be produced by **Barry Murray**, known for his work with **Mungo Jerry** and **Chicken Shack**.

CAMPAIGN NEWS: Arista is shipping an unprecedented 12 album release this month, spearheaded by four new albums by the **Kinks**, **Alan Parsons Project**, and new signings **Roy Hill** and **Anthony Philips**. Major press advertising and dealer display material will be used to back up the releases, which also include product by **Baby Grand**, **Striker**, **The Pets** and the **Alpha Band**. Arista boss **Charles Levison** explained, "In March we trailed our weighty album release 'Arista For The Best In American Music;' we now present another hot album collection with the emphasis very much on British music."

IN THE STUDIOS: At Wessex Studios **Chris Thomas** has produced the debut album by the **Tom Robinson Band**, "Up Against The Wall," while **Mick Ronson** has recently completed the first album by the **Rich Kids**. Both are for EMI . . . In London, Arista's Roy Hill will record his debut with **Gus Dudgeon** . . . During her first London concerts at the Palladium, Capitol's **Helen Reddy** will produce a live album.

ODDS 'N ENDS: **John Boyden's** classical Enigma label is to be introduced in Japan by JVC in June . . . In recent bi-elections in Epsom, the ever-amazing **Jonathan King** managed to gain 2350 votes, representing almost half the total Liberal Party vote polled and is the second largest independent vote in all of the 22 bi-elections held during the parliament's sitting . . . **Andrew Lloyd Webber** has composed the theme and incidental music for BBC-TV and radio's coverage of the forthcoming World Cup games, and MCA will release a single, "Argentine Melody."

AWARDS: The nominations for the 1977/78 Ivor Novello Awards have been revealed by the Songwriters' Guild of Great Britain and the winners will be announced at a special luncheon in London on May 12.

Bee Gees' composition, "How Deep Is Your Love," features in four categories, while **Tim Rice** and Andrew Lloyd Webber's "Don't Cry" (Continued on page 67)

Mobbs Plans New Label with WEA UK

By PHILIP PALMER

■ LONDON — Nick Mobbs, in conjunction with WEA UK, is to launch a new record label/production company for the worldwide acquisition of UK talent. Product will appear on a special new label in the UK with logo identity on the Warner Brothers label for the rest of the world. A name for the UK label has been decided but is currently subject to registration.

Commented Mobbs: "This is the kind of set-up I've been after. The beauty of it is that I have complete freedom — there's no pressure to sign a lot of acts. I'm aiming for only three or four albums per year. I've had a soft spot for Warner Brothers ever since 'Cathy's Clown' and although we've discussed things over the years it wasn't 'til now that everything fell into place. I'm delighted to be working with Warners and was particularly attracted by the feel of the American operation — just the right blend of creative flair and sheer delivery power. All I can say at the moment is that my label will be small, always contemporary and never the same!"

John Fruin, WEA managing di-

rector, stated that "there was very little to add as Nick's track record was known to everyone in the business." However, he felt that a relevant comment was that "the cream of the UK a&r talent is now firmly established with WEA," a situation which, he hoped, would cause his friends running competitive companies "a few sleepless nights."

Background

Mobbs joined EMI in 1970 as MGM/Verve label manager, but left to play drums with National Anthem, an ill-fated group produced and eventually joined by Procol Harum organist Matthew Fisher. He joined EMI as Harvest label manager in August, 1971, responsible for day-to-day coordination of label, promotion, advertising and artist relations.

In October, 1974, Mobbs was appointed a&r manager for all EMI UK labels, and was promoted three years later in October, 1977 to the position of general manager, a&r and artist development. Mobbs was instrumental in signing a number of acts, including Andy Brown, Kate Bush, Mr. Big, Rich Kids, Tom Robinson Band, The Saints and The Sex Pistols.

GERMANY

By JIM SAMPSON

■ MUNICH—Ireen Sheer's sixth place in the Eurovision contest with "Feuer," Germany's best showing since **Mary Roos** in 1972, was welcomed by all but a handful of disgruntled journalists. Edition Accord's **Rudi Petry** reports release of "Feuer" in nearly a dozen countries. Interesting to note that as in 1977, the seven countries bordering on Germany gave this nation a much lower average ranking (2.3) than the 12 lands without a common border (which averaged 5.6). For both Germany's neighbors and for some German journalists, familiarity with German music apparently breeds contempt. **Izhar** (Continued on page 67)

 THE 7TH

TOKYO MUSIC

JUNE 18, 1978

NIPPON BUDOHKAN

Kimio Okamoto, Executive Director TOKYO MUSIC FESTIVAL FOUNDATION 3-6 Akasaka 5-chome, Minato-ku, Tokyo, Japan c/o Tokyo Broadcasting System, Inc.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—GRIP A PEACH DEPT.: **The Stranglers'** recent Canadian dates were a lesson in energy, particularly in Toronto where a capacity house pogoed to the point of exhaustion at The Horseshoe Tavern. In Montreal, the set was short, leaving fans unable to decide whether to call for more or boo the band. Regardless, the date here was magic from start to finish, evoking memories of the better '60s concerts with a real sense of community.

WHALE OF A TIME: Also magic was a recent **Paul Horn** gig which featured the flautist appearing on a screen backup with **Haida** the killer whale, filmed in Victoria. Horn originally played for two whales, but when the female died Haida went into a depression, refusing to eat or move for about a month. Horn was called in to play, hopefully to get the giant mammal back to normal. For several days there was no response. Getting a big miffed over this ("I'm not used to being ignored"), Horn finally laid it on the line with Haida, telling the whale that he was going to give it one last attempt and if Haida didn't react, tough tuna! Haida subsequently perked up and is still a big attraction in Victoria.

DROP KICK ME KRISHNA: Is there something wrong with Jesus these days? First **Nick Lowe's** "Jesus Of Cool" becomes "Pure Pop For Now People" in America. Now **City Boy's** new UK single, "Turn On To Jesus," is to be renamed and rewritten for U.S. release. When the Second Coming occurs, will the son of God be asked to adopt a stage name?

MUSICAL CHAIRS: Spring is here and the exodus has begun. **Terry Gilhouly** has left TCD to join Roblan's Distributors, to be replaced by **Scott Harridine**. **Brad Weir** has moved from Capitol to Polydor in Winnipeg. **Danny Morrison**, one of A&M's first employees when the Montreal branch opened, has left the label to assume east coast duties for Arista and Chrysalis.

BITS'N'PIECES: The following will undoubtedly make the scribes of New Yawk, New Yawk very happy: **Delbert McClinton**, the cosmic cowboy, is getting a lot of talk around town (and even outside), yet there's no Delbert product available here. Will someone please explain why our rawhide hero is being overlooked? Regular readers will recall a piece here months ago on a super jam which occurred in Vancouver featuring **Steve Miller**, **Randy Bachman** and **Elvin Bishop**. Aside from swapping licks, both Miller and Bachman are also gentlemen farmers and we understand there may be a co-op tour in the works. Remember, you read it here first. Also, don't be surprised if a new **Thin Lizzy** album features live toons cut in Toronto during their last date here. For true Anglophiles only: **Duncan MacKay**, former hired gun with **Cockney Rebel**, is reported to have become a full-fledged member of 10cc.

RUMORS REGARDLESS OF ACCURACY: Is it true that **Bill Meehan** lost his pet tarantula several months ago and has still not found it, even after moving all his belongings? Is it true that tarantulas only need to eat once every two years? Is it true that certain American booking agents are forcing Canadian fairs and carnivals to take U.S. acts at the expense of Canadian acts this summer? Is it true that certain Canadian labels refuse to pump money into "punk rock" acts, then deem anything which doesn't sell to be "punk rock"? Is it true that MCA is hinting at legal action over the direct-to-disc lp by Toronto's FM when both the band and their album existed before the movie soundtrack of the same name?

ENGLAND'S TOP 25

Singles

- 1 NIGHT FEVER BEE GEES/RSO
- 2 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS BRIAN & MICHAEL/Pye
- 3 NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum
- 4 I WONDER WHY SHOWADDYWADDY/Arista
- 5 TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS & DENIECE WILLIAMS/CBS
- 6 IF YOU CAN'T GIVE ME LOVE SUZI QUATRO/RAK
- 7 AUTOMATIC LOVER VIBRATORS/Epic
- 8 SINGIN' IN THE RAIN SHEILA B & DEVOTION/EMI
- 9 FOLLOW YOU FOLLOW ME GENESIS/Charisma
- 10 LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock
- 11 WITH A LITTLE LUCK WINGS/Parlophone
- 12 SHE'S SO MODERN BOOMTOWN RATS/Ensign
- 13 RIVERS OF BABYLON BONEY M/Atlantic/Hansa
- 14 BAD OLD DAYS CO-CO/Ariola/Hansa
- 15 BAKER STREET GERRY RAFFERTY/United Artists
- 16 EVERYBODY DANCE CHIC/Atlantic
- 17 BECAUSE THE NIGHT PATTI SMITH/Arista
- 18 TAKE ME I'M YOURS SQUEEZE/A&M
- 19 THE DAY THE WORLD TURNED DAYGLOW X-RAY SPEX/EMI Intl.
- 20 JACK AND JILL RAYDIO/Arista
- 21 MORE LIKE THE MOVIES DR. HOOK/Capitol
- 22 SOMETIMES WHEN WE TOUCH DAN HILL/20th Century
- 23 BACK IN LOVE AGAIN DONNA SUMMER/GTO
- 24 NICE 'N SLEAZY STRANGLERS/United Artists
- 25 WHAT A WASTE IAN DURY/Stiff

(Courtesy: Record Business)

GERMANY'S TOP 10

Singles

1. RIVERS OF BABYLON BONEY M.—Hansa Intl.
2. DAS LIED DER SCHLUEMPFE VADER ABRAHAM—Philips
3. FOLLOW ME AMANDA LEAR—Ariola
4. STAYIN' ALIVE BEE GEES—RSO
5. IF YOU CAN'T GIVE ME LOVE SUZI QUATRO—RAK
6. BUENOS DIAS, ARGENTINA UDO JUERGENS—Ariola
7. LAY LOVE ON YOU LUISA FERNANDEZ—Warner Bros.
8. MULL OF KINTYRE WINGS—Capitol
9. I CAN'T STAND THE RAIN ERUPTION—Hansa Intl.
10. TAKE A CHANCE ON ME ABBA—Polydor

Albums

1. BUENOS DIAS, ARGENTINA UDO JUERGENS—Ariola
2. SUPER 20 HITPARADE VARIOUS ARTISTS—Ariola
3. 30 GOLDEN GUITAR HITS VARIOUS ARTISTS—Arcade
4. BEE GEES 20 GREATEST HITS BEE GEES—RSO
5. SATURDAY NIGHT FEVER VARIOUS ARTISTS—RSO
6. THE ALBUM ABBA—Polydor
7. THE HITS OF BONNIE TYLER BONNIE TYLER—RCA
8. . . . AND THEN THERE WERE THREE GENESIS—Charisma
9. SEINE 20 GROESSTEN HITS BUDDY HOLLY—Arcade
10. PLATZKONZERT VARIOUS ARTISTS—K-Tel

(Courtesy: Der Musikmarkt)

FESTIVAL

● CONTEST FINALISTS (13 SONGS)

- Kate Bush (Great Britain)
- Debby Boone (U.S.A.)
- Connie Kissinger (U.S.A.)
- The Emotions (U.S.A.)
- Park Kyung Hee (Korea)
- Leah Navarro (Philippines)
- Eloise Laws (U.S.A.)
- Blonde on Blonde (Great Britain)
- Al Green (U.S.A.)
- Helen Schneider (U.S.A.)
- Lydia Verkine (France)
- Hedva (Israel)
- Barbara Dickson (Great Britain)

Guest Singer / Diana Ross

Rupert Holmes Feted



Private Stock recording artist Rupert Holmes celebrated his first-ever New York live appearances with a pre-show reception at the Mainstreet Restaurant in Greenwich Village. Guests had a chance to chat with Holmes about his new album, "Pursuit of Happiness." Following the festivities, Holmes completed a two night engagement at the Bottom Line. Shown partying with Rupert Holmes (left) are Alison Steele (center), WNEW-FM's Nightbird, and Private Stock president Larry Uttal.

