

RECORD WORLD

Spotlight on Philadelphia

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DAVE PELOSO
C. 7-78R



Who In The World: Stargard

HITS OF THE WEEK

SINGLES

WINGS, "WITH A LITTLE LUCK" (prod. by Paul McCartney) (writer: McCartney) (MPL/ATV, BMI) (3:13). The second single from the coveted "London Town" lp has only one plug side, a light, whimsical song about life's mysteries. McCartney has had better success here with such pop tunes than with rockers, and this is a likely hit. Capitol 8812.

JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN, "YOU'RE THE ONE THAT I WANT" (prod. by John Farrar) (writer: Farrar) (Stigwood/Buffalo/Ensign/Unichappell, BMI) (2:49). The first single from the "Grease" soundtrack wasn't in the play; it's a frantic, up-tempo duet between the two stars that is bound to leave listeners breathless. RSO 891.

DEBBY BOONE, "BABY, I'M YOURS" (prod. by Michael Lloyd and Mike Curb) (writer: McCoy) (Blackwood, BMI) (2:36). Boone's third solo single is a cover of the 1965 Barbara Lewis hit, and shows more depth in her voice than did either of her previous records. The "B" side, "God Knows," is also worth a listen. It could be a two sided hit. Warner-Curb 8554.

HEATWAVE, "THE GROOVE LINE" (prod. by Barry Blue) (writer: Temperton) (Almo/Tincabell, ASCAP) (4:11) The first single from a new album may well be Heatwave's third straight American hit. The U.K. band seems well in tune with what's new in r&b music, and the heavy beat and synthesizer effects are appropriately space-age. Epic 8-50524.

SLEEPERS

HEAD EAST, "SINCE YOU BEEN GONE" (prod. by Jeffrey Lesser) (writer: Ballard) (Island, BMI) (3:00). Phased drums and voices are put to fine use in this rocking cover of a Russ Ballard song—the sound of this St. Louis band seems to have gelled of late, and with this single (from a bulleting lp) they could break through nationally. A&M 2026.

PARLET, "PLEASURE PRINCIPLE" (prod. by George Clinton) (writers: Clinton-Ford-Worrell) (Rick's/Malbiz, BMI) (4:10). P-funk meets Benny Goodman in the first single from George Clinton's girl-group. Disco rhythms, clarinets and some thirties-sounding vocal work combine in one of the most original r&b singles in a long time. Casablanca 919.

BLONDIE, "DENIS" (prod. by Richard Gottehrer) (writer: Levenson) (Bright Tunes, ASCAP) (2:15). Deborah Harry and company drop the "e" from the '63 Randy & the Rainbows hit, and could break through here with it as they already have in Holland. The effect is faithful to the original but more than slightly ironic as well. Chrysalis 2220.

RAMONES, "DO YOU WANNA DANCE" (prod. by Tony Bongiovi & T. Erdelyi) (writer: Freeman) (Clockus, BMI). The Ramones could make this cover of the '58 Bobby Freeman hit into the American chart hit they need to march their continental success. As always, their treatment is brief, rough and to the point. Sire 117 (WB).

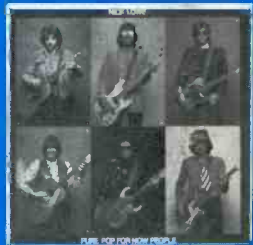
ALBUMS

HOT TUNA, "DOUBLE DOSE." Four sides of acoustic and electric Hot Tuna recorded live in San Francisco finds the Jorma Kaukonen/Jack Casady led band in fine form. Classic blues numbers and familiar band penned songs ("Embryonic Journey") get the Hot Tuna treatment, played at a smoldering intensity by the quartet. Grunt CYL2-2545 (RCA) (11.98).

GARLAND JEFFREYS, "ONE-EYED JACK." Jeffreys' brand of rock and occasional reggae rhythms has earned him a reputation as a premier New York street-wise rock songwriter. His second album for the label is an insightful look at the darker side of living in the city with songs like "Scream In the Night" and "Keep On Trying." A&M SP 4681 (7.98).

NICK LOWE, "PURE POP FOR NOW PEOPLE." As an artist/producer (Elvis Costello, Graham Parker, etc.) who has already been lauded as one of pop's most vital forces by just about every magazine short of Fishing Facts, Lowe delivers the goods with his first solo lp. An album of refreshing, faultlessly executed pure pop by rock's "Jesus of Cool." Columbia JC 35329 (7.98).

"BRITISH LIONS." The rejuvenated Mott the Hoople has more going for it than just a new name. A new singer in former Medicine Head vocalist John Fiddler and guitarist Ray Major energizes the outfit with first class material including a Mitch Ryder sounding "One More Chance To Run" and a charged version of "Wild In the Streets." RSO RS 1 3032 (7.98).





With A Little Luck-is the single from **WINGS** forthcoming Album **LONDON TOWN** (SW-11777)
(4559)



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RECORD WORLD

Adult Market Strength Stressed in WCI Survey

By SAM SUTHERLAND

■ NEW ORLEANS—The renewed importance of the adult market was vividly underscored during the opening business session of the 20th annual NARM Convention as Warner Communications Inc. unveiled the results of an industry-wide market research study of the prerecorded music market. Sunday's (19) presentation, made at the Hyatt Regency Hotel here by Dr. Martin Fish-

(Continued on page 23)

NARM Convention Emphasizes 'Open Door' Policy; Work Sessions, Seminars Overshadow Pricing Issue

By SAM SUTHERLAND

■ NEW ORLEANS — Despite some industry forecasts warning that recent manufacturers price hikes would again generate broad controversy, this year's NARM Convention saw delegates concentrating more on the five-day gathering's gauntlet of work sessions, exhibitions and product presentations and less on individual showdowns over price.

Underlying the stronger show of delegate support for scheduled activities held from Saturday (18) through Wednesday (22) at the Hyatt Regency Hotel here was an apparent tide of renewed optimism and member activism prompted by NARM's higher visibility at the regional level during the past year. Apart from the success of NARM's regional gatherings in key cities, much retailer enthusiasm was generated during the convention itself when at least one area of potential friction—the advent of product bar coding, first launched during the fall, 1976 NARM "mini-convention" in Chicago, and since pursued jointly with the RIAA — was minimized by the announcement that CBS and the three Warner Communications labels are applying for manufacturer numbers from the UPC

Council (see separate story).

The calmer mood at this year's convention was due in part to a concerted effort by its organizers to beef up convention programming, while further discouraging the prevalence of closed door meetings through a new emphasis on group product presentations. In contrast to past years, when the presence of manufacturer booths on the exhibition floors often belied a primary emphasis on individual interviews between dealers, distributors and manufacturer reps, labels were encouraged to hold their own audio-visual presentations on a separate floor.

Presentations

Casablanca Record and Film-Works, CBS, Motown, Polygram, RCA and WEA each sponsored presentations repeatedly screened during the three weekday afternoons.

With attendance attaining the estimate of some 2,000 recently expected by NARM (see RW, March 25, 1978), including 91 new member companies, the volatility of the price issue might have been compared to last year's gathering, where dealers were vocal in their dissatisfaction with then-recent increases, despite the shadow of the U. S. grand jury investigation then

(Continued on page 22)

Polydor's Haayen: Artist Roster Is Priority

By MARC KIRKEBY

■ NEW YORK — Fred Haayen, the new president of Polydor Records Inc., says his highest priority now is "increasing not necessarily the number, but the quality of our artist roster."

"A company in the eyes of the industry is just as strong as its success," Haayen told *Record World* last week. "Success will be based on quality people, a quality management team, and the artist roster. Which comes first? I think the management team comes first."

Solid Roster

"I think an excellent team is already here [at Polydor]," Haayen continued. "I don't think the artist roster is there yet. That's where we should build. And we've got to develop those artists we have."

Polydor's management, Haayen said, will see "additions but no changes [in personnel]." "I do not know these people well enough to know how they will react to my management style," Haayen explained. "It's very important that you stick with who

(Continued on page 88)

Record World Names Neil McIntyre To Direct Expanded Radio Section

■ NEW YORK — Neil McIntyre has been appointed to the newly created position of radio director for *Record World*. His duties will include the formulization of a new and expanded radio section for the magazine as it continues to increase its coverage of that vital area of the industry. The appointment is effective April 3.



Neil McIntyre

McIntyre, whose career in radio spans 20 years, will write a weekly column as well as research, develop and write radio related news and feature stories.

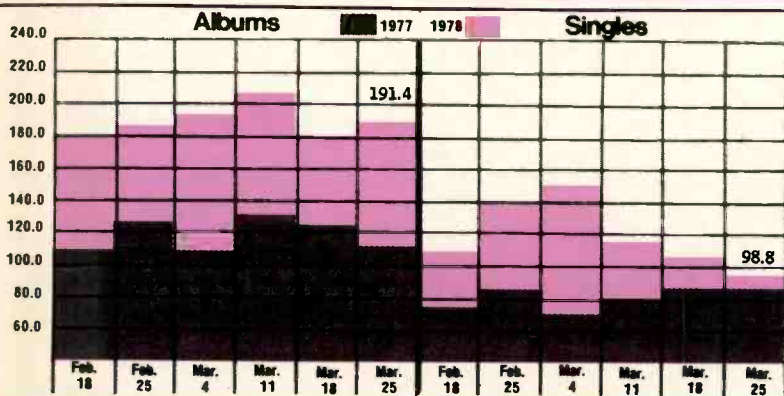
McIntyre was most recently program manager for WPIX-FM, (Continued on page 18)

Yetnikoff Receives NARM Pres. Award

■ NEW ORLEANS—Walter Yetnikoff, president of the CBS Records Group, received the NARM Presidential Award at this year's NARM Awards Banquet here.

Coverage of the NARM convention continues on pp. 22-26.

RECORD WORLD SALES INDEX



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

Bar Coding Implementation Nears; CBS, WCI Apply for UPC Numbers

By SAM SUTHERLAND

■ NEW ORLEANS—Buoyed by strong retailer support and broadening commitment among major manufacturers, product bar coding for the prerecorded music business moved significantly closer to implementation during last week's NARM Convention following sustained ef-

forts by coding advocates during both general meetings and seminars. While labels had reported some concern over a lack of commentary from the retail and rack sectors prior to the convention (see RW, March 25, 1978), those interests were vocal in

(Continued on page 25)

C'right Office Performers Royalty Report Deemed 'Totally Unacceptable' by NAB

By BILL HOLLAND

■ WASHINGTON—The National Association of Broadcasters has blasted as "totally unacceptable" last week's Copyright Office report to the Congress which called for broadcasters to pay performer royalties for sound recordings they use.

In an interview with *RW*, an NAB spokesman criticized the findings of the report and the summary statement by Register of Copyrights Barbara Ringer (*RW*, March 25) as "unfair, unequitable, lacking in constitutional principles, and, simply stated, totally unacceptable for us."

The NAB official went on to assail the Congressionally-mandated document by stating that the Ringer report "assumes . . . presumes that a performance of musical work is a creation that can be recognized" and defend-

Aubrey Moore Named GM, A&M/Pacific

■ LOS ANGELES — Bob Fead, senior vice president, marketing, A&M Records, has announced the appointment of Aubrey Moore to the post of general manager, A&M/Pacific, A&M's new branch facility.



Aubrey Moore

Moore was most recently general manager for Schwartz Brothers in Washington, D.C. He had been with Schwartz Brothers for 15 years in various capacities.

Moore will headquarter at the A&M/Pacific offices at 9500 El Dorado Avenue, Sun Valley, California.

POWERHOUSE PICKS

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

Atlanta Rhythm Section (Polydor) "Imaginary Lover."

The activity on the group's latest single is hot, as numerous majors jumped on it this week. Airplay is solid with good upward chart movement along with growing sales action.

Wyoming Enacts Anti-Piracy Law

■ CHEYENNE, WYOMING — Wyoming became the 49th state to enact an anti-piracy law on March 9 when Governor Ed Herschler signed legislation outlawing the manufacture and sale of pirate and bootleg recordings. This law leaves Vermont as the only state without an anti-piracy statute. The Vermont legislature recently voted to indefinitely postpone action on a bill which would have prohibited manufacture and sale of pirate and bootleg recordings.

Penalties

The Wyoming law makes it a felony, punishable by up to two years imprisonment and/or a \$10,000 fine, for the unauthorized duplication of sound recordings and for the manufacture of recordings from live performances when made without the artist's consent. The sale of such recordings is a misdemeanor punishable by up to one year in the county jail and/or a \$10,000 fine. The law also provides for the forfeiture and destruction of unauthorized recordings and the equipment used to make such recordings.

Repeat Winners Highlight NARM Awards

■ NEW ORLEANS—Three repeat winners highlighted the awards banquet at the NARM national convention Wednesday night (22).

The three lps to repeat, underscoring the longevity for sales of certain product which is of major importance to retailers, were: "Songs In The Key of Life" (Tamla) by Stevie Wonder (Best Selling Album By A Black Artist); "A Star Is Born" (Col) (Best Selling Movie Soundtrack); and "Suite For Flute and Jazz Piano" (Col) by Rampal and Bolling (Best Selling Classical Album).

Showing strong longevity as an artist, Donna Summer once again received an award. This time she was honored for Best Selling Album By A Female Black Artist with "I Remember Yesterday" (Casablanca).

Setting a precedent this year was the awarding of the Best Selling Album By A New Artist to four of the nominees: Heatwave (Epic), Debby Boone (Warner/Curb), Shaun Cassidy (Warner/Curb), and Foreigner (Atlantic). The write-in vote exhibited the convention's feeling that artist development is becoming increasingly important to retailers who must take a more active role.

Other write-in awards went to Debby Boone's "You Light Up My Life" (Warner/Curb) for Best Selling Single Record and Meco's "Star Wars" (Millennium) for Best Selling Pop Instrumental Album.

Rounding out the album winners were: "Commodores" (Motown) (Best Selling Album By A Black Group); "A Chorus Line" (Col) (Best Selling Broadway Soundtrack Album); "In Flight" (WB) by George Benson (Best Selling Jazz Album); "The Rescuers" (Best Selling Children's Album); and "Christmas By Elvis Presley" (RCA) (Best Selling Economy Album). Presley scored three of the four nominations in that category.

Retailer Of The Year went to the Camelot (Stark) stores for whom a principle in the chain, Paul David, accepted the award; and Rack Jobber Of The Year went to Lieberman Enterprises, chairman of the board David Lieberman accepting.

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Apt. 714 just got central heating.


"Central Heating" is a necessity. It's brought to you by Heatwave, whose last platinum album featured the platinum single, "Boogie Nights," 8-50370 and the gold single, "Always and Forever." 8-50490

"Central Heating" is shipping gold. It features the new hit single, "The Groove Line." On Epic Records and Tapes.
8-50524

Heatwave's Debut American Tour:

3/17 Hofheinz Pavilion, Houston, Tex. • 3/18 Moody Coliseum, Dallas, Tex. • 3/19 Lloyd Noble Center, Norman, Okla. • 3/23-3/26 Mill Run Theatre, Niles, Ill. • 3/31-4/2 Front Row Theatre, Cleveland, Ohio • 4/6-4/9 Valley Forge, Devon, Penn. • 4/12 Civic Center, Pittsburgh, Penn. • 4/13 Civic Center, Saginaw, Mich. • 4/14 Wings Stadium, Kalamazoo, Mich. • 4/15 Cobo Arena, Detroit, Mich. • 4/16 Dayton Arena, Dayton, Ohio • 4/17 Mich. State Univ., E. Lansing, Mich. • 4/20 Civic Center, Springfield, Mass. • 4/21 Civic Center, Providence, R.I. • 4/23 Coliseum, Hampton, R.I. • 4/28 Civic Center, Lake Charles, La. • 4/29 Hirsch Coliseum, Shreveport, La. • 4/30 Centroplex, Baton Rouge, La. • 5/2 Coliseum, Columbus, Ga. • 5/4 Coliseum, Columbia, S.C. • 5/5 Coliseum, Charlotte, N.C. • 5/6 Capitol Center, Largo, Md. • 5/7 Dorton Arena, Raleigh, N.C. • 6/2-6/4 Circle Star Theatre, San Carlos, Calif.

Direction: Alan Bernard, Bernard + Steckler, 9200 Sunset Blvd., Suite 620, Los Angeles, Calif. 90069

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RECORD WORLD CHART ANALYSIS

Manilow Poses Only Challenge to Bee Gees for Top Spots Three LPs Bullet in Top 10

By BARRY TAYLOR

■ Now in its 11th week on top of the chart, the soundtrack album to "Saturday Night Fever" (RSO) remains far and away the biggest selling album in the country. The double record set continues to top the R&B LP Chart as well, holding off the ascending George Benson. Despite a bulleting top three single, Barry Manilow (Arista) once again fell short in his attempt to unseat "Saturday Night Fever," which incidentally still boasts the #1 and #2 singles in the top 100. In its sixth week of release, Manilow is pulling strong sales from retail and the racks, easily maintaining his number two placing but falling considerably short of the torrid pace set by the charttopper.

Three of the more venerable chart albums are bulletted in the top ten with Eric Clapton (RSO) moving up to #5 in his 19th bulletted week, Kansas (Kirshner) jumping to #6 with the help of another top ten single and Steely Dan (ABC) at #8 with consistently strong sales. The top ten is rounded out with Jackson Browne (Asylum) at #3, Billy Joel (Columbia) at #4, Queen (Elektra) at #7, Fleetwood Mac (Warner Bros.) at #9 and Earth, Wind & Fire (Columbia) at #10.

Just outside of the top ten is George Benson (Warner Bros.) at #11 bullet. His live double set enjoyed another solid week of sales with all of the necessary rack activity falling into place.

B'nai B'rith Sets Music Industry Panel

■ NEW YORK — "The Impact (in the '70s) of Media, Promotion and Publicity in the Music Business" is the subject of a panel discussion to be heard on Monday, April 3, at 7:30 p.m., by the Music and Performing Arts Lodge of B'nai B'rith in New York.

Among the music industry guest panelists will be Dave Herman, WNEW-FM; Mike Sigman, VP and managing editor, *Record World*; Chuck Young, Rolling Stone; Ed Hutcher, Telehouse; Dick Gersh, Richard Gersh Associates, and J. B. Carmicle, Cash Box.

The discussion will take place following the business portion of the B'nai B'rith meeting at the Sutton Place Synagogue, 225 East 51st Street, New York City.

The album continues to place on top of The Jazz Chart and is poised to become a strong contender in the top ten in the coming weeks. The same holds true for the Jefferson Starship's "Earth" (Grunt) at #14 bullet. The album is the most played FM record across the country for the second week in a row and placed second in the Retail Report this week to the Atlanta Rhythm Section.

Outside of the top 20, gains were registered by Roberta Flack (Atlantic), whose album moves up to #22 bullet with sales following the movement of her former Powerhouse Pick single. "Bootsy? Player Of the Year" (Warner Bros.) is up to #25 bullet, Little Feat's "Waiting For Columbus" (Warner Bros.) at #35 bullet, Stargard (MCA) at #38 bullet, Raydio (Arista), continuing its ascent at #45 bullet, Warren Zevon (Asylum) at #46 bullet, Samantha Sang's "Emotion" (Private Stock) at #49 bullet, Van Halen (Warner Bros.) at #53 bullet, the Outlaws (Arista), with a sparkling live lp, at #59 bullet, Robert Palmer (Island), showing out of the box acceptance with one of his best albums in some time, at #61 bullet and Head East (A&M) at #62 bullet.

(Continued on page 82)

Wings Single Bows at #38

By PAT BAIRD

■ With the Bee Gees (RSO) continuing their hold on the top two spots on the RW Singles Chart, Barry Manilow (Arista) moved into the #3 bullet spot. His album is secured at #2. The only other bullets in the Top 10 this week are Eric Clapton (RSO), with an album bulleting at #5 and the single at #52 bullet on the Country Singles Chart, coming in here at #8 bullet; and Kansas (Kirshner), taking over the #10 bullet spot. Their album is bulleting at #6.

Rounding out the top 10 are: Samantha Sang (Private Stock) at #4; Andy Gibb (RSO) at #5; Natalie Cole (Capitol), moving up to #6; and the other major crossover record, Raydio (Arista), moving to #7, and Dan Hill (20th Cent.) at #9.

Bob Welch (Capitol) at #13 bullet and Yvonne Elliman (RSO) at #14 bullet both picked up good sales and some station moves into the top 10, while England Dan & John Ford Coley (Big Tree) also continued good station moves for the #17 bullet spot. David Gates (Elektra), #18 bullet, continued to get adds this week, and Jackson Browne (Asylum), #19 bullet, moved into the top 10 at some stations. Lou Rawls (Phila. Intl.), #20 bullet, also picked up adds and continued to do well in the

crossover markets.

Roberta Flack with Donny Hathaway (Atlantic), already #1 on the R&B Singles Chart, moved to #21 bullet here, and Parliament (Casablanca), #1 in Memphis, came in at #22 bullet. Andrew Gold (Asylum) at #26 bullet, ELO (Jet) at #27 bullet and Chuck Mangione (A&M) at #30 bullet all continued to pick up airplay and some sales. Jefferson Starship (Grunt), one of the most added records over the past few weeks, moved up 16 points to #29 bullet.

Moving well on increased airplay were: Trampps (Atlantic) #33 bullet; Atlanta Rhythm Section (Polydor), doing well in the secondaries, #34 bullet; Styx (A&M) #35 bullet; Rubicon (20th Cent.), also doing well in the secondaries and some major markets, #36 bullet; Eddie Money (Col) #37 bullet; Earth, Wind and Fire (Col) #39 bullet, and George Benson (WB), #15 bullet r&b, at #40 bullet.

Other good moves were scored by The Carpenters (A&M), #13 bullet on the country side, listed here at #53 bullet; Tavares (Capitol), still growing on the "Saturday Night Fever" wave, at #54 bullet, and Dolly Parton, doing well on the southwest and midwest secondaries, at #58 bullet. The three biggest chart moves this week were registered by Billy Joel (Col), up 22 spots to #51 bullet; Johnny Mathis & Deniece Williams (Col), already #5 r&b, up 20 slots to #55 bullet, and Warren Zevon (Asylum), getting immediate reaction at all radio levels, up 24 points to #56 bullet. Peter Brown (Drive), #9 bullet r&b and crossing over in the New York and St. Louis markets, moved to #61 bullet, and Meatloaf (Epic/Cleve. Intl.), a big record in the midwest, came in at #76 bullet.

New Entries

New on the chart this week are: Chartmaker Wings (Capitol), getting huge adds the first week out for the #38 bullet spot; John Travolta and Olivia Newton-John (RSO), with the first release from the movie "Grease," coming on at #49 bullet; Ted Nugent (Epic) #71 bullet; Wet Willie (Epic) #77 bullet; Kenny Loggins (Col) #80 bullet; Robert Palmer (Island) #81 bullet; Journey (Col) #87 bullet; Don Brown (First American) #88 bullet, and Angel (Casablanca) at #89 bullet.

REGIONAL BREAKOUTS

Singles

East:

Jefferson Starship (Grunt)
Atlanta Rhythm Section (Polydor)
Wings (Capitol)
George Benson (Warner Bros.)
Player (RSO)
Johnny Mathis/Deniece Williams (Columbia)

South:

Jefferson Starship (Grunt)
Trampps (Atlantic)
Atlanta Rhythm Section (Polydor)
Rubicon (20th Century)
Warren Zevon (Asylum)

Midwest:

Jefferson Starship (Grunt)
Atlanta Rhythm Section (Polydor)
Johnny Mathis/Deniece Williams (Columbia)

West:

Jefferson Starship (Grunt)
Wings (Capitol)

Albums

East:

AWB (Atlantic)
Atlanta Rhythm Section (Polydor)
Johnny Mathis (Columbia)
The Rutles (Warner Bros.)

South:

AWB (Atlantic)
Atlanta Rhythm Section (Polydor)
Johnny Mathis (Columbia)
Carole King (Ode)
The Rutles (Warner Bros.)
Michael Murphy (Epic)

Midwest:

AWB (Atlantic)
Atlanta Rhythm Section (Polydor)
Johnny Mathis (Columbia)
Carole King (Ode)
Fotomaker (Atlantic)
Hubert Laws (Columbia)

West:

AWB (Atlantic)
Atlanta Rhythm Section (Polydor)
Johnny Mathis (Columbia)
Carole King (Ode)
The Rutles (Warner Bros.)
Michael Franks (Warner Bros.)

GOODBAD & FUNKY

SHOTGUN



**S H O T G U N
UNLOADS!**

**The Good, Bad & Funky
It Will Blow You Away.**



**RECORDS
ABC DELIVERS**

Pacific Jazz Label Reactivated

■ LOS ANGELES — Ed Levine, general manager of Blue Note Records, has announced the re-activation of the former United Artist Records owned subsidiary, Pacific Jazz Records. Working closely with Pacific Jazz founder and former president Dick Bock, United Artists/Blue Note will release several new albums recorded during Pacific Jazz Records heyday and culled from the label's jazz catalogue.

Spurred by renewed interest in the label's catalogue internationally, particularly in Japan, where a recent Pacific Jazz re-issue series met with success the label's reactivation will be marked by a series of lps to be released beginning in March and included some of the landmark jazz artists who recorded for Pacific Jazz for over two decades.

An all new, never before released live album recorded in March, 1969, at the Los Angeles club Done's by jazz violinist Jean-Luc Ponty will head the list of new Pacific Jazz releases. A half-live, half-studio album from pianist George Duke, also recorded in 1969, is included in the re-activated label's release schedule, as are special two volume sets of Pacific Jazz recording of the '50s and '60s. The '50s set includes performances by Gerry Mulligan, Chet Baker, Bud Shank, Shorty Rogers, Laurindo Almeida, Clifford Brown, Chico Hamilton, Art

Champion Entertainment Names Hoffman GM

■ NEW YORK — Tommy Mottola, president of Champion Entertainment Organization, has announced the appointment of Randy Hoffman to the position of general manager.



Randy Hoffman

Hoffman will be responsible for the daily operations of the company, as well as coordinating artist tours and acting as liaison with record companies.

Hoffman has been with Champion for the past four years.

At the same time Glenn Orsher has been named assistant to Hoffman and will work with him on various company projects.

Pepper, Wes Montgomery, Cannonball Adderly, Gil Evans, John Lewis and others. The '60s volumes includes work by Les McCann, Zoot Sims, Richard "Groves" Holmes, Ben Webster, Jazz Crusaders, Gerald Wilson Orchestra, Joe Pass, Don Ellis, Jean-Luc Ponty, George Duke and others. Additionally, re-releases of catalogue material from Gerald Wilson and Buddy Rich are also being considered.

State Dept. To Host Intl. Copyright Meet

■ WASHINGTON — The State Department announced last week it will hold an international copyright meeting here on April 11.

Representatives from motion picture and music publisher associations have been invited to the one day meeting, along with officials of ASCAP, BMI, SESAC and record companies.

Ringer Will Attend

The Register of Copyrights, Barbara Ringer, is also scheduled to attend the one day meeting. Those invited are expected to advise the State Department on various international copyright conventions as well as comment on the report of the intergovernmental committee on copyrights which met in Geneva last December.

Amherst Taps Penney

■ NEW YORK — John Penney has been appointed to the position of national singles promotion director for Amherst Records.

Penney comes to Amherst with eleven years of radio background. Most recently he was musical director and morning man for WDBS, Durham, N.C.

RCA Latin Meetings



RCA Records recently hosted its annual Latin American product meetings where more than 75 executives from RCA subsidiaries and licensees from 20 countries discussed product schedules and marketing plans for international product schedules and marketing plans for international product for the balance of 1978. Pictured from left are some of the leading figures at the meeting including: Giuseppe Ornato, president, RCA Italy; Alberto Galtes Munt, president, RCA Spain; Guillermo Infante, general manager, RCA Mexico; Kurz; Adolfo Pino, president, RCA Brazil; Francesco Fanti, manager, International, RCA Italy; Arthur Martinez, division vice president, finance, RCA Records; Hans G. Baum, managing director, RCA Schallplatten, Germany; and Joe Vias, director, international operations planning, RCA Records, U.S.A.

Casablanca Signs Cher



Cher has signed a long-term recording contract with Casablanca Records and Film-Works, it was announced last week by label president Neil Bogart. Cher's first record for Casablanca will be released in the next several months. Details of its production will be forthcoming. Shown above following the signing are, from left: Sandy Gallin, Cher's manager; Cher; and Bogart.

Newton-John, Reddy Cancel Japanese Tours

■ LOS ANGELES — Olivia Newton-John and Helen Reddy have jointly announced that they are both cancelling their originally scheduled concert tours of Japan in 1978 in order to add their protest against the recent slaughtering of thousands of dolphins in Japan.

Olivia Newton-John had scheduled 24 concerts in the Orient during October, 1978, and Helen Reddy had also planned a Japanese tour in late fall of this year; both tours will be affected by their decision not to appear until Japan prohibits such killings.

Steely Dan Gold

■ LOS ANGELES — Gary Davis, vice president of sales/promotion, ABC Records, has announced that "Countdown To Ecstasy," Steely Dan's second album, has been certified gold.

Katzel Exits H&L; Joins Sonny Lester

■ NEW YORK — Bud Katzel has resigned as vice president and general manager of H&L Record Corporation to join Sonny Lester as a partner in and president of LRC Record Corp., distributed by T.K. Records; Sonny Lester Productions, recently formed to produce jazz-fusion acts for other labels; and in the creation of a new, as yet unnamed label aimed directly at the pop and r&b markets.



Bud Katzel

A joint announcement issued by Lester and Katzel stressed that this agreement is the foundation of a major move to broaden the operation of the companies to embrace the opportunities inherent in the wider appeal and cross-over potential jazz-fusion is proving to represent.

Responsibilities

Bud Katzel is now coming in to further that new direction on several levels. In addition to broadening Lester's own production activities, the companies, under Katzel's direction will be actively seeking artists, writers and producers for the specific purpose of creating product with pop and r&b potential developed out of a jazz base.

Plan Jazz Label

Additionally, Lester and Katzel have revealed plans to form a new label which will not be jazz oriented, but will go after hit product in the pop, rock and r&b fields through original production and the acquisition of masters.

E L V I S C

WOULDN'T
YOU
REALLY
RATHER PLAY
THIS
YEAR'S MODEL?

AN UNEXPECTED
PRESENT
FROM THE
PRESENT.

"THIS YEAR'S MODEL"
JC 35331
ELVIS COSTELLO
ON COLUMBIA RECORDS AND TAPES

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T H I S Y E A

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

For Jobete, Quality Copyrights Are the Key

By MIKE FALCON



Robert Gordy

Jay Lowy

■ Since its inception in 1959, the Jobete Music Company has been consistently near or at the top of the record industry's pop and soul publishing charts, accounting for an ever-increasing amount of top-charted songs. Jobete was founded by Berry Gordy in Detroit, simultaneous with the initiation of Motown Records. The name came from utilizing the first two initials of each of his three children's names. During its nineteen years of operation, Jobete has grown from a publishing wing of Motown to one of the industry's most consistent publishers, providing material for artists ranging from Frank Sinatra to Stevie Wonder to Linda Ronstadt to The Beatles and Rolling Stones. Jobete is headed by Robert Gordy, the corporation's executive vice president, and Jay S. Lowy, vice president and general manager. Gordy is on the board of directors of The National Music Publishers Association and is a member of the west coast ASCAP publishers' advisory board. Lowy is president of the California Copyright Conference, secretary-treasurer of the National Academy of Recording Arts and Sciences and first vice president and member of the board of directors of the Los Angeles chapter of NARAS.

