Who In The World: Peter Brown

**HITS OF THE WEEK**

**SINGLES**

**JEFFERSON STARSHIP, "RUNAWAY"**  (prod. by barry cox & group) (writers: bowie-diamondback, MCA) (3:40). The single from "Earth," one of the Starship's rare uses of a writer outside the group, finds Marty Balin in the voice even sounding a bit like Al Green at times. A second straight pop hit seems quite likely. Grunt 11274 (RCA).

**BOB WELCH, "HOT LOVE, COLD WORLD"**  (prod. by Carter) (Glenwood/Cigar, ASCAP) (3:35). Welch, with two consecutive single hits, seems firmly established now as a solo artist, and his pulsing rocker from his "French Kiss" (MCA) could well make it three in a row. His echoed, spacy vocals are becoming a trademark.

**STEELY DAN, "FM (NO STATIC AT ALL)"**  (prod. by Becker-Fagen) (writers: Becker-Fagen) (Feckless/ Jump/Duchess, BMI) (3:40). Steely Dan's title track is already one of the most played cuts from the "FM" soundtrack, and a likely single hit. The mood is more than a little eerie, with excellent guitar work and acerbic lyrics throughout. MCA 40894.

**KANSAS, "PORTRAIT (HE KNEW)"**  (prod. by Jeff Kleinman) (writers: Livgren-Walsh) (Don Kirshner, BMI) (3:45). The latest single from "Point of Know Return" continues the serious-some would say religious—lyrical concerns of the hit "Dust In The Wind," but returns to Kansas' more familiar, rocking style. An ambitious effort. Kirshner 8 4776 (CBS).

**ATLANTA RHYTHM SECTION, "WHY NOT GONNA LET IT ROTHER ME TONIGHT"**  (prod. by Buddy Buie) (writers: Buie-Nix-Daughtry) (Low-Sol, BMI) (3:40). A song for our times if there ever was one: this single should provide a successful follow-up to the top 10 "Imaginary Lover." It notes the problems of the world, and shrugs them off. Polydor 14484.

**BONEY M, "RIVERS OF BABYLON"**  (prod. by Frank Farian) (writers: Farian-Revam-Dowe-MacNaughton) (Far / Blue Mountain, ASCAP) (4:16). A number one hit in the U.K., this single bears little resemblance to Boney M's past work or to the other versions of this spiritual. It's a half reggae, half disco, and it could be an allbeat hit. Sire 1027 (WB).

**JACKSON BROWNE, "STAY"**  (prod. by Jackson Browne) (writers: Williams-Cher, BMI) (3:28). A past hit for Maurice Williams & The Zodiacs and The Four Seasons, this song could sustain the Singles Chart presence Browne began with "Running On Empty." David Lindley's fatset vocals and guitar lend an able hand, and the live quality is appealing. Asylum 45485.

**MILSAP, "ONLY ONE LOVE IN MY LIFE"**  (prod. by Tom Collins & Ronnie Milsap) (writers: Bettis-Bannon) (WB/Sweet Harmony, ASCAP) (Watt-Tanner, BMI) (3:26). Milsap makes a bid for a pop hit to go with his country successes with this earner, slow ballad. The production style and song should appeal to pop, a/c and country. RCA 11270.

**ALBUMS**


**LITTLE RIVER BAND, "SLEEPER CATCHER"**  (Polydor) (3:35). It has been almost a year since the Australian group cracked the U.S. market with the "Diamantina Cocktail" album and its two hit singles. With a third tip for the label they have come up with more of the rich vocal oriented material that has come to be the Little River Band signature. Honest SW 11783 (Capitol FY78).

**CAROLE KING, "I'DELCOME HOME"**  (Capitol) (3:26). King's second album for this label is a diverse collection of songs as it mixes up-tempo numbers ("Wain Street Saturday Night") with gentle ballads, the danceable "Disco Tech" and a tribute to The Beatles titled "Venusian Diamond." It should prove to be another in a long line of Carole King classics. Capitol SW 11785 (7.98).

**PABLO CRUISE, "WORLDS AWAY"**  (A&M) (3:26). The quartet has hit recently broken on the charts with a couple of singles and stands poised to follow that success with another strong album containing several possible hits: "Love Will Find A Way," is already shipping up and "Worl's Away" on "Don't Want To Live Without It." Should follow. A&M 36477 (7.98).
Retailers Optimistic About Labels' Summer Programs

By MIKE FALCON

LOS ANGELES—An RW survey of retailers indicates that special summer programs offered by manufacturers and their distribution arms are well-received and accurately timed, although some complaints have surfaced, notably in the areas of minimum buy-in requirements and returns.

Most of the record retailers questioned also indicated that they would take advantage of the special programs and make some personnel or marketing changes to coincide with the summer selling season. The problem of garnering the tourist dollar, however, still appears to be relatively dependent on location, rather than on special advertising or marketing ploys intended to bring the transient buyer into the stores, or so most retailers surveyed believe.

In asking retailers whether or not they thought the summer discounting programs, particularly those of WEA and CBS, were effective overall, the reaction was strongly favorable.

"I think the programs are a good incentive," said Fermin Perez, vice president of Eucalyptus Records (Northern California), "simply because the discretionary income of most consumers is much more highly competed for in the summer months. With the other distractions competing for the entertainment dollar it makes...

Columbia To Open Memphis Branch Office

By DAVID McGEE

NEW YORK—Coinciding with the south's continuing prominence and growth as a major music market, CBS Records plans to open a branch office in Memphis, Tennessee, according to Paul Smith, VP, marketing branch distribution, CBS Records. Areas to be serviced by the Memphis office are Tennessee, west of and

WEA Rolls Back January Price Hikes;
Retailers and One Stops Praise Decision

By SOPHIA MIDAS

NEW YORK— Warner-Elektra-Atlantic last week informed retailers and one-stops by certified letter that it would rescind price hikes which took effect January 25, 1978. According to the certified letter, the readjusted prices would become effective May 29, 1978, and will only apply to certain product, including singles and albums and tapes of the list price range of $9.98 through $15.98. Albums and tapes which list at $7.98 will not be affected.

The letter stated that singles which currently list for $1.29 and formerly had a base price of 67c, would be reduced to 65c. The letter also announced the following changes in albums and tapes:

- Product listing for $9.98, with a base price of $5.67, would have a new base price of $5.67; $10.98 product with a base price of $6.23 would be reduced to a base price of $6.12; $11.98 product with a base price of $6.80 would be reduced to a price of $6.67; product at a list of $12.98 and a base price of $7.37 would be reduced to a base price of $7.23; product with a list of $13.98, and a base price of $7.93, would be reduced to $7.78; product listing for $14.98, with a base price of $8.50, would be reduced to a base price of $8.34; and product listing for $15.98, with a base price of $9.07, would be reduced to $8.89.

WEA executives would not comment on the price drop last week.

Retailer Comments

Speculating on the reduction of prices, one national retail operator commented, "I think that WEA was sensitive to intelligent retailers, providing documented evidence of what other companies were charging, and no company likes to be totally out of the box. I expect that it will come to them that their distributional pricing was excessive.

Justice Dept. Modifies Performers' Right View

By BILL HOLLAND

WASHINGTON — A top Justice Department official cast a wary and somewhat critical eye at certain aspects of the performance-rights-in-sound-recordings bill this past week, during two days of Capitol Hill meetings between government agencies and the House Judiciary Subcommittee.

Alexenburg Names Gidion VP, Natl. P

By BARRY TAYLOR

NEW YORK—Ron Alexenburg, president of his newly formed and as yet unnamed label which will be distributed by MCA, has made the first appointment to his staff with the announcement of Peter Gidion being named to the post of vice president, national promotion. Gidion will direct promotional efforts for the company from his office in New York.

Alexenburg, who previously worked with Gidion at Epic Records, told Record World in an exclusive interview that...
Seider President Of UA Music, Inc.

LOS ANGELES — Harold Seider has been appointed president of United Artists Music Co., Inc. and all of its subsidiary companies, it was announced by Andy Albeck, president and chief executive officer of United Artists Corp. Seider, who previously was president of the International Division of United Artists Records prior to its sale by United Artists Corporation, has been with UA since 1972. He has also served as vice president of business affairs of United Artists Records.

In commenting on Seider's new position, Albeck reaffirmed that United Artists Corporation will "concentrate its resources and efforts on its two core businessess, motion picture distribution (to theatres and television) and music publishing" and he added that Seider's appointment was in keeping with this program.

Reporting to Seider will be the managing directors of the foreign subsidiaries of UA Publishing in England, France, Germany and Canada, the heads of the professional staffs in Los Angeles, New York and Nashville, and The Big 3 print operation. The company will continue to headquartered in Los Angeles and maintain its other offices in the U.S.

Lieberman Sets Branch And Staff Changes As ABC Sale Goes Through

The acquisition of ABC Record and Tape Sales, Inc., a subsidiary of the American Broadcasting Company, by Lieberman Enterprises, a Minneapolis-based rock publisher, has been finalized.

LE chairman of the board David Lieberman announced that the agreement was signed Saturday, May 14, and approved last week by the boards of both companies.

David Lieberman said, "ABC has been a good merchandising company. We welcome the opportunity to put our two operations together and create an organization whose future accomplishments will surpass those of both ABC and Lieberman Enterprises."

"The acquisition requires employing many new people and we look forward to hiring a number of ABC employees. Bob Pockrandt, ABC Record and Tape executive vice president, has been named LE vice president of sales. We will continue to operate ABC branches in Indianapolis and Denver. The ABC Atlanta office will be moved to Jacksontville, Fl., with the Atlanta sales office being retained in (Continued on page 52)
HODGES, JAMES & SMITH
WHAT HAVE YOU DONE FOR LOVE?

London Records' First Ladies of Pop with the season's most sparkling LP, produced by Mickey Stevenson. "What Have You Done For Love?" features the single "You Know Who You Are."

"Struck Down" by Yesterday & Today... San Francisco's hottest rock attraction... soon on a national tour.

"Backalley Bandits"... from Atlanta with a unique new musical sound come the Backalley Bandits.

"Love Ritual"... you're invited to a love ritual with Al Green.

"Melodies from the Classics" with the master of the twin pianos, Ronnie Aldrich.

"Love Letters"... songs about love... sung lovingly by Engelbert.

UA Firms Reorganization

LOS ANGELES — Arthur Mogull and Jerold H. Rubinstein, co-chairmen of the newly independent United Artists Records, have announced that re-structuring of the company has been completed.

Under the label's new framework, Charlie Minor will helm the promotion department as VP of promotion. Peter Mollica and Steve Resnik are the national promotion coordinators with Dick Williams serving as national A&R director. Barbara Jefferson has stayed on as promotion administrator and trade paper liaison.

Pipolo To Int'l

Pat Pipolo steps into the post of VP International; he had previously served as VP of a&r. Alan Werner will be in charge of international a&r, reporting to Pat Pipolo. Mark Lindsay is now the firm's VP of a&r, coming to the company from Xeti Records.

The Sales department will continue to be headed by VP of sales Dan Alvino, who will also function as a liaison between Capitol Record Industries distribution and UA.

Larry Cohen has been appointed VP of merchandising and marketing services with new areas of responsibility including overseeing all creative services. Iris Zurawin, formerly director of advertising and artist campaigns, is now director of creative services.

In a different role, former contemporary a&r director Jeff Samuels moves into the newly created post, director of artist development, encompassing the supervision of press and artist relations. A number of areas will continue to operate unchanged including UA's Nashville offices headed by its director of operations Lynn Shults and Jerry Seabolt, national country & western promotion director.

Similarly, the Blue Note division continues to be headed by Eddie Levine, general manager of the jazz line as well as national director of R&B promotion.

Other key executives and department heads at UA include: Mark Levinson, VP of business affairs; Dave Neckar, VP production; George Boyle, VP of finance and administration; Bill Burks, art director; David Bridger, manager, artist relations; Michael Catan, a&r coordinator; Susan Schuler, advertising manager; Jack Shields, director of R&B promotion; Sung Hee Suh, controller; Kathy Koop, a&r administrator.

F/P/M Hosts Meet

BERKELEY — The sales and promotion staff of Fantasy/Prestige/Milestone/Stax Records convened mid-May in Berkeley for a round of meetings led by the labels' new marketing director, Phil Jones.

Current activity at the labels includes new albums from Martha Reeves, the Originals, Larry Williams, Phil Hultt, Pleasure, Stanley Turrentine, Sweet Thunder, and David Fathead Newman. In the pop field, there's David Bromberg's "Credit in a Bathing Suit," an album by Angelo called "Midnight Prowl," and from Gale Force, "Gale Force Two.

The company continues to be a leader in jazz, with active Milestone artists Ron Carter, McCoy Tyner, and Sonny Rollins, as well as the most vigorous reissue program in the industry.

Galaxy, a label concentrating on mainstream jazz, follows its initial LP release with six more by players including Red Garland, Hank Jones, and Richard Davis.

Smith Addresses Managers

NEW YORK — Bob Sherwood, vice president, national promotion, Columbia Records, has announced a number of new positions and appointments within the national promotion department.

Don Colberg, director, national promotion, Columbia Records, has announced that Paul Black has been appointed to the newly created position of associate director, national singles promotion, east coast, Columbia Records. Black joined Columbia Records in 1969 as local promotion manager in the Denver market, and then held similar positions in the San Francisco and Los Angeles markets. In 1976 he was made southeast regional marketing promotion manager for Columbia Records.

Chaltas Upped

In alignment with Columbia's increased coverage of national singles promotion, Chuck Thagard, director, national promotion/trade relations, west coast, Columbia Records, has announced the appointment of George Chaltas to the newly formed position of associate director, national singles promotion, west coast, Columbia Records. Chaltas began with CBS Records in 1971 as a college representative based at the University of North Carolina. In 1974 he became local promotion manager for CBS Records in Charlotte, N.C. and a year later became a local promotion manager for the Epic, Portrait and Associated labels in Denver. In 1976 Chaltas was named LPM for Columbia in San Francisco, the position he has held until this present promotion.

Mike Pilott, director, national album promotion and special projects, Columbia Records, has announced that Fred Humphrey has been appointed to the newly created position of associate director, national album promotion, Columbia Records. Humphrey came to Columbia Records from MCA Records in 1976 as local promotion manager in the Cleveland market. Later that year he became Columbia regional promotion marketing manager for the Midwest region.

Don Colberg also announced the appointment of Tom Sgro to southeast regional promotion marketing manager, Columbia Records. Sgro was most recently Columbia local promotion manager in the Washington, D.C. market.

Rounding off Columbia Records' national distribution, expansion are two appointments announced by Sheila Chlanda, associate director, national secondary promotion and trade relations, Columbia Records. Debbie Brown has been appointed manager, national secondary promotion, based on the east coast, while Debi Lipetz has been named manager, national secondary promotion, based on the west coast.

From left: Paul Black, George Chaltas, Fred Humphrey.

Columbia Sets Promo Dept. Expansion

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LITTLE RIVER BAND
Their Last Album, "Diamantina Cocktail," Went Gold!
Now Catch Up With Their Latest,
Superfetacheer

Produced by
John Boylan
and Little River Band
© 1978 CAPITOL RECORDS, INC.

Available From
Capitol Records
SW-11783

www.americanradiohistory.com
Mangione’s ‘Total Marketability’ Keys Successful A&M Campaign

By SAMUEL GRAHAM

LOS ANGELES — The dominance of RSO’s “Saturday Night Fever” soundtrack over RW’s Album Chart the last few months has tended to obscure the dramatic gain made by other records on the chart. This week the number 2 spot is occupied by trumpeter Chuck Mangione’s “Feels So Good (A&M).” Having risen from last week’s bulleted number 4 position, Mangione’s album has surpassed sales of Wings’ “London Town” and other formidable competition, while the title track from the album has moved to number 7 on the Singles Chart.

Bob Fead, A&M senior vice president, sales and marketing, indicated that the single most vital element in Mangione’s success has been “Chuck’s own contributions. This music is totally accessible, as well as himself, with constant touring and personal appearances.” Director of creative services and product management Jeff Ayeroff added that Mangione himself had been working very hard on it. “It’s obviously very gratifying for us to have an artist do so well, but it’s particularly gratifying when it’s someone like Chuck.”

While the album was enjoying good sales activity before the “Feels So Good” single was issued, the fact that the single became a hit was “the real bottom line” in the Mangione success story, said Campagna. According to Harold Childs, vice president, promotion, “Feels So Good” was “the toughest kind of single to break. It’s a jazz instrumental, with very little r&b in it; and with no A&M sales push, it was no easy crossover.” In fact, said Childs, “there was out and out resistance to the song, even after it had been added to stations, but the phone response was strong enough to bring it back on after several stations had deleted it. Then it was a matter of convincing other stations, showing them that demographically speaking, Mangione appeals to all audiences and all ages.”

Childs pointed to the importance of a 12-inch special pressing containing “Feels So Good” as a tool for gaining A&R play for the song before it was released as a single. Kent Burkhart of the Burkhart/Abrams radio consulting firm was responsible for putting the single on the playlists of its first major chain, said Childs: Burkhart first added it as an album cut, then moved it into full-time play following heavy phone response. Mary Kay Anthony, music coordinator for Barrell (now Charter) Broadcasting, directed “Feels So Good” move on to the playlists of that chain.

Reitman added that not only the content of the TV spot but also its implementation played essential roles. The TV campaign, directed by Janis Whitten, was built around “picking markets with a major top 40 station that had already been on the single for at least a couple of weeks,” Reitman said. “The timing and choice of markets was vital.”

Kander & Ebb Score

The announcement was made jointly by Mel Iberman, division vice president, business affairs and associated labels, RCA Records, and Hugh Fordin, president of DRG Records.

The musical has music and lyrics by John Kander and Frank Ebb. "The Act" was produced for Broadway by Cy Feuer and Ernest H. Martin, and Fordin was producer for the original cast album.

RCA To Manufacture ‘Act’ Cast Album

NEW YORK—RCA Records will manufacture and market the DRG Records original cast album of the current Broadway musical hit, "The Act," starring Liza Minnelli.

Parliament Platinum

Cecil Holmes, senior vice president and assistant to the president for Casablanca Record and FilmWorks, is pictured presenting Parliament’s George Clinton with a platinum award for the group’s latest Casablanca album, “Funkentelechy vs. The Fleasbreach Syndrome.” The presentation was made backstage following Parliament’s recent concert at the Forum in Los Angeles.

Rowan ABC VP

LOS ANGELES—Alan Rowan, currently assistant to Steve Diener, president of ABC Records, Inc., has been promoted to the position of vice president, assistant to the president.

Diener, in announcing the appointment, stated: “This promotion acknowledges both the many contributions and talents that Rowan has shown in his role as my assistant. During recent months, in the reorganization and planning of ABC Records, Rowan has been vitally involved in almost every phase of the record company’s activities.

In his new position, Rowan will continue to represent the president’s office in his current capacity as liaison between that office and the inter-relating departments of the company.”

Mary Ann Flynn To Sunshine Sound

MIAMI, FLA.—Sunshine Sound Enterprises, Inc. has announced the appointment of Mary Ann Flynn to the position of vice president, Sunshine Sound International Operations.

Flynn will be responsible for all international activities for both records and publishing of Sunshine Sound artists, including KC and the Sunshine Band, Jimmy "Bo" Horne, Fire!, and Michele White. She will work directly with the CBS Records International affiliates to achieve maximum worldwide exploitation for both artist and product.

Also in the area of Ms. Flynn’s responsibilities will be the acquisition of overseas masters and copyrights for the Sunshine Sound label in the United States, distributed by TK Productions.

Mary Ann Flynn was formerly vice president of TK Records International Operations.

Carlin To Represent Sue Mac, Louise Jac

NEW YORK — Johnny Bienstock, executive vice president of Freddy Bienstock Enterprises, has announced that Carlin Music in London will represent the interests of Sue Mac and Louise Jac Publishing in the United Kingdom.

RECORD WORLD JUNE 3, 1978
CAROLE KING

WELCOME HOME

A NEW COLLECTION OF SONGS.

INCLUDES HER LATEST SINGLE,
MAIN STREET SATURDAY NIGHT.

Produced by CAROLE KING and NORMAN NAGEL

Capitol

Album SM-1785
Eight Albums Bullet in Top Twenty, But ‘Sat. Night Fever’ Remains #1

By BARRY TAYLOR

As sure as the sun rises, “Saturday Night Fever” (RSO) coped the number one placing on the RW chart this week for the 20th consecutive time. The favorite pastime of some people lately has been to speculate which of the forthcoming new releases—Springsteen, the Rolling Stones, the Bee Gees, Foreigner or maybe even Bob Dylan—will eventually unseat “Saturday Night Fever,” but in the meantime it continues to score steady sales and substantial rack activity while notching an incredible run at the top.

The rest of the top ten did not remain as consistent as its number one album. Wings (Capitol) which was finally unseated from the #2 position by a bulleting Chuck Mangione (A&M), jumped from #4 with a big increase in rack activity and continued excellent retail sales after 31 weeks on the street. Both Wings and the Isley Brothers (T-Neck) slipped one point to #3 and #4 respectively. Jackson Browne (Asylum) and Kansas (Kissner) swapped places at #5 and #6 while Barry Manilow (Arista) and Billy Joel (Columbia) held at #7 and #8. The O'Jays (Philadelphla) jumped by a bulleting AOR airplay on his #20 bullet album, moved to #11 bullet. Carl Simon (Elektra), added at WABC and with an album bulleting at #44, is #13 bullet this week. Peter, Paul and Mary (Capitol) continued as a major crossover record, moved to #15 bullet while Sweet (Capitol) pulled up to #16 bullet. Heatwave (Epic), #2 r&b and bulleting at #16 on the album chart, moved to #17 bullet and Meatloaf (Epic/Clevie, Intl.) pulled up good adds for #19 bullet.

ABBA (Atlantic) took over the #21 bullet spot on good station movement and sales and Patti Smith (Arista), with an album at #45 bullet, moved to #22 bullet. Bob Seger and The Silver Bullet Band (Capitol) continued to pick up across-the-board pop and adult airplay for #23 bullet. His album is #18 bullet after only two weeks. Michael Johnson (EMI America) continued to fill in stations for the #24 bullet spot and Robert Palmer's first big single (Island) came in at #25 bullet. Barry Manilow (Arista) took good station moves for #28 bullet and Barry White (20th Cent.) continued its crossover power for #29 bullet.

While it took some time to get started, Seals & Crofts (WB) moved 11 spots this week to #32 bullet on strong pop and adult jumps and Rod Stewart (WB) continued his momentum for #33 bullet. Jimmy Buffett (ABC) continued to fill in stations for #35 bullet and Donna Summer (Casablanca), last week's Powerhouse Pick and coming in this week at #42 bullet r&b, moved here to #39 bullet. Genesis (Atlantic), starting to pick up adult action, came in at #40 bullet.

Other good movers this week include: Eruption (Ariola), regaining a bullet at #42 on major adds and airplay; Celebration (MCA) #43 bullet; Billy Joel (Col), this week's Powerhouse Pick, at #44 bullet; and Eric Clapton (RSO) at #46 bullet, both strong follow-up records; Rolling Stones (Rolling Stones), last week's Chartmaker, at #47 bullet, and KC & The Sunshine Band (TK), #45 bullet r&b, moving here to #50 bullet.

Also taking good jumps on airplay strength are: REO Speedwagon (Epic), with the album at #55 bullet; #11 bullet here; Paul Davis (Bang), getting good major and secondary action, #55 bullet; Jefferson Starship (Grunt) #56 bullet, Foghat (WB), with the album at #57 bullet, #10 bullet here; and Bonnie Tyler (MCA) at #59 (Continued on page 64)
Barbra Streisand
SONGBIRD

There's only one in captivity. Her new album on Columbia Records and Tapes.

Produced by Gary Klein for THE ENTERTAINMENT COMPANY
Executive Producer: Charles Koppelman

"Columbia" are trademarks of CBS Inc. © 1978 CBS Inc.
Rafferty Hit A Rallying Point For New UA Alignment

By SAM SUTHERLAND

LOS ANGELES—With his single, "Baker Street," jumping to a bullet-11 on this week's RW singles chart, and "The City," his latest album following that trend in its rise to a bulletted 20 on the RW album chart, Gerry Rafferty is being touted as a rallying point for the sales, promotion and merchandising staffs at United Artists Records. The rapid climb of Rafferty's single hit, achieved despite the recent ARB ratings sweep and an internal realignment of the UA staff following the late-spring sale (RW, May 20, 1978) now has UA staffers projecting platinum status for the relatively unknown English artist.

Shipped 4 Months Ago

While Rafferty's UA solo debut was first shipped in mid-February, with another single choice also serviced at that time, little real sales impact was prior to a month ago. "The story is simple," recalled newly-appointed VP, promotion, Charlie Minor, of the promotion strategy behind Rafferty. "In the interim between initial announcement of the sale, as we were negotiating with Capitol/EMI, Stan Monteiro had just left. At that point, we were looking at product already in release, and one of the records on the street was 'Baker Street,' from an album that had only gotten sparse airplay, which was likewise getting only scattered exposure.

"Feeling pretty certain at that point that we would be involved with UA one day or another, we decided we couldn't let the record go by." During the first week after Monteiro's resignation, a push for the single, key initial adds came from WZUU/Milwaukee, WITX/Los Angeles, WPEZ/Pittsburgh, WCAO/Baltimore and KJRB/Spokane, among other stations. Although some programmers were very reticent during the early stages, due to the charged climate surrounding the unresolved label sale, the turn-around was both dramatic and fast.

"Out of that first half dozen or so stations, there was immediate reaction, and about three weeks later, with about five or six independent promotion reps on the record, another five or six UA promotion staffers, and a special effort from Steve Resnick, Les Berkowitz and Pete Molica along with a lot of support from those people in radio who still had time to listen to new records — we broke a virtually new artist in the middle of the spring ARB."

Minor candidly assessed the uncertain surrounding the label's transfer of ownership as another serious hurdle, but adds that sales, merchandising and advertis-

'Grease' Gets Platinum

780 Records president Al Coury (center) presents "Grease" co-stars John Travolta and Olivia Newton-John with platinum albums for the soundtrack from the upcoming Robert Stigwood/Allan Carr motion picture "Grease." The double-lp set, certified platinum by the RIAA within two weeks of its release, contains the RIAA certified gold single, "You're The One That I Want." The "Grease" soundtrack features original music written especially for the film as well as songs from the Broadway musical.
THE NEW UNITED ARTIST.

Gerry Rafferty's City to City. A major breakthrough featuring the enormous hit single, Baker Street. The first album and the first sign of big things to come on the new United Artists records and tapes.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Record Label</th>
<th>Rating</th>
</tr>
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<tbody>
<tr>
<td>Bobby Bland</td>
<td>Come Fly With Me</td>
<td>ABC AA 1075</td>
<td>(7.98)</td>
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<tr>
<td>Patrick Juvet</td>
<td>Taste of Honey</td>
<td>Capitol ST 11754</td>
<td>(7.98)</td>
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<td>The Captain's Journey</td>
<td>Last of the Romantics</td>
<td>Elektra 136</td>
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<td>The First One's Free</td>
<td>Passionate Breezes</td>
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<td>Return to Magenta</td>
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<td>Bobby Parker &amp; the Rumour</td>
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<td>Mercury SRM-2-120</td>
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<td>Mink DeVille</td>
<td>A Tribute to Monk and Bird</td>
<td>Southroad Connection</td>
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<td>Bettay Lou</td>
<td>F.I.S.T.</td>
<td>Atlantic Records</td>
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<td>Gary Apple</td>
<td>Loveshine</td>
<td>Monument MG7625</td>
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<td>Bill Conti</td>
<td>F.I.S.T.</td>
<td>Epic AL 33020</td>
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**THE PARKERILLA**
GRAHAM PARKER & THE RUMOUR— Mercury SRM-2-120

These three sides of live material show that Parker has developed into a first rate singer. The songs are already familiar from previous lips but Parker and the group give them a refreshing up-date. Side four's re-recording of "Don't Ask Me Questions" could become a hit.

**LOVESHINE**
CON FUNK SHUN—Mercury SRM-1-3725

With their last album the group broke through to the top of the charts and had a crossover hit with the single, "Flun." This time, the group stands poised to regain its placing with possible summer hits like "So Easy," "Magic Woman" and "When the Feeling's Right."

**FEELS GOOD TO ME**
BILL BRUFORD—Polydor PD-1-6149

The percussionist has already made his mark on progressive music, having played with Yes, King Crimson. Genesis and Gong. Here with his first solo lp, he turns to a jazier sound with a stellar personnel line-up and occasional vocals from Annette Peacock.

**RETURN TO MAGENTA**
MINK DeVILLE—Capitol SW 11780

The group shows tremendous maturity with its second Jack Nitzsche produced album. Willy DeVille's growling vocals give considerable urgency to his material which describes some time-less rock themes in "Guardian Angel, ""Desperate Days" and "Steady Drivin' Man."

**TASTY**
PATTI LABELLE—Epic JE35335 (7.98)

Labelle can always be counted on for a high spirited, percussive record and her latest solo lp is no disappointment. Mixing familiar songs ("Teach Me Tonight") with a couple of originals, she is at her best.

**GOT A FEELING**
PATRICK JUVET—Coasblance NBIP 7101 (7.98)

Juvet's last album was produced by Jean Michel Jarre but his first domestic lp was recorded with Jacques Morali. The French pop star's vocals can sound much like the Bee Gees when his airy tenor is over-dubbed as it is during side two's "I Love America."

**COME FLY WITH ME**
BOBBY BLAND—ABC AA 1075 (7.98)

Bland's soulful tenor has been surrounded by a full arrangement by producers Al Bell and Monk Higgins who elicit several exceptional performances. The veteran bluesman scores with "Come Fly With Me" and "Love To See You Smile."

**A TRIBUTE TO MONK AND BIRD**
VARIOUS ARTISTS—Tomato TOM-2-9002

The music of Thelonius Monk and Charlie Parker is given a spirited interpretation on this two record set by musicians such as Thad Jones, Lenny White, Stanley Cowell and Reggie Workman. A thoughtfully conceived lp produced by Michael Cuscuna.

**PASSIONATE BREEZES**
CHARLES JACKSON—Capitol SW 11775 (7.98)

Jackson along with Marvin Yancy (this album's producer) has been responsible for the production and some of the material Natalie Cole has recorded. Jackson shows he is quite a singer himself with some exceptional, classy material including the title song.

**THE CAPTAIN'S JOURNEY**
LEE RITENOURE—Electro 6E 136 (7.98)

Ritenour, a veteran of many hours of session work is proficient at various types of music as he shows on his first lp for the label. Lyrics by Patti Austin and Bill Champlin give the lp a depth he has not enjoyed on past efforts.

**THE FIRST ONE'S FREE**
GARY APPLE—Monument MG7625 (7.98)

The Monument label has taken a big step into the field of pop/rock with Apple, a singer/songwriter with a flair for writing catchy pop hooks. Most of his material is exceptional with "Shoot 'Em Up, Cowboy" the immediate standout.

**LAST OF THE ROMANTICS**
ENGELBERT—Epic AL 35020 (7.98)

Engelbert's smooth voice is applied to a diverse selection of material ranging from Stevie Wonder to Elvis Presley to Billy Joel. The ubiquitous "You Light My Life" is another inclusion in what should be one of his biggest hits in some time.

**SWEET RIDE**
SOUTHRoad CONNECTION—Mahogany M-1001 (7.98)

A driving rhythm section backed by some funky horns and strings should see this album do well on both the r&b and disco charts. Of particular note is the title track, "Sweet Ride."

**F.I.S.T.**
(ORIGINAL MOTION PICTURE SCORE)
United Artists: 957 H (7.98)

"F.I.S.T." The combination of a Sylvester Stallone movie and a Bill Conti score has already resulted in an award winning best selling album for "Rocky" and the combination of those two could repeat its success here. (Continued on page 33)
DANCE ACROSS THE FLOOR

JIMMY BO' HORNE

"DANCE ACROSS THE FLOOR"

The Smash Single (SEE 1003)
Is Now The First Album (SEE 7007)

For JIMMY "BO" HORNE

PRODUCED BY CASEY/FINCH
(For Sunshine Sound Corporation, Inc.)
THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

VOTES OF CONFIDENCE—Artists and execs alike may want to check out Richard Reeves' political column in this week's Esquire. Reeves has looked into the changes in political fund raising since the enactment of the Federal Election Campaign Acts of 1971 and 1974, and he's found what music biz folks have been predicting for several years: contemporary rock artists, who are allowed to generate the largest sums by far for presidential candidates through a special "donation of services" clause sanctioning benefit appearances, are spearheading an era of increased political influence in the entertainment business.

Particularly noteworthy: Reeves' list of contributors to Gov. Jerry Brown's re-election campaign in California, which includes Neil Bogart ($10,000), Joe Smith ($5,000), Jerry Moss ($50,000) and Jerry Weintraub ($5,000). And Reeves also quotes Jeff Wald's comments on the outcome of a Brown presidential victory, in which Wald casts his eye on the Democratic National Chairman's seat.

WE DON'T GETfooled again!