Contemporary Classics from Nonesuch

world—amplification, mixed media, etc. But the songs as songs were discovered by singers, among whom was Edith Piaf who took a song called "Motorcycle Boots" and recorded it as "L'homme a la moto" in 1956. Songs such as "Professor Hauptman's Performing Dogs," a withering description of totalitarianism, "Ready to Begin Again," a portrait of the central character of *The Madwoman of Chailot* and "I Ain't Here," a tale of a black domestic working in a white middle-class home had the theme of many rock records, but the music was—before fixing—expressive, tuneful, harmonically interesting and often a bit in the Kurt Weill tradition.

Reflective of Time

Last summer the indomitable Tracy Sterne, director of Nonesuch Records, was invited to hear a recital by William Bolcom and his wife, mezzo soprano Joan Morris, which consisted of half lives and half those of Leiber and Stoller, including the songs mentioned above. Miss Sterne loved the music and set out to record it. The other day, at Nonesuch's offices on Fifth Avenue, she quoted Bolcom's statement about those songs: "In being totally reflective of time, they transcend time." Miss Sterne justifies a classical label issuing the song because he finds them musically worthwhile, indeed exciting. She also considers it fascinating to hear and compare the version of many songs sung by Peggy Lee compared to Miss Morris. The two are working with the same material, but in the latter case the treatment is obvi-

ously in the serious tradition. "We are a contemporary company," she said, "and I think it important to do for the American song writer of today what we did for Henry Russell, who wrote popular music a long time ago, or any of the other similar records. I imagine this record will be a crossover record, and that will be great. But it was not conceived as that; it was made because of the quality, in our terms, of material."

Listening to Miss Morris' fine mezzo-soprano and Bolcom's always wonderful piano playing, the songs come alive in more than a casual manner. Many are moving, some are touching, all are very much a serious look at a time through which everyone has just lived.

Miss Sterne promised that Elektra and Asylum Records will be very much behind the record as well as the usual Nonesuch sales staff, and there will be radio coverage, in-store promotion and the like. The term "Other Songs," incidentally, comes not because these are not the songs of Leiber and Stoller generally heard. The record is also released, officially on this Monday, by itself, peculiar for Nonesuch but emphasizing its unusual nature.

Another Nonesuch release follows which includes Paul Jacobs, the fine pianist of the New York Philharmonic and a great favorite on Nonesuch, playing the two books of Debussy's "Images" and his "Estampes." The album will be a particularly beautiful one—on the cover is an Arthur Rackham drawing from Peter Pan, found in a book that Debussy's

RSO Continues Singles Domination

(Continued from page 8)

lum) #62 bullet; Seals & Crofts (WB) #63 bullet; Barry Manilow (Arista) #66 bullet; Leif Garrett (Atlantic) #67 bullet; Head East (A&M) #76 bullet; The Isley Bros. (T-Neck), #3 bullet r&b and the album also bulleting at #3, #79 bullet, and Kayak (Janus), picking up some major action for #81 bullet.

New on the chart this week are: Chartmaker Bob Seger &

The Silver Bullet Band (Capitol) at #72 bullet; REO Speedwagon (Epic), with an album bulleting at #85, on here at #75 bullet; Eric Clapton (RSO) #77 bullet; KC & The Sunshine Band (TK) #80 bullet; Odyssey (RCA) #83 bullet, #57 bullet on the r&b side; Diana Ross (Motown) #84 bullet; Toby Beau (RCA) #93; Airwaves (A&M) #94; Samantha Sang (Private Stock) #95; Continental Miniatures (London) #97; Cameo (Casablanca) #98; David Oliver (Mercury) #99 and Chic (Atlantic) #100.

Soundtracks Still Dominate LP Chart

(Continued from page 8)

sales at #100 bullet.

Other bullets on the top 100 include Patti Smith (Arista) with a hit single and her lp at #61, Stanley Clarke (Nemperor) at #67, REA Speedwagon (Epic) at #77, Charlie (Janus) at #89 and Al DiMeola (Columbia) at #95.

(Continued from page 63)

daughter loved. Also on the release will be Czech Music for the Violin, including works of Janacek, Dvorak and Smetana, played by Sergiu Luca and Paul Schonfeld at the piano. This literature is rich and inventive and should be more explored, in concert and on records. The rest of the release typically moves from old music to baroque to contemporary, covering the bases in the typical Nonesuch manner.

In this year's classical special I commented that Nonesuch output was down in 1977; this apparently will be rectified in 1978 and had nothing to do with a lack of material. Instead, Miss Sterne and her colleagues were making such that the label's standards of pressing kept the high level for which they are known. The very nature of classical material, of course, requires more delicate, precise treatment than much of rock; she was studying new ways to achieve

Clark Names La Maina Executive Vice Pres.

■ LOS ANGELES — Dick Clark has named Fran La Maina as executive vice president of Dick Clark Television Productions, Inc., and of all Clark-affiliated companies.

La Maina has been with Clark since 1966 when he joined the company as its controller, after having been a CPA with a national accounting firm. In 1969 he was named the company's secretary-treasurer, and in 1974 became its VP, business affairs.

In his new post as executive vice president, La Maina will oversee the administration of all the Clark companies' ventures.

what she wanted, and while she was experimenting the flow of Nonesuch records slowed. Now much pleased with the results of her work, she plans a big 1978 and 1979.

More piano music of Debussy by Jacobs, more Haydn by Paul Kalisch, Schumann duets and songs by Jan DeGaetani and a record of Busoni highlights, six sonatinas for piano and harpsichord, to be played by Jacobs, should be forthcoming.

With more records projected than can be discussed, Nonesuch and Tracy Sterne look to the future with eagerness, tinged with wonder at how so much work will ever get done.

Soul Children Celebration



The scene was the new Stax office in Memphis, and the occasion was the release of "Can't Give Up a Good Thing" by the Soul Children—the first newly-recorded release on the new Stax. Seated, center, is David Porter, vice president, a&r/talent for Stax standing, left to right; Lester Snell, executive assistant to Porter; Anita Lewis of the Soul Children; Helen Benton, Porter's assistant; Norman West and John "Blackfoot" Colbert of the Soul Children.

CLUB REVIEW

Charlee: More Than A Pretty Face

■ NASHVILLE — Charlee, recording artist for Amerama Records and a relatively new face on the country music scene, appeared at Ronnie Prophet's Carousel Club in Printer's Alley here recently, performing selections from her latest album, "Standing In Your Shoes," as well as a few new tunes.

Opening with "Ride Ride Ride," the energetic singer and her Cripple Creek Band easily held the attention of the audience with her vocals and stage presence and the solid instrumental back-up. Other selections included "Lizzie And The Rain Man," "Crazy" and "Alone And Feeling Bitter."

The show was also highlighted

by a medley of quick-moving songs from "Love Potion Number Nine" into "Rockin' Robin," ending with "We Don't Spit On The Floor Around Here Anymore," performed with spirit by the Cripple Creek Band. "How Can I Tell Him About You," a song not included on her album, brought a significant response from the audience.

A two-song medley, "Cotton Fields" which moved into "3-6-9," closed the show with the audience happily applauding to the music. With the right kind of work and the necessary breaks, Charlee could emerge as much more than another pretty face in country music.

Walter Campbell

Germany (Continued from page 64)

Cohen's winner for Israel, "A-Ba-Ni-Bi" (on Polydor, published by Intro), has good sales prospects here. Incidentally, Trudy Meisel won those pub rights while in Paris for the contest.

Continuing Coen Solleveld's campaign to raise the industry profile of the Polygram name, the Hannover-based Phonodisc manufacturing/distribution operation (DGG/Polydor and Phonogram product) has been renamed Polygram Record Service. Organized in 1973, the company produced its one billionth unit earlier this year.

Foreigner flew in for three well-received but exceedingly loud concerts, and to pick up their Schallplatten Prize as best new international pop group of the year. Their warm-up band, Snowball, like Foreigner born a supergroup with former Passport and Nektar members, has a new album, "Defroster," on Atlantic.

Three quick TV appearances by Suzi Quatro brought German singles chart jumps from 43 to 14 to 5 in three weeks for "If You Can't Give Me Love" . . . Actress/Singer Erika Pluhar returns to Teldec after coaxing by Manfred Peter and Kurt Richter . . . Recovered from Swedish surgery, Janis Siegel rejoins Manhattan Transfer for the rest of their continental tour . . . Double gold for Wings: "Mull of Kintyre" and the "London Town" album . . . Munich author/producer Robert Jung celebrates his 10th year in the music business with an Ariola album tribute . . . Barry Guy, Heidi Fischer and the Polydor Southern Germany promotion office moves to Ingolstaedter Strasse 55 in Munich, phone 353086 . . . Angel Music's Guenter Engel, who produced one of Vic Damone's first records when Damone was in the army in Munich, is trying to get back in touch with the artist; Engel is at P.O. Box 1124, 3280 Bad Pyrmont . . . Guenter Henne has formed a new label, Toledo Records, distributed by Intercord, first release Dream Express from Belgium.

RCA is arranging flights this week from Hamburg and Munich to New York for the Vladimir Horowitz concert. Finally, from the culture gulch: because he was reportedly the only singer who would attempt a high C in the "Stretta" of "Il Trovatore," Enrico Bonisolli won a starring spot in Herbert von Karajan's Vienna production of the opera, which was scheduled for live Eurovision TV broadcast to eight countries ten days ago. But Bonisolli was booed so heartedly at dress rehearsals (!) that he walked out two days before the telecast, leaving Karajan without a tenor and Eurovision with a three hour void. Fade to black.

England (Continued from page 64)

For Me Argentina" figures in six. In all there are 10 categories plus three special awards, "The Best British Musical," "Outstanding Services To British Music" and "Songwriter Of The Year."

LATE EXTRAS: Tommy Boyce, who produces Darts for Magnet, has placed his Teenage Heaven Music company with Carlin on a worldwide basis . . . Kate Bush will appear at the Tokyo Music Festival on June 18. Other artists booked to appear include Debby Boone and Barbara Dickson . . . Following a European tour in May, Tom Robinson Band will make its first visit to America . . . Billy Connolly makes his acting debut in "Absolution," alongside Richard Burton . . . After eight years with MAM, Barry Dickens has left to team up with Rod Macsween and International Talent Booking.

Dialogue (Continued from page 47)

is almost academic. Once you determine what key the song is in, how fast it is, where it goes up and where it goes down, where it gets loud and soft, the rest is just a matter of filling it out. Then we do horns. We do head charts with horns. The horn players are out there and Barry and I just sing lines to each other until we have one that works all the way through. Then we go out and sing it to the musicians or, if need be, I write it down. When we do strings, we sit around with a cassette of the rhythm track and a pilot vocal. We sing string lines at each other until we have one that we both think it nifty. As soon as all of us agree on anything, it's usually pretty good. If someone's got any kind of reservation, if Barry looks at me and says "you're not smiling," we'll look and see if there's any way to make it better.

Gibb: We played six tracks of Andy's new album for Robert Stigwood and we hadn't really played the six of them in a row before. The three of us just grinned all the way through it. We all looked at each other and knew what we had. You can't put your finger on it exactly but when you listen to them, without thinking about working on them or recording them, just listen to the six of them, you know what you've got. You know things are right.

Galuten: It's kind of a vindication, it confirms that you were right. Something else that happens is that the first time you hear a part you think "that's pretty nice." After you've heard a guitar part or a string part for three hours, if it's still really getting you off, it's got to be good. We keep picking at it and after we've worked on this one track all day long, when we get to the end of the day if we still love it, it's bound to sound even better when we hear it fresh a week later.

RW: Since your records have been so successful, isn't it easier for you to pay less attention to them once they've been released?

Gibb: As I said before, we can't let our success stop us from continuing to work as hard as we did last year or the year before.

Galuten: We still hear things on the last records that could have been better.

Gibb: I still cringe every time I hear the first verse of "How Deep Is Your Love." We worked it to death and tried to find out exactly what was wrong. In the end there was still one thing that wasn't right. It's still there, but we got to the point where we thought the public would never hear it. But I still hear it.

Galuten: We also know the chart numbers all the time. We have two holidays every week. There's no more Wednesday. It's Chart Day.

Gibb: Robin (Gibb) could tell you what was #1 15 years ago in the month of August. Even as a very young child, he had drawers stacked full of charts. In Australia, it was Australia charts and his bedroom drawers are stacked full of them. He could tell you when Roy Orbison went to #1 with "Blue Bayou," on what station during what time period.

