HITS OF THE WEEK

SINGLES

MEAT LOAF, "PARADISE BY THE DASHBOARD LIGHT" (prod. by Todd Rundgren) (writer: J. Steinman) (E. B. Marks/ Neverland/Peg, BMI) (4:58). A boogie woogie beat is the backbone of this new disc, heavier and longer than the group's first top ten record. It's a duet with Phil Rizzuto adding the play-by-play. Epic/Cleveland Intl. 477.

BOSTON, "DON'T LOOK BACK" (prod. by Tom Scholz) (writer: T. Scholz) (Pure, ASCAP) (4:05). The long-awaited second Boston album is previewed with this first recorded product in three years. The sound is much the same as the mega-platinum last with the group's first top ten record. It's a duet with Phil Rizzuto adding the play-by-play. Epic/Cleveland Intl. 477.

THE BEATLES, "SGT. PEPPER'S LONELY HEARTS CLUB BAND"/"WITH A LITTLE HELP FROM MY FRIENDS" (prod. by G. Martin) (writers: Lennon/McCartney) (Maclen, BMI) (3:49). This first ever single release from the Beatles' concept album is a blend of two of their best loved songs. With the release of so many remakes, this should get attention. Capitol 4612.

ROBIN TROWER, "CARAVAN TO MIDNIGHT." Trower, a perennial AOR favorite, continues to prove his virtuosity as one of the best British guitarists around with this second Don Davis produced album. The single, "My Love," with a gutsy James Dewar vocal is already receiving considerable FM airplay and should help propel him back onto the charts and onto the program lists. RCA 2892 (7:98).

TONY ORLANDO, "MORE SONGS ABOUT BUILDINGS AND FOOD." The group's second album takes a step in the direction of maturity with a sound that should appeal to those outside of new wave circles as well as those from within. Production by Brian Eno takes the group to higher ground on songs like "Take Me To the River" and "With Our Love." Sire SRK 6056 (WB) (7:98).
Frankie Valli Is The Word.

The label is Warner/Curb, who proudly present his compelling Warner/Curb debut, featuring the hit single, “Grease.”
Retailers Are Cautiously Gearing Up For First Anniversary of Elvis' Death

By MARGIE BARNETT

NASHVILLE—As the first anniversary of Elvis Presley's death quickly approaches (Aug. 16), retailers across the country are gearing up their stores with extra Presley stock. But the types and quantities of merchandising tools employed vary in conjunction with views on the potential sales results.

"We are going to participate in the Elvis program—increase our stocks and advertise the product, but we are just not certain as to the type of sales it will generate," states Jim Rose, general manager for Rose Records in Chicago.

Participation

Uncertainty is the key feeling among most retailers, but it has not hampered the majority from participating in part or all of RCA's Elvis merchandising package. It spotlights the new LP, "Elvis Sings For Children and Grownups Too," and a special limited edition collector's series of singles with supporting postcards, streamers, radio and TV ads and a 200 record dump with a header card for merchandising displays.

Response

According to Dick Carter, RCA's division vice president, field marketing, response to the package has been much better than anticipated. Carter explains that the purpose behind the campaign is to bring about an awareness of the sales potential Elvis still commands. "Through research that we have conducted, we have found the demand in the marketplace to be greater than originally thought after Presley's death. Apparently his impact has not diminished and is still growing."

Merchandising

Several retailers are preparing for a good consumer response to the publicity and merchandising surrounding the commemoration of Elvis' death. According to Fred Traub, buyer for Record Bar, the chain is running a radio flight this week and an in-store display contest, merchandising the singles package, the new album and a.

(Continued on page 61)

ASCAP Will Answer Price-Fixing Charges

As Licensing Battle With CBS-TV Continues

By BILL HOLLAND

WASHINGTON—ASCAP is expected to reply this week to a scathing CBS brief submitted to the Supreme Court two weeks ago which alleged that ASCAP and BMI have been engaged in practices CBS calls "price-fixing."

Brief

The CBS brief calls for the denial of ASCAP and BMI petitions for certiorari of a 1977 Appeals Court decision that ruled unlawful the organizations' blanket license method of collecting fees, and also asks that the Supreme Court should not grant a review of the case.

In the CBS brief summary, the respondents say that the case involves "nothing less than the delegation by all sellers, to a central committee, of the authority to fix prices on their products."

Remedy

"The only question of significance this case has ever presented concerns not the illegality of defendants' conduct, which is flagrant, but the details of the remedy required to effectively open competition a market that has been closed by defendants' illegal restraints," the brief contends, quoting from remarks in a similar case between the International Salt Co. and the United States.

Original Decision

The original court decision in the case by the U.S. District Court did not find that ASCAP and BMI were engaging in price-fixing by offering blanket licenses, but last year the U.S. Appeals Court overturned that decision.

The case has been on the Supreme Court docket since then, with both parties filing briefs in Washington. (Continued on page 61)
Epic Names DeMarino Artist Development VP

- NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Al DeMarino to vice president, artist development, Epic/Portrait/Associated Labels.

In his new position, DeMarino will be responsible for coordinating all phases of career development for artists on the Epic, Portrait and Associated Labels. He will report directly to Jim Tyrell, vice president, marketing, Epic/Portrait/Associated Labels.

DeMarino joined the Epic/Portrait/Associated Labels in July, 1976 as director, artist development, E/P/A, the position he has held until his current move. Following graduate school he went to WOR-TV in 1964 in program operations. In 1963 he joined the William Morris Agency as an agent trainee. DeMarino left William Morris in 1973 as co-head of their music department to become a vice president of CMA, now the ICM Agency, directing artist development, Epic/Portrait/Associated Labels.

Capitol Sales Up

- LOS ANGELES—Capitol Industries-EMI Inc. last week reported its fiscal 1977-78 financial performance, with increased sales but a slightly narrowed profit margin. Sales of $222,677,000 for the fiscal year ended June 30, 1978 betters the comparable '77 figure of $209,765,000, while a federal income tax reversal of $5,300,000 during the earlier period amplified a slight profit dip; net income for fiscal '77-78 was $10,006,000, or $0.33 per share as compared to $10,860,000 net, elevated by the reversal sum to $16,100,000, or $0.49 per share during the previous year.

Changes at 20th

- Late last week informed sources reported that Harvey Cooper, senior vice president of a&r and promotion, Lenny Bear, vice president of promotion, Toni Profera, national singles promotion director and Kevin Kohng, national field promotion director, had all resigned their posts with 20th Century Fox Records.
It's a laugh
THE NEW SINGLE BY
Daryl Hall & John Oates
FROM THEIR FORTHCOMING ALBUM
Along the red ledge

The forerunners of innovation and imagination take a progressive step forward with a single that is distinctively Daryl and John.
Col Names Oberman
West Coast Merch. VP

NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced the appointment of Ron Oberman to the newly created position of vice president, merchandising, west coast, Columbia Records.

Ron Oberman

In his new position, Oberman will be responsible for overseeing the west coast merchandising activities of all albums and singles released on the Columbia label. Reporting to Oberman will be Columbia Records' west coast product management department. Oberman will report directly to Ron McCarrell, vice president, merchandising, Columbia Records.

Oberman joined Columbia in 1972 as associate director, press and information, and the following year was named director of the department. In early 1975 he was named director, merchandising, west coast. He entered the record business in 1967 with Mercury Records in Chicago, where he served as director of the press department until 1971. Following a year-and-a-half stint in personal management, he joined Columbia in New York.

CRP Price Hike

NEW YORK—Custom pressing customers of Columbia Record Productions will pay one and a half cents more for each LP and one-half cent more for each single under the terms of a CRP price hike that took effect last Monday (7).

CBS Records had hinted in May that its pressing division's prices would be going up, after the settlement of a six-week strike by Teamsters Union members at CRP's Pitman, N.J., plant gave employees there a sizeable, though undisclosed, wage increase.

Other costs, including those of polyvinyl chloride, cardboard and paper, have also gone up steadily, and contributed to CRP's decision to raise its prices, according to a letter sent to CRP customers last month.

No CBS executives would comment on the increases last week.

Arista Holds Presentations

By SANIRAL GRAHAM

LOS ANGELES—the last of Arista Records' four regional product presentations (see RW August 12), held here at the Beverly Wilshire Hotel last Wednesday (9), was highlighted by president Clive Davis' announcements of new signings to the label, specifically those of Bobby Womack and Dionne Warwick. Davis also reported that 31 of 48 Arista artists sold over 100,000 copies of their most recent releases.

The presentation, during which Davis unveiled the product that will be released during the fall and Christmas months under Arista's "Super Season" banner, was attended by a number of radio programmers, representatives of key retail accounts, distributors, Arista field personnel from several cities (including Denver, Phoenix, Seattle and Los Angeles), producers, managers and some of the artists themselves.

Other key announcements during the day-long meeting centered on the Bay City Rollers, whose next album will be released in conjunction with a prime time television special on NBC, and Barry Manilow, whose single "Ready to Take a Chance Again" (from the film "Foul Play") will be issued this week. Davis added that a two-disc set of Manilow's greatest hits is also in the works.

Atlantic Fetes Genesis

Atlantic recording group Genesis recently arrived in New York City for a solo headlining engagement at Madison Square Garden. Following the Madison Square Garden performances, Atlantic hosted a dinner at the Shazam restaurant, where the group was presented with gold records for their current album, "... And Then There Were Three..." Shown at the gold record dinner in New York are, from left: Mickey Eichner, VP, east coast a&r, Columbia; Fred DeMann, co-manager; Walter Yetnikoff, president, CBS Records Group; Gladys Knight; Bruce Lundvall, president, CBS Records Division; Jack Croigo, senior VP and general manager, Columbia Records; Ron Weisner, co-manager; and Dan Ellis, VP, national a&r, Columbia.

Columbia Signs Gladys Knight

Jack Croigo, senior vice president and general manager, Columbia Records, has announced the signing of Gladys Knight to the Columbia label. Recording plans are now being discussed. Pictured at the recent CBS Records Convention in Los Angeles are, from left: Mickey Eichner, VP, east coast a&r, Columbia; Fred DeMann, co-manager; Walter Yetnikoff, president, CBS Records Group; Gladys Knight; Bruce Lundvall, president, CBS Records Division; Jack Croigo, senior VP and general manager, Columbia Records; Ron Weisner, co-manager; and Dan Ellis, VP, national a&r, Columbia.

MCA Taps Kubernik

LOS ANGELES—Harvey Kubernik has been appointed west coast director of a&r for MCA Records, according to Denny Rosencrantz, vice president of a&r for the label.

Most recently, Kubernik was involved in the pre-production and communication for Phil Spector and held the west coast director of publicity position forDanny Goldberg, Inc.

Kubernik, a music journalist in the Los Angeles area for the past four years, will continue as the Los Angeles correspondent for Britain's music weekly, Melody Maker.

Kubernik will be located at the MCA national offices in Universal City.

Pickwick Unveils Quintessence Albums

LOS ANGELES—Pickwick Records unveiled the initial 17 album release in its new Quintessence Jazz Series of budget-priced jazz reissues during a reception held here last Wednesday (9) and hosted by Pickwick records general manager Bob Newmark and C. Charles Smith, Pickwick International president.

Launched over a year, Quintessence was originally developed as a classical line, but for the new jazz release veteran jazz specialist Gene Norman was enlisted to develop a separate catalogue culled from vintage jazz catalogues. The first release, tentatively set for late August, will feature releases by Chick Corea, Carmen McRae, Lionel Hampton, Zoot Sims and Buddy Rich, Buddy Rich as leader, Jimmy Mcgriff, Dizzy Gillespie, Duke Ellington, Bunny Berigan, Johnny Hodges, Coleman Hawkins, Freddie Hubbard, Charles Mingus and Sonny Rollins.

In supervising the packages, Norman has featured liner commentary by writers including Leonard Feather, Bob Porter and Dave Dexter. Pickwick is also reading an extensive merchandising campaign kicking off with a comprehensive merchandising kit currently being distributed to retail customers. Kits include covers of the individual releases, summaries of the repertoire for each, a poster, order form and other aids.

According to Newmark, the line will be further expanded with the next album release set for this October.

McDougal to Fantasy

BERKELEY, CAL.—Weldon A. McDougal has joined Fantasy/Prestige/Milestone/Stax Records as east coast director of promotion/black music. A 30-year veteran of the music business, McDougal spent over ten years at Motown in a variety of capacities.
"We got the FEVER, too!"

THE ORIGINAL CAST

SESAME STREETFEVER

ALTA DISTRIBUTING CORP.
Phoenix, Arizona

PICKWICK INTERNATIONAL
Atlanta, Ga.

PICKWICK INTERNATIONAL
Arlington, Va.

PICKWICK INTERNATIONAL
Los Angeles, Calif.

PICKWICK INTERNATIONAL
Opa Locka, Fla.

PICKWICK INTERNATIONAL
Minneapolis, Minn.

ONE STOP MUSIC
E. Hartford, Conn.

PICKWICK INTERNATIONAL
Arlington, Va.

PICKWICK INTERNATIONAL
Los Angeles, Calif.

PICKWICK INTERNATIONAL
Opa Locka, Fla.

PICKWICK INTERNATIONAL
Minneapolis, Minn.

SCHWARTZ BROTHERS
Washington, D.C.

SOUNDS RECORDS & TAPE
Seattle, Wash.

STAN'S RECORD SERVICE
Shreveport, La.

SESAME STREET RECORDS
1 Lincoln Plaza, New York, N.Y. 10023
(212) 674-2700
GARY BAIKIN
Vice President, Sales

Including the hits: "Trash," "E is for Cookie," "Dinah the Pigeon," "Rubber Duckie"
Taste of Honey, Pablo, Foreigner Surge; Boston Bows Strongly, Seger Stays Hot

By PAT BAIRD

The top three records all held their positions this week's RW Singles Chart and, with A Taste of Honey (Capitol) bulleting at #4, the four biggest selling pop records are all from the R&B Singles Chart. Frankie Valli (RSO) held at #1 for the second week and a bulleting at #60 r&b. The Commodores (Motown), #2 here, is #2 bullet r&b, and the Rolling Stones (Rolling Stones) is #3 bullet pop and #31 r&b. A Taste of Honey is #1 bullet r&b.

Also bulleting in the Top 10 are Pablo Cruise (A&M), selling well both retail and at the racks, for #6 bullet, and Foreigner (Atlantic), top 10 in all major markets and selling well, for #7 bullet.

Rounding out the top of the chart are: Donna Summer (Casablanca) #5; Barry Manilow (Arista) #8; John Travolta & Olivia Newton-John (RSO) #9, and Joe Walsh (Asylum), up one spot to #10.

The first single release from the long-awaited Boston second album is this week's Chartmaker on immediate adds, coming in here at #43 bullet.

Just outside the Top 10, Olivia Newton-John (RSO) moved to #11 bullet on good sales figures and adds this week at ABC and WLS, while Toby Beau ( RCA) also a good sales and station moves for #12 bullet. Walter Egan (Col), also added at WABC, took top 10 move in other markets for #15 bullet, and Exile (Warner/Curb), top 10 in the south and showing strong move in elsewhere, took the #18 bullet spot. Earth, Wind & Fire (Col), #9 bullet r&b, continued adds and movement for #19 bullet. Teddy Pendergrass (Phil, Int.) and Quincy Jones (A&M) both re-gained bullets at #20 and #21 on major market adds and playlist moves.

Rita Coolidge (A&M) continued adds and movements on the major and secondaries levels for #22 bullet and Chris Rea (UA) stayed strong on all radio levels for #24 bullet. Nick Gilder (Chrysalis) continued his strong add pattern of the past three weeks for #25 bullet and Rick James & The Stone City Band (Gordy), last week's Powerhouse Pick, stayed in the top 10 of a number of major markets for #28 bullet. Little River Band (Harvest) picked up more major adds for #30 bullet.

John Travolta & Olivia Newton-John (RSO), already top 10 in San Francisco, New Orleans and other markets, moved to #32 bullet here, while Bob Seger (Captor), last week's Chartmaker, continued as one of the most added records of the past few weeks for #35 bullet. Both records are Powerhouse Picks this week. Foxy (Dash), #4 r&b, moved to #36 bullet here while Anne Murray (Capitol), top 10 in several northeastern markets, bulletted to #37. Kenny Loggins (Col) picked up strong major market adds for #38 bullet and John Paul Young (Scotti Bros) continued momentum for #40 bullet.

Still moving well are: Cars (Elektra) #42 bullet; The Kinks (Arista) #45 bullet; TheCCRays (Portrait) #19 bullet r&b and picking up the Miami and Memphis markets this week for #48 bullet. Crystal Gayle (UA), #1 bullet on the Country Singles Chart, moved to #51 bullet here and Barbra Streisand (Col) moved to #52 bullet. LTD (A&M), #8 bullet r&b, and doing well in crossover markets, bulletted to #57 while Gerry Rafferty (UA) continued adds and secondary adds for #59 bullet.

Still gaining airplay and moves are: Moody Blues (London) #60 bullet; Aerosmith (Col) #61 bullet; Billy Joel (Col) #62 bullet; Dan Hill (20th Century) #63 bullet; Alicia Bridges (Polydor) #70 bullet.

(Continued on page 55)

Top Albums Stay Same in Close Battle; Ayers Chartmaker, Bros. Johnson Moves Up

By ALAN WOLMARK

"Grease" (RSO), for the fifth consecutive week, finds itself comfortably ahead of the competition as this week's very tight top 10 Intense battles for the consumer's dollar. The deadlocked top 10, with the only moves being Pablo Cruise (A&M) and Bob Seger (Capitol) switching places at #8 and #9 respectively, has only one bullet this week, that being Pablo Cruise with its #66 bullet single boosting its strength.

Top 20 Activity

Other top albums maintaining their positions this week are: the Rolling Stones (Rolling Stones) at #2; Commodores (Motown) at #3; Foreigner (Atlantic) at #4; "Sgt. Pepper's Lonely Hearts Club Band" (RSO) at #5; "Saturday Night Fever" (RSO) at #6; Andy Gibb (RSO) at #7; Joe Walsh (Asylum) at #10; Teddy Pendergrass (Phila. Intl.) at #11 and Gerry Rafferty (UA) at #12.

Billy Joel

With 46 weeks on the album chart already under its belt, Billy Joel (Columbia) has regained its bullet at #13 bolstered by another single hit bulleting at #62. It is the only other bullet in the top 20.

Crossovers

Three solid top 10 r&b crossover lps are bulleting in the 20a pop-side this week. Heavy rack action has the Brothers Johnson (A&M) pulling in at #21 bullet in addition to its solid r&b activity securing it the #7 r&b slot. A Taste Of Honey (Capitol) at #27 bullet is also at #5 r&b while Rick James Stone City Band (Gordy) is at a bulleted #29 pop and #3 r&b with its single at #28 bullet pop.

Kenny Loggins' (Columbia) single with Stevie Nicks is at #38 and subsequent strong retail sales on his "Nightwatch" lp has it at #35 bullet. Johnny Mathis & Deniece Williams (Columbia) is moving up the chart with pop and r&b action on the retail level and this week is at #44 bullet.

Chart Climbers

Below the top 50 are the Emotions (Columbia) at #52 bullet as its sales mount up with pop and retail consumers in its second week; UFO (Chrysalis) at #56 bullet; and Michael Henderson (Buddah) at #58 bullet. Evelyn "Champagne" King (RCA) is at #60 bullet; strong rack item Shaun Cassidy (Warner/Curb) at #67 bullet; The Cars (Elektra), in its third week, is at a bulleted #70 as it establishes a solid geographic spread and its single continues to build; and Dolly Parton's (RCA) #74 bullet "Heartbreaker" lp, enjoying good retail.

(Continued on page 55)

REGIONAL BREAKOUTS

Singles

East:
- Nick Gilder (Chrysalis)
- LRB (Harvest)
- Travolta & Newton-John (RSO)
- Foxy (Dash)

South:
- Nick Gilder (Chrysalis)
- Cars (Elektra)

Midwest:
- Nick Gilder (Chrysalis)
- LRB (Harvest)
- Foxy (Dash)
- Anna Murray (Capitol)

West:
- Anne Murray (Capitol)
- Kenny Loggins (Columbia)
- Cosmos (Elektra)
- Moody Blues (London)

Albums

East:
- Dolly Parton (RCA)
- Ray Ayers (Polydor)
- KC & The Sunshine Band (Tl)
- Ohio Players (Mercury)
- Foxy (Dash)
- Chick Corea (Polydor)

South:
- Dolly Parton (RCA)
- Ray Ayers (Polydor)
- KC & The Sunshine Band (Tl)
- Ohio Players (Mercury)
- Foxy (Dash)
- Chick Corea (Polydor)

Midwest:
- Ray Ayers (Polydor)
- KC & The Sunshine Band (Tl)
- Ohio Players (Mercury)
- Chick Corea (Polydor)
- Atlantic Starr (A&M)

West:
- Dolly Parton (RCA)
- Ray Ayers (Polydor)
- Ohio Players (Mercury)
- Sylvester (Fantasy)
- Chick Corea (Polydor)
- Atlantic Starr (A&M)

Alicia Bridges (Polydor) #70 bullet
YOU BET IT IS.

In fact, the sound of ASHFORD & SIMPSON is better than ever on their brand new Warner Bros. album.

IS IT STILL GOOD TO YA

Featuring the single "It Seems To Hang On" WBS 8651
Producec by Nickolas Ashford & Valerie Simpson for Hopsack & Silk Productions
On Warner Bros. records & tapes BSK 3219

(See Ashford & Simpson in concert. Their new show hits the road in October)

Management: George Schiffer
Al Coury and The Growth of RSO (Part I)

By SAM SUTHERLAND

When RSO Records first bowed as a custom record label, its small roster was devoted primarily to English rock, capped by long-term Stigwood artists the Bee Gees and Eric Clapton. That was before the Bee Gees underwent a dramatic musical shift carrying them into fertile new crossover territory; RSO entered a new distribution agreement with Polygram; and Al Coury was appointed president. Since then, the label has been transformed into a full-service record company, its roster has broadened to enter virtually every contemporary pop, rock and R&B format, and sales and airplay have catapulted a still small roster into a share of airplay and sales rivalling many majors. That alone would be enough growth for any two-year period, but RSO’s story has been highlighted most by an integrated music/movie marketing sensibility culminating in the rapid succession of “Saturday Night Fever,” “Grease” and “Sgt. Pepper’s Lonely Hearts Club Band,” each setting new sales records not only for soundtrack product, but for singles success as well. In the following Dialogue, Al Coury—already a career music veteran who rose to the head of both A&R and promotion while at Capitol—reviews the preliminary restructuring and promotion strategies that led to RSO’s epochal releases; people normally do that with any new company. They look at the first couple of records that you put out and expect them to be guaranteed the success that I knew my records had the potential of attaining.

I felt initially that once I got into it, it was almost similar to the Atlantic situation except that I had much more experience, and could influence Polydor and Phonodisc a lot more, which I did. And that led to building a core staff. I kept adding on, slowly at first, not because I was disenchanted with Polydor’s efforts on behalf of RSO, because I thought they did a genuinely great effort for us. But they had their own priorities as well, and they had their own product. I simply felt I had to have more control, especially over promotion.

I wanted to have control over my own destiny, and I felt promotion was the first major area in which to strive for control.

RW: How was the relationship with Polygram initially set up?
Coury: I had limited control. I didn’t have a full promotion staff. They wanted me to try out working through Polydor, which I did at the time, while distributing through Polygram, which was still Phonodisc at that time. So I did that, but I demanded regional promotion people because it was very difficult for me to be in the business and know as much as I do about promotion and not have direct control over it.

RW: Did you see problems in that approach?
Coury: It was an almost impossible task. I wanted to give Polydor the benefit of the doubt, but, on the other hand, I also wanted to be guaranteed the success that I knew my records had the potential of attaining.

I felt initially that once I got into it, it was almost similar to the Atlantic situation except that I had much more experience, and could influence Polydor and Phonodisc a lot more, which I did. And that led to building a core staff. I kept adding on, slowly at first, not because I was disenchanted with Polydor’s efforts on behalf of RSO, because I thought they did a genuinely great effort for us. But they had their own priorities as well, and they had their own product. I simply felt I had to have more control, especially over promotion.

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RW: Still, at the time of your earliest releases, RSO was very small. Coury: I started off with, I think, seven people all told. I think four of them were in field promotion, and one was in office. At this point, I had, from my point of view, something that people were going to be really conscious of. I felt there were people who knew a little bit of my reputation who would be very aware of our first few releases; people normally do that with any new company. They look at the first couple of records that you put out and expect them to provide the street with some feeling as to whether this company is going to get off the ground in a healthy way.

So, needless to say, we gave great thought to selecting our first few releases. Our first release was three singles, and of them two became major chart records. One became a number one record. Album-wise, it was the same thing: I think we released two albums, one by the Bee Gees, the other by Lady Flash, and both became chart albums, with, again, one becoming a multi-million unit selling album. It was our intention to establish ourself and be as successful as we possibly could, and I think we did that and did it with a minimal number of people when we started the company.

RW: Apart from just setting staff, what did you feel was the first priority in establishing the new RSO Records?
Coury: First of all, I started off with, I think, seven people all told. I think four of them were in field promotion, and one was in office. At this point, I had, from my point of view, something that people were going to be really conscious of. I felt there were people who knew a little bit of my reputation who would be very aware of our first few releases; people normally do that with any new company. They look at the first couple of records that you put out and expect them to provide the street with some feeling as to whether this company is going to get off the ground in a healthy way.

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 Rw: You’ve said involvement in promotion was inevitable. But did those plans include the development of a whole team, which soon became the RSO/Island combined promotion force, so early in the label’s restructuring?
Coury: First of all, it was always a point, from day one with the record company, that I wanted to have my own promotion force. I wanted that almost as much as I wanted hit product, because I just felt that no matter what I had, if I didn’t have promotional control then I could blame somebody else for any shortcoming. I wanted to have control over my own destiny, and I felt promotion was the first major area in which to strive for control. If you had good product that at least had the potential of being hits, with promotion you were guaranteed exposure; with your own force, you were literally guaranteed that the public would hear it. That’s what promotion’s all about.

RW: A moment ago, in contrasting RSO during its Atlantic association with the initial phase of the Polygram venture, you noted that one difference was your ability to influence that partner. Did you feel that the Polydor/Phonodisc link as it stood at the outset might provide an added advantage for you in that, rather than move into another liaison where there were traditionally large promotion and marketing divisions already set up for a number of custom clients, you were entering a relatively new major, at least here in the states, which had only recently shifted from more of a distribution emphasis to a concern for expanding its overall marketing?
Coury: I would think so. In other words, if we had gone to a label (Continued on page 45)
She said goodbye to innocence.
He said hello to paradise.
They knew it would never be like this again.

"Paradise by the Dashboard Light!"
The spectacular new Meat Loaf single from the platinum album containing the gold hit "Two Out of Three Ain't Bad."

MEAT LOAF. "Bat Out of Hell"
On Epic/Cleveland International Records and Tapes. Songs by Jim Steinman.
Bergamo E/P/A VP

NEW YORK — Bruce Lundvall, president, CBS Records Division has announced the appointment of Al Bergamo to the newly created position of vice president, marketing, west coast, Epic/Portrait/Associated Labels.

Al Bergamo

In his new position Bergamo will be responsible for directing all aspects of marketing for west coast based artists on the Epic, Portrait and Associated Labels. He will coordinate the efforts of the staffs of the west coast based promotion, artist development, product management, merchandising, and publicity departments.