REVOLT IN PRETORIA: Chick Rains, songwriter/performer who makes up half of the Rains and Harris duo, is feeling pretty good about this week's news because one of his songs has been banned in South Africa. Seems the tune, "Easy," which appears as the flip side of the Oak Ridge Boys' "You're the One in a Million," is told from the viewpoint of a fellow who marries a girl with an illegitimate child (for shame). Rains, although he "can't understand why it was banned," believes the song's anti-offensive lyrics also add that it's going to have a little notoriety. My right to stiff in every country was already pretty secure—now this may completely terminate my career."

This ranks as Rains' biggest thrill since his "You're the Fingernail Scratching on the Blackboard of My Heart" became the subject of a sweepstakes "Hollywood Squares." Talk about thrills: We gather from Spencer Davis that Todd Rundgren's last night at the Roxy was quite a show. There was a radio simulcast during the first set, as well as lots of video equipment around, but things really started to heat up when Davis himself got up to play harp on Rundgren's "Range Wars." Then came Hall and Oates and a version of "Here Comes Every Little Thing That Reminds Me of You," then Rick Derringer for "Hang on Sloopy," then "Hello It's Me!" with everyone, including Stevie Nicks. As for Rundgren himself, Spencer says that even after his stint at the Bottom Line, umpteene rehearsals and the Roxy shows in rapid succession, "Todd didn't complain once about anything, even having to do 'Hello It's Me!' 99 times."

WE PRINT 'EM, BUT WE CAN'T TAKE ALL THE BLAME: The following item was sent to us by a source who, for his own good, shall remain nameless: "Eddie Rabbit, New Jersey's greatest contribution to the country field, takes success philosophically. Eddie likes to recount the story of the two boll weevils who drifted into the state during the depression years to join the circus. The eldest of the two weevils became a great star while the other, less dexterous insect never got his career off the ground. 'Nobody remembers the famous one anymore,' says Eddie, 'but everybody still talks about the lesser of two weevils.'" Hey, they can't be terrific every week, you guys.

TOUR AND RECORD NEWS: The Brothers Johnson have just returned from their first tour of Japan; although the Brothers have never had a major hit record there, all five of their gigs were sold out. A&M's Jerry Moss flew over for the final date, which happened to be on George Johnson's birthday, and he witnessed full-scale bedlam as the concert before the band even got onstage. Quincy Jones' album "Sounds . . . and Stuff Like That!" is shipping gold because of the success of the first single. It's the first time he's had gold right out of the box . . . The Heaters will be appearing at the Bottom Line June 12 and 13 with Cheap Trick . . . Crystal Gayle's "When I Dream" album is due out June 2; the single, "I Think I'm Going To Cry," will be released at the same time. It'll also be at the Roxy on July 10 . . . We know someone who's heard the Rolling Stones' "Some Girls" album, and he says that a lot of people who've been thinking the Stones are completely burned out will be highly surprised by it. Our informant says that by and large the album is "much stronger than 'Black and Blue'" or any of the recent albums for that matter. Certain activist groups are bound to have their eyebrows raised by the lyrics to the title cut, which are something along the lines of "Some girls take my money, some girls take my clothes, some girls take the shirt off my back and (Continued on page 62)
Meet
Tys van Leer.
You'll be enchanted.

You'll be intrigued, too. For he's
the Tys van Leer who created the rock
band Focus. And the Tys van Leer who
yodeled with such passion on their hit
single "Hocus Pocus."

He's the Tys van Leer who capti-
vated the audience at the 1977
Montreux Jazz Festival.

He's also the Tys van Leer whose
classical background as a flutist and as
a composer was showcased on the
"Introspection 1, 2 and 3" albums.

On his new album, "Nice to Have
Met You," you'll meet all these Tys van
Leers. And you'll meet some very
distinguished new friends of his who are
old friends of yours.

"Nice to Have Met You."
JC 35345
The new album by a magical artist.

Tys van Leer.
On Columbia Records and Tapes.

Produced by Ralph MacDonald
and Tom Scott.

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Formal Music Business Education Shows Increased Industry Acceptance

By MARGIE BARNETT

NASHVILLE — Formal education in the music industry has been around for about five years or more, but has not been officially recognized by industry personnel until recently. Major companies and organizations are working enthusiastically to support and enhance these academic programs.

"These programs are the way of the future," states Joe Cohen, executive VP of NARM. "As an industry we are growing by leaps and bounds, not only because the product is better and the artist roster is growing, but because we are becoming more sophisticated in how we reach our consumer, through advertising, marketing and merchandising. To do that properly in every company you need the people who understand the business.

"There is a great need to upgrade the talent that presently exists by development and recognition, but I think there is a disparity among the students of talent — a source of experienced, trained and educated people with some background in the music industry.

"We believe there are some excellent music programs in universities throughout the country. Middle Tennessee State University (Murfreesboro), Belmont College (Nashville) and Georgia State University (Atlanta) are just three such institutions offering degree programs focusing on the business aspects of the industry."

"We attempt to familiarize the students on a broad basis with the vocabulary and general workings of the business of the music industry," explains Steve Weaver, director of Georgia State's commercial music degree program, "hoping that this knowledge will be valuable to both themselves and their employers in terms of time."

Geoff Hull, coordinator of MTSU's recording industry management program, feels that the major provides a screening service. "We give the industry a talent pool of young people who are knowledgeable in all aspects of the business, understand the current trends and have a good background in business and management."

"Many Nashville businesses are becoming more involved with the educational programs in the area. Frances Preston, VP of BMI Nashville, is on the advisory board of Belmont College's music business division. "We in the music industry have no reason to be other than hopeful about an inter-relation between academic institutions and the actual business itself, she said. "If this works as planned, it will provide knowledgeable applicants suitable for the profession, which will need to be filled as the inevitable demand increases. We have already absorbed several people from the schools which are offering courses in this field."

"I feel that these students have a remarkable opportunity in front of them," declares Jim Foglesong, president of Nashville operations, ABC Records. "We were just kind of tossed out there to learn every aspect of the business by experience. These are the only courses I've heard of that teach as much of the theory and background, but there is an awful lot that can be gotten only by doing the actual work; therefore, I think the intern program is really good.

"The internship programs allow students to work for a company part-time or full time while earning academic credit. Nick Blackburn, VP, marketing, CBS Records Nashville, has taken several interns. "From a marketing standpoint these internships are mutually beneficial," he indicated, "giving the student a chance to see the inside workings of a record company from within, and providing the company with manpower. These students have a vested interest in the industry because it is their major and they really want to learn. I have quite a few of these students.

"Other companies and organizations have been working with these academic programs on a smaller level. The RW Institute (RW, May 13) accredits universities offering such courses. NARM invites students to its regional meetings and is providing schools with audio-visual presentations and handout materials from the last convention. They have also begun work on a summer internship program for the industry.

"Available to students between their junior and senior year, the internship will last 12 to 14 weeks working in a company's home office. Students can choose to work through NARM, who will screen them, set up interviews and/or send resumes to the companies interested, providing a participatory feel for NARM's intent is three-fold. First, the student gets a "hands on" type of experience with a company's entire operation. Secondly, hopefully, a student can enter retailing and rack jobbing (though the program is open to any company), giving merchandisers a chance to evaluate talent they could openly hire in a year; and thirdly, it serves to enhance the university programs.

"As with any other curriculum, reading textbooks and having a teacher discuss it is fine, but it does not answer all the requirements that one would have to understand the business," says Cohen. "We really want to get students more involved in this industry, and there is no replacement for hands-on experience, being involved is what is actually happening in the marketplace."

James Lara, Handleman's VP, corporate development, is involved in developing the company's human resource capabilities, both internally and externally. "We are admittedly proud of the people we have running our facilities and put them through training programs to develop skills, but we recognize that the college graduates coming out are going to run our company in the future and we want to work with the companies in the development of their curricula," he stated.

"We're the professionals in music merchandising, they're the professionals in education. We can tell them what is useful in our industry from our perspective and they will determine how it goes together."

"This will provide us with a great training process. The students graduating from these programs will have a significant amount of base knowledge under their belt and really be ready to jump right into the business. If good people is always critical, it's every company's most critical asset. With these programs the downside potential is zero and the upside potential is unlimited," Handleman representatives are presently on campus to recruit summer interns.

"The biggest problem facing these university programs is creating an awareness among the industry itself. As more companies and organizations both large and small become acquainted with them and work with universities in course development and internships, then the greater possibilities inherent in such academic training will be seen."

"There will come a time," speculates Steve Weaver, "when the music industry will primarily look to their own programs at college and their management needs as is the case with other large but perhaps older industries."

CLUB REVIEW

Simon's Return Is Stellar

NEW YORK — Carly Simon has avoided live performances on stage for years; the lady has simply preferred to remain behind provocative album jackets, instead choosing to deal with performances one-on-one. This year, however, has brought her to The Bottom Line. The love of seeing finally realizing Carly Simon perform resulted in a packed house at the club and included such artists as Diane Keaton, Billy Joel and Carufinkel in the audience.

Anticipation perhaps best characterized the mood of the crowd anticipating Simon's return. Simon very appropriately opened the show with her hit single of a few years ago "Anticipation." The audience loved every minute of it, the nostalgia, theMARKET, the rich contralto voice — and the show took off.

Warm up and backed up by Steve Sinopato and his group (a pleasant surprise to many in the audience), Simon next captured the crowd's attention with her latest hit single, "You Belong To Me." Singing recording artist David Sanborn, one of the men on the jazz and rock scenes today, accompanied Simon on this tune with his horn. Once again, the audience was taken by surprise. The excitement kept building, and everyone knew it: This was going to be a good gig, only to be topped by an appearance by Simon.

And out came James. After a solo performance of "Up On The Roof," he joined Simon on "One Man Woman," and "Devoted To You." The recording artist David Sanborn, one of the men on the jazz and rock scenes today, accompanied Simon on this tune with his horn. Once again, the audience was taken by surprise. The excitement kept building, and everyone knew it: This was going to be a good gig, only to be topped by an appearance by Simon.

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Simon's rendition of some of her older songs, including "You're So Vain" and "Nobody Does It Better," proved that her behind-the-scenes stance, in terms of performing, has done nothing to deter her ability to captivate an audience with a voice that staged seems to many in the singing of talent.

Sophia Mida

Ellis Agency Bows

NEW YORK — Steve Ellis has opened The Steve Ellis Agency, with offices at 37 West 57th Street.

Conceived to handle the special contemporary black artist in major venues throughout the United States and Canada, the Ellis Agency represents a diverse roster of clients.
Carly at The Bottom Line

Carly Simon, whose current Elektra/Asylum album "Boys In The Trees," recently went gold, played a three-night gig at New York's Bottom Line, her first New York club date in six years. On hand after the show were: Carol McNichol, E/A east coast publicity manager; Rip Peiley, E/A national field promotion manager; Joe Smith, E/A chairman; Carly; Ralphbiel, E/A east coast general manager; and Anyne Rothberg, Carly's manager.

Who In The World:
Peter Brown: Bedroom To Big Time

Most careers that start in the bedroom stay between the sheets, but Peter Brown's jumped to the top of the charts.

Several years ago Peter transformed a suburban Chicago bedroom into a makeshift recording studio complete with piano, synthesizer, drums and two dozen percussion instruments. Among the demos Brown cut was his first hit single, "Do You Wanna Get Funky With Me," which after being produced by Cory Wade went to number one on the R&B charts, top 20 on the pop charts and was the first twelve-inch single ever to go gold. Because of "Do You Wanna Get Funky With Me," success, Record World named Peter Brown Best New R&B Male Vocalist of 1977. Brown's debut album on TK/Drive Records, "Fantasy Love Affair," rocketed up the pop charts.

'Dance With Me'

Then came Brown's second single, "Dance With Me," currently top 20 and bulging up the charts, and over 20 tour dates in May, June and July with acts like Parliament and Funkadelic. Now Peter Brown's first album is close to gold.

How has Peter Brown achieved so much in so short a time? Ingenuity, Consider the evidence:
At the age of 13 Peter taught himself to play the drums. "I would listen to a lot of records in a very analytical way. I would listen to the drum and bass parts and just figure out what they were doing in relation to the other instruments," he said. Peter then joined a few local bands in his home town of Palos Heights, Chicago.

When he was in high school, Peter decided to join a baton twirling corps called the Jorgensen Rangerettes. They played rock music instead of the traditional marching anthems. The Jorgensen Rangerettes already had a drummer, so Peter at 16 taught himself to play the piano.

Peter played with the Rangerettes for five years and became the Corps' musical director. He also attended art school (he designed his album's cover) and began composing, accumulating more instruments and buying himself a four track tape recorder, so he could play his songs the way he heard them in his head. Peter's bedroom quickly turned into a recording studio and all his time was spent making tapes, overdubbing and perfecting his sound.

At this point Peter sent a tape to TK Records producer Cory Wade. Cory thought Peter showed great promise, but felt that he needed to learn a bit more. So Peter dropped out of school, bought himself a synthesizer, a piano, a drum kit and a dozen percussion instruments and moved into a larger bedroom in his home. After a few months of familiarizing himself with the intricacies of the synthesizer, Peter overdubbed new tracks (violin and bass simulated by the synthesizer and a saxophone part played by a friend) to the tape he'd sent Cory Wade.

This time Cory felt Peter was ready, and he was right. The song, "Do You Wanna Get Funky With Me," was transferred to 24 tracks, and with the addition of background vocals was an instant success.

Now, Peter Brown, the TK/Drive artist who began his career in a bedroom, is watching his music blanket the world.

New York, N.Y.

By DAVID Mcgee & BARRY TAYLOR

EASTER AND ALL IT IMPLIES: "Too hot, too long, too loud" was the way the ubiquitous Mr. X described Patti Smith's Saturday night concert at the Palladium. But that same Mr. X, a representative of a conservative element, was drawn to Smith's music and bopping in his seat (the only person in the entire theatre to actually sit down during the show) and admitting afterwards that he had indeed been witness to one of the year's major rock events.

That Smith could make such an impression comes as no surprise. From the outset of her career—meaning from the time she was reciting, or declaiming, her poetry to Lenny Kaye's guitar accompaniment—Smith has been one of rock's most charismatic and unpredictable performers, and one whose identification with her audience, and vice versa, is of a degree comparable only to Bruce Springsteen's relationship to his audience. Although her shows characteristically shift between moments of scintillating brilliance and uncontrolled and enervating egotism, Smith has herself remained true to a vision of salvation through rock music; a vision so strong it often invests the most free-form portions of her set with high intrigue.

With Smith, more than with any other significant rock artist, one accepts brilliance hand in glove with occasional excesses. Here two long "jams," if indeed they can be called such, were simply pointless exercises in noisemaking. But aside from being a commanding stage figure, Smith has developed into quite a good rock singer (or, more correctly, she now takes the time to sing good) and thus was able to rekindle the pre-instrumental noodling excitement.

Smith's band still leaves much to be desired in the realm of technical accomplishment; sometimes it is difficult to tell when it should be in high gear. Guitarist Ivan Kral, though, who has quietly come into his own in the last year, is the group's saving grace. Possessed of a fluid, imaginative style and an uncanny sense of timing, he is Smith's greatest ally. If she cuts a figure of Messianic proportions onstage, if her band's sound is oftimes awesome, it is due in no small part to Kral's support.

What of Mr. X's charges? Well, it was too hot. The moment Smith hit the stage the audience clammed the aisles and was never cleared out; three songs into the set the Palladium was like a sweatbox. Too long? The jams certainly could've been cut in half to splendid effect; but Smith, as we have indicated, rose above the more droll moments. Too loud? Only to the uninstructed, which Mr. X isn't.

HUH? Is Tommy Mottola going to have his own record label and will it be distributed by a major record company? Sources says yes.

From Los Angeles comes a report that Tim Curry's solo album, "Read My Lips," for A&M Records, is nearing completion with Curry and his production team headed by Bob Ezrin and including Michael Kamen, Brian Chistian, and Rich Redmond. Band go in the studio, Joe Venuti, Max Kaminsky, Allan Schwartzberg, Lee Michaels and Wagner are among the heavyweight backing Curry, but no doubt the real stars of the album will be the pipes and drums of the 48th Highlanders, a gargantuan orchestra and the entire British Navy. We contacted Ezrin for his comments on the project but, briefly being the soul of wit, couldn't allot the 14 extra pages needed to encompass his intellectual breakdown of the Curry LP. Look for them in serial form some time next year in the Oklahoma Daily, student newspaper for the University of Oklahoma, which has been hard up for good rock and roll news since you know-who graduated...

Jimmy Lovine is producing Mark Farner's second Atlantic album at the Hit Factory...

Bonnie Raitt's Palladium benefit for the Supporters of Karen Silkwood was an economic as well as artistic success as over $16,000 was netted from the one performance. Joining Raitt on stage were Michael Franks, James Taylor and Carly Simon, and John Hall. Ron Delsener produced the affair, and

SOFTBALL NEWS: Well, the season got off to such a disastrous start last week that Coach Slash and the boys decided to move opening day back one week to the game against hated arch-rivals the Atlantic Heavies. As for the previously announced season opener against equally-hated arch-rivals Queens Litho, it was fought—euthanized—by bad calls, errors, bad calls and more bad calls. "O' Ragamuffins!" said both teams and both Managers... "the Barber" grabbed 'em by the short hairs with his inventtive; and Carl "I'll Skeeball" Skiba, making his second triumphant return to the lineup, narrowly missed immediate induction in the Flashmakers' Hall of Fame when, against all odds, he failed to erupt, in a bat-hurling temper tantrum after gaz... (Continued on page 79)
Comparisons with ARS's "Imaginary Lover" are inevitable—where that song is mellow and a bit spooky, this MTB single rocks out from the start with the band's usual, crisp guitar and flute work. It's an original tune, not the Bobby Darin hit.

KISS—Casablanca 928
STRETTER '78 (prod. by group & Seon Delaney) (writers: Stanley-Simmons) (Kiss/Cafe Americana/Cladwyne, Atlantic) [3:15]
Kiss remade this song from their first album for the new "Double Platinum" set; it still rocks with authority, with Ace Frehley's guitar standing out.

GAP MANGIONE—A&M 2053
MELLOW OUT! (prod. by Larry Carlton) (writers: Matthewson/Janoff/Poll Dog, ASCAP) [3:21]
Despite the title, Gap Mangione's single is anything but mellow—it's a quick, instrumental with impressive guitar and keyboard solos.

JOHNNY CASH & WAYLON JENNINGS—Columbia 3-10742
THERE Ain't NO GOOD CHAIN GANG (prod. by Dave Robbins, Bynum-Kirby) (Tree, BMI) [3:15]
This collaboration seems bound to produce a country hit with this uptempo prison song—the tune, and the celebrity of the singers, merit pop play.

JACKIE DE SHANNON—Amherst 733
YOU'RE THE ONLY DANCER (prod. by Jim Ed Norman, writers: De Shannon) (Holwill/Plain and Simple, ASCAP) [2:43]
De Shannon's last single flirted with the top 100, and this follow-up, the title track from her latest album, should do well with pop and a/c stations.

VICKI SUE ROBINSON—RCA 11280
FREEWAY SONG (prod. by Warren Schatz) (writers: Robinson-Malani) (WPAP, ASCAP) [3:31]
Robinson slows the pace here, although an interesting rhythm still underpins this ballad. Her singing has never been better, and the message is a good one.

ASTRID GILBERTO—Image 3051
The song that highlighted the Brazilian dance craze of the early sixties could repeat as a hit in Gilberto's disco version. The new tempo works well.

THE DRAMATICS—ABC 12372
STOP YOUR WEEPING (prod. by Larry J. Reynolds) (writers: Reynolds) (Groovesville, BMI) [3:56]
The addition of a track of a woman crying provides an unusual, but touching to this well-crafted r/b ballad. It should score with r/b and pop stations.

THE MIKE Curb CONGREGATION—Warner-Curb 735
WILL YOU LOVE ME TOMORROW (prod. by Michael Lloyd) (writers: King-Goffin) (Screen Gems-Columbia, BMI) [3:05]
With a Dave Mason version also just released, this Shirelles-Gerry Goffin-Carole King standard is hot again. A female lead vocal dominates this one.

RONDREED—Omni 5502
GET ON UP (GET ON DOWN) (prod. by K. Lehan) (writers: Lehan-Boston-Cavanaugh) (Fiero Firma/Dorfin, BMI) [3:43]
The second release on Island's r&b-offshoot label is a rhythm record designed for dancing. The touch is light, with good female group vocals.

EXILE—Warner-Curb 8589
KISS YOU ALL OVER (prod. by Mike Chapman) (writers: Chapman-Chinn) (Chinnichap, BMI) [3:20]
This latest Chapman-Chinn production is a mid-tempo pop-rock record with a sort of Foreigner stylistics and could reach several formats.

WILLIAM Pickett—Captiol 4590
STAND BY ME (prod. by Hank Medress & Dave Appell) (writers: King-Lieber-Stoller) (Trio/Bel correspondence, BMI) [3:19]
The Ben E. King standard, on the charts several times since the '61 original, could well be a pop and a/c hit for this Boston band. It's mellow, rather quiet.

POUYSETTTE-DART BAND—Capitol 4590
IT'S A LOT OF YOU (prod. by Groovesville) (writers: Swank-Duke/Itzel) (Polydor, BMI) [3:38]
This female vocal group could score an r/b hit with this mid-tempo song, good for dancing and, because of the vocals, a good listening record.

LEW KIRTON—Alston 3739 (TK)
NEW YORK CITY (prod. by Clarence Reid & Fleddy Stonewall) (writers: Reid-Clairey/Ellery, BMI) [3:37]
This is an old-style soul ballad in the best sense of the term. Kirton sings it slowly and with feeling, and the story is one that many should like.
MORE MILSAP MAGIC

ONLY ONE LOVE IN MY LIFE

You've been waiting and it's finally here. The new Ronnie Milsap single.

Debut:

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Gilbert Joins Private Stock

- **NEW YORK**—Lynn Gilbert has been appointed national singles promotion manager at Private Stock Records. Her responsibilities will include overall supervision of coast-to-coast singles promotional activities, as well as acting as liaison with the label’s distribution and promotion field force. She will report to David Carrico, vice president for promotion and product development at Private Stock.

Ms. Gilbert’s appointment as national singles promotion manager marks her return to Private Stock, where she had previously worked as national promotion coordinator in 1975-76.

Immediately prior to rejoining promotion manager for New York City and Philadelphia at EMI/ America.

Epic Ups DiCesare

- **NEW YORK**—Al DeMarino, director, artist development, Epic, Portrait and Associated Labels, has announced the appointment of Debbie DiCesare to coordinator, artist development, Epic, Portrait and Associated Labels.

In her new position, DiCesare will be responsible for field coordination of itineraries, assessing costs for low ticket price concerts with radio stations, and assisting in television booking for E/P/A artists on the east coast. She will also act as a constant liaison with key agents and manager. She will report to DeMarino.

DiCesare joined CBS in 1974 in the law department, and since 1976 has been in the E/P/A artist development department.

Arista Fetes Patti Smith

Arista recently hosted a series of celebrations on both coasts to fete the Patti Smith Group, who are currently riding high with their “Easter” lp and the “Because The Night” single. Shown in the photos shot at the Los Angeles party at Le Dama are, from left to right, clockwise: Patti performing in L.A.; Dan Melnick, in charge of worldwide production for Columbia Pictures, Arista president Clive Davis, Jennifer Warnes, and; Tom Robinson Band Plans American Tour

- **LOS ANGELES**—Concurrent with the release of their first Harvest (distributed in North America by Capitol) album, “Power In The Darkness,” The Tom Robinson Band will make their North American debut with a showcase tour between June 7 and 17.

In concerted effort to build upon and spread wider the early North American support TRB has enjoyed, Harvest/Capitol is including a special 12” 33 1/3 LP containing the six pre-LP tracks—plus the "B" side, of their latest English single—in the North American release of “Power In The Darkness.” Set for release May 30, the 17-song Harvest/Capitol “Power In The Darkness” package will list for $8.98, a dollar more than most single-disc LP releases, making the package even more attractive.

Elliman Gets Gold

- **LOS ANGELES**—RSO recording artist Yvonne Elliman’s single, “If I Can’t Have You,” has been certified gold by the RIAA.

Rock Concert’s Fifth

On Saturday June 3, at 1:10 a.m., WNBC-TV will present the 5th anniversary show of Dan Kirschner’s “Rock Concert.” Starring on the show will be the Allman Brothers Band, George Benson, George Carlin, Natalie Cole, the Commodores, Billy Crystal, Fleetwood Mac, Billy Joel, Elton John, Kansas, KC and the Sunshine Band, Robert Klein, Barry Manilow, Steve Martin, Rod Stewart, John Travolta and Jimmie Walker. In the picture above, Kirschner (center) is shown with members of Fleetwood Mac.

Columbia To Release ‘War of the Worlds’

- **NEW YORK**—“War of the Worlds,” the first musical version of H.G. Wells’ classic science fiction account of Earth’s takeover by the Martians, has been set for June release on Columbia Records.

The two-LP set was produced, composed, orchestrated and conducted by Jeff Wayne (for O.R.P.) in the 48-track facilities of Advision Studios in London. More than two years in the making, “War of the Worlds” is the first in a series of works by Jeff Wayne and his father Jerry Wayne, executive producer of the album, and theatrical producer, writer, and former recording artist in his own right.

Leading the cast of “War of the Worlds” is Richard Burton as the British journalist whose narration (adapted by Doreen Wayne from Wells’ original story) provides the album’s dramatic plot line.

The half-dozen songs that complement the narrative bring together the vocal talents of Justin Hayward (of the Moody Blues); Julie Covington (“Godspell!”); “Rock Follies,” and “Evita”); David Essex; Phil Lynott (of Thin Lizzy); and Chris Thompson (of Manfred Mann’s Earth Band).

The instrumental underpinning that is the musical fabric of “War of the Worlds” is supplied by guitarist Chris Spedding and Jo Partridge, bassist Herbie Flowers, Ken Freeman on keyboards and synthesizers, drummer Barry Morgan, percussionists Barry DaSouza, Roy Jones, and Ray Cooper, and George Fenton on l.r. sax, and zither.

Accompanying the album will be a 16-page booklet containing the script and song lyrics. The eight full-color paintings (which further complement the narrative) were conceived by artists Michael Trim, Peter Goodfellow, and Geoff Taylor; art director John Pasche also designed the cover logo for “War of the Worlds.”

In addition, the North American premiere of “War of the Worlds” will be heard on Sunday, June 18—one day before the album’s release—in a 90-minute broadcast via the “BBC Rock Hour,” syndicated to 150 radio stations in the United States.

Von Blomberg Joins Polydor

- **LOS ANGELES**—Arthur von Blomberg has joined Polydor Incorporated’s artists and repertoire department, according to Hal Yoergler, Polydor’s vice president, artists and repertoire/west coast.
Karla Bonoff: You just can't ask for more.

Karla Bonoff has just returned from her triumphant 45-date tour with Jackson Browne, where hundreds of thousands responded ecstatically to her remarkable talents as a songwriter and performer.

And now, "Someone to Lay Down Beside Me." It's already a Karla Bonoff classic song, and quickly becoming a Karla Bonoff hit single. From one of the year's most widely acclaimed and best-selling debut albums, "Karla Bonoff." PC 34672


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*Also available on tape.
Michael Ochs Archives Tells It Like It Was

By SAM SUTHERLAND

LOS ANGELES—With rock 'n' roll still healthy in its third decade, and movie and television producers continuing to pursue the style's audience as a new market for box office exploitation, the demand for research expertise, as well as photos, masters and related memorabilia is on the rise. Yet, despite its comprehensiveness, the rock 'n' roll proves a frustratingly elusive topic due to the lack of comprehensive files at most labels.

That's the view of Michael Ochs, music industry publicist and former manager who has found a new career through his long-term hobby of collecting rock artifacts. The Michael Ochs Archives, named originally the Michael Ochs Historical Foundation, has since grown in both size and notoriety, and Ochs, who has been involved with retrospective rock anthologies for a number of years, now finds his services as a research consultant and source of photo coverage are equally viable.

"It started when I first came out to work for Columbia in 1969," Ochs recalled. "When I realized that the old recordings were becoming impossible to find, so I began building up my own collection. Photos were even more scarce, so, being a '50s fanatic, I began collecting more just to make sure they were available." As his files grew, Ochs was contacted by fanzine publishers and rock journalists seeking material no longer available from record companies. "I started doing it as a free service to other writers," he added, "but now requests are coming from any number of different quarters in the entertainment business itself."

To the original requests for photos to be used in magazine and tabloid formats, Ochs saw interest spread to the growing field of rock books. Thus far, his files have been cited in a Beach Boys biography, Irwin Stambler's Encyclopaedia of Pop, Rock and Soul, Rolling Stone's History of Rock 'n' Roll, a biography of Sam Cooke and other titles. Magazines using his material have included Rolling Stone, Creem, Playgirl, US, Village Voice, Bravo (Germany), L.A. Free Press, Country Music and Guitar Player.

More recently, though, Ochs has seen dramatic growth in the potential use of his material for film and video applications. Since his first television assignment for a prime time Dick Clark special, he has eyed that field more regularly and is currently working on a Rick Nelson television special. Comeback, an American International series expected to go into syndication later this year, and Heroes of Rock 'n' Roll, produced by 20th Century Fox and ABC network airing next winter.

Ironically, Ochs' fortune is now benefitting from what he has long seen as a chronic music industry problem. "A disregard for history common in all these commercial arts," he explains, "not just the music business. It seems like every company I've been at where I've established a dead file of photos, bios and press, has since thrown it away, although some labels are better than others in that respect. Capitol, for example, still keeps a good dead file."

Even where material has been preserved, access can be difficult, he notes. Changes in executive hierarchy can lead to a situation where requests for existing historical data are denied because incoming staff haven't researched their own files. Then, too, the perishability of the best-maintained files enters the picture.

"When Atlantic began making a movie on the label's history and they contacted me saying they needed pictures, I couldn't believe it," says Ochs, "because I knew that Jerry Wexler and Ahmet Ertegun were both collectors themselves. That's how they got started in the business. But it turned out that they had asked Popsie, the New York photographer, to store all their shots over the years, and then a fire wiped out much of their studio. They lost half of those shots.

Ochs sees the growing interest in rock films, and the greater emphasis on using rock source material rather than conventional film scores, as encouraging trends because of the new demand for historical background material. The proposal of a music industry archive here is also an overdue move, he feels, but he also warns that some labels continue to lose track not only of pictures, bios and other memorabilia, but as masters as well. "Master recordings aren't being retained as carefully as they could be," he notes, "so that if the remaining commercial pressings on a title are exhausted, these records can actually be lost."

Ochs, who has supervised a number of Vee Jay re-releases recently, has also prepared anthologies for UA, Capitol and Bang, and has also worked on individual projects as consultant or archivist for ABC, Warner Bros., King, Original Sound, Atlantic, A&M, Solid Smoke and Janus.

Since expanding his services beyond its original freebie status, and his clientele beyond rock writers, he has introduced a rate structure based on type of use, an approach he compares with The Bettman Archive. Inquiries have also forced him to abandon his home address as the official site of the Archives, which he now handles separately through a post office box.

With 30,000 albums, 20,000 singles and several thousand rare photos, Ochs says his files are still growing rapidly. Even so, he notes that he has thus far restricted use to material released before the late '60s. "I'm not competing with those photographers whose current files cover the '60s and '70s. Right now, I'd rather concentrate on the harder-to-find material."

The Michael Ochs Archives can be reached at P.O. Box 455, Venice, Ca. 90291. Phone is (213) 396-0202.

"Almost Summer' Time

Mike Love and Celebration have been performing benefits and free concerts in major cities across the U.S. in connection with their recently released original soundtrack LP for ABC's series, "Almost Summer." The title track, written by Brian Wilson, Mike Love and Al Jardine of The Beach Boys, is currently bulleving up the national charts as a single. Shown during a promotional visit to New York's radio station 99X are (from left): Dick Sloan, 99X, Barry Goodman, MCA New York promotion; Charles Steiner, 99X News; Bobby Rich, program director of 99X; Roxy Myzel, music director of 99X; and Bob Sieve, 99X.

CONCERT REVIEW

Be Bop Rocks The Shrine

LOS ANGELES—True to its title, Be Bop Deluxe more provided than standard concert fare at a headlining date at the Shrine Auditorium. The band's eclectic approach, best defined as art-rock enlivened by flashy boogie-blues riffs, the four-man band's techno-rock future shock inflections are purely intentional; relating to lead/guitarist Bill Nelson's recurring vision of a world in which man is rendered subservient to his own intentions.

Nelson dominated the set with licks that shifted from light to fierce and back again. His evocative vocals were mercifully free of the detachment common to many art rockers. Framed by ensemble arrangements of unswerving backing vocals and tuneful guitar forays into speculative fiction and elegant angst were starkly impressive. Staging was simple—unlike last year's screen backdrop relating to leader/guitarist Bill Nelson's "Metropolis"—with multi-colored lights used to accentuate harmonic tension and transition.

