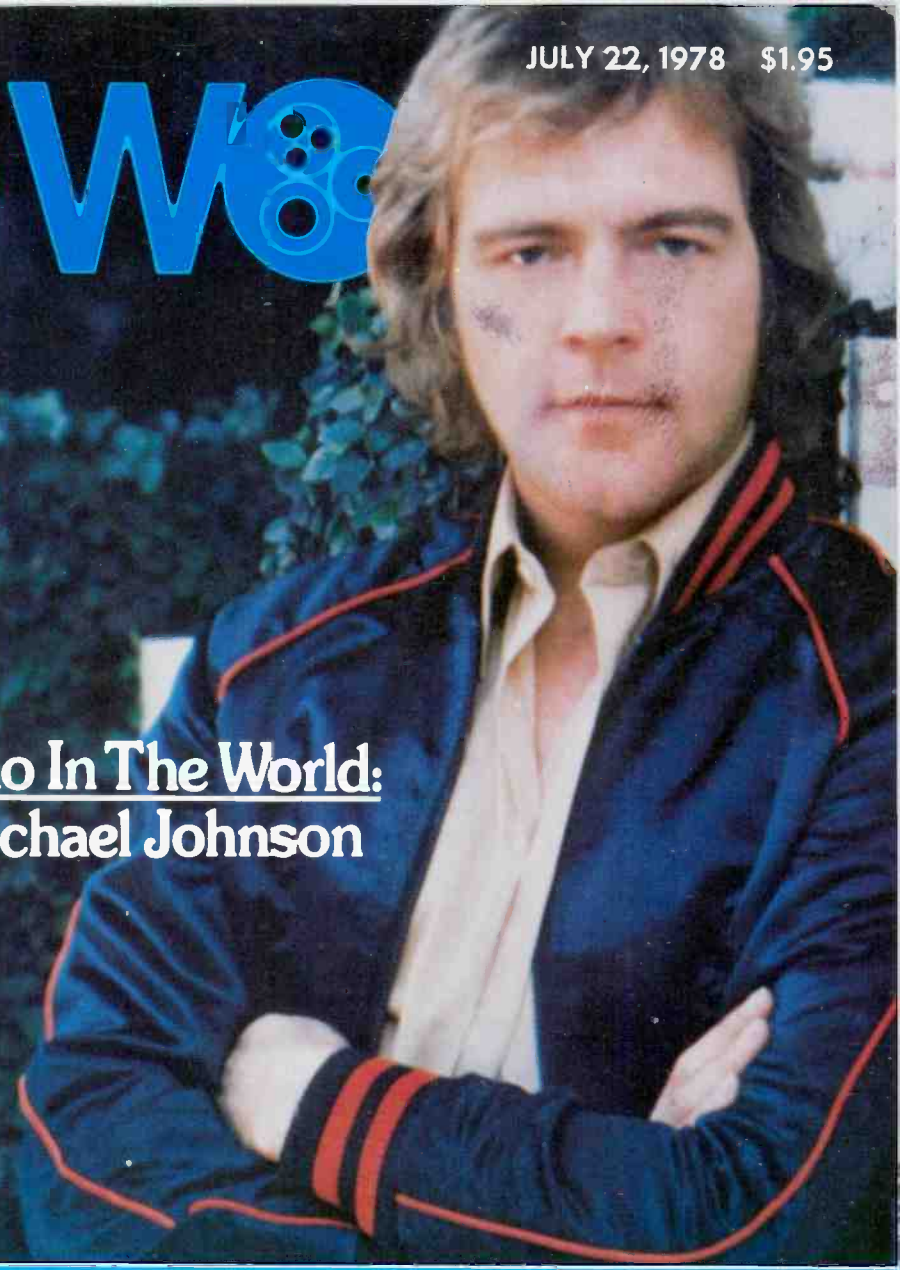



RECORD WEEK


Who In The World: Michael Johnson





HITS OF THE WEEK

SINGLES


 **EARTH, WIND & FIRE, "GOT TO GET YOU INTO MY LIFE"** (prod. by Maurice White) (writers: Lennon-McCartney) (Macklen, BMI) (4:10). EW & F's contribution from the upcoming "Sgt. Pepper" soundtrack is their most pop-ish outing yet. Maurice White's signature vocal and instrumental arrangements give extra life to the disc. Columbia 23-10786.


 **BARBRA STREISAND, "LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER)"** (prod. by Gary Klein) (writers: K. Lawrence-J. Desautels) (Just Over The Bridge/Diana, BMI) (3:54). This theme from the upcoming film shows Streisand's incredible vocal power at its best, most dramatic, peak. Klein's production is outstanding. Columbia 3-10777.


 **THE TRAMMPS, "SEASONS FOR GIRLS"** (prod. by Ron Kersey) (writers: J. Akines-J. Bellmon-B. Turner) (Golden Fleece Writers, BMI) (3:37). The Philadelphia group may be known—this time around—for their fine disco recordings. Their new single, however, is a big ballad with lots of appeal for r&b, pop and adult listeners. Atlantic 3460.


 **RUFUS FEATURING CHAKA KHAN, "BLUE LOVE"** (prod. by Group & R. Halee) (writer: R. Calhoun-D. Wollinski) (High Seas, BMI) (3:18). Rufus' slick blend of r&b and pop sounds almost guarantees immediate crossover action. This new disc, featuring the ever impressive vocal power of Chaka Khan, should blast up both charts. ABC AB-12390.

SLEEPERS

 **THE MOODY BLUES, "STEPPIN' IN A SLIDE ZONE"** (prod. by Tony Clarke) (writer: John Lodge) (Johnsongs, ASCAP) (3:29). The Moody Blues, one of the most successful groups of the '60s and '70s, here shows off a heavy rock beat with their customary lush arrangements and full production effects. Look for immediate Top 40 action. London 5N 270.

 **PRISM, "FLYIN' "** (prod. by Bruce Fairbairn) (writer: Allen Harlow) (Squamish/Corinth, BMI) (3:38). This Vancouver group seems to get better and better with each new release. This new single shows off some sophisticated vocal harmonies and strong synthesizer arrangements. It's geared for adult play as well as pop. Ariola 7714.

 **CARILLO, "I WANNA LIVE AGAIN"** (prod. by C. Kimsey) (writers: Frank Carillo-Luke Spagnuolo) (Kyknos Cantos/Vindaloo, ASCAP) (2:26). Carillo's debut single is a bittersweet love ballad with lots of pop ingredients. The Frampton-ish guitar work and over-all production make it a worthy entry on summer playlists. Atlantic 3492.

 **SWITCH, "THERE'LL NEVER BE"** (prod. by Bobby Debarge & Bewley Bros.) (writer: B. Debarge) (Jobete, ASCAP) (3:35). This new member of the Motown family debuts with an airy and very danceable love song. The vocals are sweet and surrounded beautifully by the fluid instrumentation. It's a good crossover entry. Gordy G 7159F (Motown).

ALBUMS

JOHNNY MATHIS & DENIECE WILLIAMS, "THAT'S WHAT FRIENDS ARE FOR." The duo is riding on two successive single hits and now with an album to support "You're All I Need To Get By," they should cement their popularity across the board. Songs like "Just the Way You Are" and "Heaven Must Have Sent You" could also be singled out. Col JC 35435 (7.98).

THE SYLVERS, "FOREVER YOURS." A change of record label and producer finds a maturity in the sound of this singing family as they branch out toward the hard core disco/pop sounds of groups like Heatwave. The songs are laced with hooks and dancefloor anthems that should take them to the top of the charts. Casablanca NBLP 7103 (7.98).

DAVID GATES, "GOODBYE GIRL." As the author of the song that was used as the title track to the movie of the same name, Gates showed that he is still capable of writing the type of infectious love ballad that proved to be his calling card with Bread. The follow-up album contains more of that kind of arresting material. Elektra 6E-148 (7.98).

KEITH JARRETT, JAN GARBAREK, PALLE DANIELSSON, JON CHRISTENSEN, "MY SONG." One of Jarrett's better group recordings for the ECM label finds him playing with the comfortable accompaniment of these notable Scandinavian musicians. Jarrett's supple touch breathes life into these six self-penned compositions. ECM-1-1115 (Warner Bros.) (7.98).





The biggest day in rock and roll is becoming the biggest live album in history.

"California Jam 2" A recorded celebration of the decade's single greatest assemblage of rock and roll talent.



Featuring classic live performances by **AEROSMITH, HEART, TED NUGENT, SANTANA, DAVE MASON, FRANK MARINO & MAHOGANY RUSH** and others. And an audience of over 300,000 – the largest paid gate ever.

"California Jam 2" A 2-record set, on Columbia Records and Tapes.

PC2 35389

Don't miss The California Jam 2 Television Special. Watch local TV listings for time and channel in your area.

Executive producers: Bruce Botnick for CBS Records, David Krebs and Steve Leber for Contemporary Communications Corporation.

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RECORD WORLD

CBS Sets Details For July Convention

■ NEW YORK—CBS Records has announced details for the CBS Records 1978 Convention. The annual meetings of the Columbia, Epic, Portrait and Associated Labels will be held in Los Angeles from Sunday, July 23 through Saturday, July 29 at the Century Plaza Hotel. As in the past, CBS Records International will be well represented at the convention.

John D. Backe, president, CBS Inc., Walter Yetnikoff, president CBS/Records Group, Bruce Lundvall, president, CBS Records Division and Dick Asher, president, CBS Records International, head the list of more than 1400 persons who will convene at the CBS
(Continued on page 360)

Exclusive:

Mick Jagger on Stones' R&B Impact

By BARRY TAYLOR & BASIL NIAS

■ NEW YORK — For the first time in their fifteen year history as a group the Rolling Stones are enjoying a crossover r&b single success with "Miss You" (#50 bullet on The R&B Chart). The single, which is also at #4 bullet on the pop chart this week, is proving to be one of the group's biggest hits in years with its crossover acceptance spurring sales.
(Continued on page 352)

A&M Convention Focuses on Work Sessions

By SAM SUTHERLAND

■ LOS ANGELES—A&M Records' national, international and field staffers maintained a shirt-sleeves emphasis on work sessions rather than ceremony during the label's ninth annual convention, which began Tuesday (11) here. Although the official opening of the meetings was signalled by label president Gil Friesen's Wednesday (12) luncheon keynote, most attendees had arrived by Tuesday afternoon, and the following morning began the first in a series of regular morning sessions between regional staffs and national department heads.

Last year's meetings, coinciding with the label's 15th anniversary as a privately-owned independent label, drew significant

representation from retail and radio sectors, with a corresponding effort made to showcase the label's success. For last week's gathering, though, attendance was largely confined to label staff and affiliated independent promotion and sales reps; the convention schedule, which this year diminished the usual incidence of recreational periods and free hours through the brisker gauntlet of more numerous work sessions, was likewise geared less to reviewing confirmed successes in order to lay groundwork for new and forthcoming releases.

Layout

Even the layout of the convention facilities in the Beverly Wilshire Hotel's Grand Ballroom wing reflected the business focus

through its use of a panelled display mall and hanging banners: the mall, forming an entrance to the ballroom itself, featured oversized photo posters of A&M's more established artists, along with holographs of several of those acts. Inside the ballroom, however, and ringing the main dining and work area where staffers spent most of their time, were 40 banners listing the younger artists on the roster, several of these recent signings with no product yet released on the label. Banners also indicated areas where regional staffers congregated each morning to huddle over their priorities with key home office chiefs.

Staffers were also encouraged to use a special label "office" assembled in an adjoining lobby section, complete with multiple phone lines and tables to permit local and regional reps to maintain phone links, file tracking reports and monitor business at home.

Stance Keyed To Current Growth

Attendees had already visited A&M Pacific, the label's new
(Continued on page 300)

As Record Industry Continues Growth, Personnel Shortages Begin To Develop

By MARC KIRKEBY

"WANTED: Exp. promotion, sls personnel for growing industry. Many positions avail. Trvl., gd. benefits. Salary based on exp. Start immed."

■ NEW YORK—The classified ad is a fictitious one, but the record industry's serious shortage of personnel, particularly in sales and promotion, is no illusion.

While American record companies have been increasing their total sales at an annual rate of almost 30 percent (RW, July 15), they have built their staffs by as much as 20 percent, or more in

some cases, in the last two years. And there simply aren't always enough experienced men and women to fill all those new jobs.

Staff Growth

Most companies are adding staff at a rate similar to that of Warner Brothers Records, which has gone from 310 employees a year ago to 370 this month, an increase of about 16 percent.

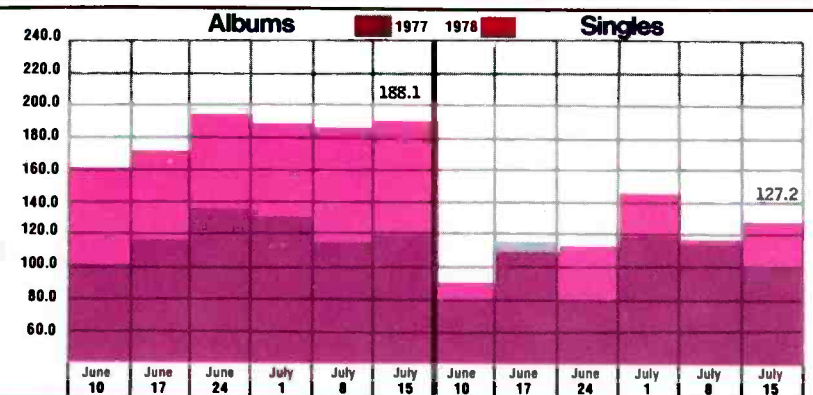
Some are growing even faster. Arista Records' staff has increased by 50 percent, from 200 to 300 employees, in the past year. The total Capitol/EMI staff has gone from 2500 to 3500 in two years,
(Continued on page 361)

RW Hosts Seattle Radio/Retail Seminar

By MIKE FALCON

■ LOS ANGELES—Record World's 17th Radio & Retail Seminar took place Saturday July 8 at the Washington Plaza Hotel in Seattle, Washington. Over 125 representatives of the area's key industry personnel attended the meeting, which was designed to supply information explaining the Record World quantitative chart methodology system and the expanding editorial coverage of ra-
(Continued on page 319)

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.

'Grease' Soundtrack Goes To No. 1, Spawns Multiple Single Successes

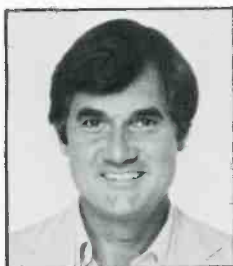
By BARRY TAYLOR

■ NEW YORK — With an album that has captured the number one position after eleven weeks already spawning three bulleting singles, including one that is surging toward the top for the second time, "Grease" is the word that is spurring sales as the hottest record on the street.

The success of the movie,

which is the number one box office attraction for the second week, and its original soundtrack album has given RSO what many people believe will be another two record blockbuster along the lines of "Saturday Night Fever." The album has a considerable way to go before it approaches
(Continued on page 361)

contents



■ **Page 300.** A&M Records president Gil Friesen's welcoming speech at his company's annual convention in Los Angeles last week took note of the growth and improvements achieved at A&M in the past year, and especially praised his staff's work with Chuck Mangione. RW provides full coverage of the largest yet of A&M's yearly gatherings.



■ **Page 290.** With "Grease" at number one on the Album Chart and "Saturday Night Fever" still in the top 10, RSO is poised for another soundtrack smash with "Sgt. Pepper's Lonely Hearts Club Band," which ships an astonishing three million units this week. The label's plans for this latest extravaganza, again dotted with stars, are detailed in full.

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POWERHOUSE PICKS

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

Olivia Newton-John (RSO) "Hopelessly Devoted To You."

As the "Grease" soundtrack hits the #1 position, it is sweeping this single along with it. Radio activity remains hot as numerous majors continue to go on the record.

Injunction Granted In Newton-John Suit

■ **LOS ANGELES** — Olivia Newton-John, whose recently filed \$10 million suit against MCA Records sought to free the artist for contractual negotiations with

other labels, was enjoined last Monday (10) in Los Angeles Superior Court from any acts until the twin Newton-John and MCA actions come to trial.

20th Names Sheppard To Vice Pres. Post

■ **LOS ANGELES** — William "Bunky" Sheppard has been named vice president of 20th Century-Fox Records. The announcement was made by Harvey Cooper, senior vice president of a&r and promotion.

Judge Norman Dowds granted MCA Records' motion for a preliminary injunction against Newton-John after attorneys for both parties had filed extensive additional briefs after the initial
(Continued on page 351)



Bunky Sheppard

Sheppard began as a songwriter in Chicago in the early 1950s when he formed the Sheppards. The group had several hits, and in the 1950s, Sheppard and Carl Davis formed the Dukays, who hit with "Night-owl." Sheppard pulled Eugene Dixon out of the Dukay's line-up and recorded "Duke of Earl"—Vee Jay's first million seller. During Sheppard's period with Vee Jay, Gene Chandler, Jerry Butler and The Four Seasons recorded major hits.

Sheppard stayed with Vee Jay until 1963, when he and E.G. Abner left to form their own label, Constellation. Together they ran Constellation until 1967 when Abner left for Motown and Sheppard formed the Esquires, who hit with "Get On Up" before Sheppard moved on to head the r&b division of Scepter/Wand.

In 1970, Reggie Levong, an old friend and one of the first black vice presidents at a major label, enticed Sheppard into heading the r&b division at Capitol. From there Sheppard moved on to Mercury.

RCA Earnings Record

■ **NEW YORK**—RCA's July 12 corporate report revealed that RCA earnings in the second quarter of 1978 attained the highest level of any quarter in the company's 59-year history. They rose 12 percent over the same period in 1977, the previous best quarter, on a sales gain of 13 percent.

As for the RCA Records division of the corporation, earnings more than tripled as a result of a worldwide sales advance of almost 40 percent. Overseas, subsidiaries in France and Brazil made strong showings to add to the sharply rising earnings statistics. Another major contributing factor was the 30 percent increase in membership in the RCA Record Club, and the division improved its domestic commercial results with gains in the popularity charts.

CBS Sets Sales Mark For '78 Second Quarter

■ **NEW YORK** — CBS Inc. last week reported it had set new records for revenues, earnings and earnings per share for the second quarter and first half of 1978.

The CBS/Records Group increased its revenues 15 percent during the second quarter, according to the unaudited tally, but its costs increased more rapidly than revenues during the period, according to a CBS statement, "partly caused" by the strike at the Pitman pressing plant.

The corporation's second quarter net income was \$59.3 million, up eight percent from the \$54.9 million reported for the second quarter of 1977. Revenues were \$751.8 million, 13 percent above 1977's second quarter revenues of \$665.5 million. Earnings per share for the quarter were \$2.14, up 10 percent from 1977's \$1.95 in the second quarter.

For the six months ended June 30, CBS' net earnings were \$93.1 million on revenues of \$1.50 billion, up from \$87.9 million and \$1.31 billion in the first half of 1977. Earnings per share were \$3.36, up from \$3.11 a year ago.

RW Charts Featured In Atlanta Papers

■ Beginning this week, The Atlanta Constitution and Atlanta Journal are now listing Record World's top 10 pop singles and albums and top 10 country singles in their combined "Weekend" paper, published on Saturday and distributed to both Constitution and Journal subscribers with an approximate circulation of 450,000 in the Atlanta area.

His first solo album in 3 years...



His stature as a songwriter, musician and producer is legendary. Leon Russell has few peers as one of contemporary music's most distinguished recording artists. **Americana**, his new album, finds Leon Russell doing the thing he does best: being Leon Russell.

AMERICANA

Leon Russell

Produced by Leon Russell

On **Paradise Records** (PAK 3172)

Manufactured & distributed by Warner Bros. records & tapes



'Sgt. Pepper' Soundtrack Ships Triple Platinum; RSO Gears Up for Massive Nationwide Campaign

By ALAN WOLMARK

■ NEW YORK—RSO's unprecedented success of the past year reached another height this week when label president Al Coury announced that the original motion picture soundtrack of "Sgt. Pepper's Lonely Hearts Club Band" became the first two-record set to ship triple platinum on July 17, "shipping no fewer than three million units." The soundtrack of the \$12 million extravaganza features all new performances of 29 songs from the Beatles catalogue. Coury added, "RSO claims to be the record company that sets records—and we are proving the truth of that statement."

Peter Frampton and the Bee Gees star in the film which is a Robert Stigwood production in association with Dee Anthony, scheduled to premiere on July 21. Also starring in the movie are Frankie Howard, Paul Nicholas and Donald Pleasance. The album, produced and arranged by George Martin of Beatles fame, has special guest appearances by Aerosmith, Alice Cooper, Earth, Wind & Fire, Billy Preston, Stargard and George Burns as Mr. Kite.

Anticipation surrounding the release of the elaborate package which includes a poster of the Lonely Hearts Club Band, portrayed by Frampton and the Bee Gees, has caused a number of retailers around the country to help set more records. RSO national sales manager Mitch Huffman outlined some impressive figures led by one of the nation's major racks, the Handleman Company, placing the largest order for any album in the firm's history. Handleman's order for 625,000 units, which the company's national buyer John Kaplan expects to receive in two segments this week, also marks the first time that one order has qualified for gold status. New England retail chain, Caldor, also placed its largest single order, which totaled 20,000 pieces. And the Warehouse chain expects 125,000 units enabling it to supply each of its outlets with almost 1000 copies to satisfy anticipated consumer demand.

Further emphasizing the overwhelming excitement surrounding the release, RSO and Polygram noted orders from three major midwest racks totaling enough to guarantee platinum certification.

Multiple hits from the original soundtrack album are virtually being assured with a number of major market top 40 radio sta-

tions programming the album last week, almost a full week prior to release. WABC/New York and KILT/Houston have been playing the entire album on a regular rotation and Boston's WRKO is airing Aerosmith's version of "Come Together." Many other major top 40s have already jumped on Earth, Wind & Fire's "Got To Get You Into My Life," which Columbia has issued on a 12-inch disco disc. Those stations include KJR/Seattle; WZZP/Cleveland; KFRC/San Francisco; 94Q/Atlanta; KIFI/Philadelphia; and KING/Seattle.

"In all my years in the record industry," Coury said, "I have never witnessed the unparalleled excitement surrounding the release of this soundtrack album. It is thrilling for me . . . to be involved in making record industry history again."

RSO's most extensive and innovative merchandising, marketing and publicity campaign to date will herald the history-making release with all types of in-store display materials and a multi-media attack with a commitment in excess of one million dollars to television, radio and consumer and trade publications. Augmenting the visual effect of the campaign is the soundtrack's elaborate package with a "Sgt. Pepper" logo embossed on the front cover which will be prominently displayed.

Merchandising has planned to utilize other media by linking lp sales with related paperbacks. Pocket Books has published two books based on the movie's sub-

ject. The first is the storyline of the film in novel form written by the screenplay writer Henry Edwards, and the other, "The Official Sgt. Pepper's Lonely Hearts Club Band Scrapbook," co-authored by Robert Stigwood and Dee Anthony. Pocket Books' local nationwide sales force has been supplied with merchandising tools for record and book stores which includes browser boxes, posters and mobiles to assure maximum exposure for both the books and the soundtrack.

Proven RSO marketing practices will be repeated, including the very effective trailer concept first used in conjunction with "Saturday Night Fever." A short ad for the original soundtrack will be shown with the "Sgt. Pepper's Lonely Hearts Club Band" film at all of the over 2000 theatres to which Universal will distribute it.

For the industry, RSO plans an extravagant week-long series of coast-to-coast events. Aside from the usual elaborate New York and Los Angeles debuts, the movie will be sneak previewed in 50 major markets to kick off what the label has termed the "Pepperization" of America. Large premieres have been set for each coast with a weekend of screenings in L.A. for out-of-town and local press, a brunch/press conference with the Bee Gees, Stigwood and Anthony, and a premiere after which the film's stars will fly to New York on a specially chartered 747 to attend a gala benefit showing.

CBS Pacts Irakere



Bruce Lundvall, president, CBS Records Division, has announced that CBS Records has entered into a recording arrangement with the Cuban group Irakere. CBS has requested permission from the U.S. Government to place royalties earned by Irakere's album release in a fund that will support a cultural exchange program designed to finance the appearance of Cuban artists in the U.S. The producer of the Irakere album is Columbia staff producer Bert DeCoteaux. Pictured from left at the signing are: (seated) Medardo Montero, director general of Egrem; Lundvall; and Redento Morejon, general director of Cubartista. Standing from left: Avelino Pereira, manager of Irakere; Marvin Cohn, VP, business affairs, CBS; Emilio Quesada, chief assistant to the vice minister of culture, Cuba; Julio Garcia, chief assistant to the minister of culture, Cuba; Bill Freston, executive assistant to the president, CBS; Chucho Valdes, musical director of Irakere; George Tavares, manager of business affairs Latin American operations, CBS Records International; Andy Gerber, assistant general attorney, CBS Records Group and Miguel Angel Perez, official Cuban Government translator.

Brigitta Lieberson Named CBS Consultant

■ NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced that Brigitta Lieberson, wife of the late Goddard Lieberson, has taken on the role of music consultant and album producer at CBS Records. Mrs. Lieberson will be involved in various areas of music including classical, the Broadway theatre and special areas that will be announced later. Mrs. Lieberson will work closely with Lundvall on her project assignments.




Pictured from left: Bruce Lundvall, president CBS Records Division; Brigitta Lieberson; Bob Altshuler, vice president, press and public affairs, CBS Records Group.

Brigitta Lieberson, known throughout the world by her professional name, Vera Zorina, has had a long career as dancer, stage and film actress and as a narrator and interpreter of classical repertoire with virtually every orchestra in this country. In 1976 Mrs. Lieberson was appointed managing director of the Norwegian Opera from which she had to resign due to personal reasons.


Almo Debuts 'Trade Book'

■ LOS ANGELES — Hitting the market this week is a new release from Almo Publications, marking the firm's first venture into the so-called "trade book" business. "Lookout Farm—A Case Study Of Improvisation For Small Jazz Groups" is the vanguard of Almo's new line of "legitimate" books. The book, a college level textbook, is aimed at established wholesale book distributors and college libraries.


"Lookout Farm" consists of over one hundred pages of text, and is billed as "the collective experience" of David Liebman, Richard Beirach, Frank Tusa, Jeff Williams and Badal Roy, the members of the group Lookout Farm. The book includes sound-sheets of five of the group's recorded works, around which the text is centered.



EYES OF LAURA MARS, VOICE OF BARBRA STREISAND.

The Original Soundtrack Album from the film JS 35487
starring Academy Award winner Faye Dunaway and Tommy Lee Jones.
FEATURING THE MOST POWERFUL BARBRA STREISAND SONG EVER,
"LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER)," 3-10777
Plus: "(Shake, Shake, Shake) Shake Your Booty," by K. C. & The Sunshine Band.
"Native New Yorker," by Odyssey. "Let's All Chant," by The Michael Zager Band.
"Burn," by Michalski & Oosterveen. And original music by Artie Kane.
On Columbia Records and Tapes. 

Album produced by Gary Klein for The Entertainment Company in Association with The Jon Peters Organization.
Executive Producers: Jon Peters & Charles Koppelman.

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FOREIGNER

DOUBLE



FOREIGNER ON TOUR:

- July
- 2 Tangerine Bowl, Orlando
- 4 Mobile Municipal Auditorium, Mobile
- 5 Van Brown Civic Center, Huntsville
- 6 Montgomery Civic Center, Montgomery
- 7 Savannah Civic Center, Savannah
- 8 Cumberland County Arena, Fayetteville

- 9 Charlotte Memorial Stadium, Charlotte
- 12 Memorial Auditorium, Chattanooga
- 13 Municipal Auditorium, Nashville
- 14 Rupp Arena, Lexington
- 15 Cleveland Stadium, Cleveland
- 16 Ft. Wayne Colliseum, Ft. Wayne
- 21 Las Vegas Convention Center, Las Vegas

- 22 Selland Arena, Fresno
- 23 Oakland Stadium, Oakland
- 28 Rich Stadium, Buffalo
- Aug
- 2 Arena Omaha
- 4 Kiel Auditorium, St. Louis
- 5 Comiskey Park, Chicago

- 6 Market Square, Indianapolis
- 11 Portland, Maine
- 12 Coliseum, Cape Cod
- 13 Performing Arts Center, Saratoga Springs
- 16 Arena, St. Paul
- 18 Civic Center Arena, Saginaw

FOREIGNER

W I S I O N

FOREIGNER
ALBUM NO. 2
1,800,000

- 19 Centennial Hall, Toledo
- 20 Castle Farms, Charlevoix
- 23 IMA Arena, Flint
- 24 Canada National Exhibition, Toronto
- 26 Roberts Memorial Stadium, Evansville
- 27 Gardens, Louisville

ON ATLANTIC RECORDS AND TAPES

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RECORD WORLD CHART ANALYSIS

'Grease' Edges Stones for Top Position; Foreigner, Dylan, Moodies Also Surging

By MIKE FALCON

■ After jumping nine positions last week to #3 bullet, the "Grease" soundtrack (RSO) shot into the #1 album spot this week on the basis of numerous #1 sales reports from retail accounts across the country as well as massive rack action. The Rolling Stones' "Some Girls," (Rolling Stones) which broke the "Saturday Night Fever" (RSO) stranglehold on the #1 chart position only one week ago, dropped one position to #2, while the record-shattering disco soundtrack moved up one slot to the #5 position on the basis of increased retail sales activity. It was a very mild lag in the record's retail sales base, as opposed to rack activity, that

relegated "Saturday Night Fever" to the #6 place last week, and this week's increased sales figures serve only to underscore the intense overall sales scene this week.

In fact, there is little room for comparison with former upper-chart sales levels, as this week's top ten exhibit the most sales activity and excitement in a long time. The sales race on the album chart is extremely tight, as evidenced by the increased sales levels of "Some Girls." Despite the heavy sales action which resulted in its #1 ranking last week, the even more overwhelming across-the-board marks posted by "Grease" underline this intense battle for the #1 spot. In short, a perfect example of a record doing better in the sales column but dropping its #1 spot because

the album now above it had shown an even larger increase.

"Natural High" by The Commodores (Motown) moved into the #3 post, up one position from last week, via excellent rack and retail sales and fueled by the increased exposure of "Three Times A Lady" (the single off the lp now bulleted at #9 on the singles chart). The album also has a firm hold on the #1 r&b position.

"Shadow Dancing" by Andy Gibb (RSO), now at #4 from its #2 spot last week, echoes the same situation in that it is selling very well in a very competitive market. "City To City" by Gerry Rafferty (UA) dropped two positions to #7 with the single still helping to push it along.

Bruce Springsteen (Col) and Bob Seger (Capitol) remain relatively stable as far as positioning goes, with Springsteen steady at #9 (identical to last week) and Seger dropping a rank to #8.

Foreigner (Atlantic), however,

made almost instant sales activity, and moved up a tough four spots in the highly competitive marketplace to #6 bullet with strong rack action lending support. The "Hot Blooded" single continues to attract sales, and true to its name, is also bulleted this week at #26.

Dylan (Col) is still enjoying good sales overall, and is #16 bullet, while The Moody Blues (London) jumped ahead to #17 bullet with their first album after a five-year layoff. Pablo Cruise (A&M), pushed ahead by a strong single and an equally strong retail index, is at #14 bullet. Quincy Jones (A&M), at #23 bullet, follows strong jazz account sales, r&b activity and some rack action, with his single on both the r&b and pop chart adding to his overall strong sales base. Alan Parsons (Arista), on the other hand, has yet to have a single released from his album at this point, but his retail and rack activity result in a #25 bullet placing.

(Continued on page 365)

Albums

Andy Gibb Continues To Hold #1 Spot; 'Grease'-Spawned Singles Come on Strong

By PAT BAIRD

■ While Andy Gibb (RSO) continued to out-sell all other singles, while maintaining r&b sales as well, for the #1 spot of the RW Singles Chart for the eighth week, John Travolta & Olivia Newton-John, also RSO, rode a sales surge on all "Grease" soundtrack product to bullet back up to #2. Frankie Valli's title theme (RSO) also bulleted four spots to #4. (See separate story Page #3).

The Rolling Stones (Rolling Stones), who have the country's #2 album, bulleted at #4 this week, backed by strong r&b activity, moving to #50 bullet on the R&B Singles Chart. Donna Summer (Casablanca) picked up good moves and sales for #6 bullet, and #7 bullet on the r&b side. The Commodores (Motown) are experiencing full chart presence by moving into the Top 10 pop chart at #9 bullet while holding the #6 bullet spot on the r&b side and coming on the Country Singles Chart this week at #83 bullet. The album, one of

the biggest sellers over the past few weeks, is still in the Top 3 of the Album Chart.

Also in the top 10 this week are: Gerry Rafferty (UA) #3; Bob Seger & The Silver Bullet Band (Capitol) holding at #5; O'Jays (Phila. Intl.) at #7 and Meatloaf (Epic/Cleve. Intl.) at #8.

Just outside the top of the chart, the close competition of the past few weeks seems to have eased a bit with Barry Manilow (Arista) at #11, Pablo Cruise (A&M) at #14 and Joe Walsh (Asylum) at #17 the only bulleting records.

Steve Martin (WB) picked up the #1 spot on WLS and excellent sales for #21 bullet here and Toby Beau (RCA) registered strong moves and adds for #22 bullet. Evelyn "Champagne" King (RCA) moved into the top 10 in several major markets for #24 bullet and Jackson Browne rode increased airplay for #25 bullet. Foreigner (Atlantic), with an album bulleting at #6, also took top 10 jumps in major markets and continued to fill in airplay holes for #26 bullet, while Walter Egan (Col) broke out of the secondaries for strong major

play at #27 bullet. Atlanta Rhythm Section (Polydor) continued to pick up major market airplay for #28 bullet, and A Taste of Honey (Capitol) #5 bullet r&b, moved to #30 bullet on top 10 jumps.

All but one record in the 30s

portion of the chart is bulleting this week. Continuing strong moves are: Wings (Capitol) #31 bullet; Quincy Jones (A&M) #2 bullet r&b, #32 bullet here; Andy Gibb (RSO), last week's Chartmaker, taking this week's biggest

(Continued on page 365)

Singles

REGIONAL BREAKOUTS

Singles

East:

Foreigner (Atlantic)
A Taste of Honey (Capitol)
Foxy (Dash)

South:

Steve Martin (Warner Bros.)
Foreigner (Atlantic)
Walter Egan (Columbia)

Midwest:

Foreigner (Atlantic)
Walter Egan (Columbia)
Rita Coolidge (A&M)
Teddy Pendergrass (Phila. Intl.)
Kenny Rogers (UA)

West:

Steve Martin (Warner Bros.)
A Taste of Honey (Capitol)

Albums

East:

Kenny Loggins (Columbia)
Millie Jackson (Spring)
Thin Lizzy (Warner Bros.)
Betty Wright (Alston)
Peter Gabriel (Atlantic)

South:

Kenny Loggins (Columbia)
Millie Jackson (Spring)
Sun (Capitol)
Betty Wright (Alston)
Peter Gabriel (Atlantic)

Midwest:

Kenny Loggins (Columbia)
Millie Jackson (Spring)
Thin Lizzy (Warner Bros.)
Betty Wright (Alston)
Peter Gabriel (Atlantic)
Michael Johnson (EMI-America)

West:

Kenny Loggins (Columbia)
Thin Lizzy (Warner Bros.)
Peter Gabriel (Atlantic)
Toby Beau (RCA)
Michael Stanley Band (Arista)

MEET *Cheryl Fadd* THE SINGER



HER DEBUT ALBUM IS ON
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Includes The Single "Think It Over" (4599)

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Executive Producer: Charles Koppelman

Management: Mike Gardner/BNB Management (213) 273-7020



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WMAI-AM, Under Fire From FCC, 'Aided' By Loyal Listeners

By BILL HOLLAND

■ WASHINGTON — There are loyal listeners and then there are *Loyal Listeners*. Washington's WMAI-AM morning men, Harden and Weaver, to use the current expression, are talkin' *Loyal Listeners*.

Their fans are sending them money. Lots of it, and all of it unsolicited. It's enough to drive program directors at less secure stations to an extended martini lunch.

Why and Whence?

Why and whence this outpouring of checks and cash?

Well, recently, the FCC levied a fine against the always-top-rated a/c station for not correctly logging commercials. Nothing really nasty, really, but for years, Harden and Weaver have read commercials, and then added their own humorous, and often barbed ad-libs, with Harden playing the straight man and Weaver doing character voices.

Their routines for years have put smiles on the faces of most rush hour drivers who listen in by the thousands.

Sure enough, the station's traffic department had not been entering the ad-lib time as ad time. The FCC made a point of mentioning that this casual logging occurred repeatedly.

So, finally, the FCC took the station to task. When listeners found out about the \$5,000 fine, they began calling the station to see if they might send donations to help pay for it, to come to the rescue of poor Harden and Weaver.

Confusion Reigns

About this time, things got a little confused. Some listeners thought the fine was for *airing* the long-winded commercials with their pun-laden asides. No, the station explained, it was for *logging* them incorrectly. (The station added that even with the ad-lib sketches, the ad airtime has

ATV Music Group To Meet in L.A.

■ LOS ANGELES—Executives and foreign affiliates of ATV Music will meet in Los Angeles next week in conjunction with the opening of the "Sgt. Pepper's Lonely Hearts Club Band" feature film.

It is the first meeting of the expanded ATV Music Group which now includes companies owned in Canada, presided over by Bernard Solomon, and a new Australian outlet, ATV Northern Songs Pty.

Representatives from ATV companies in England and Japan, as well as ATV chairman Lew Grade, will attend.

remained within the FCC limit of 18 minutes an hour.)

So, Harden and Weaver have had to ask, on the air, that listeners please stop sending in donations. The funds already sent in are being donated to Children's Hospital.

Meanwhile, the FCC, finding itself in even a more adversary position than usual, has had to do a grumbling softshoe.

First of all, the commission remains adamant that the fine was levied with due cause. But the underlying reason for the fine, as an FCC spokesman told RW,

Janus Restructures Promotion Dept.

■ LOS ANGELES — With 24 scheduled lp releases on the Janus calendar for next year, Don Wright, promotion director has announced a restructuring of the department which this year handled four releases. Working with Wright is Stu Yahm, a new member of the Janus team who will be responsible for national secondary promotion. Wright and Yahm will be working together closely in the development of single product. Yahm has worked with Mercury, Epic, MGM Records, Paramount and most recently Capitol Records where he was general manager, a&r and artist development.

Working on regional album promotion will be Michael Plummer, who will be handling the west coast from Los Angeles, Chuck Reichenbach will be working the midwest out of Chicago

and Ronnie Berger will be responsible for the east coast from Philadelphia.

Top 40 promotion will be handled by Dave Greenwald in the southwest. Greenwald, now living in Los Angeles, just returned after a year of southeast promotion for Janus out of Atlanta. His replacement, Deborah DeFrait, will be handling top 40 promotion in the southeast and is located in Atlanta, Georgia. DeFrait left UA two months ago where she was doing promotion.

These staff people will be supported by a minimum of seven independent promotion people around the country.

Ed DeJoy, while maintaining his presidential responsibilities to Janus and distributed labels, plans a stronger involvement in the day to day promotional activities.

(Continued on page 319)

Foreigner Across America



As part of their 1978 U.S. tour called "Across America," Foreigner recently played four nights at Charleston, Michigan's Pine Knob. Many area industry people were on hand, and pictured at the venue are, from left: (standing) WDRQ MD Sherita Doram; Carl Galeana of WABX research; a guest; WMHE PD Paul Goldberg; Atlantic midwest regional album promotion/artist development manager Sam Kaiser; Jim Meltzer of WABX sales; deejay Jerry Lubin; WABX deejay Karen Savelli; and Atlantic local promotion rep Ron Counts; (seated) Foreigner members Lou Gramm, Ian McDonald, Ed Gagliardi; group manager Bud Prager; WABX PD Ted Ferguson (on floor); and Foreigner members Al Greenwood and Dennis Elliott.

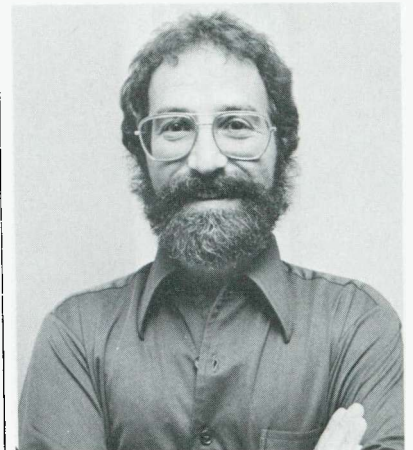
E/A Signs Young



A meeting of minds takes place between Elektra/Asylum chairman of the board Joe Smith (left) and Jesse Colin Young at a luncheon the label hosted at Le Dome restaurant in Los Angeles to celebrate Young's signing to the label. Young is about to go into the studio to record a new lp.

Arista Taps Valenziano

■ NEW YORK—Leonard Scheer, Arista Records vice president of sales and distribution, has announced the appointment of Bill Valenziano to the position of west coast regional marketing director for the label.



Bill Valenziano

Valenziano will be responsible in his new capacity for all sales and marketing related activities throughout the region, including distributor and dealer relationships; the selling, advertising and merchandising of Arista product; and working in close coordination with local promotion, marketing and other Arista staff with regard to artist appearances in the area. Valenziano will also direct the activities of the Arista local marketing managers in his region.

Valenziano will be located at the label's Los Angeles office and will be in close contact with a number of Arista's west coast-based artists and their managers.

Prior to joining Arista, Valenziano was national sales manager for 20th Century Fox Records. He has also been Island Records' marketing director, and has served in various sales and promotion positions at Capitol Records, most recently as general manager of artist development.

WHEN YOU MAKE MUSIC LIKE CHRIS REA,
YOU DON'T HAVE TO CHANGE YOUR NAME.

Chris Rea
WHATEVER HAPPENED
TO BENNY SANTINI?



"Fool (If You Think It's Over)"
R&R's Most Added
Gavin's Top Prospect
Record World Single Chart **41**

In the not too distant past, there were people who thought Chris Rea ought to have a more magical name. Then they heard his music. Benny Santini and other marquee names went back into the drawer. And Chris Rea came into his own.

"WHATEVER HAPPENED TO BENNY SANTINI?" JUST LISTEN TO THE FIRST CHRIS REA ALBUM FEATURING THE HIT, "FOOL (IF YOU THINK IT'S OVER)!"

 MAGNET



A MAGNET RECORDS RELEASE ON UNITED ARTISTS RECORDS AND TAPES.

RCA/Rocket Launch



RCA Records last week welcomed Rocket Records to its distribution system with one of the splashiest parties of the New York season. Prior to the Studio 54 bash, listening sessions were held at the RCA studios to preview albums by Rocket artists Lorna Wright and Colin Blunstone. Pictured top row, from left are: at the RCA Records offices, Rocket executive vice president Tony King; Rocket president John Reid; RCA president Robert Summer; RCA division vice president, business affairs, Mel Ilberman and (seated) Colin Blunstone and Lorna Wright; pictured at the listening session are RW's Doree Berg, Blunstone, Rocket principal Elton John, RW's Pat Baird, RCA director of national album promotion Josh Blardo and Wright; the specially designed Rocket

light column is shown at Studio 54, and, also at 54, John is shown with Alana Hamilton and Rod Stewart. Bottom row, from left: Blunstone and Wright are pictured with Robert Summer; RCA director rhythm and blues promotion and merchandising Ray Harris is flanked by Bobbi Humphrey and Evelyn "Champagne" King; Elton John is shown at an earlier west coast listening session with RCA west coast regional promotion man Alan Meis, Josh Blardo, RCA director, business affairs west coast Martin Olinick, and RCA director of western region field marketing Bill Graham; back at Studio 54 John is shown chatting with Robert Summer.

E/A Names Trombetta Editorial Services Mgr.

■ LOS ANGELES — Jim Trombetta has been named editorial services manager for the publicity department at Elektra/Asylum Records, it was announced by Bryn Bridenthal, national publicity director. He will be responsible for press kit packages, the E/A newsletter, liaison with freelance writers and developing new editorial materials. He will report directly to Bridenthal.

Trombetta, a novelist and most recently editor of Beverly Hills Magazine and Celebrity Sports, spent two years as the west coast editor of Crawdaddy Magazine.

MCA Names Two To Sales Posts

■ LOS ANGELES—Rod Culp has been promoted to sales manager for the Detroit office of MCA Records and Janice Langeley joins the sales staff of the label in New Orleans, announced Jeff Scheible, vice president/sales.

Culp, who has been a salesman in the Detroit office for the last two years, came to MCA from Korvettes. He will report directly to Bill Green, regional sales manager.

Langeley comes to MCA from All South Distributors where she was product coordinator. Langeley will report to Rod Tremblay, sales manager for the Dallas branch.

RSO Names Levy Artist Rel. Coord.

■ LOS ANGELES — Jay Levy has been appointed artist relations coordinator for the Robert Stigwood Organisation, it was announced jointly by Robert Stigwood, chairman of the Stigwood Group of Companies, and Al Coury, president of RSO Records, Inc.



Jay Levy

Levy, who will be located at RSO Records' Los Angeles office, worked for two years in New York at the headquarters of the Robert Stigwood Group of Companies as executive assistant to Frederic B. Gershon, president of the group.

Levy will act as liaison among the music, management, publishing, film and television branches. He will be responsible for coordinating record company activities with the plans of RSO Records' artists and managers. He will work closely with managers of all artists on RSO to insure total effectiveness of all efforts by the record company and by managers in behalf of RSO artists.

Levy will also work with Bill Oakes, vice president in charge of music for film, on the Robert Stigwood Organisation's motion picture and television activities.

Columbia Ups Wingate

■ NEW YORK — Barbara Cooke, director, east coast product management, Columbia Records, has announced the appointment of Dick Wintage to associate director, east coast product management, Columbia Records.



Dick Wintage

In his new capacity, Wintage will be responsible for the planning and execution of merchandising programs for album releases on the Columbia label.

Wintage began his career as program and music director of WBRU-FM in Providence, R.I. After becoming assistant music director for WPLR-FM in New Haven, Conn., he then joined Janus Records in New York as director of east coast promotion and subsequently was named director, east coast operations. In 1975 he came to Columbia Records as an associate product manager and later was promoted to product manager.

Weisner-DeMann Inks Gladys Knight

■ NEW YORK—Ron Weisner of Weisner-DeMann Entertainment, has announced the signing of Gladys Knight for exclusive personal management.

Plotkin, CBS Pact



Don Ellis, national vice-president, a&r, Columbia Records has announced the signing of an exclusive production agreement between noted producer Chuck Plotkin and CBS Records. The deal calls for Plotkin to act as an in house producer for CBS roster acts as well as find and develop artists through his production company. Plotkin's track record in the recording industry is documented through a series of projects that have included, among others, head of a&r for Elektra/Asylum Records, production of first lps by Andrew Gold, Wendy Waldman, Orleans (first two albums); an lp by Harry Chapin and the mixing (with Jon Landau) of Bruce Springsteen's "Darkness At The Edge Of Town."

100% Pure Sylver...

FOREVER YOURS NBLP 7103

The hot new Lp from the family who brought you "Hotline" and "Boogie Fever."

The SYLVERS



Forever Yours on Casablanca Record and FilmWorks

Produced by The Sylvers with Al Ross and Bob Cullen for Century Entertainment Corporation.



Friesen Speech Stresses Sense of 'Where You Are'

(The following are excerpts from Gil Friesen's speech at last week's A&M convention)

■ Two years ago, I gave a speech at our national meetings and the title of the speech, as some of you may recall, was "Where Do We Go From Here?" Well, we are here now. And here is turning out to be a much more complicated and challenging place than I am sure any of us ever imagined. It is a combination of what we were, what we are, and what we are going to become . . .

A short while ago, I read a book about Bill Bradley, the former New York Knick basketball star. Bradley would practice for hours and hours shooting from all over the court with his back turned; literally a blind shot. His accuracy was uncanny. Bradley attributed his accuracy to practice and mental discipline. To focus on the hoop whether he could see it or not. "A Sense Of Where You Are" is how he described it. And that phrase, more than anything else epitomizes the kind of perspective we must all have in our work as well as our reason for this year's national meetings . . .

In many ways we are what we have always been. An artist-oriented company—sensitive to the needs and desires of all the artists we represent. This philosophy is in full force, and will remain in full force every working day. We listen to our artists and provide them with the kind of environment they need to provide you with tools you need to get your job accomplished. Uncomprisingly great music: This philosophy has always been and will continue to be the cornerstone of our success, and it is manifested everyday at every level at A&M. It began when Herb Alpert became one of the first major artists to get into the touring business, complete with a road sound system . . .

At A&M artist orientation manifests itself in a number of ways. Some more obvious than others, as I am sure you can all appreciate with respect to Jerry Moss' commitment to promote every artist on the A&M label. What other record company has the distinction of being independently owned by a recording artist (and ex-promotion man?). What other record company has what I like to call our "open

door policy"? For the most part, irrespective of the day or the time or the season, any artist or any manager has the opportunity, and I might even suggest, the obligation to sit down with any major executive in this company and openly discuss the marketing strategy behind any one of the albums in the A&M catalogue. This philosophy and management style sets you and everyone else at A&M apart from anyone else in the music business. It's what makes us unique. It's what keeps us flexible—and it's what makes us not only the "tastemakers," but innovators and the best record people in the business today. The integrity, creativity, humanity, and dedication to the artists and their music exhibited from Herb Alpert and Jerry Moss have been an inspiration to everyone in the industry . . .

Let me recount a few examples of what our artist orientation and open door policy mean here in Hollywood and out on the streets. Nearly a year ago, just prior to the release of "Feels So Good," Chuck Mangione came into my office to discuss the marketing of his new album.

More than anything else, Chuck saw A&M as a resource for the successful marketing of his music. He wanted our help, and asked for it without any qualifications. That discussion led to a number of additional meetings between all other departments and a marketing concept was developed. We called it "Mangione Month." Once "Feels So Good" was released, Chuck embarked on a personal promotional tour accompanied by department heads. The rest is history and deserves special acknowledgement. The main point is that the success story behind Chuck Mangione is due in large part to our philosophy of artist orientation and keeping our doors open . . .

If you don't have a sense of where you are, and what your goals are, even the best music starts at a disadvantage. That brings me to the second step in developing a sense of where we are. It is clear our basic roots of sensitivity to the artist have always been at work at A&M. It has paid substantial personal and economic dividends to all of us. And just in case you
(Continued on page 358)

A&M Convention

(Continued from page 287)

warehousing center for its branch-distributed western states, for the facility's official opening Tuesday, and had a morning of sessions past them when Gil Friesen welcomed them to the convention with Wednesday's address. Friesen provided the convention's theme through a prepared speech drawing its tag line — "A sense of where you are" from a book about former New York Knicks basketball ace Bill Bradley.

Alluding to A&M's growth, Friesen began, "Two years ago, I gave a speech at our national meetings and the title of the speech, as some of you may recall, was 'Where do we go from here?'. Well, we are here now. And here is turning out to be a much more challenging and complicated place than I am sure any of us ever imagined. It is a combination of what we were, what we are going to become."

While maintaining A&M's focus as a company has always been and remains artist-oriented, Friesen also stressed the need for continued sophistication and professionalism in the label's supportive efforts. Hailing the teamwork that characterized such projects as the Chuck Mangione lp and single, Friesen pointed to the recent unveiling of a new marketing team through vice

presidential appointments for label staffers Bob Reitman, Ernie Campagna, Al Moinet, Jeff Ayeroff and Andy Meyer, and the interaction between those staffers and senior vice presidents Bob Fead and Harold Childs in marketing and promotion respectively, as an important administrative step.

Friesen also promised the label's ability to analyze and interpret markets was continuing to expand. "During the past year, we have begun to get an even greater handle on where we are going," he observed. "We've done it with operating systems such as our new computer and MIS department. Both of these will soon be the most sophisticated in the industry, providing you with more marketing information than you have ever had before: information like the exact number of albums and tapes sold in your market by account, as well as by distributor; specific histories about air play and accounts that reported to the trades; exact information on our level of advertising investment in your market, by account, and by media. You will be getting the tools you need to market the music as a team, and to take advantage of all the opportunities available to you . . .

(Continued on page 358)

A&M Promo Meeting Details Abrams Format

■ LOS ANGELES—The A&M promotion meeting held Thursday (13) at the labels convention in the Beverly Wilshire Hotel, was reportedly the first semi-public detailing of the Abrams Superstar programming format. The involved programming system which utilizes letter designators to clarify cuts according to a radio-based music type, has frequently baffled promotion personnel across the country because of its apparent complexity and because the system details were well guarded. While some promotion personnel at other labels have obtained varying degrees of familiarity of the Abrams programming system, the A&M staff said this was the first accurate explanation of the system's intricacies to a label promotion crew.

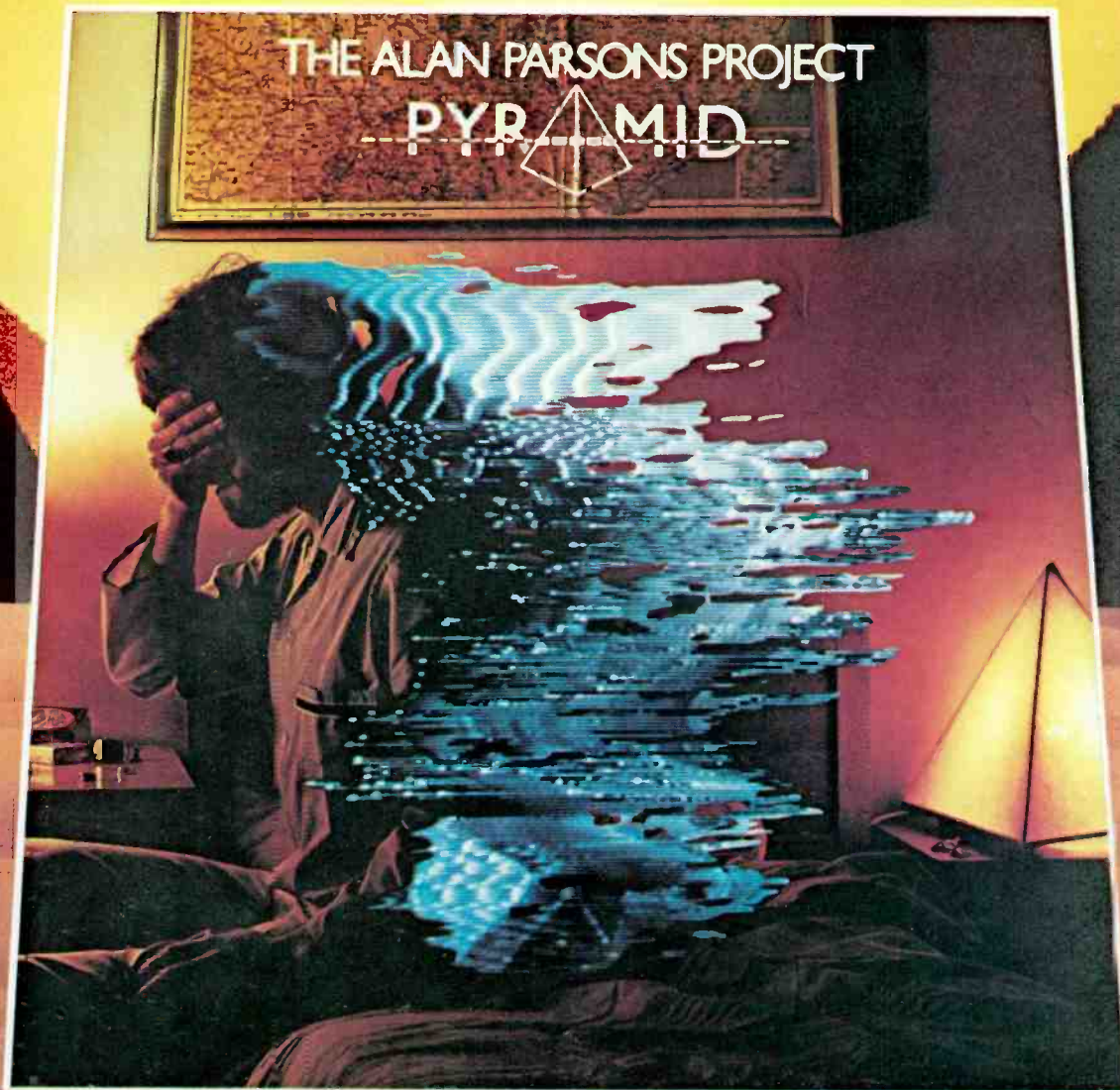
While a number of specific internal promotion priorities and an updated tracking of A&M records currently charted were also mentioned at the afternoon meeting, the Abrams programming philosophy key was the principal subject and served to assist A&M promotion personnel in approaching Superstars program directors and music directors with information relevant to their playlist methodology.