RW: So watching the charts does still excite you?

Gibb: Even if your records got to #1, one straight after the other, it's even more exciting because you know it hasn't happened that many times before. A first for us, and I don't know if it's happened before for any other artist or label, at one point, as a production team we had three different #1 records ("Stayin' Alive," "Emotion" and "Love Is Thicker Than Water") on three different charts. The same production team and the same writers. I ordered three chart plaques for that week and put them together on the wall. ☺

Lourie Taps Hyatt

■ NEW YORK — Miles Lourie, manager of Barry Manilow and Laurie Beechman, has announced that Diane Hyatt is joining his operation. In addition to working with Miss Beechman, Miss Hyatt will be involved in the development of new artists.

Also, Deborah Gray, who has been with Miles Lourie for the past two years, has been promoted to executive assistant.

Ms. Hyatt comes to Miles Lourie Management from Epic Records where she was manager of a&r.

Miles Lourie has just moved to new headquarters, at 314 West 71st Street, New York City.

C'blanca Ups Rodriguez

■ LOS ANGELES — Eddie Pugh, vice president of r&b promotion for Casablanca Record and FilmWorks, has announced an expansion of duties for Ruben Rodriguez, northeast regional r&b promotion and marketing director, and the selection of Gwen Franklin as local promotion and marketing representative for the Washington, D.C. and Baltimore areas.

In addition to the north-eastern United States, Rodriguez will now also be responsible for territory extending through the east coast corridor, including the Washington, D.C., Baltimore and Virginia areas.

RECORD WORLD GOSPEL

Koinonia: An 'In-Store' Ministry

By VICKI BRANSON

■ NASHVILLE — Music row has at least one establishment which doesn't fit the format of the usual music scene type. Koinonia, a Christian bookstore/coffeehouse on the corner of 16th and Grand, doesn't make much noise compared to its neighbors, but rather walks softly, carrying a big stick. Begun as a ministry for those who would like to know Jesus, Koinonia has been known of late to have as many as 300 people packed in the store at one time attending a revival meeting.

Don Durham, assistant manager, explains the "in-store" ministry as mostly counseling. "We administer some to Christians who may be having a particular problem in their life, doubt about their faith, any such problem, but mostly to non-Christians," he said. "We have a street

ministry with quite a bit of outreach to people who wouldn't go inside a church. A lot of people have an instinctive almost distrust of churches so we try to show them that Jesus is in their everyday life, he's not something you go to, or do. We want them to know Jesus loves them, but not run them off by pushing him down their throats. We urge people who are believers, backing what we do here, to spread the word about who we are and what we do. Very often the people we talk to are referred by someone who recognizes problems and says, 'Hey there's someone you really need to talk to, a brother down at Koinonia.' That's where our counseling comes in for non-Christians, these people as well as people who may just walk in off the street seeking something."

Book Sales

Durham feels their books and records are a great portion of the ministry as well as the counseling. 1,500 to 2,000 books a month are given away by Koinonia mostly through their Book Of The Month Club, as well as being for sale in the store. "A book can touch several hundred lives where I can only minister one on one or in a group," he stated. "I can't touch nearly as many people as a book can. Our albums are Christian, leaning heavily towards contemporary product. We want our brothers and sisters as well as other people, to be uplifted through the music, so it's readily available at the store. Our stock is 60-40 books to records. Although the books are given away in the club, donations are encouraged as Koinonia is a non-profit organization."

Other functions of Koinonia in-
(Continued on page 71)

Jaffe & Markowitz To Produce Doves

■ LOS ANGELES — Henry Jaffe and Riff Markowitz have been set to produce a nationally syndicated weekly gospel music series and the presentation of the Dove Awards, gospel music's annual awards show, according to the Gospel Music Association. This will be the first time in its 10 year history that the Dove Awards will be televised nationally. The special will emanate from the Opryland complex in Nashville and will be taped live November 8. The program will also act as a bellweather for the nationally syndicated weekly gospel music series to be produced by Jaffe and Markowitz.

Paul Johnson has been signed as musical director for the weekly series. The musical director of the Dove Awards has not been named at this writing.

Johnson has arranged and produced over 100 gospel albums and has acted in that capacity for Billy Preston, Debby Boone and Johnny Mann.

The 10th Annual Dove Awards ceremonies will highlight four days of seminars, workshops and show cases during the Gospel Music Association's Gospel Music Week, scheduled from November 5-8 at Opryland in Nashville.

Negotiations with Jaffe and Markowitz were conducted by the Dove Awards committee chaired by W. F. Myers, John T. Benson III, president, and Don Butler, executive director of the Gospel Music Association.

Sparrow Names Potratz National Mktng. Dir.

■ CANOGA PARK, CAL.—Sparrow Records president Billy Ray Hearn has announced the promotion of Steve Potratz to the position of national marketing director for the company.

Heran's announcement was made simultaneously with Sparrow Records' and Tempo Records joint statement regarding the formation of Avant Sales Corporation, the new national sales representation firm for both companies.

Potratz was formerly national sales director for Sparrow.

'A Joyful Noise' Celebrates 8th Year

■ NASHVILLE—Acclaimed at the first "all-Jesus Music" radio show ever syndicated, "A Joyful Noise" with host Paul Baker celebrates eight years of continuous broadcast this month.

Begun in April of 1970 on charter station WLCY in Tampa/St. Petersburg, the show was originally a half-hour mono production from which it has grown to a network of some 20 stations coast-to-coast.

GME Radio Productions has been handling exclusive distribution and syndication of the series for nearly two years. The second station to carry "A Joyful Noise" was KEYN AM/FM in Wichita, Kansas. Other early subscribers include WKDF, in Nashville, and WFBQ-FM in Indianapolis.

Ruth Carter Stapleton Finalizes Study Course

■ WACO, TEXAS — Ruth Carter Stapleton has completed a taped study course in which she personally leads encounter groups. The 13-session course, published by the Educational Products Division of Word, Inc., Waco, Tex., provides participants with essential steps toward turning negative attitudes and feelings into a healthy self-image and sense of personal worth.

Titled "The Experience of Inner Healing Study Course," the course uses Ms. Stapleton's most recent book of the same name as its text.

Ms. Stapleton, who has been in constant demand as a speaker on inner healing since she began her ministry 16 years ago, has written two books on the subject.

SOUL & SPIRITUAL GOSPEL

MAY 13	APRIL 29		
1	1	LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy 7014 (Arista)	20 28 MARGARET, JOSEPHINE, BERNICE THE ANGELIC GOSPEL SINGERS/Nashboro 7196
2	3	WHEN JESUS COMES SARAH JORDAN POWELL/ Savoy 1445 (Arista)	21 14 PHASE I J.C. WHITE/Savoy 14467 (Arista)
3	5	LOVE ALIVE WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word)	22 23 AN EVENING WITH SLIM AND THE SUPREME ANGELS/Nashboro 7195
4	4	TONIGHT'S THE NIGHT THE GOSPEL KEYNOTES/ Nashboro 7187	23 30 I WANT TO BE READY MORRIS TURNER/HSE 1506
5	2	FIRST LADY SHIRLEY CAESAR/Roadshow RS 744 (United Artists)	24 22 STORMS OF TROUBLED TIMES THE O'NEAL TWINS/Creed 3082 (Nashboro)
6	8	MAMA PRAYED FOR ME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)	25 26 COME TOGETHER VARIOUS ARTISTS/Creed 23079 (Nashboro)
7	11	THIS IS ANOTHER DAY ANDREA CROUCH/Light 5863 (Word)	26 25 DON'T MAKE WAR HARRISON JOHNSON/ Nashboro 3080
8	9	THE COMFORTER EDWIN HAWKINS/Birtright BRS 4020 (Ranwood)	27 15 FROM AUGUSTA WITH LOVE THE SWANEE QUINTET/Creed 3077 (Nashboro)
9	6	NOW THE KINGS TEMPLE CHOIR/ Creed 3083 (Nashboro)	28 29 JUDGEMENT DAY THE FABULOUS LUCKETT BROTHERS/HSE 1496
10	10	SPECIAL APPEARANCE ISSAC DOUGLAS/Creed 3081 (Nashboro)	29 36 SEE YOU IN THE RAPTURE THE SENSATIONAL NIGHTINGALES/ABC/ Peacock 58227
11	7	NOW AND FOREVER THE PILGRIM JUBILEE SINGERS/Nashboro 7181	30 — SINCE I LAID MY BURDENS DOWN THE SWAN SILVERTONES/ Savoy 14468
12	17	THESE ARE THE DAYS DOROTHY LOVE COATES/ Savoy 14466 (Arista)	31 20 WONDERFUL EDWIN HAWKINS & EDWIN HAWKINS SINGERS/ Birtright BRS 4005 (Ranwood)
13	16	HAPPY IN JESUS REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista)	32 39 IN THE BEGINNING JAMES CLEVELAND/Kenwood 509 (Nashboro)
14	12	JOY! REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)	33 40 IT'S ALRIGHT NOW JESSY DIXON/Light 5719 (Word)
15	13	LIVE AND DIRECT THE MIGHTY CLOUDS OF JOY/ ABC/Peacock AB 1038	34 — PRAY FOR ME DR. MORGAN BABB/Nashboro 7194
16	18	SILVER ANNIVERSARY SPECIAL REV. CLAY EVANS/Jewel 0123	35 — IS THERE ANY HOPE FOR TOMORROW JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. 3/ Savoy 7020 (Arista)
17	19	PEACE BE STILL REV. JAMES CLEVELAND/ Savoy 14076 (Arista)	36 — THE DONALD VAILS CHORALEERS Savoy 7019 (Arista)
18	24	TAKE HIM AT HIS WORD BIBLEWAY RADIO CHOIR/ Savoy 14459 (Arista)	37 32 I'M GOING TO SIT DOWN ERNEST FRANKLIN/Jewel 0128
19	21	WHERE HE LEADS REV. WILLINGHAM/Nashboro 7193	38 27 STAND UP FOR JESUS THE SAVANNAH COMMUNITY CHOIR WITH REV. ISSAC DOUGLAS/Creed 2306 (Nashboro)
			39 31 I'M SAVED REV. MACEO WOODS/Savoy 7011 (Arista)
			40 33 JESUS CHRIST IS THE WAY WALTER HAWKINS/Light 5705 (Word)

House Top Records. Jim Barden. And mom's apple pie.

(From a recent conversation with Jim Barden, head of House Top Records.)

As a kid, I grew up in North Carolina. We would spend each summer at my folk's beach house on Holden's Beach. I especially remember fishing all day with my Dad, and then coming home to Mom's freshly-baked apple pie. Even though I have my own family now, we still find time to spend some pleasant weekends at the beach. Those quiet times seem to recharge my batteries, and I always come away with a fresh outlook.

When I come back to my work, producing albums for House Top Records, I bring those feelings

with me. I feel that through music I'm able to help give the world a fresh outlook on life. Childhood summers of fishing and good home cooking are pleasant memories of the past. But God's promise of a bright new tomorrow is a reality we can all share right here and now. Eternal life. That's the message. As old as the world, as fresh as Mom's newly-baked apple pie.

House Top Records are available at Christian bookstores everywhere. Or write House Top Records, P. O. Box 1603, Chesapeake, Virginia 23320. Or call our toll free number 1-800-446-8136 and ask for Bob Rouse.



GOSPEL ALBUM PICKS

ECLECTIC LIGHT

RON HUFF'S ECLECTIC LIGHT SINGERS—

Paragon 33037

Using highly talented California studio singers, Huff has combined them and songs from some of gospel music's top writers, Bill & Gloria Gaither, Gary S. Paxton, Stuart Hamblen and many other, to form this special collection. The production, arrangements, and vocal sounds are superb, making for a turntable must.

SOONER OR LATER

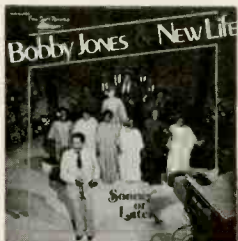
BOBBY JONES & NEW LIFE—Free Spirit 1000

From the title cut, "Sooner Or Later (You're Gonna Have To Turn To God)," through the last cut, "Faithful," this album is an insight into Jones and his faith. Already popular with his local TV program "Nashville Gospel," this package will garner Jones and New Life many more fans. Production as well as performance is excellent.