Opening with "New Precision" from its latest Harvest LP, "Draastic Plastic," the band lent consistent musical expertise to a close to two-hour show that showcased six additional cuts from "Draastic Plastic," interspersed with staples from earlier albums. Surprises included two songs from a forthcoming album, "Speed Of The Wind," replete with mystery and a haunting vocal, and "Love Is Immortal," a ballad blending Nelson's folk-flavored acoustic guitar with rich harmonic textures and Andy Clark's keyboard versatility. After a searing rendition of "Love In Flames," during which Charles Tumahai and Nelson traded bass and guitar riffs, Be Bop Deluxe was brought back for an encore by the crowd.

Horslips, an Irish folk rock'n'jig quintet, opened the show with a rousing collection of contemporary Celtic airs. Arrangements were brisk and imaginative, and the material was comprehensively delivered, earning an enthusiastic response from the audience. Geographic proximity, dedication to the transmission of the oral tradition, and the primal rhythms rock music contribute to an electrified repertoire of heroic balladry, joyous jigs, and all manner of pagan historical esoterica. Although Horslips has released several well-received albums over the past few years, selections were drawn mainly from its two Amherst-distributed DJM 1ps, "The Book Of Invasions" and "Aliens," both of which are conceptual song cycles based on authentic Gaelic myth.

Stephanie Embrey
BMI: THE TOP 15 OF THE SINGLES CHART

What the world expects from the world's largest music licensing organization.
Columbia Fetes Tys Van Leer

Columbia Records recently hosted a luncheon in New York for Tys Van Leer, whose album, "Nice To Have Met You," was just released. The lp was produced by Ralph McDonald. Pictured are, from left: (standing) Bruce Lundvell, president, CBS Records Division; Tys Van Leer, (standing) Dr. George Butler, VP, jazz/progressive Arr; Mac-Donald; Bob Sherwood, VP, national promotion; Columbia; Joe Manfield, VP, mar- keting, Columbia; Hans Clouver, manager; and Jim Fishel, manager, Columbia east coast adi.

Casablanca Ships Second Sampler Package

LOS ANGELES — Casablanca Record and FilmWorks has shipped the second edition in its "Return To Casablanca" series of sampler albums, eight track and cassette tapes designed for in-store play. The specially boxed package, which features the mu- sic of Casablanca, Millennium, Parachute and Chocolate City recording artists, also contains an informational booklet on the la- bels' current and upcoming product.

As in the case of the first "Return To Casablanca" edition, the new package contains two records, two cassettes and two eight track packages, including an lp devoted entirely to the soundtrack of "Thank God It's Friday," the new motion picture production from Motown and Casablanca. The lp features the music of Donna Summer, The Commodores, Di- ana Ross, Paul Jabara and Seals and Crofts, among others.

Also featured are Kiss, Patrick Juvet and D. C. La Rue.

Alexenburg Names Pete Gidion Promo VP

(Continued from page 3)

exclusive interview last week that he chose Gidion for his "expert- ism as a promotion man, his energy and his enthusiasm as well as the relationships he has established with radio people and managers." Alexenburg went on to say that he is "very excited" to have been able to hire Gidion for his new company because his "performance in the field of promo- tion is enviable and his reputa- tion in the music and radio community is of the highest level. Being a former promotion man myself, I look forward to working with him and building a professional team. I will always take a special interest in promo- tion and I feel that Peter Gidion is a team leader.

Gidion revealed to Record World that he is in the process of assembling a "professional" pro- motion staff that will include five regional directors as well as approximately 19 additional people. "We are looking for promotion professionals who are not only into rock and roll but all areas of the music business," he said. "This will be a full line company which will encompass, white, black and country music—every- thing." Gidion went on to say that further announcements regard- ing personnel will be made in the "coming four, five, six weeks" and he expects a high quality of people to build a solid nucleus for the new company.

Alexenburg and Gidion will both be temporarily based at RCA's 445 Park Ave. New York address until a location for their new office has been selected.

ATI Names Phillips VP, Finance & Admin.

NY NEW YORK — Jeff Franklin, president of American Talent Int- ernational, has announced that Mark Phillips has been named vice president—finance and ad- ministration.

Mark Phillips

Carol Kaelin has been appoint- ed controller and will report di- rectly to Phillips, who will now supervise all accounting, finance and personnel activities.

Phillips has been with the talent agency since its inception in June 1970. He has been treasurer of the firm and will continue in that capacity as well.

Seals & Crofts

Bob Seger

Seals and Crofts (WB). This song has been out for a long time but is now looking quite strong with station movement and additions. This week's adds come with the news that this song has been on the air for a long time but is now looking quite strong with station movement and additions. This week's adds are WPEZ, WXQI, WMKM, KBWQ, WBEN, KELF, KXOK, KQDO, KYNO, WSB, WLS, WBBQ, WRGB, WFLB, WHY, WSOQ, WTTI, KSOQ, KQDO, KXOK, and KQDO. News and additions.

Steve Martin (WB). "King Tut." One of the funni- est men in the business today has another single out that a lot of people are jumping on. This exciting kinda guy was added this week to Y100, 96X, KRGB, KSLQ, KMR, HUFF, K100, KNEO-FM, WBBQ, KJRR, KFEM, and is on Z93, WZLS, WXBS, WZU, WSRR, WAFY, WAVE, WZLC-FM, KARK.

Frankie Valli (RSO). "Grease." This song was

(Continued on page 62)
Performers’ Right Testimony  (Continued from page 3)

This kid-gloves, leave-it-to-the legislative-branch point of view is taken as a substantial shift from previous Justice Department state-ments on the performance rights issue, notably from that agency’s opposition to the 1975 Senate bill proposed by Sen. Hugh Scott.

The Justice Department’s shift is likely due in part to an awareness of the recent economic study and research on such a new bill done by the staff of Register of Copyrights Barbara Ringer, much of which attempts to fill in or modify sketchy aspects of the Danielson bill.

Also of concern to the anti-trust division Justice official were the bill’s provisions that would provide blanket immunity from the “prospect of antitrust laws of copyright owners and performers in the collection and distribution of the compulsory license fees.”

Immunities

Ewing said he knew that the Copyright Act contains similar antitrust immunities in the cable television, jukebox and public broadcasting areas, and said that in all of these areas, exemptions are generally disfavored because they “remove a barrier to anti-competitive behavior,” a polite way of hinting at the future possibility of what he later termed “collusion among claimants,” perhaps meaning agencies such as ASCAP, BMI and others.

“The immunity conferred in the bill,” Ewing said, “could arguably extend beyond the mere aggregation of claims” and equitable distribution of the license fees, fostering possible “agreements intended to injure certain claimants.”

“Parties injured by such anti-competitive conduct, he added, “should not be deprived of their recourse to an antitrust suit in the absence of some compelling justification.”

Other Witnesses

In addition to the Justice Depart-ment statement last week, the Subcommittee invited officials from the National Endowment for the Arts, the Department of Labor, the Commerce Department and the Copyright Office, all of whom told the bank that record companies and performers “who are most successful” are also likely to receive an equally large proportionate share of the compulsory license fees. However, he backed off from a rejection of that part of the Danielson bill (H.R. 6063), saying that the “resolution of this income distri-bution issue is essentially a balancing of equities on which we express no ultimate view.”

Mack in Philly

Big Tree recording artist Jimmie Mack, currently in the midst of his debut national tour as a solo artist, recently played a date in Philadelphia—where he was greeted backstage by a full contingent of area radio personalities. Mack’s first solo album is titled “Jimmie Mack,” and its first single pick is, “There Was Love” b/w “Play With Love.” Shown backstage at Philadelphia’s Irvine Auditorium are, from left (back) WYSP assistant program director Jerry Abare, Atlantic local promotion rep Rick Alden, program director of Boston’s WCOZ Tommy Hodges, WWOQ program director Alex Demers, and WIOQ deputy Harvey; (front) Atlantic northeast regional album promo-tion/artist development manager Steve Leeds, WIOQ music director Helen Leicht, Michael Heckman of the TWM management company, Jimmie Mack, WMME music di-rector April Feld, and Lindsey McCall of TWM.
Radio Replay

By NEIL McINTYRE

Here comes the good weather, finally. After most of the northeast and midwest froze being snowed on and the south and west rained on, we're ready to be sunned on. For many radio people the good weather also means remotes. A remote is when, for example, you attempt to take the radio station out of its normal environment and drop it on a used car lot, for the sake of entertaining a small crowd of the owners' relatives and friends at the expense of the total listening audience. I would continue this subject but I'm encountering some technical difficulty...are we still on the air?

RADIO FARM CLUB...Where will all the replacements come from for on air and programming jobs that will open up in the future in radio? Some will walk in off the street, but they'll be the rare cases of luck, on their part and yours. Those that are looking at this column who are working for somebody and have in mind owning it all some day, should be thinking about the people who'll run your radio station. The problem of finding good people for radio becomes an increasing one, with all the recent limitations put on the thinkers and experimenters in smaller markets that have adopted formats and ideas proven in large markets.

In the past the talents and the ideas came into the city from the country; now the radio training ground seems to have shifted to the college campus. Many colleges now offer the communication major an opportunity to work out his theories on campus radio stations or in local radio stations near the campus. The talent that is coming out of college for radio management and the number of air personalities that are ready for major market jobs has improved in the last few years. I can recall when a communication student's only hope of jumping into a good position at a station was having a journalism background, and a good voice, then trying his best to get a foot in the door at some news department. Today college radio stations are more involved in what's really going on in the communications field rather than relying on ancient textbook re-creation of radio plays or broadcasts theory that related to old network programming. The students and the teachers are involved in radio conferences, developing and running new formats and in general giving today's college graduate a better chance of getting a meaningful job in broadcasting.

Radio should be encouraging local colleges that have radio courses and their stations by donating used equipment, music, old tapes and most of all your time to help students be better prepared for your station. Many colleges have internship programs that allow the student to have on the job training at a radio station and not just study, at school. The responsibilities of managing a radio station are great, and part of this management includes preparing for the future. There are large numbers of imaginative young thinkers in college waiting for guidance; now is when radio should get involved in helping to build a solid future.

WHAT'S IN A NAME...Many recording artists have names that could lend themselves to other business ventures, if they weren't successful performers. Here are some of my examples and I'm sure you'll have your own the next time you peruse the music library:

- Attorneys at law: Emerson, Lake and Palmer...Certified Public accountants: Englandman & John Ford Coley...Transmission repairs: Bachman Turner Overdrive...Pizza parlor: Waylon and Willy's...Bridge Construction firm: Simon & Garfunkel...Antenna supplies: Tower of Power...Szechuan restaurant: Earth, Wind & Fire...Randy Newman's Shoe company: Little Feat...Late night entertainment company: Player...Diaper cleaners: Wet Willie...Shoeshine stand: Jimmy Buffett...Refrigeration firm: Kool & the Gang...Auto body and repair: Freddy Fender...Aluminum siding: Rufus...Moving and Storage: Doobie Bros...Chef: Meatloaf...and so on.

MOVES...Chris Stanley joins D.I.R. Broadcasting to produce the

KROQ's Ad-Free Sound Makes Waves

By MIKE FALCON

LOS ANGELES—Gary Bookasta, who recently took over the executive director responsibilities at Los Angeles FM'er KROQ and instituted 60 days of commercial-free listening, is pleased with the results of his experiment in unhassled programming. The executive also plans to make a smooth transition to a relatively minimal amount of commercial time when the two-month span expires June 1.

"The period has been very rewarding," said Bookasta. "I think we've really taken the town and devastated the competition. But we intend to bypass the problem of reorienting listeners to listening to commercial messages by only allowing an absolute maximum of four spots per hour when the commercial-free period is over.

Noting that a number of other stations have made the switch with varying degrees of success, Bookasta notes that his plan is more stringent in that "Every spot will be counted as a unit, and no more than four of these units will be run in any 60-minute period. When some people claim they don't run over five commercial minutes an hour, they frequently run multiple spots in that time. And here you'll never hear spot sets where you run five or six commercials."

There's a reason for Bookasta's rather rigid approach to commercial interruptions. "Say you're an advertiser," suggested Bookasta, "and someone runs five or six commercials in a row and yours is the fifth. Would you really think anybody would still be listening?"

The executive director will also separate public service announcements from commercial messages. "Our sound will still be relatively commercial-free, and when we talk about music between tunes that's all that will run. We're just not going to run more than one piece of business at a time."

In addition to the new sound, Bookasta is also nearing the end of his first big promotion, the

(Continued on page 31)
Springsteen LP Leaked To Radio

Long Island, N. Y. — Radio station WBAB was the first station in this part of the country to play Bruce Springsteen's soon to be released album "Darkness On The Edge Of Town." Four Century Broadcasting stations also premiered the album: WARB/Detroit, KMEL/San Francisco, KSHE/ST. Louis, KWST/Los Angeles. WBAB received the commercial labeled copy Sunday, May 21st and began playing it throughout the day. On Monday, Columbia records sent the station management a cease and desist telegram, and WBAB discontinued air play. WBAB music director Bernie Bernard told RW. "A staff member made a connection with someone we call Deep Wax. The reaction to the album was just fantastic, but the audience was disappointed when we had to take it off the air." WBAB ran news stories explaining to listeners why they had to stop playing the album.

New York's WNEW-FM also began playing the album early Friday morning (26) and was also immediately served a cease and desist telegram. All stations across the country were served with the single. "Prove It All Night," and Columbia still does not want to distribute the lp until Wednesday according to Springsteen's product manager at the label, Dick Wingeate.

Chicago Station Cited For Irregularities

By BILL

Washington—The FCC has notified the American Broadcasting Companies, Inc. that its FM affiliate in Chicago, WDAI-FM, is allegedly liable for "inaccurate logging" of promotional spots for the gigantic Superbowl of Rock held in Chicago last spring. The FCC is asking for a forfeiture of $7,000.

The Commission said that it found "numerous instances of violations" and ad-libs in excess of the 200 spots worth $80,000 purchased by Flip-Side Concerts, Inc. between May 22nd and May 28th last year. In return, the station was forced to give away $90,000 in tickets and advertising references.

The fine comes out of an FCC investigation that actually took its findings from an ABC report done by the Chicago law firm of Jenner and Block last summer. That report cited alleged instances of payola, drug use, improper broadcast of commercials and "other illegal activities" stemming from WDAI-FM's close affiliation with the concert.

Initially, the Chicago Sun Times published an article accusing the board of the Chicago Park Districct of cronyism and nepotism in granting permits to use the field to Flip-Side Concerts.

KROQ

(Continued from page 30)

All Purpose Miracle Contest, in which Hollywood's In Seann and Granny's boutique have teamed up with The Guitar Center and University Stereo.

Upper Midwest Conclave Stresses Radio's Gains

By SAM SUTHERLAND and CHIRSTY WRIGHT

Plymouth, Minn. — Radio professionals from throughout the midwest, along with broadcasting and recording industry figures from around the U.S., convened here last week for three days of panel discussions and workshops during the third Annual Upper Midwest Communications Conclave. Held at the Radisson Inn here, the gathering began Thursday (18), with the first round of sessions kicking off following the morning.

The conclave's growth was tied to the overall gains made by the radio industry during a number of Friday (19) sessions, beginning with the keynote address by Mike Phillips, owner and manager of WMNR/MMF in Menomonie, who outlined his own experience in negotiating for acquisition of his stations and his subsequent work to turn a once flagging operation into a money-maker. During the following panel on sales, George Walthius of the Radio Advertising Bureau hailed radio's continued growth during the '70s.

Other key panels included Friday's session on research, moderated by Gary Taylor of the Gavin Report, which featured both an audience research panel and a music research panel. Participating panelists included Richard Lamb of Arbitron; Don Smith, sales manager for WEAG/WIAL in Eau Claire; Scott Chris-tenson, operations manager, KTSK/KTFM, San Antonio; and Mark Renier, program director at KVOX, Moorhead.

The program directors' workshop, also held Friday, was moderated by KQWB/Fargo pd Bob Denyer, with panelists including By Nappier, WCCO, Minneapolis/St. Paul; Dan Halyburton, WDCG, Minneapolis/St. Paul; Barry Talt, KQKB, Omaha/Council Bluffs; and Randy Cook of Minneapolis' Brown Institute.

Two of the most popular sessions were Saturday's (20) discussions on records and air personalities. The former meeting, held in the morning, saw Ira Heili-cher, owner of the Great American Music Stores, as moderator, with Motown vp and assistant to the president Danny Davis the featured speaker. Label staffers serving on the panel included Tom Bernard of Ariola, Brian Boylan of MCA, John Derrek of Polydor, Vicki Derrek of Pickwick International, Ron Gesslin of RCA, Thom Gorman of Arista, Gloria Hanca of RCA, Kerry Knodle of A&M, Jim Larkin of ABC, Marti Moore of Capricorn, Cathy Rich of Atlantic, and Beau Siegel of Elektra/Asylum.

The afternoon session on air personalities, moderated by John Leader of Radio & Records, included panelists True Don Bleu, KDWB, Minneapolis/St. Paul; Charlie Bush and John Hines of KSTP, Minn./St. Paul; Jay Jackson, WMAX, Yankton; and Lynn Younger, KHAK, Cedar Rapids.

99X Celebrates

99X (WXLO) hosted a special celebration recently as the staff of the station greeted local odd-sellers and representatives from the music industry. Shown standing from left: 99X assistant program manager Bob Sicca; 99X programming assistant Rick Bisceglia; unidentified man; 99X news director Charlie Steiner; sound effects man for the Joy Thomas show, Joy Thomas; 99X air personalities, Dick Sloan, Bobby Messina, Glen B. Margon; 99X program manager Bobby Rich; women standing from left: 99X air personality Sue O'Neal; RCA recording artists from the group Odyssey, Lillian and Louise Lapes; KCA recording artist Bill Quisimmon; RW radio director Neil McIntyre; E. B. Marks music vice president Barry Bergman.

Radio Replay (Continued from page 30)

Direct News program. Chris, formerly producer of the Planet news program, will be working on tightening up the show, so that it will be more interview-oriented. Chris told us: "We want to spend more time with the people being interviewed so that the subject matter is not confined to one area of discussion. The first Direct News program produced by Chris Stanley will air this week . . . William Shepard appointed GM WKSJ-AM-FM/Mobile . . . Dave Collins joins WQCL-Cleveland on air from KNUS/Dallas . . . John Risher named GM WCAR/Detroit from WDEE in the motor city . . . Beverly Mire new MD at WPIX-FM/New York from WCOZ/Boston . . . Ken Clifford KLQ/Ontario looking for a morning drive person to replace Captain John Forsythe, who has left the station . . . Cynthia Smith to WHK/Cleveland all night show from WSLR/Akron . . . Steve Lusbaugh production director at WBGN/Boston from WMMI/Cleveland . . . WSM/Nashville looking for air night time country talent; tapes and resumes to Al Voecks box 100, Nashville . . . Brian Scott at WPT/Albany is looking for air talent send tapes/resumes to 4243 Albany St. . . . Portia in the west reports . . . J. Paul Huddleston moves to KCBQ/San Diego doing news . . . opening for full time person WRFC/Atlanta, Ga. tapes/resumes to Gary Kirk . . . WSGN/Birmingham moves to new office at twin towers east 236 Goodwin Crest Dr., new phone (205) 942-0600 . . . Tom Evans to on air KVOX/Fargo from KSD/Sioux Falls . . . Gary Moore promoted to MD/PD at WBGN/Bowling Green . . . send your changes and moves to either Portia the G. at RW west or in the east to Neil McIntyre, not McCarthy.
DFK Band in L.A.

Columbia recording artists Les Deduk, Mike Finnigan, and Jim Krueger (The DFK Band) recently headlined a concert at the Santa Monica Civic heading east on a tour which will take them to many major markets across the country. After the show, Columbia hosted a special reception for the DFK Band at Hollywood’s Le Dome restaurant. Pictured at the party are, from left: Dan Ellis, national vice president, a&r, Columbia Records; Ron Oberman, director, merchandising, west coast; Columbia Records; Frank Sharga, director, artist development, west coast; Columbia Records; Jim Krueger, Arma Andon, national vice president, artist development, Columbia Records; Jason Cooper, manager of each artist; Les Deduk; Mike Finnigan; Columbia recording artist Dave Moran, Warren Williams, regional promotion manager, west coast; Columbia Records; and Columbia staff producer Bruce Bantick.

CBS Names Zambri Adv. Coordinator

NEW YORK—Roz Blanch, director, merchandising planning and administration, CBS Records, has announced the appointment of Cynthia Zambri to the position of advertising coordinator, CBS Records.

Zambri will be responsible for the development of trade advertising for the Columbia, Epic, Associated and Portrait labels and will act as liaison between Gotham Advertising and CBS Records creative services advertising. She will report directly to Blanch.

Zambri first joined CBS in 1975 as an accounting assistant.

Nostalgia Lane Has New Offices

NEW YORK—Lee Halpern and Nina Mattikow of Nostalgia Lane, Inc. have announced the opening of additional offices at 211 West 56th Street, New York 10019; phone: (212) 582-5390.

All programming, merchandising, packaging, contracts and marketing will emanate from the new midtown office. The shipping points will remain at the present Long Island and Westchester addresses. The next scheduled releases for Nostalgia Lane product will be forthcoming for mid-June.

Epic Ups Santivasci

NEW YORK — Bruce Harris, director, east coast a&r, Epic Records, has announced the appointment of Andi Santivasci to the position of east coast administrative assistant. Epic a&r Andi first joined CBS Records in 1973 as a secretary and most recently served as secretary to the director of a&r, east coast, Epic Records.

Crystal Gayle Dazzles Manhattan

NEW YORK—Nowhere is nepotism more rampant than in the world of country music, where sisters, brothers, sons, daughters, nephews, cousins, aunts, uncles and various and sundry next of kin all seem to get into the act of more famous relatives. As Loretta Lynn’s sister, Crystal Gayle (UA) had quite an imposing task in finding her own niche. But find it she did, steadied the ship of the ‘70s, until “Don’t It Make My Brown Eyes Blue” made her a name a household word last year. Before her April 12 appearance at the Bottom Line, Gayle had not appeared in Manhattan in several years, so it was especially pleasing to witness her improvement as a performer since that time.

A few problems remain. Although Gayle seems infinitely more assured onstage these days, she nevertheless cuts a less-imposing figure than one would have expected given her time on the road. This tends to detract from the overall quality of the performance, if only because at times she seems so possessed by her material.

For as the singing, it couldn’t have been better. Phrasing with an engaging and subtle lightness, like the big band singers of the ‘30s and ‘40s, Gayle does not plumb the deepest emotions as do, say, Dolly Parton or, yes, Loretta Lynn; but she is by far the most versatile female country singer around, at home in virtually any genre of music. She has done the heavy, effortless, ABBA-esque reading of an early hit, “Somebody Loves You,” which was followed by a pure country treatment of her first number one song, “I’ll Get Over You.” From there it was only a short, sweet slide into country blues of the sort Patsy Cline excelled at, “(Got My) Baby On My Mind.”

With an eight-piece band providing excellent support, Gayle transformed a couple of oldies into the real surprises of the evening. Gogi Grant’s “Wayward Wind,” a good song seldom sung anymore, was given an uptempo reading that somehow retained all of the melody’s haunting ambiance. The real star was an all-stops-out version of “Green Door” that was, quite simply, good rock and roll. Jim Lowe surely would have approved.

In many cases such genre-jumping is sheer vanity on the artist’s part; an exercise designed only to impress an audience with the breadth of the artist’s taste. But Crystal Gayle’s version was of a loitering nature; she came to sing. And sing she did. Quite well, too, thank you.

David McCee

‘Soap Factory’ TVR Sets First Stations

NEW YORK — Announcement of the first 10 markets to pick up “The Soap Factory,” a nationally-syndicated weekly-hour disco music program, was made by Jerome Shapiro, president, Brookville Marketing Corporation, the program’s owner and syndicator.

The markets and stations are: WPIX-TV, New York, N.Y.; WATL-TV, Atlanta, Ga.; WTCN-TV, Minneapolis, Minn.; WATR-TV, Hartford, Conn.; WAIP-TV, Chattanooga, Tenn.; WNCN-TV, Greensville, N.C.; Port Pierce/Vero Beach, Fla.; KECK-TV, El Centro, Calif.; KDUB-TV, Dubuque, Iowa; Channel 9 Can-Can, Parkersburg, West Va.

“The Soap Factory” is taped on location at the Soap Factory discotheque in Palm Springs, N.J., and it marks the first time a nationally syndicated television program has ever been produced in the state of New Jersey.

Hosted by Paul Harris, “The Soap Factory” features professional dancers doing the latest steps as disco music sets the pace. The program also regularly offers a talent showcase in which top recording stars are featured doing their big disco hits.

A very special segment of the show each week is the “Disco Spotlight” in which the program travels to another city, either in this country or abroad, to focus on the top discotheque in that particular locale.

“The Soap Factory” is produced by DMB Productions and the executive producer is David Bergman.

DG Honors Gunther Breest

Jim Frey, vice president, Polydor Inc., presents Deutsche Grammophon’s Gunther Breest (left) with a Grammy Award for his role as producer on the DG Giulini/Chicago Symphony recording of Mahler’s Symphony No. 9, which won “Best Orchestral Recording of 1977.” The two-LP album also won the Mahler Society’s award for “Best Recording of 1977” in addition to six other international awards.

CLUB REVIEW

Country blues of the sort Patsy Cline excelled at, “(Got My) Baby On My Mind.”

With an eight-piece band providing excellent support, Gayle transformed a couple of oldies into the real surprises of the evening. Gogi Grant’s “Wayward Wind,” a good song seldom sung anymore, was given an uptempo reading that somehow retained all of the melody’s haunting ambiance. The real star was an all-stops-out version of “Green Door” that was, quite simply, good rock and roll. Jim Lowe surely would have approved.

In many cases such genre-jumping is sheer vanity on the artist’s part; an exercise designed only to impress an audience with the breadth of the artist’s taste. But Crystal Gayle’s version was of a loitering nature; she came to sing. And sing she did. Quite well, too, thank you.
Album Picks
(Continued from page 16)

LET'S DO IT AGAIN
GARY TOMS EMPIRE—Mercury 1-3731
(7.98)

Patrick Adams, the uncrowned N.Y. disco king has provided some very interesting arrangements to Gary Toms' first album in some time. "She's Something Else" provides one of many pleasurable moments on this very danceable album.

A WHITER SHADE OF PALE
THE MUNICH MACHINE—Coisbance NLP 7090
(7.98)

This particular machine is programmed by Giorgio Moroder and Pete Bellote for maximum disco spins. Procol Harum's title song is given a rhythmic treatment much like "Black Is Black" and should provide the lure for this lp.

THE BEST OF JOHNNY KIDD &
THE PIRATES
EMI NUMT 12 (U.K.)

An excellent compilation by the group whose "Shakin' All Over" was one of their many influential British hit singles. These 20 tracks show their evolution from 1959 to Kidd's death in 1966. The group has now reformed under guitarist Mick Green.

HANGING ON A STAR
LANE CAUDEL—MCA 3039 (7.98)

Caudell is a young rocker who composed the music for this debut lp which will serve as the score for the forthcoming movie, "Hanging On A Star." The album jacket could provide some more information, but the music speaks well for Caudell.

FIRE UP 'N KICKIN'
FATBACK BAND—Spring 1-6718 (7.98)

Without a doubt this is the group's best album to date. The funk is out front, backed by a tireless rhythm section. Of particular interest are "Snake", "I Like Girls" and "Boogie Freak."

ALTERNATIVE CHARTBUSTERS
THE BOYS—Nems NEL 6015 (U.K.)

One of the more consistently enjoyable groups riding on England's new wave, The Boys show more of the same tightly structured songs among the 14 included here. "Classified Susie" and "Brickfield Nights" are two of the best.

RISE UP LIKE THE SUN
THE ALBION BAND—Harvest HSAP 4092 (U.K.)

The band fronted by former Steelye Span bassist Ashley Hutchings has made an album that must be considered a milestone in traditional folk/rock fusion. The music is enhanced by strong performances—especially in the case of Richard Thompson and Andy Fairweather-Low.

THE BEST OF CHARLIE COYNE
COYNE-Virgin 25801 (U.K.)

Coyne refuses to compromise his idiosyncratic style, yet at the same time he demonstrates a sensitivity and awareness that should endear him to a larger audience. "Amsterdam" and "Dynamite Days" provide the spark.

LIVE!
THE BISHOPS—Chiswick CH (U.K.)

A 10" record by one of the new wave's longer standing outfits. Recorded at the Roundhouse, it contains ten of the best songs from their live show. Among them are "Train, Train," "(I Want) Candy," and The Kinks' "Till the End of The Day."

FRICION
SWEET DUBSTER—Ariola 25 861 XOT (Holland)

The Dutch group has been likened to Traffic which is a valid comparison owing to their textures of jazz, rock and blues and the gravelly vocals of their lead singer. Robert Jan Stips, once of Golden Earring, is the underlying musical talent that holds their second album together.

CBS Memphis Branch
(Continued from page 3)

The growth of that whole area — the southwest and the southeast — has made the Dallas market so large," Smith told Record World, "that from a management level particularly it's difficult to give proper coverage, on as regular a basis as we would like, to some very important area: cities like Memphis and Little Rock, New Orleans and Jackson and Birmingham; and to very important customers like Siebert's in Little Rock, for example, which is a giant customer.

"And the same is true, perhaps more so, in terms of radio," added Smith, "where you have important black, country, pop, FM and great crossover opportunities. All kinds of music are sold in that marketplace. You need closer management and the addition of a branch will give us that. It will also allow us to expand our opportunities in the other three markets that are giving up a part of this territory because their growth has been so phenomenal over these past few years. They've just become super growth markets and they are also large geographic markets vis-a-vis a New York City or an L.A., which are spread out, and we're trying to deal with that."

Initially, Smith said, CBS will place "about a dozen" employees in Memphis, some of whom will be resident sales personnel working the Memphis market only and complemented by inventory and merchandising specialists, a promotion department and a branch coordinator, the latter to be named shortly, "within the next week," stated Smith.

Asked if CBS plans to split up any other large markets into smaller areas, Smith replied that CBS is "continuing to look at the entire country and, as it's appropriate, will make those steps in the future.

Goldfarb Taps Goldfarb

NEW YORK—Herb Goldfarb, president of HGA, has announced the appointment of Dean Goldfarb to the staff. Goldfarb will be working closely with the sales-marketing division of HGA, as well as assisting in artist development projects.

His previous record experience has been at retail with King Karol in New York, Al Franklin Stores in Hartford, Conn. and with Record Merchandising at the distribution level in Los Angeles.
MELLOW IF HOT
GOT TO DJ:
SANDPIPER/ (Listings
enemy it and the have
Some with about
hard rock vocals
done something a
one disco
disco disc)
(grooves, not yet available)
Gary BRAZILIAN Clifford-Curtom Polydor "TGIF"
MY WEED-Kebekelektrik-Salsoul (disco disc)
GEEVES have
ANALOGUE into
disco/Ip cuts)
so many disco's
to come out of some genuine record. Set in that raucy,
nee-bluesy mid-tempo Dis call 'sleazy,' "Miss You" is unmistak-
ably the Stones—lagger's manic mood swings and the group's razor-
edged playing is in the classic mold—and the instrumentation is
minimal by disco's often over-stuffed standards, but the rhythm,
the subtly insist bass/drum beat, and the structure ease it comforta-
blelty into disco territory. What's exciting about this move is that it
involves neither the abandonment of traditional (if that word can ever
be applied to the Stones) rock & roll nor the slavish accommodation
to one disco formula or another. Instead, the Stones have brought
an brilliant merger of the two forms—one that should delight
devotees of both. The past year's disco adaptations of rock standards
with hard rock vocals ("Don't Let Me Be Misunderstood," "Gimme
Some Loving," "House of the Rising Sun," "You Really Got Me")
have done something to bridge the gap between the two genres,
and the Bee Gees have certainly broken down a lot of barriers,
but it might take a group of the Rolling Stones' stature to convince some
people that disco is not an alien form and the discotheque is not
enemy territory.