As explained by the A&M promotion department the Abrams

Superstar "network" which has approximately 60 subscribing stations bases playlists on ten letter-designated categories; three of these are optional while seven are uniformly accepted.

The "A" list contains selections that are played two or three times daily, it is based on hit singles according to tunes added at the markets top 40 "giant" or "indicator." This list varies according to the nature of the total top 40 power (as there is variance at each top 40 indicator, with different emphasis on r&b AOR, teen and adult contemporary cuts). The "A" designation is also based on the belief that album rock mass appeal stations draw audience heavily from top 40 stations in the market rather than from competing AOR outlets. Thus, the "A" numbers are a familiarity and comfort factor for the top 40 listener "tuning over" to the FM band. The two X-three X plays per day (TD) is apparently not the key here but rather that the stations add these top 40 tunes before AOR competitors do likewise. Pablo Cruises "Love Will Find a Way" was offered as a good example of an "A" cut.

The B-1 category includes 8-12 of the hottest lp cuts in the market according to station research. A detailed account of the Abrams system will follow next week.



AB 4180

The New Wonder of the World.

Produced by: Alan Parsons

Executive Producers: Eric Woolfson

**“Pyramid.” The Alan Parsons Project.
Already Gold.
BB*37/CB*28/RW*25**

On Arista Records and Tapes



ABC/Impulse 'Dedication Series' Revives Jazz Classics

By SAMUEL GRAHAM

■ LOS ANGELES—While the release of vintage jazz sides (some of them issued previously and some heretofore totally unavailable) is not a new concept, it is a matter of continuing interest in the record industry, from label presidents on down. This summer, with the release of the first nine double-album packages that comprise the ABC / Impulse "Dedication Series," one of the more respected jazz labels will once again make its presence felt in the marketplace.

ABC Records president Steve Diener is a long time jazz aficionado, as is Mark Meyerson, ABC's vice president of a&r. It was Diener and Meyerson who were the prime movers behind the new Impulse series, along with Michael Cuscuna, the veteran producer and jazz chronicler who supervised the production of each album for release. *RW* recently spoke with Diener and Cuscuna about the development of the series, which includes in its first release sides by Sonny Criss and Kenny Dorham, Oliver Nelson, Shirley Scott, Hugh Masekela, Quincy Jones, McCoy Tyner, Albert Ayler, Gil Evans and Gary McFarland, and Cecil Taylor, Charles Tolliver, Grachan Monchur and Archie Shepp.

The Impulse Dedication joins the ranks of comprehensive and tastefully assembled jazz sessions issued by several other labels, spotlighting performances both classic and obscure. Columbia, Warner Bros., Arista/Savoy, Polydor / Verve, Fantasy / Prestige Milestone, Cream/Xanadu: each has been active recently, and each has presented its material with a sense of thematic unity both in the music and in the packaging. However, the unveiling of the Impulse project was not necessarily prompted by the busy release schedules of other labels, according to Diener. "I've waited almost a year now to do this," he said. "I could have gotten into it two days after I took over here, but I feel the time now is right.

"I thought a lot about how we wanted to do it," Diener continued, "and I was looking for a theme in presenting this material. It only clicked when I realized what Impulse was really all about: it was almost like a nest for many musicians, and for many years. Impulse is a very interesting line. If you stacked up all of the releases along a wall, you'd find that the a&r covers just about everything. So what we've done with this Dedication series is gone back and taken a cross-section of a lot of the early records by people who might not be well known now

but who were given the chance to make some of their first recordings for Impulse."

The series represents the consolidation under the Impulse banner of some music that was once issued on other ABC-affiliated labels, such as Dot, Peacock, Grand Award, ABC/Paramount, Apollo and Blue Thumb. According to Cuscuna, who became involved in the Dedication line after having assembled several compilations featuring the late saxophonist John Coltrane (there will be more Coltrane releases in the future), it was decided that all the records would bear the Impulse label "because Impulse is a great name in jazz, and I thought we should bring all of it under that umbrella. This series seemed like a good way of giving Impulse a healthy shot in the arm. And by using the term 'dedication,' we thought we could avoid the reissue stigma."

Cuscuna felt that it was of paramount importance to first "look at all the catalogues and gain a working knowledge of what exactly was available to us, in order to get an overview for suitable packages." The next step involved a review of the vast amount of unissued material in the ABC vaults. "It was vital that people who really knew the music should get into the vaults," Cuscuna said. "The mess they were in, like at many other companies, was really criminal." The assessment of suitable music was followed by the conceptual development of the actual packages, with an eye towards cuts that were either previously unreleased or else long out of print and difficult to obtain.

Once the material to be used had been chosen, Cuscuna was faced with the task of improving the sound quality to a point as

near to today's audio standards as possible. Since many of the recordings had originally been made in stereo, Cuscuna said, the process that he described as "not so much doctoring as enhancing" the sound did not particularly involve remixing the tracks; "mostly it was a question of using modern equalization to bring up the sound. The early records lacked a lot of midrange and definition in the bass, so I simply tried to make it so that you can listen to it with contemporary ears."

In several cases Cuscuna was faced with the problem of not having enough suitable material by a single artist to make up an entire double album. "There may be material you want to get out," he admitted, "but you may not have an album that's complete and excellent on its own." In these cases, such as the McFarland/Evans package, the combinations of artists were based on "musical compatibility." For the eighth volume of the series, "The New Breed," pianist Cecil Taylor's tracks represented "only about half an album's worth," so Cuscuna included three sides taken from a 1965 Village Gate concert featuring trumpeter Charles Tolliver, trombonist Grachan Monchur and saxophonist Archie Shepp. This pairing was again based on musical compatibility and the fact that the four players appeal to similar audiences. But all of the music came from "complete sessions," Cuscuna emphasized, "because I feel there's very little value in the anthology or 'best of' idea. An album should have reason to exist on its own." He added that it was the label's intention to balance "hip, obscure packages" like "The New Breed" with "people who are well known."

UFO A/V Presentation



Over 600 press, radio, retail and sales persons were witness to an audio-visual premier of the new UFO LP "Obsession," hosted by Chrysalis Records at the Griffith Park Planetarium in Los Angeles. The show included the debuting of the album through a stereo system of 16 studio monitors, keyed with laser projections and slides of UFO in concert. A reception followed on the observatory roof. From left: Ron Nevison, producer; Billy Bass, vp of promotion, Chrysalis; Mike Falcon, Record World; Stan Layton, Chrysalis national sales manager; and Paul Hutchinson, vp and controller, Chrysalis.

Arista Ups Spiwack

■ NEW YORK — Donn Davenport, director of creative services, Arista Records, has announced the appointment of David Spiwack to the position of copy chief, creative services for the label.



David Spiwack

Spiwack has been with Arista Records since its inception in 1974, joining the newly formed company as manager, press and publicity. He later worked at The Music Agency as Arista's account executive, and then returned to the label as advertising copywriter in 1977 when the in-house creative services department was formed.

Leo Edwards Dies

■ NEW YORK — Leo Edwards, veteran songwriter and charter member of the American Society of Composers, Authors and Publishers when it was founded in 1914, died at his home at the Hotel Olcott at 27 West 72nd Street, New York City, today. Edwards was 92, and the younger brother of noted composer-producer Gus Edwards.

Career

Born in Germany on February 22, 1886, Edwards came to the United States as a child and appeared in vaudeville at the age of eleven. He was a staff writer for a number of music publishing firms, including T. B. Harms, M. Witmark & Sons, Gus Edwards Music, Leo Feist, Inc. and DeSylva, Brown and Henderson, and produced numerous cabaret shows. Among Broadway musicals to which he contributed songs were "Maid in America" and "The Blue Paradise." His first complete Broadway score was for the 1911 production titled "The Merry Whirl." He was also well known for writing special material, including "I'm An Indian" which Fanny Brice featured.

Pacific Arts To Use Bar Coding

■ CARMEL, Calif. — Pacific Arts president Michael Nesmith, has announced that the record and tape division of Pacific Arts will now use bar coding on all its product. The new bar coding should appear on Pacific Arts' fall release.

GET READY HERE IT COMES!

ANOTHER SMASH SINGLE FROM THE CURRENT HIT LP,
"ONCE UPON A DREAM"

"IF YOU'RE READY" (HERE IT COMES)

RSX1212-Y

RW 41

BB  49

CB  46

B/W

"ANGEL IN MY LIFE"

PRODUCED BY MICHAEL STOKES



RS-LA811-G



STATIONS

KDAY
KKT
KUTE
KZIA
KSOL
WVOW

WJPC
WMPP
WBMX
WAWA
WKLR
WJLB

WABQ
WGPR
WWWF
WJMO
WAMO
WCIN

WTLL
WLOU
KATZ
KKSS
KPRS
KYOK

Roadshow/UA RECORDS

Who In The World:

Michael Johnson's Debut Brings Success For Him and His New Label

■ EMI America Records' first single, "Bluer Than Blue" by Michael Johnson, has marked a milestone for all concerned.

Back in 1958, as a 13-year-old in his native Denver, Michael and older brother Paul (then 20) began teaching each other the basics of playing guitar. Their first professional gig was at the local VFW hall that year. "We played for five bucks a night and all the screwdrivers we could drink," Michael recalls.

At 19, Michael was a sophomore at Colorado State College, majoring in music education, when he won first prize — a single-record recording deal with Epic—in a national talent contest sponsored by Columbia Records and Chicago radio station WGN. The Epic single, an original tune titled "Hills," was released shortly thereafter, and Michael embarked on extensive tours along the college and club circuits throughout the nation.

Michael spent 1966 in Spain, studying at the Conservatory of Liceo in Barcelona with eminent classical guitarist Graciano Tarrago (who recently passed away) and Tarrago's equally brilliant daughter Renata (who is an active and highly respected classical guitarist), not so much for classical influences, but to further develop his technique. Michael returned to the States the following year for a short stint with the Back Porch Majority (an offshoot of the New Christy Minstrels), and during 1967-78 he toured for a year as a member of The (Chad) Mitchell Trio, which then included another aspiring young songwriter and performer named John Denver. Michael and John wrote a tune titled "Circus," which was recorded both by Denver and by Mary Travers.

Johnson signed a recording

deal with Atlantic Records in 1972, and spent several months in New York working on sessions for his debut album with producers Peter Yarrow and Phil Ramone and a team of well-known New York players. The resulting "There Is A Breeze" lp contained a great deal of instrumental expertise and showcased his strong baritone vocals, but Michael felt the album wasn't as true a reflection of his music as he would've liked.

Michael self-produced his second lp, using only his voice and his guitars, in ten days during March, 1975 at a Minneapolis studio for the regional Sanskrit label (distributed in the midwest by Pickwick International).

On his third lp, "Ain't Dis Da Life," released on Sanskrit in 1977, Michael moved to forge the best aspects of his two previous albums together. He produced the sessions himself in Minnesota, and this time he added a rhythm section comprised of players well-known in the midwest.

During the latter part of 1977, Michael teamed with producers Steve Gibson and Brent Maher and travelled to Nashville's Creative Workshop Studios to cut a two-song master, which ultimately led to his EMI America contract.

Michael's manager, Keith Christianson, took the completed masters to Los Angeles, where EMI America's head of a&r Don Grierson heard them. All the pieces had fit into place for exposure on a national level. Contracts for a longterm recording agreement were quickly drawn up and signed, and EMI America rush-released Michael's (and the label's) first single. And "Bluer Than Blue" has broken him through to national stardom.

Private Stock Signs Marcovicci



Private Stock Records, Ltd. has announced that they have signed singer/actress Andrea Marcovicci to the label. Ms. Marcovicci's first single release is titled "I'm Dreaming," and was produced by Ron Dante. Pictured are Private Stock Records, Ltd. president Larry Uttal and Andrea Marcovicci, holding her debut release.

ABC Releases Eight

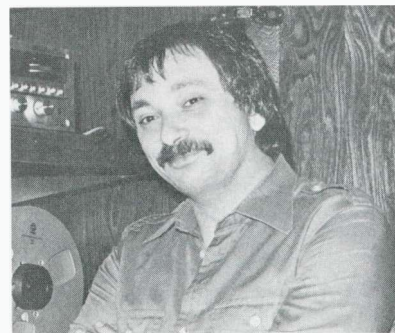
■ LOS ANGELES — ABC Records will release eight albums during the month of July.

Scheduled for release are: "Bish" by Stephen Bishop; "The Last of the British Blues" recorded live in two locations by John Mayall; "Summer Soft" by trumpet player Blue Mitchell on ABC/Impulse, and "Can I Have My Money Back?" a re-issue of Gerry Rafferty's debut solo album.

Also scheduled are four gospel releases: "Face It With A Smile" by Tessie Hill; "Gospel Soul" by Gladys McFadden and the Loving Sisters; "The Very Best of the Mighty Clouds of Joy," a two-record set, and "Perpetual Moments" featuring several ABC gospel acts.

20th Names Bruce Director of A&R

■ LOS ANGELES—Harvey Bruce has been named director of a&r for 20th Century-Fox Records. The announcement was made by Harvey Cooper, senior vice president of a&r and promotion.



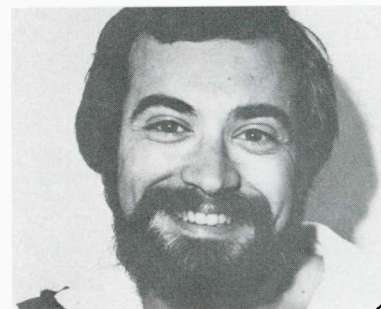
Harvey Bruce

As director of a&r Bruce will be responsible for acquiring new artists, new acts and securing material for artist already on the roster.

Prior to joining 20th, Bruce was director of a&r at Ariola Records.

Epic Names Smallwood Associate Promo Dir.

■ NEW YORK—Jim Jeffries, director, national promotion, Epic Records, has announced the appointment of Gerry Smallwood to associate director, national promotion, Epic Records.



Gerry Smallwood

Smallwood joined CBS Records in 1977 as local promotion manager, Epic/Portrait/Associated Labels for the Chicago marketing area. He came to CBS Records from Arista Records, where he was midwest regional album promotion manager. Prior to that Smallwood was with Elektra/Asylum as Chicago local promotion manager. He also has three years of advertising and sales experience from General Electric.

Salsoul Adds Two To Disco Promo Staff

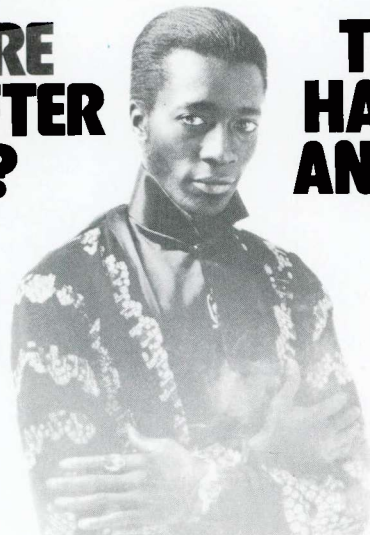
■ NEW YORK—Joe Cayre, president of Salsoul Records has announced the appointment of Alan-Michael Mamber and Ellen Galloway to Salsoul's disco promotion department.

Mamber, who has been named national director of disco promotion, joins Salsoul from the New York based West End Records.

Galloway has been appointed associate director of disco promotion after assisting in the company's disco promotion department for a year.

IS THERE
LIFE AFTER
DISCO?

T-LIFE
HAS THE
ANSWER.



RCA
Records



“Tropico” is where dreams live.
It is the sweet rhythm of the imagination,
where I turn my fantasies into music...

On A&M Records & Tapes. 

Produced by David Rubinson & Friends, Inc. Associate Producer: Michelle Barbieri. Management: Fred Heller, Inc.

© 1978 A&M Records, Inc.



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ WHICH PETER GABRIEL—Onstage and on vinyl, Peter Gabriel often taps a fevered nerve through the dark twists of his imagery and the edgy intensity of his singing. Yet as his tenure with Genesis suggested, and his Atco solo debut confirmed, Gabriel's skills as a musical actor are coupled with a thoughtful, even analytical intelligence only partially masked by his surreally screwball characterizations.

Offstage, Gabriel verifies that sense of perspective with a rather quiet, occasionally self-effacing charm. In contrast to the veiled allegories of his songs, he speaks plainly and without pretension about his work: though he's pleased with his second solo lp—titled like last year's with only his name, but this time carrying the Atlantic logo—and feels both material and execution are stronger, he also concedes there may be difficulty drawing singles.

Could be his caution is extreme. "D.I.Y.," the first 45, has been described by Gabriel as directed toward the current generation of rockers rallying around the new wave, yet does so without parroting the style outright. "Whenever an anti-establishment music, which is what Genesis did in the '60s, becomes absorbed into the mainstream, a new generation will come to take its place. It's as natural as the seasons," explained Gabriel, adding his own admiration for the best acts being linked with the punk/new wave axis. Citing Elvis Costello, among others, as recent favorites, Gabriel sees parallels between the resurgence of the club scene ("which was really very important to Genesis' survival in the early years") and the resulting closeness to the audiences as some of the healthier aspects of new wave music.

Yet he hardly lays any claim to that style, despite the current production association with Robert Fripp, whose collaborations with Eno serve as a link of sort to the current spate of more electronically-oriented new bands. "I don't feel spiritually linked with either the '60s keyboard bands from which I came, or the new wave bands," Gabriel admits, then adds with a dry smile, "I want to carve a little niche, perhaps in the wings."

Well, not quite. Gabriel found the more straightforward band format adopted for the new album and the more fully integrated musical role played by Fripp crucial to what he feels is the strength of the record, but his willingness to develop a singles presence still didn't produce what he feels is an obvious airplay staple. So instead of waiting for the next album, he plans on writing songs expressly for single releases over the summer.

Hence his own explanation for the decision to keep just his own name for the album title. "The idea was it should be a magazine. Just as Time or Newsweek has the same cover or logo each issue, I wanted the records to be a sort of writer's magazine. I mean, sometimes it seems farcical to produce these profound titles."

It also applies to his new military-issue crew cut, which, indeed, signifies nothing more important than a desire for shorter hair. And the label change? "Actually, I haven't the slightest clue."

ON THE SQUARE—It finally happened, and we're not talking Eva-Tone tip-ins, we're talking regulation vinylite (or maybe polystyrene—we didn't check). Arista's readying a square record to push The Kinks' "Misfits" lp, and, just to drive the point home, they'll slip them into round covers. The eps will feature four cuts from the album . . . Meanwhile, look out for a four-color picture sleeve cradling the new Funkadelic single: to bump home the implications of their new lp and its title single, "One Nation Under A Groove," this particular variation on the George Clinton clone system uses its own version of its own version of the American flag. We're promised the whole album focuses on "patriotic funk" . . . Teddy Pendergrass reportedly cleared all eight of his upcoming Roxy shows two weeks in advance—at ten dollars per. Does this mean we have to start bringing hip flasks?

RABBITT PUNCH—Radio folk probably know Jimmy Rabbitt best as a former AOR and country disc jockey, most recently here in Lotusland where he worked at stations like KMET-FM. But Rabbitt made front page news, at least in the Valley, as a singer. This time, though, it wasn't good news.

Rabbitt and his band Renegade—they cut an lp two years ago, and since have continued working in the west and south—were trounced in a brawl that erupted during a Sunday concert at Jungleland in Thousand Oaks, where Rabbitt had two teeth knocked out by a disgruntled biker who didn't want to hear the singer's version of David Allen Coe's "Long-Haired Redneck." Apparently his displeasure was more than vocal: it took eight Ventura County Sheriff's deputies in

(Continued on page 348)

Musexpo '78 Sets Seminar Panels

■ NEW YORK — Roddy S. Shashoua, Musexpo president, announced plans and panelists for Musexpo '78 at the New York Hilton on Tuesday, July 11th, attended by several East Coast industry members and foreign governmental officials.

Confirmed panelists were announced for the first time for six Musexpo '78 Workshop / Seminars: radio programming, distribution and marketing, a&r and artist development, music publishing, record production and home video programming.

As of June 30, 1978, 700 companies had booked their office/booths or registrations at Musexpo this year. Mr. Shashoua indicated that at this time, four months prior to this year's Musexpo, the overall attendance figure has reached some 2,000 participants, the same level as last year's entire attendance at Musexpo '77.

Seminar panelists were announced as follows:

Radio programming & the record industry, Sunday, November 5th, 10 a.m.-11:30 a.m.: Lee Abrams, partner, Burkhart/Abrams Associates; George Burns, president, Burns Media Consultants; Claude Hall, editor & president, Claude Hall's International Radio Report; Jim Maddox, station manager, KMJQ; Jack Thayer, president, NBC Radio.

Music publishing, Monday, November 6th, 10 a.m.-11:30 a.m.: Lester Sill, president, Screen Gems/EMI Music; Irwin Robinson, president, Chappell; Jay Morgenstern, president, ABC Music; Billy Meshel, vice president, Arista Publishing; Trudy Meisel, director, Hansa Records/Editions

Intro; Peter Kirsten, president, Global Music/GMG Records; Billy Denny, president, Cedarwood Publishing.

Distribution & marketing, Tuesday, November 7th, 10 a.m.-11:30 a.m.: John Cohen, president, Disc Records & NARM; David Rothfeld, vice president, Korvettes; Barrie Bergman, president, Record Bar; Jim Tyrrell, vice president, Epic, Portrait & CBS Associated Labels; Herb Belkin, vice president, marketing and sales, ABC Records; Brian Robertson, Canadian Recording Industry Association.

A&R and artist development, Wednesday, November 8th, 10 a.m.-11:30 a.m.: Jerry Sharell, vice president, artist development, Elektra-Asylum Records; Larkin Arnold, vice president, Capitol Records; Eric Gardner, manager, Utopia Video; Marcel Stellman, vice president, Decca; Billy Bass, vice president, Chrysalis Records.

Producers

Record producers, Monday, November 6th, 11:45 a.m.-1 p.m.: Todd Rundgren, artist & producer: Meatloaf, Billy Joel, etc.; Michael Kuntze, producer: Silver Convention, etc.; Frank Farian, producer: Eruption, Boney M, etc.; Seth Snyder, president, Recording Studio Equipment Company; David Chackler, president, Chalice Productions.

Home video programming, Tuesday, November 7th, 11:45 a.m.-1 p.m.: Bob Pfannkuch, president, Bell & Howell Video Products Division; Larry Finley, executive director, International Tape Association; Andre Blay, president, Magnetic Video Corp.; Bill Gillis, manager, merchandising, RCA Video (Selectavision).

Lenny Williams at The Roxy



ABC recording artist Lenny Williams recently headlined two sold-out nights at the Roxy in Los Angeles to showcase songs from his new album, "Spark of Love." Pictured after the show are, from left: Laura Mims, regional promotion, west coast, special markets, ABC; Steve Diener, president, ABC; Mark Meyerson, vice president of a&r, ABC; Eloise Law, ABC recording artist; Lenny Williams; Jay Morgenstern, head of ABC's publishing and international divisions; Bill Craig, national director of promotion, special markets, ABC; Thom O'Hair, national tour coordinator, ABC; Steve Duboff, director of a&r, ABC; and Elaine Corlett, vice president of artist development, international division, ABC.

Her Second... His Third... Their First!

giorgio *and* chris

LOVE'S IN YOU, LOVE'S IN ME

NBLP 7104



*Giorgio Moroder, the producer, and
Chris Bennett, the singer,
combine their talents on their debut duet.*

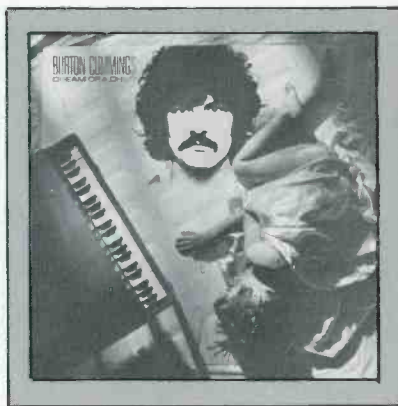
LOVE'S IN YOU, LOVE'S IN ME
*on Casablanca Record and FilmWorks
Produced by Giorgio Moroder and Pete Bellotte*



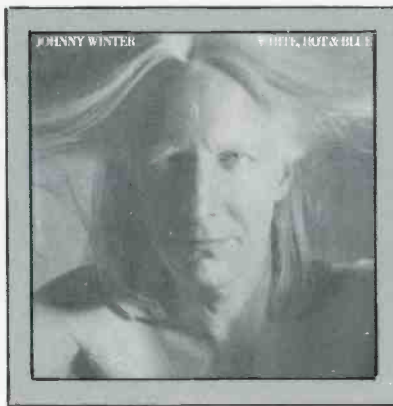
RECORD WORLD ALBUM PICKS



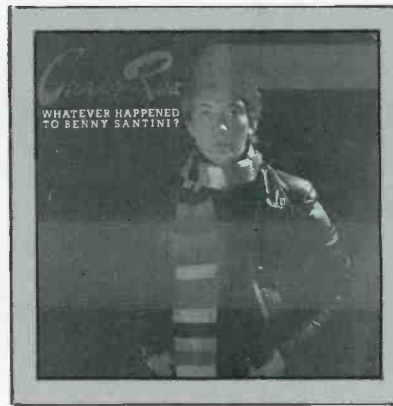
TROPICO
GATO BARBIERI—A&M SP 4710 (7.98)
With producer David Rubinson, Barbieri has made what is perhaps his most commercial album with lush, romantic textures flowing over a percolating, latin rhythmic base. Carlos Santana adds his distinctive guitar to "Latin Lady" while "Poinciana," with its warm strings and smooth transitions is the centerpiece.



DREAM OF A CHILD
BURTON CUMMINGS—Portrait JR 35481 (CBS) (7.98)
Cummings' third solo album is more of a potpourri of styles as opposed to his previous ballad oriented sets. Included on the self-produced lp is an old Guess Who song ("Guns, Guns, Guns"), "When A Man Loves A Woman" and even "Hold On I'm Coming" with Steve Cropper on guitar.



WHITE, HOT & BLUE
JOHNNY WINTER—Blue Sky JZ 35475 (CBS) (7.98)
Lately Winter has been concerned with revitalizing the career of Muddy Waters. Here, much of that recent blues influence has come to the surface again with songs by Sleepy John Estes, Little Walter and Jimmy Reed. Winter's guitar work explodes with understated finesse.



WHATEVER HAPPENED TO BENNY SANTINI?
CHRIS REA—UA LA879-H (7.98)
Comparisons could be made to a young Elton John, not only because of the production by Gus Dudgeon which very ably supports the lyrics, but Rea shows a talent with words which grips the listener with songs like "Fool (If You Think It's Over)" and the title cut.

LIGHTS FROM THE VALLEY
CHILLIWACK
Mushroom MRS 5011 (7.98)



The venerable group continues to grow with the times as they take a more vocal approach while maintaining their solid rock base. "Never Be the Same," "Looking For A Place" and the group's interpretation of the Sutherlands' "Arms Of Mary" highlight.

GATEWAY 2
ECM-1-1105 (Warner Bros.) (7.98)



The second album for guitarist John Abercrombie's trio (with Dave Holland and Jack DeJohnette) was recorded last July in Oslo. The group (with DeJohnette on keyboards and piano) alternates between acoustic and electric textures with "Nexus" finding the group at its best.

SHOOTING STAR
ELKIE BROOKS
A&M SP 4695 (7.98)



The soulful side of Brooks' voice has been emphasized here as she sounds like a cross between Aretha Franklin and Rita Coolidge. The British songstress covers material ranging from Neil Young to Stevie Wonder, adding a couple of originals like the excellent "Be Positive."

THICK AS THIEVES
TROOPER
MCA 2377 (7.98)



With the group's third album they have come into their own as a proficient rock outfit with better than average vocals and a couple of exceptional songs along the lines of the current single, "Raise A Little Hell." The Randy Bachman production is well rounded.

MUSIC ON MY MIND
NANCY WILSON
Capitol SMAS 11786 (7.98)



It's hard to believe that this talented lady has been making music for over 25 years. They say that all things improve with time and Nancy is no exception to the rule. On her latest, she attains unparalleled heights. Of particular note is "I Am In Love."

SPREADING LOVE
AL HUDSON AND THE SOUL PARTNERS
ABC-AA1081 (7.98)



This album is probably going to be one of the major r&b sleepers of 1978. The group is extremely talented and the album offers a variety of material. The title cut is an FM masterpiece with a pleasant blending of jazz, pop and r&b. Look out for this winner from the Motor City.

A CRAZY STEAL
THE HOLLIES
Epic JE 35334 (7.98)



The group's most recent studio album is a collection of their European singles including one of their characteristically sensual ballads ("Hello To Romance") and an excellent Allan Clarke vocal on "Amnesty." Production is by Alan Parsons.

ATLANTIC STARR
A&M-SP4711 (7.98)



A very impressive debut album produced by Bobby Eli is part of the continuing effort by the label to expand their black music division. The group is reminiscent of BT Express but the sky is the limit. Of particular interest are "Stand Up" and "Being In Love With You Is So Much Fun."

SANER DAYS
KEY LARGO
Mercury SRM-1-3726 (7.98)



A Long Island trio whose laid back sound could easily pass for a west coast outfit. The down tempo of most of the material can be a little unsettling, but occasional flashes of lead guitar and crisp vocal harmonies brighten things.

SPARK OF LOVE
LENNY WILLIAMS
ABC-AA-1073 (7.98)



Brilliant follow up album for the former lead singer of Tower Of Power. Frank Wilson has produced a classic album that should make Lenny's a household name. The feel here is funky with a marked concentration to engulf all possible markets, from disco to pop with "You Got Me Running" and "I Still Reach Out."

CHERYL LADD
Capitol SW 11808 (7.98)



The album debut by Charlie's newest angel is headed for top 40 pastures with some well chosen material suited for her wispy voice. Brian and Brenda Russell's "Think It Over" opens the lp and stands out along with the Ronettes' "Walking In the Rain."

THE BEST OF STRAWBS
A&M SP 6005



A collection culled from eight of the group's albums dating back to their 1970 "Antiques and Curios." The four sides document the group's rise from a traditional folk outfit to leaders in the field of "art rock" with songs like "Lay Down" and "Hero and Heroine."

STOMU YAMASHTA STEVE WINWOOD
KLAUS SCHULZE MICHAEL SHRIEVE ALDI MEOLA

The diverse musical backgrounds of the performers on this album add up to a work with a totally stunning impact.



Live from Paris



New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ BELMONT BACKLASH: One should never be where one does not belong, **Bob Dylan** sang nearly a decade ago. His words apply today to the concert series inaugurated this summer at Belmont Park Race Track. Just who those words apply to, though, is the subject of some heated debate of late. New York Post sports columnist **Ray Kerrison** went to the track last weekend only to witness some 60,000 young rock fans converging on Belmont for the **Dave Mason** concert that was to follow the races. Kerrison was outraged. "The kids perched on her (Belmont's) rooftops," he wrote in the Post (July 10), "squatted on the concrete floors, tossed frisbees on the front apron, blew some weed and turned parts of the ground into X-rated movie sets.

"They commandeered the benches, including one with three startled people still sitting on it. They had the first aid station in the basement looking like a battlefield. Blood was splashed over the elevator, the Pinkertons were going crazy and some thieves were working the parking lot.

"Well, man, that's how cool it was at hot, sweaty Belmont when the big draw was **Dave Mason** and his sounds—and somewhere in the background some running horses. Dig it?"

Kerrison obviously didn't, although he admitted, in the same column, that the kids "were for the most part orderly."

Always an outspoken critic of the New York Racing Association, Kerrison feels the NYRA's plan for drawing a younger crowd to the sport by offering rock music at the track is like building a business "on quicksand": "Racing should survive and prosper on its own merits, not those of Dave Mason."

There have been problems with the Belmont concert series—problems with maintenance and with security which stem from the track's not being set up to accommodate 60,000 people in its backyard. But **Ted Demmon**, vice president of marketing for the NYRA, told us last week that there's been "no damage of a major nature" at the park and "no major incidents" involving security. As for the blood in the elevator, Demmon explains that nine people who came to the concert in bare feet were treated for cuts in a first aid station accessible only by the press elevator. "If there had been any other way to get to the first aid station," claims Demmon, "Kerrison would have never seen any blood."

The NYRA remains undaunted. Not only will the concert series continue, it will be extended into the fall, mainly because it's a success. "We've found that music will draw young people to this location, and that's what we wanted to do," says Demmon. "Our problem now is in deciding how to adjust to the crowds that will come out, how to structure our operation to accommodate them. I don't see us offering fewer concert tickets for sale; we want to get these people into racing. Realistically I don't expect more than 10 percent of the audiences to actually get into wagering, but if we do get that many then I think we'll have done alright."

"We view this concert series from a long-term standpoint, two or three years down the road. Right now we're enjoying very strong momentum and I don't want to do anything to destroy it. I don't know if I'd book Dave Mason again; but at the same time, his job was to draw people and that's what he did. I can't really fault him. We just need to do our job better."

Demmon, therefore, accepts the flack he gets from Belmont's long-time customers as the inevitable product of expansion and innovation. "We can't run this thing like a private club," he states. "We have to let other people in here, and we have to get younger people in here. But at the same time we have to maintain a positive environment for thoroughbred racing. Let's face it, a lot of people simply object to the sight of kids, period—walking by in cutoff jeans, swigging beer, real free. Older people especially resent that. But who's going to change it? That's part of growing up."

GOOD SHOW DEPT.: When his first record was released, **John Prine** was instantly tagged as the latest in a long line of new Dylans. A worse fate could not befall a young artist, then or now, but Prine, more than any of the others, seemed to warrant the adulation. His rage was real, his songs cut deep—they mattered. Couched in standard folk and country arrangements that made them all the more potent, his lyrics were so incisive and insightful as to belie his youth. And his ability to write movingly about everything from old age to, yes, masturbation set him apart from his peers. The savage horror of Prine's "Sam Stone," for instance, is not only the most effective statement on the ravages of war but is in many respects the musical antecedent of **Michael Herr's** fine book, "Dispatches." And at a time

(Continued on page 348)

CONCERT REVIEW

ELO, Trickster Provide Fireworks For Omaha's Fourth of July Weekend

■ OMAHA — By the time the lights went down after intermission, all 11,000 people in the sold-out Omaha Civic Auditorium had noticed the Electric Light Orchestra's (Jet/CBS) spaceship, looking as if it had just landed at one end of the floor. But no one was prepared for the roar and pulsing yellow lights that heralded its top lifting off. Light shone through the porthole bubbles, green lasers shot out, and white jets of light like engine fire came down from the opened roof. As the band's platform rose, the four front men appeared first, dressed in space-man-like white.

The taped spaceship sound effects ran out into the chords of ELO's first song, "Standin' in the Rain," which in turn ran into "Night in the City." "Turn to Stone" followed, then "Can't Get it Out of My Head." The sound system was fine, the lead vocals and harmonies and musicianship were very good, and ELO managed to sound much like their records. String solos (on silver cellos and a shiny, night-blue violin) and live versions of certain numbers also had the audience applauding crazily. There was something about the way the spaceship reflected sound, and the way the band was centered in the ship that—together with the crowd's enthusiasm — gave a feeling of power to the group and the music emanating from it.

"Rockaria" was wonderful, and was followed by great renditions of "Strange Magic," "Showdown," "Sweet Talkin' Woman," etc. At this point, the applause was more deafening than the music. Jeff Lynne's rock and roll

electronics once more proved to be an irresistibly listenable combination of familiar originality.

After "Do Ya," the band waved like victorious prize fighters and left the ship, only to be forced by chanting and shouting to return for the encores, "Livin' Thing" and "Ma-Ma-Ma-Belle," the latter being a hard song played with dizzying but somehow unpainful volume. There were fireworks—appropriate for a Fourth of July weekend — and lasers for "Roll Over Beethoven." As usual, rock and roll seemed the best way to end a concert.

Trickster (also Jet/CBS) opened the concert. Since this was the first date of their tour, they had never been onstage in this country. Because they're unknown the audience started out less than enthusiastic; but they were increasingly won over as the band played its original, modern rock.

Becky Sue Epstein

Williams Bows Label

■ GILLETTE, N. J. — Joe Williams has announced today the formation of a new record company, Great Stars of Music, Ltd. The company will release under the label name Personal Choice Records.

The new company will be based in New York but Williams will continue to operate from his home in Las Vegas. Work on the company's first release is presently underway with the target date set for September.

Gillette-Madison Co. has been selected by Great Stars of Music to be its worldwide distributor.

EMI America Inks Zwol



Don Grierson, VP of a&r, EMI America, has announced the signing of Zwol to the label. He is currently recording his album at Criteria Studios in Miami. Pictured from left: Grierson; Ralph Murph, Zwol's producer; Zwol; Roger Cook, Zwol's producer; Jim Mazza, president of EMI-America; and George Elims, Zwol's manager.

STOMU YAMASHTA STEVE WINWOOD
KLAUS SCHULZE MICHAEL SHRIEVE ALDI MEOLA

The diverse musical backgrounds of the performers on this album add up to a work with a totally stunning impact.



Live from Paris

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ BELMONT BACKLASH: One should never be where one does not belong, **Bob Dylan** sang nearly a decade ago. His words apply today to the concert series inaugurated this summer at Belmont Park Race Track. Just who those words apply to, though, is the subject of some heated debate of late. New York Post sports columnist **Ray Kerrison** went to the track last weekend only to witness some 60,000 young rock fans converging on Belmont for the **Dave Mason** concert that was to follow the races. Kerrison was outraged. "The kids perched on her (Belmont's) rooftops," he wrote in the Post (July 10), "squatting on the concrete floors, tossed frisbees on the front apron, blew some weed and turned parts of the ground into X-rated movie sets."

"They commandeered the benches, including one with three startled people still sitting on it. They had the first aid station in the basement looking like a battlefield. Blood was splashed over the elevator, the Pinkertons were going crazy and some thieves were working the parking lot."

"Well, man, that's how cool it was at hot, sweaty Belmont when the big draw was **Dave Mason** and his sounds—and somewhere in the background some running horses. Dig it?"

Kerrison obviously didn't, although he admitted, in the same column, that the kids "were for the most part orderly."

Always an outspoken critic of the New York Racing Association, Kerrison feels the NYRA's plan for drawing a younger crowd to the sport by offering rock music at the track is like building a business "on quicksand": "Racing should survive and prosper on its own merits, not those of Dave Mason."

There have been problems with the Belmont concert series—problems with maintenance and with security which stem from the track's not being set up to accommodate 60,000 people in its backyard. But **Ted Demmon**, vice president of marketing for the NYRA, told us last week that there's been "no damage of a major nature" at the park and "no major incidents" involving security. As for the blood in the elevator, Demmon explains that nine people who came to the concert in bare feet were treated for cuts in a first aid station accessible only by the press elevator. "If there had been any other way to get to the first aid station," claims Demmon, "Kerrison would have never seen any blood."

The NYRA remains undaunted. Not only will the concert series continue, it will be extended into the fall, mainly because it's a success. "We've found that music will draw young people to this location, and that's what we wanted to do," says Demmon. "Our problem now is in deciding how to adjust to the crowds that will come out, how to structure our operation to accommodate them. I don't see us offering fewer concert tickets for sale; we want to get these people into racing. Realistically I don't expect more than 10 percent of the audiences to actually get into wagering, but if we do get that many then I think we'll have done alright."

"We view this concert series from a long-term standpoint, two or three years down the road. Right now we're enjoying very strong momentum and I don't want to do anything to destroy it. I don't know if I'd book Dave Mason again; but at the same time, his job was to draw people and that's what he did. I can't really fault him. We just need to do our job better."

Demmon, therefore, accepts the flack he gets from Belmont's long-time customers as the inevitable product of expansion and innovation. "We can't run this thing like a private club," he states. "We have to let other people in here, and we have to get younger people in here. But at the same time we have to maintain a positive environment for thoroughbred racing. Let's face it, a lot of people simply object to the sight of kids, period—walking by in cutoff jeans, swigging beer, real free. Older people especially resent that. But who's going to change it? That's part of growing up."

GOOD SHOW DEPT.: When his first record was released, **John Prine** was instantly tagged as the latest in a long line of new Dylans. A worse fate could not befall a young artist, then or now, but Prine, more than any of the others, seemed to warrant the adulation. His rage was real, his songs cut deep—they mattered. Couched in standard folk and country arrangements that made them all the more potent, his lyrics were so incisive and insightful as to belie his youth. And his ability to write movingly about everything from old age to, yes, masturbation set him apart from his peers. The savage horror of Prine's "Sam Stone," for instance, is not only the most effective statement on the ravages of war but is in many respects the musical antecedent of **Michael Herr's** fine book, "Dispatches." And at a time

(Continued on page 348)

CONCERT REVIEW

ELO, Trickster Provide Fireworks For Omaha's Fourth of July Weekend

■ OMAHA — By the time the lights went down after intermission, all 11,000 people in the sold-out Omaha Civic Auditorium had noticed the Electric Light Orchestra's (Jet/CBS) spaceship, looking as if it had just landed at one end of the floor. But no one was prepared for the roar and pulsing yellow lights that heralded its top lifting off. Light shone through the porthole bubbles, green lasers shot out, and white jets of light like engine fire came down from the opened roof. As the band's platform rose, the four front men appeared first, dressed in space-man-like white.

The taped spaceship sound effects ran out into the chords of ELO's first song, "Standin' in the Rain," which in turn ran into "Night in the City." "Turn to Stone" followed, then "Can't Get it Out of My Head." The sound system was fine, the lead vocals and harmonies and musicianship were very good, and ELO managed to sound much like their records. String solos (on silver cellos and a shiny, night-blue violin) and live versions of certain numbers also had the audience applauding crazily. There was something about the way the spaceship reflected sound, and the way the band was centered in the ship that—together with the crowd's enthusiasm — gave a feeling of power to the group and the music emanating from it.

"Rockaria" was wonderful, and was followed by great renditions of "Strange Magic," "Showdown," "Sweet Talkin' Woman," etc. At this point, the applause was more deafening than the music. Jeff Lynne's rock and roll

electronics once more proved to be an irresistibly listenable combination of familiar originality.

After "Do Ya," the band waved like victorious prize fighters and left the ship, only to be forced by chanting and shouting to return for the encores, "Livin' Thing" and "Ma-Ma-Ma-Belle," the latter being a hard song played with dizzying but somehow unpainful volume. There were fireworks—appropriate for a Fourth of July weekend — and lasers for "Roll Over Beethoven." As usual, rock and roll seemed the best way to end a concert.

Trickster (also Jet/CBS) opened the concert. Since this was the first date of their tour, they had never been onstage in this country. Because they're unknown the audience started out less than enthusiastic; but they were increasingly won over as the band played its original, modern rock.

Becky Sue Epstein

Williams Bows Label

■ GILLETTE, N. J. — Joe Williams has announced today the formation of a new record company, Great Stars of Music, Ltd. The company will release under the label name Personal Choice Records.

The new company will be based in New York but Williams will continue to operate from his home in Las Vegas. Work on the company's first release is presently underway with the target date set for September.

Gillette-Madison Co. has been selected by Great Stars of Music to be its worldwide distributor.

EMI America Inks Zwol



Don Grierson, VP of a&r, EMI America, has announced the signing of Zwol to the label. He is currently recording his album at Criteria Studios in Miami. Pictured from left: Grierson; Ralph Murph, Zwol's producer; Zwol; Roger Cook, Zwol's producer; Jim Mazza, president of EMI-America; and George Elims, Zwol's manager.

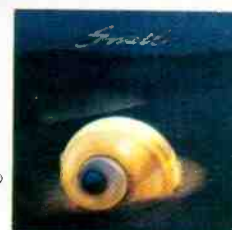
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The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

- AN EVERLASTING LOVE**—Andy Gibb—RSO (5)
FOOL (IF YOU THINK IT'S OVER)—Chris Rea—UA (4)
DON'T LET GO—Tony Orlando—Elektra (3)

WHDH/BOSTON

- IF EVER I SEE YOU AGAIN**—Roberta Flack—Atlantic
USE TA BE MY GIRL—O'Jays—Phila. Intl.

WSAR/FALL RIVER

- HOPELESSLY DEVOTED TO YOU**—Olivia Newton-John—RSO
MUSIC IN MY LIFE—Mac Davis—Col
THREE TIMES A LADY—Commodores—Motown
YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams—Col

WNEW/NEW YORK

- BLUE SKIES**—Willie Nelson—Col
LOVE IS IN THE AIR—John Paul Young—Scotti Bros.
USE TA BE MY GIRL—O'Jays—Phila. Intl.
YOU NEVER DONE IT LIKE THAT—Captain & Tennille—A&M

WIP/PHILADELPHIA

- AN EVERLASTING LOVE**—Andy Gibb—RSO
KISS YOU ALL OVER—Exile—Warner/Curb (pm)
YOU NEEDED ME—Anne Murray—Capitol (am)

WBAL/BALTIMORE

- ALMOST LIKE BEING IN LOVE**—Michael Johnson—EMI-America
LOVE IS IN THE AIR—John Paul Young—Scotti Bros.

WKBC-FM/WINSTON-SALEM

- AN EVERLASTING LOVE**—Andy Gibb—RSO
MAKING LOVE—Climax Blues Band—Sire

WSB/ATLANTA

- BEAUTY SCHOOL DROPOUT**—Frankie Avalon—Delite
BLUE SKIES—Willie Nelson—Col
DON'T LET GO—Tony Orlando—Elektra
FOR A FEW DOLLARS MORE—Smokie—RSO
HEART ON MY SLEEVE—Ringo Starr—Portrait
HELLO MEXICO (AND ADIOS BABY TO YOU)—Johnny Duncan—Col
LET ME TAKE YOU IN MY ARMS—James Darren—RCA
SEASON—Deniece Williams—Col
THINK IT OVER—Cheryl Ladd—Capitol
TONIGHT—Barbara Mandrell—ABC
TOOK THE LAST TRAIN—David Gates—Elektra
WHO AM I TO SAY—Statler Bros.—Mercury
WITHOUT YOU—Heart—Mushroom

WFTL/FT. LAUDERDALE

- LONELINESS**—Helen Schneider—Windsong
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA

WJBO/BATON ROUGE

- FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA

WTMJ/MILWAUKEE

- AN EVERLASTING LOVE**—Andy Gibb—RSO
NEW ORLEANS LADIES—Louisiana's Le Roux—Capitol
READY OR NOT—Helen Reddy—Capitol

WCCO-FM/MINNEAPOLIS

- A SONG BETWEEN US**—Kenny Nolan—Polydor
DON'T LET GO—Tony Orlando—Elektra

KMOX-FM/ST. LOUIS

- AN EVERLASTING LOVE**—Andy Gibb—RSO
BE YOUR OWN BEST FRIEND—Ray Stevens—WB
IN FOR THE NIGHT—Dirt Band—UA
LISTEN TO MY SMILE—Susan Anton—Col
LOVE'S IN NEED OF LOVE TODAY—Englebert Humperdinck—Epic
THIS LOVE AFFAIR—Gloria Gaynor—Polydor
TOOK THE LAST TRAIN—David Gates—Elektra
WHAT WILL I SAY—Michael Stanley Band—Arista
WHY SHOULD LOVE BE THIS WAY—Yvonne Iverson—20th Century

KMBZ/KANSAS CITY

- IT'S GROWING**—Kate Taylor—Col
LONELINESS—Helen Schneider—Windsong
TALK TO ME—Freddy Fender—ABC

KULF/HOUSTON

- COPACABANA**—Barry Manilow—Arista
TWO OUT OF THREE AIN'T BAD—Meatloaf—Epic/Cleveland Intl.
YOU—Rita Coolidge—A&M

KOY/PHOENIX

- FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA
LET'S GET CRAZY TONIGHT—Rupert Holmes—Private Stock
LET ME TAKE YOU IN MY ARMS—James Darren—RCA
SWEET LIFE—Paul Davis—Bang

KIIS/LOS ANGELES

- EVEN NOW**—Barry Manilow—Arista
YOU NEVER DONE IT LIKE THAT—Captain & Tennille—A&M
YOU'RE THE LOVE—Seals & Crofts—WB

KPNW/EUGENE

- FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA
LOVE WILL FIND A WAY—Pablo Cruise—A&M
NEVER LET HER SLIP AWAY—Andrew Gold—Asylum
SHAKER SONG—Spyro Gyra—Amherst
USE TA BE MY GUY—MFSB—Phila. Intl.

KVI/SEATTLE

- FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA
NEVER LET HER SLIP AWAY—Andrew Gold—Asylum
ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA
RUNAWAY—Jefferson Starship—Grunt
YOU DON'T LOVE ME ANYMORE—Eddie Rabbitt—Elektra

Also reporting this week: WIOD, KSFO.
 20 stations reporting.

COPY WRITES

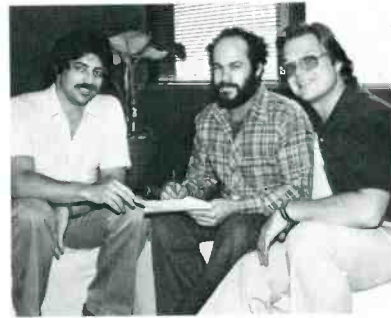
(A Report on the Music Publishing Scene)

By PAT BAIRD

■ WADING THROUGH THE MAZE: Nobody ever said publishing was easy but occasionally things come along to help you get through. The Harry Fox Agency just published a new pamphlet entitled "Clearance of Music Copyrights" which describes the sometimes opaque uses of music and how to receive a Fox clearance for such. It's free for the asking from The Harry Fox Agency, 11 E. 59th St., N.Y.C. 10022.

Meanwhile, ASCAP just released a slick little book entitled "ASCAP Hit Songs" that lists some 2500 of the society's best selling compositions. The book spans songs and writers between 1892 and 1976 as well as ASCAP's affiliated foreign performing rights societies and U.S. branch offices. It can be obtained from ASCAP at One Lincoln Plaza, New York 10023.

SIGNING: Steve Nelson, co-writer of the recent Barbra Streisand hit "Songbird," has been signed to Intersong Music. Nelson (shown here in center) is pictured after the signing with Don Oriolo (left), VP and general manager of Intersong, and Rick Riccobono, creative manager, west coast.



UPDATE: The New York Young Publisher's Forum met recently to elect a steering committee. Named to that committee were Arthur Braun, chairman (DJM), Marv Goodman (Chrysalis), Lou

Ragusa (Music Equity), Bob Esposito (April/Blackwood), Leeds Levy (Jodrell) and Linda Wortman (Bearsville). The next meeting is scheduled for 3:30 p.m. Aug. 2 at the NMPA conference room. Anyone interested in attending (space is limited) can contact Braun at DJM.

IN PRINT: Columbia Pictures Publications recently released two new personality songbooks and four mixed folios. Currently on the book shelves are: "The Songs of Jimmy Buffett" "Infinity," "50 Golden Al Gallico Songs," "The Rock Superstar Songbook, Series 2," "You Light Up My Life Book of Popular Motion Picture Themes" and "New 100 Super Gold for Flute" . . . Scheduled for publication Aug. 16 are four illustrated biographies of the composers Mozart, Verdi, Haydn and Chopin by Two Continents/Midas. Each of the books in the "His Life and Time" series will retail for \$9.95 (hardcover) and \$5.95 (softcover).

Our last "In Print" item is hardly a joyful one. Gary Morowitz, 27, licensing and copyright acquisition administrator at Columbia Pictures Publications, died Friday, July 7 as the result of an automobile accident in Miami. Gary's constant good cheer, astute knowledge of and enthusiasm for the music he printed, will surely be missed by the publishers he dealt with.

FLIX: Famous Music will publish the soundtrack for the upcoming feature film "Wild Geese." The score was written by Famous' Roy Budd and features Joan Armatrading singing the theme "Flight of the Wild Geese." The soundtrack will be out on A&M in November . . . Neil Sedaka's first project for MLO Music is the theme "Love Keeps Getting Stronger All the Time," co-written by Howard Greenfield for the film "Somebody Killed Her Husband" starring Farrah Fawcett-Majors. It's the first time Sedaka will perform one of his own songs in a motion picture soundtrack . . . TEEVEE: Mark Snow has been signed by Spelling/Goldberg Productions to score eight episodes of next season's "Family" tele-series.

HAPPY: Judy Gattegno at Music Equity reports four covers from the Doc Aikens & Shields catalogue. The Chi-Lites (Brunswick) are set for two and Chartbound Productions will cut one with The Floaters (ABC) and one with Bill Merriweather . . . Billy Meshel at Arista Music reports that Chinichap/Careers Music publishes the Exile "Kiss You All Over" single (Warner/Curb) currently bulleting at #65 on the RW Singles Chart . . . E. B. Marks Music currently has three version's out on the Vanda & Young song "Love Is In The Air." It's been recorded by John Paul Young (Scotti Bros.), Jay Black (Millennium) and Martin Stevens (Columbia) . . . RCA's U.K. company Sunbury Music, Ltd. picked up the sub-publishing on the Cameo (Chocolate City) Better Days Music for that territory.

WHO ARE THESE PEOPLE AND WHY DO THEY SOUND SO GOOD?

They're Bud Cockrell and Pattie Santos. And one of the reasons for their sound may be that Bud was one of the original members of Pablo Cruise.

Another may be that Pattie was one of the original members and lead vocalists of It's A Beautiful Day on their all-time classic "White Bird."

Another may be some of the fine production touches of Bob (Rufus) Monaco.

These and the other reasons are on their first album together, "New Beginnings."