Record World: I'd like to start with basic background information: how Jobete developed, perhaps how it started the concept of music publishing as opposed to record production . . . and how the two tied into you originally.

Robert Gordy: Jobete was formed in 1959 and was basically a holding company for copyrights. There was little exploitation in the early years. I came into the publishing company in 1965 after the death of my sister, Lucy Gordy Wakefield, who was vice president of Jobete and also vice president of billing and collections for Motown Records. Lucy started developing Jobete by getting our songs into folios and actively exploiting our copyrights through independent radio promotion people. In 1964, mainly because of Motown and its roster of hit artists such as Marvin Gaye, Brenda Holloway, The Contours, The Marvellettes, Martha Reeves and The Vandellas, The Miracles, The Temptations, The Four Tops, Stevie Wonder and The Supremes, we became the number one chart publisher.

RW: It began as a publishing company, and, obviously, because of Motown, it had a very strong r&b base.

Gordy: Yes, it did.

RW: To what extent do you think you are going to head into album oriented rock . . . or country-oriented tunes? Do you see yourself expanding, as I've seen recent indications that Jobete is really heading out into a mainstream sort of publishing business . . . not content to stay with just r&b product.

Jay Lowy: I think the copyrights more or less dictated that themselves. What started out as soul publishing company is now the premier pop music catalogue. When you look at our copyrights and the quality of the writing and the type of artists that record them, they're not recording them because they're soul copyrights. In recent years, we've probably done almost better percentage-wise on the pop charts. This is easily proven by the fact that we've spent more of our time as the number one pop publisher than we have as number one soul publisher. When you look at Barbra Streisand, Peter Frampton, The Doobie Brothers and most of the other contemporary

and rock acts, you'll find that they are recording our copyrights because they are great songs, not because they were written by a black composer. That's the way the company has gone and that's the direction we're taking.

RW: On a worldwide basis, it seems that Jobete is doing very well, getting not only reissues of the originals, but many of the European artists are delving into the Jobete catalogue on a continuing basis. How do you promote this sort of thing? I know you have publishing arms overseas and various affiliates, but what can you do from this end to make sure you are getting European or worldwide exposure?

Gordy: The Motown artist popularity overseas is a big plus factor in exposing the songs. However, meeting our foreign licensees face to face at MIDEM and next at IMIC gives our communications a more personal note. We'll continue to exchange ideas and current information and see what greater fruits they bear.

Lowy: The English artists, in particular, have always been very cognizant of the Motown catalogue and Motown artists. And obviously, the music that was developed in the '50s and '60s became the style that a lot of the rock artists have adopted. The Beatles recorded a number of songs from our catalogue. And many, many artists over there continue to record songs out of the catalogue. We have a great mix of catalogue standards and new material that is being cut by artists in Europe as well as here. And they really look to the catalogue. The catalogue is respected. The writers that have been involved with the catalogue and have contributed to the catalogues are very well respected. And in some ways, that makes our job easier. But we never forget our responsibility to the writers that developed this catalogue, whether they're still with us or have gone on. It's a very well received catalogue. In fact, the reception has been fantastic.

RW: You spoke earlier of your writers. The last I had read about Jobete in a *Record World* merchandising issue eight months ago, there were approximately 75 writers working actively for Jobete at this point. Is that still correct?

Gordy: Yes.

RW: Do you see that as growing or remaining fairly stable? What are you looking for in the writers you are seeking to acquire now?

Gordy: Well, I find for us that the business is going to the writer/producer or the writer/artist. So I don't see our roster getting larger, but more selective. I see the action developing a little quicker, whereas before writers on staff might write a song here and a song there. Maybe one might get to be a hit and we might hang with him. But now the market has gotten very sophisticated. I mean people are coming up with good songs very fast and they want to take their song and do their thing. So, we're honing down, watching what's happening and developing along these lines.

Lowy: It's not just a question of how many writers you say we have, but the quality of writers and the quality of product that they're coming up with. And fortunately we are able to attract good writers who fit into our program and can come up with the kind of songs that we require, that we're able to place and have success with. We're not interested in songs that will just be recorded, but rather songs that will be important single records and develop into important copyrights.

RW: When you're seeking writers, what are you looking for at this point? Let's say a writer comes to you and says "This is my folio": how would you examine it?

Lowy: Based on the quality of the songs and the potential of what we're looking for. We have needs we have to meet: creative needs from Motown and the type of songs that are being asked for by outside producers, artists and record companies. At long range, we're looking for copyrights that can be established versus hit product. It's really a combination of the two.

Gordy: And further, because people are using our material more and more, there is a certain service that we do in the marketplace and we want to continue that service. I look for a kind of uniqueness. I look for things that may be the hit of a trend. For instance, I take a

(Continued on page 50)

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E L V I S C O S T E



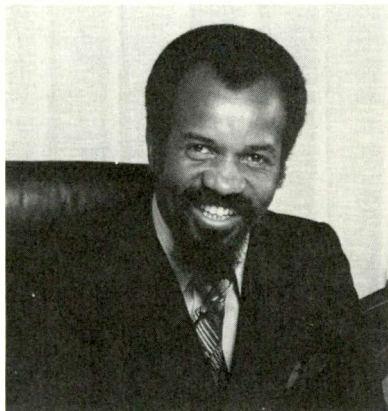
T H I S Y E A R S M O

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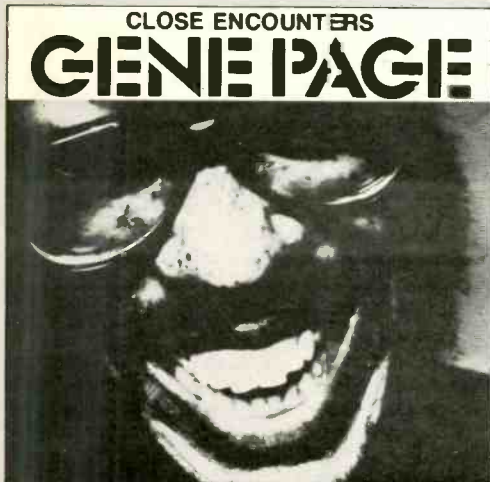
(Continued on page 50)




GENE PAGE.
His music
speaks
body language.

Musician, arranger, and producer Gene Page has the magic touch. His distinctive sound throbs with earthy rhythms and soaring celestial arrangements. When you hear it, you've got to move.

His Arista debut album features the smash hit "Theme From Close Encounters Of The Third Kind." And now, in response to demand from radio stations everywhere, "Theme From STAR TREK" is being rush-released as the new single from this brilliant album.



AB 4174

"Close Encounters" from Gene Page.
His kind are physical. 
On Arista Records and Tapes.

Produced by Billy Page and Gene Page

'Writers' Listening Session



Columbia Records recently hosted a listening session for the forthcoming debut album by The Writers, entitled "The Writers," and produced by percussionist Ralph MacDonald. The group is comprised of six premier studio musicians, and all selections on the album were written by various members of the band. The lp is scheduled for April release soon to be followed by an extensive national tour. Pictured at the gathering are, from left: (front) Ralph MacDonald, leader of the group; Bruce Lundvall, president, CBS Records Division; Dr. George Butler, VP, jazz/progressive a&r, Columbia; (rear) Richard Mack, VP, national promotion, CBS black music marketing; Jock McLean, assoc. director, artist development, Columbia; Hugh McCracken of The Writers; Don Dempsey, VP, marketing, Columbia; Jeffrey Mironovx and Anthony Jackson of The Writers; manager Sanford Ross; Jerry Peters of The Writers; Mickey Eichner, VP, east coast a&r, Columbia; Frank Floyd of The Writers; and Jim Fishel, Columbia a&r.

Salsoul Names Two To Promo Posts

■ NEW YORK — Joe Cayre, president of Cayre Industries, Incorporated, has announced that Denny Zeitler has been appointed vice president of promotion for Salsoul Records and Diane DiMaggio has been promoted from assistant national pop promotion manager to national pop promotion manager.



Denny Zeitler

Zeitler comes to Salsoul with over 15 years of experience in the record promotion field. He was formerly with Private Stock Records as west coast promotion director and with CTI Records as national promotion manager.

In Zeitler's new capacity, he will oversee operations in Salsoul's disco, pop and r&b divisions.

Joining Zeitler is DiMaggio as national pop manager with nine years of experience in the record industry. DiMaggio will report to Zeitler and will oversee radio pop album and single airplay.

Law Taps Johanson

■ NEW YORK — Don Law has named Frederick C. Johanson as vice president of the Don Law Company, the Boston-based concert promotion and artist management firm.

This to Stigwood

■ LOS ANGELES — Robert Stigwood, chairman of the Robert Stigwood Group, Ltd., has announced the appointment of Jeanne Theis as executive in charge of promotion and publicity for RSO Films.

Ms. Theis, who will be based at the RSO Films west coast offices, will report directly to Stigwood.

Duties

Her responsibilities will include initial coordination of promotion and publicity for RSO Films' summer release of "Sgt. Pepper's Lonely Hearts Club Band," distributed by Universal Pictures. She will act as liaison for RSO films with the advertising and publicity departments at Universal and will work in coordination with the film's press representative, Michael Maslansky of Maslansky/Koenigsberg Public Relations.

Orlando in Action



Tony Orlando is currently in the studio with producers Jerry Wexler and Barry Beckett cutting his first solo album for the Elektra Label. The rhythm tracks and vocals were completed on the first seven sides at The Muscle Shoals Sound Studio in Alabama. Pictured at the studio are, from left: Barry Beckett, Orlando, and Jerry Wexler.

Colleges, Universities To Be Covered By New BMI Blanket Access Musical Fees

■ NEW YORK—For the first time, contracts providing blanket access to music owned by over 50,000 writers and publishers affiliated with Broadcast Music Inc. (BMI) are being tendered to over 3000 American colleges and universities.

The contract also permits use of copyrighted music licensed by 39 performing rights societies around the world with whom BMI has reciprocal agreements. It is retroactive to January 1, 1978, when the new Federal Copyright Act became effective, and extends through December 31, 1979.

The framing of a basic contract licensing the use of copyrighted music by higher educational institutions came about through lengthy negotiations between BMI and the Higher Education Panel, a group brought together under the aegis of ACE, the American Council on Education, and representing the nation's colleges and universities. Opening talks were initiated in mid-1977 when BMI developed and presented a licensing concept whose basic form set the pattern for all music performing rights negotiations. The form was virtually identical to the one finally approved.

A negotiation team was formed to carry on discussions. Represented in the educational group

were: National Association of College and University Business Officers, Association of College, University and Community Arts Administrators, National Association of Schools and Music, National Entertainment and Campus Activities Association and Association of College Unions—International.

The basic, annual contract fee is 5½¢ per full-time student, with a minimum of \$60 per institution. This includes graduate and non-graduate students with part-time student figures converted to full-time equivalents based on HEW (Department of Health, Education and Welfare) guidelines. This provides a blanket license for all use of BMI music, including that used by campus broadcasting stations whose annual gross is less than \$10,000, and by musical attractions costing under \$1,000.

For musical attractions costing more than \$1,000, the fee ranges from \$15 for a theater containing up to 1,500 seats to \$300 for an auditorium seating more than 30,000, roughly 1¢ per spectator seat per performance.

Schools which make no use of copyrighted music other than the importation onto campus of musical attractions will pay no student fee, but will be required to make per seat payments for every public performance, regardless of the cost of talent.

WEA Intl. Launches New Companies in Hong Kong, Singapore

■ NEW YORK — Nesuhi Ertegun, president of WEA International, has returned from a tour of the Pacific and announced a new company expansion in that area. Beginning July 1, 1978, two new companies will start operations: WEA Hong Kong and WEA Singapore.

In making the announcement, Ertegun named Paul Ewing as managing director of both companies. In addition, Ewing will supervise a new regional organization that will encompass WEA activities in Taiwan, the Philippine, Malaysia and Indonesia.

Until his new WEA appointment, Ewing was director and general manager for EMI in Southeast Asia. (He was brought to EMI by Keith Bruce, who is now the managing director of the WEA company in Japan.) Prior to that, Ewing was active in the retail record business in the United Kingdom.

Ewing has been active in the signing and recording of many Asian artists, including the New Topnotes,

Helen Reddy

SHINING BRIGHTLY
On Her New Single



We'll Sing In The Sunshine (4555)

From Her Forthcoming Album.

Produced by Kim Cowley for
The Entertainment Company
Executive Producer, Charles Koppelman
Management: Jeff Wald



THE COAST

by SAMUEL GRAHAM and SAM SUTHERLAND

■ **SCALING NEW HEIGHTS OF FUTILITY:** Sometimes it's simply incredible how fast things can get blown out of proportion in this incestuous little business of ours. Last week's "press conference" to announce the spring concert to benefit the movement to protect cetaceans (specifically whales, dolphins and porpoises) did not live up to expectations. When it ended—and while it was still going on, in fact—there were a lot of angry fingers pointed, some of them not without justification; but as is so often the case, the real point seems to have been obscured in a mountain of rumors and out-and-out misinformation.

Many attendees took serious umbrage over the fact that neither **George Harrison** nor **Rod Stewart**, whose names were on the mailgrams that urged many of us to show up, were not anywhere to be seen when we all converged on the Beverly Hills Hotel. The situation didn't improve when the organizers of the event (it's called Project Interspeak, with fully 100% of the collected funds to be given to an environmental organization known as Friends of the Earth) admitted, when pressed, that none of the galaxy of stars rumored to be part of the concert—**Rufus/Chaka Khan**, **Eric Clapton**, **Ringo Starr**, **Kansas**, **Neil Young**, **Jose Feliciano**, **Fleetwood Mac**, you name it—had actually signed to appear, though many of them were "committed." The beleaguered organizers blamed "premature press" for creating the false impression that the acts were all signed, sealed and delivered, when they had merely expressed interest and sympathy with the cause. So it was much like a dog chasing its tail, with each party accusing the other of disseminating misleading information.

The whole thing was topped off when a fellow identifying himself as the manager of the Coliseum (where the May 27-28 concert is scheduled to be held) got up and told the organizers that the Coliseum would in no way be available to them unless most of the stars were guaranteed. Of course, by that time most people had lost interest, having been disappointed in their expectation that the concert would feature the reunion of the **Beatles**. That reunion seems to have been the principal reason that most of the people had assembled, including the local television news teams, and one can hardly blame the organizers for angrily pointing out that this benefit is solely designed to draw attention to the wholesale slaughter of cetaceans. Coast has on several occasions expressed its support for the cause, and without getting self-righteous about it, we'd like to express our quiet hope that the concert will in fact take place, even if it's on some street corner with music provided by the **Pork Dukes** and the **Watermelon Perversion**. If the whales are eventually rendered extinct by our thoughtlessness, we'll miss them a whole lot more than we miss the Beatles.

MISCELLANY: **Todd Rundgren** will indeed be doing some dates at the Roxy and the Bottom Line this spring, as we reported here last week. He'll be in New York May 10-14 and in L.A. May 17-21, recording both gigs . . . Congrats to former RW employee **Beverly Magid**, recently named head of the music department at Solters and Roskin's west coast office . . . It used to be crotch rock, but now it's just crutch: **Wha-Koo's David Palmer** insists that he hasn't been appearing on stage recently with a crutch simply for dramatic effect; Palmer really did hurt himself in a nasty fall on some ice in Boston . . .

FAUX PAS DEPT.: We know that traveling rockers think every town looks the same, but **Van Halen** really put their collective foot in mouth at a recent gig in Columbus, Ohio. As they were basking in the audience's adulation following an encore, they yelled out, "Thank you, Cleveland," only to be greeted by a barrage of flying debris and suitable insults. The band apologized, of course, and immediately fired the poor guy who was supposed to keep them informed as to just where each concert is taking place. We're kinda surprised: as frequent visitors to Cleveland ourselves, we didn't think the city of light could be mistaken for any other place on earth . . . Talk about faux pas: It seems that **Flo and Eddie** have been producing a band called the **Good Rats**. Good Rats manager **David Sonnenburg**, who also handles **Meat Loaf**, apparently thought the Good Rats/Flo and Eddie relationship went beyond mere production, because Sonnenburg instructed his agent to book Flo and Eddie as part of the entire Good Rats tour, which is forthcoming. Problem is, those chunky, funny guys have no intention at all of touring. But hey, rat's the way it goes, right? . . . Erratum: A press release in RW last week about **Brothers Johnson** management may have caused some confusion; the real story is that the duo, formerly handled exclusively by Mellow Management, will now be co-managed by Mellow and the Fitzgerald/Hartley Company.

(Continued on page 88)

Platinum for Pendergrass



Philadelphia International recording artist **Teddy Pendergrass** was recently awarded a platinum plaque for his latest album, "Teddy Pendergrass." Pendergrass is currently in the studio recording his upcoming album. Pictured are, from left: (bottom) **Ron Alexenburg**, senior VP and general manager, Epic/Portrait/Associated Labels; **Gordon Anderson**, director, promotion, Associated Labels; **Tony Martell**, VP and general manager, Associated Labels; Pendergrass; **Harry Coombs**, executive VP, PIR; **John Hunt**, manager/attorney; (top) **Richard Mack**, VP, national promotion, black music marketing, CBS Records; **LeBaron Taylor**, VP, black music marketing; **Al DeMarino**, director, artist development, E/P/A; **Vernon Slaughter**, director, marketing, black music marketing; **Charles Godfrey**, director, promotion, PIR; **Don Eason**, director, national promotion, E/P/A black music marketing; and **Paris Eley**, director, merchandising, black music marketing.

WEA Intl. Reports Record First Quarter

■ **NEW YORK** — The first fiscal quarter of 1978 set a new sales high for WEA International, according to **Nesuhi Ertegun**, company president. This year's overall international sales for the three-month period registered 47 percent more than the comparable period in 1977. Furthermore, each and every WEA company in the consolidated computation showed significant gains.

The total percent increase (in dollars) includes the volumes achieved by the two new WEA companies in Europe, Belgium and Austria which were not in operation a year ago. Following is the run-down of increases by individual companies:

Australia, +35%; Brazil, +108%; Canada, +28%; France, +43%; Germany, +54%; Holland, +13%; Italy, +24%; New Zealand, +93%; South Africa, +42%; United Kingdom, +42%.

Warner-Pioneer in Japan registered a 66 percent increase over 1977 for the same three-month period.

Capitol Signs Jackson



Larkin Arnold, CRI VP, soul division, has announced that singer, songwriter and producer **Charles Jackson** has signed an exclusive recording agreement with Capitol Records. Pictured at the signing are from left: **Arnold**; **Don Zimmermann**, president and chief operating officer, CRI; **Jackson**; **Marvin Yancy**; and **Arnie Holland**, manager, business affairs, CRI.

Headliners Talent Taps Paul Zukoski

■ **NEW YORK**—**Paul Zukoski** has joined Headliners Talent Agency Inc. as an agent. He comes to Headliners from Charisma Booking Associates in Washington, D.C., where he handled **Gil Scott Heron** for four years.

Zukoski entered the music industry as the owner of two Washington r&b clubs — **The Seven Eleven** and **the Squad Room**. He will be based at Headliners East.

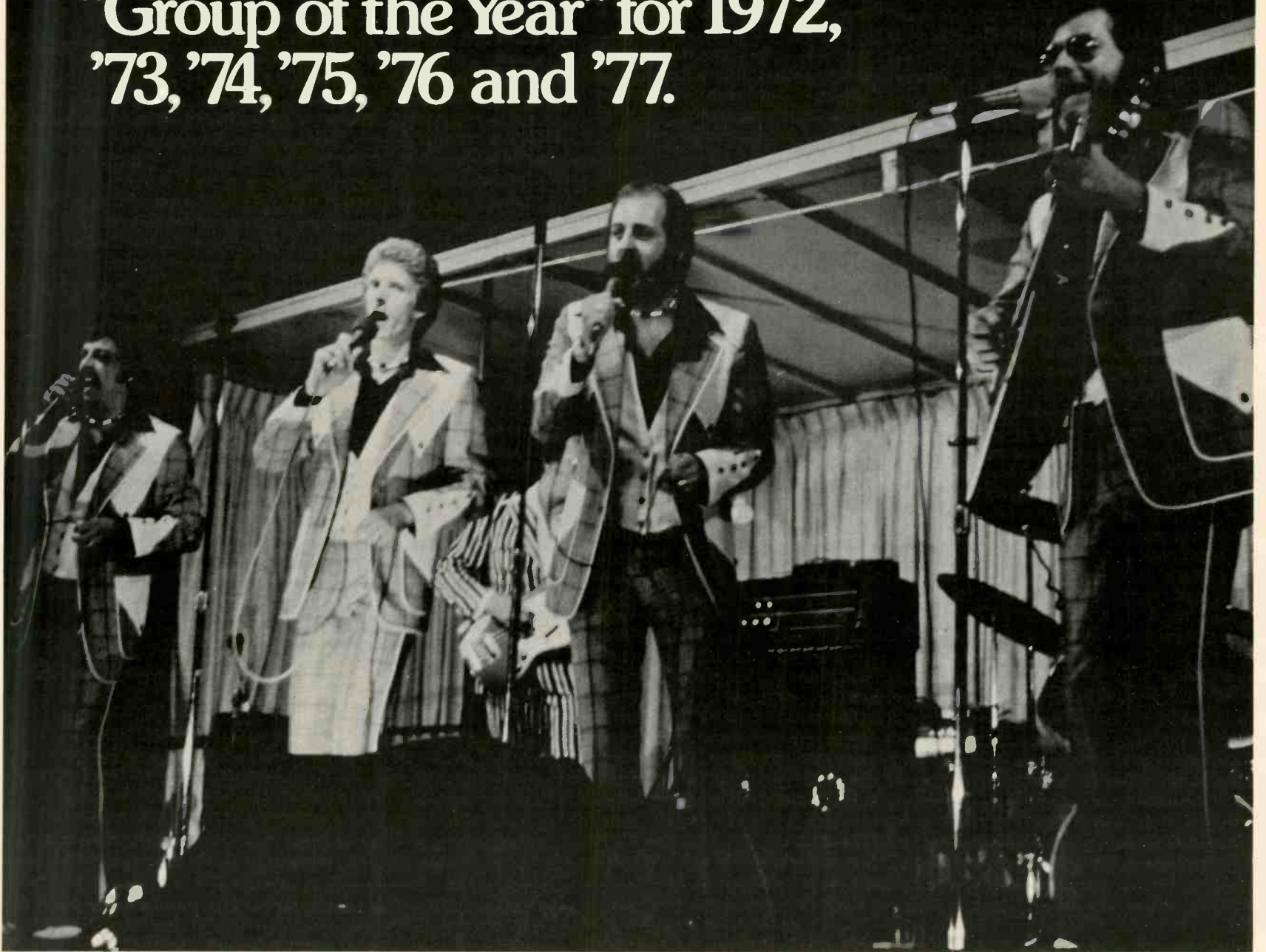
A&M Promotes Strong

■ **LOS ANGELES**—**Martin Kirkup**, national director of artist development, A&R Records, has announced that **Beverly Strong** has been appointed artist development television coordinator, with special responsibility for all television liaison for the label.

Heatwave Has Gold

■ **NEW YORK** — Epic recording group **Heatwave** has had their single, "Always and Forever," certified gold by the RIAA.

The Country Music Association's
 "Group of the Year" for 1972,
 '73, '74, '75, '76 and '77.



Mercury SRM-1-5007 8-Track MC8-1-5007
 Musicassette MCR4-1-5007

The Statler Brothers'
 1978 offering:

"Entertainers...
 On and Off the Record"

Produced by Jerry Kennedy



Product of Phonogram, Inc.
 Distributed by Polygram Distribution, Inc.

Write or call your local Polygram Distribution sales office for displays and other promotional items.

Columbia Taps Selover

■ NEW YORK — Hope Antman, national director, press and public information, Columbia Records, has announced the appointment of Shelley Selover to associate director, press and public information, Columbia Records, west coast.



Shelley Selover

Selover has been active in the publicity field for the past 5½ years. Her first position was with Public Relations Associates where she was an account executive concentrating on the motion picture industry. Two years ago she joined the press department of ABC Records as a tour publicist and held a series of positions, becoming national director of publicity for the label in July, 1977. In this capacity Miss Selover was responsible for directing the entire publicity activities of the ABC Records press department.

Roulette Promoting Alan Freed Albums

■ LOS ANGELES—On the heels of A&M's soundtrack lp "American Hot Wax," based on the life of deejay Alan Freed, Roulette Records is promoting two catalogue lps which unlike the film directly involved Freed's participation.

Morris Levy, president of Roulette, disclosed that "Alan Freed's Memory Lane," actually features the late disc jockey's voice announcing the compilation of vintage rock and roll standards. The second Roulette lp seeing a strong resurgence in sales is "Alan Freed's Top 15."

Three Found Guilty In Copyright Case

■ PORTLAND, ORE. — Arthur Blake Moore, doing business as Sound Distributors, Inc., and Charles Frederick Moss were found guilty on ten counts of criminal copyright infringement and conspiracy. A third defendant, Gary Fields, was found guilty of one count of criminal copyright infringement and conspiracy. Moore and Fields were charged with the duplication and distribution of pirate tapes, and Moss was charged with knowingly distributing and selling eight-track tapes.

Two Convicted In Piracy Case

■ WASHINGTON, D.C. — A Washington jury took less than 30 minutes to convict Leon H. Wais and David L. Whetzel of copyright infringement and interstate shipment of stolen property. Wais, of Baltimore, Maryland, and Whetzel, of Winston-Salem, North Carolina, were each convicted on two counts of interstate shipment of stolen property and 33 counts of infringing copyrights in sound recordings.

The trial was marked by the testimony of Kelly Isley of the Isley Brothers. Isley testified that the defendants have never been licensed to duplicate the Isley's recording "Go For Your Guns." He also stated that had anyone come to him for a license in the summer of 1977 (when the defendants were arrested) he would have asked \$2 million for such a license. Besides the Isley Brothers' recording, the defendants were also charged with infringing the copyrights in recordings owned by 16 other record companies.

Video Tape

The government, represented by Assistant U. S. Attorney Stephen Spivack, took three days to present its case which included a video tape of an undercover FBI agent purchasing the illegal recordings from the defendants. Following the jury's verdict, Judge June L. Green, of the United States District Court for the District of Columbia ordered a pre-sentence investigation of the two defendants.

Whetzel, who has been convicted of copyright infringement twice before, faces up to 76 years imprisonment and a fine of up to \$1,650,000. Wais faces up to 43 years imprisonment and a \$825,000 fine.

Signing Session



ABC Records artist Lawrence Hilton-Jacobs is shown here at Chicago's Metro Store signing autographs on his self-titled debut album for the label. Jacob's, a star of the popular TV series "Welcome Back Kotter," was surrounded by more than 1000 fans during the promo tour stop-over and had to be driven from the store in a police car.

Arista Launches Raydio Campaign



Arista Records in Los Angeles launched a Raydio campaign recently which included in-store appearances by Ray Parker, Jr. at V.I.P. record stores throughout the city and a contest for an \$800 stereo system. Shown in the photo are the winner of the Raydio contest, Margaree Johnson (shown holding the winning entry blank), her daughter Yolanda, the Arista marketing team, and Ray Parker, Jr., who personally delivered the stereo system to Ms. Johnson. Pictured from left are: Dean McDougall, local marketing manager, Arista; Ray Parker, Jr.; Margaree Johnson; Doug Wilkins, local r&b marketing representative, Arista; Yolanda Johnson; and Stuart Grant, local marketing coordinator, Arista.

RCA To Release Four Bluebird LPs

■ NEW YORK — RCA Records will release four two-album reissue sets in the continuing Bluebird series.

Set for release are: "The Complete Glenn Miller, Volume I—1940," "The Complete Benny Goodman, Volume V—1937-38," "The Complete Artie Shaw, Volume III—1939-40," and "The Complete Tommy Dorsey, Volume III—1936-37."

Polydor Signs Nolan

■ LOS ANGELES—Kenny Nolan has signed a long-term agreement with Polydor Incorporated, recording himself and other artists for his newly formed record company, announced Polydor Records' president Fred Haayen.

Nolan's first release on Polydor will be "A Song Between Us," his first album since "I Like Dreamin'," which now also joins the Polydor catalogue.

Schlessinger Set For UCLA Music Course

■ HOLYWOOD, CALIF. — The Music Business Course at UCLA Extension will be conducted this year by music business attorney Al Schlessinger. The course, which commences Wednesday evening, March 29, will consist of 10 sessions on Wednesdays from 7-10 p.m. The course will examine the music and music publishing businesses from the viewpoints of songwriters, record companies, publishing companies, personal managers, agents, promoters, attorneys, accountants, performing rights societies and multi-national companies. Among the guest lecturers slated for the course are David Gates, Joe Smith, Irving Azoff, Lester Sill and Mark Levinson.

AGI Taps Three

■ NEW YORK — AGI, Inc., designer and manufacturer of record jackets, has announced several recent appointments.

Jim Palmer has been appointed west coast sales manager, music packaging; and Gary Sitcer has been appointed east coast sales manager, music packaging.

In addition, Bob Heimall, formerly art director for Elektra Records and Arista Records, has joined AGI as art director—east.

Martin Joins MCA

■ LOS ANGELES—Marcus Martin has joined MCA Records as r&b local promotion manager, announced Stan Bly, vice president/promotion for the label. Martin, who will be located in the Philadelphia branch, will be responsible for tri-area promotion in Baltimore, Washington, as well as Philadelphia.

With five of their CBS-distributed albums at platinum plus,
and "Go for Your Guns" nearing two million,
^{PZ 34432}
are you ready for the next phase?

The Isley Brothers will take you there with "Take Me to the Next Phase."
The tough, new single that is already making playlist leaps —
and breaking through to more homes than ever before.
^{ZS8 2272}
"Take Me to the Next Phase" is just the first single from
The Isley Brothers' "Showdown." Watch out. This album is going all the way.
^{JZ 34930}
On T-Neck Records and Tapes.

THE NEXT PHASE



THE ISLEY BROTHERS
SHOWDOWN

TNECK
Distributed by CBS Records.

© 1978 CBS Inc.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **TAKING A STAND:** The recent slaughter of thousands of dolphins by the fishermen of Iki Island, off the coast of Japan, was a despicable, outrageous act. According to news reports, the dolphins were driven onto a beach and clubbed to death by waiting fishermen in a scene of wanton savagery. Photos of the event are every bit as horrifying as the infamous photo of a Viet Cong soldier having his brains blown out by a South Vietnamese Army officer during the height of that fiasco.

Japan goes on its merry way, ignoring repeated pleas from the International Whaling Commission to reduce its staggering number of annual whale kills. Economic boycotts here have been ineffective. Now another, equally laudable form of boycott is shaping up.

Last week **Helen Reddy**, **Olivia Newton-John** and the **Captain and Tennille** announced cancellations of their separate scheduled concert tours of Japan in protest of the Iki Island dolphin slaughter. Although it probably means a loss of record sales (not to mention revenue from the concerts) Reddy told the New York Times that there were no other options: "I feel the only way to properly protest such slaughter in a country which is such a lucrative record and concert market for us is by the cancellation of our tours." To the same publication, Newton-John, who had 24 concerts booked for October, remarked: "I would not feel comfortable appearing in a country where they have permitted the destruction of such beautiful and intelligent mammals as the dolphins in this cruel and inhumane fashion."

For having hearts, Helen Reddy, Olivia Newton-John, Daryl Dragon and Toni Tennille get a tip of the New York, N.Y. hat. It is our hope that other top recording artists in this country will come to understand the gravity of the situation at hand and will choose to follow a course that is morally correct.