What clinches "Miss You" as a dance cut is the break on the
8:36 12-inch pressing, when the band swings into a quiet mood:
theming drum meshes with light organ work and the tense under-
lining of guitar and bass. Lagger enters stealthily, like a thief
or a madman, and tells us he's taken to walking in Central Park at
night: "scuffling through the street," singing to himself: "People
think I'm crazy." Loneliness has brought him this low, and he
breaks into the wordless song that sets the mood of the entire rec-
ord—a Blanchely yet oddly spirited sort of tune that sounds like
a standoff of rage and sadness. This is far from the usual disco
break—there's no sudden burst of percussion, no shimmering ex-
panse of strings—but the song's intensity grips you here and lagger
displays the sort of eccentric electricity that can charge any song
(Continued on page 62)

JUNE 3, 1978
1. AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO/SEVILLA NIGHTS JULIF SOUNDTRACK-Casablanca (lp cuts)
2. RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY LINDA CLIFFORD-Custom (lp cut)
3. GOT TO HAVE LOVING/STANDING IN THE RAIN DON RAY-Polypal (lp cuts)
4. COME ON DANCE, DANCE SATURDAY NIGHT BAND-Prelude (lp cut)
5. ROUGH DIAMOND/TOUCH MY HEART MADLEEN KANE-Warner Bros (disco disc)
6. COME INTO MY HEART/LOVE'S COMING USA-Connection-Martin (lp medley)
7. RIO DE JANEIRO GARY CRUS-Salsoul (disco disc)
8. HOW MUCH, HOW MUCH I LOVE YOU BEAUTY AND THE BEAST LOVE & KISSES-Casablanca (lp cuts)
9. BOOGIE OOGIE OOGIE A TASTE OF HONEY-Capitol (disco disc)
10. YOU AND I RICK JAMES-Gordy (disco disc)
11. SPEND THE NIGHT WITH ME/MISSION TO VENUS SILVER CONNECTION-Midnight Special (lp cuts)
12. I LOVE AMERICA PATRICK JUVEL-Casablanca (lp cut)
13. GARDEN OF LOVE/BODY AND SOUL DON RAY-Polypal (lp cuts)
14. TOUCH ME ON MY HOT SPOT/DON'T SATURDAY NIGHT BAND-Prelude (lp cut)
15. OH HAPPY DAY/TO MY FATHER'S HOUSE/GETTIN' THE SPIRIT RIGHT SINGING KELLY-Casablanca (lp cut)
16. LET YOURSELF GO TO CONOPEN-TK (disco disc)
17. KEY WEST/MACHO MAN/I AM MICHELLE TEE/CBS (lp cuts)
18. VOYAGE MARK-Entire (lp)
19. NOBODY BUT YOU/BACK TO MUSIC MARVIN GAYE-Polydor (lp cuts)
20. MUSIC FEVER MICHAEL ZAGER BAND/Private Stock (lp cut)

DISCOTHEQUE HIT PARADE

SANDBY/ FIRE ISLAND PINES, NY
DJ: Richi Rich
COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Three Sweets-CBS (lp cuts)
DISCO QUEEN/LAST DANCE AFTER DARK—TGIF Soundtrack-Casablanca (lp cuts)
GOT TO HAVE LOVING/STANDING IN THE RAIN/MIDNIGHT MADNESS—Don Ray-Polypal (lp cuts)
HOT SHOT—Karen Young-West End (lp disc, not yet available)
IF MY FRIENDS COULD SEE ME NOW—GYSFY LADY—Linda Clifford-Custom (disco disc)
MELLOW LOVIN'—Jody Cheeks—Salsoul (lp disc)
NOBODY BUT YOU BACK TO MUSIC—Carl Jeter—Salsoul (lp disc, not yet available)
RIO DE JANEIRO—Gees from IPANEMA/BRAZILIAN NIGHTS—American Queen—Gary Criss—Salsoul (lp cuts, not yet available)
WAR DANCE—Kebekelektrik—Salsoul (lp cuts, not yet available)
WHISTLE BUMP—Deedato—Warner Bros (disco disc)

His company/PHOENIX
DJ: Jack Witherby
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (lp disc)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (lp cut)
GOT TO HAVE LOVING/STANDING IN THE RAIN—BAND OF LOVE—Don Ray-Polypal (lp cuts)
I LOVE AMERICA—GOT A FEELING WHERE IS MY WOMAN—Patrick Juvell-Casablanca (lp cuts)
I'M GONNA MISS YOU MINE—Davis Import—AVI (lp disc)
LAST DANCE AFTER DARK/SEVILLA NIGHTS—TAKE IT TO THE ZOO—TGIF YOU'RE THE MOST PRECIOUS THING IN MY LIFE/ LOVING/LOVIN'/TGIF—TGIF Soundtrack-Casablanca (lp cuts)
MISSION TO VENUS SPEND THE NIGHT WITH ME—LOVING IN A BEEPER—Silver Convention—Midnight Special (lp disc/lp cut)
READY OR NOT—Deborah Washington—Ariola (lp disc)
ROBOTS IN SPACE—Kraftwerk (lp disc)
YOUR AND I RICK JAMES—Gordy (disco disc)

STUDIO 54/New York
DJ: Richard Kris
AFTER DARK/SEXY DANCE—TGIF Soundtrack—Casablanca (lp cuts)
BETWEEN THE CLOUDS—Quartz-Vogue (lp medleys)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (lp disc)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (lp cut)
GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray-Polypal (lp cuts)
HEAVEN—Gibbon Brothers—Zyger (lp import disc)
I LOVE AMERICA—GOT A FEELING—Patrick Juvell—Casablanca (lp cuts)
IF MY FRIENDS COULD SEE ME NOW—GYPSY LADY—Runaway Love—Linda Clifford-Custom (disco disc/lp cut)
MEET THE NEW WOMAN—Patrick Juvell—Casablanca (lp cuts)
ROUGH DIAMOND—Medeline Kane—Warner Bros (disco disc/lp cut)
TOUCH MY HEART/FEVER/ROUGH DIAMOND—Madeline Kane—Warner Bros (lp disc/lp cut)
VOYAGE—Martin (entire (lp)

SAHARA/New York
DJ: Ellen Rogers
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
COME INTO MY HEART/LOVE'S COMING—USA-Connection—Marlin (lp medleys)
COME ON DANCE, DANCE—Saturday Night Band—Prelude (lp cut)
GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polypal (lp cuts)
HEAVEN—Gibbon Brothers—Zyger (lp import disc)
I LOVE AMERICA—WHERE IS MY WOMAN—Patrick Juvell—Casablanca (lp cuts)
LANDSCAPING—A Taste of Honey—Capitol (lp cuts)
MEET THE NEW WOMAN—Patrick Juvell—Casablanca (lp cuts)
ROUGH DIAMOND—Medeline Kane—Warner Bros (lp disc)
RUNAWAY LOVE IF MY FRIENDS COULD SEE ME NOW—GYPSY LADY—YOU ARE—Linda Clifford—Curtain (lp disc/lp cut)
SPEND THE NIGHT WITH ME—Silver Convention—Midnight Special (lp disc)
YOUR AND I—Rick James—Gordy (disco disc)
**Terry Woodford on the Muscle Shoals Music Scene**

**By ALAN WOLMARK**

One of the prime movers of the Muscle Shoals music scene, Terry Woodford is the president of Wishbone, Inc., an independent production company geared to Woodford's philosophy that hit product must be backed by a hard-hitting follow-through in promotion, publicity and artist development. Since the company's formation in 1971, he has forwarded the cause of the Muscle Shoals music scene as a member of the board of governors of the Muscle Shoals chapter of NARAS, serving on the board of directors of the Muscle Shoals Music Association, creating and teaching the first and only four-year college curriculum for a degree in commercial music at the University of North Alabama, and keeping the area in the forefront of the recording industry with its up-to-date Wishbone facility. Woodford began as a singer/songwriter and still appears as a background vocalist on many of his productions. In the following Dialogue, Woodford discusses his project at the University of North Alabama, the Wishbone “concept,” production work, and his views on the industry from the position of a performer, gene producer, businessman.

**Record World:** How did the idea of a four-year college degree program about the music industry come about?

**Terry Woodford:** In 1973 I had already been on the board of governors of NARAS for two years in Nashville and they started what was called the NARAS Institute. I was really impressed with what they were trying to do in the Nashville area and that everyone in Nashville seemed very cooperative with the Institute. So I thought: I'm the only one from Alabama on the board and since we don't live in a music business center like Nashville which has a pretty self-contained music industry, why can't we have something like that and educate people about the industry? We probably have a greater need for it than Nashville does. There are so many people who come to Nashville to become singers and writers whereas in Muscle Shoals, we really need those people, we really need bright young people down here, we really need writers who know what's going on. We need artists who know a little bit about the business and we need people that work in the industry. I structured the college program more from the requirements of the record business, the recording studio and the industry than from what the students thought they needed. I also felt that we had all the facilities necessary to do that kind of thing and it just seemed to me that it was something we ought to do.

**RW:** What are the goals of the program and how did you establish them?

**Woodford:** Well, I guess it depends upon whose goals you're talking about. Are you talking about students' goals or the school's goals, or your goals? My goals, or what I would like to see these students become, depends upon what the student wants. If he wants to get into the creative part as a songwriter, as an artist, as an engineer, whatever. I hope that he can get around what I've always felt about the music business . . . and I don't mean to be knocking it, because I love it, but I've found that some of the people in the business who are knowledgeable are probably the people who don't know. So I would like to stop that, if possible. If it's a creative person who is taking the courses he will know in five minutes whether someone is trying to take advantage of him. He would at least have enough knowledge about the industry to know where he should go with his songs, where he should go as an artist, and what kind of questions to ask to get a feel for the people. Contracts don't mean as much as the integrity of the people involved. They can mean something to a person who doesn't know and gets tied up for five or five years. In the state of Alabama, where there are no music laws set up for an artist, you can sign a songwriter for five years and give him no money. If that's all he can do for a living he's stuck. So I think any student who wants to get into the music business, be it promotion, marketing, advertising or an artist position, whatever, I hope will come out of the program with a good overall view of the whole record industry as far as relationships between managers and artists and agents they'll know how to relate to them and it gives them some idea of what they want to go into. That's what I hope to accomplish.

**RW:** How did you go about that as far as setting up the requirements of the curriculum for your four-year program?

**Woodford:** The first two years are fairly regular whether you're a music major or a business major. You would take the accounting courses, the free art courses, business management. And if you were a music major you would take the same type of courses a music major would. Music theory, composition, etc. So they get to the two classes that I teach - they've already had a business background and a music background. I would venture to say that probably everyone in our classroom is a musician of a type. How well they play doesn't really make any difference, but at least they know music theory and pretty much music itself. Then they get to the courses that I'm involved with, the junior and senior courses, which concentrate on music publishing, record production, recording studios, the record company, and also a course called Music Practicum, where they actually go out in the industry and work for a semester for credit, in any area they want. So the courses that I teach are I guess less academic. I'm sure a lot of instructors, if they attended my class, would fall out in horror. It's a pretty relaxed atmosphere. The thing that I try to get across in my courses and get around is the thing that always disturbed me when I went to graduate school and undergraduate school, they don't really prepare you for the world. They may prepare you technically, but they don't prepare you for how to relate to them. I don't tell you that you spend 90 percent of your time selling your ideas and 10 percent of your time coming up with new ones. They don't tell you the politics that are involved.

So I try to give them a more practical viewpoint, which is a tough thing to do. For example, in our publishing course, there's an extra project. We divide the class into groups and spend maybe two or three weeks going over the ways that publishers technically observe the songs. Construction, tense changes, etc. and then each one of (Continued on page 82)
JUNE 3, 1978
CLASSIC OF THE WEEK

RACHMANINOFF
PIANO CONCERTO NO. 3
HOROWITZ, ORMANDY
RCA

KORVETTES/EAST COAST

ROSE DISCOUNT/CHICAGO
BEETHOVEN: MISSA SOLEMNIS—Solti—London

BIZET: THE PEARL FISHERS—Angel
CHAUSON: ORCHESTRAL VOCAL SCENES—Sokoloff—Angel

LEONTYNE PRICE: PRIMA DONNA, VOL. IV—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
STAR WARS—Mehta—London

VARIETY FOR SUMMER
BY SPEIGHT JENKINS

NEW YORK — It’s amazing how many records are issued of good quality involving either Russian artists or Russian music. Two recent releases from London Records are particularly appealing. One marks the first major appearance on disc of Vladimir Ashkenazy as a conductor. The pianist does not fall into the trap of many of his pianist colleagues and conduct himself as soloist in a concerto; instead he leads the Tchaikovsky Violin Concerto and the Valse-Scherzo with the young Russian-Israeli violinist Boris Belkin as soloist.

If Ashkenazy’s Russian background (he emigrated to Iceland in the mid-60s and is a citizen of that country) was ever in doubt, which it wasn’t — this record would prove where his roots are firmly planted. From the first notes this is broad, noble Tchaikovsky, somewhat in the style of but brasher than the work of Mstislav Rostropovich as a Tchaikovsky conductor.

Ashkenazy is a sensitive accompanist, constantly aware of line and the control needed to keep the concerto moving successfully. In the Valse Scherzo he plays it for humor, lightness and even a kind of swing. Throughout, Belkin supplies powerful, sweet violin playing of good intonation and imagination. His playing in the concerto is precisely in keeping with Ashkenazy’s sweep, and the Valse-Scherzo has lightness and technical virtuosity to burn.

All in all, a lovely record, one of great musicality and in Ashkenazy’s success, historical interest.

The conductor-soloist has another mask he wears, that of accompanist, and London has also just issued the third volume of Rachmaninoff Songs, with Elisabeth Soederstrom as soloist. Miss Soederstrom had a Russian mother so her expertise in the

(Continued on page 83)
READY OR NOT
The New Single By
Helen Reddy
From Her Latest Album
We'll Sing In The Sunshine
SW-11759
Album Produced by Kim Fowley and Nick DeCary, for The Entertainment Company
Executive Producer: Charles Koppelman
Management: Jeff Wald
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST, Label, Number, (Distributing Label)</th>
<th>WKE ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 56 ROLL WITH THE CHANGES</td>
<td>REO SPEEDWAGON/ Epic 8 50545</td>
<td>8</td>
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<tr>
<td>52 50 DANCE ACROSS THE FLOOR</td>
<td>JIMMY 'BO' HORNE/SHS 1003 (TK)</td>
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<tr>
<td>53 34 DUST IN THE WIND</td>
<td>KANSAS/Kirshner 8 4274 (CBS)</td>
<td>19</td>
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<tr>
<td>54 37 LET'S ALL CHANT</td>
<td>MICHAEL ZAGER BAND/Private Stock 184</td>
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<tr>
<td>55 61 DARLIN'</td>
<td>PAUL DAVIS/Bang 736</td>
<td>3</td>
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<tr>
<td>56 71 RUNAWAY</td>
<td>JEFFERSON STARSHIP/Grunt 11274 (RCA)</td>
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<tr>
<td>57 68 STONE BLUE</td>
<td>FOGHAT/Warner Bros. 0325</td>
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<tr>
<td>58 58 THE WANDERER</td>
<td>LEIF GARRETT/Atlantic 3476</td>
<td>4</td>
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<tr>
<td>59 65 YOU GOT IT</td>
<td>DIANA ROSS/Motown 1442</td>
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<tr>
<th>CHARTMAKER OF THE WEEK</th>
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<tbody>
<tr>
<td>60 — Grease</td>
<td>FRANKIE VALLI/ RSO 897</td>
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<tr>
<td>61 38 STAYIN' ALIVE</td>
<td>BEE GEES/RSO 884</td>
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<tr>
<td>62 52 WHEEL IN THE SKY</td>
<td>JOURNEY/Columbia 3 10700</td>
<td>10</td>
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<tr>
<td>63 80 KING TUT</td>
<td>STEVE MARTIN/Warner Bros. 8577</td>
<td>3</td>
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<tr>
<td>64 72 TAKE ME BACK TO CHICAGO</td>
<td>CHICAGO/Chicago/Columbia 3 10737</td>
<td>3</td>
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<tr>
<td>65 69 I WANT YOU TO BE MINE</td>
<td>KAYAK/Janus 274</td>
<td>5</td>
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<tr>
<td>66 67 TAKE ME TO THE NEXT</td>
<td>PHASE (PT. II) ISLEY BROS./</td>
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<tr>
<td>PHASE (PT. II) ISLEY BROS./</td>
<td>T-Neck (CBS)</td>
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<tr>
<td>67 74 EVERYBODY DANCE</td>
<td>CHIC/Atlantic 3469</td>
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<td>68 78 WARM RIDE</td>
<td>RARE EARTH/Prodigal 0641 (Motown)</td>
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<tr>
<td>69 70 WEEKEND LOVER</td>
<td>ODYSSEY/RCA 1124</td>
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<tr>
<td>70 77 MY ANGEL BABY TOBY</td>
<td>BEAU/RCA 1125</td>
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<tr>
<td>71 — FM (NO STATIC AT ALL)</td>
<td>STEELY DAN/MCA 40894</td>
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<tr>
<td>72 64 SINCE YOU BEEN HEAD</td>
<td>EAST/AM 2026</td>
<td></td>
</tr>
<tr>
<td>73 51 GOODBYE GIRL</td>
<td>DAVID GATES/Elektra 45450</td>
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<tr>
<td>74 88 YOU KEEP ME DANCING</td>
<td>SAMANTHA SANG/Capitol 1445</td>
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<tr>
<td>75 85 OVER THE RAINBOW</td>
<td>GARY TANNER/20th Century 2573</td>
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<tr>
<td>76 79 THANK GOD IT'S FRIDAY</td>
<td>LOVE &amp; KISSES/Casablanca 925</td>
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<tr>
<td>77 79 STAY JACOB</td>
<td>BROWNE/Asylum 45485</td>
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<tr>
<td>78 83 SO HARD LIVING WITHOUT</td>
<td>YOU AIRWAYS/A&amp;M 2032</td>
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<tr>
<td>79 80 WILL LOVE FIND A WAY</td>
<td>PABLO CRUISE/A&amp;M 2048</td>
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<tr>
<td>80 81 PORTRAIT (HE KNEW)</td>
<td>KANSAS/Kirshner 4276 (CBS)</td>
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<td>81 81 YOU CAN'T DANCE</td>
<td>ENGLAND DAN &amp; JOHN FORD COLEY/Big Tree</td>
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<tr>
<td>82 82 TRANS-EUROPE EXPRESS</td>
<td>KRAFTWERK/Capitol 4400</td>
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<tr>
<td>83 86 MAMA LET HIM PLAY</td>
<td>DOUCETTE/Mushroom 7030</td>
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<tr>
<td>84 84 IF EVER I SEE YOU AGAIN</td>
<td>ROBERT FLACK/Atlantic 3483</td>
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<tr>
<td>85 85 IT'S LATE QUEEN/Elektra</td>
<td>45478</td>
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<tr>
<td>86 86 WILL YOU LOVE ME TONIGHT</td>
<td>DAVE MASON/ Columbia 3 10749</td>
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<tr>
<td>87 93 (LET'S GO) ALL THE WAY</td>
<td>WHISPERS/Solar 11246 (RCA)</td>
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<td>88 89 UNDER THE BOARDWALK</td>
<td>BILLY JOE ROYAL/Private Stock 192</td>
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<tr>
<td>90 89 GEORGIA ON MY MIND</td>
<td>WILLIE NELSON/Columbia 3 10740</td>
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<tr>
<td>91 91 SOMEONE TO HOW DOWN</td>
<td>KARLA BONOFF/ Columbia 3 10751</td>
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<tr>
<td>92 94 MS. DAVID OLIVER/Mercury</td>
<td>73973</td>
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<tr>
<td>93 93 LOVE OR SOMETHING LIKE</td>
<td>IT KENNY ROGERS/United Artists 1210</td>
<td></td>
</tr>
</tbody>
</table>

PRODUCERS AND PUBLISHERS ON PAGE 36
YOU'RE GONNA GET IT TONIGHT & HEARTBREAKERS
Shelter

SWEET CHEEKS—Duke Jupiter—Mercury TOBY BEAU—RCA

HEAVY ACTION (airplay in descending order): STRANGER IN TOWN—Bob Seger—Capital
EARTH—Jefferson Starship—Grunt
MISFITS—The Kinks—Arista
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

WELCOME HOME—Carole King—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

BUT SERIOUSLY... THE X FACTOR—Duke Jupiter—Mercury

WBAI-FM/LONG ISLAND
ADDs:

D.I.Y. (single)—Peter Gabriel—Capitol PARKERILLA—Graham Parker—Mercury
HERMIT OF MINK HOLLOW—Todd Rundgren—Beavis
THE CAPTAIN'S JOURNEY—Lee Ritenour—Elektra
TOBY BEAU—RCA
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay in descending order): STRANGER IN TOWN—Bob Seger—Capital
MISFITS—The Kinks—Arista
CITY TO CITY—Gerry Rafferty—UA
THE LAST WALTZ (soundtrack)—The Band—WB

WFMU-AM/PHILADELPHIA
ADDs:

D.I.Y. (single)—Peter Gabriel—Capitol LAY DOWN THE KEVIN—Lamb—Arista
RETURN TO MAGNETA—Mink Deville—Capital
YOU SAVE ME (single)—Tonya Tucker—MCA

YOU WILL STILL LOVE ME (single)—Dave Mason—Col

HEAVY ACTION (airplay, shares in descending order): STRANGER IN TOWN—Bob Seger—Capital
MISFITS—The Kinks—Arista
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

WBEZ-FM/CHICAGO
ADDs:

ADVENTURE—Television—Elektra KATY TAYLOR—Col
NATURAL HIGH—Commodores—Motown PARKERILLA—Graham Parker—Mercury

BUT SERIOUSLY... THE X FACTOR—Duke Jupiter—Mercury

WBBM-FM/MAINE
ADDs:

BAND TOGETHER—Rare Earth—Pragial
BUT SERIOUSLY... THE X FACTOR—Duke Jupiter—Mercury

YOU WILL STILL LOVE ME (single)—Dave Mason—Col

HEAVY ACTION (airplay, shares in descending order): STRANGER IN TOWN—Bob Seger—Capital
MISFITS—The Kinks—Arista
If you think the Nantucket explosion is another "overnight" success story, think again. Sure, their album's been out for three weeks and more than forty key stations are on it — stations like WNEW, WPIX, WMMR, WIOQ, WPLR, WHCN, WCRC, WDRC-FM, WOUR, WCMF, WBCN, WCOZ, WHFS, WKTK, WJAZ, WQDR, WQOQ, ZETA 4, KFWD, KSHE, KYYS, KFMY, KSJO and KZAP.

But Nantucket spent five years building a solid foundation, playing one-nighters up and down the Eastern seaboard. Opening for acts like Yes and Kiss. Developing a stage presence so spectacular that Epic Records signed them on the spot, without a demo tape or finished recording.

So just because their album and their single "Heartbreaker" are exploding and they are about to embark on a major national tour, don't think it's been easy. In fact, one listen to "Nantucket" should convince you that their tough, no-holds-barred attitude towards rock 'n' roll reflects the kind of drive and determination that will carry them all the way to the top.

The "Nantucket" album featuring the hit single, "Heartbreaker." They'll get there because they want it more. On Epic Records and Tapes.
STRANGER IN TOWN
BOB SEGER
Capital

MOST AIRPLAY:
STRANGER IN TOWN—Bob Seger
EARTH—Jefferson Starship—Grunt
CITY TO CITY—Gerry Rafferty—UA
MOST SERIOUS FOLKS—Joe Walsh—Asylum
AND THEN THERE WERE THREE—Genesis—Atlantic
THIS YEAR’S MODEL—Elvis Costello—Columbia

STRANGER IN TOWN—Bob Seger

HEAVY ACTION (airplay, sales, phones in descending order):
STRANGER IN TOWN—Bob Seger—Capitol

WORX-FM/CHICAGO
ADDS:
BRUISED ORANGE—John Prine—Elektra
HEAVEN TONIGHT—Cheap Trick—Epic
JAZZ—By Cofer—WB
MISFITS—The Kinks—Arista
PARKERILLA—Graham Parker—Reprise
RETURN TO MAGENTA—Mink DeVille—Capitol
STRANGER IN TOWN—Bob Seger—Capitol

WMMs-FM/CLEVELAND
ADDS:
DEADLY EARNEST—Weaver Heaven Tonight—Cheap Trick—Epic
U.K.—Polydor

HEAVY ACTION (airplay, sales, phones in descending order):
STRANGER IN TOWN—Bob Seger—Capitol

WWW-FM/DETROIT
ADDS:
LOVE WILL FIND A WAY (single)—Paula Cruise—A&M

HEAVY ACTION (airplay, sales, phones in descending order):
STRAWMAN—John Beal—Asylum
COMMODORES—Nazareth—Reprise
THE LOST LANTERN—Evelyn—Capitol

KPSO-FM/HOUSTON
ADDS:
HEAVEN TO HEART—David Sibrann—WB
ICE DEATH—Henry Kaiser—Parachute
MIDNIGHT FROWL—Angelo's Fantasy
NICE TO HAVE MET YOU—Tys Van Velten—Col
PARKERILLA—Graham Parker—Reprise
SINGER OF SONGS—Paul Davis—Bang

HEAVY ACTION (airplay, sales, phones in descending order):
STRAWMAN—John Beal—Asylum
COMMODORES—Nazareth—Reprise
THE LOST LANTERN—Evelyn—Capitol

KOME-FM/SAN JOSE
ADDS:
I WASN’T BORN YESTERDAY—Allan Clark—Atlantic
LOVE WILL FIND A WAY (single)—Pablo Cruise—A&M
MISS YOU (single)—Rolling Stones—Rolling Stones
RAINBOW SEEKER—Joe Sample—ABC
SECOND WIND—Darrel McClintock—Capricorn

HEAVY ACTION (airplay, sales, phones in descending order):
STRAWMAN—John Beal—Asylum
COMMODORES—Nazareth—Reprise
THE LOST LANTERN—Evelyn—Capitol

WNSP-FM/ATLANTA
ADDS:
LIVE TIME—Hall & Oates—Atlantic
WOW—Tony Joe White—Capitol
WOW—Graham Parker—Reprise
HEAVY ACTION (airplay, sales, phones in descending order):
MIDNIGHT FROWL—Angelo's Fantasy
WOW—Joe Tex—ABC
RETURN TO MAGENTA—Mink DeVille—Capitol

WZLR-FM/ST. LOUIS
ADDS:
HEAVEN TONIGHT—Cheap Trick—Epic
SNAPTOWN—Cream
WELCOME HOME—Carole King—Capitol
YOU’RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay, sales, phones in descending order):
CITY TO CITY—Gerry Rafferty—UA
STRAWMAN—John Beal—Asylum
COMMODORES—Nazareth—Reprise
THE LOST LANTERN—Evelyn—Capitol

WQAD-FM/DAYTON
ADDS:
ROBERT SPERRY—Phil Spector—Reprise
SUGAR PIE—Sunset Western—Col

HEAVY ACTION (airplay, sales, phones in descending order):
THE LOST LANTERN—Evelyn—Capitol
ROBERT SPERRY—Phil Spector—Reprise
SUGAR PIE—Sunset Western—Col

WMMS-FM/CLEVELAND
ADDS:
DEADLY EARNEST—Weaver Heaven Tonight—Cheap Trick—Epic
U.K.—Polydor

HEAVY ACTION (airplay, sales, phones in descending order):
STRANGER IN TOWN—Bob Seger—Capitol
Billboard 62
Cashbox 57
Record World 55

Paul Davis /"DARLIN"

A Dazzling Summer Single
Hot On The Heels Of "I GO CRAZY"

(Thank You, Everyone, For Your Help)
CALL-OUTS

Stations Contributing This Week:

WCOL, WDRQ, WEAQ, WEFM, WFL, WHBO, WIFI, WPEZ, WRKO, WZZD, KDWB, KHJ, KIMN, KING, KSLQ, KSTP, KTLK, 94Q, 92X, 96X, Y100.

Overall Demographics:

<table>
<thead>
<tr>
<th>Wings</th>
<th>Bee Gees (More)</th>
<th>Mathis/Williams</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andy Gibb</td>
<td>Yvonne Elliman</td>
<td>Trammmps</td>
</tr>
<tr>
<td>Trammmps</td>
<td>ARS</td>
<td>Ashley</td>
</tr>
<tr>
<td>Chuck Mangione</td>
<td>Eddie Money</td>
<td></td>
</tr>
</tbody>
</table>

Wings tops the list with a strong showing. Andy Gibb and the Trammmps tie for the second spot slightly off the lead. Chuck Mangione holds down third right behind them followed by Bee Gees (More), Yvonne Elliman and ARS which are tied one notch behind. Eddie Money, Mathis/Williams and Flack/Hathaway hold the fifth position a good deal off the lead. Carly Simon holds down the final slot right behind them.

Teen:

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
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</thead>
<tbody>
<tr>
<td>Trammmps</td>
<td>Andy Gibb</td>
</tr>
<tr>
<td>Andy Gibb</td>
<td>Yvonne Elliman</td>
</tr>
<tr>
<td>Wings</td>
<td>Trammmps</td>
</tr>
<tr>
<td>Yvonne Elliman</td>
<td>ARS</td>
</tr>
</tbody>
</table>
| ARS | Trammmps and Andy Gibb tie for the lead here with Wings right behind in second, Yvonne Elliman and ARS follow in third one level below.

Adult:

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wings</td>
<td>Trammmps</td>
</tr>
<tr>
<td>Gerry Rafferty</td>
<td>ARS</td>
</tr>
<tr>
<td>Carly Simon</td>
<td>Eddie Money</td>
</tr>
<tr>
<td>Chuck Mangione</td>
<td></td>
</tr>
</tbody>
</table>

Wings is the leader with Gerry Rafferty and Carly Simon a notch back in second. Chuck Mangione is right behind in third tied with the Trammmps. ARS and Eddie Money hold down the final position right in back of them. This demo is very tight.

Stayability:

KANSAS (Dust) continues to show with male and female teens and male adults. BEE GEES (Night) is still strong overall with a good showing in all demos. ANDREW GOLD still pulling male and female teens, PAUL DAVIS still shows with female adults. BEE GEES (Stayin') still does well with females. DAVID GATES still shows with female teens. ENGLAND DAN AND JOHN FORD COLEY shows overall.

Breaking:

Wide open is ANDY GIBB overall with both male and female teens and adults showing well. GERRY RAFFERTY is showing overall with adults the major strength of the record.

Early Acceptance on:

BOB SEGER with female adults. CHICAGO showing with males and females (18+) and female teens. BARRY MANILOW (Copa) shows with teens and adults. SEALS & CROFTS showed response in females and males (18+), GENESIS had an overall response with male adults the standout. KC AND THE SUNSHINE BAND pulled 18-34 females. STEELY DAN (FM) pulling males 18-24 while JEFFERSON STARSHIP (Sunshine) showed overall with male adults the notable demo. ROBERT PALMER showed same 18+ males though the unfamiliarity is still high. MICHAEL JOHNSON starting to come in on an overall basis. ABBA showing with male and female adults. BILLY JOEL (Only) has been pulling adult males with a slight teen response. HEART is pulling male and female teens a long with males 18-24. BARRY MANILOW (Even) is showing overall.

KILT HB-30-23 WNEW
KBEQ 29 WBAL
KLIF HB WMAL
WKY * WSB
KDOK 31 WGN
KHFI HB WJR

WHFS WRXL WSM/FM KMAC KMOD KSMB

A Record That Has No Format Limitations—From The Bulleting Chart LP

"STARDUST" k-C-35305

ON COLUMBIA RECORDS
### TPLACE ket Playlists

### Stations:

**RW IV**
- WEAQ
- WGGY
- WXJU
- WOW
- WSPT
- KDWB
- KEEW
- KFYR
- KGW
- KING
- KJRB
- KKL5
- KKKL
- KKAO
- KLEO
- KSTP
- KTOQ

**RW V**
- WNOE
- WTIX
- KAFY
- KCFB
- KFIH
- KFJH
- KIIS-FM
- KILT
- KNOE-FM
- KRBE
- KRTH
- KSAL
- KSLY
- B100
- K100
- TEN-Q

**RW VI**
- KAAY
- KAKC
- KELP
- KIMN
- KFBC
- KLIF
- KLUE
- KLFM
- KRIZ
- KJUS
- KTJF
- KTLK
- KKKX
- Z97

### Tendency:

Pop sounding records, late on R & B crossovers, 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.