MANSION BUILDER

THE 2ND CHAPTER OF ACTS—Sparrow 1020

This first Sparrow album for 2nd Chapter features 10 songs written by trio member Anne Herring. Vocal harmony enhances each selection as does production by Buck Herring. Favorite cuts include "Well, Haven't You Heard" and "Make My Life A Prayer For You." Programmers will find this collection to be a good programming aid.



(Continued on page 71)

McElroy Service Uses 'All-Family' Choir

■ NASHVILLE — Buddy McElroy, minister of music at West Jackson Baptist Church in Jackson, Tennessee, recently invited families to participate in Christian Home Week in a special way. The service on Sunday evening featured a special all-family choir.

Participants

Families in which either the mother, father, or both sang in the sanctuary choir, were asked to participate. Each family was given a record and book of the musical collection, "Listen To The Children," arranged by Buryl Red.

Several songs were selected from "Listen To The Children" to be sung at the Sunday service and families were asked to listen to them in family devotion time before that night. The rehearsal time in individual homes served to strengthen family activities together.

Tape

During the service, the families sat together to sing and a Select-track accompaniment tape was used. "Listen To The Children," published by Triune Music, Inc., and recorded by Triangle Records, Inc., provided an appropriate family theme and served to make the participation of each family, at home and at church, more meaningful.

'Songs of Praise' Set for Nashville

■ NASHVILLE—"Songs of Praise & Christian Jubilee," a concert, is set to be presented in Centennial Park here on Sunday, May 14.

The concert, free to the public, will be staged on Pentecost Sunday and will utilize a non-denominational, inter-faith theme of "Praise and Jubilee" to present a musical program of top gospel-oriented talent.

Special concert guest set to perform will be Marijohn Wilkin, noted singer and songwriter of "One Day at a Time," which won a 1975 Dove Award.

Other artists set to perform will include Joe Bias, The Homecoming, Clay In The Potters Hand, Tom Rutherford & Hosanna, Steven Fromm, Donna Stoneman & Cathy Manzer, Gloria Monroe, Steve Griner and The Gospel Brass. Additional artists are expected to be confirmed for the concert which will begin at 11 a.m. and continue to 5 p.m.

Avant, Leonard Pact

■ LOS ANGELES — Sam Mehaffie, president of Avant Sales Corp., has announced the signing of a distribution pact with Hal Leonard Publishing whereby Avant will exclusively represent the print company in the Christian market.

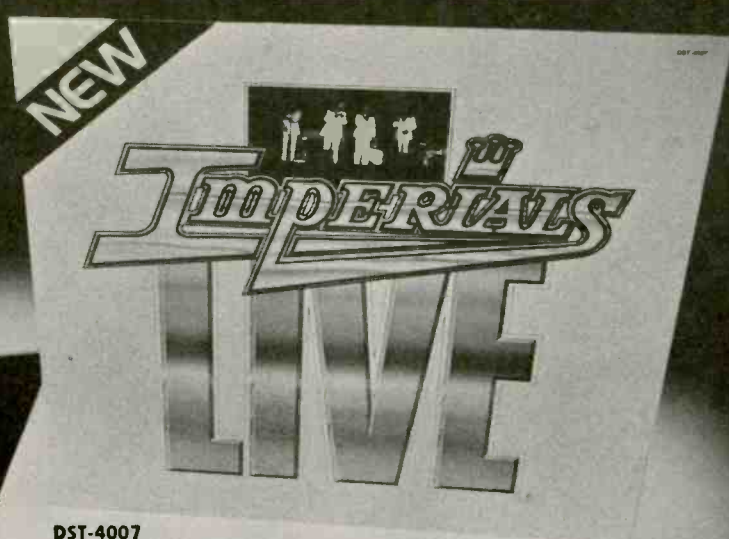
GOSPEL'S BEST



WSB-8769

A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS

New from Evie Tornquist . . . Gospel Music Association's Dove Award and Top Female Vocalist 1977 . . . Record Worlds' Top Inspirational Female Artist 1977



DST-4007

THE IMPERIALS LIVE!

New and live from the popular, award winning Imperials . . . winners of the NARAS Grammy Award for Best Contemporary Gospel Performance for 1978.

For Radio Service Call Collect (817) 772-9589. **WORD** Incorporated Waco, TX 76703
To Order Stock Call 800-433-1500, (in Canada) 800-663-3133, (in Texas) 800-792-1084.

CONTEMPORARY & INSPIRATIONAL GOSPEL

MAY 13	APRIL 29	
1	2	MIRROR EVIE TORNUQUIST/Word WSB 8735
2	4	GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714
3	3	HOME WHERE I BELONG B.J. THOMAS/Word WST 6571
4	6	HAVE YOU KISSED ANY FROGS TODAY? JOE REED/Housetop 706
5	7	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow 1015
6	10	ALLELUIA! THE BILL GAITHER TRIO/Impact R 3408
7	5	MUSIC MACHINE CANDLE/Birdwing BDWG 2004
8	7	THIS IS ANOTHER DAY ANDREA CROUCH/Light 5683 (Word)
9	15	THE LADY IS A CHILD REBA/Greentree R 3486
10	14	LIVE FROM NASHVILLE JIMMY SWAGGART/Jim 126 (Word)
11	11	SAIL ON THE IMPERIALS/RaySpring DST 4006 (Word)
12	19	IN CONCERT THE FLORIDA BOYS/Canaan 9814 (Word)
13	8	THIS IS NOT A DREAM PAM MARK/Aslan 1003
14	13	DALLAS HOLM & PRAISE, LIVE Greentree R 3441
15	9	WINDOW OF A CHILD SEAWIND/CTI 5007
16	21	TELL 'EM AGAIN DALLAS HOLM & PRAISE/Greentree R 3480
17	24	EMERGING THE PHIL KAEAGY BAND/New Song NS 004
18	25	WE'LL TALK IT OVER JIMMY SWAGGART/Jim 127 (Benson Company)

19	12	PRAISE II THE MARANATHA SINGERS/Maranatha HS 026
20	23	PILGRIMS PROGRESS THE BILL GAITHER TRIO/Impact 3495
21	22	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772
22	16	JESTER IN THE KINGS COURT MIKE WARNKE/Byrrh 6569 (Word)
23	20	SWEET MUSIC THE PAT TERRY GROUP/Myrrh 6590 (Word)
24	18	LOVE SONG REUNION LOVE SONGS/Good News GNR 8105
25	26	GENTLY FLOWING FEELING ALBRECHT, ROLEY & MOORE/White Horse 1002
26	17	SWEET COMFORT SWEET COMFORT/Maranatha 033
27	28	ON HEAVEN'S BRIGHT SHORE THE INSPIRATIONS/Canaan 9806 (Word)
28	27	VINTAGE GOSPEL THE FLORIDA BOYS/Canaan CAS 9818 (Word)
29	33	REAL TO REEL NOEL PAUL STOOKEY/Newworld 090477
30	37	SONG IN THE AIR PHIL KAEAGY/Star Song SSR 005
31	29	JUST BECAUSE THE IMPERIALS/Impact 3390
32	38	FIREWORKS Myrrh MSB 6587 (Word)
33	—	FORGIVEN DON FRANCISCO/NewPax NP 33042
34	30	THE GROUP THAT GOD BUILT THE HENSONS/Calvery STAV 5142
35	31	THE SUN'S COMING UP THE REX NELSON SINGERS/Canaan CAS 9823 (Word)
36	—	LAUGHTER IN YOUR SOUL JAMIE OWEN/Light 5631 (Word)
37	35	LADY REBA/Greentree R 3430
38	—	A FORK IN THE ROAD KEN MEDIMA/Word 8567
39	36	I JUST CALL ON YOU DAVID MEECE/Myrrh 6573 (Word)
40	—	OUT IN THE OPEN DOGWOOD/Lamb & Lion 1035 (Word)

Lieberman To Purchase ABC Record & Tape

(Continued from page 3)

resulting from the previously announced proposal to sell ABC Theatres to Plitt Theatres for approximately \$50 million." The statement also noted that, "Not included in the sale are two smaller units of ABC Record and Tape Sales: its owned record stores and its electronic equipment distribution subsidiary."

The sale of ABC Record and Tape Sales may represent a widespread loss to ABC employees. One employee said, "Most of us are going to lose our jobs; its inevitable. If any ABC employees are going to be transferred, it will only be a handful." Another employee stated, "The mood is terrible around here. We're not only losing our jobs, but we're also losing our benefits. It's like starting all over again. I don't know what we're going to do, especially those of us with families."

One ABC employee said that the sale of the rack job operation had been rumored for over a year, to the point where no one really believed it any longer: "We've all seen this coming for some time now, and I suppose none of us should be shocked, especially when the rumor of the selling of ABC Record and Tape has circulated for so long. It just came upon us so suddenly. None of us have had the opportunity to line up another job."

Koinonia

(Continued from page 68)

clude prayer meetings, bible study groups, movies, concerts, anything that will "lift up Jesus and unify his body here in Nashville."

When first started, Koinonia relied 80 percent on donations for its budget; now business has grown to where contributions are only making up 10 percent of the budget, allowing enough left to partially support a bookstore in Switzerland as well as help different missionaries and ministers with partial support.

Durham would like to see in the future "enough business for us to support another coffee-house/bookstore here in town, possibly on lower Broadway where we would be available for those folks who can't come to us here."

Durham says they are prepared to close the operation down at any time if the Lord so chooses, but the way things look right now they will be here for a good long while. Business is good and they feel they are accomplishing what was intended of them.

Jet-CBS Pacting?

(Continued from page 8)

label's sale. Although official announcement of the deal by CBS is yet to come, Arden spoke to RW about the arrangement.

In a statement released by Arden, the veteran English manager/entrepreneur enthused, "with CBS we can maintain and increase ELO's stature as one of the top groups in the world, in addition to helping the growth of other Jet acts such as Trickster, Alan Price, Carl Perkins and Kingfish."

Formed through Arden's management combine in 1974, Jet has represented a substantial share of UA's overall sales through its most successful act, Electric Light Orchestra. Although principally an English company at its inception, Jet opened a U.S. base in Los Angeles in July, 1976; following a major top level sweep last fall that eliminated the label's other chief operating officers, Arden himself assumed active control of Jet, and has since shifted much of the company's emphasis to its offices here.

Environmental Activism

(Continued from page 53)

organizations reflecting Winter's long-term involvement with conservation. Winter, whose impromptu "duet" with a wolf has since led to both a track on the lp and some significant observations on imitative behavior in that species, has also recorded songs honoring whales and eagles, both endangered species, for the A&M release.

Beyond actual recording royalties lies still another potential source of benefit funds, concert merchandising. According to the Pacific Alliance's John FitzRandolph, Jackson Browne and Bonnie Raitt have been donating all proceeds from sales of their t-shirts at concert dates to the Alliance and the various activist groups it supports. With Andrew Gold, Jesse Colin Young, Karla Bonoff and basketball star Bill Walton among more recent t-shirt pledges, FitzRandolph sees the practice as an important source of added visibility, as well as income, since the shirts carry the Alliance's address and phone and note the use of the proceeds.

"In three tours with Jackson, we've sold 56,565 shirts," he reported. "That translates into approximately \$47,000 in actual funds going to anti-nuclear activities." Browne, who has emarked on two special benefit tours for Simpatico and the Pacific Alliance, also donates use of a tour truck for carrying the shirts from concert site to concert site.

Gospel Album Picks (Continued from page 70)

FROM EUROPE

REV. CLEOPHUS ROBINSON—Nashboro 7197

This live album, produced by Shannon Williams, contains only seven songs. More are not necessary. The vibrant talent of Robinson, complete with shouts and moans, carries each tune to a fevered pitch, even the slower ones. Programmers will find this package to be very up-lifting and full of forceful message.



INSURANCE WITH GOD

JAMES McLEAN & THE BETHLEHEM GOSPEL SINGERS—HSE 1509

Opening with a spoken word explanation of what happens when you take out man-made insurance, the tempo quickly picks up, expounding the benefits of taking your insurance with God instead. The entire album is a moving experience with top cuts being "Insurance With God" part one and two, and "Rachel's Testimony With God."