SPECTRE OF SPECTOR: Can an inveterate rock and roller, one whose historical importance belies her diminutive size, go country as well as staunch country singers **Crystal Gayle** and **Dolly Parton** have gone pop? The question remains, but **Ronnie Spector**, in the latest of a seemingly-endless series of comeback attempts, is making the effort via "It's A Heartache," on the T.K.-distributed Alston label.

Mellow is a word that has never been applied to Spector's oeuvre, but "It's A Heartache," with its lilting melody, touch of pedal steel and gently rocking, hummable chorus, is just that. Spector in fact welcomes this significant departure, particularly after the disappointment of last year's "Say Goodbye To Hollywood," a record many folks professed to enjoy but one radio stations wouldn't touch. "This certainly is a change," Spector said of her new single. "It's not another **Phil Spector**-type production. Nobody said I should sing 'whoa-oh', and that's never happened before. I'm proud of this record. It's the other half of Ronnie, the mellower side.

"And not only that," she quipped, "the title struck me. I thought about this business and said, 'It's a heartache.' I liked the title right away."

Nevertheless, Spector is taking a come-what-may attitude about the current project, having witnessed one too many of the same go down the tubes with nary a whimper. "A lot of things have happened," she said while reflecting on her career, post-Ronettes. "I've been divorced three years now. I've been with different people making all kinds of records. I just don't know what to say anymore. I'm going to sit back and wait. If it happens it happens. You find yourself going a little mental, if you get my drift, if you worry about hit records. So I try to do other things. This business is the pits actually. There's so much competition, so much going on and so many new artists every day. Phil used to say, 'You need an army behind you to have a hit record.' So I'm going to wait and see what they do for this one."

BOOK NEWS: Well-known to readers of Interview and Mademoiselle magazines, author **Fran Lebowitz** has written an interesting book entitled "Metropolitan Life" (Henry Robbins/E.P. Dutton) which we feel compelled to mention here, although its connection to the music business is often tenuous at best. A collection of articles originally published in the aforementioned magazines, "Metropolitan Life" is written in a breezy, witty style that is subtly devastating. Several of the topics Ms. Lebowitz focusses her keen eye on are dear to us at New York, N.Y., and so we quote.

On sex and music: "There are times when I find myself spending the night in the home of another. Frequently the other is in a more reasonable line of work than I and must arise at a specific hour. Oftimes the other, unbeknownst to me, manipulates an appliance in

(Continued on page 96)

ICM Re-Signs Styx



ICM has announced it has re-signed A&M recording artist Styx for exclusive representation. In town for the signing at ICM's New York offices were (standing, from left): James Young (Styx), Shelly Schultz (ICM), Derek Sutton (Styx manager), Tommy Shaw (Styx), Terry Rhodes (ICM), Marsha Vlasic (ICM) and Chuck Panozzo (Styx). Seated, (from left): are John Panozzo and Dennis DeYoung of Styx.

Wm. Morris Agency Signs Tuff Darts

■ **NEW YORK** — The William Morris Agency has announced the signing, to an exclusive booking agreement, of Sire recording artists Tuff Darts.

The five-man group, whose debut album, "Tuff Darts," was released last month, has just commenced its first American tour. Upcoming dates include appearances with the Ramones and The Stranglers. The responsible agent at William Morris is Wayne Forte.

Calloway to Ariola

■ **LOS ANGELES** — Scott Shannon, senior vice president of Ariola Records, has announced the appointment of Walt Calloway as field promotion director for Ariola Records. Calloway will be based in San Francisco and report directly to Bobby Hurt.

Norman Phone Promo



Polydor's Stormin' Norman and Suzy received over 7000 phone calls in response to a recent promotion which placed small classified ads in east coast papers like New York's Village Voice and Boston's Phoenix. A typical ad read: "Want to talk to a red hot mama? Call . . ." Callers hear excerpts from the group's "Ocean Of Love" lp and comments from Norman and Suzy, who are shown here in a New York phone booth answering one of the calls.

A&M LPs Set

■ **LOS ANGELES**—A&M Records has announced its March album release. Albums in the release include "One Eyed Jack" by Garland Jeffreys, produced by David Spinozza and Jeffreys; Billy Swan's debut A&M album, "You're Okay, I'm Okay," produced by Booker T. Jones; Letta Mbulu's "Letta," produced by Herb Alpert, Stuart Levine, and Caiphus Semenya; Craig Nuttycomb's "It's Just A Lifetime," produced by Glyn Johns; Airwaves' "New Day," produced by Pat Moran; Bryn Haworth "Grand Arrival," produced by Audie Ashworth; "Wondergap," produced by John Anthony; 38 Special's "Special Delivery," produced by Don Hartman; and Budgie's "Impeckable," produced by Budgie and Richard Manwaring.

Blue Note Releases Five New LP Sets

■ **LOS ANGELES** — Ed Levine, general manager of Blue Note Records has announced the scheduled release of five new lp sets as part of the continuing Blue Note re-issue series. The lp consists of material never released before, and are scheduled for shipment in March and April. The reissue lps include vintage jazz sessions by artists Lee Morgan, Art Blakey, Chick Corea, Stanley Turrentine and Larry Young.

RW Taps McIntyre

(Continued from page 3)
a post he held for six years. He began his career in radio at WHK, Cleveland at the age of 16. He has also been program manager at WCAR, Detroit; KDKA, Pittsburgh; WOWO, Ft. Wayne, Ind., and CJRN, Niagara Falls, Ontario.

The Warner Theater: A Rich Tradition

By BILL HOLLAND

■ WASHINGTON — The Warner Theater, the rococo former vaudeville palace built in 1924, has entered its 54th year as the busiest new commercial facility for music and even theatre and dance in town.

"The way it looks, we're hoping to do 100 shows, this first year," said Sam L'Hommedieu, one of the men responsible for the Warner's new facelift. "There's no reason why we couldn't do 200 next year."

L'Hommedieu, along with partner Jack Boyle, are the biggest forces in the concert promotion field in Washington. They put on most of the concerts at the massive Capitol Centre, and own and run the prestigious Cellar Door nightclub.

The entrepreneurs signed a long-term lease with the owners of the 2000 seat Warner in October, and began restorative efforts at once, including carpeting, seats, and extensive painting as well as plumbing, heat and electricity repairs.

The Warner was originally built as the Harle Theater, and on its stage the best of vaudeville played — Eddie Cantor, Sophie Tucker, John Barrymore and hundreds more. During the forties, Warner Brothers took over the glittering period-piece as a showcase for its movies.

Tough Survival

By the late sixties, the Warner was just another old center city movie theater, barely surviving, although right around the corner, on Pennsylvania Avenue, the National Theater thrived on a diet of theatrical productions bound for Broadway.

In the seventies, the Warner again began to be used for live performances, mostly for rock and soul shows, but it wasn't until the Cellar Door-affiliated folks took over the lease last year that it was used exclusively for live entertainment.

Although the most success so far has come from pop music shows, L'Hommedieu says that "we're going after everything—music, plays, dance, and maybe even large-screen TV for sporting events."

"In April, for example, we have 11 shows in just one week," he continued. "We're also having other promoters in town put on shows here. The theater is for everybody."

Within a month's period the Warner has had shows by Sanford-Townsend Band, Elvis Costello, the Outlaws, Sea Level, Root Boy Slim and the Sex Change Band.

Coming up are concerts by the Iris group, The Chieftains, the Jerry Garcia Band, The Ramones

and The Runaways, and four shows with Little Feat and John Hall, the last presented by New Era Concerts. Horizon Concerts has brought in Bob Weir, and are planning on Maria Muldaur and David Bromberg.

The University of the District of Columbia recently presented Ramsey Lewis, and recently the stage production of "Little Millie's Junior's Resurrection" played at the Warner for two weeks, produced by Oscar Johnson.

The Washington Performing Arts Society will be presenting two productions in May, the City Dance Group for seven nights and a Children's Festival for two dates also.

ABC Releases Thirteen LPs

■ LOS ANGELES—ABC Records has announced the March release of 13 new lps, including: "Son Of A Son Of A Sailor," Jimmy Buffett; "Magic," the Floaters; "Burning The Ballroom Down," the Amazing Rhythm Aces; "Swamp Gold," Freddy Fender; "His Eye Is On The Sparrow," Mickey Newbury; "Starting All Over Again," Don Gibson; "Saskia And Serge," "Just For You Babe," Woody; "Good Bad & Funky," Shotgun; "Hang On Feelin'," Red Steagall; "Shine On Me," John Wesley Ryles; "Portrait," Tom Bresh; and "It Pays Each Day," Robert Lyons.

Dave Clark: Back in the Limelight

■ LONDON—Dave Clark, founder, leader, producer and manager of the Dave Clark Five, whose records sold in excess of 40 million copies during the sixties, is back in the limelight again with "25 Thumping Great Hits." This week the compilation album, which features 20 hit singles and a six-track rock n' roll medley, is back in the U.K. album charts, entering at the 11 slot.

The album includes tracks recorded by the group between 1963 and 1973, and has already qualified for a gold disc, having sold over £500 thousand worth of copies at retail price.

It was back in September/October of last year that Dave Clark decided to issue a TV-promoted album of his hits and following discussions with Freddie Haayen, then managing director of Polydor Records UK, gave the green light for the release of the product, owned by Dave Clark Productions.

"Polydor gave me complete creative freedom for the album and that's why I decided to go with the company. I had the choice of tracks, the decision for the album design and title was mine, even the TV commercials," explained Clark.

The amazing success of the album on the British market has delayed Clark's intended January trip to America.

Clark now leaves for America at the end of March to finalize

details for a major new film for which he has written the screenplay and the musical score. The script has been two years in the pipeline and Clark described the film as "a thriller, a black comedy, in the vein of 'The French Connection'."

He has already tied up a deal with a major film company and an announcement outlining the film will be made soon.

"It will be a \$5 million production filmed on location in New York, Los Angeles, Las Vegas, Washington, Paris and Venice," added Clark.

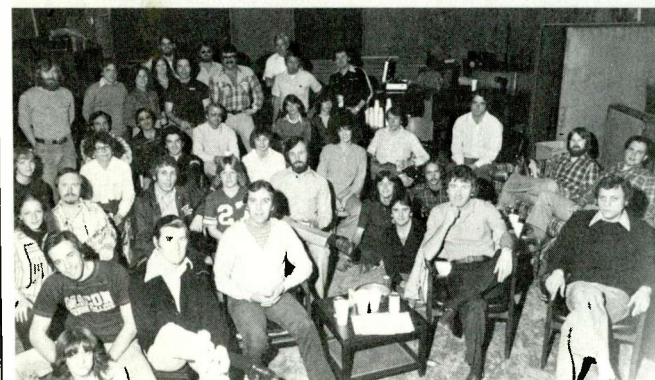
Clark revealed that two major American stars have shown considerable interest in the film.

Clark will produce the film, as yet untitled, and he will publish a paperback based on the story to coincide with the premiere.

Clark, who expects to spend between six months to a year in America, also revealed that plans are afoot for the album to be released in America: "I haven't fixed a deal yet, but two companies have shown interest. The DC5 product has been off the market in America for around four years and I believe that the lp could repeat its English success in America."

However, Clark revealed that he has no plans to return to the studios as a recording artist although he will supervise the recording of the soundtrack album for his film, "I might even make a cameo appearance."

At the Capricorn Convention



Pictured at the Capricorn Records convention are, top row, from left: Don Schmitzerle, Frank Fenter, Phil Walden, president of the label, and in background, area promotion manager Marti Moore; at right, Lee Michaels of the Burkhardt-Abrams radio consulting firm is shown with Phil Rush and Walden. Then the entire Capricorn Records staff is shown bottom row at left, and, at right, Mike Hyland, vice president of public relations, is shown with Diana Kaylan, director of advertising and creative services.

REO SPEEDWAGON



You can Tune a piano, but you can't Tuna f

ish.

REO SPEEDWAGON'S TUNA PLATTER SPECIAL.

What happens when one of the nation's most exuberant bands leaves their exhaustive rock 'n' road schedule to plunge into their first studio recording in almost two years? They surface with a new album that bristles with excitement and energy, that's what!

It's an amazing change in REO's sound—more sparkling vocal harmonies and hard rhythms that bite deep.

REO Speedwagon is ready to hook more new fans than ever!

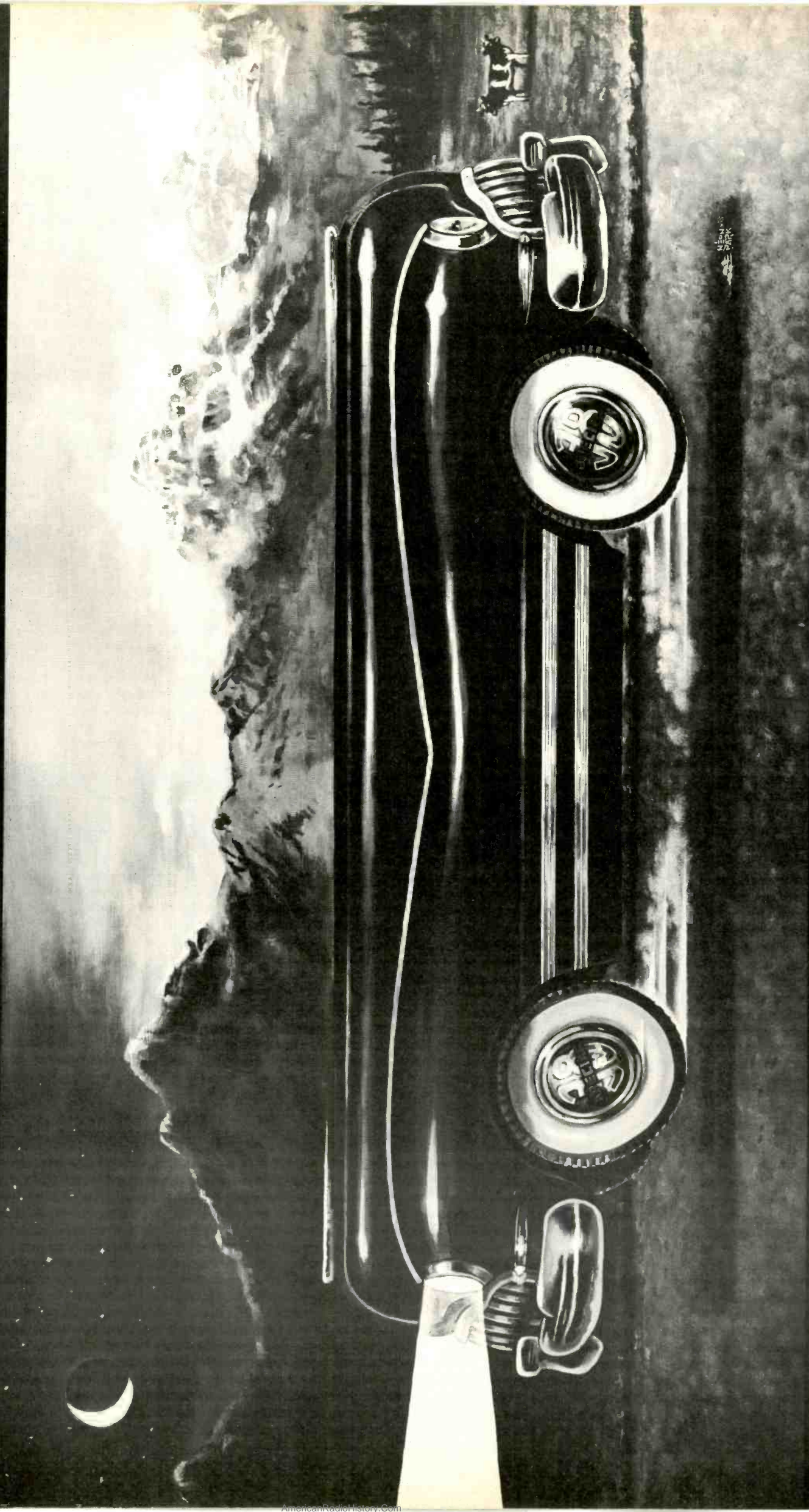
"You Can Tune a Piano, But You Can't Tuna Fish." JE 35082

A new album on Epic Records and Tapes.

38 SPECIAL DELIVERS AGAIN. "SPECIAL DELIVERY" ON A&M RECORDS & TAPES



Produced by Dan Hartman



38 SPECIAL ON TOUR: (With The Outlaws)

3/28

Regis College
Denver,
Colorado

4/1

Paramount
Theater
Portland, Oregon

4/2

Center Arena
Seattle,
Washington

4/3

Commodore
Ballroom
Vancouver, B.C.

4/6

Fairgrounds
Pavilion
Reno, Nevada

4/7

Municipal
Auditorium
Eureka, California

4/10

Arena
Long Beach,
California

4/11

Sports Arena
San Diego,
California

4/12

Community
Center Arena
Tucson, Arizona

(EXTENSIVE U.S. TOUR TO FOLLOW)

Management: Sir Productions/Peter Rudge Agency: Premier Talent

NARM 1978

Biggest NARM Highlighted by Workshops, Pricing Issues

(Continued from page 3)

starting up in Los Angeles. And in the private suites, many retailers did complain this year about the threat of diminished profit margins as a result of the recent wave of wholesale increases passed along by manufacturers since late December.

At least as controversial as any issue raised during the convention was Arista president Clive Davis' Sunday (19) morning keynote address, which followed the unveiling of a Warner Communications market research survey. In warning against a loss of musical creativity through an overreliance on corporate structuring and the use of insufficiently designed research methods, Davis touched upon his 1973 dismissal from CBS (see separate keynote address in this issue), triggering divided responses from delegates in attendance.

The official response from NARM underscored that division of opinion, with a statement from the NARM board stressing that Davis' speech had not been pre-screened and should not be interpreted as official NARM

opinion.

Yet, while the ongoing federal inquiry into the industry via the Department of Justice's antitrust section has since gone underground, diminishing industry awareness of its actions to a pronounced degree, this year's convention floor was a marked contrast to the heated atmosphere reported at last year's convention in Century City. Only on the first day of meetings did any delegates raise criticisms of price increases from the floor, with increases over the past year made more frequently, but in somewhat smaller and thus more gradual increments, the gap between dealers and manufacturers was less dramatic. Apart from an ultimatum from Everybody's Records warning manufacturers that defective returns would be shipped freight collect (see separate story), most delegates appeared more resigned to continued inflation at every level.

With this year's convention taking "Marketing Music" as its theme, most of the seminars reflected an emphasis on more detailed presentations from partici-

pating lecturers and panelists. That trend was underscored during Sunday's (19) opening business session, which saw Stan Cornyn, exec vp at Warner Bros., Warner Special Products head Mickey Kapp and research analyst Dr. Martin Fishbein presenting the highlights of a recently completed market research survey conducted for Warner Communications. Monday's segmented morning session on advertising techniques, and Tuesday's

panel discussions on radio and merchandising, likewise sought a more factual approach.

Two key issues supported by NARM during the past year were represented through convention sessions, with mixed results. This year's Sunday afternoon panel on product bar coding saw a strong delegate turnout, with retailer support for the industry code surfacing with enough force to help bring about the

(Continued on page 25)

John Cohen Named NARM Board President

■ NEW ORLEANS—John Cohen, vice president of Disc Records Co., was named as the new president of the NARM board of directors during the organization's annual installation luncheon last Tuesday (23) at this year's convention. In addition to the official announcement of the new NARM board, the gathering also revealed that the coming year will see the reactivation of several advisory committees within NARM membership, representing different sectors of the industry.

Departing president George Souvall, head of Alta Distributing, was presented with an outgoing president's plaque as the first order of business at the Sunday (19) meeting, held at the Hyatt Regency Hotel here. Also noted was the retirement of Lieberman Enterprises chief David Lieberman from the board after six years.

Announced as members of the new NARM board of directors were Daniel Heilicher of Pickwick International; Jay Jacobs of

(Continued on page 25)



Shown above at the 1978 NARM convention are, top row, from left: NARM executive VP Joe Cohen; David Heilicher, David Siebert, David Lieberman, Joe Cohen, George Souvall and Barrie Bergman; Bruce and Kay Lundvall, Walter and June Yetnikoff; Joe Cohen with ABC's Herb Belkin, Gary Davis and Steve Diener. Second row, from left: Joe Cohen, Ron Alexenburg, Lieberman; Joe Cohen with Stan Gortikov of RIAA; Joe Cohen, Souvall, Bergman, and John Cohen; the NARM board (top) Souvall, Berg-

man, Joe Simone, John Marmaduke, Earl Kintner; (bottom) John Jacobs, John Cohen, Daniel Heilicher, Harold Okinow. Third row, from left: Simone; Souvall and Joe Cohen; Souvall, newly-elected NARM board president John Cohen, outgoing NARM board president John Marmaduke; Marilyn McCoo and Billy Davis Jr. performing at Sunday's banquet; Joe Cohen with McCoo and Davis.

WCI Research Study Shows Strength of Adult Market

(Continued from page 3)
bein, Professor of Psychology and Research Professor, Institute of Communications Research, University of Illinois, and Warner Special Products president Michael Kapp, overturned the traditional view of a youth-dominated marketplace by revealing that consumers in the 25 to 40 year-old age group account for a larger part of dollar purchases (44 percent) than the 15 to 24 year-old sector, which accounts for 39 percent of dollar purchases.

Cornyn Hails Study

In introducing the two speakers, Stan Cornyn, exec vp of Warner Bros. Records, hailed the study as "the first large-scale, thorough market survey of our industry." For Cornyn—whose early '70s NARM Convention keynote, "The Day The Radio Died," had warned against typecasting consumers as exclusively teenaged and rock-oriented—the implications of the findings were clear, as he reviewed the "persistent myth . . . that our buyers were mostly teenagers." Commenting on the importance of detailed research, and its previous unavailability, he cracked, "One

should not spend millions of dollars on an album researched by consulting the guests at your daughter's slumber parties."

While industry marketing chiefs have been revising their portrait of record and tape customers along these lines, the WCI study suggests still other fallacies in the traditional consumer profile, with research on a variety of demographic factors yielding results somewhat at odds with prior industry expectations. Among these, the purchasing behavior of married couples, and the parity between male and female customers, stand out: married people, who account for 52 percent of the population over 10 (according to the U.S. Bureau of the Census, used for basic population figures throughout the study), make 48 percent of all dollar purchases, while the balance between male and female customers—who represent 52 and 48 percent of the total dollar purchases, respectively—is more evenly distributed, according to the study, than earlier male-dominated profiles have suggested.

The importance of the study's picture of adult purchasing be-

havior was underlined during the presentation by U.S. Census projections forecasting a 22 percent increase in the size of the 25-49 year-old sector between 1977 and 1985, while the 10-24 year-old group is expected to decline nine percent. Accordingly, the study argues that the older age group's current majority status will increase further over the coming decade.

Music preferences also revealed a wider spread of consumer interest than the rock-dominated industry of the '60s and early '70s suggested. Buyers polled were asked to pick from a variety of rock styles, along with easy listening, r&b/disco, country, jazz and classical; according to the study's findings, rock buyers account for 36 percent of total dollar purchases, followed by easy listening and country with 14 percent each, with soul, r&b and disco fans representing 13 percent and jazz buyers accounting for four percent of total purchases.

Retail preferences were also included in the presentation, with 40 percent of purchasers reporting they buy most frequently in record stores; 21 percent express-

ing a preference for discount stores; and 11 percent purchasing most often in department store locations.

The emergence of tape configurations was also indicated in WCI's findings. With 53 percent of the population purchasing at least one tape or record during the survey year, 83 percent of the population over 10 years of age has access to record or tape playback equipment, and of those, 54 percent have access to both record and tape players. The latter group represents 74 percent of current record and tape buyers.

Home Taping Impact

Home taping and its impact on pre-recorded music sales is also covered in the published summary of the study distributed to delegates at the convention, with buyers owning tape equipment used for recording from disks and radio representing 32 percent of the total dollar purchases, although numerically accounting for only 21 percent of the record/tape market. According to the summary, "It is abundantly clear that people who use tape recorders for recording music are more likely to be buyers of pre-recorded music, and on average, spend more money for pre-recorded music than people who don't have access to a tape recorder, or have recorders but don't use them to tape music. This, however, does not imply that 'home tapers' would not spend even more money on pre-recorded music if tape recorders did not exist."

Other findings include a correlation between purchases and both income and education, with record and tape purchases seen rising with education levels, as well as with income. At the same time, the luxury status of pre-recorded music is belied by purchasing activity throughout the spectrum of income groups. That diversity of buyers is further borne out by the study's report that 71 percent of the total population over 10 years of age consider records and tapes a good value for the money.

Methodology

The survey is based on 3,385 face-to-face interviews taken in April and May of last year, with those subjects culled from a preliminary sample of some 8,000 people. With approximately 200 pieces of information retrieved from each interview, covering basic questions on the age, sex, race, education and income of buyers, their retail preferences,

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Merchandising: 'Show and Sell'

By MIKE FALCON

■ NEW ORLEANS — "Creative Merchandising," the second Tuesday (21) session at the NARM national convention, was chaired by Stan Marshall, vice president of sales for Elektra/Asylum, and featured a "Show And Sell" video presentation. "Show And Sell" was divided into seven segments, each hosted by the prerecorded voice of one of the seven members of the 1978 NARM merchandising committee.

Store Systems

"A Tale Of Three Cities" was the first segment, and featured Arnie Orleans, senior vice president, marketing, 20th Century Records, who described three types of store systems in merchandising: completely cluttered; absolutely barren; and tastefully balanced to provide an effective use of material and open space. Orleans' basic message was one that is frequently overlooked: it does not take a large display budget to be effective; rather, the composition of display material and its setup must be carefully chosen to play off store ambience, product popularity in a considered and

well-planned design. "The Roads To Hit City," narrated by Bud O'Shea, director of marketing, west coast, Epic, Portrait and Associated Labels, elaborated on these factors, and suggested that retailers know their store layouts and possibilities, "plusses and minuses," in order to maximize merchandising effectiveness.

"The P.O.P. Explosion," with Ron Oberman, west coast director of merchandising for Columbia Records, pointed out the importance of monitoring merchandising displays in other industries and applying them to record retailers. For example, said Oberman, the liquor and food displays in supermarkets can be adopted with some modifications necessitated by product design, to fit almost all the needs of record retail display. Oberman noted that one of the most display-oriented industries, the cosmetics conglomerate, found that 66 percent of cosmetics were sold through P.O.P. impulse buys.

"Keeping Yourself Covered," with Warner Records director of merchandising Adam Somers, detailed the need for a visual

continuum in displays that can be effectively produced by album cover blow-ups, 4x4's and posters, while "The Concert Connection," with Bob Reitman, director of advertising and merchandising for A&M, emphasized the profitability that can result from making in-store displays that feature artists in local concert appearances.

"Being Cross-Wise," narrated by Chuck Blacksmith, buyer for Round Up Music Distributors, showed the morning audience that promotional tie-ins with other retailers in non-music areas can be an excellent way to increase traffic.

"The Power Play" saw VIP Records president Cletus Anderson explain the intricacies of in-store play systems, using the advanced disc jockey system Anderson features in his own stores(s) to illustrate the possibilities of this P.O.P. aid. This last segment seemed of particular interest to those assembled, as "KVIP" is one of the more advanced, aggressive and innovative in-store play systems in use, and run, in Anderson's words, "much like a radio station."

NARM 1978

Davis Keynote Address Calls for Individuality

■ Following are excerpts from The NARM keynote address given by Clive Davis, president of Arista Records.

Today is very special for me. In a way, it's like the cementing of a new era, a new beginning. In looking back at my own career, I personally view its official launching with a NARM keynote speech I made about ten years ago which introduced the subject of variable pricing. Here I was, a lawyer with no creative credentials, having recently been given the leadership responsibility for one of the world's largest companies. What was I to say to much more experienced people — who seemed to verbalize answers, by rote, to any business question that came up. Well, I talked from the heart about my own personal observations about issues of supply, demand and pricing that then faced the industry, during a time that had been aptly deemed one of profitless prosperity. My inexperience turned out to be a blessing in disguise — and a world of variable pricing has indeed come about.

Over this last decade, so much has happened to the industry, to music, to NARM, to each of you sitting out there, to myself. Music has changed and diversified and broadened. Many new faces among the artists as well as executives have entered the scene. Many of the colorful pioneers are no longer with us — manufacturers, distributors, rack jobbers, retailers alike. Mergers have taken place — conglomerates are a part of us on an every day basis. Records are ordered less often by instinct, more frequently by computer. The growth does continue, and music is healthy and vital.

So, what is the big issue now facing us? If you look at the trades they currently trumpet the issue of pricing. Higher prices, different levels of pricing and, as usual, that is a burning annual issue obviously to reflect on, study and unilaterally consider. But I've come to tell you that whereas the perennial fight surrounding margins is always a juicy issue, there is a paramount one we must all confront and that is: you, your individuality, your goals, your own persona.

As the industry grows and increases in size with mergers and acquisitions, so does the power of the powerful. A mechanization takes place, a computerization. A monolithic look comes about. That's all right for most industries. In pursuit of progress, the institution of systems, market research, data processing — all of the accoutrements of big business — comes about and that's fine. None of us can do without them, nor as forward thinking, progressive minded businessmen should we. No one is about to sit in the dark ages and resist all that research and technology can provide. But the warning signals are all around us that a crisis is upon us. One can keep this issue in a benign spotlight and argue it abstractly to the point of cliché repartee or give it token attention. But I submit to all of you today that we cannot. We have a unique role in living in the arts, in the midst of creativity. Foundations are set up with millions to promote the arts — subsidies are provided to stimulate the arts. Well, we live in the arts. We have a special mission. We cannot allow music to succumb to the carnivorous grasp of big business, of cold institutions, of non creative entities attracted to the glamour of our growth industry. Because what happens is that the computer, the inventory number, the common denominator takes over — and the heart, the beat, the rhythm, the melody, the music stops. Now, I'm not going to leave this abstract in some grandiose way. This is a concrete, crucial problem that permeates all of our endeavors — whether you be a manufacturer, rack jobber, retailer, distributor, artist or

friend. We all are affected. The signs are all around us.

Example: The increase and growth of the music research firms that pick the hits by wiring up a selected panel of people. Now, as I mentioned, one shouldn't be against testing — even in this sensitive area. I heard for years how these testing services had been used effectively to judge the appeal of pilot television shows. Well, just look at that illustrious area: the quality should shine through for the survivors. This medium should be poised to advance our culture in a spectacular way. Well, let the large void be a lesson to all of us. The quickest way to take out the highs of the arts is to forever find what appears to be the common denominator. Yes, a computer service might well locate broad, easily predicted melodic hits like the ones that England Dan and John Ford Coley, The Bee Gees, Abba and Captain and Tennille might have — and I do not mean to discredit these artists or their hits. To me, parenthetically, the Bee Gees' historic breakthrough is not only long overdue but a just and deserving recognition of giant talents whose gift for melodies and hooks deserves any hall of fame recognition, not to mention the approval of the sleepy, anachronistic Academy of Performing Arts and Sciences in Hollywood. But would those same computer services affirmatively rate the records that have recently served to substantially raise the level of pop music: "This Masquerade" of George Benson, the Boz Scaggs hit, the Maria Muldaur, the Phoebe Snow — the currently breaking record of Chuck Mangione? We really can't do without the non formula hit: you know the one that always, on first hearing, raises the eyebrows of the lovers of the predictably structured verse—chorus hit. We have to look more closely into the methodology of the research. Is it perfected? Are there fatal flaws? No one wants to be guilty of backward thinking, so two years ago I tested some records having been sold on the credibility of one of the largest industry market research testing services and its techniques. Well, the results rocked me. *All By Myself*, by Eric Carmen and *I Write the Songs* by Barry Manilow both tested as colossal failures. Well, the Eric Carmen record, in particular, was a 4 minute 45 second ballad. The results on the computer could easily have been accepted. But fortunately gut instinct prevailed and we pig-headedly distrusted the results. The same

NARM Grants 15 Scholarship Awards

■ NEW ORLEANS — 15 sons and daughters of employees at various NARM member companies were the recipients of scholarships granted through the NARM Scholarship Foundation and awarded last Tuesday (21) at a dinner ceremony held at the Regency Hotel here. The annual scholarship awards dinner at this year's NARM Convention also saw special filmed tributes to Goddard Lieberman and Elvis Presley screened in conjunction with new scholarships named for the two industry giants.