### Last Week: This Week:

<table>
<thead>
<tr>
<th>Last Week</th>
<th>This Week</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td>Andy Gibb</td>
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<tr>
<td>3</td>
<td>Wings</td>
</tr>
<tr>
<td>4</td>
<td>John Travolta and Olivia Newton-John</td>
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<tr>
<td>5</td>
<td>Bonnie Tyler</td>
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<tr>
<td>6</td>
<td>Mathis/Williams</td>
</tr>
<tr>
<td>7</td>
<td>Billy Joel (Movin')</td>
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<td>8</td>
<td>Eddie Money</td>
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<tr>
<td>9</td>
<td>Carly Simon</td>
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<tr>
<td>10</td>
<td>Atlanta Rhythm Section</td>
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<tr>
<td>11</td>
<td>Michael Johnson</td>
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<tr>
<td>12</td>
<td>ABBA</td>
</tr>
<tr>
<td>13</td>
<td>Steely Dan</td>
</tr>
<tr>
<td>14</td>
<td>Heart</td>
</tr>
<tr>
<td>15</td>
<td>Meatloaf</td>
</tr>
<tr>
<td>16</td>
<td>Seals &amp; Crofts</td>
</tr>
<tr>
<td>17</td>
<td>Roberta Flack (with Donny Hathaway)</td>
</tr>
<tr>
<td>18</td>
<td>Trammps</td>
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<tr>
<td>19</td>
<td>George Benson</td>
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<tr>
<td>20</td>
<td>Player</td>
</tr>
<tr>
<td>21</td>
<td>Sweet</td>
</tr>
<tr>
<td>Add</td>
<td>Bob Seger</td>
</tr>
<tr>
<td>Add</td>
<td>Patti Smith</td>
</tr>
<tr>
<td>Ex</td>
<td>Rod Stewart</td>
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</tbody>
</table>

**Adds:**
- Billy Joel (Only)
- Frankie Valli

**Extras:**
- Barry Manilow (Even)
- Jefferson Starship
- O'Jays
- Pablo Cruise
- Steely Dan (FM)

**LP Cuts:**
- Barry Manilow (Copacabana)

**Also Possible:**
- Genesis
- Robert Palmer
- Eruption
- Celebration

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

### Last Week: This Week:

<table>
<thead>
<tr>
<th>Last Week</th>
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<tbody>
<tr>
<td>4</td>
<td>Andy Gibb</td>
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<td>Michael Johnson</td>
</tr>
<tr>
<td>14</td>
<td>ABBA</td>
</tr>
<tr>
<td>15</td>
<td>Steely Dan</td>
</tr>
<tr>
<td>16</td>
<td>Heatwave</td>
</tr>
</tbody>
</table>

**Adds:**
- Rolling Stones
- Steve Martin
- Pablo Cruise
- Barry Manilow (Even)
- Donna Summer
- Seals & Crofts
- Billy Joel (Only)
- Eric Clapton
- Paul Davis
- Robert Palmer
- None

**Extras:**
- Heatwave
- Barry Manilow (Even)
- Genesis
- None

**LP Cuts:**
- Billy Joel (Only)
- Paul Davis
- KC & The Sunshine Band
- Toby Beau
- Steely Dan (FM)

### Country Crossovers:

**Willie Nelson**

### Teen:

**None**

### LP Cuts:

**Barry Manilow (Copacabana)**
Get naturally high with the Commodores' brand new album "Natural High!"

- To help you obtain naturally high sales, we're shipping a kit of in-store materials, including 4-color, multi-use displays, banners, and a unique die-cut poster!
- Consumer press buys in publications ranging from Rolling Stone to Jet!
- Radio buys coast to coast!
- Plus full support of the "Commodores 1978 Platinum Tour," including full color tour posters and buttons, local press advertising, local television and radio buys before, during and after each date and a very special in-store-play LP!

"NATURAL HIGH"
From the ultimate motion picture soundtrack album...

**FM**

*a single*

**FM (NO STATIC AT ALL)**

by

**STEELY DAN**
Deodato & Clarke: A Fusion Explosion

NEW YORK — This city was on the verge of an another disaster as the energy level around the Palladium built to a critical mass. It was a fusion explosion as Deodato (WB) and Stanley Clarke (Nemperor) tried to decimate the minds of the standing room only crowd.

It has been a long time since Deodato has graced New York with his presence. In the meantime he has kept himself busy-long horn and string arrangements for Earth, Wind and Fire on their "All 'N All" album, and producing his own album for Warner Bros., "Love Island.

Showcasing several tunes from his new album, including his sure fire disco oriented "Whistle Bump" and "Pina Colada," Deodato was joined on stage by John Tropea, from his original band, on guitar. The highlight of the set were the last two numbers, "Whirlwind" and the classic "Theme from 2001."

And then Stanley Clarke emerged from a voluminous smoke screen that ventured from the stage to engulf the entire audience. His tall, lanky frame poised impressively, he stood spotlighted in the smoke like a sure musical deity about to deliver "the word." From the beginning, Clarke served notice that he had come to play. Backed by a phenomenal band that included a horn section of Al Harrison and Alife Williams on trumpet, James Pinsky and Bobby Malock on woodwinds, Michael Carzon on keyboards, Darryl Brown on drums, and a young man on guitar by the name of Ray Cormey, who has a very bright future in front of him. The diversity of the show was a tribute to Clarke's virtuosity. He covered the total musical spectrum from classical to rock to jazz with the ease of a New York cabdriver negotiating rush hour traffic. Of particular note was "Dayride" from his current Nemperor album, "Modern Man." This Clarke original was previously done when he was an integral part of Return to Forever; the difference now was the special treatment given it by his new power-packed horn section. Producer, writer and master of his instrument, if fusion music is ever to have a savior then it definitely might be Stanley Clarke.

Basil Nias

ABC Field Appointments

LOS ANGELES — ABC Records has bolstered its field promotion staff with a series of appointments.

Steve Mitchell becomes local promotion manager covering the North and South Carolina areas. Mitchell's background includes a tenure as program director at KYA-FM in San Francisco.

Bob Wilcox becomes local promotion manager covering the Pittsburgh and Cleveland areas. He was formerly market coordinator for ABC's Los Angeles branch operation.

Lori Holdor, formerly local promotion manager covering San Diego and Phoenix, now moves to Los Angeles to cover all three cities. Holdor will be assisted by Hillary Schneider, who previously worked with ABC's L.A. branch.

Bloom Names Reynolds Account Executive

NEW YORK — Howard Bloom, president of The Howard Bloom Organization, has appointed Ken Reynolds account executive. Reynolds has been with The Howard Bloom Organization three months as a publicity coordinator.

Reynolds was previously vice president of Take Out Productions (management firm for Sarah Dash and Nona Hendryx). For three and a half years he was tour manager for LaBelle.

WWW/ATLANTA

ALMOST SUMMER — Celebration
MCA
HELLO REMEMBER ME — Billy Swan — A&M
HELPLESS IN LOVE — Andrew Stevens — Warner/Curb
READY OR NOT — Helen Reddy — Capitol
 WILL YOU LOVE ME TOMORROW — Mike Curb Corporation — Warner/Curb

WJBO/BATON ROUGE
MELLOW OUT — Gop Mangione — WB
SWEET YOUNG AMERICA — B.J. Thomas — MCA

The A/C Report

(WGAR/CLEVELAND
EVEN NOW — Barry Manilow — Arista
IT'S A HEARTACHE — Bonnie Tyler — RCA
TUMBLING DICE — Linda Ronstadt — Asylum
WLW/CINCINNATI
FOLLOW YOU, FOLLOW ME — Genesis — Atlantic
GREASE — Frankie Valli — Warner Bros.
ONE I JUST WOKE UP — Rod Stewart — WB
WTMJ/MILWAUKEE
DAYLIGHT KATY — Gordon Lightfoot — WB
ONE LIFE TO LIVE — Lou Rawls — WB
OUT OF THE BLUE — The Band — ABC
YOU CAN'T DANCE — Don & Carl — Big Tree

WCCO/FM/MINNEAPOLIS
EVERYBODY DANCE — Chic — Atlantic
FOLLOW YOU, FOLLOW ME — Genesis — Atlantic
IFEVERI SEE YOU AGAIN — Roberta Flack — Atlantic
MY ANGEL BABY — Toby bean — RCA
WONDERFUL TONIGHT — Eric Clapton — LO

KULF/HOUSTON

GOD KNOWS — Debby Boone — Warner/Curb
I WAS ONLY JOCKING — Rod Stewart — WB
LOVE OR SOMETHING LIKE IT — Kenny Rogers — UA
MORE THAN A WOMAN — Bee Gees — RCA
OUR LOVE — Natalie Cole — Capitol
TAKE A CHANCE ON ME — Abba — Atlantic
USE TA BE MY GIRL — O'Jays — Phil. In.
YOU'RE THE LOVE — Seals & Crofts — WB

KIIS/LOS ANGELES

IMAGINARY LOVER — Atlanta Rhythm Section — Polydor

KSFO/SAN FRANCISCO
FOLLOW YOU, FOLLOW ME — Genesis — Atlantic
GREASE — Frankie Valli — RCA
STILL THE SAME — Bob Seger — Capitol

THIS NIGHT WON'T LAST FOREVER — Bill LaBounty — WB

KPNW/EUGENE

BEDSIDE COMPANIONS — Rupert Holmes — Private Stock
I WILL BE THERE — Cowboy & The Coms
I WILL NEVER MARRY — Linda Ronstadt — Asylum
WANTED FOR A MIRACLE — Brush Arbor — Monument
YOU GOTT IT — Diana Ross — Motown

KVI/SEATTLE

IFEVER I SEE YOU AGAIN — Roberta Flack — Atlantic
KING TUT — Steve Martin & the Lonely Crusaders — WB

Also reporting this week: WBAL, WMAL, WIOD, WCCO, WBKA-FM, KMOX, KMZB
24 stations reporting

51
Born of indignant retailers everywhere, this columnist labels the recent baseball match between Rolling Stone Magazine and The Eagles as pure minor league stuff. Hardly worth the print. But we think the money behind that matchup might think of finally putting together a Record Industry Baseball Championship. We use the term Record Industry as a generic name for performers, manufacturers, management groups, distributors and retailers. In other words, any organization involved in music, down to and including the Polish Falcon Cadets Drum And Bugle Corp (yes, they really exist). The initial matches would be in four regions with regional games being played on each coast and then a coin toss to determine where the final three-game stand should be held. And we'll put our money firmly behind the numerous warehouse teams fully lined with hordes of ex-jocks everyday. But before either Rolling Stone or The Eagles get any ideas about bringing in even more ringers than were trotted out in their recent exhibition, there should be a few ground rules ironed out. After hearing from numerous retailers about their teams we think it's time for the big one.

CONGRATULATIONS... To Fermin Perez, newly appointed vice president of Eucalyptus Records, on both his promotion and his marriage, the latter held April 29. In true record biz fashion the bride was given away by Judy Paynter, national director of publicity for A&M. Jack Chase, CBS branch manager from the bay area, was best man. Mick Brown, Phonodisc branch manager, was also in the party which was held at Eucalyptus owner Paul Pennington's palatial dwelling.

HAVING A FUN SUMMER 'TIL DADDY TAKES THE T-BIRD AWAY... Those summer discount programs must be producing some good results, as evidenced by the rather cavalier attitude of some heavies during this intense sell-through period. When we called the above-mentioned Pennington he was reeling the Bill Russell company commercial in his office. ("Wait a sec...Mike...TWO POINTS Perez, you see that? Went right in.") But Hedonist of the Month goes to Licorice Pizza's Jim Greenwood. We're used to getting "he's on vacation" as an answer to our phone queries during the hot months but "he's on vacation in Bora Bora" seems a little much you know?

NICE MIX... George Thorogood's killer performance at the Sweetwater Cafe in Redondo Beach, Calif. was attended by all sorts of rival retailers. Pictured here after his opening set are (from left): Thorogood; Susan Trelax of New Images Marketing; Ken Irwin of Rounder Records; Craig Parker of California Record Distributors; Duncan Brown of Sound Music Sales; and an unidentified friend of the Destroyers, Thorogood's aptly named up-tempo band. Rick Gilman of Music Plus also made the show.

PRETTY CLEAN, EDDIE... Eddie Gareath, Warners' national sales director of black music, recently masteredmind what we consider a very complete promo centering on predominantly smaller stores. 18 outlets in Cleveland were featured in an ad in the Cleveland Plain Dealer and each of the stores received an AM/FM cassette player and an AM/FM radio to give away. A simple fillout blank deposited in any of the stores made the contestant eligible to win, and contestants were encouraged to visit more than one retailer so that they had additional chances to bring home the loot. Part of the success of the promotion goes to Northern Distributors, which sponsored awards for store managers based on displays coordinated with the six acts featured in the campaign. Nice to see the smaller accounts taken into consideration, and a good move in that these outlets both

(Continued on page 60)
SALEMMAKER OF THE WEEK

STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capital

Top Sales
STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capital
NATURAL HIGH—Commodores—Motown

CAMEL/NATIONAL
BAT OUT OF HELL—Meatloaf—Epix/Capitol
CENTRAL HEATING—Heatwave—Epix/Capitol

TO THE CITY—Billy Joel—Capitol
THANK GOD IT’S FRIDAY—Frankie Goes To Hollywood—MCA/Shelter
HERMIT OF MINE MOWLDW—Mindless Behavior—MCA
I WASN’T BORN TESTED—Livin’ Colour—Atlantic
LIVIN’ COLOUR—David Junior Johnson—RCA
NEW DAY—Aswad—A&M
ROCKET FUEL—Alvin Lee—Ten Years Later—MCA
STONE BLUE—Earth & Fire—Motown

UKSWG/NATIONAL
ALMIGHTY FIRE—Eartha Franklin—Capitol
AND THEN THERE WERE THREE—The Commodores—Motown
BUT SO FULLY, SO—Various Artists—Capitol

HANDEL/NATIONAL
DOUBLE PLATINUM—Kiss—RCA
GREATNESS—Isaac Hayes—Motown
HEAVY HORSES—Joe Tex—Motown
NATURAL HIGH—Commodores—Motown
STONE BLUE—Foghat—Bearsville

Thank God It’s Friday
STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol

Thank God It’s Friday
VARIOUS ARTISTS—Motown

MUSICLAND/NATIONAL
BAND TOGETHER—Rare Earth—Capitol
CITY TO CITY—Gerry Reffery—Warner Brothers

DOUBLE PLATINUM—Kiss—RCA
EASTER—Isaac Smith Group—Asylum
GREATNESS—Isaac Hayes—Motown
NATURAL HIGH—Commodores—Motown
STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol

THANK GOD IT’S FRIDAY—VARIOUS ARTISTS—Capitol

CUTLER’S NEW HAVEN
DO WHAT YOU WANNA DO—Kathie Mac—A&M
GET TO THE FEELING—Pamela—Motown
JUST FAMILY—Dex Dee—Motown
LONDON TOWN—Wings—Capitol
LIVIN’ Colour—David Junior Johnson—Atlantic
LONDON TOWN—Wings—Capitol
LONDON TOWN—Wings—Capitol
MALAYSIA—Frankie Goes To Hollywood—MCA
MY FRIENDS COULD SEE ME NOW—Linda Clifford—Capitol
NEED YOU NOW—Linda Clifford—Capitol
O MAMA—Heartbreakers—Capitol
PEGGY SUE—Robbie Robertson—Capitol
PLAYING IT COOL—Robbie Robertson—Capitol
REACHING FOR THE SKY—Robbie Robertson—Capitol
REACHING FOR THE SKY—Robbie Robertson—Capitol
SOUNDS GOOD TO ME—Jody Watley—Capitol
SOUNDS GOOD TO ME—Jody Watley—Capitol
STREETPLAYER—Lenny Welch—Capitol
THE ALBUM—Abba—Atlantic
WASH, D.C.
ALMIGHTY FIRE—Eartha Franklin—Capitol
AND THEN THERE WERE THREE—The Commodores—Motown
DANCE ACROSS THE FLOOR—Jenny De Prisco—Sunshine
HEARTBEATS—Whitney Houston—Epic
IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Capitol
IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Capitol
MY RADIO SURE SOUNDS GOOD TO ME—Joe Seger & The Silver Bullet Band—Capitol
NEED YOU NOW—Linda Clifford—Capitol
REACHING FOR THE SKY—Robbie Robertson—Capitol
RETURN TO MAGNETA—Alvin Lee—Ten Years Later—MCA
ROSE RECORDS/CHICAGO
BATS IN THE BATS—Clive Davis—Motown
BRUISING ART—John Phillips—Asylum
FRIDAY IN THE CITY—John Phillips—Asylum
HONEY—Capitol
HONEY—Capitol
IT’S A HEARTACHE—Bennie Tyler—Motown
IT’S A HEARTACHE—Bennie Tyler—Motown
IT’S A HEARTACHE—Bennie Tyler—Motown
MEAN ROUSSE—Robbie Robertson—Capitol
MONEY—George Clinton—Motown
MY FRIENDS COULD SEE ME NOW—Linda Clifford—Capitol
NEED YOU NOW—Linda Clifford—Capitol
NEED YOU NOW—Linda Clifford—Capitol
NEED YOU NOW—Linda Clifford—Capitol
NEED YOU NOW—Linda Clifford—Capitol
OGGOO—Mary Wilson—Motown
REACHING FOR THE SKY—Robbie Robertson—Capitol
SOUNDS GOOD TO ME—Jody Watley—Capitol
SOUNDS GOOD TO ME—Jody Watley—Capitol
STREETPLAYER—Lenny Welch—Capitol
THANK GOD IT’S FRIDAY—VARIOUS ARTISTS—Capitol
TOGETHER FOREVER—Marshall Tucker Band—Capitol
TOKYO OPERA—Toki Poker—Capitol
TWISTED BUT TRUE—The Commodores—Motown

RECORD WORLD's NATIONAL TOP 40

1. BREAKING BARRIERS
2. COME GET IT
3. I’M GONNA GET MYSELF A PHONOGRAPH
4. MY NAME IS EDDIE
5. THAT’S WHAT YOU GET

JUNE 3, 1978

www.americanradiohistory.com
When you've "Got a feeling"
Go with it!

From Patrick Juvet

Also includes the single by the same name.

on Casablanca Records and FilmWorks
Produced by Jacques Morali lor

CAN'T STOP PRODUCTIONS
Nipper at Tower

“The Nipper” was the title of Tower Records’ first major label push of 1978. Part of the RCA campaign provided customers of the chain’s 18 outlets chances to win 3-foot replicas of RCA’s famed Nipper. Pictured above is the store-wide display of RCA products.

A&M LPs Set


‘Graffiti’ Radio Special

LOS ANGELES—Lucasfilm Ltd. has produced an hour-long radio show entitled “The Making of American Graffiti” to coincide with Universal’s re-release of the film, May 26.

The show was written, produced and narrated by Mike Harrison with selections from the soundtrack.

Terry Noon Controls His Own Destiny

By PHILIP PALMER

LONDON—After stints at Ambassador Music (London) and at Larry Page’s Page Full of Hits company, Terry Noon decided to go it alone and formed his own independent music publishing company, Noon Music.

Noon is a man who likes to control his own destiny. “The mistakes I make are mine, and mine alone,” he explained. “I have given myself two years to make it as an independent and then I may join a major company, who knows? Remember I am gaining experience all the time.”

Noon started his company from scratch. “I had no money and no copyrights so I sold my E-Type Jaguar for 2000 pounds and soon scored with my first hit, ‘Beach Baby’ by First Class.”

Soon the hits started: “La Paloma Blanca” by the George Baker Selection—later to receive a parody version by the Wurzels as “Cider Drinker” and the international hit “Mississippi” by Pussycat controlled by Noon for the UK only.

And then came the hard times. Although Noon can boast a catalogue of around 700 songs, last year’s success ratio for Noon Music was small. “I had an average two singles issued per month and although some were turntable hits, none hit the charts in a big way.”

Regardless of this, Terry Noon estimated that Noon Music managed to score an income of 40,000 pounds during that year.

It was during this time that Terry Noon turned his attention to writing and the result was an informative book, written in Layman’s terms, called “How To Succeed In Songwriting.” The book, which has now sold in excess of 4,000 copies covers all aspects of songwriting and music publishing, and is available through mail order or through the giant W. H. Smith’s book chain.

Earlier this year, Terry Noon decided to get into signing acts and first off are the Salford Jets and Quint, the first all exclusive writers to company.

The Salford Jets have been placed with the new WEA international label while Quint, also managed by Noon, have been signed to RCA Records.

Now Noon plans to sign more writers to the company and to acquire those elusive hits.

“At the moment” explained Noon, “I am only represented in one territory, Germany where Rudi Slezk handles Noon Music. I prefer to place my catalogue on a song by song basis. But now that I am actively involved in signing acts I shall consider offers for the European and American territories.”

VERSATILE TAPS BRANDT

NEW YORK—Trudy Brandt has been named president of account services for Versatile Records. The announcement was made by Vic Chirumbolo, vice president and general manager of the company.

Most recently, Ms. Brandt served as controller with Plymouth Music, a sheet music wholesaler; and prior to this, she was assistant controller with CTI Records.

WB SIGNS STEVENS

LOS ANGELES—Warner/Curb Records has announced the recent signing of popular television and film star Andrew Stevens to an exclusive recording contract, with the actor/singer’s debut single, “Helpless In Love,” set on rush release.

Son of actress Stella Stevens, Andrew Stevens first came to public attention in the television series “The Oregon Trail,” followed by starring roles in two recent motion pictures, “The Fury” and “The Boys In Company C.”

Head East Contest

A&M’s Head East has been the basis for several “Head East!” contests run by various radio stations around the country. WXRT in Chicago, for instance, sponsored a contest whereby the grand prize winner received an all-expense paid week for two in London. KEKW in Dallas, meanwhile, ran a contest in which the winner could go to any city east of the Dallas/Fort Worth area. Close to a thousand people entered the contest. Shown from left at the festivities at WXRT/Chicago are Bill Johnston, A&M Chicago promotion representative; Andre Saufrant, grand prize winner; Seth Mason, general manager, WXRT; and John Platt, program director, WXRT.

RECORD WORLD

1978 ANNUAL DIRECTORY & AWARDS ISSUE

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City __

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Person in Charge __

Title __

Telephone (area code) __

Free Listing for Your Company!
By DEDE DABNEY

■ NEW YORK: Personal Pick: "Close The Door" — Teddy Pendergrass (Philadelphia International). "Life Is A Song Worth Singing" is the name of Pendergrass' second album produced by Gamble/Huff. This single is an indication of what is in store, with pleasant vocals enhancing the lyrics.

DEDE'S DITTIES TO WATCH: "Stop Your Weeping" — The Dramatics (ABC); "Sun Is Here" — Sun (Capitol); "Love Don't Come No Stronger" — Martha Reeves (Fantasy).

YOU HEARD IT FIRST HERE! One of the busiest men in recording business today is Bunny Sigler. In addition to writing a song for The O'Jays, Sigler also penned four tunes for Lollieatta Holloway, did production and sings a duet with Ms. Holloway on one of his songs. He just produced the new EP for Capasblanca and his back up group, Instant Funk, is ready for a possible summer release. He is also preparing for a summer tour with The O'Jays.

One of the best kept secrets in the industry is Jimmy Simpson. The brother of Valerie Simpson, this young man is a wizard in the control room. Among his recent accomplishments have been special mixes for Deodato, Roy Ayers, Curtis Mayfield and a number one disco mix in the country on Linda Clifford, "If My Friends Could See Me Now."

Simpson is currently in the studio with the new Ashford and Simpson album, the new DeeDee Bridgewater single and has future projects with a Jerry Wexler production of Tony Orlando as a solo artist for Elektra.

Bernie Ashburn, recently back from a smash European tour with The Commodores, announced that his New York based group Platinum Hook will be going on a promotional tour with Rare Earth sometime in the very near future.

The benefit concert for the Boys Choir of Harlem has been cancelled due to unforeseen circumstances, according to choir director Walter Turnbull.

Columbia recording artist Keith Barrow, due to the rising success of this new single, "You Know You Wanna Be Loved," is going into the studio for completion of an lp to be produced by Michael Stokes.

Look out Detroit, you will be the subject of the next rb special. This issue, which is due some time in mid-summer, will feature the growth of the recording industry in the Motor City.

R&B PICKS OF THE WEEK

SINGLE

SWEET THUNDER, "BABY, I NEED YOUR LOVE TODAY" (WMOT Music, Inc., BMG). What does it take to make a classic rb? Take one portion of good lead vocal, mix it with some excellent four part harmony, stir well and serve over a bed of Philadelphia music. This new single from Sweet Thunder's latest album is a sure chart buster. Fantasy WMOT F-826-A.S.

WILSON PICKETT, "WHO TURNED YOU ON?" (Fame Publishing Company, Inc., BMG). The wicked Mr. Pickett is back. This moderate tempo blues ballad should garner immediate attention, especially in southern markets. Return with us now to those thrilling days of yesteryear as Wilson Pickett, the soul averager, rides again. Big Tree BT 16121 (Atlantic).

RETAIL RAP (Continued from page 52)

Clifford Visits 'BLS'

Welcoming Custom recording artist Linda Clifford to the WBLZ-FM studios are (from left) Hal Jackson, vice president; Wanda Rames Charles, music director, and Bob Pest, Warner Bros. regional promotion. Linda is visiting New York City to promote her latest release on Warner Bros., "If My Friends Could See Me Now."

gave more and received more attention to and from Warners than might otherwise be expected. This sort of promotion helps to even it out a little more, and with 18 stores participating the potential for volumes is definitely there.

RHINO ROYALE...That's the newest entry into label deals by a retailer as Rhino Records brings together a collection of absolutely insane numbers in one totally bizarre album. Two of our favorite selections are "Be True To Your Shul!" by Little Stevie Weingold, and "Whole Lotta Love" by the Temple City Kazoo Orchestra. It's distributed by Bomp, Jem. The Record People and others, or you can order it retail through the mail ($5.00, postage included) from Rhino Records, 1720 Westwood Blvd., Westwood, Ca. 90024; phone: (213) 474-8685. Really, this is worth the money, particularly for those of you who have spent some time in padded cells.

WHAT WILL A BAR CODE LOOK LIKE...? A few people have raised an objection to bar coding on the basis of looks: the bar code, it is claimed, might alter the conceptual visual impact of an album cover. We'll let you make up your own minds, but a peek at the cover of the New Yorker Magazine might influence you one way or the other. The code was recently added to their frontpiece, and NY covers have traditionally been noted as rather exceptional examples of commercial art.

"YOU", S WHO'S WHO.

These are some of the influential stations that are making The McCrarys' debut single, "You," a resounding smash. And if your station could use some more listeners, "You" is a record that definitely concerns you.


Executive Producer: Lionel Conway. Produced and Arranged by Trevor Lawrence.
DISCO FILE (Continued from page 34)

with drama. "Miss You" may not be a peak dance record—it's too freakish, somewhat too uneven in parts, and a little too long—but, judging by the first-impression reaction to it this past weekend at the Loft, it will go over big with crowds that are open to something out of the ordinary. Deserves special programming attention. NOTE: The disc column disc version is currently for promotional use only, making it a prime collector's item since the single (3:31) and the forthcoming (early June) album cut (4:50) are entirely different tracks. If there is enough demand and interest, however, there may be a commercial release in the future.

Karen Young's "Hot Shot," perhaps the most talked-about new record in New York this past week, is also quite out of the ordinary. Kurt Borusiewicz, the DJ who co-wrote and co-produced (with Andy Kahn) the song in Philadelphia, has come up with one of the wildest female vocal tracks in some time and matches it with an equally unorthodox arrangement. Nearly June, the Cassie and Vicki Sue Robinson meets Montreal Sound. The production is far from polished and at times the simple repeated pattern under the vocals sounds listless, but its very rawness is appealing and the main break crackles with the sort of energy that is too often smothered in glossier productions. But all this is nothing next to Young's singing: she tears through the song like a tornado, a million ways in the best of voice (the very best thing is rather tentative), but so wonderfully carried away that here again the lack of polish doesn't matter, the spirit is all. Her scatting is fierce and inspired, hot and sexy in a frankly aggressive way; when she screams, the crowd screams. This is one of those records that starts a DJ cult-pre-release word-of-mouth is already phenomenal—so watch for immediate strong response on "Hot Shot."

AM Action (Continued from page 28)

picked up by radio stations off of the album and played before the single was released. It's a very good song for Frankie to come back with. Adds are WDRQ, CKN, WORD, WPFR, WAUG, WISE, KTOQ, KGUY, KAFY, KNOE-FM, KAKC. It is already on KILT, WZUU, KFRC, WRKO, 9255, WBHQ, KNOE, WPGC, WCAO, KJIR, KING, KJRB, KAKC.

Steely Dan (MCA) "FM." This is another song that was added off the album before the single was released. More and more often, programmers are not waiting for singles to be released before they consider them for play. Adds are KJIR, KNOE-FM, WHBQ, KJZQ, WPGC, WPFR, WIZE, WDRQ, KSLQ, 9255, WLAC, KBRE, 94Q, WPRO-FM, XKSIO, 9255, WPGC, WFB, WAUG, WSI, KJRB, KJQ, KTOQ, KHFI, K100, KIIS-FM, KNDZ, KFTX.

THE COAST (Continued from page 18)

leave me with a fatal dose." Oh, those naughty boys. SHORT CUTS—Condolences and wishes for a speedy recovery go to E/A's Ralph Bates, who handles southern regional jazz/fusion marketing coordination. Bates was shot twice last Tuesday (23) by a would-be robber, receiving both wounds in the shoulder. He's recuperating at Smyrna Hospital, Smyrna, Ga., for those well-wishers who might want to contact him... Meanwhile, expect some double takes when the new Leo Sayer lp arrives. We've heard it, and there's nary a bump or hustle in sight. Kudos to Sayer and producer Richard Perry are also in order for their taste in material, which includes the Amazing Rhythm Aces' "Dancing The Night Away," and a close personal favorite of this column, Andy Fairweather-Low's "La Booga Rooga," one of the most underrated comic nightmares of this or any decade... Supert ramp are in pre-production on their next for A&M, with sessions slated to begin at the Village Recorder next week... And we're told Ian Matthews is in England recording with producer Sandy Robertson. Afticonados of Matthews' early '70s recordings will recognize Robertson as the ears behind in "In Search Of Amerla Earth," the excellent Elektra debut for Matthews' short-lived Plainsong with Andy Roberts, as well as a number of equally tasty British electric folk.

RETAIL SUMMER SURVEY (Continued from page 51)

known to people travelling through the region and trade on the car tape systems."

Those retailers who increasingly orient their summer programs towards a youthful demographic may often be able to offset the exodus of a college town crowd. "Our summers have been very successful for us," said 1812's Dubereger. "A lot of kids have summer jobs and free time, and those things, coupled with summer music festivals and concerts work as coordinated programs very effectively."

In conclusion, the majority of retailers favored the summer discount programs, although a strong minority rejected the minimum buy-in levels requested of them by CBS. Most, however, thought that the 1978 summer could be an excellent selling season, particularly if they could effectively tie-in these manufacturer campaigns with the buying patterns of high-school-age consumers in relatively high employment areas.
Tarnopol Charges Dropped
(Continued from page 3)

Lawyers for two other Bruns-
wick executives, Irving Wiegand and Peter Garris, moved for a
mistrail last Monday as a result of
Hurley's testimony. Their cases
were separated from Tarnopol's,
and mistrials declared, with a
government motion for dismissal
of the charges against Tarnopol
following the next day.

Robert del Tufo, the U.S. At-
orney for the district, is expected
to decide this week whether to
seek new trials of Wiegand, Garris
and Lee Shep, production man-
ger for Brunswick, whose case
was separated from the others
two weeks ago.

The dismissal of charges against
Tarnopol ends a three-year gov-
ernment of the executive. He
and the three other men were in-
dicted in June 1975 by a New-
ark grand jury as part of a wide-
ranging investigation of the mus-
ick industry by Jonathan Gold-
stein, then the U.S. Attorney.
The four were convicted in Feb-
uary 1976 of mail fraud and conspira-
cy. Last year, however, the U.S.
Third Circuit Court of Appeals in
Philadelphia threw out the mail
fraud counts of the conviction,
and sent the case back for retrial
on the conspiracy counts.

Pollack said last week that
he and Tarnopol were already inves-
tigating possible grounds for a
civil suit against the government
stemming from the trial.

"I definitely think Mr. Tarnopol
was harassed," Pollack said,
"based on a hope for personal
 gain by the U.S. Attorney, who
tried to use the record industry
as a stepping stone to gain pub-
licity and hopefully political of-
fice."

"One of the problems of a civil
action is that the defendant has
all the resources in the world,
and we're limited," Pollack
added.

Pollack echoed an often-ex-
pressed record industry senti-
ment in remarking on the lack
of convictions obtained by the
Newark grand jury investigations,
first announced over five years
ago.

"Out of this whole payola in-
vestigation, by which Jonathan
Goldstein of the U.S. Attorney's
office in New Jersey attempted
to indict an entire industry, no one
has gone to jail," Pollack said.
"The publicity which came out
in 1972 and -3 . . is totally un-
warranted by the facts which
were out, which is indicative of
the vindictiveness on the part of
this office, which far exceeds the
scope of their power.

"By clever manipulation of
the press," he continued, "Jonathan
Goldstein made himself an un-
touchable, and only after the
cases were brought out by litiga-
tion in an open forum was it pos-
tible to see that most of his stuff
was press-release hype. How
many lives have been hurt finan-
cially, psychologically, emotion-
ally — the toll won't come in for
years. The public cannot tolerate
this kind of sanctimonious prose-
cutting."

Goldstein, a Republican, was
replaced by the Carter admini-
stration last year.

WEA Price Adjustment
(Continued from page 3)
count was not as generous in the
high price category, and this may
have been responsible for their
lowering their prices. I haven't
spoke to them about it, so I
don't know for sure."

A one-stop operator stated,
"WEA was one of the first to up-
hold the new high prices, and al-
most everyone else followed suit,
but not as far as raising the high
list categories up as far as they
did. All of a sudden they were
10z-15z, in some cases, above
everyone else's high list prices.
They raised their prices a little
too high, and they looked out of
line." The one-stop operator also
noted that the price hikes "never
really bothered him that much,"
but that he was "obviously pleased with the decreases."

One retailer speculated that
"the fact that CBS had held back
on their prices despite WEA's in-
creases may have had an affect,
or been a contributing factor to
the retraction of WEA's price
hikes."

Although retailers and one stop
operators could only speculate on the reasons for WEA's price changes, all looked upon the
reductions favorably. Peter McDer-
mott of Peter's One Stop said, "I
applaud their intelligent deci-
donment. It's admirable in this
day and age to see a record company as large as them realize that they made an error in judgment." Mc-
Dermott also said that he be-
lieved the price reduction would increase WEA's sales: "I know that when the original price hikes
were announced, I was prone to
promote records of equal value
of another label; it was simply
more profitable."