Al Bergamo joined CBS Records in 1971 as branch manager for the Denver market. In 1974 he moved to San Francisco as branch manager. In 1976 he was named branch manager for the Seattle market, the position he has held until his current move to Los Angeles. Prior to joining CBS Records, Bergamo was general manager of the Craig Corporation.

Atlantic Hosts Promo Meetings

NEW YORK—Atlantic Records held a two day series of meetings under the direction of senior vice president of promotion Dick Kline for its regional promotion representatives August 3-4 at the Rye Hilton Inn, Rye, New York. On hand for the meetings were Atlantic president Jerry Greenberg, director of field operations Larry King, national pop album promotion director Tunc Erim, national pop promotion director Vince Faraci, assistant national pop promotion director Mike Manocchio, and director of national secondary promotion Bill Cataldo from the company’s New York headquarters.

They met with regional pop marketing directors Barry Freeman (Los Angeles), David Fleischman (Dallas), Rob Senn (Atlanta), Sam Kaiser (Chicago) and Lou Siocezza (Cleveland) and regional album promotion/artist development managers Mike Prince (Atlanta / Dallas), Ron Brooks (Chicago / Cleveland), and Roy Rosenberg (northeast). For the Friday meeting, which dealt with artist relations and press, they were joined by senior vice president Michael Klenfner, national publicity directors Paul Cooper and Stu Ginsburg, and director of artist relations Perry Cooper. These meetings are part of a series, to be held quarterly, to provide direction to the regional staff.

MARKETING MOMENTUM/78

January/February/March '78
28% Sales Increase over '77
THE INCREDIBLE HOT SINGLES EXPLODING FROM THE SMASH ORIGINAL SOUNDTRACK ALBUM

SGT. PEPPER’S LONELY HEARTS CLUB BAND

“OH! DARLING”
BY ROBIN GIBB
RELEASED ON RSO RECORDS - RS 907

“GOT TO GET YOU INTO MY LIFE”
BY EARTH, WIND & FIRE
RELEASED BY COLUMBIA RECORDS - CSS 164430

“COME TOGETHER”
BY AEROSMITH
RELEASED BY COLUMBIA RECORDS - CSS 164421

JUST RELEASED
“GET BACK”
BY BILLY PRESTON
RELEASED ON A&M RECORDS - A&M 2071


PETER FRAMPTON  THE BEE GEES

Records & Tapes
With all the talk about AM stereo becoming an advantage for radio stations across the country, I thought you ought to hear about something I call FM mono. This one channel idea is promoted by people who only like to listen to the instrumental track of music and by those who are into vocals only. The popularity of this idea has been hampered by the fact that not many records are recorded with this type of separation, and for good reason. If you are one of those with a one track mind who would like to hear your music a channel at a time, you can do so without waiting for a station to convert, just disconnect one of the speakers and presto, FM mono. This concept is sort of the static free sound of one hand clapping for unique individuals who want to give their undivided attention to the music.

GOING ALL THE WAY: When you believe in an idea for the radio station, whether it's a complete format change or a simple promotion and the company gives you the go ahead, you should be able to do it right. Backing you up with financial encouragement is the best way for management to respond to what they believe is a good idea.

Many times radio stations make mental commitments, but don't plan on putting their money into the promoting of the concept. Radio stations who have had a history of hard times financially are reluctant to spend too much, when they're just getting accustomed to making a little bit of money. My experience and those of many others in broadcasting, which includes sales as well as programming, has seen good ideas and promotions becoming the best kept secret in town, because the company thought it could be carried off on a shoestring budget. Radio spends a lot of time and money obtaining advertising from clients for the station's revenue, but when it comes to supporting the overall station through other forms of media advertising, too often the comments are: "Can we do it cheaper," "How about waiting 'til next year," "Let's not give away a thousand dollars, what about just dinner for two." To the thinkers of ideas the crush of no support has a lasting effect, for the next idea comes slower, with the concern of whether the company is as serious about their business as they claim. If there is one thing that seems to be driving people away from broadcasting, it's the promises that are made, but not kept. The lack of support presents another problem at the conclusion of a promotion, when management tries to decide if the concept failed or was the problem that they forgot to tell the audience about it. The incentive for broadcast stations to invest in their future is the higher resale value of their property and if that isn't enough they owe it to their sponsors to present and promote the best form of entertainment on the radio. If the companies don't support the entertainers and the thinkers, radio will be controlled by the accounting departments and some day it won't all add up, it will become white on white.

SEE YOU IN SEPTEMBER: The start of the new fall season for TV promises to be as exciting as last year's memorable shows. This year I understand radio and the music business are the proposed themes for specials, weekly programs, as well as daytime soap opera subject matter. Here are some examples that you might be looking for in the fall: A program that is run four times a year, featuring program managers from around the country on the "Rating Game Show." The losing PD is sent to the mystery market for one year. During the course of the show the PD's are allowed to change their formats only once, and can change their minds at any moment, but must do so behind a curtain. A daytime soap that is in the working stages is called "As the Turntable Whirls," which features fantasies of the members of a radio station marrying each other, and not telling anybody about it. As far fetched as the plot seems, that people who work together end up getting married, the networks feel they have something and who am I to argue?

"Music, Music, Music" is a half-hour situation comedy about two (Continued on page 15)
DIR To Debut 'Super Jam'

DIR broadcasting has recorded their first "Super Jam" one hour show and will premiere the series on over 250 radio stations on August 30. The first "Super Jam" will be hosted by Gary Rossington and Allen Collins from Lynyrd Skynyrd. DIR will be planning sessions in other parts of the country stressing their theme Super Jam for future broadcasts. Pictured from left are: (back row) Monte Yoho (Outlaws), Charlie Daniels, Bob Meyrowitz (president, DIR Broadcasting), Peter Kouff (executive vice president, DIR Broadcasting); (second row) Lenny LeBlanc (LeBlanc-Carr Band), Jimmy Hall (Wet Willie), Charles Kaplan (director of production, DIR Broadcasting), Gary Rossington (Lynyrd Skynyrd), Bill Minkin (King Biscuit Flower Hour announcer), Allen Collins (Lynyrd Skynyrd), (front row) Dickey Betts, Patti Smith (backup singer with Bonnie Bramlett), Billy Powell (Lynyrd Skynyrd), Bonnie Bramlett, Artimus Pyle (Lynyrd Skynyrd), Carolyn Brand (backup singer with Bonnie Bramlett), David Dix (Outlaws), Tazz DiGregorio (Charlie Daniels Band), Josh Feigenbaum, (DIR Broadcasting).

Radio Replay (Continued from page 14)

guys with a record label that keep making hit records, but have trouble collecting their money. They decide to get into the collection business, but always have their hearts and thoughts into the music. This program is expected to ship platinum to the viewers, but how much play it will get is still questionable. The last of the proposed shows is called "Megabucks," this a story of a young man who starts out in the record business with only 30 cleans and a shrink wrap machine and becomes a millionaire.

MOVES: Paul Christy has resigned from WNIC-FM & WWKR/Detroit as PD . . . Dick Purtan to mornings at CKLW/Windsor from WXYZ/Detroit . . . Steve McCoy to on-air at 92Q/Nashville from WORD/Spartanburg . . . Gary Price leaves WMET/Chicago as PD . . . Phil Hendrie new MD at WSHE/Miami from WNOE-FM/New Orleans . . . Chuck Buehl to afternoons at KIMN/Denver from KULF/Houston . . . Candy Tusken of Westwood One's Star Trak featured exclusive interviews with the Bee Gees, carried on 150 stations across the country . . . Portia at RW West reports: Paul Fuhr new PD at KZNC/Long Beach . . . Ken Cooper named PD at KMRY/Monterey . . . Carol Ford to on air at KYA/San Francisco from WWO/Fl. Wayne . . . Bob Cole to mornings at KOKE/Austin . . . WANS/Anderson changes format to adult contemporary from Top 40.

RKO Survey Points Up Need for Education

NEW YORK — An RKO Radio survey of 300 advertisers and advertising agency executives has concluded that the education of those decision-makers is among radio's chief challenges. Those surveyed had a much clearer idea of the characteristics of television and print media than of radio, the study found. Fifty-three percent of those questioned admitted they did not have a good feel for the frequency of commercial spots necessary to make radio effective. And only 33 percent said they had a clear picture of the images associated with various radio formats, compared with 70 percent for television and 95 percent for magazines. Only 33 percent of the advertisers and agency executives said they pre-test radio commercials.
RECOMMENDED ALBUMS: Like the group's previous release, "Smoke Your Troubles Away" (the 1976 single on Earhole Records, still one of the most interesting underground records of the past few years), the Glass Family's first album, "Mr. DJ" You Know How To Make Me Dance," arrived out of the blue (JDC Records, 610 Venice Blvd, South, Marina del Rey, California, to be exact) recently and rapidly became a personal favorite. The sound here is eccentric, crisp, fairly sparse, with few references to mainstream disco styles but a certain affinity with the lighter side of Musique and the Satur-day Night Band. The title cut, "Mr. DJ" (7:05), is the one that won me over for several reasons: the lyrics, written by ace disco promotion woman Starr Arning, address the DJ from an insider's viewpoint, that's biting, often clever (sample: "All the promo men are rushin' tests directly to your door/The trades all have your number/They're writin' bedsheets, lookin' for turns put to the bone/*Keepin' time*"), vocalist Taka Boom (Chaka Khan's sister—who kidding) is at her best here—sharp, resilient, perfectly controlled even at her most abandoned; and the production (by Jim Callon) is supple, simple, unexpectedly engaging, with a deep-stroking horn pattern that sticks in the mind after a couple of hear-ings. The album's other compositions, particularly the 16-minute "Disco Concerto" that fills up side two, have a strange fascination—not driving like "Mr. DJ," but dreamy, moody, involving. Definitely out of left field, the Glass Family may be an acquired taste, but this album only whets my appetite for more. (Thanks to Judy Weinstein for turning me on to this one.)

Paul Jabara, star of disc and screen, is back with his strongest disco record to date—the "Pleasure Island" cut from the Bob Esty-produced "Keeping Time" album on Casablanca. A celebration of Fire Island high (and low) life that captures the spirit and spice of the place with more subtlety than the Village People's earlier tribute, "Pleasure Island." (10:40) begins as a breezy, seductive invitation to a "paradise" any tourist might appreciate, but once Jabara's breathy vocals end, it's apparent the song is concerned with something more serious than sun and surf. Jabara says he wanted to evoke the rising excitement of a walk, with detours, between the Grove and the Pines. The mood here slips superbly through several gears, a fever chart of changes that build in passion and intensity, pumped along by jagged horns, hot drums and reaching a sudden climax. Also included here: "Last Dance," Jabara's own composition now slowed-down, super-

AUGUST 19, 1978
1. HOT SHOT/KAREN YOUNG—West End (disco disc)
2. YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)/SYLVESTER—Fantasy (disco disc)
3. DO OR DIE/GRACE JONES—Island (lp disc cut)
4. BOOGIE OOGIE OOGIE—Bohannon—Mercury (lp cuts)
5. IN THE BUSH/KEEP ON JUMPIN'/MUSIQUE—Prelude (lp cut)
6. MISS YOU/ROLLING STONES—Rolling Stones (disco disc)
7. THINK IT OVER/Cissy Houston—Private Stock (lp cut)
8. BEAUTIFUL BEND/MARLIN—entire lp
9. I LOVE AMERICA/PATRICK JUVET—Casablanca (lp cut)
10. YOU AND I/RICK JAMES—Gordy (disco disc)
11. AFTER DARK/LAST DANCE/"TGIF" SOUNDBOARD—Casablanca (disco disc)
12. LET'S START THE DANCE—BOB ESTY—Mercury (lp cut)
13. AMERICAN GENERATION/I FEEL DO OR DIE/GRACE JONES—Island (lp disc)
14. LET THEM DANCE—JULIA—Casablanca (disco disc)
15. SATURDAY/SORCERER—NORMA JEAN—Bearsville (lp cuts)
16. DANCING IN PARADISE—EL COCO—AVI—disco disc
17. BEAUTIFUL BEND—MARLIN—entire lp
18. WAR DANCE—KEREKLEKTER—Salsoul (lp cut)
19. RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW—LINDA CLIFFORD—Curtom (disco disc)

DCA CLUB/PHILADELPHIA
Dj: Kurt Borsiewicz
Beautiful Bend—Marlin (entire lp)
River City—Fame—West End (disco disc)
In The Bush/Musique—Prelude (lp cut)
Let Them Dance—D.C. LaRue—Casablanca (lp cut)
Miss You—Rolling Stones—Rolling Stones (disco disc)
Pleasure Island—Paul Jabara—Casablanca (lp cut)
Two Loves Have I—Josephine Superstar/Saint Louis/Can't Be Stopped (lp cut)
J distint Allen—Casablanca (lp cut)
You Gotta Dance—Peaches—Prelude (lp cut)
You Make Me Feel (Mighty Real)/Dance (Disco Heat)—Sylvestor—Fantasy (disco disc)

Mr. Pips/Fort Lauderdale
Dj: Tom Secomman
Do Or Die/Fame—Grace Jones—Island (lp cut)
Don't The Best That I Can—Bettye Lavette—West End (lp cut)
Hot Shot—Karm Young—West End (disco disc)
In The Bush/Keep On Jumpin'/Summer Love—Musique—Prelude (lp cut)
Let Them Dance—D.C. LaRue—Casablanca (lp cut)
Miss You—Rolling Stones—Rolling Stones (disco disc)
Pleasure Island—Paul Jabara—Casablanca (lp cut)
Two Loves Have I—Josephine Superstar/Saint Louis/Can't Be Stopped (lp cut)
Miss You—Rolling Stones—Rolling Stones (disco disc)
Goodies—Curtis Mayfield—Curtom (disco disc)
Plato's Retreat—Joe Thomas—Thk (disco disc)
You Make Me Feel (Mighty Real)/Dance (Disco Heat)—Sylvestor—Fantasy (disco disc)

WHERE IT'S GOING
THE HOTTEST DISCO ALBUM IN THE COUNTRY
SYLVESTER • STEP II
ON FANTASY RECORDS AND TAPES

MR. PIPS/FORT LAUDERDALE
Dj: Tom Secomman
Do Or Die/Fame—Grace Jones—Island (lp cut)
Don't The Best That I Can—Bettye Lavette—West End (lp cut)
Hot Shot—Karm Young—West End (disco disc)
In The Bush/Keep On Jumpin'/Summer Love—Musique—Prelude (lp cut)
Let Them Dance—D.C. LaRue—Casablanca (lp cut)
Miss You—Rolling Stones—Rolling Stones (disco disc)
Pleasure Island—Paul Jabara—Casablanca (lp cut)
Two Loves Have I—Josephine Superstar/Saint Louis/Can't Be Stopped (lp cut)
Miss You—Rolling Stones—Rolling Stones (disco disc)
Goodies—Curtis Mayfield—Curtom (disco disc)
Plato's Retreat—Joe Thomas—Thk (disco disc)
You Make Me Feel (Mighty Real)/Dance (Disco Heat)—Sylvestor—Fantasy (disco disc)
E-45519. A NEW SINGLE FROM HER FORTHCOMING ALBUM: *Living in the USA* (6E-155)

PRODUCED BY PETER ASHER
DeCaro to Ent. Co.
LOS ANGELES—Frank DeCaro has been named director of west coast a&r for The Entertainment Company, it was announced jointly by Charles Koppelman, president, and Gary Klein, senior vice president, a&r of the multifaceted firm. In his new post, DeCaro will assist in securing artists.

NARM Names Grossman Special Projects Mgr.
CHERRY HILL, N.J. — David Grossman has been named manager of special projects by NARM executive vice president Joseph Cohen. The addition to the existing NARM staff was necessitated by the expansion of NARM membership services, those already in operation and those included in future plans.

Grossman's duties with NARM, as manager of special projects, will be varied. Initially, he will become directly involved in the final stages of the preparation of the Industry Guide to Periodic Literature for 1977 and 1978. He will also direct his resources to the development of the retail store managers certification program. Other special projects will be added to his responsibilities as they are approved by the NARM board of directors and implemented by Joseph Cohen.

Background
Grossman brings with him to NARM several years of work experience in the recording industry. In November, 1976, he joined Record Shack of Atlanta, an international record, tape and accessory wholesale marketing firm. During his tenure with Record Shack, he was involved first in warehouse operations, and then as a sales representative.

Halem Inks Witherspoon
LOS ANGELES—Jimmy Witherspoon has signed with Richard Halem, founding agent of On The Road Talent, for concert and club bookings with an initial club tour set to begin mid-August.

ABBA Platinum
NEW YORK — "ABBA-The Album," the Atlantic recording group's fifth U.S. album which was released January, 1978, has been certified platinum by the RIAA. In addition, the current single from the lp, "Take A Chance On Me," has been certified gold by the RIAA.

MARKETING MOMENTUM/’78
January/February/March ’78
28% Sales Increase over 77

April/May/June ’78
32% Sales Increase over 77

THE COAST
By SAMUEL GRAHAM and SAMP SUTHERLAND
WHOLE LOTTA WHAT? We're not sure yet, but we may have seen another kind of rock'n'roll future, and, frankly, we're scared: it looks a little like 1962. Although clearly an idea whose time has come, the matting of "Stairway To Heaven" with the lyrics to the "Gilligan's Island" theme song provides a brutally frank glimpse into the depths of post-Nietzschean (we're talking Friedrich, not Jack) time nod. Imagine the tracings of acoustic guitar, the stately flute, the same tortured vocal—and the ghost of Bob Denver lashed by power chords. Rockers with the guts, though, can witness the miracle via a new single from Little Roger and the Goombies, one Bay Area band that's anything but mellow, on the Splash label, distributed by Sweetheart Records in Berkeley.


SURPRISE, SURPRISE—After popping into the Starwood unannounced for their first club date in years, Aerosmith have apparently decided that the taste of audience contact should be carried over into their upcoming live longplayer due in September: at press time, the band was expected to show up Wednesday (8) evening at the Paradise in their hometown of Boston, with the gig to be recorded for probable inclusion in the album . . . NO VULGAR GESTURES but equal surprise and a multi-media cast of characters were highlights of a birthday party for Arista gold coast VP and director Michael Lippman, leted last Sunday (6) at Le Dome by wife Nancy and guests including Chrysalis' Terry Chisnall, Shan Cassidy, Alice Cooper, Al Stewart, Cheryl Ladd, Bernie Taupin, and some 50 others. Lippman was then unwitting star of a slide presentation tracing his growth through bar mitzvah to business.

SPARE PARTS—At press time, KNXT-TV news in Los Angeles was expected to finish taping and telecast a profile of ASCAP's Songwriters Workshop West during its daily news programming . . . THE FIRST TIME EVER Clint Eastwood picked a comparatively new contemporary artist to sing in one of his movies, Roberta Flack watched her career undergo a bold growth in the wake of her single of "The First Time Ever I Saw Your Face," revived by the film into hit status. This year's country star Eddie Rabbitt can't be blamed for looking forward to the release of Eastwood's next, "Every Which Way But Loose," which will feature Rabbitt's performance of the main theme. Eastwood himself stopped by sessions recently and, instead of plugging his musical partners, unplugged a bottle of Dom Perignon . . . RECENT SURVEY of local gigs where the Rolling Stones were not rumored to make a surprise appearance included club dates here by artists such as B. B. King, Freddie Hubbard, Emmylou Harris, Joe Ely and Justin Pierce.

HEAVY METAL "EVERGREEN"?: The reaction so far to "Eyes of Laura Mars" has been rather lukewarm, at least among people we know who've seen it—but no one seems to be complaining about Barbra Streisand's rendition of "Prisoner," the film's love theme. We were mighty surprised to learn the other day that "Prisoner" was written by two members of a new group called 1994, a decidedly hard-rocking outfit that ostensibly has little more in common with Streisand than Janis Joplin had with Olivia Newton-John. So we figured we better talk to 1994 singer Karen Lawrence (who wrote "Prisoner" with drummer John Desautels) to see how this odd pairing came about.

Turns out the connection was a simple, logical one. Karen was once a member of the L.A. Jets, whose publishing production was handled by the Entertainment Company, and Streisand's records are currently produced by Gary Klein under the Entertainment Company banner (Klein also handled the second, unreleased Jets lp). Enter Charles Koppelman, who played "Prisoner" for Barbra and her concert Jon Peters, producer of "Eyes"; they liked the song, it went into the movies, Streisand and Peters are happy, Koppelman's happy, and Karen Lawrence is very happy, too. Now that she's really doing it, it's just a mind bower. They even kept the little piano intro I wrote, which is very flattering."

In the meantime, Karen's going strong with 1994, whose first album just came out on A&M (it was produced by Jack "Aerosmith" Douglas, who was "like another member of the band—he never has a bad
Santa Esmeralda

A Monster!

on Casablanca Record and FilmWorks
All Fauves-Puma records are produced by Nicolas Skorsky and Jean Manuel de Scarano

A Fauves-Puma Production
Epic Ups Leeds

**NEW YORK** — Bob Feineigle, director, national album promotion, Epic/Portrait/Associated Labels, has announced the appointment of Harvey Leeds to associate director, national album promotion, Epic/Portrait/Associated Labels.

**Background**

Leeds began with CBS Records in 1974 as a college promotion representative based at Syracuse College. Upon completion of college he joined the company full-time as the northeast college promotion manager. In 1976 he was named northeast regional album promotion manager, a position he has held until his current move. Prior to joining CBS, Leeds worked for Just Sunshine Records and with a number of local radio stations.

**Sam Lyons Dies**

**LONDON**—Sam Lyons, senior partner in the firm of Davenport Lyons of Shore Square, died in London July 7 after suffering a heart attack. He was 68 years old.

Although practicing in general commercial work, Lyons was a specialist in entertainment law, especially in the field of music publishing and copyright law. His body was cremated at Golders Green following a special service held at St. Mary's, Bryanston Square, conducted by the Bishop of Lincoln. Lyons is survived by his wife. He had no children.

**Roman to Capricorn**

**MACON, GA.**—Ed Berson, national sales director of Capricorn Records, last week appointed Randy Roman as southern regional sales director.

**New York, N.Y.**

**WHO'S WHO**

Anytime you can get Peter Townshend, Keith Moon and Roger Daltrey together in the same city, the tremors are usually felt on the airwaves and in the press. Last week they spent two days in New York as part of a well orchestrated promotional launch for the new “Who Are You” album which will eventually include a nationally syndicated radio show featuring excerpts from interviews and music from the lp and Laserium listening sessions in seven cities on August 20. N.Y., N.Y.'s close encounter with Townshend and Moon, the new publicity manager for The Who's Shepperton Studios and all group activities, took place last week at the only five star restaurant we've been introduced to south of 126th St., the Supreme Macaroni Co. Between heaping mouthfuls of some of the finest Italian food and homemade wine in memory courtesy of former Man Of The Year Sammy Vargas, Townshend spoke about several of the numerous forthcoming Who projects that should carry the group back into the mainstream and on top of the charts during the coming months. First and foremost is “Who Are You” produced by Glyn Johns and Jon Astley, the group's first album in nearly three years and unquestionably one of their most definitive works and well-played set of songs. Townshend's mastery of the ARP and sundry other synthesizers even eclipses the sounds he produced for “Who's Next.” Songs like “Out in the Cold” and “Who Are You” “Music Must Change” take on a near symphonic quality while “Who Are You” (already available in three different versions), “Sister Disco” and “Had Enough” are examples of the intensity and unparalleled abilities of The Who to make a pop statement with a song and a hook that makes an intimate connection with the listener.

While the Who have not made plans to tour this year, they should be seen on the screen sometime this winter in “The Kids Are Alright,” a documentary film of the group's 14 year history. Townshend also spoke about another film project, “Quadrophenia,” based on the group's 1973 double album with all four Who members acting as executive producers. The cast will be composed totally of unknowns with the proviso that the possible exception of Daltrey who may play the role of Jimmy's father. Townshend will compose some additional material and re-mix sections of the original lp for the soundtrack.

**A PICTURE IS WORTH A THOUSAND WORDS, BUT THAT'S NEVER STOPPED US FROM TALKING:** As we reported a couple of weeks ago, Delbert McClinton made his second successful visit to New York City, once again playing to sold out houses at the Lone Star Cafe, and, as befits a legend in his own time, attracted a sizable number of celebrities. Caught in the act at left here are McClinton and the ol’ country boy himself, Elvis Costello, while on the right Otis Blackwell and McClinton are shown teaming up for a rousing version of one of the most famous of all Blackwell's songs, “Don't Be Cruel.”

**MARKETING MOMENTUM/78**

January/February/March '78
28% Sales Increase over '77

April/May/June '78
32% Sales Increase over '77

July/August/September '78
Projected 40% Sales Increase over '77

**IF YOU LIKE IT THERE SO MUCH WHY DON'T YOU JUST STAY:** Maybe we will, after the show we saw in Cleveland Wednesday last, when the Agora and WMMS-FM reached a pinnacle of sorts by bringing in Bruce Springsteen and the E Street Band for a free concert, which was also broadcast live to seven other midwestern cities and was so hot that a good deal of it may wind up on a Springsteen live album, should such a thing ever come about. We've never hesitated to comment on Springsteen's comings and goings, and on the importance of his music in the whole scheme of things, but we will back off this time. Springsteen's three-and-a-half hour set was a big thank you to the city's fans who have been among his staunchest supporters since the days of “Greetings From Asbury Park.” So perhaps we should turn to a fan for the ultimate word on the show. The fan is none other than David Roth, head of Cleveland's celebrated and oft-imitated Free Clinic and perennially one of the state's top businessmen. Said Roth, before Springsteen returned for the first (Continued on page 23)
ELVIS
January 8, 1935—August 16, 1977
DOLLY PARTON—RCA 11296

HEARTBREAKER (prod. by G. Klein) (writers: D. Wolfert-C. Bayer-Sager) (Songs of Manhatten/Unichappell/Begonia Melodies, BMI) (3:32)

The record made it to #1 on the country charts and seems bound for heavy action here as well. It has a bit of ABBA in its overall feel with a rocking bass beat at the core.

COLIN BLUNSTONE—Rocket 11156 (RCA)

I'LL NEVER FORGET YOU (prod. by Bill Schnee) (writers: Blunstone-Kent) (Irving, BMI) (3:33)

The voice of The Zombies debuts for Rocket with a big ballad with a pure pop hook and some sophisticated melody changes. It's geared for pop and adult alike. It's just right for AOR as well as pop.

ERIC CARMEN—Arista 0354

CHANGE OF HEART (prod. by Carmen) (writer: same) (Cemex, BMI) (3:30)

Carmen is at his rejuvenated pop rock best on this airy new disc from his soon to be released album. The hook has something in common with the Bee Gees and the record is aimed straight for the Top 40 audience with adult attention as well. It's more of a "return to heart."

JOHNNY BRISTOL—Atlantic 3501

STRANGERS IN THE DARK CORNERS (prod. by J. Williams) (writers: F. Knight -A. Barroso) (Peer, BMI) (4:12)

This new offering from one of Europe's hottest disco groups is a dance journey with a thunderous bass line and slivery vocals. R&B progressives take note.

THE ALAN PARSONS PROJECT—Arista 0352


Parsons' albums usually appeal to the more esoteric record buyer but this first single from his best selling "Pyramid" album has lots to offer. Top 40 listeners as well. The characteristic instrumental arrangements are compelling and the full vocals produce a powerful hook.

BABY STOP CRYING (prod. by Don DeVol) (writer: Dylan) (Special Rider, ASCAP) (4:17)

The first release from Dylan's new "Street Legal" album is a fine blend of his old and new styles but this first single from his best selling "Pyramid" album has lots to offer. Top 40 listeners as well. The characteristic instrumental arrangements are compelling and the full vocals produce a powerful hook.