Cockrell & Santos "New Beginnings"
SP-4712
On A&M Records & Tapes 

Produced by Bob Monaco
Associate Producer: Bud Cockrell



STARCASTLE



LAKE



EDDIE MONEY



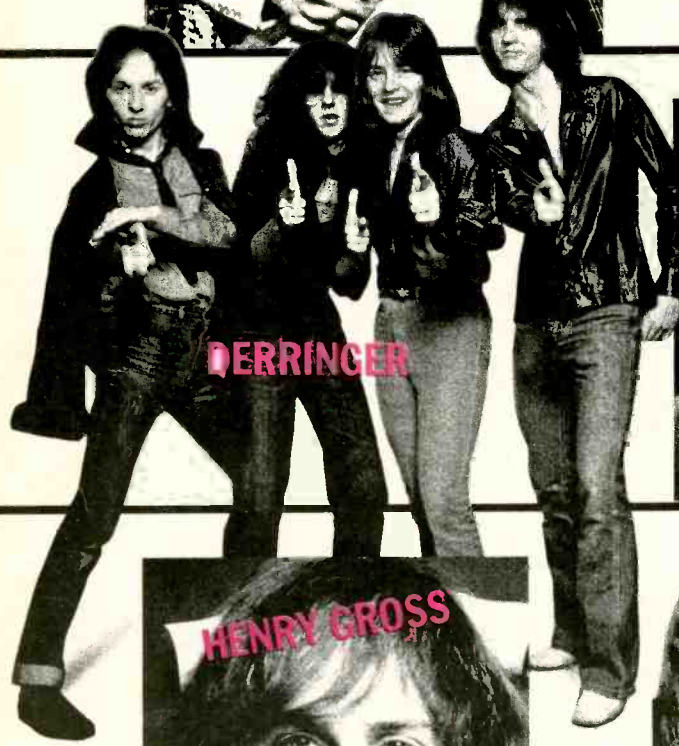
AL DI MEOLA



MEAT LOAF



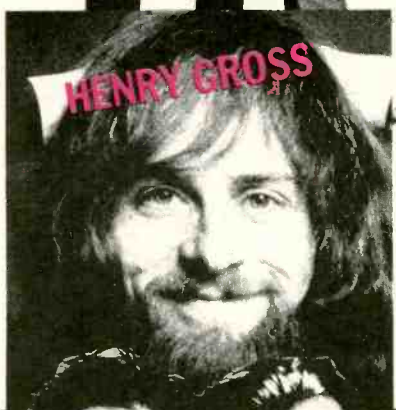
ELVIS COSTELLO



DERRINGER



HEATWAVE



HENRY GROSS



DUKE, FINNIGAN & KRUEGER



CRACK THE SKY



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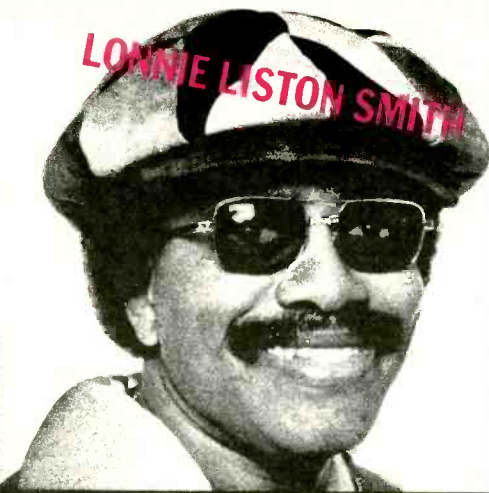
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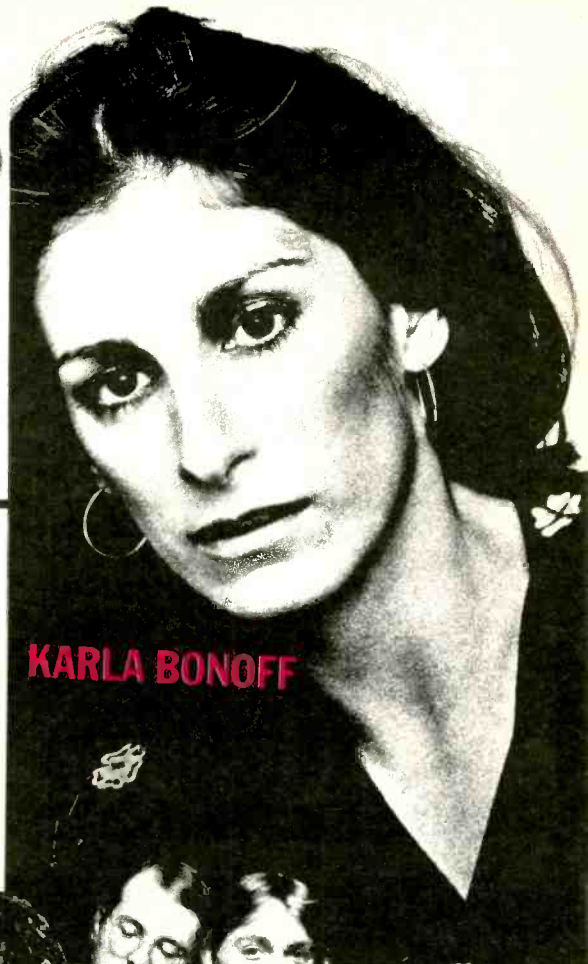
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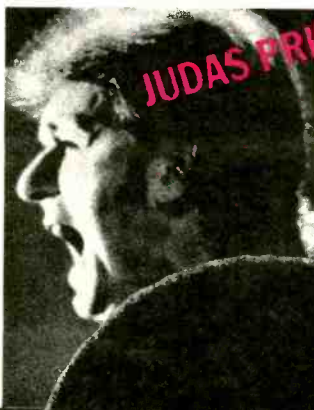
KARLA BONOFF



RED SPEEDWAGON



WET WILLIE



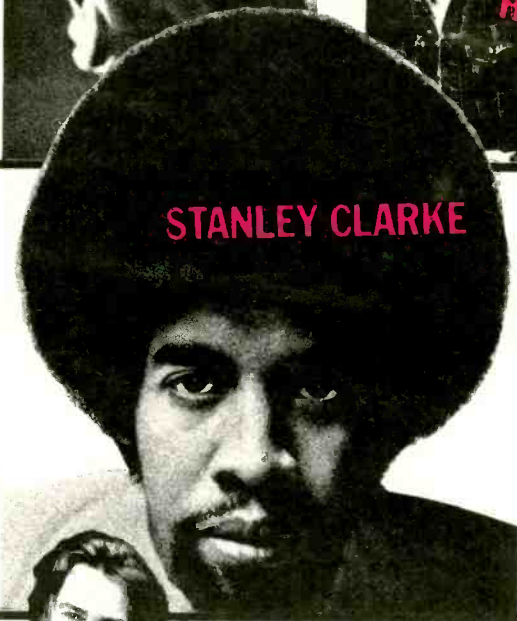
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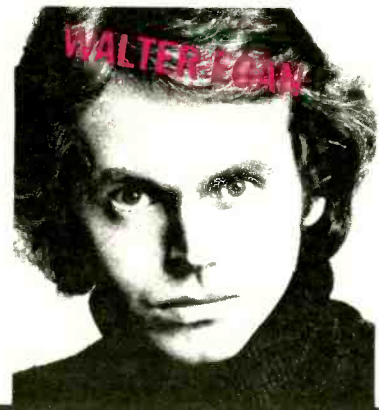
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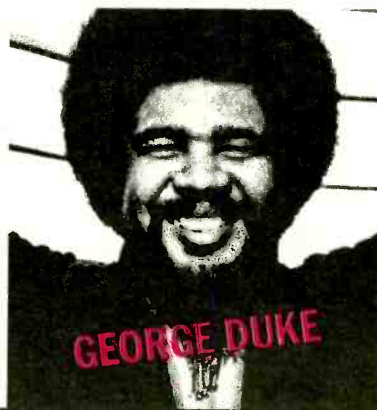
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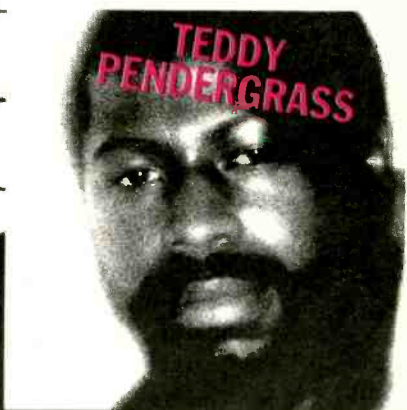
STANLEY CLARKE



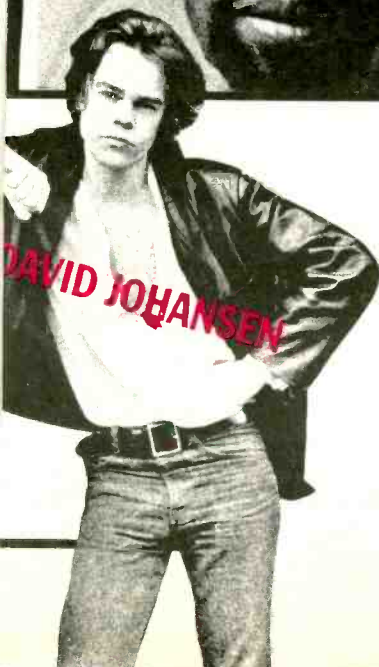
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CISSY HOUSTON—Private Stock
PS 45,204



THINK IT OVER (prod. by Michael Zager) (writers: C. Houston-A. Fields-M. Zager) (Sumac, BMI) (3:21)

Houston may have one of the biggest disco records of the year with this new release produced under the expert direction of Michael Zager and Jerry Love. It has all the right dance moves plus a vocal/instrumental hook strong enough to guarantee loads of radio play as well. It's a stunner.

MANFRED MANN'S EARTH BAND
—Warner Bros. WBS 8620



DAVY'S ON THE ROAD AGAIN (prod. by Group) (writers: J. Simon-R. Robertson) (Fred Ahlert, ASCAP) (3:40)

Already a Top 5 hit in England, Mann's new single, co-written by John Simon and Robbie Robertson, has a mid-sixties tempo with certifiable 70s lyrics. The record has some startlingly sophisticated arrangements and superb studio wizardry. Mann should easily hit the U.S. charts as well.

THE DIRT BAND—United Artists
UA-X1228-Y



IN FOR THE NIGHT (prod. by Jeff Hanna) (writers: E. Sanford-J. Townsend) (Unichappel/Salmon/Muhon, BMI) (3:29)

The name may be shortened a bit but it's still Steve Martin's favorite country-pop band with the emphasis on the pop this time around. The Dirt Band gives a fine treatment to the Sanford-Townsend composition, making the record a clear shot at the summer adult and Top 40 playlists alike.

ENGELBERT HUMPERDINCK—
Epic 8-50579



LOVE'S IN NEED OF LOVE TODAY (prod. by Charlie Calello) (writer: S. Wonder) (Jobete/Black Bull, ASCAP) (3:58)

Humperdinck is one of only a few classically romantic balladeers around and this new single, written by Stevie Wonder, adds a certain zest to his repertoire. Charlie Calello's production gives the disc just the right atmosphere. Adult play should be immediate with pop to follow.

ALESSI—A&M 2062
DRIFTIN' (prod. by Louie Shelton) (writers: B. & B. Alessi) (Alessi, BMI) (3:10)

Alessi's new single is a pure pop outing with just a touch of disco, pulled together by the kind of harmonies it seems only brothers can achieve.

MINK DeVILLE—Capitol P-4607
GUARDIAN ANGEL (prod. by J. Nitzsche) (writer: Willy DeVille) (Glenwood/Fire Escape, ASCAP) (2:51)

The heartbeat opening gives an ominous feel to this largely acoustic single. DeVille has one of those voices that stems to span decades.

UFO—Chrysalis CHS-2239
CHERRY (prod. by R. Nevison) (writers: Way-Mogg) (T.H.T.H./Chrysalis, ASCAP) (3:32)

UFO, one of the staples in the heavy metal field, excel here with guttural vocals and customary knuckle-pounding guitar work.

THE BUDDY HOLLY STORY—
Epic 8-50581
TRUE LOVE WAYS (prod. by F. Bauer) (writers: N. Petty-B. Holly) (MPL Comm., BMI) (2:53)

The lead vocals on this re-make of one of Holly's earliest hits are chillingly similar to the originals. The audience simulation provides further interest.

THE ESTES BOYS—Would'n Shoe
WS-001
ARE YOU AFRAID OF FALLING (prod. by J. Manchester & group) (writer: Allen Estes) (Down to Earth, ASCAP) (3:28)

This record is already getting solid airplay in the Boston area and the light bet with descriptive lyrics makes it easy to see why. a good a/c outing.

DUSTY SPRINGFIELD—United
Artists UA-X1225-Y

GIVE ME THE NIGHT (prod. by Artie Butler) (writer: C. Safano) (MGM, BMI) (3:50)

Springfield returns to the recording scene with this easy tempo film score ballad just right for her distinctively husky soprano.

LISA BURNS—MCA 40931
WHEN YOU WALK IN THE ROOM (prod. by Craig Leon) (writer: J. DeShannon) (Metric, BMI) (2:44)

Burn's strong vocal delivery is perfect for this oft-recorded Jackie DeShannon tune. This version could give the song new chart life.

FERRANTE & TEICHER—United
Artists UA-X1224-Y

THEME FROM 'THE LAST WALTZ' (prod. by N. Perito) (writer: J. R. Robertson) (Medicine Hat, ASCAP) (2:58)

Ferrante & Teicher have long been known for their expertise with film themes and this new one, perfect for a/c and easy listening, could go pop as well.

YVONNE IVERSON & A-440—
20th Century TC-2376

WHAT WILL I SAY (prod. by J. J. Jorgensen) (writer: M. Rapp) (Fox Fanfare/Tam-Jat, BMI) (3:18)

This first single release from the "Ulysses" concept album is a softly melodic ballad highlighted by Iverson's lilting soprano and vivid string chats.

MICHAEL LLOYD—Warner/Curb
WBS 8621

HEY ROCK AND ROLLER (prod. by M. Lloyd) (writers: J. D'Andrea-R. Atkins) (Scott-Tone, ASCAP/Saber Tooth, BMI) (2:58)

Michael Lloyd, the producer, steps out once again as an artist on this ultra-pop offering, sounding much like his work with other performers.

BERT SOMMER—Capitol P-4602
THE SONG'S IN ME (prod. by T. Lawrence)

(writers: Sommer-Kasha-Hirschhorn) (Sommersong/Home Grown/Blackwood/April/Morning Picture/Fire & Water, ASCAP/BMI) (3:17)

Sommer's big ballad, somewhat reminiscent of Barry Manilow, is a new direction for the artist and ripe for a/c and pop play.

KATE TAYLOR—Columbia
3-10787

IT'S GROWIN' (prod. by James Taylor-Lew Hahn) (writers: W. Robinson-W. Moore) (Jobete, ASCAP) (2:52)

Sister Kate ably handles what seems to have become the Taylor family style with this light, easy to program, new single.

AZTEC TWO STEP—RCA
JH-11313

ONE THING I FORGOT TO TELL YOU (prod. by Vini Poncia) (writer: Billy Mernit) (Lust For, BMI) (3:30)

The well-known New York duo offers an old time melody here with their usual stellar harmonies standing out. Good for a/c and pop play.

ALLEN TOUSSAINT—Warner
Bros. WBS 8609

HAPPINESS (prod. by Jerry Wexler) (writer: Toussaint) (Marsaint/Warner-Tamerlane, BMI) (2:52)

Toussaint's familiar New Orleans rhythm stands particularly well on this Jerry Wexler production, ready for immediate r&b acceptance.

NIKKI RICHARDSON—Ember
EMB 101 (Janus)

DANCE (prod. by J. Madara) (writers: B. Anderson-B. Ulvaeus) (Countless, BMI) (3:15)

Written by two members of ABBA, Richardson's single has much the same feel with easy lyrics, strong background vocals and a typical blockbuster hook.

THE JIMMY CASTOR BUNCH—
Drive 6271 (T.K.)

BERTHA BUTT ENCOUNTERS VADAR (prod. by Castor-Pruitt) (writers: Castor-Pruitt-Lewittes-Levbar) (Jim Pire, BMI) (3:15)

The "Troglodyte" artist goes into outer space this time with an ultra funk feeling ripe for the disco, pop and r&b novelty markets.

ARC—Lifesong ZS8 1768 (CBS)

LIFE ON THE RUN (prod. by T. Minogue) (writer: J. Palumbo) (Blendingwell, ASCAP) (3:15)

The New York group's very pop-ish debut disc is a guaranteed delighter for the teens. The harmonies are sparkling and the message is easy.

EMMYLOU HARRIS—Warner
Bros. WBS 8623

EASY FROM NOW ON (prod. by B. Ahern) (writers: S. Clark-C. Carter) (Song of Cash, ASCAP) (3:07)

Harris is already on the verge of being a major crossover artist and the tearful new ballad (co-written by Carlene Carter) could be the right vehicle.

SUSAN ANTON—Columbia
3-10740

LISTEN TO MY SMILE (prod. by Jack Gold) (writers: S. H. Dorff-A. Leikin) (Almo, ASCAP/Peso, BMI) (2:54)

Another television beauty debuts here with a big ballad, interpreted handily by her sultry vocals and Gene Page's lush arrangements.

ACE CANNON—Hi H-78516
(Cream)

IT WAS ALMOST LIKE A SONG (prod. by R. Allison) (writers: H. David-A. Jordan) (Casa David, ASCAP/Chess, BMI) (3:18)

Cannon's flowing saxophone is spotlighted on this instrumental cover of the recent Ronnie Mil-sap hit single. It's a must add at the a/c level.

*“I took a ride in a limousine
I took a road I’d never been...”*

“STEPPIN’ IN A SLIDE ZONE”

LON 270

the single from
THE MOODY BLUES
“OCTAVE” PS 708



Produced by Tony Clarke

LONDON[®]
RECORDS & TAPES

Radio Replay

By NEIL McINTYRE



■ **WINGS OVER SEATTLE:** It didn't rain in Seattle, that's the news. Steve West, program director of KJR, says that all the reports about rain in the Seattle area are something that's put out by the chamber of commerce to keep the population down, so that those who are in Seattle now can enjoy the beauty of the area. As for the trip, somewhere over Cleveland, the stewardess tells me her brother works in the news department at KHOW in Denver. Quickly, I gave the woman an autographed copy of *Record World*. I am not sure how familiar she was with our magazine, but as we left the plane she said: "See you in Madagascar."

THINGS OVER MADAGASCAR: We're in the process of putting together the awards dinner for the final night (weather permitting). Tables for this event are available upon early requests. The chairs I'm told are a problem, but local citizenry are mighty good with their hands and perhaps they would be so good as to whip up a few chairs for us. Those of you who like to get away from it all will just love the remote setting I've picked out in Madagascar. Phones will never ring; the drums, however, can get rather loud at times. Some people have said they feel that a convention that takes five times longer to get there and back than the convention itself is a waste of time. They'd feel differently if it were rained out and delayed till Jan. 1. That will make it only four times as long. Hang the cost, it will all be worth it if the only thing we learn is that we don't like Madagascar.

What treasured moments we'll share watching the movie package I've put together for the weary travelers. Included in the film presentation are: "Jaws IV Psycho" (the story of a shark that gets stabbed while taking a shower), "Airport Earthquake" (a full length cartoon with subtitles) and of course we'll have some short subjects like Margo Knesz, Jay Thomas and Steve Cauthen.

THE SWEET SMELL OF SUCCESS: Do we question our successes as much as we should? I know that's a tough one to face since we spend so much time defending and explaining our failures. I have wondered what it was that did it for the station, especially in the face of not making any dramatic changes, that would have caused a sharp increase in the ratings or the general response to the station format. The biggest problem I have felt in dealing with the listener in all types of formats is that the radio isn't as important to them as it used to be, it was just there. The habit of paying close attention to what is said disappeared with the popularity of television, and for a whole generation of people television has been the end-all in imagination. The talk stations, because of their content, force the listener to be attentive, but music stations don't, because the repetition gives the listener a break by playing the same selection a number of times throughout the week. This indoctrination of the listening audience and their need to hear what you are doing for a long period of time is why I feel there are delayed reactions in the acknowledgement of success in the rating services and to the radio stations' overall sound. The delayed reaction sometimes puts the victory in the lap of the wrong air talent or program director. If you can do one thing in your career as a programmer to help the profession of broadcasting, it would be to make your station an important part of the listening audience's life, a topic of conversation, a part of their day, a form of entertainment and information that they remember. Some of the most popular radio stations in the country are considered to be MOR or good music stations. They have created a major advantage by keeping the same air personnel for a long period of time and being consistent in their type of programming. Radio stations like WCCO, KDKA, KMOX, WJR, WBAL and WSB have remained in double rating figures over a number of years because they were dependable. Families grew up listening to the same personality on the radio at the same time. What these stations program might not be the fashionable thing to do, and at times goes against acceptable trends

(Continued on page 360)

ARB Cracks Down On Rating Distortion

By NEIL McINTYRE

■ **NEW YORK**—Arbitron has decided to get tough with a radio station that it believes is guilty of trying to influence the outcome of the rating survey directly through station promotions.

Radio station KUPD AM-FM in Phoenix was informed by Arbitron two weeks ago that the stations' results were being deleted from the April/May survey reports to the market, because of activities during the rating period that ARB believes were meant to distort the outcome.

Arbitron points out in the front of their rating report that rating distortion caused by a radio station could mean that survey information about the station would be deleted from published reports.

Rating distortion is defined by ARB as "station activity which may affect the way in which diarykeepers record their listening without causing corresponding

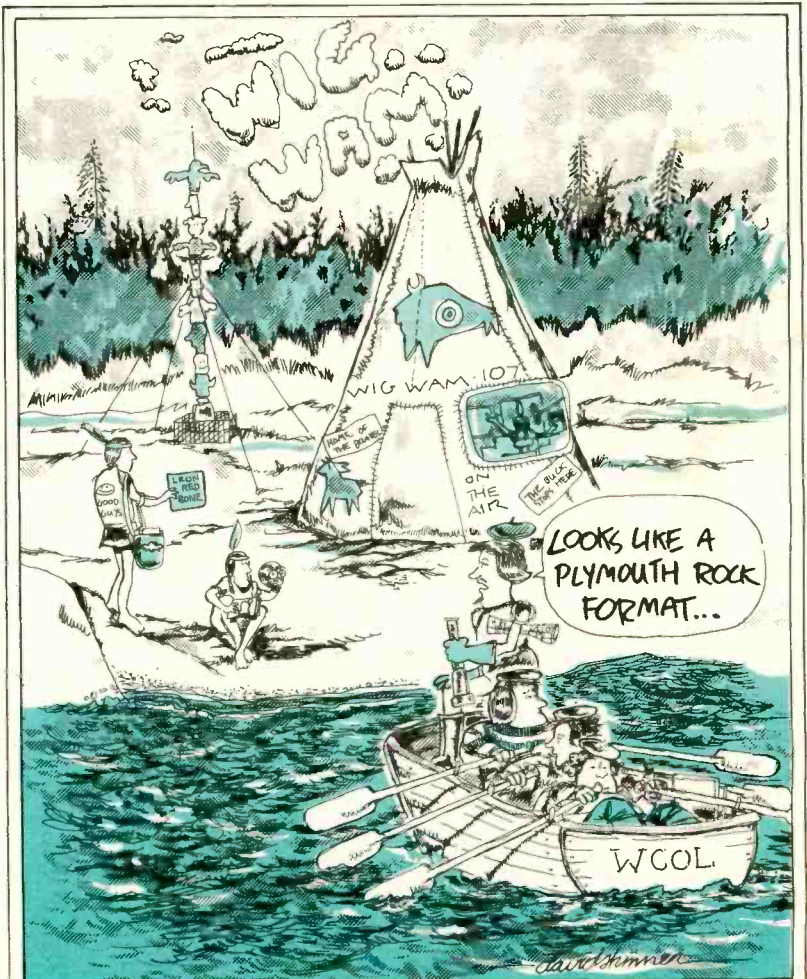
changes in actual listening." This includes activities which confuse diarykeepers and which Arbitron believes are likely to cause diarykeepers to use their diary as an entry form for a contest or to record radio listening in their diary which exceeds their actual listening.

In the past Arbitron has put stickers on the front of rating surveys calling attention to specific activities that they felt had attempted to make audience estimates higher than they would have been, without specific activities on the part of a station during the rating period.

TRO Issued

KUPD radio has obtained a temporary restraining order against Arbitron, stopping the release of the April/May survey in the Phoenix area. The rating results were to be mailed on July 7, the book had still not gone out last Thursday (13).

Great Moments in Radio History number 2 in a series



Columbus Discovers Radio

Record World Hosts Seattle Radio/Retail Seminar

(Continued from page 287)

dio, retail and other areas. Highlighted in this presentation were the new video section, as well as the recently expanded radio and retail columns.

Radio was well represented by among others, KJR program director Steve West, and music director Tracy Mitchell, KING PD Rob Conrad and music director Tom McKay, KZOK PD Norm Gregory and MD Mavis Mackoff, KZAM MD Jon Kertzer, and KLIQ's PD/MD Aileen Bullard. Other radio stations represented included KGHO, KEZX, KYAC, KBIQ, KMO, KVI, KQFM, KAPY, KSEM, KEDO, KLYK, and KYYX. George Arthur represented the newspaper community from the Seattle Post Intelligencer.

The Northwestern retailers and distributors were also especially well represented. Everybody's Records was represented by president Tom Keenan as well as Brad Blake, David Menard, Howard Walker, Mary Reynolds and John Falkenstein. Eucalyptus Records sent managers Danielle Wagner

and Chris Doris, as well as buyer John Adcock and regional manager David Dienes from the corporately related New Dawn Distributors.

Downpour Distributing was represented by vice president Bruce Chisholm and operations manager Bob Cael. DJ's Sound City also made a particularly strong showing, with managers Kevin Kelly, Shawn Marbut, Leo Holtzman, Ken de Boer and Steve Messmer. Owner Tom Modica and manager/buyer Mike Adelsiem from Long Hair Music also attended, as did a number of Handleman reps.

Record World panelists included host research director Mike Vallone, senior vice president and managing editor Mike Sigman, radio director Neil McIntyre and associate research director Doree Berg from the New York offices, as well as senior vice president and west coast manager Spence Berland, and marketing director Christy Wright from the Los Angeles offices. Also on the floor were publisher Bob Austin, as

well as research assistant Portia Giovinazzo and assistant editor Mike Falcon.

A number of label and promotion people were in attendance, including former Record World marketing vice president Lenny Beer and former research director Toni Profera, both now with 20th Century Records. Promoters and independent radio and marketing consultants were also on hand.

The 17th RW Seminar cleared up a number of questions local radio and retail personnel had about the RW quantitative chart

system, in which actual piece count of units sold is the primary data (in the lp charts). This, according to Vallone, is crucial in defining the exact chart position, as opposed to the method of "good-fair-poor," wherein a subjective accounting system is used.

Vallone also detailed how air-play is cross-referenced with sales of singles to produce the singles charts. A number of questions surfaced, particularly in the area of distributorship reports of rack activity and the RW r&b chart analysis.

'Loyal Listeners' (Continued from page 296)

mers would have surely suggested it, as he did last week in Vail, Colorado at a Rocky Mountain Broadcasters Association meeting.

He called the fine a "ludicrous result" of monitoring commercial time standards and formats.

Rubbing it in, he questioned how a format by the team which he said had not provoked one public complaint in 15 or 20 years

could seriously be regarded as a violation of the public interest.

As a capper, Summers suggested that the FCC consider simply removing itself from the whole area of regulation.

It is improbable that Mr. Summers sent along a check to Harden and Weaver as did their silent but *Loyal Listeners*, but one suspects that the FCC might wish he had.

BONNIE TYLER

her new single

"IF I SING YOU A LOVE SONG"

PB-11349

from her smash gold album

BONNIE TYLER
IT'S A HEARTACHE



RCA
Produced by
David Mackay, Scott and Wolfe
AFL1-2821



RCA
Records

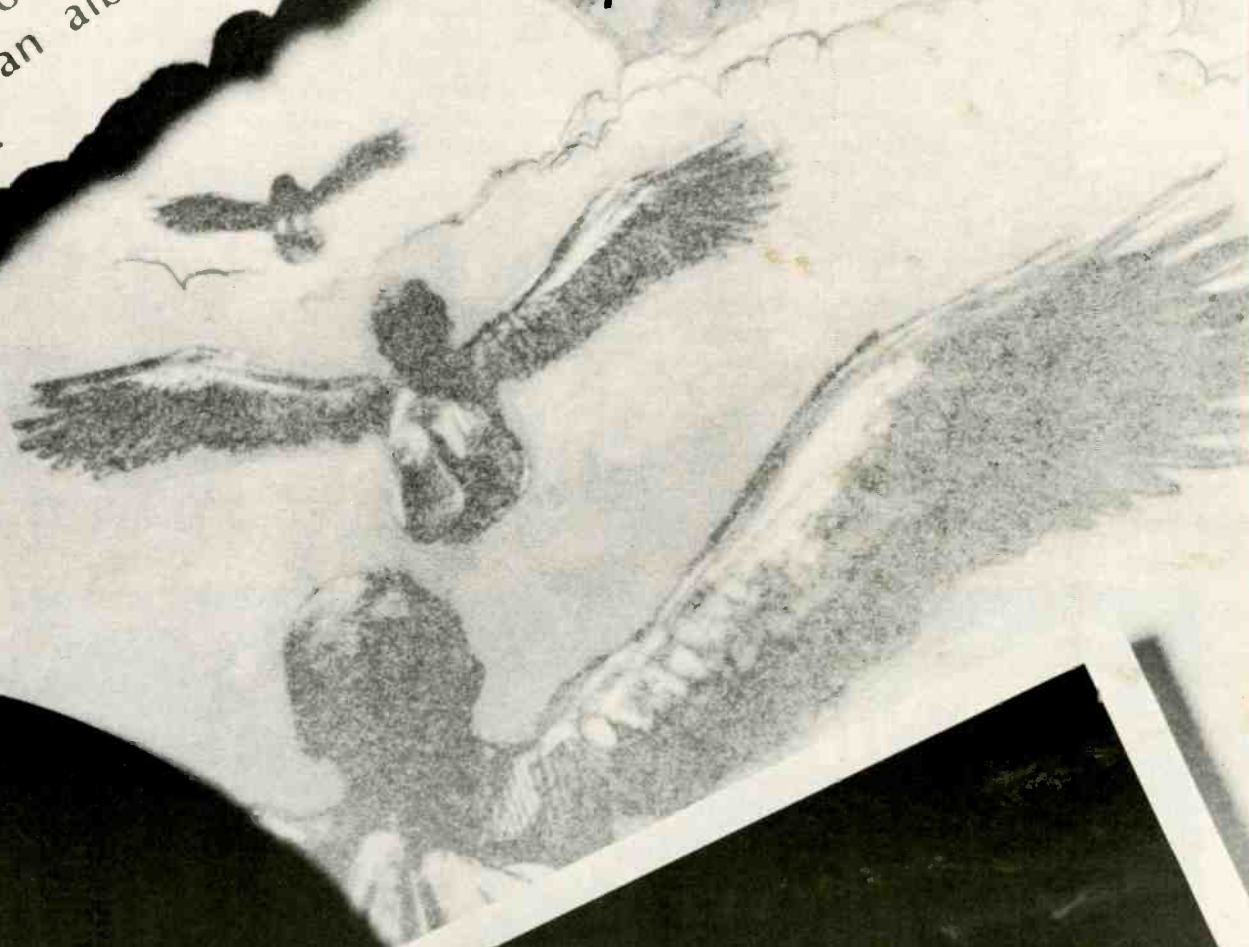
ABC Signs Dells

■ LOS ANGELES—Mark Meyerson, vice president of a&r, ABC Records, has announced the signing of the Dells to a recording contract. The soul-pop quintet, together for over 25 years, is preparing an album for summer release.

The Dells

"New Beginnings"

is in the works at ABC featuring their first single "Super Woman" AB12386



July 22, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavioral areas.

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC WFIL
WICC WIFI WKBW WPEZ WPGC WPRO-FM
WQAM WRKO WTIC-FM WVBF KDON KFRC
KYA KYNO Y100 13Q Z104 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 WINW WLS
WMET WNDE WOKY WSAI WZUU WZZP
KBEQ KSLQ KXOK CKLW Q102

Tendency:

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

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

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

Last Week: This Week:

3	1	Commodores
1	2	Gerry Rafferty
8	3	Rolling Stones
7	4	Donna Summer
6	5	Bob Seger
4	6	Meatloaf
2	7	Andy Gibb
5	8	O'Jays
9	9	Barry Manilow (Copacabana)
10	10	Frankie Valli
12	11	Michael Johnson
14	12	Jefferson Starship
15	13	Pablo Cruise
18	14	Village People
19	15	Evelyn "Champagne" King
20	16	Joe Walsh
21	17	Walter Egan
25	18	A Taste of Honey
22	19	Toby Beau
16	20	Steve Martin
11	21	ABBA
Add	22	Foreigner
26	23	Wings
Ex	24	Jackson Browne
27	25	Rita Coolidge

Adds: Chris Rea
Olivia Newton-John
Andy Gibb
Exile

Extras: ELO
Teddy Pendergrass
ARS
Anne Murray
Teri De Sario

LP Cuts: Meatloaf (Paradise)
John Travolta (Sandy)
John Travolta & Olivia
Newton-John (Summer
Nights)
Earth, Wind & Fire (Got
To Get You Into My Life)

Also Possible: Bruce Springsteen
Barbra Streisand
Roberta Flack
Cars
Kenny Rogers
Todd Rundgren
Quincy Jones

Last Week: This Week:

5	1	Commodores
8	2	Rolling Stones
2	3	Bob Seger
9	4	Frankie Valli
7	5	Donna Summer
6	6	Walter Egan
11	7	Pablo Cruise
1	8	Andy Gibb
3	9	O'Jays
4	10	Heatwave
10	11	Michael Johnson
14	12	Jefferson Starship
18	13	Joe Walsh
17	14	Barry Manilow (Copacabana)
12	15	Gerry Rafferty
20	16	Atlanta Rhythm Section
19	17	Toby Beau
22	18	Rita Coolidge
26	19	Foreigner
28	20	Eddie Money
24	21	Wings
23	22	Todd Rundgren
27	23	A Taste of Honey
25	24	Steely Dan (FM)
13	25	Meatloaf
Add	26	Evelyn "Champagne" King
Add	27	Olivia Newton-John
Ex	28	ELO
Ex	29	Jackson Browne
Ex	30	Quincy Jones

Adds: Andy Gibb
Chris Rea
Exile

Extras: Barbra Streisand
Village People
Teddy Pendergrass

LP Cuts: O'Jays (Brandy)
Earth, Wind & Fire (Got
To Get You Into My Life)

Also Possible: Dave Mason
Kenny Rogers
Nantucket
Boney M
Torney Spencer
Cheryl Ladd

Last Week: This Week:

1	1	Gerry Rafferty
4	2	Rolling Stones
3	3	Andy Gibb
3	4	Bob Seger
7	5	Steve Martin
6	6	Michael Johnson
9	7	Donna Summer
11	8	Commodores
12	9	Joe Walsh
5	10	ABBA
8	11	O'Jays
20	12	Frankie Valli
17	13	Barry Manilow (Copacabana)
18	14	Pablo Cruise
15	15	Jefferson Starship
16	16	Steely Dan (FM)
21	17	Jackson Browne
22	18	Walter Egan
10	19	Heatwave
AP	20	Toby Beau
Ex	21	ELO
13	22	Meatloaf
14	23	Genesis
Ex	24	Foreigner

Adds: Rita Coolidge
Olivia Newton-John

Extras: Wings
Andy Gibb
Eddie Money
Evelyn "Champagne" King
REO Speedwagon
Rick James
Chris Rea

LP Cuts: Earth, Wind & Fire (Got
To Get You Into My Life)

Also Possible: Bruce Springsteen
Barbra Streisand
John Paul Young
Cheryl Ladd
Exile
A Taste of Honey
ARS

Hottest:

Rock:
Andy Gibb

Adult:
Crystal Gayle

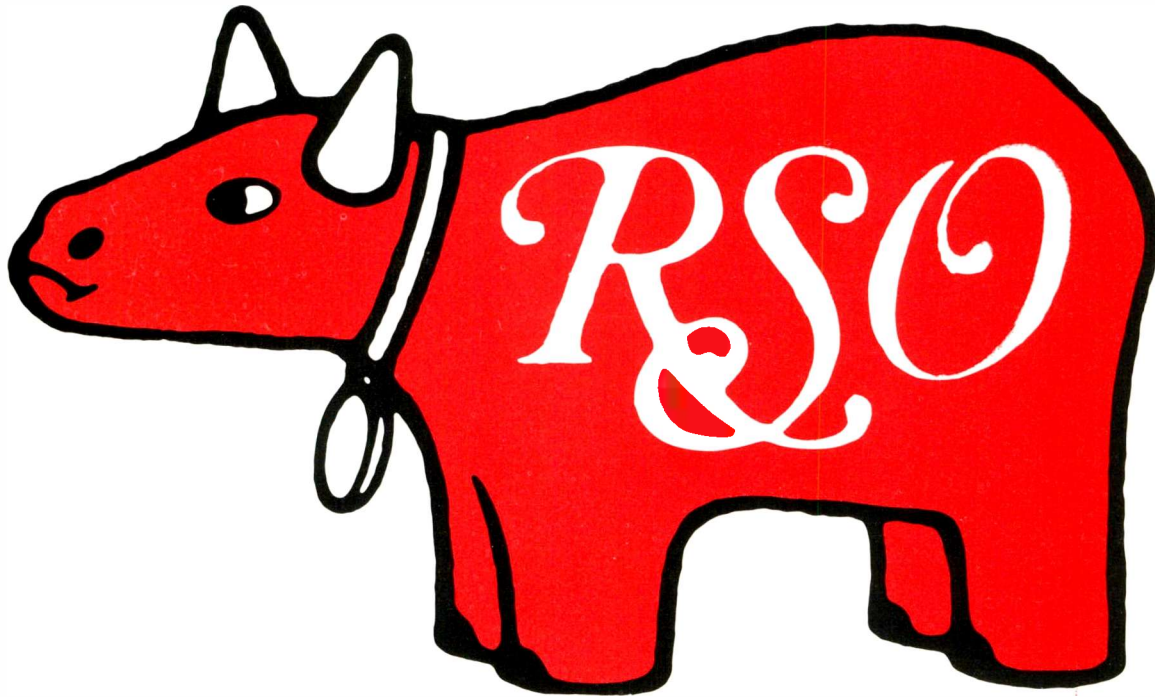
R&B Crossovers:
Foxy
Spinners

**A
SUMMER
SMASH**



**A Towering Disco/Pop Hit
FROM THE SKYLINERS**

TORTOISE INTERNATIONAL
Manufactured & Distributed
by RCA Records



RECORD WORLD SINGLES CHART

- 1 ANDY GIBB
- 2 JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN
- 10 FRANKIE VALLI

RECORD WORLD ALBUM CHART

- 1 GREASE
- 4 ANDY GIBB
- 5 SATURDAY NIGHT FEVER

ARIOLA



RECORDS

ON THE AIR EVERYWHERE

GENE COTTON "YOU'RE A PART OF ME"

KLIF	WTIX	WBBQ	WZZP	WSM-AM & FM
KNUS	KEEL	WHHY	WLAC	KQWB
KSTP	KXOK	WAYS	WMAK	WTAC BJ-105

PRISM "FLY IN"

B-100	JB-105	WBBQ
WHHY	WFLI	WCGQ

THE HEATERS "PUT ON THE HEAT"

KROY	WTAC	WQNZ	KQEO
WFLI	WZDQ	WFBC	

ERUPTION "I CAN'T STAND THE RAIN"

WRKO	WAYS	KNUS
KRFC	99X	KCBQ
WNBC	WCAO	96X

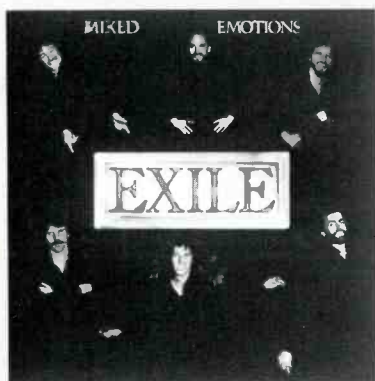
DEBORAH WASHINGTON "READY OR NOT"

KMJQ	WCHB	WMBM
KATZ	WHUR	WORL
WJLB	WDAS-FM	WWIN

EXILE COMES HOME WITH A HOT LITTLE NUMBER.

"KISS YOU ALL OVER"

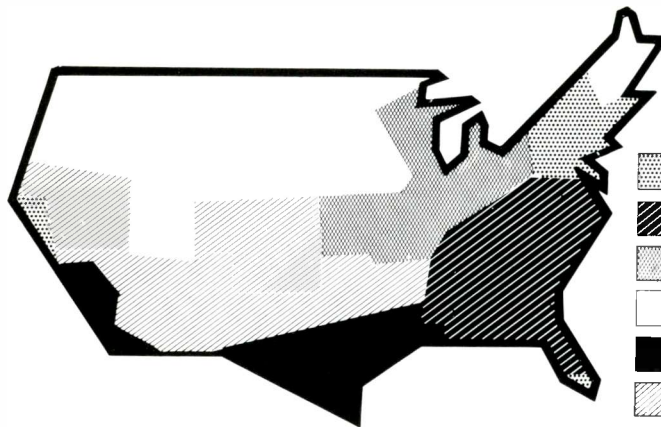
ACROSS THE BOARD,
UP AND DOWN THE DIAL,
EXILE IS SUDDENLY ALL
OVER THE PLACE,
PUTTING ROMANCE BACK
WHERE IT BELONGS.
ON A STEAMY SMASH SINGLE
TOO HOT TO EVER COOL DOWN.



PRODUCED BY MIKE CHAPMAN
FOR WARNER/CURB
RECORDS & TAPES (WBS 8589)
FROM THE EXILE ALBUM
MIXED EMOTIONS (BSK 3205)



TOP PLACE Market Playlists



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

Stations:

RW IV

WGUY WJBQ WJON WOW WSPT KCPX
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 KNDE 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:

7	1	Frankie Valli
6	2	Rolling Stones
1	3	Gerry Rafferty
2	4	Bob Seger
8	5	Pablo Cruise
4	6	Meatloaf
3	7	Andy Gibb
5	8	Michael Johnson
12	9	Barry Manilow (Copacabana)
14	10	O'Jays
11	11	Jefferson Starship
10	12	Billy Joel (Only)
15	13	Toby Beau
16	14	Joe Walsh
18	15	Walter Egan
21	16	Donna Summer
20	17	Jackson Browne
9	18	ABBA
19	19	Steely Dan (FM)
24	20	Commodores
25	21	ARS
Add	22	Rita Coolidge
23	23	Genesis
Ex	24	Foreigner

Adds: Chris Rea
Olivia Newton-John

Extras: Andy Gibb
Eddie Money
Wings
Kenny Rogers

LP Cuts: John Travolta & Olivia
Newton-John (Summer
Nights)
Earth, Wind & Fire (Got
To Get You Into My Life)

Also Possible: Steve Martin
Exile
Crystal Gayle
Andrew Gold
Spinners
Evelyn "Champagne" King
Little River Band

Last Week: This Week:

1	1	Andy Gibb
2	2	Gerry Rafferty
3	3	O'Jays
4	4	Bob Seger
10	5	Rolling Stones
16	6	Commodores
7	7	Peter Brown
14	8	Frankie Valli
11	9	Donna Summer
5	10	Heatwave
9	11	Meatloaf
13	12	Jefferson Starship
15	13	Barry Manilow (Copacabana)
12	14	Michael Johnson
17	15	Joe Walsh
18	16	Pablo Cruise
20	17	Toby Beau
23	18	Walter Egan
24	19	Foreigner
19	20	Eric Clapton
25	21	Wings
28	22	Eddie Money
26	23	Jackson Browne
6	24	Carly Simon
8	25	ABBA
Add	26	Rita Coolidge
Add	27	Olivia Newton-John
AP	28	ARS

Adds: Evelyn "Champagne" King
ELO
Andy Gibb

Extras: Rick James
Chris Rea
Bob Welch
ELO
Quincy Jones
Exile
Louisiana's Le Roux
Tom Petty

LP Cuts: None

Also Possible: Kenny Rogers
Barbra Streisand
Village People
A Taste of Honey
Love & Kisses
Bruce Springsteen

Last Week: This Week:

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

Adds: Andy Gibb
Rita Coolidge

Extras: Olivia Newton-John
Nick Gilder
Todd Rundgren
Tom Petty
Chris Rea

LP Cuts: None

Also Possible: Steve Martin
Bob Welch
Eddie Money
Evelyn "Champagne" King
Cheryl Ladd
Exile
Trooper

Hottest:

Country Crossovers:

Crystal Gayle
Anne Murray

Teen:

None

LP Cuts:

Earth, Wind & Fire (Got To)
Travolta & Newton-John (Summer)
John Travolta (Sandy)

HOT ADDS

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

Most Added Records at Major Markets:

Chris Rea (UA)	22
Andy Gibb (RSO)	21
Olivia Newton-John (RSO)	13
Foreigner (Atlantic)	13
Eddie Money (Columbia)	11
Rita Coolidge (A&M)	10
Evelyn "Champagne" King (RCA)	10

Most Added Records at Secondary Markets:

Andy Gibb (Everlasting) (RSO)	21
Olivia Newton-John (RSO)	18
Chris Rea (UA)	16
Exile (Warner/Curb)	16
Rita Coolidge (A&M)	13
Evelyn "Champagne" King (RCA)	13

Most Added R&B:

Spinners (Atlantic)	16
Foxy (Dash)	11
LTD (A&M)	10
Jermaine Jackson (Motown)	9
Stylistics (Mercury)	8
Johnny Mathis & Deniece Williams (Columbia)	8
Faith, Hope & Charity (20th Century-Fox)	8
Aretha Franklin (Atlantic)	8

Most Added Country:

Conway Twitty (MCA)	54
Johnny Duncan (Columbia)	43
Tammy Wynette (Columbia)	41
Willie Nelson (Columbia)	41
Joe Stampley (Epic)	36
Johnny Rodriguez (Mercury)	24
Kenny O'Dell (Capricorn)	22
Cristy Lane (LS/GRT)	20

ACTION MUSIC

By CHRISTY WRIGHT

■ **Evelyn "Champagne" King** (RCA). This record took excellent jumps on all the stations where it is receiving airplay and came in with more good adds. This week's adds are WPEZ, KFI, TEN-Q, KYA, KJRB, WBBF, KHFI, KCBQ, KOFM. Moves are 16-9 96X, 11-10 CKLW, 13-9 KNDE, 28-24 WZZD, 15-13 99X, 26-21 Y100, HB-16 WQAM, 25-19 WRKO, HB-22 KFRC, 17-14 WPGC, HB-13 WHBQ, HB-26 WQXI, 26-23 Z93, 25-16 WMET, 32-25 WDRQ, 40-34 WTIK, 26-23 KRBE, 31-26 KILT, 34-29 KNUS, HB-29 WCAO, 18-15 KRTH, HB-30 WGUY, 16-12 WICC, 27-19 WPRO-FM, 22-20 WEFM, 27-25 WBBQ, 31-25 WRFC, HB-30 WAAY, 19-13 WANS, 26-24 WBSR, HB-27 WCGQ, 22-18 WFLB, HB-31 WISE, HB-29 K100, 24-18 KTFX.



Evelyn "Champagne" King

Foreigner (Atlantic). This first single from their new album is taking good moves all across the country and continuing to fill in the holes with airplay. Adds are WQAM, WPEZ, WHBQ, CKLW, KXOK, Q102, KHJ, KILT, 94Q, WJBQ, WNDE, KIMN. Moves are 16-9 B100, 16-9 WBBF, 11-7 WZUU, 21-17 99X, 34-29 96X, 28-18 WKBW, 30-24 WRKO, 28-19 KFRC, 18-13 WPGC, 27-24 Z93, 26-20 WZZP, 21-17 WGCL, 30-23 WMET, 26-24 WDRQ, 25-18 WOKY, 30-27 KSLQ, HB-23 KJR, 36-32 WTIK, 19-16 WNOE, 39-31 KRBE, HB-29 KTLK, 24-20 KFI, HB-27 TEN-Q, HB-25 KNUS, 23-20 WIFI, HB-23 WCAO, 26-22 WVBF, HB-29 KBEQ, 31-21 KTLK, 27-19 WSPT, 25-21 WGUY, 20-17 WICC, 30-28 Z104, 24-19 WAVZ, 26-23 WTIK-FM, HB-25 WPRO-FM, 29-26 WINW, 24-19 WEFM, 40-29 WHB, HB-30 WSGN, 28-22 KXX/106, 29-24 WBBQ, 28-23 WRFC, HB-28 WAAY, 24-19 WRJZ, 28-19 WANS, HB-28 WBSR, 28-21 WHHY, 24-17 WCGQ, 28-24 WFLB, 27-22 WISE, 34-28 KNOE-FM, 30-19 KAFY, 27-23 KNDE, HB-21 KHFI, 23-17 KIIS-FM, HB-26 K100, 31-28 KCBQ, HB-29 KOFM, 23-15 KTFX.



A Taste Of Honey

A Taste Of Honey (Capitol). This single, which has crossed over from r&b and the discos, is spreading into excellent top 40 airplay and is getting great response. Adds this week were WVBF, WQAM, WHBQ, Z93, WGCL, CKLW, KLUE, WSGN, WAAY. Moves are 14-5 WPEZ, 14-9 WRKO, 14-8 WPGC, 3-3 WAVZ, 8-3 WTIK-FM, LP-28 99X, 25-22 Y100, 23-16 96X, 38-36 WZZP, 31-28 KSLQ, 27-24 WIFI, HB-24 WCAO, 24-18 KRTH, HB-34 K100, 24-22 WORD, 17-11 WANS, 29-24 WHHY, HB-28 WCGQ, 24-21 WFLB, 26-23 WISE, 28-25 WICC, 23-17 WPRO-FM, 35-23 WINW, 28-22 WEFM.

Olivia Newton-John (RSO) "Hopelessly Devoted To You." Another single lifted from the number one album in the country, "Grease," is jumping on stations' playlists everywhere. This week's adds are WKBW, 13Q, WMET, CKLW, KXOK, KJR, WCAO, WJON, KKLS, Z104, WPRO-FM, WHB, KXX/106, KNOE-FM, KOFM. It is already on Y100, WQAM, KLIF, Z93, WQXI, WMAK, WLAC, KRBE, WPGC, KFI, KILT, KNUS, WIFI, WVBF, KING, KAFY, KNDE, KHFI, K100, KLUE, KTFX, WORD, WSGN, WBBQ, WRFC, WAAY, WRJZ, WANS, WBSR, WHHY, WCGQ, WFLB, WISE, WICC, WAVZ, WINW, WGUY. This week's Powerhouse Pick.

Andy Gibb (RSO) "An Everlasting Love." It seems as though he can do no wrong. This second single from his new album has stations everywhere adding his new song. Great adds this week with WFIL, Y100, WQAM, 96X, WKBW, WRKO, WQXI, Z93, WMAK, WZZP, WMET, KHJ, KTLK, WCAO, WZUU, WSPT, KGW, Z104, WPRO-FM, WANS, WISE, KLUE, KOFM, KNDE. It's already on WPGC, KFRC, WHBQ, WPEZ, WOKY, WNOE, KILT, WIFI, KING, KTOQ, WOW,

(Continued on page 365)



Bobby Bland's
hit single

*"Love To See
You Smile"*

AB-12360

*Destined to be
an R&B
Classic!*

FROM HIS NEW ALBUM



*"Come Fly
With Me"*

AA-1075

Produced by Al Bell
and Monk Higgins.