Rod Linnem of Music Stop
commented, "I think it was very
admirable that WEA rolled back their prices so they could be
more competitive. It's refreshing
to see someone come down in
price when everyone is going up.
WEA's price hikes made it very
difficult for us to make a profit."

R&B Regional Breakouts

**Singles**

**East:**
Teddy Pendergrass (Phila, Int'l)
Donna Summer (Casablanca)
Bootsy's Rubber Band
(Warner Bros.)
KC & The Sunshine Band
(Time)
**South:**
Teddy Pendergrass (Phila, Int'l)
Donna Summer (Casablanca)
Bootsy's Rubber Band
(Warner Bros.)
Fleets (ABC)
**Midwest:**
Teddy Pendergrass (Phila, Int'l)
Donna Summer (Casablanca)
Bootsy's Rubber Band
(Warner Bros.)
**West:**
Donna Summer (Casablanca)
Bootsy's Rubber Band
(Warner Bros.)

**Albums**

**East:**
Taste of Honey (Capitol)
Rick James Stone City Band (Gordy)
Tavares (Capitol)
Lolabelle (Epic)

**South:**
David Oliver (Mercury)
Rick James Stone City Band (Gordy)

**Midwest:**
Rick James Stone City Band (Gordy)
Lolabelle (Epic)

**West:**
David Oliver (Mercury)
Idris Muhammad (Kuda)
NEW WAVE TOP 20

JUNE 3, 1978

1. CAMEL FOR MOI—Plastic Bertrand—Sire
2. SATISFACTION—Devo—Sire
3. PUMP IT UP—Elvis Costello—Radar
4. NEWS OF THE WORLD—JAY-JAY Johov—EMI
5. LITTLE HITTER—Nick Lowe—Radar
6. THE WATER—Ian Dury—Stiff
7. SATISFACTION—The Stranglers—A&M
8. BLACK & WHITE—The Stranglers—A&M
9. KING FERRY—Aloha
10. CLASH CITY ROCKERS—The Clash—CBS
11. WHIRL & GO—Magazine—Virgin
12. RISING FREE—Tom Robinson Band—EMI
13. BECAUSE THE NIGHT—Patti Smith Group—Arista
14. THE KIDS ARE BACK—Chirico—Sire
15. IN THE RED—Sneakers—6
16. TELEPHONE TELEPHONE—WAZMO—Nariz
17. SURFIN' BIRD—The Cramps—Vengeance
18. RETRO—Ultravox—Island
19. SHOT BY BOTH SIDES—Magazine—Virgin
20. JANICE WHEELS—Jane Waire & Belvedere—Stiff

Singles Analysis
(Continued from page 10)

bullet; Steve Martin (WB), getting a number of major market adds for the week's biggest jump, up 17 to #63 bullet; Bare Earth (Indi-ga) #68 bullet; Tobey Beau (RCA) #70 bullet; Samantha Sang (Private Stock) re-gaining a bullet at #74, and Gary Tanner (20thCent.) at #75 bullet.

Chartmaker

New on this chart this week are: Chartmaker Frankie Valli (RSO), the title cut from the upcoming "Grease" film, on at #60 bullet; Steely Dan (MCA) with the title cut from "FM," on at #7 bullet; Jackson Browne (Asylum) #77 bullet; Pablo Cruise (A&M) #79 bullet; Kansas (Kishnor) #80 bullet; English Dan & John Ford Coley (Big Tree) #81 bullet; Kraftwerk (Capitol) #82 bullet; Roberta Flack (Atlantic) with another movie title theme, #84 bullet; Queen (Elektra) #85 bullet; Dave Mason (Col) #86 bullet; Walter Egan (Col) #88 bullet; Willie Nelson (Col) at #90; Karla Bonoff (Col) #91; Kenny Rogers (UA) at #93; De-miss Roussos (Mercury) #96; Jane Olivor (Col) #98; Linda Clifford (Custom) with the bullet r&b, on at #99, and Evelyn Champagne King (RCA) at #100.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMANN

When we asked Plastic Bertrand, who was in the States last week on a promotional tour, what it felt like to be considered a new wave artist here while he is enjoying an international smash with "Ca Plane Pour Moi" he said, "If they think I'm new wave, they're wrong. I'm here to change that sort of thing." But since the Sire single is a hot item in specialty record shops around the country and has zoomed up to the #1 spot on Record World's New Wave Top 10 that reputation may be catching up to him. Plastic Bertrand—his real name remains a mystery—calls himself "a crooner who exaggerates" all aspects of that image and whose stage show, which should arrive here before the end of the year, is an array of costumes, slides and just a big show.

The "big show" has just completed 35 English gigs and a June tour of France and Switzerland is about to begin. With an eye to the elaborate, P.B. has employed the designers of Genesis' show and Pink Floyd's "Animals" tour for the project. Not too bad progress for the 20-year-old singer who began as a drummer two years ago with punk band, Hubble Bubble. The image-conscious singer already has a feature film planned which "will not be a music film," he says, "I don't like them.

Meanwhile, speculation mounts as to the translation of the title phrase, "Ca plane pour moi," which despite its recent popularity is something that just can't really be explained in English, he says, "It's impossible to work in English. It means something else for everyone. For freaky people it is 'I feel high,' for normal people it is 'It's okay by me' and something different for vicious people." Cover versions with entirely different meanings have already been recorded by Cap-tain Sensible of the Damned and Elton Motelio. An album by Plastic Bertrand is expected later this month.

COLORED WAVES: A&M is the latest label to be diving into the new wave ring with three releases this month, all on colored vinyl for collectors and novelty-seekers. The just-released "Black & White" lp by the Stranglers (their third) is out on a black and white marble swirl vinyl; U.K. Squeeze, with their latest, will have a debut on red; and L.A. the Dickeys' first release will be a white 10" three-and-a-half-song ep. On May 29, the Dickeys will play a farewell concert at their adopted home, the Whisky, prior to a short east coast tour taking them to prominent punk clubs in New York, Boston and Philadelphia.

New Wave Hit Parade

DISCOPHILE/NEW YORK

CA PLANE FOUR MOI—Plastic Bertrand—Sire
SATISFACTION—Devo—Stiff
THE DAY THE WORLD TURNED G GOLD—X-Ray Spex—EMI
THE BROTHERS LEE—Cinemagazine—Virgin
THE KIDS ARE BACK—Criminals—Virgin
IN THE LINE OF THE ROD—Incidental Band—Virgin
LONELY—Ian Lomax—Albion
MONGOLIA—Devo—Booji Boy

RECORD RENDEZVOUS/CLEVELAND

BECAUSE THE NIGHT—Patti Smith Group—Arista
CA PLANE FOUR MOI—Plastic Bertrand—Sire
COLD LIGHT THE MOTORS—Virgin
I AM THE FLY—Wire—Harvest—Stiff
WAKE ME UP AND MAKE ME LOVE—Ian Dury—Stiff
DATAPAX IN THE YEAR ZERO—NYU—Radar—12
I LOVE THE SOUND OF BREAKING GLASS—THE STRANGLERS—Radar—Stiff
SATISFACTION—Devo—Stiff
THE KIDS ARE BACK—Criminals—Virgin
DON'T YOU WANT TO DANCE—Romeo—Virgin
TELE-TELEPHONE TELEPHONE—Wazmo—Virgin
IT'S LIKE LOVE—The Fast—Rpm
TOUCH & GO—Magazine—Virgin
MAU MAU—Eepee Mankey—Bompy
BROKE—Destitute All Monsters—IOB
LEXICON DEVIL—The Germs—Slosh

MCA Ups Green

LOS ANGELES—Bill Green has been promoted to regional sales manager/midwest district for MCA Records, according to Jeff Scheible, vice president/sales for the label.

Claxim Tour Set

LOS ANGELES—Sire Records group Claxim Blues Band is set for a major tour of the United States to begin June 3 in St. Louis and continue through the summer. Claxim's latest album for the label is "Shine On."

LP Chart Analysis

Continued from page 10

Trees' (Elektra) at #22 bullet continues its climb with racks coming through as well as a continued good retail response and a single at #12 bullet. Bulleting behind it is "I'm new wave," which despite its recent popularity is rarely explained in English, he says, "It's impossible to work in English. It means something else for everyone. For freaky people it is 'I feel high,' for normal people it is 'It's okay by me' and something different for vicious people." Cover versions with entirely different meanings have already been recorded by Captain Sensible of the Damned and Elton Motelio. An album by Plastic Bertrand is expected later this month.

Behind them is Foghat (Bearsville) at #33 bullet with solid pop activity, Kiss' "Double Platinum" (Casablanca) at #35 bullet with good rock strength, Eddie Money (Columbia) at #30 bullet. The Band's "Last Waltz" (Warner Bros) at #40 bullet, the Marshall Tucker Band (Capricorn) at #43 bullet and Patti Smith (Arista) at #45 bullet.

The Chartmaker Of The Week is Joe Walsh's "But Seriously, Folks..." (Asylum) at #51 bullet. The album contains Walsh's "FM" track, "Life's Been Good," and has been met with an immediate response. Also now on the top 100 this week is the Kinks' "Misfits" (Arista) at #72 bullet, Bonnie Tyler's "It's A Heartache" (RCA) at #74 bullet, Cheap Trick's "Heaven Tonight" (Epic) at #75 bullet, The Dramatics' "Do What You Wanna Do" (ABC) at #96 bullet, the British Lions (RSO) at #97 Norman Connors' "This Is Your Life" (Arista) at #98 bullet and Rainbow's "Long Live Rock and Roll" at #99.

Other bulleted albums include George Duke's "Don't Let Go" (Epic) at #53, Reo Speedwagon's "You Can Tune A Piano But You Can't Tune Fish" (Epic) at #55, Willie Nelson's "Stardust" (Columbia) at #68, Al DiMeola's "Casino" (Columbia) at #70, Todd Rundgren's "Hermit Of Mink Hollow" (Beatitude) at #76, Daryl Hall & John Oates' "Live Time" (RCA) at #78, Aretha Franklin's "Almighty Fire" (Atlantic) at #85, "UK" (Polydor) at #87, Alvin Lee's "Rocket Fuel" (RSO) at #89 and Airwaves' "New Day" (A&M) at #91.

MCA RECORD WORLD JUNE 3, 1978
ALARM: Latin Record Association

Con una mentalidad de unión y cooperación en la industria discográfica, los ejecutivos disqueros se han re-organizado en la casi agonizante asociación ALARM (Association of Latin American Record Manufacturers).

Hasta el momento las reuniones se han llevado a cabo con regularidad y son varios los planes que ALARM está llevando a cabo, lo que quiere decir, que las cosas van en serio. La mesa directiva de la Asociación está formada de la siguiente manera: presidente, Edmundo Pedroza de discos Gas; vice presidente, Erasmo Domínguez de Musi Mex; secretario, Guillermo Santiso de Microfonía y tesorero, Valentín Velazco de Musical Records. La secretaria de ALARM es la simpática joven Lourdes J. Ferro. El señor Edmundo Pedroza nos concedió una entrevista.

Record World: Cuáles son los planes de ALARM en cuanto a la lucha contra la piratería?

Edmundo Pedroza: "Primero que nada, hemos contratado un detective privado y un abogado para que recopilen información sobre los manufactureros y vendedores de productos ilícitos. Hemos decidido mandar a imprimir el precio en los cartuchos de 8TK para así facilitar el reconocimiento del producto pirateado. También hemos planeado producir un LP de éxitos combinando los "hits" de las diferentes etiquetas y lanzarlo a la venta para recaudar fondos para los gastos de la Organización contra la piratería. Además se ha planeado llevar a cabo un festival con la misma intención."

Record World: Sabemos que el problema de la piratería es serio y difícil, ¿qué están haciendo los dirigentes de ALARM para combatir "la plaga" de cintas pirateadas en los SwapMeets?

EP: "Nosotros salimos periódicamente en busca de información, la que suministramos al FBI para que ellos se encarguen de los procesos legales."

Record World: Las pérdidas en general, en cuanto a producto pirateado, son incalculables, ¿a cuánto ascienden las de la compañía Gas y Cuales son los sellos más atacados?

EP: "Nosotros hemos tenido una baja en las ventas de 8TK de un 80%, una proporción similar son las pérdidas de la compañía Fama, también Caytronics, Musart, Orfeón, Latin, Ralf e inclusive hasta sellos pequeños. El interés del Manufacturero ilícito es el de producir material vendible, no importa el sello, por consecuente nos atacan no sólo de pérdidas a la compañía, sino también a los artistas y a la economía del país."

Edmundo Pedroza, president of ALARM (Association of Latin Record Manufacturers of California), announces in this exclusive interview the tight policy they are following against piracy and bootlegging. Some of the measures taken by the association are the hiring of a private detective, appointment of a specialized lawyer in order to fight this sickness and full and complete cooperation with the FBI in order to cooperate in the apprehension of the ones involved in illegal duplication of Latin record product. Sales have been declining (Continued on page 76)

Spotlight on Latin California

By EUNICE VALLE

Nuevas etiquetas se están abriendo camino en el mercado discográfico de Los Angeles: una de ellas es Fiesta Records dirigida por Ricardo Robinson y el antiguo promotor de Latin International, Fernando González, es la de impulsar talento local. El primero LP fue grabado por el galán Valente del Campo en su estilo del bolero ranchero. Otra adquisición de la compañía es la pequeña revelación Byanka Cázares, niña de 8 años que ha impactado al público Angeleno y cuya popularidad se ha extendido en presentaciones en Washington, Colorado, Idaho, Arizona, Texas y las dos Californias. La pequeña artista se ha presentado con gran éxito en el Teatro Million Dollar, en Magic Mountain, en la Arena Deportiva y en diferentes parques a través del Sur-Oeste. Byanka roba el corazón de quien la ve actuar por su seguridad, simpatía y bien tombrada voz. Según nos informa Fernando, la Unión de Periodistas de la Ciudad de México le entregará un trofeo como la "Revolución Infantil" para el mes de Julio, tiempo que aprovecharán para presentarla en el popular programa de "Siempre en Domingo." Su éxito actual "La Huerfanita," está vendiéndose en forma extraordinaria. Otra etiqueta es la de Jerry Tarnopol, presidente de Carnaval Productions and el primer lanzamiento de la compañía es un LP con el grupo The Blue Angels. Discos Velvet ha abierto sus oficinas en Los Angeles bajo un contrato con Philips/Polydor y está lanzando sus primeros éxitos bajo el nuevo sello Atlas. El señor Luis Alberto Mármol se encuentra a cargo de estas oficinas y en promociones el señor Tony Fernández. Fanny también ha abierto sus oficinas en Los Angeles, la dirección es 6253 Hollywood Blvd., Suite 817, Hollywood, Ca. 90028, aunque el conocido productor y hombre de discos Fabián Ross está a cargo de la empresa, posiblemente se susciten cambios en poco tiempo. La Agencia de Promoción Rodríguez-Rossi está planeando otro de sus exitosos conciertos, esta vez con el gran compositor e intérprete Alberto Cortes. El evento será el 19 de Mayo en el Shrine Auditorium and han rentado solamente la planta baja del teatro con capacidad para tres mil personas, pues según Lupi Rodriguez, además de ser ésta la primera presentación de Alberto en Los Angeles, su público es muy selecto. De su reciente LP radio KWKW está tocar su éxito "Comparéna Mia" con muy buenas probabilidades. Según nos informa Latin International, el joven compositor e intérprete Miguel Gallardo dará próximamente un concierto en Miami. Ojalá que también pueda presentarse aquí en Los Angeles, pues no debería de estar tan alejado de un público que por varios meses consecutivos ha estado comprando sus más recientes éxitos, especialmente el titulado "Otro Ocupa Mi Lugar," el que se ha mantenido en las listas de éxitos de las discotecas. Promocionando su éxito "Cisne Cuello Negro," Basilio visitó nuestra metrópoli. El caso de Basilio es singular, ya que es el primer negro latino (Panameño) que triunfa en la Península Ibérica. Según nos indicó, tendrá en breve su propio programa de Televisión en Costa Rica. Otro caso muy especial de revelaciones en el mundo musical es el de Salvador, artista exclusivo de Arriba Records, quien en corta trayectoria se ha colocado en los primeros lugares del gusto popular con su interpretación de "Derrógale a Cristo. Con mucho éxito se presentó el doble de "Salsa" en el Palladium con El Gran (Continued on page 74)
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**“Mejor Me Voy”** (Musart)  
Amalía Mendoza (Mexico)  
Alberto Vazquez (Mexico)  
Gerardo Reyes (Mexico)  
Felipe Arriaga (Mexico)  
Lucha Villa (Mexico)  
Chayito Valdez (Mexico)  
San Juan, La Reina de los Palesqués (U.S.A.)  
Lola Beltran (Mexico)  
Manolo Munoz (Mexico)  
Salvador (Mexico)  
Byanka Cazares (U.S.A.)  
Camilo Sesto-Pronto (Bajamar)  
Pedro Rey Y Los Galleros (U.S.A.)  
Oscar De Leon (Venezuela)  
Celia Cruz (U.S.A.)  
Emir Boscana (Venezuela)  
Tania (Venezuela)  
Eddie Palmieri (U.S.A.)  
“Only They Could Have Made This Album”-Celia Cruz/Willie Colon  
Juan Gabriel“Siempre en mi Mente” (Mexico)  
Napoleón (Mexico)  
Cepillin (Mexico)  
L.J.R. Productions  
“Flaco” Freddy Morales (Hollywood)  
“Siempre En Domingo” (Mexico)  
Mongo Santamaria  
Los Angeles Negros
La Compañía de Musica Latina

FELICITA

A SUS ARTISTAS GANADORES
DEL CODICIADO PREMIO DE

California Record World
Annual Awards

CAMILLO SESTO
Figura Int'l Cantautor
Pronto

LOLITA
Cantante Femenina del Año
Caytronics

ESTELA NUNEZ
Baladista del Año Femenina
Arcano

VICENTE FERNANDEZ
Cantante Ranchero del Año
Caytronics

LOLITA ESTELA NUNEZ VICENTE FERNANDEZ
Cantante Femenina del Año
Baladista del Año Femenina
Caytronics

PABLO ABRERA
Revelación Masculina del Año
Mericana-Movie Play

RODOLFO DURCAL
Con Maríachis
Cantante Ranchero del Año
Pronto

FELIPE ABRIAGA
Intérprete Int'l Ranchero del
Año Masculino
Caytronics

GERARDO REYES
Ranchero Ranchero del Año
Int'l

LOS BUKIS
Conjunto Revelación del Año
Mericana Melody

SIEMPRE EN MI MENTE
Cantón del Año
Juan Gabriel
Arcano

www.americanradiohistory.com
AmericanRadioHistory.Com
Un Campeón Que Gusta De Los Pasteles Verdes

El boxeador argentino, Carlos Monzón, gusta tanto de Los Pasteles Verdes, que los ha invitado para filmar una película juntos antes de fin de año. El triunfo de Aldo Guibovich y Los Pasteles Verdes ha sido rotundo en su primera visita a la Argentina, así es que no solamente el famoso ex-campeón mundial es admirador de este grupo, sino también la juventud argentina, a la que en varias oportunidades se necesitó calmar durante las presentaciones en el Hermitage de Mar del Plata, donde consiguieron el primer gran triunfo de su cadena de éxitos en el sur del continente americano. La popularidad de Aldo y Los Pasteles Verdes en Argentina ha logrado más de tres primeros lugares en menos de un año, y fueron contratados para 26 shows, realizando el record de 43 shows en 60 días. Los Pasteles se encuentran grabando ahora su sexto lp y por las canciones seleccionadas y por los ensayos de aldo, se cree que va a ser todo un ‘monstruo musical.’ Según nos informa Alberto Maravi, representante de Los Pasteles Verdes, éstos se presentarán para finales de Mayo en el Programa “300 Millones” que se efectúa en España. Buena suerte y adelante a los triunfadores de América! —

Argentine boxing champ Carlos Monzon has asked the group Los Pasteles Verdes to star with him in a film some time later this year. But the famous ex-champ is not their only fan. On their first visit to Argentina, the crowds had to be calmed down in Mar del Plata. In less than a year, Aldo and Los Pasteles Verdes have scored three first places in the Argentinean charts, and have done 43 shows in less than 60 days. Los Pasteles are currently in the studio recording their sixth lp, which is expected to be another winner. Alberto Maravi, their manager, informs us that they will be in Spain at the end of May doing the popular TV show “300 Millones.” We wish them good luck and continued success!

Perla Visita Por Primera Vez L.A.

Frank Paraguayan singer Perla, exclusive recording artist of RCA, Brazil, visited Los Angeles on a promotional tour through most of the main cities in South America, Mexico and the States. Enrique Gastaldello from RCA, Brazil accompanied the artist on this tour. Perla visited radio stations, TV stations and Latin newspapers and left a superb image in the community. Perla flew from Los Angeles to New York and Miami, from where she went back to Brazil.

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1) “CORAZON SALVAJE” FERNANDO ALLENDE
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La Confiscacion Mas Grande En La Historia

By EUNICE VALLE

Una confiscación de más de un cuarto de millón de dólares se llevó a cabo por agentes federales el 28 de Abril en el área Sur-este de Los Angeles. Las redadas efectuadas en las ciudades de South Gate y Huntington Park, después de tres meses de investigaciones, resultaron, en la decomisión de grandes cantidades de cintas de 8 TKS manufacturadas ilegalmente, de una maquinaria de imprenta de alrededor de unos 20 mil dólares y aproximadamente 525 separaciones de colores de cintas de 8 carriles. De acuerdo al agente secreto del F.B.I., Ted Gunderson, y según los archivos en uno de estos lugares, se fabricaban alrededor de unas 2,000 cintas ilícitas por semana. "Estas cintas se venden desde $2.50 hasta $7.95 en los swapmeets, en las esquinas de las calles, en lotes vacantes y hasta en los mismos camiones 'vans' ambulantes," reportó Gunderson. Todo el material confiscado será presentado ante el Gran Jurado Federal para su debido procesamiento. Según Edmundo Pedroza, presidente de la Asociación ALARM, la mayoría del producto decomizado era latino. De acuerdo a Pedroza, "después de que las autoridades den con el culpable o los culpables y según las indicaciones legales, cada uno de los sellos integrantes de la Asociación presentarán demandas para castigar a los responsables de este fraude que está minando con el trabajo y la economía de la industria disque-ra en general".

A raid of more than a quarter million dollars worth of material has been effected by Federal agents on April 28 in the south-east area of L.A. The raids were effected in the cities of South Gate and Huntington Park, after a three month investigation period which ended in the confiscation of a great amount of 8 track tapes illegally manufactured, a pressing machine valued around $20,000 and about 525 color separations. According to Ted Gunderson, F.B.I. agent, they were processing around 2,000 illegal tapes weekly. These tapes were sold from $2.50 to $7.95 in the swapmeets, in the streets and even in vans. All the confiscated material will be presented before the Federal Grand Jury for its process. According to Edmundo Pedroza, president of ALARM, most of this illegal product was Latin. Once the authorities find those responsible for these actions, all the labels who represent ALARM will bring suit according to the law. This has been an important step against piracy in the record industry.

Willie Marin y Fatima Lopez

Una forma poco usual, pero muy convincente, para promover un disco fue usada por Willie Marin, el versátil promotor de la compañía Coco Records, quien para promover el disco de José Fajardo, que por casualidad se titula "Ritmo de Pollo," y el cual no había sido considerado por el programador, Willie optó por usar un pollo y así captar la atención, no sólo del programador, sino también hasta de la jefe del personal de la estación de Radio KALI, Fatima Lopez.

A very unusual but effective way of promoting a record was used by Coco's promotion man, Willie Marin. In order to promote José Fajardo's latest release, "Ritmo de Pollo" (Chicken Rhythm), Willie used a toy chicken together with the single. It even caught the attention of Fatima Lopez, Radio KALI's personnel manager.

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da las GRACIAS a Record World por la selección de nuestros artistas exclusivos

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"GRUPO POPULAR DE MAYORES EXITOS RADIALES"

LPPU-10040

LOS BABYS
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MS-1999

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Byanka Cazares
Por Haber Obtenido
La Nominacion Como
Infantil Del Año"

En La
Seleccion De Valores
De California-78

NKA CAZARES
Alza de Precios

Por primera vez en el mercado discográfico Califorríniano y a mediados del año pasado, la compañía Coco Records aumentó el precio del Lp para el mercado a $6.98. Esta fue la primera serie de música romántica a tal precio, que no ofrecía salsa. El Lp fue el de Eydie Gormé y Danny Rivera, titulado "Muy Amigos.

Según Willy Marin, promotor de la compañía, "Hubo un poco de resistencia por parte de los distribuidores cuando se les presentó el disco a ese precio ($6.98), pero aquella resistencia desapareció cuando el disco empezó a venderse "como pan caliente"...

De ahí se sucedieron otros Lps como el de Trini López, Yolándita Monge y otros más. Y nos continúa diciendo: "Ya uno tiene un buen producto, hay que darle esa calidad, vendiendo el disco a un precio razonable y nosotros consideramos que $6.98 es un buen precio. Actualmente los manufactureres de discos están planeando aumentar el precio de venta del Lp, considerando el público, la calidad del producto y también como parte de una campaña en contra de las irregularidades en precios que existen en el mercado Califorríniano. Una de estas firmas es Microfonía, la que ha establecido una estructura de precios para las nuevas series que están lanzando. Según Guillermo Santiso, gerente de la compañía en la costa Oeste, "esta decisión la tomó la compañía, no para perjudicar a nadie, ni para crear rendillas, sino más bien con la idea de que en este negocio todos ganen y nadie salga perjudicado." De acuerdo a Santiso, "Es indispensable que todos lleguemos a un precio fijo y tratar de eliminar las irregularidades que existen. Nosotros informaremos a nuestros clientes sobre la estructura de precios en las series nuevas y les haremos saber que no habrán cambios ni descuentos sin control, pero mantendremos nuestro precio hasta el próximo álbum.

Coco Records went to $6.98 on albums several months ago with the release of an album by Eydie Gormé and Danny Rivera. Although some resistance to the new price structure was present at the time, a few weeks later...

(Continued on page 76)

Demanda de Un Cuarto De Million

De Dalardes Contra J. Angel Rola

Una demanda por $250,000 por daños y perjuicios fue entablad en contra del vice presidente y gerente de Discos Orfeón, el señor Josè Ángel Rola por el señor Cruz Guerrero, gerente de Discos Rafa. La demanda fue "a raíz de las declaraciones hechas por Rota a la revista Mexicana FonoTip (No. 34, Dic. 77). Estas fueron sus declaraciones: "Hace mucho que espero que los empresarios que tienen el hip hop, como en el caso de Rafa Records, que tienen a Napoleon en primerísimo lugar, arrasen su mercado poniendo a la venta sus discos a precios de hot dog ($1.50)." Estas declaraciones, según el señor Guerrero, han afectado muchísimo al sello, tanto aquí con sus clientes como en México. De acuerdo al señor Guerrero, "las ventas disminuyeron considerablemente después de estas declaraciones y he tenido problemas con mis clientes, quienes han creído que yo he escrito maldecirlos, de tal modo que el precio que yo les doy es de $2.10. En total, las declaraciones hechas a la prensa por el señor Rota han afectado en forma muy seria a Rafa. Yo esperaba que este señor se retractara públicamente de lo declarado a Fono-

Tip, pero hasta el momento nada de esto ha sucedido." Los trámites de la demanda están en manos de los abogados y les tendremos al tanto del desenlace.

A suit of $250,000 has been processed against José Ángel Ro-
a, vice president and manager of Orfeon Records, by Cruz Gue-
rrero, manager of Rafa Records. The suit has been established be-
cause of declarations made by Rota to the Mexican magazine FonoTip (Dec. 77-No. 34) which read: "They hurt the market a lot, those labels who have No. 1 hits like Rafa Records with Napoleon, have priced their Lps like hot dogs, at the price of $1.50. According to Guerrero this has affected the label a lot, in L.A. as well as in México. The sales have decreased considerably and I have been having problems with my customers who believe in me, it was discriminatory due to the fact that the price I was giving them was $2.10. I hope Mr. Rota will publicly retract but as far as I'm concerned he hasn't!" The suit is already in legal hands and we'll be anxious to know about the results.

Pedro Vargas Honored

Durante la presentación del importante evento El Globo de Oro el pasado cinco de Marzo en la Academia Regia de Los Angeles, en donde se le rindió homenaje al gran Pedro Vargas por sus 50 años de ininterrumpida carrera artística, nuestro fotógrafo logró captar el gran tenor Mexicano junto con Teddy Fregoso, que dicho sea de paso hizo una magnifica labor como Maestro de Ceremonias del evento, y el "Tesorero Romántico de America," Aldo Monges, quien recibió el Globo de Oro como "Revelación del Año.

Pedro Vargas was recently honored in L.A. during the celebration of the "Golden Ball Awards," on his 50th Anniversary. Teddy Fregoso won MC for the occasion, also shown with Aldo Monges, from Argentina, awarded this year with the "Globo de Oro.

Los Humildes: Siempre Triunfadores

Los Humildes han sabido interpretar las preferencias de los jóvenes hispanoamericanos que radican en Los Estados Unidos y por ende, su popularidad en California marcha a la cabeza de los grupos modernos de ascendencia Mexicana. Pero estos triunfos no han hecho cambiar la actitud modesta y afable de Los Humildes, quienes le hacen honor a su nombre y por lo tanto se han ganado muchos amigos y admiradores en todas partes...

A pesar de que el grupo es joven, llegan grabados cinco Lps, el mas reciente (Fama-560) incluye el gran éxito "Besitos." Los Humil-
des es además un grupo con trayectoria artística, ya que han hecho varias intervenciones filími-
cias, como "El amor tiene esas Cosas," estelarizada por King Cave y en la que Los Humildes interpretaron algunos números fuertes. También trabajaron en "La Hija de Nadie," en la que compartieron créditos con Yo-
tanda del Río, Federico Villa y Jaime Moreno. Felicitamos a Los Humildes, un grupo joven, pero con un gran futuro!

Record World en Los Angeles

(Continued from page 65)

Como y Celia Cruz. El espectáculo atrajo a gran cantidad de seguidores de este alegre ritmo y ambos, Celia y el Gran Combo hicieron una dinámica y excepcional presentación... Otra de las canciones que está ocupando los primeros lugares en ventas es la de Los Angeles Negros (International) "Serenita Sin Luna," también entre las canciones de más viva se encuentra la de Enrique Guzmán (Gas) "Porque, Porqué?" con un supar arreglo y un mensaje que hace brotar lágrimas... Y ahora hasta la próxima!
**ENTRE AMIGOS**
**CARMILO SETTO—Mono P1S 1024**
Con arreglos de Monroy, Calderón, Pérez Botija y Galvao, una gran orquestación respaldada a Camilo Sesto interpretando: "Vistete de Blanco" (J. C. Calderón), "Celos" (J. C. Calderón), "Y . . . no" (H. Herrero-L. G. Escolar-J. Seijas) y "Entre amigos" (C. Blanes).

**AHORA Y SIEMPRE**
**TITO ALLEN—EJAGO JMAS 6012**
Con arreglos de Louie Ramirez, Marty Sheller y Louie Ortiz, el gran salsero Tito Allen interpreta aquí temas de impacto bailable y romántico. "Ya tú no eres" (A. Fuentes), "Cachón" (M. Flores), "Contenido" (R. Romero) y "Olvida y Vive", entre otros.

**ACUARIO**
**Arcano DKL 2404**
El grupo Acuario de España se caracteriza por sus melódicas, contagiosas y modernas interpretaciones. Excelente respaldo musical. "Rema, Rema, marinero" (R. Pérez Botija), "Flor de viento" (Pérez Botija), "Besame Mucho" (C. Velazquez) y "Mimame, amame" (F. Fierro).

**SOPHY EN CONCIERTO**
**Vulva PHS 801**
Grabación en vivo del Concierto Teatro Tapia, Puerto Rico en febrero pasado. Orquesta bajo la dirección de Pedro Rivera Toledo. Gran poder de ventas en Puerto Rico, Nueva York, Chicago y Miami. "Lo siento mucho" (Calderón), "Historia de un amor" (C. Almarán), "Que hay que hacer para olvidar" (Cabuche), "Tristeza" (Núñez) y "En mi jardín" (F. Fernández).

**Record World in Mallorca**
**BY JOSE CLIMENT**

Congratulations to the management of Musical Mallorca '78 for the great organization and realization of the event. The International Federation of Festivals Organizations (FIDOF), for the second time, has considered Festival Mallorca as the best in the world.

Unfortunately, not all the songs selected for the competitive part of the contest were in the categories they should, and we can see how Mexico's entry, "Senor Amor," written by Armando Manzanero got all its awards for the interpreter, Dulce. The second award was given to England's entry, "All My Love Is Loving You." The interpreter was Jackie Beacon. The third one was given to Japan's "Loven Mellow," sung by Yukari Itoh. This singer got the elegance award. Italy got the fourth prize for "Piccolisima," sung and written by Dario Baldan. And the fifth and last award went to Spain for "Haz El Amor" performed by El Trio Arcusa with music by Ernesto Tegelden and words by Ramon Arcusa and Manuel de la Calva. The friendship award was given to United States singer Sherwing.