MILLE Lucass—Spring 185

SWEET MUSIC MAN (prod. by M. Jackson -B. Shapira) (writer: K. Rogers -Jolly Rogers, ASCAP) (4:00)

Millie Jackson gives Kenny Rogers recent hit a whole new meaning and a good shot at new chart life. It's sultry and special and should get quick action.

ROBERTA KELLY—Casablanca 9359


The Edwin Hawkins Singers' early 70s hit works well in a disco beat and Kelly's vocals have just enough gospel to hold true to the original.

STANLEY TURRENTINE—Fantasy


Turrentine's latest contribution to the disco field is a charmer for pop and adult play as well. The saxophone stands out and the sparse vocals add color.

DRAGON—Portrait

APRIL SUN IN CUBA (prod. by P. Dawkins) (writers: Hewson-Hunter) (Blackwood, BMI) (3:01)

The Australian group displays some stunning guitar work and a strong rock beat on this sure-shot pop record. The hook is particularly moving.
UNITED ARTISTS RECORDS IS PROUD TO ANNOUNCE

THE GERRY RAFFERTY
CITY PLANNING CONTEST

HOW DO YOU ENTER?

This is one of the biggest retail contests ever set up. And it’s for one of the biggest albums of 1978: Gerry Rafferty’s “City To City.” You build a display—out of Here Nows, easel backs, jackets 32” x 32” “City To City” posters, 3-D pieces and anything else your heart or imagination desires.

WHO’S ELIGIBLE? Mr. Record Retailer, You Are! Compete against stores of your own size.

Category A — Stores up to 3,000 sq. ft.
Category B — 3,000 to 10,000 sq. ft. stores.
Category C — All stores over 10,000 sq. ft.

PRIZES:

The winners of each category will receive the following prizes regardless of store size. There will be 4 key prizes in each category

- FIRST PRIZE: BETAMAX VIDEO TAPE PLAYER
- SECOND PRIZE: 19" SONY COLOR TV
- THIRD PRIZE: TRANSOCEANIC SHORTWAVE ZENITH RADIO
- TEN RUNNERS-UP: UNITED ARTISTS WINDBREAKERS - 30

CONTEST INSTRUCTIONS

Send photographs of your displays to:
United Artists Records/City Contest Marketing Department/6920 Sunset Blvd., Los Angeles, California 90028.

Photographs of the displays must be postmarked no later than September 28, 1978 and they will be judged by the United Artists Marketing Department for originality and creativity. The individual winners will be the names submitted with each display photograph chosen. Include size and location of store.

And all of this is going to tie into a major new wave of Gerry Rafferty consumer advertising. We’re going to double and triple platinum with national and local print, national radio buys and major market TV.

Photographs will become the property of United Artists Records. Judges decision will be final.

©1978 United Artists Music and Records Group, Inc. Printed in U. S. A.

MATERIALS AVAILABLE CALL TOLL FREE: 800-423-5207 OR (213) 882-2450, OR CONTACT YOUR LOCAL CAPITOL BRANCH.
DIRTY ANGELS
A&M SP 4716 (7.98)
Uptempo rockers mix with mild
drawn pop hooks to deliver
an all around well-paced set. The
Richard Gottteher produced
"Tell Me" (making a reappearance)
is among the best cuts here,
while the Lew Futterman pro-
duced "Call My Name," "Buzz
Fuzz," and Jagger/Richard's
"Grown Up Wrong" also shine.

A TOUCH ON THE RAINY SIDE
JESSE WINCHESTER—Bearsville BRK 6984
(WB) (7.98)
With a fine band and an excellent
horn section behind him, pop
balladeer Winchester breaks the
mold here mixing light ballads
with gospel and r&b influenced
rockers ("High Ball," "Sassy," and
"I'm Looking for a Miracle"). Al-
ready one of the most added
records on the FM Airplay report.

DRIFTIN'
ALESSI—A&M SP 4713 (7.98)
A little help from friends Paul
Stanley, Seals & Crofts, Lee Riten-
our, and "Wah Wah" Watson,
along with some r&b influenced
rhythms and lavish arrangements
combine here to create the most
commercial Alessi album to date.
The brothers continue to mature
both as songwriters and musi-
cians.

NEW BEGINNINGS
DELLS—ABC AA 1100 (7.98)
An aptly titled album for the
group as it breaks from tradition
with some satisfying results. The
two George Clinton produced
tracks (including the Parliament's
"I Wanna Testify") indicate a new,
funkified direction without sacri-
ficing their trademark smooth
vocals. Quick r&b response is
quite likely.

GYPSY WOMAN
M & R GOMEZ—Casablanca MNLP 8008 (7.98)
Gomez was the talented and
expressive voice behind
the first Santos Esmeralda lp
and is heard here on his first solo disc. The
Curtis Mayfield-penned title track
with its flamenco flavor is at
once reminiscent of his previous
outing. "Spanish Harlem" is
another interesting interpretation.

BURNT LIPS
LEO KOTKE—Chrysalis CHR 1191 (7.98)
Kotke has been known to
cover some material by
British groups, but still sur-
prises with a
version of Nick Lowe's obscure
"Endless Sleep." His sure handed
guitar work which is unac-
panied here, should continue to
appeal to his substantial cult
following.

I GET AROUND
THE GOOD VIBRATIONS—Millennium
MNLP 2003 (7.98)
A disco salute
to the Beach
Boys, this five
song record
should become
an instant
party favorite.
Its lush disco production, r&b
flavor and sweet vocal harmonies
make for an interesting listening
experience.

IT'S ALIVE
THE OZARK MOUNTAIN DAREDEVILS—
A&M SP 4606 (7.98)
This live two record set
features some of the
Daredevils' best material
including "Jackie Blue" and "If You
Wanna Get to Heaven." They've
also followed Jackson Browne's
lead and have recorded "Satisfied
Mind" in the men's shower of
the McDonald Arena in Missouri.

TALL TALES
RICHARD SUPA—Polydor PD-1-6155
(7.98)
A veteran
singer/song-
writer, Supa,
with some help
from Al
Kooper, Mike
Finnnigan, and
Aerosmith's Steve Tyler, shines
on this record of self-penned
material. A simple production
keeps things moving.

GABRIEL
EPIC/SWEET CITY JE 33454 (7.98)
Solid musician-
ship, good
covers, easy
rockers and
tasteful produc-
tion combine
here to make the
splendid debut record. Stand-out
cuts include "Take It Back,""Maybe," and "For Quite
Awhile". The group should receive some AOR attention.

REVENGE OF THE PINK PANTHER
(SOUNDTRACK)—UA-LA913 H (7.98)
The Pink Pan-
ther sound-
tracks are al-
ways popular
with the fam-
iliar Henry
Mancini theme
(updated here with a tenor sax
by Tony Coe). The latest
album in the series is also high-
lighted by a possible hit in Peter
Sellers' "Thank Heaven For Little
Girls!"
THE GROUP

SHOTGUN

THE ALBUM
GOODBAD & FUNKY

THE SINGLE
"LOVE ATTACK"

PRODUCED BY:
STUART ALAN LOVE
DAVID CHACKLER
AND SHOTGUN FOR
CHALICE PRODUCTIONS, INC.
AUGUST 19, 1978

101 101  GOT TO HAVE GOING DON RAY/Polyster 14449 (Cerrone/D. Ray, SACEM) 139
102 102  IT'S REALLY YOU TARYNNE SPENCER BAND &/A&M 2049 (AVAT/Bratteeer, BMI) 139
103 103  WILD IN THE STREETS BRITISH LIONS/RSO 898 (Castle Hill/Sheephead Bay, ASCAP) 139
104 104  YOU OVERWHELMB ROBERT PALMER/Island 105 (WB, Acese, ASCAP) 139
105 105  FOR A FEW DOLLARS MORE MOOSE/MCA 900 (Chinnichap, BMI) 139
106 106  LIGHTS JOURNEY/Columbia 1080 (Weed High Nightmare, BMI) 139
107 107  LONG HOT SUMMER NIGHTS WENDY WALDMAN/Warner Bros. 8617 (Irvir/Menu & Stores, BMI) 139
108 108  WHY SHOULD WE LOVE EACH OTHER WAYNE STANLEY/Arista 0348 (Bemo/M. Stanley, ASCAP) 139
109 109  6 ROBERT GORDON WITH LINK WRAY/Private Stock 45203 (Ramrod, ASCAP) 139
110 110  DO IT AGAIN TONIGHT LARRY GATLIN/250th Anniversary (Cowbelt, BMI) 139
111 111  NEVER MAKE A MOVE SOON B.B. KING/ABC 1280 (Irvir/Four Knights, BMI) 139
112 112  BABY, I NEED YOUR LOVE THUNDER/Fantasy-WMOT 826 (WMOT, BMI) 139
113 113  BLAME IT ON THE BOOGIE Mick Jackson/Atlantic 7091 (Global, ASCAP) 139
114 114  TAKIN' IT EASY SEAL'S/CAPITOL 8639 (Philips/McLeod/ Bone Tone, BMI) 139
115 115  I WANT YOU AGAIN DARCY/Capitol 4394 (Kyros Cantos/ Vindolos, ASCAP) 139
116 116  ONE MORE NIGHT WITH YOU SUTHERLAND BROTHERS/Columbia 3 10758 (Irving, BMI) 139
117 117  BEAUTY SCHOOL DROPOUT FRANKIE AVALON/De-Lite 907 (Mercury, BMI) 139
118 118  LAST DANCE Giorgio Moroder (Primus/Loan, BMI) 139
119 119  YOU AND I Rick James & Art Stewart (Universal, BMI) 139
120 120  KING TUT William E. McEuen (Colorado, BMI) 139
121 121  I'VE HAD ENOUGH Paul McCartney (Maclen, BMI) 139
122 122  IT'S A HEARTACHE David Mackay/Scott St. John (Nineties, ASCAP) 139
123 123  I WILL STILL LOVE YOU W. Stewart & Mike Chapman (Chinnichap/Careers, BMI) 139
124 124  HOT CHILD IN A CITY Mike Chapman (Chinnichap/Careers, BMI) 139
125 125  HOLDING ON (WHEN LOVE IS GONE) Gus Dudgeon (Magnet/Sole Selling Agent/also issued as Single, BMI) 139
126 126  FOOL (IF YOU THINK IT'S OVER) Gus Dudgeon (Magnet/Sole Selling Agent/also issued as Single, BMI) 139
127 127  DEVOTED TO YOU Arif Mardin (House of Appoggiatura Camp Songs, BMI) 139
128 128  COME TOGETHER Jack Douglas & George Martin (Maclen, BMI) 139
129 129  BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826 (WMOT, BMI) 139
130 130  NEED TO KNOW Denny Cordell, Noah Andra, Neil Diamond (Federal, BMI) 139
131 131  OH DARLING George Martin (Maclen, BMI) 139
132 132  REMINiscing John Boyland & Group (Captain Crystal, BMI) 139
133 133  RIGHT DOWN THE LINE Hugh Murphy & Garry Rafferty (Hudson Bay, BMI) 139
134 134  RIVERS OF BABYLON Frank Ferante (Al Gallico/Akesse, ASCAP) 139
135 135  BUMMING AT THE HONKY TONK HILL Ben renewal (Peer Int/World, BMI) 139
136 136  RUNAWAY Carson & Group (Diamondboy, BMI) 139
137 137  SATURDAY N. Rodgers & B. Edwards (Oriti, BMI) 139
138 138  SET THE WORLD ON FIRE John Alcock (Performing Songs, BMI) 139
139 139  SHADOW DANCING Barry Gibb, Karl Richardson & Alby Galuten (Shipwreck/Shugoud/Foster, BMI) 139
140 140  SHAKEN AND DANCE WITH ME Skip St. Smith (Buencheach, BMI) 139
141 141  SHAME WARREN R. Schatz (Six Continents/Moon & Stars, BMI) 139
142 142  SHE LOVES TO BE IN LOVE T. Thomas, Bob Martin & Alby Galuten (Stigwood, BMI) 139
143 143  SHE'S ALWAYS A WOMAN Phil Ramone (Blue Ridge, BMI) 139
144 144  SHAKE AND DANCE WITH ME Skip St. Smith (Buencheach, BMI) 139
145 145  STILL THE SAME Bob Seger & Punch (Carly, BMI) 139
146 146  STOP ME IN THE RAIN (From the Jon Spencer Blues Band) (Johnsongs, BMI) 139
147 147  FUN STUFF LOROQUOIS JONES/Yellow Brick Road/Nick-O-Val, ASCAP) 139
148 148  SUMMER NIGHTS BARRY MANILOW/Songs, ASCAP) 139
149 149  OH DARLING George Martin (Maclen, BMI) 139
150 150  THINK IT OVER (From the Jon Spencer Blues Band) (Johnsongs, BMI) 139
151 151  SOUL SURFING DON CHERRY/Sweet/Seldak, ASCAP) 139
152 152  THEGREN'S no CONVINCER CLEVELEN Eric Carmen (Cameo, BMI) 139
153 153  THING IT OVER Gary Klein (Kencoplast, BMI) 139
154 154  THREE TIMES A LADY CAMILLMOUS/Crooner/Leslie, BMI) 139
155 155  TIME FOR ME TO FLY Kevin Conun, Gary Bishard & Paul Grupp (Fat, BMI) 139
156 156  TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neverlast, BMI) 139
157 157  TAKE A CHANCE ON ME Banny Anderson & Born Ukeles (Survivor/Top Soil, BMI) 139
158 158  TALKING IN YOUR SLEEP Allen Reynolds (Beechwood, BMI) 139
159 159  TAKE IT EASY SEAL'S/CAPITOL 8639 (Philips/McLeod/ Bone Tone, BMI) 139
159 159  TAKE IT EASY SEAL'S/CAPITOL 8639 (Philips/McLeod/ Bone Tone, BMI) 139
160 160  TAKE IT EASY SEAL'S/CAPITOL 8639 (Philips/McLeod/ Bone Tone, BMI) 139
It's Time For You...

Includes: YOU  WINDS AWAY  COUNT ON ME

"You"
PB-11358
The New Single
From JESSIE BARISH,
the sensitive upbeat talent
that was behind "Count on Me"
and many other hit singles,
now goes it alone.

RCA
Towser Tunes Will Tackle Films and Fan Clubs

By ALAN WOLMARK

NEW YORK—A multi-purpose organization, Towser Tunes, Inc., has been established here by The Who's Pete Townshend to represent his varied interests in film, the Meher Baba spiritual community, and the group's plethora of fans. Entirely owned by Townshend, the company has a thronged approach encompassing a fan operation, music publishing and a sound division geared to the guitarist/composer's media experiments. An independent film company financed by Towser, Nunzi Productions, will also be housed in the Towser complex.

Susan Fazio, VP and Townshend's personal secretary in the U.S., generally oversees all operations and runs the publishing end which is currently searching out talent to cover material by Townshend, Billy Nichols of White Horse, Steve Gibbons, Phil Ridley and David Hastilow who are published by the company.

Fan Concern

Towser Tunes in many ways represents Townshend's desire to be more involved with other artists and particularly with the fans whom he always seems to get the short end of the stick. "Pete knows better than any other rock star the feeling of being a kid," says the head of the fan operation Lisa Seckler. "And he wants them to be able to be as close to the situation as possible." Street and Soul, the fan division, will take up from where the now-defunct Who Fan Club left off, utilizing a free "national underground network of Who Fans to be kept closer to the band and each other," notes Seckler who will be writing a monthly newsletter along with conducting functions "to take the burden off the band, management and label." Also under the fan division's auspices and headed by Seckler who does the company's publicity and promotion is Towser Tunes' first concrete endeavor—its mail order service which has imported a limited shipment of the hard- and softbound "The Story of Tommy" co-written by Townshend and Richard Barnes. It is currently available as will be the three Meher Baba albums made by Townshend and formerly only publicly appearing in bootleg forms.

Nunzi

Much energy is being channelled into Nunzi Productions which veteran filmmaker John "Nunzi!" Annunziato says came about when he and Townshend envisioned a project based on Meher Baba disciple Delia DeLyon. The firm's first film, already in production, will be the documentary "Facets of the Diamond" which Annunziato is filming and for which the leader of The Who is penning a soundtrack. With Townshend's extensive creative input and wealth of pending ideas Annunziato sees a blossoming film company even if it were solely based on "the tons of Pete's untapped stuff that we can use." He adds that "Pete is open to anything for the company to explore and try new things." Plans now see the film company getting involved with promotional materials, concert footage and "to become a facility for film production and rentals." Nunzi Productions will be offering services and equipment for film projects in a supplier and rental capacity to any end of the music industry.

Documentaries

More than just a money-making entity, Peter Townshend views Towser Tunes as a tangible extension of his own ideas and the company will definitely be filming documentaries about Meher Baba disciples which it will distribute. As for his own work, Townshend has had sound division head John Fazio develop a personal library of sound effects for future use and to oversee a small studio which is currently being developed.

Offices of Towser Tunes, Inc., Street and Soul, and Nunzi Productions are at 321 West 44th Street, New York, N.Y. 10036; phone: (212) 541-5962. For Nunzi Productions the number is (212) 541-5963.

Helen Reddy Plays Atlantic City

Capitol recording artist Helen Reddy recently played to enthusiastic audiences a week's worth of performances at Resorts International in Atlantic City, New Jersey. Pictured from left: Arthur Field, promotion, New York; John Sammartino, district manager, Philadelphia; Helen Reddy; Michael Lessner, promotion, Philadelphia; Don Cannon of WFLI/Philadelphia; and Fred Disipio, independent promotion person.

Polydor Names Three Local Promo Managers

NEW YORK — Jerry Jaffe, national director of promotion for Polydor Incorporated, has announced the appointment of three new local promotion managers.

Roger Silver has been named local promotion manager in San Francisco. Silver has a background in theatre and has co-written music for the San Francisco-based group Journey.

Mark Niederhauser has been named local promotion manager in Cleveland. He worked in the wholesale record business.

Alex Mayesky is the new local promotion manager in Cleveland. He worked in the wholesale record business.

Private Stock Readies Cissy Houston Album

NEW YORK — Private Stock Records has announced the simultaneous release, both here and abroad, of "Think It Over," a new album by Cissy Houston.

The album was recorded at Secret Sound in New York, produced by Michael Zager, with Jerry Love as executive producer, for Love-Zager Productions.

Falström Named WEA Controller

LOS ANGELES — Gerald Falstrom, director of financial planning for the Warner-Elektro-Atlantic Corp., has been appointed controller in an announcement issued by Jack O'Connell, senior vice president/finance.

Prior to joining WEA, Falstrom was with the CBS television network from 1971 to 1977.

The responsibilities of the controller for WEA include financial planning, general accounting, and payroll.

Polygram Ups Simek

NEW YORK — Bert Franzblau, vice president of operations for Polygram Distribution, Inc., has announced the promotion of Ed Simek to the newly-created position of director, inventory management and production.

Simek joined Polygram Distribution in 1976 and for the past two years has served as director of inventory management. Previously, he held the position of director, planning, at CBS Records for six years.

Casablance Sets LPs

LOS ANGELES — Casablance Records has announced the August release of nine LPs, highlighted by the rush release of Donna Summer's "Live And More," and the Giorgio Moroder produced soundtrack to "Midnight Express."

THE RADIO MARKETPLACE
Featuring Suggested Market Playlists
## Stations:

**RW I**
- WABC
- WQVZ
- WBFF
- WCAO
- WDRC
- WFIL
- WICC
- WIFI
- WKBW
- WPEZ
- WPGB
- WPRO-FM
- WQAM
- WRKO
- WTCIC-FM
- WBFB
- KDON
- KFRC
- KYA
- KYNQ
- Y100
- 13Q
- Z104
- 96X
- 99X

**RW II**
- WAAY
- WABB
- WAIR
- WAKY
- WAUG
- WBBQ
- WBRS
- WCQG
- WFLB
- WGLF
- WGVS
- WHBO
- WHHY
- WILC
- WLDF
- WLOF
- WMAK
- WORD
- WRJC
- WSAG
- WSGN
- WSMFM
- BJ105
- 98Q
- Z93
- KXX
- 106
- 94Q

**RW III**
- WCOL
- WDRQ
- WEFM
- WHB
- WINW
- WLS
- WMET
- WNDE
- WOKY
- WSAI
- WZUU
- WZZP
- KBEQ
- KSLQ
- KXOK
- KGLW
- Q102

## Hottest:

- **Boston**

## Adult:

- Carly Simon with James Taylor

## R&B Crossovers:

- McCrarys

## Tendency:

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

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

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

### Last Week:

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</tr>
</tbody>
</table>

### Add: Boston
- Linda Ronstadt
- Nick Gilder

### Extras: Boston
- Kenny Loggins
- Bob Seger
- Linda Konstadt

### Extras: Barbra Streisand
- Aerosmith
- Eddy Money
- Robin Gibb

### LPCuts: Steely Dan (Josie)
- Rolling Stones (Beast)

### Also Possible: ARS
- Quincy Jones
- John Paul Young
- Moody Blues
- Journey
- Dan Hill
- Gerry Rafferty
- Bruce Springsteen

### LPCuts: Rolling Stones (Beast)

### Also Possible: Cherl Ladd
- Crystal Gayle
- Stonebock
- Billy Joel
- John Paul Young
- Dan Hill
- Raydio

### Also Possible: John Paul Young
- Cherl Ladd
- Michael Stanley Band
- Trooper
- Dan Hill
- Meatloaf
- Carly Simon with James Taylor

---

The Radio Market Record World Suggested Marke...

Based on airplay and sales in similar behavioral sales...
SEALS & CROFTS
are
TAKIN' IT EASY

(WBS 8693) ...The hard-hitting new single from their latest great album, Takin' It Easy

THE RADIO MARKETPLACE

Bill Tanner, Y100
"The radio marketplace is very simply the best national chart that's out there. We can look at it and tell instantly whether the stations that are aligned to our type of sound, our type of music research, are doing well with a record. That's what we want from a national trade."

Dave Thomson, KDWB
"I like the marketplace because it puts together a compilation of what is going on regionally and no other trade does it as well."

Les Garland, KFRC
"I find that the radio marketplace brings records to my attention that might be right for San Francisco that I might otherwise miss by just reading a national chart."

Bryan McIntyre, WCOL/92X
"We find the radio marketplace useful for finding out what new songs are growing in our region."

Dave Sholin, RKO Radio
"Short and sweet, easy to read and loaded with information. An excellent tool in tracking music."

Joel Denver, KCBQ
"It's an innovative idea in view of the fact that more records are happening on a region to region basis, rather than nationwide. It's a direct reflection of radio programmers becoming more in tune with their individual markets."

Charlie Lake, Charter Broadcasting
"I have found the radio marketplace feature a welcome and innovative addition to Record World's continuing efforts to become even more valuable to the radio industry."
### Stations:

- **RW IV**
  - WGUY, WJBO, WJON, WOW, WSPT, KCPX, KDWB, KEWI, KFYR, KGW, KING, KJRB, KKLS, KKXL, KKO, KLEO, KSTP, KTOQ, KVOX

- **RW V**
  - WTOE, WTIX, KAFY, KCBQ, KFI, KHF, KHY, KIIS-FM, KILT, KND, KNOE-FM, KRBE, KRT, KSLY, KUHL, B100, K100, TEN-Q

- **RW VI**
  - KAAY, KACK, KINN, KLIF, KLUE, KOFM, KZ97

### Tendency:

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

### Hottest:

#### Country Crossovers:
- Crystal Gayle
- **Teen:** Travolta & Newton-John

#### LP Cuts:
- Bee Gees & Peter Frampton (Sgt. Pepper)
- Steely Dan (Josie)
- Rolling Stones (Beast)
**HOT ADDS**

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

**Most Added Records at Major Markets:**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Label</th>
<th>Additions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston (Epic)</td>
<td></td>
<td>27</td>
</tr>
<tr>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>Capitol</td>
<td>22</td>
</tr>
<tr>
<td>LRB</td>
<td>Harvest</td>
<td>16</td>
</tr>
<tr>
<td>Linda Ronstadt</td>
<td>Asylum</td>
<td>15</td>
</tr>
<tr>
<td>Travolta &amp; Newton-John</td>
<td>RSO</td>
<td>14</td>
</tr>
<tr>
<td>Kenny Loggins</td>
<td>Columbia</td>
<td>12</td>
</tr>
<tr>
<td>Nick Gilder</td>
<td>Chrysalis</td>
<td>12</td>
</tr>
</tbody>
</table>

**Most Added Records at Secondary Markets:**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Label</th>
<th>Additions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robin Gibb</td>
<td>RSO</td>
<td>18</td>
</tr>
<tr>
<td>Boston (Epic)</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>Nick Gilder</td>
<td>Chrysalis</td>
<td>16</td>
</tr>
<tr>
<td>Kenny Loggins</td>
<td>Columbia</td>
<td>14</td>
</tr>
<tr>
<td>Gerry Rafferty</td>
<td>UA</td>
<td>14</td>
</tr>
<tr>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>Capitol</td>
<td>10</td>
</tr>
<tr>
<td>John Paul Young</td>
<td>Scotti Bros.</td>
<td>10</td>
</tr>
</tbody>
</table>

**Most Added R&B:**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Label</th>
<th>Additions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gladys Knight &amp; The Pips</td>
<td>Buddah</td>
<td>14</td>
</tr>
<tr>
<td>Funkadelic</td>
<td>Warner Bros.</td>
<td>9</td>
</tr>
<tr>
<td>Atlantic Starr</td>
<td>A&amp;M</td>
<td>9</td>
</tr>
<tr>
<td>Donny Hathaway</td>
<td>Atco</td>
<td>8</td>
</tr>
<tr>
<td>Rose Royce</td>
<td>Whitefield</td>
<td>8</td>
</tr>
<tr>
<td>Stargard</td>
<td>MCA</td>
<td>8</td>
</tr>
<tr>
<td>Emotions</td>
<td>Columbia</td>
<td>8</td>
</tr>
<tr>
<td>O'Jays</td>
<td>(Phila. Intl.)</td>
<td>8</td>
</tr>
</tbody>
</table>

**Most Added Country:**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Label</th>
<th>Additions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dolly Parton</td>
<td>RCA</td>
<td>53</td>
</tr>
<tr>
<td>Merle Haggard</td>
<td>MCA</td>
<td>50</td>
</tr>
<tr>
<td>Dave &amp; Sugar</td>
<td>RCA</td>
<td>39</td>
</tr>
<tr>
<td>Larry Gatlin</td>
<td>Monument</td>
<td>34</td>
</tr>
<tr>
<td>Randy Barlow</td>
<td>Republic</td>
<td>29</td>
</tr>
<tr>
<td>Hank Williams, Jr.</td>
<td>(Warner Bros.)</td>
<td>25</td>
</tr>
<tr>
<td>Emmylou Harris</td>
<td>(Warner Bros.)</td>
<td>23</td>
</tr>
<tr>
<td>Bobby Borchers</td>
<td>Epic</td>
<td>22</td>
</tr>
</tbody>
</table>

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**ACTION MUSIC**

By CHRISTY WRIGHT

- **Nick Gilder** (Chrysalis). This single has had many additions both on the major market and secondary levels. Now it is taking good jumps at all of these stations and is already a number one record in New Orleans. Jumps are 2-1 WNOE, 9-4 WTIX, 26-18 WKBW, 26-20 13Q, HB-30 WSKO, 17-15 WZZP, 26-17 WDRQ, 28-24 CKLW, 32-27 KSLQ, 38-35 KXOK, 28-21 KDBW, 26-23 KRBE, 30-23 B100, HB-28 KTLL, 20-17 WIFE, 22-14 WVBF, HB-17 WZUU, HB-24 KPI, 29-26 KNDE, 32-25 KTFX, HB-27 KCFX, 24-21 WCQG, 30-21 WBBQ. Adds are KFRC, WCGQ, WMET, WIFI, 94Q, KGW, Z104, WAVZ, WNDRE, KNOE-FM, WHHY, WANS, WSGA, WRJZ.

