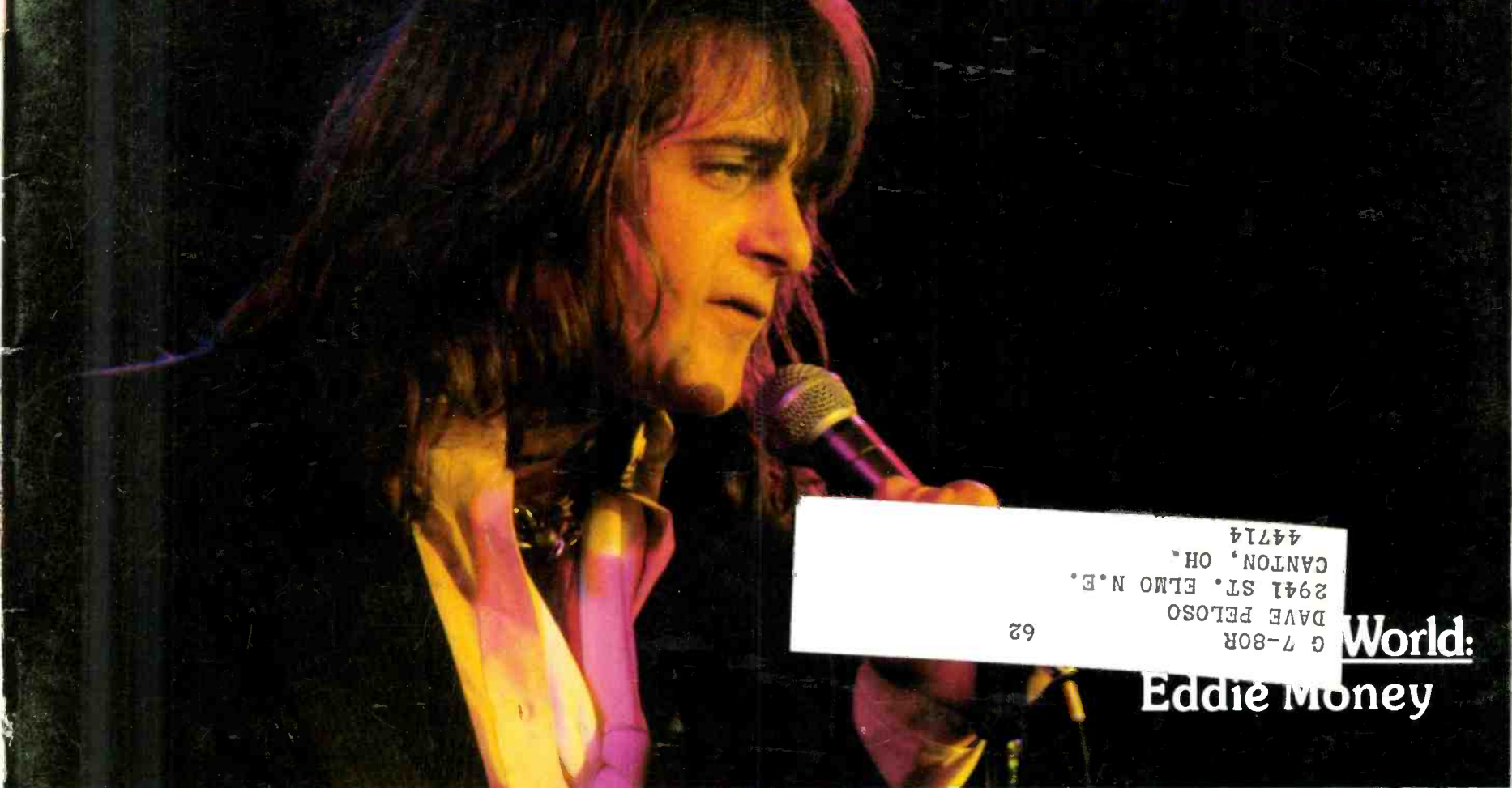


RECORD WORLD



World:
Eddie Money

HITS OF THE WEEK

SINGLES

L.T.D., "HOLDING ON (WHEN LOVE IS GONE)" (prod. by Bobby Martin) (writers: J. Osborne-J. L. McGhee) (Almo/McRovscod, ASCAP/Irving/McDorsbov, BMI) (3:57). L.T.D. proved they had major crossover appeal with "Back In Love Again" and this new disc has much the same feel, easy to dance to or sing along with. A&M 2057.

THE KINKS, "A ROCK 'N ROLL FANTASY" (prod. by R. Davies) (writer: same) (Davray, BMI) (3:44). The Kinks' "Misfits" album was heralded as a new direction for the long time English band and this single is a prime example. The production is sensational and Davies' vocals perfectly suit the somewhat jaded message in the lyrics. Arista AS 0342.

DAVID GATES, "TOOK THE LAST TRAIN" (prod. by D. Gates) (writers: D. Gates-L. Knechtel) (Kipahulu, ASCAP) (4:30). The saxophone opening is the perfect send-off for the balladeer's latest single. It's the first release from his upcoming "Goodbye Girl" album and should pick up the immediate pop and adult action he is accustomed to. Elektra E-45500.

WILLIE NELSON, "BLUE SKIES" (prod. by Booker T. Jones) (writer: Irving Berlin) (Irving Berlin, ASCAP) (3:32). Country music's #1 outlaw goes far out of his field with this version of the Irving Berlin evergreen. His understated down home style vocals and tasty acoustic guitar make this a natural country to pop to a/c crossover. Columbia 3-10784.

SLEEPERS

ROBERT GORDON WITH LINK WRAY, "FIRE" (prod. by R. Gottfhrer-R. Gordon) (writer: Bruce Springsteen) (Ramrod, ASCAP) (2:47). Bruce Springsteen wrote the song especially for Gordon's Elvis-ish vocals and across-the-decades sound. Wray's guitar work is, once again, outstanding and this new single should get quick action. Private Stock PS 45,203.

AIRWAVES, "LOVE STOP" (prod. by Pat Moran) (writer: John David) (Rockfield/Almo, ASCAP) (3:23). The group's debut single was a strong pop-a/c launching pad for this somewhat heavier disc. A long instrumental opening, crafty vocal interplay and a light lyrical message makes this a strong possibility for the Top 100 charts. A&M 2056.

STONEBOLT, "I WILL STILL LOVE YOU" (prod. by W. Stewart-J. C. Philips) (writer: Bob Strauss) (W. B. Music, ASCAP) (3:10). Romantic ballads have always found a place on radio play-lists and this should be no exception. The sharp vocals and lush background arrangements should make it a must add at the a/c level. Parachute RR 512 (Casablanca).

CHARLIE, "SHE LOVES TO BE IN LOVE" (prod. by T. Thomas-J. Colbeck-E. Organ) (writer: T. Thomas) (Heavy, BMI) (3:35). Charlie, an English group, has put together all the right pop ingredients here: high harmony, hook, standout guitar bridge and easily memorable lyrics. Overall, it has all the earmarks of an airplay champ. Janus J-276.

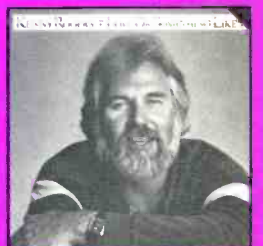
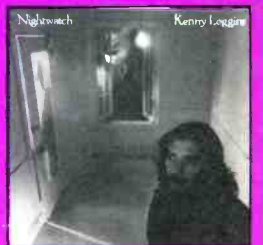
ALBUMS

NATALIE COLE, "NATALIE...LIVE!" Cole's impressive streak of hit singles is best realized on this two record live set recorded from August 1977-March 1978 at the Universal Amphitheatre and the Latin Casino. In addition to her numerous hits, which are all delivered in fine vocal form, there is a version of "Lucy In the Sky With Diamonds." Capitol SKBL 11709.

KENNY LOGGINS, "NIGHTWATCH." Loggins' Bob James produced debut was a major success for the artist last year but it should be topped by this follow-up. Again working with James, Loggins uses his distinctive voice to establish a flow in his material which maintains the kind of finesse he has become known for. Columbia JC 35387 (7.98).

KENNY ROGERS, "LOVE OR SOMETHING LIKE IT." After 10 years of music, Rogers is probably at the peak of his success. His recent trend of crossover hit singles should be extended with his warm readings of "There's A Lot Of That Going Around" and "Something About Your Song." United Artists LA903-H (7.98).

THE CRUSADERS, "IMAGES." The redoubtable group is still going strong with its funky instrumentals now appealing to a wider audience than ever. Joe Sample, "Stix" Hooper, Wilton Felder and "Pops" Popwell are all contributing songs, the standouts being "Bayou Bottoms," "Cosmic Reign" and "Fairy Tales." ABC Blue Thumb BA 6030 (7.98).



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RECORD WORLD

Album Chart Heats Up as New Releases Meet with Immediate Consumer Acceptance

By BARRY TAYLOR

■ NEW YORK — After a period of relative stagnancy, this week's RW chart reflects the rapid ascension of several major artists with new albums led by Andy Gibb's "Shadow Dancing" (RSO) at #2 bullet and the Rolling Stones (Rolling Stones) at #3 bullet after only four and three weeks respectively. Immediate consumer reaction to these records and to major releases in general has recently seen new albums by Bruce Springsteen, Bob Seger, the Commodores and the O'Jays bullet into the top 10 within a month of their release due to increasingly

sophisticated marketing campaigns on behalf of the record labels and an awareness on the consumer level which has been accounting for relatively high sales over a shorter period of time.

'Fever' at 25

Despite all of the excitement brewing under it, "Saturday Night Fever" (RSO) continues to hold on to its chart-topping position, now in its 25th consecutive week after taking the #1 spot in its fourth week of release. With Andy Gibb and the Rolling Stones bulleting behind it at #2 and #3, it is one of the most closely contested battles of the past couple of months.

The third bullet in the top ten belongs to Gerry Rafferty (UA) who moves up a notch to #5 after spending the past two

(Continued on page 10)

'Outsiders' Hit Big On UK Singles Chart

By PHILIP PALMER

■ LONDON—Now and again a rank outsider can be issued, pick up valuable airplay and surprise everyone, more often than not its record company, and become a major hit. There are currently three such records in the U.K. charts which have been available for quite some time and have chalked up impressive sales figures.

First off is been the oldie, "Loving You Has Made Me Bananas," by Guy Marks (ABC), and there is no question that regular airplay on BBC Radio Two was responsible for estab-

(Continued on page 65)

American Can Finalizes Goody Purchase, Briefs Stock Analysts On New Acquisitions

By MICHAEL SHAIN

■ NEW YORK—For the American Can Company, with total assets of over \$2 billion, its acquisition last week of Sam Goody Inc, the New York-based record and audio equipment retail store chain, was a relative drop in the bucket. American Can traded shareholders of Goody stock about 125,000 shares for the company, a \$5.2 million deal.

The Goody operation of 28 retail outlets will become part of American Can's wholly owned subsidiary, Pickwick International Inc., the record distribution company. American Can paid more than \$100 million in January of 1977 for Pickwick. But while neither the Pickwick nor Goody acquisitions amount to substantial investments for the "Fortune" top 100 corporation (barely 4 percent of their assets), the entry of so important an "outsider" into

the record distribution and retailing business is being watched carefully on Wall Street.

American Can conducted its first meeting with stock analysts in over six years two weeks ago to explain their new acquisitions and what they portend for the giant conglomerate. "Partially" as a result of that meeting, say several Wall Street observers, the company's stock hit a yearly high last Tuesday (27) of \$43 per share. The next day, Wednesday, the stock dropped slightly in heavy trading. More than \$6 million worth of American Can shares traded hands that day, among the profit takers.

Distribution

The rationale for entering the record business, the company says, involves American Can's strong experience in distribution. American Can also owns and distributes Northern and Marathon paper products and the line of Dixie Cup disposables. Those distribution systems are based on sophisticated computer monitoring, an operation which the company believes can work as well with records as it has with paper products.

The Sam Goody acquisition

(Continued on page 36)

Mack Will Head New Roadshow Co.

By BASIL NIAS

■ NEW YORK—Nature's Music, a new production company, has been formed as an affiliate of Roadshow Records and will be distributed exclusively through RCA, Record World learned last week.

The company will be headed by Richard Mack who will assume the title of president of Nature's Music, Inc., effective July 3. Other

key executives are Fred Frank, president of Roadshow who will be vice president, Nature's Music and Sid Maurer, co-president, Roadshow who will be secretary/treasurer. Additional staff members are expected to be named shortly.

"We feel that Richard Mack, Roadshow and RCA is a perfect marriage," Frank enthused last week. "The total interest on RCA's part from president Bob Summer on down has just been fantastic." Mack comes to

(Continued on page 54)

RCA Will Distribute Salsoul Label Family

■ NEW YORK — RCA Records and Salsoul Records have concluded an agreement whereby RCA will exclusively distribute all Salsoul Records and Tapes, inclusive of current catalogue.

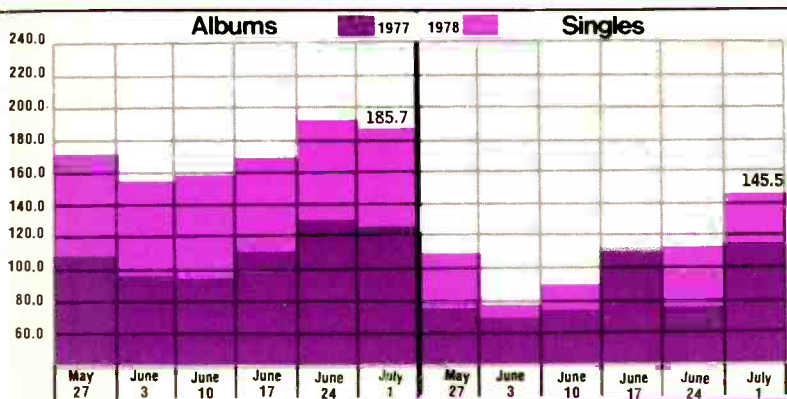
The announcement was made this week by Robert Summer, president of RCA Records, together with Joe Cayre, president of Salsoul Record Corporation.

Under the terms of the agreement, RCA Records will be distributing all labels within the Salsoul family of music, including Norman Harris' Gold Mind, Tom Moulton's Tom N' Jerry Records, Dream and Free Spirit. Responsibility for national advertising of Salsoul Product will remain with Salsoul while RCA Records will assume responsibility for field advertising, nationwide.

Merchandising and

(Continued on page 30)

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.

AMI Distrib. Opens Cleveland Sales Branch

By MIKE FALCON

■ LOS ANGELES — The Detroit-based AMI Distributor Corporation, in the wake of a squeeze by Ohio-based indies (RW, June 17) has opened a sales branch office in Cleveland in the hope of expanding their base of operations. AMI recently witnessed the opening of sales and marketing offices by two rival independents based in Cleveland and hopes to stem any tide that may be developing in AMI's home town.

"We opened an office in Cleve-

(Continued on page 36)

contents



■ **Page 29.** One of the hottest new producers of recent months, Gary Lyons has earned his spurs with successes by Foreigner, Crawler and Wet Willie, among others. But unlike many of his peers, Lyons has stayed away from established superstars, preferring to work with "baby acts" before and while they break. In his Dialogue, Lyons discusses his production philosophy and his new exclusive production deal with Epic Records.



■ **Page 64.** Last month's seventh annual Tokyo Music Festival continued the event's growth into one of the international music business's leading showcases for new talent and new songs. Record World captures in pictures the highlights of the festival, including performances by top award winners Al Green, Debby Boone, Kate Bush and the Emotions.

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POWERHOUSE PICKS

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

Evelyn "Champagne" King (RCA) "Shame."

Already an r&b smash, it is showing the same activity on the pop side. Numerous heavies went with it this week, with strong sales reports coming in.

GRT Acquires Ranwood Records

■ SUNNYVALE, CAL. — Completion of the acquisition of Ranwood Records, distributor of Lawrence Welk recorded music, has been announced by GRT Corporation.

Welk

Vinton D. Carver, GRT chairman and president, said the Los Angeles-based record company will be integrated into GRT's Record Group in Los Angeles and that Larry Welk, formerly vice president and general manager of Ranwood Records, will become president of the GRT Record Group. Ranwood vice presidents Chris Hamilton and Morry Goldman will also join the GRT Record Group. Hamilton becomes vice president, administration, and Goldman is vice president, sales, Ranwood Records.

March Pact

Last March GRT announced an agreement in principle had been reached whereby GRT would acquire Ranwood.

Law Workshop Debates Music, C'right Issues

By DAVID MCGEE

■ NEW YORK—Evolving contract patterns, production and label deals, music publishing in light of the new copyright law and inducing breach claims were the major topics of discussion at a three-day workshop dealing with legal and business aspect of the music industry held last week at the New York Hilton (21-23). Sponsored by the Practising Law Institute (PLI), the workshop was attended by approximately 75 lawyers and law students who heard a panel comprised of some of the music industry's top legal minds discuss and debate these topics; as well, guest speakers Alan Kayes (former manager, business affairs, RCA Music Service), Paul Russell (VP, CBS Records Intl.) and Michael Tannen (member of the New York Bar) spoke, respectively, on the uses of record clubs, international aspects of the music industry and the acquisition and disposition of

(Continued on page 33)

DJM to Phonogram

■ NEW YORK—Record World has learned that Phonogram/Mercury will take on the DJM label for marketing and distribution in the United States. The American recording arm of Dick James Music has had its greatest success with Johnny Guitar Watson and Horslips. Negotiations for the as-yet-unsigned pact were still going on at press-time.

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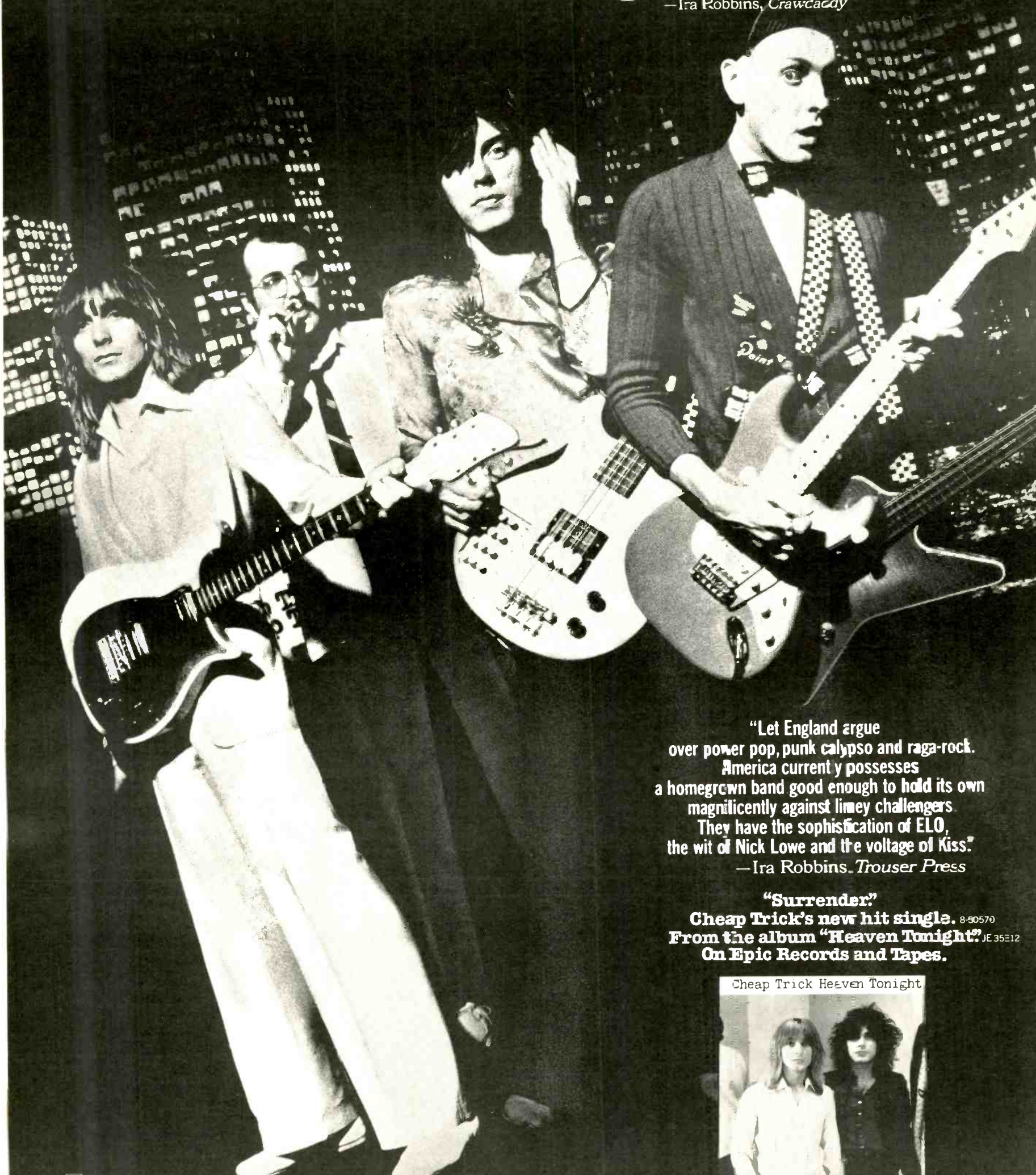
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"Cheap Trick is by far the best band in America right now."

—Ira Robbins, *Crawdaddy*



"Let England argue over power pop, punk calypso and raga-rock. America currently possesses a homegrown band good enough to hold its own magnificently against limy challengers. They have the sophistication of ELO, the wit of Nick Lowe and the voltage of Kiss."
—Ira Robbins, *Trouser Press*

"Surrender?"
Cheap Trick's new hit single. 8-50570
From the album "Heaven Tonight" JE 35E12
On Epic Records and Tapes.

Cheap Trick Heaven Tonight



A&M Expands Upper Executive Tier; Friesen Names Three Vice Presidents

■ LOS ANGELES—A&M Records further expanded its upper executive tier last week as label president Gil Friesen made three new vice presidential appointments. Named in the realignment were Ernie Campagna, who assumes the post of vice president, sales; Bob Reitman, appointed vice president, advertising and merchandising; and Al Moinet, who becomes vice president, promotion.

The move came within a week of the elevation of Harold Childs to a senior vice presidency in charge of promotion. As with that appointment, Friesen's official comment on the current promotions stressed A&M's overall executive team concept. "A&M's team spirit has always been high," he stated, "and these three men work together so closely it's as if one unit is in operation."

Campagna

Campagna, now in his tenth year with the label, is credited with spearheading a number of key positions, beginning with his enlistment as A&M's first local promotion man. He was also first

post, served as vice president and founder of A&M New England, was the company's first national singles sales manager, and, in 1977, was named by senior vp/marketing and distribution Bob Fead as national director of sales. In his new post, Campagna will oversee the sales department's daily operations, reporting to Fead.

Reitman

Bob Reitman joined A&M two years ago as creative director, subsequently moving into the position of director of advertising and merchandising. Responsible for planning, developing and executing all label ad and merchandising campaigns, Reitman will report directly to Friesen.

Joining A&M as local promotion manager in Atlanta and New Orleans in 1973, Al Moinet assumed a regional special projects post within six months of his arrival. Named national promotion director by Childs in 1976, he will continue to report to the newly-named VP of promotion. In his new post, he will oversee all promotional activities for the label.



From left: Bob Reitman, Al Moinet, Ernie Campagna.

WB Pacts with ECM; 8 Albums Scheduled

■ LOS ANGELES—Warner Bros. chairman Mo Ostin and ECM Records founder and chief executive Manfred Eicher last week confirmed completion of a U.S. and Canadian manufacturing and distribution pact bringing ECM product into Warner Bros. marketing umbrella in North America. The affiliation kicks off shortly with an eight album release.

Expanded Staff

Although the joint statement from label headquarters in Burbank and Munich, where Eicher has based his label and much of his production since forming ECM in the '60s, was only just issued, ECM's U.S. staff has already completed a slight expansion, adding a new promotion manager.

Hurwitz To Stay

ECM's New York office confirmed that Robert Hurwitz will continue as managing director, overseeing American operations for the company under its new agreement as he did during the label's Polydor pact, where Hurwitz's affiliation with Eicher began as product manager for the catalogue. Concurrent with the new Warner Bros. tie, Nils Von Veh has been appointed national promotion manager for the label.

The first albums to be released under the Warners/ECM agreement include "Gateway 2," featuring John Abercrombie, Dave Holland and Jack DeJohnette; "Silent Feet" by Eberhard Weber

and Colours; Dave Holland's "Emerald Tears;" "Pat Metheny Group;" Keith Jarrett's "My Song;" "Sol Do Meio Dia" by Egberto Gismonti; John Abercrombie's "Characters;" and "Of Mist and Melting," featuring Bill Connors.

More Releases

Other ECM releases expected during the remainder of the year include works by Art Lande, Gary Burton, Jan Garbarek, Ralph Towner, Enrico Rava Quartet, Steve Kuhn and Ecstasy, Gary Peacock, Barre Phillips, Miroslav Vitous/Terje Rypdal/Jack DeJohnette, Arild Anderson and others.

Prior to his appointment as ECM's managing director here, Robert Hurwitz also served as director of a&r for ECM while also
(Continued on page 58)

Crocker Pleads Guilty To Tax Misdemeanor

■ NEW YORK—Frankie Crocker, the former program director of WBLS-FM here, pleaded guilty last week to a misdemeanor, failure to file his 1974 federal income tax return, thereby ending the government's prosecution of him on perjury and tax evasion charges.

Charges Dropped

Crocker was fined \$5,000 in U.S. District Court in Newark, N.J. The U.S. Attorney's Office for the district dropped all other charges against Crocker, now an a&r executive with Polydor Records.

Crocker had been convicted in 1976 of lying to a grand jury
(Continued on page 54)

Rafferty Platinum

■ LOS ANGELES—Gerry Rafferty's album, "City To City," on United Artists Records, has been certified platinum by the RIAA.

Plotkin, CBS Pact

■ LOS ANGELES — RW received confirmation early last week that Charles Plotkin has completed a production agreement with CBS Records. Plotkin, most recently vice president, a&r, at Elektra/Asylum/Nonesuch Records, resigned his post earlier, with George Daly acting as a&r director for E/A in the interim.

At press time, Plotkin was unavailable for comment, while CBS had yet to release details of the agreement believed to be effective this month.

Meanwhile, E/A was expected to formally confirm Daly's appointment this week. It is believed his new post will coincide with some department realignment, following the departure of inhouse producers Greg Prestopino and Emmitt Rhodes.

Studio 54 Receives Cabaret License, To Refund 'Membership Fees'

By MARC KIRKEBY

■ NEW YORK — Studio 54, the most exclusive of this city's discotheques, finally received its cabaret license last Wednesday (28), after agreeing to refund to disgruntled consumers "membership" fees that may total \$94,000.

The settlement forestalled a public hearing on the case that had been slated for the next day. Under its terms, reached at 11:30 p.m. after lengthy negotiations, Studio 54 also agreed to pay the New York City Department of Consumer Affairs \$10,000 to cover the cost of its investigation.

Studio 54 also agreed to correct fire code violations that involved locked fire exits.

The settlement was reached by Charles Greenman, a consumer advocate for the department, and Ian Schrager, one of Studio 54's owners.

In a prepared statement, Bruce Ratner, the city's Commissioner

of Consumer Affairs, said, "Studio 54 has been difficult in dealing with its 'members' whose money helped to make the disco successful. We hope this agreement is an indication that they will be more responsible in the future."

Ratner's department began an investigation of the disco weeks ago following complaints by consumers who had been refused admittance to the club after they had purchased memberships in Studio 54, which the consumers understood guaranteed they would be able to get in to the popular club. Approximately 1000 persons bought the memberships for fees ranging from \$75 to \$150. The disco's owners have denied that the memberships did in fact guarantee admittance; the privileges of membership now appear to have been vague from the start.

Greenman called the settlement "extraordinary." It requires Studio 54 to set up an escrow account

from which refunds will be paid, under the supervision of the Department of Consumer Affairs. Cardholding members may receive full refunds; those who paid for memberships and never received cards may collect the membership fee plus six percent interest. Any member whose name does not appear on a list prepared by Studio 54, and who applies for a refund, may receive double his money back, according to Greenman.

Studio 54 will prepare a mailing to all members, which will include a letter from the disco's owners explaining specifically the privileges of membership, and offering members the choice of receiving refunds or continuing to belong to the club.

The granting of the cabaret license is contingent upon Studio 54's receiving an approved inspection report from the city's Bureau of Gas and Electricity.

MIGHTY THREE MUSIC EAST
309 South Broad Street, Philadelphia, Pennsylvania, 19107



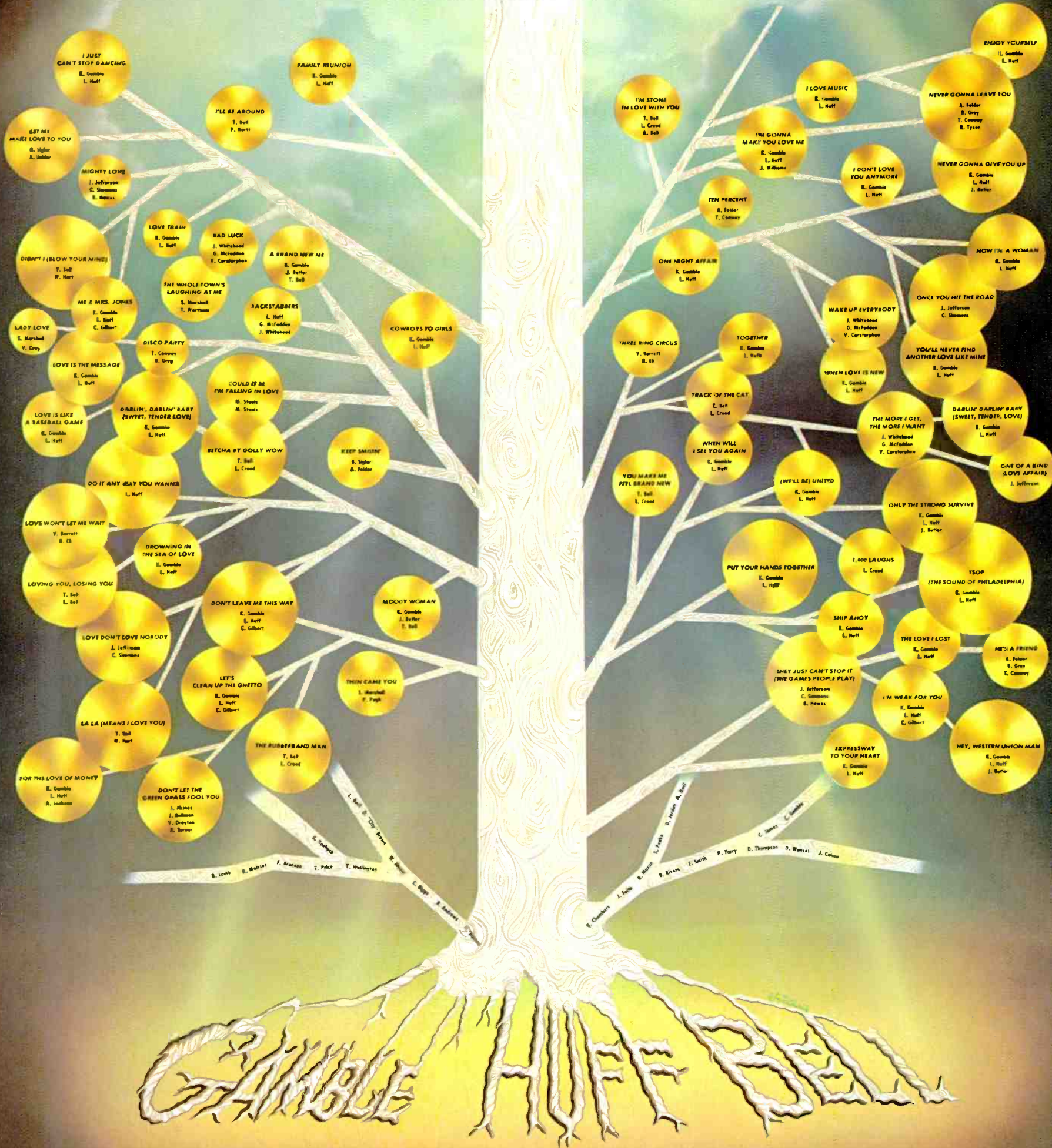
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"You'll never forget our tunes"

Assorted Music, Bell Boy Music, Downstairs Music, Razor Sharp Music, Rose Tree Music, World War Three Music

NUMBER 7 POP PUBLISHER 1977 NUMBER 2 RHYTHM & BLUES

PLATINUM/GOLD & BIG CHART RECORDINGS



RECORD WORLD CHART ANALYSIS

Gibb, Rafferty, O'Jays Still Dominate; Third 'Grease' Single Is Chartmaker

By PAT BAIRD

With radio stations catching up on the big new records that will likely be in heavy rotation for the remainder of the summer, there was very little movement in the Top 10 of the RW Singles Chart this week.

Singles

Andy Gibb (RSO) held at #1 while Gerry Rafferty (UA) and O'Jays (Phila. Intl.) held at #2 and #3. The O'Jays are still #1 on the RW R&B Singles Charts. The Rolling Stones (Rolling Stones) have the only bullet on the top of the chart at #10. The single came on the r&b side this week at #69 bullet and the album is bulleting a #3.

Rounding out the Top 10 are John Travolta & Olivia Newton-John (RSO) moving up one spot to #4 on a sales surge; Bonnie Tyler (RCA) at #5; Bob Seger

and The Silver Bullet Band (Capitol) holding at #6; Heatwave (Epic) holding at #7; Meatloaf (Epic/Cleve. Intl.) taking a one point move to #8, and ABBA (Atlantic), also moving up one, at #9.

Donna Summer (Casablanca), #10 bullet r&b, got good station movement and sales for #12 bullet as did Barry Manilow (Arista) for #16 bullet. Frankie Valli (RSO), last week's Powerhouse Pick, is already #1 in Seattle and top 10 at several major markets for the #18 bullet spot here. Jefferson Starship (Grunt) continued to pick up adds for #19 bullet and Pablo Cruise (A&M) showed strength in the secondaries and some majors for #20 bullet.

The Commodores (Motown), #4 bullet r&b and #1 in the Washington, New Orleans and Houston markets, moved here to #21 bullet and Joe Walsh (Asylum), another top 10 entry in

several major markets, moved to #23 bullet, Toby Beau (RCA) at #29 bullet and Jackson Browne (Asylum) at #32 bullet continued to pick up significant adds. Steely Dan (ABC), which met with initial resistance at the AM stations, continues to do well where played for the #33 bullet spot. Still picking up good adds were: Walter Egan (Col) #34 bullet; Atlanta Rhythm Section (Polydor) #35 bullet; Foreigner (Atlantic), last week's singles Chartmaker and this week's album Chartmaker, at #36 bullet; Evelyn "Champagne" King (RCA), #4 bullet r&b and taking the biggest chart move here, up 23 spots to #38 bullet for this week's Powerhouse Pick; Roberta Flack (Atlantic) #39 bullet, and Love & Kisses (Casablanca), #43 bullet r&b, #40 bullet here.

Still moving well here are: Wings (Capitol) #42 bullet; Quincy Jones (A&M), still #5 r&b, #43 bullet; A Taste of Honey (Capitol), #8 bullet r&b, #44 bullet here; Barbra Streisand (Col), top 10 in several markets, #47 bullet; Bob Welch (Capitol) #48 bullet, and Bruce Springs-

teen (Col) #59 bullet.

Kenny Rogers (UA), already #6 bullet on the Country Singles Chart, moved here to #51 bullet; and ELO (Jet) moved up to #53 bullet; Other good moves were registered by Rita Coolidge (A&M) #55 bullet; Teddy Pendergrass (Phila. Intl.), #2 r&b and with an album bulleting at #27, up here to #59 bullet; Eddie Money (Col) #60 bullet; Village People (Casablanca) #65 bullet; Nick Gilder (Chrysalis) #66 bullet; Gene Cotton (Ariola) #67 bullet; Linda Clifford (Curtom) #73 bullet; Boney M. (Sire/Hansa) regaining a bullet at #74 on major market airplay Rick James (Gordy), #6 bullet r&b, #78 bullet here; Foxy (Dash), #51 bullet r&b and doing well in the Miami market for #80 bullet and Louisiana's Le Roux (Capitol) #81 bullet.

New on the chart this week are: Chartmaker Olivia Newton-John (RSO), with her offering from "Grease," on at #72 bullet; Chris Rea (UA) #86 bullet; Exile (Warner/Curb) #87 bullet; Cars (Elektra), starting out of the Bos-

(Continued on page 57)

Gibb, Stones Catching 'Fever'; Foreigner Is Chartmaker at #19

(Continued from page 3)

weeks at #6. With a strong #2 single still spurring album sales, his "City To City" has already been certified platinum.

Albums

The top ten is rounded out with the Commodores (Motown) at #4, Bob Seger (Capitol) at #6 which recaptured the Top FM Airplay honors this week, Chuck Mangione (A&M) holding at #7, Bruce Springsteen (Columbia) holding at #8, Billy Joel (Columbia) moving up to #9 and the O'Jays (Phila. Intl.) slipping to #10.

Chartmaker

Continuing the trend of major artists debuting with high chart positions this week, Foreigner's "Double Vision" (Atlantic) is Chartmaker Of the Week at #19 bullet with enormous out of the box retail sales for the group's second album and top ten listings in key locations across the country. Another album making a significant debut this week is Bob Dylan's "Street-Legal" (Co-

lumbia) at #35 bullet with its expected heavy retail response (it is also this week's Flashmaker).

"Grease"

Also showing good movement is the soundtrack to "Grease" (RSO) at #12 bullet, now with a third hit single being spawned in Olivia Newton-John's "Hopelessly Devoted To You," this week's singles Chartmaker at #72 bullet. Teddy Pendergrass (Phila. Intl.) continues to climb at #27 bullet as does Quincy Jones (A&M) at #34 bullet, Pablo Cruise (A&M) at #37 bullet, The Moody Blues (London) at #42 bullet in its second week, Alan Parsons Project (Arista) at #45 bullet and LTD (A&M) at #49 bullet.

Other Bullets

Other bulleted albums include Dave Mason's "Mariposa De Oro" (Columbia) at #56 picking up where his last album left off, Tom Petty and the Heartbreakers' "You're Gonna Get It" (ABC/Shelter) at #61 with the kind of momentum that could find him break through in a big way with his second lp, A Taste Of Honey (Capitol) at #64 with an lp containing their crossover single hit,

Rita Coolidge's "Love Me Again" (A&M) at #69 with the label's fourth bulleting lp in the top 100, Linda Clifford's "If My Friends Could See Me Now" (Curtom) at #70, Rick James Stone City

Band's "Come Get It" (Gordy) at #73, Little River Band's "Sleeper Catcher" (Harvest) at #80, David Gilmour (Columbia) at #82 and Con Funk Shun's "Loveshine" (Mercury) at #84.

REGIONAL BREAKOUTS

Singles

East:

Joe Walsh (Asylum)
Toby Beau (RCA)
Love & Kisses (Casablanca)

South:

Pablo Cruise (A&M)
Love & Kisses (Casablanca)
Bruce Springsteen (Columbia)

Midwest:

Commodores (Motown)
ARS (Polydor)
Love & Kisses (Casablanca)
Bruce Springsteen (Columbia)
Kenny Rogers (UA)

West:

Joe Walsh (Asylum)
Walter Egan (Columbia)
ARS (Polydor)
Rick James (Gordy)

Albums

East:

Foreigner (Atlantic)
Bob Dylan (Columbia)
David Gilmour (Columbia)
Con Funk Shun (Mercury)
Sun (Capitol)
Michael Henderson (Buddah)

South:

Foreigner (Atlantic)
Bob Dylan (Columbia)
Herbie Hancock (Columbia)
Evelyn "Champagne" King (RCA)
Jerry Jeff Walker (MCA)
Betty Wright (Alston)

Midwest:

Foreigner (Atlantic)
Bob Dylan (Columbia)
Cars (Elektra)

West:

Foreigner (Atlantic)
Bob Dylan (Columbia)



The One That Didn't Get Away.

Reo Speedwagon Gold.

"You Can Tune a Piano, But You Can't Tuna Fish."
JE 35082
Featuring the new single "Time for Me to Fly."
8-50582
On Epic Records and Tapes.

Produced by Kevin Cronin, Gary Richrath, and Paul Grapp

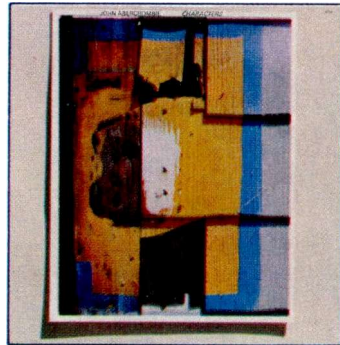
"Epic"  are trademarks of CBS Inc. ©1978 CBS Inc.
Direction: John Baruck Management Company.

John Abercrombie

Keith Jarrett

Eberhard Weber
and Colours

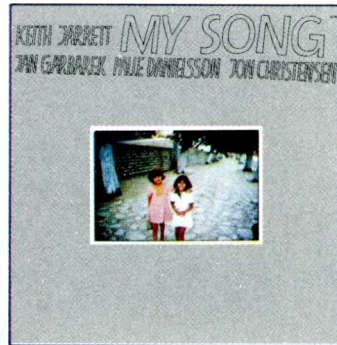
Dave Holland



Characters

(ECM 1 1117)

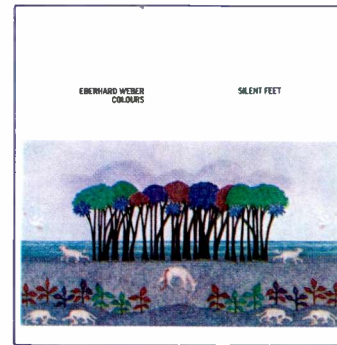
Layers and layers of guitar textures richly appoint this ultra-guitar album. John Abercrombie is the whole cast of *Characters* and a maker of intricate, multi-tracked songs that breathe naturally, seductively. This truly *solo* effort proves Abercrombie every bit as comfortable and capable in that capacity as he's been playing behind Gato Barbieri, Billy Cobham, Dave Liebman, Dreams and a host of others.



My Song

(ECM 1 1115)

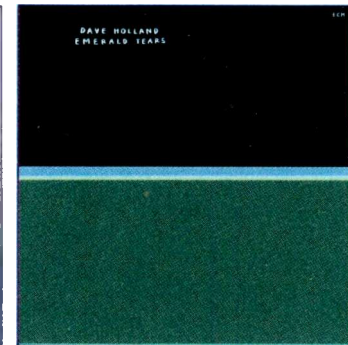
The man whose *Solo Concerts* was voted album of the year by *Time*, *Stereo Review*, *The New York Times*, and *down beat* brings together the quartet of Jan Garbarek, Palle Danielsson and Jon Christensen for *My Song*. Recognized in jazz, pop and classical circles, Keith Jarrett has won success with integrity, the likes of which colors this very melodic record from start to finish. His intuitive sense of the lyrical phrase has never been better articulated.



Silent Feet

(ECM 1 1107)

European "house" bassist Eberhard Weber is a veteran of countless sessions on the Continent and four albums for ECM, one, *The Colours of Chlöe*, a German grammy award-winner. He's one of the leading practitioners of the solid-body stand-up bass, the most visible forum for which has been his band of a couple of years, *Colours*. It features ex-Soft Machine drummer John Marshall, expatriate reed/woodwind expert Charlie Mariano and pianist Rainer Brüninghaus. The music is as concerned with the dynamics of quietude as with virtuoso cookouts. The result is nothing less than sublime.



Emerald Tears

(ECM 1 1109)

Dave Holland has played it all: from Miles Davis to Bonnie Raitt to Anthony Braxton to Vassar Clements. But on *Emerald Tears* he plays it all in the literal sense; everything on the record is Holland and his versatile bass. This rare glimpse at the world of the solo bass finds Holland tackling subjects worthy of several players, not to mention several instruments. But he delivers it all with total command.

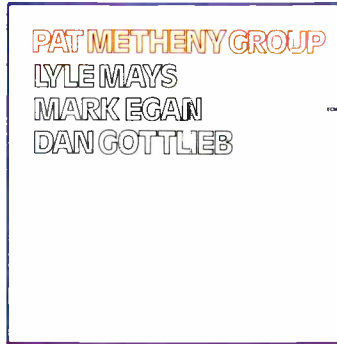
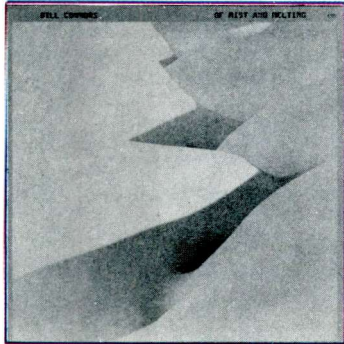


Bill Connors

John Abercrombie
Dave Holland
Jack DeJohnette

Pat Metheny Group

Egberto Gismonti



Of Mist and Melting

Gateway 2

Sol Do Meio Dia

(ECM 1 1120)

(ECM 1 1105)

(ECM 1 1114)

(ECM 1 1118)

Before Al DiMeola and Earl Klugh, the original electric guitarist in Chick Corea's Return to Forever was Bill Connors. Though at the forefront of pyrotechnical rock in those days, Bill has altered his realm here to that of the acoustic guitar, adding even further ideas and facility. He leads a quartet this time out composed of Jan Garbarek, Jack DeJohnette and Gary Peacock.

John Abercrombie with Dreams and Billy Cobham; Dave Holland with Miles Davis, Chick Corea, Anthony Braxton; and Jack DeJohnette with Miles, Charles Lloyd; make this quite a well-rounded trio, capable of playing, as this record illustrates, *anything*. An ambitious approach to improvisation.

Twenty-four-year-old guitarist Pat Metheny patents a whole new range of harmonic shadings on this, his third ECM effort. He and his young band have fashioned a mellifluous, shimmering sound rich and deep enough to drown in. The music favors *textural* as well as technical variety; yet the collective punch matches that of any of the "name" bands now operating in "jazz-rock" areas. Aided by pianist Lyle Mays, drummer Dan Gottlieb, and bassist Mark Egan, Pat Metheny further establishes the knockout power of the understated guitar.

Equally fluent on guitar and piano, Brazilian Egberto Gismonti may well be a household name after touring the U.S. this spring. His first album for ECM, *Dança Das Cabeças*, was voted pop international record of the year in Germany and record of the year by *Stereo Review*. This, his latest LP continually crosses over the line between the erudite and the popular. A very approachable cache of melodic invention.



RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

Two new albums from producer Jacques Morali this week: The Ritchie Family's just-in-time-for-summer "American Generation" (Marlin) and Phylicia Allen's musical biography of Josephine Baker, "Josephine Superstar" (Casablanca). "American Generation," sung by an entirely new trio of girls (who remain uncredited on the lp although their hairdresser and make-up man are named), is essentially a disco anthem, a paean to partying in the fun, fun, fun spirit of the Beach Boys but with an extra dash of sex (and breathy vocals) to bring it up to date. The key side here begins with the title song, a frantic celebration of "disco in the street" that belongs alongside Patrick Juvet's "I Love America"—another Morali salute to American music—and closes with "I Feel Disco Good" (total time for the two-part medley: 11:05). Both songs are predominately vocals, the first looser, breezier, clinched by the joyous repetition of "Aah-merican generation," sometimes in Bee Gees-falsetto, and a bubbly synthesizer; the second punching up the pace some but still alternating between oozy sensuous-woman sections and snappy, hyped-up chorus chants bristling with catch phrases ("can you dig it . . . let's do it!") and jagged energy. The relentless pace of "I Feel Disco Good" makes it one of Morali's most effective and exciting disco songs—just the sort of peak number that brings screams from the crowd. But Morali has a weakness for show-biz pop (with camp overtones) that is beyond my comprehension—witness "Just a Gigolo" on the Village People album,

nearly all of "Josephine Superstar," and the inclusion here of "Big Spender" as the first song in another two-part medley. Passing over this in silence, we come to the medley's second half, "Good in Love," a sweet, sexy invitation to heavy action that picks up on the mood of the "Life Is Music" album; included are some of Morali's typically manic changes, like the one when the "Rock me 'til you get enough" chorus shifts abruptly into the high-gear title chant. The remaining song, "Music Man," is sung as both a tribute and a plea to a disco DJ, acknowledging his power to change one's mood and begging him to keep things romantic and hot so the singer can catch herself a man. The feeling of "Music Man" is most similar to the Village People sound—a little less pumpy but bright with horns. The
(Continued on page 56)

Disco File Top 20

JULY 8, 1978

- AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO/WITH YOUR LOVE/DISCO QUEEN**
"TGIF" SOUNDTRACK—Casablanca (lp cuts/disco discs)
- BOOGIE OOGIE OOGIE**
A TASTE OF HONEY—Capitol (disco disc)
- HOT SHOT**
KAREN YOUNG—West End (disco disc)
- I LOVE AMERICA/WHERE IS MY WOMAN**
PATRICK JUVET—Casablanca (lp cuts)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**
LINDA CLIFFORD—Curton (disco discs)
- ROUGH DIAMOND/TOUCH MY HEART**
MADLEEN KANE—Warner Bros. (disco disc)
- GOT TO HAVE LOVING/STANDING IN THE RAIN**
DON RAY—Polydor (lp cuts)
- YOU AND I**
RICK JAMES—Gordy (disco disc)
- MISS YOU**
ROLLING STONES—Rolling Stones—(disco disc)
- DO OR DIE**
GRACE JONES—Island (disco disc)
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**
SYLVESTER—Fantasy (disco disc)
- WHISTLE BUMP**
DEODATO—Warner Bros. (disco disc)
- WAR DANCE**
KEBEKELETRIK—Salsoul (lp cut)
- COME ON DANCE, DANCE**
SATURDAY NIGHT BAND—Prelude (lp cut)
- GARDEN OF LOVE/BODY AND SOUL**
DON RAY—Polydor (lp cuts)
- MELLOW LOVIN'**
JUDY CHEEKS—Salsoul (disco disc)
- LADY AMERICA**
VOYAGE—Marlin (disco disc)
- SPEND THE NIGHT WITH ME/MISSION TO VENUS**
SILVER CONVENTION—Midsong (disco disc)
- COPACABANA**
BARRY MANILOW—Arista (disco disc)
- HOW MUCH, HOW MUCH I LOVE YOU**
LOVE & KISSES—Casablanca (lp cut)

DISCOTHEQUE HIT PARADE

BUZZBY'S/SAN FRANCISCO

DJ: Michael Lee

- AMERICAN GENERATION/I FEEL DISCO GOOD**—Ritchie Family—Marlin (lp cuts)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
COMME UN OISEAU/DO OR DIE/PRIDE/ALL ON A SUMMERS NIGHT/FAME—Grace Jones—Island (disco disc/lp cuts)
FLY—Pegasus—Sunshine (import disco disc)
HOT SHOT—Karen Young—West End (disco disc)
I LOVE AMERICA/WHERE IS MY WOMAN—Patrick Juvet—Casablanca (lp cuts)
LET'S START THE DANCE/ME AND THE GANG—Bohannon—Mercury (lp cuts)
MISS YOU—Rolling Stones—Rolling Stones (disco disc)
WAR DANCE—Kebekeletrik—Salsoul (lp cut)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

(Listings are in alphabetical order, by title)

LOST AND FOUND/ WASHINGTON, DC

DJ: Bill Owens

- BEYOND THE CLOUDS**—Quartz—Vogue (import lp cut)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
DO OR DIE—Grace Jones—Island (disco disc)
DOING THE BEST THAT I CAN—Bettye LaVette—West End (disco disc, not yet available)
GET ON UP (GET ON DOWN)—Roundtree—Omni (disco disc)
HOT SHOT—Karen Young—West End (disco disc)
I LOVE AMERICA/GOT A FEELING—Patrick Juvet—Casablanca (lp cuts)
LAST DANCE/AFTER DARK/TGIF—"TGIF"—Soundtrack—Casablanca (disco discs)
THINK IT OVER—Cissy Houston—Private Stock (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester—Fantasy (disco disc)

THE LOFT/NEW YORK

DJ: David Mancuso

- BOOGIE OOGIE OOGIE**—A Taste of Honey—Capitol (disco disc)
GET READY FOR THE FUTURE—Winners—Roadshow (lp cut)
L.O.V.E. GOT A HOLD ON ME—Demis Roussos—Mercury (disco disc)
MISS YOU—Rolling Stones—Rolling Stones (disco disc)
ONLY YOU—Teddy Pendergrass—Phila. Intl. (lp cut)
SKY BLUE/LOCO-MOTIVE—Passport—Atlantic (lp cut/disco disc)
STUFF LIKE THAT/I'M GONNA MISS YOU IN THE MORNING/LOVE, I NEVER HAD IT SO GOOD—Quincy Jones—A&M (lp cuts)
THIS TIME BABY—O'Jays—Phila. Intl. (lp cut)
YOU AND I—Rick James—Gordy (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester—Fantasy (disco disc)

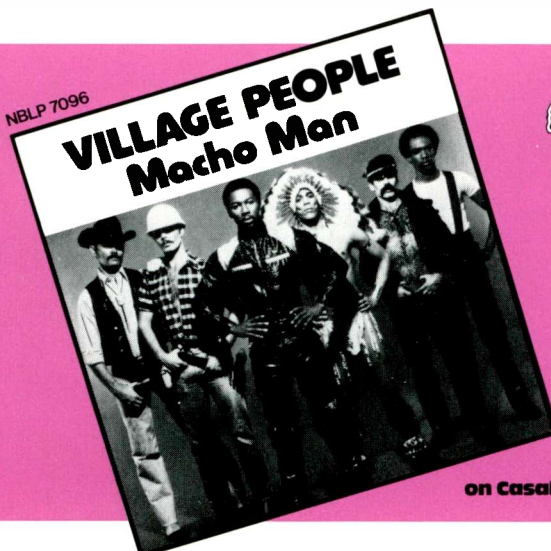
EIGHTBALL'S LOUNGE/

ALBANY, NY

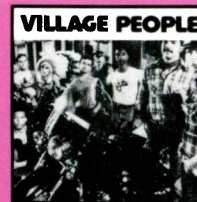
DJ: Douglas Forrester

- AFTER DARK/TGIF/LAST DANCE/TAKE IT TO THE ZOO/WITH YOUR LOVE/YOU'RE THE MOST PRECIOUS THING IN MY LIFE/DISCO QUEEN—"TGIF"**—Soundtrack—Casablanca (disco discs)
AMERICAN GENERATION—Ritchie Family—Marlin (entire lp)
DANCE ALL OVER THE WORLD—T.C. James & Fist-O-Funk Orchestra—Quality (import disco disc)
DO OR DIE—Grace Jones—Island (disco disc)
HOT SHOT—Karen Young—West End (disco disc)
I LOVE AMERICA/GOT A FEELING—Patrick Juvet—Casablanca (lp cut/disco disc)
MISS YOU—Rolling Stones—Rolling Stones (disco disc)
PLUG ME TO DEATH—Erotic Drum Band—Champagne (disco disc)
RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (disco discs)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy

The
VILLAGE PEOPLE
Know where it's at...
and it's all in
their new album



Macho Man
From the group who brought you



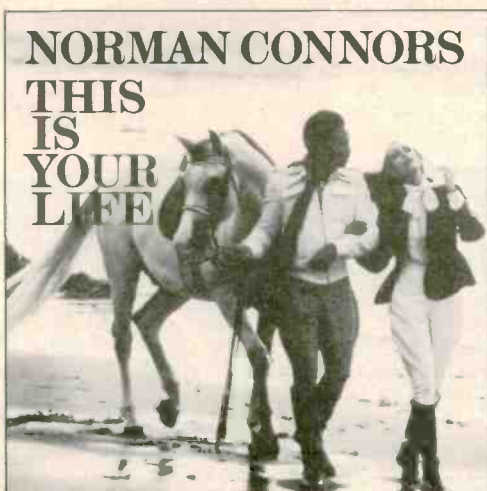
NBLP 7064

Produced by Jacques Morali for
CAN'T STOP PRODUCTIONS INC.

on Casablanca Record and FilmWorks, Inc.