The following is a list of awards, their recipients and the company with which the winner's parent(s) is connected:

Theo. Izenstark Memorial, Cynthia Bilous, Electro Sound; Elvis Presley Memorial, Elsa Schoonover, Capitol Records; Casablanca Record & Filmworks, Daniel

with *I Write The Songs* by Manilow. Thankfully, we went ahead — somewhat fearful of a stigma of only believing results when they confirm your initial opinion — but more mindful that machines are man made and despite encounters graduating to the third kind, the elemental first kind — nature's ears — can be useful too. What the results proved was that the methodology being used was faulty and greater research analysis was urgently needed.

This is undoubtedly true for those of you who labor in the hot bed of the promotional wars, and the same observations are applicable to the area of call out research. The theory is that research technology can provide more successful results for radio than the ears of, and information available to, program directors. Well, the variation of expertise applied to this research ranges all over the place. Once again, the modern statistical approach is gaining precedence over human creativity. Forget the fact that the record sounds like a hit. Forget the fact that it is selling extremely strongly. The real question is what is the uncommitted public feeling and thinking? How are they reacting? Look, it's a fair question. And for the bright, informed, equipped station and staff who checks that — fine. But, again, in many cases the research being used appears very questionable. The methodology, frequently primitive. I say if you're going to use research exclusively, go all the way and get the best experts to design the most sophisticated system. Otherwise, from ensuing errors, we all suffer, including the music listeners.

Talk about half research. So many of you out there make purchases because of the trade charts. But how many question the accuracy of the particular chart you use. For example, how many of you realize that Billboard's Top 200 albums don't reflect rack sales at all. There is a separate chart in Billboard—that no one really pays any attention to — for rack sales only. They feel this frees the top 200 for retail sales only. And what discrepancies this causes. You can have an album up to 50 in Billboard and languishing at 173 in the other trades — or vice versa. Currently one label has 6 albums on one chart and 13 on another. Quite a difference. I write letters every three months and call Billboard about this situation. Why don't each of you? Why don't you feel more involved to speak out? The magazine does have a good staff. Make them responsive to us. The chart — which

is a bible to many — must reflect and weigh in rack sales; otherwise it's badly misleading. Half research can have lethal effects.

So, as modern science develops, the dependence on the human being, the individual, fades, it would be a terrible thing if we stop being vigilantes. We are, as I said, in the arts, and we cannot afford for the human element to be missing. It doesn't make good business sense either. It's good and well to operate on the basis of computer replacement tickets. But many times this exclusive reliance causes a loss of a competitive edge. He who spots a trend and goes with it before it is clearly discernible has to fare better than those who know little or nothing about the product and wait for the sales trend to show itself in computerized ticket replacements before riding with it. Understandably, as many of you rack jobbers have grown larger, you have to computerize and modernize — but many of you have thought your job was then over. It's no accident that the large home retail center of records is taking over the excitement of record selling. It's not only the better environment to spend time at point of purchase but it's a real experience to talk to the record sales people: Knowledgeable, aware, lovers of music. They help create sales. They point to current and future directions and lead the collector and the interested purchaser to albums they think they will like. In many racked locations or impersonal department stores, you'd think that Foreigner was more a Herbert Hoover—like epithet than one of our premiere rock groups. It took almost a year for our Alan Parsons album to reach

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Chapin Speech Stresses Discipline, Dedication

■ NEW ORLEANS — Harry Chapin, the featured speaker at the NARM national convention luncheon Sunday (19), provided one of the more controversial speeches in "An Artist Views The Recording Industry: Past, Present, Future." The singer, who established himself as a performer through the use of intensely personal lyrics, delivered an equally personal plea to the record retailers, asking them to "integrate your lives, yourselves, your families into one meaningful package."

Chapin, who was the prime mover behind World Hunger Year, raising over \$1 million for the cause, likened the record industry to his recent album stating that the business was sometimes like "the dance band on the Titanic. While the ship was going down, the music kept on coming, pulling people away from the immediate and real concerts and lulling them into having another turn around the dance floor."

The singer/songwriter urged the retailers to creatively address themselves to real problems, and cited the work of Barrie Bergman, who heads the Record Bar chain, in donating a percentage of profits to World Hunger Year.

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NARM 1978

Bar Coding Implementation Nears

(Continued from page 3)

their unanimity for adoption of the practice—and at Tuesday's NARM Board of Directors installation luncheon, the response from manufacturers was reflected in the announcement that both CBS and the Warner Communications group are applying for manufacture numbers from the UPC Council.

News of the CBS and WCI decisions, reportedly finalized during the convention, followed a meeting of the RIAA board, where Stanley Gortikov, RIAA president, emphasized that retailer commentary during Sunday's (19) afternoon seminar on the topic reflected strong support not only from those companies already identified as supporters, but from virtually the entire retail and rack community.

NARM executive vice president Joe Cohen hailed the renewed momentum behind adoption of the practice as perhaps the single most significant achievement made by the industry at this year's convention. "If this convention is to be remembered for anything, it will be the UPC bar code and the progress made toward its implementation," Cohen told delegates.

While CBS was reportedly ready with its own plan for adoption of the code before the convention kicked off last Saturday (18), retailer support during the Sunday seminar was clearly a decisive factor in spurring prompt support from the labels. In contrast to last year's bar coding

Installation Luncheon

(Continued from page 22)

Knox Record Rack Co.; Sieberts, Inc. chief David Siebert; Harold Okinaw, Lieberman Enterprises vp; John Marmaduke of Western Merchandisers, named a director and also secretary of the board; Joe Simone of Progress Record Distributors, who takes over as treasurer of the board; and Record Bar's Barrie Bergman, named vice president of the board.

During the installation ceremony, NARM exec VP Joe Cohen confirmed his earlier announcement, made at the annual membership meeting on Saturday (18) afternoon, that this year will see the reactivation of the NARM retailers advisory committee, to be headed by Odyssey Records' Richard Bullock. Also being assembled are advisory committees for the distributors and rack jobbers, with each to be represented through its own committee.

seminar, which attracted only a handful of delegates many of whom were already behind the project, this year's gathering saw an overflow crowd respond to a call for their feelings on the issue with unanimous support.

Earlier Sunday at the annual NARM membership meeting, Joe Cohen had stressed the need for more explicit retail comment. The months since official approval of a proposed industry bar code format, made by the UPC Council in Washington last October, had, Cohen said, suggested bar coding was in limbo as a practical industry move. Manufacturers' uncertainty about industry-wide opinion was the primary reason for that slowing down, he suggested.

At the seminar, chaired by Dr. Shelley Harrison, president of Symbol Technologies, Inc., and a consultant to the NARM/RIAA Bar Coding Committee formed in 1976, the basic code format—which incorporates a four-digit selection number identifying the specific product, with the latter grouping sharing its first number with the manufacturer code—was outlined. Together with Lou Kwiker, president of Music Stop, Inc., Lieberman Enterprises vp Harold Okinaw, and Bill Robertson, director of management information services at Capitol Records and west coast chairman of the NARM / RIAA Bar Coding Committee, Harrison reviewed the problems facing manufacturers in implementing the code, along with the eventual marketing benefits use of the computer-readable format can bring.

Harrison began by pointing to recent findings in the grocery industry, the first major field to widely employ bar coding in retail locations. Noting that profit jumps experienced after installation of bar code scanners at checkout stands had been sustained well after initial use, Harrison went on to compare the marketing and cost advantages gained through use of the systems. The speed of information processing available through a bar code system—which centrally links retail checkouts with a data bank, thus permitting constant monitoring of sales—can enable entire promotions to be evaluated and, if necessary, altered, while in progress; for the chain retailer, that access to sales data can permit mass merchandisers to tailor the product mix of each location in response to consumer behavior in their local marketing area.

Cost savings in handling time, as well as the accounting accuracy achieved through the scan-

ning format itself—which utilizes thousands of scans to verify a code, and suspends any entry into the system in the event of a mis-read of information—can be expected all through the record pipeline, Harrison suggested, from point of distribution to checkout stand. As more data on the cost efficiency of bar coding is emerging, a corresponding breakthrough in hardware costs is bringing down the cost of scanners for both instore and warehousing applications. Harrison noted that most major laser scanner manufacturers have cut prices as much as 20 percent during the past nine months; comparing the rapid technological progress being made in computer and laser technology to a similar gain in pocket calculators, where prices have also dropped, he concluded, "You can see that in the next few years virtually everyone will be utilizing scanners."

With smaller retailers among the delegates expressing interest in the systems, there remained some concern among attendees over the long-term implications of widespread use of bar coding for the smallest mom & pop accounts. Yet several of the panel-

ists argued that as hardware costs continue to roll down, the greater efficiency available through use of bar codes on product could help retailers shore up sagging profit margins. Harrison characterized the overall gains as the result of bar coding's "real time" access to purchases as opposed to the "historical" vantage point of classical accounting, which requires far more time and is thus restricted to reporting past sales performance, rather than current sales as they are rung up.

If retailers proved more visible in their support than many manufacturers had expected, their enthusiasm was occasionally edged with criticism of the labels' stance on the issue. Floor comments charged that the delay in acquisition of manufacturers numbers indicated manufacturers' lack of commitment to the code. When Robertson reviewed those concerns most frequently expressed by manufacturers—the costly catalog reordering many labels face in switching to the code, the lack of strong retail and rare feedback and the potential friction with label acts unhappy at the addition of the bar code symbol on album packages—some delegates were openly skeptical.

Biggest NARM Ever

(Continued from page 22)

CBS and WCI statements promising the two giants would apply for manufacturers numbers. But Monday's luncheon meeting, in which a joint NARM/EIA forum addressed the need for more inter-industry communication between the recording industry and the home electronics field, suggested this mission may take somewhat longer to achieve significant momentum among the NARM membership. Despite the presence of a dais topheavy with chief executives from leading home electronics firms, delegate attendance was sparse.

Also featured on the seminar/session agenda were a series of workshops and business meetings aimed at the small, family-owned retail operation. In line with NARM's increasing emphasis on building memberships at this grass roots level, Wednesday's morning scheduled offered both a general presentation on family businesses and three related workshops covering management succession, legal affairs and financial controls, respectively. (see separate coverage).

Other meetings covered home video entertainment and store security problems.

Artists participating included Harry Chapin (Elektra), who delivered a luncheon address Sunday (see separate story); and Jane Olivor (Columbia), the Jacksons (Epic), Lionel Hampton, Al Hirt, Dolly Parton (RCA), Anthony Newley (UA) and Donna Summer (Casablanca), who performed at the various evening banquets and the installation luncheon.

Companies exhibiting in the Hyatt's French Market exhibition area reflected a broader range of products and services than in recent years, with conspicuous additions in the bar code systems and home electronic fields underscoring NARM's involvement with those issues. The centerpiece of the exhibition area was Adam's Records, a sample retailer layout assembled in the midst of the usual booths that drew delegates in by permitting cash-less "sales" to demonstrate its array of instore merchandising aids aimed at smaller locations.

During the final two days of the convention, NARM unveiled this year's winners of NARM scholarships, along with its annual list of NARM awards to artists and specific records (see separate stories).

Advertising Seminars Stress Cost Effectiveness

By MIKE FALCON

■ NEW ORLEANS — "Marketing Music Through Effective Advertising Techniques," the Monday (20) morning session at the NARM Convention, featured a supplemental topic, "How To Spend Your Advertising Dollars: A Budget Approach." The first topic was in the form of a film presentation with a retailer/rack jobber merchandising panel response; while the second category saw three advertising experts tackle the problem of effective advertising tactics for retailers, particularly the smaller accounts.

Don Dempsey, vice president of marketing for CBS Records, opened the morning seminars, addressing himself to the "common problems of advertising for retailers, regardless of account size." Pointing to the "true function of ads: to decrease sales costs through increased unit sales," Dempsey warned retailers that, "to be successful in a growth industry, your growth should exceed the overall (national) figure."

After defining the principal function of advertising in the record retail business, Dempsey concentrated on local ads, ex-

plaining that advertising is basically any type of paid promotional "space" devoted to product. The vice president commented that despite this seemingly simple evaluation of advertising, the field is complicated, and there is competition in seeking to lure the potential buyer's eye from the leisure entertainment field as a whole.

The film presentation covered the basic types of advertising available to retailers in the fields of print, radio and television. While the panel of three ad experts elaborated on the basics presented in the film, it was of interest to the retailers who initially packed the main meeting room that billboard advertising, free and "counterculture" papers and college publications were mentioned in addition to the traditional channels retailers have utilized.

George Burns, a media consultant and principal in Burns Media Consultants/Computer Broadcast Services, was the first of the three ad experts to explain one field of advertising for the retailers. As an initial and somewhat sombering observation, Burns offered that very little research can

be said to be faultless, particularly in the radio ratings field, where he noted that major rating services can have error(s) of 90 percent.

The print advertising segment of the ad session was conducted by Bill Raffel, vice president of the Marvin H. Frank Agency, which is associated with Phonogram. Raffel noted that the mass market and credible environment of the nation's newspapers created a favorable atmosphere for the consumer eye and stated that the rigid ad policies that once characterized newspaper sales staffs have gradually given way to a more flexible approach, in which theme supplements, geographic ad divisions and specialty editorial departments have recaptured a smaller, select group of targeted readers.

Raffel suggested, as did other panelists, that using only one form of advertising would probably not be effective, and advised the retailers to run a coordinated campaign.

Morris Baumstein, account supervisor for Young & Rubicam, was the television advertising specialist NARM brought to New Orleans. Baumstein first noted that \$7½ billion was spend last

year on television advertising, compared to \$2½ billion for radio and \$2 billion for magazine space. Only the newspaper industry has a greater ad revenue, said the counsel, in its \$11 billion 1977 billings, but this included cigarette and liquor ads, forbidden to the television community. Baumstein also noted that the 1977 television ad figure represented a 48 percent increase in revenues over the preceding year.

While Baumstein was quick to point out the visual impact and mass exposure that can be garnered by television, he cautioned the retailers to be careful and "very selective" in making television spot buys, suggesting that they consult an agency and plan to use a multi-media mix for maximum effectiveness. "You must reach your target audience," said Baumstein, "and if properly placed, a television ad program can be both extremely effective and most effective."

Additionally, Baumstein suggested that product featured in ads must be compatible with the surrounding television schedule in terms of audience, and that commercials can be produced for as "little as a few hundred dol-

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Radio Panel Focuses on Retail/Radio Ties

By MIKE FALCON

■ NEW ORLEANS — "Radio Today," the first of Tuesday's (21) NARM sessions, was divided into two sections: "Maximizing The Use of Radio Today," a dialogue hosted by Radio & Records publisher Bob Wilson, featured Craig Scott, vice president of programming for Plough Broadcasting, and Robert Pittman, program director for WNBC, New York. "Marketing Music And New Artist Development: A Mutual Responsibility," saw Jack Craigo, senior vice president of marketing, CBS Records, deliver an address primarily concerned with a program for

effective artist growth through ordination. Bob Fead, vice president of marketing for A&M Records, chaired the meetings.

Wilson began the initial dialogue by stating that radio and retailers have a lot in common, particularly in that both use music to draw "customers." While Wilson did point out that there have been conflicts between the two aspects of the industry, he added that "we hope to heal that," and said that a greater knowledge of radio programming functions would assist retailers in dealing profitably with what amounts to "free advertising."

Crucial to this effective interface, Wilson said, was an understanding of the playlist and how "adds" are made.

In dealing with album oriented rock (AOR) formats, Robert Pittman stated that AOR listeners are usually musically aware and can serve a useful function in getting new product exposed. When questioned about how specific adds are made to the "typical" AOR playlist, Pittman noted that the general sound of an album or a mitigating factor retail / radio / manufacturer co-

(such as a new artist sprung from a major group) could result in high playlist rotation (increased frequency of airtime exposure). Craig Scott, in commenting about the various barometers for determining playlist rotation, noted that if an actor is a major concert draw they also can expect to have their new album played in a high rotation.

The dialogue then developed into an exchange in which the three men emphasized the importance of ordering product off radio playlists, and yet maximizing this interface by making certain the retailer doing the ordering has a good understanding of the local station ambience.

Country programming and the difficulties country listeners find in dealing with many record merchants were also touched upon, with Scott commenting that the typical headshop/rock environment found in so many retail record outlets "turns off" the country buyer.

Top 40 format "add" policies were also discussed, with Pittman suggesting there were two basic criteria used, depending on the programmer: a sales-based

add system, in which local retail sales, particularly singles, are monitored; and call-out research-based policies, in which the radio station personnel telephone members of the community and determine what the "passive" listener wants to hear.

"Marketing Music And New Artist Development: A Mutual Responsibility," in which Jack Craigo lamented the ill effects that result from camouflaged audience research and "secret" rotations, saw the story of the product life cycle chartered from its introduction, through growth and maturity to decline.

Craigo advised that new introduction packages, which allow dealer incentives through extended billing periods, work to the advantage of the breaking act; and that through increased exchange between young programmers and retail managers (with a median age in the early 20s) this initial advantage can be played into increased sales for new acts. Noting that the bulk of titles sold do not reach the million mark, Craigo further advised retailers to motivate store personnel to merchandise as airplay develops.

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DISCO FILE TOP 20

APRIL 1, 1978

1. **COME INTO MY HEART/LOVE'S COMING**
USA—European Connection—Marlin (lp medleys)
2. **VOYAGE**
Marlin (entire lp)
3. **ROMEO & JULIET**
ALEC COSTANDINOS & SYNCOPHONIC ORCHESTRA—Casablanca (entire lp)
4. **DANCE WITH ME**
PETER BROWN—TK (disc odisc)
5. **RISKY CHANGES/DANCE LITTLE DREAMER**
BIONIC BOOGIE—Polydor (disc odisc)
6. **YOU ARE MY LOVE/PLAY WITH ME**
SANDY MERCER—H&L (disc odisc)
7. **AFRICANISM/GIMME SOME LOVING/DR. DOO DAH**
KONGAS—Polydor (lp cuts)
8. **LET'S ALL CHANT/LOVE EXPRESS**
MICHAEL ZAGER BAND—Private Stock (disc odisc)
9. **STAYIN' ALIVE/NIGHT FEVER**
BEE GEES ("SATURDAY NIGHT FEVER" SOUNDTRACK)—RSO (lp cuts)
10. **RIO DE JANEIRO**
GARY CRISS—Salsoul (disc odisc)
11. **I CAN'T STAND THE RAIN**
ERUPTION—Ariola (disc odisc)
12. **KEY WEST/MACHO MAN/I AM WHAT I AM**
VILLAGE PEOPLE—Casablanca (lp cuts)
13. **GALAXY**
WAR—MCA—(disc odisc)
14. **IF MY FRIENDS COULD SEE ME NOW**
GYPSY LADY/RUNAWAY LOVE
LINDA CLIFFORD—Curtom (disc odisc/lp cut)
15. **ROUGH DIAMOND/FEVER/TOUCH MY HEART/LET'S MAKE LOVE**
MADLEEN KANE—CBS (import lp cuts)
16. **WEST SIDE STORY (MEDLEY)**
SALSOU ORCHESTRA—Salsoul (disc odisc)
17. **CHATTANOOGA CHOO CHOO**
TUXEDO JUNCTION—Butterfly (lp cut)
18. **I FEEL GOOD**
AL GREEN—Hi (disc odisc)
19. **MELODIES**
MADE IN USA—Delite (disc odisc)
20. **THE BEAT GOES ON AND ON**
RIPPLE—Salsoul (disc odisc)

Entertainment Co. Ups Goldman, Taps Boris

■ NEW YORK — Martin Bandier, executive vice president of the Entertainment Company Music Group, has announced staff changes at that organization.

Susan Goldman, formerly administrator of publishing for the Entertainment Company, has been named assistant to Bandier. As such, she will be active in the general administration of both the Entertainment Company and Manhattan Records. She will also act as product manager for the Manhattan label.

Joanne Boris has been named administrator of publishing for the Entertainment Company. She will be responsible for coordinating all catalogues for the firm.

CBS Taps Lucas

■ NEW YORK — David Reitman, senior copywriter, and Patricia Kennely, assistant copy director, creative services, CBS Records, have announced the appointment of Gary Lucas to the position of copywriter, creative services.

Before joining CBS Records, Lucas was the far eastern export manager for the Elton Corporation.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The list of recommended albums this week includes three releases by women with European connections: **Madleen Kane**, **Roberta Kelly** and **Sheila & B. Devotion**. Kane, a Swedish model/singer whose debut on CBS France has been one of the most popular imports of the past few weeks, leads the pack with a highly flattering, glamour-girl production in the European style. She has a dreamy, occasionally flimsy voice that needs a lot of support (underlining backing tracks plus a girl chorus that includes **Sue Glover** and **Sunny (Leslie)**, vocalists on nearly all the **Cerrone** and **Costandinos** productions) but is ideally suited to the breathy insinuation of "Fever," the **Peggy Lee** signature song teased into a delicious 12-minute production number here, and the rest of the album's material. The mood is warm, sexy, inviting (titles: "Let's Make Love," "Touch My Heart") with a solid, if standard, production that mixes elements of both the French and German styles (though the producers are new to us, key Munich Machinist **Thor Baldursson** is one of the arrangers and super-drummer **Keith Forsey** is credited as well). The production is not, however, merely cosmetic; Kane's vocals predominate, she doesn't get wiped out by long breaks or shoved into a corner by an overwhelming arrangement, so the songs have a fine balance missing in many other European records. The entire album is danceable (even the slow cut, a tantalizing version of "C'est Si Bon," would make a fabulous slow grind) and the four

(Continued on page 84)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

LOST AND FOUND/ WASHINGTON, D.C.

- DJ: Bill Owens
- COME INTO MY HEART/LOVE'S COMING**
—USA-European Connection—Marlin (lp medleys)
- DANCE WITH ME**—Peter Brown—TK (disc odisc)
- I CAN'T STAND THE RAIN**—Eruption—Ariola (disc odisc)
- IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE**
Linda Clifford—Curtom (disc odisc/lp cut)
- RISKY CHANGES**—Bionic Boogie—Polydor (disc odisc)
- ROMEO & JULIET**—Alec Costandinos & Syncophonich Orch.—Casablanca (disc odisc)
- TRUST IN ME/DON'T TRY TO WIN ME BACK AGAIN**—Vicki Sue Robinson—RCA (disc odisc)
- VOYAGE**—Marlin (entire lp)
- WEST SIDE STORY (MEDLEY)**—Salsoul Orchestra—Salsoul (disc odisc)
- YOU ARE MY LOVE**—Sandy Mercer—H&L (disc odisc)

GUEST HOUSE/ BROOKLYN, NEW YORK

- DJ: Graylin Riley
- COME INTO MY HEART/LOVE'S COMING**
—USA-European Connection—Marlin (lp medleys)
- DANCE, DANCE, DANCE/DON'T STOP THE MUSIC/SUPER MAX**—Bombers—Telson (import lp cuts)
- DANCE WITH ME**—Peter Brown—TK (disc odisc)
- FLASH LIGHT**—Parliament—Casablanca (disc odisc)
- JAYWALKING**—Leroy Gomez—Total (import lp cut)
- OH HAPPY DAY/TO MY FATHER'S HOUSE/MY SWEET LORD**—Roberta Kelly—Casablanca (lp medley)
- THE OTHER SIDE OF MIDNIGHT/HEARTACHE**—Marsha Hunt—Aves (import lp cuts)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**—Linda Clifford—Curtom (lp cut/disc odisc)
- VOYAGE**—Marlin (entire lp)
- WEST SIDE STORY (MEDLEY)**—Salsoul Orchestra—Salsoul (disc odisc)

BAREFOOT BOY/NEW YORK

- DJ: Tony Smith
- COME INTO MY HEART/LOVE'S COMING**
—USA-European Connection—Marlin (lp medleys)
- I LOVE NEW YORK**—Metropolis—Salsoul (disc odisc)
- LADY AMERICA/FROM EAST TO WEST/SCOTCH MACHINE/BAYOU VILLAGE**
Voyage—Marlin (lp cuts)
- LET'S GET TOGETHER**—Detroit Emeralds—Westbound (lp cut)
- RIO DE JANEIRO**—Gary Criss—Salsoul (disc odisc)
- ROMEO & JULIET**—Alec Costandinos & Syncophonich Orch.—Casablanca (entire lp)
- RUNAWAY LOVE/GYPSY LADY/IF MY FRIENDS COULD SEE ME NOW**
Linda Clifford—Curtom (lp cut/disc odisc)
- SAVE AND SPEND**—Cheryl Barnes—Millennium (disc odisc)
- TOUCH MY HEART/LET'S MAKE LOVE/ROUGH DIAMOND**—Madleen Kane—CBS (import lp cuts)
- YOU ARE MY LOVE**—Sandy Mercer—H&L (disc odisc)

LIMELIGHT/ HOLLYWOOD, FLORIDA

- DJ: Bob Lombardi
- CHATTANOOGA CHOO CHOO**—Tuxedo Junction—Butterfly (lp cut)
- COME INTO MY HEART/LOVE'S COMING**
—USA-European Connection—Marlin (lp medleys)
- DANCE WITH ME**—Peter Brown—TK (disc odisc)
- DON'T TRY TO WIN ME BACK AGAIN**—Vicki Sue Robinson—RCA (disc odisc)
- FROM EAST TO WEST/POINT ZERO/LADY AMERICA**—Voyage—Marlin (lp cuts)
- GIVE ME LOVE/SUPERNATURE**—Cerrone Cotillion (lp medleys)
- HOUSE OF THE RISING SUN**—Revelacion—Crococ (import lp medley)
- LET'S ALL CHANT/LOVE EXPRESS**—Michael Zager Band—Private Stock (disc odisc)
- MACHO MAN/I AM WHAT I AM/KEY WEST**—Village People—Casablanca (lp cuts)
- MELODIES**—Made in USA—Delite (disc odisc)

Muscle Shoals Assoc. Sets Industry Seminar

■ **MUSCLE SHOALS** — The Muscle Shoals Music Association will hold its first annual Records and Producers Seminar at the Joe Wheeler State Lodge in Muscle Shoals May 25-27.

Three discussion sessions interspersed with recreation activities will round out plans for the three-day seminar with the first session slated for Thursday at 3:00 on the topic "The Free Market: Buying and Selling Independent Product." The introductory speech will be given by Ron Alexenburg (Epic) with panelists Bill Lowery (Lowery Studios), Lenny Petze (Epic), Jud Phillips (Mercury), Scott Shannon (Ariola) and Jerry Wexler (Warner Bros.).

Session two is 10:00 Friday dealing with "The Survival of the Fittest: What Makes Independent Product Work." Jerry Wexler's introductory speech will be followed by a film presentation of the Muscle Shoals story and the panel of Barry Beckett, Larry Butler, Ron Haffkine, Rick Hall and Terry Woodford, each discussing two elements he feels essential to the success of an independent producer. Friday afternoon at 5:30 is a publishers seminar hosted by Gitte and Falter Hofer of the Copyright Service Bureau in New York.

Perks

The seminar is complete with hospitality rooms, continental breakfast, golf and tennis tournaments, houseboat cruises, studio tours and a banquet Friday night followed by entertainment from the Muscle Shoals studio musicians.

There will be a \$25 registration fee covering all seminar activities, sports tournaments and meals. The entire lodge has been reserved for the seminar, but the registration fee does not include room charges. The state of Alabama is assisting the MSMA in sponsoring the event.

Set for Phila. AGAC Workshops

■ **NEW YORK** — Lew Bachman, executive director of the American Guild of Authors and Composers, has announced that Norman Dolph, who conducts AGAC's New York songwriters' workshops, will hold a 6-week version of his 9-week "Strategy of the Hit Single" seminars in Philadelphia starting mid-April.

Dolph has developed a unique approach to songwriting which applies communications principals to better focus a writer's sights on the charts. He is currently conducting 6 separate weekly seminars at AGAC.

UA HITS OF THE WEEK!

ELO

"SWEET TALKIN' WOMAN"

BULLETING ACROSS THE BOARD

ENCHANTMENT

"IT'S YOU THAT I NEED"

CROSSING OVER

CRYSTAL GAYLE

"READY FOR THE TIMES TO GET BETTER"

CROSSING OVER

GERRY RAFFERTY

"BAKER STREET"

INCREDIBLE REACTION FROM THE SURPRISE
ALBUM OF THE YEAR.

SCOTT FITZGERALD

AND

YVONNE KEELEY

"IF I HAD THE WORDS"

A RECORD WORLD COVER PICK; "... ONE OF
THE YEAR'S MOST AMBITIOUS POP EFFORTS."

ACTION RECORDS

ON

UNITED ARTISTS, JET AND ROADSHOW RECORDS.