THE GOSPEL GLORY OF

GLORIA GRIFFIN AND COMPANY—Savoy 14464

Awareness of Ms. Griffin's talents is widespread, as she has performed with Mahalia Jackson and was a member of the Clara Ward Singers. This package will not disappoint her many fans and will surely add scores to that number. Lead vocals show much emotion and background support is a soothing touch. Best cuts include "God Gives Me Every Blessing I Need," "You" and "Be Still My Soul."



New York, N.Y.

(Continued from page 18)

times the group spent on the run they were the subject of massive press and TV coverage, the recipients of numerous gold records and free guitars, the winners of Music Life's "Brightest Hope Of The Year" poll and found their "Clock Strikes Ten" single on top of the charts for six weeks. Their new album, "Heaven Tonight," which has already been released in Japan, will be available here next week. While in Japan, Cheap Trick recorded a live album for release there while it will be made available here as part of Epic's live promotional album series.

JOCKEY SHORTS: **Elvis Costello's** new Radar single, "Pump It Up," is backed with a new song titled "Big Tears" featuring the **Clash's Mick Jones** on guitar . . . The on-again, off-again **Boston** album is off again "indefinitely" says our Reliable Source. "Not so" says a spokesperson for Epic who claims a release date has been set for May . . . MCA Records hosted a performance of **Andrew Lloyd Webber's** "Variations" last week at the Public Theatre which featured the musicians heard on the album as well as an introduction by Webber who figured MCA must have been willing to record his latest work because of all the vinyl they had on hand after the returns of his last project. The performance, by the way, was superb, completely justifying the tremendous response it has already garnered in Europe . . . Beginning today and for every Monday thereafter, Hurrah's, a New York disco, will feature rock music for dancing with deejays to be rock celebrities, newspaper and magazine editors (these columnists hereby volunteer their services) and radio djs. WNEW-FM's **Meg Griffin** will be the first guest dj while **Nona Hendryx** will be the guest artist for the rest of the month of May . . . New Horizon recording artists **Mark/Almond** are in the studio here with producer **Tommy LiPuma** . . . Tickets for the June 17 **Rolling Stones/Foreigner** concert at Philadelphia's JFK Stadium went on sale at Ticketron last Thursday morning. Needless to say, there was a large turnout . . . WCBN-FH in Ann Arbor has announced the debut of a weekly show, "Caribbean Jamboree," featuring primarily reggae music, but also a generous sampling of calypso, salsa and other related musics. The show will air at 6:00 p.m. Monday evenings and will be hosted by the station's music director **Michael Kremen** . . . a **Linda McCartney** song has been thematically adapted to film and entered in competition at this year's Cannes Film Festival. The animated short, "The Oriental Nightfish," is directed by **Ian Emes**. **Wings'** music is featured in the film.

SOFTBALL NEWS: The Record World Flashmakers entered a new era last week with the news that the Center Recreation Association has accepted the team into its commercial league along with such heavyweights as the New York College of Podiatry. Nevertheless, the Flashmakers are always up for an extra-league game, so any team having a permit for a field and needing competition should check in with Coach Slash at the New York bureau. Thus far Atlantic, led by the famed and feared **Mac McCollum**, and Queens Litho have attached their names to the Flashmakers schedule. So much for the breathers, now how about some real competition.

Kate Bush Visits WNEW-FM



During her recent debut visit to America on behalf of her first Harvest lp, "The Kick Inside" (distributed in North America by Capitol), talented young British singer/songwriter/pianist **Kate Bush** (center) made a special stop at the studios of radio station WNEW-FM. Pictured above are Bush with WNEW music director **Tom Morrera** (left) and WNEW program director **Scott Muni** (right).

Big Ben Bash



To celebrate the grand opening of **Big Ben's** record store, in Los Angeles, **Motown** recently hosted a **Motown Weekend** at the store during which a number of the label's artists made personal appearances, including **Jermaine Jackson** (right) who signed autographs.

Waymark Inks Bachman

■ **LOS ANGELES**—Polydor Records artist **Randy Bachman** has retained the services of **Graeme Waymark** and **Waymark Management Services Ltd.** for exclusive personal management representation.

Bachman is currently pursuing a solo career with the release of his debut solo album for Polydor, "Survivor." He plans to tour in the summer.

Pickwick, Supraphon In Licensing Agreement

■ **LOS ANGELES** — **Pickwick International, Inc.**, **Artia** and **Supraphon Records of Prague, Czechoslovakia**, have announced the signing of a long term licensing agreement whereby **Supraphon** has granted budget rights to **Pickwick** on selected items in the **Supraphon** catalogue for **United States** and **Canadian** release on **Pickwick's Quintessence** label.

The Coast (Continued from page 14)

Garfield, Pete Johnson, various pals from Burbank and the Capitol Tower, and the inimitable **R. Meltzer**, aka Mr. Vom, whose touching gift has since been reinterpreted in terms of pet toys (Huh?). Musical accompaniment was light years beyond **Lester Lanin**, with distinct new wave overtones . . . **Sculatti** and **Meyer** weren't the only ones partying down that weekend: a bash at **Rod Stewart's** given for **David** and **Danny Janssen** included both music notables (**ABBA**, **Stevie Nicks**, **Joni Mitchell**, **Paul Stanley**, **Natalie Cole**, etc. etc.) and movie figures (**Valerie Perrine**, **Sally Kellerman**, **Roger Vadim**, **Clint Eastwood** etc. etc.). They managed to down 500 bottles of champagne between them . . . The recent appearance of **Blondie** at the **Starwood** brought out an interesting selection of folks: in attendance were **Bruce Springsteen**, **Shaun Cassidy**, the **Heaters**, **Striker**, **Detective**, **Hall and Oates**, **UFO**, the **Runaways** and more . . . Heavyweight champ **Leon Spinks** has been involved in assorted weirdness since winning the crown (or at least half of it)—after all, the guy's been arrested twice for driving without a license, one of those times for also going the wrong way down a one-way street, and he's facing a drug rap as well, all of which leads us to bemoan even more the loss of the dignity that **Muhammad Ali** brought to the boxing throne—but **Leon's** oldest gig may have been April 28, when he took to a Miami stage to sing with **War**. The tune? Considering **Spinks'** recent plight, it could only have been "Why Can't We Be Friends?"

IT'S A HAPPENING: The second in a series of new wave showcases sponsored by **Greg Shaw's Bomp** record store/magazine/label conglomerate will take place May 11-12-13 at the **Whisky**. The dates will feature various out-of-town wave riders, including the **Boyfriends**, the **Fans**, the **Last, 20/20**, the **Hollywood Squares** (that's right, there's local talent on the bill, too, but this band is not, in fact, the covey of hermaphrodites playing old standards by the **13th Floor Elevators** that **Paul Lynde** is reportedly putting together after assessing his notoriety on the TV show of the same name), and **Permanent Wave** . . . If you're not interested in having your eardrums shredded, allow us to suggest an alternative for May 13 entertainment: On that day, from 10 a.m. to 2 p.m. at the **Los Feliz Theater** in **Hollywood**, the **California Record Distributors** are screening three **Gene Autry** films. **KLAC's Sammy Jackson** will emcee, and **Snuff Garrett** is expected to be there as well; there will also be various gun-twirling contests and other fun stuff. They tell us that it's being done for **Republic Records**, a label owned by **Autry** until very recently, but we suspect that the singing cowboy is trying to drum up a few extra bucks to pay those high-salaried free agents who are hitting .100 for his **California Angels**.

WMPS Sets Live Country Broadcasts

By **WALTER CAMPBELL**

■ **MEMPHIS**—Plough radio station WMPS began a live three-hour country music broadcast from the Orpheum Theatre here Saturday night (29) entitled "Memphis Country Concert," featuring local and national talent.

The show, directed and produced by WMPS program director Craig Scott, lasts from 8 to 11 Saturday nights with proceeds going to Friends of the Orpheum,

Milsap Buys Studio

■ **NASHVILLE**—RCA artist Ronnie Milsap has bought a studio here where all of his recording, business and publishing operations will be housed. Milsap purchased the studio, located at 12 Music Circle South, from Roy Orbison.

"The new place will include all of Ronnie's operations, from his fan club to recording studio," said Don Reeves, Milsap's business manager. "And we'll have his publishing company (Ronjoy, ASCAP/Madland, BMI) offices here. We're keeping the name U.S. Studio for the time being, but later on we're thinking of changing it to 'Studio B' because that has a certain significance to Ronnie. All the good records he has cut have always been in a studio B somewhere."

Milsap was recently awarded his first gold album for "It Was Almost Like A Song" and has another album scheduled for release in June. He is currently on a concert tour in the western U.S.

The newly purchased studio will undergo a major renovation, Reeves said. "We'll be about three months under construction getting everything ready, and then when Ronnie comes in to record again, he will be completely here. We're making the control room larger and replacing practically all the equipment."

an organization trying to preserve and restore the 50-year-old theatre.

"The reason we're doing the show frankly is because I fell in love with the Orpheum, and we wanted a live radio show," Scott said. "I think it's a cyclical thing that we've come back to live radio."

"The concept is once monthly, a combined three-hour broadcast and stage show. We book in national names and support it with Memphis talent of which there is quite a bit. The first show we had Bill Black's Combo, Silver City Band, and Charly McClain, all of whom live in Memphis. We also booked the Kendalls to headline the show and we had a bluegrass band. We'll have at least one bluegrass act on every show."

Scott said the show may eventually become a weekly performance. "I'd like to think it's going to probably grow into something that could be weekly, but that's further in the future."

The Orpheum Theatre seats 3000 and has been included in a Memphis downtown development program. "One of the first things the proceeds will pay for is a new sound system," Scott said. "Meanwhile we're going to keep booking national talent as well as going into the five-state area and holding auditions for local talent."

RCA Inks Collins



Jerry O. Bradley, VP, Nashville operations, RCA Records, has announced the signing of Brian Collins to an exclusive recording contract. Pictured from left are: Collins, Roger Jaudon, Collins' manager; and Pat Carter, RCA producer.

Halsey Names Baunach Special Projects VP

■ **LOS ANGELES** — Jim Halsey has announced the appointment of Larry Baunach as vice president, special projects, to the Tulsa-based Jim Halsey Company artists management firm.

The recent vice president of ABC Records, Nashville, Baunach was instrumental in the development of successful recording careers for such country music artists as Roy Clark, Don Williams, Donna Fargo, Freddy Fender and The Oak Ridge Boys. He will now be headquartered in Los Angeles and direct all liaison activities for Halsey's numerous artists with their respective record labels. Baunach will work closely with Dick Howard, Halsey vice president in charge of all west coast operations.

Additional areas of Baunach's responsibilities are numerous, including direction of expansion in Halsey's international division for special record releases; creative marketing and song publishing; direction of label coordination at the International Music Festival hosted each fall in Tulsa; concert support in conjunction with record companies and their artists; and the establishment of an independent record production company under Halsey's banner.

Furthermore, Baunach, along with John Randolph, general manager of Halsey-owned radio stations in Tulsa (KTOW-AM/KGOW-FM), will direct the acquisition of more radio stations leading to eventual development of a complete chain of compatible radio properties in a broadcast division of the Halsey Company.

In line with this, Baunach will key new projects in radio syndication of top country/pop shows, including the International Music Festival and the monthly Tulsa Opry, with appropriate spin-off record albums and premium TV packages.

Baunach will also head a production arm of the Halsey Company, which will set up and supervise new record deals for artists, especially those considered to

have strong country/pop cross-over potential. An adjunct to this area is plans for a unique concept of "total advisory services" (a&r, sales & promotion) for independent record labels and song publishers in country music.

Baunach is currently representing the Halsey Company at the IMIC convention in Venice, Italy, in an attempt to tie in special record projects and further the international record distribution services of the firm.

The announcement of Baunach's appointment was accompanied by speculation that the Halsey Company is gearing up to form its own record label. Baunach in fact reported that "we are very close to making a deal to run an already-existing modern country label in Nashville," a deal that he described as a "label consultancy." Jim Halsey stated that "we are not here to make announcement that we are forming a label — but we're not going to deny it, either."

CMA Seeking 5000th Member

■ **NASHVILLE**—The Country Music Association, celebrating its 20th anniversary of promoting country music is looking for the 500th active member in a promotion campaign among its present members and the country music industry. The 5000th member will be flown to Nashville for Fan Fair in June or the Grand Ole Opry Birthday Celebration (Convention) in October for all of the festivities, along with wining and dining in typical Music City fashion with a famous mystery guest artist.