Norman Connors. "This Is Your Life."

AS 0343



"This Is Your Life."

It's the hottest album of Norman Connors' remarkable career. And now the dynamic title song is its first hit single. Featuring a soulful performance by the brilliant vocalist Eleanor Mills, it's a soaring, beautiful ballad in the classic Connors style.

"This Is Your Life."

The new Norman Connors single from the album of his life. On Arista Records and Tapes.



HUSH PRODUCTIONS, INC.

Produced by Norman Connors

Radio Replay

By NEIL McINTYRE



■ Summer is into full swing; you can tell by the number of outside promotions you've started hearing in radio markets across the country. The outdoor concerts in local parks are the first sign of summer, followed by walk-a-thons, bike-a-thons, bikini contests and the ever popular remotes. For a number of radio stations there's another clue that summer is finally here: the air conditioning system in the broadcast studio breaks down; the records begin to warp on the turntables, cart machines start to weld the plastic carts to the metal, and the air personality feels like an FCC inspector has just asked 20 questions that should be easy to answer if you only understood the questions.

PRODUCTION NEEDED: Production means a little more than being able to cart commercials or edit the questions out of interviews. It is unfortunately a dying art form in radio. As personalities over the years have learned to conform to tight formats, the need for clever production has lessened. The straightforward approach is now the popular way to entertain the listening audience; the need for the sound effects and the musical stringer ending, or the make believe situations in recorded promos has diminished. The production person was the one that helped create the sound of the station and amplified its meaning and pace throughout the day, giving the audience the feeling that many things heard were spectacular, worth entering, going to or just being part of. Production on the radio was the attention getter that stimulated the listener into some action, from sending cards in to being there. As the production in radio faded to make room for realism, it's picked up on a national basis with radio commercials, as many sponsors felt forced out of some television advertising because of the cost of producing the spots. Radio production genius **Dick Orkin** sure remembers what good production is all about, from his days of Chickenman into the commercials for MacDonalds and Time magazine, using radio with a combination of imagination and production that produces radio spots that are entertaining as well as sell the product. Top 40 stations, the forerunners of production skills of the past, have quieted their delivery on the air, as well as the production used to create the stations' sound. The void in the on-the-air production on many stations has become larger with the number of successful production people who have worked their way into management and out of the production line of fire.

Communication on a one-to-one basis is a natural step for broadcasting to take, but the process deletes some of the magic that radio once made. Production still has its place in radio, its level of involvement is not as high for promoting the stations, but good production can fix tired local commercial copy and make it interesting and still sell the product.

MADAGASCAR UPDATE: Rumors always abound prior to these conventions, but I would not be the one to mislead you with false promises of entertainment. People have said the location would be ideal for some famous British group to get together for a reunion concert, to perform for our great industry, but they are just rumors. Unfortunately some networks think enough of this loose talk to send entire film crews. How can I stop them? This convention is for everyone. I've been asked what to wear to Madagascar. How can I put this? Let's say wear whatever you want as long as mosquitos don't like it. I would like to take this opportunity to thank **Lynn Gilbert** of Private Stock for joining up and volunteering to provide the drinking water for the convention. Lynn has been to so many of these conventions, she is well known for waking up in the middle of the night and thinking she's still at a Marriot somewhere. Those into disco should know we are limited by our convention sight being outdoors, and most of the dancing will be on a dirt dance floor; with all the rain it could get a little sloppy.

As far as reservations for rooms, I will mix them up before you go,
(Continued on page 17)

WPIX-FM To B'Cast Live from CBGB's

By ALAN WOLMARK

■ NEW YORK—Program director George Taylor Morris of WPIX-FM, a new progressive rocker in town, has decided to take up a long-standing offer by new wave theatre owner Hilly Kristal to tape live performances three times a week and produce a weekly program from the venue, *Record World* learned last week.

The series will debut Friday of this week (7) at midnight and is to be culled from concerts held at the CBGB's 2nd Avenue Theatre from Tuesdays through Thursdays. Friday's premiere will feature Sire act The Dead Boys. Subsequent shows will consist of about 80 percent music spotlighting the previous week's top name band's performances plus recorded music, audience reaction and interviews with personalities on the new wave scene. It will be hosted by WPIX-FM disc jockey Jane Hamburger. Kristal and station disc jockey Joe Piazek will co-produce the one to one-and-a-half hour shows.

Budget Shows Debut

To facilitate the production, Kristal last week inaugurated the three-night a week concert series of budget-priced shows (\$1.50 for students and \$2.50 general admission) which will also allow a

much wider range of fans to see these groups since the CBGB's club cannot admit minors because of liquor license restrictions.

Morris was attracted to this programming idea because he feels that "Hilly's support for the community should be supported by the media." In light of the dearth of support by New York radio of the city's rich local music scene, Taylor senses his being in the right place at the right time: "This new rock has a very important influence in New York and that's what I care about. There is enough interest to keep these groups alive." Taylor also pointed to the fact that the sphere of influence of the new wave is much larger than people suspect, particularly noting the frequency with which he spots the likes of the Paul Simons, Mick Jagger and Peter Wolfs around the scene.

"This new music is happening and we can't continue to say it doesn't exist," added Taylor. Kristal, after years of pushing for this type of progressive programming acknowledges, "It all has been hurt by New York radio's resistance in the past two or three years and now at least it will have a chance to gain an audience."
(Continued on page 59)



"'Stairway to Heaven'? Yes, we're familiar with it . . ."

Barry Grant: WDRC-FM's Crossover PD

By NEIL McINTYRE

■ NEW YORK—Barry Grant re-joined WDRC-FM in Hartford in November of 1977, after having been the program director of WPLR-FM in New Haven for three years. Geographically the two cities are in the same radio market, and Grant's decision to take on the challenge of programming WDRC-FM against his former station was one that took careful consideration. Both stations are programmed in an AOR format.

In an interview last week with RW, Grant said the thought the move was good for him personally and for his career, but the decision wasn't easy. He recalled: "When I started at WPLR I was a trouble shooter; it wasn't a cushie job just trying to maintain big ratings, three years ago the station had to start all over, with the handicap of a poor signal. I changed the staff and tried to bring WPLR back, since it was one of the area's first progressive stations. I feel that to a certain degree, I was able to achieve success for the station, but I per-

sonally felt I was at a dead end and missed the challenge."

Grant's move to WDRC had a lot to do with his feelings about 34-year veteran programmer Charlie Parker of WDRC-AM, who first approached Grant about returning to WDRC-FM. Grant had worked for four years at WDRC-FM prior to going to WPLR, and had learned much about programming from Parker. Grant said, "One of the best PD's in the business is Charlie Parker. I learned so much from him, and knew that the exchanging of ideas with him would help me in taking on the job at WDRC-FM. Thinking about working with Charlie again clinched me taking the job." Grant feels that the Hartford market is one of the toughest for AOR stations in the country, with four fulltime competitors and one soft rock station. The challenge of bringing WDRC-FM back up in the ratings to where he felt it belonged seems to have been met by the recent figures from the April/May ARB. As Grant relayed the results, "We

went up 40 percent in the metro area, and had the highest come of any of the AOR stations here. I still, like many PD's, would like to see them better, but the station's balance of listenership in all demos is much improved."

A feeling that might describe

Grant's motivation, is his own "I believe it's not how much time you spend doing things that counts, but how much you really get done." Barry Grant is getting a lot done, including something rare in the program director business: he bought a house.

Radio Replay (Continued from page 16)

so that when you get there they'll probably be straightened out. A time has been set for the radio panels—6 a.m. each day—but the panels will be on the phone, so you can stay in your convention hut and phone it in. See you in Madagascar.

ARB RATINGS AT A GLANCE: San Francisco put KFRC on top with the Monday thru Sunday plus 12 shares moving them from Jan./Feb. 7.3 to April/May 8.4 . . . KSFO increased with the help of baseball from 3.8 to 6.5 . . . KDIA moved from 2.5 to 3.2 . . . KNBR went from 3.0 to 3.3 . . . KSAN up from 1.8 to 1.9 . . . KYA stayed at 2.2 . . . KGO was off from 8.7 to 7.6 . . . KSOL was down from 4.4 to 2.5 . . . KNEW country sound was off from 2.8 to 2.2.

In Pittsburgh, KDKA remained on top, moving from Jan./Feb. figures of 22.7 to 24.5 . . . Second place station in the market WSHH-FM was steady from 8.5 to 8.6 . . . WXXK-FM jumped from 4.1 to 6.3 . . . WKTQ (13Q) was up from 3.9 to 4.7 . . . WAMO moved up from 2.3 to 3.4 . . . WDVE-FM increased from 5.2 to 5.6 . . . WJVI moved up from 5.2 to 5.7 . . . WPEZ was off from 5.9 to 4.5 . . . WWSW was down from 5.9 to 4.3 . . . WTEA slipped a bit from 6.5 to 6.1 . . . WEEP was off from 2.6 to 2.3.

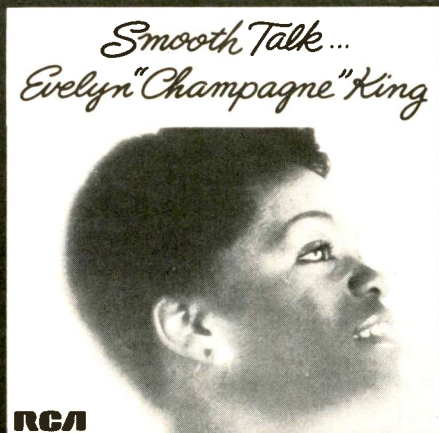
(Continued on page 57)

"SHAME"

PB-11122

The national R&B smash single
now a national pop crossover
from Evelyn "Champagne" King's
debut album "SMOOTH TALK."

Produced and arranged by
T. Life for Sunbar Productions, Inc.
A Life's Galaxy Production
Executive Producer Warren Schatz



RCA

RCA
Records

APL1-2466

RECORD WORLD ALBUM PICKS



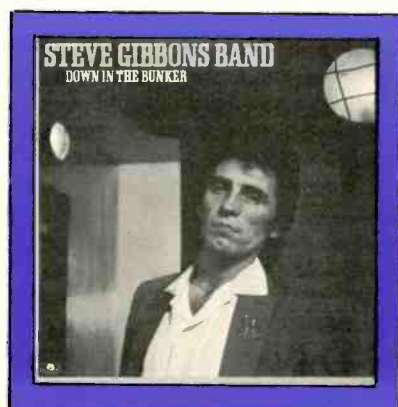
STEPPIN' OUT

HIGH ENERGY—Gordy G7-982R1 (7.98)
The follow-up to the ladies' gold debut, "Turnin' On" is another vibrant set of material that includes Stevie Wonder's "Every Time I See You I Go Wild." With some excellent in-house writers contributing material, the quartet occasionally soars to hit potential once again.



PETER GABRIEL

Atlantic SD 19181 (7.98)
Gabriel's second album since leaving Genesis and his second to be titled "Peter Gabriel" is a bit more esoteric, probably the influence of producer Robert Fripp. Gabriel mixes and meshes styles with ease and is most immediate with songs like "On the Air," "D.I.Y." and "Perspective."



DOWN IN THE BUNKER

STEVE GIBBONS BAND—Polydor PD-1-6154 (7.98)
Gibbons' first record for the label marks a departure in the British rocker's approach as he leans toward a Bob Dylan "John Welsey Harding" sound. The material is consistently excellent on the SGB's third lp which should finally earn him the sales to go along with his AOR base.



GIVING IT BACK

PHIL HURTT—Fantasy F 9552 (7.98)
A well-rounded debut album of r&b material from Hurtt, the author of the Spinners' "I'll Be Around" and the O'Jays' "Sunshine" among many others. Hurtt mixes ballads ("Heaven") with disco numbers and should get an across the board response.

WAR OF THE WORLDS

VARIOUS ARTISTS—Columbia JC 3554 (12.98)



An ambitious project by producer Jeff Wayne and musicians like Justin Hayward, Phil Lynott and

David Essex. Richard Burton narrates this four sided musical adaptation of the H.G. Wells classic which comes packaged with an attractive 16 page illustrated booklet.

STRANGERS

JOHNNY BRISTOL—Atlantic SD 19184 (7.98)



Bristol's voice is a cross between Barry White and Lou Rawls. In addition, he has a knack as a producer/arranger for turning in hit material which he accomplishes here with songs like "If You Ever Need Somebody."

THE LOVE TRAIN

CRYSTAL GRASS—Mercury SRM-1-3729 (7.98)



The theme here is European disco, from the selection of songs to the arrangements. The treatment of classics such as "What Now My Love," "Never On A Sunday," and "Arrividercci Roma," are tastefully executed. There should be a good reaction in the discos and on radio.

NESTED

LAURA NYRO—Columbia JC 35449 (7.98)



Nyro is singing with the same soaring vocal quality that marked her early records, but the material is in the sensitive style of her last couple of lps. An excellent musical accompaniment flows gently throughout.

SWEET MUSIC

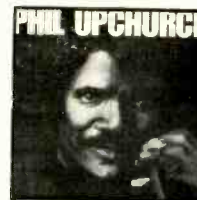
ROADMASTER—Village VR 7804 (7.98)



The second album from these rockers from Indianapolis is a collection of competently played songs sparked by excellent vocals and the occasional strong hook line. The group shows the potential to go a long way with songs like "It Doesn't Mean A Thing."

PHIL UPCHURCH

Marlin 2209 (TK) (7.98)



The veteran guitarist shows his versatility with his finest album in his long career. With one side produced by John Tropea and the others by George Benson, Upchurch covers a wide range of styles, opening with a hot version of "Strawberry Letter 23."

LAST KISS

FANDANGO—RCA AFL1 2696 (7.98)



The second album from the group finds them gaining maturity and polish in their vocals and musicianship. The songwriting has also begun to show poise with songs like "Last Kiss," "Losin' Kind Of Love" and "Feel the Pain."

DREAM WORLD

CROWN HEIGHTS AFFAIR—De-Lite DSR-9506 (7.98)



This New York based disco group has done it again. Their power should take the dance floor by storm with searing horn lines backed by a powerful rhythm section. Of particular note are "Cherry" and "I Love You."

TWO TO ONE

THELMA HOUSTON/JERRY BUTLER—Motown M7-903R1 (7.98)



The talents of these two dynamic singers is greatly enhanced by the flawless material on this album. They run the total emotional gamut, and should find even greater crossover success.

STONEBOLT

Parachute RRLP 9006 (Casablanca (7.98)



The quintet has a bright pop sound which hits home with the help of some better than average vocal work and some occasional flashes of excellent lead guitar. A Jimmie Haskell string arrangement adds the spark to "Sail On."

THE SUPREMES AT THEIR BEST

Motown M7 904R1 (7.98)



Ten songs from the group's latter day line-up dating back to 1973's "Bad Weather." The group continues to thrive after all these years with excellent material such as "Stoned Love," "Floy Joy" and "Love Train."

FAME

GRACE JONES—Island ILPS 9525 (7.98)



One of the true personalities to emerge from the disco circuit, Jones' album (which (which was lauded in the Disco File column last week) is a stylish collection of songs. The percolating dance rhythms extend to an interesting version of "Autumn Leaves."

(Continued on page 63)

“Is Record World really all that professional?”

Charlie Lake
National Program Director
Charter Broadcasting

“I know many people who work at Record World, and know that they have the highest degree of professionalism. The Radio Marketplace and the FM Airplay Report, as well as Call-Outs and Neil McIntyre’s excellent Radio Replay section, are of particular interest.”

Record World
The Marketing Source



NAB Criticizes Communications Act Rewrite

By BILL HOLLAND

■ WASHINGTON—The National Association of Broadcasters has released an analysis report critical of the proposed communications bill (H.R. 15015) which would supplant the Communications Act of 1934.

As expected, the report points out the "vagueness" in the initial language of the bill, calling its eight sections a "mixed bag for broadcasters."

The Van Deerlin—Grey bill, which was introduced only two weeks ago by the House Subcommittee on Communications, contains proposals for new administrative and judicial procedures for license requirements, program regulation (or de-regulation), revocation procedures and fees, as well as proposals for setting up an update Communications Regulatory Commission to replace the FCC, and a new Telecommunications Programming Endowment to replace the Corporation for Public Broadcasting.

While the NAB termed efforts "to be applauded" the bill's provisions to regulate radio (it would not be subject to the fairness doctrine or equal time provision) and to provide longer license terms for television, the NAB also

took issue with many of the other provisions.

"On the minus side," the report said, "new restrictions on ownership of both radio and television stations, the effort to make broadcasters pay for other federal programs at a tax rate to be set by a regulatory commission, and a number of other uncertainties make it difficult to support such a bill."

The NAB also feared that a number of the proposed deregulation provisions might not survive the long journey through the subcommittee to the full committee and the House and Senate.

The 20-page report comments on each one of the bill's major provisions. Perhaps the most forceful criticism appears in the comments on the fees broadcasters would pay each year to the new commission.

As yet unestablished fees would be paid each year into a telecommunications fund set up by the Commission. As the NAB sees the fund, it would use the monies to fund other federal programs, "evidence," it charges, "that the fee is really a tax which could only be imposed by the Ways and Means Committee. If it's a tax, then the delegation of

the power to tax to the Commission might also be unconstitutional."

The report also criticized the "fund" section as containing "just too many questions . . . to even consider supporting such a provision."

In short, the report again makes clear that the NAB would rather continue broadcasting operations

under the present law, "with appropriate amendments," rather than face what it feels might be a "general restructuring of the broadcast industry."

The report was submitted to the NAB Board of Directors at its meeting in Toronto this past week. Final approval of the NAB position will be determined by the board.

'Jazzwalk' Inaugurated



New York City recently inaugurated its own Sidewalk Hall of Fame with the induction of the 52nd Street "Swing Street" Jazzwalk honoring the street's great contribution to the evolution of jazz. The ceremony was held on June 15 at a specially-erected platform at the CBS Records building in Manhattan. The concept for the event came from Arnold Shaw, author of the book "52nd Street: The Street That Never Sleeps." Shaw suggested the idea to Bruce Lundvall, president, CBS Records Division, who in turn asked Dr. George Butler, VP, jazz/progressive a&r, Columbia Records, to develop the project. Butler, along with Dr. Billy Taylor, a well-known jazz musician and jazz lecturer, and David Bailey, supervisor of the Jazzmobile, created an ad hoc committee of jazz musicians, music critics and record executives to establish the sidewalk. The event was co-sponsored by the City of New York through its Cultural Affairs Department and New York State through its Council On The Arts. The two-hour celebration honored twelve musicians—six living and six deceased—with commemorative plaques nicknamed "The Prez" after tenor saxophone player Lester Young. The plaques given out on June 15 precede the actual emplantment of the sidewalk stones, to be announced in the near future. Among the participants and attendees at the ceremony pictured above are: Lundvall; Butler; Shaw; New York City Mayor Ed Koch; Taylor; Kenny Clarke; Milt Jackson; Ted Curson; Tiny Grimes; Buck Clayton; Barry Harris; Roy Hayens; Dave Bailey; Manny Alban; and Randy Weston.


MR. MUSIC DIRECTOR
look in your mailbox

BONNIE KOHRS
has a new single
both "A" sides

LAST OF THE HONKY-TONK HEROES / FOR CRYING OUT LOUD
choose the side that will climb highest in the trade charts and you or your listeners will be eligible to


WIN A TRIP to LAS VEGAS
3 days & 2 nights

Includes round trip air fare and hotel accommodations for two at the world famous



FRONTIER HOTEL
"THE FRIENDLY HOTEL"

Travel arrangements provided by **CARDILLO**
TRAVEL ENTERTAINMENT DIVISION
"Your supporting act worldwide" (213)478-0427



Don't miss Donnie's record preview party at The Old Warehouse in Dallas, Tx. July 6, 1978

MASTER OF CEREMONIES BILL MACK (WBAP)

Belkin-Maduri Promotes Porrello

■ NEW YORK — Carl Maduri, president of the Belkin-Maduri Organization, has announced the appointment of Joey Porrello as vice president of the company's music operations.

Porrello, most recently national promotion director for Belkin-Maduri, began his career in the music business as a producer and manager in 1965. He has worked for the Belkin-Maduri Organization for the past three years.

the publishing rights throughout the United Kingdom and PRS territories has made subpublishing deals for the rest of the world.

CBS Intl. Promotes Celina Boroveck

■ NEW YORK—Harvey Shapiro, director of publishing, CBS Records International, has announced the appointment of Celina Boroveck to the newly created position of manager, contract administration, CBS Records International.

Yellow Dog Pacts With Heen Ent.

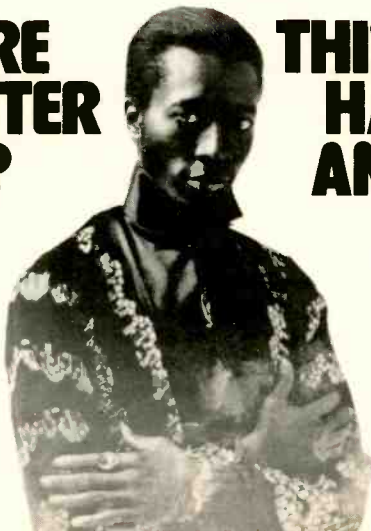
■ NEW YORK — Johnnie Bienstock, executive vice president of Freddy Bienstock Enterprises, has announced a worldwide publishing deal between Heen Enterprises and Yellow Dog Music.

Carlin Music which will control

UA Releases Four LPs

■ LOS ANGELES—United Artists has announced the release of four albums this past week including "Love Or Something Like It," by Kenny Rogers; "Blue Note Meets Los Angeles Philharmonic"; "Look Away" by Doc Watson; and the debut LP by Joanne MacKell titled "Joanne MacKell."

**IS THERE
LIFE AFTER
DISCO?**



**THIS MAN
HAS THE
ANSWER.**



Lifaset Opens LP Promo Firm

■ LOS ANGELES—Roger Lifaset announced the formation of his national album promotion firm, to be located in Los Angeles, at 9000 Sunset Blvd.; phone (800) 421-4362 or (213) 550-4502.

Lifaset's firm will specialize in multi-regional lp promotion on a free-lance basis.

Lifaset was most recently director of FM promotion at United Artists Records. Prior to that he held posts at Island Records as east coast promotion manager, ABC Records' New England promotion director, Warner Bros. Records' New England promotion manager, as well as various New England radio spots.

Jet Taps Three

■ LOS ANGELES — Don Arden, president of Jet Records, has announced some additions to the company's promotion staff. Joining Jet as regional promotion directors are Hugh Serratt, west coast; Steve Evanoff, midwest; and Dan Conger, southwest.

Serratt comes to Jet from Detroit where he worked in promotion for A&M, Arista and London Records. Prior to that, he directed Michigan State University's Popular Entertainment Series for four years. Evanoff was most recently midwest regional promotion director for United Artists. He has also held promotion positions with Polydor and Island. Conger has covered the southwest region for RCA and Casablanca.

Eagles Tour Set

■ NEW YORK — The first Eagles tour in over a year commences on July 23 in Edmonton, Alberta, one of the five Canadian dates set in the 11 date tour.

Their concerts mark the first time the Eagles have performed since they were awarded the Grammy for Record of the Year for "Hotel California." Debuting on this concert tour is bassist Timothy B. Schmit, the newest Eagles member.

Four A&M LPs Certified Gold

■ LOS ANGELES—A&M Records has announced that four of its recent album releases have been certified gold by RIAA. The albums are LTD's "Togetherness," Quincy Jones' "Sound . . . and Stuff Like That," Rita Coolidge's "Love Me Again" and Pablo Cruise's "Worlds Away."

Eucalyptus Meet Stresses 'Responsible Delegation of Authority'

By MIKE FALCON

■ LAKE TAHOE, NEVADA—Eucalyptus Records and New Dawn Distributing held the first official managers meetings for the two firms here over a three-day period, July 23 through 25. Although there had been a series of meetings at New Dawn, located near San Francisco, when Paul Pennington assumed the president's post in May 1977, these were the first meetings held at a removed location for the express purpose of detailing for store and warehouse management the workings of the chain as a whole.

The convene saw a number of manufacturers and upper echelon Eucalyptus personnel describe in detail the workings of their respective organizations. Additionally, the Eucalyptus/New Dawn employees were given extremely explicit detailed financial and operational procedures and reasonings.

"With the strengthening of the chain the meetings were conceived primarily as means for the managers to understand the functions of the organization as a whole," noted Paul Pennington, president. "While some other chains might be somewhat reluctant to divulge to employees as much information as we do, we think it's an extremely important part of the managerial education."

"With guidance and proper control this information becomes an integral part of the manager's overall view of the record industry and we think that's valuable," said Pennington. "Consequently, we give our managers a little more to work with than some other organizations."

This emphasis on responsible delegation of authority was driven home a number of times in

the various meetings Eucalyptus held at their picturesque lakeside lodge. "You've got to assume that you are hiring competent personnel to run your stores and really examine your selection process," explained Pennington. "And if you've examined this selection process and selected prime personnel then you must also assume that they will be capable of responsible independent decisions when given correct input and faced with a number of choices."

One strong example of Eucalyptus' emphasis on delegation of authority is in their heavy regard for independent in-store merchandising. The chain has frequently been cited by manufacturers as being one of the strongest and most innovative chains in regard to creative display. When Pennington took over the then-distressed chain one of his first moves was to bring merchandising ace John Wong to the organization.

Wong, in his Saturday morning presentation to the 15 managers (one of the 14 stores, Fairfield, is co-managed) emphasized a number of points, but underlying the informal session was, as Pennington had himself suggested, the delegation of authority theme. Wong detailed a number of ways in which to measure in-store effectiveness and increase the average daily sale. His four-hour presentation also included industrial espionage awareness, a detailed give-and-take section dealing with in-store play and customer relations.

Merchandising manager Wong's presentation dovetailed well with the involved, highly specific sales talk given by the company's sales managers.

In the sales presentations, the

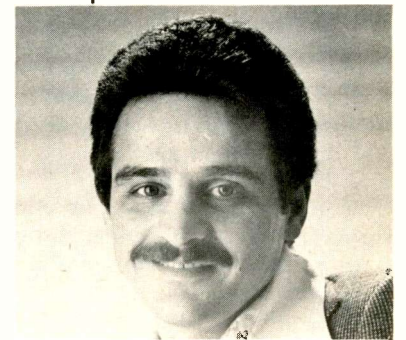
store managers were given step-by-step examples of what happens during various ordering situations and then confronted with the possible results. Both store effects and chain-wide and distributor effects of various buying patterns were discussed so that managers knew what the larger implications of their independent actions would be.

This involved open management policy was reflected in another aspect as well. Offering tangible proof of the chain's commitment to open hiring, Eucalyptus has 10 women managers, representing two-thirds of the chain's supervisory personnel. "I'm not exactly sure how that happened," said Pennington, "but they were all capable people, and I emphasize people, who performed to their limits. There are some theories I have about how this proportion came to be, but they're only theories."

(Continued on page 59)

RCA Names Palmacci Merchandising Director

■ NEW YORK—Larry Palmacci has been named to the newly created position of director of merchandising, associated labels at RCA Records, it was announced by Mel Ilberman, division vice president, business affairs and associated labels, to whom he will report.



Larry Palmacci

Prior to his current position, Palmacci served as manager, international product promotion and publishing, screening international recordings for review by RCA's domestic a&r force and potential release in the United States, and assisting in setting merchandising programs for such product.

Palmacci joined RCA Records in 1972 as a member of the company's Boston sales force. In 1976, he was promoted to the position of regional album specialist for the northeast region. In May of 1977, Palmacci was promoted, again, to the position of manager, product merchandising, RCA Records. Before joining RCA, he worked for Eastco Distributors in Boston for four years.

'White Mansions' Premiere



Seen at the recent Atlanta premiere of A&M's "White Mansions" album are label chiefs and artists involved in the original recording of the Paul Kennerley's conceptual story of the South, produced in England by Glyn Johns. Pictured from left: Dale Bryant (BMI, Nashville); Mrs. Frances Preston (BMI, Nashville); Paul Kennerley; Glyn Johns; Waylon Jennings (who appears on the album); Jennifer Jennings, daughter of Jessi Colter, and A&M chairman Jerry Moss.

USSR Rock Concert Cancelled

By SAMUEL GRAHAM

■ LOS ANGELES — Following reports that the major rock concert to have been held in the U.S.S.R. would be postponed, it has now been confirmed that the event has been cancelled entirely. The concert, scheduled for Leningrad's Palace Square, was to have featured the Beach Boys, Joan Baez, Santana and three Russian artists.

The concert was to be free to the public, and was expected to draw between 200 and 300 thousand persons. It was sponsored by Levi Strauss and Company, whose investment was said to amount to \$300 thousand. The July 4 event was to be the centerpiece of a project by English filmmaker Dimitri DeGrunwald (produced in conjunction with Sovinfil) called "Carnival." An album documenting the concert was to be released by CBS Records.

Spokespersons for Bill Graham

RSO, Polygram Set Bee Gees Campaign

■ LOS ANGELES—RSO Records and Polygram Distribution have coordinated a comprehensive marketing program called "Discover the Bee Gees" to draw attention to the entire RSO Bee Gees catalogue, according to Mitch Huffman, RSO Records national sales manager.

Discount, advertising and merchandising programs have been implemented on Bee Gees product in release prior to "Saturday Night Fever." This includes "Odessa," "Main Course," "Gold, Vol. 1," "Here At Last . . . Live" and Children Of The World."

Merchandising aids in the form of special Bee Gees order pads, posters, buttons, mobiles and iron-ons displaying the campaign theme, "Long before you got the Fever, the Bee Gees were making great music," are available to record stores, one-stops, rack-jobbers and all RSO Records and Polygram distribution customers.

Contest

As part of the marketing effort, a national display contest has been set up. The two accounts with the most creative window or in-store Bee Gees catalogue displays will win duplicate prizes of an all-expense paid trip for two to the Hollywood premiere of the Robert Stigwood production, in association with Dee Anthony, of the Michael Schultz film, "Sgt. Pepper's Lonely Hearts Club Band." The Polygram Distribution merchandising / inventory specialist with the best overall effort in a display book will also win a trip to the premiere.

(the San Francisco-based promoter/producer in whose offices the concert was first announced on June 14) told RW that DeGrunwald was called to Moscow on June 20 to be informed of the postponement. The Russian authorities reportedly raised objections to what were described only as "historical imprecisions" in the film, which was intended to "contrast 19th and 20th century Russia."

The subsequent decision to cancel originated with DeGrunwald, based on the prohibitive logistical complication that would have been involved in re-scheduling the event, specifically problems in re-organizing the artists' complicated tour itineraries ("It was impossible for him to come up with artists, film crews, etc. at a later date," said the Graham spokespersons). DeGrunwald issued a statement which said that at the time of cancellation, "143 British and American artists, film and concert technicians and organizers" were "either on their way or about to leave, as well as a fleet of trucks carrying all the film, stage and concert equipment by road and by ship."

Graham Statement

Bill Graham issued the following statement: "We've been working on the Russian project for two years, and were very careful not to mention anything to the press until we had written approval—a signed contract—from the Russians. Now that they have withdrawn from the project, we feel a tremendous loss, both of our energies and of the opportunity to present a true cultural exchange outside the political realm." DeGrunwald added that he is "bitterly disappointed."

Chrysalis Launches UFO LP Campaign

■ LOS ANGELES — Sal Licata, Chrysalis senior vice president, has announced that a comprehensive promotion / sales / merchandising / publicity campaign has been readied for the release of the forthcoming UFO lp, "Obsession." The album, the group's fifth with the label, ships to Chrysalis' independent distributors on July 7.

Billy Bass, vice president of promotion, indicated that for "Obsession," Chrysalis is releasing the first single, "Cherry," two weeks in advance of the lp to both Top 40 and AOR formats. The single will also be packaged in a four-color sleeve.

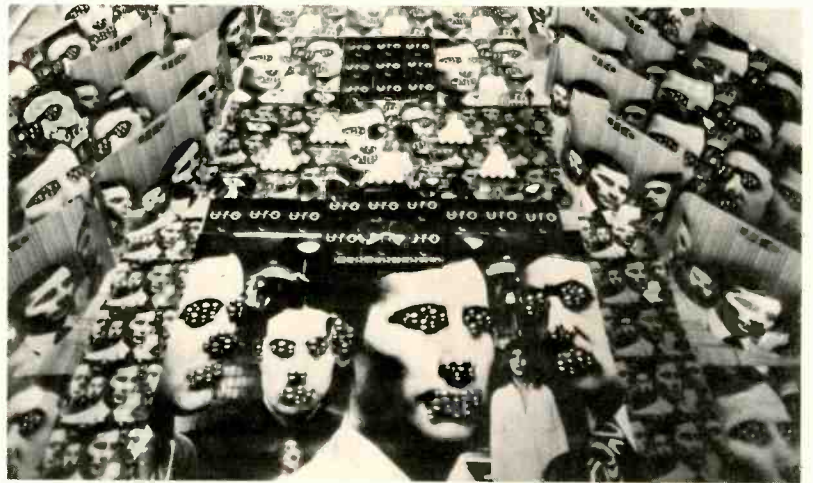
The new album and single will also be supported with an extensive six month U.S. tour, according to vice president of artist development & publicity Russ Shaw.

In addition to press, radio and television interviews that will occur during the band's six month tour, Rick Ambrose, director of national publicity, has announced that Phil Mogg, UFO's lead singer, will spend ten days with press in New York, Chicago and Los Angeles to com-

plete interview obligations that their tour schedule would interrupt, two weeks in advance of the tour.

The entire merchandising/advertising campaign for "Obsession" is based upon the artwork of the new lp, created by Hipgnosis. Fran Musso, national advertising coordinator, has supervised the production of a varied array of promotional items which include: four-color 25" X 39" posters of the lp cover; four-color three dimensional cardboard standups of the cover art; easelbacks; two-color 12" X 38" streamers featuring the enlarged lp UFO logo; silver postcards of the cover art; "Obsession" stickers; adult desk toys in the shape of a pyramid made of ball bearings; 12" x 12" four-color puzzles of the lp jacket and mirrored sunglasses featuring the UFO logo on the lens.

Stan Layton, national sales manager, has announced that extensive radio, consumer and trade advertising will be utilized to promote and support both the lp and the concurrent tour. A billboard will also be erected on Sunset Blvd. beginning July 1.



Television's L.A. Welcome



New York-based Television, currently on tour to support their second album, "Adventure," was greeted by Elektra/Asylum staffers following their opening night at The Roxy in Los Angeles. Pictured are (seated) Tom Verlaine of Television and David Sonnenberg, the group's manager; (standing, from left) Mark Hammerman, E/A artist development director/west coast; Mel Posner, E/A vice chairman; Richard Lloyd, Fred Smith and Billy Ficca of Television; Ron Lanham, E/A regional promotion rep/west coast and Jerry Sharell, E/A vice president/artist development.

MCA Holly Push Keyed to Movie

■ LOS ANGELES — The original Buddy Holly recordings recently reissued on MCA "Buddy Holly/Crickets 20 Golden Greats" lp are being promoted via campaigns where the film "The Buddy Holly Story" is being shown, according to Jeff Scheible, vice president/sales. MCA's campaign, "Buddy Holly Lives On MCA," is underway internationally to capitalize on the movie and to extend the resurgence of Buddy Holly awareness.

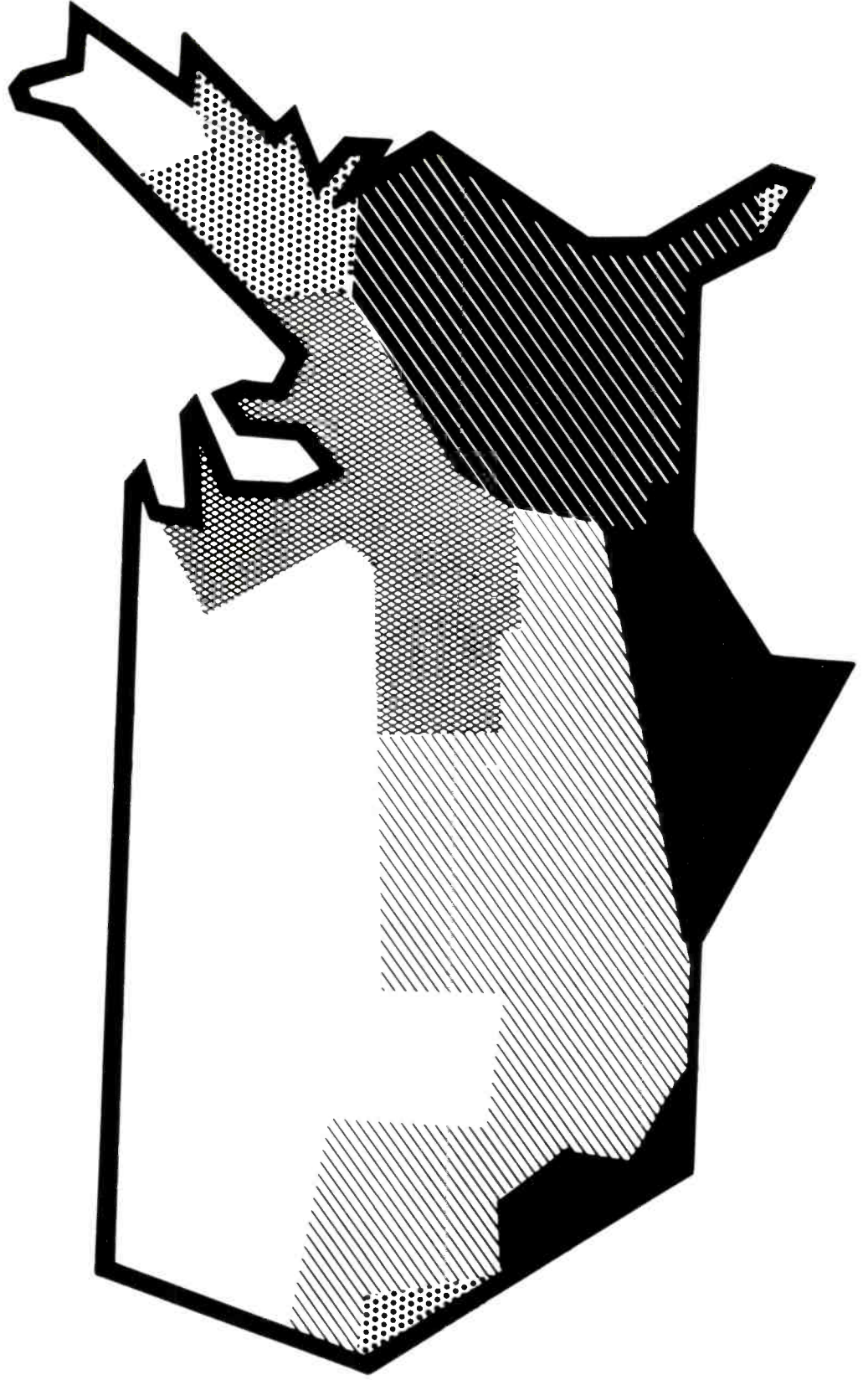
Marketing Plans

Keying in on areas where the film has opened, with merchandising aids including six-foot Buddy Holly standups listing all cuts on "20 Golden Greats."

July 8, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Market Playlists



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavioral areas

Stations:

RWI

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:

1	1	Gerry Rafferty
2	2	Andy Gibb
3	3	O'Jays
5	4	Meatloaf
7	5	ABBA
6	6	Heatwave
9	7	Bob Seger
8	8	Barry Manilow (Copacabana)
11	9	Donna Summer
13	10	Rolling Stones
4	11	Carly Simon
18	12	Frankie Valli
15	13	Michael Johnson
10	14	Bonnie Tyler
24	15	Commodores
20	16	Jefferson Starship
17	17	Steve Martin
19	18	Seals & Crofts
21	19	Eric Clapton
22	20	Pablo Cruise
14	21	Billy Joel (Only)
29	22	Evelyn "Champagne" King
23	23	Robert Palmer
25	24	Eruption
26	25	Walter Egan
27	26	Toby Beau
Add	27	Joe Walsh
Ex	28	Village People

Adds: Foreigner
Rita Coolidge
Jackson Browne

Extras: A Taste Of Honey
Wings
ELO
Genesis
Bruce Springsteen
Teddy Pendergrass

LPCuts: Andy Gibb (Everlasting
Love)
Meatloaf (Paradise)
John Travolta (Sandy)

Also Possible: Steely Dan (FM)
Barbra Streisand
Roberta Flack
ARS
Cars
Kenny Rogers
Todd Rundgren
Quincy Jones

Last Week: This Week:

1	1	Andy Gibb
4	2	Heatwave
3	3	O'Jays
2	4	Gerry Rafferty
8	5	Bob Seger
5	6	Meatloaf
9	7	Donna Summer
7	8	ABBA
11	9	Walter Egan
10	10	Michael Johnson
13	11	Rolling Stones
12	12	Pablo Cruise
6	13	Carly Simon
19	14	Billy Joel (Only)
20	15	Jefferson Starship
18	16	Peter Brown
16	17	Eric Clapton
22	18	Frankie Valli
14	19	Seals & Crofts
26	20	Commodores
24	21	Barry Manilow (Copacabana)
25	22	Atlanta Rhythm Section
27	23	Joe Walsh
23	24	Genesis
28	25	Todd Rundgren
29	26	Toby Beau
Add	27	Rita Coolidge
Add	28	Wings
AP	29	Steely Dan (FM)

Adds: Foreigner
Evelyn "Champagne" King
Olivia Newton-John

Extras: Barbra Streisand
Jackson Browne
Dave Mason
Quincy Jones
A Taste of Honey
ELO

LPCuts: O'Jays (Brandy)

Also Possible: Village People
Chris Rea
Kenny Rogers
Nantucket
Bob Welch
Poney M
Roberta Flack
Eddie Money
Louisiana's Le Roux

Last Week: This Week:

1	1	Andy Gibb
2	2	Gerry Rafferty
3	3	Bob Seger
5	4	ABBA
7	5	O'Jays
4	6	Carly Simon
8	7	Heatwave
10	8	Steve Martin
6	9	Bonnie Tyler
11	10	Meatloaf
14	11	Donna Summer
15	12	Rolling Stones
13	13	Genesis
17	14	Michael Johnson
12	15	Chuck Mangione
18	16	Steely Dan (FM)
21	17	Joe Walsh
19	18	Barry Manilow (Even)
22	19	Barry Manilow (Copacabana)
20	20	Seals & Crofts
23	21	Jefferson Starship
24	22	Jackson Browne
Add	23	Commodores
Ex	24	Pablo Cruise
Ex	25	Eric Clapton

Adds: Foreigner
Frankie Valli

Extras: ELO
Eddie Money
Evelyn "Champagne" King
Rod Stewart

LPCuts: None

Also Possible: Bruce Springsteen
Toby Beau
Barbra Streisand
Walter Egan
Wings

Hottest:

Rock:

Foreigner

Adult:

Rita Coolidge

R&B Crossovers:

Teddy Pendergrass
A Taste of Honey

HOT ADDS

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

Most Added Records at Major Markets:

Frankie Valli (RSO)	25
Foreigner (Atlantic)	20
Joe Walsh (Asylum)	17
Commodores (Motown)	16
Walter Egan (Columbia)	13
Wings (Capitol)	13
Rita Coolidge (A&M)	12
Evelyn "Champagne" King (RCA)	10

Most Added Records at Secondary Markets:

Foreigner (Atlantic)	31
Commodores (Motown)	17
Rita Coolidge (A&M)	17
ELO (Jet)	16
Jackson Browne (Asylum)	15
Wings (Capitol)	12
Frankie Valli (RSO)	12
Eddie Money (Columbia)	11

Most Added R&B:

Isley Bros. (T-Neck)	12
Con Funk Shun (Mercury)	12
Michael Henderson (Buddah)	10
Johnny Mathis & Deniece Williams (Columbia)	9
Faith, Hope & Charity (20th Century Fox)	8
James Brown (Polydor)	7
Rolling Stones (Rolling Stones)	6
Foxy (Dash)	6

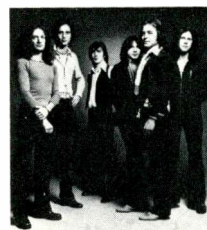
Most Added Country:

Don Williams (ABC)	51
Johnny Rodriguez (Mercury)	38
George Jones (Epic)	36
Charley Pride (RCA)	36
Charlie Rich (Epic)	33
Conway Twitty & Loretta Lynn (MCA)	27
Jerry Lee Lewis (Mercury)	26
Crystal Gayle (United Artists)	21
Freddy Fender (ABC)	20

ACTION MUSIC

By CHRISTY WRIGHT

■ **Frankie Valli (RSO)**. With the release of the movie all over the United States this single has exploded with station moves and additions. It seems to be a winner. Adds this week were 99X, WKBW, Y100, WQAM, 96X, WPGC, WMET, WDRQ, KSLQ, KXOK, KDWB, KSTP, WIFI, WCAO, WBBF, KYA, KBEQ, WICC, 14ZYQ, WEFM, KNDE, KHFI, KVOX. Moves are 11-1 KJR, 1-1 KCPX, 10-7 WRKO, 10-7 KFRC, 10-6 WQXI, 10-7 Z93, 10-6 WNOE, 11-5 KRBE, 10-4 KYNO, 10-5 KILT, 17-10 KAKC, 13-9 WCGQ, 32-27 WNBC, HB-21 WFIL, HB-26 13Q, HB-32 WPEZ, 21-12 WHBQ, 25-22 WMAK, HB-36 WLAC, 33-26 WZZP, 28-20 WGCL, 27-23 CKLW, 30-19 WOKY, 25-20 WSAI, 29-22 WTIK, 29-27 KHJ, HB-18 WZUU, 27-17 KFI, HB-25 TEN-Q, 23-18 KING, 26-21 WZZD, 25-17 KRTH, 18-14 WAVZ, 32-26 WTIC-FM, 22-17 WINW, 26-20 KNOE-FM, 28-23 KCBQ, 21-11 KAFY, 23-21 K100, 29-26 KLUE, 22-16



Foreigner

KTFX, 30-28 WEAQ, HB-27 KTOQ, 18-14 WGUY, HB-23 WJON, 25-14 WSPT, 24-14 WOW, 24-18 WRFC, 21-15 WANS, 25-20 KXX106, 19-12 WISE, 21-12 WAIR, HB-24 WRJZ, 19-14 WAUG, HB-27 WHHY, HB-24 WBSR, HB-32 WGSV, 28-22 WBBQ.

Joe Walsh (Asylum). This record has been one of the most added records in the past two weeks and is now coming in with some strong number jumps at stations across the board. Adds this week are WPEZ, WHBQ, WQXI, Z93, KDWB, KYNO, WJBQ, WJON. Moves are 2-1 WSPT, 15-10 WGCL, 11-5 WSAI, 19-10 B100, 11-2 KTLK, 13-10 KIIS-FM, 12-7 KTFX, 14-8 WGLF, 27-23 99X, 24-21 Y100, 36-34 WQAM, 29-26 96X, 28-23 13Q, HB-29 WRKO, 31-27 KFRC, HB-26 WPGC, 35-33 WLAC, 24-13 WCOL, 21-13 WZZP, 31-22 WDRQ, 31-30 KSLQ, 40-38 KXOK, 22-18 KSTP, 36-32 WTIK, 31-27 KRBE, 26-22 WIFI, HB-26 WCAO, HB-30 WVBF, HB-22 KYA, 30-26 KBEQ, HB-25 KING, 20-14 KFI, HB-39 KILT, 25-18 94Q, 28-22 WRFC, 24-20 WANS, 22-18 KXX106, 28-24 WISE, 23-20 WRJZ, 15-11 WAUG, 26-24 WHHY,



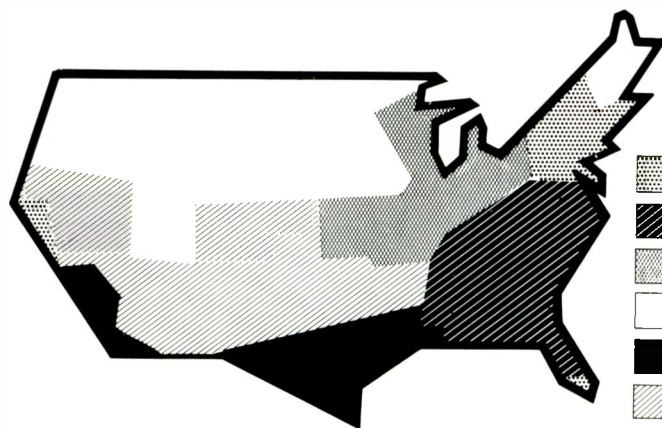
Olivia Newton-John

27-21 WBSR, 30-28 WCGQ, 32-28 WGSV, HB-26 WBBQ, 34-27 KNOE-FM, 30-27 KNDE, 29-25 KCBQ, 22-18 KAFY, 34-28 K100, HB-29 KOFM, 25-18 KAKC, 28-23 KTOQ, HB-25 WGUY, 28-13 KCPX.