- **Rick James** (Motown). A great crossover from r&b is making it in major markets all over the country and continues to get added to playlists. Adds are 99X, WOKY, KLUE, KOFM, WRJZ. Moves are 10-6 96X, 10-9 CKLW, 12-9 WAVZ, 5-5 WFIL, 10-7 WANS, 31-28 WNBC, 36-32 WQAM, 26-23 Y100, 28-21 WZZP, 17-11 WCQG, 29-19 WTIX, HB-26 WCAO, 35-32 V97, HB-23 WINW, 40-34 KNOE-FM, HB-27 WISE, HB-27 WBSR, 28-20 WBBQ, 28-16 WSGA.


- **Boston (Epic) "Don't Look Back."** Radio all over the country at all levels seemed to pounce on the first single from Boston's upcoming new album. The adds on this week's Chartmaker were tremendous: 99X, WNBC, WSKO, KFRC, WBBQ, Z93, WMET, WDRQ, WOKY, KSLQ, KXOK, WSAT, KJIR, WTIX, WNOE, B100, WCAO, WIFI, WBBF, WYA, WZUU, 94Q, KING, WIFE, KRTH, WINW, WBBF, WAVE, KTOQ, KCPX, KKLs, KNOE-FM, KNDE, KIIS-FM, KTFX, WFLR, WCQG, WSAT, WSGA, WBBQ.

- **Linda Ronstadt** (Asylum) "Back in the U.S.A." Not only did we have Boston as a major release but this lady came out with a good song that radio everywhere is very excited about and added right out of the box. Adds are WSKO, KFRC, Z93, WDRQ, KSLQ, KXOK, KBRE, KHJ, WIFI, 94Q, WZUU, KPI, KILT, TEN-Q, KRTH, WAVE, KLUE, KIIS-FM, WANS, WBBQ.
Now that they've made it to first base with you, Exile are ready to go all the way...

As "Kiss You All Over" proved, the hottest new pop band in America is way past the hand-holding stage. Exile are coming on strong, going all the way in a very serious display of affection: their very first Warner/Curb album...

EXILE/Mixed Emotions
Featuring the hit single "Kiss You All Over" (WBS 8589)
Produced by Mike Chapman
On Warner/Curb records and tapes (BSK 3205)
FROM
THE ORIGINAL MOTION PICTURE SOUND TRACK ALBUM

SGT. PEPPER’S
LONELY HEARTS CLUB BAND

RUSH RELEASED BY POPULAR DEMAND THE SINGLE

"OH! DARLING"

BY

ROBIN GIBB

PRODUCED BY GEORGE MARTIN

A Robert Stigwood Production in Association with Dee Anthony of A Film by Michael Schultz.


Music and Lyrics by John Lennon and Paul McCartney.

"Here Comes The Sun" written by George Harrison.
## Record World Singles Chart

**August 19, 1978**

<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Label</th>
<th>Wks. on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Grease - Frankie Valli</td>
<td>RSO 897 (2nd Week)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Three Times a Lady - Commodores</td>
<td>Motown 1443</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>Miss You Rolling Stones</td>
<td>Rolling Stones 19307</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>Boogie, Oogie Oogie</td>
<td>Atlantic 45665</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Last Dance</td>
<td>Donna Summer</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Love Will Find a Way</td>
<td>Pablo Cruise</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>Hot Blooded</td>
<td>Foreigner</td>
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<tr>
<td><strong>8</strong></td>
<td>Cocomacana (At the Copa)</td>
<td>Barry Manilow</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>You're the One That I Want</td>
<td>John Travolta &amp; Olivia Newton-John</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>Life's Been Good</td>
<td>Joe Walsh</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>Hopelessly Devoted to You</td>
<td>Olivia Newton-John</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>My Angel Baby</td>
<td>Toby Beau</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>Shame</td>
<td>Olivia Newton-John</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>Magnet and Steel</td>
<td>Walter Egan</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>An Everlasting Love</td>
<td>Andy Gibb</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>King Tut</td>
<td>Steve Martin</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>Shadow Dancing</td>
<td>Andy Gibb</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>Kiss You All Over</td>
<td>Warner Bros</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>Get to Get into My Life Earth, Wind &amp; Fire</td>
<td>3 10796</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>Close the Door</td>
<td>Teddy Pendergrass</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>Stuff Like That</td>
<td>Quincy Jones</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>You Rita Coolidge</td>
<td>A&amp;M 2058</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>Two Tickets to Paradise</td>
<td>Eddie Money</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>Fool</td>
<td>Chris Rea</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>Hot Child in the City</td>
<td>Nick Gilder</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>I'm Not Gonna Let It Bother Me Tonight</td>
<td>Atlanta Rhythm Section</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td>Stay/Loadout</td>
<td>Jackson Browne</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>You and I</td>
<td>Rick James</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>Macho Man Village People</td>
<td>Casablanca 222</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>Repe mindful Little River Band</td>
<td>Harvest 4605 (Coppoll)</td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>Two Out of Three Ain't Bad</td>
<td>Meatloaf</td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>Summer Nights</td>
<td>John Travolta</td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>Mr. Blue Sky</td>
<td>ELO</td>
</tr>
<tr>
<td><strong>34</strong></td>
<td>Baker Street</td>
<td>Gerry Rafferty</td>
</tr>
<tr>
<td><strong>35</strong></td>
<td>Hollywood Nights</td>
<td>Bob Seger</td>
</tr>
<tr>
<td><strong>36</strong></td>
<td>Get Off Foxy</td>
<td>Dash 5046 (TK)</td>
</tr>
<tr>
<td><strong>37</strong></td>
<td>You Needed Me</td>
<td>Anne Murray</td>
</tr>
<tr>
<td><strong>38</strong></td>
<td>Whenever I Call You Friend</td>
<td>Kenny Loggins</td>
</tr>
<tr>
<td><strong>39</strong></td>
<td>Use Ta Be My Girl</td>
<td>O'Jays</td>
</tr>
<tr>
<td><strong>40</strong></td>
<td>Love Is in the Air</td>
<td>John Paul Young</td>
</tr>
<tr>
<td><strong>41</strong></td>
<td>Take a Chance on Me</td>
<td>Abba</td>
</tr>
<tr>
<td><strong>42</strong></td>
<td>Just the Way</td>
<td>Necula</td>
</tr>
</tbody>
</table>

**Chartmaker of the Week**

- Don't Look Back
  - Epic 8 50590
- Still the Same Bob Seger & the Silver Bullet Band
  - Capitol 4581
- Rock 'n' Roll Fantasy
  - Kinks/Arista 0342
- Ain't Nothin' Gonna Keep Me From You
  - T. R. Knight/’Lon’ Star 7704

**Producers and Publishers on Page 26**

- AmericanRadioHistory.com
Steve Gibbons has shaved his beard, reared back, and blasted out his strongest album of rock and roll yet.

But don't take our not-unbiased opinion. Listen to the overwhelming response coming from everywhere there are people with ears:

**FMQB's Bill Hard Picks "Down In The Bunker" As His "Hard Choice":**

Hey! This one hits it. The new Steve Gibbons Band album is a treat from start to finish and will see a dramatic increase in add activity.

**"Boffo" Says Gavin:**

"A surprise comes in the package of the Steve Gibbons Band LP. In the past he has been good, but not more. Here, Steve shows a two-edged writing and performing sword which is not to be taken lightly."

**Walrus Sinks His Tusks Into "Down In The Bunker."**

"Strongly meritorious. His best...super Gibbons songs yield the kind of album which will wear well play after play."

**Radio Stations Jump On "Down In The Bunker."**

Songs like "No Spitting On The Bus," "Chelita" and the title track are generating shock waves on heavy weight AOR stations in New York, Long Island, Boston, Philadelphia, Kansas City, Chicago, Cleveland, Cincinnati, Nashville, Miami, San Francisco and Seattle. And the reports of great listener response keep pouring in.

In the world of enterprising activities between consenting adults, it's good there's a Steve Gibbons Band.

"Down In The Bunker" is witty, trenchant, and flat-out great rock and roll. Get into "Down In The Bunker" and feel secure. This new Steve Gibbons Band album is highly explosive. But it's certified bombproof.

#4 Most Added At Radio & Records, #8 Most Added FMQB

**The New Steve Gibbons Band Album.**

TOP AIRPLAY

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

1. STRANGER IN TOWN—Bob Seger—Capitol
2. SOME GIRLS—Rolling Stones—Rolling Stones
3. CARAVAN TO MIDNIGHT—Robbie Robertson—Chrysalis
4. BLACKBIRD—Mose Jones—RCA
5. THE美 EEGH—Leon Russell—Capitol

DOUBLE VISION (foreigner-Atlantic):

1. SOME GIRLS—Rolling Stones—Rolling Stones
2. CARAVAN TO MIDNIGHT—Robbie Robertson—Chrysalis
3. DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Capitol
4. BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
5. LONDON (13)

THICK AS THIEVES—Trapp—MCA

WHITE, HOT & BLUE—Johnny Winter—Blue Sky

ADDS:

ROLLING STONES—Rolling Stones—Rolling Stones

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Capitol

LEO SAYER—Bob Dylan—Col

STRANGER IN TOWN—Bob Seger—Capitol

HEAVY ACTION (airplay in descending order):

1. SOME GIRLS—Rolling Stones—Rolling Stones
2. CARAVAN TO MIDNIGHT—Robbie Robertson—Chrysalis
3. BLACKBIRD—Mose Jones—RCA
4. THE美 EEGH—Leon Russell—Capitol
5. THE美 EEGH—Leon Russell—Capitol

DOUBLE VISION—Foreigner-Atlantic

ADDS:

ROLLING STONES—Rolling Stones—Rolling Stones

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3. BLACKBIRD—Mose Jones—RCA
4. THE美 EEGH—Leon Russell—Capitol
5. THE美 EEGH—Leon Russell—Capitol

DOUBLE VISION—Foreigner-Atlantic

ADDS:

ROLLING STONES—Rolling Stones—Rolling Stones

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Capitol

LEO SAYER—Bob Dylan—Col

STRANGER IN TOWN—Bob Seger—Capitol

HEAVY ACTION (airplay):

1. DON'T LOOK BACK (single)—The Who—Polydor
2. SUPERSTAR—Bob McGilpin—20th Century
3. BURNT LIPS—Leo Kottke—Chrysalis
4. CARAVAN TO MIDNIGHT—Robbie Robertson—Chrysalis
5. SUPERSTAR—Bob McGilpin—20th Century

NEXT OF KINN—Greg Kihn—A&M

FOOTWORK—John Hammond—Capitol

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

1. SOME GIRLS—Rolling Stones—Rolling Stones
2. CARAVAN TO MIDNIGHT—Robbie Robertson—Chrysalis
3. BLACKBIRD—Mose Jones—RCA
4. THE美 EEGH—Leon Russell—Capitol
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DOUBLE VISION—Foreigner-Atlantic

ADDS:

ROLLING STONES—Rolling Stones—Rolling Stones

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Capitol

LEO SAYER—Bob Dylan—Col

STRANGER IN TOWN—Bob Seger—Capitol

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2. SUPERSTAR—Bob McGilpin—20th Century
3. BURNT LIPS—Leo Kottke—Chrysalis
4. CARAVAN TO MIDNIGHT—Robbie Robertson—Chrysalis
5. SUPERSTAR—Bob McGilpin—20th Century

NEXT OF KINN—Greg Kihn—A&M

FOOTWORK—John Hammond—Capitol

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4. THE美 EEGH—Leon Russell—Capitol
5. THE美 EEGH—Leon Russell—Capitol

DOUBLE VISION—Foreigner-Atlantic

ADDS:

ROLLING STONES—Rolling Stones—Rolling Stones

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Capitol

LEO SAYER—Bob Dylan—Col

STRANGER IN TOWN—Bob Seger—Capitol

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3. BLACKBIRD—Mose Jones—RCA
4. THE美 EEGH—Leon Russell—Capitol
5. THE美 EEGH—Leon Russell—Capitol

DOUBLE VISION—Foreigner-Atlantic

ADDS:

ROLLING STONES—Rolling Stones—Rolling Stones

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Capitol

LEO SAYER—Bob Dylan—Col

STRANGER IN TOWN—Bob Seger—Capitol

HEAVY ACTION (airplay):

1. DON'T LOOK BACK (single)—The Who—Polydor
2. SUPERSTAR—Bob McGilpin—20th Century
3. BURNT LIPS—Leo Kottke—Chrysalis
4. CARAVAN TO MIDNIGHT—Robbie Robertson—Chrysalis
5. SUPERSTAR—Bob McGilpin—20th Century

NEXT OF KINN—Greg Kihn—A&M

FOOTWORK—John Hammond—Capitol

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

1. SOME GIRLS—Rolling Stones—Rolling Stones
2. CARAVAN TO MIDNIGHT—Robbie Robertson—Chrysalis
3. BLACKBIRD—Mose Jones—RCA
4. THE美 EEGH—Leon Russell—Capitol
5. THE美 EEGH—Leon Russell—Capitol

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DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Capitol

LEO SAYER—Bob Dylan—Col

STRANGER IN TOWN—Bob Seger—Capitol

HEAVY ACTION (airplay):
DIANA ROSS
MICHAEL JACKSON
QUINCY JONES

EASE ON DOWN THE ROAD

The dazzling debut single from the forthcoming deluxe double album.

THE WIZ

The first step.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>John Denver</td>
<td>Leave Before The World Begins</td>
<td>Capitol</td>
</tr>
<tr>
<td>2</td>
<td>Bob Seger</td>
<td>Night Moves</td>
<td>Capitol</td>
</tr>
<tr>
<td>3</td>
<td>Herb Alpert &amp; The Tijuana Brass</td>
<td>This Masculine World</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>4</td>
<td>Fleetwood Mac</td>
<td>Dreams</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>5</td>
<td>Chicago</td>
<td>If You Leave Me Now</td>
<td>CBS</td>
</tr>
<tr>
<td>6</td>
<td>Carly Simon</td>
<td>You're So Vain</td>
<td>A&amp;M</td>
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<tr>
<td>7</td>
<td>ABBA</td>
<td>The Winner Takes It All</td>
<td>Polydor</td>
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<tr>
<td>8</td>
<td>The Eagles</td>
<td>Hotel California</td>
<td>Asylum</td>
</tr>
<tr>
<td>9</td>
<td>Tom Petty &amp; The Heartbreakers</td>
<td>Learning To Fly</td>
<td>Reprise</td>
</tr>
<tr>
<td>10</td>
<td>Bruce Springsteen</td>
<td>Born To Run</td>
<td>Columbia</td>
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<tr>
<td>11</td>
<td>Eagles</td>
<td>Desperado</td>
<td>Asylum</td>
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<tr>
<td>12</td>
<td>Al Green</td>
<td>Let's Stay Together</td>
<td>Columbia</td>
</tr>
<tr>
<td>13</td>
<td>Al Green</td>
<td>I'm Gonna Make Love With You</td>
<td>Columbia</td>
</tr>
<tr>
<td>14</td>
<td>Bob Dylan</td>
<td>Like A Rolling Stone</td>
<td>Columbia</td>
</tr>
<tr>
<td>15</td>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>Decca</td>
</tr>
<tr>
<td>16</td>
<td>The Who</td>
<td>Magic Bus</td>
<td>DeCCA</td>
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<td>17</td>
<td>Pink Floyd</td>
<td>See Emily Play</td>
<td>Epic</td>
</tr>
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<td>18</td>
<td>Traffic</td>
<td>The Lament</td>
<td>Epic</td>
</tr>
<tr>
<td>19</td>
<td>The Byrds</td>
<td>Turn! Turn! Turn! (To Everything There Is A Season)</td>
<td>Columbia</td>
</tr>
<tr>
<td>20</td>
<td>The Byrds</td>
<td>Mr. Tambourine</td>
<td>Columbia</td>
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</tbody>
</table>

**AUGUST 19, 1978**
Dialogue (Continued from page 10)

like CBS, it might have taken me longer to build because they already have a major promotion force. My agreement with Stigwood from the very beginning was that we would have a full-fledged record company. It was only a matter of time before we could logically afford to take on more and more of the whole operation of the company. I didn't want to be a label manager per se, or a functioning record company president that just looked after the masters. I never would have gotten involved if that were the case; I'm not cut out for that.

RW: Did you have a specific timetable for growth in terms of that expansion and consolidation of the company?

Coury: It was only a matter of when the timing was going to be right, and when we could feasibly afford it. That's not to say Stigwood couldn't afford anything; it's just that from a business point of view, you had to see when you could do it in line with general turnover and your projected budgets.

All I could add is that we met all of our goals that we had projected for the first 18 months during the first six months of operation at RSO. Consequently, with the team we had put together up to that point, we set a very stiff pace for ourselves in the beginning. We never really were off the charts, and we always had something to sell; our returns were always the lowest.

If you're always on the radio, and you're always getting your product exposed, and you're selling and not selling crap, which means that you're not creating major returns that normally eat into your profits, then you're well on your way to running a very healthy record company.

RW: Turning to the roster, how many acts were under contract to RSO when you joined the label? Had it already been pared down?

Coury: It was only six or seven artists. I think, which in those days included several artists exclusively in the U.K., like Barbara Dickson and Paul Nicholas. We had the rights to them for the rest of the world, but they never got released here, apparently because Atlantic, or RSO for that matter, never felt like their product was ready for America.

In our first release, there was a Paul Nicholas record. We thought that he had the potential of having hit records in America. That first one didn't quite make it. It wasn't a hit, but it showed us that, in that very early stage, he had the potential, which did surface later: his second record, as you know, became a major hit, his album became a chart album, and we were very happy with that.

RW: Prior to your first releases, most industry views of RSO would likely have focused on its album artists, many rock based, with, of course, the exception of the Bee Gees. Yet your first releases were singles. Establishing a rapid presence; less obviously, but equally important, you were gearing up for the sort of multi-media interplay that has since proven so potent with your joint film/record ventures. Were those goals, especially the singles emphasis, also conscious from the outset?

Coury: Yes. From the very beginning. In my initial meetings with Stigwood, even before I made my deal with him, we discussed the artist roster as he had it at that time, starting off with the Bee Gees. The obvious problem that I presented to him was that the Bee Gees, despite the success they'd had with "Main Course" on Atlantic, had no identity, no visibility: the people wouldn't know who the Bee Gees were if they fell on them, even though "Live Talkin'" and "Nights On Broadway" were great, because the album cover had this terrific logo and great graphic. I don't know whether it was done intentionally or not, or whether it was right or wrong for them at that point, but there was no picture of the group.

When I met the Bee Gees and got to know them, I realized they were young, attractive people, and I felt we should at least give the audience interested in their music an opportunity to see what they looked like. I knew that "Main Course" was a new audience for them, and it was our intention to exploit that. Robert then agreed that we had to make them more visible, so we did that. The first album we released had that very striking cover with the leather jackets and their white scarves; they all looked great.

Somebody said to me the reason why Atlantic hadn't wanted to put them on the cover was the strong possibility of getting black airplay, and they didn't want black radio people to know the Bee Gees weren't black; if they saw three white guys on the cover, that might be a major problem. When I discussed that with Robert, I said we'd have to take that chance, because I thought we could further exploit the pop, AOR and MOR acceptance for the Bee Gees, and expand that audience.

RW: What about the rest of the roster?

Coury: To get back to your original question, our plan was to begin by taking the mainstays of our company, our biggest selling acts, the Bee Gees and Eric Clapton, and get the most out of them; to develop them further, maximizing them demographically as well as musically, to get them to the widest audience.

We have achieved that in both instances. We obviously achieved it with the Bee Gees, who sell and get played on r&b, MOR, AOR and top 40, getting hit after hit after hit. In the case of Eric, we had a legendary, major rock figure, noted, needless to say, for his guitar playing as well as his singing. We set out to maximize his potential. If there was a possibility for Eric Clapton to have a hit single, then we were going to make every effort to get it, which is not to say that we would ever ask Eric to go in and record a, quote/unquote, Top 40 single. We wouldn't do that with any act, especially with someone like Eric, but there was a conscious effort to try to get him a hit. He didn't get it on the first album we released, but we did, needless to say, get it on the second album, and we're well over 2,400,000 now.

(Continued on page 58)
At the Polygram Meet . . .

Polygram Distribution held a summer management meeting at the St. Moritz Hotel in New York 27-28, at which the company unveiled its fall “World of Music” campaign. Shown at the meeting are (top row, from left) Polygram Distribution President John Friselli, Capricorn President Phil Walden and Phonogram Sales VP Harry Losk; 850 President Al Coury; Neil Bogart, Casablanca President; (bottom row) Harry Losk; Polygram Marketing VP Harry Anger; and a group of Hawaiian dancers and musicians at the “World of Music” presentation.

West End Taps Hare, McDermott

**NEW YORK**—Mel Cheren and Ed Kusins of West End Records have announced the appointment of Michael Hare to the position of executive assistant to the president. His duties and radio promotions as well as creative services and press relations.

West End has also announced that Jim McDermott will join the staff as national director of disco promotion. He will be working with deejays around the country and will be actively involved in special projects.

Senoff Taps White

**LOS ANGELES**—Pete Senoff Enterprises has announced the appointment of Jacqueline M. White to the post of vice president, public relations division.

Ms. White is a veteran public relations specialist, previously serving as an account executive at entertainment oriented Leventhal Associates, as a project coordinator at Cash Box magazine and as assistant public affairs director at Frawley Enterprises.

Phonogram Ups Jay McDaniel

**CHICAGO**—Jim Taylor, national promotion manager for Phonogram, Inc./Mercury Records, has announced the appointment of Jay McDaniel to the position of national singles promotion, secondaries. McDaniel will be based in the firm’s home office in Chicago. McDaniel has been with Phonogram/Mercury since March of this year as local promotion manager for North and South Carolina. Before joining Phonogram, he had an extensive background in radio, including program director of WMFS in Winston-Salem, N.C., program director of WTMF in Daytona Beach, Fla., and music director of WTVF in Winston-Salem.

RCA Taps Stevens

**NEW YORK**—The appointment of Sally Stevens to the post of administrator, press and information, west coast, RCA Records, has been announced by Gretel Landon, manager, press and information, west coast.

Stevens recently served as west coast publicity director for Elektra/Asylum Records.

A&M Promotes Harris

**LOS ANGELES**—Gil Friesen, president, A&M Records, has announced the appointment of Jordan Harris as director of product management.

Jordan Harris joined A&M in March, 1976, as senior product manager for the label.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>Number</th>
<th>Release</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  GREASE (ORIGINAL SOUNDTRACK)</td>
<td>RSO RS 2 4002</td>
<td></td>
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<td>15 J</td>
</tr>
<tr>
<td>2  SOME GIRLS ROLLING STONES/Rolling Stones</td>
<td>C90318</td>
<td>(ATL)</td>
<td>9</td>
<td>G</td>
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<td>3  NATURAL HIGH COMMODORES/Motown M7 00281</td>
<td>13 G</td>
<td>13</td>
<td>13 G</td>
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<tr>
<td>4  DOUBLE VISION FOREIGNER/Atlantic SD 19999</td>
<td>7 G</td>
<td>7</td>
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<td>5  SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK)</td>
<td>VARIOUS ARTISTS/RSO RS 2 4100</td>
<td>3 X</td>
<td></td>
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<tr>
<td>6  SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS</td>
<td>RSO RS 2 4001</td>
<td>35 J</td>
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<td>7  SHADOW DANCING ANDY GIBB/RSO RS 1 3004</td>
<td>10 G</td>
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<td>8  WORLDS AWAY PABLO CRUISE &amp; A&amp;M SP 4697</td>
<td>10 G</td>
<td>10 G</td>
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<tr>
<td>9  STRANGER IN TOWN BOB SEGER &amp; THE SILVER BULLET BAND/Capitol SW 11698</td>
<td>13 G</td>
<td>13 G</td>
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<tr>
<td>10  BUT SERIOUSLY, FOLKS... JOE WALSH/Asylum 6E 141</td>
<td>12 G</td>
<td>12 G</td>
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<tr>
<td>11  LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/Phil. Intl. JZ 30905</td>
<td>10 G</td>
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<td>12  CITY TO CITY GERRY RAFFERTY/United Artists UA LA</td>
<td>840 G</td>
<td>15 G</td>
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<tr>
<td>13  THE STRANGER BILLY JOEL/Columbia J3 4987</td>
<td>46 G</td>
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<td>14  OCTAVE THE MOODY BLUES/London PS 708</td>
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<td>15  DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/Columbia J3 35118</td>
<td>10 G</td>
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<td>16  STREET-LEGAL BOB DYLAN/Columbia J3 4543</td>
<td>7 G</td>
<td>7 G</td>
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<td>17  SOUNDS... AND STUFF LIKE THAT! QUINCY JONES/A&amp;M SP 4685</td>
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<td>18  PYRAMID ALAN PARSONS PROJECT/Arista AB 4190</td>
<td>3 G</td>
<td>3 G</td>
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<td>19  FEELS SO GOOD CHUCK MANGIONE/A&amp;M SP 4658</td>
<td>42 G</td>
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<td>20  SONGBIRD BARBRA STREISAND/Columbia J3 35735</td>
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<td>21  BLAM! BROTHERS JOHNSON/A&amp;M SP 4714</td>
<td>3 G</td>
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<td>22  TOGETHERNESS LTD &amp; A&amp;M SP 4705</td>
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<td>23  THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)/Casablanca NBPL 7099</td>
<td>16 X</td>
<td>16 X</td>
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<td>24  BAT OUT OF HELL MEATLOAF/Epic/Cleveland Int'l, P.E.</td>
<td>34974</td>
<td>36 G</td>
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<td>25  RUNNING ON EMPTY JACk JACKSON BOW/Asylum 6E 113</td>
<td>34 G</td>
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<td>26  NATALIE... LIVE! NATALIE COLE/Capitol SKB 11709</td>
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<td>27  A TASTE OF HONEY/Capitol ST 11754</td>
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<td>28  EVEN NOW BARRY MANILOW/Arista AB 4164</td>
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<td>29  COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 9811 (Motown)</td>
<td>9 G</td>
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<td>30  BOYS IN THE TREES CARLY SIMON/Elektra 6E 125</td>
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<td>31  SO FULL OF LOVE O'JAYS/Phil. Int. JZ 35355</td>
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<td>18 G</td>
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<td>32  MISFITS THE KINKS/Arista AB 4167</td>
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<td>33  IMAGES THE CRUSADERS/ABC AA 6030</td>
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<td>34  FMA (ORIGINAL SOUNDTRACK)/Peacock 2 12000</td>
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<td>35  NIGHTWATCH KENNY LOGGINS/Columbia J3 35587</td>
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<td>36  LONDON TOWN WINGS/Capitol SW 11777</td>
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<td>37  THE ALBUM ABBA/Atlantic SD 19164</td>
<td>27 G</td>
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<tr>
<td>38  IT'S A HEARTACHE BONNIE TYLER/RCA AFTL 2821</td>
<td>12 G</td>
<td>12 G</td>
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<td>39  SHOWDOWN ISEY BROS.,T-/Neck JZ 34930</td>
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<td>40  VAN HALEN/Warner Bros. BSK 3075</td>
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<td>41  MARISPOSA DE ORIO DAVE MASON/Columbia J3 35285</td>
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<td>43  AJA STEELY DAN/ABC AA 1006</td>
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<td>44  THAT'S WHAT FRIENDS ARE FOR JOHNNY MATHIS &amp; DENECE WILLIAMS/Columbia J3 35435</td>
<td>4 G</td>
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<td>45  LOVESINE CON FUNK SHUN/Mercury SM 1 3725</td>
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<td>46  YOU'RE GONNA GET IT TOM PETTY &amp; THE HEARTBREAKERS/Shelter DA 52029 (ABC)</td>
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<td>47  CENTRAL HEATING HEATWAVE/Epic JE 35260</td>
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<td>48  LOVE ME AGAIN RITA COOLIDGE/ABC SP 4699</td>
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<td>49  HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312</td>
<td>12 G</td>
<td>12 G</td>
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<tr>
<td>50  SLOWHAND ERIC CLAPTON/RSO RS 1 3030</td>
<td>39 G</td>
<td>39 G</td>
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**CHARTMAKER OF THE WEEK**

<table>
<thead>
<tr>
<th>WEEK 123</th>
<th>YOU SEND ME</th>
<th>ROY AYERS</th>
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<td></td>
<td></td>
<td>Polydor: PD 1 6159</td>
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</table>

**RECORD WORLD ALBUM CHART**

Spinning Brown into Gold

Peter Brown, He's no fantasy. He's for real. Real gold. His LP, A FANTASY LOVE AFFAIR, with the hit single, "DANCE WITH ME", is gold...heading straight for platinum.