RAIN RAIN RAIN RAIN RAIN

RAIN RAIN RAIN RAIN

RAIN RAIN RAIN RAIN RAIN

RAIN RAIN RAIN RAIN

EVERYBODY LOVES A RAIN SONG



*B.J. THOMAS
A NEW ALBUM FOR EVERYONE*

Produced by Chips Moman

MCA RECORDS

"CONGRATULATIONS B.J., FOR YOUR WINNING A GRAMMY"

MCA-3035

AmericanRadioHistory.Com

THE RADIO MARKETS

Record World Suggested Markets

Based on airplay and sales in similar behavioral areas

Stations:

RWI

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

1	1	Bee Gees (Fever)
3	2	Barry Manilow
2	3	Bee Gees (Alive)
4	4	Kansas
5	5	Eric Clapton
11	6	Yvonne Elliman
6	7	Raydio
9	8	Natalie Cole
12	9	Bob Welch
7	10	Samantha Sang
8	11	Andy Gibb
10	12	Heatwave
15	13	Jackson Browne
17	14	David Gates
Add	15	Roberta Flack (with Donny Hathaway)
16	16	Rod Stewart
19	17	England Dan & J. F. Coley
20	18	ELO
13	19	Jay Ferguson
22	20	LeBlanc & Carr
25	21	Andrew Gold
Add	22	Jefferson Starship
Ex	23	Trammps
24	24	Stargard
26	25	Lou Rawls
27	26	Gene Cotton
AP	27	Tavares (More)
Ex	28	Parliament

Adds: Wings
John Travolta and Olivia
Newton-John
Warren Zevon
George Benson

Extras: Atlanta Rhythm Section
Styx
Earth, Wind & Fire
Eddie Money

LPCuts: Bee Gees (More)

Also Possible: Chuck Mangione
Rubicon
Player
Dolly Parton

Last Week: This Week:

1	1	Bee Gees (Fever)
4	2	Barry Manilow
2	3	Kansas
3	4	Eric Clapton
5	5	Natalie Cole
9	6	Yvonne Elliman
10	7	Bob Welch
8	8	Raydio
7	9	Bee Gees (Alive)
6	10	Heatwave
15	11	Andrew Gold
12	12	Stargard
17	13	Gene Cotton
14	14	David Gates
16	15	Jackson Browne
13	16	LeBlanc & Carr
18	17	Rod Stewart
Add	18	Roberta Flack (with Donny Hathaway)
Add	19	Atlanta Rhythm Section
22	20	England Dan & J. F. Coley
23	21	Chuck Mangione
25	22	ELO
28	23	Parliament
26	24	Gordon Lightfoot
27	25	Styx
Add	26	Jefferson Starship
29	27	Earth, Wind & Fire
30	28	Eddie Money
Ex	29	Player

Adds: Wings
John Travolta and Olivia
Newton-John

Extras: Rubicon
Dolly Parton

LPCuts: Bee Gees (More)

Also Possible: Michael Zager Band
Warren Zevon
Trammps

Last Week: This Week:

1	1	Bee Gees (Fever)
3	2	Barry Manilow
5	3	Eric Clapton
4	4	Kansas
6	5	Bob Welch
2	6	Bee Gees (Alive)
9	7	Natalie Cole
7	8	Samantha Sang
8	9	Jay Ferguson
12	10	Yvonne Elliman
11	11	Jackson Browne
13	12	ELO
14	13	David Gates
17	14	Raydio
15	15	Rod Stewart
16	16	LeBlanc & Carr
18	17	England Dan & J. F. Coley
10	18	Andy Gibb
26	19	Andrew Gold
19	20	LRB
25	21	Gene Cotton
24	22	Stargard
22	23	Abba
27	24	Styx
30	25	Roberta Flack (with Donny Hathaway)
29	26	Chuck Mangione
Add	27	Trammps

Adds: Wings
Atlanta Rhythm Section
John Travolta and Olivia
Newton-John
Warren Zevon

Extras: Eddie Money
Parliament
Johnn Mathis/Deniece
Williams

LPCuts: Bee Gees (More)

Also Possible: Journey
Rubicon
Ted Nugent

Hottest:

Rock 'n' Roll:

Ted Nugent

Adult:

Wings

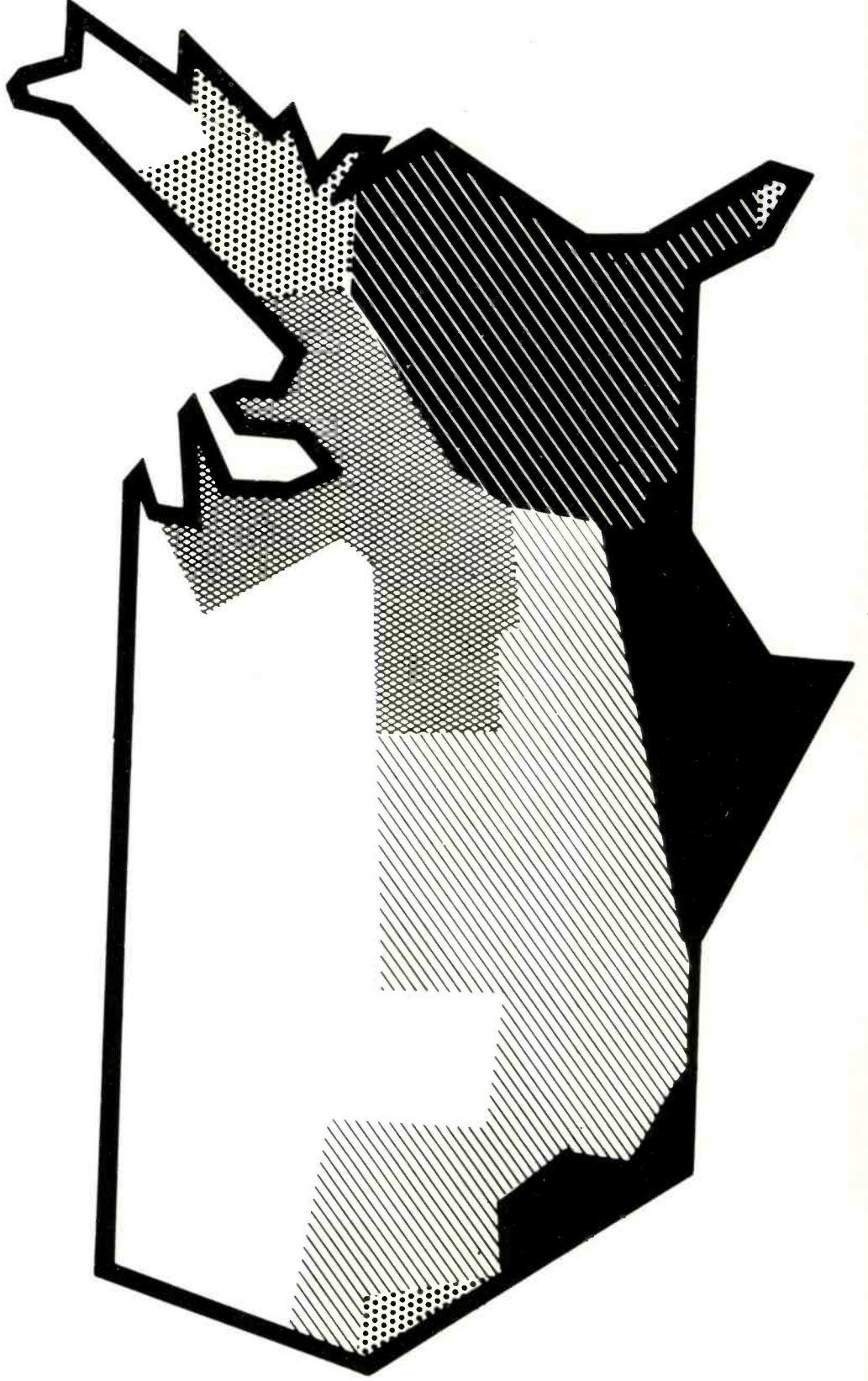
R&B Crossovers:

George Benson

April 1, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



For 3 years we have been quietly building a new distribution and editorial concept into a solid foundation. All of a sudden we have the 2nd highest paid circulation of any other consumer music book.

Our content, your ads, distributed only through record stores . . . what a combination.

Your Store Name Here



Our goal is to have POP TOP available in the most consumer/merchandising aware record outlets in the country. POP TOP carries the store name on the front cover and their ad on the back cover.

Here is a partial list of stores that are into what POP TOP is into, selling all kinds of records.



Some of the back covers are co-oped with local manufacturers. Some stores trade ads with local radio stations and others run their own ads with very low prices because they can control the responses in their own store.

"POP TOP Magazine is the only music publication that gives any record buyer an idea of just what a record sounds like and all of the stores (33) love it. We sure go through enough issues and it does help sell records."

PEACHES RECORDS AND TAPES

"POP TOP provides the fiber which doctors have determined is necessary for continued good rock 'n' roll health."

Bob Merlis
National Publicity Director
Warner Brothers Records

POP TOP Magazine is "THE RECORD BUYER'S GUIDE" covering all music (not just the hits), and rather than simply being negative about most records, we believe in good records and find them all the time. We like music.

So, if you're into Rock, R&B, Jazz, Country, Classical, or Oldies, or just want to check the top 100 album or singles charts from RECORD WORLD Magazine, or our New Releases of the Month page with over 450 albums listed, or look over the 50 reviews or any of our artist profiles (short and to the point) complete with discographies, then you might find us helpful, informative and entertaining.

For full costs and shipping information, please contact:

Distribution
c/o POP TOP Magazine
909 Beacon Street
Boston, MA 02215

HOT ADDS

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

Most Added Records at Major Markets:

Wings (Capitol)	29
Jefferson Starship (Grunt)	24
Roberta Flack with Donny Hathaway (Atlantic)	15
John Travolta and Olivia Newton-John (RSO)	15
Atlanta Rhythm Section (Polydor)	12
Trammps (Atlantic)	12
Warren Zevon (Asylum)	11
Rubicon (20th Century)	10

Most Added Records at Secondary Markets:

Jefferson Starship (Grunt)	23
Wings (Capitol)	23
Dolly Parton (RCA)	22
Roberta Flack with Donny Hathaway (Atlantic)	17
John Travolta and Olivia Newton-John (RSO)	17
Billy Joel (Columbia)	16
Chuck Mangione (A&M)	15
Atlanta Rhythm Section (Polydor)	14

Most Added R&B:

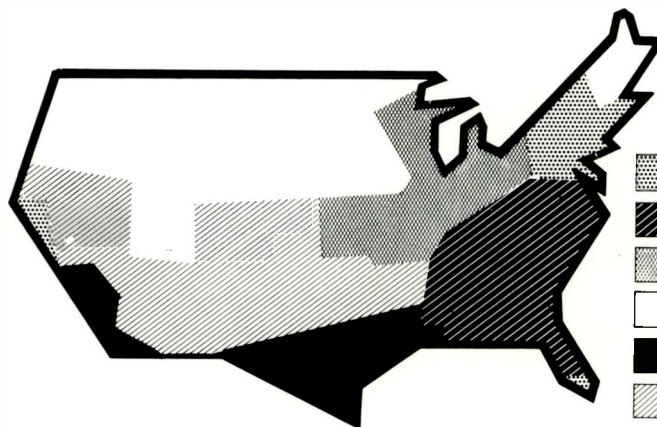
Cameo (Chocolate City)	12
Barry White (20th Century)	10
Eruption (Ariola)	10
Donna Summer (Casablanca)	10
Jimmy "Bo" Horne (SHS)	8
Isley Bros. (T-Neck)	8
Tyrone Davis (Columbia)	7

Most Added Country:

Elvis Presley (RCA)	36
Rex Allen, Jr. (Warner Bros.)	36
Willie Nelson (Columbia)	35
Stella Parton (Elektra)	28
Statler Brothers (Mercury)	28
Sonny James (Columbia)	26
Mickey Gilley (Playboy)	26

TPLACE ket Playlists

reas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KERP KIMN KLIF KLUE KRIZ
KNUS KTFX KTLK KXXK Z97

Tendency:

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

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

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

Last Week: This Week:

1	1	Bee Gees (Fever)
5	2	Barry Manilow
4	3	Kansas
3	4	Eric Clapton
2	5	Bee Gees (Alive)
8	6	Bob Welch
7	7	LeBlanc & Carr
11	8	David Gates
6	9	Samantha Sang
9	10	LRB
13	11	England Dan & J. F. Coley
15	12	ELO
16	13	Yvonne Elliman
12	14	Jay Ferguson
19	15	Andrew Gold
10	16	Andy Gibb
20	17	Jackson Browne
22	18	Chuck Mangione
21	19	Gene Cotton
24	20	Styx
25	21	Gordon Lightfoot
23	22	Raydio
Add	23	Rubicon
AP	24	Atlanta Rhythm Section
14	25	Rita Coolidge

Adds: Wings
John Travolta and Olivia
Newton-John
Jefferson Starship

Extras: Billy Joel
Roberta Flack (with Donny
Hathaway)
Rod Stewart
Heatwave

LP Cuts: Bee Gees (More)

Also Possible: Carpenters
Warren Zevon
Player

Last Week: This Week:

1	1	Bee Gees (Fever)
5	2	Barry Manilow
4	3	Eric Clapton
2	4	Samantha Sang
3	5	Bee Gees (Alive)
6	6	Kansas
7	7	Bob Welch
10	8	Jackson Browne
8	9	Dan Hill
15	10	Andrew Gold
16	11	Heatwave
17	12	Yvonne Elliman
14	13	ELO
13	14	LeBlanc & Carr
20	15	Natalie Cole
9	16	Andy Gibb
11	17	Steely Dan
19	18	Jay Ferguson
23	19	Raydio
22	20	England Dan & J. F. Coley
21	21	Rod Stewart
24	22	David Gates
25	23	Gene Cotton
26	24	Styx
Add	26	Jefferson Starship
Add	26	Atlanta Rhythm Section

Adds: Warren Zevon
Wings
John Travolta and Olivia
Newton-John

Extras: Rubicon
Roberta Flack (with Donny
Hathaway)
Chuck Mangione
Stargard

LP Cuts: Bee Gees (More)

Also Possible: Bonnie Tyler
Player
Earth, Wind & Fire
Billy Joel
Dolly Parton

Last Week: This Week:

1	1	Bee Gees (Fever)
2	2	Barry Manilow
3	3	Eric Clapton
5	4	Kansas
4	5	Bee Gees (Alive)
11	6	Bob Welch
10	7	ELO
8	8	Jay Ferguson
6	9	Samantha Sang
9	10	LRB
12	11	LeBlanc & Carr
14	12	England Dan & J. F. Coley
18	13	Yvonne Elliman
19	14	Gene Cotton
7	15	Andy Gibb
17	16	Raydio
16	17	Rod Stewart
20	18	Atlanta Rhythm Section
21	19	Jackson Browne
13	20	Dan Hill
Ex	21	David Gates
Add	22	Jefferson Starship
AP	23	Styx

Adds: Wings
Warren Zevon
John Travolta and Olivia
Newton-John

Extras: Chuck Mangione
Rubicon

LP Cuts: Bee Gees (More)

Also Possible: Earth, Wind & Fire
Roberta Flack (with Donny
Hathaway)

Hottest:

Country Crossovers:

Carpenters

Teen:

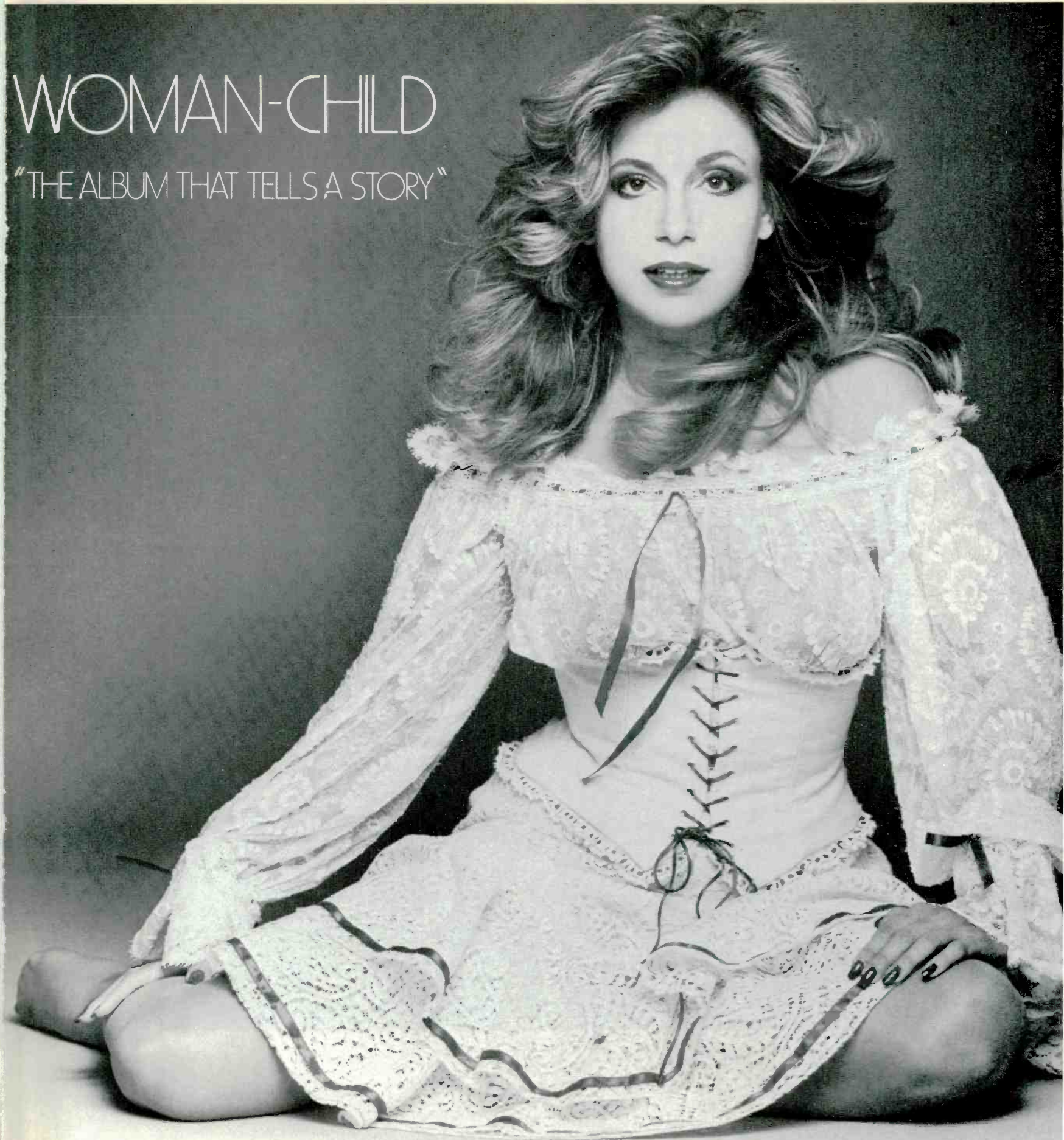
Warren Zevon

LP Cuts:

Bee Gees (More Than A Woman)

WOMAN-CHILD

"THE ALBUM THAT TELLS A STORY"



HELENE FRANCES

- **BILLBOARD RECOMMENDED LP—March 11th**
- **RECORD WORLD ALBUM PICK—March 11th**
- **CASHBOX ALBUM PICK—March 18th**

"WOMAN-CHILD" the album—HIR 7777
"WOMAN-CHILD" the single—HIR 7772
Produced and Written by Helene Frances

**Helene Frances' Second LP Now In Production,
Release Date Late Summer.**



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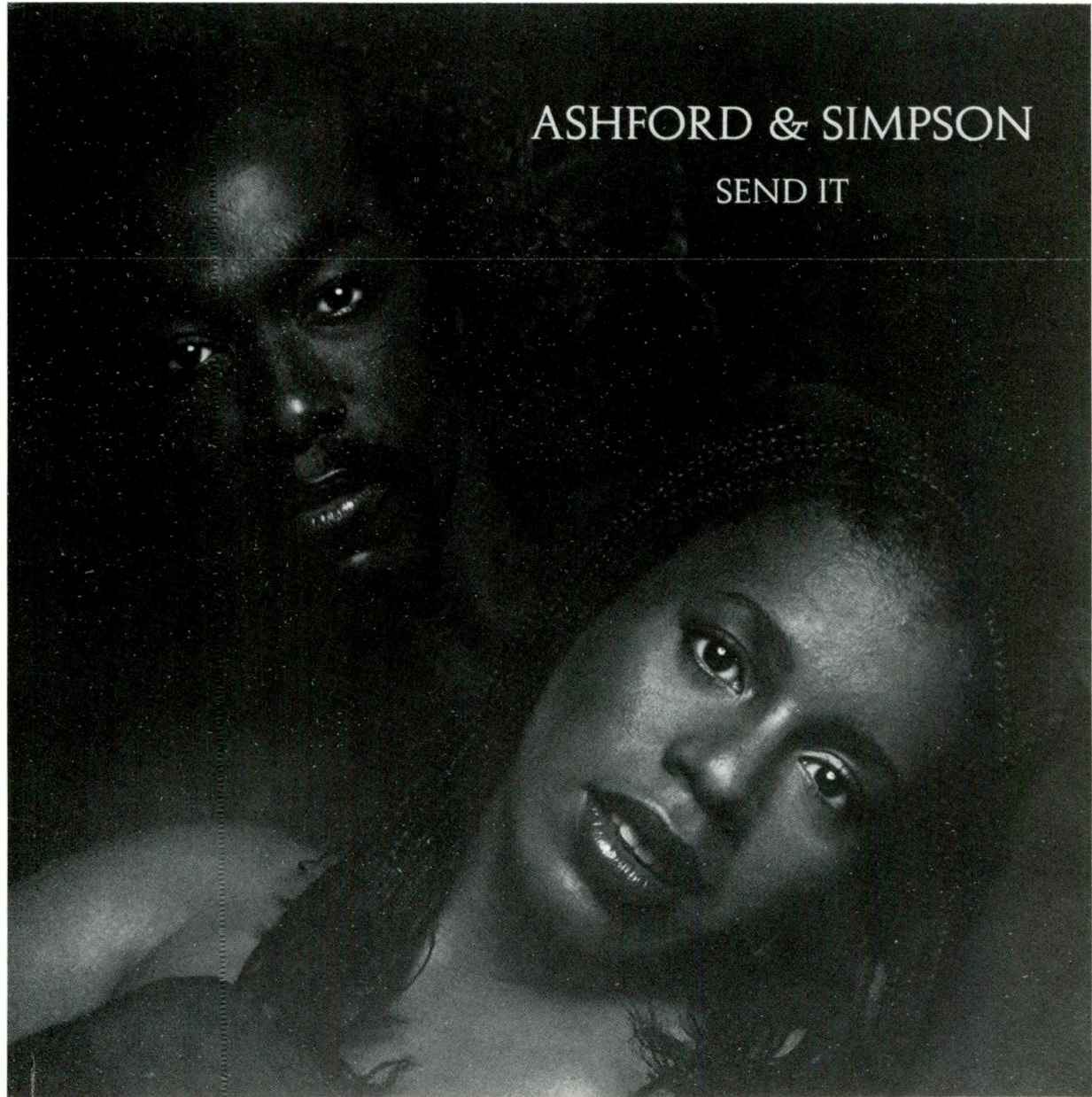
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Promotion / Advertising / Publicity

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"Don't Cost You Nothing" (WBS 8514)



The hit
from the smash album **SEND IT**

Produced by Nickolas Ashford & Valerie Simpson
for Hopsack & Silk Productions, Inc.
on Warner Bros. records & tapes (BS 3088)



Record World Presents A Special Section The Burkhart/Abrams Story

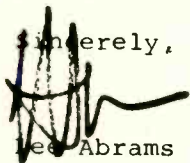
KENT BURKHART/LEE ABRAMS AND ASSOCIATES

6500 RIVER CHASE CIRCLE, EAST, ATLANTA, GEORGIA 30328 (404) 955-1550

January 31, 1978

BURKHART/ABRAMS and ASSOCIATES fully authorizes Record World to assemble a special section saluting BURKHART/ABRAMS. We are extremely excited about this and look forward to its publication.

Sincerely,



Lee Abrams

LA/df

In late April, *Record World* will present a special salute to Burkhart-Abrams Associates, the Atlanta-based consulting firm that has had a profound effect on the evolution of top 40 and album rock radio formats in the seventies. Focussing on the careers and views of Kent Burkhart and Lee Abrams, on the stations they serve, and on the firm's expansion plans, this *Record World* special section will offer the most in-depth look to date at these industry trendsetters.

For Details Please Contact:

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Stan Soifer
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Los Angeles
Spence Berland
(213) 465-6126

Nashville
Tom Rodden
(615) 329-1111

RECORD WORLD SINGLE PICKS

THE O'JAYS—

Phila. Intl. 8 3642 (CBS)
USE TA BE MY GIRL
 (prod. by Kenneth Gamble & Leon Huff) (writers: same as prod.) (Mighty Three, BMI) (4:02)

The easy groove of this single makes it sound right for spring, and the lost-love lyric still manages to be positive—this should be a major O'Jays success. It bears some resemblance to the Temptations hit of like name.

GENESIS—Atlantic 3474



FOLLOW YOU, FOLLOW ME (prod. by David Hentschel & group) (writers: Rutherford-Banks-Collins) (Gelring/Run It, BMI) (3:19)

The light, flowing sound that put Genesis on the charts with "Your Own Special Way" last year should provide similar results for this engaging song. Line-up changes do not seem to have harmed their appeal.

TED NUGENT—Epic 8-50533



YANK ME, CRANK ME (prod. by Lew Futterman, Tom Werman & Ric Browdel) (writer: Nugent) (Magicland, ASCAP) (3:33)

This live "gonzo" recording shows the Nugent mystique at full blast—the sensitive lyric and high-gear guitar work should add to his popularity. Debuting on The Singles Chart at #71, it looks like his biggest hit yet.

GERRY RAFFERTY—United Artists 1192



BAKER STREET (prod. by Hugh Murphy & Gerry Rafferty) (writer: Rafferty) (Hudson Bay, BMI) (4:08)

Rafferty's first single from a new album has some fine sax work and good production to complement a most interesting song. It could be his first hit since leaving Stealer's Wheel. Already in the top five in the U.K.

THE HOLLIES—Epic 8-50522

WRITING ON THE WALL (prod. by group) (writers: Clarke-Sylvester-Hicks) (T. H./Charlotte/Timotobe/Intersong, ASCAP) (3:45)

The Hollies sound is still instantly identifiable, with strong melodies and harmony vocals out front on this rather wistful, full-sounding ballad.

THE MANHATTAN TRANSFER—Atlantic 3472

WHERE DID OUR LOVE GO (prod. by Tim Hauser) (writers: Holland-Dozier-Holland) (Stone Agate, BMI) (2:15)
 This remake of the '64 Supremes hit is smooth and slightly tongue in cheek, with a male vocal and a rather deadpan chorus. It could repeat on the charts.

THE ISLEY BROTHERS—T-Neck 8 2272 (CBS)

TAKE ME TO THE NEXT PHASE (PART I) (prod. by group) (writers: group) (Bovina, ASCAP) (4:12)
 This live recording bears the Isley stamp—a heavy beat and some hot guitar work, with an aware vocal that should be popular with their large following.

EMMYLOU HARRIS—Warner Bros. 8553

TWO MORE BOTTLES OF WINE (prod. by Brian Ahern) (writer: McClinton) (ABC Dunhill, BMI) (3:08)
 Harris' cover of this Delbert McClinton tune captures much of the desperation of the original, and the arrangement is upbeat and well-crafted.

WENDEL ADKINS—

MC 5008 (Motown)
YOU'VE LOST THAT LOVIN' FEELING
 (prod. by Ray Ruff) (writers: Spector-Mann-Weil) (Screen Gems-EMI, BMI) (3:02)

Adkins' is the second cover in recent weeks of the Righteous Bros. hit—his deep voice suits the song well, and the tempo picks up nicely in the chorus.

ROGER POWELL—

Bearsville 0323 (WB)
PIPELINE '78 (prod. by Roger Powell) (writers: Stickard-Carmen) (Regent, BMI) (2:46)
 Powell's cover of the Chantays' '63 hit is also the second in recent months—the mood is appropriately spacier now, with all the old suspense preserved through a barrage of electronics.

LAWRENCE HILTON JACOBS—ABC 12351

FLY AWAY (TO MY WONDERLAND)
 (prod. by Lamont Dozier) (writers: Dozier-Jackson) (Dozier/Aandika/Blackwood, BMI) (3:12)
 Jacobs should reach both pop and r&b stations with this up-tempo, positive and danceable song—the production is smooth and big-sounding.

GEORGE DUKE—Epic 8-50531

DUKEY STICK (PART ONE) (prod. by George Duke) (writer: Duke) (Mycenae, ASCAP) (3:30)
 Duke has established an r&b and pop audience to go with his jazz fans, and with this funky-party record with a groove he should continue to please. This follow-up to his last hit should make it two in a row.

RAY CHARLES—Atlantic 3473

GAME NUMBER NINE (prod. by Ray Charles) (writers: Ervin-Payton) (Tangerine, BMI) (3:42)
 This unusual song has a thumping beat and some excellent organ work, but it is the lyric—and Charles' trademark vocal—that should make it popular.

ORS—Salsoul 6000

MOON-BOOTS (prod. by Tom Moulton & Anthony Monn) (writers: Monn-Zauner) (Arabella) (2:46)
 The dance audience is the prime target of this space-age instrumental, which uses phased drums and synthesizers to put its rhythmic point across.

AZTEC TWO-STEP—RCA 11221

I WONDER IF WE TRIED (prod. by Vini Poncia) (writers: Vastano-Snow) (Braintree/Snow, BMI) (3:10)
 The lyrics here would suit a ballad, but the tempo is faster than on most of this duo's previous records—it's a love song, with pop and a/c prospects.

JOHN BELAND—

Big Tree 16112 (Atlantic)
JUST CLOSE YOUR EYES (AND IT'S DANIEL) (prod. by Jimmy Bowen) (writer: Wilson) (Tree, BMI) (3:37)
 This ballad about a rather out-re love triangle skirts being morbid, but Beland's light vocal should bring it airplay.

ROBERT JOHN—Ariola 7693

GIVE A LITTLE (prod. by George Tobin) (writers: Piccirillo-Pedrick-John) (High Sierra, BMI/All Rite, ASCAP) (3:02)
 John returns after an absence with this strikingly Bee Gees-ish pop tune—the appeal is bound to extend to r&b radio as well. It's up to the minute.

LEON HAYWOOD—MCA 40889

FINE AND HEALTHY THING (prod. by Leon Haywood) (writer: Burton) (Jim-Edd, BMI) (3:42)
 A good part of Haywood's appeal must be that he gets right to the (erotic) point—the beat is heavy and funky, the lyrics have just one thing in mind and it is no secret what that is.

THE DICTATORS—Asylum 45470

SLEEPIN' WITH THE T.V. ON (prod. by Murray Krugman & Sandy Pearlman) (writer: Shernoff) (Sure Enough) (3:35)
 The Dictators play this one fairly straight, and the dense production sound brings back pleasant sixties memories. It could be the New York group's first chart record.

NAZARETH—A&M 2029

GONE DEAD TRAIN (prod. by Manny Charlton) (writers: Nietzsche-Titleman) (Warner-Tamerlane, BMI) (3:42)
 Nazareth's rough and ready style works well on this cover of a Crazy Horse track—it's western rock, predating the Eagles but with their sort of easily recognizable sound.

JIMMY ANGEL—Laurie 3670

A TEENAGER IN LOVE/BLUE MOON
 (prod. by Gene & Eliot) (writers: Pomus-Shuman/Rodgers) (Hill & Range, BMI/Robbins, ASCAP) (2:21)
 The idea of putting these two standards in counterpoint is a good one, and could be the vehicle to bring him onto pop and a/c radio playlists.

BOBBY McCLURE—

Hi 78512 (Cream)
TO GET WHAT YOU GOT (prod. by Willie Mitchell & Don Boddie) (writers: Boddie-Ward-Johnson) (Fi/BWJ, ASCAP) (4:00)
 This is a soul ballad in the traditional sense, with the recognizable Willie Mitchell stamp and a fine, rather low-key vocal.

HUDSON & JUDSON—

Cream 7824
WHO'S ON FIRST (prod. by Don Graham) (adapted by Bob Hudson) (3:45)
 Hudson & Judson, an L.A. radio team, should get laughs and airplay on this reworking of the classic Abbott and Costello comedy routine.

PRICE & FRESNO—Dore 938

MOTHER GOOSE IS ON THE LOOSE
 (prod. by Lew Bedell) (writer: Hunter) (Meadowlark, ASCAP) (3:12)
 Impersonations of famous people doing takeoffs on Mother Goose rhymes—some are quite funny, the voices are generally good. There's more of the same on side two.

"It's a Heartache"

PB 11249



The worldwide smash single by

Bonnie Tyler

#1 Austria
#3 Germany
#3 Belgium
#3 Holland
#4 Britain
#5 Australia
Top 10 South Africa

Now Hits America

Watch for Bonnie's American debut album
soon to be released on RCA Records.

Produced by:
David Mackay, Scott-Wolfe

RCA
Records

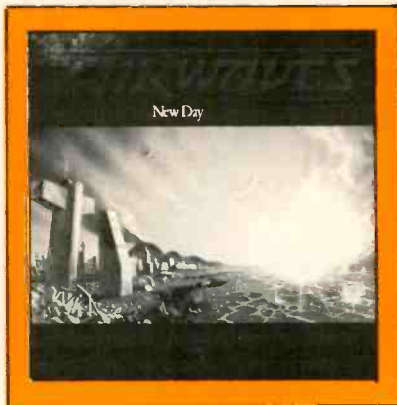


RECORD WORLD ALBUM PICKS



EASTER
PATTI SMITH—Arista AB 4171
(7.98)

The surprisingly accessible sound of "Because the Night" proves more the rule than the exception on the poet/singer's third album. Lyrically, she remains uncompromising as ever, but the musical qualities of "we three" and others will broaden her appeal considerably.