If the winning member is officially introduced to the CMA by a present member, he or she will receive a free lifetime membership in the CMA.

For more information or applications, contact the CMA Membership Department, Seven Music Circle North, Nashville, Tenn. 37203; phone: (615) 244-2840.

COUNTRY PICKS OF THE WEEK

SINGLE



BARBARA MANDRELL, "TONIGHT" (prod.: Tom Collins) (writers: D. Van Hoy/D. Cook) (Tree, BMI/Cross Keys, ASCAP) (2:59). Barbara Mandrell's vocals show plenty of strength and range as the song builds into a chorus which moves lightly and with ease. Producer Tom Collins keeps the sound relatively light, in keeping with the happy mood and tempo changes. ABC AB-12362.

SLEEPER



LOIS JOHNSON, "WHEN I NEED YOU" (prod.: Jim Vienneau) (writers: C.B. Sager/A. Hammond) (Unichappell/Begonia Melodies, BMI/Albert Hammond, ASCAP) (3:28). Lois Johnson is a natural for this song, which also proved successful for Leo Sayer. She stretches out the notes to highlight her clarity and gives the song a new dimension. Polydor 14476.

ALBUM

THE EARL SCRUGGS REVUE, "BOLD & NEW." The title is perfect. Scruggs and company bring a new dimension to their sound with more feeling, balanced with Chips Moman's full, polished production, and it works great. Quality stays consistently high throughout, from "Found Myself A New Lover" to "Two Lovers'll Get You Down." Columbia JC 35319.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Billy Crash Craddock — "I've Been Too Long
Lonely Baby"

Barbara Mandrell — "Tonight"

Big Ben Atkins — "We Don't Live Here, We
Just Love Here"

Barbara Fairchild — "The Other Side of the
Morning"

Zella Lehr — "When The Fire Gets Hot"



Lois Johnson

"When I Need You" gets the hit treatment all over again! Leo Sayer covered the pop market some months ago, now Lois Johnson tailors the song exquisitely for country listeners! A programming must!

With an ABC release already bulletted two weeks on the charts, Billy "Crash" Craddock takes aim on a second position with his Capitol release, "I've Been Too Long Lonely Baby." It's already added at WIKV, WMC, WWVA, KLAJ, WPIK, WINN, WTOD, KCUB, KCKC, WVOJ, KFDI.

Con Hunley's "Weekend Friend" is off to a strong start with good movement reported at WHOO (#39), WIVK (#18), WTMT (#30), WPL0, KWKH, WESC, WAME, WL0L, WPNX, WPIK, WBAM, WSDS, KCUB, KSOP, KD JW, KYNN, KJ JJ, WHK, WVOJ, WXCL, KFDI, WSLR, WKDA, KAYO.



Con Hunley

A new Mercury pairing, Jacky Ward & Reba McEntire, gets "Three Sheets in the Wind" on the air at WIVK, KFDI,

WWOK, KJ JJ, WSDS, KKYX, WPNX, WAME, WHOO, KHEY, WPIK, KD JW, KRMD.

LP Interest: The big one this week is Willie Nelson's "Stardust" with uniform raves from all areas. Most mentioned are the title cut and "Unchained Melody." From the Johnny Cash LP, "Who Is Gene Autry" is the choice at WPNX and KMPS.

"I Never Will Marry" has finally been shipped as a country single for Linda Ronstadt. It's been played like one for several weeks and is already numbered at KSON (#10), WINN (#12), WDEE (#36), WHK (#14), WONE (#41), KSO (#46). It's a new add this week at WWOK, KIKK, KAYO, KRAK, KD JW, WSUN, WPL0, WUBE, WTSO, WWVA, WSDS, KCKC, WTOD, WIVK.

Anne Murray hits the charts strongly with "You Needed Me." It's a mover at WBAP, KWKH, WIVK, WESC, WPNX, WTMT, KVOO, WWOL, KD JW, KJ JJ, KCKC, KAYO, WTOD, KLAJ, WXCL, KNIX, WPL0. The master on Jerry Abbott's "I Want A Little Cowboy" has been picked up by Churchill Records, and sports new adds at WMAQ, WJQS, KFDI, WEMP, WMNI, KRMD, KCKC, KLAJ, WSDS, KHEY.

Monster Movers: Mel Tillis, Margo Smith, Oak Ridge Boys.

SURE SHOTS

Moe Bandy — "That's What Makes The Jukebox Play"

The Kendalls — "Pittsburgh Stealers"

Donna Fargo — "Ragamuffin Man"

LEFT FIELDERS

Donna Lynn — "Lonely, Losing, Leaving, Loving"

Don Drumm — "Just Another Rhinestone"

AREA ACTION

John Conlee — "Rose Colored Glasses" (KENR, WKDA)

Jerry Navlor — "Rave On" (KLAJ, KD JW)

Danny Hargrove — "Sweet Mary" (WL0L, WTOD, WVOJ)

Sammi Smith Hosts Country Show To Aid Apache Indians in Arizona

By WALTER CAMPBELL

■ GLOBE, ARIZ.—Recording artists, studio musicians and producers, radio personalities, public officials and individual volunteers gathered in the old copper mining town of Two Bits Saturday and Sunday (29-30) for a benefit country music festival hosted by Elektra artist Sammi Smith. Billed as Sammi Smith's Goch'ital ("ceremony" in Apache) Benefit, the two-day show near the Superstition Mountains grossed more than \$18,000 for a college scholarship fund for the Apaches on the San Carlos Reservation.

Among the performers joining Sammi Smith in donating their time for the benefit were Johnny Cash, Johnny Rodriguez, Mickey Newbury, Randy Gurley, Steve Young, and the Nashville Pickers, composed of producers and musicians including Chip Young, Tommy Allsup and Bob Moore. Syndicated television and radio personality Ralph Emory served as master of ceremonies Sunday. A number of local bands also performed at the show, and radio stations KIKO, KNIX and KSUN provided deejays and air time to promote the event. The show was co-sponsored by the Globe Chamber of Commerce, the Globe-Miami Vigilantes and Jim Monnet, who worked as musical coordinator.

Sammi, who moved to Globe almost three years ago, said she was aware of problems and disadvantages Apaches still face, "but I didn't realize the severity of it until I saw it first-hand. This seemed like the best way for me to try to help."

Now she plans to make it an annual event. "We started on this about a year ago and finally have seen it happen," she said. "There

have been very few problems. As far as the ones we did encounter, we'll know how to deal with them better next year."

One potential problem, Waylon Jennings' cancellation because of illness, was headed off by Mickey Newbury when he contacted Johnny Cash to come and fill in. "Mickey and Johnny Cash were great," Sammi said. "Everyone was great, and they performed way above and beyond the call of duty."

Sammi, who is herself part Apache and has two adopted Apache children, rode a horse through the festival grounds which was in a natural bowl in the desert.

She said the benefit is part of the beginning of a more active effort in her career. "What better way to get going. After all this is over and we've gotten the money to the right people, I'm planning to do some touring, and I've got a new album coming out."

Sammi's album, entitled "New Winds/All Quadrants," is scheduled for release in late May. The studio work was done in Nashville and produced by Ray Baker. "We're getting a lot more active than some of the things in the past. The sound is not as heavily produced and may have some surprises for some people," she said.

As for the benefit, Sammi surprised many with her energy and patience. "If we can do this well the first time around, think what we'll do next year. Everyone here in the audience, onstage and backstage, has done his part to help work toward solving a problem which desperately needs attention, but this is just the beginning."



Some of the featured performers at Elektra artist Sammi Smith's country music benefit festival in Two Bits, Ariz. for the education of Apache Indians gathered backstage during a pause in the show. Pictured from left are RCA artist Steve Young, ABC artist Randy Gurley, Sammi Smith, Mercury artist Johnny Rodriguez, and ABC Hickory artist Mickey Newbury.

COUNTRY ALBUM PICKS

BEDROOM EYES

DON DRUMM—Churchill CR6724T

With expert help all the way around, Drumm has put together a collection of fairly mellow cuts, all with a country sound that has a solid base as well as style and uniqueness. "Just Another Rhinestone" and the title cut are easily recognizable successes; "If Her Love Was a Window" has classic lyrics, and "Luckenbach Texas (Back To The Basics)" works well without leaning on Waylon.



FANTASY

MAC DAVIS—Columbia JC 35284

Davis stays smooth and soothing, which should result in acceptance by country and MOR audiences. All cuts are love songs with plenty of strings and a rhythm section that provides just the right amount of drive. "Shee Moe Foe," one of the quicker cuts, "If There Were Only Time For Love" and the title cut show exceptional promise.



DEEPER WATER

BRENDA KAYE PERRY—MCR 3002

Brenda Kaye Perry shows herself to be a singer of strength and range with a variety of songs. Producer Ray Pennington creates a strong, full sound, keeping at the same time a simplicity to keep vocals out front. Several country pop songs are included as well as nice versions of "If You're Not Back In Love By Monday" and "I Can't Get Up By Myself."



COUNTRY RADIO

By CHARLIE DOUGLAS

■ KIKK, Houston put on a fair for the folks. To celebrate their 21st birthday—they called it a "coming of age" party—the station rented a stadium just off one of the major traffic loops in the city and threw a carnival complete with circus acts and freaks, rides, carnies activities, displays, exhibitions and a 1500-pound birthday cake. There were free concerts and Texas type music going on all the time. When them Texans go to a fair they do it right, I reckon. The line-ups at the KIKK stations are, on the AM side: **D.J. McCoy, Joe Ladd, John Harmon and Gary Gallagher**, PD. FM line-up is **Charlie Ochs, Bob Young** (PD), **Tom Bootle** (MD), **Ron Foster, Bob Lewis, and Bob Cole** . . . To the northeast, the WWVA, Wheeling line-up is **Bud Forte, Bill Berg, Tom Miller**, (PD), **Bob Berry** (MD), **Bill Hughes and Buddy Ray**.

Mel Tillis was on hand the other day when WDAF 61/Country in K.C., Mo. gave away \$6,100 bucks in dollar bills which was stuffed into the glove box of a customized jeep. Tillis made the drawing of the winners name from thousands of entries and then presented the cash and the keys to the jeep during a remote broadcast . . . Meanwhile, across the street at KCKN, K. C., Kan., morning man **John Leslie** was busy competing in a four-lap late model stock car race. The race was held between qualifying laps and featured, as drivers, personalities from KCKN (Leslie and **Mike Morelock**) and KMBZ-TV. The event was billed as the KCKN Radio "Great Pair" night at the speedway.

The KSON "Win It Wagon" is out and prowling again, pulling over cars showing KSON rear window stickers and rewarding San Diego area listeners with prizes that range from microwave ovens to 10-speed bikes to \$100 bills . . . The line-up at WKCW, Warrenton, Va. (Washington, D.C.) is **Tom "Cat" Reeder** (PD), **Ron, Jay, Dennis Wayne, Kevin Harris** and ND **Jim Westcott**. Reeder says the station serves the Capital and parts of four states . . . WUBE, Cincinnati sent the staff and clients off on the 2nd annual "Trip To Northern Kentucky" (right across the river). The tongue-in-cheek excursion featured

(Continued on page 76)

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

THE KENDALLS—Ovation 1109

PITTSBURGH STEALERS (prod.: Brien Fisher) (writers: L. Kingston/J. Rushing) (Hall-Clement, BMI) (2:53)

Both the lyrics and melody have just the right amount of unique quality to make this song a winner. The Kendalls treat the easy tempo with a style all their own, singing solos and harmonies to tell the story of loving and cheating in Pittsburgh.

MOE BANDY—Columbia 3-10735

THAT'S WHAT MAKES THE JUKE BOX PLAY (prod.: Ray Baker) (writer: J. Work) (Acuff-Rose, BMI) (2:40)

Listen to a Moe Bandy record and hear the epitome of country music. Every component of this single is pure country, from the steel guitar right down to the twin fiddles. It equals Bandy's quality standards set by previous hit singles.

DONNA FARGO—Warner Bros. 8578

RAGAMUFFIN MAN (prod.: Stan Silver) (writer: S. Harris) (Vector, BMI) (3:04)

The lyrics and melody of this Stewart Harris tune weave a fantasy perfect for a child's bedtime story. Fargo's good vocal treatment turns it into a sweet escape for adults to enjoy.