Commodores (Motown). Another former Powerhouse Pick (bulleted at 14 r&b) came in this week with large number jumps at stations and continued to pick up airplay this week. Adds are 99X, WKBW, WMET, CKLW, WZUU, KKO, KFYZ, KVOX, KCPX, WRJZ. It is already number one on these stations — 3-1 WPGC, 1-1 WNOE, 8-1 KILT, 5-1 KXX106 — and top 10 at these: 21-9 WPEZ, 7-2 WHBQ, 19-10 WMAK, 8-3 KRBE, 15-10 WCAO, 24-10 KBEQ, 14-10 KLUE, 23-5 WANS, 11-9 WBBF, 12-8 Z104. Other moves are 21-12 WFIL, 20-12 Y100, 35-30 WQAM, 25-17 96X, 29-18 13Q, 28-15 KFRC, 28-19 WQXI, 26-19 Z93, 34-27 WLAC, 28-14 WCOL, HB-39 WZZP, 33-26 WDRQ, 30-28 KSLQ, 35-27 KXOK, 40-18 WTIK, 28-24 B100, HB-26 KFI, 25-13 WIFI, 13-11 KYA, HB-24 KING, 26-15 94Q, HB-16 KNOE-FM, 21-16 KNDE, 30-26 KCBQ, HB-22 KHFI, 31-22 B100, 38-28 KAKC, 38-36 KTFX, 25-16 WRFC, HB-23 WGLF, HB-25 VISE, 23-18 WAUG, 21-15 WHHY, 23-15 WBSR, 26-20 WCGQ, 31-23 WGSV, 27-19 WBBQ, 29-27 WEAQ, HB-28 KTOQ, HB-27 WGUY, HB-29 WSPT, HB-18 WICC, HB-28 KYNO, 30-22 WAVZ, 34-29 WTIC-FM, 25-21 WINW, 33-19

(Continued on page 57)

PLACE et Playlists



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KIMN KLIF KLUE KOFM
KRIZ KNUS KTFX KTLK 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:

1	1	Gerry Rafferty
2	2	Andy Gibb
4	3	Bob Seger
3	4	Carly Simon
9	5	Meatloaf
6	6	Michael Johnson
7	7	ABBA
5	8	Bonnie Tyler
10	9	Seals & Crofts
12	10	Billy Joel (Only)
11	11	Barry Manilow (Even)
13	12	Jefferson Starship
17	13	Frankie Valli
16	14	O'Jays
15	15	Rod Stewart
18	16	Rolling Stones
19	17	Pablo Cruise
20	18	Barry Manilow (Copacabana)
23	19	Joe Walsh
22	20	Toby Beau
24	21	Walter Egan
21	22	Steely Dan (FM)
Add	23	Jackson Browne
25	24	Eric Clapton
26	25	Genesis

Adds: ELO

Extras: Foreigner
Nick Gilder
Todd Rundgren
Tom Petty

LP Cuts: None

Also Possible: Steely Dan (FM)
Steve Martin
Bob Welch
Eddie Money
Rita Coolidge
Chris Rea

Last Week: This Week:

1	1	Andy Gibb
2	2	Gerry Rafferty
4	3	O'Jays
3	4	Carly Simon
5	5	ABBA
9	6	Bob Seger
8	7	Peter Brown
12	8	Heatwave
13	9	Meatloaf
6	10	Bonnie Tyler
7	11	Mathis/Williams
14	12	Michael Johnson
17	13	Rolling Stones
16	14	Donna Summer
18	15	Jefferson Starship
21	16	Frankie Valli
19	17	Barry Manilow (Copacabana)
15	18	Genesis
20	19	Billy Joel (Only)
24	20	Eric Clapton
22	21	Barry Manilow (Even)
25	22	Joe Walsh
27	23	Pablo Cruise
26	24	Toby Beau
28	25	Walter Egan
Add	26	Commodores
Add	27	Wings
Ex	28	Jackson Browne

Adds: Foreigner
Eddie Money
Olivia Newton-John

Extras: Bruce Springsteen
Steve Martin
Rita Coolidge
Bob Welch
ELO
Chris Rea
Quincy Jones

LP Cuts: None

Also Possible: Kenny Rogers
Steely Dan (FM)
Barbra Streisand
ARS
Village People
Tom Petty

Last Week: This Week:

1	1	Gerry Rafferty
2	2	Andy Gibb
8	3	Meatloaf
7	4	Michael Johnson
6	5	Bob Seger
4	6	ABBA
5	7	Carly Simon
3	8	Bonnie Tyler
9	9	Seals & Crofts
10	10	O'Jays
13	11	Rolling Stones
12	12	Barry Manilow (Even)
14	13	Heatwave
11	14	Wings (old)
21	15	Pablo Cruise
24	16	Frankie Valli
17	17	Billy Joel (Only)
19	18	Toby Beau
20	19	Walter Egan
23	20	Jefferson Starship
25	21	Barry Manilow (Copacabana)
26	22	Genesis
27	23	ARS
18	24	Patti Smith
Ex	25	Commodores
Add	26	Joe Walsh
Add	27	Wings
Ex	28	Eric Clapton

Adds: Donna Summer
Commodores
Foreigner

Extras: ARS
Wings
Rita Coolidge

LP Cuts: Andy Gibb (Everlasting Love)

Also Possible: Steve Martin
Crystal Gayle
Andrew Gold
Kenny Rogers
Chris Rea

Hottest:

Country Crossovers:

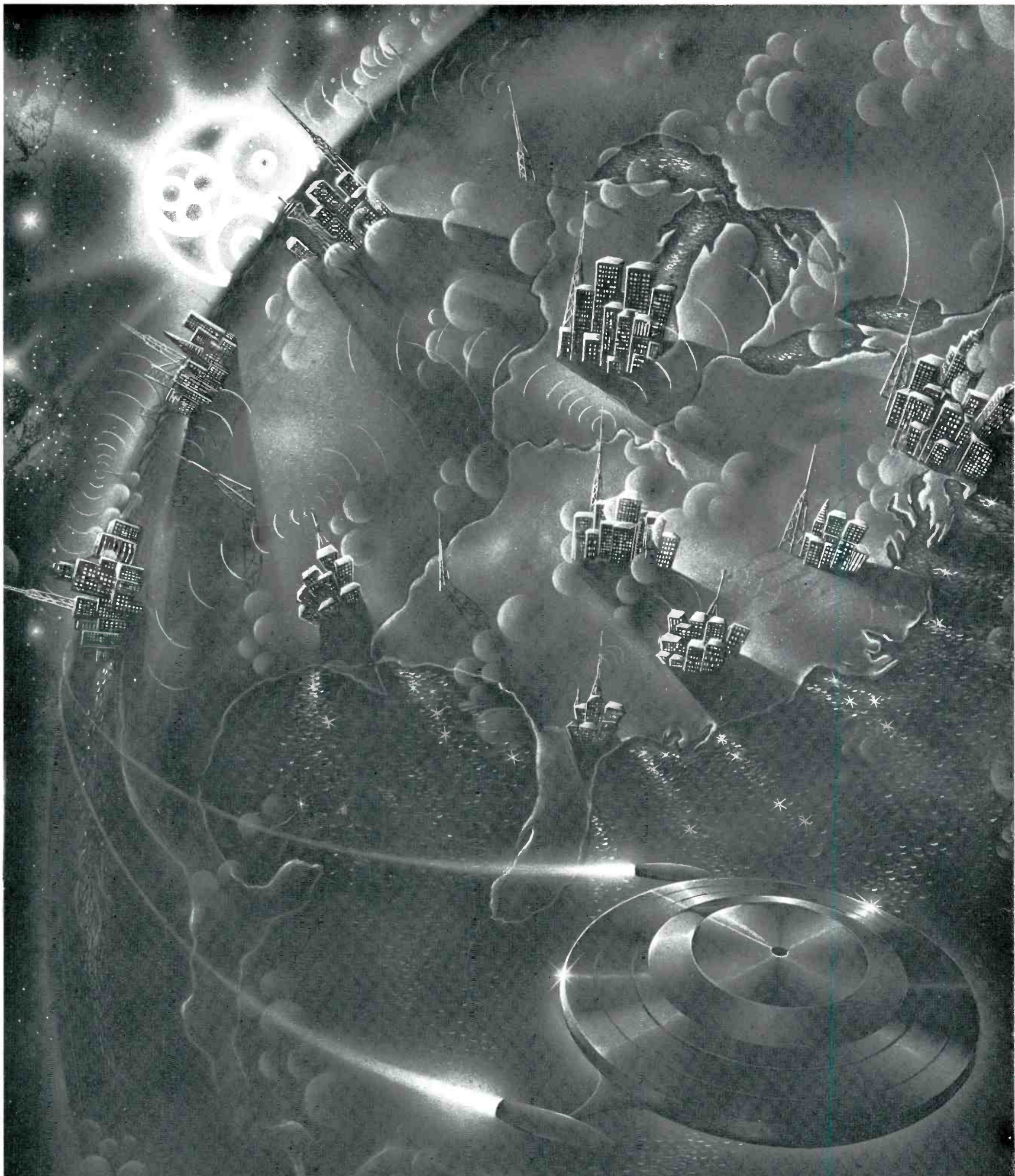
Kenny Rogers

Teen:

None

LP Cuts:

Andy Gibb (Everlasting Love)
Meatloaf (Paradise By The Dashboard Light)
O'Jays (Brandy)



ATTENTION SEATTLE:

THE RECORD WORLD RADIO/RETAIL SEMINAR SERIES IS COMING YOUR WAY JULY 8

The Record World Radio/Retail Seminar Series, the most widely acclaimed and highly sought after forum of its kind, will be coming to your market soon. Don't miss the opportunity to be part of this innovative, informative and educational event.

For details, please contact Mike Vallone or Doree Berg at (212) 765-5020.

Runaway Smash: "Runaway Love" (CMS 0138) Linda Clifford



The unstoppable disco smash
that crashed up the R&B charts
is about to cross the border
into pop territory. Watch out.



"Runaway Love" (CMS 0138)

Linda Clifford

From the album *If My Friends Could See Me Now*

Arranged and produced by Gil Askey

On Curtom records & tapes CUK 5021

Marketed by Warner Bros. Records, Inc.



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Gary Lyons on the Role of The Artist/Producer

By BARRY TAYLOR

■ In just the past 15 months Gary Lyons has earned the distinction of being one of the industry's premier new producers. After co-producing albums for Foreigner and Crawler, he worked with Lone Star (a band that was very successful in England), Kevin Lamb, Wet Willie and most recently a new Epic signing, Champion. Lyons served his apprenticeship working as an engineer for producers like Kenny Young, Tony Macaulay and Roy Thomas Baker. He engineered the first four Queen albums for Baker and has



Gary Lyons

also worked with artists like Elton John, Ian Hunter and Pilot among many others. Last year Lyons sold his interest in Sarm Studios, the first 24 track studio in London to embark on a career as a producer. Under the management guidance of Abe Hoch, Lyons has steered clear of many notable, established groups in favor of a "baby act" policy which has been responsible for breaking groups like Crawler, Wet Willie and now Kevin Lamb on the charts. In the following Dialogue, Lyons discusses the philosophy of being an "artist producer" as opposed to an "album producer" and his new exclusive production deal with Epic Records.

Record World: Have you been working on any other projects since the Wet Willie album?

Gary Lyons: I spent six months looking for another band until Abe Hoch, my manager, found a band in England called Champion. I heard the tapes, liked them, saw the band and went into the studio with them at the Manor and came out with an album that Epic will be releasing shortly.

RW: If you spent six months looking for a band, what was it that finally attracted you to Champion?

Lyons: When I heard the tape, initially it was the material. The way they played was refreshing.

RW: In what way was it refreshing? Some of the members of the group have been around in other groups for an awful long time.

Lyons: The guitar work on the rough demos was excellent. It was played by Clem Clempson, who used to be in Humble Pie. The singer was also excellent; he is an unknown from Canada who just happens to have a great voice. The drummer, Geoff Britten, was with Wings. He is not the most technical drummer in the world, in fact he's probably the least technical drummer in the world but there was something about his playing that sounded good. When I met them, I found that they were great guys, and the way I work it's such a personal thing, I just felt right with them. Epic signed the band and we went into the Manor for a month to cut the album between games of soccer with Crawler—we had the Manor Maulers against the Creepy Crawlers. Everybody at Epic who has heard the tapes loves the band.

RW: This is a band that originally was around under a different name with a different record label and was shot down almost unanimously because it was said they typified overkill in rock. Their music simply did not live up to the image their record label built for them. Now they're back under a new name, but what else about them is different?

Lyons: A new singer, new name, new sound, new direction, new management. In other words, everything.

RW: What qualifications do you look for in a band when you consider taking on the job of producing them? Obviously there are certain standards you set.

Lyons: The first thing I listen for is the material and the songs. That is what has to turn me on to begin with. I'd like to hear two or three potential hit singles. And up to now I've only worked with baby acts—Foreigner being a first album, Kevin Lamb for Arista, and Champion, and Wet Willie for Epic. Wet Willie I treated as a

new act because the band had performed with three new members and there was a new record label. Basically I like to work with new bands.

RW: Why is that?

Lyons: Because it's a very easy way out to take an established band into the studio and do an album when they're clocking up sales of 200,000 or 300,000 plus. There is a guaranteed income but I don't get any enjoyment out of that whatsoever. To go in there with a new band, sometimes a bunch of nobodies and come out with a hit is more important to me. I don't see myself as an album producer. I see myself as an artist producer. There are producers that will take an act into the studio to make an album and then take another act and do another one and maybe do eight, ten albums a year and they'll very rarely work with an artist more than once or twice. They will go from artist to artist and from record company to record company and clock up their advances and maybe have a success with one or two of those artists. I see myself taking a maximum of six acts and working with them. Even if their first album was not very successful I would have no hesitation about going back into the studio with them to do a second album. If I had a choice between producing Wet Willie again or Boston, I'd do Wet Willie. Even if the Champion album only sold four copies, I'd still want to do the next one. I see myself as part of the band as far as recording goes. I'd just rather stick with four, five, six acts and work with them on a long term basis.

RW: How would you feel on the other hand about a new band you produced that sold triple platinum? Would you feel that you've set them on a course and then look for another baby act to produce?

Lyons: That would be up to the band. Up to now I've enjoyed such a unique working relationship with most of my artists, I would want to work with them and they would probably still want to work with me. If after a couple of double or triple platinum albums and a band said they wanted to work on their own like Queen said to Roy Thomas Baker, I would say okay and look for another baby act to produce.

To go in there with a new band... and come out with a hit is more important to me... I see myself as an artist producer.

RW: Exactly what kind of rapport do you have with your acts? What do you feel the producer/artist relationship should be?

Lyons: In the studio, the producer/artist relationship should be the producer has one hundred percent control. He obviously relies on the artist to come up with ideas and he should listen to their ideas, views and suggestions etc., but it is not a democratic decision. If all of the members of the band want to do it one way and the producer feels strongly about doing it another way, the producer wins. It is not a democratic situation. All of the acts I've worked with have gone along with that. I'm not saying that the bands don't know what they're doing, but someone has to make decisions and it should be the producer. Unless the producer takes total control, a lot of time gets wasted and there are a lot of unnecessary discussions. I'm not saying the producer should say "I'm doing it my way" and that's it. He could say "okay I'm wrong and you're right," but he must make the decisions. I won't go into the studio with an artist unless he appreciates that and agrees that that's the way he will work.

RW: You said that you see yourself as a member of the band. Is getting along with the members of the group personally a prerequisite before you'll produce them?

Lyons: Not really. I haven't had that many problems with the groups. It's partly a reign of terror and it's partly an atmosphere of lunacy at the same time but nothing ever gets personal. Basically 90% of it is just good fun. With my couple of successes and the work I've done as an engineer it's starting to get easier. The first album I produced by myself was Lone Star which was a hit in England.

(Continued on page 46)

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **JUST THE FACTS MA'M:** The rumor we reported two weeks ago concerning the split between **Robert Gordon** and **Link Wray** is true. Gordon returned from his European tour last week, enthusiastic about the progress he's making overseas and full of praise for Wray. But, he told us, "it became apparent to me about three weeks into the tour that things had to change. I think the main reason for the split is that I didn't want to get tagged. If I'd done another record with Link and another tour it would've been really impossible for me to... well, people would just automatically expect us to be together. It's hard enough to get a break as it is."

Gordon stressed that the split is strictly for reasons musical rather than personal. "Link's been like a brother to me, man. It was a tough decision to make. We played Copenhagen and from that point on I wanted to cancel the rest of the tour. It was difficult playing with Link, but the material—I felt like a nostalgia act. No more, man. No more."

"Link always insisted that he was there just to assist me. And in the studio I think I really got the type of sound out of him that fit what I was doing. He's great in the studio because it's controlled. But in concert his playing is nothing like what it is on record. That's the other reason for the split. I can't compete with that much noise. I was really getting a little concerned about my hearing."

As for the change in direction, Gordon says he's not going to give up singing the songs he likes so much, but he is going to go for a more "contemporary" approach: "raw and energetic, almost like new wave accompaniment behind the type of singing I do. This next album is going to have a whole new band playing on it. We're thinking of using **Chris Spedding** (Gordon has been singing Spedding's "Wild Woman" in concert). It's almost like starting over again. But I'm not going to rush it. The next record is going to be right."

Material is always a problem for Gordon, who only recently began writing songs and has yet to perform any of them in public. But a chance meeting in London with **Bob Dylan**, who once told an interviewer that Gordon is his favorite rock and roll singer, proved fruitful: Dylan offered six new songs to Gordon, two of which Gordon and Wray have already cut. And there's always the possibility of another **Bruce Springsteen** cut cropping up.

Nevertheless, Gordon admits to being "sort of up in the air. The split has happened and I feel good about it. What else can I say? I know from the reactions of people at my shows and from people that I talk to that what I'm doing is really valid; it appeals to the die-hard rockers and to some of the new wave types. And that makes me feel good."

GOUT A HERE: When in Las Vegas **Neil Sedaka** wards off the dreaded malady known as "Vegas Throat" by having his big toes massaged twice daily by a therapist. Said Sedaka to Wall Street Journal reporter **Roy J. Harris Jr.:** "The place for the voice is in the big toe."

JOCKEY SHORTS: **Stevie Wonder** is recording at Sigma Sound with the Philadelphia rhythm section of **Michael Foreman**, **Charles Collins**, **Larry Washington**, **Dennis Harris**, **T.J. Tindall** and **Ron Kersey**. Also at Sigma: **William Bell**. . . **John Kostick** and **Greg Kimmelman**, principals of Golden Lion Management, have inked their first act: **Shooting Star**, a five man band from Kansas City. . . **Robin Gibb** is at CBS Studios recording tracks for the "Sesame Street Fever" LP. . . a **Cars** party in Boston last weekend drew over a thousand fans, including **Peter Wolf** and **Magic Dick of Geils**. Although the group has finally signed with a booking agency, it won't be on the road for another four months. . . **Rob Stevens**, **Crack The Sky's** producer, is currently producing **Corky Laing's** second solo album for Elektra/Asylum at the Power Station in New York. Lang's band consists of **Felix Pappalardi**, **Ian Hunter** and **Mick Ronson**. . . **Dave Edmunds** will get the opportunity to produce his idol, **Chuck Berry**, in what we assume will be a return to something approximating his original Chess sound.

YOWSAH: **Cab Calloway's** debut single for Hologram, "Minnie the Moocher," will be released in edited and unedited versions owing to a line that went unchallenged in the original 1931 version. The B-side of his single will be "A Chicken Ain't Nothing But A Bird." . . **Rick Nielsen**, lead guitarist with **Cheap Trick** has just completed some tracks for the new Hall and Oates album. He can also be heard on the forthcoming **Gene Simmons** solo lp in addition to the Trick's excellent "Heaven Tonight". . . Among the highlights of the forthcoming National Lampoon "Animal House" soundtrack lp which will be

(Continued on page 58)

TRB, 'NEW at The Line



The Tom Robinson Band recently played New York's Bottom Line. Pictured backstage after the show is TRB, surrounded by practically the entire WNEW-FM staff (the show was broadcast live over the station) and many Capitol friends. Standing in the back row are, from left: Ray Brill and Geoff Sager, New York customer service representatives; Ira Derfler, New York district sales manager; Tom Morreza, WNEW-FM music director; Vince Scelsa, Meg Griffin and Dave Herman, WNEW-FM air personalities; and Mitchell Schoenbaum, director, east coast talent acquisition; Standing in the middle row are, from left: Bruce Ravid, midwest AOR promotion manager; Doreen D'Agostino, east coast press & artist relations coordinator; Richard Neer, WNEW air personality; Irwin Sirotta, eastern AOR promotion manager; Nick Plytas, TRB's keyboardist; Tom Robinson, TRB's lead vocalist & bassist; Mark Ryan; Maureen O'Connor, east coast press & artist relations manager; and Scott Muni, WNEW-FM program director; Pictured kneeling in the front row are, from left: Annette Monaco, east coast press coordinator; Danny Kustow, TRB's lead guitarist; and Brian "Dolphin" Taylor, TRB's drummer.

MCA To Release 'Whorehouse' LP

■ **LOS ANGELES**—The original cast album of the Broadway play "The Best Little Whorehouse In Texas" will be released in mid-July on MCA Records, according to J.K. Maitland, president.

The musical, with songs written by Carol Hall, is based on the story of the infamous brothel that came to be known as the "Chicken Ranch of La Grange, Texas."

Zurik To Mushroom

■ **LOS ANGELES** — Bobby Zurick has joined the staff of Mushroom Records as national album promotion man, according to Shelly Siegel, Mushroom vice president and general manager. Zurick will be based out of Mushroom's Los Angeles office.

Zurick joins Mushroom from RSO Records where he did national album promotion. Previously, he worked with Island Records, Chrysalis Records and RCA Records.

RCA Distributing Salsoul

(Continued from page 3)

promotion plans will be coordinated by both RCA and Salsoul.

In making the announcement, Summer said, "This new association is a welcome challenge and most certainly an expression of great confidence in Salsoul and our distribution capability. We look forward to a mutually profitable relationship."

Praises RCA

Joe Cayre said, "We believe in independent distribution. However, it is our decision that a company our size can work much more efficiently with one

organization rather than 27 independents. We know Bob Summer a long time and we sincerely believe he has effected an impressive turnaround at RCA. We are also impressed with the spirit and knowledge of his staff and are enthusiastic about working with them on Salsoul product. We would also like to thank Jeff Franklin of ATI Equities for his support of Salsoul in this arrangement."

RCA Records will be releasing five new Salsoul singles and four new Salsoul albums in July.



Shown here at the official contract signing between RCA and Salsoul (from left) are: (seated) Joe Cayre, president of Salsoul Record Corporation, and RCA Records president Robert Summer; (standing) Mel Ilberman, division vice president, business affairs and associated labels, RCA Records; Bill Staton, RCA's director, national rhythm and blues promotion; Jack Cayre, father of the Cayre clan; Ken Cayre, sr. vice president of a&r at Salsoul; Ray Harris, RCA's director, r&b promotion and merchandising; and Stanley Cayre, chairman of the board, salsoul.

RCA Plans Mktg. Campaign for Rocket

■ NEW YORK—RCA Records has announced extensive nationwide marketing plans to support the first release of albums from The Rocket Record Company, the label of Elton John and John Reid, distributed by RCA.

Colin Blunstone's album, "Never Even Thought," and Lorna Wright's album, "Circle of Love," will be launched into the marketplace with a comprehensive array of merchandising tools that include special mailings, posters, mobiles, contests, album minis, ad mats, colorful press kits, radio spots and trade ads.

A highlight of the Rocket campaign is a series of listening sessions scheduled for radio, retailers and press in key markets throughout the country in July. These sessions, many of which Elton John will attend along with Blunstone and Wright, will establish an early emphasis on the first Rocket release and underline the strong RCA and Rocket commitment to the campaign.

The Blunstone and Wright albums are set to be in stores on July 28. Arriving there at the same time will be quantities of a 22" by 22" full color poster of each artist, along with reproductions of the lp jackets to be used with the RCA Nipper mobiles currently hanging in record shops all over the nation.

To help sales and promotion forces to establish in-store merchandising visibility and radio airplay, RCA has prepared one-minute radio spot announcements for each artist's album, for use in markets designated as "key target areas" in the overall campaign. The spots will feature copy and music, and will be tagged to local accounts or dealerships in New York,

Cleveland, Pittsburgh, Buffalo, Atlanta, Los Angeles and Seattle.

Throughout July, there will be a number of special mailings carrying Blunstone and Wright photos, bios and albums to the RCA field force, retailers, radio stations and press. A four-color press kit has been especially created for all artists of The Rocket Record Company. Additional sales aids will include album minis of various sizes and 300-line advertising mats for use in local advertising, nationwide. Trade advertisements, announcing the RCA-Rocket Record Company relationship, and heralding the first Rocket release, have been scheduled for the last week in July, to be followed by additional placements in August.

Pacific Arts, Alpha Set Distribution Pact

■ CARMEL, Cal. — A domestic network of independent distribution has been completed by Pacific Arts with the appointment of Alpha Distributing to service the northeast. The agreement was announced by Kathryn Nesmith, vice president and director of marketing for the label, after meetings with Alpha owner Harry Apostoleris and manager/buyer Murray Viscoso.

Presently, the Pacific Arts catalogue offers five lps by Michael Nesmith and one each by Rank Strangers, Kaleidoscope and Joyce Yarrow. Releases planned for this summer will add five artists, seven lps and an undetermined number of singles to the line.

The next release is an edited single of Nesmith's "Roll With The Flow," due immediately. The version is taken from the lp "Live At The Palais," forthcoming this summer.

B'nai B'rith Hosts Awards Dinner



Pictured at the recent B'nai B'rith Music and Performing Arts Lodge June Awards Dinner Dance held at the New York Hilton's Grand Ballroom are (from left) Ken Rosenblum, president; Clive Davis, president, Arista Records; Johnny Cash, 1978 Humanitarian Award recipient; Bob Austin, publisher, Record World; Barry Manilow, Creative Achievement Award recipient; Bruce Lundvall, president, CBS Records; Toby Pieniek, past president; Herb Linsky, dinner chairman.

20th Signs Genya Ravan



20th Century Fox Records has signed singer/composer/producer Genya Ravan. Ravan is pictured here celebrating the occasion with her manager, Michael Hektoen (executive vice president of TWM Management), and Harvey Cooper, 20th Century Fox Records senior vice president in charge of a&r and promotion. Ravan's first 20th Century lp, "Urban Desire," will be released in early July.

Who In The World:

Columbia Banks on Eddie Money's Hits

■ Eddie Money has been transposed from a New York cop with his heart in rock'n' roll to one of the most exciting, original and hard-driving forces on the music scene today. His debut album, on Columbia Records, "Eddie Money," has already exceeded gold. The first single off the album, "Baby Hold On" climbed to #13 on the RW Singles Chart, while "Two Tickets To Paradise," the current single, is a firm #60 on this week's charts.

Born in New York City, Money was singing street corner a capella since the age of eleven and has always held music as a prime influence in his life. Like his father and fathers before, Eddie Money joined the New York Police Academy, but he still held on to his music through practicing evenings with his band. After one year, Money left the Academy and headed for Berkeley, California, where he built a reputation with his band, the Rockets, and his powerful, highly personal songs and electrifying stage presence.

It was during his Berkeley

years that Money met Bill Graham. Eddie Money became the first artist to be signed to Graham's production/publishing/management company, Wolfgang Productions. Money entered the studio with producer Bruce Botnick to record his first album for Columbia Records, which was released less than a year ago. Eddie Money maintains an incredibly vigorous tour schedule practically year-round. This summer he has booked a series of major hall and stadium dates throughout the country. Money's TV exposure was launched last spring with an exciting performance on "Saturday Night Live," followed by appearances on American Bandstand and Midnight Special. Later this month Money will host Midnight Special, featuring performance of six of his songs.

Interspersed with heavy touring, Money is in the studio, again with Botnick, recording his second Columbia album. Eddie Money has always devoted tremendous energy and dedication to his music, and he has emerged as one of the top new artists of the year.

Thank You

Paul Fishkin

Thank You

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ IT TAKES ONE TO KNOW ONE: People who make hits, that is; and though it may seem unlikely that Fleetwood Mac and the Los Angeles Dodgers would have a mutual admiration society, that is apparently the case. But it's really not so strange. After all, it's well known that penguins are the Mac's favorite creature, especially John McVie's, and Dodger third baseman Ron Cey's nickname is of course "The Penguin," owing to his, um, unusual running style. On top of that, the Dodgers just brought up a young pitcher named Bob Welch from the minors, and judging from his performance so far (a win, a save, 5 strike-outs and only three hits in his first three appearances), this kid will be getting platinum baseballs to match his singing counterpart's platinum albums before long. Anyway, the group headed out to Dodger Stadium recently to meet the players prior to the opening game of the Cincinnati series—and a good time was definitely had by all.

Speaking of Fleetwood Mac, we hear with interest that Jeremy Spencer, who along with Peter Green was one of the band's original guitarists when they formed in 1967, has reportedly been signed by Atlantic. Spencer, who disappeared in L.A. during Fleetwood's 1971 American tour to join a religious outfit called the Children of God, turned up in town last week and paid a visit to his old mates. We welcome Jeremy back, and wish him well in whatever he does (no recording news as of yet, but let's hope it's soon).

ALL ALONE, WITH JUST A BIT OF MY HEART: It's hard to believe that she's just 33, but when you consider that Brenda Lee has been in the singing business since she was six, it begins to make more sense. A refreshingly frank woman, she admits that "a lot of people probably think I'm dead now, or at least not singing anymore," but that's hardly the case. After 21 years with Decca/MCA, Brenda is now with Elektra, her first single ("Left-Over Love"/ "Could It Be I Found Love Tonight") having been released in May.

The parting with MCA was not an easy one, says Brenda. By her own reckoning, she sold 85 million records—placing her at number eight on the list of top record-sellers over the last 20 years—and it was quite a blow when 32 of her records were taken out of the catalogue at once. "It sure hurts to see your life's work go out the window," she says, and following a 1970 Grammy nomination for "Johnny One-Time," she took two years off, feeling that "there wasn't really a place for me. I got disgusted and frustrated with my product, and figured it was better to have nothing out at all." Until Elektra showed an interest, that is. "I liked their attitude towards an artist. They're into career building, not just hit records." Still, she is nothing if not a realist, and she and MCA "parted friendly. They were good to me—but the main problem there was that I had started with the old regime. Then my 'family' there sort of broke up."

Even with all of her experience, Brenda doesn't claim to have the music business figured out; after all, "just when you think you know what's going on, 'Disco Duck' gets to be number one." But one thing she does know: "If your songs are good, and if people like you, you'll do well anywhere. Linda Ronstadt's had records recently that are stone country, but they've been pop hits, because people like Ronstadt."

Not surprisingly, there aren't too many stars in the eyes of a singer whose 20 year-plus career has been both very hot and very cold, and Brenda Lee minces few words in her current assessment of the industry. "We're in a business, and if more people would realize that, we'd be better off. I think the music's getting better—but I don't feel the artists have the respect for the industry that they used to have. Of course, record executives have lost a lot of their respect for artists, too."

As for her future at Elektra (her producers now are Clayton Ivey and Terry Woodford, but "for the first time, I'm not locked into one producer"), Brenda's first album for the label will be ready this month, and she remarks that it includes "disco, r&b, pop, and what I call metropolitan country" (a la Glen Campbell, Anne Murray). She harbors few misconceptions about jumping right back into the public eye, but that's OK with her. "I've always just wanted to go along at my own pace, and be there ten years from now. We hope this is a revitalization for me, but I don't think it's going to happen overnight. We don't want to say, 'Hey, I'm back,' but 'Hey, I've been here.'"

BOWLED OVER—While an increasing number of his peers are feverishly looking for new ways to bring established pop acts on camera for film and video ties, producer/director Robert Altman has

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Who's Retired?



After Flo and Eddie's "Fourth Annual Return From Retirement" kick off date at the Roxy, the "media maniacs" were greeted by friends including, from left: Flo (Mark Volman), Bernie Taupin and friend, David Cassidy, actress Kay Lenz, and Eddie (Howard Kaylan).

Factors Etc. Bows Entertainment Div.

■ LOS ANGELES—Harry Geissler, president of Factors Etc., Inc., merchandising company for posters, heat transfers and similar specialty items, has announced the formation of an entertainment division for the promotion and marketing of new talent. Under the direction of H. Lee Geissler, executive vice president, the firm's initial venture will be into music via a five-year exclusive pact with Crystal Haze, a new 10-man rock group.

Geissler reports he is currently negotiating with three major record labels for Crystal Haze.

Capitol Signs Crimson Tide

■ LOS ANGELES—Crimson Tide, a five-member group based in Birmingham, Alabama, has signed an exclusive worldwide recording agreement with Capitol Records, Inc., according to Rupert Perry, vice president, a&r.

Crimson Tide's self-titled debut album will be released in July.

RSO Signs Kipner



Steve Kipner (left) has been signed to RSO Records, it was announced by Al Coury, president (right). The first release is the single, "Love Is Its Own Reward," written and performed by Steve Kipner and produced by Jay Graydon.

CBS Promotes Shulman

■ NEW YORK—Joan Griewank, vice president, marketing planning, CBS Records, has announced the appointment of Jerry Shulman to director of marketing research and planning, CBS Records.

Consumer Research

In his new position, Shulman will oversee all consumer research activities for CBS Records and each of the CBS labels. In addition, he will coordinate marketing planning projects involving the efforts of the marketing research department, Columbia, Epic, Portrait and Associated Labels departments, black music marketing and Nashville marketing. He will report directly to Griewank.

Since joining CBS in 1972, Shulman has held the position of director, market research. Prior to joining CBS, he was vice president of Total Research, Inc. in Princeton, New Jersey. He also held senior positions in a number of research agencies and Benton & Bowles advertising.

To the Editor:

■ Records can be played over and over again. But a broken record is useless. If a record is not treated and cared for properly, the fragile plastic can become worn and split. Handled with care, treated occasionally, and stored in the proper place, records can last for years.

Thus, the major record companies have assumed that the jukebox industry would be there, with the sales outlet and artist exposure necessary to produce a hit. But because of a "take-it-for-granted" attitude, the perspective between record companies and jukebox operators is becoming a "broken record."

Record companies obviously spend more resources on catering

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PLI Workshop Analyzes Legal Aspects of Industry

(Continued from page 4)

music publishing companies.

Faculty for the workshop included Donald E. Biederman (VP, legal affairs and administration, ABC Records), who also chaired the panel; Albert Rettig of the firm of Lazarow, Rettig and Sundel (Beverly Hills); Peter S. Shukat of the firm of Weiss & Meilbach (New York City); Howard S. Smith of the firm of Mitchell, Silberberg & Knupp (Los Angeles); W. Robert Thompson of the firm of Thompson, Harris & Leach (Nashville); and Raphael E. Tisdale of Sanders & Tisdale (Los Angeles).

C'right Ownership Crucial

In discussing artist contracts, panel members agreed that ownership of copyright was a crucial issue, particularly as it relates to the right of the company to sue for infringement in piracy cases. Smith explained a predicament CBS once found itself in: "Bob Dylan used to be reluctant to

sue, because of his public image, and got himself into a potentially damaging commercial situation. If the company has the right to sue it doesn't have to name Bob Dylan; it can go in on its own and get a temporary restraining order. Frequently, in infringement cases, the TRO wins the case."

Smith further advised that if a question arises in regard to this right, the company should file the copyright and renegotiate with the artists later. "The copyright must be filed," he stressed, "or you have no effective remedy. It's cheaper in the long run to fill out the registration forms, assignments and contracts. The one time you need them is worth all the time you'll spend filling them out."

Semantics was seen as a major problem in contract negotiations. In trying to protect themselves, most record companies ask for a

clause requiring of the artist "commercially acceptable" recordings. The panel members said, however, that this term has yet to be properly defined.

"'Commercially satisfactory' is so latently ambiguous that I would never agree to it in a contract," Thompson stated. "We represent primarily artists. My question to the record company is, 'What is commercially satisfactory?' 'Technically satisfactory' is more easily proved."

Tisdale stated the term is so "entirely subjective" that its definition changes from one regime to the next within a record company. To which Smith added: "This issue of what is commercially acceptable is becoming quite common among big artists when there is a lot of money riding on delivery of a master and the good faith record company man doesn't like it. The term 'commercially satisfactory' is very ambiguous and the term 'technically satisfactory' doesn't answer the question. The issue is artistic control: who has it and who makes the judgements?"

Biederman suggested that a clause be inserted in contracts at the outset specifying that recordings will be "in a certain style"

and then provide for arbitration. "I wouldn't hesitate to let, say, Jerry Wexler judge my record," he added by way of explanation.

The first day's afternoon session was highlighted by discussions of general problems created by California law and breach and inducing breach claims.

Smith pointed out that the California seven year statute, which states that personal service contracts may not be enforced beyond seven years, uses the term "employee," which "immediately raises the question of the relationship between a recording artist and a record company.

"You must assume," he concluded, "that any contract that requires artists to render services falls under that statute."

In the matter of inducing breach claims, Smith cited section 2925 of the California labor code which states that a contract for a specified amount of time may be terminated any time by an employee in case of breach by the employer. Thus, if a record company willfully refuses to pay royalties to an artist, the artist is free. (Willfull meaning that the company knows what it is doing,

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CBS VP Assesses Intl. Record Market

By DAVID MCGEE

■ NEW YORK — Paul Russell, a solicitor of the English Bar and VP, CBS Records International, paid a brief visit to the Practising Law Institute's workshop on legal and business aspects of the music industry held here last week in order to discuss with the attendees the state of the international record market.

Asked what foreign countries are most important to American artists, Russell named Canada, the United Kingdom and Australia—"the English-speaking countries, obviously.

"There's a problem in the U.K.," he continued, "in that it's very difficult for U.S. artists to make money. There's virtually no touring there, because London is within six hours traveling time of every other city in the country.

"Australia is a good place to tour because the major cities are so far apart. Also the weather is very good and the people are so hungry for music that they always turn out in droves.

"Germany is tremendously important for American artists; the French in the main like only French artists. The Scandinavians like U.S. artists, but records are very difficult to promote there. Brazil is becoming a tremendous market for most all kinds of music. There are 2000 radio stations there: the problem is getting them all to play the same cut at the same time off an album. Japan has become difficult for U.S. artists because the market is slowly going more to local music."

Russell responded to a ques-

tion about China and Russia by stating flatly that he sees "no opportunities at all" in the former country and a "very strange" situation in the latter.

"With three pair of blue jeans and three or four Beatle albums you can live for a year in Russia if you know where to sell them," said Russell. "But Russians are so starved for records that they buy everything that is pressed. And the numbers you get back from Russia are all nice, round figures, like 50,000 — never 32,430 or 47,000. Always 50,000, 52,000. That's all the records that are pressed up. And all of them are sold."

Bootlegging in foreign countries is a "tremendous problem" according to Russell.

"Indonesia is a tremendous potential market," he stated. "There's lots of people there. But it's a total pirate market. CBS just went into Iran and opened a company there with the Shah's brother. So the Shah promptly changed the copyright law. Now when a pirate is caught in Iran he's taken out back and you never see him again.

"There are pirates in Italy who sell tapes outside the country, and they're shielded by the Italian laws."

Russell was quick to point out, however, that the term "pirate" is often a misnomer in the international market. "Many countries simply have no copyright laws," he explained. "Many of these so-called 'pirates' are normal businessmen, unaware that they're doing anything wrong."

Make room for a guitar and a



RECORD WORLD SINGLE PICKS

THE TARNEY/SPENCER BAND— A&M 2049



IT'S REALLY YOU (prod. by D. Kershenbaum) (writers: A. Tarney-T. Spencer-T. Snow) (ATV/Braintree, BMI) (3:29)

The two English songwriters collaborated with Tom Snow on this debut single. The song is a pure pop mid-tempo ballad with tasty horn and string arrangements and a sparkling lead vocal. It's a standout first effort that should get quick a/c and Top 40 play.

THE MOTORS—Virgin ZS8 9519 (CBS)



AIRPORT (prod. by P. Ker-N. Garvey-A. McMaster) (writer: McMaster) (Ackee, ASCAP) (3:40)

The group has already made AOR headway with their first U.S. album. This single, with a familiar British sound in its arrangement and production, could hit with the teen and adult crowd alike. The high harmony background vocals and synthesizer get fast attention.

VICKI LEHNING—Big Tree BT 16122 (Atlantic)



ANDY (prod. by Kyle Lehning) (writers: J. Beland-L. Murray) (Big Heart/Stung, BMI) (3:50)

Vicki Lehning's debut single is a bittersweet ballad perfectly colored by her high, and occasionally dramatic soprano. Her husband Kyle Lehning's production is, as always, one of the cleanest around. A perfect disc coupling.

SILVER BLUE—Epic 8-50559



TENNESSEE WALTZ (prod. by Joel Diamond) (writers: R. Stewart-P. King) (Acuff-Rose, BMI) (3:37)

With the trend of re-making standards to a disco beat subsiding somewhat, this Joel Diamond production should stand out in the market. The record incorporates the established vocal/rhythm disco formula with some surprising country instrumental additions.

GARY WRIGHT—WB 8598

SARRY EYED (prod. by G. Wright) (writers: Wright-Reicheg) (High Wave/WB, ASCAP) (4:00)

Wright's reputation as a pure pop singer/songwriter can only be enhanced by this mid-tempo ballad with ultra sensitive lyrics. The instrumentation is stunning.

MEMPHIS HORNS—RCA JH 11309

OUR LOVE WILL SURVIVE (prod. by A. Abrahams-R. Burke) (writers: Mitchell-Floyd-Kirk-Floyd) (Memphis Five/Six Continents/ Knock Wood, BMI) (3:16)

This r&b/disco/pop offering by the Memphis Horns is supported admirably by Carolyn Davis' knock out vocals.

LYNDA CARTER—Epic 8-50569

TOTO (DON'T IT FEEL LIKE PARADISE) (prod. by Vini Poncia) (writers: Carter-Siller-Cuomo) (Chopped Liver/White Buffalo/Pants Down, ASCAP) (2:46)

TV's Wonder Woman debuts with this mid-tempo ballad that takes Dorothy's Toto along for the spin. Carter's voice is sparkling and producer Poncia pulls it all together.

ARETHA FRANKLIN—

Atlantic 3495
MORE THAN JUST A JOY (prod. by Curtis Mayfield) (writer: same) (Mayfield, BMI) (3:01)

Aretha's collaboration with Curtis Mayfield yields a bluesy gospel single that shows off the first lady of soul's ever incredible vocal abilities.

BOSSMAN & SMITH—

Euphony 1001
YOU WERE MADE FOR ME (prod. by Bossman & Smith) (writers: J. Bossman-J. C. Smith) (Title Wave, ASCAP) (3:43)

Released on their own label, Bossman and Smith show off a light acoustic style that's been overlooked lately. The harmonies are exemplary.

CALIFORNIA—RSO 901

I CAN HEAR MUSIC (prod. by Curt Becher) (writers: Spector-Greenwich-Barry) (Mother Bertha/Trio, BMI) (3:43)

The group of well-known west coast musicians, including Bruce Johnston, collaborated on this light disco re-make of the Ronettes' early hit.

ANDREA MARCOVICCI—

Private Stock 45,198
I'M DREAMING (prod. by R. Dante) (writers: R. Kerr-G. Osborne) (Almo, ASCAP/Irving, BMI) (3:40)

The actress debuts her recording career with a light ballad from her cabaret act. The Ron Dante production surrounds her voice with taste and style.

KOOL & THE GANG—Delite DE 905

A PLACE IN SPACE (prod. by K&G Prod.-G. Brown) (writers: R. Bell-Kool & Gang) (Delightful/Gang Music, BMI) (3:15)

Kool & The Gang put some force behind their as always hypnotic r&b beat, adding party background vocals and standout horns.

ASLEEP AT THE WHEEL—

Capitol 4601
LOUISIANA (prod. by Joel Dorn) (writer: Randy Newman) (Warner-Tamerlane, BMI) (3:45)

The group takes Newman's ode to Louisiana and makes it their own with some strong vocals and sparse horns and strings. It could cross country to pop.

SNAIL—Cream 7827

THE JOKER (prod. by Jerry Barnes & Snail) (writer: R. Zacuto) (Eas'l Duzit/East Memphis, BMI) (3:39)

Sounding a bit like Argent's "Hold Your Head Up," the rock opener is perfect for the car radio listener. Snails' rhythm excels and the vocals are hard rock perfect.

JIM RAFFERTY—London 20097

(DON'T LET ANOTHER) GOOD DAY GO BY (prod. by G. Rafferty) (writer J. Rafferty) (Essex, ASCAP) (3:28)

The last name should be familiar to top 40 listeners and this other Rafferty gets production help from his brother. It's a ballad perfect for summer listening.

HERBIE HANCOCK—

Columbia 3-10781
I THOUGHT IT WAS YOU (prod. by D. Rubinson) (writers: Hancock-Cohen-Ragin) (Hancock/Wah Watson, BMI) (3:40)

Hancock's new album is an audio engineer's paradise. This first single is an airy dance tune with jazz and r&b overtones.

SLAVE—Cotillion 44238

(Atlantic)
STELLAR FUNGK (prod. by Jeff Dixon) (writers: S. Washington-M. Adams-D. Webster-A. Arrington-M. Hicks) (SpurTree/Cotillion, BMI) (4:30)

New Jersey's answer to the P-Funk phenomenon comes on here with lots of vocal machinery and a heavy disco beat. Immediate r&b play is likely.

GWEN McCRAE—Cat 2011

(T.K.)
STARTING ALL OVER AGAIN (prod. by F. Knight) (writer: Phillip Mitchell) (Muscle Shoals Sound, BMI) (3:51)

McCrae's popularity on the r&b charts could easily expand to pop once again with this easy love story. Her vocals are formidable.

SWITCH—Gordy G 7159 F

(Motown)
YOU PULLED A SWITCH (prod. by G. Wright) (writers: G. Wright-R. Vann) (Jobete/Stone Diamond, BMI) (4:00)

A touch dancing beat and some outstanding vocalizing makes Switch's new outing a disco/r&b record to watch.

SPINNERS—Atlantic 3493

IF YOU WANNA DO A DANCE (prod. by Thom Bell) (writer: same) (Mighty Three, BMI) (3:42)

The Spinners' usual slick vocal interpretations have been replaced here by a healthy dose of funk. Thom Bell's production gives it momentum.

MICK JACKSON—Atco 7091

BLAME IT ON THE BOOGIE (prod. by S. Levay) (writers: Jackson-Jackson-Krohn) (Global, ASCAP) (3:29)

The recently re-vamped Atco label kicks off with Jackson's up-tempo disc, prime for the dancing market with strong pop possibilities.

THE HEATERS—Ariola 7706

PUT ON THE HEAT (prod. by Jack Stack-A-Track-Scott Shannon) (writer: Melissa A. Connell) (Big Neck) (3:35)

This west coast band has all the sounds of the early Phil Spector girl groups and their theme song is a strong rocker with pop appeal. It's one of the most energetic debuts around.

TROOPER—MCA 40924

RAISE A LITTLE HELL (prod. by Randy Bachman) (writers: Smit-McGuire) (Survivor/Top Soil, BMI) (3:38)

Trooper's new single is a strong rock outing with the now familiar acappella harmony opening. It drives from opening to close.

DAVID JOHANSEN—Blue Sky

AS8 2771 (CBS)
FUNKY BUT CHIC (prod. by R. Robinson-D. Johansen) (writers: D. Johansen-S. Slyvain) (Buster Poindexter, BMI) (3:11)

Johansen's tongue-in-cheek disco record (with some 50s backbeat) should go over well with his New York Dolls fans and find a new audience as well.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

Approximately 150 publishers and their representatives attended the NMPA 61st annual meeting, held last Wednesday at the Plaza Hotel, N.Y.C.

Leonard Feist was re-elected president of the organization by the board of directors. Other elected officers included: vice presidents **Ralph Peer II** (Peer-Southern), **Wesley Rose** (Acuff-Rose) and **Michael Stewart** (Interworld); **Sidney Herman**, treasurer; **Leon Bettler**, secretary, and **Al Brackman**, assistant secretary.

During the president's report at the open meeting, Feist announced that NMPA now has 170 member companies, up from 35 in 1967. One of the major points of his report was the organization's enthusiasm for the Young Publishers Forum, recently established in New York. NMPA hopes to sponsor similar Forums in Los Angeles, Nashville and other music centers.

Additional reports were given by **Al Brackman**, president of the Harry Fox Agency, **Sal Chiantia**, former chairman of NMPA, on foreign developments and attorney **Alan Shulman** on copyright infringement as well as developments in public relations, printed music and Copyright Law.

Among those attending the meeting and general reception were **Stanley Adams**, president of ASCAP; **Edward Cramer**, president of BMI, **Norm Weiser**, president of SESAC; **Arthur Braun** (DJM), **Bob Currie** (Screen Gems-EMI); **Bob Esposito** (April-Blackwood); **Len Hodes** (Chalice); **George Lee** (MLO); **Bill Lowery**; **Susan McCusker** (Zager-Love); **Stanley Mills** (September); **George Pincus**; **Irwin Robinson** (Chappell); **Eileen Rothschild** (RSO) and **Ted Rubenstein** (RCA).

VISITING: Producer **Kyle Lehning**, who also wears the hat of a&r director for Atco Records, was in New York last week—to take part in the Atlantic family a&r meetings. Lehning just finished producing a single—for his wife **Vicki** ("Andy" just out on Big Tree) and is currently working on the next **England Dan & John Ford Coley** album. His next album will be the N.J. group **Blackfoot** for Atco, his first hard rock project in some time. If anyone's interested in a good story about the magic of unsolicited tapes, ask Lehning about "Andy." It's published by Big Heart.

CORRECTION: In last week's RW story about RSO's "Grease" soundtrack, **Scott Shannon** was inadvertently given writer credit. **Scott Simon** is the composer of "Sandy" and "All Greased Up and Ready to Go."

MOVING: Rocket Records is in the midst of moving to New York City (to be closer to their new distributor, RCA). Jodrell Music is joining the operation at 489 Fifth Ave., N.Y.C. (212) 986-9361.

TALENT SEARCH: **Art Garfunkel**, an artist known for "discovering" new song writers, closed his L.A. concert a few weeks back with the song "Don't Leave These Goodbyes Lying In The Way" by **Jules Shear**. Shear is a member of a group just picked up by Columbia with an undisclosed but "suitably odd name." He's published by Unichappell.

HAPPY: According to **Lanny Lambert** at Interworld Music, the company currently has a number of big cover records. "I Just Want to Be the One in Your Life" by **Price & Walsh** is in the **Barry Manilow** "Even Now" lp and "K-Gee" by **Charles Herndon** is the mega-selling "Saturday Night Fever" album. "Shame" by **Evelyn "Champagne" King** on RCA, one of the biggest r&b adds of the past few weeks is written by Interworld's **J.H. Fitch** and **R. Cross**. . . April Music writer **Russ Ballard** will have singles released by **Pierce Arrow** ("Can't Break the Heart") and **Ace Frehley** (Kiss) ("New York Groove"). Ballard's album "At the Third Stroke" was just released on Epic. Also at April/Blackwood, the company has four songs on the new **Ralph Carter** ("Good Times") album and seven on the next **Odyssey** album co-written by **Denny Randell**. Randell also wrote **Engelbert Humperdinck's** "Have I Got A Night Planned For You."

NAMED: **Sandy Miller** to Chappell-International repertoire coordinator. . . As part of Intersong-Chappell's expansion of their country music operation, **Pat Rolfe** has been named VP of the division.

IN PRINT: Warner Brothers Publications just released the "Eric Clapton Deluxe" folio. The 41 selection songbook contains Clapton compositions that span his careers with the **Yardbirds**, **Cream**, **Delaney & Bonnie**, **Derek and The Dominoes** and his current band.

NEW BUSINESS: Famous Music, in association with **Steve Johnson**, will handle the exploitation of the Barclay Music catalogue in the U.S. Barclay holds approximately six thousand titles. . . **Stuff** drummer **Christopher Parker** has been signed to Anacrusis/Bandora Music. Professional manager **Ezra Cook** already signed Parker's material to Shinko Music, Japan.

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

THREE TIMES A LADY—Commodores—Motown (7)
YOU—Rita Coolidge—A&M (7)
YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams (5)
HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—RSO (4)

WHDH/BOSTON

LAST DANCE—Donna Summer—Casablanca

WSAR/FALL RIVER

USE TA BE MY GIRL—O'Jays—Phila. Intl.

WNEW/NEW YORK

THREE TIMES A LADY—Commodores—Motown

WIP/PHILADELPHIA

BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol
YOU—Rita Coolidge—A&M

WMAL/

WASHINGTON, D.C.

LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA
SUMMERLOVE SENSATION—Bobby Vinton—Elektra
THREE TIMES A LADY—Commodores—Motown
YOU'RE A PART OF ME—Gene Cotton with Kim Carnes—Ariola

WKBC-FM/

WINSTON-SALEM

LADY BLUE—George Benson—WB
STAY—Jackson Browne—Asylum
YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams—Col

WSM/NASHVILLE

HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—RSO
IF I KNEW JUST WHAT TO SAY—Roger Whittaker—RCA
YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams—Col

WQUD-FM/MEMPHIS

HOT CHILD IN THE CITY—Nick Gilder—Chrysalis
YOU—Rita Coolidge—A&M
YOU'RE A PART OF ME—Gene Cotton with Kim Carnes—Ariola

WSB/ATLANTA

TENNESSEE WALTZ—Silver Blue—Epic
(THEMES FROM) JAWS 2—Flyer—MCA
YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams—Col

WIOD/MIAMI

I CAN'T WAIT ANY LONGER—Bill Anderson—MCA
MIDNIGHT LOVERS—Sergio Mendes—Elektra
YOU—Rita Coolidge—A&M

WJBO/BATON ROUGE

COPACABANA—Barry Manilow—Arista
EVERY KINDA PEOPLE—Robert Palmer—Island

SHAKER SONG—Spyro Gyra—Amherst

YOU DON'T LOVE ME ANYMORE—Eddie Rabbitt—Elektra

WGAR/CLEVELAND

LAST DANCE—Donna Summer—Casablanca
MISS YOU—Rolling Stones—Rolling Stones (dp)
THREE TIMES A LADY—Commodores—Motown

WLW/CINCINNATI

LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
LOVE WILL FIND A WAY—Pablo Cruise—A&M
THREE TIMES A LADY—Commodores—Motown

WCCO/MINNEAPOLIS

BLUE SKIES—Willie Nelson—Col
NIGHT TIME MAGIC—Larry Gatlin—Monument
THREE TIMES A LADY—Commodores—Motown

KMOX-FM/ST. LOUIS

DANCING IN THE DARK—Renee Armand—Windsong
LADY BLUE—George Benson—WB
YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams—Col

KMBZ/KANSAS CITY

HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—RSO
THREE TIMES A LADY—Commodores—Motown
YOU—Rita Coolidge—A&M
YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams—Col

KULF/HOUSTON

GREASE—Frankie Valli—RSO
HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—RSO
IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
MY ANGEL BABY—Toby Beau—RCA
RUNAWAY—Jefferson Starship—Grunt
STUFF LIKE THAT—Quincy Jones—A&M
THREE TIMES A LADY—Commodores—Motown

KIIS/LOS ANGELES

TALKING IN YOUR SLEEP—Crystal Gayle—UA

KPNW/EUGENE

GREASE—Frankie Valli—RSO
RIVERS OF BABYLON—Boney M.—Sire/Hansa
YOU—Rita Coolidge—A&M
WHY DO YOU HAVE TO BE SO BEAUTIFUL—Wilson Bros.—Big Tree

KVI/SEATTLE

GREASE—Frankie Valli—RSO
SHAKER SONG—Spyro Gyra—Amherst
SUMMERLOVE SENSATION—Bobby Vinton—Elektra
YOU—Rita Coolidge—A&M
YOU'RE A PART OF ME—Gene Cotton with Kim Carnes—Ariola

Also reporting this week: WCCO-FM, WFTL, WBZ, WTMJ
 24 stations reporting

AMI Opens Cleveland Sales Branch

(Continued from page 3)

land about seven weeks ago," stated Bob Schwartz, co-principal of AMI. "It was a way to expand our business and not some way to strike back at people." Schwartz, in defense of this statement, pointed out that the firm had long before engaged the services of an independent marketing firm to handle the preliminary evaluations concerning the viability of another Cleveland-based distributor.

"The survey cost us a few thousand dollars," explained the owner, "and one of the reasons we hired the firm was to make certain that there was in actuality a need for an office in Cleveland. According to the report we found that

PLI Workshop

(Continued from page 33)

is acting intentionally and is a free agent.)

"If you negotiate a package deal — production, recording, songwriting — and you refuse to pay royalties," Smith warned, "you run a very good risk of having the deal terminated, unless you know one hundred percent that you're right."

A session concerning the effects of the new copyright law found Thompson suggesting that "those attorneys who choose to represent their clients who are authors and composers by retaining copyrights and establishing publishing companies ultimately may be damaging their clients by not giving them the value of being with a full-time publishing concern that could push their songs worldwide."

Thompson also sounded a caveat regarding all copyright law: "Many of the key cases concerning copyright law are relying on points that are in abrogation of or contravention of the case law those cases are based on. No one knows what the outcome of this litigation will be."

"Fixation" — the moment at which a composition first sees the light of day — is viewed by Thompson as the key aspect of the new law. In most cases, the first fixation is in the form of a demo recording; and demos, under the new law, can be registered. "Registration is constructive notice," said Thompson. "The first demo should be copyrighted and copy sent to Washington. If you register it you have a much stronger case for infringement."