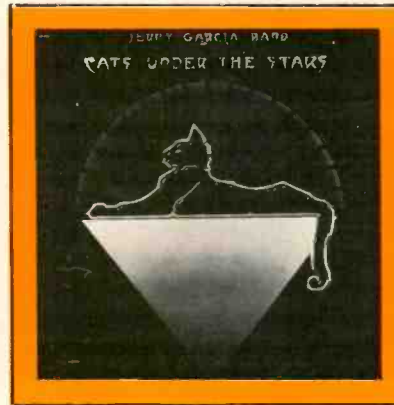
NEW DAY
AIRWAVES—A&M SP 4689 (7.98)

Only a trio but through the luxury of multi-overdubs, this group approximates the harmonious wall of sound characteristic of the Beach Boys and 10cc. An extraordinary debut album destined to make an impact with "So Hard Living Without You" and "Nobody Is." Once heard, it will not be forgotten.



THE KICK INSIDE
KATE BUSH—Harvest SW 11761 (6.98)

The young songstress has an unusually flexible voice which covers a wide range through the course of this debut set of self-penned material. This lp is immaculately produced and presented by Andrew Powell and some talented musicians. Bush is sparkling on her U.K. hit, "Wuthering Heights."



CATS UNDER THE STARS
JERRY GARCIA BAND—Arista AB 4160
(7.98)

An introspective Jerry Garcia is joined by Robert Hunter for most of the material for his new band. The music has the soft, lazy appealing quality Garcia has been so successful with these past years. "Rubin and Cherise" and "Palm Sunday" figure to add to his notoriety.

BURNING THE BALLROOM DOWN

AMAZING RHYTHM ACES



ABC AA-1063
(7.98)

The Aces have made a worthy follow-up to 1977's fine "Toucan Do It Too." With Russell Smith doing most of the writing, the band's sound is versatile, tight, and above all restrained.

MANDRE TWO

MANDRE



Motown M7-900R1
(7.98)

The second offering by the mysterious "Masked Maudrauder" (Andre Lewis) is again thick with keyboard textures and hard to resist funk in imaginative arrangements. Steve Stills' "Fair Game" is a highlight.

DOWN TO EARTH

THE SUTHERLAND BROTHERS



Columbia JC 35293
(7.98)

The Sutherland Brothers rank among the best of Britain's harmony rock groups and here it's proven once again. Three recent songs have been substituted for the domestic release but "Every Tear I Cry" and "Dark Ship" still excell.

JOHN HALL



Asylum 6E 117
(6.98)

Hall, the guiding light behind the hits of Orleans band but instills the same verve into his solo material. Tight ensemble playing and strong melodic hooks take hold of songs like "Good Enough" and "The Fault" which groups James and Carly and Garland Jeffreys.

GET OFF

FOXY



Dash 30005 (TK)
(6.98)

The music of this sextet is clean, clever and rhythmically percolating on this second album marked by sudden shifts in tempo, syncopations and imaginative vocal lines. The opening "Tena's Song" has a quirky beat that could make it a novelty hit.

MY FAVORITE FANTASY

VAN MCCOY



MCA 3036
(7.98)

Composer, arranger, pianist, singer, producer: McCoy is all of these, and his solid professionalism is the key to this well-rounded collection of easy ballads and smooth disco songs. More restrained than his earlier hits, but compelling stuff nonetheless.

MEET ME AT THE CRUX

DIRK HAMILTON



Elektra 6E-125
(6.98)

There are traces of Dylan and Van Morrison in the music, but Hamilton's lyrics are his alone. Titles like "Mouth Full of Suck" and "Every Inch a Moon" only begin to tell the story.

GRAND ARRIVAL

BRYN HAWORTH



A&M SP 4682
(7.98)

Haworth's first lp for the label marks his debut U.S. release. His music has a downhome sincerity that can be reminiscent of Ronnie Lane or Eric Clapton on songs like "Nothing Without You" and "Come See What Love." His deft guitar and mandolin work is surrounded by a Nashville accompaniment.

INSIDE OUT

DAVID LA FLAMME



Amherst AMH 1012
(7.98)

La Flamme's second solo album shows distinct sophistication in his music and lyrics. The violinist from the now defunct It's A Beautiful Day adds drama to songs like "Who's Gonna Love Me," "Night Song" and "Where Flamingos Fly."

ARCHIVES

RUSH



Mercury SRM 3 9200
(13.98)

The first three albums from this Canadian power trio have been neatly re-packaged for this "Archives" collection. The group has matured since these 1974-'75 sides, but they more than hold up with songs like "Fly By Night," "In The Mood" and "Finding My Way."

FINAL EXAM

LOUDON WAINRIGHT III



Arista AB 4173
(7.98)

Wainright and producer John Lissauer have created a bright, commercial sound here, vocally and instrumentally. The lyrics remain typically whimsical and irreverent. Lots of laughs.

PEG LEG

RON CARTER



Milestone M 9082
(7.98)

Subtitled "Ron Carter with Woodwinds," the bassist has surrounded himself with a larger group, but the music is still acoustic and flows through faultless executions. Carter's easy listening jazz stylings continue to cover a vast audience.

(Continued on page 97)

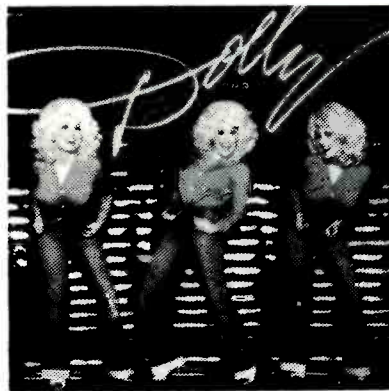
Introducing
WONDERGAP



Where music becomes magic.
On A&M Records & Tapes 

On the evening of April 3rd all America will see Dolly perform 'Two Doors Down'

Watch Dolly on the Cher...Special preceding the
Academy Awards on ABC (check your local listings for times.)



Includes the hit singles "Two Doors Down" and "It's All Wrong But It's All Right" - AFL/APS/APK1-2544



RECORD WORLD SINGLES CHART

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

APR. 1	MAR. 25		WKS. ON CHART
1	1	NIGHT FEVER BEE GEES RSO 889 (2nd Week)	9
2	2	STAYIN' ALIVE BEE GEES/RSO 885	17
3	5	CAN'T SMILE WITHOUT YOU BARRY MANILOW/ Arista 0305	9
4	3	EMOTION SAMANTHA SANG/Private Stock 178	21
5	4	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	23
6	7	OUR LOVE NATALIE COLE/Capitol 4509	15
7	8	JACK & JILL RAYDIO/Arista 0283	16
8	9	LAY DOWN SALLY ERIC CLAPTON/RSO 886	14
9	6	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	19
10	14	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	10
11	10	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441	24
12	13	FALLING LeBLANC & CARR/Big Tree 16101 (Atlantic)	18
13	15	EBONY EYES BOB WELCH/Capitol 4543	10
14	22	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	7
15	11	THUNDER ISLAND JAY FERGUSON/Asylum 45444	16
16	17	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	14
17	20	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic)	6
18	24	GOODBYE GIRL DAVID GATES/Elektra 45450	16
19	25	RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460	8
20	23	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)	15
21	30	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/ Atlantic 3463	7
22	26	FLASH LIGHT PARLIAMENT/Casablanca 909	9
23	12	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	21
24	18	I GO CRAZY PAUL DAVIS/Bang 733	32
25	21	WHICH WAY IS UP STARGARD/MCA 40825	11
26	31	THANK YOU FOR BEING A FRIEND ANDREW GOLD/ Asylum 45456	8
27	32	SWEET TALKIN' WOMAN ELO/Jet 1145 (UA)	7
28	29	HOT LEGS ROD STEWART/Warner Bros. 8535	7
29	45	COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA)	4
30	36	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	10
31	34	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	8
32	16	BABY COME BACK PLAYER/RSO 879	27
33	40	DISCO INFERNO TRAMMPS/Atlantic 3389	7
34	50	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459	6
35	43	FOOLING YOURSELF STYX/A&M 2007	7
36	48	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/ 20th Century 2362	6
37	42	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	7

CHARTMAKER OF THE WEEK

38	—	WITH A LITTLE LUCK WINGS Capitol 4559	1
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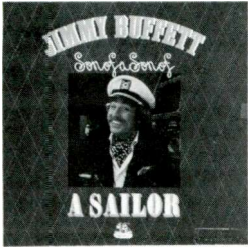
39	46	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	6
40	54	ON BROADWAY GEORGE BENSON/Warner Bros. 8542	4
41	41	BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025	9
42	44	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518	8
43	19	(WHAT A) WONDERFUL WORLD ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676	10
44	39	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)	11
45	57	THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890	4
46	28	THE NAME OF THE GAME ABBA/Atlantic 3449	12
47	27	THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE/ A&M 2004	11
48	33	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 4524 (Capitol)	14

49	—	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	1
50	56	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184	5
51	73	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708	3
52	55	ROCKET RIDE KISS/Casablanca 915	5
53	59	SWEET, SWEET SMILE CARPENTERS/A&M 2008	8
54	64	MORE THAN A WOMAN TAVARES/Capitol 4500	8
55	75	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693	3
56	80	WEREWOLVES OF LONDON WARREN ZEVON/Asylum 45472	2
57	61	DON'T COST YOU NOTHING ASHFORD & SIMPSON/ Warner Bros. 8514	6
58	69	TWO DOORS DOWN DOLLY PARTON/RCA 11240	3
59	35	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3425	20
60	47	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	21
61	67	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	5
62	37	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS/Arista 0300	15
63	65	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA 11198	7
64	66	PUT YOUR HEAD ON MY SHOULDER LEIF GARRETT/ Atlantic 3466	6
65	49	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum 45462	10
66	38	PEG STEELY DAN/ABC 12320	19
67	72	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	6
68	51	YOU REALLY GOT ME VAN HALEN/Warner Bros. 8515	9
69	81	(I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/ Atlantic 3459	2
70	79	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	3
71	—	YANK ME, CRANK ME TED NUGENT/Epic 50533	1
72	74	LITTLE ONE CHICAGO/Columbia 3 10683	4
73	78	THAT IS YOUR SECRET SEA LEVEL /Capricorn 9287	4
74	82	MUSIC, HARMONY AND RHYTHM BROOKLYN DREAMS/ Millennium 610 (Casablanca)	2
75	77	NEVER GET ENOUGH OF YOUR LOVE LTD/A&M 2005	4
76	85	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/ Cleveland Intl. 8 50513	3
77	—	MAKE YOU FEEL LOVE AGAIN WET WILLIE/Epic 8 50528	1
78	84	YOUR LOVE IS SO GOOD FOR ME DIANA ROSS/ Motown 1436	2
79	83	IT AMAZES ME JOHN DENVER/RCA 11214	4
80	—	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652	1
81	—	EVERY KINDA PEOPLE ROBERT PALMER/Island 100	1
82	93	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	2
83	86	WATCHING THE DETECTIVES ELVIS COSTELLO/Columbia 3 10705	4
84	87	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/ Casablanca 913	4
85	88	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512	11
86	90	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)	3
87	—	WHEEL IN THE SKY JOURNEY/Columbia 3 10700	1
88	—	SITTING IN LIMBO DON BROWN/First American Records 102	1
89	—	FLYING WITH BROKEN WINGS (WITHOUT YOU) ANGEL/ Casablanca 914	1
90	91	HONEY, DON'T LEAVE L.A. JAMES TAYLOR/Columbia 3 10689	5
91	92	KINGS & QUEENS AEROSMITH/Columbia 3 10699	3
92	68	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882	27
93	96	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind 4008 (Salsoul)	3
94	71	HOLLYWOOD BOZ SCAGGS/Columbia 3 10679	7
95	98	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/ United Artists 1136	2
96	97	I LOVE MY MUSIC WILD CHERRY/Epic/Sweet City 8 5500	3
97	58	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/MCA 40854	11
98	89	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522	6
99	53	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	23
100	52	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	25

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



SON OF A SON OF A SAILOR
JIMMY BUFFETT
ABC

MOST ADDED:

- SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
- LINES**—Charlie—Janus
- EASTER**—Patti Smith Group—Arista
- BLACK & WHITE**—Mike Finnigan—Col
- BRITISH LIONS**—RSO
- CATS UNDER THE STARS**—Jerry Garcia—Arista
- JOHN HALL**—Asylum
- WITH A LITTLE LUCK** (single)—Wings—Capitol

WBCN-FM/BOSTON

- ADDS:**
- BLACK & WHITE**—Mike Finnigan—Col
 - DEADLINES**—Strawbs—Arista
 - FINAL EXAM**—Loudon Wainwright—Arista
 - ONE-EYED JACK**—Garland Jeffreys—A&M
- HEAVY ACTION (airplay in descending order):**
- EARTH**—Jefferson Starship—Grunt
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - SATURDAY NIGHT FEVER** (soundtrack)—RSO
 - SLOWHAND**—Eric Clapton—RSO
 - THE STRANGER**—Billy Joel—Col
 - DOUBLE FUN**—Robert Palmer—Island
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - MY AIM IS TRUE**—Elvis Costello—Col

WLIR-FM/LONG ISLAND

- ADDS:**
- BRING IT BACK ALIVE**—Outlaws—Arista
 - CATS UNDER THE STARS**—Jerry Garcia—Arista
 - EASTER**—Patti Smith Group—Arista
 - IT'S A HEARTACHE** (single)—Bonnie Tyler—RCA
 - IT'S A HEARTACHE** (single)—Ronnie Spector—Florida
 - LINES**—Charlie—Janus
 - NEW DAY**—Airwaves—A&M
 - SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
 - THIS YEAR'S MODEL**—Elvis Costello—Radar (import)

- ZAPPA IN NEW YORK**—Frank Zappa—WB
- HEAVY ACTION (airplay in descending order):**
- CATS UNDER THE STARS**—Jerry Garcia—Arista
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - EDDIE MONEY**—Col
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - FOTOMAKER**—Atlantic
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - DRASTIC PLASTIC**—Be Bop Deluxe—Harvest
 - BERKSHIRE**—Wha-Koo—ABC
 - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
 - EARTH**—Jefferson Starship—Grunt

WCOZ-FM/BOSTON

- ADDS:**
- BECAUSE THE NIGHT** (single)—Patti Smith Group—Arista
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
 - WITH A LITTLE LUCK** (single)—Wings—Capitol
- HEAVY ACTION (airplay in descending order):**
- FRENCH KISS**—Bob Welch—Capitol
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - AJA**—Steely Dan—ABC
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - EARTH**—Jefferson Starship—Grunt
 - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
 - RUMOURS**—Fleetwood Mac—WB
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - SATURDAY NIGHT FEVER** (soundtrack)—RSO

WPLR-FM/NEW HAVEN

- ADDS:**
- A SONG FOR ALL SEASONS**—Renaissance—Sire
 - BLACK & WHITE**—Mike Finnigan—Col
 - BURCHFIELD NINES**—Michael Franks—WB
 - CATS UNDER THE STARS**—Jerry Garcia—Arista
 - CITY TO CITY**—Gerry Rafferty—UA
 - DAM IT**—Beaverteeth—RCA
 - ELEN McILWAINE**—UA
 - LONEWOLF**—Michael Murphy—Epic
 - SECOND WIND**—Delbert McClinton—Capricorn
 - SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE STRANGER**—Billy Joel—Col
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - SLOWHAND**—Eric Clapton—RSO
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
 - AJA**—Steely Dan—ABC
 - EARTH**—Jefferson Starship—Grunt
 - VAN HALEN**—WB
 - IT HAPPENED ONE BITE**—Dan Hicks—WB
 - NRBQ AT YANKEE STADIUM**—Mercury

WBLM-FM/MAINE

- ADDS:**
- CATS UNDER THE STARS**—Jerry Garcia—Arista
 - CITY TO CITY**—Gerry Rafferty—UA
 - DOUBLE TAKE**—Richard Tarrant—Capitol
 - JOHN HALL**—Asylum
 - LINES**—Charlie—Janus
 - MEET ME AT THE CRUX**—Dirk Hamilton—Elektra
 - ONE-EYED**—Garland Jeffreys—A&M
- HEAVY ACTION (airplay in descending order):**
- DOUBLE FUN**—Robert Palmer—Island
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - LONEWOLF**—Michael Murphy—Epic
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - EARTH**—Jefferson Starship—Grunt
 - NOT SHY**—Walter Egan—Col
 - NRBQ AT YANKEE STADIUM**—Mercury
 - ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
 - ADJOINING FOR COLUMBUS**—Little Feat—WB
 - WAITING FOR COLUMBUS**—Little Feat—WB

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BLACK & WHITE**—Mike Finnigan—Col
 - BRITISH LIONS**—RSO
 - CATS UNDER THE STARS**—Jerry Garcia—Arista
 - EASTER**—Patti Smith Group—Arista
 - ELEN McILWAINE**—UA
 - JOHN HALL**—Asylum
 - LINES**—Charlie—Janus
 - ONE-EYED JACK**—Garland Jeffreys—A&M
 - SAVE THE DANCER**—Gene Cotton—Ariola
 - WITH A LITTLE LUCK** (single)—Wings—Capitol
- HEAVY ACTION (airplay, sales, phones in descending order):**
- EARTH**—Jefferson Starship—Grunt
 - ROUND THE BACK**—Cafe Jacques—Col
 - CITY TO CITY**—Gerry Rafferty—UA
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - A SONG FOR ALL SEASONS**—Renaissance—Sire
 - INFINITY**—Journey—Col
 - DOUBLE FUN**—Robert Palmer—Island
 - THE HOMETOWN BAND**—A&M
 - HEAD EAST**—A&M
 - VAN HALLEN**—WB

WHFS-FM/WASHINGTON

- ADDS:**
- ALL IN GOOD TIME**—John Kay—Mercury
 - AMERICAN HOT WAX** (soundtrack)—A&M
 - BRITISH LIONS**—RSO
 - CATS UNDER THE STARS**—Jerry Garcia—Arista
 - EASTER**—Patti Smith Group—Arista
 - EASTER ISLAND**—Kris Kristofferson—Col
 - ELEN McILWAINE**—UA
 - GIVE US A BREAK**—Proctor & Bergman—Mercury
 - ONE-EYED JACK**—Garland Jeffreys—A&M
 - WARMER COMMUNICATIONS**—WB—Atlantic

- HEAVY ACTION (airplay in descending order):**
- EXCITABLE BOY**—Warren Zevon—Asylum
 - MOTION**—Allen Toussaint—WB
 - ONE WORLD**—John Martyn—Island
 - SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
 - FRESH FISH SPECIAL**—Robert Gordon—Private Stock
 - SECOND WIND**—Delbert McClinton—Capricorn
 - NRBQ AT YANKEE STADIUM**—Mercury
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - SOUTHERN WINDS**—Maria Muldaur—WB
 - DOUBLE FUN**—Robert Palmer—Island

WQDR-FM/RALEIGH

- ADDS:**
- A SONG FOR ALL SEASONS**—Renaissance—Sire
 - BLACK & WHITE**—Mike Finnigan—Col
 - BRING IT BACK ALIVE**—Outlaws—Arista
 - FEELS SO GOOD**—Chuck Mangione—A&M
 - JOHN HALL**—Asylum
 - LINES**—Charlie—Janus
 - MOTION**—Allen Toussaint—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - AJA**—Steely Dan—ABC
 - WEEKEND IN L.A.**—George Benson—WB
 - SLOWHAND**—Eric Clapton—RSO
 - THE STRANGER**—Billy Joel—Col
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - EARTH**—Jefferson Starship—Grunt
 - GRAND ILLUSION**—Styx—A&M
 - QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB

WKLS-FM/ATLANTA

- ADDS:**
- BECAUSE THE NIGHT** (single)—Patti Smith Group—Arista
 - DOUBLE FUN**—Robert Palmer—Island
 - FOTOMAKER**—Atlantic
 - LONEWOLF**—Michael Murphy—Epic
 - SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
- HEAVY ACTION (airplay, sales, phones in descending order):**
- AJA**—Steely Dan—ABC
 - GRAND ILLUSION**—Styx—A&M
 - MANORISMS**—Wet Willie—Epic
 - NEWS OF THE WORLD**—Queen—Elektra
 - OUT OF THE BLUE**—ELO—Jet
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - SLOWHAND**—Eric Clapton—RSO
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA

WORJ-FM/ORLANDO

- ADDS:**
- ALIENS**—Horslips—DJM
 - DOUBLE FUN**—Robert Palmer—Island
 - NOT SHY**—Walter Egan—Col
 - SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
 - SOUTHERN WINDS**—Maria Muldaur—WB

- THE RUTLES** (soundtrack)—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
 - MY AIM IS TRUE**—Elvis Costello—Col
 - EARTH**—Jefferson Starship—Grunt
 - EDDIE MONEY**—Col

WQSR-FM/TAMPA

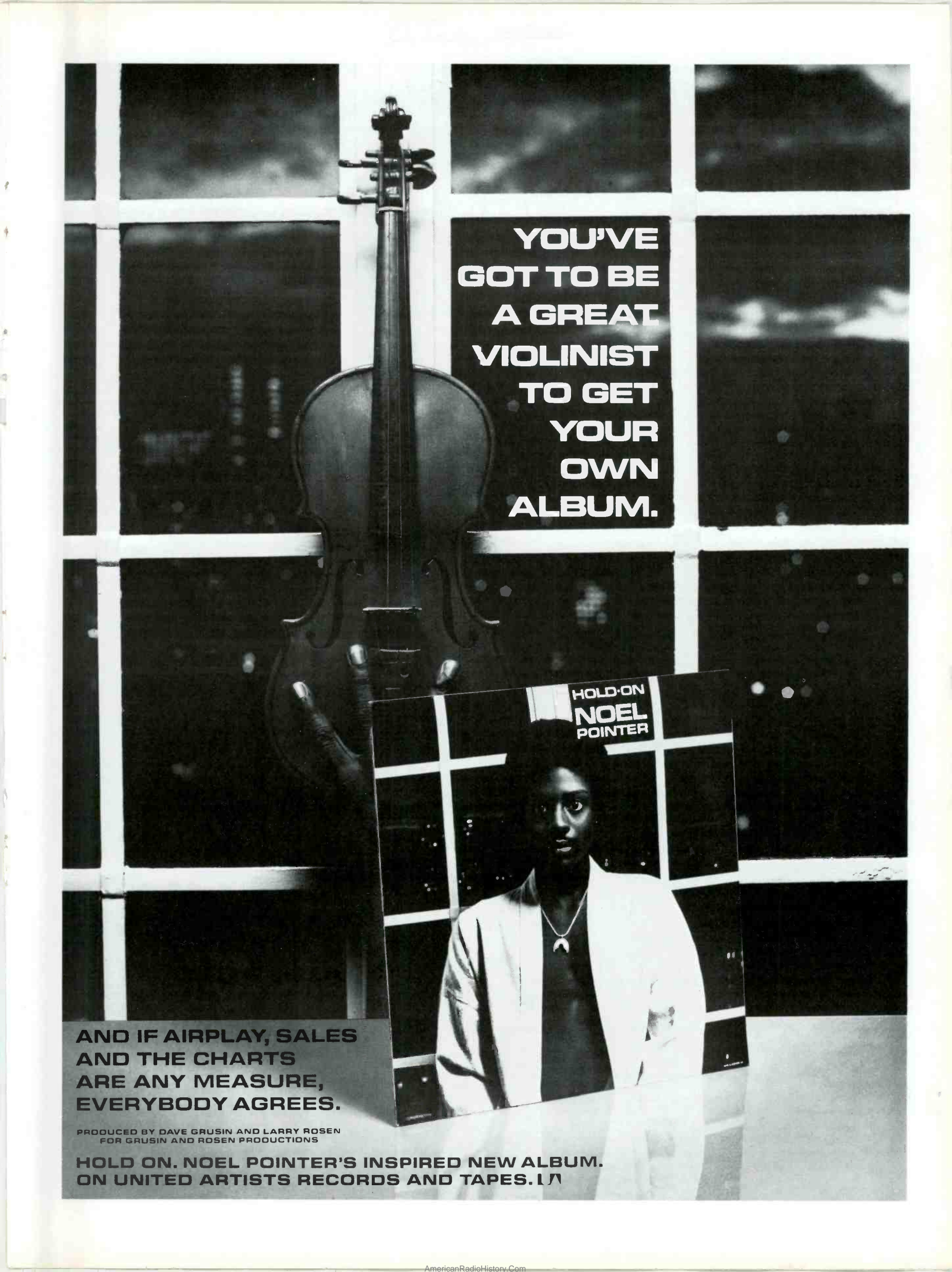
- ADDS:**
- A SONG FOR ALL SEASONS**—Renaissance—Sire
 - BLACK & WHITE**—Mike Finnigan—Col
 - BURCHFIELD NINES**—Michael Franks—WB
 - JOHN HALL**—Asylum
 - MOTION**—Allen Toussaint—WB
 - PHONOGENIC**—Melanie—Midsong
 - PURSUIT OF HAPPINESS**—Rupert Holmes—Private Stock
 - SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
 - SOUTHERN WINDS**—Maria Muldaur—WB
 - WARMER COMMUNICATIONS**—AWB—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - EARTH**—Jefferson Starship—Grunt
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - BRING IT BACK ALIVE**—Outlaws—Arista
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - CATS ON THE COAST**—Sea Level—Capricorn
 - KARLA BONOFF**—Col
 - FEELS SO GOOD**—Chuck Mangione—A&M
 - THE STRANGER**—Billy Joel—Col

WMMS-FM/CLEVELAND

- ADDS:**
- BRITISH LIONS**—RSO
 - CITY TO CITY**—Gerry Rafferty—UA
 - DOUBLE DOSE**—Hot Tuna—Grunt
 - EASTER**—Patti Smith Group—Arista
 - LINES**—Charlie—Janus
 - THE RUTLES** (soundtrack)—WB
- HEAVY ACTION (airplay, sales in descending order):**
- EARTH**—Jefferson Starship—Grunt
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - EDDIE MONEY**—Col
 - SLOWHAND**—Eric Clapton—RSO
 - THE GODZ**—Millennium
 - FRENCH KISS**—Bob Welch—Capitol
 - DOUBLE FUN**—Robert Palmer—Island
 - VAN HALEN**—WB
 - THE STRANGER**—Billy Joel—Col
 - EXCITABLE BOY**—Warren Zevon—Asylum

WABX-FM/DETROIT

- ADDS:**
- FOLLOW YOU** (single)—Genesis—Atlantic
 - LINES**—Charlie—Janus
 - THE RUTLES** (soundtrack)—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
 - SLOWHAND**—Eric Clapton—RSO
 - THE STRANGER**—Billy Joel—Col
 - GRAND ILLUSION**—Styx—A&M
 - INFINITY**—Journey—Col



**YOU'VE
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ALBUM.**

**AND IF AIRPLAY, SALES
AND THE CHARTS
ARE ANY MEASURE,
EVERYBODY AGREES.**

PRODUCED BY DAVE GRUSIN AND LARRY ROSEN
FOR GRUSIN AND ROSEN PRODUCTIONS

**HOLD ON. NOEL POINTER'S INSPIRED NEW ALBUM.
ON UNITED ARTISTS RECORDS AND TAPES. 1/1**

RECORD WORLD FM AIRPLAY REPORT

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

TOP AIRPLAY



EARTH JEFFERSON STARSHIP Grunt

EARTH—Jefferson Starship—Grunt
RUNNING ON EMPTY—Jackson Browne—Asylum
SLOWHAND—Eric Clapton—RSO
WAITING FOR COLUMBUS—Little Feat—WB
EXCITABLE BOY—Warren Zevon—Asylum
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
THE STRANGER—Billy Joel—Col
DOUBLE FUN—Robert Palmer—Island
AJA—Steely Dan—ABC
INFINITY—Journey—Col

WXRT-FM/CHICAGO

ADDS:
FLEMISH HARPSICORDS—Immer Seel—Odyssey
GIVE US A BREAK—Proctor & Bergman—Mercury
LINE—Charlie—Janus
NEW BOOTS & PANTIES!!—Ian Dury—Arista/Stiff
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
STIFFS LIVE—Various Artists—Arista/Stiff
THAT'S WHAT SHE SAID—Flora Purim—Milestone
WITH A LITTLE LUCK (single)—Wings—Capitol
HEAVY ACTION (airplay, sales, phones in descending order):
EARTH—Jefferson Starship—Grunt
WAITING FOR COLUMBUS—Little Feat—WB
HEAVEN HELP THE FOOL—Bob Weir—Arista
DOUBLE FUN—Robert Palmer—Island
AJA—Steely Dan—ABC
THE STRANGER—Billy Joel—Col
EXCITABLE BOY—Warren Zevon—Asylum
MY AIM IS TRUE—Elvis Costello—Col
OPEN FIRE—Ronnie Montrose—WB
INFINITY—Journey—Col

KSHE-FM/ST. LOUIS

ADDS:
DOUBLE DOSE—Hot Tuna—Grunt
KEEP THE DOGS AWAY—Thor—Midson
LINE—Charlie—Janus
SPECIAL DELIVERY—38 Special—A&M

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

INFINITY—Journey—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
SLOWHAND—Eric Clapton—RSO
WATCH—Manfred Mann—WB
STREET ACTION—BTO—Mercury
HEAD EAST—A&M
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
EARTH—Jefferson Starship—Grunt
BILLY FALCON'S BURNING ROSE—UA
OUT OF THE BLUE—ELO—Jet

WKDF-FM/NASHVILLE

ADDS:
DOUBLE FUN—Robert Palmer—Island
FOTOMAKER—Atlantic
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

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

SLOWHAND—Eric Clapton—RSO
RUNNING ON EMPTY—Jackson Browne—Asylum
THE STRANGER—Billy Joel—Col
AJA—Steely Dan—ABC
NEWS OF THE WORLD—Queen—Elektra
FEELS SO GOOD—Chuck Mangione—A&M
SATURDAY NIGHT FEVER (soundtrack)—RSO
WATERMARK—Art Garfunkel—Col
EARTH—Jefferson Starship—Grunt
WAITING FOR COLUMBUS—Little Feat—WB

WQFM-FM/MILWAUKEE

ADDS:
A SONG FOR ALL SEASONS—Renaissance—Sire
ALL IN GOOD TIME—John Kay—Mercury
ELEVATOR—Russell DaShiell—Epic
JIMMIE MACK—Big Tree
LINE—Charlie—Janus

HEAVY ACTION (airplay in descending order):

POINT OF KNOW RETURN—Kansas—Kirshner
THE STRANGER—Billy Joel—Col
EARTH—Jefferson Starship—Grunt
SWEET BOTTOM—Sweet Bottom
SLOWHAND—Eric Clapton—RSO
AJA—Steely Dan—ABC
RUNNING ON EMPTY—Jackson Browne—Asylum
FRENCH KISS—Bob Welch—Capitol
INFINITY—Journey—Col
VAN HALEN—WB

KQRS-FM/MINNEAPOLIS

ADDS:
CITY TO CITY—Gerry Rafferty—UA
SOUTHERN WINDS—Maria Muldaur—WB
WITH A LITTLE LUCK (single)—Wings—Capitol
HEAVY ACTION (airplay):
EARTH—Jefferson Starship—Grunt
ENDLESS WIRE—Gordon Lightfoot—WB
NEWS OF THE WORLD—Queen—Elektra
RUNNING ON EMPTY—Jackson Browne—Asylum
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA
THE DAISY DILLMAN BAND—UA