RECORDS
ABC DELIVERS

101 THE SINGLES CHART 150

JULY 22, 1978

JULY 22	JULY 15	
101	101	IT'S REALLY YOU TARNEY SPENCER BAND/A&M 2049 (ATV/Braintree, BMI)
102	102	LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360 (Alvert, BMI)
103	106	HE'S SO FINE KRISTY & JIMMY McNICHOL/RCA 11271 (Bright Tunes, BMI)
104	113	SATURDAY NORMA JEAN/Bearsville 0326 (WB) (Chic, BMI)
105	103	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC 12346 (Tree, BMI)
106	105	SHAKER SONG SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)
107	107	GOD KNOWS DEBBY BOONE/Warner/Curb 8554 (Irving/Braintree/Golde's/Peter Noone, BMI)
108	109	THIS NIGHT WON'T LAST FOREVER BILL LABOUNTY/Warner/Curb 8529 (Captain Crystal, BMI)
109	110	REELIN' GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)
110	—	WITHOUT YOU HEART/Mushroom 7035 (Warner Bros., ASCAP)
111	115	5.7.0.5 CITY BOY/Mercury 73999 (Zamba/City Boy/Chappell)
112	112	STAND BY ME POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda/ADT, BMI)
113	—	REMINISCING LITTLE RIVER BAND/Harvest 4605 (Capitol) (Screen Gems-EMI, BMI)
114	137	I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor) (Clita, BMI)
115	118	SHE LOVES TO BE IN LOVE CHARLIE/Janus 276 (Heavy, BMI)
116	117	STOP YOUR WEeping DRAMATICS/ABC 12372 (Groovesville, BMI)
117	122	FOR A FEW DOLLARS MORE SMOKEY/RSO 900 (Chinnichap, BMI)
118	121	I GOT WHAT I NEED BUNNY SIGLER/Gold Mind 4010 (Salsoul) (Lucky Three/Henry Suemay, BMI)
119	108	MUSIC IN MY LIFE MAC DAVIS/Columbia 3 10745 (Songpainter, BMI)
120	125	RAISE A LITTLE HELL TROOPER/MCA 40924 (Survivor/Top Soil, BMI)
121	111	TAKE IT OFF THE TOP DIXIE DREGS/Capricorn 0291 (No Exit/Dregs, BMI)
122	123	MIDTOWN AMERICAN MAIN STREET GANG DION/Lifesong 9 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP)
123	124	I CAN'T ASK FOR ANYTHING MORE THAN YOU RICHARD TORRANCE/4554 (Colgems-EMI, ASCAP)
124	126	HEARTBREAKER NANTUCKET/Epic 8 50556 (Nantucket, ASCAP)
125	127	HOME MADE JAM BOBBIE HUMPHREY/Epic 8 50529 (Antista, ASCAP)
126	128	NIGHT TIME MAGIC LARRY GATLIN/Monument 45249 (First Generation, BMI)
127	129	1 2 3 KIND OF LOVE WILD CHERRY/Epic/Sweet City 8 50551 (Bema/RWP, ASCAP)
128	134	OUT OF THE BLUE THE BAND/Warner Bros. (Medicine Hat, ASCAP)
129	131	VICTIM CANDI STATON/Warner Bros. 8582 (Doan, ASCAP)
130	132	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 2371 (Stallion, BMI)
131	130	BY WAY OF LOVE'S EXPRESS ASHFORD & SIMPSON/Warner Bros. 9571 (Nick-O-Val, ASCAP)
132	135	AUTOMATIC LOVER SYLVIA/Vibration 576 (All Platinum) (Martin-Coulter, ASCAP)
133	136	BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826 (WMOT, BMI)
134	—	NEVER MAKE A MOVE TOO SOON B.B. KING/ABC 12380 (Irving/Four Knights, BMI)
135	142	SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 7 4008 (Valle-Joe, BMI)
136	138	CAN'T GIVE UP A GOOD THING SOUL CHILDREN/Stax 3206 (Fantasy) (Groovesville, BMI)
137	139	GOOD, BAD AND FUNKY SHOTGUN/ABC 12363 (Goblet/Funk Rock/ABC/Dunhill, BMI)
138	140	LOVE STOP AIRWAVES/A&M 2056 (Almo, ASCAP)
139	—	(THEMES FROM) JAWS II FLYER/MCA 40927 (Duchess, BMI)
140	119	CA PLANE POUR MOI PLASTIC BERTRAND/Sire 1020 (WB) (Bleu Disque, ASCAP)
141	143	YOU KNOW YOU WANNA BE LOVED KEITH BARROW/Columbia 3 10722 (Willow Girl, BMI)
142	144	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista) (Electrocord, ASCAP)
143	145	THE SPANK JAMES BROWN/Polydor 14487 (Dynatone/Belinda/Unichappell, BMI)
144	133	GET TO ME LUTHER INGRAM/Koko 731 (Klondike, BMI)
145	146	GROOVE WITH YOU ISLEY BROS./T-Neck 2277 (CBS) (Bovina, ASCAP)
146	147	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 (Nineteen Eighty Foe, BMI)
147	120	JUST ONE MINUTE MORE MIKE FINNIGAN/Columbia 3 10741 (Joans Bones, BMI/Colgems-EMI/Glory, ASCAP)
148	—	THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343 (Jobete, ASCAP)
149	—	FIRST IMPRESSIONS THE STYLISTICS/Mercury 7 4006 (Teddy Randazzo, BMI)
150	—	LOVE BROUGHT ME BACK D. J. ROGERS/Columbia 3 10754 (Circle R, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NOTHING GONNA KEEP ME FROM YOU Barry Gibb, Karl Richardson & Alby Galuten (Stigwood, BMI)	73
AN EVERLASTING LOVE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	33
ANNIE MAE Charles Jackson & Marvin Yancy (Cole-arama, BMI)	97
ANYTIME Roy Thomas Baker (Weed High Nightmare, BMI)	96
BAKER STREET Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	3
BECAUSE THE NIGHT Jimmy Iovine (Ramrod, ASCAP)	72
BLUER THAN BLUE Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP)	12
BOOGIE, OOGIE, OOGIE Fonce & Larry Mizell (Conductive/On Time, BMI)	30
BREAK IT TO THEM GENTLY B. Cummings (Shillelagh, BMI)	91
CAN WE STILL BE FRIENDS Todd Rundgren (Earmark, BMI)	48
CHATTANOOGA CHOO CHOO W. Michael Lewis & Laurin Rinder (Leon Feist, ASCAP)	77
CLOSE THE DOOR Kenneth Gamble & Leon Huff (Mighty Three, BMI)	39
CAPACABANA (AT THE COPA) Ron Dante & Barry Manilow (Kamakazee/Appoggiatura Camp Songs, BMI)	11
DANCE WITH ME Cory Wade (Sherlyn/Decible, BMI)	19
DAYLIGHT & DARKNESS William Robinson (Berram, ASCAP)	84
DON'T PITY ME Van McCoy (Van McCoy/Tamerlane, BMI)	92
DREAM LOVER Stewart Levine (Marshall Tucker/No Exit, BMI)	78
EVEN NOW Ron Dante, Barry Manilow (Kamakazee, BMI)	59
EVERY KINDA PEOPLE Robert Palmer (Island/Restless, BMI)	61
FEELS SO GOOD Chuck Mangione (Gates, BMI)	53
FM (NO STATIC AT ALL) Prod. not listed (Freckless/Jump Tunes/Duchess, BMI)	46
FOLLOW YOU, FOLLOW ME David Hentschel & group (Gelring/Run It, BMI)	54
FOOL (IF YOU THINK IT'S OVER) Gus Dudgeon (Magnet/Sole Selling Agent/Interworld, No licensee listed)	41
GET OFF Cory Wade (Sherlyn, BMI) (Lindseyanne, BMI)	62
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	10
HEARTLESS Mike Flicker (Andorra, ASCAP)	99
HE'S SO FINE Jason Darrow (Bright Tunes, ASCAP)	87
HOT BLOODED K. Olsen, M. Jones, L. McDonald (Somerset/Evansongs/WB, ASCAP)	26
HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood/John Farrar/Ensign, BMI)	37
HOT CHILD IN A CITY Mike Chapman (Beechwood, BMI)	50
HOT LOVE, COLD WORLD Carter (Glenwood/Cigar, ASCAP)	43
I CAN'T STAND THE RAIN Frank Farian (Burlington, BMI)	68
I DON'T WANNA GO John Davis (Fedora/Unichappell/Begonia Melodies, BMI)	60
IF EVER I SEE YOU AGAIN Joe Brooks (Big Hill, ASCAP)	52
IF YOU'RE READY (HERE IT COMES) Michael Stokes (Desert Moon, BMI/Desert Rain, ASCAP)	93
IF YOU WANNA DO A DANCE Thom Bell (Mighty Three, BMI)	85
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI)	94
I NEED TO KNOW Denny Cordell, Noah Shark & Tom Petty (Skyhill, BMI)	63
I'M NOT GONNA LET IT BOTHER ME TONIGHT Buddy Buie (Low-Sal, BMI)	28
IT'S A HEARTACHE David Mackay/Scott & Wolfe (Pi-Gem, BMI)	18
I'VE HAD ENOUGH Paul McCartney (MPL/ATV, BMI)	31
JUST WHAT I NEED Roy Thomas Baker (Lido, BMI)	82
KING TUT William E. McEuen (Colorado, ASCAP)	21
KISS YOU ALL OVER Mike Chapman (Chinnichap, BMI)	65
LAST DANCE Giorgio Moroder (Primus Arista/Olga, BMI)	6
LIFE'S BEEN GOOD Bob Szymczyk (Wow & Flutter, ASCAP)	17
LOVE IS IN THE AIR Vanda & Young (Edward B. Marks, BMI)	67
LOVE IS LIKE OXYGEN Prod. by group (Sweet/WB, ASCAP)	29
LOVE OR SOMETHING LIKE IT Larry Butler (M-3/Cherry Lane, ASCAP)	42
LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI)	14
MACHO MAN Jacques Morali (Can't Stop, BMI)	49
MAGNET AND STEEL Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP)	27
MISS YOU THE Glimmer Twins (Colgems-EMI, ASCAP)	4
MR. BLUE SKY Jeff Lynne (Unart/Jet, BMI)	38
MY ANGEL BABY Sean Delancy, Texongs/BoMass, BMI)	22
NEW ORLEANS LADIES Leon S. Medica (Break of Dawn, BMI)	70
NEVER LET HER SLIP AWAY Andrew Gold (Lucky/Special, BMI)	64
OH WHAT A NIGHT FOR DANCING Barry White (Sa-Velte, BMI)	88
ON THE WRONG TRACK Gary Lyons (Rocket, ASCAP)	81
ONLY ONE LOVE IN MY LIFE Tom Collins & Ronnie Milsap (WB/Sweet Harmony, ASCAP)	90
ONLY THE GOOD DIE YOUNG Phil Ramone (Joelsongs, BMI)	55
PORTRAIT (HE KNEW) Jeff Glixman (Don Kirshner, BMI)	56
PROVE IT ALL NIGHT Jon Landau & Bruce Springsteen (Bruce Springsteen, ASCAP)	47
READY OR NOT Nick DeCaro (United Artists, ASCAP)	86
RIVERS OF BABYLON Frank Farian (Al Gallico/Ackee, BMI-ASCAP)	66
RUNAWAY Larry Cox & group (Diamondback, BMI)	15
RUNAWAY LOVE Gil Askey (Andrask/Gemingo, BMI)	69
SHADOW DANCING Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	1
SHAME Warren R. Schatz (Dynatone/Belinda/Unichappell, BMI)	24
SOMEONE TO LAY DOWN BESIDE ME Kenny Edwards (Sky Harbor, BMI)	100
SONGBIRD Gary Klein (Manhattan Island/Diana, BMI/Intersong U.S.A., ASCAP)	40
STAY Jackson Browne (Cherio, BMI)	25
STILL THE SAME Bob Seger & Punch (Gear, ASCAP)	5
STONE BLUE Not listed (Riff Bros., ASCAP)	76
STUFF LIKE THAT Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP)	32
SURRENDER Tom Werman (Screen Gems-EMI/Adult, BMI)	95
TAKE A CHANCE ON ME Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP)	13
TALKING IN YOUR SLEEP Allen Reynolds (Chriswood, BMI)	83
THANK GOD IT'S FRIDAY Alec R. Costandinos (Cafe Americana/C.P. Fefe, ASCAP)	34
THE GROOVE LINE Barry Blue (Almo/Tincabell, ASCAP)	16
THINK IT OVER Gary Klein (Kengorus, ASCAP)	89
THREE TIMES A LADY J. Carmichael/Commodores (Jobete/Commodores, ASCAP)	9
TIME FOR ME TO FLY Kevin Cronin, Gary Richrath & Paul Grupp (Fate, ASCAP)	79
TOO MUCH, TOO LITTLE, TOO LATE Jack Gold (Homewood House, BMI)	71
TRANS-EUROPE EXPRESS Ralf Hutter & Florian Schneider (Famous, ASCAP)	98
TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neverland Peg, BMI)	8
TWO TICKETS TO PARADISE Bruce Botnick (Grainoca, BMI)	35
USE TA BE MY GIRL Kenneth Gamble & Leon Huff (Mighty Three, BMI)	7
WILL YOU LOVE ME TOMORROW Dave Mason & Ron Nevison (Screen Gems-EMI, BMI)	44
WITH A LITTLE LUCK Paul McCartney (MPL/ATV, BMI)	51
WONDERFUL TONIGHT Glyn Johns (Stigwood/Unichappell, BMI)	45
YOU David Anderle (Beechwood/Snow, BMI)	36
YOU Trevor Howard (Island, BMI)	80
YOU AND I Rick James & Art Stewart (Stone Diamond, BMI)	57
YOU BELONG TO ME Arif Mardin (Snug/C'est, ASCAP)	20
YOU'RE THE LOVE Louie Shelton (David Malloy (Briarpatch/Debdave, BMI)	74
YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP)	75
YOU'RE A PART OF ME Steve Gibson (Brown Shoes/Chappell, ASCAP)	58
YOU'RE THE LOVE Louie Shelton (David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI)	23
YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign BMI)	2

It's a Full Moon Rising.



MOON MARTIN'S

Debut Solo Album

Shots From A Cold Nightmare

(SW-11787)

Features intriguing songs, bright production & shining performances.



© 1978 CAPITOL RECORDS, INC.

Moon's life is filled with music—starting out in Oklahoma clubs to being lead guitarist with Southwind, and singing background vocals for Del Shannon, Linda Ronstadt, Jesse Ed Davis and Jim Pulte. Moon's songs have been recorded by Mink DeVille, Lisa Burns and Michelle Phillips. On his first solo record, Moon is backed by some top musicians including Phil Seymour (of Dwight Twilley Band) and Gary Valentine (formerly with Blondie).

Moon Martin

Produced by CRAIG LEON
ON CAPITOL RECORDS AND TAPES
Eon Henry Mgt.



RECORD WORLD R&B SINGLES CHART

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

JULY 22	JULY 15				WKS. ON CHART
1	1	CLOSE THE DOOR	TEDDY PENDERGRASS	Phila. Intl. 8 3648 (CBS)	8
2	4	STUFF LIKE THAT	QUINCY JONES/A&M 2043		10
3	3	SHAME EVELYN	"CHAMPAGNE" KING/RCA 11122		13
4	5	YOU AND I	RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)		9
5	6	BOOGIE, 'OGGIE OOGIE	A TASTE OF HONEY/Capitol 4565		11
6	7	THREE TIMES A LADY	COMMODORES/Motown 1443		5
7	8	LAST DANCE	DONNA SUMMER/Casablanca 926		10
8	2	USE TA BE MY GIRL	THE O'JAYS/Phila. Intl. 8 3642 (CBS)		16
9	9	RUNAWAY LOVE	LINDA CLIFFORD/Curtom 0133 (WB)		12
10	10	ANNIE MAE	NATALIE COLE/Capitol 4572		11
11	11	THE GROOVE LINE	HEATWAVE/Epic 8 50524		16
12	12	SHADOW DANCING	ANDY GIBB/RSO 893		11
13	13	TAKE ME TO THE NEXT PHASE (PT. I)	ISLEY BROS./T-Neck 2272 (CBS)		17
14	16	FEEL THE FIRE	PEABO BRYSON/Capitol 4573		11
15	18	IF YOU'RE READY (HERE IT COMES)	ENCHANTMENT/Roadshow 1212 (UA)		5
16	14	DUKEY STICK (PART ONE)	GEORGE DUKE/Epic 8 50531		15
17	15	(LET'S GO) ALL THE WAY	WHISPERS/Solar 11246 (RCA)		14
18	42	GET OFF	FOXY/Dash 5046 (TK)		4
19	17	DANCE ACROSS THE FLOOR	JIMMY "BO" HORNE/SHS 1003 (TK)		18
20	38	DON'T PITY ME	FAITH, HOPE & CHARITY/20th Century Fox 2370		6
21	23	LOVE TO SEE YOU SMILE	BOBBY BLAND/ABC 12360		9
22	24	YOU KNOW YOU WANNA BE LOVED	KEITH BARROW/Columbia 3 10722		8
23	25	STOP YOUR WEEPING	DRAMATICS/ABC 12372		7
24	29	I LIKE GIRLS	FATBACK BAND/Spring 181 (Polydor)		6
25	21	IS THIS A LOVE THING	RAYDIO/Arista 0328		10
26	37	VICTIM CANDI	STATON/Warner Bros. 8582		5
27	28	AUTOMATIC LOVER	SYLVIA/Vibration 576 (All Platinum)		7
28	30	GET TO ME	LUTHER INGRAM/Koko 731		8
29	33	BABY, I NEED YOUR LOVE	SWEET THUNDER/Fantasy-WMOT 826		6
30	26	I GOT WHAT YOU NEED	BUNNY SIGLER/Gold Mind 4010 (Salsoul)		9
31	40	SHAKE AND DANCE WITH ME	CON FUNK SHUN/Mercury 7 4008		4
32	39	NEVER MAKE A MOVE TOO SOON	B.B. KING/ABC 12380		5
33	44	TAKE ME I'M YOURS	MICHAEL HENDERSON/Buddah 597 (Arista)		5
34	34	CAN'T GIVE UP A GOOD THING	SOUL CHILDREN/Stax 3206 (Fantasy)		7
35	50	YOU'RE ALL I NEED TO GET BY	JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10772		3
36	47	GROOVE WITH YOU	ISLEY BROS./T-Neck 2277 (CBS)		3
37	35	GOOD, BAD AND FUNKY	SHOTGUN/ABC 12363		8
38	41	THANK GOD IT'S FRIDAY	LOVE & KISSES/Casablanca 925		8
39	51	HOLDING ON (WHEN LOVE IS GONE)	LTD/A&M 2057		3
40	31	HOLLYWOOD SQUARES	BOOTSYS'S RUBBER BAND/Warner Bros. 8575		9
41	43	ONE ON ONE	PRINCE PHILLIP MITCHELL/Atlantic 3480		6
42	66	IF YOU WANNA DO A DANCE	SPINNERS/Atlantic 3493		2
43	49	MY RADIO SURE SOUNDS GOOD TO ME	LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602		6
44	46	THE SPANK	JAMES BROWN/Polydor 14487		5
45	53	THIS IS YOUR LIFE	NORMAN CONNORS/Arista 0343		3
46	36	BY WAY OF LOVE'S EXPRESS	ASHFORD & SIMPSON/Warner Bros. 8571		8
47	54	YOU	McCRARYS/Portrait 6 70014		4
48	48	FUNKENTELECHY	PARLIAMENT/Casablanca 921		6
49	60	FIRST IMPRESSIONS	THE STYLISTICS/Mercury 7 4006		6
50	63	MISS YOU	ROLLING STONES/Rolling Stones 19307 (Atl)		3
51	32	HOME MADE JAM	BOBBI HUMPHREY/Epic 8 50529		10
52	19	TOO MUCH, TOO LITTLE, TOO LATE	JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10693		21
53	56	TEACH ME TONIGHT	PATTI LaBELLE/Epic 8 50550		5
54	57	WHO TURNED YOU ON	WILSON PICKETT/Big Tree 16121 (Atl)		5
55	55	TWO DOORS DOWN	JOE THOMAS/LRC 904 (TK)		6
56	59	DO IT WITH FEELING	MICHAEL ZAGER & THE MOON BAND FEATURING PEABO BRYSON/Bang 737		5
57	61	WORDS DON'T SAY ENOUGH	7TH WONDER/Parachute 510 (Casablanca)		4
58	64	YOUNGBLOOD (LIVIN' IN THE STREETS)	WAR/United Artists 1213		3
59	67	LOVE BROUGHT ME BACK	D. J. ROGERS/Columbia 3 10754		2
60	62	COME ON DANCE, DANCE	SATURDAY NIGHT BAND/Prelude 7110		5
61	68	DANCE (DISCO HEAT)	SYLVESTER/Fantasy 827		2
62	65	SUN IS HERE	SUN/Capitol 4587		4
63	70	CASTLES OF SAND	JERMAINE JACKSON/Motown 1441		2

CHARTMAKER OF THE WEEK

64 — **STELLAR FUNGK**
SLAVE
Cotillion 44238 (Atl)

65	22	MS DAVID OLIVER	/Mercury 7 3973	19
66	—	SATURDAY NORMA JEAN	/Bearsville 0326 (WB)	1
67	—	MORE THAN JUST A JOY	ARETHA FRANKLIN/Atlantic 3495	1
68	20	DAYLIGHT AND DARKNESS	SMOKEY ROBINSON/Tamla 54293 (Motown)	18
69	27	I AM YOUR WOMAN, SHE IS YOUR WIFE	BARBARA MASON/Prelude 71103	12
70	—	I THOUGHT IT WAS YOU	HERBIE HANCOCK/Columbia 3 10781	1
71	—	I CAN'T MOVE NO MOUNTAIN	SHIRLEY BROWN/Arista 344	1
72	72	WHO'S GONNA LOVE YOU	IMPERIALS/Omni 5501	10
73	58	IF EVER I SEE YOU AGAIN	ROBERTA FLACK/Atlantic 3483	6
74	74	YOU KNOW WHO YOU ARE	HODGES, JAMES & SMITH/London 267	2
75	69	LAW AND ORDER	LOVE COMMITTEE/Gold Mind 40111 (Salsoul)	5

SD 1918Z

Produced by Johnny Bristol



Margie Joseph
exquisite.

Making music every bit as lovely as she is. That's Margie Joseph's magic talent. And with her latest gem, "Feeling My Way," produced by Johnny Bristol, Margie Joseph outdoes herself again. In a word? Exquisite.

On Atlantic Records and Tapes.



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FAITH HOPE & CHARITY

T-560

"DON'T PITY ME"

TC-2370



R&B Singles

Record World

20

Cash Box

20

Billboard

27

Produced for Roy Radin Productions, Ltd. By McCoy-Kipp's Productions. Produced and Arranged by Van McCoy.

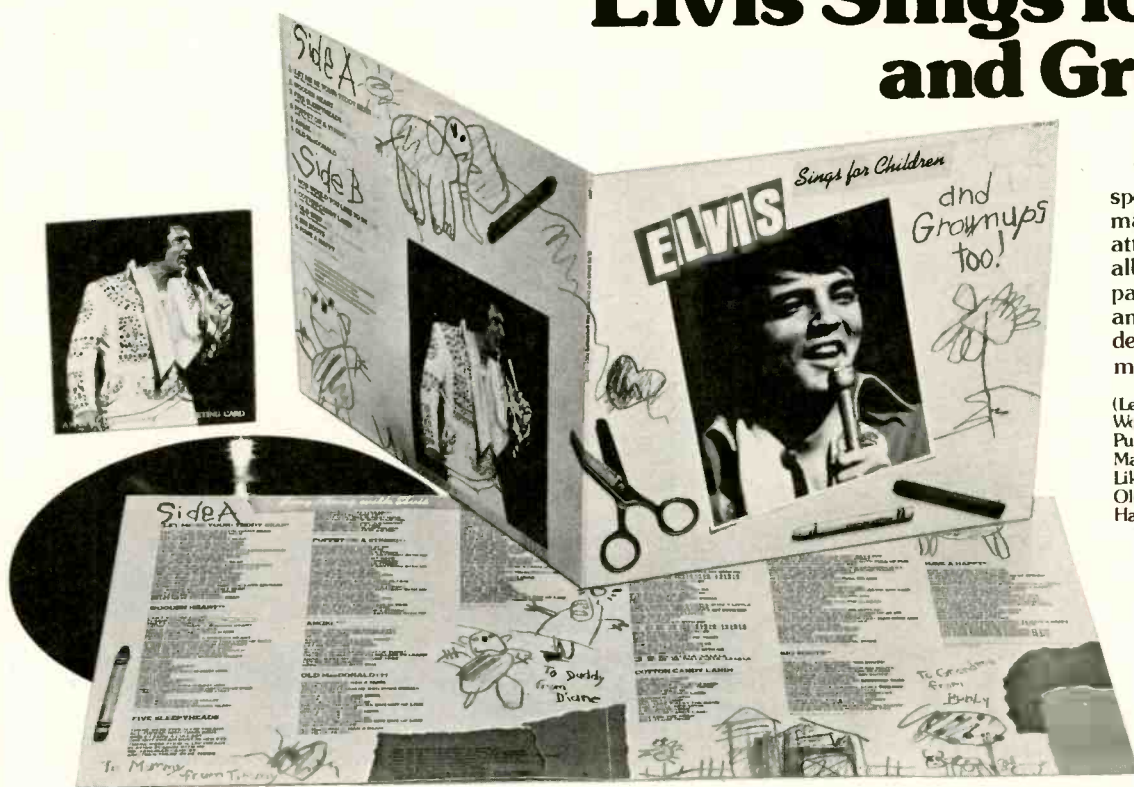
Album art from an original painting by Ernie Barnes.
Courtesy of Company of Art, Los Angeles, California. ©1978 Ernie Barnes.



ALWAYS ELVIS

August 16, 1978 marks the first anniversary of the death of Elvis Presley. Commemoration will be made through an extensive campaign that reflects the strong and enduring quality of Elvis' music through his catalog, the release of a new album "Elvis Sings For Children and Grownups too," and a special Elvis Limited Edition Collectors' Series of Singles.

Elvis Sings for Children and Grownups too!



The low list price of \$5.98 and special packaging features, make this album especially attractive for gift giving. The album is a full color double fold package with lyrics on the liner and an inserted card that detaches for personalized messages and greetings.

(Let Me Be Your) Teddy Bear · Wooden Heart · Five Sleepheads · Puppet on a String · Angel · Old MacDonald · How Would You Like to Be · Cotton Candy Land · Old Shep · Big Boots · Have a Happy

Elvis Collectors' Series Limited Edition

- ★ 30 of Elvis' biggest hit singles, compiled on 15 records—each in its own full color sleeve.
- ★ These 15 specially-produced discs come in their own pre-pak box which lists all of the titles on the outside.
- ★ 6 pre-paks are enclosed in a self-displaying shipping carton convenient for countertop display.
- ★ Streamers are available to announce "Limited Edition Collectors' Series."

Includes: "Hound Dog"/"Don't Be Cruel" · "In The Ghetto"/"Any Day Now" · "Jailhouse Rock"/"Treat Me Nice" · "Can't Help Falling in Love"/"Rock-A-Hula Baby" · "Suspicious Minds"/"You'll Think of Me" · "Are You Lonesome To-night"/"I Gotta Know" · "Heartbreak Hotel"/"I Was the One" · "All Shook Up"/"That's When Your Heartaches Begin" · "Blue Suede Shoes"/"Tutti Frutti" · "Anyway You Want Me (That's How I Will Be)"/"Love Me Tender" · "Loving You"/"(Let Me Be Your) Teddy Bear" · "It's Now or Never"/"A Mess of Blues" · "Return to Sender"/"Where Do You Come From" · "I Got Stung"/"One Night" · "Crying in the Chapel"/"I Believe in the Man in the Sky"



MERCHANDISING:

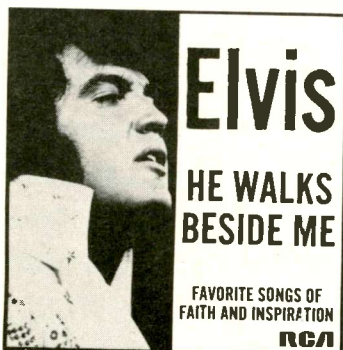
- *Catalog poster showing the new album and the entire catalog
- *200-record dump (with header card)
- *Streamer announcing Elvis headquarters for participating dealers
- *2 TV spots (new album and catalog)
- *Streamer announcing Elvis' Limited Edition singles pre-pak (30 hit titles, 15 hit records in full-color sleeves)
- *22" x 22" poster blowup of the "Children's" album cover
- *2 Radio spots (new album and catalog)
- *Extensive, nationwide advertising campaign including television, radio flights, newspaper and magazine advertising
- *Merchandising and marketing kit



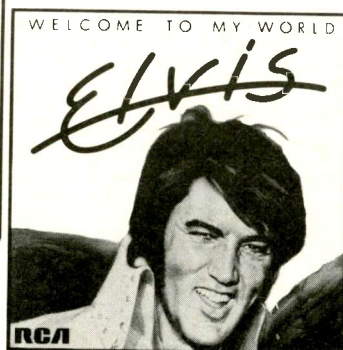
Highlights of the Elvis Promotion during Aug. & Sept....

- * August 13, an ABC Radio Network Special which features the voice of Priscilla Presley.
- * September 1-10, the First Annual Elvis Fan Summer Festival at the Las Vegas Hilton.
- * A multitude of radio specials and news events will take place in August.
- * Various contests and promotions will be held.

CURRENT BEST SELLERS



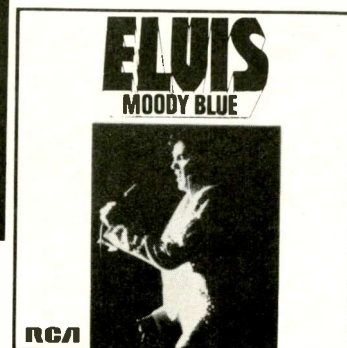
AFL1-2772



AFL1-2274



APL2-2587



AFL1-2428



RECORD WORLD DISCO

Disco File

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

■ I'm rushing off for a short but much-anticipated vacation (there will be no DISCO FILE column for the next two weeks), still frantic with last-minute arrangements, so what follows is a quick, nervous run-down of those new records exceptional enough to carry us all through until I return. Top of the list is **Boris Midney's** follow-up to **USA-European Connection**, **Beautiful Bend**, which should be out within the week on Marlin after nearly two months of sneak previews in and around New York (again, David Mancuso at the Loft had this one on tape first). Midney, who came out of nowhere with USA-European earlier this year and immediately established himself as one of the most important new disco producers of 1978, proves equally astonishing with this new release. **Beautiful Bend's** format is similar to that of the first Midney lp—one long, two-part track on each side, each running about 15 minutes—and the sound is still very much under the influence of Europe's current dance masters (particularly **Costandinos** and **Cerrone**), but the synthesis of various European approaches and elements of the New York and Philadelphia disco/funk sound (Midney's studio is in Philly; he's got another under construction in New York) is even more profound and captivating here. After only two or three listenings—long before I had a copy of the record—key phrases of the music and its haunting lyric were swirling in my head: a chorus of girls singing "Make that feeling come again" (in the song of the same name) underlined by lovely, sighing waves of "ahh's—angelic siren calls; those same voices, alternately

hushed and chirping, velvety and sparkling, begging, "Ah do it do it to me do it do it to me/I wanna feel it feel it" over a jittery, burbling synthesizer track until you feel like you're in the calm eye of a hurricane, the music and voices a hypnotic rush all around; and, in still another song, those heavenly voices exulting, "That's the meaning/that's the feeling/that's the joy good loving brings," framed by a short, intricate pattern of violins skipping over a thump-thump-thump grid. The changes here—and all the songs are in constant movement kaleidoscopes of sound—are so distinctive and inventive they recall the fresh surprise of "Love In C Minor" and "I've Found Love;" Midney is surer, freer and the confidence shows at every turn. If USA-European was an impressive debut, **Beautiful Bend** is ample confirmation of an exciting talent and, like the earlier album, should prove to

(Continued on page 356)

Disco File Top 20

JULY 22, 1978

- BOOGIE OOGIE OOGIE**
A TASTE OF HONEY—Capitol (disco disc)
- HOT SHOT**
KAREN YOUNG—West End (disco disc)
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**
SYLVESTER—Fantasy (disco disc)
- DO OR DIE**
GRACE JONES—Island (disco disc)
- AFTER DARK/LAST DANCE/TGIF/TAKE ME TO THE ZOO/WITH YOUR LOVE/DISCO QUEEN**
"TGIF" Soundtrack—Casablanca (lp cuts/disco discs)
- I LOVE AMERICA**
PATRICK JUVET (lp cut)
- YOU AND I**
RICK JAMES—Gordy (disco disc)
- MISS YOU**
ROLLING STONES—Rolling Stones (disco disc)
- AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN**
RITCHIE FAMILY—Marlin (lp cuts)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW**
LINDA CLIFFORD—Curtom (disco discs)
- PRIDE/FAME**
GRACE JONES—Island (lp cuts)
- ROUGH DIAMOND/TOUCH MY HEART**
MADLEEN KANE—Warner Bros. (disco disc)
- BEYOND THE CLOUDS/QUARTZ**
QUARTZ—Marlin (lp cuts)
- GOT TO HAVE LOVING/STANDING IN THE RAIN/GARDEN OF LOVE/BODY AND SOUL**
DON RAY—Polydor (lp cuts)
- WAR DANCE**
KEBEKELEKTRIK—Salsoul (lp cut)
- WHISTLE BUMP**
DEODATO—Warner Bros. (disco disc)
- LET'S START THE DANCE**
BOHANNON—Mercury (lp cut/disco disc)
- MELLOW LOVIN'**
JUDY CHEEKS—Salsoul (disco disc)
- DANCING IN PARADISE**
EL COCO—AVI (disco disc)
- COME ON DANCE, DANCE**
SATURDAY NIGHT BAND—Prelude (lp cut)

DISCOTHEQUE HIT PARADE

THE HUNT & THE CHASE/ INDIANAPOLIS

DJ: Mark Hultmark
AFTER DARK/TGIF/LAST DANCE/DISCO QUEEN/YOU'RE THE MOST PRECIOUS THING IN MY LIFE—"TGIF" Soundtrack—Casablanca (disco discs)
AMERICAN GENERATION—Ritchie Family—Marlin (lp cut)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
DO OR DIE/COMME UN OISEAU/FAME/PRIDE/ALL ON A SUMMERS NIGHT—Grace Jones—Island (disco disc/lp cuts)
HOT SHOT—Karen Young—West End (disco disc)
MISS YOU—Rolling Stones—Rolling Stones (disco disc)
ROUGH DIAMOND/TOUCH MY HEART—Madleen Kane—Warner Bros. (disco disc)
RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curtom (disco discs)
YOU AND I—Rick James—Gordy (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester—Fantasy (disco disc)

(Listings are in alphabetical order, by title)

IPANEMA/NEW YORK


DJ: Ray Velazquez
BEYOND THE CLOUDS/QUARTZ—Quartz—Marlin (lp cuts)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
DO OR DIE/PRIDE/FAME—Grace Jones—Island (lp cuts)
DON'T LET GO—Tony Orlando—Elektra (disco disc)
GET ON UP (GET ON DOWN)—Roundtree—Omni (disco disc)
HOT SHOT—Karen Young—West End (disco disc)
LOVE DISCO STYLE—Erotic Drum Band—Champagne (import lp cut)
MIRAGE/WAR DANCE—Kebekelektrik—Salsoul (lp cuts)
MISS YOU—Rolling Stones—Rolling Stones (disco disc)
TAKE IT TO THE ZOO/AFTER DARK/WITH YOUR LOVE/TGIF—"TGIF" Soundtrack—Casablanca (disco discs)

RUBAIYAT/ANN ARBOR, MICHIGAN

DJ: Karl Uruski
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
DO OR DIE/PRIDE/FAME—Grace Jones—Island (lp cuts)
DOING THE BEST THAT I CAN—Bettye Lavette—West End (disco disc)
HEARSAY—C.J. & Co.—Westbound (lp cut)
HOT SHOT—Karen Young—West End (disco disc)
I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (disco disc)
LET'S START THE DANCE—Bohannon—Mercury (disco disc)
STAR LOVE—3 Ounces of Love—Motown (lp cut)
YOU GOT ME RUNNING/I STILL REACH OUT FOR YOU/MIDNIGHT GIRL—Lenny Williams—ABC (lp cuts)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

LES NUAGES/NEW YORK

DJ: Tony Carrasco
AIN'T THAT ENOUGH FOR YOU/DISCO FEVER—John Davis & the Monster Orch.—Sam (lp cuts)
AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN—Ritchie Family—Marlin (lp cuts)
BEYOND THE CLOUDS/QUARTZ—Quartz—Marlin (lp cuts)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
DANCING IN PARADISE—El Coco—AVI (disco disc)
No. 1 DEEJAY—Goody Goody—Atlantic (disco disc)
DO OR DIE/PRIDE/FAME/AUTUMN LEAVES—Grace Jones—Island (lp cuts)
HOT SHOT—Karen Young—West End (disco disc)
I LOVE AMERICA—Patrick Juvet—Casablanca (lp cut)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT/GRATEFUL)—Sylvester—Fantasy (disco disc/lp cut)



**PATRICK
JUVET**
Got A
Feeling


When you've "Got a feeling" Go with it!
NBLP 7101

"I Love America"

NBD 20134

from Patrick Juvet
on Casablanca Record and FilmWorks

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



THEME
FROM
JUDAS
JAMES BARDEN

THIRTY
PIECES
OF
SILVER
JAMES BARDEN

JAMES BARDEN IS TURNING SILVER INTO GOLD.

Introduced at BILLBOARD's Disco Forum IV, "Thirty Pieces Of Silver/Theme From Judas" from House Top Records was wildly accepted and predicted to be the hottest sound in disco for 1978. The 12-inch disco single is already being spun by the top DJs in the U. S., South America, Italy, and France.

On his new album, Barden's searchingly soulful voice has the explosive capability of suddenly reaching out and grabbing your very soul.

Surrounded by full instrumentation of brass, simmering strings, and hot background vocals, Barden sings with a fiery passion. Scorching, mysterious, and reaching far into the night, it pierces the darkness with driving intensity.

Along with the talent of James Barden, a final magic touch is added through a special disc mix by the national-

ly acclaimed New York disc jockey, Jim Burgess.

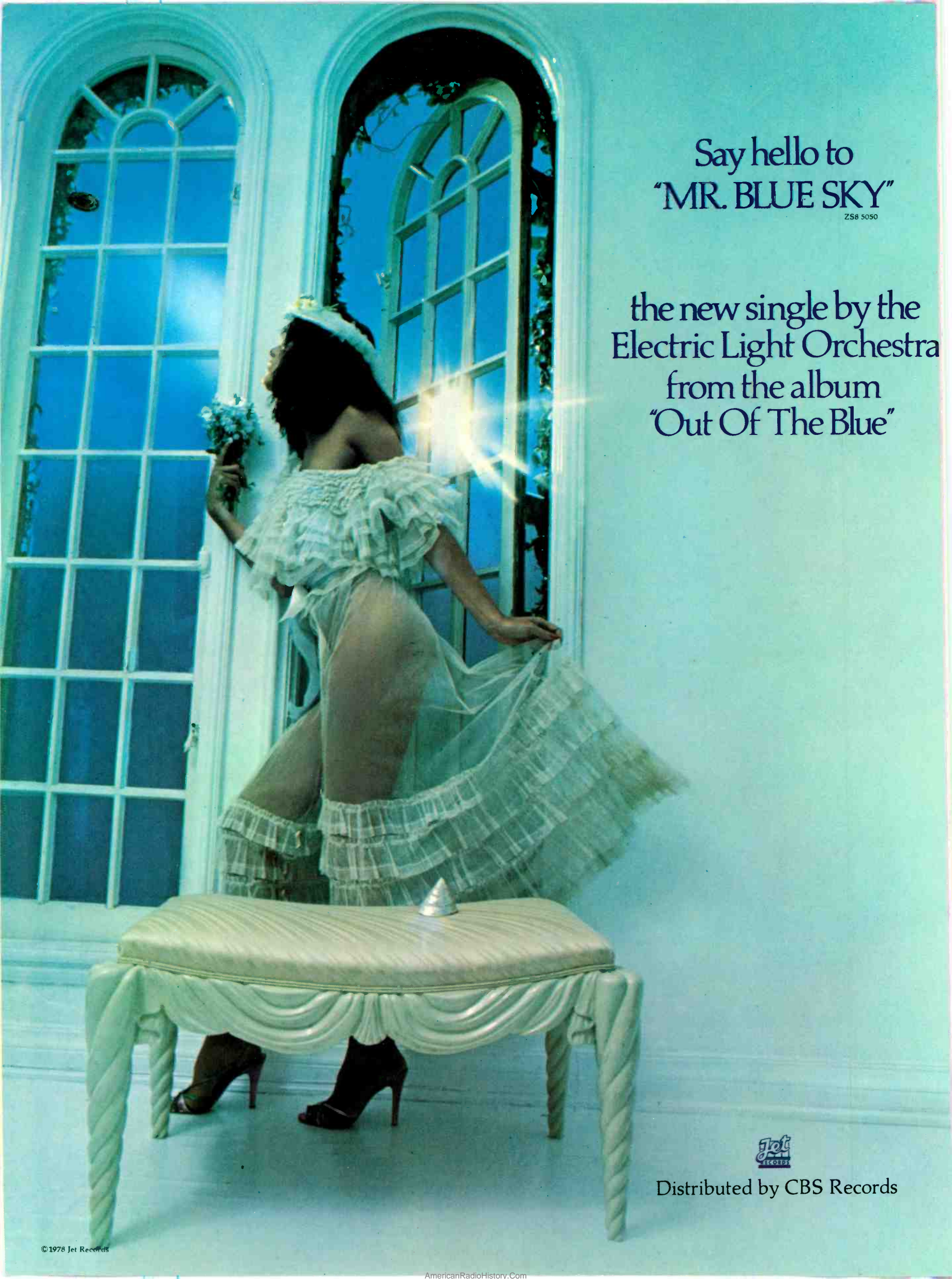
Contact Bob Rouse or Leon McBryde at House Top Records, 1-800-446-8136. HTR 714D



Say hello to
"MR. BLUE SKY"

ZS8 5050

the new single by the
Electric Light Orchestra
from the album
"Out Of The Blue"



Distributed by CBS Records

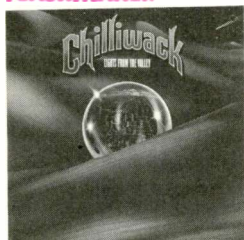
RECORD WORLD SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)		WKS. ON CHART	
JULY 22	JULY 15		
1	1	SHADOW DANCING ANDY GIBB RSO 893 (8th Week)	15
2	4	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	17
3	2	BAKER STREET GERRY RAFFERTY/United Artists 1192	15
4	6	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	9
5	5	STILL THE SAME BOB SEGER & THE SILVER BULLET BAND/ Capitol 4581	11
6	8	LAST DANCE DONNA SUMMER/Casablanca 926	10
7	3	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS)	14
8	7	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/ Cleveland Intl. 8 50513	19
9	15	THREE TIMES A LADY COMMODORES/Motown 1443	5
10	14	GREASE FRANKIE VALLI/RSO 897	8
11	13	COPACABANA (AT THE COPA) BARRY MANILOW/ Arista 0339	7
12	12	BLUER THAN BLUE MICHAEL JOHNSON/EMI-America 8001	12
13	9	TAKE A CHANCE ON ME ABBA/Atlantic 3457	14
14	17	LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048	8
15	16	RUNAWAY JEFFERSON STARSHIP/Grunt 11275 (RCA)	9
16	10	THE GROOVE LINE HEATWAVE/Epic 8 50524	13
17	20	LIFE'S BEEN GOOD JOE WALSH/Asylum 45493	7
18	11	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	18
19	18	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	21
20	19	YOU BELONG TO ME CARLY SIMON/Elektra 45477	14
21	27	KING TUT STEVE MARTIN/Warner Bros. 8577	10
22	26	MY ANGEL BABY TOBY BEAU/RCA 11250	11
23	22	YOU'RE THE LOVE SEALS & CROFTS/Warner Bros. 8551	8
24	29	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	8
25	28	STAY/LOADOUT JACKSON BROWNE/Asylum 45485	8
26	32	HOT BLOODED FOREIGNER/Atlantic 3488	4
27	30	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719	8
28	31	I'M NOT GONNA LET IT BOTHER ME TONIGHT ATLANTA RHYTHM SECTION/Polydor 14484	7
29	24	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	22
30	39	BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	6
31	35	I'VE HAD ENOUGH WINGS/Capitol 4594	5
32	36	STUFF LIKE THAT QUINCY JONES/A&M 2043	7
33	69	AN EVERLASTING LOVE ANDY GIBB/RSO 904	2
34	37	THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925	10
35	50	TWO TICKETS TO PARADISE EDDIE MONEY/Columbia 3 10765	4
36	45	YOU RITA COOLIDGE/A&M 2058	4
37	59	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/ RSO 903	3
38	46	MR. BLUE SKY ELO/Jet 5050 (CBS)	5
39	51	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	6
40	41	SONGBIRD BARBRA STREISAND/Columbia 3 10756	7
41	74	FOOL (IF YOU THINK IT'S OVER) CHRIS REA/ United Artists 1198	3
42	47	LOVE OR SOMETHING LIKE IT KENNY ROGERS/ United Artists 1210	8
43	43	HOT LOVE, COLD WORLD BOB WELCH/Capitol 4588	7
44	44	WILL YOU LOVE ME TOMORROW DAVE MASON/ Columbia 3 10749	8
45	25	WONDERFUL TONIGHT ERIC CLAPTON/RSO 895	11
46	33	FM (NO STATIC AT ALL) STEELY DAN/MCA 20894	8
47	48	PROVE IT ALL NIGHT BRUCE SPRINGSTEEN/Columbia 3 10763	6
48	52	CAN WE STILL BE FRIENDS TODD RUNDGREN/Bearsville 0324 (WB)	7
49	58	MACHO MAN VILLAGE PEOPLE/Casablanca 922	5
50	57	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226	5
51	21	WITH A LITTLE LUCK WINGS/Capitol 4559	17
52	38	IF EVER I SEE YOU AGAIN ROBERTA FLACK/Atlantic 3483	8
53	23	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	26
54	34	FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474	13
55	40	ONLY THE GOOD DIE YOUNG BILLY JOEL/Columbia 3 10750	10
56	56	PORTRAIT (HE KNEW) KANSAS/Kirshner 4276 (CBS)	8
57	67	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	5
58	62	YOU'RE A PART OF ME GENE COTTON/Ariola 7704	5
59	42	EVEN NOW BARRY MANILOW/Arista 0330	12
60	61	I DON'T WANNA GO JOEY TRAVOLTA/Millennium 615 (Casablanca)	7
61	49	EVERY KINDA PEOPLE ROBERT PALMER/Island 100	17
62	73	GET OFF FOXY/Dash 5046 (TK)	4
63	70	I NEED TO KNOW TOM PETTY AND THE HEARTBREAKERS/ Shelter 62010 (ABC)	4
64	68	NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum 45489	6
65	77	KISS YOU ALL OVER EXILE/Warner/Curb 8589	3
66	72	RIVERS OF BABYLON BONEY M./Sire/Hansa 1027 (WB)	6
67	79	LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)	2
68	54	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	19
69	71	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0318 (WB)	8
70	78	NEW ORLEANS LADIES LOUISIANA'S LE ROUX/Capitol 4586	6
71	63	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693	19
72	60	BECAUSE THE NIGHT THE PATTI SMITH GROUP/Arista 0318	16
73	83	AIN'T NOTHIN' GONNA KEEP ME FROM YOU TERI DE SARIO/Casablanca 929	3
74	75	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488	6
75	85	YOU NEEDED ME ANNE MURRAY/Capitol 4574	3
76	55	STONE BLUE FOGHAT/Bearsville 0325 (WB)	10
77	76	CHATTANOOGA CHOO CHOO TUXEDO JUNCTION/ Butterfly 1205	6
78	80	DREAM LOVER MARSHALL TUCKER BAND/Capricorn 0300	5
79	93	TIME FOR ME TO FLY REO SPEEDWAGON/Epic 8 50582	2
80	89	YOU McCRARYS/Portrait 6 70C14	2
81	81	ON THE WRONG TRACK KEVIN LAMB/Arista 0316	5
82	86	JUST WHAT I NEEDED CARS/Elektra 45491	3
CHARTMAKER OF THE WEEK			
83	—	TALKING IN YOUR SLEEP CRYSTAL GAYLE United Artists 1214	1
84	87	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Motown)	9
85	—	IF YOU WANNA DO A DANCE SPINNERS/Atlantic 3493	1
86	95	READY OR NOT HELEN REDDY/Capitol 4582	2
87	88	HE'S SO FINE JANE OLIVOR/Columbia 3 10724	8
88	64	OH WHAT A NIGHT FOR DANCING BARRY WHITE/ 20th Century Fox 2365	14
89	—	THINK IT OVER CHERYL LADD/Capitol 4599	1
90	94	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA 11270	3
91	—	BREAK IT TO THEM GENTLY BURTON CUMMINGS/ Portrait 6 70016	1
92	—	DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox 2370	1
93	96	IF YOU'RE READY (HERE IT COMES) ENCHANTMENT/ Roadshow 1212 (UA)	2
94	—	I LOVE THE NIGHTLIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14483	1
95	—	SURRENDER CHEAP TRICK/Epic 8 6434	1
96	91	ANYTIME JOURNEY /Columbia 3 10757	7
97	97	ANNIE MAE NATALIE COLE/Capitol 4572	5
98	92	TRANS-EUROPE EXPRESS KRAFTWERK/Capitol 4460	8
99	98	HEARTLESS HEART /Mushroom 7031	16
100	100	SOMEONE TO LAY DOWN BESIDE ME KARLA BONOFF/ Columbia 3 10751	8

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



LIGHTS FROM THE VALLEY
CHILLIWACK
Mushroom

MOST ADDED:

- LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
- OBSESSION—UFO—Chrysalis
- CALIFORNIA JAM 2—Col
- NIGHTWATCH—Kenny Loggins—Col
- THICK AS THIEVES—Trooper—MCA
- AT THE THIRD STROKE—Russ Ballard—Epic
- IMAGES—The Crusaders—ABC
- TRICKSTER—Jet
- WHITE MANSIONS—A&M

WNEW-FM/NEW YORK

- ADDS:**
- COLLISION COURSE—Asleep At The Wheel—Capitol
 - IMAGES—The Crusaders—ABC
 - JADED VIRGIN—Marshall Chapman—Epic
 - LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
 - MADCATS—Skyline
 - OBSESSION—UFO—Chrysalis
 - SANER DAYS—Key Largo—Mercury
 - SET THE WORLD ON FIRE—Liar—Bearsville
 - SHOOTING STAR—Elkie Brooks—A&M
 - WISER AFTER THE EVENT—Anthony Phillips—Passport
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - STREET-LEGAL—Bob Dylan—Col
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - DOUBLE VISION—Foreigner—Atlantic
 - POWER IN THE DARKNESS—Tom Robinson Band—Harvest
 - PETER GABRIEL—Atlantic
 - NIGHTWATCH—Kenny Loggins—Col
 - LIVE & DANGEROUS—Thin Lizzy—WB
 - STRANGER IN TOWN—Bob Seger—Capitol
 - MARIPOSA DE ORO—Dave Mason—Col

WBCN-FM/BOSTON

- ADDS:**
- AT THE THIRD STROKE—Russ Ballard—Epic
 - LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
 - OBSESSION—UFO—Chrysalis
 - POWERAGE—AC/DC—Atlantic
 - RINGS AROUND THE MOON—Carillo—Atlantic

- STUCK IN THE MIDDLE—Stealer's Wheel—A&M
 - THE CREAM—John Lee Hooker—Tomato
 - WHAT IF—Dixie Dregs—Capricorn
- HEAVY ACTION (airplay in descending order):**
- THE CARS—Elektra
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN—Bob Seger—Capitol
 - HEAVEN TONIGHT—Cheap Trick—Epic
 - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
 - STREET-LEGAL—Bob Dylan—Col
 - DOUBLE VISION—Foreigner—Atlantic
 - RETURN TO MAGENTA—Mink DeVille—Capitol
 - MISFITS—The Kinks—Arista

WLIR-FM/LONG ISLAND

- ADDS:**
- CALIFORNIA JAM 2—Col
 - DRIFTIN' (single)—Alessi Brothers—A&M
 - ELIZABETH BARRACLOUGH—WB
 - IMAGES—The Crusaders—ABC
 - MIDNIGHT PROWL—Angelo—Fantasy
 - STRANGE COMPANY—Wendy Waldman—WB
 - THE FIRST ONE'S FREE—Gary Apple—Monument
 - WHAT A WASTE (single)—Ian Dury—Stiff (import)
 - WHITE, HOT & BLUE—Johnny Winter—Blue Sky
 - WHITE MANSIONS—A&M
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - PURE POP FOR NOW PEOPLE—Nick Lowe—Col
 - RINGS AROUND THE MOON—Carillo—Atlantic
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - EXCITABLE BOY—Warren Zevon—Asylum
 - PETER GABRIEL—Atlantic
 - THIS YEARS MODEL—Elvis Costello—Col
 - WORLDS AWAY—Pablo Cruise—A&M
 - MISFITS—The Kinks—Arista
 - DAVID GILMOUR—Col

WCOZ-FM/BOSTON

- ADDS:**
- CALIFORNIA JAM 2—Col
 - PETER GABRIEL—Atlantic
- HEAVY ACTION (airplay):**
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - DOUBLE FUN—Robert Palmer—Island
 - DOUBLE VISION—Foreigner—Atlantic
 - LONDON TOWN—Wings—Capitol
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN—Bob Seger—Capitol
 - THE CARS—Elektra
 - THE STRANGER—Billy Joel—Col
 - WORLDS AWAY—Pablo Cruise—A&M

WPLR-FM/NEW HAVEN

- ADDS:**
- RANDY MEISNER—Asylum
 - STONEBOLT—Parachute
 - TRICKSTER—Jet
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - DOUBLE VISION—Foreigner—Atlantic
 - STRANGER IN TOWN—Bob Seger—Capitol
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - EARTH—Jefferson Starship—Grunt
 - STREET-LEGAL—Bob Dylan—Col
 - SHINE ON—Climax Blues Band—Sire
 - CITY TO CITY—Gerry Rafferty—UA
 - STONE BLUE—Foghat—Bearsville
 - LINES—Charlie—Janus

WOUR-FM/UTICA

- ADDS:**
- LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
 - MY SONG—Keith Jarrett—ECM
 - TROPICO—Gato Barbieri—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STREET-LEGAL—Bob Dylan—Col
 - SEE FOREVER EYES—Prism—Ariola
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - THE CARS—Elektra
 - STRANGER IN TOWN—Bob Seger—Capitol
 - HEAVEN TONIGHT—Cheap Trick—Epic
 - THIS YEARS MODEL—Elvis Costello—Col
 - RINGS AROUND THE MOON—Carillo—Atlantic

WIOQ-FM/PHILADELPHIA

- ADDS:**
- JOANNE MACKELL—UA
 - LIGHTS FROM THE VALLEY—Chilliwack
 - OBSESSION—UFO—Chrysalis
 - SWEET MELODIES—Daring & Stahl—Harbour
 - SWEET MUSIC—Roadmaster—Village
 - THE MICHAEL JOHNSON ALBUM—EMI-America
 - THICK AS THIEVES—Trooper—MCA
 - WILD & RECLUSE—Bonnie Koloc—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
 - DOUBLE VISION—Foreigner—Atlantic
 - DAVID GILMOUR—Col
 - CITY TO CITY—Gerry Rafferty—UA
 - THE CARS—Elektra
 - THREE'S A CROWD—Tarney/Spencer Band—A&M
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
 - MISFITS—The Kinks—Arista

WSAN-AM/ALLENTOWN, PA.

- ADDS:**
- DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
 - LAST KISS—Fandango—RCA
 - LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
 - OBSESSION—UFO—Chrysalis
 - THREE'S A CROWD—Tarney/Spencer Band—A&M
 - TRICKSTER—Jet
- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN—Bob Seger—Capitol
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
 - OCTAVE—Moody Blues—London
 - WORLDS AWAY—Pablo Cruise—A&M
 - STONE BLUE—Foghat—Bearsville
 - PYRAMID—Alan Parsons Project—Arista
 - DOUBLE VISION—Foreigner—Atlantic
 - SLEEPER CATCHER—Little River Band—Harvest

WHFS-FM/WASHINGTON

- ADDS:**
- GUITAR MONSTERS—Les Paul & Chet Atkins—RCA
 - LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
 - LOOK AWAY—Doc & Merle Watson—UA
 - MY SONG—Keith Jarrett—ECM
 - PAT METHENY GROUP—ECM
 - STONEBOLT—Parachute
 - TRICKSTER—Jet
 - TROPICO—Gato Barbieri—A&M
 - WHATEVER HAPPENED—Chris Rea—UA
 - WILD & RECLUSE—Bonnie Koloc—Epic
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - STREET-LEGAL—Bob Dylan—Col
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - STRANGER IN TOWN—Bob Seger—Capitol
 - BRUISED ORANGE—John Prine—Asylum
 - DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
 - CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
 - WHITE MANSIONS—A&M
 - RANDY MEISNER—Asylum
 - LOUISIANA'S LeROUX—Capitol

WKLS-FM/ATLANTA

- ADDS:**
- ULYSSES, THE GREEK SUITE—20th Century
 - WAR OF THE WORLDS—Col
 - WHITE MANSIONS—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN—Bob Seger—Capitol
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
 - LONDON TOWN—Wings—Capitol
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - DOUBLE VISION—Foreigner—Atlantic
 - STREET-LEGAL—Bob Dylan—Col
 - EARTH—Jefferson Starship—Grunt
 - WORLDS AWAY—Pablo Cruise—A&M

WORJ-FM/ORLANDO

- ADDS:**
- AT THE THIRD STROKE—Russ Ballard—Epic
 - 5.7.0.5. (single)—City Boy—Mercury
 - MARIPOSA DE ORO—Dave Mason—Col
 - NIGHTWATCH—Kenny Loggins—Col
 - PYRAMID—Alan Parsons Project—Arista
 - SEE FOREVER EYES—Prism—Ariola
 - SPELLBOUND—EMI-America
- 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
 - STREET-LEGAL—Bob Dylan—Col
 - DOUBLE VISION—Foreigner—Atlantic
 - MISFITS—The Kinks—Arista
 - OCTAVE—Moody Blues—London
 - CITY TO CITY—Gerry Rafferty—UA
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
 - WORLDS AWAY—Pablo Cruise—A&M

WQSR-FM/TAMPA

- ADDS:**
- ATLANTIC FAMILY AT MONTREUX—Atlantic
 - BACK ALLEY BANDITS—London
 - IMAGES—The Crusaders—ABC
 - LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
 - PETER GABRIEL—Atlantic
 - STRAIGHT TO THE HEART—Navarro—Capitol
 - SUNLIGHT—Herbie Hancock—Col
 - THE MICHAEL JOHNSON ALBUM—EMI-America
 - TROPICO—Gato Barbieri—A&M
 - WHITE MANSIONS—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STREET-LEGAL—Bob Dylan—Col
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - NIGHTWATCH—Kenny Loggins—Col
 - STRANGER IN TOWN—Bob Seger—Capitol
 - NESTED—Laura Nyro—Col
 - STRANGE COMPANY—Wendy Waldman—WB
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
 - CITY TO CITY—Gerry Rafferty—UA
 - DAVID GILMOUR—Col

WXRT-FM/CHICAGO

- ADDS:**
- AT MONTREUX—Larry Coryell—Vanguard
 - CALIFORNIA JAM 2—Col
 - DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
 - WHITE MANSIONS—A&M
- 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
 - STRANGER IN TOWN—Bob Seger—Capitol
 - HEAVEN TONIGHT—Cheap Trick—Epic
 - PYRAMID—Alan Parsons Project—Arista
 - STREET-LEGAL—Bob Dylan—Col
 - TOGETHER FOREVER—Marshall Tucker Band—Capricorn
 - DAVID GILMOUR—Col

"NOT SHY," WITH A HIT SINGLE. NOT BAD, FOR EIGHT WEEKS.

"Not Shy" is the Walter Egan album that contains the single "Magnet and Steel"—quickly becoming the summer smash of 1978.³⁻¹⁰⁻⁷⁸

"Not Shy" is the Walter Egan album that evoked unprecedented rave reviews from just about every corner of the globe.