The session closed with an impressive presentation by Michael Tannen on acquiring and selling music publishing companies in which Tannen explained the step-by-step procedure for doing so (whether the company be large or small) and outlined the ideal company prospectus.

there were some definite holes we could fill in the region and so we opened an office and set about finding the right man to handle it for us."

Schwartz pointed out that AMI, unlike some local competitors, has its own trucking fleet, which he feels negates an argument often heard about the Detroit-based distributors. "Shipping for us is absolutely no problem," offered Schwartz, "and the supposed disadvantages of working out of Cleveland simply do not hold true. Indianapolis, Cincinnati and Louisville, as well as Lexington, are all fine for us."

The owner also mentioned that, despite the efforts of competitors to see his operation as one that is giving away ground on the home-front, it remains strong. "We did not have the UA line, and so their withdrawal from indie ranks means nothing to us directly," said Schwartz. "We are still very strong in the market."

One of the AMI competitors told *Record World* that the AMI Cleveland office was neither a stocking operation nor a promotion base, to which Schwartz responded: "You can't do a full time job without a warehouse in an area, but we are filling a marketing void and making things available that are not getting to the Cleveland market as well as we would expect. We can, however, open a warehouse with only a few days notice, but we'll have to have a line in the area to support it."

Schwartz also thinks that some of what he terms "the super distributors" may attempt to force issues with both accounts and labels and thus injure both parties. "If you try to dictate policy to your accounts or your suppliers you'll find that you may be asso-

Johnny & Pet



CBS Records International recording artist Johnny Mathis plays host to British pop star Petula Clark in a segment of his own TV show, which he recently taped in Paris. Entitled "Numero Un," the show will be seen throughout the whole of Europe.

ciated with neither of them in the future," cautioned Schwartz. This argument brings increased focus to the problem of the smaller independent manufacturer, who many indie observers see as needing a strengthened indie network in the wake of the UA and A&M exodus. While the manufacturers on this level may need a stronger distributor network, and may have to consolidate territories in some instances to insure this strength, they also need to insure that the selected indies do not assume so much power that they in any significant manner determine policy or pricing.

Mupo To Xanadu

■ LOS ANGELES — Don Mupo has joined Cream Records as national sales manager of Xanadu, the jazz label distributed by Cream Records, Inc.

According to the announcement made by Paul Culberg, vice president-sales & marketing, Mupo will be responsible for the general sales expansion of the label as well as all coordination between the Cream and Xanadu labels.

Mupo has an extensive jazz background which includes the founding of Creative World Records with Stan Kenton in 1967. Most recently he was with CTI Records as western regional marketing representative.

He will be based in the Cream Los Angeles office.

American Can

represents what the company called an "add-on" to its "basic" record operation, Pickwick, bolstering its position in the Mid-Atlantic region. Together, company officials told the stock analysts, the two companies should add \$500 million in total sales to American Can's balance sheet. That figure represents about one-seventh of American Can's total annual sales.

The analysts say that they were left with the impression that other "add-ons" were not outside the realm of possibility. "If another Sam Goody's type operation good price," said one Wall Street analyst, "I was led to believe that they might go for it."

While several analysts said that the purpose of the meeting was to convey the idea "that the outlook at American Can was better than they were being given credit for," some analysts say they are perplexed by the company's entrance into what more than one Wall Streeter called "an unconventional business."

Most said they would take a wait-and-see attitude about how

Polygram Dist. Begins Multi-Label Campaign

■ NEW YORK—Polygram Distribution, Inc will implement its first multi-label marketing campaign in July, as announced by Jon Peisinger, vice president of marketing development. The multi-faceted program, involving discounts, extra dating and special merchandising aids, is the initial promotion from the firm's recently created marketing development department.

Theme Set

The program's theme, "Dateline Hollywood, Dateline Broadway," keys in on all soundtracks and original cast albums (and tapes, where available) distributed by Polygram Distribution, including the current best sellers "Grease" (RSO), "T.G.I.F." (Casablanca) and "Saturday Night Fever" (RSO). The original soundtrack for the upcoming film "Sgt. Pepper's Lonely Hearts Club Band" (RSO) starring the Bee Gees and Peter Frampton will also be a part of the program. The Polygram Distribution soundtrack catalogue contains releases of "2001: A Space Odyssey" (MGM), "The Deep" (Casablanca), "That's Entertainment, Part 2" (MGM), "Tommy" (Polydor), "The Umbrellas Of Cherbourg" (Philips) and a host of MGM musicals including "Doctor Zhivago," "Gone With The Wind," "Annie Get Your Gun" and the original Broadway cast album of "Grease."

(Continued from page 3)

well a giant, but inexperienced corporation can work within what is perceived as an insular, volatile business like records. "Too much management expertise may just turn off the individual initiative" that appears so important to the record business, one analyst commented.

With returns of records running at about 30 percent, another said, American Can believes that it can use its computerized distribution scheme to pinpoint breaking records early. "If the system works," he said, "that's great, but if it doesn't, I don't know where that leaves them."

Within the record industry, there is likely no other operation as capital-intensive as the maintenance of a distribution system. Still, in the league that American Can plays in, record distribution is considered a flexible, less capital-intensive investment.

"They are less locked into this, than they are in the can business," said one analyst.

American Can has no intention of going into record production and manufacturing at the present time, the company says.

CLASSICAL RETAIL REPORT

JULY 8, 1978

CLASSIC OF THE WEEK



WAGNER
ORCHESTRAL EXCERPTS
SOLTI
LONDON

BEST SELLERS OF THE WEEK

- WAGNER: ORCHESTRAL EXCERPTS**—Solti—London
- BEETHOVEN: MISSA SOLEMNIS**—Solti—London
- BIZET: PEARL FISHERS**—Cotrubas, Pretre—Angel
- RAMPAL-WILSON: FLUTE DUETS**—RCA
- RACHMANINOFF: CONCERTO #3**—Horowitz—RCA
- RAVEL: BOLERO**—Bernstein—Columbia
- WAGNER: ORCHESTRAL SELECTIONS**—Solti—London

TOWER RECORDS/ SAN FRANCISCO

- BEETHOVEN: MISSA SOLEMNIS**—London
- BRITTEN: FOUR SEA PORTRAITS FROM PETER GRIMES**—Ormandy—RCA
- BRITTEN: PHAEDRA**—Baker, Bedford—London
- LISZT: NYIREGYHAZI PLAYS LISZT**—Desmar
- MESSIAEN: TURANGALILA SYMPHONY**—Previn—Angel
- RACHMANINOFF: CONCERTO #3**—RCA
- RAMPAL: JAPANESE MELODIES**—Columbia
- RAVEL: BOLERO**—Columbia
- REED: GREAT PATTER SONGS**—London
- SCHUMANN: CONCERTO ON OLD ENGLISH ROUNDS**—Bernstein—Columbia

ODYSSEY/SAN FRANCISCO

- BRITTEN: FOUR SEA PORTRAITS FROM PETER GRIMES**—Ormandy—RCA
- GERHARDT: THE FRENCH TOUCH**—RCA
- HAYDN: LONDON SYMPHONIES**—Marriner—Philips
- HOROWITZ: ENCORES**—RCA
- MAHLER: SYMPHONY #1**—Ozawa—DG
- RAMPAL: JAPANESE MELODIES**—Columbia
- RAMPAL-WILSON: FLUTE DUETS**—RCA

SCHUBERT: STRING QUARTETS—Melos String Quartet—DG

SERKIN: 75th ANNIVERSARY—Columbia

WAGNER: EXCERPTS—London

SAM GOODY/EAST COAST

- BEETHOVEN: MISS SOLEMNIS**—London
- BIZET: PEARL FISHERS**—Angel
- CARUSO: COMPLETE CARUSO VOL. 4 & 5**—RCA
- LEHAR: MERRY WIDOW**—Sills, Rudel—Angel
- PRICE: PRIMA DONNA—VOL. 4**—RCA
- RACHMANINOFF: CONCERTO 3**—RCA
- RAMPAL: JAPANESE MELODIES**—Columbia
- RAMPAL-WILSON: FLUTE DUETS**—RCA
- VERDI: IL TROVATORE**—Price, Karajan—Angel
- WAGNER: EXCERPTS**—London

KORVETTES/EAST COAST

- ASHKENAZY: CHOPIN VOL. 3**—London
- BIZET: PEARL FISHERS**—Angel
- LEHAR: MERRY WIDOW**—Sills, Rudel—Angel
- OBRAZTSOVA: OPERATIC ARIAS**—Angel
- PUCCINI: BOHEME**—Bjoerling, Beecham—Seraphim
- RACHMANINOFF: CONCERTO #3**—RCA
- RAMPAL: ENCORES**—Columbia
- RAVEL: BOLERO**—Columbia
- WAGNER: EXCERPTS**—London
- WILSON: IMPRESSIONS FOR FLUTE**—Angel

KING KAROL/NEW YORK

- BERGANZA: ZARZUELA ARIAS**—Ensayo
- BIZET: PEARL FISHERS**—Angel
- CARUSO: COMPLETE CARUSO VOLUME #4, 5**—RCA
- MORRIS: OTHER SONGS BY LIEBER AND STOLLER**—Nonesuch
- MOZART: BETULIA LIBERATA**—Negri—Philips
- PRICE: PRIMA DONNA VOL. 4**—RCA
- RAMPAL-WILSON: FLUTE DUETS**—RCA
- RAVEL: BOLERO**—Columbia
- WAGNER: EXCERPTS**—London
- WILSON: IMPRESSIONS FOR FLUTE**—Angel

LAURY'S/CHICAGO

- BEETHOVEN: MISSA SOLEMNIS**—London
- DVORAK: CELLO CONCERTO**—Rostropovich, Guilini—Angel
- DVORAK: SYMPHONY #9**—Giulini—DG
- NIELSEN: MASQUERADES**—Unicorn
- RACHMANINOFF: CONCERTO #3**—RCA
- RAMPAL: ROMANTIC FLUTE VOL. 2**—RCA
- RAVEL: BOLERO**—Columbia
- SCHUBERT: SYMPHONY #9**—Giulini—DG
- SCHUMANN: CONCERTO ON OLD ENGLISH ROUNDS**—Bernstein—Columbia
- WAGNER: EXCERPTS**—London

New World & Fine Debussy

By SPEIGHT JENKINS

■ NEW YORK—New World Records, an organization founded to explore the largely untapped riches of American music, has in the space of only a few years contributed significantly to every serious collector's shelf. In the bicentennial year it was New World that saw fit to record Virgil Thomson's *Mother of Us All*, one of the most important American operas, and recently the company has put out a large number of albums in rarer American vocal music.

Some items, such as a record of Ives songs, have been recorded often before but New World, which has a large distribution to universities around the country, has also sought out some of the American choral music of the 19th century which is never performed. One result of the search was a dramatic cantata called *The Haymakers* by one George F. Root, written in 1857. The piece lives up to its liner notes: it is obviously an attempt to avoid

the popular European fashion of the time and to capture in serious choral music something distinctively American. On the whole it sounds pretty pale and not anywhere nearly as successful as the work of Victor Herbert a half a century later. It is good to hear this however and the performance by the North Texas State University Chorus under the direction of Frank McKinley is splendid.

A far more interesting recording and one that should make a dent, however minor, on some dealer's shelves is called "Towards an American Opera." In a two-disc set the editors take us back to Victor Herbert's *Natoma*, from which two arias are extracted. One is "No Country Can My Own Outvie," sung exquisitely by none other than John McCormack, a reason for listening by itself. But the real fascination is hearing Herbert attempting to write a serious opera. Here was a

(Continued on page 59)

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101 THE SINGLES CHART 150

JULY 8, 1978

JULY 8	JULY 1	
101	—	IF YOU'RE READY (HERE IT COMES) ENCHANTMENT/Roadshow 1212 (UA) (Desert Moon, BMI/Desert Rain, ASCAP)
102	102	NOW IN MY LIFE MAC DAVIS/Columbia 3 10745 (Songpainter, BMI)
103	108	MUSIC YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC 12346 (Tree, BMI)
104	—	IT'S REALLY YOU TARNEY SPENCER BAND/A&M 2049 (ATV/Braintree, BMI)
105	107	SHAKER SONG SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)
106	126	LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360 (Alvert, BMI)
107	109	GOD KNOWS DEBBY BOONE/Warner/Curb 8554 (Irving/Braintree Golde's/Peter Noone, BMI)
108	114	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214 (Roger Cook/Chriswood, BMI)
109	110	THIS NIGHT WON'T LAST FOREVER BILL LaBOUNTY/Warner/Curb 8529 (Captain Crystal, BMI)
110	111	REELIN' GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)
111	113	TAKE IT OFF THE TOP DIXIE DREGS/Capricorn 0291 (No Exit/Dregs, BMI)
112	—	READY OR NOT HELEN REDDY/Capitol 4582 (United Artists, ASCAP)
113	118	STAND BY ME POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda/ADT, BMI)
114	106	JUST ONE MINUTE MORE MIKE FINNIGAN/Columbia 3 10741 (Joans Bones, BMI/Colgems-EMI/Glory, ASCAP)
115	112	I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103 (Veedone/Trumar, BMI)
116	120	SATURDAY NORMAN JEAN/Bearsville 0326 (Chic, BMI)
117	105	CA PLANE POUR MOI PLASTIC BERTRAND/Sire 1020 (WB) (Bleu Disque, ASCAP)
118	116	HOLD ON TO THE NIGHT STARZ/Capitol 4566 (Rock Steady/Starzong, ASCAP)
119	—	BREAK IT TO THEM GENTLY BURTON CUMMINGS/Portrait 6 70016 (Shillelagh, BMI)
120	129	HE'S SO FINE KRISTY & JIMMY McNICHOL/RCA 11271 (Bright Tunes, BMI)
121	144	5.7.0.5 CITY BOY /Mercury 73999 (Zomba/City Boy/Chappell)
122	123	SURRENDER CHEAP TRICK/Epic 8 6434 (Screen Gems-EMI/Adult, BMI)
123	124	HOLLYWOOD SQUARES BOOTSY'S RUBBER BAND/Warner Bros. 8575 (Rubber Band, BMI)
124	125	MIDTOWN AMERICAN MAIN STREET GANG DION/Lifesong 8 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP)
125	127	I CAN'T ASK FOR ANYMORE THAN YOU RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP)
126	135	I GOT WHAT YOU NEED BUNNY SIGLER/Gold Mind 4010 (Salsoul) (Lucky Three/Henry Suemay, BMI)
127	130	HEARTBREAKER NANTUCKET/Epic 8 50556 (Nantucket, ASCAP)
128	132	HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529 (Antista, ASCAP)
129	131	I JUST WANT TO BE WITH YOU FLOATERS/ABC 12364 (ABC/Dunhill/Woodsong, BMI)
130	133	NIGHT TIME MAGIC LARRY GATLIN/Monument 45249 (First Generation, BMI)
131	134	BY WAY OF LOVE'S EXPRESS ASHFORD & SIMPSON/Warner Bros. 8571 (Nick-O-Val, ASCAP)
132	—	1 2 3 KIND OF LOVE WILD CHERRY/Epic/Sweet City 8 50551 (Bema/RWP, ASCAP)
133	136	GET TO ME LUTHER INGRAM/Koko 731 (Klondike, BMI)
134	119	THIS MAGIC MOMENT RICHIE FURAY/Asylum 45437 (Belinda/Treadles/Bienstock, BMI)
135	—	VICTIM CANDY STATION/Warner Bros. 8582 (Daan, ASCAP)
136	137	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 2371 (Stallion, BMI)
137	—	OUT OF THE BLUE THE BAND/Warner Bros. (Medicine Hat, ASCAP)
138	142	AUTOMATIC LOVER SYLVIA/Vibration 576 (All Platinum) (Martin-Coulter, ASCAP)
139	148	BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826 (WMOT, BMI)
140	141	WHO'S GONNA LOVE ME IMPERIALS/Omni 5501 (All of a Sudden/Brookside/Ceberg, Piedmont, ASCAP)
141	117	MIDNIGHT LIGHT LeBLANC & CARR/Big Tree 16114 (Atl.) (Carhorn, BMI/Music Mill, ASCAP)
142	145	GOOD, BAD AND FUNKY SHOTGUN/ABC 12363 (Goblet/Funk Rock/ABC/Dunhill, BMI)
143	146	CAN'T GIVE UP A GOOD THING SOUL CHILDREN/Stax 3206 (Fantasy) (Groovesville, BMI)
144	147	STOP YOUR WEeping DRAMATICS/ABC 12372 (Groovesville, BMI)
145	—	LOVE STOP AIRWAVES/A&M 2056 (Almo, ASCAP)
146	121	GOTTA KEEP A RUNNIN' THE GODZ/Millennium 617 (Casablanca) (Starrin/Rick's, BMI)
147	149	I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor) (Clita, BMI)
148	150	YOU KNOW YOU WANNA BE LOVED KEITH BARROW/Columbia 3 10722 (Willow Girl, BMI)
149	139	OH ATLANTA LITTLE FEAT/Warner Bros. 3566 (Naked Snake, ASCAP)
150	122	(YOU'RE SUCH A) FABULOUS DANCER WHA-KOO/ABC 12354 (ABC/Wha-Koo, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NOTHING GONNA KEEP ME FROM YOU Barry Gibb, Karl Richardson & Alby Galuten (Stigwood, BMI).....	92	MAGNET AND STEEL Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP).....	34
ALMOST SUMMER Ron Altbach (Stone Diamond/Duchess/New Executive/Challove, BMI).....	68	MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP).....	10
ANYTIME Roy Thomas Baker (Weed High Nightmare, BMI).....	75	MR. BLUE SKY Jeff Lynne (Unart/Jet, BMI).....	53
ANNIE MAE Charles Jackson & Marvin Yancy (Cole-arama, BMI).....	93	MY ANGEL BABY Sean Delancy, Texsongs/BoMass, BMI).....	29
BABY HOLD ON Bruce Botnik (Graionca, BMI).....	90	NEW ORLEANS LADIES Leon S. Medica (Break of Dawn, BMI).....	81
BAKER STREET Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI).....	2	NEVER LET HER SLIP AWAY Andrew Gold (Lucky/Special, BMI).....	71
BECAUSE THE NIGHT Jimmy Iovine (Ramrod, ASCAP).....	49	NIGHT FEVER The Bee Gees, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI).....	
BLUER THAN BLUE Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP).....	14	OH WHAT A NIGHT FOR DANCING Barry White (Sa-Vette, BMI).....	58
BOOGIE, OOGIE OOGIE Fonce & Larry Mizell (Conductive/On Time, BMI).....	44	ON BROADWAY Tommy LiPuma (Screen Gems-EMI, BMI).....	56
CAN WE STILL BE FRIENDS Todd Rundgren (Earmark, BMI).....	54	ON THE WRONG TRACK Gary Lyons (Rocket, ASCAP).....	83
CHATTANOOGA CHOO CHOO W. Michael Lewis & Laurin Rinder (Leon Feist, ASCAP).....	76	ONLY THE GOOD DIE YOUNG Phil Ramone (Joelsongs, BMI).....	28
CHEESEBURGER IN PARADISE Norbert Putman (Coral Reefer/Outer Banks, BMI).....	82	OVER THE RAINBOW Joey Averbach & Stephen Geyer (Leo Feist, ASCAP).....	88
CLOSE THE DOOR Kenneth Gamble & Leon Huff (Mighty Three, BMI).....	54	PORTRAIT (HE KNEW) Jeff Glixman (Don Kirshner, BMI).....	57
COPACABANA (AT THE COPA) Ron Dante & Barry Manilow (Kamakazee/Appoggiatura Camp Songs, BMI).....	16	PROVE IT ALL NIGHT Jon Landau & Bruce Springsteen (Bruce Springsteen, ASCAP).....	50
DANCE WITH ME Cory Wade (Sherlyn/Decible, BMI).....	13	RIVERS OF BABYLON Frank Farian (Al Gallico/Ackee, BMI/ASCAP).....	74
DAYLIGHT & DARKNESS William Robinson (Bertram, ASCAP).....	70	ROLL WITH THE CHANGES Kevin Cronin & Gary Richrath (Fate, ASCAP).....	62
DREAM LOVER Stewart Levine (Marshall Tucker/No. Exit, BMI).....	84	RUNAWAY Larry Cox & group (Diamondback, BMI).....	19
EVEN NOW Ron Dante, Barry Manilow (Kamakazee, BMI).....	24	RUNAWAY LOVE Gil Askey (Andrask/Gemingo, BMI).....	73
EVERY KINDA PEOPLE Robert Palmer (Island/Restless, BMI).....	46	SHADOW DANCING Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI).....	1
FEELS SO GOOD Chuck Mangione (Gates, BMI).....	17	SHAME Warren R. Schatz (Dynatone/Belinda/Unichappell, BMI).....	38
FM (NO STATIC AT ALL) Prod. not listed (Freckless/Jump Tunes/Duchess, BMI).....	33	SOMEONE TO LAY DOWN BESIDE ME Kenny Edwards (Sky Harbor, BMI).....	100
FOLLOW YOU, FOLLOW ME David Hentschel & group (Gelring/Run It, BMI).....	27	SONGBIRD Gary Klein (Manhattan Island/Diana, BMI/Intersong U.S.A., ASCAP).....	47
FOOL (IF YOU THINK IT'S OVER) Gus Dudgeon (Magnet/Sole Selling Agent/Interworld, No license listed).....	86	STAY Jackson Browne (Cherio, BMI).....	32
GET OFF Cory Wade (Sherlyn, BMI/Lindseyanne, BMI).....	80	STILL THE SAME Bob Seger & Punch (Gear, ASCAP).....	6
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI).....	18	STONE BLUE Not listed (Riff Bros., ASCAP).....	41
HEARTLESS Mike Flicker (Andorra, ASCAP).....	85	STUFF LIKE THAT Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP).....	43
HE'S SO FINE Jason Darrow (Bright Tunes, ASCAP).....	89	TAKE A CHANCE ON ME Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP).....	9
HOT BLOODED K. Olsen, M. Jones, I. McDonald (Somerset/Evansongs/WB, ASCAP).....	36	TAKE ME BACK TO CHICAGO James William Guercio (Balloon Head/Big Elk, ASCAP).....	94
HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood-John Farrar/Ensign, BMI).....	72	THANK GOD IT'S FRIDAY Alec R. Costandinos (Cafe Americana/C.P. Fefee, ASCAP).....	40
HOT CHILD IN A CITY Mike Chapman (Beechwood, BMI).....	66	THAT ONCE IN A LIFETIME Freddie Perren (Perren Vibes, ASCAP).....	95
HOT LOVE, COLD WORLD Carter (Glenwood/Cigar, ASCAP).....	48	THE CLOSER I GET TO YOU Rubina Flake (Scarab/Ensign, BMI).....	99
I CAN'T STAND THE RAIN Frank Farian (Burlington, BMI).....	31	THE GROOVE LINE Barry Blue (Almo/Tincabell, ASCAP).....	7
I DON'T WANNA GO John Davis (Fedora/Unichappell/Begonia Melodies, BMI).....	63	THREE TIMES A LADY J. Carmichael/Commodores (Jobete/Commodores, ASCAP).....	21
IF EVER I SEE YOU AGAIN Joe Brooks (Big Hill, ASCAP).....	39	TOO MUCH, TOO LITTLE, TOO LATE Jack Gold (Homewood House, BMI).....	37
I NEED TO KNOW Denny Cordell, Noah Shark & Tom Petty (Skyhill, BMI).....	79	TRANS-EUROPE EXPRESS Ralf Hutter & Florian Schneider (Famous, ASCAP).....	69
ISN'T IT ALWAYS LOVE Kenny Edwards (Sky Harbor, BMI).....		TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neverland Peg, BMI).....	8
I WAS ONLY JOKING Tom Dowd (Riva, ASCAP).....	64	TWO TICKETS TO PARADISE Bruce Botnick (Graionca, BMI).....	60
I'M NOT GONNA LET IT BOTHER ME TONIGHT Buddy Buie (Low-Sal, BMI).....	35	USE TA BE MY GIRL Kenneth Gamble & Leon Huff (Mighty Three, BMI).....	3
IT'S A HEARTACHE David Mackay-Scott & Wolfe (Pi-Gem, BMI).....	5	WARM RIDE John Ryan (Stigwood/Unichappell, BMI).....	97
IT'S THE SAME OLD SONG Casey & Finch (Jobete, ASCAP).....	61	WILL YOU LOVE ME TOMORROW Dave Mason & Ron Nevison (Screen Gems-EMI, BMI).....	45
I'VE HAD ENOUGH Paul McCartney (MPL/ATV, BMI).....	42	WITH A LITTLE LUCK Paul McCartney (MPL/ATV, BMI).....	15
JUST WHAT I NEED Roy Thomas Baker (Lido, BMI).....	91	WONDERFUL TONIGHT Glyn Johns (Stigwood/Unichappell, BMI).....	21
KING TUT William E. McEuen (Colorado, ASCAP).....	30	YOU David Anderle (Beechwood/Snow, BMI).....	55
KISS YOU ALL OVER Mike Chapman (Chinnichap, BMI).....	87	YOU AND I Rick James & Art Stewart (Stone Diamond, BMI).....	78
LAST DANCE Giorgio Moroder (Primus Arista/Olga, BMI).....	12	YOU BELONG TO ME Arif Mardin (Snug/C'est, ASCAP).....	11
LIFE'S BEEN GOOD Bob Szymczyk (Wow & Flutter, ASCAP).....	23	YOU CAN'T DANCE Kyle Lehning (April, ASCAP).....	52
LOVE IS LIKE OXYGEN Prod. by group (Pub. Sweet/WB, ASCAP).....	25	YOU DON'T LOVE ME ANYMORE David Malloy (Briarpatch/Debdave, BMI).....	77
LOVE OR SOMETHING LIKE IT Larry Butler (M-3/Cherry Lane, ASCAP).....	51	YOU'RE A PART OF ME Steve Gibson (Brown Shoes/Chappell, ASCAP).....	67
LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI).....	20	YOU'RE THE LOVE Louie Shelton (David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI).....	22
MACHO MAN Jaques Morali (Can't Stop, BMI).....	65	YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign, BMI).....	4

RECORD WORLD SINGLES CHART

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

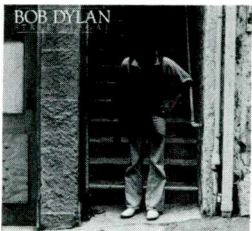
JULY 8	JULY 1		WKS. ON CHART
1	1	SHADOW DANCING ANDY GIBB RSO 893 (6th Week)	13
2	2	BAKER STREET GERRY RAFFERTY/United Artists 1192	13
3	3	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS)	12
4	5	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	15
5	4	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	16
6	6	STILL THE SAME BOB SEGER & THE SILVER BULLET BAND/Capitol 4581	9
7	7	THE GROOVE LINE HEATWAVE/Epic 8 50524	11
8	9	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/Cleveland Intl. 8 50513	17
9	10	TAKE A CHANCE ON ME ABBA/Atlantic 3457	12
10	12	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	7
11	8	YOU BELONG TO ME CARLY SIMON/Elektra 45477	12
12	16	LAST DANCE DONNA SUMMER/Casablanca 926	8
13	11	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	19
14	15	BLUER THAN BLUE MICHAEL JOHNSON/EMI-America 8001	10
15	13	WITH A LITTLE LUCK WINGS/Capitol 4559	15
16	19	COPACABANA (AT THE COPA) BARRY MANILOW/Arista 0339	5
17	17	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	24
18	25	GREASE FRANKIE VALLI/RSO 897	6
19	22	RUNAWAY JEFFERSON STARSHIP/Grunt 11274 (RCA)	7
20	23	LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048	6
21	30	THREE TIMES A LADY COMMODORES/Motown 1443	3
22	21	YOU'RE THE LOVE SEALS & CROFTS /Warner Bros. 8551	6
23	27	LIFE'S BEEN GOOD JOE WALSH/Asylum 45493	5
24	20	EVEN NOW BARRY MANILOW/Arista 0330	10
25	14	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	20
26	26	WONDERFUL TONIGHT ERIC CLAPTON/RSO 895	9
27	28	FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474	11
28	24	ONLY THE GOOD DIE YOUNG BILLY JOEL/Columbia 3 10750	8
29	33	MY ANGEL BABY TOBY BEAU/RCA 11250	9
30	32	KING TUT STEVE MARTIN/Warner Bros. 8577	3
31	29	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	17
32	36	STAY JACKSON BROWNE/Asylum 45485	6
33	37	FM (NO STATIC AT ALL) STEELY DAN/MCA 40894	6
34	41	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719	6
35	43	I'M NOT GONNA LET IT BOTHER ME TONIGHT ATLANTA RHYTHM SECTION/Polydor 14484	5
36	48	HOT BLOODED FOREIGNER/Atlantic 3488	2
37	18	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693	17
38	61	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	6
39	44	IF EVER I SEE YOU AGAIN ROBERTA FLACK/Atlantic 3483	6
40	45	THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925	8
41	34	STONE BLUE FOGHAT/Bearsville 0325 (WB)	8
42	56	I'VE HAD ENOUGH WINGS/Capitol 4594	3
43	51	STUFF LIKE THAT QUINCY JONES/A&M 2043	5
44	52	BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	4
45	49	WILL YOU LOVE ME TOMORROW DAVE MASON/Columbia 3 10749	6
46	31	EVERY KINDA PEOPLE ROBERT PALMER/Island 100	15
47	54	SONGBIRD BARBRA STREISAND/Columbia 3 10756	5
48	53	HOT LOVE, COLD WORLD BOB WELCH/Capitol 4588	5
49	35	BECAUSE THE NIGHT THE PATTI SMITH GROUP/Arista 0318	14
50	55	PROVE IT ALL NIGHT BRUCE SPRINGSTEEN/Columbia 3 10763	4
51	58	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists 1210	6
52	50	YOU CAN'T DANCE ENGLAND DAN & JOHN FORD COLEY/Big Tree 16117 (Atl)	6
53	62	MR. BLUE SKY ELO/Jet 5050 (CBS)	3
54	57	CAN WE STILL BE FRIENDS TODD RUNDGREN/Bearsville 0324 (WB)	5
55	66	YOU RITA COOLIDGE/A&M 2058	2
56	38	ON BROADWAY GEORGE BENSON/Warner Bros. 3542	18
57	59	PORTRAIT (HE KNEW) KANSAS/Kirshner 4276 (CBS)	6
58	39	OH WHAT A NIGHT FOR DANCING BARRY WHITE/20th Century Fox 2365	12
59	69	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	4
60	70	TWO TICKETS TO PARADISE EDDIE MONEY/Columbia 3 10765	2
61	46	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/TK 1028	9
62	42	ROLL WITH THE CHANGES REO SPEEDWAGON/Epic 8 50545	9
63	67	I DON'T WANNA GO JOEY TRAVOLTA/Millennium 615 (Casablanca)	5
64	40	I WAS ONLY JOKING ROD STEWART/Warner Bros. 8568	11
65	74	MACHO MAN VILLAGE PEOPLE/Casablanca 922	3
66	72	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226	3
67	73	YOU'RE A PART OF ME GENE COTTON/Ariola 7704	3
68	47	ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE/MCA 30891	12
69	68	TRANS-EUROPE EXPRESS KRAFTWERK/Capitol 4460	6
70	71	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Motown)	7
71	75	NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum 45489	4
CHARTMAKER OF THE WEEK			
72	—	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN RSO RS 903	1
73	82	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0318 (WB)	6
74	83	RIVERS OF BABYLON BONEY M/Sire/Hansa 1027 (WB)	4
75	76	ANYTIME JOURNEY /Columbia 3 10757	5
76	81	CHATTANOOGA CHOO CHOO TUXEDO JUNCTION/Butterfly 1205	4
77	80	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488	4
78	88	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	3
79	84	I NEED TO KNOW TOM PETTY AND THE HEARTBREAKERS/Shelter 62010 (ABC)	2
80	89	GET OFF FOXY/Dash 5046 (TK)	2
81	91	NEW ORLEANS LADIES LOUISIANA'S LE ROUX/Capitol 4586	4
82	63	CHEESEBURGER IN PARADISE JIMMY BUFFETT/ABC 12359	12
83	87	ON THE WRONG TRACK KEVIN LAMB/Arista 0316	3
84	86	DREAM LOVER MARSHALL TUCKER BAND/Capricorn 0300	3
85	60	HEARTLESS HEART /Mushroom 7031	14
86	—	FOOL (IF YOU THINK IT'S OVER) CHRIS REA/United Artists 1198	1
87	—	KISS YOU ALL OVER EXILE/Warner/Curb 8589	1
88	78	OVER THE RAINBOW GARY TANNER/20th Century Fox 2373	7
89	90	HE'S SO FINE JANE OLIVOR/Columbia 3 10724	6
90	64	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	21
91	—	JUST WHAT I NEEDED CARS/Elektra 45491	1
92	—	AIN'T NOTHIN GONNA KEEP ME FROM YOU TERI DE SARIO/Casablanca 929	1
93	96	ANNIE MAE NATALIE COLE/Capitol 4572	3
94	79	TAKE ME BACK TO CHICAGO CHICAGO/Columbia 3 10737	8
95	92	THAT ONCE IN A LIFETIME DEMIS ROUSSOS/Mercury 73992	6
96	—	YOU NEEDED ME ANNE MURRAY/Capitol 4574	1
97	77	WARM RIDE RARE EARTH/Prodigal 0640 (Motown)	8
98	—	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA 11270	1
99	85	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	21
100	99	SOMEONE TO LAY DOWN BESIDE ME KARLA BONOFF/Columbia 3 10751	6

PRODUCERS AND PUBLISHERS ON PAGE 38

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



STREET-LEGAL
BOB DYLAN
Col

MOST ADDED:

- STREET-LEGAL**—Bob Dylan—Col
- DOUBLE VISION**—Foreigner—Atlantic
- LIVE & DANGEROUS**—Thin Lizzy—WB
- RANDY MEISNER**—Asylum
- STONEBOLT**—Parachute
- NESTED**—Laura Nyro—Col
- SET THE WORLD ON FIRE**—Liar—Bearsville
- OCTAVE**—Moody Blues—London
- PETER GABRIEL**—Atlantic
- PYRAMID**—Alan Parsons Project—Arista

WNEW-FM/NEW YORK

- ADDS:**
- LAST KISS**—Fandango—RCA
 - LETTING GO**—Lauri Lieberman—Millennium
 - LIFE IS A SONG**—Teddy Pendergrass—Phila. Intl.
 - LIVE FROM PARIS**—Go—Island
 - PORTRAIT OF THE YOUNG ARTIST**—Ram Jam—Epic
 - RANDY MEISNER**—Asylum
 - SEX & VIOLINS**—Martin Mull—ABC
 - STONEBOLT**—Parachute
 - WE HAVE COME FOR YOUR CHILDREN**—Dead Boys—Sire
 - WHITE MANSIONS**—A&M

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - STREET-LEGAL**—Bob Dylan—Col
 - OCTAVE**—Moody Blues—London
 - DOUBLE VISION**—Foreigner—Atlantic
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - POWER IN THE DARKNESS**—Tom Robinson Band—Harvest
 - JOANNE MACKELL**—UA
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - WORLDS AWAY**—Pablo Cruise—A&M
 - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.

WBNC-FM/BOSTON

- ADDS:**
- CABIN FEVER**—Michael Stanley Band—Arista
 - IT'S A HEARTACHE**—Bonnie Tyler—RCA
 - JOHNNY BURNETT TRIO**—Solid Smoke
 - LAST KISS**—Fandango—RCA
 - LIVE & DANGEROUS**—Thin Lizzy—WB
 - NESTED**—Laura Nyro—Col
 - PETER GABRIEL**—Atlantic
 - PYRAMID**—Alan Parsons Project—Arista
 - STONEBOLT**—Parachute
 - STREET-LEGAL**—Bob Dylan—Col

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - THE CARS**—Elektra
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - DOUBLE VISION**—Foreigner—Atlantic
 - STREET-LEGAL**—Bob Dylan—Col
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - RETURN TO MAGENTA**—Mink DeVille—Capitol
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - NOT SHY**—Walter Egan—Col

WLIR-FM/LONG ISLAND

- ADDS:**
- ARABESQUE**—John Klemmer—ABC
 - LAST KISS**—Fandango—RCA
 - LIVE & DANGEROUS**—Thin Lizzy—WB
 - NESTED**—Laura Nyro—Col
 - PETER GABRIEL**—Atlantic
 - RANDY MEISNER**—Asylum
 - STREET-LEGAL**—Bob Dylan—Col
 - SUNLIGHT**—Herbie Hancock—Col
 - THE DIRT BAND**—UA
 - THREE'S A CROWD**—Tarney/Spencer Band—A&M

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - STREET-LEGAL**—Bob Dylan—Col
 - WORLDS AWAY**—Pablo Cruise—A&M
 - DOUBLE VISION**—Foreigner—Atlantic
 - RINGS AROUND THE MOON**—Carilla—Atlantic
 - EDDIE MONEY**—Col
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - PURE POP FOR NOW PEOPLE**—Nick Lowe—Col

WCOZ-FM/BOSTON

- ADDS:**
- APPROVED BY THE MOTORS**—The Motors—Virgin
 - DAVID GILMOUR**—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - STREET-LEGAL**—Bob Dylan—Col
 - U.K.**—Polydor

- HEAVY ACTION (airplay in descending order):**
- STRANGER IN TOWN**—Bob Seger—Capitol
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - THE CARS**—Elektra
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - WORLDS AWAY**—Pablo Cruise—A&M
 - EARTH**—Jefferson Starship—Grunt
 - LONDON TOWN**—Wings—Capitol
 - CITY TO CITY**—Gerry Rafferty—UA
 - BOYS IN THE TREES**—Carly Simon—Elektra
 - EDDIE MONEY**—Col

WPLR-FM/NEW HAVEN

- ADDS:**
- DOUBLE VISION**—Foreigner—Atlantic
 - LIVE & DANGEROUS**—Thin Lizzy—WB
 - LIVING ROOM SUITE**—Harry Chapin—Elektra
 - OCTAVE**—Moody Blues—London
 - PYRAMID**—Alan Parsons Project—Arista
 - SEE FOREVER EYES**—Prism—Ariola

- SET THE WORLD ON FIRE**—Liar—Bearsville
- STREET-LEGAL**—Bob Dylan—Col
- WELCOME HOME**—Carole King—Capitol
- WEREWOLVES**—RCA

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - EARTH**—Jefferson Starship—Grunt
 - STONE BLUE**—Foghat—Bearsville
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - SHINE ON**—Climax Blues Band—Sire
 - TOGETHER FOREVER**—Marshall Tucker Band—Capricorn
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - LINES**—Charlie—Janus

WOUR-FM/UTICA

- ADDS:**
- JESSE BARRISH**—RCA
 - KISS THE WORLD GOODBYE**—Michael Wendroff—Ariola
 - LIVE & DANGEROUS**—Thin Lizzy—WB
 - NESTED**—Laura Nyro—Col
 - STREET-LEGAL**—Bob Dylan—Col
 - WISE AFTER THE EVENT**—Anthony Phillips—Passport

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - THE CARS**—Elektra
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - DOUBLE VISION**—Foreigner—Atlantic
 - THIS YEARS MODEL**—Elvis Costello—Col
 - SLEEPER CATCHER**—Little River Band—Harvest
 - RANDY MEISNER**—Asylum

WIOQ-FM/PHILADELPHIA

- ADDS:**
- CAST THE SPIRIT** (single)—Russ Ballard—Epic
 - LIVE & DANGEROUS**—Thin Lizzy—WB
 - LIVING ROOM SUITE**—Harry Chapin—Elektra
 - NESTED**—Laura Nyro—Col
 - POWER IN THE DARKNESS**—Tom Robinson Band—Harvest
 - RAISE A LITTLE HELL** (single)—Trooper—MCA
 - STREET-LEGAL**—Bob Dylan—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DOUBLE VISION**—Foreigner—Atlantic
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - MISFITS**—The Kinks—Arista
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - THREE'S A CROWD**—Tarney/Spencer Band—A&M
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - CITY TO CITY**—Gerry Rafferty—UA
 - OCTAVE**—Moody Blues—London

WSAN-AM/ ALLENTOWN, PA.

- ADDS:**
- ARMS OF MARY** (single)—Chilliwack—Mushroom
 - 5.7.0.5.** (single)—City Boy—Mercury
 - LIVE & DANGEROUS**—Thin Lizzy—WB
 - SET THE WORLD ON FIRE**—Liar—Bearsville
 - SPELLBOUND**—EMI-America
 - STONEBOLT**—Parachute

- HEAVY ACTION (airplay in descending order):**
- OCTAVE**—Moody Blues—London
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - CITY TO CITY**—Gerry Rafferty—UA
 - WORLDS AWAY**—Pablo Cruise—A&M
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - LONDON TOWN**—Wings—Capitol
 - MISFITS**—The Kinks—Arista

WKLS-FM/ATLANTA

- ADDS:**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - OCTAVE**—Moody Blues—London
 - PYRAMID**—Alan Parsons Project—Arista
 - SEE FOREVER EYES**—Prism—Ariola
 - SET THE WORLD ON FIRE**—Liar—Bearsville
 - THREE'S A CROWD**—Tarney/Spencer Band—A&M
 - WORLDS AWAY**—Pablo Cruise—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - LONDON TOWN**—Wings—Capitol
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - EARTH**—Jefferson Starship—Grunt
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - POINT OF KNOW RETURN**—Kansas—Kirshner

WORJ-FM/ORLANDO

- ADDS:**
- DOUBLE VISION**—Foreigner—Atlantic
 - OCTAVE**—Moody Blues—London
 - STREET-LEGAL**—Bob Dylan—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - LONDON TOWN**—Wings—Capitol
 - BOYS IN THE TREES**—Carly Simon—Elektra
 - MISFITS**—The Kinks—Arista

WQSR-FM/TAMPA

- ADDS:**
- CABIN FEVER**—Michael Stanley Band—Arista
 - DOUBLE VISION**—Foreigner—Atlantic

- JESSE BARRISH**—RCA
- LAKE II**—Col
- LAST KISS**—Fandango—RCA
- LIVE FROM PARIS**—Go—Island
- NESTED**—Laura Nyro—Col
- RANDY MEISNER**—Asylum
- STONEBOLT**—Parachute
- THE CAPTAIN'S JOURNEY**—Lee Ritenour—Elektra

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - STREET-LEGAL**—Bob Dylan—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - OCTAVE**—Moody Blues—London
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - PYRAMID**—Alan Parsons Project—Arista
 - JOHN HALL**—Asylum
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - SON OF A SON OF A SAILOR**—Jimmy Buffet—ABC

WABX-FM/DETROIT

- ADDS:**
- I'VE DONE EVERYTHING FOR YOU** (single)—Sammy Hagar—Capitol
 - LIVE & DANGEROUS**—Thin Lizzy—WB
 - MISFITS**—The Kinks—Arista
 - SET THE WORLD ON FIRE**—Liar—Bearsville
 - STONEBOLT**—Parachute

- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN**—Bob Seger—Capitol
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - INFINITY**—Journey—Col
 - CITY TO CITY**—Gerry Rafferty—UA
 - DOUBLE VISION**—Foreigner—Atlantic
 - FM** (soundtrack)—MCA
 - WORLDS AWAY**—Pablo Cruise—A&M

WXRT-FM/CHICAGO

- ADDS:**
- AT THE THIRD STROKE**—Russ Ballard—Epic
 - CABIN FEVER**—Michael Stanley Band—Arista
 - DOUBLE VISION**—Foreigner—Atlantic
 - I'VE DONE EVERYTHING FOR YOU** (single)—Sammy Hagar—Capitol
 - KEN BLOOM**—Flying Fish
 - NESTED**—Laura Nyro—Col
 - RANDY MEISNER**—Asylum
 - SNAIL**—Cream
 - STREET-LEGAL**—Bob Dylan—Col
 - SUPERBLUE**—Freddie Hubbard—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - OCTAVE**—Moody Blues—London
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - AJA**—Steely Dan—ABC
 - LINES**—Charlie—Janus
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - PYRAMID**—Alan Parsons Project—Arista



Kenny Loggins's "Nightwatch."

Where it's always
three o'clock
in the morning.

Some of us do more
with our fantasies than others.

Kenny Loggins is
one of those few who seek
to realize their visions.

On his very excellent new album,
he does just that.

He creates music around
his own after-dusk imaginings.



"Nightwatch."

The new Kenny Loggins album.
On Columbia Records and Tapes.

Produced by Bob James. A Tappan Zee Production.

WATCH OUT FOR KENNY LOGGINS ON TOUR:

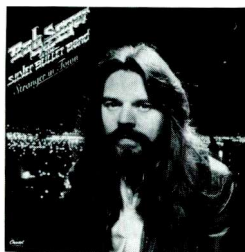
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|---|--|--|---|--|---|
| 6/30 Performing Arts Center
7/1 Mid-Hudson Civic Center
7/2 Belmont Park Race Track
7/3 Tanglewood
7/4 Convention Center
7/6 William & Mary Hall | Saratoga, N.Y.
Poughkeepsie, N.Y.
Long Island, N.Y.
Lenox, Mass.
Wildwood, N.J.
Williamsburg, Va. | 7/7 Merriweather Post Pavillion
7/9 Calderone Theater
7/10 N.Y. Central Park - Wollman Rink
7/13 Hara Arena
7/14 Auditorium
7/15 Mississippi River Festival | Columbia, Md.
Hempstead, Long Island, N.Y.
New York City, N.Y.
Dayton, Ohio
Chicago, Ill.
Edwardsville, Ill. | 7/19-23 Universal Amphitheatre
7/25 Sports Arena
7/26-27 County Bowl
7/29 Amphitheatre -
Cal. St. Univ.
7/30 Greek Theatre | Los Angeles, Calif.
San Diego, Calif.
Santa Barbara, Calif.
Fresno, Calif.
Berkeley, Calif. |
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RECORD WORLD FM AIRPLAY REPORT

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

TOP AIRPLAY



STRANGER IN TOWN

Bob Seger
Capitol

MOST AIRPLAY:

- STRANGER IN TOWN—Bob Seger—Capitol
- SOME GIRLS—Rolling Stones—Rolling Stones
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- CITY TO CITY—Gerry Rafferty—UA
- HEAVEN TONIGHT—Cheap Trick—Epic
- MISFITS—The Kinks—Arista
- OCTAVE—Moody Blues—London
- STREET-LEGAL—Bob Dylan—Col
- WORLDS AWAY—Pablo Cruise—A&M

KSHE-FM/ST. LOUIS

- ADDS:**
- LIVE & DANGEROUS—Thin Lizzy—WB
 - SET THE WORLD ON FIRE—Liar—Bearsville
 - STONEBOLT—Parachute
 - STRANGE COMPANY—Wendy Waldman—WB
 - STREET-LEGAL—Bob Dylan—Col

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

- STRANGER IN TOWN—Bob Seger—Capitol
- STONE BLUE—Foghat—Bearsville
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- SOME GIRLS—Rolling Stones—Rolling Stones
- MARIPOSA DE ORO—Dave Mason—Col
- DAVID GILMOUR—Col
- SLEEPER CATCHER—Little River Band—Harvest
- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- TOGETHER FOREVER—Marshall Tucker Band—Capricorn
- ARMS OF MARY (single)—Chilliwack—Mushroom

WKDF-FM/NASHVILLE

- ADDS:**
- BUCKACRE—MCA
 - CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
 - DOUBLE VISION—Foreigner—Atlantic
 - MAGIC IN YOUR EYES—Earl Klugh—UA
 - NANTUCKET—Epic
 - RANDY MEISNER—Asylum
 - SET THE WORLD ON FIRE—Liar—Bearsville
 - STONEBOLT—Parachute
 - STREET-LEGAL—Bob Dylan—Col
 - ULYSSES, THE GREEK SUITE—20th Century

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

- SOME GIRLS—Rolling Stones—Rolling Stones
- STREET-LEGAL—Bob Dylan—Col
- STRANGER IN TOWN—Bob Seger—Capitol
- WEEKEND IN L.A.—George Benson—WB
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- WORLDS AWAY—Pablo Cruise—A&M
- FEELS SO GOOD—Chuck Mangione—A&M
- CITY TO CITY—Gerry Rafferty—UA
- BOYS IN THE TREES—Carly Simon—Elektra
- FM (soundtrack)—MCA

WQFM-FM/MILWAUKEE

- ADDS:**
- APPROVED BY THE MOTORS—The Motors—Virgin
 - CABIN FEVER—Michael Stanley Band—Arista
 - DOUBLE VISION—Foreigner—Atlantic
 - LIVING ROOM SUITE—Harry Chapin—Elektra
 - OCTAVE—Moody Blues—London
 - RANDY MEISNER—Asylum
 - SEE FOREVER EYES—Prism—Ariola
 - STREET-LEGAL—Bob Dylan—Col
 - THE DIRT BAND—UA
 - THREE'S A CROWD—Torney/Spencer Band—A&M

HEAVY ACTION (airplay in descending order):

- PYRAMID—Alan Parsons Project—Arista
- SOME GIRLS—Rolling Stones—Rolling Stones
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
- STRANGER IN TOWN—Bob Seger—Capitol
- YOU CAN TUNE A PIANO—REO Speedwagon—Epic
- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- EARTH—Jefferson Starship—Grunt
- AND THEN THERE WERE THREE—Genesis—Atlantic
- HEAVEN TONIGHT—Cheap Trick—Epic

CHUM-FM/TORONTO

- ADDS:**
- DOUBLE VISION—Foreigner—Atlantic
 - POWER IN THE DARKNESS—Tom Robinson Band—Harvest
 - PYRAMID—Alan Parsons Project—Arista

HEAVY ACTION (airplay, in descending order):

- FM (soundtrack)—MCA
- THE STRANGER—Billy Joel—Col
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- CITY TO CITY—Gerry Rafferty—UA
- SOME GIRLS—Rolling Stones—Rolling Stones
- STRANGER IN TOWN—Bob Seger—Capitol
- LONDON TOWN—Wings—Capitol
- THE LAST WALTZ (soundtrack)—The Band—WB
- STREET-LEGAL—Bob Dylan—Col

KLOL-FM/HOUSTON

- ADDS:**
- DOUBLE VISION—Foreigner—Atlantic

FLYING DREAMS—Commander Cody—Arista

- PYRAMID—Alan Parsons Project—Arista
- RAISE A LITTLE HELL (single)—Trooper—MCA
- RANDY MEISNER—Asylum
- SONGS ON THE RADIO—Shake Russell—Cherry
- STREET-LEGAL—Bob Dylan—Col
- WHITE MANSIONS—A&M

HEAVY ACTION (airplay, in descending order):

- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- OCTAVE—Moody Blues—London
- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- STRANGER IN TOWN—Bob Seger—Capitol
- CITY TO CITY—Gerry Rafferty—UA
- WORLDS AWAY—Pablo Cruise—A&M
- STREET-LEGAL—Bob Dylan—Col
- WELCOME HOME—Carole King—Capitol
- MARIPOSA DE ORO—Dave Mason—Col
- LOVE ME AGAIN—Rita Coolidge—A&M

KZEW-FM/DALLAS

- ADDS:**
- AT THE THIRD STROKE—Russ Ballard—Epic
 - RANDY MEISNER—Asylum
 - WHITE MANSIONS—A&M

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

- STRANGER IN TOWN—Bob Seger—Capitol
- CITY TO CITY—Gerry Rafferty—UA
- EDDIE MONEY—Col
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- SHOWDOWN—Isley Brothers—T-Neck
- FM (soundtrack)—MCA
- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- LONDON TOWN—Wings—Capitol
- SOME GIRLS—Rolling Stones—Rolling Stones
- THE MICHAEL JOHNSON ALBUM—EMI—America

KGB-FM/SAN DIEGO

- ADDS:**
- BLACK & WHITE—The Stranglers—A&M
 - DAVID GILMOUR—Col
 - DOUBLE VISION—Foreigner—Atlantic
 - IF I WEREN'T SO ROMANTIC—Darringer—Blue Sky
 - OCTAVE—Moody Blues—London
 - POWERAGE—AC/DC—Atlantic
 - PYRAMID—Alan Parsons Project—Arista
 - SLEEPER CATCHER—Little River Band—Harvest
 - SNAIL—Cream
 - THE CARS—Elektra

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

- STRANGER IN TOWN—Bob Seger—Capitol
- SOME GIRLS—Rolling Stones—Rolling Stones
- CITY TO CITY—Gerry Rafferty—UA
- VAN HALEN—WB
- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- HEAVEN TONIGHT—Cheap Trick—Epic

KWST-FM/LOS ANGELES

- ADDS:**
- LIVE & DANGEROUS—Thin Lizzy—WB
 - STONEBOLT—Parachute

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

- SOME GIRLS—Rolling Stones—Rolling Stones
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- STRANGER IN TOWN—Bob Seger—Capitol
- FM (soundtrack)—MCA
- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
- OCTAVE—Moody Blues—London
- HEAVEN TONIGHT—Cheap Trick—Epic

KZAP-FM/SACRAMENTO

- ADDS:**
- DOUBLE VISION—Foreigner—Atlantic
 - DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
 - LIVE & DANGEROUS—Thin Lizzy—WB
 - NESTED—Laura Nyro—Col
 - OCTAVE—Moody Blues—London
 - PETER GABRIEL—Atlantic
 - RANDY MEISNER—Asylum
 - SEE FOREVER EYES—Prism—Ariola
 - STREET-LEGAL—Bob Dylan—Col
 - WHITE MANSIONS—A&M

HEAVY ACTION (airplay in descending order):

- SOME GIRLS—Rolling Stones—Rolling Stones
- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- MISFITS—The Kinks—Arista
- STRANGER IN TOWN—Bob Seger—Capitol
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- EXCITABLE BOY—Warren Zevon—Asylum
- STRANGE COMPANY—Wendy Waldman—WB
- APPROVED BY THE MOTORS—The Motors—Virgin
- WORLDS AWAY—Pablo Cruise—A&M
- CITY TO CITY—Gerry Rafferty—UA

KSJO-FM/SAN JOSE

- ADDS:**
- APPROVED BY THE MOTORS—The Motors—Virgin
 - AT THE THIRD STROKE—Russ Ballard—Epic
 - CABIN FEVER—Michael Stanley Band—Arista
 - DOUBLE VISION—Foreigner—Atlantic
 - DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
 - LIVE & DANGEROUS—Thin Lizzy—WB
 - RATS THE WAY YOU LIKE—Good Rats—Passport
 - SET THE WORLD ON FIRE—Liar—Bearsville
 - STREET-LEGAL—Bob Dylan—Col
 - WEREWOLVES—RCA

HEAVY ACTION (airplay, phones):

- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- DAVID GILMOUR—Col
- IF I WEREN'T SO ROMANTIC—Darringer—Blue Sky
- MISFITS—The Kinks—Arista
- POWERAGE—AC/DC—Atlantic
- SOME GIRLS—Rolling Stones—Rolling Stones
- STONE BLUE—Foghat—Bearsville

- STRANGER IN TOWN—Bob Seger—Capitol
- THE CARS—Elektra
- YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

KOME-FM/SAN JOSE

- ADDS:**
- LAKE II—Col
 - LISTEN NOW—Phil Manzanera/801—Polydor
 - LIVE & DANGEROUS—Thin Lizzy—WB
 - PETER GABRIEL—Atlantic
 - SINGLE—Bill Champlin—Full Moon
 - STREET-LEGAL—Bob Dylan—Col
 - SUNLIGHT—Herbie Hancock—Col
 - THREE'S A CROWD—Torney/Spencer Band—A&M

HEAVY ACTION (airplay, sales):

- AND THEN THERE WERE THREE—Genesis—Atlantic
- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- CITY TO CITY—Gerry Rafferty—UA
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- EARTH—Jefferson Starship—Grunt
- MISFITS—The Kinks—Arista
- SOME GIRLS—Rolling Stones—Rolling Stones
- STONE BLUE—Foghat—Bearsville
- STRANGER IN TOWN—Bob Seger—Capitol
- YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

KSAN-FM/SAN FRANCISCO

- ADDS:**
- DOUBLE VISION—Foreigner—Atlantic
 - PETER GABRIEL—Atlantic

HEAVY ACTION (airplay):

- APPROVED BY THE MOTORS—The Motors—Virgin
- DAVID GILMOUR—Col
- DAVID JOHANSEN—Blue Sky
- LIVE & DANGEROUS—Thin Lizzy—WB
- NOW—Flamin' Groovies—Sire
- PURE POP FOR NOW PEOPLE—Nick Lowe—Col
- SOME GIRLS—Rolling Stones—Rolling Stones
- STRANGER IN TOWN—Bob Seger—Capitol
- STREET-LEGAL—Bob Dylan—Col
- THE CARS—Elektra

KZAM-FM/SEATTLE

- ADDS:**
- ALIVEMUTHERFORA—Various Artists—Col
 - IN FLAGRANT DELICTA—Ian Carr's Nucleus—Capitol
 - JESSE BARRISH—RCA
 - NESTED—Laura Nyro—Col
 - PETER GABRIEL—Atlantic
 - SINGLE—Bill Champlin—Full Moon
 - STONEBOLT—Parachute
 - STREET-LEGAL—Bob Dylan—Col
 - THE MICHAEL JOHNSON ALBUM—EMI—America
 - WHITE MANSIONS—A&M

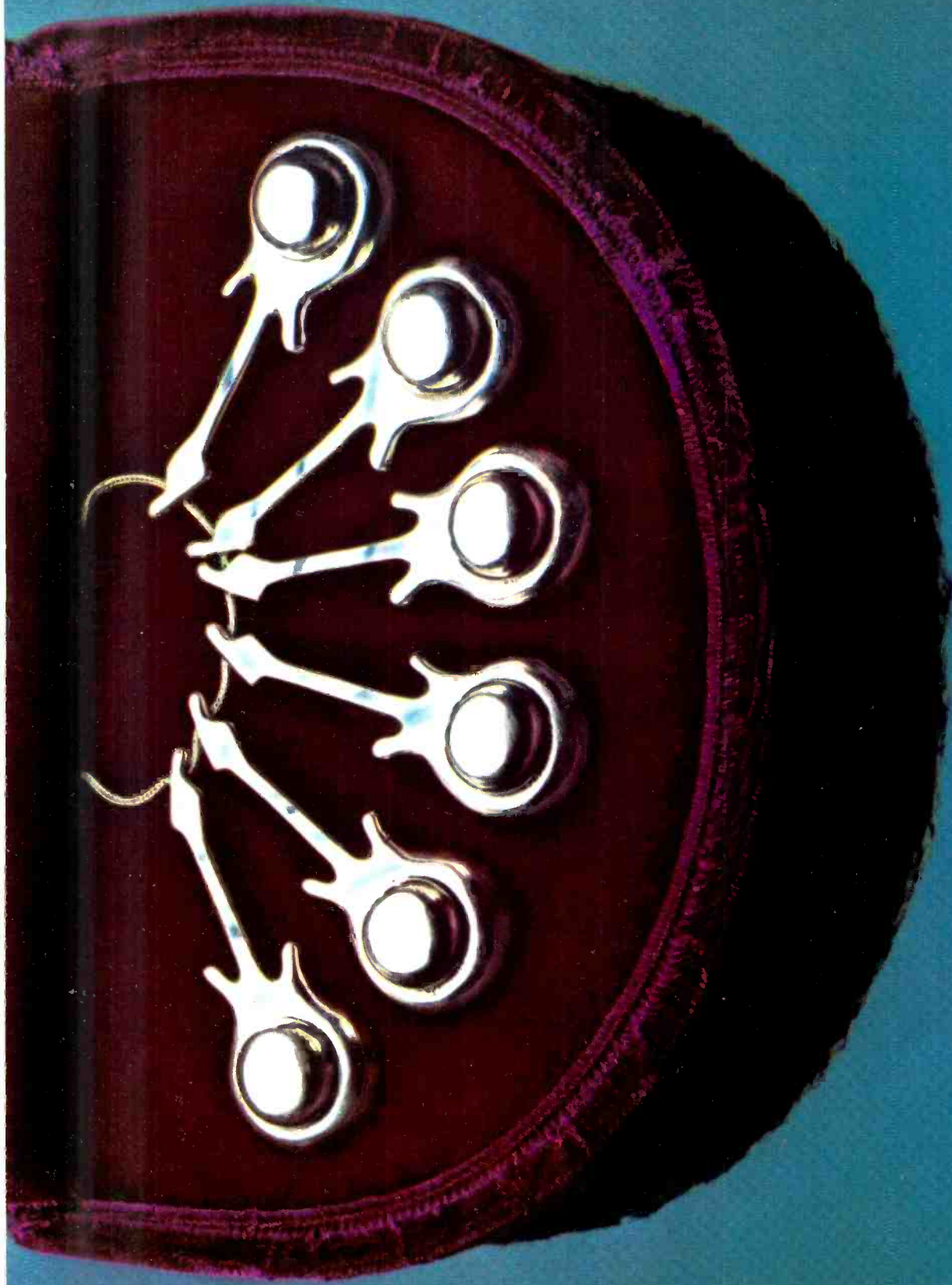
HEAVY ACTION (airplay):

- BRUISED ORANGE—John Prine—Asylum
- CITY TO CITY—Gerry Rafferty—UA
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- EXCITABLE BOY—Warren Zevon—Asylum
- JAZZ—Ry Cooder—WB
- MISFITS—The Kinks—Arista
- SOME GIRLS—Rolling Stones—Rolling Stones
- STARDUST—Willie Nelson—Col
- STRANGER IN TOWN—Bob Seger—Capitol
- TURNING TURNING BACK—Alex DeGrassi—Windham Hill



An Extravagant Reality.