THE STRANGER—Billy Joel—Col
WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

KLOL-FM/HOUSTON

ADDS:
BURCHFIELD NINES—Michael Franks—WB
ENCORE—Brian Auger & Julie Tippetts—WB
LINE—Charlie—Janus
LOVE ISLAND—Deodato—WB
NRBQ AT YANKEE STADIUM—Mercury
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
THE RUTLES (soundtrack)—WB
WITH A LITTLE LUCK (single)—Wings—Capitol

HEAVY ACTION (airplay in descending order):

SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
EARTH—Jefferson Starship—Grunt
DOUBLE FUN—Robert Palmer—Island
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
BURCHFIELD NINES—Michael Franks—WB
HEAVEN HELP THE FOOL—Bob Weir—Arista
SLOWHAND—Eric Clapton—RSO
ENCORE—Brian Auger & Julie Tippetts—WB
BERKSHIRE—Wha-Koo—ABC
RUNNING ON EMPTY—Jackson Browne—Asylum

KZEW-FM/DALLAS

ADDS:
BLACK & WHITE—Mike Finnigan—Col
BRITISH LIONS—RSO
DEADLINES—Strawbs—Arista
DOUBLE DOSE—Hot Tuna—Grunt
EASTER—Patti Smith Group—Arista
FIRST FIRE—Tortoise Intl.
MAHOGANY RUSH LIVE—Col
MIDNIGHT LIGHT—LeBlanc & Carr—Big Tree
ONE-EYED JACK—Garland Jeffreys—A&M
STREET ACTION—BTO—Mercury
HEAVY ACTION (airplay sales, phones in descending order):
EARTH—Jefferson Starship—Grunt
RUNNING ON EMPTY—Jackson Browne—Asylum
SLOWHAND—Eric Clapton—RSO
WAITING FOR COLUMBUS—Little Feat—WB
HEAVEN HELP THE FOOL—Bob Weir—Arista
INFINITY—Journey—Col
EXCITABLE BOY—Warren Zevon—Asylum
WATCH—Manfred Mann—WB
FRENCH KISS—Bob Welch—Capitol
WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

KGB-FM/SAN DIEGO

ADDS:
BECAUSE THE NIGHT (single)—Patti Smith Group—Arista
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
FEELS SO GOOD—Chuck Mangione—A&M
NOT SHY—Walter Egan—Col
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
HEAVY ACTION (airplay, sales, phones in descending order):
NEWS OF THE WORLD—Queen—Elektra
THE STRANGER—Billy Joel—Col

RUNNING ON EMPTY—Jackson Browne—Asylum
VAN HALEN—WB
EXCITABLE BOY—Warren Zevon—Asylum
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SLOWHAND—Eric Clapton—RSO
AJA—Steely Dan—ABC

KOME-FM/SAN JOSE

ADDS:
CATS UNDER THE STARS—Jerry Garcia—Arista
EASTER—Patti Smith Group—Arista
NEW BOOTS & PANTIES!!—Ian Dury—Arista/Stiff
THE RUTLES (soundtrack)—WB
WEEKEND IN L.A.—George Benson—WB

HEAVY ACTION (airplay, sales):

EARTH—Jefferson Starship—Grunt
EDDIE MONEY—Col
EXCITABLE BOY—Warren Zevon—Asylum
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
INFINITY—Journey—Col
POINT OF KNOW RETURN—Kansas—Kirshner
RUNNING ON EMPTY—Jackson Browne—Asylum
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA
VAN HALEN—WB

KWST-FM/LOS ANGELES

ADDS:
LINE—Charlie—Janus
SPECIAL DELIVERY—38 Special—A&M
WITH A LITTLE LUCK (single)—Wings—Capitol
HEAVY ACTION (airplay, sales, phones in descending order):
EARTH—Jefferson Starship—Grunt
INFINITY—Journey—Col
EXCITABLE BOY—Warren Zevon—Asylum
WATCH—Manfred Mann—WB
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
RUNNING ON EMPTY—Jackson Browne—Asylum
VAN HALEN—WB
GRAND ILLUSION—Styx—A&M
WAITING FOR COLUMBUS—Little Feat—WB
DOUBLE FUN—Robert Palmer—Island

KZAP-FM/SACRAMENTO

ADDS:
BRITISH LIONS—RSO
ELLEN McILWAIN—UA
ENCORE—Brian Auger & Julie Tippetts—WB
JOHN HALL—Asylum
LINE—Charlie—Janus
MANY CLASSIC MOMENTS—Kalapana—Abattoir
MEET ME AT THE CRUX—Dirk Hamilton—Elektra
MOTION—Allen Toussaint—WB
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
ZAPPA IN NEW YORK—Frank Zappa—WB
HEAVY ACTION (airplay in descending order):
EARTH—Jefferson Starship—Grunt
WAITING FOR COLUMBUS—Little Feat—WB
EXCITABLE BOY—Warren Zevon—Asylum

RUNNING ON EMPTY—Jackson Browne—Asylum
WATCH—Manfred Mann—WB
QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
EDDIE MONEY—Col
THE NIELSEN PEARSON BAND—Epic
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
NEW BOOTS & PANTIES!!—Ian Dury—Arista/Stiff

KSAN-FM/ SAN FRANCISCO

ADDS:
BLACK & WHITE—Mike Finnigan—Col
BRITISH LIONS—RSO
EASTER—Patti Smith Group—Arista
JOHN HALL—Asylum
MOTION—Allen Toussaint—WB
ROOT BOY SLIM & THE SEX CHANGE BAND—WB
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
THIS YEAR'S MODEL—Elvis Costello—Radar (import)

HEAVY ACTION (airplay in descending order):

EARTH—Jefferson Starship—Grunt
EASTER—Patti Smith Group—Arista
JESUS OF COOL—Nick Lowe—Radar (import)
THE RUTLES (soundtrack)—WB
EXCITABLE BOY—Warren Zevon—Asylum
KILL CITY—Iggy Pop & James Williamson—Bomp
WAITING FOR COLUMBUS—Little Feat—WB
DOUBLE FUN—Robert Palmer—Island
PLASTIC LETTERS—Blondie—Chrysalis
YACHTLESS—Tyla Gang—Beserkley (import)

KZAM-FM/SEATTLE

ADDS:
A SONG FOR ALL SEASONS—Renaissance—Sire
CATS UNDER THE STARS—Jerry Garcia—Arista
ENCORE—Brian Auger & Julie Tippetts—WB
GRAND ARRIVAL—Bryn Haworth—A&M
LINE—Charlie—Janus
JOHN HALL—Asylum
LOVE IS THE STUFF—Henry Gross—Lifesong
MOTION—Allen Toussaint—WB
ONE-EYED JACK—Garland Jeffreys—A&M
SOUTHERN WINDS—Maria Muldaur—WB

HEAVY ACTION (airplay):

CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—Asylum
KARLA BONOFF—Col
NRBQ AT YANKEE STADIUM—Mercury
RAINBOW SEEKER—Joe Sample—ABC
RUNNING ON EMPTY—Jackson Browne—Asylum
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
WAITING FOR COLUMBUS—Little Feat—WB
WARMER COMMUNICATIONS—AWB—Atlantic

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALWAYS AND FOREVER Barry Blue Almo/Rondor, ASCAP	16	(LOVE IS) THICKER THAN WATER Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, BMI)	5
BABY COME BACK Dennis Lambert & Brian Potter (Touch of Gold/Crowback Stigwood, BMI)	32	MAKE YOU FEEL LOVE AGAIN Gary Lyons (Muscle Shoals, BMI)	77
BABY HOLD ON Bruce Botnick (Graionca, BMI)	37	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS prod. not listed (Tree/Sugarplum, BMI)	63
BEFORE MY HEART FINDS OUT Steven A. Gibson (Sailmaker/Chappell, ASCAP)	31	MORE THAN A WOMAN Freddie Perren (Stigwood/Unichappell, BMI)	54
BOOGIE SHOES H.W. Casey & R. Finch (Sherlyn, BMI)	41	MOVIN' OUT (ANTHONY'S SONG) Phil Ramone (Joelsongs, BMI)	51
BOOTZILLA George Clinton & William Collins (Rubber Band, BMI)	85	MUSIC, HARMONY AND RHYTHM Skip Konté (Starrin/Rick's, BMI)	74
CAN'T SMILE WITHOUT YOU Ron Dante & Barry Manilow (Dick James, BMI)	3	NEVER GET ENOUGH OF YOUR LOVE Bobby Martin (Blendingwell, ASCAP)	75
CELEBRATE ME HOME Phil Ramone & Bob James (Milk Money, ASCAP)	80	NIGHT FEVER The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	1
COUNT ON ME Larry Cox and the group (Bright Moments/Diamondback, BMI)	29	ON BROADWAY Tommy LiPuma (Screen Gem-EMI, BMI)	40
DANCE ACROSS THE FLOOR Casey-Finch (Sherlyn/Harrick, BMI)	86	OUR LOVE Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP)	6
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kre mers, BMI)	59	PEG PARY Katz (ABC/Dunhill, BMI)	66
DANCE WITH ME Cory Wade (Sherlyn/ Decible, BMI)	61	POOR POOR PITIFUL ME Peter Asher (Warner-Tamerlane/Darkroom, BMI)	65
DISCO INFERNO Baker, Harris & Young (Six Strings/Golden Fleece, BMI)	33	PUT YOUR HEAD ON MY SHOULDER Michael Lloyd (Spanka, BMI)	64
DON'T COST YOU NOTHING Nickolas Ashford & Valerie Simpson (Nick-O- Val, ASCAP)	57	REACHING FOR THE SKY Richard Evans & Peabo Bryson (PB/ASCAP)	98
DUST IN THE WIND Jeff Glixman (Don Kirshner, BMI)	10	READY FOR THE TIMES TO GET BETTER Allen Reynolds (Aunt Polly's, BMI)	95
EBONY EYES Carter (Glenwood/Cigar, ASCAP)	13	ROCKET RIDE by Group & Eddie Kramer (Kiss/Kick-A-Rock/Rock Steady, ASCAP)	52
EMOTION Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/ Stigwood/Unichappell, BMI)	4	RUNNING ON EMPTY Jackson Browne (Swallow Turn, ASCAP)	19
EVERY KINDA PEOPLE Robert Palmer (Island/Restless, BMI)	81	SHORT PEOPLE Lenny Waronker & Russ Titelman (Hightree, BMI)	60
EVERYBODY LOVES A RAIN SONG Chips Moman (Screen Gems-EMI/Baby Chick, BMI)	97	SITTING IN (Island, BMI)	88
FALLING Pete Carr (Carhorn, BMI/Music Mill, ASCAP)	12	SOMETIMES WHEN WE TOUCH Mathew McCauley & Fred Mulin (Welbeck, ASCAP) (ATV/Mann/Well Songs, BMI)	9
FANTASY Maurice White (Saggifire, BMI)	39	STAYIN' ALIVE The Bee Gees, Karl Richardson and Albhy Galuten (Stigwood/Unichappell, BMI)	1
FEELS SO GOOD Chuck Mangione (Gates, BMI)	30	SWEET, SWEET SMILE Richard Carpenter (Sterling/Addison Street, ASCAP)	53
FLASH LIGHT George Clinton (Rick's/ Malbiz, BMI)	22	SWEET TALKIN' WOMAN Jeff Lynne (Jet, BMI)	27
FLYING WITH BROKEN WINGS (WITHOUT YOU) Eddie Leonetti, (White Angel/ Hudson Bay, BMI)	89	THANK YOU FOR BEING A FRIEND Andrew Gold with Brock Walsh (Lucky/Special Song, BMI)	26
FOOLING YOURSELF Styx (Almo & Stigian, ASCAP)	35	THAT'S YOUR SECRET Stewart Levine (Stoned Individual, BMI)	73
GOODBYE GIRL David Gates (WB/ Kipahulu, ASCAP)	18	THE CIRCLE IS SMALL Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)	42
HAPPY ANNIVERSARY John Boylan & Group (Australian Tumblewood, BMI)	48	THE CLOSER I GET TO YOU Rubina Flake (Scarab/Ensign, BMI)	21
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	100	THE HOUSE OF THE RISING SUN Nicolas Skorsky & Jean-Manuel De Scarano (Al Gallico, BMI)	84
HONEY, DON'T LEAVE L.A. Peter Asher (Colgems-EMI/Kortchma, ASCAP)	90	THE NAME OF THE GAME Anderson & Bjorn Ulvaeus (Countless Songs, BMI)	46
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	92	THE WAY YOU DO THE THINGS YOU DO David Anderle (Jobete, ASCAP)	47
HOLLYWOOD Joe Wissert/Boz Scaggs (Meadow Ridge, ASCAP)	94	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams & Rick Chertoff (Gold Horizon, BMI)	62
HOT LEGS Tom Dowd (Riva, ASCAP)	28	THIS TIME I'M IN IT FOR LOVE Dennis Lambert & Brian Potter (House of Gold/Windchime, BMI)	45
I CAN'T STAND THE RAIN Frank Farian (Burlington, BMI)	70	THUNDER ISLAND Bill Szymczyk (Painless, ASCAP)	15
IF I CAN'T HAVE YOU Freddie Perren (Stigwood/Unichappell, BMI)	14	TOO MUCH, TOO LITTLE, TOO LATE Jack Gold (Homewood House, BMI)	55
I GO CRAZY Paul Davis (Web IV, BMI)	24	TWO DOORS DOWN Gary Klein (Velvet Apple, BMI)	58
I LOVE MY MUSIC Robert Parisi & Carl Maduri (Bema, ASCAP)	96	TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neverland/ Peg, BMI)	76
I'M GONNA TAKE CARE OF EVERYTHING Richard Podolar (Fox Fanfare/ Nocibur, BMI)	36	WATCHING THE DETECTIVES Nick Lowe (Plangent Vision, no license listed)	83
IT AMAZES ME Milt Okun (Cherry Lane, ASCAP)	79	WE ARE THE CHAMPIONS Queen (Queen Music)	11
IMAGINARY LOVER Buddy Buie & Robert Nix (Low-Sal, BMI)	34	WEREWOLVES OF LONDON Jackson Browne & Waddy Watchel (Polite, ASCAP/Zevon, BMI)	56
IT'S A HEARTACHE David Mackay/Scott & Wolfe (Pi-Gem, BMI)	82	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN Kyle Lehnig (Downbreaker, BMI)	17
IT'S YOU THAT I NEED Michael Stokes (Desert Moon/Willow Girl, BMI)	44	WHAT A WONDERFUL WORLD Phil Ramone (Kags, BMI)	43
(I WILL BE YOUR) SHADOW IN THE STREET Spencer Proffter (Intersong/ Timtobe, Midsong International, ASCAP)	69	WHEEL IN THE SKY Roy Thomas Baker Weed High Nightmare, BMI)	87
JACK AND JILL Ray Parker Jr. (Raydiola, ASCAP)	7	WHICH WAY IS UP Mark Davis (Warner- Tamerlane/May Twelfth/Duchess, BMI)	25
JUST THE WAY YOU ARE Phil Ramone (Joelsongs, BMI)	23	WITH A LITTLE LUCK Paul McCartney (ATV, BMI)	38
KINGS & QUEENS Jack Douglas & group (Daskel/Song and Dance, BMI)	91	YANK ME, CRANK ME Lew Futterman, Tom Werman & Ric Browde (Magic/Ent, ASCAP)	71
LADY LOVE Sherman Marshall, Jack Faith, Von Gray (Mighty Three, BMI)	20	YOU REALLY GOT ME Ted Templeman (Jay Boy, BMI)	68
LAY DOWN SALLY Glyn Johns (Stigwood/Unichappell, BMI)	8	YOU'RE IN MY HEART (THE FINAL ACCLAIM) Tom Dowd (Riva, ASCAP)	99
LET ME PARTY WITH YOU Bunny Sigler (Lucky Three/Henry Suemay, BMI)	93	YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign, BMI)	49
LET'S ALL CHANT Michael Zager (Sumack, BMI)	50	YOUR LOVE IS SO GOOD FOR ME Richard Perry (Porchester/Seitu, BMI)	78
LITTLE ONE James William Guercio (Balloon Head/Big Elk, ASCAP)	72		
LOVE IS LIKE OXYGEN Prod. by group (Pub Sweet/WB, ASCAP)	67		

101 THE SINGLES CHART 150

APRIL 1, 1978

APR. MAR.	1	25	
101	101	DOWN THE ROAD BTO/Mercury 2 54260 (Overhaul/Turnup, PRO)	
102	126	DOWN THE ROAD DOUCETTE/Mushroom 7029 (Andorra, ASCAP)	
103	113	DO YOU LOVE SOMEBODY LUTHER INGRAM/KoKo 728 (Klondike, BMI)	
104	109	(ANY WAY THAT YOU WANT IT) I'LL BE THERE STARZ/Capitol 8786 (Rock Steady/Starzongo, ASCAP)	
105	104	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems, EMI/First Artists, ASCAP)	
106	105	WORKIN' TOGETHER MAZE FEATURING FRANKIE BEVERLY/Capitol 4531 (Pecle, BMI)	
107	111	A LOVER'S QUESTION JACKY WARD/Mercury 55018 (Eden/ Progressive, BMI)	
108	107	TO DADDY EMMYLOU HARRIS/Warner Bros. 8498 (Owepar, BMI)	
109	116	YOU'LL LOVE AGAIN HOTEL/Mercury 73979 (Blair/Hotel, BMI)	
110	112	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic) (S.D.R.M., ASCAP)	
111	121	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor) (Sherlyn, BMI)	
112	115	EYE OF MY STORM (OH WOMAN) SANFORD TOWNSEND/Warner Bros. 8539 (Gandharva/Edzactly, BMI)	
113	106	LET'S LIVE TOGETHER CAZZ/Big Tree 210 (Atlantic) (Landers- Roberts, ASCAP)	
114	108	WOMAN TO WOMAN BARBARA MANDRELL/ABC 17736 (East Memphis, BMI)	
115	117	WALK RIGHT BACK ANNE MURRAY/Capitol 4527 (Warner-Tamerlane, BMI)	
116	118	I COULD HAVE LOVED YOU MOMENTS/Strang 5075 (All Platinum) (Unichappell/Begonia Melodies/Fedora, BMI)	
117	110	TURN ON THE RADIO GLORY/Mercury 73976 (April/Lazy Libra, ASCAP)	
118	—	TAKE MY HAND RANDY EDELMAN/Arista 0309 (Piano Picker/Unart, BMI)	
119	123	HOLD ON TO YOUR HINEY TRAVIS WAMMACK/Epic 8 50511 (Tennessee Swamp Box, ASCAP)	
120	—	WHERE HAVE YOU BEEN ALL OF MY LIFE FOTOMAKER/Atlantic 3471 (Fourth of July, BMI)	
121	114	LE SPANK LE PAMPLEMOUSSE/AVI 153 (Equinox, BMI)	
122	127	TURN UP THE MUSIC SAMMY HAGAR/Capitol 4550 (The Nine, BMI)	
123	—	BECAUSE THE NIGHT PATTI SMITH/Arista 0318 (Ramrod)	
124	124	MY REASON TO BE IS YOU MARILYN MCCOO & BILLY DAVIS, JR./ ABC 12324 (Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec-O-Lite, ASCAP)	
125	128	IF I HAD MY WAY WALTER JACKSON/Chi Sound 1140 (UA) (Six Strings/ Golden Fleece, BMI)	
126	129	BOMBS AWAY BOB WEIR/Arista 0315 (Ice Nine, BMI)	
127	119	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/ RCA 11036 (Chess, ASCAP)	
128	120	SHOT ME DOWN NAZARETH/A&M 2009 (MT3, Sesac)	
129	134	TRUST ME MILT MATTHEWS/H&L 4692 (BOCA, ASCAP)	
130	136	GIMME A LITTLE SIGN RICK NELSON/Epic 8 50501 (Big Shot, ASCAP/ Ensign, BMI)	
131	135	RAINSTORM FRANKIE VALLI/Private Stock 180 (Chrysalis, ASCAP)	
132	130	SAVE ME, SAVE ME NETWORK/Epic 8 50489 (Barry Gibb/Stigwood/ Unichappell, BMI)	
133	—	IT'S A HEARTACHE JUICE NEWTON/Capitol 4552 (Pi-Gem, BMI)	
134	137	HEART'S UNDER FIRE CLOVER/Mercury 73976 (Chappell, ASCAP)	
135	138	THE ONE AND ONLY KACEY CISKY/ABC 12333 (Famous, ASCAP/ Ensign, BMI)	
136	140	WE FELL IN LOVE WHILE DANCING BILL BRANDON/Prelude 71102 (Sons Tailors/Dillco/Truman, BMI)	
137	122	I DO GEILS/Atlantic 3454 (ABC/Dunhill/Yvonne, BMI)	
138	131	THE ONE AND ONLY MAGGIE MacNEAL/Warner Bros. 8524 (Famous, ASCAP/Ensign, BMI)	
139	—	IT'S A HEARTACHE RONNIE SPECTOR/Alston 3738 (TK) (Pi-Gem, BMI)	
140	143	HEADLINER FANDANGO/RCA 11194 (Life & Times/Live, BMI)	
141	—	LET'S PUT OUR LOVE BACK TOGETHER MICKEY DENNE & KEN GOLD/ MCA 40879 (Screen Gems-EMI, BMI)	
142	—	NUMBER ONE ELOISE LAWS/ABC 12341 (Novalene, BMI)	
143	132	YOU BROUGHT THE WOMAN OUT OF ME HOT/Big Tree 16108 (Atlantic) (ABC/Dunhill, BMI)	
144	139	INTIMATE FRIENDS EDDIE KENDRICKS/Tamla 54290 (Motown) (Gab, ASCAP)	
145	141	CADILLAC WALK MINK DeVILLE/Capitol 4510 (Bug/Greasy Shift/BMI)	
146	—	HEY, SENORITA WAR/MCA 40883 (Far Out, ASCAP)	
147	150	GET ON UP TYRONE DAVIS/Columbia 3 10684 (Bob Content/Tyronza, BMI)	
148	144	WISHING ON A STAR ROSE ROYCE/Whitfield 8531 (WB) (May Twelfth/ Warner-Tamerlane, BMI)	
149	145	BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES/ ABC 12327 (Horse Hairs, BMI)	
150	146	SHOUT IT OUT BT EXPRESS/Columbia 3 10649 (Triple O/Billee/ B.T., BMI)	

"The Grand Illusion"



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STMX

On A&M Records and Tapes



Dialogue

(Continued from page 10)

look at the economy. I look at what's going on just in life and I'm open to a song that would fit in that mold. And sometimes a writer will bring in things just out of left field and that's it. It's not something you can just put your finger on. The public is into various trends and they want to hear the different messages. So I try to find the message to service the need of the public while supplementing the catalogue.

RW: What are some of those messages? The "love song" is obviously going to be a perpetual thing.

Gordy: Well, there were two messages in the song "Love Hangover" by Pam Sawyer and Marilyn McLeod, sung by Diana Ross for Motown. One was the disco beat and the other dealt with overturning the bad connotation of a hangover by showing that a "Love Hangover" was good and worth protecting against cure, "Don't need no doctor." Another good example, is the Ron Miller/Kenny Hirsch song of "I've Never Been To Me," produced for Mary MacGregor by Tom Catalano for Ariola. The song deals with a person's many experiences and travels to find fulfillment, but too late realizing a trip to the self was not made. The message implies traveling to yourself might be the place to go. It's not too far and doesn't cost too much.

RW: At this point, given the economy and the difficulty that many firms have in getting exposure for their own singer/songwriters, plus the aspect of playlists getting increasingly tighter, do you consider the strong ties that Jobete has with Motown a major selling point for Jobete?

Gordy: I think that is always a factor: a publishing company having an automatic record company outlet. However, as a working publishing company, we stress the song and feel we can deliver the proper recording, whether it's on Motown or on the outside.

Lowy: With the singer/songwriter . . . it depends on the type of song he's writing. If it's a broad based song that is suitable for different kinds of artists, chances are a publishing company such as Jobete can do a better long range job for them. We have the people in the field and we have the contacts to exploit the song through television, radio and motion pictures. There are many, many areas where we can take the copyright and make it more important. And it's something that the business managers and the attorneys or the personal managers are starting to recognize: that their first function is as a writer and that there are few companies in the business that can do a better job for them, long range. So that even if we have the publishing, they will do a better gross business by being with a company like us. The self-contained act is someone that we have concern for, because we have been very fortunate in having so many important acts who do write. They still recognize our catalogue and recognize our writers and realize the song comes first. And their first desire is to have an important record and have quality material. That's something we're able to come up with.

Gordy: There is also another aspect, the new copyright law that came into effect January 1, 1978, which is definitely going to affect the value of a publisher to a writer. There are so many changes that have come about because of the new law that an individual writer or people who just went into the business as a lark are going to find administration a bit more difficult now.

RW: How do you mean?

Gordy: Basically, I mean just the volume of rule changes in the copyright office: rules for the way you have to file, for the timing of your filing, for what happens to your copyrights in subsequent years, and for transitional time of copyrights that have gone into renewal. Points in the new law that are being discussed for clarity indicate interpretation will be varied. It's going to take time and consideration to handle the problems as they arise and deal with them in a manner that will best service the whole music industry. The writer is going to need more personal and administrative service from the publisher.

RW: Can you briefly tell us what a couple of the other problems are?

Lowy: Well, the next five years are probably the most crucial in the history of contemporary music publishing. A lot of the questions that we have will actually have to be decided in a court of law, because the act, as it has been written, leaves a lot of unanswered questions. The first quarter of 1978 will probably be very crucial, because of the question of when the records were manufactured and distributed. The royalties paid during that period will have to be monitored in order to protect the writer and protect our own interests. Questions of when to copyright are essential. It can't be as loose as it has been in the past. We're fortunate—we have an outstanding administration department, headed by Karen Hodge, who

is that department's vice president.

RW: You mentioned that perhaps the marginal singer and/or songwriter—the person who had maybe two selections published and dabbled in it, rather than devoting him or herself to it as a full time profession—would have a more difficult time in exposing product now. Do you think the new copyright revisions will totally eliminate this avenue? In other words, will there be any room left for the small person in this business?

Gordy: There is always room for someone starting out—that's America. I think the question as far as the writer is concerned is, what are his goals? A writer that's beginning in the business should concentrate on his quality of work and depend upon the publisher to protect and exploit his works. It gives the writer the freedom to create. But naturally, the space will widen between the professional and the amateur writer.

Our primary interest is the writer as a person who can grow. However, we then analyze the songs for themselves. When we're dealing with the songs, it doesn't matter to us whether it's an established writer or a new writer. We take the song on the value of the song itself. We treat it accordingly. The new writer has as good a chance as the established writer if he's coming up with the important concepts.

RW: Six months ago, it was mentioned in *Record World* that Jobete had interests in motion pictures, radio and television. What are the future plans for Jobete in those areas?

Gordy: We have a movie and television music department, headed by Natalie Ellington. In past years, we have had songs nominated for Academy Awards, namely "Ben," "The Happening," and "Theme From Mahogany (Do You Know Where You're Going To)." Also, theme songs for television series is another avenue that we are traveling with more determination. We have the writers and the material, and, with the exposure, we expect to get a larger share of that market. We have had numerous usages of our catalogue on television game shows, variety shows and specials. We have music in "Looking For Mr. Goodbar," in "Thank God It's Friday," which is a joint venture between Motown and Casablanca Filmworks and in "Almost Summer," a joint venture between Motown and Universal, to be released in March. We think our catalogue or charted hit songs dating back through 1961 makes it a prime vehicle for producers to find popular period music to fit their productions.

RW: What are the opportunities for Jobete or for publishers as a whole in the area of videocassettes?

Gordy: Video would be excellent with artists like Diana Ross, Captain and Tennille, Rita Coolidge, Rod Stewart, Barbra Streisand, Barry Manilow, Marvin Gaye, Walter Jackson, High Inergy, Stevie, Smokey, and others who cut our material and have great visual appeal. If the license fee is proper, this can be another prime source of income for the publisher and writer.

RW: Are there any other particular areas of expansion that you can see in Jobete's future?

Gordy: Well, I think it's pretty much a foregone conclusion that publishers are into production. We have had our share of that, and we are going into it a little more extensively. We find it to be a viable way to get the songs done as the writer had intended the song to be, as we would like to see the song done as a production, and also as a way to make just a little more income. We formed Stone Recording Studio, which operates 12 hours a day. The studio is a great benefit to the writers and we will be developing some new acts out of it, too.

RW: When do you think the production company will be fully operational?

Gordy: It is being formed now under Ray Singleton, who is vice president of Stone Diamond Productions.

RW: Do you have an anticipated date for all operation?

Gordy: It's fully operational now. Ron Miller, one of our writers, has gotten a deal with our first production. But the volume of production will depend on the acts themselves. We will not present artists until we think they are of a suitable quality. We will be developing acts who will initially be staff writers and who develop into writers on their own.

RW: Speaking of writers, there has been a lot of talk about the new writers in the Jobete stable. Who are some of the new ones that you figure will be prominent in Jobete's future?

Gordy: Well, there are Mike and Brenda Sutton, Terri McFaddin and Larry Brown, Kenny Hirsch, Eric Robinson and Victor Osborn, Kenny Stover, Robert Siller, Teena Brockert, Victor Caston, Michael McGloiry, Harold Johnson and the Pool House Gang.

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April 1, 1978



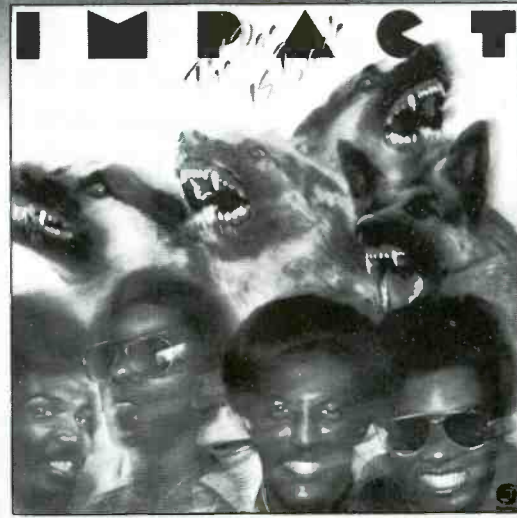
The Sounds of Philadelphia



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The Sounds of Philadelphia



The Sounds of Philadelphia



■ Hoagies, soft pretzels, scrapple, Grace Kelly, and W.C. Fields—that's Philadelphia. And to add to its landmarks and the Bicentennial, the City of Brotherly Love has created a musical sound and style all its own.

Imagine Jocko of WDAS introducing the O'Jays or Harold Melvin and The Bluenotes in his mystical rhythm, or, for that matter, Jerry Blavat's exciting body language, moving and grooving to the Soul Survivors—this, too is Philadelphia.

Nostalgia? Yes! But Philadelphia has also proved itself a trendsetter in soul and rock music, with many artists having begun their journey to stardom on Philly radio stations, in its clubs and concert halls.

Flashing back to the fifties we can see Dick Clark's American Bandstand; coming even closer brings us to Chubby Checker doing the "Twist," and DeeDee Sharp (now Gamble) bringing us a bushel of potatoes to mash. Today, moving swiftly down Broad Street with City Hall in the background, we pass Philadelphia International Records, Sigma Sound Studios, Baker, Harris and Young Productions, WMOT and Teddy Bear Productions, to name just a few of the hot hit makers.

This is Philadelphia—a musical community of peaceful brotherhood that communicates. Record World is proud to salute it.