JOHN CONLEE—ABC AB 12356

ROSE COLORED GLASSES (prod.: Bud Logan) (writers: J. Conlee/G. F. Baber) (House of Gold/Pommard, BMI) (3:18)

Conlee's unique vocal character is a great vehicle for this song's readily identifiable theme. An especially strong chorus provides the hook that will catch the attention of listeners.

CONNIE SMITH—Monument 45-252

THERE'LL NEVER BE ANOTHER FOR ME (prod.: Ray Baker) (writers: D. Seals/J. F. Coley/P. McGee) (Dawnbreaker/Cold Zinc, BMI) (2:44)

The infectious, toe-tapping beat of this song is off-set by a dramatic break that highlights the single. Connie's vocal performance completes the contemporary sound that could attract an audience beyond the country limits.

JOE ELY—MCA 40906

HONKY TONK MASQUERADE (prod.: Chip Young) (writer: J. Ely) (ERE, ASCAP) (3:07)

Ely sings a sad song of love slipping away with both strength and feeling to maintain a classic country mood. His voice is ideal for this self-penned tune, which slowly builds in emotion with phrasing that varies without sacrificing continuity.

BILLY "CRASH" CRADDOCK—Capitol P-4575

I'VE BEEN TOO LONG LONELY BABY (prod.: Dale Morris) (writer: J. Adrian) (Pick A Hit, BMI) (2:04)

Mellow and smooth is the sound of this song, whose title is self-explanatory. Instrumental accompaniment is kept fairly simple to highlight Crash's vocals.

DON DRUMM—Churchill 7710

JUST ANOTHER RHINESTONE (prod.: not listed) (writer: R. Hillburn) (Zoobe, ASCAP) (2:59)

Drumm creates a slightly haunting sound on this mid-tempo tune. Production is full and tight to form a nice balance with the easy, simple vocals.

DANNY SHATSWELL—Mercury 55027

I'M A MENDER (prod.: Jim Shaw) (writer: D. Knutson) (Blue Book, BMI) (2:01)

The relaxed mood is accented with a steel guitar which slides in and out of the forefront of this cut. The tempo changes easily as the song moves from the verse to the chorus.

DAVID ROGERS—Republic 020

LET'S TRY TO REMEMBER (prod.: Dave Burgess) (writers: D. Pfrimmer/D. Rogers) (Singletree, BMI/Lariat, ASCAP) (3:30)

Both artist and producer keep the quality up, but the song choice is especially nice on this cut. The lyrics are pure country as the melody breaks into a hook which should please a wide country audience.

NASHVILLE REPORT

April/Blackwood Bows New Offices

By RED O'DONNELL



■ Archie Campbell, George Lindsey, Bill Anderson, Roy Acuff, Chet Atkins, Boots Randolph and Glen Campbell of the town-and-country set have golf tournaments named for (after) them.

I asked Acuff if he was much of linksman. "A what!" exclaimed the Grand Ole Opry dean. "Oh, you mean golfer? Truth is I never played but once in my life. Long ago when I was young and living in Knoxville—also in my prime. I had to quit after 11 holes. Suffered a heat stroke. I was

a real hot guy in those days."

Can't-tell-where-you'll-meet-the-next-one dept: Crystal Gayle recently performed at N.Y. City's Bottom Line nitery. Milton Berle—yup, Uncle Miltie of TV legends—was in the audience. When show ended, Uncle Miltie talked with her—but not before handing her song he had written and asking that she consider recording it. Crystal is—considering, that is.

Mike Douglas is taping five of his 90-minute syndicated shows at Opryland this week. Bobby Goldsboro is co-hosting.

Roy Clark was happier than usual. "Just had about the biggest thrill of my life," he beamed—also exclaimed.

"I visited the Hollywood home of one of my all-time favorite actors—Jimmy Cagney. Pat O'Brien and Ralph Bellamy, another pair of great ones were there.

"Did you know," asked movie trivia buff Clark, "I've seen all of Cagney's pictures at least once? I learned he enjoys picking. He has a collection of old guitars—six or seven."

Make space for another Tillis; Richard Tillis, 46, singer-comedian older (by a year) of the better known Mel, is getting together his own act. Talking (with manager Roger Jaudon) to recording companies about deals and stuff like that thar.

Tillis, for past nine years, has been road and concession manager for Mel. "He's all for me going out on my own," said Richard. "No sibling jealousy, as they say."

Does Richard stutter? "Only when I'm talking with Mel or I talk loud," he said.

Young and talented Tom Collins—not from gin drink of same shaker—now producing RCA's hot duo of Jim Ed Brown and Helen Cornelius. He succeeds veteran Bob Ferguson, who resigned and moved to Philadelphia, Miss., to devote his time working with the Choctaw Indians. (Collins also is producer for Ronnie Milsap, Barbara Mandrell, Geof Morgan, Frank Ifield and David Wills.)

Connie Cato may have an international flavor to her next batch of recordings. The sessions (in L.A.) were directed by Ben Palmer of Sweden. (Did he use the old Palmer method? Only an oldtimer would remember that is a penmanship style.)

An oddity on the local scene: A performer who actually knew Elvis Presley—and isn't trying to imitate the late singer.

Name is Sean Nielsen. He sang for five years in background of Elvis' recordings. Does his own thing—which is singing. Booked by old pro Buddy Lee.

Birthdaying this week: Benny Martin, Rick Nelson, Hank Snow, Bobby Lewis, Mother Maybelle Carter, Joe Taylor, Joe Maphis, The Duke of Paducah (Whitey Ford), Johnny Wright.

Veteran Ireland-born songwriter Jimmy Kennedy, now a resident of London, here for a friendly visit (non-professional). Kennedy wrote such "indestructibles" as "Isle of Capri," "Red Sails in the Sunset," "South of the Border," "Harbor Lights" and "My Prayer"—to list only five greaties.

Three of those, "South of the Border," "Red Sails in Sunset" and "My Prayer," were recorded by—and became hits—for late Jim Reeves, Johnny Lee and Narvel Felts, respectively.

Eddie Rabbitt had to turn down Playgirl Magazine's request for a centerfold. "They just didn't have a big enough staple," says Eddie.

Ronnie McDowell (Scorpion) makes his Canadian debut May 5 & 6 when he gives his first live concert for Ontario audiences in Hyde Park and Port Stanley. He is already set for 15 additional Canadian dates for 1978 and a 19 day tour in January of 1979.

Tenn. Gov. Ray Blanton has proclaimed April 27 as "Ronnie Prophet Day" in the state in honor of the entertainer's contributions to promoting the Volunteer State in his radio, television and personal appearances.



April/Blackwood Music held its spring quarterly professional meeting in Nashville May 1-2 with staff members from Los Angeles and New York coming in for the conference. Charlie Monk, director of Nashville/southern operations, Judy Harris, Chris Waters and Bob Mather hosted the group. The April/Blackwood Nashville office held an open house Tuesday afternoon in its new location at 31 Music Square West and introduced the staff to the Nashville music community. Pictured at the open house are (from left): April/Blackwood vice president and general manager Rick Smith, Larry Fogel from April/Blackwood's New York office, Record World southeastern editor Walter Campbell, and Chris Waters from April/Blackwood's Nashville office.

GRT Cuts Back Nashville Staff

■ NASHVILLE—GRT Records is cutting back its Nashville staff with the departure of Nelson Larkin, who recently became head of the office following the resignation of Dick Heard. Also leaving the GRT office are executive secretary Pam Hudson and two other office personnel.

Ed DeJoy, president and general manager of Janus Records and GRT Records, denied rumors that the Nashville office is in the process of being phased out. "What we've done is changing the direction of the office and, for the time being, we're making it more a singles sales office and a promotion office for all GRT product, which includes Scorpion Records and LS Records, plus current artists," DeJoy explained. "We're moving the a&r responsibilities away from that office, making more of a total company. Janus Records and GRT Records are now using one promotion force. The function of the Nashville office is now promotion and sales."

DeJoy said rumors that Janus is taking over GRT "is true to the extent that we are now involved in one operation, but we're keeping separate names and separate identities. GRT Records will be the country-based label."

Conn Sets TV Stints For Visiting Artists

■ LONDON — London country promoter Mervyn Conn set up television exposure on the BBC for country acts visiting from the United States after the 10th Wembley Festival, including a 45-minute special for Kenny Rogers with guests Dave & Sugar.

Charlie McCoy guested on the BBC's "Val Doonican Show" playing "Stone Fox Chase" and viewer response was such that McCoy was invited back for a second appearance. The BBC rock program "Old Grey Whistle Test," which uses "Stone Fox Chase" as its theme, re-ran a clip of McCoy's performance on Doonican's Show.

Other guest spots on the "Val Doonican Show" (arranged by Conn) include George Hamilton IV, Dave & Sugar, Kenny Rogers, Hargus "Pig" Robbins and Lloyd Green. Charley Pride is scheduled to appear on the show during his up-coming European tour as well as the British comedy program "The Little And Large Show."

Conn and British independent operator Westward Television have a co-production deal to prepare a five-show series featuring Carl Perkins, George Hamilton IV, Don Everly, Raymon Froggatt, Skeeter Davis and British country act Lynch and Lawson.

Country Radio (Continued from page 75)

visits at such wild and exotic places as Doc's Place for a Kentucky Fried Chicken Dinner, The Latonia Race Track and wound up at a watering hole with the intriguing name of The Brass Ass.

The Disc Jockey Of The Year ballots are in the hands of those members of the broadcast community who belong to the CMA. They have instituted a new ruling this year stipulating that prior winners are not eligible to win again, an excellent decision that should result in a much wider geographic participation in terms of nominees and final balloting. The ballot is in the latest issue of the CMA "Close Up" . . . use it.

RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
MAY 13 MAY 6



WEEKS ON CHART

1	1	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON RCA AFL1 2686 (14th Week)	15
2	2	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	17
3	6	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	5
4	4	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	6
5	3	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	29
6	7	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	35
7	8	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	116
8	12	ENTERTAINERS... ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	6
9	10	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	25
10	5	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	15
11	11	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478	11
12	16	VARIATIONS EDDIE RABBITT/Elektra 6E 127	6
13	13	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	31

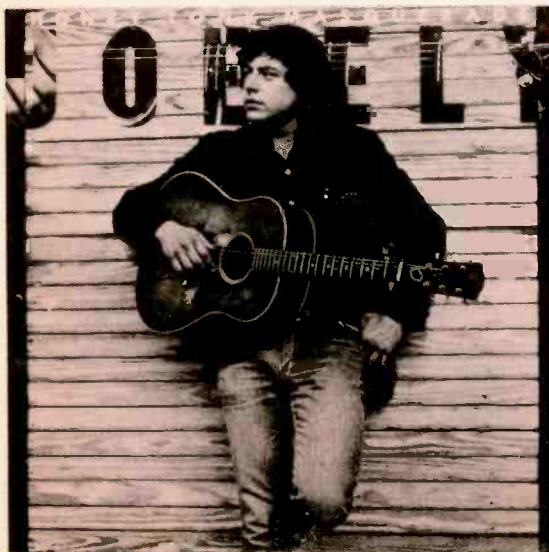
CHARTMAKER OF THE WEEK



14 — **STARDUST**
WILLIE NELSON
Columbia JC 35305

15	15	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	36
16	25	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	4
17	24	BILLY CRASH CRADDOCK /Capitol ST 11758	6
18	18	EASTER ISLAND KRIS KRISTOFFERSON/Columbia JZ 35310	7
19	9	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	8
20	26	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	52
21	19	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	36
22	33	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/Columbia KC 35288	7
23	54	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	24
24	22	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	12
25	20	THE BEST OF THE OAK RIDGE BOYS /Columbia KC 35302	5
26	28	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	43
27	27	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	125
28	31	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/Columbia KC 35313	3
29	23	BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063	5