BOSTON



On Epic Records and Tapes.

Direction: Pure Management.
Produced by John Deppolano and Tommy Taylor

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Dialogue (Continued from page 29)

Then the next one was Wet Willie which was quite successful and Kevin Lamb was just recently released by Arista. What's happening now is when I see bands I tell them this is the way I work and there is usually total acceptance now because they've heard the albums and they've seen the results.

RW: Could you tell me something about your production technique. You can take two disparate groups like Crawler and Wet Willie yet, when you produce their albums there is a link in the way the songs are placed on the record, the sound of the drums, the guitars and the vocal harmonies that grab the listener's attention in a unique way. There is a sound that has become your signature and it appears to apply to anyone you work with.

Lyons: Being an engineer for eight years, I've developed a sound which I suppose is recognizable. There is probably a common denominator to all of the albums I've produced but I don't think you can listen to all the drum sounds and say they are all the same or that the bass sounds the same. My recording techniques are obviously similar in all of the albums I've produced. My production ideas I suppose must run through; ask Picasso why all his paintings look like Picassos and he won't know. You hear things and you know how you want them to sound. It's just a gut reaction and that's all you go on. It's just a natural thing that has evolved through the years since I was an engineer; seeing other producers work, picking up on good points and picking up on bad points. I've had the wonderful opportunity as an engineer to work with people like Roy Thomas Baker for a long time. I think what I've tried to do is pinch all the good things I've seen and try not to fall into the traps that I've seen other producers fall into. I'd say that I've learned a lot from Roy and other producers I respect like Kenny Young and artists like Queen and Elton John.

RW: How long did you work with Roy Thomas Baker?

Lyons: I engineered every album Roy Thomas Baker produced after he left Trident for a period of two years. I have also worked with other producers like Tony Macaulay, who is a very good commercial pop producer.

RW: How did you meet your manager, Abe Hoch?

Lyons: When Crawler first recorded their album it was an absolute mess. Because of Abe's tie with John Reid at the time and Roy Thomas Baker being managed by John Reid, he wanted him to sort out the album but Roy was too busy so he recommended me. I listened to the tapes in their original state which was pathetic, but I said yes I'd give it a go. I did it and Abe really liked the way it came out, so he played me a tape of another artist he managed, Kevin Lamb. I thought his songs were great and I really wanted to produce him. At this time I was going through a stage where I was leaving Sarm Studios. John Sinclair, his father and myself were one third share owners in Sarm which was the first 24 track studio in London. It was at this time that the Crawler album was happening so that helped me to get through and gave me the confidence to become a producer.

Prine Time



John Prine is currently on a promotional tour to launch his latest Asylum lp, "Bruised Orange." His recent appearance at Los Angeles' Roxy attracted a host of fellow performers including, from left: Rita Coolidge, Kris Kristofferson, Bonnie Raitt and Prine.

RW: Of the albums you've worked on, which one has given you the most satisfaction?

Lyons: The album that has given me the most personal satisfaction up till a month ago is Kevin Lamb but I think I've equalled or passed that with Champion.

RW: You recently signed an exclusive deal to produce for Epic. What made you decide to limit yourself to work for just them?

Lyons: It's down to people. You asked about my relationship with artists and I said it's primarily the music. After the music, the chemistry has to be right. It's the same with Epic as a record label. I have a good relationship with Lennie Petze but it's more than that, it's virtually everyone at the record company from the secretaries to the promotion men and the people in the field. I personally would rather work with these people who are my friends than go from record company to record company. There's a lot of bullshit going around in this industry and I feel that once you establish yourself on a firm footing you get past that stage. When you work with other record companies only occasionally they'll hype you on a band they're keen on to try to get you to work for them. Here, I know if Epic is keen on an act and if they're really behind them.

RW: Don't you think you're limiting yourself by going with one company?

Lyons: I know I'm limiting myself in a certain way. If I find an act I like, I can't produce them unless Epic signs them.

RW: Will you bring acts over to Epic to sign?

Lyons: Yes. We did it with Champion. I am an independent producer, not a staff producer. The difference is I don't have to produce everything they give me. I'm committed to do six albums in 18 months which is not a lot. I can do more, but six is the minimum to fulfill my obligation.

RW: Up to now you've only produced rock bands. Do you see yourself eventually branching out into other fields?

Lyons: I don't want to be categorized as a producer, but at the moment the four acts I'm doing happen to be rock bands.

RW: What kind of advice do you give new acts when you go into the studio with them?

Lyons: I tell them for their first album or for their first couple of albums to be very immediate. The music should be so that when people hear it for the first time they could latch onto it immediately. The third or fourth album could get more progressive or more introverted but the first few albums should be put out to attract people instantly.

Beserkley Sets Pact with GRT

■ SUNNYVALE, CAL.—Beserkley Records has signed an exclusive records and tape distribution agreement with the GRT Record Group, marking its return to the U.S. following nearly a year of activity primarily in Europe. Canada is also included in the agreement.

Matthew Kaufman of Beserkley stated that the Beserkley artists included in the new distribution agreement are Earth Quake, Greg Kihn Band, Jonathan Richman and the Modern Lovers, The Rubinoos and The Tyla Gang.

The first new album to be released under the new agreement is "Next of Kihn," by the Greg Kihn Band and is scheduled for mid-July release. The entire Beserkley catalogue will be available shortly thereafter through GRT, according to Larry Welk, president of the GRT Record Group.

Welk added that GRT's Janus Records label and Janus president Ed DeJoy will be heavily involved in the joint effort between GRT and Beserkley.

MLO Taps Two

■ NEW YORK — The appointments of David Wilkes as general professional manager and Karen Gingsberg as executive assistant have been announced by George Lee, president of MLO Music.

Wilkes most recently helmed the Great Metropolitan Gramophone Company, a personal management enterprise. Previously Wilkes served as director of talent acquisition for Vanguard Records.

Wilkes will be responsible for cultivating the newly acquired Neil Sedaka catalogue, as well as developing new composers and overseeing various production endeavors.

Gingsberg previously served as assistant to the president of Buddah Records and held various positions at RCA Records and Screen-Gems Music.

Universal Inks Gosdin

■ NASHVILLE — Ron Blackwood, president of Universal Management, has announced the signing of Elektra/Asylum artist Vern Gosdin for personal management and career guidance.

CLUB REVIEW

Johansen Group Is Violent and Powerful

■ LOS ANGELES — The David Johansen Group (Blue Sky) appeared here at the Whisky on the weekend of June 16-17. The engagement produced a standing room only crowd for all four performances, and Johansen's music did not disappoint an audience that was both demanding and appreciative.

Johansen, formerly of the New York Dolls, has an exciting and engaging sound, characterized by a combination of early Rolling Stones-style rhythm and blues

Sierra/Briar Records Sets Organ. Shifts

■ LOS ANGELES—John Delgatto, executive director of Sierra/Briar Records, has announced several new appointments as part of a major organizational change for the two co-existent labels. Also announced was the opening of the company's new offices in Los Angeles, as well as two June releases.

Marsha Necheles has been appointed managing director. Ms. Necheles most recently worked in the legal/international division at Butterfly Records. She is also the editor and one of the founders of Folkscene Publication, a music magazine.

Gene Parsons has been named Sierra/Briar's director of a&r. Parsons has recorded extensively, as a member of the Byrds and the Flying Burrito Brothers and on his own. He will soon begin work on a solo album for Sierra/Briar.

Victoria Nadsady, Sierra Briar's art coordinator, is also one of the founders of Folkscene Publication, and serves as associate editor and art director for that magazine.

Roz Larman, Sierra/Briar's promotion director, has been involved in radio broadcasting for some ten years, including work with stations KPFK in Los Angeles and KCRW in Santa Monica.

Also appointed was Duane Thorin, as director of Sierra/Briar Record Sales, the label's distribution company in the southern California area. Sierra Briar's general counsel is S.D. Ashley, an associate with the firm of Strote and Whitehouse, Professional Corporation.

New releases for the label include "Live in L.A.," by Scotty Stoneman and the Kentucky Colonels, and the self-titled album by Nashville West.

Sierra/Briar's offices are located at 11312 Santa Monica Blvd., suite 7, Los Angeles 90025 (213) 477-1438. The company maintains a mailing address at P.O. Box 5853, Pasadena, California 91107.

and energetic rock. He now plays with a five-member band, and instrumentally sophisticated unit that complements his Jagger-like stage demeanor and vocal inflections. Unlike the Dolls, who capitalized on outrageous dress and behavior, this band produces crisp harmonies and improvisations that are neither long nor pointless. The audience recognized the superiority of the group's performance by calling them back for four encores, for which Johansen chose to play two old Dolls songs, "Personality Crisis" and "Babylon," the Foundations' "Build Me Up Buttercup" and the Four Tops' classic "I'll Be There."

The David Johansen Group's new single, "Funky But Chic," typifies the band's attempt to combine a disco-flavored tune with the dynamism of rock, and the result can only be described as impressively violent and powerful. Johansen's vocals are admittedly quite rough, but he forces the listener to become involved with his music nevertheless. The Whisky gig also highlighted the talents of Johnny Rao and Thomas Trask on guitars, Buz Verno on bass and Frankie La-Rocka on drums; former Doll Sylvain Sylvain, on keyboards and guitar, also joined Johansen for this tour. The band gave this writer one of the most satisfying evenings of music in quite a while. It is hoped that others will soon recognize the musical potential of the David Johansen Group. **Orly Kroh**

MCA Ups Schnieders

■ MINNEAPOLIS—Bob Schnieders has been promoted to sales manager for the Minneapolis branch of MCA Records. Prior to this appointment Schnieders was salesman for MCA's St. Louis branch.

ECC Inks Galdston and Thom



Singing/songwriting duo Galdston and Thom have been signed for recording and music publishing to the Entertainment Capital Corporation. The team won the American Song Festival in 1975, recorded their first lp in 1977, and will begin recording a new album shortly. Shown in the photo are, from left: Jennie Emil, VP of new projects/ECC; Jeff Tornberg, ECC president; Phil Galdston and Peter Thom.

CLUB REVIEW

Television, Lisa Burns Show Potential

■ NEW YORK — Riding the crest of the new wave, Television has disproven all theories that this musical form is not commercially viable. Their first album on Elektra, "Marquee Moon", although a critical smash, suffered the same treatment as many of its new wave counterparts. Token airplay has done little to provide the band with more than local exposure. Having just released a new lp, "Adventure," Television played two sellout shows at the Bottom Line hoping to drum up some excitement and attract new fans. If the crowd's reaction was any indication, Television's commercial future should be bright.

The four man band, led by the brilliant and unique Tom Verlaine, banged out a stunning ninety minute set at the early show, which was attended by a couple of their biggest fans, Patti Smith and Lenny Kaye. The music itself is not purely new wave as much of the material was performed with the intensity and spaciness of a late 60's acid rock band. Verlaine's lead guitar work is obviously influenced by the fluidity of the Grateful Dead's Jerry Garcia, yet it has the roughness and power that perhaps is an extension of the style of the Airplane's Jorma Kaukonen. Verlaine, backed by Richard Lloyd on second lead, Fred Smith on bass, and the dynamic Billy Ficca on drums, clearly shows the stage presence necessary to whip an audience into a frenzy.

The new wave is loaded with a large number of musicians with nothing exciting to offer beyond general weirdness. Television is clearly the exception to the rule as it is obvious that exhibiting musical talent is more important to the band than stage flash. Each song is merely an introduction to an extended jam which although are carefully rehearsed, still give

the impression of spontaneity.

This was evident most clearly during the set closer "Marquee Moon" and "Foxhole." Also included in the show were extremely hot versions of "Venus," "Friction," and a unique version of Boy Dylan's "Knockin' on Heaven's Door."

The evening was opened by MCA artist Lisa Burns. This showcase performance was truly a thrilling experience for it is obvious that with the right direction, Ms. Burns will go far. Heavily influenced by the "girl band" sound of the early 60's, the entire set cooked with the same pure electricity as a Bruce Springsteen concert. Ms. Burns possesses a voice that is tailor made for rock and roll and a stage presence that will surely attract national attention.

**Marty Weinstein
Larry Lacher**

To The Editor

(Continued from page 32)
to the radio broadcasting industry. In all likelihood temptation to do this is an outgrowth of rapid, direct return on sales via airwave record promotion.

Yet, record companies should realize that a healthy, prosperous jukebox industry is in their best interests. It can be debated that, still, the jukebox industry rivals the broadcasters in terms of creating successful record promotion and sales. True, the record companies are more interested in selling lps as opposed to the 45-single. But how many lps have been sold on the strength of a jukebox hit single?

As most corporate execs of the big record firms drift away from the jukebox scene, their industry "needle" seems to be wearing the jukebox operator thin. The astute, progressive recording company execs will re-discover the potential in the jukebox industry. There are many occasions when our industry has some vital ideas about creating a "hit" record. Yet, some of the chief execs always seem to be holed up in their "plastic tower" instead of making themselves available through the phone or mail, or a personal interview. With more than 500,000 jukeboxes nationally, record firms should realize that the key to a hit record, can be achieved by a sale to each and every jukebox operator. Because of the insensitivity by most record companies to the individual jukebox operator, the grooves of this disc need to be recut.

**Ben Chicofsky
Executive Director
Music & Amusement Association**

101 THE ALBUM CHART 150

JULY 8, 1978

JULY 8	JULY 1	
101	97	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century Fox T 550
102	99	NEWS OF THE WORLD QUEEN/Elektra 6E 112
103	101	FUNKENTELECHY VS. THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034
104	104	GET TO THE FEELING PLEASURE/Fantasy F 9550
105	115	SUNLIGHT HERBIE HANCOCK/Columbia JC 34907
106	108	TUXEDO JUNCTION/Butterfly Fly 007
107	107	LEVEL HEADED SWEET/Capitol SKAO 11744
108	121	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 2466
109	119	SUNBURN SUN/Capitol ST 11723
110	103	RAINBOW SEEKER JOE SAMPLE/ABC AA 1050
111	102	LOVELAND LONNIE LISTON SMITH/Columbia JC 35332
112	113	THE PARKERILLA GRAHAM PARKER & THE RUMOUR/Mercury SRM 2 100
113	123	LIVING ROOM SUITE HARRY CHAPIN/Elektra 6E 142
114	133	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
115	109	WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy F 9548
116	126	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041
117	105	KISS ALIVE II/Casablanca NBLP 7076
118	118	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century Fox T 541
119	120	TASTY PATTI LABELLE/Epic JE 35335
120	111	WARMER COMMUNICATIONS AVERAGE WHITE BAND/Atlantic SD 19162
121	110	THANKFUL NATALIE COLE/Capitol SW 11708
122	114	BARRY MANILOW LIVE/Arista AL 8500
123	112	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104
124	117	SKY BLUE PASSPORT/Atlantic SD 19177
125	125	SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022
126	106	ONE-EYED JACK GARLAND JEFFREYS/A&M SP 4681
127	116	BOOTSYS? PLAYER OF THE YEAR BOOTSYS'S RUBBER BAND/Warner Bros. BSK 3093
128	124	GHOST TOWN PARADE LES DUDEK/Columbia JC 35088
129	139	BETTY WRIGHT LIVE/Alston 4408 (TK)
130	132	ELECTRIC GUITARIST JOHN McLAUGHLIN/Columbia JC 35326
131	122	HEAD EAST/A&M SP 4680
132	134	BRUISED ORANGE JOHN PRINE/Asylum 6E 139
133	—	NATALIE . . . LIVE! NATALIE COLE/Capitol SKBL 11709
134	135	JAMERICAN MAN DAVID OLIVER/Mercury SRM 1 1183
135	—	THE CARS/Elektra 6E 135
136	141	FREESTYLE BOBBI HUMPHREY/Epic JE 35338
137	129	NEW DAY AIRWAVES/A&M SP 4689
138	138	BAND TOGETHER RARE EARTH/Prodigal P7 10025R1 (Motown)
139	—	IMAGES THE CRUSADERS/ABC AA 6030
140	131	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists UA LA 684 H
141	136	THE PATH RALPH MacDONALD/Marlin 2210 (TK)
142	137	LONG LIVE ROCK AND ROLL RAINBOW/Polydor PD 1 6143
143	—	NOT SHY WALTER EGAN/Columbia JC 35077
144	140	WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca)
145	147	ARABESQUE JOHN KLEMMER/ABC AA 1068
146	148	BANDIT IN A BATHING SUIT DAVID BROMBERG BAND/Fantasy F 9555
147	142	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772
148	—	LOUISIANA'S LE ROUX/Capitol SW 11734
149	144	WAITING FOR COLUMBUS LITTLE FEAT/Warner Bros. 2BS 3140
150	150	BARRY WHITE SINGS FOR SOMEONE YOU LOVE/20th Century Fox T 543

151-200 ALBUM CHART

151	LOVE ISLAND DEODATO/Warner Bros. BSK 3132
152	RETURN TO MAGENTA MINK DeVILLE/Capitol 11780
153	BOOGIE TO THE TOP IDRIS MUHAMMAD/Kudu 38 (CTI)
154	POWERAGE AC/DC/Atlantic SD 19180
155	BALTIMORE NINA SIMONE/CTI 7084
156	MAGIC IN YOUR EYES EARL KLUGH/United Artists UA LA 877 H
157	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)
158	VOYAGE/Marlin 2213 (TK)
159	ZARAGON JOHN MILES/Arista AB 4176
160	MIDNIGHT BELIEVER B. B. KING/ABC AA 1061
161	EVERYDAY, EVERYNIGHT FLORA PURIM/Warner Bros. BSK 3168
162	DAVID JOHANSEN BLUE SKY JZ 34926 (CBS)
163	3 POUSETTE-DART BAND/Capitol SW 11781
164	THE BEST OF THE STATLER BROS. Mercury SRM 1 1037
165	CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182
166	SNAIL/Cream CR 1009
167	STEPPIN' OUT HIGH INERGY/Gordy G7 982R1 (Motown)
168	LOVE BREEZE SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
169	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780
170	POWER IN THE DARKNESS TOM ROBINSON BAND/Harvest STB 11778 (Capitol)
171	GET OFF FOXY/Dash 30005 (TK)
172	THE CAPTAIN'S JOURNEY LEE RITENOUR/Elektra 6E 136
173	THREE MILES HIGH MASS PRODUCTION/Cotillion SD 5205 (A&I)
174	WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H
175	TOBY BEAU/RCA AFL1 2771
176	BLACK AND WHITE STRANGLERS/A&M SP 4706
177	THE MICHAEL JOHNSON ALBUM/EMI-America SW 17002
178	NANTUCKET/Epic JE 35253
179	SUPER BLUE FREDDIE HUBBARD/Columbia JC 35386
180	APPROVED BY THE MOTORS THE MOTORS/Virgin JZ 34986 (CBS)
181	WELCOME HOME CAROLE KING/Capitol SW 11785
182	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544
183	ABBA'S GREATEST HITS/Atlantic SD 19114
184	IF I WEREN'T SO ROMANTIC, I'D SHOOT YOU DERRINGER/Blue Sky JZ 35075 (CBS)
185	MEMPHIS HORNS BAND II/RCA APL1 2643
186	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065
187	THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK)/Epic JE 35412
188	SWEET THUNDER/Fantasy-WMOT 9547
189	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 7078
190	HAPPY TO BE WITH YOU JEAN CARN/Phila. Intl. JZ 34986 (CBS)
191	LAKE II/Columbia JC 35289
192	SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728
193	GOLDEN GREATS BUDDY HOLLY/MCA 3040
194	LIVE AND DANGEROUS THIN LIZZY/Warner Bros. 2BS 3213
195	THE GARDEN OF LOVE DON RAY/Polydor PD 1 6150
196	RANDY MEISNER/Asylum 6E 140
197	THREE'S A CROWD TARNEY SPENCER BAND/A&M SP 4692
198	WISE AFTER THE EVENT ANTHONY PHILLIPS/Passport PB 9828 (Arista)
199	FIRE UP 'N' KICKIN' FATBACK BAND/Spring 1 6718 (Polydor)
200	GLIDER AURACLE/Chrysalis CHR 1172

ALBUM CROSS REFERENCE

ABBA	39	LTD	49
AIRWAVES	137	RALPH MacDONALD	141
ATLANTA RHYTHM SECTION	40	CHUCK McLAUGHLIN	130
AVERAGE WHITE BAND	120	CHUCK MANGIONE	7
THE BAND	51	BARRY MANILOW	30, 122
BEE GEES	97	BOB MARLEY & THE WAILERS	99
GEORGE BENSON	31	MARSHALL TUCKER BAND	36
BOOTSYS'S RUBBER BAND	127	DAVE MASON	56
BRITISH LIONS	98	STEVE MARTIN	88
DAVID BROMBERG	146	JOHNNY MATHIS	24
PETER BROWN	72	MEATLOAF	29
JACKSON BROWNE	13	EDDIE MONEY	43
PEABO BRYSON	90	MOODY BLUES	42
JIMMY BUFFETT	54	WILLIE NELSON	57
CAMEO	144	O'JAYS	10
CARS	135	DAVID OLIVER	134
SHAUN CASSIDY	58, 77	ORIGINAL SOUNDTRACK:	
HARRY CHAPIN	113	FM	16
CHEAP TRICK	60	GREASE	12
ERIC CLAPTON	22	ROCKY HORROR SHOW	66
STANLEY CLARKE	59	SATURDAY NIGHT FEVER	1
LINDA CLIFFORD	70	STAR WARS	118
NATALIE COLE	121, 133	THANK GOD IT'S FRIDAY	15
COMMODORES	4	ROBERT PALMER	55
CON FUNK SHUN	84	GRAHAM PARKER	112
NORMAN CONNORS	78	PARLIAMENT	103
RITA COOLIDGE	69	ALAN PARSONS	45
ELVIS COSTELLO	87	PASSPORT	124
PABLO CRUISE	37	TEDDY PENDERGRASS	27
CRUSADERS	139	TOM PETTY	61
AL DIAMOLA	71	PLEASURE	104
DRAMATICS	79	ELVIS PRESLEY	147
LES DUDEK	128	JOHN PRINE	132
GEORGE DUKE	46	QUEEN	102
BOB DYLAN	35	GERRY RAFFERTY	15
EARTH, WIND & FIRE	65	RAINBOW	42
WALTER EGAN	143	RARE EARTH	138
ROBERTA FLACK	81	REO SPEDWAGON	48
FLEETWOOD MAC	47	KENNY ROGERS	95
FOGHAT	32	KENNY ROGERS AND DOTTIE WEST	140
FOREIGNER	19	ROLLING STONES	3
ARETHA FRANKLIN	93	LINDA RONSTADT	123
GENESIS	53	RUFUS/CHAKA KHAN	85
ANDY GIBB	2, 76	TODD RUNDGREN	75
GRAHAM CENTRAL STATION	92	JOE SAMPLE	110
DAVID GILMOUR	82	BOB SEGER	6
HALL & OATES	94	CARLY SIMON	18
HERBIE HANCOCK	105	LONNIE LISTON SMITH	111
HEAD EAST	131	PATTI SMITH	38
HEART	25	BRUCE SPRINGSTEEN	89
HEATWAVE	21	SPYRO GYRA	33
MICHAEL HENDERSON	114	STEELY DAN	63
BOBBI HUMPHREY	136	ROD STEWART	101
ISLEY BROS	17	THE STORY OF STAR WARS	14
RICK JAMES STONE CITY BAND	73	BARBRA STREISAND	96
GARLAND JEFFREYS	126	STYX	109
WAYLON JENNINGS & WILLIE NELSON	100	SUN	107
JEFFERSON STARSHIP	23	SWEET	64
JETHRO TULL	83	TASTE OF HONEY	115
BILLY JOEL	9	STANLEY TURRENTINE	106
QUINCY JONES	34	TUXEDO JUNCTION	26
JOURNEY	67	BONNIE TYLER	74
KANSAS	28	U.K.	50
EVELYN CHAMPAGNE KING	108	VAN HALEN	116
KINKS	41	JERRY JEFF WALKER	91
KISS	44, 117	VILLAGE PEOPLE	11
JOHN KLEMMER	145	JOE WALSH	62
PATTI LABELLE	119	BOB WELCH	86
HUBERT LAWS	125	WHISPERS	150
ALVIN LEE	68	BARRY WHITE	20
LITTLE FEAT	149	WINGS	129
LITTLE RIVER BAND	80	BETTY WRIGHT	52
LOUISIANA'S LE ROUX	148	WARREN ZEVON	

RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



SOME GIRLS
ROLLING STONES
Rolling Stones

SOME GIRLS—Rolling Stones—
Rolling Stones
PYRAMID—Alan Parsons
Project—Arista
OCTAVE—Moody Blues—
London
STREET LEGAL—Bob Dylan—Col

CAMELOT/NATIONAL

CITY TO CITY—Gerry Rafferty—UA
FM—MCA (Soundtrack)
GREASE—RSO (Soundtrack)
IT'S A HEARTACHE—Bonnie
Tyler—RCA
NATURAL HIGH—Commodores—
Motown
SHADOW DANCING—Andy
Gibb—RSO
SHOWDOWN—Isley Brothers—
T-Neck
SO FULL OF LOVE—O'Jays—
Phila. Intl.
SOME GIRLS—Rolling Stones—
Rolling Stones
STRANGER IN TOWN—Bob
Seger & the Silver Bullet Band—
Capitol

DISC/NATIONAL

BRITISH LIONS—RSO
CABIN FEVER—Michael Stanley
Band—Arista
DAVID GILMOUR—RCA
Tyler—RCA
IT'S A HEARTACHE—Bonnie
Tyler—RCA
LIFE IS A SONG WORTH SINGING
—Teddy Pendergrass—
Phila. Intl.
LOVE ME AGAIN—Rita Coolidge
—A&M
ROCKET FUEL—Alvin Lee—RSO
SOME GIRLS—Rolling Stones—
Rolling Stones
SOUNDS—Quincy Jones—A&M
TOGETHERNESS—LTD—A&M

HANDLEMAN/NATIONAL

COME GET IT—Rick James—Gordy
**DARKNESS ON THE EDGE OF
TOWN**—Bruce Springsteen—Col
GREASE—RSO (Soundtrack)
NATURAL HIGH—Commodores—
Motown
OCTAVE—Moody Blues—London
ONLY ONE LOVE IN MY LIFE—
Ronnie Milsap—RCA
PYRAMID—Alan Parsons Project—
Arista
SOME GIRLS—Rolling Stones—
Rolling Stones
SONGBIRD—Barbra Streisand—Col
WHEN I DREAM—Crystal
Gayle—UA

KORVETTES/NATIONAL

COME GET IT—Rick James—Gordy
GREASE—RSO (Soundtrack)
**IF MY FRIENDS COULD SEE ME
NOW**—Linda Clifford—Curton
MACHO MAN—Village People—
Casablanca
OCTAVE—Moody Blues—London
PYRAMID—Alan Parsons Project—
Arista
SOME GIRLS—Rolling Stones—
Rolling Stones
SOUNDS—Quincy Jones—A&M
STONE BLUE—Foghat—Bearsville
WORLDS AWAY—Pablo
Cruise—A&M

MUSICLAND/NATIONAL

LIFE IS A SONG WORTH SINGING
—Teddy Pendergrass—
Phila. Intl.
LIVING ROOM SUITE—Harry
Chapin—Elektra
LOVESHINE—Con Funk Shun—
Mercury
MARIPOSA DE ORO—Dave Mason
—Col
OCTAVE—Moody Blues—London
PYRAMID—Alan Parsons Project—
Arista
SOME GIRLS—Rolling Stones—
Rolling Stones
SOUNDS—Quincy Jones—A&M
TOGETHERNESS—LTD—A&M
WHEN I DREAM—Crystal
Gayle—UA

RECORD BAR/NATIONAL

DAVID GILMOUR—Col
DOUBLE VISION—Foreigner—
Atlantic
FOXY—TK
IN THE NIGHT TIME—Michael
Henderson—Buddah
MISFITS—Kinks—Arista
SMOOTH TALK—Evelyn
Champagne King—RCA
STREET LEGAL—Bob Dylan—Col
SUNLIGHT—Herbie Hancock—Col
TASTE OF HONEY—Capitol
THREE MILES HIGH—Mass
Production—Cotillion

SOUND UNLIMITED/ NATIONAL

BUT SERIOUSLY, FOLKS—Joe
Walsh—Asylum
**DARKNESS ON THE EDGE OF
TOWN**—Bruce Springsteen—Col
FM—MCA (Soundtrack)
GREASE—RSO (Soundtrack)
NATURAL HIGH—Commodores—
Motown
OCTAVE—Moody Blues—London
SHADOW DANCING—Andy
Gibb—RSO
SOUNDS—Quincy Jones—A&M
WORLDS AWAY—Pablo
Cruise—A&M
YESTERDAY & TODAY—London

RECORD WORLD-TSS STORES/NEW YORK

DAVID GILMOUR—Col
IT'S A HEARTACHE—Bonnie
Tyler—RCA
LIVING ROOM SUITE—Harry
Chapin—Elektra
MARIPOSA DE ORO—Dave Mason
—Col
POWER IN THE DARKNESS—
TRB—Harvest
PYRAMID—Alan Parsons Project—
Arista
SHADOW DANCING—Andy
Gibb—RSO
SOME GIRLS—Rolling Stones—
Rolling Stones
SOUNDS—Quincy Jones—A&M
STREET LEGAL—Bob Dylan—Col

SAM GOODY/EAST COAST

CITY TO CITY—Gerry Rafferty—UA
**DARKNESS ON THE EDGE OF
TOWN**—Bruce Springsteen—Col
GREASE—RSO (Soundtrack)
IT'S A HEARTACHE—Bonnie
Tyler—RCA
LOVE ME AGAIN—Rita Coolidge
—A&M
OCTAVE—Moody Blues—London
POWER IN THE DARKNESS—
TRB—Harvest
PYRAMID—Alan Parsons Project—
Arista
SMOOTH TALK—Evelyn
Champagne King—RCA
SOME GIRLS—Rolling Stones—
Rolling Stones

CUTLER'S/NEW HAVEN

DOUBLE VISION—Foreigner—
Atlantic
FOXY—TK
PYRAMID—Alan Parsons Project—
Arista
REACHING FOR THE SKY—
Peabo Bryson—Capitol
SOME GIRLS—Rolling Stones—
Rolling Stones
SPYRO GYRA—Amherst
STRANGER IN TOWN—Bob Seger &
the Silver Bullet Band—Capitol

TASTE OF HONEY—Capitol
THREE MILES HIGH—Mass
Production—Cotillion
ZARAGON—John Miles—London

FOR THE RECORD/ BALTIMORE

BETTY WRIGHT LIVE—Alston
FREESTYLE—Bobbi Humphrey—Epic
GREASE—RSO (Soundtrack)
IN THE NIGHT TIME—Michael
Henderson—Buddah
LOVESHINE—Con Funk Shun—
Mercury
SOME GIRLS—Rolling Stones—
Rolling Stones
STREET LEGAL—Bob Dylan—Col
SUNBURN—Sun—Capitol
THIS IS YOUR LIFE—Norman
Connors—Arista
TOGETHERNESS—LTD—A&M

KEMP MILL/WASH., D.C.

GREASE—RSO (Soundtrack)
IMAGES—Crusaders—ABC
Blue Thumb
IN THE NIGHT TIME—Michael
Henderson—Buddah
LOVESHINE—Con Funk Shun—
Mercury
MEMPHIS HORNS BAND II—RCA
MICHAEL JOHNSON ALBUM—
EMI America
PYRAMID—Alan Parsons Project—
Arista
STREET LEGAL—Bob Dylan—Col
TASTY—Patti Labelle—Epic
THANK GOD IT'S FRIDAY—
Various Artists—Casablanca
(Soundtrack)

WAXIE MAXIE/ WASH., D.C.

DOUBLE VISION—Foreigner—
Atlantic
NATALIE LIVE—Natalie Cole—
Capitol
OCTAVE—Moody Blues—London
PYRAMID—Alan Parsons Project—
Arista
SHADOW DANCING—Andy
Gibb—RSO
SMOOTH TALK—Evelyn
Champagne King—RCA
SOME GIRLS—Rolling Stones—
Rolling Stones
STREET LEGAL—Bob Dylan—Col
THREE MILES HIGH—Mass
Production—Cotillion
WORLDS AWAY—Pablo
Cruise—A&M

GARY'S/RICHMOND

**DARKNESS ON THE EDGE OF
TOWN**—Bruce Springsteen—Col
EARTH—Jefferson Starship—Grun't
FM—MCA (Soundtrack)
LIFE IS A SONG WORTH SINGING
—Teddy Pendergrass—
Phila. Intl.
NATURAL HIGH—Commodores—
Motown
SHADOW DANCING—Andy
Gibb—RSO
SOME GIRLS—Rolling Stones—
Rolling Stones
STRANGER IN TOWN—Bob Seger &
the Silver Bullet Band—Capitol
TOGETHER—Steve Bassett & Robin
Thompson—Richmond
WORLDS AWAY—Pablo
Cruise—A&M

NATL. RECORD MART/ MIDWEST

**DARKNESS ON THE EDGE OF
TOWN**—Bruce Springsteen—Col
DOUBLE VISION—Foreigner—
Atlantic
LOVE ME AGAIN—Rita Coolidge
—A&M
MARIPOSA DE ORO—Dave Mason
—Col
OCTAVE—Moody Blues—London
PYRAMID—Alan Parsons Project—
Arista
SHADOW DANCING—Andy
Gibb—RSO
SOME GIRLS—Rolling Stones—
Rolling Stones
SOUNDS—Quincy Jones—A&M
WORLDS AWAY—Pablo
Cruise—A&M

PLATTERS/PHILADELPHIA

CONFESSIONS—D.C. LaRue—
Casablanca
DOUBLE VISION—Foreigner—
Atlantic
HAPPY TO BE WITH YOU—Jean
Carn—Phila. Intl.
IN THE NIGHT TIME—Michael
Henderson—Buddah
LAST KISS—Fandango—RCA
**PORTRAIT OF THE ARTIST AS A
YOUNG MAN**—Ram Jam—Epic
RANDY MEISNER—Asylum
STREET LEGAL—Bob Dylan—Col
WHITE WITCH—Andrea True
Connection—Buddah
WISE AFTER THE EVENT—
Anthony Philips—Passport

RECORD RENDEZVOUS/ CLEVELAND

COME GET IT—Rick James—Gordy
DAVID GILMOUR—Col
DOUBLE VISION—Foreigner—
Atlantic
GREASE—RSO (Soundtrack)
HERMIT OF MINK HOLLOW—Todd
Rundgren—Bearsville
PYRAMID—Alan Parsons Project—
Arista
SOME GIRLS—Rolling Stones—
Rolling Stones
SOUNDS—Quincy Jones—A&M
STAY THE NIGHT—Jane
Olivor—Col
WORLDS AWAY—Pablo
Cruise—A&M

POPLAR TUNES/MEMPHIS

CONTRARY TO ORDINARY—Jerry
Jeff Walker—MCA
DOUBLE VISION—Foreigner—
Atlantic
LOUISIANA'S LE ROUX—Capitol
MEMPHIS HORNS BAND II—RCA
MICHAEL JOHNSON ALBUM—
EMI America
NATALIE LIVE—Natalie Cole—
Capitol
PYRAMID—Alan Parsons Project—
Arista
SMOOTH TALK—Evelyn
Champagne King—RCA
STREET LEGAL—Bob Dylan—Col
TASTE OF HONEY—Capitol

TAPE CITY/NEW ORLEANS

BETTY WRIGHT LIVE—Alston
BOYS IN THE TREES—Carly
Simon—Elektra
BUT SERIOUSLY, FOLKS—Joe
Walsh—Asylum
**DARKNESS ON THE EDGE OF
TOWN**—Bruce Springsteen—Col
LEVEL HEADED—Sweet—Capitol
LIFE IS A SONG WORTH SINGING
—Teddy Pendergrass—
Phila. Intl.
LOVESHINE—Con Funk Shun—
Mercury
OCTAVE—Moody Blues—London
SOME GIRLS—Rolling Stones—
Rolling Stones
STRANGER IN TOWN—Bob Seger &
the Silver Bullet Band—Capitol

DAVEY'S LOCKER/SOUTH

**DARKNESS ON THE EDGE OF
TOWN**—Bruce Springsteen—Col
LOVE ME AGAIN—Rita Coolidge
—A&M
MARIPOSA DE ORO—Dave Mason
—Col
OCTAVE—Moody Blues—London
SHADOW DANCING—Andy
Gibb—RSO
SLEEPER CATCHER—Little River
Band—Harvest
SOME GIRLS—Rolling Stones—
Rolling Stones
STRANGER IN TOWN—Bob Seger &
the Silver Bullet Band—Capitol
THANK GOD IT'S FRIDAY—
Various Artists—Casablanca
(Soundtrack)
WORLDS AWAY—Pablo
Cruise—A&M

SOUND TOWN/DALLAS

BOYS IN THE TREES—Carly
Simon—Elektra
DOUBLE FUN—Robert Palmer—
Island
FANTASY LOVE AFFAIR—Peter
Brown—Drive

HEAVEN TONIGHT—Cheap
Trick—Epic
NATALIE LIVE—Natalie Cole—
Capitol
SPYRO GYRA—Amherst
TOBY BEAU—RCA
WEREWOLVES—RCA
STREET LEGAL—Bob Dylan—Col
WHEN I DREAM—Crystal
Gayle—UA

INDEPENDENT RECORDS/ DENVER

**DARKNESS ON THE EDGE OF
TOWN**—Bruce Springsteen—Col
DOUBLE VISION—Foreigner—
Atlantic
GARDEN OF LOVE—Don Ray—
Polydor
LOVESHINE—Con Funk Shun—
Mercury
OCTAVE—Moody Blues—London
PYRAMID—Alan Parsons Project—
Arista
SOUNDS—Quincy Jones—A&M
STEPPIN' OUT—High Inergy—
Gordy
STREET LEGAL—Bob Dylan—Col
TOGETHERNESS—LTD—A&M

CIRCLES/ARIZONA

CONTRARY TO ORDINARY—Jerry
Jeff Walker—MCA
DOUBLE VISION—Foreigner—
Atlantic
IN THE NIGHT TIME—Michael
Henderson—Buddah
LIFE IS A SONG WORTH SINGING
—Teddy Pendergrass—
Phila. Intl.
LOVESHINE—Con Funk Shun—
Mercury
PYRAMID—Alan Parsons Project—
Arista
SOUNDS—Quincy Jones—A&M
STEPPIN' OUT—High Inergy—
Gordy
STREET LEGAL—Bob Dylan—Col
WORLDS AWAY—Pablo
Cruise—A&M

ODYSSEY/ SOUTHWEST & WEST

DAVID GILMOUR—Col
DOUBLE FUN—Robert Palmer—
Island
DOUBLE VISION—Foreigner—
Atlantic
HEAVEN TONIGHT—Cheap Trick—
Epic
OCTAVE—Moody Blues—London
POWERAGE—AC/DC—Atlantic
SOME GIRLS—Rolling Stones—
Rolling Stones
STREET LEGAL—Bob Dylan—Col
THE PARKERILLA—Graham
Parker & the Rumour—Mercury
WAR OF THE WORLDS—Col

LICORICE PIZZA/ LOS ANGELES

BUT SERIOUSLY, FOLKS—Joe
Walsh—Asylum
**DARKNESS ON THE EDGE OF
TOWN**—Bruce Springsteen—Col
DOUBLE VISION—Foreigner—
Atlantic
LIVE & DANGEROUS—Thin Lizzy—
Mercury
NATURAL HIGH—Commodores—
Motown
OCTAVE—Moody Blues—London
PYRAMID—Alan Parsons Project—
Arista
SOME GIRLS—Rolling Stones—
Rolling Stones
STREET LEGAL—Bob Dylan—Col
YOU'RE GONNA GET IT—Tom
Petty & the Heartbreakers—
ABC/Shelter

EUCALYPTUS RECORDS/ NORTHWEST

CARS—Elektra
COME GET IT—Rick James—
Gordy
DOUBLE VISION—Foreigner—
Atlantic
GET TO THE FEELING—Pleasure—
Fantasy
LOVESHINE—Con Funk Shun—
Mercury
OCTAVE—Moody Blues—London
POWERAGE—AC/DC—Atlantic
PYRAMID—Alan Parsons Project—
Arista
STREET LEGAL—Bob Dylan—Col
SWEET THUNDER—Fantasy

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)
 JULY 8 JULY 1

				WKS. ON CHART	
1	1	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS RSO RS 2 4001 (25th Week)		29	J
2	3	SHADOW DANCING ANDY GIBB/RSO RS 1 3034		4	G
3	5	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)		3	G
4	2	NATURAL HIGH COMMODORES/Motown M7 902R1		7	G
5	6	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G		9	G
6	4	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698		7	G
7	7	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658		36	G
8	8	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/Columbia JC 35318		4	G
9	10	THE STRANGER BILLY JOEL/Columbia JC 34987		40	G
10	9	SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)		12	G
11	11	BUT SERIOUSLY, FOLKS... JOE WALSH/Asylum 6E 141		6	G
12	18	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002		9	J
13	13	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113		28	G
14	15	SONGBIRD BARBRA STREISAND/Columbia JC 35375		5	G
15	16	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7099		10	X
16	12	FM (ORIGINAL SOUNDTRACK)/MCA 2 12000		10	X
17	14	SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)		12	G
18	19	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128		11	F

CHARTMAKER OF THE WEEK

19	—	DOUBLE VISION FOREIGNER Atlantic SD 19999		1	G
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20	17	LONDON TOWN WINGS/Capitol SW 11777		13	G
21	20	CENTRAL HEATING HEATWAVE/Epic JE 35260		12	G
22	21	SLOWHAND ERIC CLAPTON/RSO RS 1 3030		33	G
23	22	EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)		17	G
24	23	YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259		15	G
25	24	MAGAZINE HEART/Mushroom MRS 5008		12	G
26	28	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821		6	G
27	33	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)		4	G
28	25	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)		38	G
29	30	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974		30	G
30	26	EVEN NOW BARRY MANILOW/Arista AB 4164		20	G
31	27	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139		23	J
32	32	STONE BLUE FOGHAT/Bearsville BRK 6977 (WB)		8	G
33	31	AJA STEELY DAN/ABC AA 1006		40	G
34	48	SOUNDS... AND STUFF LIKE THAT!! QUINCY JONES/A&M SP 4685		4	G
35	—	STREET LEGAL BOB DYLAN/Columbia JC 35453		1	G
36	29	TOGETHER FOREVER THE MARSHALL TUCKER BAND/Capricorn CPN 0205		8	G
37	47	WORLDS AWAY PABLO CRUISE/A&M SP 4697		4	G
38	36	EASTER THE PATTI SMITH GROUP/Arista AB 4171		13	G
39	41	THE ALBUM ABBA/Atlantic SD 19164		21	G
40	34	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134		14	G

41	43	MISFITS KINKS /Arista AB 4167		6	G
42	55	OCTAVE THE MOODY BLUES/London PS 708		2	G
43	35	EDDIE MONEY /Columbia PC 34909		19	F
44	37	DOUBLE PLATINUM KISS/Casablanca NBLP 7100 2		7	J
45	70	PYRAMID ALAN PARSONS PROJECT/Arista AB 4180		2	G
46	38	DON'T LET GO GEORGE DUKE/Epic JE 35366		7	G
47	40	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010		72	G
48	44	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082		10	G
49	56	TOGETHERNESS LTD/A&M SP 4705		4	G
50	51	VAN HALEN /Warner Bros. BSK 3075		18	G
51	39	THE LAST WALTZ THE BAND/Warner Bros. 3WB 3146		11	X
52	42	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118		20	G
53	46	...AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173		13	G
54	45	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046		14	G
55	50	DOUBLE FUN ROBERT PALMER/Island ILPS 9476		17	G
56	65	MARIPOSA DE ORO DAVE MASON/Columbia JC 35285		3	G
57	52	STARDUST WILLIE NELSON/Columbia JC 35332		7	G
58	49	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)		54	F
59	60	MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)		12	G
60	63	HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312		6	G
61	66	YOU'RE GONNA GET IT TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)		5	G
62	57	FRENCH KISS BOB WELCH/Capitol ST 11663		40	G
63	53	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092		34	G
64	75	A TASTE OF HONEY /Capitol ST 11754		4	G
65	54	ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905		32	G
66	67	ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)/Ode OSY 21653 (Jem)		9	X
67	59	INFINITY JOURNEY /Columbia JC 34912		23	G
68	68	ROCKET FUEL ALVIN LEE/RSO RS 1 3033		7	G
69	77	LOVE ME AGAIN RITA COOLIDGE/A&M SP 4699		3	G
70	78	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/Curtom 5021 (WB)		4	G
71	61	CASINO AL DiMEOLA/Columbia JC 35277		10	G
72	73	FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)		26	G
73	84	COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)		3	G
74	74	U.K. /Polydor PD 1 6146		7	G
75	71	HERMIT OF MINK HOLLOW TODD RUNDGREN/Bearsville BRK 6091 (WB)		8	G
76	76	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019		18	G
77	62	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)		32	G
78	79	THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177		6	G
79	80	DO WHAT YOU WANNA DO DRAMATICS/ABC AA 1072		6	G
80	89	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)		3	G
81	69	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149		26	G
82	96	DAVID GILMOUR /Columbia JC 35388		2	G
83	58	HEAVY HORSES JETHRO TULL/Chrysalis CHR 1175		12	G
84	100	LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725		2	G
85	64	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049		22	G
86	88	HEADLIGHTS WHISPERS/Solar BXL1 2774 (RCA)		5	G
87	72	THIS YEARS MODEL ELVIS COSTELLO/Columbia JC 35331		14	G
88	86	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090		41	G
89	90	SYPRO GYRA /Amherst AM 1 1014		3	G
90	81	PEABO PEABO BRYSON/Capitol ST 11729		19	G
91	91	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096		5	G
92	94	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175		4	G
93	82	ALMIGHTY FIRE ARETHA FRANKLIN/Atlantic SD 19161		7	G
94	83	LIVETIME DARYL HALL & JOHN OATES/RCA AFL1 2802		7	G
95	87	10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H		22	G
96	85	THE GRAND ILLUSION STYX/A&M SP 4637		50	G
97	92	HERE AT LAST—BEE GEES LIVE /RSO RS 2 3901		58	I
98	93	BRITISH LIONS /RSO RS 1 3032		6	G
99	95	KAYA BOB MARLEY & THE WAILERS/Island ILPS 9517		11	G
100	98	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686		23	G

the Michael Johnson album



MOST LIKELY
ONE OF THE BEST ALBUMS OF THE YEAR!