"Not Shy" is the Walter Egan album that staked its claim at AOR upon its release and simply won't let go.

"Not Shy" is the Walter Egan album that's being supported by sensational concert appearances with Foreigner, Journey, REO, Dave Mason and Kenny Loggins—not to mention a surprise set that nearly turned the Texas World Music Festival into a Walter Egan coronation.

**"Not Shy" is the Walter Egan album.
"Magnet and Steel" is the hit single.
On Columbia Records and Tapes.**

WALTER EGAN NOT SHY

Including:
Sweet Breath/Magnet and Steel
Really Find A Girlfriend
Saw In The Dust/I Want



JC 35077

Produced by Lindsey Buckingham, Richard Dashut and Walter Egan
for Swell Sounds, Inc. and Contemporary Communications, Inc.
Direction: Greg Lewerke, David Krebs and Steve Leber.
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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



SOME GIRLS
ROLLING STONES
Rolling Stones

MOST AIRPLAY:

- SOME GIRLS**—Rolling Stones—Rolling Stones
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- STRANGER IN TOWN**—Bob Seger—Capitol
- DOUBLE VISION**—Foreigner—Atlantic
- STREET-LEGAL**—Bob Dylan—Col
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- WORLDS AWAY**—Pablo Cruise—A&M
- MISFITS**—The Kinks—Arista
- OCTAVE**—Moody Blues—London

WKDF-FM/NASHVILLE

- ADDS:**
- AT THE THIRD STROKE**—Russ Ballard—Epic
 - CALIFORNIA JAM 2**—Col
 - DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor
 - IMAGES**—The Crusaders—ABC
 - RINGS AROUND THE MOON**—Carillo—Atlantic
 - THE FIRST ONE'S FREE**—Gary Apple—Monument
 - THICK AS THIEVES**—Trooper—MCA
 - TRICKSTER**—Jet
 - WHITE MANSIONS**—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - DOUBLE VISION**—Foreigner—Atlantic
 - STREET-LEGAL**—Bob Dylan—Col
 - PYRAMID**—Alan Parsons Project—Arista
 - EARTH**—Jefferson Starship—Grunt
 - FM (soundtrack)**—MCA
 - WORLDS AWAY**—Pablo Cruise—A&M

WQFM-FM/MILWAUKEE

- ADDS:**
- NIGHTWATCH**—Kenny Loggins—Col
 - OBSESSION**—UFO—Chrysalis
 - PLEASE DON'T TOUCH**—Steve Hackett—Chrysalis
 - RANDY MEISNER**—Asylum

- THE DIRT BAND**—UA
 - THREE'S A CROWD**—Torney/Spencer Band—A&M
- HEAVY ACTION (airplay in descending order):**
- DOUBLE VISION**—Foreigner—Atlantic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - PYRAMID**—Alan Parsons Project—Arista
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - STREET-LEGAL**—Bob Dylan—Col
 - OCTAVE**—Moody Blues—London

KLOL-FM/HOUSTON

- ADDS:**
- I'VE DONE EVERYTHING FOR YOU (single)**—Sammy Hagar—Capitol
 - POWERAGE**—AC/DC—Atlantic
 - RINGS AROUND THE MOON**—Carillo—Atlantic
 - THICK AS THIEVES**—Trooper—MCA
 - WAR OF THE WORLDS**—Col
 - WEREWOLVES**—RCA
- HEAVY ACTION (airplay in descending order):**
- MARIPOSA DE ORO**—Dave Mason—Col
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STREET-LEGAL**—Bob Dylan—Col
 - OCTAVE**—Moody Blues—London
 - NIGHTWATCH**—Kenny Loggins—Col
 - WHITE MANSIONS**—A&M
 - WORLDS AWAY**—Pablo Cruise—A&M
 - SONGS ON THE RADIO**—Shoke Russell—Cherry

KZEW-FM/DALLAS

- ADDS:**
- NESTED**—Laura Nyro—Col
 - THE BEE'S KNEES**—Derek
 - THE CARS**—Elektra
 - WAVELENGTH**—Van Morrison—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - LONDON TOWN**—Wings—Capitol
 - SLEEPER CATCHER**—Little River Band—Harvest
 - FM (soundtrack)**—MCA
 - DOUBLE VISION**—Foreigner—Atlantic
 - MISFITS**—The Kinks—Arista
 - DAVID GILMOUR**—Col
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col

KBPI-FM/DENVER

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol

- EARTH**—Jefferson Starship—Grunt
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DOUBLE VISION**—Foreigner—Atlantic
- CITY TO CITY**—Gerry Rafferty—UA
- WORLDS AWAY**—Pablo Cruise—A&M
- OCTAVE**—Moody Blues—London
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col

KAWY-FM/WYOMING

- ADDS:**
- AT THE THIRD STROKE**—Russ Ballard—Epic
 - JADED VIRGIN**—Marshall Chapman—Epic
 - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
 - NIGHTWATCH**—Kenny Loggins—Col
 - OBSESSION**—UFO—Chrysalis
 - SANER DAYS**—Key Largo—Mercury
 - SHOOTING STAR**—Elkie Brooks—A&M
 - STRAIGHT TO THE HEART**—Navarro—Capitol
 - TRICKSTER**—Jet
 - TROPICO**—Gato Barbieri—A&M
- HEAVY ACTION (airplay):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - LAKE II**—Col
 - LAST KISS**—Fandango—RCA
 - NESTED**—Laura Nyro—Col
 - OCTAVE**—Moody Blues—London
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STREET-LEGAL**—Bob Dylan—Col
 - THE CARS**—Elektra
 - WORLDS AWAY**—Pablo Cruise—A&M

KGB-FM/SAN DIEGO

- ADDS:**
- CALIFORNIA JAM 2**—Col
 - LIVE FROM PARIS**—Go—Island
 - MARIPOSA DE ORO**—Dave Mason—Col
 - NIGHTWATCH**—Kenny Loggins—Col
 - PETER GABRIEL**—Atlantic
 - STREET-LEGAL**—Bob Dylan—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - CITY TO CITY**—Gerry Rafferty—UA
 - DOUBLE VISION**—Foreigner—Atlantic
 - VAN HALEN**—WB
 - PYRAMID**—Alan Parsons Project—Arista
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col

KMET-FM/LOS ANGELES

- ADDS:**
- CALIFORNIA JAM 2**—Col
 - DAVID GILMOUR**—Col
 - WORLDS AWAY**—Pablo Cruise—A&M
- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol

- DOUBLE VISION**—Foreigner—Atlantic
- STONE BLUE**—Foghat—Bearsville
- HEAVEN TONIGHT**—Cheap Trick—Epic
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
- STREET-LEGAL**—Bob Dylan—Col
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- MISFITS**—The Kinks—Arista

KZAP-FM/SACRAMENTO

- ADDS:**
- AT THE THIRD STROKE**—Russ Ballard—Epic
 - CALIFORNIA JAM 2**—Col
 - LAST KISS**—Fandango—RCA
 - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
 - NEW BEGINNINGS**—Cockrell & Santos—A&M
 - NIGHTWATCH**—Kenny Loggins—Col
 - OBSESSION**—UFO—Chrysalis
 - STONEBOLT**—Parachute
 - SWEET MUSIC**—Roadmaster—Village
 - THICK AS THIEVES**—Trooper—MCA
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - STREET-LEGAL**—Bob Dylan—Col
 - THIS YEARS MODEL**—Elvis Costello—Col
 - MISFITS**—The Kinks—Arista
 - DOUBLE VISION**—Foreigner—Atlantic
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - STRANGE COMPANY**—Wendy Waldman—WB
 - PYRAMID**—Alan Parsons Project—Arista

KSJO-FM/SAN JOSE

- ADDS:**
- CONTRABAND**—Portrait
 - NIGHTWATCH**—Kenny Loggins—Col
 - OBSESSION**—UFO—Chrysalis
 - ROGER C. REALE**—Big Sound
 - SPITBALLS**—Beserkley (import)
 - STONEBOLT**—Parachute
 - THICK AS THIEVES**—Trooper—MCA
 - WISER AFTER THE EVENT**—Anthony Phillips—Passport
- HEAVY ACTION (airplay):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - DAVID GILMOUR**—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - MISFITS**—The Kinks—Arista
 - OCTAVE**—Moody Blues—London
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - THE CARS**—Elektra
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

KSAN-FM/SAN FRANCISCO

- ADDS:**
- OBSESSION**—UFO—Chrysalis
 - HEAVY ACTION (airplay):**
 - APPROVED BY THE MOTORS**—The Motors—Virgin

- DAVID JOHANSEN**—Blue Sky
- HEAVEN TONIGHT**—Cheap Trick—Epic
- NOW**—Flamin' Groovies—Sire
- PETER GABRIEL**—Atlantic
- RETURN TO MAGENTA**—Mink DeVille—Capitol
- SOME GIRLS**—Rolling Stones—Rolling Stones
- STREET-LEGAL**—Bob Dylan—Col
- THE CARS**—Elektra
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

KZEL-FM/EUGENE

- ADDS:**
- BACK IN MY ARMS AGAIN (single)**—Genya Ravan—20th Century
 - GREEN**—Steve Hillage—Passport (import)
 - LETTING GO**—Lori Lieberman—Millennium
 - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
 - OBSESSION**—UFO—Chrysalis
 - SHOOTING STAR**—Elkie Brooks—A&M
 - THICK AS THIEVES**—Trooper—MCA
 - WHATEVER HAPPENED**—Chris Rea—UA
- HEAVY ACTION (airplay, sales, phones):**
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - LIVE & DANGEROUS**—Thin Lizzy—WB
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - STREET-LEGAL**—Bob Dylan—Col
 - WORLDS AWAY**—Pablo Cruise—A&M

KZAM-FM/SEATTLE

- ADDS:**
- BRAND NEW ROSE**—Jef Jaisun—Virgin Vinyl
 - CHARACTERS**—John Abercrombie—ECM
 - COLLISION COURSE**—Asleep At The Wheel—Capitol
 - DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor
 - IMAGES**—The Crusaders—ABC
 - LIVE FROM PARIS**—Go—Island
 - LOOK AWAY**—Doc & Merle Watson—UA
 - NIGHTWATCH**—Kenny Loggins—Col
 - SHOOTING STAR**—Elkie Brooks—A&M
 - SOL DO MEIO DIA**—Egberto Gismonti—ECM
- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - CITY TO CITY**—Gerry Rafferty—UA
 - STREET-LEGAL**—Bob Dylan—Col
 - BRUISED ORANGE**—John Prine—Asylum
 - STARBUST**—Willie Nelson—Col
 - STRANGE COMPANY**—Wendy Waldman—WB
 - MISFITS**—The Kinks—Arista
 - JAZZ**—Ry Cooder—WB
 - PAT METHENY GROUP**—ECM

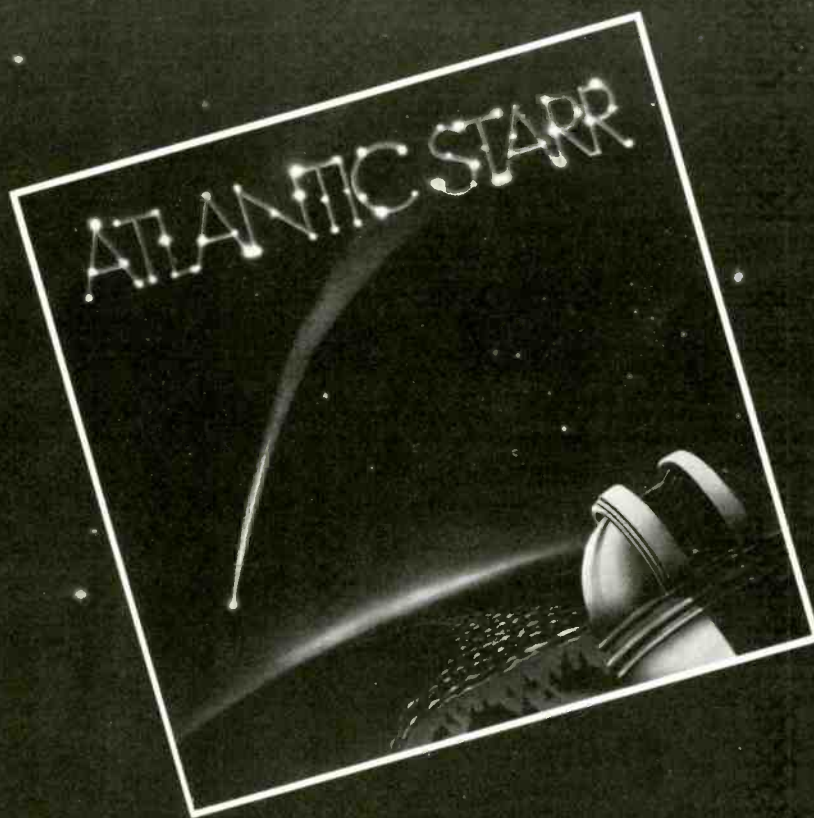
STAND UP AND BE COUNTED!

It took three separate New York bands, all from the same neighborhood, to make this star come out.

They're called Atlantic Starr and they create a distinctive new sound they call

"classy funk."

Produced by famous Philly songwriter/musician Bobby Eli, they're about to light up the airwaves for a long time to come. And "Stand Up" is the best way to start.



"STAND UP" THE NEW SINGLE FROM ATLANTIC STARR
FROM THEIR DEBUT ALBUM "ATLANTIC STARR"

AM 2065

SP 4711

Produced by Bobby Eli

ON A&M RECORDS AND TAPES 

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Some Single!

"YOU AND I" G-7156F

POP ★ **56** **59** **57**
BB CB RW

R&B ★ **1** **3** **4**
BB CB RW

Some Album!

"COME GET IT!" G7-98111

POP ★ **40** **34** **46**
BB CB RW

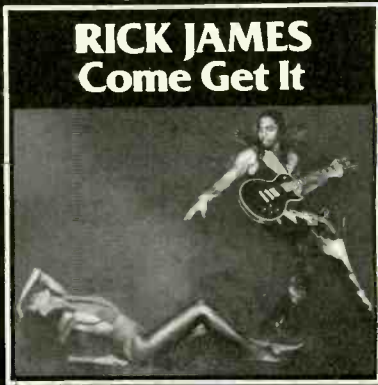
R&B ★ **3** **4** **5**
BB CB RW



Some Debut!

Rick James. "Come Get It!" **GOLD.**

On Motown Records & Tapes.



RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



DOUBLE VISION
FOREIGNER
Atlantic

TOP SALES

DOUBLE VISION—Foreigner—Atlantic
NATALIE LIVE—Natalie Cole—Capitol
DAVID GILMOUR—Col
PYRAMID—Alan Parsons Project—Arista
SOME GIRLS—Rolling Stones—Rolling Stones
STREET LEGAL—Bob Dylan—Col

CAMELOT/NATIONAL

BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
CABIN FEVER—Michael Stanley Band—Arista
DOUBLE VISION—Foreigner—Atlantic
GREASE—RSO (Soundtrack)
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
NATURAL HIGH—Commodores—Motown
SO FULL OF LOVE—O'Jays—Phila. Intl.
SOME GIRLS—Rolling Stones—Rolling Stones
SONGBIRD—Barbra Streisand—Col
STRANGER IN TOWN—Bob Seger & the Silver Bullet Band—Capitol

DISC/NATIONAL

CARS—Elektra
DAVID GILMOUR—Col
IMAGES—Crusaders—ABC Blue Thumb
MICHAEL JOHNSON ALBUM—EMI America
NATALIE LIVE—Natalie Cole—Capitol
NIGHTWATCH—Kenny Loggins—Col
OBSESSION—UFO—Chrysalis
THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis & Deniece Williams—Col
WHEN I DREAM—Crystal Gayle—UA

HANDLEMAN/NATIONAL

DOUBLE VISION—Foreigner—Atlantic
LOVESHINE—Con Funk Shun—Mercury
NATALIE LIVE—Natalie Cole—Capitol
NATURAL HIGH—Commodores—Motown
OCTAVE—Moody Blues—London
PYRAMID—Alan Parsons Project—Arista
SHADOW DANCING—Andy Gibb—RSO
SOME GIRLS—Rolling Stones—Rolling Stones
STREET-LEGAL—Bob Dylan—Col
TOBY BEAU—RCA

KORVETTES/NATIONAL

COME GET IT—Rick James—Gordy
DAVID GILMOUR—Col
IN THE NIGHT TIME—Michael Henderson—Buddah
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
MACHO MAN—Village People—Casablanca
NATALIE LIVE—Natalie Cole—Capitol

OCTAVE—Moody Blues—London
PYRAMID—Alan Parsons Project—Arista
SMOOTH TALK—Evelyn Champagne King—RCA
TOGETHERNESS—LTD—A&M

MUSICLAND/NATIONAL

BETTY WRIGHT LIVE—Alston
COME GET IT—Rick James—Gordy
DOUBLE VISION—Foreigner—Atlantic
DREAM—Captain & Tennille—A&M
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
MICHAEL JOHNSON ALBUM—EMI America
NATALIE LIVE—Natalie Cole—Capitol
STAY THE NIGHT—Jane Oliver—Col
STREET-LEGAL—Bob Dylan—Col
TASTE OF HONEY—Capitol

RECORD BAR/NATIONAL

GARDEN OF LOVE—Don Ray—Polydor
GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
GOT A FEELING—Patrick Juvet—Casablanca
LET'S KEEP IT THAT WAY—Anne Murray—Capitol
MCCRARY'S—Portrait
SPARK OF LOVE—Lenny Williams—ABC
SUMMERTIME GROOVE—Bohannon—Mercury
THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis & Deniece Williams—Col
20 GOLDEN GREATS—Buddy Holly/Crickets—MCA
WAR OF THE WORLDS—Col

SOUND UNLIMITED/NATIONAL

BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
COME GET IT—Rick James—Gordy
OCTAVE—Moody Blues—London
ROADMASTER—Village
SHADOW DANCING—Andy Gibb—RSO
SOUNDS—Quincy Jones—A&M
STRUCK DOWN—Yesterday & Today—London
SWEET THUNDER—Fantasy
WORLDS AWAY—Pablo Cruise—A&M

RECORD WORLD-TSS STORES/NEW YORK

CARS—Elektra
DOUBLE VISION—Foreigner—Atlantic
IT'S A HEARTACHE—Bonnie Tyler—RCA
LIVE & DANGEROUS—Thin Lizzy—Mercury
MARIPOSA DE ORO—Dave Mason—Col
PYRAMID—Alan Parsons Project—Arista
STREET-LEGAL—Bob Dylan—Col
SUNBURN—Sun—Capitol
THREE'S A CROWD—Torney Spencer Band—A&M
WAR OF THE WORLDS—Col

SAM GOODY/EAST COAST

CITY TO CITY—Gerry Rafferty—UA
DOUBLE VISION—Foreigner—Atlantic
GREASE—RSO (Soundtrack)
LAST KISS—Fandango—RCA
PETER GABRIEL—Atlantic
PYRAMID—Alan Parsons Project—Arista
SOME GIRLS—Rolling Stones—Rolling Stones
STRANGER IN TOWN—Bob Seger & the Silver Bullet Band—Capitol
STREET-LEGAL—Bob Dylan—Col
TASTE OF HONEY—Capitol

TWO GUYS/EAST COAST

DOUBLE VISION—Foreigner—Atlantic
IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton
PYRAMID—Alan Parsons Project—Arista

ROOM SERVICE—Oak Ridge Boys—ABC
SMOOTH TALK—Evelyn Champagne King—RCA
SOUNDS—Quincy Jones—A&M
SYLVESTER—Fantasy
TASTE OF HONEY—Capitol
THANK GOD IT'S FRIDAY—Various Artists—Casablanca (Soundtrack)
WORLDS AWAY—Pablo Cruise—A&M

FOR THE RECORD/BALTIMORE

BETTY WRIGHT LIVE—Alston
GREASE—RSO (Soundtrack)
IMAGES—Crusaders—ABC Blue Thumb
IN THE NIGHT TIME—Michael Henderson—Buddah
KISS THIS WORLD GOODBYE—Mtume—Col
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
NATALIE LIVE—Natalie Cole—Capitol
NATURAL HIGH—Commodores—Motown
SOME GIRLS—Rolling Stones—Rolling Stones
SUMMERTIME GROOVE—Bohannon—Mercury

KEMP MILL/WASH., D.C.

DOUBLE VISION—Foreigner—Atlantic
GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
GET OFF—Foxy—Dash
NATALIE LIVE—Natalie Cole—Capitol
NIGHTWATCH—Kenny Loggins—Col
SHADOW DANCING—Andy Gibb—RSO
SUPER BLUE—Freddie Hubbard—Col
THREE MILES HIGH—Mass Production—Cotillion
TOGETHERNESS—LTD—A&M
WE ALL KNOW WHO WE ARE—Cameo—Chocolate City

WAXIE MAXIE/WASH., D.C.

DOUBLE VISION—Foreigner—Atlantic
GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
LOVE ME AGAIN—Rita Coolidge—A&M
NATALIE LIVE—Natalie Cole—Capitol
OCTAVE—Moody Blues—London
SMOOTH TALK—Evelyn Champagne King—RCA
SOME GIRLS—Rolling Stones—Rolling Stones
SWEET THUNDER—Fantasy
THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis & Deniece Williams—Col
THREE MILES HIGH—Mass Production—Cotillion

PLATTERS/PHILADELPHIA

CABIN FEVER—Michael Stanley Band—Arista
IT DON'T MEAN A THING—Eddie Drennon—Casablanca
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
NIGHTWATCH—Kenny Loggins—Col
PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude
SEE FOREVER EYES—Prism—Ariola
SYLVESTER—Fantasy
THREE MILES HIGH—Mass Production—Cotillion
TRICKSTER—Jet
TROPICO—Gato Barbieri—A&M

NATL. RECORD MART/MIDWEST

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DOUBLE VISION—Foreigner—Atlantic
MARIPOSA DE ORO—Dave Mason—Col
NATALIE LIVE—Natalie Cole—Capitol
OCTAVE—Moody Blues—London
SHADOW DANCING—Andy Gibb—RSO

SOME GIRLS—Rolling Stones—Rolling Stones
SOUNDS—Quincy Jones—A&M
STREET-LEGAL—Bob Dylan—Col
WORLDS AWAY—Pablo Cruise—A&M

RECORD REVOLUTION/CLEVELAND

CARLENE CARTER—WB
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DAVID GILMOUR—Col
NATALIE LIVE—Natalie Cole—Capitol
PETER GABRIEL—Atlantic
POWER IN THE DARKNESS—TRB—Harvest
PYRAMID—Alan Parsons Project—Arista
SOUNDS—Quincy Jones—A&M
STREET-LEGAL—Bob Dylan—Col
YOU'RE GONNA GET IT—Tom Petty & the Heartbreakers—ABC Shelter

ROSE RECORDS/CHICAGO

BETTY WRIGHT LIVE—Alston
DANCE ACROSS THE FLOOR—Jimmy Bo Horne—Sunshine Sound
DAVID GILMOUR—Col
DAVID OLIVER—Mercury
GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
LOVESHINE—Con Funk Shun—Mercury
MUSIC ON MY MIND—Nancy Wilson—Capitol
NATALIE LIVE—Natalie Cole—Capitol
STAY THE NIGHT—Jane Oliver—Col
SUNLIGHT—Herbie Hancock—Col

LIEBERMAN/MINNEAPOLIS

DAVID GILMOUR—Col
DOUBLE VISION—Foreigner—Atlantic
GREASE—RSO (Soundtrack)
LIVE & DANGEROUS—Thin Lizzy—Mercury
MICHAEL JOHNSON ALBUM—EMI America
NIGHTWATCH—Kenny Loggins—Col
PYRAMID—Alan Parsons Project—Arista
SEE FOREVER EYES—Prism—Ariola
SOME GIRLS—Rolling Stones—Rolling Stones
WORLDS AWAY—Pablo Cruise—A&M

EAST-WEST RECORDS/CENTRAL FLORIDA

DAVID GILMOUR—Col
GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
GREASE—RSO (Soundtrack)
IMAGES—Crusaders—ABC Blue Thumb
IN THE NIGHT TIME—Michael Henderson—Buddah
KISS THIS WORLD GOODBYE—Mtume—Col
LOUISIANA'S LE ROUX—Capitol
NIGHTWATCH—Kenny Loggins—Col

POPLAR TUNES/MEMPHIS

BETTY WRIGHT LIVE—Alston
DAVID GILMOUR—Col
GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
HANDWRITING'S ON THE WALL—Ann Peebles—Hi
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
NATALIE LIVE—Natalie Cole—Capitol
NIGHTWATCH—Kenny Loggins—Col
SPARK OF LOVE—Lenny Williams—ABC
SWEET THUNDER—Fantasy
WORLDS AWAY—Pablo Cruise—A&M

TAPE CITY/NEW ORLEANS

BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
COME GET IT—Rick James—Gordy
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DAVID GILMOUR—Col
DON'T LET GO—George Duke—Epic

FANTASY LOVE AFFAIR—Peter Brown—Drive
GREASE—RSO (Soundtrack)
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
LOVESHINE—Con Funk Shun—Mercury
SOME GIRLS—Rolling Stones—Rolling Stones

DAVEY'S LOCKER/SOUTH

DAVID GILMOUR—Col
DOUBLE VISION—Foreigner—Atlantic
LOVESHINE—Con Funk Shun—Mercury
MARIPOSA DE ORO—Dave Mason—Col
MISFITS—Kinks—Arista
OCTAVE—Moody Blues—London
PYRAMID—Alan Parsons Project—Arista
SLEEPER CATCHER—Little River Band—Harvest
STREET-LEGAL—Bob Dylan—Col
WORLDS AWAY—Pablo Cruise—A&M

SOUND TOWN/DALLAS

CALIFORNIA JAM 2—Various Artists—Col
DIRT BAND—UA
LIAR—Bearsville
LONG LIVE ROCK 'N' ROLL—Rainbow—Polydor
ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA
RANDY MEISNER—Elektra
SPYRO GYRA—Amherst
TOGETHERNESS—LTD—A&M
WEREWOLVES—RCA
YOU'RE GONNA GET IT—Tom Petty & the Heartbreakers—ABC Shelter

WORLD RECORD & TAPE/ARIZONA

BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DOUBLE VISION—Foreigner—Atlantic
OCTAVE—Moody Blues—London
PYRAMID—Alan Parsons Project—Arista
SOME GIRLS—Rolling Stones—Rolling Stones
STREET-LEGAL—Bob Dylan—Col
VAN HALEN—WB
WHEN I DREAM—Crystal Gayle—UA
WORLDS AWAY—Pablo Cruise—A&M

LICORICE PIZZA/LOS ANGELES

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DOUBLE VISION—Foreigner—Atlantic
LIVE & DANGEROUS—Thin Lizzy—Mercury
LOVE ME AGAIN—Rita Coolidge—A&M
NIGHTWATCH—Kenny Loggins—Col
OBSESSION—UFO—Chrysalis
PYRAMID—Alan Parsons Project—Arista
SOME GIRLS—Rolling Stones—Rolling Stones
STREET-LEGAL—Bob Dylan—Col
WORLDS AWAY—Pablo Cruise—A&M

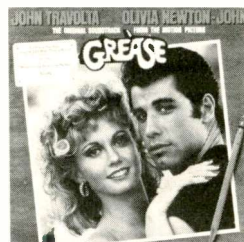
EVERYBODY'S RECORDS/NORTHWEST

DAVID GILMOUR—Col
FANTASY LOVE AFFAIR—Peter Brown—Drive
HEAVEN TONIGHT—Cheap Trick—Epic
IMAGES—Crusaders—ABC Blue Thumb
LIVE & DANGEROUS—Thin Lizzy—Mercury
NATURAL HIGH—Commodores—Motown
NIGHTWATCH—Kenny Loggins—Col
PETER GABRIEL—Atlantic
SINGLE—Bill Champlin—Full Moon
STREET-LEGAL—Bob Dylan—Col

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 22 JULY 15



1 3 **GREASE (ORIGINAL SOUNDTRACK)**
 RSO RS 2 4002

WKS. ON CHART
 11 J

2	1	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)	5	G
3	4	NATURAL HIGH COMMODORES/Motown M7 902R1	9	G
4	2	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	6	G
5	6	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	31	J
6	10	DOUBLE VISION FOREIGNER/Atlantic SD 19999	3	G
7	5	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G	11	G
8	7	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	9	G
9	9	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/Columbia JC 35318	6	G
10	8	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	38	G
11	11	BUT SERIOUSLY, FOLKS . . . JOE WALSH/Asylum 6E 141	8	G
12	13	SONGBIRD BARBRA STREISAND/Columbia JC 35375	7	G
13	12	THE STRANGER BILLY JOEL/Columbia JC 34987	42	G
14	15	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7099	12	X
15	14	SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)	14	G
16	19	STREET-LEGAL BOB DYLAN/Columbia JC 35453	3	G
17	26	OCTAVE THE MOODY BLUES/London PS 708	4	G
18	21	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)	6	G
19	17	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128	13	G
20	27	WORLDS AWAY PABLO CRUISE/A&M SP 4697	6	G
21	16	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	30	G
22	20	LONDON TOWN WINGS/Capitol SW 11777	15	G
23	28	SOUNDS . . . AND STUFF LIKE THAT!! QUINCY JONES/A&M SP 4685	6	G
24	18	FM (ORIGINAL SOUNDTRACK)/MCA 2 12000	12	X
25	31	PYRAMID ALAN PARSONS PROJECT/Arista AB 4180	4	G
26	22	SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)	14	G
27	25	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	8	G
28	24	CENTRAL HEATING HEATWAVE/Epic JE 35260	14	G
29	23	EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	19	G
30	30	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	32	G
31	29	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	35	G
32	32	MAGAZINE HEART/Mushroom MRS 5008	14	G
33	33	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	40	G
34	34	YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259	17	G
35	37	THE ALBUM ABBA/Atlantic SD 19164	23	G
36	35	EVEN NOW BARRY MANILOW/Arista AB 4164	22	G
37	36	AJA STEELY DAN/ABC AA 1006	42	G
38	43	TOGETHERNESS LTD/A&M SP 4705	6	G
39	40	MISFITS KINKS/Arista AB 4167	8	G
40	38	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	25	J
41	39	STONE BLUE FOGHAT/Bearsville BRK 6977 (WB)	10	G
42	41	TOGETHER FOREVER THE MARSHALL TUCKER BAND/Capricorn CPN 0205	10	G
43	42	EASTER THE PATTI SMITH GROUP/Arista AB 4171	15	G
44	44	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	16	G
45	45	EDDIE MONEY/Columbia PC 34909	21	F
46	60	COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	5	G
47	79	NATALIE . . . LIVE! NATALIE COLE/Capitol SKBL 11709	2	G
48	51	MARIPOSA DE ORO DAVE MASON/Columbia JC 35285	5	G
49	50	VAN HALEN/Warner Bros. BSK 3075	20	G
50	57	A TASTE OF HONEY/Capitol ST 11754	6	G
51	46	DON'T LET GO GEORGE DUKE/Epic JE 35366	9	G
52	49	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	74	G

53	56	YOU'RE GONNA GET IT TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)	7	G
54	58	HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312	8	G
55	70	DAVID GILMOUR/Columbia JC 35388	4	G
56	48	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082	12	G
57	61	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/Curtom 5021 (WB)	6	G
58	59	MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)	14	G
59	62	LOVE ME AGAIN RITA COOLIDGE/A&M SP 4699	5	G
60	53	THE LAST WALTZ THE BAND/Warner Bros. 3WB 3146	13	X
61	47	DOUBLE PLATINUM KISS/Casablanca NBLP 7100 2	9	J
62	52	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118	22	G
63	63	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	56	F
64	54	. . . AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173	15	G
65	55	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	16	G
66	64	STARDUST WILLIE NELSON/Columbia JC 35332	9	G
67	65	DOUBLE FUN ROBERT PALMER/Island 1LPS 9476	19	G
68	86	IMAGES THE CRUSADERS/ABC AA 6030	2	G
69	73	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	5	G
70	76	LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725	4	G
71	71	FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)	28	G
72	68	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	36	G

CHARTMAKER OF THE WEEK

73 115 **NIGHTWATCH**
 KENNY LOGGINS
 Columbia JC 35387 1 G



74	66	ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK) Ode OSY 21653 (Jem)	11	X
75	72	INFINITY JOURNEY/Columbia JC 34912	25	G
76	67	FRENCH KISS BOB WELCH/Capitol ST 11663	42	G
77	78	THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177	8	G
78	69	ALL 'N ALL EARTH, WIND & FIRE/ Columbia JC 34905	34	G
79	75	CASINO AL DiMEOLA/Columbia JC 35277	12	G
80	77	U.K./Polydor PD 1 6146	9	G
81	80	HERMIT OF MINK HOLLOW TODD RUNDGREN/Bearsville BRK 6091 (WB)	10	G
82	129	GET IT OUTCHA SYSTEM MILLIE JACKSON/Spring SP 1 6719 (Polydor)	1	G
83	98	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 2466	2	G
84	93	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah BDS 5712 (Arista)	2	G
85	87	SPYRO GYRA/Amherst AMH 1 1014	5	F
86	82	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	34	G
87	102	LIVE AND DANGEROUS THIN LIZZY/Warner Bros. 3213	1	H
88	81	DO WHAT YOU WANNA DO DRAMATICS/ABC AA 1072	8	G
89	74	ROCKET FUEL ALVIN LEE/RSO RS 1 3033	9	G
90	89	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	43	G
91	91	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	7	G
92	101	SUNBURN SUN/Capitol ST 11723	1	G
93	85	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049	24	G
94	100	SUNLIGHT HERBIE HANCOCK/Columbia JC 34907	2	G
95	90	PEABO PEABO BRYSON/Capitol ST 11729	21	G
96	83	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	28	G
97	84	HEAVY HORSES JETHRO TULL/Chrysalis CHR 1175	14	G
98	92	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175	6	G
99	88	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019	20	G
100	96	HEADLIGHTS WHISPERS/Solar BXL1 2774 (RCA)	9	G

ALBUM CROSS REFERENCE ON PAGE 350

The Lowdown On A Highbrow Songman.

caldwell, bobby (kôld'wel, bob'é), *n.*,
1: singer: **SONGWRITER** **2:** produces music
(*guitar, keyboards, kalimba, etc.*) **3:** A style
that transcends categorical boundaries. **see**
also: CLOUDS RECORDS AND TAPES,
DISTRIBUTED BY T.K. PRODUCTIONS. **tk**®

Clouds

8804 Distributed by T.K. Productions, Inc., 495 S.E. 10 Court
Hialeah, Florida 33010.

BOBBY CALDWELL



Clouds 8804

New York, N.Y. (Continued from page 310)

when America was going berserk over her young people, Prine wondered what it was to be old and forgotten, and gave us the haunting lines, "You know that old trees just grow stronger/old rivers run wilder every day/old people just grow lonely/waiting for someone to say/hello in there/hello."

But as Prine attempted to soup up his act with a band he seemed to lose his way, lyrically as well as musically. Finally he found himself without a label to record for. Fortunately Elektra/Asylum saw fit to sign Prine and the result, "Bruised Orange," is his best in years. As well, Prine proved at the Bottom Line last week that he's back at the top of his form in concert. Having a surfeit of good new material to draw from energizes any performer, but Prine is doubly fortunate in having pulled together a band that finally complements his music. Last time we saw Prine he was fighting the good fight but ultimately losing in his efforts to sing over a plodding rock band. This took such an emotional and physical toll on Prine that he wound up seeming endlessly self-amused onstage and out of touch with the reality of his plight. All of this has been corrected now. The new band pushes when it needs to push, lays back when it needs to lay back; Prine himself appears to be having fun (which is always nice to see) and, more importantly, appears to have passed that crucial stage at which an artist must make his peace with the past if he is to do anything of value in the future.

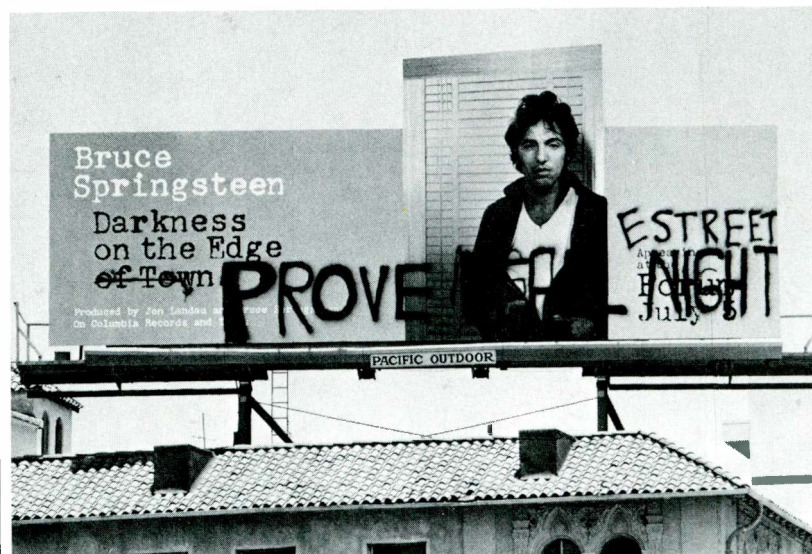
CONGRATULATIONS to music attorney **Laurence Kramer** and his wife **Ellen**, a graphics designer at Columbia House and the granddaughter of **Al Berman** of the Fox Agency, on the birth of their daughter, **Leigh Alison**, on June 20.

UPS AND DOWNS: **Bill Wyman**, not usually known as the most extroverted member of the **Rolling Stones**, fell off the stage last Monday at the end of the group's concert in St. Paul and was hospitalized after being knocked unconscious. Wyman was walking off stage with the other members of the group when he tripped while waving goodbye to fans. Reaching for something to support himself, he grabbed a curtain, which he had mistaken for a wall, and fell 10 feet off the back of the stage. He landed on his head, which caused him to lose consciousness for approximately ten minutes. The only other injury sustained was scraped knuckles. He was taken to the Ramsey Public Hospital but was discharged in time to join the group the next night for a concert in St. Louis.

JOCKEY SHORTS: **Elvis Costello** (remember him?) will see one of his dreams come true when **George Jones** records his "Stranger In the House" as a duet with El himself after his current European tour. The song, which was only released as part of the English version of "This Years Model" and in a limited edition at that, was the first song that Elvis wrote with a country flavor. Jones, one of Elvis' idols, heard the song, liked it, and felt that it would fit on his next album which will be a series of duets with guest artists . . . **AWB** will be honored with a race, the **AWB Stakes**, to be named in their honor on July 23 at Belmont Park. It will be the fifth race of the day, with the band to present the owner of the winning horse with a cup and the jockey with a silk jacket. The group will later perform a concert to be broadcast live over **WPIX-FM** . . . **ABBA's** "The Movie" will finally be seen in this country before the end of the year now that an agreement has been reached with through Warner Bros. Pictures for distribution . . . **Yes** has added a third date, September 8, to their visit to Madison Square Garden . . . **Eddie Mekka**, who plays Carmine, "The Big Ragoo" on "Laverne and Shirley," has signed with Roy Radin Productions for records . . . **Arturo Sandoval** and two other members of the Cuban band **Irakere**, which has been signed by Columbia Records, attended **Maynard Ferguson's** Avery Fisher Hall concert and, the next night, sat in with Ferguson at Carnegie Hall. The Cubans then sat in on sessions for Ferguson's upcoming Columbia release, "Carnival."

SOFTBALL NEWS: When last we heard from the Flashmakers, they were getting soundly trounced to the tune of 14-1. The beat went on the next week when the Office of Court Administration—quite possibly the biggest bunch of chumps to ever set foot on a softball field—singled their way to a 10-6 win over the beleaguered RW squad. Then, last week, the William Morris Agency evened its season series against RW at 1-1 by eking out a 9-8 over a Flashmakers team that numbered among its members the **Brothers Skiba** and **Levine**. No-where in sight, though, were the **Brothers Karamazov**. However, if **Stuart Sank** is indeed going to be placed back on the active list, as is widely rumored in softball circles around town, he would undoubtedly team with **John "Trouble Follows Me" Kostick** to form the **Brothers Mouth**. This was all made possible, by the way, when last year's Rookie of the Year, **Stan Meises**, was placed on the disabled list for the remainder of the season after suffering a severe hemarthrosis of the ankle as a result of a fall in the OCA game. The ol' sophomore jinx gets 'em every time.

Springsteen's Artistry



Columbia recording artist Bruce Springsteen recently passed through Los Angeles playing dates at the Forum and the Roxy as part of his historical U.S. '78 tour. During the Forum show, Springsteen alluded to a billboard on Sunset Boulevard advertising his current platinum lp, "Darkness At The Edge Of Town." During a brief monologue, the artist informed the audience that he and several band members had scaled a building and twelve foot ladder to add some personal touches to the billboard. The following morning there were several traffic jams as rock fans gawked at the Springsteen graffiti pictured here.

Hechtman Bows Management Co.

■ LOS ANGELES — Burl Hechtman has formed Burl Hechtman Management, personal management firm, located at 5502 Tampa Blvd., Tarzana.

In five years at the William Morris office, Hechtman headed the international booking dept. and was involved with such clients as Jose Feliciano, Lou Rawls, The Lettermen, The Spinners and Bill Withers. Prior to opening his own firm, he was an executive with BNB Management firm.

Phone number is 987-1031.

A&M Inks 1994

■ LOS ANGELES — A&M Records has announced the signing of rock group 1994. The group features the vocal talents of Ms. Karen Lawrence, whose most recent credits include guest appearances on albums by Aerosmith, Frankie Miller, and ex-Grand Funk Railroad leader Mark Farner.

1994's first lp, as yet untitled, is currently in the final stages of completion at The Record Plant in New York City, and is scheduled to be released in late July.

The Coast (Continued from page 306)

riot gear to calm things down.

SHORT RIBS—No quarter given to the ever-wigged **Art Fein**, whose walk down Madison Avenue a few days back found him hallucinating ad agency names as rock bands: to whit, (**Neil**) **Young & Rubicon**; (**Cory**) **Wells**, (**Charlie**) **Rich** and (**Al**) **Green**; and, perish the thought, (**Skip**) **Battin**, (**Dolly**) **Parton**, (**Leonard**) **Bernstein** and (**Joe**) **Osborne**. Thanks, Art, we needed that. Close the door behind you . . . **The Stones** sold out their upcoming July 26 "Day on the Green" in Oakland in four hours, 14 minutes, touted by promoter **Bill Graham's** office as a new Northern California record. 60,000 tickets were sold . . . Insiders predicting **Barry Grief** and **Barrie Bergman** will finalize negotiations with CBS for their much discussed but thus far low-profile label venture.

ETCETERA: The Capp/Pierce Juggernaut Big Band recorded their gig last weekend at the Westside Room in the Century Plaza Hotel for an upcoming release via the Concord label . . . **Tisha Fein** has left her position at "The Midnight Special" (she was in charge of special features) to join **Dick Clark's** new "Live Wednesday" show as associate producer . . . **Todd N. Thayer** of **KLAC** radio married **Annette Montalvo** July 1 in L.A. . . . Finally, you may have heard that **Johnny Paycheck's** "Take This Job and Shove It" cost the house organist at some baseball stadium his job not long ago—it seems the poor pedal pusher broke into the song when the home team's manager came out of the dugout to give the hook to some pitcher who had just given up back-to-back round trippers. Then Paycheck came up with "Me and the I.R.S.," which probably raised a few more eyebrows. Now Johnny figures we're ready for his next single, "Thanks to the Cathouse, I'm in the Doghouse With You." He may be right.

*Dear Radio Programmers,
Thanks for a Fantastic First Week
on My New Capitol Single,
"Think It Over."*

Cheryl Ladd

Produced by Gary Klein for The Entertainment Company

Executive Producer: Charles Koppelman

Management: Mike Gardner/BNB Management



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101 THE ALBUM CHART 150

JULY 22, 1978

JULY 22 JULY 15

101	95	ALMIGHTY FIRE ARETHA FRANKLIN/Atlantic SD 19161
102	97	THE GRAND ILLUSION STYX/A&M SP 4637
103	107	LIVING ROOM SUITE HARRY CHAPIN/Elektra 6E 142
104	109	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041
105	119	BETTY WRIGHT LIVE/Alston 4408 (TK)
106	104	GET TO THE FEELING PLEASURE/Fantasy F 9550
107	106	TUXEDO JUNCTION/Butterfly Fly 007
108	99	10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
109	94	THIS YEAR'S MODEL ELVIS COSTELLO/Columbia JC 35331
110	103	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686
111	131	PETER GABRIEL/Atlantic SD 19181
112	111	KAYA BOB MARLEY & THE WAILERS/Island ILPS 9517
113	110	LIVETIME DARYL HALL & JOHN OATES/RCA AFL1 2802
114	113	LEVEL HEADED SWEET/Capitol SKAO 11744
115	125	THE CARS/Elektra 6E 135
116	133	THE MICHAEL JOHNSON ALBUM/EMI-America SW 17002
117	118	TASTY PATTI LABELLE/Epic JE 35335
118	108	BRITISH LIONS/RSO RS 1 3032
119	132	SWEET THUNDER/Fantasy-WMOT 9547
120	116	RAINBOW SEEKER JOE SAMPLE/ABC AA 1050
121	105	HERE AT LAST—BEE GEES LIVE/RSO RS 2 3901
122	114	NEWS OF THE WORLD QUEEN/Elektra 6E 112
123	112	THE PARKERILLA GRAHAM PARKER & THE RUMOUR/Mercury SRM 2 100
124	134	TOBY BEAU/RCA AFL1 2771
125	128	BRUISED ORANGE JOHN PRINE/Asylum 6E 139
126	127	ELECTRIC GUITARIST JOHN McLAUGHLIN/Columbia JC 35326
127	130	FREESTYLE BOBBI HUMPHREY/Epic JE 35338
128	138	POWER IN THE DARKNESS TOM ROBINSON BAND/Harvest STB 11778 (Capitol)
129	120	WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy F 9548
130	124	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century Fox T 550
131	122	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century Fox T 541
132	121	KISS ALIVE II/Casablanca NBLP 7076
133	123	FUNKENTELECHY VS. THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034
134	139	NOT SHY WALTER EGAN/Columbia JC 35077
135	—	SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073
136	—	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists UA LA 903 H
137	140	LOUISIANA'S LE ROUX/Capitol SW 11734
138	—	CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182
139	—	STAY THE NIGHT JANE OLIVOR/Columbia JC 35437
140	141	ARABESQUE JOHN KLEMMER/ABC AA 1068
141	136	BARRY MANILOW LIVE/Arista AL 8500
142	117	LOVELAND LONNIE LISTON SMITH/Columbia JC 35332
143	147	POWERAGE AC/DC/Atlantic SD 19180
144	—	WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H
145	—	THREE MILES HIGH MASS PRODUCTION/Cotillion SD 5205 (At)
146	145	BANDIT IN A BATHING SUIT DAVID BROMBERG BAND/Fantasy F 9555
147	142	SKY BLUE PASSPORT/Atlantic SD 19177
148	143	ONE-EYED JACK GARLAND JEFFREYS/A&M SP 4681
149	126	SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022
150	—	MIDNIGHT BELIEVER B.B. KING/ABC AA 1061

151-200 ALBUM CHART

151	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)
152	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780
153	WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290
154	STEPPIN' OUT HIGH ENERGY/Gordy G7 982R1 (Motown)
155	MAGIC IN YOUR EYES EARL KLUGH/United Artists UA LA 877 H
156	LOVE ISLAND DEODATO/Warner Bros. BSK 3132
157	SNAIL/Cream CR 1009
158	3 POUSETTE-DART BAND/Capitol SW 11781
159	ZARAGON JOHN MILES/Arista AB 4176
160	BOOGIE TO THE TOP IDRIS MUHAMMAD/Kudu 38 (CTI)
161	GET OFF FOXY/Dash 3005 (TK)
162	LIVE FROM PARIS STOMU YAMASHTA'S GO/Island 1SLD 10
163	WHITE MANSIONS VARIOUS ARTISTS/A&M SP 6004
164	THE CAPTAIN'S JOURNEY LEE RITENOUR/Elektra 6E 136
165	THREE'S A CROWD TARNEY SPENCER BAND/A&M SP 4692
166	BALTIMORE NINA SIMONE/CTI 7084
167	DAVID JOHANSEN BLUE SKY/JZ 34926 (CBS)
168	CALIFORNIA JAM 2 VARIOUS ARTISTS/Columbia PC 35389
169	NANTUCKET/Epic JE 35253
170	TROPICA GATO BARBIERI/A&M SP 4710
171	MEMPHIS HORNS BAND II/RCA AFL1 2643
172	SUPER BLUE FREDDIE HUBBARD/Columbia JC 35386
173	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065
174	WISE AFTER THE EVENT ANTHONY PHILLIPS/Passport PB 9828 (Arista)
175	THE BEST OF THE STATLER BROS./Mercury SRM 1 1037
176	APPROVED BY THE MOTORS THE MOTORS/Virgin JZ 34986 (CBS)
177	SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728
178	WELCOME HOME CAROLE KING/Capitol SW 11785
179	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726
180	FAME GRACE JONES/Island ILPS 92525
181	THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK)/Epic JE 35412
182	SEE FOREVER EYES PRISM/Ariola SW 50034
183	THE GARDEN OF LOVE DON RAY/Polydor PD 1 6150
184	ALIVEMUTHERFORA VARIOUS ARTISTS/Columbia JC 35349
185	HAPPY TO BE WITH YOU JEAN CARN/Phila. Intl. JZ 34986 (CBS)
186	GOLDEN GREATS BUDDY HOLLY/MCA 3040
187	VOYAGE/Marlin 2213 (TK)
188	GOT A FEELING PATRICK JUVET/Casablanca NBLP 7101
189	STEP II SYLVESTER/Fantasy F 9556
190	RANDY MEISNER/Asylum 6E 140
191	MONTREUX SUMMIT VOL. II VARIOUS ARTISTS/Columbia JC 35090
192	LOVE BREEZE SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
193	OBSESSION UFO/Chrysalis CHR 1182
194	THE DIRT BAND/United Artists UA LA 854 H
195	PAT METHENY GROUP/ECM 1114 (WB)
196	FIRE UP 'N' KICKIN' FATBACK BAND/Spring 1 6718 (Polydor)
197	IF I WEREN'T SO ROMANTIC, I'D SHOOT YOU DERRINGER/Blue Sky JZ 35075 (CBS)
198	ULYSSES THE GREEK SUITE/20th Century Fox 2T 1101
199	GLIDER AURACLE/Chrysalis CHR 1172
200	FAITH HOPE & CHARITY/20th Century Fox T 560

ALBUM CROSS REFERENCE

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DAVID BROMBERG	146	MASS PRODUCTION	145
PETER BROWN	71	STEVE MARTIN	90
JACKSON BROWNE	21	JOHNNY MATHIS	34
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JIMMY BUFFETT	65	EDDIE MONEY	45
CARS	115	MOODY BLUES	17
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HARRY CHAPIN	103	O'JAYS	15
CHEAP TRICK	54	JANE OLIVOR	139
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STANLEY CLARKE	58	FM	24
LINDA CLIFFORD	57	GREASE	1
NATALIE COLE	47	ROCKY HORROR SHOW	74
COMMODORES	7	SATURDAY NIGHT FEVER	5
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NORMAN CONNORS	77	THANK GOD IT'S FRIDAY	14
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ELVIS COSTELLO	109	GRAHAM PARKER	123
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AL DIMEOLA	79	PASSPORT	147
DRAMATICS	88	TEDDY PENDERGRASS	18
GEORGE DUKE	51	TOM PETTY	53
BOB DYLAN	16	PLEASURE	106
EARTH, WIND & FIRE	78	JOHN PRINE	125
WALTER EGAN	134	QUEEN	122
ROBERTA FLACK	96	GERRY RAFFERTY	7
FLEETWOOD MAC	52	REG SPEEDWAGON	56
FOCHAT	41	KENNY ROGERS	108, 136
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ARETHA FRANKLIN	101	TOM ROBINSON	128
PETER GABRIEL	111	RUFUS/CHAKA KHAN	93
CRYSTAL GAYLE	144	TODD RUNDGREN	81
GENESIS	64	JOE SAMPLE	120
ANDY GIBB	4, 99	BOB SEGER	8
GRAHAM CENTRAL STATION	98	CARLY SIMON	19
DAVID GILMOUR	55	LONNIE LISTON SMITH	142
HALL & OATES	113	PATTI SMITH	43
HERBIE HANCOCK	32	BRUCE SPRINGSTEEN	9
HEART	32	SPYRO GYRA	85
HEATWAVE	28	MICHAEL STANLEY BAND	138
MICHAEL HENDERSON	84	STEELY DAN	37
BOBBI HUMPHREY	127	ROD STEWART	72
ISLEY BROS.	26	THE STORY OF STAR WARS	130
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RICK JAMES STONE CITY BAND	46	STYX	102
GARLAND JEFFREYS	148	SUN	92
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JEFFERSON STARSHIP	29	SWEET THUNDER	119
JETHRO TULL	97	TASTE OF HONEY	50
BILLY JOEL	116	THIN LIZZY	87
MICHAEL JOHNSON	23	TOBY BEAU	124
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B. B. KING	150	U.K.	80
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PATTI LABELLE	117	JOE WALSH	78
HUBERT LAWS	149	BOB WELCH	100
ALVIN LEE	69	WHISPERS	135
LITTLE RIVER BAND	73	LENNY WILLIAMS	22
KENNY LOGGINS	73	WINGS	105
LOUISIANA'S LE ROUX	137	BETTY WRIGHT	105
		WARREN ZEVON	62

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Tom Moffett replaces the departed Dick Buchanan on the all-night show at KVOO, Tulsa . . . Rick Warren at WBHP, Huntsville, Ala. will give a listen to your tape. He needs a midday personality, and Geoff Hammond at KYNN, Omaha needs a news person . . . Bill Knight at WUNI, Mobile needs an MD . . . Richard Lee now all-nighting at KUZZ, Bakersfield . . . Good to see that Don Rhea will be remaining in the Kansas City area with his new shot on KFIX.

It would appear that most, if not all of the KFGO air staff, will be attending the Red River Valley Fair with daily reports. In residence will be Beverly Walters, Jack Warner, Bill Hoverson, W. Tom Simmons, Larry Homuth and Jack Hasbrouck. Who's gonna tend the store??? Ken Bradshaw has returned to KCKN, K.C. as sales manager a position he has held in past years . . . Catching up on a few things, KXTJ, Jasper, Tex. recently celebrated its 30th anniversary as a country music station . . . was elected VP of the WIL, St. Louis parent company, LIN Broadcasting . . . WABY, Albany, New York changed to a country format a short time back . . . Jay Marvin, all nighter at WMPS, Memphis now handling the music with PD Bob Knight . . . The line-up at KTOW, Tulsa is Bill Hickman, Fran Couch, Glen Couch, Gary Elliott, Larry LaBuz and Mike Graham. The station recently gave away tickets and transportation to the Willie Nelson bash held in Kansas City.

Ernest Tubb Record Shops in Nashville are offering stations a discount on albums that they may not be able to get from other sources. In the smaller markets this may well be an excellent area to explore. They've a toll free number if you need information: (800) 251-1904, outside Tenn. only.

Forward all Country Radio Information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

Rick James on the Tube



After taping his first national television appearance on ABC's American Bandstand, Motown recording artist Rick James, far right, poses with from left: Art Stewart, co-producer of James' debut gold album "Come Get It," Motown vice president Iris Gordy and Dick Clark, American Bandstand host.

Casablanca Taps Frank

■ LOS ANGELES—Dick Etlinger, vice president of business affairs for Casablanca Record and Film-Works, has announced the appointment of Suzanne Frank as director of a&r administration for the label.