30	14	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	36
31	42	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G	43
32	32	I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists LA 876 H	2
33	21	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES CRYSTAL GAYLE/MCA 2334	9
34	37	KENNY ROGERS /United Artists LA 689 G	79
35	35	SINGER OF SONGS JANIE FRICKE/Columbia KC 35315	3
36	29	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	27
37	34	ELEVEN WINNERS MERLE HAGGARD/Capitol ST 11745	12
38	45	TANYA TUCKER'S GREATEST HITS /MCA 3032	6
39	64	BARE BOBBY BARE /Columbia KC 35314	2
40	44	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	27
41	36	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/MCA 2330	10
42	17	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	13
43	43	FLYING HIGH MICKEY GILLEY/Playboy KZ 35099	2
44	55	FREE SAILIN' HOYT AXTON/MCA 2319	15
45	—	NEVER NY LOVE VERN GOSDIN/Elektra 6E 124	1
46	—	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/RCA APL1 2781	1
47	47	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	23
48	39	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	44
49	40	SWAMP GOLD FREDDY FENDER/ABC AA 1062	3
50	—	FAMILY ALBUM DAVID ALLAN COE/Columbia KC 35306	1
51	38	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	36
52	41	I'M OK, YOU'RE OK BILLY SWAN/A&M SP 4686	3
53	53	RED HOT MEMORY KENNY DALE/Capitol ST 11762	2
54	63	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	29
55	46	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	41
56	60	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	72
57	—	COUNTRY SOUL MEL STREET/Polydor PD 1 6144	1
58	50	BEST OF DOLLY PARTON /RCA APL1 1117	102
59	52	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/Epic PE 34365	10
60	62	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	38
61	70	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	22
62	69	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	36
63	56	ONLY YOU FREDDIE HART/Capitol ST 11724	3
64	65	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	137
65	67	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	58
66	57	STELLA PARTON /Elektra 6E 126	5
67	30	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/MCA 2328	15
68	48	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716	24
69	49	ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125	17
70	51	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	27
71	58	RONNIE MILSAP LIVE /RCA APL1 2043	74
72	59	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	29
73	61	LONELY HEARTS CLUB BILLIE JO SPEARS/United Artists LA 859 G	7
74	66	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	46
75	68	BEST OF JERRY LEE LEWIS, VOL. II /Mercury SRM 1 5006	13



A new single (MCA-40906) from the great album:
HONKY TONK MASQUERADE
The talk of the Nation, the sensational

JOE ELY

Produced by Chip Young

MCA RECORDS

©1978 MCA Records, Inc.

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

MAY 13 MAY 6

WEEK ON CHART

1	1	IT'S ALL WRONG, BUT IT'S ALL RIGHT DOLLY PARTON RCA PB 11240 (2nd Week)	9
2	4	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) JOHNNY DUNCAN/Columbia 3 10694	10
3	5	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869	9
4	2	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW 1137	13
5	9	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022	9
6	7	SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY ELVIS PRESLEY/RCA PB 11212	8
7	13	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704	8
8	8	MAYBE BABY SUSIE ALLANSON/Warner/Curb 8534	11
9	10	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/RCA PB 11220	10
10	15	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/RCA PB 11235	9
11	12	THE POWER OF POSITIVE DRINKIN' MICKEY GILLEY/Playboy ZS8 5826	9
12	3	HEARTS ON FIRE EDDIE RABBITT/Elektra 45461	13
13	16	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517	9
14	17	NO, NO, NO (I'D RATHER BE FREE) REX ALLEN, JR./Warner Bros. WBS 8541	8
15	20	PUTTIN' IN OVERTIME AT HOME CHARLIE RICH/United Artists X 1193Y	6
16	22	GOTTA QUIT LOOKIN' AT YOU BABY DAVE & SUGAR/RCA PB 11251	6
17	23	NIGHT TIME MAGIC LARRY GATLIN/Monument 45 249	5
18	21	THIS IS THE LOVE SONNY JAMES/Columbia 3 10703	9
19	14	COME ON IN JERRY LEE LEWIS/Mercury 55021	10
20	26	I'M GONNA LOVE YOU ANYWAY CRISTY LANE/LS GRT 156	7
21	24	BORN TO BE WITH YOU SANDY POSEY/Warner Bros. 8540	9
22	28	TWO MORE BOTTLES OF WINE EMMYLOU HARRIS/Warner Bros. WBS 8553	5
23	29	COWBOYS DON'T GET LUCKY ALL THE TIME GENE WATSON/Capitol 4556	6
24	27	FOUR LITTLE LETTERS STELLA PARTON/Elektra 45468	8
25	30	I WISH I LOVED SOMEBODY ELSE TOM T. HALL/RCA PB 11253	6
26	33	ME AND THE I.R.S./GEORGIA IN A JUG JOHNNY PAYCHECK/Epic 8 50539	5
27	37	I'LL BE TRUE TO YOU OAK RIDGE BOYS/ABC AB 12350	5
28	6	IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106	14
29	35	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC AB 12346	7
30	38	I LIKE LADIES IN LONG BLACK DRESSES BOBBY BORCHERS/Playboy ZS8 5827	6
31	40	I'VE GOT TO GO BILLIE JO SPEARS/United Artists X 1190Y	5
32	32	RUNAWAY NARVEL FELTS/ABC 12338	9
33	44	IT ONLY HURTS FOR A LITTLE WHILE MARGO SMITH/Warner Bros. WBS 8555	3
34	34	MAYBE I SHOULD'VE BEEN LISTENIN' RAYBURN ANTHONY/Polydor 14457	9
35	11	WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ/Mercury 55020	12
36	45	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 40893	3
37	42	SLOW AND EASY RANDY BARLOW/Republic 017	7
38	43	DIRTY WORK STERLING WHIPPLE/Warner Bros. WBS 8552	5
39	46	I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL) TAMMY WYNETTE/Epic 8 50538	4
40	47	LET ME BE YOUR BABY CHARLY McCLAIN/Epic 8 50525	6
41	50	SHADY REST MEL STREET/Polydor PD 14468	4
42	19	WHISKEY TRIP GARY STEWART/RCA PB 11224	10
43	49	TOO MANY NIGHTS ALONE BOBBY BARE/Columbia 3 10690	5
44	18	I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545	15
45	39	SWEET LOVE FEELINGS JERRY REED/RCA PB 11232	8
46	25	SWEET SWEET SMILE CARPENTERS/A&M 2008	13



CHARTMAKER OF THE WEEK

47	—	I BELIEVE IN YOU MEL TILLIS MCA 40900	1
48	31	LAY DOWN SALLY ERIC CLAPTON/RSO 8B6	9
49	56	ONLY YOU FREDDIE HART/Capitol 4561	3
50	58	IT'S A HEARTACHE BONNIE TYLER/RCA PB 11249	5
51	59	HERE COMES THE REASON I LIVE RONNIE McDOWELL/Scorpion GRT 159	3
52	61	BABY I'M YOURS DEBBY BOONE/Warner Bros. WBS 8554	3
53	36	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA PB 11201	14
54	48	BABY IT'S YOU JANIE FRICKE/Columbia 3 10695	11
55	41	I'LL BE THERE (WHEN YOU GET LONELY) DAVID ROGERS/Republic 105	12
56	51	I'VE GOT A WINNER IN YOU DON WILLIAMS/ABC 12332	13
57	67	RISING ABOVE IT ALL LYNN ANDERSON/Columbia 3 10721	4
58	52	STARTING ALL OVER AGAIN DON GIBSON/ABC/Hickory 5402	14
59	64	I CAN'T GET IT UP BY MYSELF BRENDA KAYE PERRY/MRC MR 1013	4
60	53	DON'T EVER SAY GOODBYE T. G. SHEPPARD/Warner Bros. 8525	12
61	76	COUNTRY LOVIN' EDDY ARNOLD/RCA PB 11257	4
62	68	I'M ALREADY TAKEN STEVE WARINER/RCA PB 11173	4
63	65	EASY JOHN WESLEY RYLES/ABC AB 12348	5
64	75	THINK I'LL GO SOMEWHERE (AND CRY MYSELF TO SLEEP) BILLY CRASH CRADDOCK/ABC AB 12357	2
65	79	THE LOSER KENNY DALE/Capitol 4570	2
66	69	(THE TRUTH IS) WE'RE LIVING A LIE R. C. BANNON/Columbia 3 10714	4
67	80	SLIPPIN' AWAY BELLAMY BROTHERS/Warner Bros. 8558	3
68	—	WEEKEND FRIEND CON HUNLEY/Warner Bros. 8572	1
69	71	THE REST OF MY LIFE KENNY STARR/MCA 40880	5
70	83	IT JUST WON'T FEEL LIKE CHEATING (WITH YOU) SAMMI SMITH/Elektra 45476	3
71	54	A LOVER'S QUESTION JACKY WARD/Mercury 55018	15
72	—	YOU NEEDED ME ANNE MURRAY/Capitol 4574	1
73	77	DON'T YOU THINK IT'S TIME TOMMY JENNINGS/Monument 45 248	4
74	55	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/Columbia 3 10681	14
75	—	YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) JOHNNY RUSSELL/Polydor PD 14475	1
76	70	CASH ON THE BARRELHEAD RONNIE SESSIONS/MCA 40875	7
77	—	DON'T MAKE NO PROMISES (YOU CAN'T KEEP) DON KING/Con Brio 133	1
78	57	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/United Artists XW 1136	14
79	—	NEVER MY LOVE VERN GOSDIN/Elektra 45483	1
80	99	BROTHER DEWAYNE ORENDER/NuTrayl WIG NT 920	2
81	—	I NEVER WILL MARRY LINDA RONSTADT/Asylum 45479	1
82	82	THE NINTH OF SEPTEMBER JIM CHESTNUT/ABC/Hickory AH 54027	5
83	88	THREE NIGHTS A WEEK RUBY FALLS/50 States 60	3
84	93	WAYS OF A WOMAN IN LOVE TOM BRESH/ABC 12352	3
85	89	(THERE'S NOTHING LIKE THE LOVE) BETWEEN A WOMAN AND A MAN LINDA CASSADY & BOBBY SPEARS/Cin Kay AA036	2
86	—	I WANT A LITTLE COWBOY JERRY ABBOTT/Churchill 7712	1
87	92	MAN MADE OF GLASS ED BRUCE/Epic 8 50544	2
88	91	IF THERE'S ONE ANGEL MISSING (SHE'S HERE IN MY ARMS TONIGHT) BILLY PARKER/SCR 157	3
89	94	THE GAMBLER DON SCHLITZ/Capitol 4576	2
90	—	THREE SHEETS IN THE WIND JACKY WARD & REBA McENTIRE/Mercury 55026	1
91	90	GONE TO ALABAMA MICKEY NEWBURY/Hickory AH 54025	3
92	—	THE FARM MEL McDANIEL/Capitol 4569	1
93	—	WHEN I GET YOU ALONE MUNDO EARWOOD/MPB 102	1
94	60	IF YOU'RE LOOKING FOR A FOOL FREDDY FENDER/ABC AB 12339	10
95	66	HANG ON FEELIN' RED STEAGALL/ABC AB 12337	10
96	—	I DON'T WANNA CRY MAURY FINNEY/Soundwaves 4566	1
97	81	NEVER KNEW (HOW MUCH I LOVED YOU TIL I LOST YOU) DAWN CHASTAIN/Prairie Dust PD 7623	5
98	85	NO TELL MOTEL DAVID HOUSTON/Gusto SD 184	5
99	72	SUNSHINE MAN KENNY PRICE/MRC 1012	6
100	86	JUST OUT OF REACH MACK WHITE/Commercial CDC 00033	5



Jacky Ward & Reba McEntire

THIS NEW DYNAMIC DUO
HAVE A PAIR OF SMASH SINGLES!

"THREE SHEETS IN THE WIND"

B/W

"I'D REALLY LOVE TO
SEE YOU TONIGHT"

MERCURY 55026

for Jacky's booking

WILLIAM MORRIS AGENCY, INC.
220 CRESTMOOR ROAD - NASHVILLE, TENNESSEE 37215 (615) 261-0310



Product of Phonogram, Inc.,
Distributed by Polygram Distribution, Inc.

for Reba's booking



Lavender-Blake Agency, Inc.
1217 16th Ave. South
Nashville, TN 37212
(615) 327-9595



Just Released! "Everybody Dance."

SD 19153

3469



And everybody is!
Because the second
smash single from
the gold album, "Chic,"
has just been released.
It's already exploded R & B.
30* in Billboard,
21* in Cash Box, and
23* in Record World.

Executive Producers:
Marc Kreiner & Tom Cossie
for MK Productions

"Chic." On Atlantic Records and Tapes.