MICHAEL JOHNSON IS AN



RECORDING ARTIST

PRODUCED BY STEVE GIBSON AND BRENT MAHER

MANAGEMENT: KEITH CHRISTIANSON, MINNEAPOLIS (612) 920-9590/LOS ANGELES (213) 656-9537

SW-17002

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RECORD WORLD R&B SINGLES CHART

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

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	USE TA BE MY GIRL THE O'JAYS Phila. Intl. 8 3642 (CBS) (8th Week)	14
2	2	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	6
3	3	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0133 (WB)	10
4	4	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	13
5	5	STUFF LIKE THAT QUINCY JONES/A&M 2043	8
6	9	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	7
7	8	ANNIE MAE NATALIE COLE/Capitol 4572	9
8	11	BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	9
9	6	THE GROOVE LINE HEATWAVE/Epic 8 50524	14
10	13	LAST DANCE DONNA SUMMER/Casablanca 926	8
11	10	TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./ T-Neck 2272 (CBS)	15
12	7	DUKEY STICK (PART ONE) GEORGE DUKE/Epic 8 50531	13
13	14	SHADOW DANCING ANDY GIBB/RSO 893	9
14	19	THREE TIMES A LADY COMMODORES/Motown 1443	3
15	12	(LET'S GO) ALL THE WAY WHISPERS/Solar 11246 (RCA)	12
16	15	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)	16
17	17	FEEL THE FIRE PEABO BRYSON/Capitol 4573	9
18	16	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693	19
19	18	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Motown)	16
20	20	MS DAVID OLIVER /Mercury 73973	17
21	29	IF YOU'RE READY (HERE IT COMES) ENCHANTMENT/ Roadshow 1212 (UA)	3
22	22	IS THIS A LOVE THING RAYDIO/Arista 0328	8
23	21	I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103	10
24	23	ON BROADWAY GEORGE BENSON/Warner Bros. 8542	18
25	24	AIN'T NO SMOKE WITHOUT FIRE EDDIE KENDRICKS/ Arista 0325	11
26	34	LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360	7
27	33	I GOT WHAT YOU NEED BUNNY SIGLER/Gold Mind 4010 (Salsoul)	7
28	28	HOLLYWOOD SQUARES BOOTSY'S RUBBER BAND/ Warner Bros. 8575	7
29	47	YOU KNOW YOU WANNA BE LOVED KEITH BARROW/ Columbia 3 10722	6
30	48	STOP YOUR WEEPING DRAMATICS/ABC 12372	5
31	40	AUTOMATIC LOVER SYLVIA/Vibration 576 (All Platinum)	5
32	35	GET TO ME LUTHER INGRAM/Koko 731	6
33	46	I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor)	4
34	36	I JUST WANT TO BE WITH YOU FLOATERS/ABC 12364	7
35	37	HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529	8
36	41	GOOD, BAD AND FUNKY SHOTGUN/ABC 12363	6
37	38	BY WAY OF LOVE'S EXPRESS ASHFORD & SIMPSON/ Warner Bros. 8571	6
38	43	CAN'T GIVE UP A GOOD THING SOUL CHILDREN/Stax 3206 (Fantasy)	5



39	45	BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy- WMOT 826	4
40	30	ALMIGHTY FIRE (WOMAN OF THE FUTURE) ARETHA FRANKLIN/Atlantic 3468	11
41	39	YOUR LOVE IS A MIRACLE AWB/Atlantic 3481	6
42	54	VICTIM CANDI STATON/Warner Bros. 8582	3
43	49	THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925	6
44	57	NEVER MAKE A MOVE TOO SOON B. B. KING/ABC 12380	3
45	55	ONE ON ONE PRINCE PHILLIP MITCHELL/Atlantic 3480	4
46	58	SHAKE AND DANCE WITH ME CON FUNK SHUN/ Mercury 7 4008	2
47	56	DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox 2370	4
48	42	WHO'S GONNA LOVE YOU IMPERIALS/Omni 5501	8
49	44	GOLDEN TIME OF DAY/TRAVELIN' MAN MAZE FEATURING FRANKIE BEVERLY/Capitol 4580	7
50	53	FUNKENTELECHY PARLIAMENT/Casablanca 921	4
51	67	GET OFF FOXY/Dash 5046 (TK)	2
52	66	THE SPANK JAMES BROWN/Polydor 14487	3

CHARTMAKER OF THE WEEK

53 — **GROOVE WITH YOU**
ISLEY BROS.
T-Neck 2277 (CBS)



54	68	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)	3
55	61	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602	4
56	51	ONE LIFE TO LIVE LOU RAWLS/Phila. Intl. 8 3643 (CBS)	4
57	59	WHO TURNED YOU ON WILSON PICKETT/Big Tree 16121 (Atl)	3
58	60	IF EVER I SEE YOU AGAIN ROBERTA FLACK/Atlantic 3483	4
59	62	TWO DOORS DOWN JOE THOMAS/LRC 904 (TK)	4
60	63	LAW AND ORDER LOVE COMMITTEE/ Gold Mind 40111 (Salsoul)	3
61	64	DO IT WITH FEELING MICHAEL ZAGER & THE MOON BAND FEATURING PEABO BRYSON/Bang 737	3
62	65	COME ON DANCE, DANCE SATURDAY NIGHT BAND/ Prelude 7110	3
63	69	TEACH ME TONIGHT PATTI LABELLE/Epic 8 50550	3
64	70	YOU McCRARYS/Portrait 6 70014	2
65	—	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	1
66	—	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10772	1
67	71	WORDS DON'T SAY ENOUGH 7TH WONDER/Parachute 510 (Casablanca)	2
68	—	THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343	1
69	—	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	1
70	—	FIRST IMPRESSIONS THE STYLISTICS/Mercury 74006	1
71	74	SUN IS HERE SUN/Capitol 4587	2
72	—	YOUNGBLOOD (LIVIN' IN THE STREETS) WAR/United Artists 1213	1
73	26	GIRL CALLIN' CHOCOLATE MILK/RCA 11222	16
74	32	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/ TK 1028	8
75	25	OH WHAT A NIGHT FOR DANCING BARRY WHITE/20th Century Fox 2365	16

PD-14487
"THE SPANK"
IS BEATING
ITS WAY TO
THE TOP.

WIGO, WATV, WENN, WATV, WGOK, WMPG, WJIZ, WRDW, WSRC, WBIL, WLJA, WWIL, WARR, WIDU, WJBE, WVOE, WOKI, KATZ, WWKT, WOKN, WNS, WMBM, WCKO, WORL, WOXB, WTMP, WBOP, WRXB, WVON, WBMX, WJPC, WMPG, WCCI, WAWA, WNOV, WGLI, WCHB, WAMM, WLTH, WWCA, KPRS, WESL, WJLB, WHBC, WNIA, WLOU, WKAR, WUFO, WDKX, WOLN, WOKS, WKEL, WNNR, WAK, WJLD, WLOK, WPDQ, WABQ, WJLD, WYLD, WBOK, WKLR, WSOK, WOIC, KDAY AND MORE

"THE SPANK" JAMES BROWN'S NEW SINGLE IS RED HOT FROM "JAM 1980'S" ON POLYDOR RECORDS AND TAPES.

Polydor POLYDOR INCORPORATED A POLYGRAM COMPANY

JAMES BROWN
JAM 1980'S
Featuring THE SPANK



Two New Artists
on Brunswick

TOMMY SANDS

BL 754216

with his debut album



MICHAEL WATSON

and his latest L.P.

“Silent Sunset”

BL 754217

BRUNSWICK

DAKAR

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "If You Wanna Do A Dance" — Spinners (Atlantic). Dramatic introduction coupled with a heavy backbeat enhances the possibility for this to be the most successful record by the group since "Rubber Band Man." Look for immediate r&b airplay with pop stations coming right behind.

Disco vibes are filtering through this entire concept. A definite monster!!!

DEDE'E DITTIES TO WATCH: "This Is Your Life" — Norman Connors/Elenor Mills (Arista); "Sweetest Love" — Moses (Pure Silk); "Stellar Funk" — Slave (Cotillion).

A new production company has been formed that will be affiliated with Roadshow Records. The president of the company will be Richard Mack, who until recently was VP of national promotion, black music marketing for CBS. Other officers include Fred Frank (pres. of Roadshow), VP and Sid Mauer (co-pres. of Roadshow), sec./treas. The name of the company is Nature's Music Inc.

MUTINY ON THE MOTHERSHIP!

Glen Goins, former lead singer and guitar player for the Parliament/Funkadelics, has left the "Funk Mob" along with the drummer Jerome "Big Foot" Bailey to form a new group called Mutiny. The group is currently in negotiation with several major record labels with the demo tapes already mastered. In the meantime Glenn has been busy producing his little brother's group, Quasar, for Arista Records. The group is a direct descendent of the "P-Funk" experience, and shows potential to be one of the brightest stars on the Arista label. The group was brought to Arista by Vernon Gibbs.

David L. Smyrl, in conjunction with Gov. Hugh Carey and Joseph Papp, is producing one of the most unique benefits that N.Y. has ever witnessed. The benefit will utilize all seven theatres of the Papp Public theatre complex on Lafayette St. to simultaneously showcase different types of entertainment. In addition, Lafayette St. will be transformed into a street fair with numerous celebrities manning many of the booths. The proceeds of the September 25th benefit will go to Hospital Audiences Inc., a non-profit organization which provides entertainment in prisons, hospitals, nursing homes and enables people in various communities to see concerts and theatre.

Taft S. Richards, Inc. has announced the signing
(Continued on page 56)

'Nature's Music' Formed by Mack, Roadshow

(Continued from page 3)

Nature's Music from CBS where he was most recently vice president, national promotion, black music marketing. He had much to do with the crossover success of acts such as the Isley Brothers, the O'Jays and Earth, Wind & Fire.

Crocker Pleads Guilty On Tax Misdemeanor

(Continued from page 6)

the previous year about his alleged receipt of money to play records on WBL. That conviction was thrown out last November by the U.S. 3rd District Court of Appeals in Philadelphia. His retrial had been postponed several times since.

According to Michael Pollack, Crocker's lawyer, the guilty plea on the tax charge atones for "a mistake anyone could make," and "vindicates Crocker from any allegation of payola or wrongdoing involving the record industry."

Crocker was the last record business figure to be indicted under the grand jury investigations conducted by Jonathan Goldstein, the former U.S. Attorney for Newark.

BMA Taps King

■ **PHILADELPHIA**—The appointment of Brian King as manager of membership services of the Black Music Association has been announced by Jules Malamud, senior vice president and managing director.

King has lived in South America, Europe and West Africa. Apart from having a background in journalism and television production, King is fluent in three West African dialects as well as French and Italian. He has written for several black publications internationally and in the Boston area.

King will be working closely with Glenda Garcia, executive director, in the formation of the BMA's membership program.

"Richard Mack is probably the finest promotion man in the world," Frank went on, "we have been working with him since BT Express was signed to Columbia and have found him to be a real professional in the field. The expertise we now have between Richard Mack and Mae James will give us one of the strongest promotion departments in the industry."

Teachers

When contacted by RW last week, Mack said, "I am happy to get into my own thing but I would not have been able to do it without the expertise I acquired from my great teachers, Henry Allen and LeBaron Taylor."

Former Playboy recording artist Al Wilson is the company's first signing. Wilson will initiate Nature's Music with his first record produced by Michael Stokes in late August.

Galaxy LPs Set

■ **LOS ANGELES** — Galaxy Records, the newly created label by Fantasy for mainstream jazz, has announced the release of six new lps, including: "Fancy Free," Richard Davis; "Breathe Easy," Cal Tjader; "Tiptoe Tapdance," Hank Jones; "Red Alert," Red Garland; "Something Borrowed, Something Blue," Tommy Flanagan and his trio; and "Crossings," a collaboration by Red Garland, Ron Carter and Philly Joe Jones.

WB Hires Dries

■ **MEMPHIS** — Gene Dries has been appointed Warner Bros. promotion marketing manager for the Memphis area, it has been announced by Russ Thyret, Warner's vice president and director of promotion.

WLYX-FM

Prior to his appointment, Gene Dries was music director for Memphis station WLYX-FM. He replaces Frank Turner, who is now Warner's southern artist development manager.

R&B PICKS OF THE WEEK

SINGLE



L.T.D., "HOLDING ON (WHEN LOVE IS GONE)" (Almo Music Corp./McRovscod, ASCAP/Irving Music, Inc./McDorsbov Music, BMI). Following the success of their last album, L.T.D. has followed up with what will probably be one of the biggest smashes of the year. The message is in the music, with strong funky rhythm and extremely classy vocals. This record has all the makings of a classic. A&M 2057.

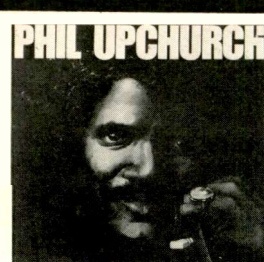
SLEEPER



N'COLE, "GONNA NEED THIS LOVE" (Mills & Mills Music Inc./Stone Diamond Music Co. Inc., BMI). There is a strong possibility that this may be one of the best new surprises of the year. N'Cole, who sounds very much like his brother Teddy Pendergrass, has a possible two sided hit on his hands. Stations across the country are going to have fun programming the brothers back to back for a double barrel treat. Millennium 617 (Casablanca).

ALBUM

"PHIL UPCHURCH." With this album, T.K. Records, through its Marlin label, takes a giant step into the jazz/fusion field. Produced by two of the best guitar players on the contemporary scene, Benson & Tropea, and backed by some of the best studio musicians in the country, this album crackles with energy. The material covered ranges from Shuggie Otis' "Strawberry Letter 23" to Gamble/Huff's "Good Times." Marlin 2209 (TK).





THE R&B LP CHART

JULY 8, 1978

1. **NATURAL HIGH**
COMMODORES/Motown M7 902R1
2. **SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
3. **LIFE IS A SONG WORTH SINGING**
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
4. **SHOWDOWN**
ISLEY BROS./T-Neck JZ 34930 (CBS)
5. **THANK GOD IT'S FRIDAY**
(ORIGINAL SOUNDTRACK)
Casablanca NBLP 7099
6. **CENTRAL HEATING**
HEATWAVE/Epic JE 35260
7. **SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
8. **IF MY FRIENDS COULD SEE ME NOW**
LINDA CLIFFORD/Curtom 5021 (WB)
9. **COME GET IT**
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
10. **TOGETHERNESS**
LTD/A&M SP 4705
11. **SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
12. **A TASTE OF HONEY**
Capitol ST 11754
13. **LOVESHINE**
CON FUNK SHUN/Mercury SRM 1 3725
14. **MY RADIO SURE SOUNDS GOOD TO ME**
LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
15. **DON'T LET GO**
GEORGE DUKE/Epic JE 35366
16. **SUNBURN**
SUN/Capitol ST 11723
17. **DO WHAT YOU WANNA DO**
DRAMATICS/ABC AA 1972
18. **SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
19. **YOU LIGHT UP MY LIFE**
JOHNNY MATHIS/Columbia JC 35259
20. **BETTY WRIGHT LIVE**
Alston 4408 (TK)
21. **GET OFF**
FOXY/Dash 30005 (TK)
22. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
23. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
24. **HEADLIGHTS**
THE WHISPERS/Solar BXL 1 2774 (RCA)
25. **DANCE ACROSS THE FLOOR**
JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)
26. **MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
27. **IN THE NIGHT TIME**
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
28. **SWEET THUNDER**
FANTASY/WMOT 9547
29. **THANKFUL**
NATALIE COLE/Capitol SW 11708
30. **PEABO**
PEABO BRYSON/Capitol ST 11729
31. **THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
32. **STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
33. **TASTY**
PATTI LaBELLE/Epic JE 35335
34. **NATALIE . . . LIVE!**
NATALIE COLE/Capitol SKBL 11709
35. **MIDNIGHT BELIEVER**
B.B. KING/ABC AA 1061
36. **SUMMERTIME GROOVE**
BOHANNON/Mercury SRM 1 3728
37. **FIRE UP 'N' KICKIN'**
FATBACK BAND/Spring 1 6718 (Polydor)
38. **THREE MILES HIGH**
MASS PRODUCTION/Cotillion SD 5205 (Atl)
39. **SUNLIGHT**
HERBIE HANCOCK/Columbia JC 34907
40. **WE ALL KNOW WHO WE ARE**
CAMEO/Casablanca CCLP 2004

RECORD WORLD JULY 8, 1978



JAZZ

By ROBERT PALMER

■ This week's jazz releases are highlighted by new statements from three modern masters and a hitherto unheard live session by the late **Eric Dolphy**. Dolphy's former employer, **Charles Mingus**, has made his best new record in years. It's called "Cumbia and Jazz Fusion" (Atlantic) and includes just two pieces, both composed for films and full of shifting densities, solos, singing melodies, collective explosions—all the things that have long made Mingus so special. **Freddie Hubbard's** "Super Blue" (Columbia) marks a welcome return to straight-ahead jazz blowing for the trumpeter. He uses a powerful sextet—**Hubert Laws**, **Joe Henderson**, **Kenny Barron**, **Ron Carter** and **Jack DeJohnette**, with **George Benson** turning up as guitar soloist on one cut. **Herbie Hancock** is singing through a synthesizer setup on his new album, "Sunlight" (Columbia), and the result is a new dimension to his special brand of funk.

The **Eric Dolphy** album, "The Berlin Concerts" on Inner City, includes concert and club recordings from August, 1961. It's a fine album and a very considerable addition to this important musician's relatively slim discography. The highlights include a steaming "Hot House," with Dolphy pouring out chorus after chorus of incandescent alto saxophone, and trio performances of two jazz standards, **Benny Carter's** "When Lights Are Low" and **Randy Weston's** "High Fly" by Dolphy on bass clarinet and flute, **Jamil Nasser** on bass and **Buster Smith** on drums. Inner City has also released another unexpected jewel, a last album by the late and much lamented **Revolutionary Ensemble** of **Leroy Jenkins**, **Sirone**, and **Jerome Cooper**. It was recorded live in Austria in August, 1977 and is leased by Inner City from the European Enja label. Additional Inner City releases are "Tring-a-Ling" by pianist **Joanne Brackeen**, featuring **Cecil McBee**, **Billy Hart**, and **Mike Brecker** on tenor saxophone; "Waterbed" by clarinetist **Buddy DeFranco**, with **Gordie Fleming** on accordion; and an exceptional, intimate duo album by vocalist **Irene Kral** and pianist **Alan Broadbent**, "Gentle Rain."

Abdul Wadud, the remarkable jazz cellist who has been heard around New York with the likes of **Julius Hemphill**, **Chico Freeman** and **Arthur Blythe**, has made a fine new solo album, "By Myself," on the Bisharra label, P.O. Box 749, Newark, New Jersey 07101. . . Vanguard's latest jazz releases are "Visions" by alto saxophonist **Bunky Green**; "Autumn Song," in which the Indian sarod virtuoso **Vasant Rai** ventures into fusion territory with support from three-fourths of the group Oregon and other musicians; "In Search of the Ghost" by guitarist **Karl Ratzer**, with a supporting cast that includes **Joe Chambers**, **Eddie Gomez**, and **Jeremy Steig**; and "Larry Coryell and the Eleventh House at Montreux," a live date from the 1974 festival by the edition of the band that included **Alphonse Mouzon**.

Why be downhearted when so many good new blues albums are coming out? For example: "The Earthshaker," **Koko Taylor's** latest album for Alligator, finds the premier female blues belter in fine form, fronting a raunchy party blues band that features **Pinetop Perkins** on piano and guitarists **Johnny B. Moore** and **Sammy Lawhorn**. "Live on the Queen Mary" (Harvest) is a long-overdue new set from the legendary New Orleans pianist **Professor Longhair**, who mixes old favorites with excellent readings of songs he's never recorded before, most notably the Solomon Burke soul opus, "Cry To Me," all recorded live. "King of the Jungle" on the Mr. Blues label (4852 So. Lotus Avenue, Chicago, Illinois 60638) is an impressive debut by guitarist and vocalist **Eddie C. Campbell**, a mainstay in the Willie Dixon band. Campbell contributes unusually clever lyrics, fine vocals, and stinging, metallic guitar, with able assistance from pianist **Lafayette Leake** and harpist **Carey Bell**. And the new Baron label (11 Dell Avenue, Melrose, Mass. 02176) has a new set by **J.B. Hutto**, master of the raw slide guitar style associated with **Elmore James**, fronting the band led by the late Hound Dog Taylor, the House-rockers. "Boogie with J.B. Hutto" is fairly crudely recorded, but it has that Saturday night energy and really rocks along.

Atlantic has released two new collections culled from the Montreux Jazz Festival. "Don Ellis Live at Montreux" finds the Ellis big band in precise form, while "The Atlantic Family Live at Montreux" includes performances by both jazz and soul artists, among them **Sonny Fortune**, **Herbie Mann**, **David Newman**, the **Average White Band** and **Ben E. King**. . . Columbia's latest includes "Alivemutherfora" by the group that was billed a few months back as the CBS All Stars—**Billy Cobham**, **Steve Khan**, **Alphonso Johnson** and **Tom Scott**; and "I'm Always Dancin' to the Music" by saxophonist, composer, arranger and conductor **Benny Golson**.



THE JAZZ LP CHART

JULY 8, 1978

1. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
2. **MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
3. **SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
4. **DON'T LET GO**
GEORGE DUKE/Epic JE 35366
5. **ARABESQUE**
JOHN KLEMMER/ABC AA 1068
6. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
7. **FREESTYLE**
BOBBI HUMPHREY/Epic JE 35338
8. **SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
9. **ELECTRIC GUITARIST**
JOHN McLAUGHLIN/Columbia JC 35326
10. **MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
11. **CASINO**
AL DiMEOLA/Columbia JC 35277
12. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
13. **SUNLIGHT**
HERBIE HANCOCK/Columbia JC 34907
14. **LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
15. **SPYRO GYRA**
Amherst AMH 1014
16. **BOOGIE TO THE TOP**
IDRIS MUHAMMAD/Kudu 38 (CTI)
17. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
18. **HEART TO HEART**
DAVID SANBORN/Warner Bros. BSK 3189
19. **THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
20. **SUPER BLUE**
FREDDIE HUBBARD/Columbia JC 35386
21. **THE CAPTAIN'S JOURNEY**
LEE RITENOUR/Elektra 6E 136
22. **LOVELAND**
LONNIE LISTON SMITH/Columbia JC 35332
23. **SKY BLUE**
PASSPORT/Atlantic SD 19177
24. **IMAGES**
THE CRUSADERS/ABC AA 6030
25. **SUITE LADY**
GAP MANGIONE/A&M SP 4694
26. **MONTREUX SUMMIT VOL. II**
VARIOUS ARTISTS/Columbia JG 35090
27. **SPINOZZA**
DAVID SPINOZZA/A&M SP 677
28. **BALTIMORE**
NINA SIMONE/CTI 7084
29. **HERB ALPERT-HUGH MASEKELA**
Horizon 728 (A&M)
30. **IN THE NIGHT TIME**
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
31. **DON'T ASK MY NEIGHBORS**
RAUL de SOUZA/Capitol SW 11774
32. **GLIDER**
AURACLE/Chrysalis CRH 1172
33. **ALIVEMUTHERFORA**
VARIOUS ARTISTS/Columbia JC 35349
34. **LIVING ON A DREAM**
WAYNE HENDERSON/Polydor PD 1 6145
35. **THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
36. **WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
37. **INNER CONFLICTS**
BILLY COBHAM/Atlantic SD 19174
38. **A LOVE AFFAIR**
GARY BARTZ/Capitol SW 11789
39. **ATLANTIC FAMILY LIVE AT MONTREUX**
VARIOUS ARTISTS/Atlantic SD 2 3000
40. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111

Henderson Feted



Michael Henderson celebrated the release of his newest Buddah lp, "In The Night Time," at a dinner held in his honor at Shezax in New York City. Gathered at the reception (from left) are: (standing) Hank Talbert, vice president, national r&b promotion, Arista Records; Scot Jackson, vice president, national album promotion, Arista; Vernon Gibbs, director, r&b a&r, Arista; (seated) Michael Henderson; Art Kass, president, Buddah Records; Clive Davis, president, Arista Records.

Soul Truth (Continued from page 54)

of Idris Muhammad to Kabasha music publishing. Richards will also handle booking and management.

The Commodores begin their 1978 tour in Baton Rouge, La. on June 29th. The tour will cover 79 cities on 84 dates and is anticipated to end some time around Nov. 23rd. Last year's tour grossed more than \$6.5 million.

There have been several significant moves in the industry recently with Primus Robinson vacating his position as national r&b promotion dir. for Atlantic Records and Walter Johnson leaving his post as product manager for r&b music. Robinson is slated to go to Elektra/Asylum to work for Don Mizel on a national level. Other details were not available at press time.

(Basil Nias assisted in the preparation of this column, as Dede Dabney is on vacation)

R&B REGIONAL BREAKOUTS

Singles

East:

Isley Bros. (T-Neck)
Michael Henderson (Buddah)
Johnny Mathis & Deniece Williams
(Columbia)
Rolling Stones (Rolling Stones)

South:

Foxy (Dash)
James Brown (Polydor)
Isley Bros. (T-Neck)
Johnny Mathis & Deniece Williams
(Columbia)
Rolling Stones (Rolling Stones)

Midwest:

Prince Phillip Mitchell (Atlantic)
Foxy (Dash)
Isley Bros. (T-Neck)
Johnny Mathis & Deniece Williams
(Columbia)

West:

Isley Bros. (T-Neck)
McCrays (Portrait)

Albums

East:

Natalie Cole (Capitol)
Mass Production (Cotillion)

South:

Foxy (Dash)
Natalie Cole (Capitol)
B.B. King (ABC)
Mass Production (Cotillion)
Fatback Band (Spring)

Midwest:

Foxy (Dash)
Natalie Cole (Capitol)

West:

Michael Henderson (Buddah)
Natalie Cole (Capitol)

Disco File (Continued from page 14)

"American Generation"/"I Feel Disco Good" medley should establish the Ritchie Family once again as the sirens of summer even if the album as a whole doesn't have the depth and impact of "African Queens."

Phylicia Allen's "Josephine Superstar," conceived, composed and produced by Morali, is an obviously sincere and enthusiastic tribute to La Baker, following her sensational story-book career from poverty in St. Louis to stardom in Paris, but it often veers into the pathetic ("Don't Cry Mommy") and the ludicrous (from the title cut: "She's kept her body so together/Her spirit will live on forever"). Allen, who looks delicious on the cover, has a serviceable, occasionally diverting Broadway show voice and there are moments of genuine delight here, but the music sounds like Village People/Ritchie Family out-takes or retreads and, while it is considerably better than much Broadway-musical material, it rarely strikes the spark necessary to heat up the dance floor. That said, I should still report that a number of disco DJs are quite taken with "Josephine Superstar"—particularly the side one medley of "Saint Louis," "Broadway" and "Star of Paris"—and it's already enjoying scattered club play in its first week of release. The inclusion of both Village People and the Ritchie Family as background singers here is an added attraction—see what you think.

Other recommended female vocal records: Jean Carn's "There's a Shortage of Good Men," the opening cut on her new Philadelphia International album, "Happy to Be With You," is an insinuating, beautifully sung number delivered without bitterness but with a lot of feeling. Written and produced by Gamble & Huff, this one's in the Philadelphia laid-back style, but a loping beat and a tasty violin pattern that fills up the break make it a fine, off-beat dance cut. Carn sticks to ballads this time around, but another track here, "No, No, You Can't Come Back Now," is worth trying . . . West End Records, which already has one of the fastest-rising new performers on the chart in Karen Young's "Hot Shot," is following close on its heels with another female vocal that promises to be nearly as successful: Betty LaVette's "Doin' the Best That I Can" (7:43 on a disco disc that should be commercially available later this week). LaVette, who has been around the nightclub/theatre circuit for some time, with occasional r&b hits to her credit, belts out this zippy lost-love song in a style reminiscent of Linda Clifford's "If My Friends Could See Me Now" but without that song's often-frantic overreaching. But if LaVette's vocals are hot, the production here, by newcomers Eric Matthew and Cory Robbins, is even hotter, slipping in two unexpected breaks, the first with a prancing violin figure that comes out of nowhere, that double the song's impact. The mix is by Walter Gibbons—watch this one.

Cissy Houston, former lead singer with the Sweet Inspirations, seems to be heading in the right direction again with "Think It Over" (6:00 on a Private Stock 12-inch disc), a tight r&b song written by Houston, producer Michael Zager and another writer. A stern but patient warning to a wayward lover, "Think" is a welcome relief after years of inappropriate pop material and Zager's arrangement gives it a nice, smooth drive. Excellent vocals (plus a sharp female chorus), but Zager's breaks are all teasers, too short to get off on . . . Carolyn Crawford's lead vocals on the new Bohannon album ("Summertime Groove" on Mercury) are striking and dominant enough to merit inclusion in this female vocal round-up even if she is only one member of Bo's newest aggregation. Crawford's a knockout on the album's opening track, "Let's Start the Dance" (5:30; also available on a promo 12-inch), which is basic Bohannon—heavy on the bass groove, jittery guitars, full of striking funk changes—sent soaring by her rambunctious, rough, shouting vocals. Though I could do without the individual group-member intros on "Me and the Gang" ("My name is Ted but you can call me 'Nick' '?!"), Crawford also wraps this one up with her gritty riffing, giving some spice to an otherwise restrained funk groove. Both cuts are already showing up on a number of Top 10 lists—putting Bohannon back where he belongs . . . Candi Staton is also back where she belongs—with producer Dave Crawford, who worked with Staton on the superb "Young Hearts Run Free" album and now rejoins her for "House of Love" (Warner Brothers). The spirit of "Young Hearts" is revived here in a somewhat subdued mood on the album's longest cut, "Victim" (8:26), where Candi confesses, "I'm a victim of the very songs I sing" (aren't we all?). The pace is exceedingly laid-back and there is not a single break, but "Victim" might be great early in the evening or real, real late. Disco mixer Jimmy Simpson reports that he may be reworking the track and speeding it up some, so watch for a disco disc version soon.

Buffett Sells Out



ABC recording artist Jimmy Buffett recently headlined two sold-out shows at the Universal Amphitheatre in Los Angeles. Pictured here after one of the shows are, from left, top: Steve Diener, president of ABC Records; Irving Azoff, Buffett's manager; bottom: Jimmy Buffett; Jessica Donohue; Gary Davis, vice president of marketing, ABC; and Norbert Putnam, Buffett's producer.

Vidal To Press Office

■ NEW YORK — Harriette Vidal has joined The Press Office Ltd. in a double capacity, as director of its television division and special projects, it was announced by Carol Ross, president of the company.

Vidal had previously been an account executive with the corporate division, Rogers & Cowan.

Piks, Butterfly Set Detroit Pact

■ LOS ANGELES—Piks will be distributing Butterfly Records product in Detroit, according to A.J. Cervantes, president of the label.

Piks will distribute all of Butterfly's catalogue product and new releases.

Action Music (Continued from page 28)

WZZD, 24-19 KRTH.

Atlanta Rhythm Section (Polydor). This record, whose main strength came out of the south and southwest, is starting to spread to other parts of the country. Adds this week are KSTP, WTIX, KTLK, KING. Moves are 30-27 13Q, 22-18 WQXI, 23-20 Z93, HB-28 WMAK, 40-28 WLAC, 33-24 KRBE, 26-20 B100, 19-14 94Q, 29-27 KILT, HB-34 KNOE-FM, 28-25 KNDE, HB-39 K100, 27-23 KLUE, HB-30 KOFM, 31-21 KAKC, 34-30 KTFX, 29-25 WRFC, HB-26 WGLF, 33-27 WANS, 21-14 KXX106, 15-11 WISE, 30-26 WAIR, HB-25 WRJZ, 28-23 WBSR, 23-19 WCGQ, 34-30 WGSV, HB-28 WBBQ, 23-19 KTOQ, 30-28 WGUY, 23-10 WSPT, HB-22 WOW.

Foreigner (Atlantic). This group has come back well with the first single off of their new album, which is really looking good with adds and station moves. Adds are WKBW, WMET, WDRQ, KRBE, WVBF, TEN-Q, KCBQ, KHFI, KIIS-FM, KOFM, WRFC, WGLF, KXX106, WAUG, WHHY, WBSR, WSGA, WCGQ, WGSV, WBBQ, KTOQ, WSPT, KKO, KCPX, Z104, WAVZ, WTIC-FM, WEFM. Moves are 25-21 99X, 26-22 WNBC, HB-30 WRKO, HB-20 KFRC, HB-25 WPGC, HB-29 Z93, HB-27 WZZP, HB-22 WCGQ, 28-23 WNOE, 27-22 B100, HB-30 WIFI, 24-19 WZUU, HB-29 KFI, HB-38 KAKC, 40-31 KTFX, HB-34 WANS, HB-32 WISE, HB-29 WGUY, 30-26 WBBF, HB-24 WICC, HB-35 WINW.

Olivia Newton-John (RSO) "Hopelessly Devoted To You." This week's Chartmaker, from the "Grease" album, has gotten off to a very good start, coming in with some key stations this week. Adds are WQXI, WMAK, WLAC, KRBE, KRTH, KAFY, KAKC, WRJZ, WANS, WBSR, WSGA, WBBQ, KCPX, WINW, and it is already on Z93, KILT, WZUU, WGSV.

DIR Sets Second Rock Radio Awards

■ NEW YORK—The 1978 Rock Radio Awards will be presented by DIR Broadcasting on September 22, 1978 on over 250 FM stations across the country and Canada.

This year's edition will feature a number of changes. For one thing, the awards will all be "Favorite" rather than "Best" (e.g. Favorite Male Singer), thus reflecting a truer sense of what the award is about. In addition, a new category has been added—Favorite All-Time Album. The presentation itself will be broadcast in September and include records released during the period from June, 1977 through June, 1978.

The nominees in each category, selected by the program directors of more than 250 DIR member stations, will appear on ballots placed in Rolling Stone, Circus, as well as DIR's own newsletter, Blast. The show itself will feature winners accepting

their awards, plus a past performance of each winner in concert.

A special ninth award, the Tom Donahue Memorial Award, named for the man who pioneered the progressive rock format in radio, will be presented to the person who is recognized by his peers as having contributed the most to FM radio within the past year. Like last year when Scott Muni was chosen, the recipient of this award will be decided by the board of governors of the (North American) Rock Radio Awards.

Singles Analysis

(Continued from page 10)

ton area, #91; Terri DeSario (Casablanca) #92; Anne Murray (Capitol), already #16 bullet on the country singles chart, on here at #96 and Ronnie Milsap (RCA) #5 bullet country, on at #98.

Radio Replay (Continued from page 28)

In Washington, D.C., WMAL remained on top, but was off from the last book of 12.2 to 9.9... WPGC-FM was second off from a 8.2 to 7.6... WOOK was up from 4.8 to 6.3... WMZQ moved from 2.8 to 3.9... WASH had a strong increase from 4.6 to 6.5... WJMD up from 4.9 to 5.1.

In Miami, in a comparison from the Oct./Nov. book, WHYI (Y100) moved up from 6.6 to 7.5, second only to WQBA, which was off from 12.6 to 11.1... WYOR more than doubled from 3.0 to 7.0... WWJX (96X) increased from 3.2 to 5.7... WQAM was up from 3.2 to 4.1... WKAT was off from 4.6 to 2.2... WLYF was down from 4.8 to 4.0... WIOD slipped from 3.8 to 2.8.

Houston's biggest market move was made by KMJQ, from an Oct./Nov. 7.0 to 12.1 in the April/May... KTRH was up from 6.9 to 8.3... KYND increased from 7.8 to 8.5... KRBE was steady from 9.2 to 9.0... KPRC moved up from 5.0 to 6.1... KIKK-FM country was up from 5.1 to 5.6... KAUM-FM up from 3.1 to 4.0... KILT-AM off from 7.8 to 6.3 the FM was also down from 6.1 to 4.0... KENR was down from 6.2 to 3.6... KLOL was off from 4.7 to 2.3... KODA-FM slipped from 4.6 to 2.6.

In Dallas, WBAP moved up from Oct./Nov. 8.9 to 11.6... KVIL-FM had a sharp increase from 5.6 to 9.2... KFJZ-FM was up from 5.1 to 6.2... KRLD was off from 7.7 to 4.8... KLIF was down from 4.5 to 3.2... KNUS was off from 3.6 to 2.3... KMEZ decreased from 5.4 to 4.8... KBOX steady from 3.9 to 3.7.

MOVES: Harry A. Caraco new GM at KISW-FM in Seattle from sales manager at KXL/Portland... Walt Tiburski appointed station manager at WMMS/Cleveland from sales manager... Karen Cavaliero named assistant MD at WLS/Chicago... Dan Vallie new PD at 92Q/Nashville from WCOS/Columbus... Ray Waldon new PD at KUZM/Monroe. Ray is looking for a midday personality; send tapes/resumes to P.O. Box 547, West Monroe, La. 71291... Lee Fowler new PD at KSD/St. Louis from WGY/Schenectady... Frank Kelly named MD at WZXR/Memphis... Martin Perlich replaces Eddie Kritzer as producer for "Rock Around the World"/Los Angeles... Lee Burdof, PD at WNBS and WAAW/Murray, Ky., is changing formats on both stations. WNBS will become a country station and WAAW-FM will be AOR, and you guessed it, he needs record service... WCOL/Columbus is looking for a news director; contact Jay Solomon at (614) 221-7811... Portia at RW west reports: Tom Evans new MD at KVOX/Moorhead, Minn... Nadine Marcheschi new MD at WGLF/Tallahassee... Don Steely leaves TEN-Q/Los Angeles... WISE/Asheville has opening for on air. Tapes/resumes to Ray Williams, 90 Lookout Rd., Asheville, N.C. 28804... Nancy Pool appointed station manager KSHE-FM/St. Louis... Send your moves or changes to either Perky Portia RW west or in the east to Nimble Neil.

Warners Pacts with ECM

(Continued from page 6)
handling label manager responsibilities during their Polydor tenure; additionally, he supervised Polydor's Verve reissue series. Previous positions have included a consultancy with the Rockefeller Foundation's American Bicentennial Record Project, and a stint with Columbia Records. Hurwitz also has a writing background.

Before joining ECM as national

promotion manager, Nils Von Veh was a partner in Beaux Arts Associate, Seattle-based production and management company, and assistant music director for KZAM-FM/Seattle.

Wallace Stays On

Also continuing on ECM's U.S. staff is Katherine Wallace, assistant to Hurwitz, who will also be production liaison to Warner Bros. under the new agreement.



ECM-Warner Bros. team at official announcement ceremonies in Burbank last week: (front row, from left) Warner Bros. board chairman and president Mo Ostin, ECM managing director Bob Hurwitz, Ron Goldstein, director of Warner's jazz and progressive division; (top row): Bob Krasnow, Warner Bros. vice president, talent; Thomas Stowsand of ECM/Germany and Warner Bros. product manager Charlie Lourie.

MCA Ups Schnieders

■ LOS ANGELES—Bob Schnieders has been promoted to sales manager for the Minneapolis branch of MCA Records. Prior to this appointment Schnieders was salesman for MCA's St. Louis branch.

E/P/A Ups Kojan

■ LOS ANGELES—Melissa Kojan has been appointed to the position of west coast publicist for Epic, Portrait and Associated labels, it was announced by Pat Siciliano, west coast director of publicity, E/P/A.

New York, N.Y. (Continued from page 30)

released by MCA, is **John Belushi's** versions of "Louie Louie" and "Money." . . . **Steve Miller's** set at the Meadowlands' first rock concert was broadcast live over a network of five stations that included WNEW, WBCN, WCCC, WYSP and WWDC for an estimated audience of 3-5,000,000 listeners. The **Beach Boys** headlined the event that drew a crowd of 64,000 fans. . . . Hurrah, the city's only disco that has shown an awareness for rock, has listed shows featuring the **Neal Smith Band** (of **Alice Cooper** fame), **La Peste**, the **Boyfriends**, **Quasar** and the **Fast** among others. WNEW's **Meg Griffen** continues to spin some great rock dance music but watch for a guest appearance there by your two columnists in the near future.

SOFTBALL NEWS: Without reference to any authority that could be perceived as inhibiting, the *Record World* Flashmakers went out last week against the co-league leaders, Equitable Life, and escaped with only a 14-1 loss. A bunch of Spanish men who didn't have to show us no stinking badges while hammering the ball from diamond 5 to Guadalajara, Equitable Life rose up against the better-than-the-score-would-indicate pitching of "Easy" **Ed Levine**, called up from the minors to replace the injured "**Ol' Ragarm**," to run away with the game in the middle innings and drop RW's league record to a dismal 1-3. RW's only run came on a home run by **John Kostick**. Where have you gone **Barry Bell**? Our ailing team turns its bloodshot eyes to you.

ADDENDUM TO SOFTBALL NEWS: From *Sports Illustrated* comes the news that one **Howie Newman** (not, we assume, the former RW staffer), a Boston-based singer-songwriter, is making a name for himself singing "sports-folk" songs with titles such as "Utility Infielder Blues," "Traded," "The Football Song" and "Astroturf." Newman, SI says, records on the Major League label and his songs are published by Chin Music. And the man is happening: "Blasted In The Bleachers," Newman's ode to the fans who while away the hours in Fenway Park's cheap seats, has sold 700 copies to date, no doubt on the strength of lyrics on the order of: "I don't need no runs or hits/ Just a six-pack of Schlitz." You read it here second, folks.

The Coast (Continued from page 32)

sidestepped the competition by forming a brand new eleven-piece rock band for his forthcoming film, "A Romance."

Titled "Keepin' 'Em Off The Streets," after the successful local stage review that Altman and associate producer **Allan Nicholls** booked into several rooms last year, the realigned rockers made their live debut last Wednesday (28) during a special Hollywood Bowl concert being filmed for inclusion in the movie. In addition to **Marta Heflin**, one of the film's top two stars, the group includes **Ted Neeley**, **Heather MacRae**, **Steven Sharp** and **Tomi-Lee Bradley** as principle vocalists, while its instrumental contingent is headed by such local studio vets as **Tony Berg**, **Craig Doerge** and **David Luell**.

SOME GUYS—With **Peter Tosh's** signing to Rolling Stones Records now common knowledge, and with the Jamaican songwriter/musician juggling opening slots on the current Stones tour with his own club appearances, onstage collaborations with the Glimmer Twins are already bubbling. **Mick Jagger** has been guesting with Tosh during duets on the **Temptations'** "Don't Look Back", while **Keith Richards** and **Ron Wood** have been rehearsing another song with Tosh that will also likely lead to stage exposure.

Richards and Jagger are producing the first longplayer, with "Don't Look Back" the probable single. But while their link with Tosh was heating up local speculation last week that his Starwood club stint would be part or at least a preview of a hoped-for Stones club date, at press time sources close to the band said there were no plans for a more intimate booking here at any venue, including the Starwood.

THE LITTLE SLEEP—On a relatively quiet Los Feliz side street the dull boom of the weapon was less conspicuous than you'd think, soaked up by the rough stucco walls of the Spanish bungalow. Still **Warren Zevon's** face split in a grin as he stood in his bathroom, looking down the smoking barrel.

Since he'd picked up the .44 magnum, he'd waited—some say with dread, others with relish—for that moment when he'd be forced to heft its menacing steel-blue weight in earnest. Now what was left of the attacker was mute testament. It wasn't as big as the cockroaches he'd seen in Berkeley or Manhattan, but it was the principle of the thing: the suckers were crawling all over the place. He'd have to move the wife and baby out fast, though, and he worried about the piano. But he had no choice. They'd found him. . . .

SOME GUYS HAVE ALL THE LUCK—You'd think after having some single hits and cracking U.S. playlists open the boys in the **Climax Blues Band** would be satisfied. Now we're told bassist **Derek Holt** has extended that good fortune with the sort of odds that make lowly trade writers weak with envy: putting two bucks down on a horse running at Bermont Park with the board showing a 23 to 1 shot, Holt found he'd picked the winner. . . . **NO DUMB RELEASE JOKES**, just congratulations to **Bob Meaux** (aka **Elvis Bostella**) and **Judy Merlis** on the June 9th birth of **Benjamin Martin Merlis**, their second son (and we won't try an oblique **Mose Allison** joke here, either). Merlis, for anyone who's been living near the headwaters of the Amazon since **RW** was founded, is now **WB's** chief publicity honcho. . . . **LIKEWISE, WE'RE SURE**, in the case of Casablanca's promo ace **Howie Rosen** and his wife **Soozin Kazick**, who had their first daughter, **Ashley**, last week. . . . and more congratulations to **Larry and Candy Harris** (Larry's senior VP of Casablanca) on the birth of a son, **Morgan Arthur**. . . . **DITTO** for Secret Sound Studio engineer **Rick Rowe** and wife **Diane**, whose daughter **Allison** was born on June 1.

Paycheck at the Roxy



Many of Hollywood's notables turned out to hear Epic recording artist Johnny Paycheck at the Roxy theatre recently. Pictured at the backstage festivities are (from left) Paycheck, singer Emmylou Harris and rock and roll artist Roy Orbison.

RSO Taps Avner

■ LOS ANGELES—Freddie Avner has been appointed RSO northern California promotion man working from San Francisco, it was announced by Rich Fitzgerald, vice president of promotion for RSO Records.

Avner replaces Michael Dundas, recently promoted to national album promotion director.

Prior to joining RSO, Avner worked in promotion at Pacific Records & Tapes for two years; before that he worked in sales for London Records out of San Francisco.

Carlin Inks Shirts

■ NEW YORK—Paul Rich, vice president of Carlin Music, has announced the signing of a new group, The Shirts. The group is signed to EMI in London for the world and Capitol Records in the U.S. and Canada.

The Shirts' first album is being released on July 7 to coincide with a 14 day tour of the United Kingdom. The first single, which will be released July 21, is entitled "Tell Me Your Plans."

New World & Fine Debussy (Continued from page 37)

composer of "musicals," which today we call operettas. He made huge successes with such works as *Blossomtime* and *M'lle Modiste*. These were commercial and very Broadway, but he saw fit to seek out an Indian story and write something called *Natoma*, which lacked the punch and excitement of his "musicals." Perhaps the form overwhelmed him no matter how much he wanted to compose in it and in aping European "grandness" he wrote blandly.

The album then turns to works that most opera lovers with any taste for history have heard of: Deems Taylor's *King's Henchman*, Louis Gruenberg's *The Emperor Jones* and Howard Hanson's *Merry Mount*. Arias from the three include the famous "Standin' in the Need of Prayer" from *Emperor Jones* and all are sung by the one opera singer of the early 20th century (or of any time) who was connected with American opera hits, Lawrence Tibbett. Tibbett, of course, had many other strings to his musical bow; as the Metropolitan Opera's leading baritone for many years, however, he inspired these "baritone" American operas. Composers who wrote for him actually had quite a measure of success.

Listening to the excerpts now, one is struck that none are very good, the best being certainly the samples from *Merry Mount*. The others seem very derivative, living totally on what drama Tibbett can infuse into the music.

Hampton's 'Grease'



Lionel Hampton was recently joined in the Chappell Music recording studio in New York by a host of friends, including a surprise visit by Natalie Cole's producer/writer Marvin Yancy. Following the success of his "Saturday Night Jazz Fever" lp, "Lionel Hampton's Grease" is being rush-released on Laurie Records and includes the new songs especially written for "Grease," including the Barry Gibb title song "Grease," "You're The One That I Want," "Hopelessly Devoted To You" and "Sandy," which are published by Stigwood Music and administered by Unichappell Music in the United States and Canada. Shown above (from left) are: (front row) Eileen Rothschild, vice president of the Stigwood Group of Publishing Companies; Hampton; producer Teo Macero and Marvin Yancy; (second row) Chappell senior vice president, creative, Irwin Schuster; Chappell vice president, creative, Frank Military; Chappell president Irwin Robinson and Chappell studio engineer Julian McBrowne.

The next example, "To This We've Come" from Menotti's *Consul*, not only places us after World War II and its cosmopolitanizing influence on the whole American scene, but it brings us to the best aria ever written by one of the most popular opera composers of this century. Anyone who heard and saw the recent TV presentation of *The Consul* could not have forgotten the scene or the power of this aria, and Patricia Neway, who sings it on the New World disc, was the singer whom Menotti loved best in the role. She does not equal vocally the version of Eileen Farrell on Angel, deleted tragically these many years, but from the combined standpoint of drama and voice this is a recording that makes the two records cheap indeed. "To This We've Come" is one of those pieces that cannot fail if the soprano has any vocal charisma; Miss Neway shows just how successful it can be.

The rest of the album has two excerpts from operas by Aaron Copland, both very fine with the one from *The Tender Land* the best. None of the operas on these records has made it to the repertory level with any major opera house, but the album is worth seriously considering if only to prove what this country has accomplished in opera over its history.

Nonesuch has recently issued an important series of records, including Debussy's Preludes for Piano, Books One and Two, played by the eminent American

pianist, Paul Jacobs. As in the New World Records discussion of operas, the notes on this record about Debussy's Preludes are fascinating. They give the standard information, such as the dates of both pieces (1910 for the first book and 1912 for the second), but they also include specific information on the source for the names that Debussy applied to each of the numbered preludes. One interesting point in the notes is that the eleventh prelude of Book I is called "Puck's Dance" and was inspired by Arthur Rackham's illustration to a book called *Midsummer*, which Debussy's daughter loved; the same is true of the fourth Prelude in Book II called "Fairies are Exquisite." The intrepid producer of Nonesuch, Tracey Sterne, together with Paul Jacobs, uncovered the specific illustration loved by the daughter and used it in the album jacket.

Jacobs

Jacobs, who is the pianist for the New York Philharmonic and one of the most successful of all the pianists working in New York in the field of contemporary music, has demonstrated before how he can combine strength of concept and lightness of texture in impressionist. This is borne out on this recording. The titles of Debussy are not so much programmatic as they are representations of mood, and Jacobs catches the feeling perfectly. It is expressive, impressive playing, up to his own standards and to that of Nonesuch.

Eucalyptus Convention

(Continued from page 21)

After some thought, it seems strange to me that we're the only chain I know of that has more women managers than men. When you're talking about some large chain having five or ten percent women managers you know that some people are not being given an equal opportunity. And what we've stressed, both in our hiring and in our recruitment through our managers at the street level, is that we want people who can both deal with the public in a knowledgeable manner and also handle the day-to-day pressures of operating a record store."

This was driven home in Pennington's opening remarks on the first day of meetings (23) as he stressed the followup aspects of paperwork and demonstrated how store records are monitored and maintained.

If an overall ambiance to the meetings could be discerned, it was one of patient painstaking education, integrating the manager function into a larger framework that all personnel could understand.

In a demonstration of what appears to be extremely enthusiastic response to the chain's intense merchandising efforts, a number of manufacturers sent representatives. Many of these label reps made presentations and in addition to presenting their product, detailed their own job functions, in keeping with the "overall picture" stressed by Pennington and vice president Fermin Perez. One manufacturer sent branch managers from both their Seattle and San Francisco branches, and at least one Los Angeles-based rep showed up.

WPIX-FM

(Continued from page 16)

That audience is expected to expand and plans are under way to syndicate the shows. Already a number of AOR stations have expressed interest in carrying it. Hilly Kristal will retain syndication control for the first year after which the option goes to WPIX-FM.

Publicity for the series of concerts and the airings is initially being done solely on the air at WPIX-FM and through CBGB's weekly advertising suggesting that listeners tune into the station for further details. A full-scale posters, ads and air-time campaign is in the works. Additional support should come from the record industry and other interested parties. Jem Records was already present at The Dead Boys opening show distributing complimentary copies of the new *Venus* and the *Razorblades* album.

Record World en Puerto Rico

By SERGIO COLLADO

■ Hoy comienzo mi columna felicitando a los héroes anónimos de la radio con motivo de la celebración del mes de la Radio en P.R. el pasado mes de mayo. Verdaderamente es obra de titanes el hacer buena radio en un país que solo mide 100 millas de largo por 35 de ancho; tiene 3 millones de personas y ciento dos emisoras de radio. Como comprenderán la competencia es fuerte y variante. Por un lado están los que siguen las pautas, cambios y modismos que se usan en E.U. adaptados a P.R., y por otro están los que quieren crear cosas nuevas y hay otro pequeño grupo que sólo lleva una rutina, la que sea.

En P.R. la radio es afectada por muchos factores. A saber: las agencias de publicidad, la influencia política, los productores de discos, las gerencias renuentes a cambios, los programadores de nombre pero con 50 obligaciones adicionales tales como grabaciones, anuncios, locución, etc., los locutores mal pagos y la competencia contra la televisión. Todos esos factores añadidos a la influencia norteamericana hacen difícil el hacer buena radio. A pesar de ello la radio de P.R. es mejor y más adelantada que la de muchos países más grandes.

P.R. es una de las plazas más importantes del mercado latino res de discos. Eso es como comparar los artistas y los productores de la radio bien hecha. Por eso y toda la ayuda que siempre nos han brindado los felicitamos y les deseamos muchos más éxitos.

Y hablando de la radio de P.R. nos entristeció grandemente la muerte repentina de uno de los propulsores de la radio y quizás

el ejemplo más grande de lo que se puede hacer cuando se quiere. Me refiero al Sr. Don **Rafael Pérez Perry**, dueño, fundador y presidente de WKVM Radio y WKVM Televisión. Su sepelio se efectuó el día 12 de mayo a las 3 de la tarde. Todas las emisoras del país se unieron en una transmisión simultánea para guardar un minuto de silencio a su memoria. Don Rafael Pérez Perry, reconocido como uno de los más inteligentes técnicos de radio, siendo inclusive asesor técnico de compañías fabricantes de equipos electrónicos para estaciones de radio, siempre fué partidario de ayudar a todos sin discrimen alguno.

Desde su emisora radial y su canal de televisión siempre les dió oportunidad a todos los artistas que lo merecían. A los empresarios jóvenes los estimuló y ayudó. A los competidores los trató siempre de forma afable pero segura. Era creador constante y trabajador incansable.

"Murió con las botas puestas" palabras dichas por su hijo **Rafael Pérez Jr.** al encontrarnos en el velatorio. Ciertamente así lo quiso él y Dios lo dispuso. Ha sido una gran pérdida para todos nosotros y para el país en general. Que descanse en Paz!