Frank will serve as a liaison between Casablanca and recording studios, unions and producers, and will oversee session budgets.

Prior to joining the company, Frank was a principal in Smith and Frank Management, a production / management / publishing firm. She has also held a&r administrative posts at Independent Recorders, Bill Lowery Music and Capitol Records.

WEA International Debuts New Companies

■ NEW YORK — WEA International has announced the simultaneous openings of three new companies: WEA Malaysia, WEA Hong Kong and WEA Singapore. The managing director for all three is Paul Ewing, WEA International's regional director for Southeast Asia.

Prior to joining WEA, Ewing was general manager for EMI, Hong Kong. Assisting him in the Singapore company will be Jimmy Wee, whom he appointed general manager. In Malaysia, his appointee for general manager is Frank Cheah.

Ewing will be headquartered in Hong Kong.

D-F-K at The Garden



The Dudek-Finnigan-Krueger Band recently appeared at New York's Madison Square Garden. Mike Finnigan, Les Dudek and Jim Krueger have been conducting an extensive nationwide tour as a band in support of their solo Columbia albums, "Black and White," "Ghost Town Parade," and "Sweet Salvation," respectively. Pictured backstage are, from left: Arma Andon, VP, artist development, Columbia Records; Bob Sherwood, VP, national promotion, Columbia Records; Dudek, Finnigan and Krueger of DFK; and Bruce Lundvall, president, CBS Records Division.

Newton-John Suit

(Continued from page 288)

volley of suit (Newton-John) and countersuit (MCA).

Newton-John's suit contends that the label had failed to adequately promote, publicize and advertise her releases; the early June filing also alleged inadequate payment to the artist.

MCA's counter-suit, seeking \$1 million, alleges breach of contract by the artist. According to the terse official statement

released by the company last week, the injunction now prohibits Newton-John from recording except under the terms of her contract with the label, which calls for six more lps.

The injunction does not, however, cover film-related work. Newton-John currently has a single in release on RSO, from that label's soundtrack package to "Grease."

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RECORD WORLD

SOUL TRUTH

By DEDE DABNEY

(This week the column was prepared by Basil Nias)

(Continued from page 287)



Yet according to Mick Jagger, who spoke exclusively to RW last week, the song which is currently available in three formats with a pink vinyl version to come, was not originally intended for the r&b market nor did he expect that it would be received as favorably in the discos.

Record World: Having one of your songs accepted in the r&b and disco markets has to be something new for the Rolling Stones.

Mick Jagger: I remember when disco music was eight to the bar. I guess we were playing disco music back then. We didn't set out to do a disco record with "Miss You," it was just a very long track, originally it was about 12 minutes long. Our main problem was cutting it down to a single version.

RW: Did you initially intend the record to crossover into the r&b market?

Jagger: No, but I thought it would. Because of the beat, I thought we stood a chance. Also because there have been more crossover records lately; three years ago I don't think we could have crossed over, even if we had a hit.

RW: Is "Miss You" the best record you've had in terms of the r&b market?

Jagger: Yeah. It's pretty gratifying.

RW: Do you intend to take your show into any black venues, let's say the Apollo or something like that?

Jagger: Well, it would be very nice to do that, but we have a lot of black people coming to our shows now.

RW: Did you originally intend to record "Miss You" as a disco record?

Jagger: No, it was just a song. I was sitting around with Billy Preston and we were just messing around with it on bass and guitar. We had no idea of how it would turn out, it was just another song.

RW: Has the controversy over the lyrics affected the potential success of the song?

Jagger: Well, we did have a little trouble with some black stations about the song, "Some Girls," but I think now they realize the sense of humor.

RW: How did you happen to pick the Temptations' "Imagination" for the album?

Jagger: I've always liked that song a lot. Originally I was going to record it with Linda Ronstadt. We were going to do it as a romantic duet which would have been fun, but when I told the band, they said we should do it on our own. So we did.

RW: Do you plan to record more things like "Miss You" in the future, seeing as it is turning out to be such a big hit?

Jagger: Yes. I like the idea of venturing out into other areas. We're getting some country play on the other side of "Miss You," "Faraway Eyes."

NEW YORK: Personal Pick: "What You Waitin' For" — **Stargard** (MCA). The group that brought you "Which Way Is Up" is back again with another Norman Whitfield original that should be just as big, if not bigger, than its predecessor.

DEDE DITTIES TO WATCH: "Rose Hips" — **Earl Klugh** (UA); "Loving You Comes Easy" — **Tommy Keith** (Vibration); Season For Girls" — **The Trammis** (Atlantic).

In an industry that is predicated on current and future trends, it seems that the next big surge in the music industry will be in the field of jazz/fusion. The major companies are already putting their machines in motion and the race is on. Some of the major companies that are making a serious commitment to jazz/fusion are Columbia and Associated Labels, Elektra/Asylum, Warner Brothers, A&M (Horizon) & TK (Marlin, Wolf). I am sure there are more independent labels who are gearing up to do battle for the dollar. One of the more interesting of the new labels that is venturing forth into the marketplace is Versatile Records. This small indie label bears a striking resemblance to CTI in its formative years.

WHERE THE ACTION IS

This is a brief analysis of records that are showing significant movement on the r&b charts this week. Holding down the top spot singles-wise is **Teddy Pendergrass**. The Teddy Bear is charting very well across the country and seems to be picking up even more momentum than last week. Inside the top 20 there is a battle raging for top spot contention. Among those looking for top spot honors are: **Quincy Jones** #2, **Rick James** #4, **A Taste of Honey** #5 bullet; **Commodores** #6 bullet; **Donna Summer** #7 bullet, and breaking top 20 for the first time this week are **Faith, Hope and Charity** at #20 bullet. Other records showing significant chart action are: **Slave** #64 bullet (Chartmaker), **Norma Jean** #66 bullet, **Aretha** #67 bullet, and traveling by leaps and bounds are **D. J. Rogers** 67 bullet, **Sylvester** 68 bullet; **War** 64 bullet; **Rolling Stones** 63 bullet; **Stylistics** 60 bullet; **Norman Connors** 53 bullet; **The Spinners** 66 bullet; **LTD** 51 bullet; **Isley Bros.** 47 bullet; **Mathis & Williams** 50 bullet; **M. Henderson** 44 bullet; **Candi Staton** 37 bullet, and **Foxy** 42 bullet.

Significant movement albumwise is as follows: **Candi Staton** entering the top 40 at #36; **The Crusaders** entering the chart at #32 (good crossover); **Norman Connors** jumping up to #22; **Foxy** rising to #12; and

(Continued on page 356)

R&B PICKS OF THE WEEK

SINGLE



EDDIE KENDRICKS, "THE BEST OF STRANGERS" (Macaulay Music, Ltd., ASCAP). This second single from Eddie's "Vintage '78" lp is a smooth ballad that shows this artist in his best light. The arrangement and production are superb and complement Eddie's style perfectly. If you weren't familiar with Mr. Kendrick before, you'll be the best of friends from now on. Look for huge crossover success from this talented artist. Arista AS0346.

SLEEPER



CISSY HOUSTON, "THINK IT OVER" (Sumac Music, BMI). Cissy Houston is one of the most talented people on the music scene today, and has been on the verge of success for too long. With this record she steps full face into the lime-light with an uptempo disco/r&b smash that should put everyone on notice. Listen and enjoy. Private Stock-PS45, 204.

ALBUM

JOHNNY MATHIS & DENIECE WILLIAMS, "THAT'S WHAT FRIENDS ARE FOR." Probably the hottest duo since Marvin and Tammi, Columbia has hit upon one of the most commercial sounds in quite sometime. The title track was written by Deniece and was featured on her first album, but it has a different feel now that Johnny has been added. The dynamic duo has taken the hearts and minds of America, and this should be reflected in the album's rapid ascent up both the pop and r&b charts. Columbia-JC35435.

Johnny Mathis & Deniece Williams



What's Happening...



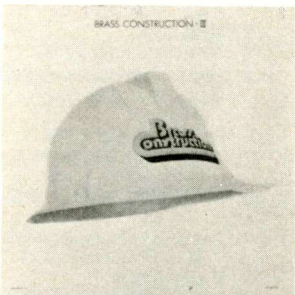
War "Livin' In The Streets"

(LP & Single)



Enchantment "If You're Ready"

(LP & Single)



Brass Construction "Celebrate"

(LP & Single)



Noel Pointer "Hold On"

(LP & Single)



Earl Klugh "Magic In Your Eyes"

(LP & Single)

Betty Everett "True Love"

(Single)

We Are!

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RECORDS



Hot Music on the New United Artists Records & Tapes.



THE JAZZ LP CHART

JULY 22, 1978

- SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- ARABESQUE**
JOHN KLEMMER/ABC AA 1068
- DON'T LET GO**
GEORGE DUKE/Epic JE 35366
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- SUNLIGHT**
HERBIE HANCOCK/Columbia JC 34907
- FREESTYLE**
BOBBI HUMPHREY/Epic JE 35338
- IMAGES**
THE CRUSADERS/ABC AA 6030
- MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
- CASINO**
AL DIMEOLA/Columbia JC 35277
- ELECTRIC GUITARIST**
JOHN McLAUGHLIN/Columbia JC 35326
- RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
- LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
- THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
- SUPER BLUE**
FREDDIE HUBBARD/Columbia JC 35386
- MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
- SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
- BOOGIE TO THE TOP**
IDRIS MUHAMMAD/Kudu 38 (CTI)
- ALIVEMUTHERFORYA**
VARIOUS ARTISTS/Columbia JC 35349
- SPYRO GYRA**
Amherst AMH 1014
- LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- SKY BLUE**
PASSPORT/Atlantic SD 19177
- MONTREUX SUMMIT VOL. II**
VARIOUS ARTISTS/Columbia JG 35090
- SUITE LADY**
GAP MANGIONE/A&M SP 4694
- LOVELAND**
LONNIE LISTON SMITH/Columbia JC 35332
- THE CAPTAIN'S JOURNEY**
LEE RITENOUR/Elektra 6E 136
- BALTIMORE**
NINA SIMONE/CTI 7084
- A LOVE AFFAIR**
GARY BARTZ/Capitol SW 11789
- TROPICA**
GATO BARBIERI/A&M SP 4710
- PHIL UPCHURCH**
Marlin 2209 (TK)
- LIVE FROM PARIS**
STOMU YAMASHITA'S GO/Island ISLD 10
- SUNNY SIDE UP**
WILBERT LONGMIRE/Tappan Zee/Columbia JC 35365
- HEART TO HEART**
DAVID SANBORN/Warner Bros. BSK 3189
- BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
- HERB ALPERT-HUGH MASEKELA**
Horizon 728 (A&M)
- ATLANTIC FAMILY LIVE AT MONTREUX**
VARIOUS ARTISTS/Atlantic SD 2 3000
- PAT METHENY GROUP**
ECM 1114 (WB)
- MY SONG**
KEITH JARRETT/ECM 1115 (WB)
- GLIDER**
AURACLE/Chrysalis CRH 1172



JAZZ

By ROBERT PALMER

■ "Look Out—Phineas is Back!" warns a new Pablo release produced by bassist Ray Brown. The Phineas is Memphis, Tennessee's own **Phineas Newborn**, an extraordinary jazz pianist who has often been compared favorably with Art Tatum and who has been heard from much too infrequently in recent years. The album features Brown on bass and **Jimmy Smith** on drums and finds the remarkable Phineas romping through bebop classics ("Salt Peanuts," "Night In Tunisia"), standards and originals. It should be required listening for students of jazz piano.

Speaking of piano giants and Pablo, the Pablo Live series has added three new releases to its catalogue, one of them, "Embraced," featuring duo piano by **Mary Lou Williams** and **Cecil Taylor**. This remarkable meeting was recorded live in New York city, with Miss Williams' rhythm section of **Bob Cranshaw** and **Mickey Roker** helping out, and it is a fascinating tour through the past, present and future of the music. The other new Pablo Live releases are "Johnny Hodges at the Sportpalast, Berlin," recorded in 1961 and featuring an all-star unit of Ellington sidemen, and "The Yokohama Concert" by **J. J. Johnson** and **Nat Adderley**. Pablo has also released "Simply Sweets" by the quintet of **Harry "Sweets" Edison** and **Eddie "Lockjaw" Davis**; "Jazz Maturity . . . Where It's Coming From," quite an all-star date with trumpet masters **Dizzy Gillespie** and **Roy Eldridge** and a rhythm section consisting of **Oscar Peterson**, **Ray Brown** and **Mickey Roker**; and "Dream Dancing," featuring **Ella Fitzgerald's Cole Porter** interpretations.

ABC Impulse has released the first nine volumes in what promises to be a remarkable and impressive series of jazz releases from the vaults, the Dedication Series, assembled by **Michael Cuscuna**. As with the Blue Note reissue series, which Cuscuna had a hand in, much of the material has never been heard or is long out of print. Volume One, "The Bopmasters," pairs a **Kenny Dorham** lp originally issued by ABC Paramount with a **Sonny Criss** date from 1959 that was on Duke. Neither of these albums has been available for almost 20 years, and the music is excellent. Dorham's quintet featured **J.R. Montrose**, an under-recorded tenor saxophonist who was an important soloist on Mingus' epochal "Pithecanthropus Erectus" around the same time, and pianist **Dick Katz**. The Criss quintet includes a sparkling **Wynton Kelly** on piano. Volume Two, "Three Dimensions," brings together two **Oliver Nelson** dates, one the classic "Blues and the Abstract Truth" with **Eric Dolphy** and **Bill Evans**, the other a little-known quartet session featuring Nelson on soprano saxophone; two of the five tunes from the latter session are issued here for the first time.

Volume Three, "The Great Live Sessions," was recorded in Newark in 1960 by organist **Shirley Scott**, always one of the most resourceful practitioners of the soul jazz idiom, with **Stanley Turrentine** preaching on tenor saxophone. This is smoking, enjoyable music that was generally ignored at the time, when two of the present album's four sides were released by Impulse, but has stood the test of time well. Volume Four, "The Quintessential Charts," features **Quincy Jones** big bands from the late fifties and early sixties, with folks like **Art Farmer**, **Lucky Thompson**, **Boot Sims**, **Milt Jackson**, **Hank Jones**, **Phil Woods**, **Charles Mingus**, **Freddie Hubbard**, **Thad Jones** and **Oliver Nelson** among the players. Volume Five, "The African Connection," reissues **Hugh Masekela's** fine 1972 quintet album, originally released by Blue Thumb. Volume Six, "The Early Trios," collects **McCoy Tyner's** early trio sides for Impulse and includes two previously unreleased tunes.

Volume Seven, "The Village Concerts," consists entirely of unreleased material which **Albert Ayler** recorded live at the Village Theater and the Village Vanguard in 1966 and early 1967. The liner notes are by this writer. "The New Breed," which is Volume Eight, is a welcome compilation that includes the three landmark **Cecil Taylor** performances originally issued as half of the Impulse lp "Into the Hot," and the **Grachan Moncur**, **Charles Tolliver** and **Archie Shepp** sets from the Village Theater concert recorded for the Impulse album "The New Wave in Jazz." One selection each by Tolliver and Moncur are released here for the first time. Finally, Volume Nine, "The Great Arrangers," pairs **Gil Evans'** wonderful Impulse lp "Out of the Cool" with a 1966 **Gary McFarland** concert that featured **Clark Terry**, **Bob Brookmeyer**, **Jimmy Cleveland**, **Phil Woods**, **Zoot Sims**, **Richie Kamuca**, and **Gabor Szabo**, among others. Cuscuna reports that he is at work on additional packages, which are eagerly anticipated.

RCA has released three repackages called "Pure Gold Jazz," by **Sonny Rollins** (his album "Sonny Rollins & Co."), **Paul Desmond** ("Paul Desmond with Strings"), and **Duke Ellington**.



THE R&B LP CHART

JULY 22, 1978

- NATURAL HIGH**
COMMODORES/Motown M7 902R1
- LIFE IS A SONG WORTH SINGING**
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
- SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
- COME GET IT**
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- TOGETHERNESS**
LTD/A&M SP 4705
- A TASTE OF HONEY**
Capitol ST 11754
- SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APLT 2466
- THANK GOD IT'S FRIDAY**
(ORIGINAL SOUNDTRACK)
Casablanca NBLP 7099
- NATALIE . . . LIVE!**
NATALIE COLE/Capitol SKBL 11709
- LOVESHINE**
CON FUNK SHUN/Mercury SRM 1 3725
- GET OFF**
FOXY/Dash 30005 (TK)
- CENTRAL HEATING**
HEATWAVE/Epic JE 35260
- IF MY FRIENDS COULD SEE ME NOW**
LINDA CLIFFORD/Curtom 5021 (WB)
- SHOWDOWN**
ISLEY BROS./T-Neck JZ 34930 (CBS)
- BETTY WRIGHT LIVE**
Alston 4408 (TK)
- SUNBURN**
SUN/Capitol ST 11723
- GET IT OUTCHA SYSTEM**
MILLIE JACKSON/Spring SP 1 6719 (Polydor)
- IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- MY RADIO SURE SOUNDS GOOD TO ME**
LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
- HEADLIGHTS**
THE WHISPERS/Solar BXL 1 2774 (RCA)
- THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
- DON'T LET GO**
GEORGE DUKE/Epic JE 35366
- SWEET THUNDER**
Fantasy-WMOT 9547
- DANCE ACROSS THE FLOOR**
JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)
- SUMMERTIME GROOVE**
BOHANNON/Mercury SRM 1 3728
- MIDNIGHT BELIEVER**
B.B. KING/ABC AA 1061
- SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
- TASTY**
PATTI LABELLE/Epic JE 35335
- PEABO**
PEABO BRYSON/Capitol ST 11729
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- IMAGES**
THE CRUSADERS/ABC AA 6030
- MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
- FIRE UP 'N' KICKIN'**
FATBACK BAND/Spring 1 6718 (Polydor)
- THREE MILES HIGH**
MASS PRODUCTION/Cotillion SD 5205 (At)
- HOUSE OF LOVE**
CANDI STATON/Warner Bros. BSK 3207
- STIPPIN' OUT**
HIGH INERGY/Gordy G7 982R1 (Motown)
- WE ALL KNOW WHO WE ARE**
CAMEO/Casablanca CCLP 2004
- DO WHAT YOU WANNA DO**
DRAMATICS/ABC AA 1972
- FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)

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

Versatile Signs Jorge Dalto



Pictured from left at New York's La Cabaña Restaurant celebrating the signing of Jorge Dalto to Versatile Records are Jimmy Boyd (Dalto's manager), Michael Gusick (standing), Versatile Records president, Adele and Jorge Dalto, and Vic Chirumbolo, Versatile's VP/general manager.

CBS International Promotes Juan Truden

■ NEW YORK—Nick Cirillo, vice president of CBS Records International's Latin American operations, has announced the appointment of Juan Truden to the position of vice president, southern zone, Latin American operations.

Responsibilities

In his new post, Truden will be responsible for CBS Records' subsidiaries in Argentina and Brazil, and for the licensees in the southern zone.

Since joining CBS, Truden has held the positions of director for the central zone, vice president of finance and administration for Disco CBS, Mexico and, in 1976, was made director of operations for the southern zone.

Arista To Record Montreux Performances

■ NEW YORK — Arista Records recently announced that they will be recording at least seven scheduled performances at the annual Montreux Jazz Festival in Switzerland.

Among the scheduled sessions are: The Brecker Brothers, Mike Mainieri and Warren Bernhardt; Muhal Richard Abrams and Oliver Lake; Air; Ben Sidran; Norman Connors and Pharoah Sanders; and Larry Coryell.

Pickwick Taps Allan

■ LOS ANGELES — Bob Newmark, Pickwick Records general manager, has announced the appointment of Mark Allan to the newly created position of licensor/liason on the west coast.

Soul Truth

(Continued from page 352)

A Taste of Honey moving up to #7. The story this week is Millie Jackson jumping from the #30 position to #18 this week.

Speaking of Millie, she is in the process of producing a new mini musical called "Get It Out 'Cha System." The show will feature Ms. Jackson, popular recording artists The Moments and a ventriloquist by the name of Starvin' Marvin. The story line will be based on material from Millie's smash album, "Get It Out 'Cha System."

Faith, Hope & Charity are experiencing phenomenal success with their latest venture on 20th Century Records. The single is top 20 r&b and moving. Another artist on the rise is D. J. Rogers, who had a smash in "Say You Love Me" not to long ago. Rogers is being produced by Maurice White for Kalimba Productions.

Disco File

(Continued from page 336)

be one of disco's most durable records. Look for both sides to show up on Top 10 lists almost immediately and last long into the fall. I, for one, am overwhelmed.

OTHER SUMMER ESSENTIALS: Gary Criss' wonderful, light-as-a-feather "Rio de Janeiro" album (Salsoul), a smoothly sophisticated Philadelphia production by Billy Terrell with arrangements by John Davis which includes the full-length title cut and several other songs of equal charm, notably the stylish medley, "The Girl from Ipanema/Brazilian Nights," and a swinging "Amazon Queen." An ideal summer cooler, with a Richie Rivera mix throughout . . . **Musique**, produced and arranged by Patrick Adams, and this veteran New York talent's most polished and appealing work so far—funk with a fine edge like "In the Bush" (8:20), the standout cut here, chunky, raunchy and full of crazy, catch-phrase female vocals; or softer fare like "Summer Love," included here in vocal (6:17) and instrumental or "theme" (8:00) versions, the latter my favorite. The album's title cut, "Keep On Jumpin'" (6:56), is also cute and the whole thing's on Prelude . . . The latest John Davis & the Monster Orchestra album, "Ain't That Enough for You" (Sam Records), steps back from the funk punch of "Up Jumped the Devil" but expands his tasty "Magic Is You" approach quite nicely; choice cuts: "A Bite of the Apple," "Disco Fever" and the title track; even the "Kojak Theme," previously released on a 12-inch, sounds good here (and note the Beats Per Minute indications alongside each title) . . . Recorded in Munich and originally released in France, La Bionda is now out in the States on Polydor and presents yet another aspect of the Eurodisco sound—more straight songs here, with lead male and background female vocals and less expansive instrumental fill, no all-inclusive concept but a lot of atmosphere on individual cuts—particularly "Sandstorm" (10:15) with its Middle-Eastern styling that recalls Sphinx with some Santa Esmeralda thrown in: mysterious, enticing, often invigorating musically and the track that should sell the album. Runner-up: "One for You, One for Me" (5:56), which is bouncy and delightful . . . The new C. J. & Co. album, "Deadeye Dick" (Westbound), is a puzzling, hit-and-miss affair with only occasional stretches that approach the fierce passion of "Devil's Gun" but enough flashy moves to keep the dance floor churning. The vocals can be intrusive, especially on the title track, a frontier shoot-'em-up saga, but even that has its sharp moments and both "Burning Drums of Fire" and "Hear Say" have grown on me.

DISCO DISC FUTURES: Three hot records to watch for in the next weeks: Dan Hartman's "Instant Replay" (Blue Sky), a shouting, high-spirited song written, produced and sung by this usually rock-oriented studio star—beginning with a number countdown, this cut just takes off and won't stop, especially in the new Tom Moulton mix version running about eight minutes. Could be one of the summer's major disco-to-pop crossovers—a natural . . . "Plato's Retreat," the new Joe Thomas release on TK, a tribute to the New York sex palace which is sexy, pumped-up and utterly different from his "Two Doors Down"—wild breaks, the hottest being all weird scatting and percussion joined by sheets of strings . . . The Gibson Brothers' "Heaven," a French import picked up by TK that's another real knockout—heavy overtones of Voyage in the arrangement, so it already sounds familiar, and the vocals are fine and forceful.

R&B REGIONAL BREAKOUTS

Singles

East:

LTD (A&M)
D. J. Rogers (Columbia)
Norma Jean (Bearsville)
Aretha Franklin (Atlantic)

South:

LTD (A&M)
Spinners (Atlantic)
Norman Connors (Arista)

Midwest:

Jermaine Jackson (Motown)
Aretha Franklin (Atlantic)

West:

LTD (A&M)
Spinners (Atlantic)
Norman Connors (Arista)
D. J. Rogers (Columbia)

Albums

East:

Norman Connors (Arista)
Candi Staton (Warner Bros.)
Crusaders (ABC)

South:

Crusaders (ABC)
Candi Staton (Warner Bros.)

Midwest:

Norman Connors (Arista)
Crusaders (ABC)

West:

Millie Jackson (Spring)
Norman Connors (Arista)
Crusaders (ABC)

CLUB REVIEW

Chet Atkins And Les Paul Featured In Memorable Pairing At Bottom Line

■ NEW YORK — In what has been a season of Events, the Bottom Line's July 6 pairing of Chet Atkins and Les Paul may have been the biggest, a guitar player's answer to the Thrilla in Manila.

Neither Atkins nor Paul, who have now recorded two albums together for RCA, came out swinging at the other. In fact, the show had gone on for an hour before the two men stood on stage at the same time, and when the moment arrived—the first time these two legendary guitarists had appeared in concert together—it lasted only for 15 minutes, a few songs, and no encore.

But both men had proved their reputations to the audience of devotees and dignitaries before the Event took place. Atkins' half-hour set, his first show ever in New York, surely stands with any guitar performance ever played here. His choice of standards, most recorded at one time or another during his 31 years with RCA, emphasized his playing even more, because his technique is so clearly superior to his material. And Atkins' version of "The Stars and Stripes Forever," arranged as a duet for acoustic guitars, might have made Sousa forget the Marine Band.

Where Atkins stressed cool, studied virtuosity, Les Paul came to rock. More than 28 years after his first charted record, "Nola," Paul can still play in the slashing style that had so much to do with the rise of the electric guitar as rock 'n' roll's prime instrument. His stage moves recalled those of many early rock showmen, and

his sole accompanist, a Sandy Nelson-like drummer, likewise brought back a simpler, livelier time. Of course Paul shows off, but as anyone from Chuck Berry to Ted Nugent will confirm, showing off is a good part of what makes rock rock.

Ever the inventor, Paul seemed preoccupied with showing how much he could do with the "black box" (guitar synthesizer) that his company is now marketing. Like the other guitar boxes, Paul's seems best suited to the guitarist who can't afford to pay a band, or who just enjoys accompanying himself at home. Paul surely realizes, too, that no machine can substitute for good performance, and what he did with his gadgets far outshone their intrinsic interest.

As for the main bout, Atkins and Paul happily did not try to outdo each other. They traded leads, but in each of their few songs together they achieved a fine, harmonious group sound such as only a few guitar bands have ever attained.

Their recording marriage, like this concert one-shot, is evidently one of convenience, and both men seem to have other things uppermost in their minds. There will be no "Chester and Lester" tour, RCA says, and indeed this bill may never be repeated. Reverence and rock 'n' roll seldom go well together, but for those who admire guitar playing, and for those who know an Event when they see one, Chet Atkins and Les Paul made a memorable evening.

Marc Kirkeby

Mercury Inks The Cryers



Phonogram, Inc./Mercury Records has announced the signing of the Cryers to an exclusive recording contract. The Cryers' debut album, entitled "The Cryers," is set for an August release. Seen at the signing festivities are, from left: Tommy Ethridge, Clay Barnes and Lowry Hamner of the Cryers; Steve Katz, a&r director, east, for Phonogram/Mercury; Billy Mintz and Lee Townsend of the Cryers; and Burt Naidoff, east coast regional marketing manager for Phonogram/Mercury.

Gabriel Blows His Horn



Peter Gabriel (Atlantic) visited WPIX-FM in New York recently as part of a promotional tour that took him to six cities in a week. Gabriel's second solo lp has just been released. Shown at 'PIX are (from left) news director John Ogle, music director Bev Mire, Peter Gabriel, Judy Libow, Atlantic's national FM promotion coordinator, and Roy Rosenberg, local promotion rep for the label.

Epic Taps Marino

■ NEW YORK—Susan Blond, national director, press and public information, Epic/Portrait/Associated Labels, has announced the appointment of Lois Marino to manager, east coast press and public information, Epic/Portrait/Associated Labels.

In her new capacity, Marino will be responsible for securing media coverage within the New York area for all artists on the Epic, Portrait and CBS Associated Labels rosters. She will maintain close liaison with newspapers, consumer magazines, syndicated radio programs and TV news programs. She will report to the associate director of east coast press and public information, Epic/Portrait/Associated Labels.

Marino comes to E/P/A from CBS Records International, where she has been publicist for the past year. She began at CBS Records in 1974 in the Epic a&r department, and in 1975 joined the CBS Records International publicity department. Prior to coming to CBS Records, she worked in publicity at Warner Brothers Records, and with Bert Block and Mort Lewis.

London Inks Applewhite



Singer/songwriter Larry Applewhite has been signed to London Records. His first single, "In The Middle Of The Night," has just been released and an album is expected in September. Shown in the picture is Applewhite playing the piano while Walt Maguire (right) and his manager/producer Bernie Lawrence look on.

CBS International Ups Guillermo Lopez

■ NEW YORK — Nick Cirillo, vice president of CBS Records International's Latin American operations, has announced the appointment of Guillermo Lopez to the position of vice president, central zone, Latin American operations.

In his new post, Lopez will be responsible for CBS Records' subsidiaries in Costa Rica, Colombia and Venezuela, and for licensees in the central zone.

Lopez is a 12 year veteran of CBS Records International's Latin American operations. His association with CBS began in 1966 when he became managing director for INDICA, S.A. In 1970 he moved to the position of director of operations for the central zone.

Epic Taps Two

■ NEW YORK—Jim Charne, director, east coast product management, Epic/Portrait/Associated Labels, has announced two appointments within his department. Ruth Carson has been named product manager, east coast, Epic/Portrait/Associated Labels. Cheryl Machat has been appointed associate product manager, east coast, Epic/Portrait/Associated Labels.

In their new positions, Ms. Carson and Ms. Machat will be responsible for packaging, advertising, merchandising and planning for a wide musical variety of selected artists on the E/P/A roster. They will report to Charne.

Carson comes to E/P/A from WEA, where she was black music marketing representative for the Los Angeles area. She has extensive experience in sales and advertising.

Machat joins the E/P/A labels from the position of marketing coordinator for Interglobal Creative Management in London.

Friesen Speech

(Continued from page 300)

hadn't noticed, during the past year we have begun to get an even greater handle on where we are going. We've done it with new operating systems such as our new computer and the MIS department. Both of these will soon be the most sophisticated in the industry, providing you with more marketing information than you have ever had before. Information like the exact number of albums and tapes sold in your market by account, as well as by distributor. Specific histories about air play and accounts that reported to the trades. Exact information on our level of advertising investment in your market by account and by media. You will be getting the tools you need to market the music as a team, and to take advantage of all the opportunities available to you . . .

Sophisticated Methods

Our methods for accounting for costs and analyzing their impact and effectiveness are more sophisticated than they have ever been, and they are starting to show results. Relative to our size, we're leaner than we've ever been. We're smarter than we've ever been. We've got better music than we've ever had. And we've got the ability to adjust to changes in the industry much more quickly than ever before. In short, we have got the people, the principles, and the perspective to give us a real accurate sense of where we are, who we are, and where we are going . . .

'Look At The Charts'

We've got the music, the artists, and the best staff in the business. If you are looking for a sense of where we are, look at the charts. We're on top. And it feels so good.

20th Signs Jarrell



20th Century-Fox Records has signed singer/composer/producer Phillip Jarrell. From left, Phillip is shown with Harvey Cooper, senior vice president in charge of a&r and promotion, 20th Century-Fox Records and his manager, Johan Van Vlodada.

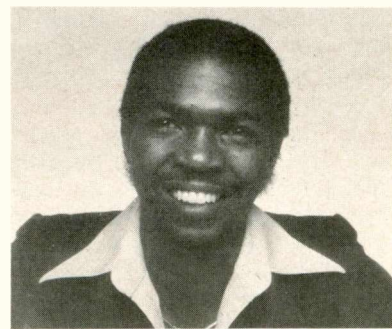
UA Fetes Rea



UA/Magnet Records, recording artist Chris Rea, whose current single, "Fool (If You Think It's Over)," is moving up the charts, was recently feted with a reception at Chasen's to launch the release of his new album "Whatever Happened To Benny Santini?" Pictured (from left): Rea; Brian Reza, director/head of a&r, Magnet Records Ltd., England; and David Bridger, US's manager of artists relations.

Epic Names Timmons Progressive A&R Dir.

■ NEW YORK — Lennie Petze, vice president, a&r, Epic Records, has announced the appointment of Russell Timmons to director, progressive a&r, Epic Records.



Russell Timmons

Timmons joined CBS Records in 1973 as southwest regional promotion marketing manager, black music marketing. In 1976 he moved to Los Angeles and worked in the same capacity for the western region. Prior to joining CBS, Timmons worked with Jewel/Paula in Shreveport, La. in promotion and marketing for the southeast region, and as a disc jockey for KOKA in Shreveport.

A&M Convention

(Continued from page 300)

Our methods for accounting for costs and analyzing their impact and effectiveness are more sophisticated than they have ever been, and they are starting to show results. Relative to our size, we're leaner than we've ever been," he noted in reference to recent trims, "we're smarter than we've ever been, we've got better music than we've ever had. And we've got the ability to adjust to changes in the industry much more quickly than ever before. In short, we have got the people, the principles and the perspective to give us a real accurate sense of where we are, who we are, and where we are going."

After citing the label's success on the international scene, as well as the realignment of the Horizon label, Friesen concluded that staffers could see where A&M was going by "Look[ing] at the charts. We're about to be on top."

With Wednesday and Thursday afternoon sessions structured along departmental lines and helmed by respective section chiefs, featured speakers were scheduled for Thursday's and Friday's luncheons. First to appear was former FCC Commissioner and current head of the National Citizens' Committee for Broadcasting (NCCB), Nicholas Johnson.

Johnson's address began on a casual note, playing with the label's current Mangione ("Feels So Good") success before turning to a range of broadcasting issues already familiar to Johnson's career. Referring to himself as a "defrocked FCC commissioner," Johnson assailed the Communications Act of 1978 and the threat of lost public controls over broadcast ownership, as well as the shadow of government censorship imposed by the Supreme Court's recent ruling in favor of the FCC's stance on "the seven dirty words" case.

Focusing on the political power wielded by broadcasters, Johnson warned attendees that broadcasting was "becoming more and more of a business in terms of market research, tighter playlists, and general sophistication," and invoked a possible reinterpretation of the Fairness Doctrine as one possible recourse to offsetting total broadcasters' control over programming music.

Johnson also lauded the label itself, calling A&M an influential exception to the trend toward conglomerate ownership of recording firms. "You've maintained your independence in an age of conglomerates . . . It's very important that those companies continue, that they prosper, that they

show it can be done . . . without a conglomerate structure.

"You're a vanishing breed. Just as the music you make is important to the country as a whole, so is A&M Records."

Wednesday afternoon, work sessions began with newly-appointed vp Bob Reitman chairing a discussion on advertising and merchandising. Then followed panels on publicity, chaired by national director Mike Gormley; creative services, with vp Jeff Ayeroff; and then concluding with a managers panel headed by Martin Kirkup.

Thursday afternoon, senior vp Harold Childs chaired a special national promotion panel, while Bob Fead, senior vp, marketing/distribution, then chaired a national sales presentation (Detailed coverage of these panels will appear in next week's RW).

At press time, C. Charles (Chuck) Smith, president of Pickwick International, was due to address attendees during Friday's (14) lunch.

In line with the "team concept" underscored as the basis for Friesen's recent appointment of five new departmental vp's answering to the twin marketing/promotion structure headed by Fead and Childs, interaction between field staff and home office chiefs was promoted via closed morning sessions that saw each department's top executives rotating between regional groups.

International department staffs also met daily, in the morning, with product presentations and showcases held in the evenings and on Friday afternoon, when A&M chairman Jerry Moss and a&r vp Kip Cohen were slated to hold a product showcase at Beverly Hill's Doheny Plaza Theater.

Evening showcases began with an emphasis on newer acts. The Horizon label, unveiled a week earlier as a special label featuring a broader musical base than the jazz format originally planned for the division (RW, July 15, 1978), was featured at Wednesday's Roxy engagement for Dr. John, Mark/Almond, and Seawind, whose addition to the Horizon roster was formally confirmed by the appearance.

Tim Curry and U. K. Squeeze were to play Thursday, also at the Roxy, while attendees caught shows at the Universal Amphitheatre featuring Kris Kristofferson and Rita Coolidge with Billy Swan (the latter two signed to the label, while Kristofferson and Coolidge have also recorded as a duo for A&M) on Friday, and at the Hollywood Bowl on Sunday, where Chuck Mangione performed.

CLASSICAL RETAIL REPORT

JULY 22, 1978

CLASSIC OF THE WEEK



LEHAR
THE MERRY WIDOW
SILLS, TITUS, RUDEL
Angel

BEST SELLERS OF THE WEEK

LEHAR: THE MERRY WIDOW—Sills
Titus, Rudel—Angel
LEONTYNE PRICE: PRIMA DONNA
VOL. IV—RCA
RACHMANINOFF: PIANO CONCERTO
NO. 3—Horowitz, Ormandy—RCA
RAVEL: BOLERO—Bernstein—
Columbia
WAGNER: ORCHESTRAL EXCERPTS—
Solti—London

SAM GOODY/EAST COAST

BIZET: THE PEARL FISHERS—Cotrubas,
Vanzo, Pretre—Angel
ENRICO CARUSO: A LEGENDARY
PERFORMER, VOLS. IV, V—RCA
LEHAR: THE MERRY WIDOW—Angel
LEONTYNE PRICE: PRIMA DONNA,
VOL. IV—RCA
RACHMANINOFF: PIANO CONCERTO
NO. 3—RCA
RAMPAL ENCORES—Columbia
RAMPAL AND WILSON: FLUTE DUOS—
RCA
RAVEL: BOLERO—Columbia
WAGNER: ORCHESTRAL—London

KORVETTES/EAST COAST

BIZET: THE PEARL FISHERS—Cotrubas,
Vanzo, Pretre—Angel
CHAUSSON: ORCHESTRAL SONGS—
Baker—Angel
LEHAR: THE MERRY WIDOW—Angel
ELENA OBRAZTSOVA SINGS FRENCH
AND ITALIAN OPERA ARIAS—Angel
LEONTYNE PRICE: PRIMA DONNA
VOL. IV—RCA
RACHMANINOFF: PIANO CONCERTO
NO. 3—RCA
RAVEL: BOLERO—Columbia
STOKOWSKI CONDUCTS ROMEO AND
JULIET—RCA
WAGNER: ORCHESTRAL—London

CUTLER'S/NEW HAVEN

BEETHOVEN: SYMPHONY NO. 9—Fricsay
—DG
BOIT: NERONE—Capuana—Cetra/Live
HAYDN: QUARTETS—Tatrai Quartet—
Hungaraton

HOLST: THE PLANETS—Marriner—Philips
NYIREGYHAZI PLAYS LISZT—Desmar
RACHMANINOFF: PIANO CONCERTO
NO. 3—RCA
JOHN REED SINGS PATER SONGS—
London
SMETANA, DVORAK: QUARTETS—
Amadeus Quartet—DG
STRAUSS: DER LIEBE DER DANAE—
Schoeffler, Krauss—Bruno Walter
Society
WAGNER: DIE WALKUERE—Varnay,
Nilsson, Knappertsbusch—Cetra/Live

RECORD WORLD/TSS/ LONG ISLAND

BEETHOVEN: PIANO CONCERTO NO. 4—
Rubinstein, Barenboim—RCA
BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia
GREATEST HITS OF 1720—Columbia
VLADIMIR HOROWITZ GOLDEN JUBILEE
RECITAL—RCA
LEHAR: THE MERRY WIDOW—Angel
LUCIANO PAVAROTTI: WORLD'S
GREATEST TENOR ARIAS—London
RAMPAL AND LASKINE PLAY JAPANESE
MELODIES FOR FLUTE AND HARP—
Columbia
RAMPAL AND WILSON: FLUTE DUOS—
RCA
SEGOVIA: REVERIES—RCA
STAR WARS—Mehta—London

DISCOUNT RECORDS/ WASHINGTON

BORODIN: COMPLETE ORCHESTRAL
WORKS—Tjeknavorian—RCA
FALLA: ATLANTIDA—Fruebeck de Burgos
—Angel
FRENCH TOUCH—Gerhardt—RCA
RENAISSANCE OF CELTIC HARP—Stivell
—French Philips (Import)
PACHELBEL: KANON—Paillard—RCA
EDITH PIAF AT CARNEGIE HALL—Peters
International
LEONTYNE PRICE—RCA
RAVEL: BOLERO—Columbia
STRAVINSKY: RITE OF SPRING—Karajan
—DG
WAGNER: ORCHESTRAL—London

TOWER RECORDS/ SAN FRANCISCO

BEETHOVEN: MISSA SOLEMNIS—Solti—
London
DEBUSSY: PRELUDES, BOOKS I, II—
Jacobs—Nonesuch
HAYDN: SYMPHONIES NOS. 92, 104—
Marriner—Philips
HOLST: THE PLANETS—Marriner—Philips
LEHAR: THE MERRY WIDOW—Angel
MAHLER: SYMPHONY NO. 1—Ozawa—
DG
BERNSTEIN PLAYS AND CONDUCTS
MOZART—Columbia
NYIREGYHAZI PLAYS LISZT—Desmar
PROKOFIEV: ROMEO AND JULIET
EXCERPTS—Leinsdorf—Sheffield
RAMPAL AND LASKINE PLAY JAPANESE
MELODIES FOR FLUTE AND HARP—
Columbia

Vivaldi and Bartok on Telefunken

By SPEIGHT JENKINS

■ NEW YORK—The popularity of the works of Antonio Vivaldi has always amazed me. Though in performance his work can be refreshing and interesting from a standpoint of virtuosity or ensemble, much of the music often has a similar sound. Indeed, many concerts in this city with heavy sections of Vivaldi sound far too gray.

In this area the public obviously disagrees. Vivaldi concerts sell, as do Vivaldi records, and both the "good" music stations in New York, WQXR and WNCN, have a mania to play as much Vivaldi as they can possibly fit on a turntable, particularly late at night.

Telefunken happily has recently given me and perhaps others who are not so excited about the Venetian master's work a recording that will be a delight to hear at any and all times. Nikolaus Harnoncourt, whose work in Vivaldi and Bach before has been exceptional, has now come up with a remarkable recording of Vivaldi's *Il Cimento dell'Armonia*

a *dell' inventione*, which includes *The Four Seasons*.

The word that best characterizes the recording is energy. Harnoncourt instills in his players of the Concentus Musicus Wien a kind of vitality and excitement that makes the music thrilling to hear. In this version no one can fail to appreciate Vivaldi's achievement at distinguishing in absolute music the feelings of the times of year. Other recordings of the piece indeed have often failed to bring out the extraordinary strength—both rhythmic and tensile—of the writing. Where they sometimes tend to wander, Harnoncourt diagrams, incisively, the feeling he strives to represent.

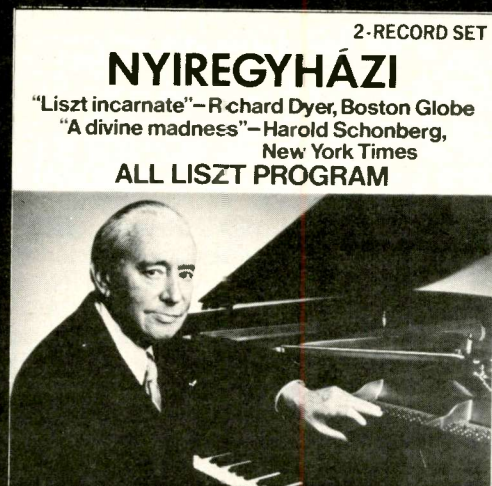
The dancing, gay quality of spring, the torpor of summer with its blazing sirocco, the boisterousness and hunting music of fall and the desolation of winter have never seemed so real. But it is in the other concertos on the two-record set that Harnoncourt is revelatory. Not only is each dif-

(Continued on page 365)

Coming in August!

Columbia Masterworks Announces
the Most Highly Anticipated Piano
Recital Set of the Year—

Erwin Nyiregyházi
Playing
Rarely-Performed Liszt Works



2-RECORD SET

NYIREGYHÁZI

"Liszt incarnate"—Richard Dyer, Boston Globe
"A divine madness"—Harold Schonberg,
New York Times

ALL LISZT PROGRAM

M2 34598

More Excitement from Columbia Masterworks!



CBS Taps Winter

■ NEW YORK — Linda Barton, vice president, advertising planning, CBS Records, has announced the appointment of Jan Winter to manager, media, west coast, CBS Records.

In her new position, Winter will represent Gotham Advertising, CBS Records' in-house advertising agency, in the buying of all radio advertising time and in recommending the buying of print advertising within the western region. She will work closely with the western region marketing vice president, CBS Records, and western region branch managers in developing local account campaigns. She will also coordinate local and national advertising plans for artists on the Columbia, Epic, Portrait, and Associated roster.

Winter comes to CBS Records from Ayer, Jorgensen Macdonald, where she was a broadcast supervisor. Prior to that she was media supervisor for Eisman, Johns and Laws and worked with McCann-Erikson as senior media buyer.

Radio Replay (Continued from page 318)

in programming, but the results are their reward.

LOOKING FOR A NEW NAME: Recent years have not produced as many good on-the-air names as in the past, since most air talents have chosen to keep their inherited names. The radio business has produced more people with two first names than any other I know of, like **Bob James, Bill Williams, Art Roberts, Alan Michaels, John Walters**, and on and on. Radio personalities have been rather inventive with the air names they have chosen: **Rick Shaw, Charlie Tuna, Sam Francisco, Mason Lee Dixon, Major Market**, and a fellow in Cleveland whose name was **Mud**. If for some reason in the next couple months you're thinking about changing your air name, I have some possible choices for you. For the women: **Samantha Segue, Rhoda Honda, Wanda B. Admired, Anita Fix, Sandy Roomonly, Rhonda Spots**. For the men of the air waves: **Hy Ratings, Mel O' Sound, Art Bitron, Moe Music, Mike Rafoni, Bermuda Schwartz, Carl Outs, Ray D. O'Whirled**, and last but surely least, **Bernie Otfactor**.

PROMOTIONS: KMET/Los Angeles gave its audience a rare treat, a four hour live broadcast of **Bruce Springsteen** from the Roxy... WIRE/Indianapolis is staging its 4th annual country picnic on July 30th at Indianapolis Raceway Park. WIRE expects to draw over 60,000 people to see country music stars **Tom T. Hall, the Kendalls, and Ronnie McDowell**. Local charities will have fund raising booths... Y-97/New York takes to the outdoors this summer with noontime concerts at Rockefeller Plaza. These free concerts will include **Rupert Holmes, Dean Friedman, Stanky Brown Group, and Helen Schneider**. ... WABC/New York air personality **George Michael** will host a three hour special, "Elvis: Memories." This review of **Elvis Presley's** career in music and interviews with Elvis' close friends will be presented on ABC's American Contemporary radio network on August 13th.

MOVES: Radio people moving into the record business is on the increase. **Bill McGathy** leaves WORJ/Orlando to do promotion in Houston for Polydor... WBCN/Boston MD **John Brodey** leaves after nine years to do northeast regional for Casablanca... **Roxy Myzal**, MD at 99X/New York leaves to do N.Y.C. promotion for Atlantic. **Brother Love (Alan Smith)** leaves WCAO/Baltimore as MD and joins Atco Records in Atlanta... **Bill Cunningham** resigns as GM at Y100/Miami, **Norman Wain** will be acting GM until a replacement is hired... **Scott Richards** new MD at WCAO/Baltimore; **Ann Thomas** new on air at WCAO from WKTK/Baltimore... **Ned Smith** named PD at WGLF/Tallahassee... Portia in the west reports: **Beverly Fox** to 6 p.m.-10 p.m. time period at KFRC/San Francisco... **Paul Riann** named PD at KLOL-FM/Houston... **Webster James** new PD at WGAC/Augusta from WMYR/Fort Myers... **Doc Phillips** has been named PD at KZOZ/San Luis Obispo... Send your moves or changes to either Portia the G. at RW west or in the east to Neil the Mc.

ASCAP Honors Diamond



Everybody's all smiles as Neil Diamond accepts four plaques from ASCAP denoting heavy chart activity for two Diamond compositions, "Desiree" and "Sunflower." Two plaques were given to Diamond as writer and two were awarded to his publishing company, Stonebridge Music. Shown from left, are John Mahan, west coast regional executive director, ASCAP; Neil Diamond; and Mike Gorfaine, ASCAP west coast membership representative.

CLUB REVIEW

The Dirt Band's Clean American Music

■ LOS ANGELES—With the instrumental versatility of twelve years of touring, The Dirt Band (United Artists) once again managed to make some good, clean American music on the Roxy

stage in Los Angeles. The interspersing of old material with their very different songs from the new album was accomplished without distraction. Jimmie Fadden has now come out from behind the drums to play guitar and harmonica, and the band has added a bass player as well as former Loggins & Messina horn player Al Garth and drummer Merel Bregante.

Though they had some sound trouble, the band played well. Most of their new tunes are mainstream rock, like "In For the Night" (by Sanford and Townsend), "Lights" and "Whoa, Babe." "Escaping Reality" was done with a lot of feeling, with lead vocals on this and other tunes handled by Fadden or Jeff Hanna.

John McEuen, folded into a seat on the side with lap slide guitar, was off in his own pleasant world, adding an extra touch to each song, for the first part of the set.

In general, The Dirt Band shone when they let themselves go in their older and traditional tunes. The encore was spectacular: "Will the Circle Be Unbroken," together with Le Roux and fiddler Byron Berline. The audience picked up the energy of the crowd of musicians onstage, and it was a great finish.

Louisiana's LeRoux

Louisiana's LeRoux (Capitol) opened the evening with a lovely a capella chorus of "Take a Ride on a Riverboat." Obviously well-rehearsed, the band was tight—almost too tight, at first—and their set built well. Le Roux showed off their Louisiana heritage in a New Orleans/rock mix in songs like "I Can't Do One More Two-Step." The band looked comfortable and fresh on stage.

Becky Sue Epstein

CBS Convention

(Continued from page 287)

Records meet. Acting as chairman of the 1978 CBS Records Convention is Paul Smith, senior vice president and general manager, marketing, CBS Records, who will work closely with Jack Craig, senior vice president and general manager, Columbia Records and Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels in planning and executing the six days of addresses, meetings, seminars, product presentations, workshops and artists performances.

Among other principals on the Convention planning team are Joe Mansfield, vice president, marketing, Columbia Records, Jim Tyrrell, vice president, marketing, Epic/Portrait/Associated Labels, Mike Martinovich, vice president, merchandising, CBS Records, Frank Mooney, vice president, marketing branch distribution, CBS Records, Roselind Blanch, director, marketing administration, CBS Records and Arnold Levine, vice president, advertising creative services, CBS Records. Bunny Freidus, vice president, marketing services, CBS Records International is coordinating CRI's involvement in the Convention.

The six day Convention will include meetings covering every phase of the CBS Records operation, both domestically and internationally and will be attended by top CBS Records executives and the company's field sales and promotion staff who will arrive from every region of the country and from around the world. There will be individual meetings and seminars in the area of a&r promotion, sales, marketing, black music marketing, merchandising, publicity, and operations. There also will be a special audiovisual product presentation of 74 upcoming CBS album releases.

Highlighting the CBS Records 1978 Convention will be five nightly banquet shows before convention attendees, which will feature 20 artists on the Columbia Epic, Portrait and Associated Labels rosters. Artists from every area of music will perform as established, new and developing artists make their appearances. Jock McLean, director, artist development, Columbia Records will be responsible for the staging, lighting and sound of the shows, with Showco of Dallas, Texas.

CBS Records International will hold a variety of meetings throughout the course of the week and the members of that Division will participate in the overall Convention activities. A CBS Records International reception will be held on Monday, July 24.

As Industry Grows, It Faces Personnel Problems

(Continued from page 287)
a 40 percent jump.

(A few companies, notably A&M, Casablanca and UA, have cut back their staff size in recent months, but they seem to be exceptions, and moreover are likely to re-expand at some point).

The employee most in demand amidst this growth, it seems, is the man or woman with the leather shoulder bag, the local promotion or sales rep, who not long ago was considered to be near the bottom of the industry's pecking order.

But when as many as six local promotion jobs are open simultaneously in one city (Philadelphia, earlier this year), the experienced "street" rep is increasingly sought after.

"A qualified promo man on the street can now command whatever he wants," says Steve Leeds, Atlantic's northeast regional album promotion manager, "because there's a real void of qualified people. It's going to hurt somewhere down the line."

According to Larry King, Atlantic's director of field operations, the company's local and regional promotion staff has swelled from 30 to 36 people in under two years, a 20 percent increase. And until two weeks ago, the company had five promotion jobs open. (Two are still unfilled, King says.)

New companies which must hire an entire staff are finding the going even more difficult. "When we started out with our first record release April 1," says J.J. Jordan, promotion VP for EMI America, "we had 13 promotion people in the field. We could have hired more, but we couldn't find as many qualified people as we'd hoped. Now that we've had a hit [with Michael Johnson], we've expanded to 17, but we're still in what I call a 'search-and-find' situation. I'd rather have quality than quantity."

The demand has pushed local reps' asking prices sharply upward. Most local people now start out earning between \$15,000 and \$25,000, and experience, reputation and market size can raise salaries even higher. Jim Jeffries, Epic Records' national promotion director, estimates that local promotion salaries have doubled in 10 years, and are up 25 percent in the last two.

"I started at \$150 a week in Atlanta [with another label]," Jeffries says, "and that job now pays between \$325 and \$400."

In all departments, not just promotion and sales, most record companies are still inordinately wary of newcomers, and the resulting premium that is placed on experience—any experience—has led more than one label to make

some poor choices in its hiring. But those mistakes are often hard to correct.

"I've got a couple of turkeys now that I'd like to get rid of," says one promotion executive, "but I've got nobody to replace them."

"So many people go from company to company without really contributing to any of them, yet a good reputation is proliferated," says Jerry Jaffe, Polydor's newly-appointed director of national promotion. "So I'd prefer to develop my own people when I can."

The sheer volume of record and tape releases and sales accounts for most of the staff growth. But the increasing sophistication and diversification of promotion and sales have made those departments grow even more quickly at most labels.

At Epic, for example, there were 22 local promotion reps and five regional reps two years ago. Now there are national and regional reps for Portrait Records, local and national people for the Associated Labels, regional album reps for Epic, and more promotion people working in Epic's New York headquarters and Portrait's Los Angeles base to supervise all of them, for a total of over 40 people that doesn't even include the increase in special markets, college and disco promotion staffers.

On the sales side, Warner Brothers' Ed Rosenblatt, VP of sales and promotion, points up a similar diversification. "We've gone heavier into inventory people, display people, and now in most markets WEA has field sales managers to work with the branch sales managers. And we've also instituted branch marketing co-

ordinators."

Retail stores' increasing share of record and tape sales, at the expense of rack and one-stop operations, has also made it necessary to hire more people in sales, according to Rosenblatt. "You can't have a guy call on one [rack] account and cover half the country anymore," he says.

As the number of such jobs grows rapidly at most companies, one of the traditional sources of skilled employees seems to be drying up. In a phrase used by Rosenblatt and others, "There isn't a minor league anymore." For years companies have relied on independent distributors as that "minor league," these executives say. There were a dozen or more major indies from whom good sales and promotion people could be lured. But with the number of large independent operations shrinking steadily, and those that remain paying more competitive salaries in an attempt to hang on to their best people, record companies now find themselves having to look elsewhere.

Where else can they look? For many companies, the obvious answer is still "the kid in the mail room." At almost every label a secretary, inventory clerk or warehouse employee with talent and ambition can still rise through the ranks. But those employees are often as little qualified to be "out on the street" as someone from outside the company might be.