Contains his just released single, YOU SHOULD DO IT. DRIVE 6272
Who In The World: 'Champagne' Bubbles with Success

RCA artist Evelyn "Champagne" King is a just-turned 18 year old lady with heavy responsibility. The reason? She has a hit record.

Thanks to a single called "Shame" and an album called "Smooth Talk," this Bronx-born teenager has acquired a more than modest amount of celebrity, a manager, a birthday gift mo- ped, currently being ridden all over Harlem by other members of the King family while "Champagne" works her bubbles off singing across the country with the O'Jays, an ever-growing fan club.

King's self-confidence and profession- ality have startled critics, fans and friends alike—if not her parents, who accept all that's going down as if it were expected. At a recent Felt Forum appearance, when Evelyn was still seventeen and playing her "first big gig," she received a roaring stand- ing ovation.

Her audience is getting into Evelyn's music now. Already, she is not merely "an opening act" on tour with the O'Jays, but a defi- nite factor at the box-office in her own right. Unquestionably launched in the discs and spread on her way by black radio play, Evelyn "Champagne" King is today one of the fastest rising pop stars.

Her trip started with the release in August, 1977 of "Smooth Talk," her RCA Records album debut. Little more than a year before, Evelyn King was cleaning bath- rooms in the Gamble and Huff studios in Philadelphia, while her mother worked a vacuum cleaner nearby. She was "discovered" there by T. Life, who was then a writer, producer and artist at Philadelphia International Records and is, today, an RCA Records artist with his first solo album in current release. Life saw her po- tential (''She had very big pipes for a kid," he remembers) and began to work with her, bringing her songs, coaching, bringing her along, slowly, "Smooth Talk," produced by T. Life, was to be their first collaboration. The al- bumn took its time getting started, but "Shame," which was busting out all over discoland, couldn't wait. RCA released the single in September, 1977. The rest is Evelyn's young history. "Shame" has become a long-lasting disco hit, a rhythm and blues chart-breaker and, now, a fully crossed-over pop hit.

Arista Signs Phyllis Hyman

Clive Davis, president of Arista Records, has announced the signing of Phyllis Hyman to an exclusive long-term agreement. Hyman is expected to have her first album for Arista by the end of this year. Shown at the announcement of the signing (from left) are: (standing) Eller Goldman, executive vice president and general manager, Arista Records; Larry Alexander, Command Performance Management; Clive Davis, president, Arista; Charles Ward, attorney; Hank Talbert, vice president, national r&b promotion, Arista; (seated) Phyllis Hyman.
**Record World R&B Singles Chart**

**AUGUST 19, 1978**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label/Number</th>
<th>(Distributing Label)</th>
<th>Wks. On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 BOOGIE, OOGIE</td>
<td>A TASTE OF HONEY</td>
<td>Capitol 4565</td>
<td>11</td>
</tr>
<tr>
<td>2 THREE TIMES A LADY</td>
<td>COMMODORES/Motown</td>
<td>1443</td>
<td>9</td>
</tr>
<tr>
<td>3 YOU AND I RICK JAMES STONE CITY BAND</td>
<td>Gordy 7115</td>
<td>(Motown)</td>
<td>13</td>
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<tr>
<td>4 GET OFF FOXY/Dash 5046 (TK)</td>
<td></td>
<td></td>
<td>8</td>
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<tr>
<td>5 CLOSE THE DOOR</td>
<td>TEDDY PENDERGRASS/Phil. Int'l.</td>
<td>8 5648 (CBS)</td>
<td>12</td>
</tr>
<tr>
<td>6 SHAKE AND DANCE WITH ME</td>
<td>CON FUNK SHUN/Mercury</td>
<td>74008</td>
<td>11</td>
</tr>
<tr>
<td>7 SHAME EVELYN “CHAMPAGNE”</td>
<td>KING/RCA 11122</td>
<td></td>
<td>11</td>
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<tr>
<td>8 HOLDING ON</td>
<td>WHEN LOVE IS GONE LTD/A&amp;M 2057</td>
<td></td>
<td>7</td>
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<tr>
<td>9 GOT TO GET YOU INTO MY LIFE</td>
<td>WATERFORD/Columbia 3 10796</td>
<td></td>
<td>4</td>
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<tr>
<td>10 STUFF LIKE THAT</td>
<td>QUICY JONES/A&amp;M 2043</td>
<td></td>
<td>4</td>
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<tr>
<td>11 I LIKE GIRLS</td>
<td>FATBACK BAND/Spring 181 (Polydor)</td>
<td></td>
<td>10</td>
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<tr>
<td>12 TAKE ME I’M YOURS</td>
<td>MICHAEL HENDERSON/Buddah 597</td>
<td>(Arista)</td>
<td>9</td>
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<tr>
<td>13 LAST DANCE DONNA SUMMER</td>
<td>Casablanca 926</td>
<td></td>
<td>14</td>
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<td>14 ANNIE MAE NATALIE COLE</td>
<td>Capitol 4572</td>
<td></td>
<td>15</td>
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<td>15 VICTIM CANDI STATON/Warner Bros. 8582</td>
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<td></td>
<td>9</td>
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<tr>
<td>16 YOU’RE ALL I NEED TO GET</td>
<td>JOHNNY MATHIS &amp; DENIECE WILLIAMS/Columbia 3 10722</td>
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<td>7</td>
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<tr>
<td>17 DON’T PITY ME FAITH, HOPE</td>
<td>&amp; 20th Century Fox 2370</td>
<td></td>
<td>10</td>
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<tr>
<td>18 USE TA BE MY GIRL</td>
<td>THE O’JAYS/Phil. Int’l.</td>
<td>8 3642 (CBS)</td>
<td>20</td>
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<tr>
<td>19 BABY, I NEED YOUR LOVE</td>
<td>SWEET THUNDER/Fantasy-*</td>
<td></td>
<td>8</td>
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<tr>
<td>20 WMOT 826</td>
<td></td>
<td></td>
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<td>21 NEVER MAKE A MOVE</td>
<td>TOO SOON B.B. KING/ABC 12380</td>
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<td>9</td>
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<td>22 IF YOU WANNA DO A DANCE</td>
<td>SPINNERS/Atlantic 3493</td>
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<tr>
<td>23 SHADOW DANCING</td>
<td>ANDY GIBB/RSO 893</td>
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<td>24 WHAT YOU WAITIN’ FOR</td>
<td>STARGARD/MCA 4092</td>
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<td>4</td>
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<tr>
<td>25 LOVE BROUGHT ME BACK</td>
<td>D.J. ROGERS/Columbia 3 10754</td>
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<tr>
<td>26 GROOVE WITH YOU</td>
<td>ISLEY BROS./Neck 8 2277 (CBS)</td>
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<td>27 FIRST IMPRESSIONS THE</td>
<td>STYLISTICS/Mercury 74406</td>
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<tr>
<td>28 SMILE EMOTIONS/Columbia 3 10791</td>
<td></td>
<td></td>
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<tr>
<td>29 THIS IS YOUR LIFE</td>
<td>NORMAN CONNORS/Arista 0343</td>
<td></td>
<td></td>
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<tr>
<td>30 MY RADIO SURE SOUNDS GOOD</td>
<td>TO ME LARRY GRAHAM &amp; GRAHAM CENTRAL STATION</td>
<td>Warner Bros. 8502</td>
<td>10</td>
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<tr>
<td>31 MISS YOU ROLLING STONES/</td>
<td>Rolling Stones 19307 (Atl)</td>
<td></td>
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<tr>
<td>32 YOUNGBLOOD (LIVIN’ IN THE</td>
<td>STREETS) WAR/United Arists 1213</td>
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<tr>
<td>33 DANCE (DISCO HEAT)</td>
<td>SYLVESTER/Fantasy 827</td>
<td></td>
<td></td>
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<tr>
<td>34 CASTLES OF SAND</td>
<td>JERMAINE JACKSON/Motown 1441</td>
<td></td>
<td></td>
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<tr>
<td>35 SATURDAY NORMA JEAN</td>
<td>Beavercle 0326 (WB)</td>
<td></td>
<td></td>
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<tr>
<td>36 STELLAR FUNKG SLAVE</td>
<td>Cotillion 44238 (Atl)</td>
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</tbody>
</table>

**Chartmaker of the Week**

1 ONE NATION UNDER A GROOVE
FUNKADELIC
Warner Bros. 8618

2 I THOUGHT IT WAS YOU HERBIE HANCOCK/Columbia
3 10781

3 I WAS MEANT FOR YOU DONNY HATHAWAY/Atco 7092

4 LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12260

5 HOT STUFF WAYNE HENDERSON/Polydor 14485

6 THE BEST OF STRANGERS NOW EDDIE KENDRICKS/Arista
0346

7 HOT SHOT KAREN YOUNG/West End 1211

8 LADY BLUE GEORGE BENSON/Warner Bros. 8604

9 THE GROOVE LINE HEATWAVE/Epic 8 30524

10 YOU KNOW YOU WANNA BE LOST EDITH BARROW/Columbia 3 10722

11 WHISTLE BUMP EUMIR DEODATO/Warner Bros. 8606

12 THANK GOD IT’S FRIDAY LOVE & KISSES/Casablanca 925

13 DUKEY STICK PART ONE GEORGE DUKE/Epic 8 30531

14 DO IT WITH FEELING MICHAEL ZAGER & THE MOON BAND PEABO BRYSON/Bang 737
**SOUTH/SOUTHWEST**

**Additions**
- D. J. Rogers
- Peoples Choice
- Lenny Williams
- MC's

**Prime Cuts**
- Michael Henderson
- Monique
- Switch
- B Krall

**Chrysler**
- The Kool
- The Connection
- The Breakers

**Breakouts**
- Lenny Williams
- The Kool
- The Connection

**WEST**

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- Michael Henderson
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**Breakouts**
- Lenny Williams
- The Kool
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(A weekly survey of airplay and sales activity on key black oriented albums)
Two New Artists on Brunswick

TOMMY SANDS
with his debut album

MICHAEL WATSON
and his latest L.P.

"Silent Sunset"

BRUNSWICK  DAKAR
Some exceptional recordings by new jazzmen have arrived during the past two weeks. "Sun Percussion" by percussionist Famoudou Don Moye is the first of a projected series of releases on the Art Ensemble of Chicago's own AECO label, with albums by Joseph Jarman and Malachi Favors soon to follow. The album came from Record People Distributors, 66 Green Street, in New York City. AECO is located at P.O. Box 6408, Chicago, Illinois 60680. Steve Lacy and John Carter have also have new solo albums out. Lacy's "Clinkers," recorded live in his downtown Berkeley home, is a worthy tribute. The other Savoys are "The Original Johnny Otis Show," a marvelous collection of rhythm and blues from 1945-51 by the Otis organization, with excellent, detailed notes by Pete Welding; "Yesterday," another recording from Savoy's Erroll Garner sessions; and "Down in the Dumps" by tenor saxophonist Booker Ervin.

EDMUND OVENALD

The Jazz LP Chart

AUGUST 19, 1978

1. IMAGES
THE CRUSADERS/ABC AA 6030

2. SOUNDS . . . AND STUFF LIKE THAT!!
QUINCY JONES/A&M SP 4658

3. FEELS SO GOOD
CHUCK MANGIONE/A&M 4658

4. SUNLIGHT
HERBIE HANCOCK/Columbia JC 34907

5. TROPICO
GATO BABERI/A&M SP 4710

6. WEEKEND IN L.A.
GEORGE BENSON/Warner Bros. 2WB 373

7. ARABESQUE
JAMES KLEMMER/ABC AA 1068

8. MODERN MAN
STANLEY CLARKE/Sinemperor JZ 35303

9. THIS IS YOUR LIFE
NORMAN CONNORS/Arista AB 1050

10. RAINBOW SEEKER
JOE SAMPLE/ABC AA 1050

11. YOU SEND ME
GEORGE DUKE/Epic JE 35366

12. SUPER BLUE
JIMMY SMITH/Columbia JC 35277

13. THE BEST OF CHUCK MANGIONE
PARKER/Atlantic SD 19187

14. WATERMELON MAN
QUINCY JONES/A&M SP 4637

15. SOL DO MEIO DIA
MARLIN 2209 (M)

16. TURNING POINT
LARRY CARLTON/Warner Bros. 3221

17. BREEZIN'
DAVID SANBORN/Warner Bros. BSK 3189

18. MY SONG
ROY AYERS/Polydor PD 1 6160

19. HEART TO HEART
STANLEY CLARKE/Nemperor JZ 35303

20. SAY IT WITH SILENCE
OF Genesis's Phil Collins, Mike Shrieve, and Bayete, among others. Upchurch" finds the influential funk and jazz guitarist in compatible but challenging settings; one side was produced by guitarist John Tropea, the other by George Benson. "Street Wind" is a first Marin date for saxophonist Eddie Daniels. It was co-produced by Dick Duane and Don Sebesky and features an impressive cast: Fatti Austin, Joe Beck, Randy Brecker, Jon Faddis and others. New releases from Discovery Records, Box 48081, Los Angeles, California 90048, include "Afterthoughts," a solo piano album by Mike Wofford, and "Rex: Shelly Manne plays Richard Rogers," featuring Lew Tabakin and Phil Woods, is a worthy tribute. The other Savoys are "The Original Johnny Otis Show," a marvelous collection of rhythm and blues from 1945-51 by the Otis organization, with excellent, detailed notes by Pete Welding; "Yesterday," another recording from Savoy's Erroll Garner sessions; and "Down in the Dumps" by tenor saxophonist Booker Ervin.

GRANT GREEN EASY
GREAT MUSICIANS
GREAT CONDUCTOR/ARRANGER
GREAT PRODUCER
GREAT ARTIST
THE REST COMES EASY

Grante Green Easv

GRANT GREEN EASY
GREAT MUSICIANS
GREAT CONDUCTOR/ARRANGER
GREAT PRODUCER
GREAT ARTIST
THE REST COMES EASY

Exclusively on Versatile Records & Tapes

MSG 6002

americanRadioHistory.com
Singles Analysis

(Continued from page 8)

let: Cheap Trick (Epic) #71 bullet; Trooper (MCA) still big in the midst, #72 bullet; Stonebolt (Parachute) #73 bullet; Gladys Knight (Buddah), #48 bullet r&b; #77 bullet; City Boy (Mercury), #81 bullet; Con Funk Shun (Mercury), #8 bullet r&b; #84 and Paul Davis (Bang) #87 bullet.

Also new on the chart this week are: Linda Ronstadt (Asylum) #66 bullet; Robin Gibb (RSO) #68 bullet; Carly Simon and James Taylor (Elektra) #75 bullet; Meat Loaf (Epic/Cleve. Int'l.) Jimmy Buffett (ABC) #79 bullet; Captain & Tennille (A&M) #83 bullet and Liar (Bearsville) #99.

Capitol Releases Four


Album Analysis

(Continued from page 8)

sales. Crossing over jazz, r&b and pop right out of the box, Roy Ayers (Polydor) is this week's Chartmaker. Good immediate retail action has it at a bulletted #80. Also in the eighties are KC & the Sunshine Band (TK) debutting at #84 bullet selling on both pop and r&b; Ohio Players (Mercury) at #85 bullet; and Toby Beau (RCA) at a bulletted #86.

Debuts

At #91 bullet is Sylvester (Fantasy). And debuting in the top 100 are four albums bulleted in their first week: Foxy (Dash) at #92, Kenny Rogers (UA) at #93; Lenny Williams (ABC) at #94; and Gato Sandwich (A&M) #97.

Concert Review

Soul Inspires L.A. Audience

Los Angeles — Friday night (July 28) at the Los Angeles Greek Theatre, actor - singer - performer David Soul (Private Stock Records) inspired an audience with his own special message music. Before a disappointing crowd (only one-third capacity), Soul sang such numbers as "Hooray for Hollywood," "Seem to Miss So Much" already a gold single and part of an album that's platinum in the U.K. And although he had to be un-happy with the turn-out in the U.K. And although he had to be un-happy with the turn-out in the U.K.

Enthusiastically, and with a boyish naiveté, Soul charmed the friendly audience when he opened with "Hooray for Hollywood," a lively ragtime kind of song with Arlo Guthrie-like lyrics. In fact, his lyrics are so honest and wholesome they make his material sound overly sentimental and a bit corny. However, he does have a talent for wooing the female members of the audience to the point of showering him with bouquets of flowers. As his hit ballad "Don't Give Up On Us" amply demonstrated, Soul's emotional appeal lies in his soothing voice and his sensitivity.

Stan West

We hear you.
Plastic Bertrand's International Success Story

By Samuel Graham

Los Angeles—“Ca Plane Pour Moi,” Plastic Bertrand’s French language punk/new wave single, first attracted attention both in the United States and Europe purely as a novelty item. However, in the nine- or ten-months since its release, it has gone on to sell some three million copies worldwide (over 100,000 in the U.S., on the Sire label), clearly not the type of novelty usually associated with a gimmick record. RW recently spoke to Roland Kluger, Plastic Bertrand’s manager, publisher and owner of the Belgian record label RPK, about this remarkable success story.

MIDEM Was Crucial

The single most important factor in the rise of “Ca Plane”—Kluger said the title roughly translates into English as “I feel good,” or “I feel positive, things are great”—was last winter’s MIDEM Convention. It was there that Kluger contacted Sire’s Seymour Stein (“he saw a video of ‘Ca Plane,’ and we made the deal”) and at the same time arranged for a number of licensing deals in other countries. These included the Vogue label in France, Switzerland and Holland; Hansa in Germany; CBS in Scandinavia; Duran in Italy; EMI in Spain; Phonogram in the United Kingdom and Sire/Phonogram in Japan; and RCA in Australia and New Zealand. The net result of Kluger’s “playing the field” to such an extent, he said, was that “we’re with people who believe in the record.” (He compared the Plastic Bertrand situation to that engineered by ABBA producer and manager Stig Anderson.) In addition, “Ca Plane” appears on Kluger’s own RPK label in Belgium; Kluger also handles Plastic Bertrand’s publishing through his Roland Kluger Music (controlled by Bleu Disque Music in the U.S.).

Transcending Gimmickry

Kluger is convinced that “Plastic” can parody the off-the-wall appeal of “Ca Plane” into a career that will transcend gimmickry. “I think there’s room for a French act that is presented as truly French,” he said. “I don’t want to give the impression that we’re just copying Americans. We want to try a new approach and establish them as a French artist—because for the new generation, the kids don’t know about Charles Aznavour or people like him, there is no French artist here.”

Started As Parody

Kluger confessed that “Ca Plane” started in Europe as “a parody of punk/new wave,” but with the help of extensive television exposure (a far more significant factor in breaking an act abroad than domestically), “kids also saw that he was the first artist of a new generation. So it was partly the parody, but also the fact that Plastic was part of a new trend.” In the U.S., Kluger added, “the novelty element of the record both hurt and helped. A lot of AOR stations went on it, but some stations didn’t want to touch it. When the LP comes out (also on Sire in the U.S.), we may be able to start all over again, and the stations should feel that he is more than a gimmick.”

Follow-Up Blues?

“What to do for a follow-up is always a problem when you have a big hit,” Kluger continued, but he feels the album will demonstrate a versatility not apparent in the single. “‘Naif Song,’ for instance, was described by Kluger as “very different, almost a reggae situation—and Plastic will probably record in Jamaica soon, which will also help him get away from the ‘Ca Plane’ bag.” Nevertheless, Kluger recognizes that “you can’t change the music radically after just one hit—that would be premature. But when we do a second LP, things should open up a bit.” In the meantime, the second single in the U.K., a remake of the Small Faces’ “Sha La La La Lee,” should expand Plastic Bertrand’s audience considerably. The artist is currently making his first live appearances (in the south of France), with a North American tour a possibility next year.

Motella Hit

A curious sidelight to “Ca Plane” is “Jet Boy, Jet Girl,” an English language interpretation of the song by the oddly named group Elton Motello. According to Kluger, “Jet Boy, Jet Girl” was originally an attempt to capitalize on the success of “Ca Plane”: “We had a hit song in France, but no one could foresee that it would be a hit internationally. So we thought we could get into the new wave situation in England with Motello.” However, when Plastic Bertrand became a worldwide presence, the Elton Motello version took a back seat. “We had to let Plastic Bertrand happen on its own,” Kluger said, “without Elton Motello getting in the way.” For that reason—as well as the rather off-color lyrics to “Jet Boy” (the key line is “He gives me head”—no U.S. licensing deal for Motello was sought. However, Kluger feels that “a new, clean version could do well here.”

McNichol’s Spec’s Session

Jimmy McNichol, host of the “Hollywood Team” TV show, attracted hundreds of fans at each stop of his recent promotional visit to Florida to promote the RCA Records album, “Kristy and Jimmy McNichol,” which he cut with his sister Kristy, star of the “Kristy” TV series. Among the record stores Jimmy visited were Enchanted Pines in Ft. Lauderdale and Spec’s Music in South Miami, where he’s seen here signing autographs and posing with fans while Ken Van Durand (right, rear), RCA Records local promotion rep, and Baird Spector (right foreground), of Spec’s Music, look on.

Beau At The Blossom

RCA recording artist Toby Beau recently played the Blossom Music Center in Cuyahoga Falls near Cleveland to promote his debut album which, only in its second week on the RW charts, is bulleiting at #86. Shown above are, from left: (back) Jeff Gerber, MD WGC, Frank Sperrozzo, RCA Cleveland local field rep; Danny McKenna and Balde Shule of Beau’s band; Don Mallari, RCA Cleveland branch manager; and happen on RCA Cleveland sales; (front) Dan Garfinke, WMMS; Dan Garvey, RCA Cleveland sales; Rob Young, Steve Zipper and Ron Rose of the Beau band; Joel Fernsford, WMMS; and Mike Croft, regional promo manager, RCA Cleveland.

ABC LPs Set

LOS ANGELES—ABC Records will release 10 albums Aug. 23. Highlighting the release is Stephen Bishop’s second album, “Bish,” and Arlyn Gale’s debut Ip, “Back To The Mid-West Night.” Also included is the label debut by Traveler, titled “Lost In The Late, Late Show;” “Expressions,” by Don Williams; “Under The Influence” by Denise La Salle; a best of package by Crosby and Nash; and “Banjo Bandits” by Roy Clark and Buck Trent.

Two albums are being released on the ABC-distributed Hickory label: “Show Me A Sign” by Jim Chestnut, and “Evenings East” by Doug Owen. In addition, ABC’s classical division is re-releasing Bach: The Brandenburg Concertos, conducted by Gustav Leonhardt.

Leon Levy Dies

NEW YORK—Dr. Leon Levy, broadcasting pioneer, philanthropist and sportsman who became a major leader and innovator in the communications industry, died at his home in Philadelphia on Wednesday, August 9, at the age of 83.

A native of Philadelphia and generous contributor to educational, medical and dental institutions there, Dr. Levy had been a practicing dentist for 10 years when, in 1925, he became president and general manager of radio station WCAU, in which he and his brother, the late Isaac D. Levy, held the controlling interest. The following year Dr. Levy helped form a network of radio stations that eventually became Columbia Broadcasting System. WCAU was the CBS Radio Network’s first affiliate.
Record Bar Convention

(Continued from page 3)

folks, which might use the Tracking profit profile on the con-
siderable local interest and busi-
ness already present.

While the Record Bar will con-
tinue to expand, vice president of
sales David DeFravio does not
expect a large number of other
operations. "We took a conserva-
tive approach in 1978," explained
the executive, "but now we’re go-
ing back and looking at some of
the management team since the
sales year contributed in a gen-
tive approach in 1978," explained
David DeFravio, vice president of
continuing to expand, vice president of
to move responsibly within our
and looking at some of
adding that the locations were not
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Innovative Merchandising Boosted At Record Bar Panel Presentation

By MIKE FALCON

NASHVILLE — The merchandis-
ing panel presentation, held Tues-
day (8) at the Record Bar Conven-
tion, featured chairman Russ
Bach, vice president, marketing
development, WE; Dave Wheel-
er, RCA’s Director of national
country sales; Larry Golinski,
world sales director, black
music, Warner Bros. Rec-
ords. The broad-backgrounds of
the panel members served to under-
score the diver-
gent approaches to merchandising
currently in creating a com-
prehensive in-store merchandising
blanket, according to Bach, who
began the presentation with a
slide display.
Bach’s slide show was one of
the most comprehensive ca-
logues of in-store display ideas
presented in a convention setting.
Beginning with the possibilities
for coordination with window dis-
splays, Bach illustrated a number of
innovative concepts, including the use
of neon, 4-by-4’s and stand-ups.
Also covered were store-designed
graphics.
Bach urged the convention
members to work in an innovative
manner, and offered a number of
examples as an aid in avoiding
"flat" displays. A Rolling Stones
"Some Girls" 4-by-4, with its hori-
Zonal divisions, for example,
can be cut along the printed di-
sions, folded and then recessed.
Additionally, the face figures may
be silhouetted. Mass display pat-
tting 4-by-4’s or 4-by-5’s also
uncover were also mentioned as
a means of avoiding static displays.
In explaining the particular
examples of merchandise necessary
for each of the specialized areas
covered by the labels, Columbia
Records’ Golinski led off, noting
that “people will react to any type
of music if it’s displayed properly.
There’s a good tendency now to
avoid that type of overplay that
was prevalent, where so much is
shoved at you at once in a clut-
ter.” He also noted that classical
music displays presented the po-
tential to “understand the needs and
wants of the black consumer,”
resulting in the design of
more sophisticated displays.
Bach also emphasized the
importance of in-store displays in
concentrating the exposure of new
records.
“In-store displays can really help make
an act.”