Cambiando el tema y hablando del mercado disquero volvemos a reiterar lo dicho en la columna anterior. El 80% de las ventas es de música americana. Del mercado latino no hay nada pegado fuerte en verdad. Las programaciones están tocando de todo con preferencia al inglés y la salsa. A pesar de ello la salsa sigue en decadencia y me refiero al decir ésto que ya no causa el furor que provocaba varios años atrás. Esto ha servido de mucho, (Continued on page 62)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Me ha llenado de alegría la grabación lanzada por Columbia al mercado norteamericano de los **Fania All Stars**, porque reafirma cada vez mis vaticinios de que el común denominador de la música latina del futuro surgirá de Estados Unidos. A pura salsa, a pura balada o a puro folklore no podremos entrar en el mercado norteamericano, que es a las claras la llave de los mercados internacionales. No hay nada más fácil para lograr capacitación internacional que un éxito en el mercado

anglo de Norteamérica. Ahí caen los genios, los pseudo genios y los "puro-comesecretas." La combinación de nuestros ritmos, nuestras percusiones, nuestras melodías folklóricas, probadas por generaciones de gran captación de masas, llevarán todo este proceso a un camino más hermoso, aunque un tanto más peligroso. Si los sellos latinos radicados en Estados Unidos no redoblan esfuerzos por luchar a favor del bien común y se siguen "peleando a nalgas limpias," uno en contra de todos y todos en contra de uno, serán



Lissette

los anglosajones los que se lleven totalmente nuestros ritmos, nuestras ideas, nuestros conceptos y nuestra riqueza musical y hagan las adaptaciones necesarias para que sean asimilados por su propio mercado. Norteamérica está en busca de nuevo sonido y lo está logrando a través de las grabaciones "disco," en las cuales todo lo nuestro se va haciendo más presente. En la grabación de Columbia, saltan todos los detalles en una hermosa vivificación práctica. Me llena, nos llena de honra lo que han hecho los de **Fania All Stars** y Columbia, con el talentoso **Jay Chattaway** en los arreglos. Aquí vemos la calidad de nuestros músicos movida por resortes conocedores de lo que está pasando intrínsecamente en el mercado norteamericano y por ende en el internacional. Porque el proceso será así, música "disco up tempo" primero, después se irán cayendo en la rítmica, los boleros rítmicos, para caer en baladas netamente latinas, sin las comerciales, carnavalescas y festivaleras influencias de las baladas europeas. El sonido dulce se irá al diablo. ¡De momento!... y volverá después con gran fuerza, para caer plenamente el bolero anglo en gran popularidad entre las grandes masas internacionales. Irán abriendo camino las empresas

latinas dominadas o propiedad de norteamericanos, tales como Salsoul, Fania, Coco, TR, etc., por un problema de mentalidad. El norteamericano es más práctico y frío en sus decisiones. Los grandes egos quedan doblegados ante el interés económico y productivo de un asunto. Lo lamentable es que, como hablé un día con respecto a la distribución del producto latino en Estados Unidos, diciendo que los grandes conglomerados norteamericanos, distribuyendo música latina serían los que dominarían y se harían fuertes y robustos económicamente. Todavía quedan muchos sellos y distribuidores latinos que siguen "comiéndose el hígado" luchando contra todo lo nuestro y por resultado contra lo propio. Todavía seguirán movidos por la envidia, la desidia, el engaño, la hipocresía comercial y la "daga" lista para clavarla en la espalda del amigo, pero a la larga, despertará todo el mundo.



Elsa Baeza

Otra grabación muy interesante es la nueva de **Lissette** en el sello **Coco**, en la cual se incluyó "Copacabana" interpretado por la rubia cubano-peruana. Los arreglos, la grabación, los músicos y los talentos relacionados están totalmente mezclados en una amalgama creativa que rinde los resultados apetecidos. Lo único que hará falta es colocarle a nuevas producciones de **Lissette**, líricos también en

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(Continued on page 61)

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JOSE MANGUAL, JR./True Venture
3. **ESA MUJER ME GUSTA**
BORINCUBA/Libre
4. **LLEVALE A MI AMOR**
ADALBERTO SANTIAGO/Fania
5. **FIESTA EN MI CORAZON**
RALPHY LEAVITT Y LA SELECTA/
Borinquen
6. **AREYTO VA SONAR**
PETE "EL CONDE" RODRIGUEZ/Fania
7. **ANISA LOCA**
CHEO FELICIANO/Vaya
8. **TU FRACASO**
JUNIOR GONZALEZ/Fania
9. **QUISIERA SABER**
DIMENSION LATINA/TH
10. **LA RAZA LATINA**
ORCH. HARLOW/Fania

Santa Clara, Cal.

By KNTA (WILFRED IRIZARRY)

1. **JURO QUE NUNCA VOLVERE**
LUCHA VILLA/Musart
2. **AUNQUE TE ENAMORES**
JUAN GABRIEL/Pronto
3. **SERENATA SIN LUNA**
LOS ANGELES NEGROS/International
4. **A PESAR DE TODO**
VICENTE FERNANDEZ/Caytronics
5. **CARAMBA DONA LEONOR**
GENERACION 2000/Philips
6. **CADA DIA MAS**
JULIO IGLESIAS/Alhambra
7. **MARY ESTHER**
LOS FELINOS/Musart
8. **ME VOY DE AQUI**
WILKINS/Coco
9. **ERES COMO UNA PALOMA**
GEORGIE DANN/CBS
10. **DESDE JUAREZ**
JOSE BERNARDO Y SU GRUPO ZAFARI/
Mexicuba

San Francisco

By KBRG (OSCAR MUNOZ)

1. **CARA DE GITANA**
DANIEL MAGAL
2. **DERRUMBES**
SALVADOR'S
3. **CARAMBA DONA LEONOR**
GENERACION 2000
4. **LAGO AZUL**
LINDA RONSTADT
5. **AUNQUE TE ENAMORES**
JUAN GABRIEL
6. **PORQUE TU NO ME QUIERES**
GRUPO MIRAMAR
7. **COMPAY ANTON**
PACHECO Y MELON
8. **CARIOCA**
LOS GATOS NEGROS
9. **JURO QUE NUNCA VOLVERE**
LUCHA VILLA
10. **EL PASADISCOS**
DIEGO VERDAGUER

Puerto Rico

By PRRR

1. **PARA BIEN O PARA MAL**
MARIO ECHEVARRIA
2. **NUUESTRO AMOR ES EL MAS BELLO DEL MUNDO**
JUAN GABRIEL
3. **VOLCAN**
JOSE JOSE
4. **JUANITA MORELL**
OSCAR D'LEON
5. **MI AMOR IMPOSIBLE**
LOS PASTELES VERDES
6. **MUCHAS VECES LLORO POR TI**
RODOLFO/T. VILA
7. **ME VOY DE AQUI**
WILKINS
8. **UN IMPOSIBLE AMOR**
GILBERTO MONROIG
9. **EL LAMENTO DE FERNANDO**
JOHNNY VENTURA
10. **EL MUERTO**
LOS VIRTUOSOS

Ventas (Sales)

Connecticut

1. **BRINDO POR TI**
CHEO FELICIANO/Vaya
2. **SIN TI**
ORQUESTA LA GRANDE/Solo
3. **YO SOY UNA MAS**
YOLANDITA MONGE/Coco
4. **NUNCA MAS PODRE OLVIDARTE**
NUEVO SUPER TRIO/Borincano
5. **AYUDAME SAN ANTONIO**
CHARANGA AMERICA/El Sonido
6. **KUNG FU KARATE**
ANGEL CANALES/TR
7. **SUENOS**
PERLA/Accio Latino
8. **MENDIGO REY**
ALDO MONGE/Microfon
9. **EL LAMENTO DE FERNANDO**
JOHNNY VENTURA/Combo
10. **SOLO ESTOY**
PACHECO Y MELON/Vaya

San Francisco

1. **CARA DE GITANA**
DANIEL MAGAL/Caytronics
2. **AUNQUE TE ENAMORES**
JUAN GABRIEL/Aranco
3. **JURO QUE NUNCA VOLVERE**
LUCHA VILLA/Musart
4. **DERRUMBES**
SALVADOR'S/Arriba
5. **EL PASADISCOS**
DIEGO VERDAGUER/Discolando
6. **LAGO AZUL**
LINDA RONSTADT/Asylum
7. **CARAMBA DONA LEONOR**
GENERACION 2000/Atlas
8. **QUE FAMILIA**
LA RONDALLITA/WS
9. **EL PERICO Y YO**
LOS DINNERS/Calienete
10. **MIENTEME**
CAMILO SESTO/Pronto

Colombia

By FERNANDO VERA ANGEL

1. **LA RONCONA**
TRIO HUARICANCHA/Virrey
2. **CARA DE GITANA**
DANIEL MAGAL/CBS
3. **EL COCINERO MAYOR**
FRUKO Y SUS TESOS/Fuentes
4. **EL BAILE DEL SUAVECITO**
OSCAR D'LEON/TH
5. **LLORARE**
VICKY/Orbe
6. **AMARGURAS**
CLAUDIA DE COLOMBIA/CBS
7. **PICO-PICO**
LOS PICO-PICO/Fuentes
8. **AMIGO**
ROBERTO CARLOS/CBS
9. **SIEMPRE EN MI MENTE**
JUAN GABRIEL/RCA
10. **MIENTEME**
CAMILO SESTO/Ariola

Argentina

By CENTRO CULTURAL

1. **ARGENTINA TE QUEREMOS VER CAMPEON**
LOS CAMPEONES/Phonogram
2. **TU . . . SIEMPRE TU**
FRANCO SIMONE/Microfon
3. **DAME DE PLATA**
DAVID SOUL/Private Stock/EMI
4. **MI AMOR IMPOSIBLE**
ALDO Y LOS PASTELES VERDES/Microfon
5. **ESTAMOS TODOS SOLOS**
RITA COOLIDGE/A&M/EMI
6. **SUENO DE AMANTES**
DONNY MILLER/Interdisc
7. **ADIOS, MI AMOR, ADIOS**
DEMIS ROUSSOS/Phonogram
8. **QUE PROFUNDO ES TU AMOR**
THE BEE GEES/Phonogram
9. **HOMBRE TRABAJADOR**
JAMES TAYLOR/CBS
10. **MIENTEME**
CAMILO SESTO/RCA

Nuestro Rincon (Continued from page 60)

Inglés, idioma que la chica domina a la perfección. Y no dudo que Sam Goff y Harvey Averde lo hagan. Están en otra onda más práctica aunque sufriendo los rigores de confabulaciones y temeridades de otros sellos y distribuidores latinos o pseudo latinos. Es un problema de "Convencer y no vencer." Es cuestión de trabajar, ahora más que nunca, juntos por lo nuestro.

Roger J. Miner, de la Corte Suprema de Justicia del Estado de Nueva York, concedió un "injunction" en contra de T.R. Records y a favor de Vaya Records, para que se abstengan del lanzamiento, publicidad y venta del album "Angel Canales Live at Roseland," debido a que los temas "Sabor, los Rumberos Nuevos," "El Cantante y la Orquesta" y "Lejos de Ti," fueron lanzados previamente por Vaya en el album de Canales, titulado "Sabor." Canales, también involucrado en esta acción de la justicia, faltó a la cita en la Corte y ha sido declarado en "default," enfrentándose también a cargos por daños y perjuicios en contra de él. Aún se encuentra pendiente otro cargo en contra de TR, presentado por Vaya, por haber puesto a la venta y publicidad este album en violación de una orden temporal previa, firmada por Deforrest C. Pitt, de la Corte Suprema de Justicia en Mayo 26 de este año.

Maranta Music lanzó un "sencillo de edición limitada" con Clancy Morales interpretando "Enter Paradise" (C. Morales) con "Thoughts" al dorso. ¡Muy bueno! . . . Va muy lenta la promoción de la cantante chileno-cubana, Alsa Baeza, que a través de "Nueve Cartas a Berta" y "Credo" ha estado amenazando con irrumpir con fuerza en el mercado internacional. Muy buena la grabación de Saoco, titulada "Macho Mumba" que Salsoul puso a venta y promoción. Típico sonido afro-cubano. . . Raimundo Fagner de Brasil, ha logrado impacto en Francia, a través de sus presentaciones en "Theatre Campagne" durante una semana y que resultó prorrogado por una adicional. . . Me gusta mucho como interpreta Gretta de Colombia "De tu Cuerpo y Alma" (Raúl Rosero) contenida en su reciente long playing lanzado por CBS. . . Bella la voz de Jovita Díaz, lanzada por Micro-

(Continued on page 62)

Record World en Colombia

■ Otra vez contando las cosas de Colombia, preocupado ahora por dos certámenes que han movilizadado al máximo el ambiente de la farándula. El primero, "Campeonato Mundial de Fútbol" en Argentina; el segundo, los Décimoterceros Juegos Centroamericanos y del Caribe," a cumplirse en la segunda ciudad colombiana: Medellín. Hay una guerra de publicidad y en Julio será la de radio y prensa; además, los artistas tendrán trabajo considerable, pues desde ahora hay programación con miras a ese evento musical.

El lado disquero tiene también agitación. Alvaro Arango, ex-director artístico de Codiscos se retira de Musart y parece que vuelve a su vieja casa en calidad de sub-gerente. A Musart puede llegar Genardo Fallú, quien fué llamado a Venezuela para hacersele el ofrecimiento de rigor, pero se desconoce su respuesta. Guillermo Díez viajó a Miami con deseos de proseguir su gira por Europa pero mirando el panorama, pues ahora está desvinculado de la Compañía Colombiana de Discos, de la cual su familia es propietaria única. En Fuentes hay

gerente. Se trata de Conrado Dominguez, mientras que los señores Pedro y José María asumen las presidencias. Por último, Francisco Montoya feliz con los éxitos de su sello FM. Adquirió la representación en este país de dos marcas famosas e interesantes: Music Disc, de Brasil y Magenta, de Argentina.

El Colombia Joan Manuel Serrat desató la locura. Su último disco impreso para la Philips comenzó a venderse como lógico resultado de sus recitales. Vino en plan de intelectual, que de sobra lo es: cantó en teatros, en tablados populares y en salas culturales. Nada de presentaciones en sitios de diversión nocturna en los cuales expenden licor. . . Bing Crosby reeditado a raíz de sus cincuenta años de actividad. Un álbum doble bien presentado que sale a la par que en las demás repúblicas suramericanas, según se nos aseguró en lados de la RCA.

Aquí punto final. Será hasta la próxima, cuando Record World habrá de darle otro vistazo a la actualidad discográfica y farandulera de Colombia. Hasta entonces!



SOLA
LISSETTE—Coco CLP 148X

En producción de Frank Fiore y con arreglos de Jorge Calandrelli, Herb Bernstein y Frank Fiore, Lissette encuentra fabuloso marco para excelentes interpretaciones de "Copacabana" (B. Manillo-B. Sussman-Jack Fel-Lissette), "Sola" (C. Baglionni), "Si hay amor... volverá" (Lissette) y "Alguien" (Lissette).

■ Produced by Frank Fiore and with arrangements by Calandrelli, Herb Bernstein and Fiore, Lissette has the proper backing for superb performances of "Copacabana," "Yo quiero un poco más" (Fiore-Lissette), "Después" (Lissette), "Nada" (P. Rossino-Anahi Rossino) and "Alguien."



SPANISH FEVER
FANIA ALL STARS—Columbia 35336

La gran combinación de arreglos de Jay Chattaway, los grandes músicos de Fania All Stars y un repertorio muy estudiado, ha rendido resultados óptimos en esta grabación. El imperio de la música latina se avcina y ésta es la muestra. Fantástica producción que parece el más interesante éxito. "Spanish Fever" (J. Chattaway), "Space Machine" (G. King), "Sin tu cariño" (Blades-Ramírez) y "Coro Miyare" (Pacheco).

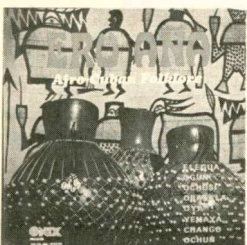
■ The great combination of arrangements by Jay Chattaway, the excellent musicians of the Fania All Stars and a very selective package renders the best of results. A musical treasure that deserves the best of success. Consider that the immediate success of Latin music is here and now. This is the proof of it. "Coro Miyare," "Spanish Fever," "Space Machine," "Your Sereness" and "Qué pasa" (Pacheco-Gale). Wow!



MIAMI SOUND MACHINE
Audiophon AUS 5427

Con su grabación en Inglés de "You're Breaking My Heart" y "I Want You To Love Me" en éxito espectacular, Miami Sound Machine lanza ahora este álbum en Español en el cual se han incluido "Quíreme" (M. Navarro-G. Fajardo-E. Estefan), "Usted Abusó" (A. Carlos-Jocafi-Oliva-Estefan), "Qué Pasa Mi Amor?" (T. Fundora), "Triste" (G. Fajardo) y "Aquél Romance" (M. Navarro-C. Oliva). Música disco y romántica.

■ With "You're Breaking My Heart" and "I Want You To Love Me" at the top of promotion and sales, Miami Sound Machine offers these tunes, in this package rendered in Spanish. "Qué pasa mi amor," "Lejos de tí" (A. Piedra-C. Oliva), "Nuestro romance se acabó" (M.S.M.-C. Oliva) and "Quíreme." Disco and mellow music!



AFRO CUBAN FOLKLORE
ERU ANA—Onix ORLPS 004

Grupo de folklore afro-cubano en una grabación de música santera realizada en Miami. Ritos africanos a sus dioses. "Eleguá," "Obatalá," "Yemayá" y otros.

■ Afro-Cuban folklore music at its best. Typical African religion expressing feelings through songs dedicated to their original gods. "Yemayá," "Ochún," "Obatalá," "Eleguá," others.

Nuestro Rincon (Continued from page 61)

fón. Sus facultades interpretativas se superan en "El Amor Desolado" (Dicenta-Cortés) para caer después en un repertorio generalmente flojo... Muy buena la grabación "Cachao Dos" que Salsoul ha puesto en el mercado, en producción de René López y Andy Kaufman. Israel "Cachao" López es uno de los más impresionantes bajistas latinos y en esta grabación lo demuestra ámpliamente... ¡Y eso es todo por ahora!

I am very pleased with the **Fania All Stars** lp released by Columbia. It reaffirms my belief that the common denominator of Latin music will develop in the United States. With pure salsa, pure ballad or pure folklore, we can't make it in the American market, which is, after all, the key to the international markets. The combination of our rhythms, percussion and folklore, proven to be well liked by the masses, will certainly get us on the right and perhaps even dangerous track. If Latin companies in the U.S. don't get together and fight for the same cause instead of fighting among themselves, it will come to the point where our rhythms, ideas and musical heritage will be taken away from us. The U.S. is looking for a new and different sound and disco music is proof of that. I am very proud, and everyone should be proud of what the **Fania All Stars** have done in this Columbia release, which includes the terrific arrangement by the talented **Jay Chattaway**. Here we can see the talent of our musicians used to the fullest. I feel the process of our music in the American market will be first "disco up-tempo," then "in tune," followed by in-tune boleros and ballads. That sweet European sound will disappear momentarily to come back even stronger. The American-owned Latin companies such as Salsoul, Fania, Coco, TR, etc., will be opening more and more. The Americans are more practical in their decisions. Egos are not that important when it comes to business. The sad part is that, as I mentioned many times before, the big American conglomerates will take advantage of the situation and will get even bigger and stronger once they start distributing Latin music. It's amazing how Latin labels and distributors are, in spite of everything, still "eating each other alive," filled with envy, hatred and commercial hypocrisy. I hope in the long run everyone wakes up.

Another good release is Lissette's new lp on Coco Records, which includes her version of "Copacabana." The mixture of arrangements, musicians and talented people involved with this recording prove that creativity is the key word. The only thing missing, I feel, is that in the future Lissette should record in English as well as in Spanish. Knowing **Sam Goff** and **Harvey Averde**, I am sure they will take it into consideration. They are very practical. They know the solution to all of our problems is "to convince, not to conquer." Now is the time to unite and fight, more than ever, for what is ours.

En Puerto Rico (Continued from page 60)

pues ahora hay una mejor producción y selección de salsa.

Siguen T.H. y Fania acaparando ese renglón.

Hay un joven en años pero viejo en experiencia de nombre **Julio Angel** que hizo un LP titulado **Remembranzas** y ha vendido 20 mil copias sin ser un hit de radio. Julio Angel hizo su disco y empezó a venderle directo a las grandes cadenas de tiendas y se comprometió a presentarse en ellas cantando sus canciones. En 4 meses de árduo trabajo, pues no es fácil llevar todo el equipo, los discos, sistema de sonido, etc. a una tienda; estar 4 horas cantando, vendiendo, firmando autógrafos y complaciendo al público, y todo esto hecho por solamente Julio Angel y su esposa. Trabajaron duro pero han triunfado y ahora todo será más sencillo. Ya tienen contratos para todo el año próximo incluyendo un viaje a New York y California a cubrir las tiendas Barkers y Franklin's.

Siguen las reorganizaciones de

las industrias disqueras como resultado de las bajas ventas. Pero todo el mundo sigue preparándose para la época buena.

Alhambra ha hecho algunos cambios favorables en su promoción y se vislumbra una serie de éxitos para ellos.

Silvio Iglesias ex-director de programación de Salsoul 98 (WPRM-FM) pasó al mismo puesto pero en WKAQ-FM. Se espera que la vuelva a colocar en el primer lugar debido a su experiencia y vitalidad. Grandes cambios y planes de parte de Silvio para la competencia.

Pedro Caraballo DJ de WCMN en Arecibo resultó premiado con el premio Diplo al igual que **Junior Bonilla** de WKJB en Mayagüez. Éxitos muy merecidos y por fin reconocidos.

Iris Fernández renunció como promotora de la compañía Fania. **Tony Conga** contrató a **Otilio Warrington**, mejor conocido por "Biscocho" para ocupar la plaza dejada por Iris.

Album Picks

(Continued from page 18)

ALL ABOUT ESTHER PHILLIPS

ESTHER PHILLIPS—Mercury SRM 1-3733 (7.98)



It's been a long time since Phillips' last album but this is one of the best records she has made in a long while. The sound is fresh and should prove to be a very successful venture.

IN FASHION

THE STYLISTICS—Mercury SRM1-3727 (7.98)



"In Fashion" is a statement that must be heard to be appreciated; the sounds are diverse but in a classic mode. There is a wealth of material here on an album that is their best effort in years.

LOVE AFFAIR

GARY BARTZ—Capitol SW-11789 (7.98)



Bartz has enjoyed a moderate amount of success in the past, but this just might be the album to get him over the hump. The lp is a blend of all the elements that has spurred the jazz/fusion craze, that has launched the careers of Duke, Benson, etc.

SUNSHINE ROCK

LOUIE BELLSON & THE "EXPLOSION" ORCHESTRA—Pablo 2310 813 (RCA) (7.98)



Veteran jazz drummer Bellson has put together an exceptional line-up of musicians for this Pablo lp. The group swings through songs like "Sunshine Swing," "Night Birds" and "Feels So Good."

PORTRAIT

LYNDA CARTER—Epic JE 35308 (7.98)



The multi-talented Carter, perhaps best known for her Wonder Woman TV role turns to singing with some excellent results. Veteran producer Vini Poncia draws some fine performances on "All Night Song" and "Just One Look."

CLUB REVIEW

Snail: Tight and to the Point

■ LOS ANGELES — If Snail (Cream) has a club that can be considered home, it has to be Santa Cruz' New Catalyst, a rock and roll haven that has seen the best of the bay area bands pass through its portals. While the "old" Catalyst, a one-room affair that had its steamy darkness disurbed only by the lights of the amplifiers, witnessed Snail performances on many occasions, that local enthusiasm seems to have transferred with no loss of vociferous support to the new larger quarters.

After 10 years as a group Snail can only be called tight and to the point. There are few frills in their live performance. The four-piece group surrenders the strong effects used in their album and produce a concert sound that is simple and uncluttered, and somewhat more forceful than their vinyl versions. For the most part, however, the band's strong vocals are tempered by the predominantly moderate tempos and often underlying mellow feel of the

material.

Part of this laid-back sound (which is at times reminiscent of another bay area group, The Grateful Dead) is due to the acoustic flavor that comes across especially well on their album, and to a lesser extent in concert. This is further moderated by the exceptional harmonies of Bob O'Neill and Ken Kraft, who share both vocals and guitar chores. Both men work the audience well, and pace themselves and the show so effectively that both the musicians and the crowd were exhausted by the end of the first set.

Most of the material presented in the band's opening set was from their album, with "The Joker" getting the most applause, perhaps because of its easily recognizable melodic line. But all the selections seemed to receive equally noteworthy attention from the musicians, and the audience responded by frequently calling out the names of favorite numbers. "Keep On Livin'," "Childhood Dreams," and "You Gotta Run" all were fairly treated, with equally precise harmonies surfacing with apparent ease.

Mike Falcon

CBS International Ups Raymond Pitts

■ NEW YORK — Steve Prichard, director of product management, CBS Records International creative operations, has announced the appointment of Raymond Pitts to the newly created position of manager, artist marketing jazz & progressive music, CBS Records International.

Pitts has most recently served CBS Records International Administration as manager, area desk east, monitoring international market conditions and conducting research projects for CRI's planning and business development operations. Pitts joined CBS in 1977 after a long association with Radio Denmark as staff arranger, producer and musical director.

April-Blackwood Pacts With Calello

■ NEW YORK—Rick Smith, vice president and general manager, April-Blackwood Music, has announced that April-Blackwood Music has entered into a co-publishing agreement with Charles Calello's pubberies, Calello Music and Space Cowboy Music.

Calello is a record producer, arranger and composer who has been associatd. with artists such as Frank Sinatra, Barbra Streisand, Engelbert Humperdinck, Glen Campbell, Bette Midler, Laura Nyro and Barry Manilow.

Capitol Names Two To Intl. Posts

■ LOS ANGELES — John Dixon has been appointed resident director, European operations, Capitol Records, Inc., and Bruce Portmann has been named manager, international promotion, CRI, announced Joe Petrone, director, international marketing.

Dixon

Dixon most recently was manager, international a&r for Capitol Records; in that position he handled the product of artists based outside the U.S. to that position in January 1977, Dixon was Capitol's Phoenix-based territory manager.

Portmann

Portmann most recently was Capitol's Washington, D.C.-based promotion manager. He received that appointment in June, 1975, and before that he was a promotion representative for the Washington, D.C. area.

Tentmakers Taps Two

■ LOS ANGELES — Ron Nadel, president of Tentmakers, has announced two additions to his management staff.

Polichar

Bruce Polichar, previously engaged in private law practice in the entertainment industry, has been named director of business affairs, while Edna Collison has been named national promotions director.

Collison was most recently west coast pop promotion director for Motown Records. Prior to the Motown post, she was national promotion director of Sussex Records.

Pendergrass Platinum

■ NEW YORK — Teddy Pendergrass's Philadelphia International album, "Teddy Pendergrass," has been certified platinum by the RIAA.

Cooder at Carnegie



Following Ry Cooder's "Jazz" concert recently at Carnegie Hall, the Warner Bros. artist was greeted backstage by fans Carly Simon and James Taylor. The specially designed set for the concert also featured performances by the Hoofers and the Golden Gate Quartet. Ry's concert was arranged and conducted by Joseph Byrd.

GERMANY

By JIM SAMPSON

■ MUNICH—Last minute cancellation of **Jefferson Starship's** scheduled appearance turned the Loreley Amphitheater on the Rhein River into a battlefield on June 17 as fans demolished the sound and lighting equipment and set the stage on fire. As promoter **Werner Kuhls** (Sunrise Concerts) told *RW*, **Grace Slick** came down with food poisoning just before the concert. A local doctor prognosticated that she could sustain serious injury if she left her bed. While warm-up acts **Brand X** and **Leo Kottke** entertained the rainsoaked 9000 fans (about one third GIs) doctors attended to Slick just before showtime, group manager **Bill Thompson** told Kuhls that the lead singer could not appear, but that the group would give a free concert at a later date. Starshipper **David Freiberg** went on stage, explaining in English what had happened. There was no hostility at first, then Kuhls translated the cancellation into German and all hell broke loose. Kuhls estimates damages at 500 thousand, including the complete Starship sound system. A subsequent Starship concert in Hamburg featuring the still sick Slick and using equipment borrowed from **Udo Lindenberg** and **Lake**, disappointed both the group and its fans. A Berlin concert was cancelled. Sunrise Concerts is refunding half of the ticket price to fans; with the equipment ruined, Kuhls has ruled out the possibility of a free concert make-up. Starship agreed to cover part of the damages. Kuhl's insurance had an escape clause for disturbances. Nobody knows when the group might return to Germany. An RCA spokesman said the Starship image has been badly damaged. Kuhls promised the next scheduled Loreley show on September 2 will go on as planned.

MARKETING MOVES SPUR SUMMER SALES: WEA's **Klaus Ollmann** calls his summer campaign "Star Force," backing up an ad campaign with a product return policy extending through September for new material by WEA's top selling artists (**AC/DC**, **The Band**, **Bellamy Bros.**,
(Continued on page 77)

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—FIRST GLANCE, SECOND COMING: Eighteen months ago **April Wine** and **The Rolling Stones** shared the stage at Toronto's El Mocambo where they both recorded live albums. On July 4 the two bands will once again appear on the same bill, this time at Buffalo's Rich Stadium where a crowd of 60,000 to 80,000 is anticipated. Touring to promote their latest album release, "First Glance," April Wine will be doing about 35 dates coast-to-coast in Canada, backed with heavy radio and television advertising support. Accustomed to large audiences and platinum awards in Canada, it will be interesting to see the band's attempts to crack the U.S. market, particularly before large audiences such as The Stones' show in Buffalo.

CAKE WARS: El Mocambo owner **Mike Baird** recently celebrated his 40th birthday in an unusual fashion. A crowd gathered at The Ports, unknown to Baird, who was lured there on a ruse. As the evening progressed, Baird was given his gifts, a naked lady was wheeled out in a wheelbarrow who pranced around for a bit and a good time was had by all . . . until . . . one young lady attempted to remove Baird's trousers and he hit her in the face with a piece of birthday cake. CHUM-FM ad salesman **Jack Addis** took the remainder of one cake and threw it at Baird. Then they both ganged up on the rest of the people and began randomly tossing cake at everyone. Soon the assembled wellwishers were covered in chocolate and vanilla icing, including your humble scribe. Current reports indicate that several of those in attendance now have cakes at their offices with the names Baird and Addis, waiting for a rematch. A word to the wise . . .

BITS 'N' PIECES: **Battered Wives**, local band once associated with new wave, is in the process of signing with Bomb Records, the label run by PJ Imports. **Jim Millican** has been upped to producer of the CBC AM network "90 Minutes With A Bullet," opening up the host's
(Continued on page 77)

At The Tokyo Music Fest . . .



Shown at the recent 7th annual Tokyo Music Festival: (top row, from left) grand prize winner Al Green; gold prize winner Debby Boone; Al Green with *RW* publisher Bob Austin; silver prize winner Kate Bush; (bottom row) silver prize winners The Emotions;

best singer award winner Akira Fuse; and Hideki Saijo, who won the best Japanese singer award and the foreign judges' award.

'Outsiders' Hit Big on British Charts

(Continued from page 3)

lishing the disc in the charts and was further strengthened by a promotional visit to the U.K. and an appearance on the all-important "Top Of The Pops" TV show.

Secondly there is the James Galway disc of John Denver's "Annie's Song" on RCA's Red Seal classical label. Once again, BBC Radio Two can take credit for helping the record on its way to number three in this week's Top Singles Chart published by Record Business. However, it is the record standing at number two which has caused the most surprise.

The record is "The Smurf Song" by Father Abraham, a novelty record in the best tradition, recorded in the same vein as America's Chipmunks and Britain's Pinky & Perky. "The Smurf Song" chart history has been nothing short of amazing. It originally entered the *Record Business* charts five weeks ago at #79 and then in the following weeks rose to 50, 18, 4 and now at this week's #2. The only record standing in its way from the #1 slot is the Olivia Newton-John/John Travolta disc, "You're The Only One That I Want."

The Smurfs are comic strip characters created by cartoonist Pierre Peyp Culliford and they had their own song written for them by Dutch composer Pierre Kartner, who had already become

a successful performer working under the stage name of Father Abraham. He recorded the song in Holland and it became a #1 item for seven weeks, selling a staggering 500,000 copies within two weeks; an album with the song included sold 250,000 units. Shortly after, Father Abraham recorded a German version with another charttopper and a certified platinum award for a million sales. To date, versions of the song have been recorded and released in French, Spanish, Swedish, Portuguese and Japanese. The record was acquired for U.K. release from Decca's Dutch company Dureco by the company's international supremo Marcel Stellman, who saw the not so obvious sales potential of the single. However, Decca says that the national million pound advertising campaign on TV was largely responsible for breaking "The Smurf Song" in the U.K.

Following the success of the Wombles and the Muppets in the U.K., it seems all systems go for the Smurfs to break the lucrative children's market in the U.K. Next month the giant Hodder and Straughton book publishers will be issuing a hardback book based on The Smurfs and several merchandising companies are keen to acquire rights to manufacture Smurf dolls. Worldwide income potential could be massive.

Decca reports sales in excess of 165,000 copies and with an album scheduled for September.

ENGLAND'S TOP 25 Singles

- 1 YOU'RE THE ONE I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
- 2 THE SMURF SONG FATHER ABRAHAM/Decca
- 3 ANNIE'S SONG JAMES GALWAY/RCA
- 4 MISS YOU ROLLING STONES/Rolling Stones/EMI
- 5 RIVERS OF BABYLON BONEY M/Atlantic
- 6 DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND/Bronze
- 7 AIRPORT MOTORS/Virgin
- 8 MAKING UP AGAIN GOLDIE/Bronze
- 9 OH CAROL SMOKIE/Rak
- 10 THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI
- 11 DANCING IN THE CITY MARSHALL HAIN/Harvest
- 12 CA PLANE POUR MOI PLASTIC BERTRAND/Sire
- 13 LIKE CLOCKWORK BOOMTOWN RATS/Ensign
- 14 THE BOY FROM NEW YORK CITY DARTS/Magnet
- 15 IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO
- 16 IT SURE BRINGS OUT THE LOVE IN YOUR EYES DAVID SOUL/Private Stock
- 17 LOVE IS IN THE AIR JOHN PAUL YOUNG/Ariola
- 18 (WHITE MAN) IN HAMMERSMITH PALAIS THE CLASH/CBS
- 19 NIGHT FEVER BEE GEES/RSO
- 20 MIND BLOWING DECISIONS HEATWAVE/GTO
- 21 BEAUTIFUL LOVER BROTHERHOOD OF MAN/Pye
- 22 WHAT A WASTE IAN DURY/Stiff
- 23 MORE THAN A WOMAN TAVARES/Capitol
- 24 USTA BE MY GIRL O'JAYS/Phila. Intl.
- 25 JUST LET ME DO MY THING SINE/CBS

(Courtesy: Record Business)

ENGLAND

By PHILIP PALMER

■ LONDON—Membership to the British Phonographic Industry (BPI), the music industry watchdog committee, is to be drastically increased from January 1 in a major effort to put the organization in the black. Speaking at the annual general meeting last week, chairman **Len Wood** said there was a deficit of nearly 20,000 pounds on the current year's operation and, combined with the previous year's losses, has put the BPI in the red to the tune of 45,000 pounds.

Wood added, pointing to the threat of piracy and counterfeiting, that if the BPI did not continue operations, the U.K. record industry would cease to be a major operating force within five years. The rise in subscriptions means that category companies will face 5000 pounds extra on their present 1500 pound contribution down to category companies with an extra 25 pounds on their existing 75 pound contribution.

In addition, WEA's U.K. managing director **John Fruin** will assist Wood as vice chairman of the BPI while Pickwick managing director **Monty Lewis** was voted on to the council and members **Steve Gottlieb** (Polygram), **Maurice Oberstein** (CBS), **Bill Townsley** (Decca), **David Betteridge** (Bronze) and **Ken Glancy** (RCA) were reelected. **Stephen James** of DJM lost his seat on the BPI council.

A new company, Blue Chip Music, has been set up in the U.K. by **Matt Mann** and **Ivor Scholosberg**, operating from 17 Stamford St., London SE 1. Blue Chip has already placed **Trevor Rabin** with the Chrysalis label, and Rabin himself, in charge of a&r at Blue Chip, will be producing **Les Gray** of Mud for WEA. Blue Chip is a subsidiary of Matt Mann's RPM Record Company in Africa with offices in Nairobi, Kenya, Mozambique and Johannesburg, with its music publishing based in Holland. RPM represents AM, UA and ABC in these territories. Blue Chip has also placed with Chrysalis and the RPM originated "House Of The Rising Sun" disco album, which is a major hit in France.

CAMPAIGNS: Power Exchange is mounting a major campaign to establish French orchestra leader **Paul Mauriat** in the U.K. The company is hinging their campaign on a new album called "Overseas Call—The French Connection," produced by Mauriat and **Paul Leka** at the Power Station studios in New York. A budget of \$80,000 was allocated to the recording session and promotion plans include train and bus advertising and a disco competition with a trip to Paris to meet Mauriat. . . . Arista has arranged a special competition with the national newspaper, The Sun, built around the release of **Barry Manilow's** new double "A" sided single, "Somewhere In The Night" and "Copacabana." First prize in the competition will be for two prize-winners to fly to New York to see Manilow in concert at the Forest Hills Tennis Stadium on July 29.

SIGNINGS: Phonogram has signed an exclusive licensing deal for production and distribution of the Munich based Lollipop label for the U.K. and Eire. Initial releases through the deal, negotiated by Phonogram managing director **Ken Maliphant** and Lollipop managing director **Jurgen Korduletsch**, are by **Ronnie Jones** and **Claudja Barry** . . . Sax man **Junior Walker** has been signed to a recording contract by the Warner Brothers distributed Whitfield label. Walker is currently recording tracks for his debut release . . . Virgin has signed a licensing deal with Quiet Records, formed by **Darrol Edwards**, a former staffer.

Phonogram Pacts Essex



David Essex has been signed to Phonogram Records on a worldwide basis excluding America and Canada. Formerly with CBS, Essex is currently appearing as Che Guevara in the hit London musical "Evita." Essex (seated) is pictured with, from left: Phonogram director of business affairs David Baker, his managers Mel Bush and Derek Bowman, and Phonogram creative director Peter Bond.

RECORD WORLD GOSPEL

Peaches Display Pushes Camp Album

By VICKI BRANSON

■ NASHVILLE — Having stocked Christian music since the store opened 2 1/2 years ago, Peaches in St. Louis is now the first major record retail chain to build a display around a Christian album.

Meeting Demand

The album, "Sayin' It With Love" by Steve Camp, was the subject of the campaign which included a six by six foot painting. Bruce Brown, promotion coordinator for Peaches in St. Louis, arranged through Frank Edmonson and Rob Dean of Word, Inc. for the painting to make its first stop at the St. Louis store.

In explaining the store's interest in the campaign, Brown said, "For over three years, Peaches Records and Tapes has proven to be an innovator in marketing. During this same period, it has come to our attention that gospel music has shaken its 'churchy' stigma, and

become increasingly popular in the contemporary marketplace. Much of this growth in sales and quality has taken place in the past year. Retailers can no longer afford to stock "token" amounts of religious product but must satisfy ever-increasing consumer demands for better service. To meet these demands, as well as break new ground in sales visibility. Peaches, in cooperation with Word Inc./Myrrh Records, have introduced the first display painting of a Christian artists' album."

Packaging

The album was designed and lettered by Martin Donald, whose work can be seen on several albums, including "Celebrate Me Home" by Kenny Loggins.

Brown is a born-again Christian who was working in the store in another capacity when asked if he would like to take

(Continued on page 67)

Impact Inks Danny Gaither



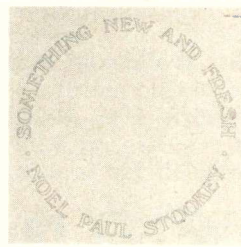
Danny Gaither, formerly of the Bill Gaither Trio, recently signed a recording contract with Impact Records, a division of the Benson Company. The agreement calls for the production of five albums over three years. The first of these recordings, scheduled for summer release, will be produced by Joe Huffman. Pictured at the signing (from left) are: (seated) Jim Van Hook, senior vice president (creative); Danny Gaither; Ed Benson, senior vice president (administrative); and (standing) Robert Benson, senior vice president (marketing); Joe Huffman, producer.

GOSPEL ALBUM PICKS

CONTEMPORARY & INSPIRATIONAL GOSPEL

JULY 8	JUNE 24	
1	1	HAVE YOU KISSED ANY FROGS TODAY? JOE REED/Housetop 706
2	2	MIRROR EVIE TORNUQUIST/Word WBS 8735
3	9	GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714
4	3	MUSIC MACHINE CANDLE/Birdwing BDWG 2004
5	4	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow 1015
6	5	HOME WHERE I BELONG B.J. THOMAS/Word WST 6571
7	15	MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow 1020
8	8	TELL 'EM AGAIN DALLAS HOLM & PRAISE/ Greentree R 3480
9	6	THIS IS NOT A DREAM PAM MARK/Aslan 1003
10	12	A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNUQUIST/Word 8735
11	11	THE LADY IS A CHILD REBA/Greentree R 3486
12	7	EMERGING PHIL KAEGGY BAND/New Song NS 004
13	10	ALLELUIA THE BILL GAITHER TRIO/Impact R 3408
14	13	WINDOW OF A CHILD SEAWIND/CTI 5007
15	14	PILGRIMS PROGRESS THE BILL GAITHER TRIO/Impact 3495
16	18	SONG IN THE AIR PHIL KAEGGY/Star Song 005
17	19	LAUGHTER IN YOUR SOUL JAMIE OWEN/Light 5631 (Word)
18	20	FORGIVEN DON FRANCISCO/New Pax NP 33042
19	16	THIS IS ANOTHER DAY ANDRAE CROUCH/Light 5683 (Word)
20	21	OUT IN THE OPEN DOGWOOD/Lamb & Lion 1035 (Word)

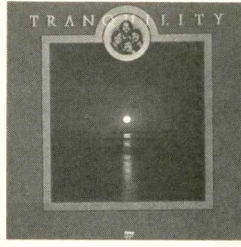
21	17	WE'LL TALK IT OVER JIMMY SWAGGART/Jim 127 (The Benson Co.)
22	27	FRESH SURRENDER THE ARCHERS/Light LSB 5707 (Word)
23	26	BREAD UPON THE WATER KEN COPELAND/Ken Copeland Productions KCP 1005
24	30	IN CONCERT THE FLORIDA BOYS/Canaan 9814 (Word)
25	31	GLYNNA SESSIONS CHRISM/7806
26	—	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
27	25	LIVE FROM NASHVILLE JIMMY SWAGGART/Jim 126 (Word)
28	23	DALLAS HOLM & PRAISE LIVE Greentree R 3441
29	29	SAIL ON THE IMPERIALS/Dayspring DST 4006 (Word)
30	24	REAL TO REEL NOEL PAUL STOOKEY/Newworld 090477
31	28	WENDELL WENDELL BURTON/Lamb & Lion LL 1036 (Word)
32	34	SINGING A NEW SONG ANITA BRYANT/Word 8785
33	40	RAINBOW EXPRESS JOHN & PHYLLIS MILLER/ JoySong 33046
34	38	STEPHANIE BOOSHADA Housetop 705
35	—	I'M NOT RELIGIOUS—I JUST LOVE THE LORD SCOTT WELSEY BROWN/ Sparrow 1018
36	36	A FORK IN THE ROAD KEN MEDIMA/Word 8567
37	—	DOWN BY THE CREEK BANK THE RAMBOS/Impact R 3484
38	33	FIREWORKS Myrrh MSB 6587 (Word)
39	—	MARIETTA MARIETTA WOLFE/Impact R 3450
40	32	PRAISE II THE MARANATHA SINGERS/ Maranatha HS 026



SOMETHING NEW AND FRESH
NOEL PAUL STOOKEY—Newworld 090376
This album sports a "new" side and a "fresh" side, offering a variety of easy-moving tunes. With his previous albums Stookey has become a programming favorite and will continue to please all formats with product like this. Each cut is an experience, with "You're The Only One" a standout.



GREAT CHANGE
TROY RAMEY AND THE SOUL SEARCHERS—
Nashboro 7201
This collection is super-charged with emotion on cuts ranging from wailing up tempos like "Great Change" to slower cuts like "Time Is Winding Up." A fast moving album, all the Searchers combine their talents to make this one of their very best efforts to date. Produced by Bob Richardson, it's great programming material.



TRANQUILITY
Chrim R 7801
A better name could not have been chosen for both this group and this particular album. A peaceful, laid back feeling flows from tune to tune. All cuts are supported by beautiful vocals and lush instrumentation. Favorite cuts include "I Need You" and "All I Heard Was Me."



THE BEGINNING
PHIL BROWN AND GODS EARTH WITH LOVE—
Rejoice! QCA 363
With a full contemporary gospel sound, this group has a collection here that may well receive airplay on a variety of formats. This is their first album for QCA, directed by Phil Brown, who is well-known writer, arranger and director. Best cuts are "Just A Little Talk" and "Yes He Will."

Canada (Continued from page 64)

chair. **Billy Cobham** was recently in town recording at Manta Studios. **Peter Gabriel** in town also, promoting his latest album, his second since leaving **Genesis**, who are due to headline at the 60,000 seat CNE Stadium in July. **Martin Melhuish** and **Doug Pringle** are quickly developing an empire with their new syndicated Pringle Program. Backed by several major sponsors, the weekly show has been picked up by CHUM-FM locally. The staff at Q107 celebrated their first birthday by burying a time capsule containing albums, a magazine, a station staff list and a variety of promotional gimmicks by the CN Tower. Polydor recording quartet **Rose** has added a U.S. female vocalist and have parted company with manager **Fraser Kaufman**.

RUMORS REGARDLESS OF ACCURACY DEPT.: Is it true that **Rosetta Stone**, the U.K. band with a former **Bay City Roller**, recently appeared in Kitchener to a crowd of 250 after half-filling Massey Hall here a few weeks back with a very vocal audience? Is it true that a local record retailer is selling (at \$10 a pop) **The Yardbirds'** "Little Games" and **The Kinks'** "Face To Face," which appear authentic in every detail except for the delete hole on the cover art, which is actually a photograph of the original jacket complete with delete hole in the corner? Is it true that UA's press man in the U.K., **Geoff Deane**, blew into town recently and finally tied the knot?

SOUL & SPIRITUAL GOSPEL

JULY 8	JUNE 24	20	13
1	2		WHERE HE LEADS REV. WILLINGHAM/Nashboro 7193
		21	16 PEACE BE STILL REV. JAMES CLEVELAND/Savoy 14076 (Arista)
2	1		LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy 7014 (Arista)
		22	25 LIVE FROM EUROPE CLEOPHUS ROBINSON/Nashboro 7197
3	4		WHEN JESUS COMES SARAH JORDAN POWELL/Savoy 1445 (Arista)
		23	28 LIVE AND DIRECT THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038
4	5		TONIGHT'S THE NIGHT THE GOSPEL KEYNOTES/Nashboro 7187
		24	21 AN EVENING WITH SLIM AND THE SUPREME ANGELS/Nashboro 7195
5	8		JOY! REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
		25	17 MARGARET, JOSEPHINE, BERNICE THE ANGELIC SINGERS/Nashboro 7196
6	9		SPECIAL APPEARANCE REV. ISAAC DOUGLAS/Creed 308 (Nashboro)
		26	38 LIVE IN DETROIT GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy 7106 (Arista)
7	3		IS THERE ANY HOPE FOR TOMORROW REV. JAMES CLEVELAND & CHARLES FOLD SINGERS VOL. III/Savoy 7020 (Arista)
		27	31 COME ON IN, THE SINGING IS FINE THE BRIGHT STARS/Nashboro 7192
8	6		LOVE ALIVE WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word)
		28	18 NOW AND FOREVER THE PILGRIM JUBILEE/Nashboro 7181
9	7		NOW! THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
		29	32 HOW FAR IS HEAVEN REV. JULIUS CHEEKS/Savoy 14486 (Arista)
10	14		MAMA PRAYED FOR ME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
		30	30 THESE ARE THE DAYS DOROTHY LOVE COATES/Savoy 14466 (Arista)
11	19		SINCE I LAID MY BURDENS DOWN THE SWAN SILVERTONES/Savoy 14468 (Arista)
		31	29 I WANT TO BE READY MORRIS TURNER/HSE 1506
12	20		PRAY FOR ME DR. MORGAN BABB/Nashboro 7194
		32	26 PHASE I J.C. WHITE/Savoy 14467 (Arista)
13	10		THE DONALD VAILS CHORALEERS Savoy 7019 (Arista)
		33	27 DON'T MAKE WAR HARRISON JOHNSON/Nashboro 3080
14	11		FIRST LADY SHIRLEY CAESAR/Road Show RS 744 (United Artists)
		34	— LIVE IN LONDON ANDREA CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
15	23		THIS IS ANOTHER DAY ANDREA CROUCH/Light 5863 (Word)
		35	— LIVE IN CINCINNATI CHARLES FOLD/Savoy 7020
16	22		SINGING IN THE STREETS THE PILGRIM JUBILEE SINGERS/Nashboro 7198
		36	37 IT'S ALRIGHT NOW JESSY DIXON/Light 5719 (Word)
17	24		JESUS IS COMING THE SENSATIONAL NIGHTINGALES/ABC/Peacock 29232
		37	— LIVE IN SWEDEN DANNIEBELLE WITH THE CHORALENIA/Sparrow 1019
18	12		THE GOSPEL SOUL OF HOUSTON PERSON Savoy 14471 (Arista)
		38	34 JUDGEMENT DAY THE FABULOUS LUCKETT BROTHERS/HSE 1496
19	15		THE COMFORTER EDWIN HAWKINS/Birthright BRS 4020 (Ranwood)
		39	— THE MIGHTY NUMBER THE CBS TRUMPETEERS/HSE 1499
		40	— TAKE YOUR BURDENS TO THE LORD VERNARD JOHNSON/Glori 1042

CBA Convention Expects Big Crowd

■ COLORADO SPRINGS, COLO.—The Christian Booksellers Association's Convention in Denver on July 16-20 is expected to draw more than 7500 participants from all over the world. It is the only time during the year when the majority of Christian bookstore owners / managers / buyers unite under one roof with their suppliers to discuss Christian book-selling trends, order products, and to attend practical workshops. Many authors, artists, religious leaders, and publishing executives will participate in the working convention, which will be closed to the public with the exception of Sunday's concert. This year's convention will require approximately 165,000 square feet of space for booth space.

According to John Bass, CBA's executive vice president: "We are in the top 24 percent of the 141 shows that responded to a recent survey of trade associations, and the size of our convention is well above the 101,000

square feet minimum size exhibits included in our category. An average of seven bookstores open and apply for CBA membership every week, and the \$600 million a year Christian bookselling industry is expanding rapidly. CBA's more than 2600 stores span 31 foreign countries, Canada, and the United States."

Canaan Taps Lowrance

■ WACO, TEX.—Johnny Lowrance has been named administrative assistant for Canaan Records, according to Marvin Norcross, vice president for Word, Inc., and director of the record label.

Lowrance will assist Norcross in all areas of work related to Canaan Records, including promotion and advertising, radio promotion and artist relations.

Before joining Word, Lowrance and his wife were members of the Lowrance Trio, which has traveled extensively in the past several years singing in churches in concert programs.

Germany (Continued from page 64)

Warren Zevon, Joe Walsh, Juergen Drews, etc.). Ariola marketing chief **Albert Czapski** has put together a special budget series, "Pop Gold," with the label's strongest third-party sellers (**Mamas and Papas, Jimmy Cliff, Isaac Hayes** and others). **Wolfgang Arming** feels cassettes deserve special marketing attention this summer, launching "Cassettes On Course For Summer" on DGG/Polydor, featuring budget priced sampler cassettes drawing customers into the broad DGG/Polydor catalogue). **Gerhard L. Maurer** of CBS concentrates on individual artists such as **Bob Dylan, Bruce Springsteen** and **Al DiMeola**, for whom **Margit Novak** has developed a retailer contest and in-store promotions.

TEUTONIC TELEX: A Hamburg research firm says 44 percent of all Germans understand English, in the 14-29 age group an amazing 71 percent! . . . The **Beatles Revival Band** switches from Teldec to Metro-nome . . . Extraordinary sales reported by EMI for the new **Kraftwerk** album, "Menschmaschine," good placement already in all major European trade charts and now getting on the RW Album Chart . . . **Elvis Costello** drawing fine media reaction on a short German tour; with **Blondie**, Costello is certainly one of the few new wave groups that transcend the category, at least in this rather punk-resistant market.

Peaches Camp Display

(Continued from page 66)

over the gospel product. Until that time the Christian product was "more or less left on its own." There was no buyer for

the product and sales were very slight. Brown feels the sales increase since he got involved and put his "limited knowledge" to use has had a great effect on sales, and this campaign has increased sales tremendously. The painting will stay with this store another few weeks, then be transferred to another Peaches location or one of the two other stores in St. Louis. Before the display is moved to another location, Camp will visit the store for an autograph signing and will sign the painting. Brown feels this promotion will "be a giant step toward gospel music fulfilling its potential in the contemporary marketplace."



Bruce Brown with Steve Camp display.

ABC N'ville Operation Attributes Sales Gains To Co.'s Revised Administrative Philosophy

By WALTER CAMPBELL

■ NASHVILLE—Six months after dropping the "Dot" from its name, ABC Records Nashville reports product sales running nearly 30 percent ahead of last year. The improved sales, company officials say, may be attributed to a new ABC administrative philosophy of concentrating on fewer artists for maximum impact on the marketplace.

The roster of the Nashville operation has been reduced from approximately 25 to 16 artists. "It's been a steady process for the last 18 months actually," said ABC Nashville president Jim Foglesong. "We realize today that to be in the record business, it requires more than cutting hit singles and following it up with albums. You need to have marketing and merchandising plans; you need to hang in there longer. It takes longer to get the merchandise into the racks, particularly the less established artists."

In addition to the reduction in the artist roster, ABC has streamlined its office staff slightly, al-

though no promotion positions have been eliminated.

Foglesong also credits the sales gains to the "integration of ABC Nashville into the whole ABC company" with the change of name from ABC Dot to ABC Records Nashville. "Total effort in sales and promotion" is the key.

(Continued on page 70)

Lifesong Inks Davies

■ NASHVILLE — George Brown, vice president and general manager, Lifesong Records, and Rick Blackburn, vice president, marketing, CBS Records, Nashville, have announced the signing of Gail Davies to an exclusive Lifesong recording contract.