Some of the larger companies are turning increasingly to their own training programs. At Arista Records, for example, local marketing rep positions have been created in many cities. These reps assist local promotion people, handle merchandising campaigns

and deal with retail accounts and radio stations, and generally train to fill the local promotion jobs. Arista promotion VP Richard Palmese calls the most important part of his department.

Both Columbia and E/P/A rely on the CBS Records network of college promotion/marketing reps as a "farm system," with 90 percent of its graduates (about 12 people) placed each year.

But not every company has the budget or the inclination to set up such training programs. And development from within, which takes perhaps one to five years or more to produce a qualified staffer, does not satisfy the immediate need for a promotion rep who must have some reputation, some "credibility," as it is known in the trade, to get his company's records played by radio stations. The people who fill those jobs are coming, with more and more frequency, from the stations themselves, and their move from radio to records is creating yet another talent shortage—in broadcasting—which will be the subject of the second part of this survey.

'Grease' Hit Singles

(Continued from page 287)
the estimated 20 million worldwide sales of "Saturday Night Fever," but according to the label, "Grease" has sold more in a comparable period of time in the weeks following its release.

In addition to the album holding down the #1 bullet spot, the Olivia Newton-John/John Travolta single, "You're the One That I Want," bulleted back up to #2 on the basis of good sales, despite the fact that airplay has tapered off. The single, which was initially released before the movie and the album, first reached the #2 spot on June 3, a position it did not relinquish for three weeks. The single never dipped below the top five before bulleting back up to #2 this week.

Meanwhile, the Frankie Valli title track was released but it did not accelerate up the chart until the movie was circulated nationally. This week it is #10 bullet, a four point jump with both airplay and sales falling into place behind it.

The third single from the movie, Olivia Newton-John's "Hopelessly Devoted To You," moves up to #37 bullet, a 22 point leap in its third week.

The album responsible for the multiple single activity is topping the chart in a week when the big sellers are selling in exceptionally large quantities. Sales have increased dramatically since the movie was released.

Le Roux in L.A.



Capitol recording group Louisiana's Le Roux impressed friends and fans alike with their recent appearance at L.A.'s Roxy. The six-member group, whose chart-climbing debut album "Louisiana's Le Roux" has already yielded a hit single on the pop charts with "New Orleans Ladies," took time after the performance to talk with a few of their L.A. radio friends and Capitol supporters. Pictured in the back row are, from left, members of the band Leon Medica (bassist, producer), Rod Roddy (keyboardist), Tony Haselden (guitarist), Jeff Pollard (guitarist, lead vocalist), David Peters (drummer) and Bobby Campo (horn player); and Ray Tusken, Capitol's national AOR promotion manager; front row, from left, are Susan Scharf, Capitol's pop promotion manager, L.A.; Ken Benson, Capitol's western AOR promotion co-ordinator; Bob Hamilton, program director, KRTH; Cheryl Allen, Capitol's promotion manager, L.A.; John Driscoll, program director, KTNQ; and Garrett Lambert, KNAC air personality.



Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — La SACM (Sociedad de Autores y Compositores de México) que administra los derechos de ejecución pública por mandato específico de los autores o los titulares de los derechos de los autores, puede dejar de percibir un ingreso que llega en determinadas temporadas a alcanzar cifras gigantescas al año; al crearse y entrar en funciones oficialmente la Sociedad Mexicana Recaudadora de Derechos Intelectuales S.A. de C.V., que acaba de ser fundada por un numeroso grupo de compañías editoras y autores independientes, quienes juntos representan un 90 por ciento de los autores mexicanos. A esta determinación llegaron todos los involucrados, después de señalar que los porcentajes que cobra la SACM por esa administración, nunca han sido los convenidos.

Esta nueva Sociedad Mexicana Recaudadora de Derechos Intelectuales, cuyos estatutos obran en mi poder, nombraron en su primera asamblea general de accionistas, un Consejo de Administración que quedó integrado de la siguiente forma: Presidente **Pablo Macedo Jr.**, Tesorero **Ing. Rogelio Brambila**, Secretario **Arq. José G. Cruz** y Vocales **Alfonso García** y **Lic. Alberto Vega**. Como consejeros suplentes quedaron, **Mario de Jesús**, **José Luis Vela**, **Manuel Cervantes**, **Enrique Márquez** y **Angel Hernández**.

Nuestros informantes —gerentes generales de las Cías. Editoriales—, manifestaron que este proceder, era como consecuencia de la disconformidad que había respecto a la forma en que la SACM realizaba los descuentos por concepto de administración, derechos que fueron otorgados a la SACM mediante el mandato específico del autor o el titular de los derechos del autor, y los representantes de sociedades extranjeras, de acuerdo a un pacto de reciprocidad. Se daba el caso, que una vez que la SACM recolectaba el dinero por los derechos de ejecución pública directamente de los usuarios —entiéndase, estaciones radiales, empresas de TV, sinfonolas, centros nocturnos, hoteles y todo lugar que tenga música viva con fines de lucro—, deberían pagar el 50 por ciento a los autores y el otro 50 por ciento a las empresas editoras. Y que de acuerdo al artículo 104 de la Ley Federal del Derecho de

Autor, la SACM podía descontar antes de las liquidaciones, hasta un 20 por ciento a las obras de los autores nacionales, y hasta un 25 por ciento, a las obras de autores extranjeros por gastos de administración. Así mismo, se unían a estos descuentos, los gastos por cobranzas, que variaban entre un 15 a un 30 por ciento, argumentando que los gastos de cobranzas eran distintos a los gastos de administración. Por otro lado, de acuerdo a balances presentados por la propia SACM en algunos años, esos descuentos por gastos de administración se elevaron hasta un 48 por ciento, lo que daba como resultado, que sumados el 48 por ciento y el 30 de los gastos de cobranzas, daba un total de un 78 por ciento que se quedaba en poder de la SACM, quedando sólo disponible un 22 por ciento para ser repartido entre los autores y las Cías. Editoras. Cabe mencionar también, que México es quizás el único país en el mundo, en que se impone un gravamen al disco sencillo en el momento de su venta al público, para que quede cubierto el pago del derecho de ejecución pública. Es por este motivo, que la SACM cobraba directamente a las Cías. discográficas este porcentaje, sin que estas fueran usuarias de ejecuciones públicas. De esta forma se establece, que el público consumidor está pagando el derecho de ejecución pública al momento de comprar un disco, aunque éste sea para su uso personal.

Al entrar en funciones la nueva Sociedad Mexicana Recaudadora de Derechos Intelectuales, pasa a realizar las mismas funciones que venía realizando la SACM, pero con la diferencia que al eliminar un intermediario tan costoso, los beneficios económicos se duplicarán, tanto para los autores como para las compañías editoriales. Otra de las funciones que abarcará la nueva sociedad, será el control de las cobranzas de EMMAC.

Considerando el interés que pueda tener el retiro de los derechos que le otorgaron los editores y autores mexicanos a la SACM, para que administrara los cobros de los derechos de ejecución pública, y que en lo sucesivo todo indica que quedarán sin efecto, estaré informando paso a paso todos los detalles que se vayan sucediendo. ¡Y hasta la próxima desde México!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Se celebrará Muxepo '78 en el Hotel Konover-Hyatt de Miami Beach desde el 4 al 8 de Noviembre de este año, que será el cuarto consecutivo en que este evento, en el cual se han estado dando cita los miembros de la industria de la música del mundo entero, se realiza. Tomando en consideración la gran cantidad de ejecutivos latinoamericanos que tomaron parte el año pasado, he decidido darle todo el calor a este evento ante la promesa de sus directivos de que

se le dedicará especial atención a los miembros de nuestra industria, ofreciendo ciclos de conferencias en Español, la celebración de una "Noche Latina" con artistas de nuestra especialidad y atención especial a nuestra gente. A más de contar con la participación de gran parte de la industria norteamericana, europea, australiana, canadiense y otros grandes mercados discográficos, que ya han aceptado la necesidad de un evento de esta naturaleza, realizado en tierra norteamericana, este año el Español se irá haciendo también inevitable. Las planillas para inscripción están a la disponibilidad en Muxepo, 720 Fifth Avenue, New York, N.Y. 10019. Como quiera que la organización de la parte latina del evento, necesita tiempo para organizarse debidamente, mucho agradecería que se

comunicaran inmediatamente con los organizadores o con las oficinas de este humilde redactor. Démosle duro a este evento, ¡a ver qué pasa!... La nueva Sociedad Mexicana Recaudadora de Derechos Intelectuales, recientemente formada en México por un numeroso grupo de compañías editoras y de autores independientes, quienes juntos están representando actualmente un aproximado del 90% de los autores mexicanos, ha hecho contacto inicial con SADAIC de Argentina, de quienes han logrado hasta el momento, un apoyo absoluto.



Claudia de Colombia

El cobro de estos derechos, realizado hasta el presente por la Sociedad de Autores y Compositores de México (SACM) ha encontrado oposición de parte de los involucrados en la nueva asociación, ya que la repartición del producto cobrado sufre costos de gestión, gastos y operación, que han resultado ya inaceptables por la gran mayoría. El impacto de este proceso se está haciendo sentir, ya que México, gran productor y asimilador de temas con repercusión en los mercados internacionales, mantiene una importancia extrema dentro de la mecánica autoral latina. Por otra parte, los comentarios y acciones que demuestran fuertemente que sigue la SGAE (Sociedad General de Autores de España) en plena crisis, hace suponer que en "río revuelto habrá ganancia para los buenos pescadores." De todas maneras, el sistema total que se ha mantenido en general, para el cobro y representación de los autores ha sido tan sometido a fuertes críticas y situaciones molestas,

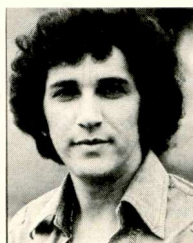
que en la práctica han reflejado todo tipo de irregularidades, hacen que el momento se aproxime para grandes cambios en general. Son muchos los que se han hecho "señores ricos" con estos derechos, mientras la clase autoral sigue pobre, con muy pocas y contadas excepciones.

La "Fiesta Latina" celebrada la semana pasada en el Miami Beach Convention Center y terrenos adyacentes, contó con una asistencia gigantesca. El gran Centro de Convenciones recibió a miles de latinos y anglos, que disfrutaron de kioscos de comidas y curiosidades de toda Latinoamérica, así

(Continued on page 363)



Lindomar Castilho



Ricardo Braga

de kioscos de comidas y curiosidades de toda Latinoamérica, así

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Oxnard, Cal.

By KOXR

(MARCO ANTONIO DEL CASTILLO)

1. **DERRUMBES**
SALVADOR/Arriba
LOS JAGUAR/Mar
2. **JURO QUE NUNCA VOLVERE**
LUCHA VILLA/Musart
LUPITA D'ALESSIO/Orfeon
3. **AUNQUE TE ENAMORES**
JUAN GABRIEL/Pronto
4. **TU LLENAS MI SER**
GRISSELL/Alhambra
SHAREE/Raff
5. **AMAR Y VIVIR**
LOS ANGELES NEGROS/International
6. **PEDRO EL DE GUADALAJARA**
CHAYITO VALDEZ/Cronos
7. **EL LOCO**
LOS PASTELES VERDES/Microfon
8. **SE VENDE UN CABALLO**
VICENTE FERNANDEZ/Caytronics
9. **CAMARON PELAO**
LOS POLIFACETOS/Latin International
10. **QUE LINDA ERES**
LOS HUMILDES/Fama

Chicago (Salsa)

By WOJO (JUAN MONTENEGRO)

1. **ARRANCAME LA VIDA**
WILFRIDO VARGAS/Karen
2. **CELEBRATION SUITE**
AIRTO MOREIRA/Warner Bros.
3. **DALE CARA A TU DOLOR**
VITIN AVILES/Alegre
4. **JAYUYA, JAYUYA**
FRAN FERRER/Guanin
5. **CAMPANERO**
JOSE MANGUAL, JR./True Ventures
6. **RITMO DE GRACIA**
CHIRINO/Borinquen....
7. **LATIN FROM MANHATTAN**
BOBBY RODRIGUEZ & CO./Vaya
8. **MY BEAUTIFUL BEMBE**
GUARARE/TR
9. **LA RAZA LATINA**
ORCHESTRA HARLOW/Fania
10. **HAVANA/NEW YORK**
DAVID AMRAM/Flying Fish

Phoenix

By KIFN (GILBERTO ROMO)

1. **AUNQUE TE ENAMORES**
JUAN GABRIEL/Pronto
2. **LIMONADAS VERDES**
LOS ASES DE DURANGO
3. **NO VOLVERAS A VERME**
QUETA JIMENEZ
JUAN GABRIEL/RCA
4. **SE VENDE UN CABALLO**
VICENTE FERNANDEZ/CBS
5. **CUANDO EL AMOR SE REALIZA**
BARBARA Y DICK/RCA
6. **PONTE EN MI LUGAR**
HERMANS NUNEZ/Orfeon
7. **YA NOS DIERON PERMISO**
LOS TIGRES DEL NORTE/Fama
8. **JURO QUE NUNCA VOLVERE**
LUCHA VILLA/Musart
9. **NO PIDAS MAS PERDON**
JOHNNY LABORIEL/Orfeon
10. **CELOS DEL MAR**
LOS BRILLIANTES DE MONTERREY/Fama

San Antonio

By KCOR

1. **JURO QUE NUNCA VOLVERE**
LUPITA D'ALESSIO/Orfeon
LUCHA VILLA/Musart
2. **A PESAR DE TODO**
VICENTE FERNANDEZ/Caytronics
3. **DICE QUE ME QUIERE**
MARCO A. VASQUEZ/Ariola
4. **ESPERANZA**
LOS SOCIOS DEL RITMO/Ariola
5. **MI FRACASO**
JUAN GABRIEL/Pronto
6. **ERES MI MUNDO**
INDIO/Atlas
7. **BALADA PARA UNA QUINCEANERA**
LOS FELINOS/Musart
8. **YO NECESITO UNA MUJER**
GENERACION 2000/Atlas
9. **ES MEJOR DECIR ADIOS**
JUAN GABRIEL/Pronto
10. **COMPRENDO MI AMOR**
GRUPO MAZZ/Santos

Ventas (Sales)

Chicago

1. **MEJOR ME VOY**
CHELO/Musart
2. **VIDA MIA**
IRENE RIVAS/Cara
3. **SIEMPRE EN MI MENTE**
JUAN GABRIEL/Arcano
4. **BESITOS**
LOS HUMILDES/Fama
5. **SERENATA SIN LUNA**
LOS ANGELES NEGROS/International
6. **SON TUS PERJUMENES MUJER**
LOS HURACANES DEL NORTE/Luna
7. **VIVAN LOS MOJADOS**
LOS TIGRES DEL NORTE/Fama
8. **TARDE**
ROCIO DURCAL/Pronto
9. **PAJARILLO**
NAPOLION/Raff
10. **DERRUMBES**
SALVADOR/Arriba

Miami

1. **COPACABANA**
LISETTE/Coco
BARRY MANILOW/Arista
2. **CARA DE GITANA**
DANIEL MAGA/Caytronics
3. **CARICIA A CARICIA**
LOLITA/Caytronics
4. **AMANECER**
ARMANDO MANZANERO/America
5. **VOLCAN**
JOSE JOSE/Pronto
6. **QUIEREME**
MIAMI SOUND MACHINE/Audiofon
7. **CINCO CANAS MAS**
TRIGO LIMPIO/Atlas
8. **MIRAME, MIRAME**
TANIA/TH
9. **TU ME ESTAS PERDIENDO**
NELSON NED/West Side Latino
10. **VETE**
LOS AMAYA/Arcano

El Salvador

By MARIO MELENDEZ

1. **NIGHT FEVER**
BEE GEES/Diceca
2. **EL VECINO DE ALICIA**
VIA LACTEA/Dicesa
3. **I'VE FOUND LOVE**
LOVE & KISSES/Sisa
4. **FANTASIA**
EARTH, WIND & FIRE/Indica
5. **MINERVA**
ALVARO TORRES/Dila
6. **TEMA DE ARRIBA O ABAJO**
STARGARD/Leo
7. **DULCEMENTE TU**
FERMIN IGLESIAS/Dicesa
8. **CLOSE ENCOUNTERS**
MECO-J. WILLIAMS-ALAN TEW
9. **TU ILUMINAS MI VIDA**
DEBBY BOONE/L.A. Connection
10. **POBRE DE MI**
LINDA RONSTADT/Dicesa

Argentina

By CENTRO CULTURAL DEL DISCO

1. **LOS CAMPEONES**
ARGENTINA TE QUEREMOS VER
CAMPEON/Phonogram
2. **VERSION ORIGINAL EAM '78**
MARTIN DARRE/ENNIO MORRICONE/
RCA
3. **TU . . . SIEMPRE TU**
FRANCO SIMONE/Microfon
4. **DAMA DE PLATA**
DAVID SOUL/Private Stock
5. **MARCHA DEL MUNDIAL '78**
BANDA ORIGINAL COLUMBIA/CBS
6. **MI AMOR IMPOSIBLE**
ALDO Y LOS PASTELES VERDES/Microfon
7. **SABADO POR LA TARDE**
TIBERIO/Microfon
8. **ME MUERO POR MIRARTE**
LOS TERRICOLAS/Parlophone EMI
9. **BUENOS DIAS ARGENTINA**
UDO JURGENS/RCA
10. **TU ERES MI AMOR**
LIVERPOOL EXPRESS/M. Hall

Nuestro Rincon (Continued from page 362)

como la celebración de un gigantesco concierto, en el cual se lucieron **Claudia de Colombia**, **Enrique Cáceres** y **Daniel Magal**. La presentación de coros y danzas de toda Latinoamérica y España le puso un toque hermoso. Fué grande la participación latina, que habla muy alto del poderío enorme del Español en estas tierras, ya consideradas plenamente como de características totalmente bilingües. La resistencia de la población de habla inglesa a no aprender el Español y su insistencia en que los latinos hablasen sólo en Inglés, ha ido quedando atras por el sentido práctico de la vida. El Dade County, considerados por todos los entendidos como la puerta de Latinoamérica a Estados Unidos, ha abierto plenamente sus puertas a un bello idioma, que aún en su propia patria por nacimiento, sigue manteniendo luchas. ¡Que viva el Español!

Lindomar Castilho, de Brasil, participará en las celebraciones del "Día Nacional del Canada" y con ese propósito viajó a ese territorio para tomar parte en el "Summer Festival." (Festival de Verano) Después de sus actuaciones en Canadá, Lindomar pasará a Venezuela, Colombia y Ecuador, donde participará en la Gran Fiesta con la cual el sello ecuatoriano Fadisa celebrará sus "Diez Años" . . . **Ricardo Braga**, mantenido en anonimato por varios años debido al fuerte parecido de su voz con la de **Roberto Carlos**, tanto en portugués como en español, está siendo sometido ahora a fuerte promoción en Brasil. El éxito de su primera producción en "Disco mix" de su "Homenaje a Roberto Carlos" ha recibido acogida extrema dentro del público comprador y su comienzo a fortalecer su promoción en varios mercados latinoamericanos. Su próximo álbum, producido por **Marcelo Durán** y con canciones escritas por éste, **Antonio Marcos**, **Martinha** y el propio **Ricardo Braga**, será prontamente lanzada al mercado internacional. . . El grato amigo **Marcos Rodríguez**, alta personalidad radial del área de Texas, me solicita dé a conocer la posibilidad de empleo para un locutor con experiencia para trabajar en el área de Metroplex, formada por Dallas, Fort Worth. Las solicitudes serán considera-

(Continued on page 364)

Record World en Nueva York

By IVAN GUTIERREZ

■ Aunque con la popularidad alcanzada por algunos de sus artistas salseros, TR Records ha dado varios dolores de cabeza a Fania Records ha sido **Jerry Masucci**, precisamente, quien ha asestado un duro golpe a la más recientemente formada compañía disquera. Según estipulaciones de un contrato con Fania, el artista **Angel Canales** no podría volver a grabar en cinco años canciones de un repertorio ya incluido en su elepé del sello Alegre. Al hacer TR una grabación "en vivo" desde el famoso Roseland, Canales incluyó dichos éxitos y ahora Masucci se ha encargado de parar el lanzamiento y las ventas del elepé TR aunque es sabido que el álbum circula por las tiendas disqueras de New York.

Cierra Musical Records sus puertas aquí como distribuidora del producto Musart y Peerles que ahora pasa a manos de Casino Records. Segun acuerdo mutuo, el siempre eficaz y activo **Ramón Diego** ocupará un importante puesto en esta misma compañía operando desde Miami.

Con el propósito de entrar de lleno en el mercado norteamericano, Titti Sotto ha grabado aquí un 45rpm cuyo costo ha alcanzado los seis mil dolares y que Salsoul se encargará de distribuir en Estados Unidos.

Desde que **Roberto Torres** asumiera la promoción y ventas de Caytronics, las operaciones de esta compañía, su facturación y constante promoción han brindado frutos palpables. El artista y hombre de negocios ha sabido ganarse la amistad y el afecto de todos aquellos que, ante su cordialidad perenne, no le rehusan jamás un favor.

A base de nutrida ayuda policíaca tuvo que ser "rescatado" **Juan Gabriel** de las manos de miles de admiradores después de su presentación en el "Casino Tropical," de Chicago, anotándose un éxito personal que comparte el empresario del espectáculo, **Armando Pérez** y **Martínez**.

¿De donde sacaría el colega periodístico **Augustín Gurza** la idea de que, además de corresponsal en New York de "Record

(Continued on page 364)



VIVIENDO DE UN SUEÑO
DULCE—Atlas PHS 5053

Con arreglos de Roberto Prais y dirección artística de Arnulfo M. Vega, Dulce prueba aquí excelentes dotes artísticas. Bellas interpretaciones de "Fuimos" (R. Bermejo-J. López Rodríguez), "Alma Mía" (M. Grever), "Una Canción en mi Corazón" (R. Roberts-L. Hart- A. M. Vega) y "Viviendo de un Sueño" (G. Becaud-A. M. Vega).

■ With arrangements by Roberto Prais and under the artistic direction of Arnulfo M. Vega, Dulce reflects a mellow and deep, romantic voice that could make it big. Superb in "Fuimos," "Viviendo de un Sueño," "Ven, Perdóname" (A. M. Vega) and "Aquella Edad" (J. Macías).



HOY Y MAÑANA
VILATO Y LOS KIMBOS—Cotique JMCS 1095

En producción de Louis Ramírez y con Carlos Santos en las voces, Vilato y Los Kimbos llenan de alegría el ambiente con esta grabación salsa. Arreglos de P. Domínguez, L. Lalane y L. Ramírez. "Hoy y Mañana" (C. Santos), "Caridad" (D. Domínguez), "Suavecito" (D.R.) y "Contigo No" (D. Domínguez).

■ Produced by Louie Ramírez and with Carlos Santos taking care of the vocals, Vilato y Los Kimbos offer a superb, danceable salsa package. Arrangements by Domínguez, Lalane and L. Ramírez. "Hoy y Mañana," "Vilato Special" (C. Lalane), "Cariño" (C. Lalane) and "Deuda" (D.R.).



A TODOS MIS AMIGOS
CELIA CRUZ—Tico JMYS 1423

La Guarachera de Cuba, Celia Cruz, sigue cada vez más fuerte. Recopilación de excelentes grabaciones de este enorme y estable talento. "Bomboro Quiña" (J. Zamora), "Mi Treque, Treque" (C. Quintana), "Tatalibabá" (F. Santana), "Cuando Estoy Contigo" (A. Manzanero) y "Cuando Salí de Cuba" (L. Aguilé).

■ Celia Cruz, top female vocalist from Cuba, stays at the top, as usual. This is a comprehensive package of her great recordings, such as "Cuando Salí de Cuba," "Son con Guaguancó" (E. Rodríguez), "Yo Soy la Voz" (R. Calzado) and "Oye mi Consejo" (M. A. Amadeo).



ESPECTACULAR
JUAN GABRIEL—Pronto PTS 1036

En el tope de popular, Juan Gabriel de México interpreta sus creaciones acompañado por excelentes orquestaciones arregladas por J. Arthey, Z. Laurence y T. Parker. "Dónde Estás, Vida Mía," "Adiós Amor, Te Vas," "Canción Para no Olvidar" y "Aunque te Enamores."

■ At the top of popularity, singer/composer Juan Gabriel from Mexico will sell big with this package in which his two current hits, "Dónde Estás Vida Mía" and "Aunque te Enamores," are included. Also good in "Dame, Dame," "Es Mejor Decir Adiós" and "Canción Para no Olvidar."

En Nueva York (Continued from page 363)

World," quien firma esta columna estaba empleado por la firma disquera Caytronics?

El cambio les sienta mal a algunos artistas y ese es el caso de Iris Chacón quien, quizás obedeciendo los consejos de su conyuge, le ha dado ahora por cantar en inglés y as lo hace con frecuencia en su programa de televisión.

Después de cuidar tanto la

imagen de los centros nocturnos hispanos de New York, ahora se presentan en la pista de dos de sus más famosos nite-clubs revistas que, engañando al público, se dice provienen de Las Vegas cuando, a todas luces, nadie logra tragarse la pildora. Durante cinco días a la semana, hermosas chicas se encargan de hacer "topless" sin que aquello tenga

Nuestro Rincon (Continued from page 363)

das estrictamente confidenciales. Comunicarse con: Marcos A. Rodríguez, P.O. Box 6195, Fort Worth, Texas, 76115...Y eso es todo por ahora!

Musexpo '78 will be held this year at the Konover-Hyatt Hotel in Miami Beach from November 4th-8th. This will be the fourth consecutive year music people from all over the world will be meeting in this event. Taking into consideration all the Latin American executives that participated last year, I have decided to give my support to this exposition of the international record & music industry market. The organizers have promised the Latin record industry a series of conferences and seminars and a special "Latin Night" with our people and our artists. In addition to all of the American, European, Australian and Canadian music people who will be participating, the Latins will be present and Spanish will be spoken. Participation forms can be obtained through Musexpo's offices, 720 Fifth Avenue, New York, New York 10019. Since the Latin participation takes some time to organize, people interested should contact Musexpo's New York office.

The new Mexican Society of Intellectual Rights (Sociedad Mexicana Recaudadora de Derechos Intelectuales) formed recently by a large group of publishing companies and independent composers, and which represents approximately 90 percent of all of the Mexican composers, are in direct contact with SADAIC of Argentina, which is supporting this organization. SACN (Mexican Society of Composers) now finds this new organization opposing its collection methods (high costs, etc.). All of this is causing great impact in the industry due to the internationalism of the Mexican music. On the other hand, the SGAE (Spanish Society of Composers) apparently continues in a crisis. Anyway, the system of collecting and representing composers has been, up to now, quite irregular and very criticized. Many have gotten rich, and the composer, with very few exceptions, continues to be poor... A good turnout showed up at the "Fiesta Latina" (Latin Fiesta), held last week at the Miami Beach Convention Center. Latins & Americans enjoyed the festivities, which included performances by Claudia de Colombia, Enrique Cáceres and Daniel Magal, as well as folkloric dancers from Latin America and Spain. The Latin involvement in these events speaks highly of the Spanish-speaking communities. No longer do Latins have to speak only English and Anglos are accepting more and more our native tongue. Dade County, considered as the door to Latin America, has opened its arms to our beautiful language. Why not say ¡"Viva el Español"!... Lindomar Castilho from Brazil is travelling to Canada to take part in the celebrations of their "Summer Festival." After Canada, Lindomar is going to Venezuela, Colombia and Ecuador, where he will also be participating in Fadis's Tenth Anniversary celebration... Ricardo Braga, also from Brazil, whose identity was kept secret for a while because of the similarity of his voice to Roberto Carlos', is getting heavy promotion from his label, RCA. His first release, entitled "Tribute to Roberto Carlos," was well received by the public and his upcoming lp, produced by Marcelo Durán and which includes songs by Braga, Antonio Marcos and Martinha, will be released internationally very soon... Marcos Rodríguez, well known radio personality from Texas, is in need of an experienced radio announcer to work in the Metroplex, Dallas-Fort Worth area. Applications will be strictly confidential and may be sent to Marcos A. Rodríguez, P.O. Box 6195, Fort Worth, Texas 76115...And that's it for the time being!

un pelo de modelaje o coreografía. Sus integrantes son las primeras en manifestar que ni siquiera aspiran a llegar a la famosa ciudad del juego adivinando, quizás, la mediocridad imperante en el espectáculo, algo realmente lamentable y únicamente digno de ser presentado como atracción en la nueva esquina del pedacado: Times Square.

Sonando como gran éxito "Que me den de tu salsa," del compositor cubano J. Carbó Menéndez, en magnífica interpretación de Roberto Torres y sus Caminantes en el sello Salsoul, número que, anteriormente grabara el gran Vitón Avilés en Vaya Records con el título original de "Company Salsa." Este cambio de título ha producido el descontento del compositor.

Singles Analysis

(Continued from page 294)

move, up 36 spots to #33 bullet; Eddie Money (Columbia) #35 bullet; Rita Coolidge (A&M) #36 bullet; Olivia Newton-John (RSO), another entry from "Grease" and this week's Powerhouse Pick, at #37 bullet; ELO (Jet) #38 bullet; Teddy Pendergrass (Phila. Intl.), still #1 r&b, #39 bullet here.

Still moving well on airplay gains and adds are: Chris Rea (UA), taking a 33 point jump as the most added record of the past two weeks, up to #41 bullet; Kenny Rogers (UA), #2 bullet on the country chart, #42 bullet here; Village People (Casablanca) #49 bullet; Nick Gilder (Chrysalis) #50 bullet; Rick James & the Stone City Bandy (Gordy), bulleting at #4 r&b and with an album at #46 bullet, #57 bullet here; Foxy (Dash), #18 bullet r&b and strong in Miami, #62 bullet; Tom Petty & The Heartbreakers (Shelter) #63 bullet; Boney M (Sire/Hansa) re-gaining a bullet at #66 on major market adds; John Paul Young (Scotti Bros.), getting good secondary and major market play, #67 bullet, and Louisiana's Le Roux (Capitol) #70 bullet.

Vivaldi & Bartok

(Continued from page 359)

ferentiated, but a piece called "Il Piacere" has a kind of innocent joy and gaiety which contrasts to the carnival atmosphere of the Eighth Concerto. Juerg Schaeflein plays the oboe solo in the Oboe Concertos with a striking tone and manner, and throughout the use of instruments of the period is telling. It is a strong and important addition to the library of every music lover.

London Records, the parent of Telefunken, also issued another Telefunken album of more than unusual interest: Bartok's *Mikrokosmos*, played by the 27-year-old pianist from Budapest, Dezso Ranki. This amazing series of learning exercises, probably begun by Bartok as a means of teaching his young son how to handle any technical problem on the piano, can easily sound as though they are only learning pieces. Hanki makes each set arresting in his use of tone colors and the disarming simplicity with which he invests the most complicated formulation. The studies of rhythm, melody, tone orders and scales, plus many other characteristics that go to technique, are clearly expressed and memorably so. This may not be an album for all tastes, but for the piano enthusiasts is an important addition to his experience. The recording is the only complete edition of *Mikrokosmos* in stereo in the present Schwann catalogue.

Teri DeSario (Casablanca), another strong record in the Miami market, bulleted to #73, while Anne Murray (Capitol), #10 bullet country, moved to #75 bullet on major market adds. McCrarys (Portrait), #47 bullet r&b, moved to #80 bullet here. REO Speedwagon (Epic) and Helen Reddy (Capitol) picked up their first bullets at #79 and #86 on major adds.

New on the chart this week are: Chartmaker Crystal Gayle (UA), already #12 bullet country, debuting here at #83 bullet; Cheryl Ladd (Capitol) #89 bullet; Burton Cummings (Portrait) #91; Faith, Hope & Charity (20th Cent.) #92; Alicia Bridges (Polydor) #94 and Cheap Trick (Epic) #95.

Pacific Arts Pacts With Lovesongs Prod.

■ CARMEL, CAL. — Pacific Arts president Michael Nesmith has announced that Pacific Arts has entered into an agreement to distribute product generated by Lovesongs Productions.

Plans for new product include lps on Charles Lloyd, Mike Love, and two soundtrack albums for movies in production this fall.

Classical Retail Tips

■ This month's Angel release has the usual July look—heavy on light entertainment without an attempt for a big selling, star-studded recording. The most interesting item of the seven albums is an operetta by Franz Lehar, *Paganini*. Not a work often performed in the United States, it is now released on Angel some years after its pressing in Europe by EMI. Anneliese Rothenberger—currently one of Germany's hottest TV personalities as a Beverly Sills-type interviewer—sings the soprano lead to the tenor of Nicolai Gedda, whose work in operettas has always been exceptionally stylish. Willi Boskovsky, one of the masters of the Viennese operetta, leads the Bavarian Symphony Orchestra.

The only other releases that might make some noise on the cash register are a whole series of re-releases of Gordon MacRae and Dorothy Kirsten starring in Romberg operettas—*The Student Prince*, *The Desert Song* and *The New Moon*. 30 years ago very few large communities in America were without companies performing these works and these records are mementos of that era, with the stars of that time.

Milestone at The White House



President Jimmy Carter unknowingly previewed Milestone jazz stars Ron Carter, Sonny Rollins and McCoy Tyner when he hosted the White House Jazz Festival recently. The White House performance marked the first time the three musicians have played together, but is only the beginning of a 20 city tour that will commence this fall. Pictured from left at their White House performance are Tyner on piano, Rollins on sax, and Carter on bass.

Mazetta To Ariola

■ LOS ANGELES — Bobby Hurt, vice president of Ariola Records, has announced the appointment of Pete Mazetta to the position of Chicago promotion director for the label.

Prior to joining Ariola, Mazetta was regional promotion director for Capricorn Records.

MCA Taps Saltzman

■ LOS ANGELES—Jim Saltzman has been appointed Los Angeles promotion manager for MCA Records, announced Stan Bly, vice president/promotion.

Prior to this appointment, Saltzman held a regional marketing manager position at Warner Brothers.

Action Music (Continued from page 328)

WGUY, KJRB, KKO, WICC, WAVZ, WINW, WEFM, WORD, WSGN, WBBQ, WRFC, WAAY, WRJZ, WBSR, WHHY, WCGQ, WFLB, KNOE-FM.

Chris Rea (UA) "Fool (If You Think It's Over)." This single has caught on like wildfire. It was the most added record in two weeks in major markets. This week's adds were 94Q, WCAO, WFIL, WRKO, WPGC, WHBQ, WQXI, Z93, WMAK, WZZP, KSLQ, KXOK, KDWB, KSTP, KTLK, KNOE-FM, WORD, WBBQ, WAAY, WRJZ, WICC, WPRO-FM, KKO, KGW. It's already on KJR, KLIF, KRBE, WTI, WLAC, Q102, KING, WIFI, WZUU, KFI, TEN-Q, KAFY, KNDE, KHFI, K100, KLUE, KTFX, KXX106, WRFC, WANS, WBSR, WCGQ, WFLB, Z104, KTOQ, WJON, WOW, WSPT, KJRB, KKLS.

Col, Piano Archives Set Nyiregyhazi Pact

■ NEW YORK — The long-awaited recording contract between Columbia Records, the Hungarian-born pianist Ervin Nyiregyhazi and the International Piano Archives, headed by Grego Benko, was signed by all parties last week.

Liszt Album

At the end of this month, Columbia will ship a two-disc album recorded last Spring in California and reported on at that time in RW. The album will be exclusively composed of the works of Liszt.

Nyireghazi, whose previous recording on Desmar Records won an RW Critics' Award this year, has been referred to as an astonishing throwback to the romantic era of pianism.

Album Analysis

(Continued from page 294)

Chartmaker of the Week is Kenny Loggins' second solo lp, "Nightwatch" (Col), which entered at #73 bullet, based on retail store sales. "Natalie Cole . . . Live;" (Capitol) last week's chartmaker at #79 bullet continues to escalate, this week retaining a bullet at #47 and selling strongly in both r&b and pop-oriented accounts.

Gilmour

Pink Floyd member David Gilmour (Col) is coming through at the retail level and has a #55 bullet. Millie Jackson (Spring) likewise showed very strong figures in moving to #82 bullet, while Sun (Capitol) bulleted to the #92 slot. Thin Lizzy (Warners) jumped 15 slots to #87 bullet on the basis of retail sales.

RECORD WORLD GOSPEL

PTL Bows Fort Heritage Campground

■ CHARLOTTE, N.C.—The PTL Television Network has officially opened the Fort Heritage Campground in its new world headquarters of Heritage USA, located near Carowinds Amusement Park on the North Carolina-South Carolina state line. South Carolina Lieutenant Governor W. Brantley Harvey, along with national and local civic and religious leaders, joined in dedication ceremonies at the campground's 3500 seat amphitheater.

Total Recreation

The unique 400-acre camping center and Christian retreat is geared for total recreation and spiritual resourcefulness. Included in the complete first phase are 350 trailer and tent sites built to national park standards. Each site, up to 20 feet apart and nestled around the 22 acre Lake Heritage, includes a picnic table, barbecue grill, electricity, and water. In

addition each site has TV cable jacks installed so that campers may enjoy 24-hour programming of the PTL Satellite Network. There are phone jacks at each site which connect campers to the PTL international counseling system. The 24-hour prayer lines average a thousand calls daily.

Ceremonies

The dedication ceremonies were aired live over the network's nationwide talk/variety program, "The PTL Club," hosted by PTL president Jim Bakker. The program has attracted thousands of visitors weekly to its Heritage Village in Charlotte. This summer the program will air daily from the amphitheater at Fort Heritage along with Bible seminars, Christian dramas, nightly concerts, and weekend musicals directed by PTL's Thurlow Spurr.

(Continued on page 369)

Miller & Associates Signs Four Artists

■ NASHVILLE — Linda Miller & Associates and Limited Edition Talent, Inc. have signed Stephen Nielson, Ovid Young, Robert Hale and Dean Wilder to exclusive booking and management contracts.

Nielson and Young have performed in concerts throughout the United States. Their program includes both classical and sacred selections. They perform in churches, colleges, and universities, sometimes conducting workshops on piano and organ in addition to their concerts.

Hale and Wilder, a vocal duo, have toured the U.S. and Europe with accompanist Ovid Young, giving some 1800 concerts since 1966.

Hildreth Joins New Direction

■ NASHVILLE — Joe Moscheo, president of New Direction Artist Guild, has announced that Lou Hildreth has joined the firm as administrative vice president. Nashville Gospel Talent, the booking firm owned and headed by Mrs. Hildreth, has also become part of New Direction Artists Guild under the same agreement.

Hildreth will concentrate primarily on booking and general administration of the company.

Roster

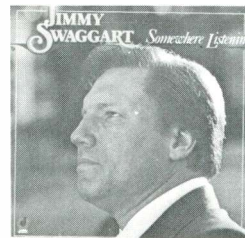
New Direction Artist Guild currently books and manages Doug Oldham, Danny Gaither, Sharalee, The Hemphills, The Cruse Family, Mike Johnson and Don Francisco.

CONTEMPORARY & INSPIRATIONAL

GOSPEL

JULY 22	JULY 8		21	26	
1	2	MIRROR EVIE TORNUQUIST/Word WBS 8735	21	26	LIVE IN LONDON ANDREA CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
2	1	HAVE YOU KISSED ANY FROGS TODAY JOE REED/Housetop 706	22	24	IN CONCERT THE FLORIDA BOYS/Canaan 9814 (Word)
3	5	FOR HIM WHO HAS EARS TO HEAR KLEITH GREEN/Sparrow 1015	23	19	THIS IS ANOTHER DAY ANDREA CROUCH/Light 5683 (Word)
4	3	GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714	24	25	GLYNNA SESSIONS CHRISM/7806
5	7	MANSION BUILDER 2ND CHAPTER OF ACTS/Sparrow 1020	25	20	OUT IN THE OPEN DOGWOOD/Lamb & Lion 1035 (Word)
6	6	HOME WHERE I BELONG B.J. THOMAS/Word WST 6571	26	29	SAIL ON THE IMPERIALS/Dayspring DST 4006 (Word)
7	10	A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNUQUIST/Word 8745	27	21	WE'LL TALK IT OVER JIMMY SWAGGART/Jim 127 (The Benson Company)
8	12	EMERGING PHIL KAEGGY BAND/New Song NS 004	28	35	I'M NOT RELIGIOUS— I JUST LOVE THE LORD SCOTT WESLEY BROWN/Sparrow 1018
9	8	TELL 'EM AGAIN DALLAS HOLM & PRAISE/Greentree R 3480	29	27	LIVE FROM NASHVILLE JIMMY SWAGGART/Jim 126 (Word)
10	4	MUSIC MACHINE CANDLE/Birdwing BDWG 2004	30	28	DALLAS HOLM & PRAISE LIVE Greentree R 3441
11	16	SONG IN THE AIR PHIL KAEGGY/Star Song 005	31	34	STEPHANIE BOOSHADA Housetop 705
12	17	LAUGHTER IN YOUR SOUL JAMIE OWEN/Light 5631 (Word)	32	32	SINGING A NEW SONG ANITA BRYANT/Word 8785
13	18	FORGIVEN DON FRANCISCO/NewPax NP 33042	33	33	RAINBOW EXPRESS JOHN & PHYLISS MILLER/Joysong 33046
14	9	THIS IS NOT A DREAM PAM MARK/Aslan 1003	34	30	REAL TO REEL NOEL PAUL STOOKEY/Networld 090477
15	11	THE LADY IS A CHILD REBA/Greentree R 3486	35	—	LIVE IN SWEDEN DANNIBELLE WITH THE CORALENIA/Sparrow 1019
16	13	ALLELUIA THE BILL GAITHER TRIO/Impact R 3408	36	31	WENDELL WENDELL BURTON/Lamb & Lion LL 1036 (Word)
17	15	PILGRIMS PROGRESS THE BILL GAITHER TRIO/Impact 3495	37	37	DOWN BY THE CREEK BANK THE RAMBOS/Impact R 3484
18	14	WINDOW OF A CHILD SEAWIND/CTI 5007	38	39	MARIETTA MARIETTA WOLFE/Impact R 3450
19	22	FRESH SURRENDER THE ARCHERS/Light LSB 5707 (Word)	39	36	A FORK IN THE ROAD KEN MEDIMA/Word 8567
20	23	BREAD UPON THE WATER KEN COPELAND/Ken Copeland Productions KCP 1005	40	40	PRaise II THE MARANATHA SINGERS/Maranatha HS 026

GOSPEL ALBUM PICKS



SOMEWHERE LISTENIN'

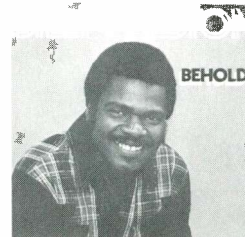
JIMMY SWAGGART—Jim 128

This is Swaggart's second album under his new distribution agreement with the Benson Company. Phil Johnson's production influence shows throughout, with a more contemporary feel on most cuts. Swaggart is, as usual, in marvelous vocal form, enhancing each of the ten cuts. The title cut and "The Unclouded Day" are standouts.

BEHOLD

BILLY PRESTON—Myrrh MSB 6605

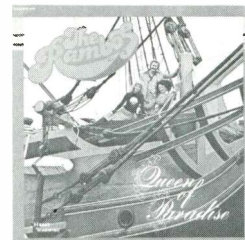
Although his roots are gospel, this is Preston's first totally Christian album. All but one song was written, co-written or adapted by Preston, with him also sharing production with Byron Spears. The album is alive with honest feelings and smooth vocals. "He Brought Me Out" is a favorite.



QUEEN OF PARADISE

THE RAMBOS—HeartWarming R 3499

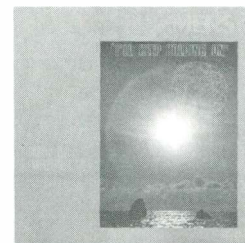
The first thing to catch your attention about this package is the cover art. Taken aboard the MGM Bounty, the photo is very eye catching. Then, when you get to the album inside, your ears are treated to one of the most pleasant sounds around. The title track, "Sing Me A Song Of Tomorrow," and "Is There Anything I Can Do For You" are standouts.



I'LL KEEP ON HOLDING ON

MYRNA SUMMERS—Savoy 14483

Again utilizing the talents of the Combined Choirs of the Refreshing Springs Church of God In Christ, Summers and producer John Daniels continue the theme of her last album, "Holdin' On." A "live" album, the sound here is a beautiful blend of voices on tunes such as "Life Can Be Beautiful" and "Am I A Soldier."



(Continued on page 369)

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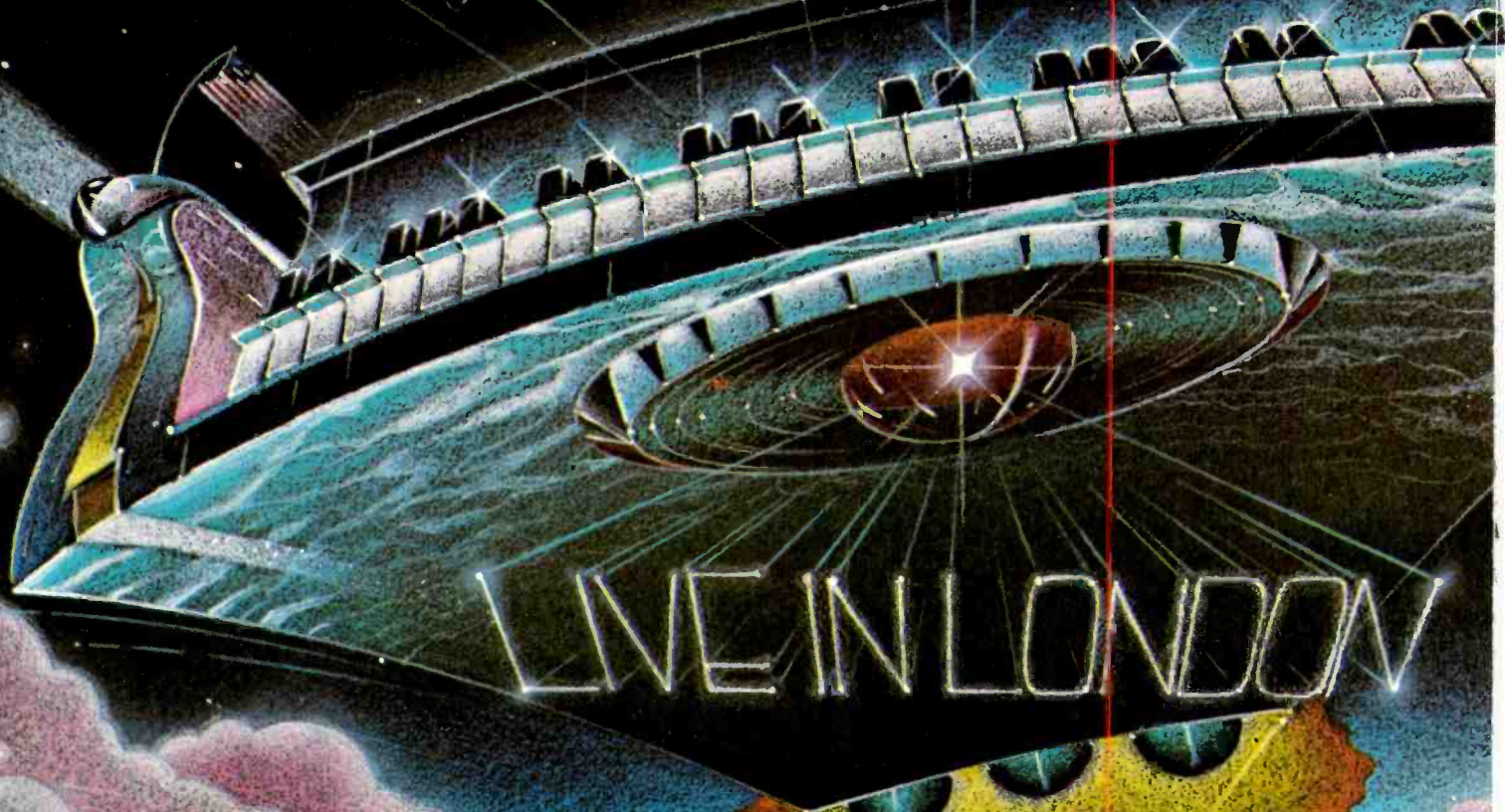
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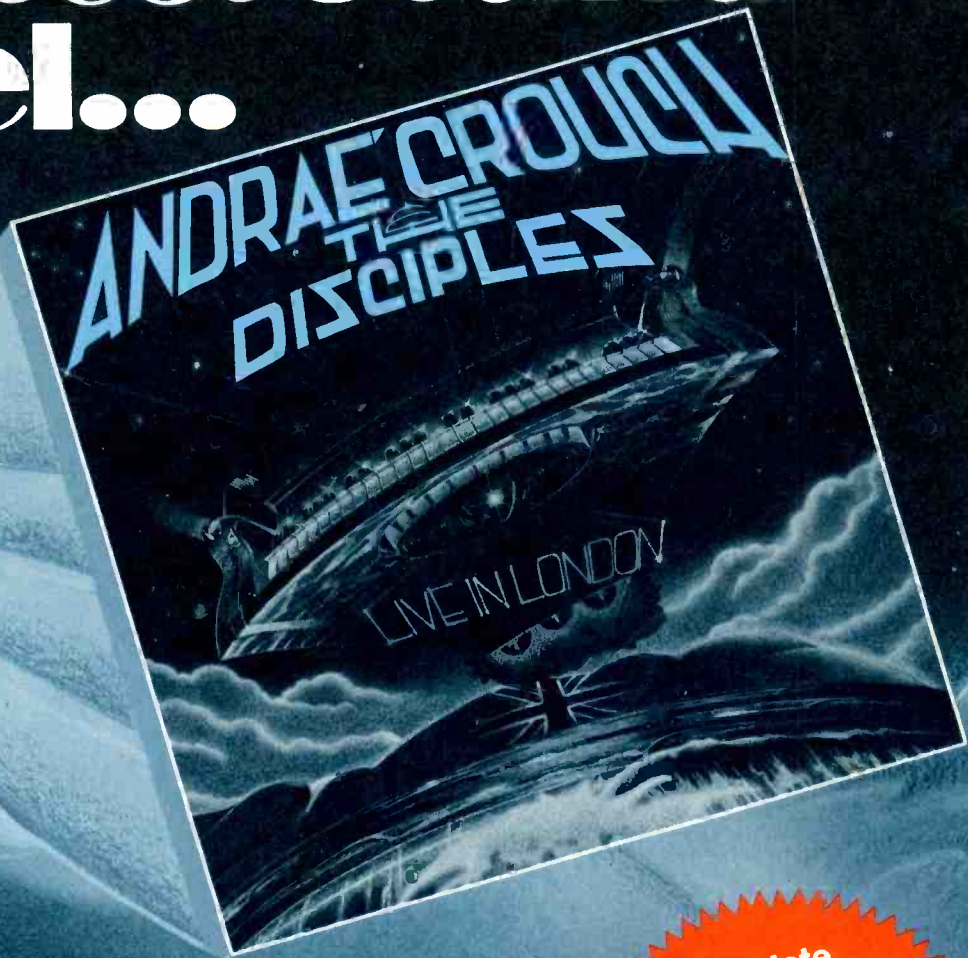
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Gospel Album Picks

(Continued from page 366)



FIRST CLASS

THE BOONE GIRLS—Lamb & Lion LL 1038

Produced by Chris Christian, who also wrote or co-wrote many of the tunes, this album features each of the girls, Cherry, Lindy, Laury and Debby on solos and some duets. A soft, contemporary sound flows through each cut, making for excellent programming. "My Love Will Never Change" and "Fathers Arms" are favorites.

ARE YOU EXPECTING JESUS TONIGHT

DAVE RICH—True T 1005

Rich lends a country feel to this album with deep emotional vocals while the production also suggests a country flavor. He has selected tunes from some of gospel music's top writers, including James Cleveland and Alex Bradford. Programmers will lean toward "King Jesus" for repeated programming.

SOUL & SPIRITUAL GOSPEL

JULY 22	JULY 8		20	18	
1	1	LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy 7014 (Arista)	21	19	TAKE HIM AT HIS WORD BIBLEWAY RADIO CHOIR/ Savoy 14459 (Arista)
2	2	WHEN JESUS COMES SARAH JORDAN POWELL/ Savoy 1445 (Arista)	22	26	LIVE IN DETROIT GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/ Savoy 7106 (Arista)
3	3	TONIGHT'S THE NIGHT THE GOSPEL KEYNOTES/ Nashboro 7187	23	27	COME ON IN, THE SINGING IS FINE THE BRIGHT STARS/Nashboro 7192
4	6	IS THERE ANY HOPE FOR TOMORROW REV. JAMES CLEVELAND & CHARLES FOLD SINGERS VOL. III/Savoy 7030 (Arista)	24	29	HOW FAR IS HEAVEN REV. JULIUS CHEEKS/Savoy 14486 (Arista)
5	7	LOVE ALIVE WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word)	25	20	WHERE HE LEADS REV. WILLINGHAM/Nashboro 7193
6	9	MAMA PRAYED FOR ME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)	26	34	LIVE IN LONDON ANDREA CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
7	4	JOY! REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)	27	24	AN EVENING WITH SLIM AND THE SUPREME ANGELS /Nashboro 7195
8	5	SPECIAL APPEARANCE REV. ISSAC DOUGLAS/Creed 308 (Nashboro)	28	25	MARGARET, JOSEPHINE, BERNICE THE ANGELIC GOSPEL SINGERS/Nashboro 7196
9	15	SINGING IN THE STREETS THE PILGRIM JUBILEE SINGERS/Nashboro 7198	29	21	PEACE BE STILL REV. JAMES CLEVELAND/ Savoy 14076 (Arista)
10	10	SINCE I LAID MY BURDENS DOWN THE SWAN SILVERTONES/ Savoy 14468 (Arista)	30	28	NOW AND FOREVER THE PILGRIM JUBILEE SINGERS/Nashboro 7181
11	11	PRAY FOR ME DR. MORGAN BABB/Nashboro 7194	31	35	LIVE IN CINCINNATI CHARLES FOLD/Savoy 7020
12	12	THE DONALD VAILS CHORALEERS Savoy 7019 (Arista)	32	37	LIVE IN SWEDEN DANNIEBELLE WITH THE CHORALENIA/Sparrow 1019
13	8	NOW! THE KINGS TEMPLE CHOIR/ Creed 3083 (Nashboro)	33	39	THE MIGHTY NUMBER THE CBS TRUMPETEERS/HSE 1499
14	16	JESUS IS COMING THE SENSATIONAL NIGHTINGALES/ABC/ Peacock 29232	34	30	THESE ARE THE DAYS DOROTHY LOVE COATES/Savoy 14466 (Arista)
15	13	FIRST LADY SHIRLEY CAESAR/Road Show RS 744 (United Artists)	35	40	TAKE YOUR BURDENS TO THE LORD VERNARD JOHNSON/Glori 1042
16	14	THIS IS ANOTHER DAY ANDREA CROUCH/Light 5863 (Word)	36	—	I'M GOING AWAY THE WEEKS SISTERS/HSE 1513
17	17	THE GOSPEL SOUL OF HOUSTON PERSON /Savoy 14471 (Arista)	37	32	PHASE I J.C. WHITE/Savoy 14467 (Arista)
18	22	LIVE FROM EUROPE CLEOPHUS ROBINSON/ Nashboro 7197	38	33	DON'T MAKE WAR HARRISON JOHNSON/Nashboro 3080
19	23	LIVE AND DIRECT THE MIGHTY CLOUDS OF JOY/ ABC/Peacock AB 1038	39	36	IT'S ALRIGHT NOW JESSY DIXON/Light 5719 (Word)
			40	38	JUDGEMENT DAY THE FABULOUS LUCKETT BROTHERS/HSE 1496

Word Launches 'New Song' Promo

■ WACO, TEXAS—A nationwide promotional campaign is being launched by Word, entitled "Bringin' A New Song." The promotion is aimed at giving special exposure to 12 recently signed contemporary artists on the labels distributed by Word Inc. The featured artists include: Wendell Burton, Steve Camp, Terry Clark, Andrew Culverwell, DeGarmo & Key, Farrell & Farrell, Fireworks, Gospel Seed, Amy Grant, Panto/Salsbury, Nedra Ross, and Alwyn Wall Band.