Gilreath

Warner’s Eddie Gilreath, na-
tional sales director of black mu-
ic, urged the Record Bar person-
el to “understand the needs and
wants of the black consumer”
in order to fully realize the black
marketing potential. In referring
to an in-store display survey undertaken
to develop a black record cus-
tomer profile by Warner Com-
munications, Gilreath noted that
while black females (10-+) con-
stitute six percent of the national
record buying audience and six
percent of the records sold, black
males (10-+) make up five percent
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tionally. And he pointed out that,
in addition to this large buying
audience, the two percent (10-+)
jazz buyers accounted for twice

pears in town, said Golinski, re-
tailers may find this date with
strong in-store displays working
with the commerce exposure.

Dave Wheeler, RCA’s national
country sales director, empha-
sized the importance of cross-
merchandising country product
in both pop and country sections of
the store. “Country music sells
very well by word-of-mouth,” ex-
plained Wheeler, “and frequently
in-store play can really help make
an act.”

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(Continued on page 69)
Eric’s got the biggest single he’s ever had, a gold single, and he’s double platinum. So we’ve accomplished those things. The other goal was to open our doors, be aware, and bring in some new acts, but do it in an extremely selective way.

RW: Did you have any particular guidelines for roster growth during that first year or so, or were you examining acts solely on a one by one basis?

Coury: Other than the Bee Gees and Eric Clapton, we had to fully explore the rest of the artists under contract to determine whether there was potential for making them big record sellers. That’s what we did with Yvonne Elliman, who’s since had major hit singles and albums, she’s still the way to becoming a major female recording artist. We tried that with Barbara Dixon, but had only nominal success here; we had much greater success in the U.K. Paul Nicholas, as I said, we tried with once, and failed, but we scored the second time. Another one is Andy Gibb. Robert Stigwood called me up one day and told me he’d just signed up another Gibb brother. I didn’t even know there was another Gibb brother, but Robert explained he’d heard Andy’s songs and was very impressed with his writing capabilities. The rest is history: Andy’s first album is platinum, his second is double platinum. Every single we’ve released by him has reached number one.

I am signed a couple of acts initially because we didn’t have enough records to release; even with a roster of six or seven artists, that’s not a lot of records. I think now, in retrospect, that I probably jumped into a couple of signings a little faster than I might have, only because it sounded good and I needed something to work on. Some of those things did work for me, some of them didn’t; I think there was maybe four acts, two of which I’ve dropped since.

Since then, of course, we’ve signed other acts. We signed Player, the British Lions and Alvin Lee, among others, so we’re now up to about 15 acts. It’s still very tight. We do that kind of sub-consciously; let me give you an example. We obviously feel very good about Yvonne Elliman, and now so I can work on Marcy Levy. Marcy is an artist we signed a year or so ago who, like Yvonne at that time, is a back-up vocalist for Eric as well.

I recorded six sides with Marcy, and they were good. They were okay. But they weren’t what I thought they could be, so consequently I didn’t release them. She, of course, was very busy touring with Eric and working with him during recording. That afforded her an opportunity to keep busy, and it afforded me an opportunity to continue to concentrate on Yvonne Elliman. Now that Yvonne is where she is, while I’ll always look after that and make sure that she continues to grow and develop, I’m consciously developing Marcy Levy.

RW: Even at your current roster size, RSO Records is still comparatively compact. In the past some labels at that point have chosen to develop a company image in terms of pursuing a particular musical base. Is easy to adopt the past year to note that RSO hasn’t confined itself to a single style, though, but was that, too, a conscious principle during the first months?

Coury: Absolutely.

RW: Was there any point at which, just the same, you felt your first few acts might help you break out through a particular sector of the audience? I’m thinking less here of your two biggest acts at the outset than the overall roster now.

Coury: I don’t think we thought we were stronger or weaker in any particular area, that it would be any easier to go into one field. I think that the product we had, by the artist we had, dictated where things did work for me, some of them didn’t; I think there was maybe four acts, two of which I’ve dropped since.

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Weather Report Gets Gold

Members of ARC/Columbia recording group Weather Report received gold record awards for their "Heavy Weather" LP at the CBS Records Convention in Los Angeles. The group's next album, entitled "Mister Gone" and produced by Zawinul, is slated for September release. Pictured are, from left: Wayne Shorter of Weather Report; Bob Cavanaugh, co-manager and co-chairman of the board of ARC/Columbia; Di George Butler, VP, jazz/progressive a&r, Columbia; Joe Rufolo, co-manager and co-chairman of the board, ARC/Columbia; Dan Ellis, VP, national a&r, Columbia; Zawinul; Vernon Stoughn, director, jazz/progressive marketing, black music marketing, CBS Records; Bruce Lundvall, president, CBS Records Division; Mike Dilbeck, VP, west coast a&r, Columbia; and Jack Craigie, senior VP and general manager, Columbia Records.

New York, N.Y.

(Continued from page 20)
of four encores: "I've never seen a group put out so much for its fans. Remember Larry Brown of the Washington Redskins? Someone asked him why he kept running so hard after he was hurt and he said, 'Cause my momma told me whatever I do I'm supposed to PUT OUT!! PUT OUT!!' And that's what these guys are doing on that stage—PUTTING OUT!! It really makes you want to start running back." Thanks, Dave. Now if you don't mind, we have to get back to Planet Earth.

MORE CLEVELAND NEWS: Our trip to the land of the fiery lake netted us more than an evening with the finest of all rock artists. While checking out Record Revolution's new look in retailing, we spotted and immediately confiscated an album that is most serious rockabilly collector. "Four Rock 'N' Roll Legends," an import on the Harvest label (distributed here by JEM), is a live recording made on April 30, 1977 at the Rainbow Theatre in London; the stars are Warren Smith, Buddy Knox, Charlie Feathers and Jack Scott.

We're used to that empty feeling we get after seeing old rockers taking their dismal turns at revival shows. That this doesn't happen after hearing "Four Rock 'N' Roll Legends" says a lot about what rock and roll must mean to these artists—it's the difference between rock and roll as a vocation and as a way of life. True, Scott's voice is not as hefty as it once was, and Knox doesn't sound like a teenager anymore (and, to his credit, doesn't try to look like one), but neither one is close to being broken down; in fact both perform with the vivacity of young, hungry upstarts.

But it's Smith and Feathers who make this album a classic of its kind. Author of the famed "Ubangi Stomp" (which he performs here twice, as set opener and as an encore), Smith sounds every bit as angry and menacing as he did in 1956 when he was one of Sun Records' most promising regional stars. Feathers, referred to quite accurately in the liner notes as "the ultimate rockabilly legend," is in even better form as he rips through six songs while being gcossed along dramatically by the stinging lead guitar work of his son Bubba.

Always the consummate showman, Feathers still excels at witty repartee and is not above spicing up a song with a few risque asides. Foremost, however, is Feathers' husky, "hiccup" vocal style, one of the most unique and affecting rock has ever produced and one which has become all the more potent with the passing of time. Recommended cut: "Good Rockin' Tonight." One listen and you'll understand why Elvis saw fit to appropriate and work his own variations on Feathers' mannerisms.

JOCKEY SHORTS: The Conference of Personal Managers East last week made a contribution of $1000 to the widows and children of the four Amtrak workers killed in the August 2 fire at a Wilmington, Delaware market in Brooklyn... Johnny "Rotten" Lydon has changed the name of his band from the Carnivorous Buttocks Flies to Public Image. The band's first album is due in December, while a single entitled "Public Images" will be released September 8 and followed by a tour of Great Britain. SAYS a spokesman for Virgin Records, Lydon's label in Britain: "Public Images are far more concerned with being a busy touring band than were the Sex Pistols"... Robert John Lange is producing the new Outlaws studio lp... Stillwater's next, "I Reserve The Right," due in September... Alby Galuten and Karl Richardson recently chalking up their seventh number one single when "Grease" hit the top of the RW Chart... "Chicago XII... Hot Streets," due in September as are new albums by Stephen Stills and Weather Report ("Mr. Gone")... another Canadian group signed to Capitol, the Foremost, has finished its second LP in Muscle Shoals with producers Clay- ton Ivey and Terry Woodford... U.K. drew 50,800 to a concert sponsored by WIOQ in Philadelphia, Dolly Parton will give a free concert in front of City Hall on Monday, August 21 at 12:30 PM preceding her appearance at the Palladium the following night. Following her performance, she will answer questions from her fans and will be presented with a key to the city by Mayor Ed Koch.

TRIUMPHANT RETURN: Jimmie Mack, the pride of Staten Island, returned to the Bottom Line last week to unveil some new material from his forthcoming album, showing all the poise and progression we had hoped for after his excellent debut.... Also with a new album forthcoming, Player appears to have transcended the stigma of being a singles group if their "Silver Lining" four song AOR sampler is any indication. The new album is titled "Danger Zone" and was produced by Lambert and Potter. While Player's debut lacked direction despite the fact it included two hit singles, their new effort is marked by a consistent musical fiber that is often reminiscent of the warm, lyrical sound purveyed by Dave Mason on his earlier solo records. "Love In the Danger Zone," the title track, should pick up where he left off.

Soccer Squad

During her appearance at the festival, Crystal will participate in various other functions including the official festival reception on November 9 and the awards ceremonies.

The Festival will feature still another guest performer, Masanori Sera & Twist, a leading Japanese rock star and his group, which won a Grand Prix at the 8th World Popular Song Festival in Tokyo last year with "A Ballad for You," a rock-rendition of traditional Japanese enka music. The group will pay tribute to this year's contestents as a musical ambassador representing all the previous artists who have skyrocketed to stardom from the Festival launching pad.

Requests for entry into the World Popular Song Festival in Tokyo '78 will be accepted until July 15. Original songs which have not been published or publicly released in record form are all eligible for entry.

Elektra/Asylum solo artist Lee Oskar coached the Centerfield Girls soccer squad in a recent match at Anaheim Stadium against the Hollywood Squares team for the Children's Hospital of Orange County. Forming a united front are, from left: Jerry Goldstein, Far Out Productions; Ike Turner; Oskar; Centerfield.
Devilish Schlag from Angel

By SPEIGHT JENKINS

NEW YORK—A few weeks ago in the Classical Tips section, I mentioned that the new Angel recording of Franz Lehar’s Paganini might be of some interest to operetta buffs. The recording proved even better than expected. This is not a work on the level of his Merry Widow—what besides Die Fledermaus is?—but it is a splendid work, loaded with the spirit of Vienna, schlag and all, and superbly performed.

To my knowledge Paganini has not seen the light of day in America since the ‘20s; if then, but it was a smash hit in 1926, in Berlin, where it was tailored for the talents of Richard Tauber, the most popular German lyric tenor of his generation. The recording most worthy of buying, because all through it he gives examples of sweet tone and brilliant string technique. His double stops and chords are clean, his detail work is magnificent and the whole recording most worthy of buying, allowing him to play it as often as he likes. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings. It is set in Italy, at a point in his life before he has spread his wings.

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Retailers Cautiously Prepare For Elvis Anniversary (Continued from page 3)

catalogue sale. "We're expecting the tremendous amount of airplay that will be generated on Elvis product will translate into retail sales," says Traub, "and we're merchandising for it."

"It's really hard to know if the first anniversary of Presley's death is going to attract that kind of buyer potential," asserts Steve Salsberg, Lieberman's vice president of business development. "We're expecting it and reacting to our retail customers as if it is going to happen."

Along with the regular Presley product Handelman and RCA developed a singles package with ten of Elvis' biggest hits (designed to keep the list price under ten dollars) and an album pre-pack of the better movers, all prominently displaying John Kaplan Handelman's executive vice president: "Our type of store has so much traffic, we hope that consumers to the merchandise.

Uncertainty

The uncertainty factor in terms of sales has caused other outlets to take a hard look at any mass promotion campaigns. Don Simpson, buyer for Fathers & Sons, explains the company's stand for the Indianapolis area, "We are going to do a print ad around some of the better catalogue, the new album, and singles collector needs; but this featured product on sale. We'll do a display around some of those better catalogue titles and run it for a couple of weeks to see what happens. RCA is supporting the product, so we in turn will do our share, but we aren't going to make a full-blown promotion on it. There's too much new product coming out and that's where we have to gear our attention."

"We did participate in RCA's Elvis Ready program," reports Natalia Grimes, National Brand Mart vice president, "and sent materials to specific stores that wanted to do something on Elvis on their own, but as a chain we're doing an all-out store promotion. However, I am buying some spots on various radio stations to advertise that we have the entire Elvis catalogue in the stores."

Camelot Low Profile

"We really don't foresee the giant reaction that we had last year, so we've kind of taken it easy," says Joe Bressi, album buyer for Camelot/National, "We don't plan to do too much other than be sure we have extra inventory on hand. Everybody's has maintained a big stock on Elvis throughout the year and has only ordered the singles package. "We don't have any plans for an advertising blitz or for wall displays," expresses Don McCabe, vice president of operations. "It just hasn't been that prevalent up here in our market."

Question Mark

All the Elvis specials scheduled for newspapers and radio stations across the country this week, coupled with RCA's merchandising splash will no doubt positively effect Presley's already astounding sales. Dave Wheeler, RCA's director of national country sales states, "From a retail standpoint, I don't think anybody knows the real potential."

ASCAP/CBS Dispute (Continued from page 3)

CBS admits in the brief that if the present blanket licensing was removed, there would be no present system or facility to replace it.

The ASCAP and BMI briefs submitted earlier to the Court point out that the Appeals Court ruling knocking down the blanket license would demolish the functioning of their organizations.

Coercion Charged

Both contend that sellers who market and price by committee are not fixing prices unless they "coerce" their customers into purchasing, but CBS maintains that when copyrights are pooled they will be fixed by their Committee, the combination achieves an anti-competitive effect regardless of any "coercion."

CBS Pliable

The CBS brief skirts the ASCAP charge that sales figures, but refused to pay fees since last March, but hints that the imposition of a per-use system in the future would be accompanied by a "sensible interim relief" until the market could be "made fully competitive," and speaks of a "transitional means for licensing compositions . . . ."

The CBS suit also contends that since the "issue of relief" has not yet been "squarely presented to either the district court or the Court of Appeals," the matter is "hardly ripe for present review" by the Supreme Court.

The brief concludes that the petitions for writs of certiorari should be denied.

Classical Retail Tips

- RCA's summer harvest includes two important reissues of the work of Vladimir Horowitz. Both should sell well, because neither has been readily available and in his current jubilation, his recordings are particularly strong. Of the two, the more interesting is the famous recording of Brahms Concerto No. 2 with the NBC Symphony conducted by his father-in-law, Arturo Toscanini. The other is a disc of pieces by Schubert, Chopin and Brahms, which include the first Scherzo of Chopin and Schubert's E-flat Sonata (Opus posthuminus). Dealers should be aware that the sleeper in this release may well be the first recording of a piano concerto by Emanuel Ax. The young American has steadily been receiving better and better reviews in an exhaustive concert schedule. His records on RCA have been acclaimed, particularly the last Ravel recording. Now he enters the Concerto field with a performance of the Chopin Piano Concerto No. 2, led by Eugene Ormandy conducting the Philadelphia. It is half as good as those who have heard the tapes some say, it will be quite a record.

Dallas Symphony Disc

Texas dealers should note the time the Dallas Symphony Orchestra will be found on disc, this time in a Copland recording with its music director, Eduardo Mata. With the pride of Texas in anything Texas, this recording might do very well. And on the vocal front two of the most popular Italian opera singers will be heard in a new duet recording, Ricciarelli and Placido Domingo. Standard duets from Otello, Un Ballo in Mascera and Madama Butterfly will reveal, among other things, how Netter sings the most lyrical part of Otello, which he has recently recorded complete for RCA. Most interesting on this record, however, is the wonderful if not too familiar duet from Zandonai's Francesca da Rimini. Both voices should be ideal for it and should be the main reason that opera buffs want the record.

Individual Style

His approach is not light and fluffy, but strong and occasionally hard-edged. It is not the least bit out of style, but it is individual. Kempe can balance an enthusiastic, almost too fast Fledermaus with a haunting, sensitive Tales from the Vienna Woods, and make both interesting. He drew from the orchestra the buoyant fortes and nicely whispered pianos (still heard enough to be the natural) for which this orchestra is famous. A lovely waltz record and interestingly different.
RECORD WORLD

LATIN AMERICAN

Record World en España

By JOSE CLIMENT

Asistimos al estreno de un espectáculo sorprendente. El Concierto-Presentación en Madrid de Lorenzo Santamaría, en el Teatro Alcalá Palace de la capital española. Digo sorprendente por varias razones, primera porque nos dimos cita, invitados por EMi-ODEON, toda la prensa de Madrid y todos coincidimos en lo mismo, un espectáculo de gran calidad digno de ser presentado en cualquier escenario. Nos encontramos con una estrella, que por mucho que se tarde no es más internacional con derecho para ello. Un artista incansable que nos ofreció un total recorrido por su carrera profesional, larga esta por cierto, y nos demostró su saber estar, además en una noche que normalmente es más difícil, la del estreno y ante toda la prensa.

Nos sorprendió así mismo la calidad, aún, del grupo Z-66 que se volvió a formar y que acompañó a Lorenzo en estas presentaciones. Tanto la percusión, como las guitarras, el bajo, los metales y las maderas sonaban a pan a Lorenzo en estas presentaciones. Tanto la percusión, como las guitarras, el bajo, los metales y las maderas sonaban a pan a Lorenzo en estas presentaciones. Tanto la percusión, como las guitarras, el bajo, los metales y las maderas sonaban a pan a Lorenzo en estas presentaciones. Tanto la percusión, como las guitarras, el bajo, los metales y las maderas sonaban a pan a Lorenzo en estas presentaciones.

Nos sorprendió, gramente, la coreografía y el ballet de Giorgio Areu. El ballet ya era conocido de todos nosotros, pero ahora, despejado de verbo actuar anochecer, pensamos que antes no le habían dejado trabajar los temas lo suficiente. También nuestra enhorabuena para él.

Creamos que verdaderamente Lorenzo Santamaría lleva un camino adecuado y que llegará a la estrella internacional, tal y como citábamos al principio del comentario. Nuestros parabienes para él y su compañía discográfica que no ha esculpido ninguna para hacer de él una verdadera figura de la cención. En la tierra de Axolotl, la triada compañía se establece en España, Trova Records, va adquiriendo catálogos extranjeros y creando el suyo propio. Entre sus primeros artistas podemos citar a Roque Narvaja, que este año se presenta en la XX edición del Festival de Benidorm con el tema "Cuando llegues las lluvias," Albert Peter con los Long Playing ya en el mercado, Los Kidys con dos sencillos; a propósito la compañía mantiene un litigio con Hispavox porque esta última ha lanzado al mercado un grupo de igual nombre y del mismo estilo de los Kidys y Trova Records tenía registrado el nombre con anterioridad, el caso es que Hispavox, a pesar de las múltiples demandas de la primera, aún no ha retirado del mercado los discos de este grupo, y los que ya están en las listas de la SER son los hispavoxinos. Ya veremos que sucede. Adeante a Trova . . . Micky con un nuevo I.P. explosivo en el mercado . . . Grace Jones será invitada a la Gran Gala Final del Festival de la Canción de Benidorm . . . Albert Hammond triunfando con una nueva versión de la canción "Espinita" . . . Beller presenta en Benidorm a Angel Mello . . . Deblas es el nuevo objetivo "very important" de Beller . . . Camilo Sesto sigue en la brecha y marcando pauta, ahora con "Vivir así es morir de Amor" . . . Tony Landa, nuevo objetivo de Hispavox, se presenta en Benidorm con el título "Ella era" . . . L.P. de José Ma. Vilaseca "Tapi" antes integrante del grupo catalán Mágima.

LATIN AMERICAN

ALBUM PICKS

EL CIEGUITO DE NAGUA
Karen KLP 34

En producción de Bienvenido Rodríguez, el muy popular ciego dominicano interpreta aquí un repertorio que aplica a altas masas de compradores. Muy comercial "Sabor a caña" (D.R.), "Ay sí" (D.R.), "Los Bodegueros" (L. Kalaff) y "Olvida y Tumba" (L. Sánchez).

Produced by Bienvenido Rodríguez, the very popular blind Dominican performer Ciegojuto de Nagua performs a very commercial package, "Que linda Mama" (M. Garcia), "Dame mi pato Gabinó" (D.R.) and "Sabor a caña."

(Continued on page 64)

DESEÑO NUESTRO RINCON INTERNACIONAL

By TOMAS FONDURA

Quedaron muy lucidas las celebraciones del "20 Aniversario" de Velvet en Caracas. Se inauguraron la moderna planta de Prensa ejos Discos (20 Máquinas automáticas y Semiautomáticas) los Almacenes de Depósito Velvet y asistimos a la firma del contrato de exclusividad de la Orquesta Dimensión Latina y sus cantantes Randy Montañez y Rodrigo Mendoza con el sello. La noche de clausura de los eventos se celebró en el Salón Cota 880 del Hotel Caracas Hilton, en el cual hicieron presentaciones, Dimensión Latina y la Salsa Mayor. Asistió gran parte de la UDI (Unión de la industria discográfica) los cuales contó a Carlos Vidal de T.H., Ernesto Aue de Palacio y Cesar Roldán de Discosoda. Joseito Page y su hermano Roberto se esforzaron en brindar la mejor de las atenciones a todos los visitantes del exterior, sobre todo a la hora de salir del país, no siempre fácil de lograr por la gran cantidad de movimiento turístico que mantienen en el aeropuerto de Caracas en un constante flujo y refluo de gentes. Entre los grandes planes de los Page, se cuenta una gran campaña promocional a favor de su cantante Pecos Kanvas, que será simultáneamente lanzado en Latinoamérica y Estados Unidos. Pecos Kanvas, que será simultáneamente lanzado en Latinoamérica y Estados Unidos.

Según movimientos que aigo se lejos y presiento de cerca, RCA establecerá a principios de Noviembre su Regional en Miami, Florida, en traslado absoluto desde Brasil. El hombre que funcionará como Gerente de esta importante división lo será Joe Vías, aunque Adolfo Pino seguirá como Director de la Operación desde Brasil. Ya en Miami, se fortalecerán los planes de lanzamientos y promociones simultáneas y se incrementará totalmente el proceso, para que RCA recupere su agresividad y gloria, un tanto perdidas últimamente. Por supuesto, Pino que dirige la operación Brasil, que es una de las más interesantes fuentes de utilidades para la empresa del perro, tomará medidas más agresivas en la distribución y promoción del producto RCA en toda Latinoamérica y España. México seguirá siendo representado por su cuerpo de ejecutivos establecidos en México . . . También se ha filtrado la noticia esperacular de que RCA atenderá directamente la promoción de su producto latino en Estados Unidos, desde esas nuevas facilidades, establecidas en las que actualmente mantienen RCA en Miami . . . Leo de un cable lanzado por Europa Press y rápidamente reproduzco: "El Sindicato Profesional de Músicos Españoles ha puesto de manifiesto el riesgo de desintegración que existe en la Sociedad General de Autores y que representa a 1700 votos. El Sindicato señala que hay 2,000 votos de censura para pedir la dimensión del presidente y de la actual junta directiva de la sección musical. Igualmente, manifiestan que los . . .

(Continued on page 63)
LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

McFarland, Cal.
By KXAM
1. QUE ME LLEVE EL DIABLO RAMON AYALA/Freddy
2. ERES MI MUNDO YNDIO/Atlas
3. ADIOS AMOR TE VAS JUAN GABRIEL/Profe
4. DEJA TU AMOR BROTA RAMIRO/Miami
5. JUGO QUE NUNCA VOLVERE LUPITA D'ALESSIO/Orfeon
6. NO VOLVERAS A VIVIR QUETA HERNANDEZ Y JUAN GABRIEL/Profe
7. SAN JUAN DE LETRAN ESTRELLAS DE PLATA/Gen
8. DESDE JUAREZ JOS BERNARDO Y ZAFAYA 60/Gas
9. QUE BUENO JUAN SUAREZ/San Juan
10. COMO DIOS MANDA SALVADORES/Sirrha

Santa Clara, Cal.
By KNTA (WILFRED IRIZARRY)
1. QUE PROFUNDO ES TU AMOR RAMIRO/Miami
2. CAMARON PELO LUPITA D'ALESSIO/Orfeon
3. EL MISMO AMOR JHEDY RIVAS/Capricho
4. UN TAL JOSE SIMMANUEL/Arcano
5. AMAR Y VIVIR LOS ANGELES NEGROS/International
6. OFICINA LOUPE COCALETA/Dimension Latina
7. QUIEREME ("I WANT YOU TO LOVE ME") MIAMI SOUND MACHINE/Audiofon
8. COMO DUELE LA CABEZA LOS BLANCO/Jaguars
9. SAN FRANCISCO MARIO PERALTA
10. NUNCA SUPE LA VERDAD DANNY DANIEL/Borinquen

Miami
By WCMQ-AM (HECTOR VIERA)
1. MORIR AL LADO DE MI AMOR DIONIS ROSULIC
2. MAMI, MAMI SANDRO
3. TE AMARE LUIS GERAUD TOVAR
4. USTED ARBUO ("YOU'VE BROKEN MY HEART") MIAMI SOUND MACHINE
5. HABLANDO EN SERIO ROBERTO CARLOS
6. PALOMO ECHI GEORGE DANN
7. MI GO TO ALQUIER AUTONOMO PAPINO
8. SIGO MI CAMINO MANOLO OTERO
9. MIL DEFECTOS LOS AMAYAS
10. COTACABAÑA LIZETTE/Barnilow

New York
By WJIT (MIKE CASINO)
1. AQUI NO HA PASADO NADA GRAN COMBO/CEP
2. EL CANTANTE HECTOR LAVOE
3. COTACABAÑA LIZETTE
4. ME TIENE ENREDADO JOHNNY VENTURA
5. PORQUE ME GUSTAS FELIPE FELIX
6. QUEDA MUCHO A MI TIERRA RAUL MARERO
7. PEGATINA DE LOS HOMBRES CON JUAN GABRIEL
8. QUIESIERA SABER DIMENSION LATINA
9. CELOS CAMILIO SISTO
10. EL TIEMPO CAYO WILFRIDO VARGAS

Ventas (Sales)
Phoenix
1. QUE ME LLEVE EL DIABLO RAMON AYALA/Freddy
2. JUGO QUE NUNCA VOLVERE LUPITA D'ALESSIO/Orfeon
3. QUE CASUALIDAD JOSE BRAVO/Freddy
4. JUGUETO CARO RUBEN RODRIGUEZ/Gas
5. GRAN OFICINA SALVADORE/Sirrha
6. LIMONADAS VERDES LOS ASOS DE DUERME/Crono
7. MI PIQUITO DE ORO CARLOS Y JOSE/Alpha
8. SEIS PIES ABAJO PEDRO FLORES/Saff
9. MAS LAGRIMAS FREDDY FENDER/CEP
10. MILLER TRAVIESA LOS GAVILANES/Joey

Miami
1. COPACABAÑA LIZETTE/Coco
2. QUIEREME ("I WANT YOU TO LOVE ME") MIAMI SOUND MACHINE/Audiofon
3. CANA DE GITAN SLACIO/Magal/Cartonicas
4. LA NOCHE MAS LINDA DEL MUNDO LA NOTITA DE LA COLINA/Arcano
5. PEQUENA AMANTE RAUL MARIO/Alhambra
6. VOY A PERDER LA CABEZA POR TU AMOR JOSE LUIS RODRIGUEZ/HE.
7. HOMBRE LOLLA/Capricho
8. TU MATA ESTE PERDIDO NEILSON NEDO/S.
9. MAMI, MAMI SANDRO/International
10. CELOS PORQU TE QUIERO VIOLETA RIVAS/Carisma

Nuestro Rincon (Continued from page 62)

newest estatutos hacen tabla rasa de los derechos de los autores españoles, hipotecando gravemente su futuro. Por otro lado, el sindicato ha enviado al ministro de Cultura un telegrama en el que reseña el carácter antidemocrático de los nuevos estatutos y afirma que la Sociedad General de Autores ha entregado los derechos de los autores españoles en las manos de las multinacionales de discos y editoriales.