Canada won the award for best arrangement with F. Laugelli and R. Ferraris's "Stay and Play." As everybody knows, Festival Mallorca has two parts, the competitive one and the very important second one called La Mostra, where you can see the very best in music like Julio Iglesias straight from the United States or Jorge Ben and his group from Brazil. But we must recognize Felippe Campuzano, who surprised everybody and got all the applause. Congratulations. A smash hit. Luis Vidal, Hispavox director-manager, offered a gold record to Manhattan Transfer who also performed. Other performers the first two nights were Umberto Tozzi, Massiel, Tavares, who did two splendid shows each night, Rafaela Carra, Julio Iglesias Mocedades J. C. Calderon conducting the orchestra, Dennis Roussos, and Jorge Ben. Our congratulations to Sono- land's Alberdy and J.M. Vinader for the wonderful sound.

The third night was called "The Conductors Night," during which Armando Manzanero, Stelvio Cipriani, Paul Williams, Alberto Sempri, Elmer Bernstein, and Augusto Alguero, performed their works.

Congratulations to all those people who made possible this new edition of Musical Mallorca: Antonio Garau, president of the development tourism office for Mallorca; Jaime Ensenat, president of the organizing committee; Pedro Vidal, general manager; Jose Luis Uribarri, annexed general manager and soul of the festival; and Augusto Alguero Sr., musical general manager.

**CBS International**

**Taps Greg, Mc Bowman**

**NEW YORK** — Jay Edelman, controller, CBS Records International, has announced the appointment of Gregory McBowman to the post of senior director of royalties, CBS Records International.

McBowman will be responsible for all aspects of artist royalty accounting and administration for CBS Records International.

McBowman originally came to CBS from the public accounting firm of Price Waterhouse and Company. He joins CBS Records International after having most recently served as director of auditing-eastern operations in the corporate finance department.

**Almo Releases Jazz Songbooks**

**LOS ANGELES** — Almo Publications has announced the release of two new jazz folios, "Herb Alpert/Hugh Massakela" and "Cannonball Adderley." The Herb Alpert/Hugh Massakela folio features transcriptions for flugelhorn, trumpet and small ensemble.

The Duke folio is a compilation of keyboard and vocal arrangements of tunes from several albums.

**Petty Tour Set**

**LOS ANGELES** — ABC/Shelter recording artists Tom Petty and the Heartbreakers have set a major national tour in conjunction with the release of their second album, "You're Gonna Get It."

The tour begins with a two-week swing through the west.
BTO in 'Action'

The hometown emissary for Phonogram, Inc./Mercury Records, seen backstaging following the show (from left are: standing) Robin McBride, international and midwest ad-director for Phonogram/Mercury; Rachie Bachman of B.T.O.; Charles Forch, executive vice president/general manager of Phonogram/Mercury; Blair Thornton and Fred Turner of B.T.O.; and Jim Setz, national album promotion for Phonogram/Mercury (kneeling) John McNamara, local promotion manager for Phonogram/Mercury; Jim Clench of B.T.O.; and Fred Jacobson at the Polygram Distribution, Inc., Chicago branch. The group played several selections from their latest album, "Street Action."

RCA Names Felder To Red Seal Post

NEW YORK—The appointment of Joan Felder as administrator, Red Seal national promotion, has been announced by Irwin Katz, director, Red Seal merchandising, RCA Records.

In this position, Ms. Felder will coordinate RCA's liaison with the nation's classical radio stations pertaining to RCA's classical product.

Before joining RCA Records, Ms. Felder was associated with WNFC FM in New York as assistant music director and programmer. While associated with that station, she coordinated RCA's drive for the Recording Industry's support of UNICEF.

Intersong Taps Rick Riccobono

NEW YORK—Rick Riccobono has been named creative manager, west coast, for Intersong Music. The announcement was made by Don Oriolo, vice president and general manager of Intersong Music-U.S.A.

Riccobono, who is based in Los Angeles, comes to Intersong from BMI where he held the position of director of performing rights. Prior to that he was general manager of Mike Post Productions.

ABC Signs Green

LOS ANGELES—Mark Meyerson, vice president of A&R, ABC Records, has announced the signing of Danny Green to a recording contract. The Memphis-based artist's debut album, "Night Dog," was produced by Don Nix and is slated for a June release.

CAM's 'Saturday Night'

Pictured above is the team of CAM Productions, Polydor, Inc. and Orchestra BB at the recent signing of the CAM recording of the theme from "Saturday Night Fever" to the Polydor label. The CAM record, performed by Orchestra BB, is the first single version to be released of the theme from the movie. Pictured from left are Rick Stevens, VP of A&R at Polydor; Victor Benedetto, VP and general manager of CAM Productions, and executive producer of the disc; Fred Hauser, president of Polydor; and Etienne Bratton, co-producer of Orchestra BB with Harold Wheeler, who also arranged the music.

New York, N. Y. (Continued from page 21)

ing at three consecutive called strikes. And lest we forget; Jon "Toilet-mouth" Stiles contributed some heads-up baserunning to the RV effort when he stretched a double into a triple, and then into a home run, to give the Triplets a win.

New Wave News (Continued from page 64)

RAMONES: The Ramones, who have toured incessantly to support their three LP releases, are playing the price of the road. Drummer and producer Tommy Ramone has left the band to escape the touring grind and to devote himself to independent production.

Cutback, formerly Marc Bell of the Void Gизes, has been named lifetime deputy ambassadors of goodwill for UNICEF. 1979 has been proclaimed the International Year of the Child and Kansas, as a group and as individuals, will be recording public service radio spots for UNICEF, as well as doing benefits. It is reported that part of the proceeds from the group's forthcoming gold-out date at Madison Square Garden will be going to UNICEF.

Syl Sylvain is definitely on as a member of David Johansen's group for a tour of the west coast in support of Tom Petty. He'll be playing keyboard and guitar.
RECORD WORLD INTERNATIONAL

GERMANY

By JIM SAMPSON

COLOGNE/HAMBURG—After nearly two months of legal discussion following the death of Dr. Hans Gerig, a reorganization of the large, independent Gerig publishing house has been completed. Gunther Ilgner, former EMI pop music chief who joined Gerig just days before Dr. Gerig’s death, is now co-owner of the company with Erwin Boche. Ilgner will run the repertoire/music production side of the house while Boche continues to handle administration, sheet music production and promotion. Ilgner and Boche say they have succeeded in “holding the house that Dr. Gerig built together” as a working unit, and will now work toward strengthening their operations, especially with new partners in France, Spain and Italy. According to Ilgner, most of the big U.S. and U.K. catalogues are already placed or are overpriced, which makes him look closer to home. French, Spanish and Italian material also has great potential for cover production; English songs are hard to cover because most Germans understand the original. Ilgner sees an important role for independent publishers in the promotion area, especially in reaching bands and printing sheet music, a still lucrative business where Gerig is a leader.

The soundtrack scene grips Germany as never before, with the Bee Gees’ “Fever” dominating the album and singles charts. Following talks in London with Mike Hudson, DGG/Polydor’s Rainer Schmidt, Walk reports tremendous improvement in RSO international coordination. DGG will probably get a 14 day head start in release of the new Bee Gee studio set in July. Release of the “Sgt. Pepper” film and album might be pushed back into January to give the studio album time to build. Heavy promotion now scheduled for the Eric

(Continued on page 81)

In The South . . .

Pop/Rock begins in Berry Hill, USA

Congratulations To:
Michael Johnson, “Bluer Than Blue”
Gene Cotton, “Before My Heart Finds Out”
Hotel, “We’ll Love Again”

Thanks for cutting your hit singles at Creative Workshop Inc.
Berry Hill, Tennessee
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Chief Engineer: Brent Maher

CANADA

By ROBERT CHARLES-DUNNE

TORONTO—WE GET THE STRANGEST CALLS DEPT.: After reading our recent plea for someone/anyone to release Delbert McClinton product in Canada, we received a call from Major Bill Smith (if you don’t know him, you made homework), who stated that he’s ready to roll with a Delbert album on his own LeCam label any day. The Major’s also got a new protege, an almost Canadian named Jimmy Luke, whose next single will be a Presley-inspired “My Darlin’ Ginger,” which is cleverly sung over the top of “Since I Met You Baby.” Because Jimmy Luke lived and performed in Canada (with Ronnie Hawkins & Levon Helm) for many years, The Major played it for us over the phone from Fort Worth. It was the next best thing to being there. The Major also spun us a disco version of “The Stripper” which he’s got ready to go.

HOT FUN IN THE SUMMERTIME: Two different factions in Vancouver are working on projects which will give that town a wide variety of music over the summer. North Pacific Presentations will be hosting a series of shows in Mountain’s Paradise Bowl (a winter ski area) including food, crafts and hang gliding exhibitions, plus a Lighter Than Air Fair revolving around balloons and the like. Plans call for the concerts to be filmed by the CBC-TV affiliates which will then be broadcast over the network. At the same time, the staffers of the once-underrated weekly Georgia Strait are planning to celebrate the summer by presenting a battle-of-the-bands competition at

(Continued on page 81)

JAPAN

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On April 25, Nippon Columbia began releasing its “Denon Jazz PCM in New York” series. The entire series, planned by Nippon Columbia’s jazz director, Tsutomu Ueno, was recorded in New York last November and December. All recordings were produced by Yoshio Ozawa of the Columbia production staff. The PCM Digital Recorder was built for Denon, Nippon Columbia’s hardware arm, at a reported cost of approximately $400,000, but the machine is considered priceless in terms of the value to Denon and Columbia as the first PCM disk producer in Japan. Initial releases in the jazz series were Tommy Flanagan’s “Around Too Long,” Billy Harper’s “Loverhood” and Frank Foster and the Loud Minority’s debut album, “Manhattan Fever.” Archie Shepp’s “Green Dolphin Street” will be released on May 25. The remainder of the series and the scheduled release dates are as follows: Kazumi Watanabe’s “Lonesome Cat” and the Bridgeway Brothers’ “Lightning and Thunder” on June 25; Joe Jones’ “Our Man, Papa Joe” and Walter Davis’ “Abide With Me” on July 25; a still untitled Reggae Workman lp on August 25; and Sonny Stitt’s “Moonlight In Vermont” on September 25. All of the lps in the series will retail for Y2,500 ($11.00). In addition, a special anthology, aimed especially at audio enthusiasts and consisting of cuts from several of the albums in the “Jazz PCM in New York” series, will be released on June 25 at a price of Y1,500 ($6.65). These lps will be exported to the United States and distributed by Discwasher, Inc., which also holds exclusive rights for Denon hardware products. Distribution in other parts of the world will be handled by Tri-Tel in Canada, AWA in Australia, Hong Kong King Yoko (Hong Kong), Harmonique Diffusion and jid Dinelec (France), Bolox Gmbh (Germany), Penhold (Netherlands), France Crippa (Italy), Audio Compo (Switzerland), So Hoyem A/S (Denmark) and Studio-1 (Greece). For further information on these recordings, inquiries should be directed to Tsutomu Ueno at Nippon Columbia Records.

In addition to the above jazz PCM series, Nippon Columbia also has an extensive classical PCM catalogue of European recordings. A rumor, which a spokesman would neither confirm nor deny, is circulating here that A&M Records has made an offer to Columbia for worldwide rights to the PCM Classical Series.
**ENGLAND**

By PHILIP PALMER

- LONDON—EXECUTIVES ON THE MOVE: Following the departure of Chris Harding to Warwick, Alan Sizer has joined Polydor's a&i division as division general manager, reporting to a&i director Jim Look. During his time with RCA, Sizer was responsible for signing a number of acts including Bonnie Tyler, Al Stewart and others... Aria's director of marketing Andrew Pryor has named Diana Warren as promotion manager. In addition, three new staffers have joined the regional promotion team; they are Ian Kingsley (Polydor), Mike Perry (Polydor) and Richard Moore (CBS). Formerly EMI's contracts manager, Chris John has been upped to licensee coordinator Eastern Europe. The territories involved are Albania, Poland, East Germany, Yugoslavia, Rumania, Hungary, Russia, Bulgaria and Czechoslavakia... Les Cocks, executive assistant to Louis Benjamin at Pye, is now the label's general manager starting next month. In this surprise move, Cocks who has been with the company since 1956 becomes responsible for the day-to-day running of one of the most successful U.K. independent labels. In 1970 Cocks joined ATV as producer of the "New Faces" talent show, then returning to Pye in 1973... One of ITV's top TV producers, Mike Mansfield, in late 1973 joined America and he has already been contracted to produce a five times a week pop show for the CBS network beginning January. Mansfield has been responsible for producing a number of successful pop shows for ITV including "Supersonic" and more recently "The Russell Harty Chat Show." Mansfield's USA U.K. will be a live rock concert at Christmas, relayed on both ITV and Capital Radio and starring Rod Stewart. Mansfield's decision to quit comes at a time when ATV has just showcased its new "Revolver" pop show produced by Mickie Most. VISITS: MCA international manager John Wilkes is currently on an overseas trip to Japan to discuss marketing campaigns and promotion for the "FM" soundtrack album and the hit album "Variations." After spending a week in Tokyo, Wilkes will go to Australia and New Zealand returning to London via Los Angeles where he will meet up with MCA executives... EMI Music managing director Ron White is currently on a two-week visit to America accompanied by Peter Oliver from the international division and John Gordon, in charge of artists liaison and promotional services. The trio is visiting the Tree and Combine Music Publishing companies in Nashville and White and Oliver will then go to New York and Los Angeles. Gordon will remain in Nashville then depart for L.A.

EXPANSION: April Music has now moved out of the CBS building in Soho Square to its own separate premises at 54 Greek Street, and the publishing company is now billed as April Music—A CBS Music Publishing Company. Under the managing directorship of Len Beadle, Paul Bessell, professional manager will now control the day-to-day running of the professional and creative staffs along with the exploiting of general print and professional industries. Colin Giffin becomes head of creative department and will be responsible for the finding and developing of new talent. Jill Stean remains head of special projects responsible for press and advertising, reporting to Beadle. Joining (Continued on page 83)

**Germany** (Continued from page 80)

Clapton album in late August, and for a German Clapton tour one month later. Meanwhile, Metronome is gearing up for "FM," including test runs in Frankfurt in two months followed by a media blitz surrounding the premiere one month later.

Gibo Kemp, current Phonogram international pop manager, named WEA house producer by Killy Kumberger. One month after Eurovision, the peoples' choice in Germany seems to be Baccara, whose "Parlez-Vous Francois?" is the best selling Eurovision song by a good margin; the RCA/Magazine Music group just completed a tour of Israel with Boney M... Peter Ende of Intersong has signed new contracts with Michael Levy's Magnet pubbery (Darts), with Sewer-Fire-Hit's Clive Calder (Boomtown Rats) and with Fred Moultrie for Raydio copyrights. Francis, Day & Hunter meanwhile has placed several of Edo Zanki's songs with international artists, including Tina Turner... RCA's Hans-Georg Baum bringing Helen Schneider to Hamburg this week for shows at Onkel Po which he hopes will go a long way toward breaking the artist throughout the continent... CBS marketing chief Gerhard Maurer reveals that his company's first ever TV marketing campaign will be in September for a new Ricky King guitar album... Rudolf Gassner reports a 42 percent jump in Metronome sales for 1977... Dieter Diers, just back from a boffo Scorpion tour of Japan, now working on live tapes he recorded there for a new live double set "Tokyo Tapes" due soon from RCA.

**Wings Gold Awards**

Hans Kusters of the Belgian music publishing company Hans Kusters Music was in London recently to pick up an award for the gold disc titles in his territory of Paul McCartney and Wings' " Mull of Kintyre." Also pictured from left are Carl Balger of Nida Music, Hans Kusters Music songwriter Thuan Der Winter, Barbara Zemseys of the ATV Music international division and international manager Tim Davies.

**Canada** (Continued from page 80)

The Body Shop. Aspirants should include locals such as D.O.A. (featuring Joey Shithead), Carmel, Tim Ray & AV, Wimpy & The Bloated Cows, Fiver, Doug & The Slogs, No Fun and Arrival. A good time is guaranteed for all.

FAST FINGERS: We have received reports that the legendary Lenny Breau has undergone a detox program and is finally back in action. We understand that he's just recorded a double album of jazz material to be issued on an independent label soon. Informed sources also report that Lenny recently appeared in New York to an audience which included Al DiMeola, Larry Coryell, Chet Atkins, John McLaughlin and several other noted axehandlers. At his prime, Lenny is one of the world greatest all around guitarists and his return is good news to pickers across the planet.

CH-CH-CHANGES: Howard Froese has left Chilliwack to be replaced by Jamie Bowors. Moxy guitarist Earl Johnson has left that band to take the summer off for recording and has been replaced by Woody West.

**ENGLAND'S TOP 25**

[Table of Top 25 singles]

**1. RIVERS OF BABYLON** BONEY M/Atlantic/Hansa
**2. NIGHT FEVER** BEE GEES/ESO
**3. THE BOY FROM NEW YORK CITY** DARTS/Magnet
**4. BECAUSE THE NIGHT** PATTI SMITH/Aristo
**5. IF I CAN'T HAVE YOU** YVONNE ELLIMAN/ESO
**6. TOO MUCH, TOO LITTLE, TOO LATE** JOHNNY MATHIS & DENICE WILLIAMS/CBS
**7. MORE THAN A WOMAN** TAVARES/Capitol
**8. I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR BLONDIE/Chrysalis
**9. AUTOMATIC LOVER** DEE D JACQUE/Sony
**10. NEVER LET HER SLIP AWAY** ANDREW GOLD/Asylum
**11. LOVE IS IN THE AIR** JOHN PAUL YOUNG/Ariola
**12. WHAT A WASTE** IAN DURY/Stiff
**13. SHE'S SO MODERN** BOOMTOWN RATS/Ensign
**14. HI-TENSION** HI-TENSION/Island
**15. JACK & JILL** RAYDIO/Aristo
**16. LET'S ALL CHANT** MICHAEL ZAGER BAND/Private Stock
**17. DO IT AGAIN** RAFFAELLA CARRA/Epic
**18. A-BA-NI-BI** ISHAR COHEN & THE ALPHA BETA/Polydor
**19. MATCHSTALK MEN AND MATCHSTALK CATS** BRIAN & MICHAEL/Pye
**20. UP AGAINST THE WALL** TOM ROBINSON BAND/EMI
**21. EVERYBODY DANCE** CHIC/Atlantic
**22. CA PLANE POUR MOI** PLASTIC BERTRAND/Sire
**23. THE DAY THE WORLD TURNED DAY-OLO** X-RAY SPEX/EMI Intl.
**24. PUMP IT UP** ELVIS COSTELLO/Radar
**25. NICE 'N SLEAZY** STRANGERS/United Artists

(Courtesy: Record Business)
those groups would be required to write a song. I don't really care whether the song is any good or the idea is good. We have professional songwriters go around to each one of the groups and give them a little help here and there, as far as ideas and so forth. But that same group towards the end of the semester has to present that song to the other groups with which they've been paired up. After that, they're writing the songs the groups decide what the percentage splits will be. They actually get their copyright and they make a demo of their songs and present those any way they want to the rest of the publishing groups. Then the publishing groups make judgements on those songs as to whether they don't like like they did it like, and so forth. Then the best songs are picked and they are actually demoed in the studio and we give them a list of producers, artists, anything they want that we have access to, to pitch those songs and see how tough it is to get recorded. The students own the copyright. The practical result is that the first thing they feel is how songwriters who write together react. Where one guy always seems to feel that he's carrying the load. The ego interaction. Then they feel the rejection of the other publishing groups. It's always tough for the last guy to go because by that time there's a lot of resentment built up between the groups like "Look what you did to my song, I'll fix you on yours out there." And then what it is down in America in and different. They see these demos can really make a difference in presenting the song and then after they do a professional demo they feel the rejection of the producers and artists and so forth. This can go on even after the semester is over. The first time we taught music publishing it got so bad that one guy was so sold that it was a hit song, they actually went to buy them a trip to Hollywood for $1,500 for their interest in the song. And two of the students believed just as strongly and would not sell. Between you and me, I thought the song was really awful, but it was great to see all these things going on and see how much they believed in what they did.

RW: All the aspects incorporated into your four-year program seem to be somewhat reflective of many parts of your Wishbone firm in Muscle Shools. What, if any, is the connection?

Woodford: I think the only real connection is that with every employee that we've ever hired, we've had to teach in the same way because we hired young people in Muscle Shools. It's really tough to hire someone in New York City who is knowledgeable about the record industry and say, "Hey, come on down to Muscle Shools." It's just as tough to get someone from Los Angeles. We've only been successful in the last year or so in hiring anybody from Nashville. To get them here, you have to pay more and yet the cost of living here is/was because it is in Nashville or Los Angeles. So we had to train people in music publishing, engineering and whatever for our own use. So that's as far as we go with training and giving them the Wishbone concept. We keep the curriculum wider than just our own functions—things like a lot of guest lecturers. We've had Jerry Wexler, Roy Orbison, English, BMI, the Los Angeles Music Center. We've done a CAP. I try to get as many viewpoints as possible with regional promotion men coming in and national promotion men also. And we're fortunate because we have a lot of big artists that come too. We have an artist come over and get his viewpoint of the record industry. So it's not just the way I do things.

RW: Could you describe the structure of Wishbone Incorporated and what has come to be called the "Wishbone Concept"?

Woodford: Well, we have an independent production company, two publishing companies and we have a recording studio. Our recording studio was designed for our method of producing. It wasn't built off the plans of any other studio, so we have a lot of engineering that we can't get into our own studios. So we have to build another one. When we started our production company in March, 1972, the idea was that we always wanted to be independent so that we could work with separate labels. A couple of years after that, we went exclusive with Motown producing only for them. And even though we were somewhat frustrated there, my partner Clayton Ivey and I found we learned a lot of things. Particularly that an independent producer, to be successful can't just be a producer. He's got to keep on top of things. He's got to know whether his record is being promoted. He's got to know whether he's really getting a fair shake and realize when he doesn't have a hit. So that's not something that he's not company constantly about riding a dead horse. If an artist signs with a production company and is leased through a master purchase to a record company, the production company is actually competing with the record company's other product. A production company is going to have to offer a little more than a record company does in order to keep signing artists that way. And so our concept boils down to trying to offer a little more. We have our own press people. We have our own outside press agent, Dick Cersh. We also try to line up our artists with managers and with music attorneys. We go a little bit further inasmuch as we have our own promotion people that promote primarily in the southeast on radio stations. And we try to offer a few more services in addition to what the record company does.

Also, as the publishing company we are built in a priority war. You want your record promoted and yet economically it isn't practical for a record company to spend a whole lot of money and put a whole lot of their forces behind a new artist. There are three ways that it is done. It's either done politically, where the president of the label has an interest in a particular artist and is willing to gamble and spend a lot of money. It's usually done by getting the record label to commit financially so much to it. The other way is to create a demand for our product. We try to get our artists a lot of press coverage and a lot of airplay. Enough airplay to let a record company know whether they've got something worthwhile. And if we can help generate that excitement, then that's really a demand. That's something that the record company can look at and say, "Hey, maybe we have something here." In other words, we don't rely very heavily in the early stages on the record company. We go out and do a big number on our own artists. And then we come in with facts which they should be sensitive enough to pick up on. So really Wishbone wants to be able to tell you about a record, we can write a song, we want to know how they operate. We want to know their weaknesses, we want to know their strengths. And whatever those weaknesses are, we want to sit down and try to take care of the artist. That's what Wishbone is all about.

RW: How did you get involved in the music business and assimilate the attitudes you are putting into practice at Wishbone?

Woodford: I put myself through college playing with a rock and roll band in the early '60s. I was on four or five different record labels. I was always onto something. In the meantime, I was writing songs and I got a cut here and there, and R&B primarily. I was working for a huge textile company and I hated the corporate life. So I said I want to go into business for myself. My real love is in the music business, but I never had the guts to go into it full time because I really didn't know anything, so I started four of my high school buddies in Muscle Shools. We started a studio and I started a publishing company with one thousand dollars. I used to sell tapes and reels and anything I could make money in and get writers. Then we were really lucky. After a couple of years we hit six chart records and then we built the publishing company. Later I went off with Clayton Ivey and started our production company.

RW: Among others you produce a wide range of artists including Smitty, John Kay, Mac McAnally, Hot, Brenda Lee, Hank Williams, Hoodoo Rhythm Devils and Garfield. What is your philosophy behind production, a philosophy that is reflected in the label's name?

Woodford: We prefer to work with solo artists or two or three people in a group rather than a self-contained group although not exclusively because we did Garfield, a Canadian totally self-contained group. First of all we feel that the song is the most important thing. And the artist's performance of that lyric is what sells it. If it's an eclectic songwriter/singer like Mac McAnally or John Prine, then we're still trying to center that whole production around that vocal performance and the presentation of the lyric. Now there's a lot of ways to do that. If you've ever been to a foreign movie, the one thing that always jumps out is the background music soundtrack. It's because the American public has been geared to respond to certain musical sounds with a certain emotional reaction. Now if you happen to know what those relationships are and you know lyrically what emotion the artist is trying to get across, you can complement the artist with those musical sounds and stimulate the same emotion that the artist is trying to get across. That's helping the artist. We also believe the success of the vocal's way. We want them to love what they do. That's not say that we're not proud of our productions or to say that we don't think we've got some great musicians working for us. I'm real proud of our engineering and technical sound. We try to make an artist feel comfortable and get the best out of them, to make them sell their song. That's what we try to do.
England (Continued from page 81)

April as head of promotion is Neil Ferris, previously with State Records and NEMS, while Peter McGlinchey has joined from ATV Music as head of advertising. Reporting sound is Beryl Kaye, who remains international administrator and Jane Gibb, senior copyright assistant.

STUDING: The Real Thing have filmed an eight minute slot to be used in all subsequent prints of the Ron Kass production of the Jackie & The Cyrkle Stud which features his wife Joan Collins. The song used in the Biddu comparison and production “Let’s Go Disco” and the first airing of the film with the new insertion was shown this week at the Cannes Film Festival. The film will receive a premiere in America during September or October and the group will soon be negotiating a new record deal for the American market. Previously with UA, The Real Thing have had a number of hits in the UK on the Pye logo.

ON TOUR: The Kinks are currently on a five-week tour of America built around the release of latest album “Misfits” ... In honor of their 25th year, the Drifters recently played a major concert in London ... Rainbow is currently on an extended tour of America.

SIGNINGS AND ACQUISITIONS: Re-signing with Warners, Liverpool Express released their first 1978 single “Don’t Stop The Music” penned by group member Bill Kinley ... signed by managing director Charles Levinson to Arista is new wave band The Zones who has concluded a four-year licensing deal with PVK to cover the world outside America. From France comes White Plains and Peter Green, one of the founders of Fleetwood Mac. Other acts include singer/songwriter Sam Leno, Hamburger Express and Herb Reed, a one-time member of the Platters ... After a spell of relative inactivity in the U.K. and international markets in recent months, Ashkenazy has recorded a brand new album. First signs are Rush Hour and Alan Grooner ... first release from the concept of the” signs to the Pasadena Roof Orchestra is a version of the Johnston/Burke composition “Pennies From Heaven” which was heavily featured in the recent BBC series of the same name ... New singer/writer Lindsey Moore has been pacted by Logo Music on a worldwide basis.

Variety for Summer (Continued from page 37)

Russian language and feeling for the expression of each song is natural. As usual she communicates a fascinating undercurrent of connotative meaning beneath each phrase, and her voice sounds richer on the second volume. Ashkenazy plays sensitively, with feeling, and the whole is a wonderful addition to anyone’s library. It is to be hoped that many volumes will follow, until the Russian master’s songs are complete.

On the pianist front RCA has issued a fine contribution from one of its bright new American stars, Ted Joselson. The young man’s second volume of Prokofiev contains the seventh and ninth sonatas (the first in B-flat, the second in G minor) and gives good clear readings. Joselson is not an overwhelmingly lyrical pianist, but this music does not require that. It demands technique, exact volumes, and capacity to play loudly without forcing and without making the left hand a mass of unfocussed sound. Joselson succeeds admirably, making the whole exciting as well. There are great differences: the Seventh is brilliant, flashy and ultimately tragic, reflecting the tremendous demands on Prokofiev of the devastating war years; the Ninth is a valadicitory, much more a look at the past though with some brightness and jocularity. Joselson catches the sense of both and presents them as an individual statement.

From Deutsche Grammophon comes a record of some interest: Seiji Ozawa puts his stamp on Gustav Mahler for the first time, and at least from the standpoint of the Boston Symphony the contribution is immense. The orchestra sounds marvelous, and the DG engineers have captured its richness, its brilliance and ultimate weight. Ozawa offers a rather showy Mahler—best in the first two movements, quite spectacular in the closing pages. If there are other conductors who have given a more unified look at the composer’s first effort and still others who have emphasized other sections a lot better there is an interesting Mahler debut, far more successful than most of the Mahler recordings now available. Mahler, in fact, may be one of the most popular composers—public and the stores alike—but the number of poor Mahler recordings rises as the popularity grows. He is not now and it appears will never be an easy nut to crack, and inevitably the simplicity he achieved in the sound of his work gets lost in the use of his big forces. Only the most experienced interpreters manage to catch and represent both sides of his character. Ozawa’s effort is a serious contribution.

And finally Deutsche Grammophon has managed to capture on record one of the mysteries of our time, the soprano Catarina Ligendza. Miss Ligendza does sing in Germany, but she has recorded for Warner and has been involved in more spectacular opera house cancellations in the rest of the world than anyone else around today (It was she, one may recall, who launched the recent trendy controversy) at the Metropolitan Opera in 1973-74 by cancelling her Isolde on Christmas Eve for a January 11 premiere. Her most notable offering on records before her latest is Eva in the Jochum Meistersinger, not an ideal contribution. Now she is heard in nine German arias of Hansel & Gretel, with a record that will be big to most consumers. But the sound of her voice is more arresting. It is not instrumental, contains a rich vibrato and a lot of warmth. Though not a superlative instrument, it is large, and she dispatches the Handel arias effectively with ornaments in place and in good style. Her supporting ensemble is in period, and the orchestra is to grow on the listener. Two or three hearings, and one rather gets into what Miss Ligendza is doing. The sheer sound of her voice is interesting enough here—no shrillness or off-pitch singing—to warrant hearing her in more repertory.

Little River Band Sets World Tour

■ LOS ANGELES — The Harvest recording group Little River Band (distributed in North America by Capitol) has embarked on their third major-venue tour of the world in support of their third Harvest release, “Catching The Catcher,” which has just been released. The tour includes dates in Europe, Japan and a month-long series of major North American dates with Boz Scaggs.

Sakawye to Butterfly

■ LOS ANGELES—Judy Sakawye has been appointed international coordinator for Butterfly Records by A. J. Cervantes, president of the label. Prior to joining Butterfly, Ms. Sakawye worked for Trudy Green management as the assistant manager and earlier as promotion assistant for Turman-Poster Film Productions.

YeskWel to Ariola

■ LOS ANGELES — Bill Bartlett, director of Ariola album promotion, announced the appointment of Paul Yeskel to the position of east coast regional AOR promotion director, based out of New York City.

YeskWel most recently worked as an independent promotion man in Los Angeles for the Whitneymore Corporation.
NASHVILLE — As country albums increase in sales volume and subsequent importance in the marketplace, increased efforts are being put into in-store merchandising techniques for summer releases. Studies conducted by several record labels indicate that while records in general are often impulse purchases, country consumers are particularly susceptible to point-of-sale persuasion.

Posts, Etc.

A number of labels are therefore putting more importance in-store posters, airplay, and artist appearances, especially with more mass appeal-oriented acts.

"Other than obtaining radio airplay, we feel in-store work is the most important function that be done," said United Artists Nashville head Lynn Shults, "because what we're into really is selling albums, and to really sell albums, you have to establish artist identity, and this is one of the best ways. With Crystal Gayle's upcoming album, we have two different posters, one three-by-three and the other two-by-two, which are two different shots. We will also have a standup, mobiles of the album cover and badges for the clerks to wear. So we're coming up with the biggest merchandising and marketing campaign so far that we've done with the possible exception of Kenny Rogers' 'Ten Years Of Gold.'"

Appearances

Warner Bros. is concentrating more on in-store appearances by the artists themselves, according to national country promotion and marketing director Stan Byrd.

"The most effective thing we've found in country is the actual in-store appearance where possible. We've done this now in the neighborhood of about 10 times in the last four months and each one has been very successful. As far as other specific in-store campaigns, we're still looking for more effective ways to hit the consumer. We tried calendars with Donna Fargo, and we did quite a few visual support campaigns really as experimentations, and we think we've about got it gelled."

"What we're trying to do with the summer releases is pinpoint at least eight markets where the artist has been successful from singles history and put them in there on a live blitz campaign. We try to play the market at (Continued on page 86)

Nelson Reactivates Lone Star Label

NASHVILLE — Willie Nelson has re-established his Austin-based record label, Lone Star Records. The label is headed by Gary Massey and has already signed five acts including Steve Fromholz, Ray Wylie Hubbard, The Geezenslaw Brothers, Don Bowman and the Coober Brown Band.