Promotion will first be directed toward in-store sell-ins, then a six-week tour of eight geographical regions across the country backed by radio and TV appearances. The final phase, lasting through September and October, will focus on advertising in leading Christian publications.

In-store promotion will comprise 30 percent of the budget. More than 1000 prepacks are being prepared, along with a four-color poster and banner, a 60-album floor dump, bio booklets, and a special edition of Jesus Music News, all supporting

the "Bringin' A New Song" campaign.

A colored vinyl in-store airplay album will introduce feature artists. Inside each of the artists' albums will be an additional free bonus sampler record featuring all 12 artists. A different lp will also be offered each week at a special price.

For retailers, a sales presentation pamphlet will spotlight each artist. A prepack order will be available, featuring 60 albums plus tapes.

In-store promotion is being linked to the artists' tours and to radio and TV play. The in-store lp will serve as a pilot program on radio to begin a 13-week series of shows. Each of the other 12 programs will focus on a single artist.

Three or more artists will tour each of the eight designated regions of the country. Each tour will be backed by interviews and guest shots on radio and TV, spots, album giveaways, and campaign jingles.

PTL Bows Campground

(Continued from page 366)

For the camper's recreational pleasure, the campground includes everything from an outdoor 25-meter swimming pool, eight lighted tennis courts, various sports fields, hiking trails, and fishing at Lake Heritage. "Recreation Village" includes a small village of log cabins housing ping-pong rooms, shuffleboards, quiet room for checkers and chess, snack bar, and lounge. All recreation facilities are free to campers.

For the not-so-adventurous, numerous three-bedroom chalets encircle Lake Heritage and are available to rent by the day or week. Campers and chalet-ers can stock up at the campground's own grocery and gift store, and the service station.

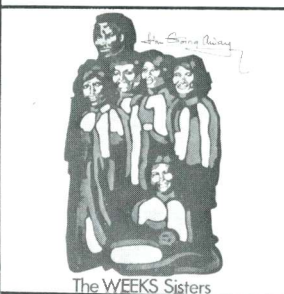
GlorySound Sets Summer Releases

■ DELAWARE WATER GAP, PA.—GlorySound, the contemporary Christian music publishing division of Shawnee Press, and its related record label, Omnisound, have announced their summer printed and recorded releases.

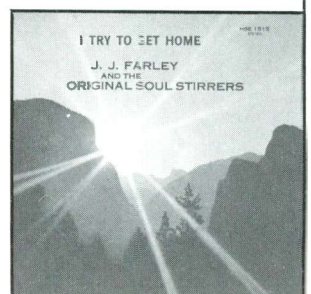
The release will include 35 octavos by writers John Coates, Jr., Dwight Elrich, Lee Turner, Eddie Fargason and others. Major print/recording projects include "Gonna Sing About Jesus," a collection of 10 songs by established and new writers, arranged and recorded by Charles F. Brown; "Noah," a multi-media musical play based on an NBC-TV animated teleplay; and "Hallelu," a collection of 15 children songs, new and old, recorded by the Jr. GlorySingers, directed by Fred Brock.

JIMMY'S ONE STOP

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Album Picks of the Month:

The Weeks Sisters/I'm Going Away (HSE 1513)
J.J. Farley & The Original Soul Stirrers/I Try To Get Home (HSE 1515)

JIMMY'S ONE STOP

1707 Church St., Nashville, Tn. 37203 (615) 320-1561

GERMANY

By JIM SAMPSON

■ NUREMBURG — Promoters **Fritz Rau** and **Mike Scheller** broke their own continental European record, set here last year, as 69,700 fans paid to see **Bob Dylan**, **Eric Clapton**, **Lake**, **Champion Jack Dupree** and boogie pianist **Vince Weber** on a mercifully dry July 1. Improving with every performance, Lake put on a pleasing, professional set. Clapton sounded better than on his last German tour, delivering for many younger fans the concert's highlight. Dylan disappointed some Germans. Both the nation's top circulation daily and an ARD-TV news segment panned his preceding Dortmund concerts (both SRO 12,000 seat houses), expecting the high priest of protest and getting a contemporary rock musician instead. As a concession, Dylan changed his show here somewhat, adding more old material plus one solo acoustic number. Still, not everybody can get down on a reggae "Don't Think Twice, It's All Right." The times may be a'changin', but sing it like you did 15 years ago, please. To his credit, Dylan is changing, challenging his audiences. As a performer, he's more vital than ever before. The show ended with two too-short Dylan/Clapton collaborations.

It should be added that if German audiences don't like surprises, they are unusually kind to the veterans of rock who still let the good times roll. **Champion Jack**, **Fats Domino**, the **Golden Gate Quartet** are all good draws; **Buddy Holly** topped the album charts for Arcade. Perhaps nowhere else is old gold retold more profitably than in Germany.

The performance right society GEMA celebrated the fourth of July with a fireworks display in the convention hall of the Munich Sheraton: veteran GEMA director **Prof. Dr. Erich Schulze** threatened to quit if a proposed change in mechanical royalty distribution was not accepted by member publishers. Although a GEMA spokesman later claimed the threat was rhetorical, most in attendance reacted at the time with shock.

Last year, GEMA was ordered by the German Patent Office to
(Continued on page 371)

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—IN MEMORIAM: **Brian Pilling**, leader/composer/guitarist for Toronto rock act **Fludd**, has passed away from leukemia, almost four years after he discovered he had the disease and was told that he only had a short while to live. Pilling was the composer for songs such as "Turned 21," "C'mon C'mon," "Cousin Mary," "I Held Out," "Brother And Me," "What An Animal" and "On My Way," all of which kept Fludd in radio airplay over the past six years. The band itself spawned musicians now in **Goddo**, **Saga**, **The Silver Tractors** and **Fingers**. Consequently, the evening after the news was announced, virtually every band in the city dedicated sets and songs to his memory. Stated **Tom Williams** of Attic Records, "If Fludd came to us today with the same material, they'd be international stars." Attic has already released a "best of" package. **Frank Davies**, whose Daffodil label signed Fludd back in the early '70s, summed it up well: "Brian was one of this country's most underrated commercial writers. I won't say that Fludd was ahead of it's time, but Brian's writing was well ahead of the market's taste. What AOR radio is playing today, Brian Pilling was writing five and six years ago." Those wishing to express condolences and pay their respects are urged to contribute to the Cancer Society.

AND SPEAKING OF FRANK DAVIES: Although unconfirmed at press time, it would appear that Davies has landed a major production deal with Capitol Records which requires him to deliver at least two new artists each year. Having just resigned his position at GRT, Davies will, according to current speculation, form his own Partisan Music which has a three year contract with Capitol to search out new talent for the label which has seen good success with **Klaatu**, signed to Davies' Daffodil roster here. Don't be surprised if **Terry Brown** (**Klaatu**, **Rush**, **Max Webster**) produces some of the acts Davies contracts. Apparently
(Continued on page 371)

ENGLAND

By PHILIP PALMER

■ LONDON—With one million units to its credit, "Saturday Night Fever" (RSO) has become the biggest selling double album ever issued in the U.K., ensuring it a place in the "Guinness Book Of Records." In addition, the album is the largest grossing lp ever released in Great Britain, the fastest selling (937,000 units in three months), and has an unbeaten continuous run at the top of the album charts. Singles from the album by the **Bee Gees**, **Yvonne Elliman**, **Tavares** and **KC and the Sunshine Band** have now sold over two and a half million copies, making yet another record as the greatest sales of singles taken from an album.

The next major package from the RSO label will be the soundtrack album from the **Olivia Newton-John/John Travolta** film "Grease." Although she was only paid a reported 42,000 pounds for her appearance in the film, Newton-John will receive considerable royalties from the album sales.

MIDEM: United Kingdom companies are heading the list of participants which have already booked for next year's MIDEM festival in Cannes, France, and already nearly half of the Palais Des Festivals exhibition area has been taken up by exhibiting companies. At the same time last year, contracts signed only represented a third of the area. Among U.K. companies which have already booked space are Arcade, EMI, Heath Levy Music, Pickwick International, Ronco Records, State Records and the Valentine Music Group. American participating companies include 20th Century Fox, Springboard International, Fantasy and Moss Music Group. The MIDEM organizers have also received bookings from companies in Argentina, Australia, Belgium, Brazil, Canada, France, Holland, Hungary, Italy, Japan, Luxembourg, Poland, Spain and West Germany.

SQUABBLE: The 11-month battle between member **Trevor Littleton** and the Performing Right Society (PRS) over his efforts to secure details of the society's voting list appears to be drawing to a close following last week's annual general meeting. The meeting approved a special resolution by 3527 votes to 1037 that separate lists of full and associate members should be made available to members on a confidential basis. Proposed by chairman **Alan Frank**, it was seconded by Littleton. The PRS also supported three other resolutions. These deplored Littleton's "destructive, unjustified and misleading criticisms" and called upon him to desist, criticized members of Parliament for taking insufficient care to check that criticisms were justified and expressed members' confidence in the PRS management and council. A fourth resolution proposing disciplinary action against members who "mischievously" brought the society into disrepute was defeated.

STATESIDE: State Records managing director **Wayne Bickerton** is currently on a month long visit to America. State is not represented
(Continued on page 371)

Ent. Co. Pacts with RCA Intl.



Martin Bandier, executive vice president of The Entertainment Company, has announced that his firm has entered into a long term, world-wide sub-publishing agreement with RCA International. The deal calls for RCA to represent, on a world-wide basis exclusive of the United States and Canada, all catalogues owned by The Entertainment Company music group which do not already have foreign publishing arrangements. Shown above at the signing ceremony are: **Charles Koppelman**, president of The Entertainment Company; **Kelli G. Ross**, division vice president, international creative affairs for RCA; and **Martin Bandier**, executive vice president and general manager for The Entertainment Company.

Germany

(Continued from page 370)

change its mechanical distribution scheme from a 50/50 author/publisher split to something more favorable to composers and lyricists. An advisory commission worked out a 60/40 arrangement with a 50/50 provision "in exceptional cases." Just before publishers wanted to start a discussion of wording in the 50/50 clause, Schulze made his ultimatum. The commission proposal passed quickly.

This GEMA dispute does not affect most foreign publishing deals (Austrian and Swiss contracts being the only exception). Royalties coming into Germany, and all sub-publishing payments, will continue to be distributed on a 50/50 basis.

What does concern foreign publishers and artists is the growing dissatisfaction within GEMA about the amount of foreign music played by German radio stations (about 60 percent non-German in many areas). There was discussion of possible action to limit foreign product on local stations, a proposal often raised but still in the formative stages here.

TEUTONIC TELEX: Siegel publishing managing dir. **Joachim Neubauer** says **Alec Constandinos** couldn't get a German record company to meet his demands for "Romeo and Juliet" so Ibis French pressings have been imported, 10,000 units sold to date . . . **Frank Farian** at Europasound Studio near Frankfurt recording a new album with **Eruption** . . . **Juergen Thuernau** takes over international a&r, **Peter M. Deburba** stays with national a&r, at EMI subsidiary Crystal Schallplatten in Cologne.

CLASSICAL NOTES: News of **Pittsburgh Symphony Orchestra** first cellist **Nathaniel Rosen's** victory in the Tchaikovsky Competition, the first American instrumentalist to take gold there since **Van Cliburn**, brought European praise to that orchestra for the second time in just over one month. Critical notices on their recent tour affirmed the Pittsburgh's status as a top rank ensemble. The Munich press particularly lauded **Andre Previn's** conception and the band's playing in the Mahler Fourth, which was just recorded for EMI . . . EMI Electrola's classical department has opened a new office in Munich at Residenzstr. 14, across from the National Theater. From there, **Peter A.U. Alward** will coordinate EMI's European classical recording activities, working closely with **Peter Andry** in London . . . Stuttgart Opera MD **Silvio Varviso** becomes MD of the Paris Opera in 1980; Varviso's name is being mentioned as possible conductor of **Ingmar Bergman's** planned "Tales Of Hoffmann" production in Munich, now that **Sir Georg Solti** pulled out of consideration when Bergman insisted the conductor be present for all rehearsals.

Canada (Continued from page 370)

the only similar deal Capitol has is with **Jack Nitzsche**.

BITS'N'PIECES: **Liona Boyd**, brilliant classical guitarist, has signed with CBS Canada. Founding members **Ross Turney** and **Glenn Miller** have reportedly left **Chilliwack**, currently touring Canada, which leaves guitarist **Bill Henderson** as the only original member left.

RUMORS REGARDLESS OF ACCURACY DEPT.: Is it true that **Warren Cosford**, CHUM-FM's PD, was so anxious to ensure the station's broadcast from a Beach Boys gig went smoothly that he left the lights on when he parked his car and was stuck for hours in the post-show traffic jam with a dead battery? Is it true that CHUM-FM was running promos for "the earth premiere" of "War Of The Worlds" days after CFNY-FM had already aired it in its entirety? Is it true that an on-air personality covering the music beat for CITY-TV is driving without a license and with last year's plates? Is it true the once-legendary **Stanley Frank** has packed and moved to England?

Polydor Intl. Re-Sign Barenboim



Conductor, pianist, chamber musician and Lied accompanist Daniel Barenboim has re-signed with Polydor International to continue to record in his various fields on the Deutsche Grammaphone label. Barenboim has been with DG for the past six years. Shown after the contract signing in Paris are Poland Kommerell, vice president of Polydor International, and Barenboim.

England

(Continued from page 370)

in America and Bickerton is in America with a view to fixing an exclusive deal or placing individual masters.

SIGNINGS & ACQUISITIONS: Founder-member of **Fairport Convention**, **Ian Matthews** has been pacted by **Sandy Robertson's** Rockburgh Records and he will come to the U.K. soon to record a new album . . . **Roland Rennie** Enterprises has signed **The Gang** and singer/songwriter **John Hutchinson** to Power Exchange Records. Meanwhile, Power Exchange International has concluded a deal with Phonogram International for the licensing of its product for release throughout Europe excluding France for a further two-year period . . . Magnet Records has signed former '60s chart singer **Billie Davis** and new group **Braun** . . . Singer/writer **Joe Breen** debuts on Mountain Records with the **Roger Glover** produced single "Oh I Want You."

COMINGS & GOINGS: **Terry Yason** is leaving Ensign Records to set up his own company, Terry Yason International. The company will act as an artist development organization designed to establish acts in the U.K. and Europe. During his time with Ensign, Yason was responsible for the marketing campaign launched to break the **Boomtown Rats** . . . Formerly with CBS, **Brian Yates** has become marketing manager at Ariola's Hansa Records . . . After 20 years with the BBS, **Alan Freeman**, one of the station's pioneer disc jockeys, is leaving to pursue outside interests. He plans to take up TV and acting work . . . Polydor Records' press officer for the past six years, **David Hughes**, has left the company to become general manager of Motown, based in the EMI Building in Thayer Street, and will report to **Alan Kaup**, managing director of the licensed repertoire division. He was previously assistant editor of Disc & Music Echo.

BRIGHTER THINGS AHEAD: Bright Music, the new company set up by former Anchor Records staffers **Martin Wyatt** and **Charlie Crane**, has now moved into its permanent offices at 5/7 Carnaby Street, London W1. Bright Music handles the **Moody Blues** and the **Adverts** and further deals are expected soon. Following a recent visit to the U.S., Wyatt has placed the publishing catalogue with Warner Brothers Music.

ENGLAND'S TOP 25 Singles

- 1 **YOU'RE THE ONE THAT I WANT** JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
- 2 **THE SMURF SONG** FATHER ABRAHAM/Decca
- 3 **NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS)** SEX PISTOLS/Virgin
- 4 **DANCING IN THE CITY** MARSHALL HAIN/Harvest
- 5 **ANNIE'S SONG** JAMES GALWAY/RCA
- 6 **AIRPORT** MOTORS/Virgin
- 7 **THE MAN WITH THE CHILD IN HIS EYES** KATE BUSH/EMI
- 8 **LIKE CLOCKWORK** BOOMTOWN RATS/Ensign
- 9 **A LITTLE BIT OF SOAP** SHOWADDYWADDY/Arista
- 10 **MISS YOU** ROLLING STONES/Rolling Stones/EMI
- 11 **RIVERS OF BABYLON** BONEY M/Atlantic
- 12 **MAKING UP AGAIN** GOLDIE/Bronze
- 13 **MIND BLOWING DECISIONS** HEATWAVE/GTO
- 14 **USE TA BE MY GIRL** O'JAYS/Phila. Intl.
- 15 **BOOGIE OOGIE OOGIE** A TASTE OF HONEY/Capitol
- 16 **DAVY'S ON THE ROAD AGAIN** MANFRED MANN'S EARTH BAND/Bronze
- 17 **(DON'T FEAR) THE REAPER** BLUE OYSTER CULT/CBS
- 18 **SUBSTITUTE** CLOUT/Carrere/EMI
- 19 **ARGENTINE MELODY** SAN JOSE/MCA
- 20 **RUN FOR HOME** LINDISFARNE/Mercury
- 21 **OH CAROL** SMOKIE/Rak
- 22 **BEAUTIFUL LOVER** BROTHERHOOD OF MAN/Pye
- 23 **NIGHT FEVER** BEE GEES/RSO
- 24 **CA PLANE POUR MOI** PLASTIC BERTRAND/Sire
- 25 **(WHITE MAN) IN HAMMERSMITH PALAIS** THE CLASH/CBS

(Courtesy: Record Business)

CBS Names Czosnyka Customer Merch. Mgr.

■ NEW YORK—Bob Gordon, director, customer merchandising, CBS Records, has announced the appointment of John Czosnyka to the newly-created position of manager, customer merchandising.

Czosnyka will be responsible for managing all phases of the design, production and allocation of Columbia and Epic/Portrait/Associated Label display material. He will work closely with product management, sales & branch distribution and graphic arts purchasing to implement point-of-sale support. He will also assist in coordination of the CBS Records field merchandising program, to which he brings his 1½ years experience as field merchandiser in CBS Records' St. Louis branch. He joined CBS as a dealer inventory clerk in 1975.

Czosnyka has also held sales positions with Musical Isle and Gem International Stores and been self-employed as a commercial photographer and professional musician.

Ariola Taps Sommers

■ LOS ANGELES — Bobby Hurt, vice president of Ariola Records, has announced the appointment of Soozy Sommers to the position of national secondaries promotion assistant.

Prior to joining Ariola, Sommers worked at Janus Records in the national secondary promotion department.

She will be reporting directly to Hurt and is based in Los Angeles.

Pacific Arts Bows Red Label Series

■ CARMEL, CAL. — Pacific Arts has introduced a new "red label — collector series" beginning with three albums to be released this summer. They include records by Bhagavan Das, Swami Nadabrahmananda and Hamza El Din.

Trickster at 'PIX



Trickster, newly signed recording group to Jet Records, recently visited WPIX-FM in New York City to promote their debut lp, entitled "Trickster." Pictured from left: Trickster group members Mike Sheppard, Colin Hewinson; Beverly Mire, asst. program director of WPIX-FM; Bob Dubec, magician; Beverly Padratzick, northeast regional promotion director, Jet Records; Trickster member Phil Bates; George Taylor Morris, program director of WPIX-FM; Paul Elliott of Trickster; and Brian Blatt, director of marketing for Jet Records.

Tape Pirate Sentenced

■ PORTLAND, ORE. — Arthur Blake Moore, doing business as Sound Distributors, Inc., was sentenced to six months in prison, fined \$18,000, and placed on probation for five years. He was found guilty in U. S. District Court here last March of 10 counts of criminal copyright infringement and conspiracy for having illegally manufactured pirated 8-track tapes.

Gary Fields, who worked for Moore, and who was said to have been involved in the distribution of the pirated tapes, was sentenced to four weekends in jail and placed on probation for five years after being found guilty of one count of criminal copyright infringement.

Sentencing was postponed until the end of July for Charles Frederick Moss, who was convicted along with Moore and Fields for participating in the distribution of the pirated tapes.

Salsoul Release Set

■ NEW YORK—Salsoul Records will kick off its new distribution pact with RCA with a four-album release of music keyed to the disco audience. "Salsoul Saturday Night Disco," an anthology of Salsoul disco tracks, will head the release.

Also in the shipment will be the Salsoul Orchestra's "Greatest Disco Hits," Gary Criss' "Rio De Janiero," and "Luv You Madly Orchestra."

Salsoul plans full color ads for the release in trade and consumer press, as well as radio and television spots. Color posters and mobiles, point-of-purchase displays, boxer shorts, t-shirts, buttons and other items are also being prepared.

Atlantic Taps Burrell

■ NEW YORK—Horace Burrell, former Atlantic Records publicity services assistant for special markets, has been named tour publicist for special markets, based at the company's New York headquarters.

Barnes to Parachute



Parachute Records president Russ Regan has announced the signing of singer Sidney Barnes to the label. Barnes will have his first solo album released in September. Pictured at the signing are, left to right: Bret Kennedy, Parachute national marketing and artist relations; Ron Strassner, Barnes' co-manager; Russ Regan, president, Parachute Records; Sidney Barnes; Cholly Bassoline, co-manager.

CBS Promotes Messina

■ NEW YORK — Jerry Shulman, director of marketing research and planning, CBS Records, has announced the appointment of John Messina to director, consumer panel research, CBS Records.

Paragon Agency Inks Yesterday & Today

■ LOS ANGELES — Yesterday & Today has been signed to an exclusive booking agreement with Paragon, the Macon-based booking agency, according to Lou Bramy, personal manager for Yesterday & Today.

London Taps Two

■ NEW YORK — Martin Merle has joined the pop product department of London Records reporting to the product manager Don Wardell. In his new post, he will be in charge of press relations for the label.

Stu Marlowe, label sales manager, has announced that George Hornfeck has been appointed to the post of assistant national sales manager. He will continue his duties as export manager. Hornfeck will act as distributor liaison and assist in all areas of sales and distribution and will report directly to Marlowe.

GOSPELTIME

By VICKI BRANSON

■ Glenn E. Bailey has been named administrative assistant/finance for Word, Inc., according to Jarrell McCracken, company president. Bailey joins Word to assume responsibilities for inventory management and cash flow applications. He will report to Thomas E. Wolfe, financial vice president. . . . Pianist Larry Dalton, whose name heretofore has been connected with "The Living Sound," has ventured out on his own with a new Light Records release, "Brass, Strings and Ivory."

KBIQ in Seattle has planned a special evening cruise on the "Super Ferry" to celebrate the station's first anniversary. Dave Boyer, Evie and Honeytree are scheduled to appear on the cruise and help in the celebration. . . . Don Waisenan, vice president of the Wayne Coombs Agency, has announced the acquisition of a new talent agent for the agency, Malik Levy. Levy had previously been associated with Randy Crawford Productions and American Talent International. . . . Myrrh Records has released Nancy Honeytree's fourth album, "Melodies In Me." Produced and engineered by Al Perkins, the album contains many of her own songs, which are autobiographical in nature.

Keith Manley, who until recently headed up the Keith Manley Trio, has become a solo artist. With his shift to his solo role, Manley will now record for New Day, QCA's contemporary gospel label. His initial album is titled "Most Wanted Man" . . . Truth, recently performed their third appearance in the last two years at the Palace Theater of Six Flags Over Mid-America in St. Louis.

Ralph Carmichael's '78 spring-summer schedule has taken him from Eugene, Seattle, and San Jose all the way to Detroit, Lexington, and Pensacola. Before the tour is finished, he'll have conducted workshops in Indiana, Alabama, Missouri, Texas, Minnesota, and at the Christian Artists seminar in Estes Park, Colorado.

CBS/Nashville Honors Dempsey



Don Dempsey, newly appointed senior vice president and general manager of Epic and CBS Associated Labels, was honored recently by Nashville music industry personnel and press representatives in a gala poolside reception hosted by Epic and CBS Associated Labels, Nashville. Pictured from left at the event are: (top row) O. B. McClinton (Epic); Buddy Killen, director, Tree Productions; Little David Wilkins (Playboy); Rick Blackburn, vice president, marketing, CBS Records, Nashville; Joe Stampley (Epic); Marcia Routh (Epic); Roy Wunsch, director, promotion and sales, Epic/Portrait/CBS Associated Labels, Nashville; Gail Davies (Lifesong); Dempsey; Lennie Petze, vice president, a&r, E/P/A; Billy Sherrill, vice president, a&r, CBS Records, Nashville; (kneeling) Tom Rodden, vice president, Record World; Bobby Borchers (Playboy); Johnny Paycheck (Epic); Ed Bruce (Epic); Marshall Smith and Jack Hall, Wet Willie (Epic).

NASHVILLE REPORT

By RED O'DONNELL



■ Veteran **Pee Wee King** is at this writing in Louisville's Jewish Hospital recovering from a stroke suffered while on tour in Indiana. Mrs. J. L. Frank, his mother-in-law, told RW: "We have been told the stroke was slight. Pee Wee's speech was impaired but he is getting along all right."

King, resident of Louisville and member of Country Music Hall of Fame, co-wrote (with Redd Stewart) such his songs as "Tennessee Waltz," "Slow Poke" and "Bonaparte's Retreat." His

Golden West Cowboys show, in the late 1940s and early 1950s, was generally considered one of the most popular acts in country music.

Songstar **Eddy Arnold** got his start with Pee Wee's band. King is one of the few remaining active accordian players in country music.

Am told by a number of folks (except the MCA biggies on the west coast) that producer **Jimmy Bowen** is the label's new a&r head in Music City. Stay tuned for details. (Speaking of Nashville offices, there's some stir up at CBS, too.)

The federal prison medical center at Springfield, Mo. is anxious to 'book' some country music acts. The budget is limited but if you're interested write **Richard D. Henry** 99762-31, P.O. Box 4000, Springfield, Mo., which is in Ozark Jubilee and Si Siman territory . . . Is their another Cash daughter singing professionally?

(Continued on page 375)

WMC Makes Magic in the Memphis Market

By WALTER CAMPBELL

■ MEMPHIS—Country radio stations generally showed some setbacks in the latest Arbitron surveys, but one notable exception is WMC in Memphis, which leads the market, reporting a 13.3 share (Mon.-Sun., 6 a.m. to midnight, 12+). That's an increase of 1.7 over the October-November share which was 11.6, according to program director Les Acree.

"This is not the first time we've been number one," Acree told RW. "We were number one in April-May of '74, but this is the best book we've had since then."

This is also the first book that WMC has had since another Memphis station, WMPS, entered the country market March 1 from an adult contemporary format.

"I think the station has the best air staff it's ever had," said Acree, who re-joined WMC earlier this year after a year away at WKDA in Nashville. "We did do a bit more outside promotion since we did have competition. We want to keep the image, and I think early in the game is where you have to put the effort out. I'm not saying the effort will diminish any, but you've certainly got to be ready early in the game. We had plenty of advance warning of WMPS going country, so we were ready for it. We took them seriously, and we're still taking them seriously."

Balance

Acree said WMC emerged with the top spot among the 16 stations in the Memphis metropolitan area in every time period among listeners 12 years and older except for morning drive time, and among listeners 18 and older it is number one in every time period. "And our balance between men and women is so close it's scary. In women 18 and over we have a 14.9 and in men we have a 14.6. So the balance

is there, and that pleases us."

Although WMC maintains a definite country format, Acree said, "the format is there to break. It's the jocks' tool. They're professionals, most of which have been in the business eight or ten years."

Longevity

"Hal Jaye, our morning man, has been in the market for five years. Phil Connor has been in the market 10 years. Except for my one year in Nashville and a year in Cincinnati, I've been in the market eight years. Jackie, our mid-day lady, has been with us about three years. That's another thing that's phenomenal. We have a lady on from noon until three, and in the 10 a.m. to 3 p.m. time period we're number one in 12 and over. She did better with women than with men, which goes against the theory

(Continued on page 376)

N'ville NARAS Chapter Elects Justis President

■ NASHVILLE—At a meeting of the board of governors of the Nashville chapter of the National Academy of Recording Arts and Sciences, independent producer and arranger Bill Justis was elected president of the chapter, succeeding outgoing president Roger Sovine.

Officers

Other officers elected include Don Butler, first vice president; and Layng Martine Jr., second vice president. Other vice president offices were filled by Lynn Shults, Merlin Littlefield, Brad McCuen and Ed Penney. Bruce Davidson was elected secretary, and Roger Sovine was elected treasurer. Francine Anderson will continue to serve as executive director of the chapter.

COUNTRY PICKS OF THE WEEK

SINGLE



EMMYLOU HARRIS, "EASY FROM NOW ON" (prod.: Brian Ahern) (writers: S. Clark/C. Carter) (Song Of Cash, ASCAP) (3:07). Emmylou has another quality single from "Quarter Moon In A Ten Cent Town," this one with an easy flowing tempo and a soothing sound which fits well with the lyrics. Producer Brian Ahern's work also shows exceptional quality. Warner Bros. 8623.

SLEEPER



STEVE WARINER, "SO SAD (TO WATCH GOOD LOVE GO BAD)" (prod.: Chet Atkins) (writer: D. Everly) (Acutt-Rose, BMI) (2:39). With production by Chet Atkins, Wariner sings a Don Everly song with a smooth sound to convey the mournful lyrics with subtle feeling. Guitars, strings, a piano and a touch of steel guitar combine to back up vocals with a pleasant, balanced sound. RCA PB-11336.

ALBUM

GEORGE JONES, "BARTENDER'S BLUES." If anyone can sing country, it's George Jones, and this lp is no exception. The material is up to par, and Jones is in his usual classic form. Standouts include the title cut, "Ain't Your Memory Got No Pride At All," "I Ain't Got No Business Doin' Business Today" and "Leaving Love All Over The Place." Epic KE 35414.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

- Rex Allen, Jr. — "With Love"
Billy Craddock — "Don Juan" (ABC)
Roy Head — "Tonight's The Night"
Sonny James — "Caribbean"
Charlie Rich — "I Still Believe In Love" (UA)
Gary Stewart — "Single Again"



Rex Allen, Jr.

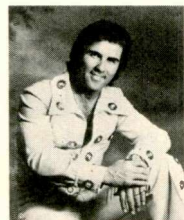
Jim Ed Brown & Helen Cornelius running into early adds from KFDI, KSOP (32), KDJW, WITL on "If The World Ran Out Of Love Today."

Super Movers: Willie Nelson, Johnny Duncan, Freddy Weller, Gail Davies, Joe Sun, Jerry Foster, Stella Parton.

Roy Head's version of Rod Stewart's "Tonight's The Night" is headed towards being one of his best efforts to date. Vocals are superb!

Billy Craddock's "Don Juan" receiving instant adds at WBAM, WPNX, WSDS, KIKK, WIRE, and already numbered at KSOP (36), WUNI (27) and WL0L (50).

Sonny James is taking a fast trip on adds with "Caribbean" at WMNI, WVOJ, KWKH, WBAM, KYNN, WPNX, WHOO, KRAK, KCUB, WIRE, WRCP, KHEY, KFDI, KVOO, WXCL (57), KSOP (31) and KDJW.



Billy Craddock

LP Interest: From "Love and Other Sad Stories," Bill Anderson's "How Married Are You MaryAnn?" playing at KWKH. The Oaks' "Come On In" the chosen one at WPAP, and Jerry Lee Lewis' "Wild & Wooley Ways" spinning at WSDS.

Hugh X. Lewis steadily making gains at KDJW (25), KFDI, WIVK, KJJJ, KYNN, WSLC (55) and KRMD with "Love Don't Hide From Me."

SURE SHOTS

- Roy Head — "Tonight's The Night"
Billy Craddock — "Don Juan"
Mickey Gilley — "Here Comes The Hurt Again"
Emmylou Harris — "Easy From Now On"
Sammi Smith — "Norma Jean"

LEFT FIELDERS

- Floyd Cramer — "Root Beer Rag"
Johnny Darrell — "Hard To Be Friends"
Jackie DeShannon — "You're The Only Dancer"
Mike Ellis — "I Never Meant To Harm You"
Bobby Hood — "I've Got An Angel (That Loves Me Like The Devil)"

AREA ACTION

- Paul Webb — "Kentucky Love" (WSDS)
Carlene Carter — "Never Together But Close Sometimes" (KDJW, 47)
Rita Coolidge — "You" (WVOJ, WAME)

Bonnie Tyler:

Transcending Musical Boundaries

By WALTER CAMPBELL

■ NASHVILLE—Bonnie Tyler has had at least four hits in Europe since she started her singing career in 1969, but has been exposed only recently in America since the release of her latest single, "It's A Heartache." That single, which has already gone gold, has seen success in more than one format, and one of those is country.

"It's A Heartache" reached number nine on RW's country singles chart, and the album of the same name is currently hovering at number seven. Tyler says she is just as surprised as anyone, although she's not complaining.

"I don't think of myself as a hard rock singer, but not a country singer either," she told RW. "I don't do country and western. I guess my music is more country-rock, more like Linda Ronstadt or the Eagles rather than Dolly Parton, although I like her very much indeed. I think she is great."

But Bonnie Tyler's album could be considered by some to be more rock and roll than anything else on the country chart. "Off my album, I think 'Heaven' is a country song, and the next single, 'If I Sing You A Love Song,' apparently could go country as well. But I don't really think it's very country album."

"The record 'It's A Heartache' was played at one of the radio conventions several months back," said Joe Galante, director of marketing, RCA Nashville, "and several country radio people asked us to service the single to them. A lot of major market stations went on the record, and it's been a building process since then."

As for why the country market accepted the single and the album, Galante explained, "It's a totally mass appeal record, and country in many instances is increasingly mass appeal. You might be able to compare her to an artist like Jimmy Buffett, although they don't sound alike. The country audience is getting a little more hip and in this case is involving a slightly younger demographic. These days, nobody really knows what's country and what's not."

At her recent appearance at Exit/In in Nashville, Tyler's performance was broadcast live on both WKDF-FM, an AOR station, and WKDA, a country station. It was Bonnie Tyler's first visit to Nashville (and her current tour is taking her into the south for the first time).

"On my first album I did a Tanya Tucker song called 'Love

Of A Rolling Stone,' but mostly it's not country and western," Tyler said.

Galante said both the single and album were serviced country "across the board, and we will service the next one country as well. 'It's A Heartache' is the largest selling single the company has right now; the album and single have both gone gold. Every place she goes, we make a special effort to include country radio station people as well as country accounts in the various markets where she is appearing."

"When I first started singing, I used to sing 'The Ways To Love A Man' by Tammy Wynette, and quite a few other country songs I used to do," Tyler said. "I was singing with three girls and a boy, and we had a manager who used to give us songs every week to learn. But the country popularity of this album surprises me, too, because there's more sort of rock things than country-rock. 'Living For The City' is an outright pop thing, I think.

"But you can really put your success down to the disc jockeys playing the record, and if you've got good people plugging the record, then it gets played.

Next LP

"We've got some of the material for the next album ready to be recorded," Tyler continued, "and that's more country-rock than on this album. If they aren't songs by Scott and Wolfe (who wrote and produced "It's A Heartache"), then they're songs by other writers which haven't yet been recorded, because people can identify more with you than, I think."

Cindy Rose Joins United Talent Inc.

■ NASHVILLE—Jimmy Jay, general manager of United Talent, Inc., has announced the appointment of Cindy Rose to the newly created position of director of the promotion and publicity department of the Nashville-based agency.

Duties

In her new post, Ms. Rose will be responsible for building and coordinating strong working relationships between United Talent artists and the local, regional, national and international media. Jay said the department was developed as an additional service to the United artist clients with emphasis being placed on national television and centers of activity such as New York, Los Angeles and Nashville.

Nashville Report (Continued from page 373)

Yes. **Roseanne Cash**. She is the 23-year-old step-sister of **Carlene Cash**. Roseanne's first album on the Ariola label, cut in West Berlin, is expected to be released next month. Yes. It's country! (Johnny's daughter by his first wife.)

Looking ahead dept.: **Brenda Lee** has been booked to appear in London (with **Glen Campbell**) May 25-26, 1979. With a new label (Elektra) and a new manager (Dapper **Dave Skepner**), Brenda said recently: "I'm so excited about the way things are going for me it is like starting my career anew." (Veteran British impresario **Jeffrey Kruger** is promoting the London concerts.)

I hear that if the recent album she recorded in Nashville (under direction of **Larry Butler**) is a success, singer-actress **Julie Andrews** may sign to headline a network television special.

A quote from her husband **Blake Edwards**: "Three major recording firms are interested in buying the album. We also are talking to ABC about using it as a takeoff point for a television show—but Julie says she only is interested in the TV project if the country music lp is well-received."

Monument recording artist **Larry Gatlin** signed multi-appearance deal with Las Vegas' Aladdin Hotel. He'll debut in December with **Anne Murray** . . . **Eddie Rabbitt**, touring with the **Dolly Parton** shows, has added a new "oldie" (figure that out) to his repertoire—"Can You Love A Poor Boy, Dolly?" a song he recorded years ago—even before he met D. Parton. (The Dolly show plays Notre Dame U., South Bend, Ind., July 29, and Eddie is going to be greeted with a brass band by some of his fellow-Irish supporters.)

Beverlie Brewer, a member of the staff of Show Biz, Inc. for four years, has been promoted to manager of media services.

Roy Clark has completed taping on his first network special for ABC-TV. The 60-minute musical variety program has not yet been given a specific air date, but ABC execs say it will be slotted in early November. Titled "Flying Down to Provo," the show features guests **Cheryl Tiegs**, **Tammy Wynette**, **Marie Osmond** and **Flip Wilson**. It was taped in the new Osmond television studio in Provo, Utah, along with sequences in nearby locations including the Mormon Tabernacle in Salt Lake City.

Birthdaying this week: **Jimmy** (Flying Cowboy) **Kish**, **George Ha-**

milton IV, **Henson Cargill**, **T. G. Sheppard**, **Gary Mack**, **Johnny Darrell**.

Lest we forget: Wednesday marks third anniversary of **Lefty Frizzell's** death. He was a good ole boy! . . . Hunter Mountain, Hunter, N.Y., has country music shows on tap for Aug. 12-13. Scheduled to perform are **Faron Young**, **Johnny Rodriguez** & **Dick Curless**. (The mountain is in the scenic northern Catskills.)

Latest on **Donna Fargo**: She's improving. Now able to get up and walk around her Santa Barbara (Calif.) Hospital room. "She'll probably be back in her Nashville home at end of next week."

Charlie Monk of April-Blackwood (not to be confused with April-May-June) says an oldtimer in Nashville music is somebody who can remember when Warner Bros.' producer-at-very-large **Norro Wilson** was just plain old Norris Wilson.

"Haven't heard anything lately about **Lynn Anderson**. What gives?" asks a reader. Since her wedding the past Feb. 14, Lynn divides her time between Lake Charles, La., where hubby **Harold** (Scoop) **Stream** is in the oil business, and at her Brentwood home in the suburbs of Nashville, where she maintains an office. She follows a regular schedule of personal appearances and is slated to tape a network TV Christmas special this fall on the west coast—plus being involved in raising and riding show and quarter horses.

The title of **Mickey Newbury's** new Hickory single, which he wrote, is "It Don't Matter Anymore." (Come on, Mickey, I learned you knew better than to use plural predicates with singular nouns!)

C. Bruce Hubley at WIRE, Indianapolis, reports the station has scheduled its 4th annual "Country Picnic" for Sunday, July 30 at the Indy Raceway Park. Admission is free and the gates open at 11 a.m. **Tom T. Hall**, **The Kendalls**, **Ronnie McDowell**, **Steve Wariner** and **Kelly Warren** are the headliners. Hubley estimates the picnic will attract 60,000 and advises that more than 100 charity and public service groups will set up fund-raising booths at the grounds.

ABC recording artist **Tommy Overstreet** elected to Colorado Country Music Hall of Fame—and presented with Golden Guitar Award at 16th annual Colorado Country Music Festival and Trade Convention in Denver.



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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

SAMMI SMITH—Elektra 45504

NORMA JEAN (prod.: Ray Baker) (writer: J. Cunningham) (Natural Songs, ASCAP) (3:58)

Sammi Smith sings a song about Marilyn Monroe with a feeling of both sadness and drama. The verses keep a fairly simple, uncluttered sound, breaking into the full chorus, complete with strings, horns, piano and background singers.

JACKY WARD—Mercury 55038

I WANT TO BE IN LOVE (prod.: Jerry Kennedy) (writer: L. Martine, Jr.) (Ray Stevens, BMI) (2:31)

A steady, bright tempo stands out as Ward sings with a happy mood. The title is self-explanatory, as the lyrics have a simple, but universal message.

JIM ED BROWN/HELEN CORNELIUS—RCA PB-11304

IF THE WORLD RAN OUT OF LOVE TONIGHT (prod.: Tom Collins) (writers: B. Mevis/M. Garin/S. Wilson/K. Wilson) (ABC/Dunhill, BMI/American Broadcasting, ASCAP) (2:32)

Jim Ed and Helen's first release with producer Tom Collins at the controls presents a slightly different sound without losing the duo's distinctive qualities. An electric guitar and a distinct drum beat accent the chorus as vocals soar in smooth harmony.

MICKEY GILLEY—Epic/Playboy 8-50580

HERE COMES THE HURT AGAIN (prod.: Eddie Kilroy) (writers: J. Foster/B. Rice) (Jack & Bill, ASCAP) (2:45)

Gilley's solid vocals work well with this Foster-Rice song about loving and losing. Also effective is a steel guitar sliding in and out of the chorus.

MEL McDANIEL—Capitol P-4597

BORDERTOWN WOMAN (prod.: Johnny MacRae) (writer: M.D. Barnes) (Screen Gems-EMI, BMI) (2:27)

A light touch of mandolin and piano helps give this song a Mexican flavor to go with the lyrics. McDaniel's smooth, easy sound serves as a nice contrast to the more opaque, choppy instrumentals.

SANDY POSEY—Warner Bros. 8610

LOVE, LOVE, LOVE (prod.: Tommy Cogbill) (writers: T. McCrea/S. Wyche/D. Sunny) (Unichappell, BMI)

CHAPEL OF LOVE (writers: P. Spector/J. Barry/E. Greenwich) (Mother Bertha/Trio, ASCAP) (3:12)

Posey sings a medley with a smooth progression from one bright, happy song to the other and back again. Both vocals and instrumental accompaniment are full without getting weighed down.

RANDY GURLEY—ABC 12392

TRUE LOVE WAYS (prod.: Harold Bradley & Jim Foglesong) (writers: N. Petty/B. Holly) (MPL Communications/Melody Lane, BMI) (2:51)

The popularity of "The Buddy Holly Story" should be a boost for Gurley and this classic love song, which she does with a strong, pure sound. The cut starts out easy and gradually increases in feeling and intensity to a strong finish.

LOUISE MANDRELL—Epic 8-50565

PUT IT ON ME (prod.: Buddy Killen) (writers: C. Putman/S. Pippin/M. Kossler) (Tree, BMI) (3:32)

With production by Buddy Killen, Mandrell sings a soulful ballad with a soaring chorus. Vocals, instrumental accompaniment and material all work for success.

REX ALLEN, JR.—Warner Bros. 8608

WITH LOVE (prod.: Norro Wilson) (writer: R. Allen, Jr.) (Boxer, BMI) (2:30)

With a steady, medium-tempo drum for accent, Allen sings a positive love song with a smooth, fairly mellow sound. The song should have appeal for MOR as well as country listeners.

COUNTRY ALBUM PICKS



WOMANHOOD

TAMMY WYNETTE—Epic KE 35442

Most of the songs on Tammy's latest lp are ballads, which she does with her usual quality and style. Besides the two singles which have already been released from the album, "I'd Like To See Jesus On The Midnight Special" and the title cut, stand-outs include "What's A Couple More," "Mem'ries" and "50 Words Or Less."



INSIDE LOVE

NARVEL FELTS—ABC AY-1080

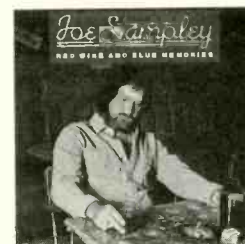
Felts and producer Johnny Morris have put together a collection of songs which shows distinctive as well as versatile quality. Felts' hard-working, quivering vocals stand out on quieter songs like "Just Keep It Up And See What Happens" as well as more mellow tunes like "Easy" and "In The Still Of The Night."



CLASSIC RICH

CHARLIE RICH—Epic 35394

A better title could not have been chosen for Rich's package of previously released material. The lp is a review which includes some of Rich's most noteworthy accomplishments, although "Behind Closed Doors" is not included. It has plenty of potential with pop buyers as well as country.



RED WINE AND BLUE MEMORIES

JOE STAMPLEY—Epic KE 35443

In keeping with his past efforts, the theme of love, good or bad, dominates Stampley's latest collection. The title song, a recent top ten single, plus "She's My Woman" and "If This Is Freedom" are among the album's strongest cuts.



THE BEST IS YET TO COME

JOHNNY DUNCAN—Columbia KC 35451

Two strong singles are featured in this lp, including the number one "She Can Put Her Shoes Under My Bed (Anytime)." Other cuts with potential are "I Watched An Angel (Going Through Hell)" and the title cut. Each song flows smoothly, lending an over-all continuity to the package.

WMC (Continued from page 373)

that women won't listen to women. Larry Nobles, our seven to midnight guy, has been here about five months. Our all-night guy has been here about four years. Even our part-time guy has been in the market about six years.

"So really we have personalities that the audience knows, and we get out a lot in the community."

Live Show

One project now underway is a live country show every Saturday night for the next 12 weeks featuring top-name country stars. Last week the show, which was also broadcast over WMC, featured Conway Twitty, Faron Young and Margo Smith. The

week after were Johnny Duncan, Charly McClain, Nat Stuckey and Tommy Overstreet.

Other promotional efforts include billboards, television spots and contests with Datsuns as prizes.

WMC maintains a playlist of between 45 and 50 records, Acree said. As for the future, Acree said, "I don't want to rock the boat, but that doesn't mean we're going to relax. When you're number one you have to try harder. We're constantly trying to do things better, to get rid of the negatives and accentuate the positives. What more can I say? I'm happy, but we've got good competition and we're going to have to try that much harder."

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
 JULY 22 JULY 15

WKS. ON CHART

1	2	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP RCA 11270		8
2	4	LOVE OR SOMETHING LIKE IT KENNY ROGERS/ United Artists 1210		8
3	3	THERE AIN'T NO GOOD GANGS JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742		10
4	1	I BELIEVE IN YOU MEL TILLIS/MCA 40900		11
5	10	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488		7
6	9	PITTSBURGH STEALERS KENDALLS/Ovation 1109		9
7	7	WHEN CAN WE DO THIS AGAIN T.G. SHEPHARD/ Warner Bros. 8593		9
8	8	NEVER MY LOVE VERN GOSDIN/Elektra 45438		11
9	11	SPRING FEVER LORETTA LYNN/MCA 40910		9
10	13	YOU NEEDED ME ANNE MURRAY/Capitol 4574		11
11	6	TONIGHT BARBARA MANDRELL/ABC 12362		10
12	16	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214		5
13	14	PLEASE HELP ME I'M FALLING JANIE FRICKE/Columbia 3 10743		9
14	18	ROSE COLORED GLASSES JOHN CONLEE/ABC 12356		9
15	15	THAT'S WHAT MAKES THE JUKEBOX PLAY MOE BANDY/ Columbia 3 10735		10
16	19	(I LOVE YOU) WHAT CAN I SAY JERRY REED/RCA 11281		7
17	22	WE BELONG TOGETHER SUSIE ALLANSON/Warner-Curb 8597		5
18	24	FROM SEVEN TILL TEN LORETTA LYNN & CONWAY TWITTY/MCA 40920		5
19	5	IT ONLY HURTS FOR A LITTLE WHILE MARGO SMITH/ Warner Bros. 8555		13
20	27	WHEN I STOP LEAVING (I'LL BE GONE) CHARLEY PRIDE/ RCA 11287		5
21	26	I'LL FIND IT WHERE I CAN JERRY LEE LEWIS/Mercury 55028		5
22	30	RAKE AND RAMBLIN' MAN DON WILLIAMS/ABC 12373		4
23	23	THREE SHEETS IN THE WIND/I'D REALLY LOVE TO SEE YOU TONIGHT JACKY WARD & REBA McENTIRE/Mercury 55026		11
24	25	THE FOOL DON GIBSON/ABC/Hickory 54029		8
25	31	TALK TO ME FREDDY FENDER/ABC 12370		6
26	12	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 40893		13
27	38	I'LL JUST TAKE IT OUT IN LOVE GEORGE JONES/ Epic 8 50564		4
28	37	ANOTHER FINE MESS GLEN CAMPBELL/Capitol 4584		7
29	35	COME SEE ME AND COME LONELY DOTTIE WEST/ United Artists 1209		7
30	33	BETTER ME TOMMY OVERSTREET/ABC 12367		7
31	21	RAGAMUFFIN MAN DONNA FARGO/Warner Bros. 8578		9
32	41	BEAUTIFUL WOMAN CHARLIE RICH/Epic 8 50562		4
33	42	LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL) JOHNNY RODRIGUEZ/Mercury 55029		3
34	34	I CAN'T STOP LOVING YOU MARY K. MILLER/Inergi 307		8
35	45	BOOGIE GRASS BAND CONWAY TWITTY/MCA 40929		2
36	36	LET'S TRY TO REMEMBER DAVID ROGERS/Republic 020		9
37	17	WEEKEND FRIEND CON HUNLEY/Warner Bros. 8572		11
38	20	YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) JOHNNY RUSSELL/Polydor 14475		22
39	60	WOMANHOOD TAMMY WYNETTE/Epic 8 50574		2
40	56	UNDERCOVER LOVERS STELLA PARTON/Elektra 45490		3
41	28	I'VE BEEN TOO LONG LONELY BABY BILLY CRASH CRADDOCK/Capitol 4575		10
42	55	LET'S SHAKE HANDS AND COME OUT LOVIN' KENNY O'DELL/Capricorn 0301		3
43	51	JUST KEEP IT UP NARVEL FELTS/ABC 12374		5
44	57	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/ Ovation 1107		5
45	71	BLUE SKIES WILLIE NELSON/Columbia 3 10784		2
46	29	I NEVER WILL MARRY LINDA RONSTADT/Asylum 45479		11
47	67	IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE) JOE STAMPLEY/Epic 8 50575		2

48	48	WHEN I GET YOU ALONE MUNDO EARWOOD/GMC 102	11
49	74	HELLO MEXICO (AND ADIOS BABY TO YOU) JOHNNY DUNCAN/Columbia 3 10783	2
50	53	YOU'RE GONNA LOVE LOVE AVA BARBER/Ranwood 1085	7
51	32	WHEN THE FIRE GETS HOT ZELLA LEHR/RCA 11265	9
52	58	LEFT OVER LOVE BRENDA LEE/Elektra 45492	6
53	63	I JUST HAD YOU ON MY MIND DOTTSY/RCA 11293	3
54	39	I'LL BE TRUE TO YOU OAK RIDGE BOYS/ABC 12350	15
55	69	BAR WARS FREDDY WELLER/Columbia 3 10769	3
56	40	TWO MORE BOTTLES OF WINE EMMYLOU HARRIS/ Warner Bros. 8553	15
57	64	THE DAYS OF SAND AND SHOVELS NAT STUCKEY/MCA 40923	3
58	43	DON'T MAKE NO PROMISES (YOU CAN'T KEEP) DON KING/Con Brio 133	11
59	50	NIGHT TIME MAGIC LARRY GATLIN/Monument 45 249	15
60	65	WALTZ OF THE ANGELS DAVID HOUSTON/Colonial 101	5
61	44	JUST ANOTHER RHINESTONE DON DRUMM/Churchill 7710	9
62	46	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	15
63	75	NO LOVE HAVE I GAIL DAVIES/Lifesong 8 1771	2
64	54	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704	18
65	72	SLOW DRIVIN' KENNY STARR/MCA 40922	3
66	70	\$60 DUCK LEWIE WICKHAM/MCA 40928	3
67	47	SLOW AND EASY RANDY BARLOW/Republic 017	17
68	68	WHINE, WHISTLE, WHINE JOHN ANDERSON/Warner Bros. 8585	4
69	73	KAY JOHN WESLEY RYLES/ABC 12375	3

CHARTMAKER OF THE WEEK

70	—	PENNY ARCADE CRISTY LANE LS/GRT 167		1
71	66	MY LAST SAD SONG JERRY WALLACE/BMA (WIG) 8 008	8	
72	77	MY HEART WON'T CRY ANYMORE DICKEY LEE/RCA 11294	2	
73	78	THAT "I LOVE YOU, YOU LOVE ME TOO" LOVE SONG LANEY SMALLWOOD/Monument 255	4	
74	79	(I WANNA) LOVE MY LIFE AWAY JODY MILLER/Epic 8 50568	2	
75	81	I DON'T LIKE CHEATIN' SONGS DALE McBRIDE/Con Brio 135	2	
76	80	THE FARMER CLEDUS MAGGARD/Mercury 55033	2	
77	85	MUSC, MUSIC, MUSIC REBECCA LYNN/Scorpion 0550	3	
78	49	LET ME BE YOUR BABY CHARLY McCLAIN/Epic 8 50525	16	
79	83	HELLO! REMEMBER ME BILLY SWAN/A&M 2046	3	
80	93	I WANT TO LOVE YOU JERRY FOSTER/Monument 256	2	
81	76	BITS AND PIECES OF LIFE CAL SMITH/MCA 40911	7	
82	91	YOU CAN COUNT ON ME DAVID ALLAN COE/Columbia 3 10753	2	
83	—	THREE TIMES A LADY NATE HARVELL/Republic 025	1	
84	92	YOU SNAP YOUR FINGERS DAVID WILLS/United Artists 1196	2	
85	—	WHISPER IT TO ME BOBBY G. RICE/Republic 023	1	
86	86	NEVERTHELESS HANK SNOW/RCA 11276	4	
87	52	SLIPPIN' AWAY BELLAMY BROTHERS/Warner Bros. 8558	13	
88	62	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022	19	
89	61	WHERE HAVE YOU BEEN ALL MY LIFE ROY CLARK/ ABC 12375	8	
90	59	HERE COMES THE REASON I LIVE RONNIE McDOWELL/ Scorpion (GRT) 159	13	
91	94	HELLO, THIS IS ANNA O. B. McCLINTON/Epic 8 50563	2	
92	88	DANCE WITH ME MOLLY ROGER BOWLING/Louisiana Hayride 783	4	
93	95	YOU'VE JUST FOUND YOURSELF A NEW WOMAN JENNY ROBBINS/El Dorado 152	3	
94	—	BABY I NEED YOUR LOVIN' E. D. WOFFORD/MC 5012	1	
95	96	THE PERFECT LOVE SONG DURWOOD HADDOCK/Country International 1144	4	
96	—	GOODBYES DON'T COME EASY MACK WHITE/Commercial CDC 00040	1	
97	—	UNBREAKABLE HEART BILL WHITE/Prairie Dust 7625	1	
98	—	ONE MORE KISS TERRI BISHOP/United Artists 1194	1	
99	99	HEY, WHAT DO YOU SAY (WE FALL IN LOVE) SUE RICHARDS/Epic 8 50546	2	
100	98	DIVORCE SUIT BILL PHILLIPS/Soundwaves 4570	4	