Fermata International Melodies se ha mudado para nuevas facilidades en el 6290 Sunset Boulevard, Suite 916. En una visita rematapago a esas nuevas oficinas modernas oficinas, puede constatar el espíritu organizativo de Debra Frenkel, Gerente de dicha empresa. Mario Peralta, talentoso músico uruguayo, establecido desde hace años en Estados Unidos, está realizando una grabación instrumental “disco”. Fausto, cantante colombiano y artista Sonolux, acaba de recibir un lanzamiento simultáneo en Brasil, Colombia, Argentina y Venezuela a través de su nuevo álbum titulado “Hablando con Usted.”

The 20th Anniversary celebration of Velvet Records in Caracas went off very well. We went to the inauguration of the new pressing plant (20 automatic and semi-automatic presses), to the new warehouse and to the signing by the label of Dimension Latina and its singers Fausto, cantante colombiano y artista Sonolux, acaba de recibir un lanzamiento simultáneo en Brasil, Colombia, Argentina y Venezuela a través de su nuevo álbum titulado “Hablando con Usted.”
Disco File (Continued from page 16)
sensuous, irresistible: “Take Good Care of My Baby,” the standard, in a rather predictable and relentlessly bouncy arrangement, but anything that brings Jabara and Pattie Brooks together for a duet is a welcome treat (Brooks also contributes background vocals on most of the other cuts here) and an upbeat pop disco cut called “Dancin’ (Lifts Your Spirits Higher).” But “Pleasure Island” is the set’s summer stunner, the one that will put Jabara back in the discos where he belongs—it enters the Disco File chart this week at 17.

OTHER RECOMMENDED ALBUMS: The title song from War’s soundtrack for “Youngblood” (UA) may not be as catchy/cute and accessible as “Galaxy,” but it has the depth and power of War at its best and it develops into one of those richly-textured, jazzy work-outs the group has always done so well. The album cut has its own elegant, almost ritualistic pace, as if a serious but high-spirited ceremony were about to take place following the vocals (I first heard the track in Paris at Le Palace, where it sounded mysterious, moving, very African). But a disco disc remix version becomes available this week that trims the cut some (from 10:42 to 9:07), adds a longer, more crackling intro and considerably tightens up the final instrumental segment by slipping in a neat little break and emphasizing the song’s punch. The remix gets right to the point on the dance floor and also features a much more brilliant sound quality, so it should have the edge on the club level. “Keep On Doin’” (3:50) is basic funk with wild, chanting vocals and an insinuating horn winding sinuously through the dense rhythm; it, too, is included on the disco disc. Other possibilities: “Flying Machine (The Chase)” (7:39), a Latin-beat, loose jazz instrumental with strong flute and piano solos that might make a good early evening/late night cooler, and “This Funky Music Makes You Feel Good” (6:26) which gets so nice toward the end that its plodding beginning might be overlooked by some. Norma Jean’s album on Bearsville is somewhat lacking in drive but, like her previously-released “Saturday” (included here), it has a pleasant, immensely attractive style and the best cuts are sweet, sophisticated pop/rock songs, beautifully sung. Already happening in the clubs: “Sorcerer” (4:58) and “Having a Party” (4:28), the Sam Cooke song given a truly delightful, frothy treatment here. Production is by Nile Rodgers and Bernard Edwards, the Chic team . . . Eddie Drennon’s “It Don’t Mean A Thing” album on Casablanca has been picking up a lot of action in the past few weeks and may prove to be one of the summer’s most interesting sleeper records. Drennon’s Latin-spiced funk fits in with the current surge of neo-funk cuts (especially Bohannon, Rick James) and he has never sounded more polished or on-target. The knockout: “Disco Jam” (5:57), with its chunky, vibrant arrangement of percussion, strings and live-wire guitar. But don’t ignore “It Don’t Mean A Thing,” “Stomp Your Feet” and “Can You Dig It.”

RECOMMENDED DISCO DISCS: As night fever spreads, there are more and more songs about partying, hard dancing and what two of the best call the nightlife. Pick up on the following right now (details will follow next week): “I Love the Nightlife (Disco Round)” by Alicia Bridges, an off-the-wall surprise that everyone’s been talking about. “Disco Jam” this week as a Jim Burgess remix (Polydor); Blair’s “Nightlife” (Solar Sound); Solar Flare’s “Boogie Fund” (RCA); “You Gotta Dance” by Pacific Blue (blue vinyl on Prelude); and Stargard’s “What You Waitin’ For” (MCA). All essentials.

NOTE: DJ Jim Thompson’s name was mistakenly left off his Top 10 list last week from Chicago’s The Ranch. Our apologies.

Jazz (Continued from page 54)
Saxophone fanciers might be amazed by the huge sound and strong ideas of gospel saxophonist Brother Vernard Johnson, who has singlehandedly turned the alto sax into a gospel instrument of great power and sensitivity. Johnson’s latest album, his fourth, is “Take Your Burden to the Lord” on Glori Records, P.O. Box 9104, Jersey City, New Jersey 07304. Dave Brubeck’s new quartet, a family affair with his sons Darius, Chris and Danny, is “Live at Montreux” on the Tomato label . . . Guitarist Kenny Burrell’s new album on Fantasy, “Stormy Monday,” is a jewel . . . Versatile Records, 39 West 55th Street, New York, N.Y. 10019, has released a handsomely packaged new album by guitarist Grant Green, with Hank Crawford and others helping out . . . Sonny Fortune’s new Atlantic release, “Infinity Is,” brings him still closer to the jazz-rock idiom . . . Gary Bartz “Love Affair” (Capitol) includes some sweet funk and a revival of Country Joe’s “Giant Steps” . . . Pedal steel guitarist Doug Jernigan and jazz guitarist Bucky Pizzarelli get along very well indeed on their new Flying Fish duet album, “Doug and Bucky.”

Tyler in Chicago

On her first personal appearance tour of the U.S., singer Bonnie Tyler promoted her million-selling hit, “It’s A Heartache,” and her current follow-up, “If I Sing You A Love Song,” with visits to radio stations. After a special showcase performance for radio, retailers and press at the Park West Theatre, Bonnie is pictured being congratulated by Alan Burns (left), music director of WLS, and Ed Moscarl, RCA Records promotion representative, Chicago.

Latin American Album Picks (Continued from page 62)
SALSA INFERNO
JOEY PASTRANA AND HIS ORCHESTRA—Salsa LP 719

CHARANGA CHICAGO
La Chino LC 701

CONJUNTO QUIZQUEYA
Ultral 1384
With arrangements by Chucky Acosta and Pin Jimenez and with Anedi Díaz, Chucky and Pin in the vocals, the Conjunto Quizqueya ofrece una muy excelente, indiscimable salsa. “SEP” (El Filosofito” (Ch. Navarro), “Los males de Micaela” (Ch. Acosta) y “Consejos Pa’ los casados” (Ch. & Mingo).

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COPY WRITES

(Report on the Music Publishing Scene)

By PAT BAIRD

COPY WRITES ON THE ROAD...NOTES FROM L.A.: Blondie's publishing company Monster Island has signed its first outside writer, Jack Lee. The group already chose two of Lee's compositions for their new album being recorded now, produced by Mike Chapman. Monster Island is co-published by Chrysalis' Rare Breed Music, ASCAP...Spencer Proffer recently opened a new recording studio in town and his first project is Billy Thorpe & W.A. Int'l. Thorpe is published by Arista. Joining Thorpe's three-man power group are Leland Sklar and Alvin Taylor. Proffer's next projects at Pasha Music House are Randy Bishop and Dave Lambert (lead guitarist of The Straws)...Trudy Green, Stephen Bishop's manager, is now representing Wendy Waldman as well...Billy Mesher at Arista Music has signed Robert John ("The Lion Sleeps Tonight"). John recently signed with EMI America...As part of MCA Music's re-vamping of their creative staff, Duke McLean has been named director/writer/artist development. He's already signed up writer Mitch Johnson.

MUSIC, MUSIC, MUSIC: B.B. King's performance at The Roxy this week was a fine blend of the bluesman's well-loved material and the more disco oriented songs prominent on his new album (ABC). King's prestige is such that he can slide easily from one genre to the other without missing a heartbeat or a fan and the Roxy dates provided the point even further. Stevie Wonder joined King for several sensational songs...Andy Arthurs and Kenny Laguna of the best new groups of the genre. Andy Arthurs and Kenny Laguna have produced 14 tracks that indicate their humor and a good sense of pop perspective.

DIRE STRAITS

Vertigo 9102 021 (U.K.)

One of the best new groups we've heard from England in the past couple of months, Dire Straits has a unique sound based around the rhythmic interplay of guitarists Mark and David Knopfler and the former's expressive vocals. The Clapton/J. J. Cale influences should elicit FM approval.

STEALIN' HOME

IAN MATTHEWS

Rockburgh ROC 106

Back in England with some talented musicians lending support (Mel Collins, Bryn Haworth, Pete Wingfield), Mainews returns to the easy, accessible style that characterized his earlier solo efforts.

ABC Inks Traveler

LOUIS ANGELES — Mark Meyerson, vice president of a&r, ABC, has announced the signing of Traveler, a rock band from Texas, to a recording contract. "Together Again," from the group's album, "Lost In The Late, Late Show," has been released as a single.

Kritzer Sets Mgmt. Firm

LOUIS ANGELES — Eddie Kritzer, co-founder of the internationally syndicated Rock Around The World radio series, has announced the formation of Eddie Kritzer Management, a full-services management company based in Los Angeles.
RECORD WORLD INTERNATIONAL

GERMANY

By JIM Sampson

MUNICH—One of Germany's top independent labels has switched partners. Starting this month, Rudi Slezk and Horst Schmolzki's Aves Records is being distributed by Intercord instead of Metronome. With Aves, Intercord gets one of Germany's best selling pop singers in Roger Whittaker, plus the Kings Singers, Ralph McTell and the Fania Records catalogue. First Aves/Intercord new release will be Whittaker single and album next week.

Ingo Kleinhämmel called to clarify his status with Intercord. He is officially leaving his marketing post, but has signed a new two-year contract with the Holebrinck Group (the media conglomerate that owns Intercord) as consultant on all creative matters, working on acquisition of new artists and labels on a first option basis. In effect, he's in charge of Intercord A&R but as a consultant, a novel relationship that will bear watching. Kleinhämmel will continue to guide Intercord's marketing until a successor is found.

PICK HITS TO CLICK: With a name like Dirty Dogs, you'd think they'd be punk. But these dogs are house trained, turning out tuneful confections reminiscent of the early '60s, customized for international singles charts. Discove...
**Musexpo Sets Panelists For Intl. Lawyers Meet**

NEW YORK—An international meeting of entertainment attorneys has been added for the first time to the workshop/seminar agenda during Musexpo '78, it was announced by Roddy S. Shaw, Musexpo president. This meeting is scheduled on Saturday, November 4, 1978 from 3 p.m. to 6 p.m. at the Konover Hotel, Musexpo headquarters hotel. This first time meeting at Musexpo is open to all participants to attend and is expected to assist participants by informing them of certain tax and royalty considerations in various countries before their dealmaking during Musexpo begins.

Topics to be covered at this meeting will include: Foreign Licensing Agreements Overseas and Domestically, International Tax Strategy and Planning (USA and Overseas), International Accounting and Auditing, Foreign Merchandising, International Copyright Law and Record Piracy, Foreign Subpublishing and How Foreign Subpublishers and Mechanical and Performance Societies Operate, U.S. Copyright Act of 1976 Ramifications, and Brief Discussions and Analysis of the Japanese, English, and Other Markets.

Confirmed panelists include: Marshall Gelfand, managing partner—Gelfand, Breslauer, Macnow, Rennart and Feldman; Wayne Coleman, C.P.A.—Gelfand, Breslauer, Macnow, Rennart and Feldman; Tarek R. Cadri, Esq.—Shahin, Wawro, and Lorimer; Neville Johnson, Shahin, Wawro, and Lorimer; Daniel W. Lang, Esq.—Cooper, Epstein, and Hurewitz; Ralph Golden, C.P.A.—Segal and Golden; and David Ravden, partner—Goldberg and Ravden (England).

**Nemperor Signs Forbert**

Steven Forbert has been signed to Nemperor Records, as announced by label president Nat Weiss and Don Dempsey, senior vice president, Epic/Portrait/Associated Labels. Forbert's debut album is scheduled for release during Musexpo '78, it was announced by Roddy S. Shaw, Musexpo president. This meeting is scheduled on Saturday, November 4, 1978 from 3 p.m. to 6 p.m. at the Konover Hotel, Musexpo headquarters hotel. This first time meeting at Musexpo is open to all participants to attend and is expected to assist participants by informing them of certain tax and royalty considerations in various countries before their dealmaking during Musexpo begins.

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Confirmed panelists include: Marshall Gelfand, managing partner—Gelfand, Breslauer, Macnow, Rennart and Feldman; Wayne Coleman, C.P.A.—Gelfand, Breslauer, Macnow, Rennart and Feldman; Tarek R. Cadri, Esq.—Shahin, Wawro, and Lorimer; Neville Johnson, Shahin, Wawro, and Lorimer; Daniel W. Lang, Esq.—Cooper, Epstein, and Hurewitz; Ralph Golden, C.P.A.—Segal and Golden; and David Ravden, partner—Goldberg and Ravden (England).

**ENGLAND'S TOP 25**

Singles

1 YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHNS/RSO
2 SUBSTITUTE CLOUT/Carrere/EMI
3 THE SMURF SONG FATHER ABRAHAM/Deca
4 BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol
5 DANCING IN THE CITY MARSHALL, HAIN/Harvest
6 WILD WEST HERO ELECTRIC LIGHT ORCHESTRA/Jet
7 LIKE CLOCKWORK BOMB TOWN RATS/Ensign
8 IF THE KIDS ARE UNITED SHAM 69/Polydor
9 RUN FOR HOME LINDISFARNE/Mercury
10 A LITTLE BIT OF SOAP SHOWADDYWADDY/Arista
11 FROM EAST TO WEST VOYAGE/GTO
12 STAY JACKSON BROWNE/Asylum
13 FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS' /CBS
14 RIVERS OF BABYLON BONEY M/Atlantic
15 '5.7.0.5.' CITY BOY/Vertigo
16 NORTHERN LIGHTS RENAISSANCE/Warner Bros.
17 THREE TIMES A LADY COMMODORES/Motown
18 USE TA BE MY GIRL O'JAYS/PhiladyIntl.
19 COME BACK AND FINISH WHAT YOU STARTED GLADYS KNIGHT & THE PIPS/Buddah
20 LIFE'S BEEN GOOD JOE WALSH/Asylum
21 BABY STOP CRYING BOB DYLAN/CBS
22 AIRPORT MOTORS/Virgin
23 IDENTITY X-RAY SPEX/EMI
24 SUPERNATURE CERRONE/Atlantic
25 IT'S RAINING DARTS/Magnet

(Courtesy: Record Business)

**Platinum for Meco**

Millennium Recording artist Meco is shown here with Millennium staff members as he is presented with both a platinum album and single for "Star Wars and Other Galactic Funk." Pictured are (from left): Dan Jenner, national promotion director/Millennium Records; Meco; Bobby Ragone, national sales & marketing/Millennium Records.
WSB Backs Gospel in the Atlantic Area

By VICKI BRANSON

ATLANTA — WSB radio here has become one of the first major secular radio stations to align themselves with a gospel music concert. Kicking off the start of the new touring season for the Bill Gaither Trio, WSB is inviting their listeners to the Gaither concert September 16 at the Omni.

Elmo Ellis, vice president and general manager of WSB, explains the station’s involvement as not co-sponsoring but rather inviting people to attend: “We are inviting people to go to the concert and invite you to go to the concert’ and on air spots saying ‘WSB radio in- etc. that may result. We are doing ourselves. We will have an on-air personality at the con- cert to introduce the Gaithers.”

WSB is unusual in its program- ming in that it will play religious music as well as pop or country. According to Ellis, “we will play any kind of song, anytime, if we think the audience would like to hear it, so we are liable to play an inspirational number at anytime in our programming. We are num- ber one in our market and I prefer to believe that’s because through the years we have been courageous enough to seek out interesting music and play it for our lis- teners regardless of who recorded it or what form of music it’s con- sidered to be.”

Steve Brailer of Springhouse

(Continued on page 69)

CONTINUOUS & INSPIRATIONAL GOSPEL

AUG. 19 20 21 22 23 24 25 26 27 28 29 30 31
8 MIRRORED EVIE TORKQUIST/Word WS 1933 19 30
2 FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow 1015 8 15
3 MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow 1020 19 30
4 HOME WHERE I BELONG B. J. THOMAS/Word WS 1671 15
5 GENTLE MOMENTS EVIE TORKQUIST/Word WS 1937 15
6 5 HAVE YOU KISSED ANY FROGS TODAY? JOE REED/Housenote 706 15
7 EMERGING PHIL KAEYG BAND/New Song MS 904 15
8 MUSIC MACHINE CANDLE/Browning BDWG 2004 15
9 FORGIVEN DON FRANCISCO/New Pax MS 3902 15
10 LAUGHTER IN YOUR SOUL JAMIE OWEN/Light 5861 (Word) 15
11 SONG IN THE AIR PHIL KAEYG/Heart Song 990 15
12 7 A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS DV/EVIE TORKQUIST/Word 8745 15
13 14 LIVE IN LONDON ANDREA CROUCH & THE DISCIPLES/Light 1S617 (Word) 15
14 FRESH SURRENDER THE ARCHERS/Light LS 5707 (Word) 15
15 IN CONCERT THE FLORIDA BOYS/Canaan 9842 (Word) 15
16 BREAD FROM THE WATER KEN COPPELAND/Ken Copeland Productions ECP 1005 20
17 WINDOW OF A CHILD SERWISS/TU 3007 (Word) 20
18 TELL’ EM AGAIN DALLAS HOLL & PRAISE/ Greenstreet 3 340 20
19 24 SAIL ON THE IMPERIALS/DaySpring DST 4006 (Word) 20
20 21 GLYNSA CHRISTIAN/7866 20
22 23 ALLELUIA THE BILL GAITHER TRIO/Impact C 3405 20
24 I’M NOT RELIGIOUS—I JUST LOVE THE LORD SCOTT WESLEY BROWN/ Sparrow 1018 20
25 26 PILGRIMS PROGRESS STEPHANIE BOOSHADA House/typ 705 20
27 28 THE LADY IS A CHILD REBA/Greenstreet R 1936 20
29 30 31 32 33 34 35 36 37 38 39 40 41
8 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43
20 THE BILL GAITHER TRIO/Impact C 3405 20
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41 THE BILL GAITHER TRIO/Impact C 3405 20

The Gaither Vocal Band has become one of the first major music companies to present a gospel music concert on secular radio stations. WSB radio has become one of the first major secular radio stations to align themselves with a gospel music concert. The Gaithers will do some advertising with us in addition to what we are doing ourselves. We will have an on-air personality at the concert to introduce the Gaithers.”
Nashboro Release Set
NASHVILLE—"Gospel Fire" by exclusive signing and first release of Nashboro) has announced the Tommy Ellison & The Five Singing are "Love, Peace & Happiness" by included on the Nashboro label Nashboro Release Set at which time releases by The leases from the company until fall, Nashboro's Woodland Sound Studio by Memphis minister and singer releases, Creed Records (a division by The Gospel Keynotes can be RECOR DWORLD AUGUST 19, 1978

Gospel Time (Continued from page 68) Records, titled "Welcome." Produced by Chuck Girard, the album contains all songs written by Terry, who also does the majority of the keyboard work. An hour long radio special titled "A Christian Perspective on Halloween" by former satanist priest Mike Warnke will be available in September through Myrrh Records. The one hour show is produced and hosted by Tom Dooley, assistant program director of WFIL-AM in Philadelphia.
**CONCERT REVIEW**

**Crosby, Stills & Nash Carry On**

NEW YORK—They stepped into the three blue spotlights and were no more than three chords into their first tune when they were greeted by the vocal acceptance of 20,000 screaming vanshies. This was to be the Madison Square Garden stop of the ’78 tour of Atlantic artists Crosby, Stills, and Nash. The crowd’s initial response to the group was a deafening omen of what was yet to come.

Each armed with an electric guitar and backed by a four-member band, CS&N launched their set with Graham Nash’s “Pre-Road Downs,” a cut from their first album. They then went into a musically meaner version of “For What It’s Worth,” a standard from their first album, Crosby & Nash’s Buffalo Springfield days.

Two songs and ten years later, Crosby, Stills and Nash brought the crowd up to date with a few songs from last summer’s “CSN” album, and the audience was no less enthusiastic. During “Just A Song Before I Go,” Stills botched a lead lick, or did he? He has this way of making everything sound intentional. As a matter of fact, it was his hysterical grinning and the band’s nodded acknowledgment of that which gave it away.

Before stepping into his “Run from Tears,” Stills kicked off his Sunday coat and tie. An obvious hint: Time for some serious guitar playing, folks.

The highlight of the first set, however, was Nash’s “Cathedral” (also from “CSN”). Never under a single spotlight started the song accompanied solely by his soft piano. The song built, the drums and lights came up, and Stills and Crosby, along with Nash at the far end of the stage, jumped in with harmonies. It was still humming through the sound system when the stage went black and the giant movie screen lit up. There, in living color, were jumping dolphins and whales, all dancing to “Wind On the Water.” Although fairly predictable, the effect came off quite well.

The group ended the set with the excellent “Wooden Ships,” a Crosby-Stills number from their first album. The audience pleaded, stomped, hooted, and generally worked itself into a loud frenzy until the band returned to the stage with electric guitars, full-throttle chords, and “Carry On.”

And in the end, the crowd, nearly all of which were in their late teens and early twenties, learned one final lesson. There, with the help of Joni Mitchell (who had by this time joined them on stage), Crosby, Stills, and Nash led this post-Woodstock generation audience who had howled all evening for louder, faster and more electric tunes, in a mellow sing-along of “Teach Your Children.” And everyone knew the words.

David Skinner

**Village People Promo**

Coastline Records recently initiated a promotional campaign to tie in with the grand opening of a new University Stereo store in Marina Del Rey. The promotion included the distribution of CDs by Patti Brooks and Village People, and in-store appearances by the artists. Pictured from left are Patti Brooks, Glen Hughes of Village People, Marty Herman, president, University Store; Patti Brooks; and David Hodo and Randy Jones of Village People.

**THEATER REVIEW**

’s “Stop The World” — A Big Production

NEW YORK—The new production of “Stop The World — I Want To Get Off,” starring Sammy Davis, Jr., has one foot on Broadway and the other in Las Vegas. It’s a big, big production, in the big, big New York State Theater in Lincoln Center, a showcase for Davis’ big, big talent first and a piece of theatre second.

Anthony Newley and Leslie Bricusse’s musical had a long, successful run on Broadway in the early sixties. With its story of the rise to fame of an Everyman named Littlechap, and with three certified standards among its songs, “Stop The World” has always been more a vehicle for one performer than a musical drama.

A lesser talent than Davis would have had trouble holding his audience’s attention in this cavernous environment. But Newley and Davis go well together (Newley wrote Davis’ hit “Candy Man”), and the versatile entertainer attacks the best songs here—“Gonna Build A Mountain,” “Once In A Lifetime” and “What Kind Of Fool Am I”—like a hungry man would a steak. There is surely no performer working today who is better than Davis with this kind of material.

Mel Shapiro, the director, treats the show almost as a revue. Davis is rarely off stage. His co-star Marian Mercer, serves mainly as a partner for duets, and none of the other characters is particularly focused.

The story has been adapted somewhat to make Littlechap an American black man, and some bits of business that are clearly Davis’ doing have been added. Even with this modernization, the show creaks loudly at times, particularly in the treatment of Littlechap’s Russian and German girlfriends. What purpose those characters served 15 years ago, other than as butts for some half-bright ethnic jokes, is a mystery, and today they are just an embarrassment.

Santa Loquasto’s set ranks with his best, an amusing, colorful, pop-art rendering of the world-as-funhouse that is half Rube Goldberg and half Ed Roth. The depiction of an all-powerful businessman as simply a huge, cigar-holding hand is especially inspired.

Shapiro seems to realize that not all the songs and scenes in the show can pass muster, and the slower portions are over in a hurry. Mercer, who plays several characters, is best as an American woman executive with a Los Angeles vocabulary that should please New Yorkers, but her talents have still been put to better use elsewhere.

“All The World” is scheduled to run only through the end of this month, and the show’s weaknesses aside, Davis’ clan should keep its audiences happy until then.

Marc Kirkeby

**Foreigner Platinum Presentation**

Atlantic Records hosted a midnight candlelight dinner for Foreigner at the Las Vegas Hilton following the group’s concert at the Convention Center. The group received platinum albums for “Double Vision,” the second foreigner LP shown at the presentation are (back row, from left) Dennis Elliott, Lou Gramm, Al Greenwood, Mick Jones, Tom McDonald and Ed Gagliardi of Foreigner with manager Bud Prager; (front row) Atlantic VP and west coast general manager Bob Greenberg, Evan Prager, Atlantic senior VP of promotion Dick Kline, Roman Jones and Atlantic president Jerry Greenberg.
Finalists Set for CMA DJ Balloting

- NASHVILLE—Seventeen country music disc jockeys have been named as finalists in the Country Music Association's annual DJ Awards balloting which ended July 21. The finalists were chosen from a list of nominees in three categories, according to market size. Finalists for DJ of the Year for 1978 include:

  Category 1 (market area less than 50,000) — Gaylon Dillworth, WLET, Toccoa, Ga.; Len Ellis, WJE, Valparaiso Ind.; Dusty Rhodes, WXOX, Bay City, Mich.; and Ann Williams, WSVL, Shelbyville, Ind.

  Category 2 (market area 50,000-500,000) — Lonnie Bell, KOYN, WSVL, Shelbyville, Ind.; Dusty Rhodes, WXOX, Bay City, Mich., and Ann Williams, WSVL, Shelbyville, Ind.

  Category 3 (market area over 500,000) — Lonnie Bell, KOYN, WSVL, Shelbyville, Ind.; Dusty Rhodes, WXOX, Bay City, Mich., and Ann Williams, WSVL, Shelbyville, Ind.

Eligibility

All CMA members were eligible to nominate their choices for DJ of the Year on the first round of balloting. Any deejay receiving five or more nominations appeared on the second ballot, which is voted upon by CMA members in deejay and radio and television categories only.

MCA Names Kilroy Nashville A&R VP

- NASHVILLE — J. K. Maitland, president of MCA Records, and Jimmy Bowen, vice president and general manager of MCA Nashville, have announced the appointment of Eddie Kilroy to the position of vice president of A&R for the Nashville operation.

  Kilroy had been vice president of Nashville operations for Playboy Records prior to accepting his new post at MCA. Based in the MCA Nashville offices beginning August 15, Kilroy will honor his production agreement with Playboy for the duration of his contract with that label.

  In conjunction with the hiring of Kilroy, Corky Wilson has been appointed to handle A&R administration for MCA Nashville. Ms. Wilson, who has been with MCA for eight years, will report directly to Kilroy and will also be working closely with Arnold Stone, vice president of A&R administration of MCA Records in Los Angeles.