Though Nelson himself will continue to record with Columbia, he will also release several albums on Lone Star, all songs he has recorded some time ago but has never released.

The label will reportedly be distributed by Phonogram/Mercury, although company officials declined to comment on a distribution agreement.

WIG Names Allen Natl. Promo Dir.

NASHVILLE — Gene Kennedy, president of World International Group (WIG), has announced the appointment of Dave Allen to the position of national promotion director.

Background

Allen was formerly with WKDA Radio in Nashville and also worked with Independent Record Distributors of America.

Kennedy said the move is to strengthen WIG's promotion force. The company also recently added Ken Porter, a graduate of Belmont College's music business program, to the promotion staff. Allen will work directly under Kennedy's guidance, and Porter will report to Allen.

Greatest Country Show' Shifts Festival Site

NASHVILLE — Spokesmen for Nashville Music Festival Inc., the company formed to put on "The Greatest Country Music Show On Earth" July 2-4, have moved the site of the festival to Columbia, Tenn., after opposition from health authorities in neighboring Williamson County where the show was originally planned.

New Locale

The new location of the festival is a 534-acre site about 40 miles south of Nashville. The festival, which promoter Ralph Wright said is expected to draw as many as 50,000 people, features 25 top-name acts including Kenny Rogers, Merle Haggard, Tammy Wynette, Larry Gatlin and Eddie Rabbit.

Wright also indicated negotiations are underway for a possible film, radio syndication, national television broadcast or record album based on the festival.

Labels Seek Increased Country LP Sales Through In-Store Merchandising Techniques

By WALTER CAMPBELL

As country albums increase in sales volume and subsequent importance in the marketplace, increased efforts are being put into in-store merchandising techniques for summer releases. Studies conducted by several record labels indicate that while records in general are often impulse purchases, country consumers are particularly susceptible to point-of-sale persuasion.

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Eddie Rabbit, "You Don't Love Me Anymore" (prod. David Malloy) (writers: A. Ray/J. Raymond) (Biaripatch/DebDave, BMW) (3:20). Rabbit's second single from his latest album, "Variations," moves easy with a full, rich sound. With the help of producer David Malloy, the song starts out quietly, building into a soaring chorus well-suited to the lyrics and over-all feeling. Elektra 45488.

Brenda Lee, "Left-Over Love" (prod. Clayton Ivey & Terry Woodford) (writers: B. Wyrick/T. Woodford) [Song Tailors, BM]; I've Got The Music, ASCAP (3:01). Brenda Lee sings a lonesome song with just the right amount of emotion on her first single from Elektra. A steel guitar sets a quiet mood to start off and then kicks off the chorus, which moves up and levels off easy for a succulent sound. Elektra 45492.

Larry Gatlin, "Oh, Brother". Gatlin continues his success story with his sixth album, recorded in London, Los Angeles and Nashville, and held together with the help of producer Fred Foster, Steve and Rudy Gatlin, and Bill Justis. With characteristic perfectionist effort, Gatlin offers a collection of consistently strong cuts including "I've Done Enough Dying Today," "I.A. You're A Killer," "Cold Day In Hell," and "Everything I Know About Cheatin'," Monument MG7625.

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The COUNTRY PICKS OF THE WEEK

SINGLE

Eddie Rabbit, "You Don't Love Me Anymore" (prod. David Malloy) (writers: A. Ray/J. Raymond) (Biaripatch/DebDave, BMW) (3:20). Rabbit's second single from his latest album, "Variations," moves easy with a full, rich sound. With the help of producer David Malloy, the song starts out quietly, building into a soaring chorus well-suited to the lyrics and over-all feeling. Elektra 45488.

Brenda Lee, "Left-Over Love" (prod. Clayton Ivey & Terry Woodford) (writers: B. Wyrick/T. Woodford) [Song Tailors, BM]; I've Got The Music, ASCAP (3:01). Brenda Lee sings a lonesome song with just the right amount of emotion on her first single from Elektra. A steel guitar sets a quiet mood to start off and then kicks off the chorus, which moves up and levels off easy for a succulent sound. Elektra 45492.

ALBUM

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COUNTRY HOTLINE

By MARIE RALLIF

MOST ADDED CHART CONTENDERS

Eddie Rabbitt — "You Don't Love Me Anymore"
Cal Smith — "Bits and Pieces of Life"
Dottie West — "Come and See Me and Come Lonely"
Tanya Tucker — "Save Me"
Jerry Reed — "(I Love You) What Can I Say"

With an unprecedented #39 debut on Record World's Country Singles Chart, Ronnie Wilson puts another record first in the books and another hit on the way to the top! "Only One Love In My Life" was added on 78 percent of NM reporting stations the first week, 18 percent of them with debuting numbers!!

Mary K. Miller sports an impressive list of first week adds on the Don Gibson classic "I Can't Stop Loving You." Reporters include WIRE, KJJJ, WIVK, KDJW, KWMT, WPAP, KFDI, KRMW, WSLC, KV00, KYNN, WBAP, KKKY, WOKO, WQJS, WSDS, WVOJ, WWVA. Speaking of Don Gibson, he's also attacking the charts with the Sanford Clark oldie "The Fool." It's new this week at KSOP, KRAK, WPLO, KKKY, KNIX, WTTD, WBAM, WSDS, KAYO, KJJJ, WPAP, WPNX, KFDI, WWVA.

Newcomer Terri Hollowell has good early action on her first Con Brio single, "Happy Go Lucky Morning." Initial adds at KXLR, WTTD, KSOP, WSDS, KFDI, WPAP, KJJJ, Brian Collins RCA debut disc, "Old Flames (Can't Hold A Candle To You)," moving at KKKY, WOKO, KJJJ, WPAP, WTTD, KV00.

Frenchie Burke's "Knock, Knock, Knock" beginning to happen in Texas markets. Tommy O'Day's "I Wrote This Song For You" starting in the upper midwest.

Super Strong: Kenny Rogers, Roy Clark, Linda Ronstadt.

Tanya Tucker joins the ranks of active environmentalists with her plea for baby seals. "Save Me" is airing at WBAM, KJJJ, WWOL, WPAP, KYNN, KFDI, WPAP, KKKY, KCCK, KV00. B. J. Thomas' patriotic "Sweet America" adds at Salt Lake City and Louisville.

LP Interest: Don Drumm cuts are getting attention; "All of Us Got A Song" at WPXN, "Sad Songs" at KJJJ. Ditto for Jack Clements; it's "All I Want to Do Is Love" at WMC, "You Asked Me To" at KJJJ. Moe Bandy's album cut "Making Love or Making Friends" is charted at #14 at WWVA.

The Amazing Rhythm Aces lean heavily with their version of the Johnny & Jack standard "Ashes of Love." It's spinning at KSON, KHEY, KKKY, WSDS, WPXN.

SURE SHOTS

Eddie Rabbitt — "You Don't Love Me Anymore"

LEFT FIELDERS

Jerry Reed — "(I Love You) What Can I Say"
Brenda Lee — "Left Over Love"
Dottie West — "Come See Me and Come Lonely"

AREA ACTION

Cowboy — "I Will Be There" (WWOK)
Larry Curtis — "It Feels Like Love For The First Time" (WSDS)
Billy Joe Royal — "Under The Boardwalk" (WPLO)

Nashville Report (Continued from page 84)

up of name brand pickers and singers slicing and hooking—a prevaricating about scores? It's for benefit of that city's St. Joseph Hospital. (Event raised $45,000 last year for the hospital's cancer therapy unit.)

And don't forget the fifth annual Music City Tennis Invitation benefiting the Children's Hospital of Vanderbilt University, say Helen Farmer, Wesley Rose and Frances Preston. (That's June 13-15.)

Hear the latest about Dolly Parton? (No, this isn't a joke.) She and her agents reportedly are negotiating with 20th Century-Fox about motion picture deals. Meanwhile, Dolly P's booked solidly for concerts during the spring, summer, fall. (She appears at 16 different venues next month.)

Ronnie Wilson's bright, young producer Tom Collins recalls his first meeting with the sightless recording star. "We were riding down the Interstate near Atlanta and I was lost and admitted it. Ronnie told me to exit at the next ramp, go over two streets and turn left. Then and there I knew he was a right guy!"

Lynd Anderson is among the performers who'll guest tonight (Monday) on NBC's salute to Bob Hope's 75th birthday!

Epic artist Jody Miller owns a 2-year-old, Song of My Heart, that has earned in the upcoming prestigious Kansas Futurity, which is to quarter horse owners-breeder what the Kentucky Derby is to the thoroughbred equine folks. Or in other words, one leg of the quarterhorse triple crown . . . Warner Bros. 'Ray Stevens signed as

(Continued on page 86)

Johnson, Russell Singles To Phonogram/Mercury

CHICAGO—Phonogram, Inc./Mercury Records has assumed distribution and promotion of two country singles by Lois Johnson and Johnny Russell which were formerly on Polydor Records, according to Frank Leffel, national promotion/ country for Phonogram/Mercury. The singles have been assigned Mercury label stock numbers and are now available in their new form.

The label switch is the first move since Mercury Records acquired several artists from Polydor, Inc., when that label dissolved its country artist roster three weeks ago.

Roster

Mercury is assuming a major portion of the Polydor country artist roster, Leffel said, but the complete list of artists has not been finalized.

Johnson Taps Lawler

NASHVILLE—Jack D. Johnson, president of Jack D. Johnson Talent Inc., has announced the appointment of Alan Lawler to the position of vice president and general manager, Nashville operations. Lawler was formerly with the Lavender-Blake Agency in Nashville. In conjunction with Lawler's appointment, Johnson said, plans are currently under way to open a Jack D. Johnson west coast office.

Tessier Inks Will's

NASHVILLE—Jimmy Wills, WWVA Jamboree saxman, has signed with Tessier Talent Inc., a new agency located in Madison, Tenn., to represent him as his Nashville agent. Wills will be featured on the WWVA Jamboree In The Hills July 15 and will be going into the studio the first week of August to record his next single.
In-Store Merchandising (Continued from page 84)

least three times during the history of the album, gearing it up each time.

"We're doing a heavy in-store campaign with Ronnie Milsap right now with posters, mobiles and other things," said Joe Galante, director of marketing, RCA, Nashville. "We have a Dolly Parton album coming and we're planning to do the same type of thing, very heavy concentration on in-store. The way we view display material is we want it to be unique. We feel that we have an obligation to the stores not to put out the same old tired display material, and we would like it to be unique so that a consumer's eye is caught when he or she walks in to the store."

CBS Records is also putting more into its labels' in-store efforts. "We've put heavier and heavier emphasis on the in-store availability of point-of-purchase material," said Roy Wunsch, director of promotion for Epic and Associated Labels. "It seems more and more consumers are impulse-oriented. They walk into a record department, and you never know what's going to spurn them into buying an album."

Limitations

In-store displays do have limits of effectiveness however, the label experts caution. "A lot of country acts were under the assumption that if they put a poster out they could sell at least 5,000 albums," said Elektra's Nashville general manager Bill Williams. "If that were the case we would put posters out on everybody. It's really the other way around. It's mainly just a tool for hit acts to make everybody aware that the album is available. We're doing posters on everybody, but it doesn't mean much until you have an act that's selling records."

Competition

The competition for that poster or mobile space is fierce for every kind of album, but the competition, and effectiveness, is even greater for in-store airplay. All agree the record playing in a record store is one of the best tools to get customers to buy that record. Getting that play is the hard part.

"You must promote a retail record shop in the same manner that you promote a radio station. They're going to play the hits because they're in there to sell records," Shults said. "But if you can get them turned onto a new artist, they can be of tremendous help to you and vice versa."

"Some chains have gone to music lists which their department managers have instructions to play during certain parts of the day," said Wunsch. "They're day-parting, like a radio station would do. In the early afternoons and late mornings when the female consumer is in those stores, they're leaning toward more adult contemporary sounds. As the day gets later, they play more rock and roll stuff when school gets out. We've tried to encourage the stores to do that. It helps in all record sales."

Marketing specialists from ABC, Capitol, Phonogram, MCA, and others all agree that the main problem in getting that much sought-after play in the stores for country artists, especially more hard-core country artists, is the competition, both from other artists and other musical styles.

Music City Honors Marie Ratliff

Marie Ratliff celebrated her eight anniversary with Record World's Nashville office May 22, and a number of industry executives joined RW staffs at a party in her honor. Shown at the gathering are (left photo, from left) Rick Blockum, CBS Records' Nashville marketing VP; Mike Sigman, RW VP and managing editor; Marie Ratliff, Stan Byrd, Warner Bros./Nashville national country promotion and sales director; and Tom Rudden, RW VP and southeastern manager; (right photo) Carl Magnone, RCA Records, New York, and Joe Galante, director of marketing, RCA Nashville.
COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DOTTIE WEST—United Artists X1209Y
COME SEE ME AND COME LONELY (prod.: Larry Butler) (writer: R. Lane) (Tree, BMI) (2:08)
This lively summertime single is a clever song, produced with strength and balance, with Dottie West's fine vocals icing the cake. The undercurrent created by the banjo is especially nice in maintaining the momentum.

TOMMY OVERSTREET—ABC AB-12367
BETTER ME (prod.: Ron Chancey) (writer: S. Whipple) (Tree, BMI) (3:11)
The strong combination of song and singer creates a sure winner for this one. Production accents Overstreet's solid vocal performance, lending emphasis to Sterling Whipple's nicely woven story.

JERRY REED—RCA PB-11281
(I LOVE YOU) WHAT CAN I SAY (prod.: Jerry Reed & Chip Young) (writer: D. Feller) (Vector, BMI) (3:53)
The song, written by Dick Feller, effectively expresses love's communication problems as Reed, departing from his style in the past, renders a sensitive and moving performance.

SHEILA RHEA—Warner Bros. 8586
BABY, TAKE YOUR COAT OFF (prod.: Norro Wilson) (writer: M. Clark) (Beechwood/Window, BMI) (2:52)
Sheila Rhea's recording debut is a strong one with an upbeat tune. Included are some fine guitar work, vocals and the unmistakable bass background of Hurshel Whipple on the chorus.

RONNIE SESSIONS—MCA 40917
A mournful ballad is the vehicle for Sessions this time out, and he tones down his singing style to accommodate. A nice change that should please his fans and add some more.

FREDDY FENDER—ABC AB-12370
TALK TO ME (prod.: Huey P. Meaux) (writer: J. Senecal) (Jay & Cee, BMI) (2:50)
Fender's unique vocals fit in quite well with this ballad with its '50s style tempo. A good single candidate to send Fender back to the top of the charts.

JACK CLEMENT—Elektra 45474
The somber tone of this song is deceptive, as Clement is actually singing of the joy and power of dreaming. The pace is slow and deliberate with production touches adding emphasis to key phrases. The "B" side, "We Must Believe in Magic," is also strong.

MARTY MITCHELL—MC 5011F
ALL ALONE IN AUSTIN (prod.: Jerry Syner) (writer: L. L. Hargrove) (Beechwood/Window, ASCAP) (2:26)
Mitchell keeps the sound soft and easy for this mournful ballad of lost love. Vocals, production and song selection all work together for what should be a success.

THE LeGARDS—Raindrop USD 012
TRUE LOVE (prod.: Gary S. Paxton) (writer: C. Porter) (Buxton Hill, ASCAP) (2:26)
Tom and Ted LeGarde render this Cole Porter standard with smoothness and finesse to appeal to a wide audience with plenty of strings and a soft piano.

DANNY DAVIS AND THE NASHVILLE BRASS—RCA PB-11278
OLD FASHIONED LOVE SONG (prod.: Bob Ferguson) (writer: P. Williams) (Almo, ASCAP) (2:27)
This nostalgic song is not exactly country, but should appeal to country listeners as well as MOR audiences. Davis treats the song with his usual precision and skill.

T.G. Delivers

His Next smash "When Can We Do This Again" (WBS 8593)
Produced by T.G. Sheppard & Jack Gilmer for Warner/Curb Records

Management and Booking: Jack D. Johnson Talent Inc. Nashville (615) 383-6564 • Hollywood (213) 466-1957
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Wks. On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> GEORGIA ON MY MIND</td>
<td>Willie Nelson</td>
<td>Columbia</td>
<td>11</td>
</tr>
<tr>
<td><strong>2</strong> DO YOU KNOW YOU ARE MY SUNSHINE</td>
<td>Statler Bros.</td>
<td>Mercury</td>
<td>12</td>
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<td><strong>3</strong> NIGHT TIME MAGIC</td>
<td>Larry Gatlin</td>
<td>Monument</td>
<td>8</td>
</tr>
<tr>
<td><strong>4</strong> RED WINE AND BLUE MEMORIES</td>
<td>Joe Stampley</td>
<td>Epic</td>
<td>12</td>
</tr>
<tr>
<td><strong>5</strong> IF YOU CAN TOUCH HER AT ALL</td>
<td>Willie Nelson</td>
<td>RCA</td>
<td>12</td>
</tr>
<tr>
<td><strong>6</strong> PUTTING IN OVERTIME AT HOME</td>
<td>Charlie Rich</td>
<td>United Artists</td>
<td>9</td>
</tr>
<tr>
<td><strong>7</strong> NO, NO, NO (I'D RATHER BE FREE)</td>
<td>Rex Allen JR</td>
<td>Warner Bros.</td>
<td>11</td>
</tr>
<tr>
<td><strong>8</strong> Gotta Quit Lookin' At You</td>
<td>Baby Dave &amp; Sugar</td>
<td>RCA</td>
<td>9</td>
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<tr>
<td><strong>9</strong> TWO MORE BOTTLES OF WINE</td>
<td>Emmylou Harris</td>
<td>Warner Bros.</td>
<td>8</td>
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<tr>
<td><strong>10</strong> I'LL BE TRUE TO YOU</td>
<td>Oak Ridge Boys</td>
<td>ABC</td>
<td>8</td>
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<tr>
<td><strong>11</strong> COWBOYS DON'T GET LUCKY ALL THE TIME</td>
<td>Watson/</td>
<td>Capitol</td>
<td>9</td>
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<tr>
<td><strong>12</strong> I'M ALWAYS ON A MOUNTAIN WHEN I FALL</td>
<td>Merle</td>
<td>MCA</td>
<td>12</td>
</tr>
<tr>
<td><strong>13</strong> I'M GONNA LOVE YOU ANYWAY COUNTRY</td>
<td>Elvis</td>
<td>Atlantic</td>
<td>10</td>
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<tr>
<td><strong>14</strong> IT ONLY HURTS FOR A LITTLE WHILE</td>
<td>Margo Smith</td>
<td>Warner Bros.</td>
<td>6</td>
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<tr>
<td><strong>15</strong> SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)</td>
<td>Joan</td>
<td>Columbia</td>
<td>13</td>
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<tr>
<td><strong>16</strong> DON'T WAIT ANY LONGER</td>
<td>Bill Anderson</td>
<td>Columbia</td>
<td>8</td>
</tr>
<tr>
<td><strong>17</strong> I WISH I LOVED SOMEBODY ELSE</td>
<td>Tom T. Hall</td>
<td>RCA</td>
<td>5</td>
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<tr>
<td><strong>18</strong> I BELIEVE IN YOU</td>
<td>Mel Tillis</td>
<td>MCA</td>
<td>4</td>
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<td><strong>19</strong> SLOW AND EASY</td>
<td>Randy Barlow</td>
<td>Republic</td>
<td>17</td>
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<td><strong>20</strong> I'VE GOT TO GO</td>
<td>Billie Jo Spears</td>
<td>United Artists</td>
<td>8</td>
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<td><strong>21</strong> LET ME BE YOUR BABY</td>
<td>Charley McClain</td>
<td>Epic</td>
<td>8</td>
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<tr>
<td><strong>22</strong> NOW YOU SEE EM, NOW YOU DON'T ROY HUBBARD</td>
<td>Head/</td>
<td>ABC</td>
<td>12</td>
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<td><strong>23</strong> IT'S A HEARTACHE BONNIE TYLER</td>
<td>RCA</td>
<td>PI 11249</td>
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<td><strong>24</strong> SHADY REST</td>
<td>Mel Street</td>
<td>Polydor</td>
<td>7</td>
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<tr>
<td><strong>25</strong> I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL)</td>
<td>Tammy Wynette</td>
<td>Epic</td>
<td>7</td>
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<td><strong>26</strong> DIRTY WORK</td>
<td>Sterling Whipple</td>
<td>Warner Bros.</td>
<td>8</td>
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<tr>
<td><strong>27</strong> IT'S ALL WRONG, BUT IT'S ALL RIGHT</td>
<td>Dolly Parton</td>
<td>RCA</td>
<td>12</td>
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<tr>
<td><strong>28</strong> HERE COMES THE REASON</td>
<td>Ronnie McDowell</td>
<td>Scorpion</td>
<td>15</td>
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<tr>
<td><strong>29</strong> I NEVER WILL MARRY</td>
<td>Linda Ronstadt</td>
<td>Asylum</td>
<td>7</td>
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<tr>
<td><strong>30</strong> TOO MANY NIGHTS ALONE</td>
<td>Bobby Bare</td>
<td>Columbia</td>
<td>6</td>
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<tr>
<td><strong>31</strong> COUNTRY LOVIN'</td>
<td>Eddy Arnold</td>
<td>RCA</td>
<td>7</td>
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<tr>
<td><strong>32</strong> BABY I'M YOURS</td>
<td>Debbi Boone</td>
<td>Warner Bros.</td>
<td>5</td>
</tr>
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<td><strong>33</strong> WEEKEND FRIEND</td>
<td>Con Hunley</td>
<td>Warner Bros.</td>
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<td><strong>34</strong> ONLY YOU</td>
<td>Freddie Hart</td>
<td>Capitol</td>
<td>3</td>
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<td><strong>35</strong> THERE AIN'T NO GOOD CHAIN GANGS</td>
<td>Johnny Cash</td>
<td>Columbia</td>
<td>3</td>
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<td><strong>36</strong> SLIPPIN' AWAY</td>
<td>Bellamy Brothers</td>
<td>Warner Bros.</td>
<td>6</td>
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<tr>
<td><strong>37</strong> TONIGHT BARBARA MANDRELL</td>
<td>ABC</td>
<td>AB 12362</td>
<td>3</td>
</tr>
<tr>
<td><strong>38</strong> THE LOSER</td>
<td>Kenny Dale</td>
<td>Capitol</td>
<td>5</td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

**ONLY ONE LOVE IN MY LIFE**

Ronnie Milsap

RCA PB 11270

1

42 I'LL GONNA PLAY SOMEWHERE (AND CRY MYSELF TO SLEEP) | Loretta Lynn | Columbia | 11 |

43 NEVER MY LOVE | Vern Gosdin | Elektra | 45483 |

44 I LIKE LADIES IN LONG BLACK DRESSES | Bobby Borchers | Playboy | 5827 |

45 RISING ABOVE IT ALL | Lynn Anderson | Columbia | 13 |

46 I CAN'T GET UP BY MYSELF | Brenda Kay Perry | MRC | 1013 |

47 YOU NEED ME | Anne Murray | Capitol | 4574 |

48 YOU'LL BE BACK | United Artists | ABC | 12357 |

49 LOVE OR SOMETHING LIKE IT | Kenny Rogers | United Artists | 1210Y |

50 WHEN CAN WE DO THIS AGAIN | T. G. Sheppard | Warner Bros. | 8593 |

51 I'VE BEEN TOO LONG LONELY BABY | Billy "CRASH" Craddock | Capitol | 4575 |

52 DON'T MAKE NO PROMISES (YOU CAN'T KEEP) | Sammi Smith | Elektra | 45476 |

53 GEORGIA IN A JUG/ME AND THE I.B.S. JOHNNY | Paycheck | Epic | 50539 |

54 RAGAMUFFIN MAN | Donna Fargo | Warner Bros. | 8578 |

55 THAT'S WHAT MAKES THE JUKEBOX PLAY MOE BANDY | Columbia | 10735 |

56 SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY | Elvis Presley | RCA | 11212 |

57 PITTSBURGH STEALERS | The Kendalls | Capitol | 1109 |

58 THREE SHEETS IN THE WIND | Jacky Ward | RCA | 10743 |

59 THE POWER OF POSITIVE THINKIN' | Mickey Gilley | Playboy | 5826 |

60 PLEASE HELP ME, I'M FALLING | Janie Friddle | Columbia | 3 |

61 EVERY TIME YOU FOOLS COLLIDE | Kenny Rogers | Dottie West | 11256 |

62 THE GAMBLER | John Schutz | Capitol | 50576 |

63 DEANWAY ORENDE/Natr'l/WIG NO 90 | 2 |

64 THIS IS MY LOVE | Sonny James | Columbia | 10703 |

65 I'M ALREADY TAKEN | Steve Wariner | RCA | 11773 |

66 I'LL NEVER BE FREE | Jim Ed Brown & Helen Cornelius | RCA | 11220 |

67 I WANT A LITTLE COWBOY | Jerry Abbott | Churchill | 7712 |

68 ROSE COLORED GLASSES | John Conlee | ABC | 12356 |

69 JUST ANOTHER RHINESTONE | Don Drumm | Capitol | 7710 |

70 MAYBE BABY SUSIE ALLANDSON | Warner/Burb 8534 |

71 BORN TO BE WITH YOU | Sandy Posey | Warner Bros. | 8540 |

72 [THE TRUTH IS] WE'RE LIVING A LIE | C. B.ennon, | Columbia | 3 |

73 WHEN YOU NEED ME LOIS JOHNSON | Polydor | 14476 |

74 THE OTHER SIDE OF THE MORNING | Barbara Fairchild | Columbia | 10607 |

75 — I CAN'T STOP LOVING YOU | Mary K. Miller, Inge | 1970 |

76 THE FARM | M. McDanel | Capitol | 4569 |

77 WHERE HAVE YOU BEEN ALL MY LIFE | Roy Clark | ABC | 12265 |

78 HELLO, THIS IS JOANIE PAUL | Evans, Spring | 1836 |

79 WHEN THE FIRE GETS HOT ZELLA, Lura | RCA | 11265 |

80 WE DON'T LIVE HERE, WE JUST LIVE HERE | Big Ben | Atkins | 161 |

81 WHEN I GET YOU ALONE | Mundo Earwood, | MFB | 1024 |

82 YOU LOVE THE THUNDER | Hank Williams, Jr. | Warner Bros. | 8564 |

83 LET'S TRY TO REMEMBER | David Rogers | Republic | 200 |

84 MAN MADE OF GLASS | Ed Bruce | Epic | 50544 |

85 THERE'LL NEVER BE ANOTHER FOR ME | Connie Smith | Monument | 4525 |

86 THE DAYS OF ME AND YOU | Red Sovine, Gusto | 188 |

87 MY LAST SAD SONG | Jerry Wallace, | BMG | 8008 |

88 THE FOOL | Don Gibson | ABC/Harry A. | 54029 |

89 RAG MOP DRIFTING COWBOYS | Epic | 50543 |

90 I WILL ALWAYS LOVE YOU | Jimmie Peters, Mervyn | 50525 |

91 THE WEEDS OUTFLANKED | Darrell McCall, | Columbia | 3 |

92 80 WAYS | United Artists | X | 1910Y |

93 THE KINGDOM COMES | Jimmy Lewis, Mercury | 3 |

94 I'M GONNA HAVE THE TIME OF MY LIFE | Whitney Houston | Columbia | 10723 |

95 EIGHTY-SEVEN | United Artists | X | 1910Y |

96 I'LL BE HOME FOR THE HOLIDAYS | Dion & the Belmonts, | RCA | 11256 |

97 I'M ON THE ROAD AGAIN | Jo Ann Campbell, | Columbia | 3 |

98 THREE TIMES A LADY | Tammy Wynette, | Capitol | 50543 |

99 I'LL BE HOME FOR THE HOLIDAYS | Jimmy Lawler, | Capitol | 50543 |

100 COME ON IN JERRY LEWIS, Mercury | 50521 |
1. WAYLON & WILLIE
   WAYLON JENNINGS & WILLIE NELSON
   RCA APL1 2686
   (17th Week)

2. STARDUST
   WILLIE NELSON/Columbia JC 35005
   RCA APL1 2478

3. HERE YOU COME AGAIN
   DOLLY PARTON/RCA APL1 2544
   RCA APL1 2478

4. TEN YEARS OF GOLD
   KENNY ROGERS/
   United Artists LA 835 H
   RCA APL1 2478

5. ENTERTAINERS... ON AND OFF THE RECORD
   STATLER BROTHERS/Mercury SLM 1 5007
   RCA APL1 2478

6. EVERY TIME TWO FOOLS COULDLING KENNY ROGERS &
   DOTIE WEST/
   United Artists LA 861 H
   RCA APL1 2478

7. BEST OF THE STATLER BROTHERS
   Mercury SLM 1 1037
   RCA APL1 2478

8. SIMPLE DREAMS
   LINDA RONSTADT/Asylum 6E 104
   RCA APL1 2478

9. SON OF A SON OF A SAILOR
   JIMMY BUFFETT/
   ABC AA
   RCA APL1 2478

10. VARIATIONS
     EDDIE RABBIT/Elektra 6E 1279
     RCA APL1 2478

11. Y'ALL COME BACK SALLOON
     OAK RIDGE BOYS/
     ABC DD 2993
     RCA APL1 2478

12. TAKE THIS JOb AND SHOVE IT
     JOHNNY PAYCHECK/
     Epic KE 35045
     RCA APL1 2478

13. BILLY CRASH CRADDICK/
     Capitol ST 11758
     RCA APL1 2478

14. HE WALKS BEHIND ME
     ELVIS PRESLEY/RCA APL1 2772
     RCA APL1 2478

15. SOMEONE LOVES YOU HONEY
     CHARLEY PRIDE/
     RCA APL1 2478
     RCA APL1 2478

16. FAMILY ALBUM
     DAVID ALLAN COE/Columbia KC 35006
     RCA APL1 2478

17. QUARTER MOON IN A TEN CENT TOWN
     EMMYLOU HARRIS/Warner Bros. BSK 3148
     RCA APL1 2478

18. LOVE IS JUST A GAME
     LARRY GATLIN/
     Monument MO 7616
     RCA APL1 2478

19. THE BEST OF THE OAK RIDGE BOYS
     Columbia KC 35002
     RCA APL1 2478

20. THE OUTLAWS
     WAYLON, WILLIE, TOMPALL & JESSI
     RCA APL1 3132
     RCA APL1 2478

21. LET'S KEEP IT THAT WAY
     ANNE MURRAY/
     Capitol ST 11743
     RCA APL1 2478

22. WE MUST BELIEVE IN MAGIC
     CRYSTAL GAYLE/
     United Artists LA 771 G
     RCA APL1 2478

23. OLD FASHIONED LOVE
     THE KENDALLS/Ovation OV 1733
     RCA APL1 2478

24. LABOR OF LOVE
     ROY CLARK/ABC AB 1053
     RCA APL1 2478

25. IT WAS ALMOST LIKE A SONG
     RONNIE MILSAP/
     RCA APL1 2493
     RCA APL1 2478

26. O'WAYLON WAYLON
     WAYLON JENNINGS/RCA APL1 2317
     RCA APL1 2478

27. YOU LIGHT UP MY LIFE
     DEBBIE BOONE/Warner/Curb
     BS 3118
     RCA APL1 2478

28. RED HOT MEMORY
     KENNY DALE/
     Capitol ST 17762
     RCA APL1 2478

29. BOLD & NEW
     EARL SCRUGGS REVUE/Columbia JC 35319
     RCA APL1 2478

30. SWAMP GOLD
     FREDDY FENDER/ABC AA 1062
     RCA APL1 2478

31. I STILL BELIEVE IN LOVE
     CHARLIE RICH/United Artists
     LA 876 H
     RCA APL1 2478

32. THE VERY BEST OF CONWAY TWITTY
     MCA 3043
     RCA APL1 2478

33. I WOULD LIKE TO SEE YOU AGAIN
     JOHNNY CASH/
     Columbia KC 35313
     RCA APL1 2478

34. DAYTIME FRIENDS
     KENNY ROGERS/United Artists LA 754 G
     RCA APL1 2478

35. EAStER ISLAND
     KRIS KRISTOFFERSON/Columbia JC 35310
     RCA APL1 2478

36. I WANT TO LIVE
     JOHN DENVER/RCA APL1 2521
     RCA APL1 2478

37. EASTBOUND AND DOWN
     JERRY REED/RCA APL1 2516
     RCA APL1 2478
1978
German Record Academy Awards.

WEA Germany takes particular pride in saluting our winners from this year's German Record Academy Awards celebration.

In the category of 'Artist of the Year,' we accepted, on behalf of our artists, four of the ten prizes given in the popular music division:

Best Group International: Fleetwood Mac
Best New Group International: Foreigner
Best Jazz Group International: Larry Coryell/Philip Catherine
Best New Artist: Carole Bayer-Sager

In the category "Best International Songs of the Year," WEA Germany accepted the awards for:

Hotel California/The Eagles
You're In My Heart/Rod Stewart

Congratulations to the artists, their producers, managers and the respective record companies.