The first act on the Lifesong roster planned to be marketed country by the CBS distributed label, Ms. Davies will be produced in Nashville by Tommy West, vice president, Lifesong Records.

Orbison Leaving Monument Label

■ NASHVILLE — Monument Records president Fred Foster and recording artist Roy Orbison have jointly announced that Orbison will leave the label under an amicable agreement that includes Orbison's purchase of his unreleased, new album. Monument retains the rights to its catalogue of previously released Orbison material.

NASHVILLE REPORT

By RED O'DONNELL



■ Whispering Bill Anderson and wife Becky tagged their first, James William Anderson IV. "I figured," said the proud father, "if 'IV' is good enough for George Hamilton, it's good enough for our heir." (The bambino arrived last Sunday—as predicted by RW.)

Anderson said also: "Everybody says he looks like me. He may outgrow that and look like his mother," Anderson added with a laugh.

And yes, Bill plans to write three or four songs about his son. Perhaps one titled "We'll Take the IV, instead of the IV."

If you haven't seen Loretta Lynn in more than a month, you are in for a surprise. She's lost about 15 pounds in the past five weeks. Down to 120 from 135, as they say around the stock market tickers.

"I'm on a diet of sorts," she explained. "Nothing rigid," she said. "I just cut out eating all junk food."

I'm assured by all parties concerned that the wedding Thursday (6) of Tammy Wynette and George Richey is going to take place on the beach back of the bride-to-be's home in Jupiter, Fla.

Only change in signals (meaning plans) is that originally Tammy and George said it would be a morning wedding.

It's now slated for 2 p.m. and isn't that the hottest part of the day? "It'll be a brief ceremony," they say.

And where will Mr. & Mrs. Richey honeymoon?

Well, that will have to be delayed because Tammy is scheduled to appear Friday (7) as soloist with Dallas Symphony Orchestra.

The character Roy Clark plays in the "Matilda" movie is called Wild Bill Wildman.

I hear rumors "Billy Beer" isn't doing too well saleswise. Am also told Brother Billy's Nashville reps are drafting (oops!—a Freudian slip?) a new promotion campaign of the suds.

Talk in the local trade is that Carlene Carter's next Warner Bros. album is going to be "more country." And recorded in Nashville.

Meanwhile here is a line that holds water: NBC is going to air "100" (Continued on page 70)

RCA Names Magnone To Financial Position

■ NASHVILLE—Jerry O. Bradley, division vice president, Nashville operations, RCA Records, has announced the appointment of Carl Magnone to the newly-created post of manager, contract & financial services, Nashville.

Magnone, who has been with RCA since 1975, will coordinate the day-to-day business activities of the Nashville operation. He will report directly to Bradley.

Prior to joining RCA Records, Magnone was accounting manager with the publishing division of Warner Communications.

Gene Golden Becomes CMA's 5000th Member

■ NASHVILLE — The Country Music Association has enrolled its 5000th member, Gene Golden, after an extensive promotional campaign to recruit new members. Golden, a musician in Kenny Rogers' band, was playing at the Golden Nugget in Las Vegas when notified he was number 5000.

On June 20, Golden and his wife, Manone, were guests of RCA Records at a dinner with RCA artist Jim Ed Brown, RCA representatives and CMA membership representatives. Among those attending were Joe Galante, director of marketing, RCA Nashville, and CMA membership chairman and board member; Jerry Flowers, manager of artist development, RCA Nashville; Susan Cecil, RCA Nashville artist development; Carl Magnone, manager of contract & financial services, RCA Nashville; Pam Zimmerman, CMA membership director; and Toby Cannon of CMA's membership department.

Following the dinner, Golden was presented with a plaque featuring a metal replica of Golden's membership card.

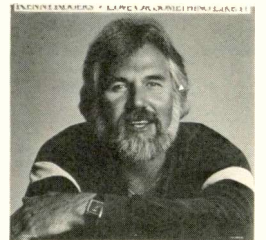
Golden was referred to the CMA for membership by Ken Krage, of Management III, who received a lifetime CMA membership for his efforts.

COUNTRY PICKS OF THE WEEK

SINGLE WILLIE NELSON, "BLUE SKIES" (prod.: Booker T. Jones) (writer: I. Berlin) (Irving Berlin, ASCAP) (3:23). Willie continues to blaze new trails in country with the second release from his album of American standards, "Stardust." His version is easy and pleasant with that unmistakable voice giving the song new dimensions. Already gaining airplay, it could prove even stronger than "Georgia On My Mind." Columbia 3-10784.

SLEEPER RICHARD LEIGH, "CALL ME BUTTERFLINGERS" (prod.: Chip Young & Jimmy Gilmer) (writer: R. Leigh) (United Artists, ASCAP) (2:45). Leigh, who has already proven himself as a hit songwriter, debuts as an artist of comparable strength. The medium-tempo song with Leigh's performance glides with a full sound that is both delicate and strong. United Artists X1.220.

ALBUM KENNY ROGERS, "LOVE OR SOMETHING LIKE IT." Reaching outward and upward, Rogers works on a variety of material and performs with consistent quality with producer Larry Butler. The album has a number of potential singles, besides "Love Or Something Like It," and an almost equal number of format possibilities. United Artists LA903-H.



COUNTRY HOTLINE

By MARIE RATLIFF

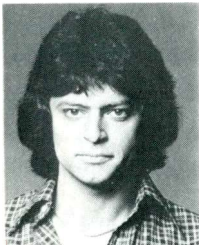
Conway Twitty — "Boogie Grass Band"
Dickey Lee — "My Heart Won't Cry Anymore"
Dale McBride — "I Don't Like Cheatin' Songs"
Tammy Wynette — "Womanhood"



Doug Kershaw

We'll bet on Doug Kershaw as an odds-on favorite to win high chart positions with his new Warner Bros. single! "Marie" is a tender Randy Newman ballad treated with unusual sensitivity by Kershaw.

The master on Lewie Wickham's comic tale of the "\$60 Duck" has been picked up and re-served by MCA. It's already airing at KJJJ (#9), KRAK, WPLO, WINN, WUBE, WHOO, WPNX, KWMT, KLAK, WPIK (#40), KFDI, WMNI, WOKO, WESC, WUNI (#16), KNIX. Another version of the song has just been shipped by Atina Records; the artist is WVOJ air personality Country Charlie!



Johnny Rodriguez

Freddy Weller's "Bar Wars" spreading to KMPS, WPIK, WAME, WSDS, KRAK, KNIX, KKYX, WPLO, WTMT, KWMT, WBAM, KWJJ, KJJJ, KSOP, KFDI. Dickey Lee's "My Heart Won't Cry Anymore" getting initial adds at WAME, WPLO, WSDS, KWKH, KD JW, KYNN, KJJJ, KSOP, WPIK, KFDI, KRMD, WLOL, WXCL, WVOJ (#40).

It was Top 30 for its composer Sue Richards in 1974, now "I Just Had You On My Mind" gets royal treatment by Dotsey and promises to surpass that mark this time around. An instant add at KKYX, WWOL, WTMT, WITL, KWKH, KD JW, WBAM, WJQS, WTSO, WMC, KJJJ, KSOP, KRMD, WTD, WPIK, KFDI, WPNX.

Gene Cotton, with the able assistance of Kim Carnes, is getting significant country attention on "You're A Part of Me" at KSON (#28), WEMP, WKDA, WPNX. Kenny O'Dell is an instant winner with "Let's Shake Hands and Come Out Lovin'" at WBAM, WMC, KLAK, KSOP, WXCL, WIVK, KFDI, KYNN, KD JW, WPNX, KWKH, WHOO, WDEE (#36), WESC, WJQS, WSDS, WPAP, KRMD, KAYO, WTSO, WVOJ.

Super Strong: Johnny Rodriguez, Stella Parton.

Joe Sun takes over a clear lead on the song "Old Flames (Can't Hold A Candle To You)" with adds this week at WXCL, WWVA, KRMD, KWMT, KERE, KCKN, WESC, WINN, KVOO, WITL, WLOL.

Sue Richards shows strength in the southwest with "Hey, What Do You Say;" ditto for Randy Traywick's "Dreamin'."

Pointing up to the current unrest among farmers, Cledus Maggard's "The Farmer" is playing at WPLO, WAME, KRAK, KNIX, WPAP, WHOO, KWMT, WBAM, WTSO, WTD, KCKC, KFDI, KJJJ.

SURE SHOTS

Willie Nelson — "Blue Skies"
Tammy Wynette — "Womanhood"

LEFT FIELDERS

Richard Leigh — "Call Me Butterfingers"
Michael Murphey — "Paradise Tonight"
Howdy Glen — "You Mean The World To Me"

AREA ACTION

North Star Band — "Virginia" (WKDA)
Silver City Band — "I'm Still Missing You" (WMC, KSOP)
Johnny Rusk — "Petal From A Faded Rose" (KAYO)

MCA Steps Up Joe Ely Campaign

■ NASHVILLE — After persistence resulting in increased sales and radio activity, MCA Records is stepping up its campaign to develop Joe Ely, one of the label's newer acquisitions, into a "top shelf" recording artist, label execs say.

John Brown, country marketing director for the west coast based label, noted that Ely has received praise from the press comparable to that in the early stages of Lynyrd Skynyrd's career. The critical acclaim has aided in getting Ely airplay, notes Jeff Lyman, national country promotion director for MCA.

Tour

With the release of Ely's second album, "Honky Tonk Masquerade," MCA sponsored an international tour, "From Lubbock to London," earlier this year beginning with a kick-off party-concert in Austin, Tex., and culminating with a performance at this year's Wembley Festival in London, along with 10 dates throughout Europe with Merle Haggard.

In addition to Austin, U.S. stops on the tour included Houston, St. Louis, Minneapolis, Chicago, New York, Amherst, (Mass.), Atlanta, and Nashville.

Most recently, MCA co-sponsored, with the Odyssey Record Store chain, a "Joe Ely Breakout Party" in San Francisco. Odyssey showed interest in the product to help promote it, noted Guy Covington, MCA sales manager in San Francisco. While San Francisco was the focal point, the promotion included all Odyssey stores in Washington, Idaho, Oregon, Utah, New Mexico, Arizona and Nevada, as well as California.

Promo Items

Promotional tools included in-store airplay, full wall and window displays and Joe Ely T-shirts for store employes for the two-week effort. The promotion's highlight was a concert by Ely and his band at the Keystone Club in nearby Palo Alto, attended by over 700

guests.

Concert tickets were given away over KNEW, KEEN, KLRB, and KFAT, all bay area radio stations. In addition, KFAT broadcast a four-hour live concert from the Keystone Club.

Brown said the Odyssey promotion was so successful that the same basic program is planned for Los Angeles, Dallas, Minneapolis and other major cities. He also noted Ely's performance at the Western Merchandisers Convention in Amarillo recently and at the Record Bar convention in Nashville in August, designed to create industry awareness at all levels.

Personal Appearances

While airplay has increased at country and AOR stations, MCA has also been busy at the college level, scheduling appearances at several regional conventions of the National Entertainment and Campus Activities Association.

Linda Miller Bows Mgmt. Agency

■ NASHVILLE — Linda Miller of Linda Miller & Associates, a personal management agency for Christian artists, has announced the formation of a new booking agency, Limited Edition Talent, Inc. The firm will handle artists who are managed by Linda Miller & Associates.

Bebe Allen

Bebe Allen has been promoted from executive secretary to artist representative. Her new responsibilities will specifically include the booking and promotion of David Ford. She will continue to assist in schedule coordination for Ragan Courtney and Cythia Clawson, and handle the travel arrangements for all of the artists.

Negotiations are now underway for the signing of new artists, according to Ms. Miller.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ One of the good things about attending truck shows is the opportunity to get together and lie and brag with some of those other weird people who populate the air after the late night movie starts on TV . . . I spent about three days in Dallas last week with the International Trucking Show and had the pleasure of meeting folks like pretty Jody Carter from KWKH, Shreveport. Jody is bright, imaginative and looks as good as she sounds . . . Phil Young was there with his sales manager from WDAF, Kansas City. Phil is about nine foot eleven and hides behind a beard and covers a lot of the country from his position in the midwest . . . Lon Helton was there with an entire entourage from WMAQ, Chicago. He had a good looking booth and a better looking salesperson type making the calls on the clients . . . Guy Woodward from WBAP was making his pitches for the Bill Mack show in Fort Worth . . . And then there was Allen

(Continued on page 70)

Margo at 'MAQ



Warner Bros. recording artist Margo Smith visited WMAQ in Chicago recently for an on-the-air interview. Pictured (from left) are Suzanne Benson, music director; Sam Cerami, WB regional promotion; Bill Hennes, program director; and Margo Smith. Margo is currently #1 in Record World with "It Only Hurts For A Little While."

Nashville Report (Continued from page 68)

Years of Recorded Music" next season and **Johnny Cash** is among the first signed to perform on the one-hour special.

Remember **Jackie DeShannon**? A hot performer-writer a decade or so ago? Jackie's out with a single (on the Amherst label)—which she wrote—titled "You're Only the Dancer."

Ray Pillow, Marion Worth, Jeannie Seely, Red Sovine, Jesse McReynolds and **Karen Hibbett** are one year older this week.

The Warner Bros. folks "took to the water" to celebrate the No. 1 ranking of singer **Margo Smith's** "It Only Hurts for a Little While," her second top-of-the-chart single in a row. (First was "Don't Break the Heart that Loves You.")

What they did was lease an excursion boat for a 2-hour cruise on the area's Cumberland River with Margo as guest of honor, of course. Press media were aboard to meet, greet and talk with the pleasant and affable Margo, who lives in New Carlisle, Ohio—where her husband **Ken Smith** is vice president of a bank.

Vern Gosdin's line: "I'm the kind of a guy whose luck is so bad that when I order fried chicken in a restaurant I wind up with three wings on the plate."

Jeanie C. Riley's biog, written by **Jamie Buckingham**, is called "Harper Valley to the Mountain Top."

The dedication of the **Tom T. Hall** Museum in Olive Hill, Ky. (his hometown) is scheduled Tuesday. Tom T'll be there to celebrate the Fourth with his friend **Billy Carter** . . . **Dickey Lee** has prestigious vocal backing on his newest RCA single, "My Heart Won't Cry Anymore." A trio of biggies—**Don Williams** and songwriters **Bob McDill** and **Wayland Holyfield**—were at the mikes.

Singer **Joe Stampley** has cut some commercials in behalf of the Tennessee Valley Authority (TVA). You'll be hearing 'em on radio and TV . . . Hee Haw's resident (one of 'em, anyhow) comedian **George (Goober) Lindsey** is booked this week for a couple of faraway places with far-out names: Wondering Woods in Cave City, Ky. and Mad River Mountains in Bellefontaine, Ohio . . . **Hank**

(Continued on page 72)

ABC Nashville (Continued from page 68)

Foglesong said. "We haven't been as hot as we are now in a long time."

Foglesong also emphasized accomplishments in artist development. "It's one of the things that I'm most proud of. It's one thing to sign a big artist, and it's very difficult to pay a lot of money and keep a big artist at the top. That's almost as difficult as breaking a new artist, but I do think we have a good record in the past seven and a half years for taking people that were not all that successful and bringing them into consistent record sellers and keeping them there."

Foglesong cited recent success by The Oak Ridge Boys, Don Wil-

iams, Barbara Mandrell, Freddy Fender, Donna Fargo, Roy Head, and most recently John Conlee. "You can practically go all the way down the roster and see pretty consistent upward movement," he said.

Distribution

As for distribution, Foglesong said: "The independent distribution thing is coming along real well, too. We have outstanding regional people with ABC who are very aware of our Nashville product. The total company is in the process of hiring several merchandising people in the field to further concentrate on distribution and sales reports and all the things so necessary."

Country Radio (Continued from page 69)

Cummings and me just standing around watching all the pretty ladies go by. My feet still hurt all the way up to the roots of my hair. Allen and I have been going to these things for about six years or so and find that it takes about that long to really find out where the bodies are buried and the money is hidden, and even then you don't always walk away with a bundle of contracts, but trade shows, industrial shows, home shows, car shows, any kind of gathering of clients is where good salespeople should be. Lotta money out there.

Spent some time with **Jim West** of the Jim West Company. Jim was formerly with PAMS for a hundred years, then moved over to TM as sr. VP and now has struck out on his own. It was interesting to learn what one goes through in forming a production company, lining up consultants for help to stations, finding the right engineer to offer those little bits of cosmetology that sound should go through in preparation for the ARB horrors, and picking the right writers, studios, etc. But it's all together now and he's off and running. In addition to being one of the gentlemen of the production industry, he's probably as knowledgeable about your problems and some of the solutions thereto as you are. It's a good name to file away for reference when you have a problem or a need.

Bill Allison at WHYL-FM is in need of a personality in Carlisle, Pa. Tapes and resumes . . . WHL, New Orleans is looking for a news director with quick wit and above average ability. Contact **Tom Krimbler**, PD . . . Tapes and resumes to **Dick Bond** at KGAY, Salem, O. for evening personality with production/copy ability . . . **Don Rhea** departs KCKN, K.C., Kansas after a stint of forever. You can reach him at (913) 321-3200. Don probably has as much music knowledge stored away as anyone you'll meet. He was MD/air personality at KCKN for 16 years . . . **Mike Malone** has left WUNI in Mobile where he was PD for a decade and headed upstate to replace **Johnny Grey** as PD at WYDE in Birmingham. Grey, as mentioned previously, is now with Mercury Records as regional promo man.

Dave West at KOKE in Austin, Tex. needs a morning personality . . . and you can send tapes and resumes to **Dave Shannon** at WJKK in Eau Claire, Wisc. . . Openings are also happening at KHAK, Cedar Rapids, Iowa, WKSJ-FM in Mobile, Ala. (news director), WMCL, Mt. Vernon, Ill., WFEC, Harrisburg, Pa.

Don Rhea formerly with KCKN, is now MD and morning man for KFIXX (Kansas City), formerly KBIL (Liberty, Mo.). **Mike Shain** is the manager with **John Duncan** (10-2), **Ed Brown** (2-6) and **Dave Morton** (morning news).

Send all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

Music City Tennis Draws Large Turnout

■ NASHVILLE—The fifth annual Music City Tennis Invitational, benefitting the Vanderbilt Children's Hospital, grossed over \$11,000 after the three-day event held at Nashville's Raquet Club. A total of 124 players—62 doubles teams—participated in the event that has become one of the most popular music industry sports events in Nashville.

In each of the two divisions (sharps and flats, based on players' abilities) there were three categories: music-music (both team members in the music business), open (one team member in the music business), and mixed (male and female with one or both members in the music business).

Sharps division winners were Jonathan Zavin, music-music; Mick Lloyd and Jerry Klein, open; and Bill Wade and Eleanor Bradley, mixed.

Flats division winners were Mickey Bryant and Jimmy Kellam, music-music; Dave Skepner and Charles Kates, open; and Margaret Ann Warner and Jack Elder, mixed.

The tournament was "kicked

off" with a cocktail party at the BMI office the night before the tournament, and was concluded with a banquet and awards presentation at Vanderbilt University's Rand Hall. Manager Don Williams won the sportsmanship award, and numerous gag gifts were given to participants at the banquet in addition to the winners' trophies.

Kaye To Door Knob

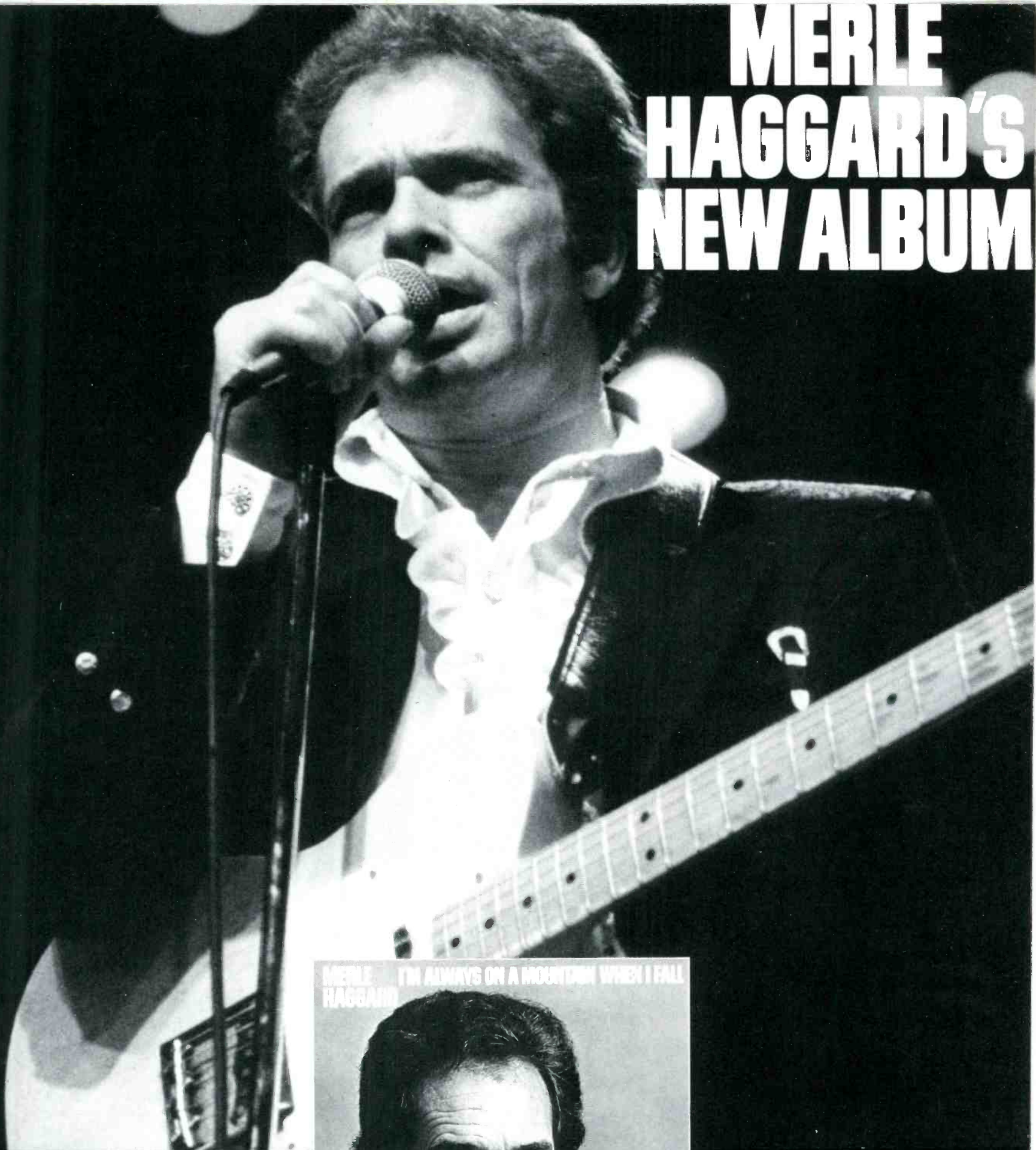
■ NASHVILLE—Country/pop vocalist Sandra Kaye has been signed to a recording contract with Door Knob Records.

The first session on Ms. Kaye has netted four sides with the first release just out, "This Magic Moment" b/w "Baby Doesn't Live Here Anymore."

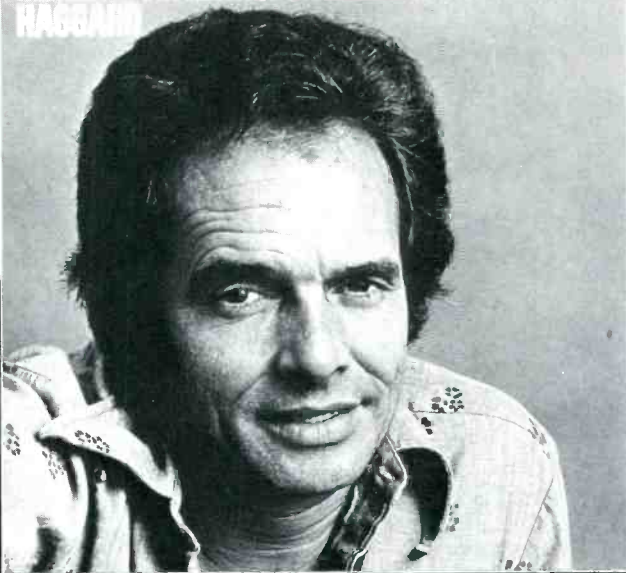
Cin/Kay Inks Ellis

■ NASHVILLE—Hal Freeman, president of Cin/Kay Records, has announced he has signed an exclusive recording and management agreement with Mike Ellis of Madison, Maine.

MERLE HAGGARD'S NEW ALBUM



MERLE HAGGARD I'M ALWAYS ON A MOUNTAIN WHEN I FALL



And Coming Soon
a new single
"IT'S BEEN
A GREAT
AFTERNOON"

Also includes
"THERE AIN'T
NO GOOD
CHAIN GANG" and
"LOVE ME
WHEN YOU CAN"

I'M ALWAYS ON A MOUNTAIN WHEN I FALL

MCA RECORDS

Produced by Fuzzy Owen and Hank Cochran (MCA-2375)

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DOUG KERSHAW—Warner Bros. 8954

MARIE (prod.: Bob Johnston) (writer: R. Newman) (Warner-Tamerlane, BMI) (3:00)

Without sacrificing his musical identity, Kershaw moves in a slightly new direction with a Randy Newman ballad. The result is a love song done with exceptional depth and sensitivity.

JOE STAMPLEY—Epic 8-50575

IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE) (prod.: Billy Sherrill) (writers: M. Dukes/J. Penrod) (Galleon, ASCAP) (3:12)

The lyrics are classic country and Stampley's vocals fit well as he both sings and speaks. A recitation accompanied by an acoustic guitar leads off, breaking into the melody with full instrumental accompaniment.

CONWAY TWITTY—MCA 40929

BOOGIE GRASS BAND (prod.: Owen Bradley) (writer: R. Reno) (Bucksnot, BMI) (2:19)

Conway delves into several country-related sounds with both melody and lyrics. A strong, steady bass line helps the continuity as the subject goes from Kentucky to Georgia.

TAMMY WYNETTE—Epic 8-50574

WOMANHOOD (prod.: Billy Sherrill) (writer: B. Braddock) (Tree, BMI) (2:51)
A heavy bass sound, provided both instrumentally and with background vocals, dominates as Tammy sings about temptation with her own distinct, expressive style in full force. A solid country song with a little gospel fever.

ASLEEP AT THE WHEEL—Capitol P-4601

LOUISIANA (prod.: Joel Dorn) (writer: R. Newman) (Warner-Tamerlane, BMI) (3:45)

The Wheel covers a Randy Newman song of the south, adding to it the sound only they can produce. Ray Benson's rich, easy-going vocals are ideal for both the lyrics and melody.

JOHNNY DUNCAN—Columbia 3-10783

HELLO MEXICO (AND ADIOS BABY TO YOU) (prod.: Billy Sherrill) (writers: B. Sherrill/S. Davis/G. Sutton) (Algee/Flagship, BMI) (2:57)

Duncan sings a unique, medium-tempo love song, directing his affection more south of the border than anywhere else. Billy Sherrill uses horns and guitars to accent the story line effectively.

CRISTY LANE—LS GRT-167

PENNY ARCADE (prod.: Charlie Black) (writers: B. & F. Bryant) (House of Bryant, BMI) (2:35)

The nostalgic sound of the early 1900s coupled with the title theme provide an interesting hook for Lane's new single. Her characteristically smooth delivery creates a double delight for listeners.

LEONA WILLIAMS—MCA 40926

ROCKIN' ROLLIN' STONED (prod.: Merle Haggard & Dave Kirby) (writers: D. Kirby/G. Martin) (New Ground, ASCAP/Shade Tree, BMI) (2:35)

This country tribute to rock 'n' roll points up the growing acceptance of country listeners to pop music and vice versa in a cleverly worded way. Production touches solidify the theme.

JACKIE DE SHANNON—Amherst 733

YOU'RE THE ONLY DANCER (prod.: Jim Ed Norman) (writer: J. De Shannon) (Halwill/Plain and Simple, ASCAP) (2:43)

Despite her pop background, De Shannon should find a ready audience among country listeners with this self-penned, up-tempo song. Her light, airy vocal style is pleasing to hear.

BOBBY G. RICE—Republic 023

WHISPER IT TO ME (prod.: Dave Burgess) (writers: R. Klang, D. Pfrimmer) (Singletree, BMI) (3:31)

Rice's Republic debut is a soft, romantic ballad treated perfectly by both the artist and producer. The record flows smoothly throughout.

HOWDY GLENN—Warner Bros. 8616

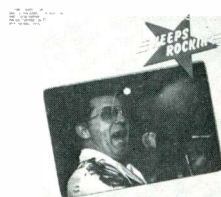
YOU MEAN THE WORLD TO ME (prod.: Andy Wickham) (writers: B. Sherrill/G. Sutton) (Al Gallico, BMI) (2:32)

A hit over a decade ago, Glenn brings a good song back in fine style. The background voices and horn arrangements add special touches.

COUNTRY ALBUM PICKS

KEEPS ROCKIN'

JERRY LEE LEWIS—Mercury SRM-1-5010



Jerry Lee does indeed keep rockin', with some variation from earlier work but nevertheless strong. Although the material is fairly consistent, the Killer is especially impressive with newer versions of classics like "Blue Suede Shoes," "The Last Cheater's Waltz," "Sweet Little Sixteen" and "Pee Wee's Place."

LOVE ME WITH ALL YOUR HEART

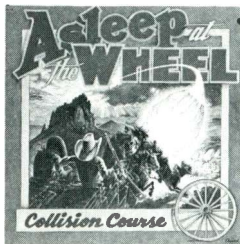
JOHNNY RODRIGUEZ—Mercury SRM-1-5011



Rodriguez has chosen material which his soothing sound grasps with ease. "I Need It Now" and "It's Hard To Be A Cowboy These Days" and country standouts, and all of side two, made up mostly of love ballads, is very effective throughout.

COLLISION COURSE

ASLEEP AT THE WHEEL—Capitol SW-11726



The liner notes read: "Here the foremost practitioners of western swing—Asleep At The Wheel—bounce from the Gulf to Mexico to the Staten Island Ferry." The Wheel continues to progress musically with blues, jazz, country and much more with a style all their own. Especially nice are Randy Newman's "Louisiana," J.R. Chapwell's "Pipe Dream" and N. Neville's "Ruler Of My Heart."

NASHVILLE'S MASTER SONGWRITERS SING THEIR HITS

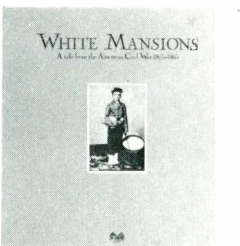
HARLAN HOWARD, ALLEN REYNOLDS, JOHN SCHWEERS & DANNY DILL—Triple I 0001



Outstanding material combined with good production makes this rather unusual venture a success. All four writers demonstrate ability as performers in addition to their more recognized talents. "Busted," "Wrong Road Again," "Early Fall" and "Detroit City" are all well done.

WHITE MANSIONS

VARIOUS ARTISTS—A&M SP 6004



Pauf Kennerly's Glyn Johns-produced album about southerners in the Civil War varies in style, but has an authentic ring throughout to appeal to country buyers as well as others. Characters in the story include Steve Cash, John Dillon, Jessi Colter, and, notably, Waylon Jennings.

Nashville Report *(Continued from page 70)*

Thompson and his Brazos Valley Boys guest July 16 with the Dallas Symphony Orchestra . . . Dispatch get well greetings to Donna Fargo, who is being treated in a Santa Barbara, Calif. hospital for "numbness in both sides of her body." And to J.D. Sumner in Nashville's St. Thomas Hospital for heart problems.

Not the least of events on agenda at the Statler Bros.' annual Fourth of July picnic-reunion will be the presentation of a platinum record for the more than million sales (units) of their 1975 album, "The Best of the Statler Brothers." It'll happen in Staunton, Va. with numerous Phonogram/Mercury toppers in attendance. (I've often wondered if the foursome would have been as successful if they had chosen the name of the Hilton Brothers? Perhaps so?)

One More Number One!

"It Only Hurts For A Little While"
Margo Smith

Produced by Norro Wilson

From the album
*Don't Break The Heart That
Loves You*

From Warner Country, where
the numbers add up.



BSK 3173

RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
 JULY 8 JULY 1

WKS. ON CHART

1	1	STARDUST WILLIE NELSON Columbia JC 35305 (4th week)	9
2	2	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	23
3	3	OH! BROTHER LARRY GATLIN/Monument MG 7626	4
4	8	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	2
5	20	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	2
6	6	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065	4
7	7	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	37
8	10	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	5
9	4	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	124
10	11	ENTERTAINERS... ON & OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	14
11	16	THE VERY BEST OF CONWAY TWITTY /MCA 3043	7
12	12	VARIATIONS EDDIE RABBITT/Elektra 6E 127	14
13	9	EVERYTIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	13
14	22	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	12
15	15	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041	2
16	23	GUITAR MONSTERS CHESTER & LESTER/RCA APL1 2786	2
17	17	BILLY CRASH CRADDOCK /Capitol ST 11758	14
18	18	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic KE 35045	33
19	5	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	25
20	27	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia KC 35313	11
21	13	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	14
22	28	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	133
23	35	I BELIEVE IN YOU MEL TILLIS/MCA 2364	2
24	26	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478	19
25	29	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	44
26	21	LITTLE JUNIOR GARY STEWART/RCA APL1 2779	5
27	31	HONKY TONK MASQUERADE JOE ELY/MCA 2333	10
28	34	BILLY CRASH CRADDOCK SINGS HIS GREATEST HITS / ABC AY 1078	3
29	33	BOLD & NEW EARL SCRUGGS REVUE/Columbia JC 35319	8
30	30	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	16
31	14	QUARTER MOON IN A TEN CENT TOWN /EMMYLOU HARRIS/Warner Bros. BSK 3141	23
32	19	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	43
33	37	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	21
34	48	LOVE... & OTHER SAD STORIES BILL ANDERSON/ MCA 2371	2
35	38	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA APL1 2439	44
36	36	NEVER MY LOVE VERN GOSDIN/Elektra 6E 124	9
37	24	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. BSK 3173	6
38	49	BEST OF GENE WATSON /Capitol ST 11782	3

39	46	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/Scorpion (GRT) 8028	3
40	47	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/ RCA APL1 2781	9
41	41	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES CRYSTAL GAYLE/MCA 2334	17
42	50	LABOR OF LOVE ROY CLARK/ABC AB 1053	8
43	51	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	39
44	44	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	51
45	40	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 2330	18
46	45	BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063	13
47	32	BRAND NEW REX ALLEN, JR./Warner Bros. BSK 3190	5
48	52	I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists LA 876 H	10
49	58	TOGETHER FOREVER MARSHALL TUCKER BAND/Capricorn CPN 0205	5
50	54	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	44
51	25	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	60
52	43	FREE SAILIN' HOYT AXTON/MCA 2319	23
53	62	FAMILY ALBUM DAVID ALLAN COE/Columbia KC 35306	9
54	39	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G	51
55	64	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288	15

CHARTMAKER OF THE WEEK

56 — **I'M ALWAYS ON A MOUNTAIN WHEN I FALL**
 MERLE HAGGARD
 MCA 2375 1

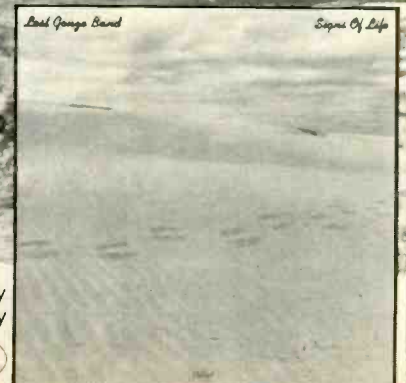
57	—	HONKY TONK HEROES CONWAY TWITTY & LORETTA LYNN/MCA 2372	1
58	67	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	80
59	56	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	145
60	53	THE BEST OF THE OAK RIDGE BOYS /Columbia KC 35302	13
61	59	BEST OF DOLLY PARTON /RCA APL1 1117	110
62	55	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	44
63	60	KENNY ROGERS /United Artists LA 689 G	87
64	61	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	66
65	42	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	20
66	65	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA APL1 2477	44
67	70	RONNIE MILSAP LIVE /RCA APL1 2043	82
68	63	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	32
69	66	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	46
70	57	FANTASY MAC DAVIS/Columbia JC 35284	4
71	71	SWEET LOVE FEELINGS JERRY REED/RCA APL1 2764	6
72	68	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	37
73	69	TANYA TUCKER'S GREATEST HITS /MCA 3032	14
74	72	RED HOT MEMORY KENNY DALE/Capitol ST 11762	10
75	73	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	37

Found! The Lost Gonzo Band!

On Capitol Records!

Their first album for Capitol includes "London Homesick Blues," "Getaway," "Santa Cruz" and "The Winner"... and it is!

Signs of Life



Produced by Michael Brovsky



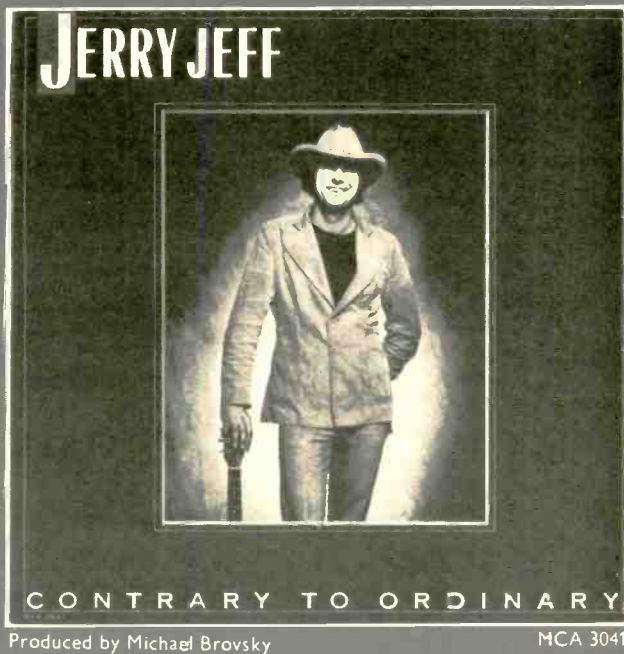
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SW-11788

DOUBLE TROUBLE

TROUBLE TO OUR COMPETITORS THAT IS. WE'VE GOT TWO HITS.

1

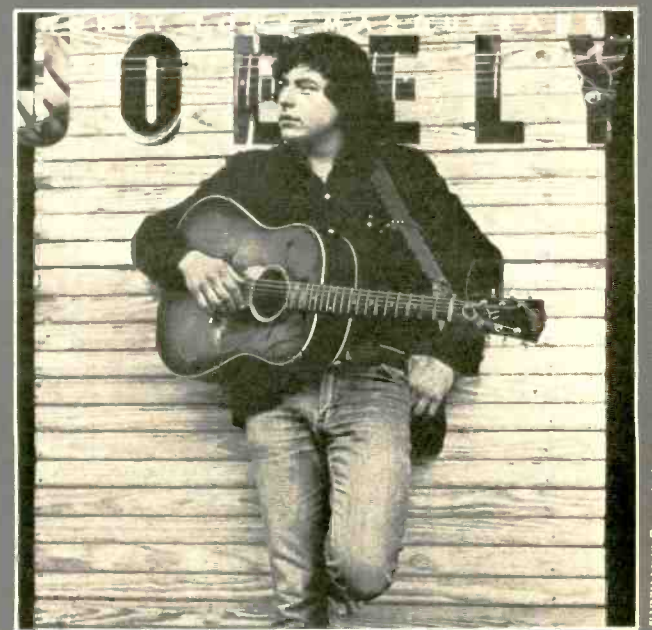


Jerry Jeff Walker has done it again. Another smash album: "Contrary To Ordinary." Also includes the title song and "Suckin' A Big Bottle Of Gin," "Tryin' To Hold The Wind Up With A Sail."

JERRY JEFF & JOE ELY

After Joe's fabulous breakout party, the Bay area will never be the same. Soon the whole nation will be cryin' for: "I'll Be Your Fool," "Cornbread Moon," "Tonight I Think I'm Gonna Go Downtown" all from his new LP "Honky Tonk Masquerade."

2



MCA RECORDS

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
JULY 8 JULY 1

WKS. ON CHART

1	2	IT ONLY HURTS FOR A LITTLE WHILE	MARGO SMITH	Warner Bros. 8555	11
2	3	I BELIEVE IN YOU	MEL TILLIS/MCA 40900		9
3	6	THERE AIN'T NO GOOD CHAIN GANGS	JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742		8
4	4	I CAN'T WAIT ANY LONGER	BILL ANDERSON/MCA 40893		11
5	7	ONLY ONE LOVE IN MY LIFE	RONNIE MILSAP/RCA 11270		6
6	12	LOVE OR SOMETHING LIKE IT	KENNY ROGERS/United Artists 1210		6
7	11	TONIGHT	BARBARA MANDRELL/ABC 12362		8
8	8	I NEVER WILL MARRY	LINDA RONSTADT/Asylum 45479		9
9	1	I'LL BE TRUE TO YOU	OAK RIDGE BOYS/ABC 12350		13
10	13	NEVER MY LOVE	VERN GOSDIN/Elektra 45483		9
11	5	TWO MORE BOTTLES OF WINE	EMMYLOU HARRIS/Warner Bros. 8553		13
12	18	WHEN CAN WE DO THIS AGAIN	T. G. SHEPPARD/Warner Bros. 8593		7
13	23	PITTSBURGH STEALERS	KENDALLS/Ovation 1109		7
14	19	SPRING FEVER	LORETTA LYNN/MCA 40910		7
15	15	WEEKEND FRIEND	CON HUNLEY/Warner Bros. 8572		9
16	20	YOU NEEDED ME	ANNE MURRAY/Capitol 4574		9
17	26	YOU DON'T LOVE ME ANYMORE	EDDIE RABBITT/Elektra 45488		5
18	28	PLEASE HELP ME, I'M FALLING	JANIE FRICKE/Columbia 3 10743		7
19	24	THAT'S WHAT MAKES THE JUKEBOX PLAY	MOE BANDY/Columbia 3 10735		8
20	25	YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)	JOHNNY RUSSELL/Polydor 14475		9
21	22	RAGAMUFFIN MAN	DONNA FARGO/Warner Bros. 8578		7
22	9	IT'S A HEARTACHE	BONNIE TYLER/RCA 11249		13
23	32	(I LOVE YOU) WHAT CAN I SAY	JERRY REED/RCA 11281		5
24	36	TALKING IN YOUR SLEEP	CRYSTAL GAYLE/United Artists 1214		3
25	31	THREE SHEETS IN THE WIND/I'D REALLY LOVE TO SEE YOU TONIGHT	JACKY WARD & REBA McENTIRE/Mercury 55026		9
26	34	ROSE COLORED GLASSES	JOHN CONLEE/ABC 12356		7
27	38	WE BELONG TOGETHER	SUSIE ALLANSON/Warner/Curb 8597		3
28	33	I'VE BEEN TOO LONG LONELY BABY	BILLY CRASH CRADDOCK/Capitol 4575		8
29	30	DON'T MAKE NO PROMISES (YOU CAN'T KEEP)	DON KING/Con Brio 133		9
30	39	THE FOOL	DON GIBSON/ABC/Hickory 54029		6
31	41	FROM SEVEN TILL TEN	LORETTA LYNN & CONWAY TWITTY/MCA 40920		3
32	35	WHEN THE FIRE GETS HOT	ZELLA LEHR/RCA 11265		7
33	44	I'LL FIND IT WHERE I CAN	JERRY LEE LEWIS/Mercury 55028		3
34	37	JUST ANOTHER RHINESTONE	DON DRUMM/Churchill 7710		7
35	40	I CAN'T STOP LOVING YOU	MARY K. MILLER/Inergi 307		6
36	48	WHEN I STOP LEAVING (I'LL BE GONE)	CHARLEY PRIDE/RCA 11287		3
37	42	LET'S TRY TO REMEMBER	DAVID ROGERS/Republic 020		7
38	43	TALK TO ME	FREDDY FENDER/ABC 12370		4
39	45	BETTER ME	TOMMY OVERSTREET/ABC 12367		5
40	46	COME SEE ME AND COME LONELY	DOTTIE WEST/United Artists 1209		5
41	10	SLOW AND EASY	RANDY BARLOW/Republic 017		15
42	53	RAKE AND RAMBLIN' MAN	DON WILLIAMS/ABC 12373		2
43	52	ANOTHER FINE MESS	GLEN CAMPBELL/Capitol 4584		5
44	14	LET ME BE YOUR BABY	CHARLY McCLAIN/Epic 8 50525		14
45	60	I'LL JUST TAKE IT OUT IN LOVE	GEORGE JONES/Epic 8 50564		2
46	16	NIGHT TIME MAGIC	LARRY GATLIN/Monument 45 249		13
47	21	SLIPPIN' AWAY	BELLAMY BROTHERS/Warner Bros. 8558		11
48	17	HERE COMES THE REASON I LIVE	RONNIE McDOWELL/Scorpion (GRT) 159		11
49	64	BEAUTIFUL WOMAN	CHARLIE RICH/Epic 8 50562		2



50	27	GEORGIA ON MY MIND	WILLIE NELSON/Columbia 3 10704	16
51	51	WHEN I GET YOU ALONE	MUNDO EARWOOD/GMC 102	9
52	29	GOTTA QUIT LOOKIN' AT YOU	BABY DAVE & SUGAR/RCA 11251	14
53	49	DO YOU KNOW YOU ARE MY SUNSHINE	STATLER BROTHERS/Mercury 55022	17

CHARTMAKER OF THE WEEK

54	—	LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL)	JOHNNY RODRIGUEZ	Mercury 55029	1
55	47	COWBOYS DON'T GET LUCKY ALL THE TIME	GENE WATSON/Capitol 4556	14	
56	54	BABY, I'M YOURS	DEBBY BOONE/Warner Bros. 8554	11	
57	50	THE LOSER	KENNY DALE/Capitol 4570	10	
58	55	I'M GONNA LOVE YOU ANYWAY	CRISTY LANE/LS (GRT) 156	15	
59	59	WHERE HAVE YOU BEEN ALL MY LIFE	ROY CLARK/ABC 12375	6	
60	58	WHEN I NEED YOU	LOIS JOHNSON/Polydor 14476	8	
61	66	LEFT OVER LOVE	BRENDA LEE/Elektra 45492	4	
62	71	JUST KEEP IT UP	NARVEL FELTS/ABC 12374	3	
63	56	I WISH I LOVED SOMEBODY ELSE	TOM T. HALL/RCA 11253	14	
64	74	YOU'RE GONNA LOVE LOVE	AVA BARBER/Ranwood 1085	5	
65	57	PUTTIN' IN OVERTIME AT HOME	CHARLIE RICH/United Artists 1193	14	
66	69	MY LAST SAD SONG	JERRY WALLACE/BMA (WIG) 8 008	6	
67	68	HELLO, THIS IS JOANNE	PAUL EVANS/Spring 183	7	
68	—	UNDERCOVER LOVERS	STELLA PARTON/Elektra 45490	1	
69	63	THERE'LL NEVER BE ANOTHER FOR ME	CONNIE SMITH/Monument 45 252	7	
70	65	THE OTHER SIDE OF THE MORNING	BARBARA FAIRCHILD/Columbia 3 10607	8	
71	90	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU)	JOE SUN/Ovation 1107	3	
72	88	WHINE, WHISTLE, WHINE	JOHN ANDERSON/Warner Bros. 8585	2	
73	—	I JUST HAD YOU ON MY MIND	DOTTSY/RCA 11293	1	
74	—	THE DAYS OF SAND AND SHOVELS	NAT STUCKEY/MCA 40923	1	
75	82	WALTZ OF THE ANGELS	DAVID HOUSTON/Colonial 101	3	
76	69	BITS AND PIECES OF LIFE	CAL SMITH/MCA 40911	5	
77	—	LET'S SHAKE HANDS AND COME OUT LOVIN'	KENNY O'DELL/Capricorn 0301	1	
78	—	BAR WARS	FREDDY WELLER/Columbia 3 10769	1	
79	80	I NEVER GO AROUND MIRRORS	RONNIE SESSIONS/MCA 40917	3	
80	—	\$60 DUCK	LEWIE WICKMAN/MCA 40928	1	
81	81	HAPPY GO LUCKY MORNING	TERRI HOLLOWELL/Con Brio 134	4	
82	—	SLOW DRIVIN'	KENNY STARR/MCA 40922	1	
83	83	IF I EVER NEED A LADY	CLAUDE GRAY/Granny 10006	4	
84	—	KAY JOHN WESLEY	RYLES/ABC 12375	1	
85	94	THAT "I LOVE YOU, YOU LOVE ME TOO" LOVE SONG	LANEY SMALLWOOD/Monument 255	2	
86	86	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU)	BRIAN COLLINS/RCA 11277	4	
87	93	NEVERTHELESS	HANK SNOW/RCA 11276	2	
88	91	DANCE WITH ME	MOLLY ROGER BOWLING/Louisiana Hayride 783	2	
89	67	I'VE GOT TO GO	BILLIE JO SPEARS/United Artists 1190	13	
90	62	THINK I'LL GO SOMEWHERE (AND CRY MYSELF TO SLEEP)	BILLY CRASH CRADDOCK/ABC 12357	10	
91	92	THE REASON WHY I'M HERE	MIKE LUNSFORD/Gusto 187	5	
92	—	HELLO! REMEMBER ME	BILLY SWAN/A&M 2046	1	
93	61	I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL)	TAMMY WYNETTE/Epic 8 50538	12	
94	89	SAVE ME	TANYA TUCKER/MCA 40942	5	
95	95	LET ME DOWN EASY	PEGGY SUE/Door Knob (WIG) 8 052	2	
96	99	THE PERFECT LOVE SONG	DURWOOD HADDOCK/Eagle International 1144	2	
97	87	SWEET MARY	DANNY HARGROVE/50 States 61	5	
98	100	DIVORCE SUIT	BILL PHILLIPS/Soundwaves 4570	2	
99	—	MUSIC, MUSIC, MUSIC	REBECCA LYNN/Scorpion 0550	1	
100	—	YOU'VE JUST FOUND YOURSELF A NEW WOMAN	JENNY ROBBINS/EI Dorado 152	1	

THE
PITTSBURGH
STEALERS
ARE
EVERYWHERE

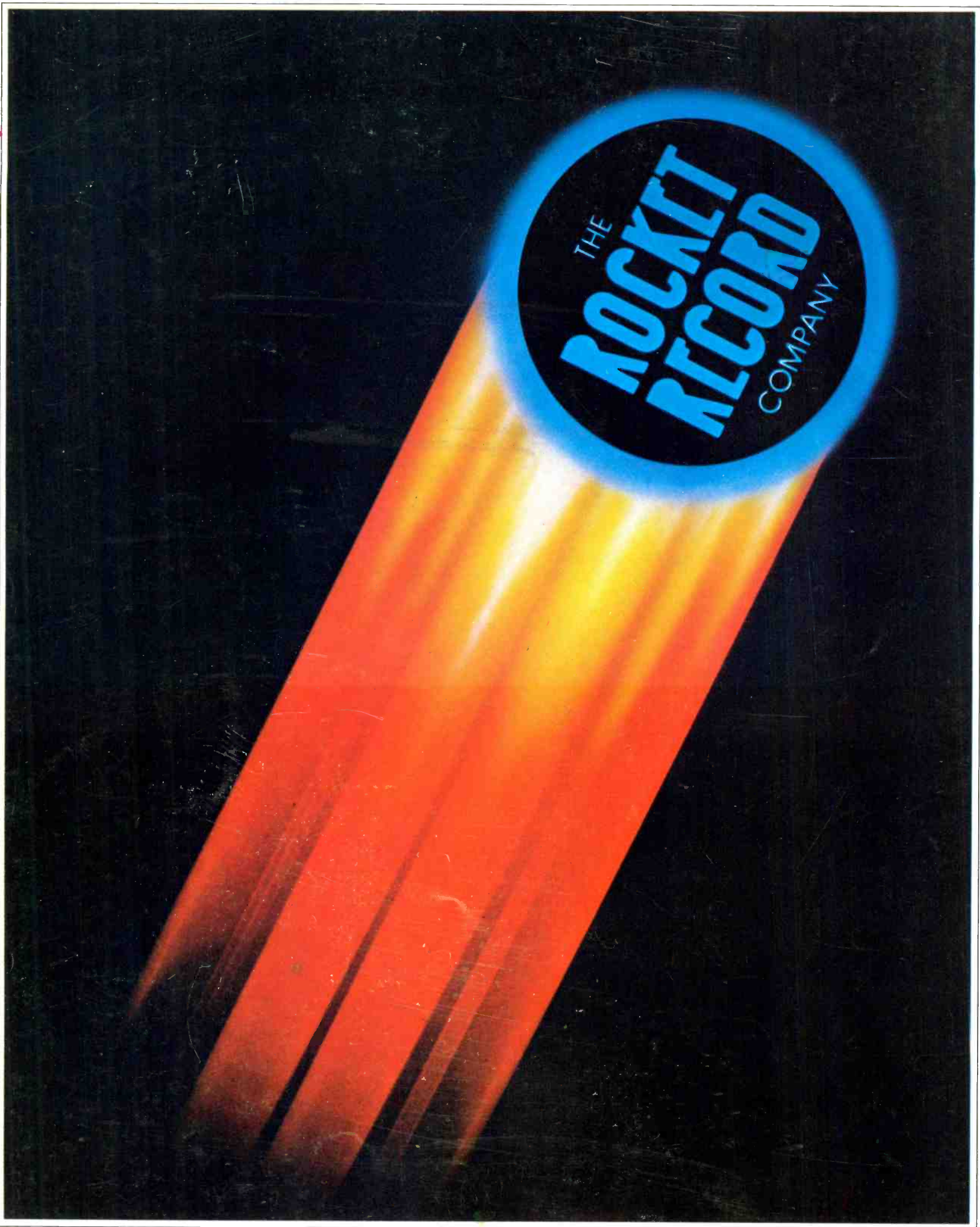
THE KENDALLS

ovation 
RECORDS
OV-1109

from their new album
"Old Fashioned Love"

OV-1733





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