ABC Nashville Division Announces Expansion and Realignment Plans

- NASHVILLE — Ervine Woolsey, ABC Records national promotion director, Nashville division, has announced plans for a realignment and expansion of the label's Nashville-based promotion staff. The decision comes after an assessment of the department, artist roster and produce output at ABC, according to Woolsey, who was appointed promotion director six months ago.

  "When I came here, we knew we needed some more people," Woolsey told RW, "and we have been working since then on whom to get and how.

  New appointments include the transfer of Tony Tamburrano, formerly southwestern regional promotion director, to the position of national field manager, Nashville division. Tamburrano will be relocating in Nashville from Houston.

  Bob Walker, formerly program director for WYNN Radio in Canton, Ohio, is joining ABC to carry out regional promotion duties in the midwest, and Danny O'Brien, formerly on the WEA promotion staff, moves to ABC as regional promotion director for the southwest.

  Woolsey noted that the promotion staff, which also includes Joe Deters in the southeast and Dotie Vance in the west, now has the quantity and quality of personnel to more effectively promote records from ABC Nashville.

  "The main thing this means is we're now fully staffed," Woolsey said, "and we have the people capable of working our records R&B and Top 40 as well as country when necessary. We will have the manpower and the expertise of being able to talk to top 40 people as well as others, and we'll have the time to work the records the way they ought to be worked.

  The expansion of ABC's promotion staff comes on the heels of an announcement in July that the label's country sales have been running nearly 30 percent ahead of last year.

  Jim Fogelson, president of ABC Nashville, noted that it is not unusual for ABC to have two thirds of its roster on the charts, along with additional artists from the Hickory label, which ABC distributes, and that the new staff additions, along with Tamburrano's promotion, are a significant step in making ABC Nashville even more effective.

NASHVILLE REPORT

By RED O'DONNELL

By RONNIE MILSAP, "LET'S TAKE THE LONG WAY AROUND THE WORLD" (prod.: Tom Collins & Ronnie Milsap) [writers: A. Jordan/ N. Augood/ J. W. Schröder] (Warner Bros./ASCAP/Pr. Gen, BMI) [3:23]. With typical Milsap style, his latest single builds in emotion and intensity every move to a quiet conclusion to reflect the message of the lyrics. Production is full with horns, Milsap's piano, strings, background singers and synthesized drums backing up the strong, clear vocals. RCA PB-11369.

By JERRY ABBOTT, "I OWE IT ALL TO YOU" (prod.: not listed) [writer J. Abbott] (Valence/Churchill BMG) [3:20]. Abbott's song of love and gratitude is effective throughout in terms of materials, vocals and production. The sound covers a wider range with an easy tempo and fit well with the lyrics for what should result in wide acceptance. Churchill 7715.


COUNTRY PICKS OF THE WEEK

RONNIE MILSAP, "LET'S TAKE THE LONG WAY AROUND THE WORLD" (prod.: Tom Collins & Ronnie Milsap) [writers: A. Jordan/ N. Augood/ J. W. Schröder] (Warner Bros./ASCAP/Pr. Gen, BMI) [3:23]. With typical Milsap style, his latest single builds in emotion and intensity every move to a quiet conclusion to reflect the message of the lyrics. Production is full with horns, Milsap's piano, strings, background singers and synthesized drums backing up the strong, clear vocals. RCA PB-11369.
By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Donna Fargo — "Another Goodbye"
Buck Owens — "Nights Are Forever Without You"
Gene Watson — "One Sided Conversation"
Cates Sisters — "Lovin' You Off My Mind"

Dolly Parton flips the existing record for highest debut on Record World's Country Singles Chart, coming in this week at #39, equaled only by Ronnie Milsap's "Only One Love In My Life" which debuted at #39 on June 3, 1978.

She's got a "kid sister" image to overcome, but Louise Mandrell has the credentials to establish a strong identity for herself with "Put It On Me." It's already on WWIN, WSMS, KFDI, WNFX, KNNN, KSOP, KVHH, WHOO, WVOJ, WDJT, WMEU, WPIK, WXYX.

Bobby Hood's first big chart record, "I've Got An Angel (That Loves Me Like The Devil)," is starting to take hold in a big way with new adds at WHOO, KRAK, WUNI, WESC, WJMQ, KNNN, WXYX, WWIN, WMEU. Bobby Bare's "Greasy Grits Gravy" playing WXCL, WTOD, KSOP, WJMQ, KMPS, WPIK, WSLC, KXNI, WWIN, KDJW, WKDA, KSOP, WMEU.

Buck Owens gives the country treatment to the England Dan & John Ford Coley song "Nights Are Forever Without You" and it's getting early action at KKYX, KCUB, WBAM, KFDI, KSOP, KVHH, WSMS, Dolly Parton ties the existing record for highest debut on Record World's Country Singles Chart, coming in this week at #39, equaled only by Ronnie Milsap's "Only One Love In My Life" which debuted at #39 on June 3, 1978.

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Monster Movers: Dave & Sugar, Hazy Bailey, Waylon Jennings.

Eddy Raven getting early attention with "You're A Dancer" in Wichita, Orlando, Seattle, Toledo and Jacksonville. The Cates Sisters are playing at WXCL, WTOD, KSOP, WXYX, WSMS with "Lovin' You Off My Mind."

LP Action: Cuts from Tommy Overstreet's "Better Me" LP getting attention: WKDA is featuring "Nice Guys Always Finish Last," KJWX playing "Fadin' In, Fadin' Out," rumored to be the next single. Moe Guys Always Finish Last," KWKH playing "Fadin' In, Me" LP getting attention: WKDA is featuring "Nice Guys Always Finish Last," KJWX playing "Fadin' In, Fadin' Out," rumored to be the next single. Moe Guys Always Finish Last," KWKH playing "Fadin' In, Me" LP getting attention: WKDA is featuring "Nice Guys Always Finish Last," KJWX playing "Fadin' In, Fadin' Out," rumored to be the next single. Moe Guys Always Finish Last," KWKH playing "Fadin' In, Me" LP getting attention: WKDA is featuring "Nice Guys Always Finish Last," KJWX playing "Fadin' In, Fadin' Out," rumored to be the next single. Moe Guys Always Finish Last," KWKH playing "Fadin' In, Me" LP getting attention: WKDA is featuring "Nice Guys Always Finish Last," KJWX playing "Fadin' In, Fadin' Out," rumored to be the next single. Moe Guys Always Finish Last," KWKH playing "Fadin' In, Me" LP getting attention: WKDA is featuring "Nice Guys Always Finish Last," KJWX playing "Fadin' In, Fadin' Out," rumored to be the next single. Moe Guys Always Finish Last," KWKH playing "Fadin' In, Me" LP getting attention: WKDA is featuring "Nice Guys Always Finish Last," KJWX playing "Fadin' In, Fadin' Out," rumored to be the next single. Moe Guys Always Finish Last," KWKH playing "Fadin' In, Me" LP getting attention: WKDA is featuring "Nice Guys Always Finish Last," KJWX playing "Fadin' In, Fadin' Out," rumored to be the next single. Moe Guys Always F...
CBS Promotes Susan Binford

NASHVILLE—Roy Wunsch, director of marketing for CBS Records, Nashville, has announced the appointment of Susan Binford to the position of director of press and public information for CBS Records, Nashville. Ms. Binford will be based in Nashville and report directly to Wunsch. In her new post, Ms. Binford will manage the initiation and execution of publicizing Columbia, Epic and CBS Associated Labels' artists marketed by CBS Nashville on a national media level throughout the United States. She will also be responsible for publicizing all CBS Nashville corporate and label activities and coordinating comprehensive publicity campaigns in association with their publicizing activities.

She will also be responsible for initiating and developing

Gusto Signs Sweat

NASHVILLE—Gene Hughes, national promotion director for Gusto Records, has announced the signing of Isaac Payton Sweat to an exclusive recording contract with the label. Born in Texas, Sweat has in the past been associated with acts by Jack Clement, Dickey Lee, Johnny and Edgar Winter, and the Royal Rovers.

His first Gusto release is titled "Shed So Many Tears," produced by John Owens and Jerry Chestnut.

Nashville Report (Continued from page 71)

10 more years go...

Mel Tillis is soon to qualify as a grandfather. 21-year-old daughter Pam (Mrs. Rick Mason) is expecting a visit from Sir Lorrin in early 1979. Pam, a songwriter, sings with Mel's road show.

Mel recently filmed a cameo role in Clint Eastwood's movie, "Every Which Way But Loose." It was shot at the Palomino Club in Los Angeles.

Crystal Gayle recently scored with "I'll Get Over You." The 8-side of Karen Wheeler's current Capitol single is "How Will I Get Over You?" Memo to Karen: Ask Crystal!

Larry Weber's release of "My Way" on the Panama City, Fla.-based Blue-Gray label is being promoted and distributed by Nashville's World International Group (WIG). Soap opera fans should note that Weber is the actor who plays Barney Dancey in NBC's daytime serial "The Doctors." Weber gets a strong vocal assist from his wife, French actress Paulette Weber.

Vocalist Emmeh June Harris has been awarded her first certified gold album with "Elle Hotel," also a first for Warner country. Congratulations!

Columbia's bright newcomer Janie Frickie picked and sang on a 30-minute jingle promoting United Airlines, which is to be shown to travel agents throughout the U.S.A. The Bill-Becky Anderson harmony team chose "Wear Anderson IV"—but already has been tagged with the nickname of "Jamey." Mercury thumbers describe Reba McEntire's voice as "big and robust." Yet, the freckled one travels agents throughout the U.S.A.

The move was necessary due to the expansion of E/A's country roster and staff, according to Norm Osborne, national director of country promotion, including the recent addition to the staff of Ewell Russell as director of sales and marketing. Elektra/Asylum's office was previously located at 1201 16th Avenue South.

CBS Promotes Susan Binford

Susan Binford

long-term country artist publicity game plans involving the CBS New York and Los Angeles press offices where strategic in artists press development and working with the coastal departments in support of Nashville appearances by any other CBS artists.

Miss Binford was previously manager of press and public information for CBS Nashville.

E/A Relocates

NASHVILLE—Elektra/Asylum Records, country division, has relocated its offices to 1216 17th Avenue South, Nashville 37213.

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10 more years go...

Mel Tillis is soon to qualify as a grandfather. 21-year-old daughter Pam (Mrs. Rick Mason) is expecting a visit from Sir Lorrin in early 1979. Pam, a songwriter, sings with Mel's road show.

Mel recently filmed a cameo role in Clint Eastwood's movie, "Every Which Way But Loose." It was shot at the Palomino Club in Los Angeles.

Crystal Gayle recently scored with "I'll Get Over You." The 8-side of Karen Wheeler's current Capitol single is "How Will I Get Over You?" Memo to Karen: Ask Crystal!

Larry Weber's release of "My Way" on the Panama City, Fla.-based Blue-Gray label is being promoted and distributed by Nashville's World International Group (WIG). Soap opera fans should note that Weber is the actor who plays Barney Dancey in NBC's daytime serial "The Doctors." Weber gets a strong vocal assist from his wife, French actress Paulette Weber.

Vocalist Emmeh June Harris has been awarded her first certified gold album with "Elle Hotel," also a first for Warner country. Congratulations!

Columbia's bright newcomer Janie Frickie picked and sang on a 30-minute jingle promoting United Airlines, which is to be shown to travel agents throughout the U.S.A. The Bill-Becky Anderson harmony team chose "Wear Anderson IV"—but already has been tagged with the nickname of "Jamey." Mercury thumbers describe Reba McEntire's voice as "big and robust." Yet, the freckled one travels agents throughout the U.S.A.

The move was necessary due to the expansion of E/A's country roster and staff, according to Norm Osborne, national director of country promotion, including the recent addition to the staff of Ewell Russell as director of sales and marketing. Elektra/Asylum's office was previously located at 1201 16th Avenue South.
# Record World Country Album Chart

## Top 30 Chart:

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stardust</td>
<td>Willie Nelson</td>
<td>Columbia</td>
<td>15</td>
</tr>
<tr>
<td>When I Dream</td>
<td>Crystal Gayle/United Artists LA</td>
<td>858 H</td>
<td>8</td>
</tr>
<tr>
<td>Love Or Something Like It</td>
<td>Kenny Rogers/United Artists LA</td>
<td>923 H</td>
<td>5</td>
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<tr>
<td>Love</td>
<td></td>
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</tr>
</tbody>
</table>

## Chartmaker of the Week:

- **Dolly Parton**
  - Record: RCA APL1 2797
  -Week On Chart: 1

## Other Listings:

1. **Waylon & Willie Jennings & Willie Nelson**
   - Record: RCA APL1 2686
   - Week On Chart: 29

2. **Only One Love In My Life**
   - Ronnie Milsap/RCA APL1
   - Week On Chart: 7

3. **Oh Brother**
   - Larry Gatlin/Monument MG 7420
   - Week On Chart: 10

4. **Room Service**
   - Oak Ridge Boys/ABC AY 1065
   - Week On Chart: 10

5. **Variations**
   - Eddy Rabbitt/Elektra 4E 127
   - Week On Chart: 20

6. **It's A Heartache**
   - Bonnie Tyler/RCA AFL1 2821
   - Week On Chart: 11

7. **Keeps Rockin'**
   - Jerry Lee Lewis/Mercury SM 1 5011
   - Week On Chart: 5

8. **Redheaded Stranger**
   - Willie Nelson/Columbia
   - Week On Chart: 1

9. **Hook Tonk Masquerade**
   - Joe Ely/E/MCA 2323
   - Week On Chart: 16

10. **Simple Dreams**
    - Linda Ronstadt/Asylum 6E 104
    - Week On Chart: 49

11. **Take This Job & Shove It**
    - Johnny Paycheck/Epic KE
    - Week On Chart: 39

12. **I Would Like To See You Again**
    - Johnny Cash/Columbia
    - Week On Chart: 17

13. **We Belong Together**
    - Susie Annanson/Warning/Corb
    - Week On Chart: 1

14. **The Outlaws**
    - Waylon, Willie, Tompall & Jessi/RCA AP1
    - Week On Chart: 13

15. **Simple Dreams**
    - Linda Ronstadt/Asylum 6E 104
    - Week On Chart: 49

16. **I'm Always On A Mountain**
    - Merle Haggard/MCA 2375
    - Week On Chart: 7

17. **10 Years Of Gold**
    - Kenny Rogers/United Artists LA 858 H
    - Week On Chart: 31

18. **The Very Best Of**
    - Conway Twitty/MCA 3007
    - Week On Chart: 20

19. **I Believe In You**
    - Mel Tillis/ABC AA 1046
    - Week On Chart: 20

20. **Womanhood**
    - Tammy Wynette/Epic KE 35432
    - Week On Chart: 3

21. **Every Time Two Fools Collide**
    - Kenny Rogers & Dottie West/United Artists LA 861 H
    - Week On Chart: 19

22. **Contrary To Ordinary**
    - Jerry Jeff Walker/MCA 3041
    - Week On Chart: 8

23. **Conway Twitty**
    - Lynn/MCA 2272
    - Week On Chart: 7

24. **I'm Always On A Mountain**
    - Merle Haggard/MCA 2375
    - Week On Chart: 7

25. **10 Years Of Gold**
    - Kenny Rogers/United Artists LA 858 H
    - Week On Chart: 31

26. **The Very Best Of**
    - Conway Twitty/MCA 3007
    - Week On Chart: 20

27. **I Believe In You**
    - Mel Tillis/ABC AA 1046
    - Week On Chart: 20

28. **Bartender's Blues**
    - George Jones/Epic KE 35414
    - Week On Chart: 3

29. **When We Rock It**
    - Jo Ann Wood/RCA APL1 2278
    - Week On Chart: 8

30. **Love Me With All Your Heart**
    - Johnny Rodriguez/Capitol
    - Week On Chart: 20

31. **Guitar Monsters**
    - Chester & Lester/RCA APL1
    - Week On Chart: 13

32. **Old Fashioned Love**
    - The Kendalls/Ovation CV
    - Week On Chart: 13

33. **Love With All Your Heart**
    - Johnny Rodriguez/Mercury SM 1 5011
    - Week On Chart: 5

34. **Redheaded Stranger**
    - Willie Nelson/Columbia
    - Week On Chart: 1

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    - Linda Ronstadt/Asylum 6E 104
    - Week On Chart: 49

42. **I'm Always On A Mountain**
    - Merle Haggard/MCA 2375
    - Week On Chart: 7

43. **10 Years Of Gold**
    - Kenny Rogers/United Artists LA 858 H
    - Week On Chart: 31

Joe Stampley

Joe Stampley's new Epic album featuring the hits "Red Wine And Blue Memories" and "If You've Got Ten Minutes (Let's Fall In Love)"

Produced by Billy Sherrill on Epic Records and Tapes

"Epic" is a Trademark of CBS Inc. © 1978 CBS Inc.

AUGUST 19, 1978

AmericanRadioHistory.com
COUNTRY SONG OF THE WEEK

ZELLA LEHR—RCA PB-11359
DANGER HEARTBREAK AHEAD (prod.: Pat Carter) [writers: D. Allen/D. Cook] (Duchess/Tree/Posey, BMI) [3:30]
Lehr’s latest single has a clear sound accented by a steady rhythm which runs strong all the way through. Vocals, material and Pat Carter’s crisp production give it potential for acceptance with pop as well as country audiences.

LYNN ANDERSON—Columbia 3-10809
LAST LOVE OF MY LIFE (prod.: Steve Gibson) [writers: J. Christopher/P. Bunch] (Easy Nine/Baby Chick, BMI) [3:09]
A quiet mood slowly builds to a strong chorus in this love song as Anderson sings with both strength and clarity. A piano, strings and a steady, deliberate rhythm effectively add support.

RUBY FALLS—50 States 63
IF THAT’S NOT LOVING YOU (YOU CAN’T SAY I DIDN’T TRY) (prod.: Johnny Howard) [writers: Falls/Riis/Rainsford] (Amberways, ASCAP/Blue Max, BMI) [3:06]
Easy and relaxed is the mood of Falls’ single. Production is uncomplicated to highlight her smooth, steady voice which moves through the lyrics with strength.

KENNY DALE—Capitol P-4619
TWO HEARTS TANGLED IN LOVE (prod.: A. V. Mittelstedt) [writer: W. W. Wimberly] (Publicare, ASCAP) [2:58]
Vocals stand out in the production of Dale’s single as a female singer adds harmonies. The pace is easy as Dale sings a solid country love song.

JOHN PRINE—Asylum 45509
FISH AND WHISTLE (prod.: Steve Goodman) [writer: J. Prine] (Big Ears/Brusied Orange, ASCAP) [3:13]
Prine’s distinctive style, both as a songwriter and singer, shows its charm for country listeners with its simplicity. The tune features a lighthearted tone along with his special touch of humor.

JOEY MARTIN—Nicholodean 1002
I’VE BEEN A LONG TIME LEAVING (BUT I’LL BE A LONG TIME GONE) (prod.: Stephen J. Nicholas) [writer: R. Miller] (Tree, BMI) [2:54]
A lively steel guitar starts this catchy country song, as Martin sings a Roger Miller tune about hitting the road. The pace is up-tempo as guitars and drums complement each other.

HARGUS “PIG” ROBBINS—Elektra 45514
LITTLE BITTY PRETTY ONE (prod.: “Pig” Robbins) [writer: R. Byrd] (Recordo, BMI) [2:50]
Robbins does a “semi-instrumental” with a chanting verse accompanied by an expert piano, steel guitar and fiddle swapping licks amid the quick tempo.

DANNY HARGROVE—50 States 64
I WANNA BE HER #1 (prod.: Johnny Howard) [writer: D. Hargrove] (Blue Max, BMI) [2:53]
A hard, steady rhythm keeps this single lively along with some sharp, spare guitar licks. Hargrove sings with feeling and effectiveness.

PAUL RICHEY—Con Brio 138
HAPPY BIRTHDAY HONEY (prod.: Bill Walker & Jack Gilmer) [writer: C. Howard] (Butter, BMI) [2:43]
With considerable studio experience, Richey tries a cut himself with this recitation of love. The words are convincing with effective accompaniment on strings, piano and bass.

JIM MUNDY & TERRI MELTON—MCM 100
IF YOU THINK I LOVE YOU NOW (prod.: Jim Mundy & Nelson Larkin) [writer: J. Mundy] (Mundy/Shermari/Merilark, ASCAP) [2:26]
Mundy and Melton complement each other with harmonies on this pleasant love song. Should see chart action soon.

Kenny O’Dell has stepped out from behind closed doors and come out lovin’, on his smash country single, “Let’s Shake Hands And Come Out Lovin’” (CPS-0301)

Billboard last week 20—this week 17
Cash Box last week 15—this week 14
Record World last week 23—this week 19

Produced by Kenny O’Dell on Capricorn Records.
<table>
<thead>
<tr>
<th>Title/Artist/Label/Number</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 TALKING IN YOUR SLEEP</td>
<td>9</td>
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<tr>
<td>CRYSTAL GAYLE United Artists 1214</td>
<td>9</td>
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<tr>
<td>45 HOPELESSLY DEVOTED TO YOU</td>
<td>46</td>
</tr>
<tr>
<td>OLIVIA NEWTON-JOHN</td>
<td>RSO 963 4</td>
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<tr>
<td>46 KAY JOHN WESLEY RYLES/ABC 12375</td>
<td>7</td>
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<tr>
<td>47 I WANT TO BE IN LOVE</td>
<td>54</td>
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<tr>
<td>JACKY WARD/ Mercury 55038</td>
<td>7</td>
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<tr>
<td>48 I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists 1224</td>
<td>9</td>
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<tr>
<td>49 JUST KEEP IT UP MARVEL FELTS/ABC 12374</td>
<td>9</td>
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<tr>
<td>50 BETTER ME TOMMY OVERSTREET/ABC 12367</td>
<td>1</td>
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<td>51 TEAR TIME DAVE &amp; SUGAR/RCA 11322</td>
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<tr>
<td>52 NO SLEEP TONIGHT RANDY BARLOW/Republic 024</td>
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<tr>
<td>53 DON JUAN BILLY &quot;CRASH&quot; CRADDOCK/ABC 12284</td>
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<tr>
<td>54 THE FEELINGS SO RIGHT TONIGHT DON KING/Con Brio 137</td>
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<tr>
<td>55 LOVE, LOVE, LOVE SANDY POSEY/Warner Bros. 8610</td>
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<tr>
<td>56 '57 CHEVROLET BILLIE JO SPEARS/United Artists 1229</td>
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<tr>
<td>57 MUSIC, MUSIC, MUSIC REBECCA LYNN/Scion 0550</td>
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<tr>
<td>58 DO IT AGAIN TONIGHT LARRY GATLIN/ Monument 259</td>
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<tr>
<td>59 I Fought THE LAW HANK WILLIAMS, JR/Warner Bros. 8642</td>
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<td>60 ANIMAL/I JUST WANT YOU TO KNOW RONNIE McDOWELL/Scion 1553</td>
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<td>61 MY HEART WON'T CRY ANY MORE Dickey LEE/ RCA 11294</td>
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<tr>
<td>62 WALTZ OF THE ANGELS DAVID HOUSTON/ Electro 45519</td>
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<tr>
<td>63 ONLY ONE LOVE IN MY LIFE RONNIE MILSP/RCA 11270</td>
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<td>64 PITTSBURGH STEALERS KENDAL/United Artists 1199</td>
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<tr>
<td>65 NORMA JEAN SAMMI SMITH/Electro 45504</td>
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<td>66 WHISPER IT TO ME BOBBY G. RICE/Republic 023</td>
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<td>67 CAN WE DO THIS AGAIN T. G. SHEPPARD/</td>
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<td>Warner Bros. 8593</td>
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<td>68 LET ME TAKE YOU IN MY ARMS AGAIN JAMES DARREN/ RCA</td>
<td>13163</td>
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<td>69 SWEET FANTASY BOBBY Borchers/Epic 8 50585</td>
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<tr>
<td>70 MOTEL ROOMS LITTLE DAVID WILKINS/Epic/Playboy</td>
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<tr>
<td>71 BORDERTOWN WOMAN MEL McDANIEL/Capitol 45972</td>
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<tr>
<td>72 FAIR AND TENDER LADIES CHARLIE McCAY/ Monument 258</td>
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<tr>
<td>73 THIS MAGIC MOMENT SANDRA KAYE/Doobie Knob (WIG)</td>
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<tr>
<td>74 I'LL ALWAYS BE CRAZY WAYLON JENNINGS/RCA 11344</td>
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<td>75 LOVE DON'T HIDE FROM ME HUGH X. LEWIS/Little Darlin'</td>
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<tr>
<td>76 THAT'S WHAT MAKES THE JUKEBOX PLAY MOE BANDY/</td>
<td>1</td>
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<tr>
<td>77 SHOW ME A SIGN JIM CHESNUT/ABC 1236</td>
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<tr>
<td>78 SO SAD (TO WATCH GOOD LOVE GO BAD) STEVE STAMPEDE/Epic 8 50574</td>
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<td>79 BE YOUR OWN BEST FRIEND RAY STEVENS/Warner Bros. 8616</td>
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<td>80 I WANT TO BE IN LOVE JACKY WARD/ Mercury 55038</td>
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<tr>
<td>81 BABY BLUE KING EDWARD SMITH IV/Soundwaves 45730</td>
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<tr>
<td>82 WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN (I WANNA) LOVE MY LIFE AWAY JODY MILLER/Epic</td>
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<tr>
<td>83 FAIR AND TENDER LADIES CHARLIE McCAY/ Monument 258</td>
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<tr>
<td>84 MUSIC, MUSIC, MUSIC REBECCA LYNN/Scion 0550</td>
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<td>90 I WANT TO BE IN LOVE JACKY WARD/ Mercury 55038</td>
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<tr>
<td>91 SHOW ME A SIGN JIM CHESNUT/ABC Hickory 54033</td>
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<tr>
<td>92 I'M THE SOUTH EDDY ARNOLD/RCA 11319</td>
<td>3</td>
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<tr>
<td>93 I BELIEVE IN YOU MEL MILLS/RCA 45090</td>
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<tr>
<td>94 I BELIEVE IN YOU MEL MILLS/RCA 45090</td>
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<tr>
<td>95 LONELINESS SIDE OF THE BED LINDA CASSADY/Cin/Kay 047</td>
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<tr>
<td>96 WHAT'S THAT MAKES THE JUKEBOX PLAY MOE BANDY/ Columbia 3 10735</td>
<td>14</td>
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<tr>
<td>97I DON'T LOVE HIDE FROM ME HUGH X. LEWIS/Little Darlin'</td>
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<tr>
<td>98 I DON'T LOVE HIDE FROM ME HUGH X. LEWIS/Little Darlin'</td>
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<tr>
<td>99 NEVER MY LOVE VERN GOSDIN/Electra 45438</td>
<td>15</td>
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<tr>
<td>100 HOW IS THE SUN IN CALIFORNIA KAREN WHEELER/ Capitol 4595</td>
<td>2</td>
</tr>
</tbody>
</table>
Old Flames
Can't Hold A Candle To You

Ovation Strikes Again!
from the forthcoming
JOE SUN LP
"OLD FLAMES"
OV-1734
Scoring a direct hit with more highly-charged, crackling good funk 'n' roll. Their reputation for power-packed dance anthems fully established and seldom matched, Rose Royce uses LP number two to strut the playin' side of the band. It's guaranteed to strike you as another thunderous achievement for Norman Whitfield and Rose Royce.

*Rose Royce Strikes Again*, WHK 3227.
Produced by Norman Whitfield.
Featuring the single, "I'm In Love (And I Love The Feeling)" WHI 8629
On Whitfield records and tapes.