The Sounds of Philadelphia



The Sounds of Philadelphia



The Sounds of Philadelphia



Variety, Growth Key Philadelphia's Retail Scene

By MIKE FALCON

■ The Philadelphia retail scene presents a confused and somewhat chaotic profile when viewed by the casual observer, because of seemingly contrasting styles of merchandising and price scales within the city, but overall the market seems healthy, particularly in the suburban areas, where the past year has seen a number of expansions by record retail chains.

The suburban regions seem linked to a predominantly moderate discounting policy, with at least one mall location supporting two thriving chain operations, while the center city is engaged in a price-conscious deep-discounting war, prompted by a stereo/camera/watch and jewelry operation that uses extremely low prices to push hot top-hit releases.

This center-city difficulty does not preclude some moderate discounts from making good profits in the area, but it is immediately apparent that enclosed mall locations and specialty retailers, such as Third Street Jazz, have a better chance at a healthy profit margin than their less physically or product ambience-sheltered brethren.

While Philadelphia is an area

in which small retailers and racks are having only a moderately good showing, there are exceptions, and the city is by no means closed to enterprising record retailers, if their store locations and stock are carefully chosen.

Interesting to many outside observers is the predominance of stereo equipment/record merchants, particularly in the downtown area.

Equally noteworthy is the large number of types of product that can be sold successfully in Philadelphia, and the number of chain operations in the vicinity. Wee Three, Richman Brothers (which operates Sound Odyssey), Sound of Philadelphia, Shulman Records/Listening Booth, Jerry's Records, Music Scene, Harmony Hut and Sam Goody all contribute to the active chain involvement in Philly.

But while most of the store managers, owners and longtime observers of the local retail scene agreed that the chains could do well, the outlook for small stores, center-city pricing and merchandising policies and strategies, as well as for general future activity is as diverse as the number of people queried. Each retail chain seems to have a distinct concept of their place in the market, as

well as that of their competitors. A natural condition, to be sure, but one so far apart at times that few intermarket, or even intramarket parallels can be drawn or suggested by the executives' comments.

Wee Threë

Perhaps one of the most influential and knowledgeable insiders on the Philadelphia retail scene (according to his competitors) is Ben Sklaroff, a veteran of the Philly areas's retail picture for 28 years. Sklaroff manages Wee Mall location, located just outside of the city boundaries in a suburban locale.

Wee Three has eight locations and is generally regarded as one of the most stable and well-managed group of stores in the northeast, and although Sklaroff's store is in suburbia he has an excellent overview of the entire Philadelphia region.

"If you're talking about the city of Philadelphia proper, it's heavy on the black market with a lot of disco sold, light on classical for a couple of reasons," explained the industry vet. "Many stores don't carry a large selection, and there is no big demand for it. We carry a large selection in this store, but we get a potpourri of trade here. People from upstate, people from

Philadelphia and people from this community, so that points up one difference between this location and the center city."

Sklaroff terms the Wee Three chain "quite competitive" in the Philadelphia area, but the deep discounting in the center city has not spread to his area, thus sparing most outlets in the chain a direct and nearby lowball competitor. "This sort of deep discounting can hurt, but because these merchants aren't record-oriented they only orient themselves to using records as a leader, in order to get people to come in and buy stereo equipment."

Sklaroff's store is located one floor beneath a Sam Goody outlet, but because "we're heavier on catalogue and carry a more complete stock we can compensate for their sale prices, although our everyday prices are very similar. In fact, from what I can tell, our everyday prices are cheaper, although there are so many variables that it becomes a less defined issue," said Sklaroff.

The ability of the market area to support the large number of retailers present also appears to be somewhat misleading at first glance, according to Sklaroff. "It's (Continued on page 16)

Philadelphia: A Unique, Aware Radio Market

By SAMUEL GRAHAM

■ Listener awareness and sophistication, due in part to the traditionally high quality of in-person entertainment; station flexibility, due to lack of intimidation from a corporate superstructure; the personality factor; and the diversification of stations within the market: These are among the elements that contribute to the unique profile of Philadelphia radio, according to programmers recently contacted by *Record World*.

Philadelphia radio covers a good many bases, allowing for a variety of musical preferences and demographic variants. For the AOR listener, there is WMMR, described by one source as "a groundbreaker in progressive FM," or WYSP, currently carrying a high Arbitron rating, or WIOQ. For those with Top-40 preferences, there are WIFI, WZZD or WIBG; WFIL, formerly a Top-40 power, is currently gearing itself towards an older (25-44) audi-

ence. For those whose proclivities include MOR or adult contemporary stations, there are WIP and WMGK, while WWSH and WDVR satisfy "beautiful music" or easy-listening tastes. WDAS-FM has a format described as "black AOR," with a combination of jazz, blues, r&b and pop music, while WCAU-FM favors a disco-oriented format. On the classical side, there is WFLN; for country, WRCP. And there are two all-news stations, KYW and WCAU-AM. All of these stations, and others as well, combine to form a versatile market with something to offer to all of its listeners.

It was the consensus of the program directors contacted by *RW* that Philadelphia has long been a vital music town; the name of Dick Clark and his seminal "American Bandstand" were often mentioned as a symbol of the city's early identification with the quality presentation of popular music. WYSP's Sonny Fox gave

local promoter Larry Magid "a lot of credit" for continuing a live entertainment policy designed to expose artists at first in small clubs, such as the Bijou Cafe, followed by subsequent appearances at larger and larger facilities and often culminating with a date at the Spectrum. "In a lot of cases," Fox said, "Philadelphia will break acts before other cities because the acts have been playing here for years. And radio will go on an act for the same reason—the act has performed here. And the concerts are on-time, well-run, the sound system is good, there are no problems. The people are used to going out and seeing quality shows from every standpoint, and that has, in a sense, demanded that radio keep up with it.

"The political relationship among stations is very smooth," Fox continued. "A lot of the stations carry live broadcasts, as well as a lot of on-the-air interviews

and live performances within a price range that people can afford. There's a constant saturation, and it sets up the audience, so radio stations here are apt to play a record before another city that has only occasional concerts, and then only by established acts."

WFIL's Jay Cook concurred with Fox's analysis, while also offering a more deep-seated explanation for the relative sophistication of Philadelphia's radio listeners: "The one thing that makes Philadelphia a unique market, as opposed to Chicago or New York, is the fact that there hasn't been a great deal of southern migration into this city, black or white. Not a lot of people in this town ever picked any cotton, and that's one reason why it's a little more sophisticated here," said Cook, who indicated that WFIL's programming is based "on instinct and call-out research." The black listener, for instance, "doesn't come (Continued on page 16)

What's happening in Philadelphia

**LOVE COMMITTEE
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TIRED OF BEING YOUR FOOL
IF YOU CHANGE YOUR MIND/PASS THE BUCK



BUNNY SIGLER

Including:
LET ME PARTY WITH YOU
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YOUR LOVE IS SO GOOD/IT'S TIME TO TWIST



**First Choice
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THE SALSOUL ORCHESTRA



The Salsoul Orchestra, through five great albums, has a sound as distinctive as the liberty bell. Philadelphia's finest musicians have combined Latino and r & b rhythms, backed by lush Philly strings. The resulting hits, beginning with "Tangerine" and on up through "Magic Bird Of Fire" have garnered them strings of awards too numerous to mention. "Up The Yellow Brick Road," produced, arranged and conducted by Vincent Montana, Jr., for Salsoul, treats some all-time greats as they've never been played before.



FIRST CHOICE



Of the female trios currently riding a new vogue, First Choice is undoubtedly the foremost and best-loved. Unforgettable for "Dr. Love" on their Gold Mind album, Delusions, these native Philadelphians brought their city to international attention with a series of hits, "Newsy Neighbors," "Smarty Pants" and "Armed And Extremely Dangerous." Rochelle Fleming, Annette Guest and Ursula Herring provide such a unique quality, that whatever your choice, you know its got to be first.

BUNNY SIGLER **BUNDINO**

A.k.a. Bundino Siggalucci, this Philadelphia based producer, writer, arranger, performer is the brother of love. Bundino's overflow of musical imagery provided majestic hits for The O'Jays in "You And Me," "Sunshine" and "You Got Your Hooks In Me," and Lou Rawls biggie, "From Now On." He has made standards of "Keep Smilin'," and "Somebody Loves You" and his recorded versions of "Let The Good Times Roll" and "Love Train" are considered classics of the Philadelphia school. Sigler, with back-up band Instant Funk, strikes out with "Let Me Party With You," his first album and single on Norman Harris' Gold Mind label. When he's not creating for himself, he keeps active with his production of forthcoming recordings for Loleatta Holloway and Anthony White.



LOVE COMMITTEE



Four Philly figures of Love, this Committee is an excellent example of Philadelphia soul. Ron Tyson, Joe Freeman, Norman Frazier, and Larry Richardson comprise this group of highly talented young men who are currently riding the success of "Cheaters Never Win." The quartet brings Law and Order to their first concept album, due momentarily on Gold Mind, where they manage to combine old-fashioned soul with harmonic sound.



DOUBLE EXPOSURE

Philadelphia born and raised, Jimmie Williams, Joe Harris, "Butch" Davis and Chuck Whittington exploded on the music scene when "Ten Percent" became an instant smash, and then followed immediately with "Everyman" and "My Love Is Free," classics all. It was every artist's dream. Three hits off one album, and a debut album at that. Buddies since high school, they are at Sigma Sound Studios completing their new album due from Salsoul for Easter. All advance reports indicate that Double Exposure will be in the ears of the music world for a long time to come.



ANTHONY WHITE

Anthony White, up and coming singer piano-man, has incorporated rhythm and blues and gospel to achieve his distinctive sound. A Philadelphia resident, he has worked with the likes of Billy Paul, Minnie Ripperton, Jon Lucien and Teddy Pendergrass. Jumping off on his own, his Salsoul debut was Otis Redding's "I Can't Turn You Loose" and "Block Party." Mentor Bundino Sigler and White are preparing White's album debut.

EDDIE HOLMAN

"Eddie Holman has one of the finest tenor voices ever to emerge from Philadelphia," stated *Phonograph Record Magazine*. One of the first stars to emerge from Philadelphia, "(Hey There) Lonely Girl" with its unequalled quality made Holman an international star overnight. This million-selling gold record brought Philadelphia to the attention of the world. Like most Philadelphia musicians who



live in the studios, the no longer lonely Eddie Holman is surrounded by popularity, and is working on a new album to please his ever-growing host of fans.

HOMETOWN HEROES

NORMAN HARRIS



Even "The Harris Machine," as he is affectionately nicknamed, does not fully do justice to the well-tuned gears that keep a majority of Philadelphia music on the move. President and founding father of Gold Mind Records, associate in Baker-Harris-Young Productions, guitar player extraordinaire, composer, producer, performer and arranger, this music man works with just about every musician that passes through Philadelphia. Lead guitarist with The Salsoul Orchestra, he has combined talents with The Trammps, The Temptations, Blue Magic, Jermaine Jackson, Eddie Kendricks, The Dells, The O'Jays, First Choice and Side Show. As a versatile writer his roster of hits includes "Smarty Pants," "Dr. Love" and "Hit and Run," as well as "Armed And Extremely Dangerous," which, in the First Choice rendition was a million selling gold record and is still considered a stable by most. What more can be said, other than that he has served as a beacon light for all of the young talents on the Salsoul and Gold Mind labels.

RON BAKER

Writer, arranger, producer, bass player Ron Baker constitutes one third of the Philadelphia oriented production trio, Baker-Harris-Young Productions. Writer and producer of "This Will Be A Night To Remember" for Eddie Holman and "A Tale Of Three Cities" for the Salsoul Orchestra, he has co-produced for The Temptations, The Trammps, First Choice and records with such artists as The Salsoul Orchestra, Double Exposure, The O'Jays and The Spinners. Baker penned "Where The Happy People Go," one of The Trammps' all-time biggies.

BOBBY ELI

This "Electronic" producer, writer, musician has worked with just about every artist that comes out of the City of Brotherly Love. Eli plays guitar for numerous Salsoul and Gold Mind artists, and has produced albums for The Jones and Odia Coates. His writing credits include "Love Won't Let Me Wait," a million-seller for Major Harris.

ALLAN FELDER

Noted for writing popular tunes in collaboration with Norman Harris and Ronald Tyson for such artists as The Trammps, The Dells and Gold Mind artists Loleatta Holloway, First Choice and Love Committee, as well as The O'Jays, Lou Rawls, Harold Melvin, and Dusty Springfield, his hall of fame hits include: "Smarty Pants," "Armed And Extremely Dangerous," "Ten Percent," "Dr. Love," "Hit And Run," "My Love Is Free," and "Just Let Me Make Love To You."

"COTTON" KENT

Keyboard player, Professor "Cotton" Kent has played with the ever popular disco group The Trammps, most notably on their Disco Inferno album, and has recorded with most of the Philadelphia academy of musicians as well as many Salsoul and Gold Mind recording artists.

RON KERSEY

Keyboard musician, producer Ron "Have Mercy" Kersey has co-produced for The Trammps' Disco Inferno and for the First Choice album, Delusions on Gold Mind Records. His keyboard mastery is largely in evidence on most albums out of Philadelphia.

VINCENT MONTANA, JR.

The most sought after producer and vibist this side of the Atlantic, Vincent Montana, Jr. is well-known for his accomplishments with The Salsoul Orchestra and his production credits include albums and material for Charo, Double Exposure, Loleatta Holloway and Carol Williams. Topping his list of hit tunes are "Dance A Little Bit Closer," "Magic Bird Of Fire," and "Run Away."

TOM MOULTON



"A Tom Moulton Mix" has become a signature on an ever increasing number of albums throughout the record industry, and especially those of Gold Mind and Salsoul. He has worked with the likes of Elton John, The Trammps, C. J. And Company, Montana, Bunny Sigler, and Claudja Barry and has mixed the now famous Philadelphia Classics album. His production credits include albums by Grace Jones and Robert Palmer. His latest mixing project and sure to become a hit, is Up The Yellow Brick Road, just out from The Salsoul Orchestra. He has just signed a label agreement with Salsoul Records and his Tom n' Jerry label is soon to become a familiar facet with albums by Lipstique and McLane Explosion, distributed by Salsoul.

DON RENALDO

The Don of strings and horns, Renaldo represents the mellow side of Philadelphia. A classically trained musician and first chair violinist, he is responsible for the lovely lushness of The Salsoul Orchestra. The friend of every Philadelphia musician, Sigma Sound Studios could be called his home away from home. There's barely a session that he doesn't contribute to, and he may well be considered the pulse of Philadelphia music.

T. J. TINDALL

Guitarist, producer, T. J. Tindall has played for Bonnie Raitt, Robert Palmer, Bobby Whitlock and The Chambers Brothers. He has worked with The O'Jays, The Jacksons, Teddy Pendergrass, Loleatta Holloway, Double Exposure, Bunny Sigler, First Choice and Eddie Holman and has been producer for Duke Williams, The Extremes and the recently released Frogs and Pickens.

RONALD TYSON

This suave Aquarian is a product of Philadelphia. "If you believe in something, it will happen for you," claims the composer and first tenor for Love Committee. He joined The Ethics and recorded with them, then began writing songs for The Temptations, The Trammps, First Choice and The Dells. His personal favorites are "The Night The Lights Went Out" written by him for The Trammps and "Private Property" recorded by The Dells, plus those he co-wrote for numerable Gold Mind and Salsoul artists.

LARRY WASHINGTON

Larry Washington has played as a back-up percussionist and conga player for many a Salsoul and Gold Mind recording date, and is one of the most sought-after conga players on the Philadelphia scene today.

EARL YOUNG

As leader of The Trammps and drummer for The Salsoul Orchestra, Earl Young is everyone's favorite candidate for "Drummer of the Year" Awards which he seems to collect annually. His one-and-only sound can be heard on albums of The Trammps, Loleatta Holloway and Double Exposure. Young is the third partner in Philadelphia's producing arm, Baker-Harris-Young Productions.



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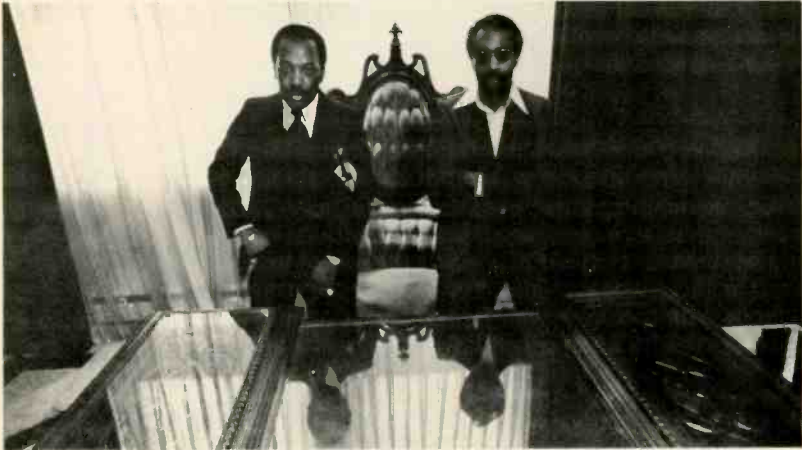


The Sounds of Philadelphia



Gamble & Huff: Masters of The Philly Sound

By DEDE DABNEY



■ What can you say about Gamble & Huff, a team which has produced more hits in a shorter period of time than any other team in the history of the record industry? They are responsible for the sound that shaped the seventies, and the creative genius behind this awe-inspiring team has yielded not only a financial gain but a spiritual bond with the community that cannot be broken. It has been the imagination and drive of these two young men that has pulled the creative forces around them into a harmonious working machine.

Record World: You've been together for 13 years. How does it feel being so successful?

Kenny Gamble: It feels good, but we still have the challenge out there that we have to deal with. It's good to become leaders and be recognized for your work—you feel good. But every record is just like the first.

RW: What is the musical key to your success?

Gamble: Hard work, teamwork, and a strong belief in the Creator.

RW: What was your first record together?

Gamble: A successful one? It was "Expressway" by the Soul Survivors.

RW: How do you feel your artists have accepted you as producers? Do you think if their contracts allowed, some might leave?

Gamble: Well, you never know what an artist will do. You never know, but I think they have the confidence in us as producers, and we would hope that they wouldn't leave. But I wouldn't say they wouldn't, because you like to see them advance as far as they're thinking of advancing, too. You can't think just for yourself.

RW: You are very loose with your musicians. You let them extend themselves creatively. It's a free spirit when you two produce.

Gamble: It's more loose because it's not as mechanical. We like to get into a lot of different groove things. We get certain patterns and

then we sort of let the musician give off some of his feelings, put some things in there.

Leon Huff: When you're recording three or four different kinds of artists, you can't allow yourself to get locked into a certain thing to make one sound; each one of them has to have their own separate identity. That's why we have flexibility. You can't walk in another man's shoes. If you create your own thing, you've got more sustaining power.

RW: Are you still writing love songs?

Gamble: Yes, we're still writing good love songs and message songs. We switch back and forth, so we can keep ourselves doing something fresh, because there are so many love songs that you can write, so many message songs that you can write. But you have to find out what people are doing and saying. You go by different experiences that you see people go through. All you do is put them into words and music. Usually, when one person goes through something, then there's millions of other people around the country going through the same thing.

RW: Which group of people would you say would be responsible for really exposing your music?

Gamble: The disc jockeys.

RW: Everybody I've interviewed so far has mentioned you two in reference to Philadelphia, the music, etc. What is your conception of the music now?

Gamble: I think it's a growth. It's an extension and continuation of the growth sound.

RW: But it started really, from what I can gather, with you two.

Gamble: Well the new era, right. We're an extension of all those other companies. It's basically the same people in the city doing basically the same thing.

Huff: I think the difference is that other record companies were record companies. Ours is a creative company. That's the difference. And we concentrate mostly on songs and quality productions. And from what I know about the other record companies they were trying to do the same thing. And the big difference is ours is black. That's the main thing. Because with all the rest of the companies there were mostly white people involved. This happened to be the first black-owned company in Philadelphia that made a success.

RW: Why do you feel it's successful? What is the main thing that makes it successful?

Gamble: We make use of everybody. Give everybody a chance. We're constantly developing new people and new ideas, whereas a lot of the old record companies had closed doors. Like me and Huff couldn't get into a lot of these companies. We were trying to get a break or whatever and probably a lot of people say that about us too, now. But we do have a lot more people up here. Writing and producing and giving them a chance to find out about the record industry. We try to keep fresh talent in here.

RW: So that unique feeling that you have, it's the uniqueness of the company.

Gamble: Right. We do have a good ear for discovering new talent. Not only singers and performers, but we feel the strongest part of the business is within creative people—writers, producers, arrangers, musicians. And that's what we are trying to do; we always want to look for somebody strong.

RW: Do you feel that you can go out of Philadelphia and do the same thing?

Gamble: We can do the same thing. We can do it anywhere.

RW: But what is the unique thing about the Philadelphia sound?

Gamble: Well, I would say that Philadelphia is a special city. I think it's special to America and I think it's just the overall meaning of what Philadelphia means: the City of Brotherly Love. I think there's a lot of brotherhood within the city.

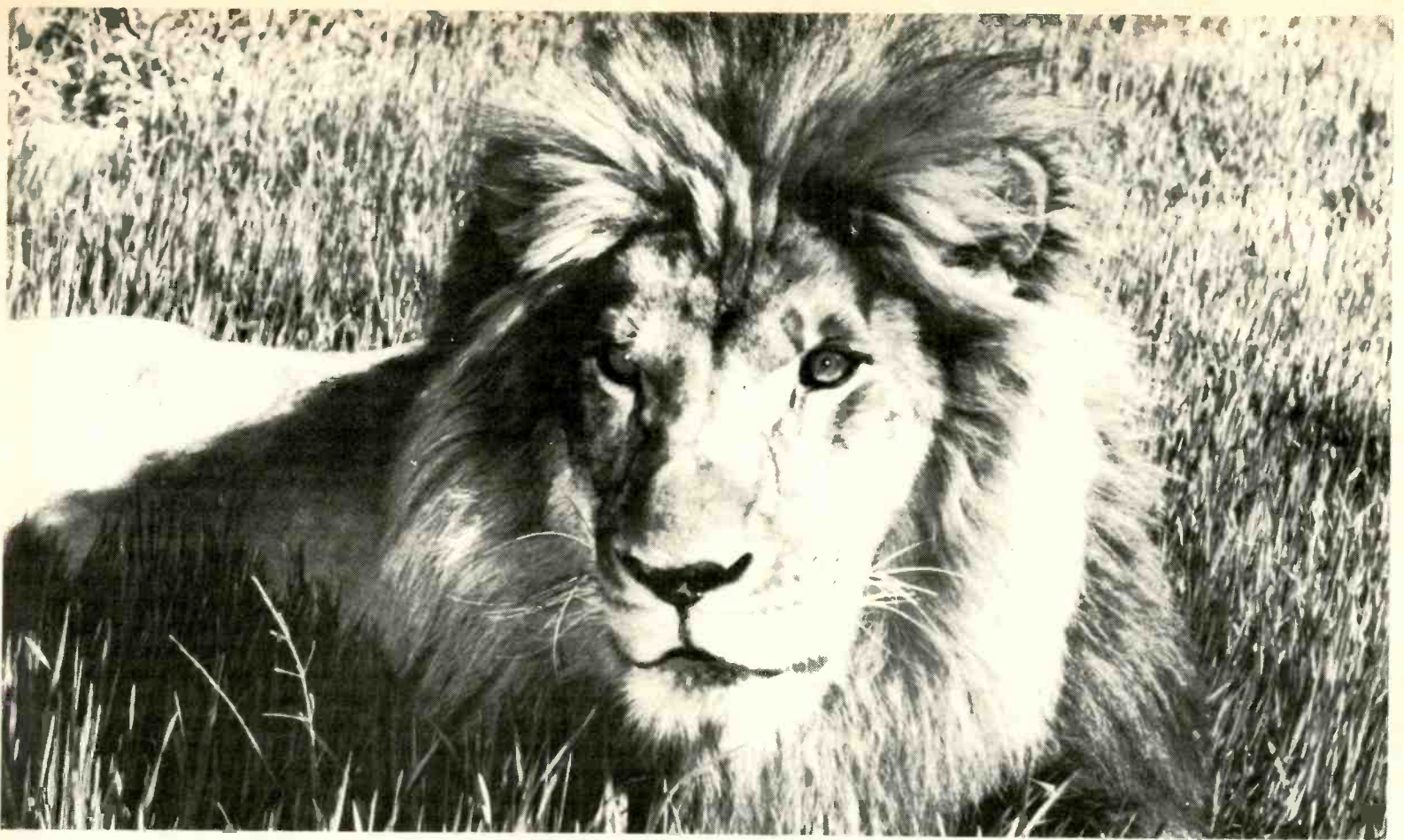
Huff: I think it's the kind of people. I think it's a certain kind of people who live here. They have a certain mental attitude and I think that's the key to people who live around this area. They are not in New York, they are not in Washington. We are right in between. It's a city but not a big city. And I would think the people in Philadelphia are well versed people in life like we are.

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The Sounds of Philadelphia



Stan Watson: Keeping Philly in the Game

By DEDE DABNEY

■ *Stan Watson is one of Philadelphia's most outstanding citizens and owner of Philly Groove Records, one of the major independent labels in Philadelphia. Stan has been instrumental in the rise of many Philadelphia superstars most, including The Delphonics and First Choice. Watson is a very interesting man with an even more interesting story to tell.*

Record World: How did you get started in the record industry here in Philadelphia?

Stan Watson: I opened up a record shop called "Stan The Man Record Nest" on 52nd Street. I was in that business for about a year and a half. Later five guys came to me at the barber shop where this guy used to work. He always would tell me he could sing and he asked me to be their manager. Finally he gave me a dub. When I heard his voice, I thought this cat was really singing. At the time I was real good friends with Kenny, Roland, Winnie Wilfred, and Tommy Bell. The name of the group was called "Kenny Gamble & The Romeos."

Later, after a lot of hassles I went to Norman Cooper and we became partners. I said this time I'm going to do it with my label, my whole everything, my money, everything is going to be everything with me. Then we did that first record with the Delphonics it cost me \$1,600 to do it. That's all. I did it near the end of the year of 1967. I had 5,000 records pressed the first time. So I came back to Philadelphia and went right to the station WHAT. I went there because Georgie Woods was on that station and that way I knew I didn't have no problem. Georgie came on the air at 6:00. I went into the station, gave him the record and said take a listen to this. The girl took the record out of my hand and put it on the turntable. I thought he was listening to it. He wasn't listening to nothing. The whole city was listening to that record. "La La Means I Love You" was the name of the tune. That night that phone in there lit up like a Christmas tree. Georgie played that record at least five times before he got off that air. I asked George, "Watcha think George, watcha think?" And he said, "Man, you better get it around down there fast as you can. Go in and see Jimmy Bishop and tell him I sent you down." I left there and I went right to WDAS. I said "Jimmy, here's my record. Take a listen to it." So Jimmy didn't even bother to take a listen to it. He just had Butterball, a dj, put it on and boom . . . it took off. By the time I got out from the radio station back to my record shop, I had sold like about fifty copies in that one day. By the end of the week the whole 5,000 records were gone.

So then I got another call at my record shop from Jerry Wexler. He wanted to buy the master. And I didn't know what they were talking about. All I knew was I had this real good group, the Delphonics. I'm thinking they're buying the group from me and that was going to be the last. He offered me \$35,000 for the master. I thought that was going to be the last I heard of it. So I said, "Now, wait a minute." I was a singer years ago, but I didn't know anything about this part of the business. So for some old reason Al Malrick got in touch with his buddy Larry Uttal at Bell Records. He called me and told me they wanted to make a deal. Now they're not talking about buying the master, they want to make a deal. So now I'm a wheeler-dealer, because I was a hustler. I said, "Okay, we can make a deal."

RW: But you didn't know what kind of deal?

Watson: I didn't but I wanted to listen to them, see what they came up with and take it back to some of my people to tell me what to do. So Larry Uttal made me an offer to buy the record, to make a deal with me for nine percent and to give me \$5,000 up front. Plus pay all my costs and stuff with a year's option. So I said this sounds pretty interesting. I know that I at least got the deal for two years. So I said, "Okay. We will talk about it next week." Monday Larry Uttal and Irv Biegel came to Philadelphia to have dinner with me. These dudes are coming down to Philadelphia to have dinner with me. What is this? I'm saying to myself, "boy these people sure are slick!" But I didn't have any help. They're ain't nobody going to tell you the record business. You either got to learn it or you forget it, you know. So I said I'm going ahead and take a shot at it. I made the

deal with Larry Uttal at Bell Records. The first record was "La La Means I Love You." Now they say they sold eight hundred and some odd station in the world. It wasn't a million seller but they gave me a gold thousand records. I didn't see it. But the record was played on every station in the world. It wasn't a million seller but they gave me a gold record for it.

RW: Did you have the publishing?

Watson: I had the publishing, the production, the whole bit, but I got into the record industry blindly. I got in on a whim.

RW: You later acquired another group, First Choice?

Watson: No, no. Not at that time. They didn't come yet. I had Nat Turner's Rebellion, Sound Experience, and almost had the Stylistics. But my great company that I was with, Bell Records, turned them down. I told them, "Hey, this is a hit group." But they couldn't understand what I was talking about. So they turned them down. And there they are today. I wanted to try to do something else because I was having problems with the Delphonics. Get them into the studio to record and all that jazz. Georgie Woods had been calling me about this girl group, calling me, and calling me. And I listened to this group. I didn't want them. You know the headache you have with them. Then Norman Harris said, "Stan, I got this group man, you better get these girls." So I said, "No kidding. I don't want no girls, man." He said, "You better take a listen to these girls." I figured, Norman said it, Georgie said it, what the hell, the studio isn't going to cost me that much money to do a demo on them. They were the First Choice. They wanted to get out there and entertain, that was their whole thing. So only three of them stayed. So that was good, now I'm back with threes again. It seems like threes was my lucky number. The Delphonics were three—they were five at one time, and then it broke down to three—then the girls they were five and broke down to three. So now, great, we go ahead and do this tune and we put it out on Scepter. Bell Records wouldn't believe me about them. We recorded "Armed And Extremely Dangerous." I took it to Scepter and I guaranteed them that this was a million seller. They couldn't hear it so they made a pact with me that if I give them something else later on they would give me a release. So I took it to Bell Records and they didn't hear it. I said, "Look, Philly Groove is my label here. You're distributing my label. So anything I want out on this label has to go out. Put it out and if it doesn't happen, I'll take the loss." I put that record out and that record was the national anthem. I used to ride down the street and I used to be hearing this siren coming and I looked around for the police. They called it bubble gum. I didn't care, it was making big money.

RW: When you think about that, bubble gum records started in Philadelphia too.

Watson: That's what the record companies used to tell me. "Oh this here ain't nothing but a bubble gum record." I said, "I don't care if it's bubble gum or chewing gum, put this record out."

RW: The whole point is that a lot of pop stations here in Philadelphia could not grasp the Philadelphia sound.

Watson: They couldn't because they were never into that.

RW: But what makes your sound so more unique than anybody else's?

Watson: I think it was everybody's vibe was on the same keel. It starts with that studio then it comes to the musicians then it comes to the producers then it comes to the writers. Because if the writer got the right song, the producer is going to produce it, and the producer is going to produce the right song, then he's going to get the best musicians to play it, and you go to do it in the right place. The whole thing was of togetherness. And as long as it stayed that way we always had the hits. And no sooner did it change when everybody got into ego tripping. One of the reasons why it made me step out of it for awhile. Everybody thought they were too much for everybody. And that's not the way it all started. Nobody thought they were too big for anybody else when I was there. Hey, I was never too big for them. I mean even today I'm not too big for them.



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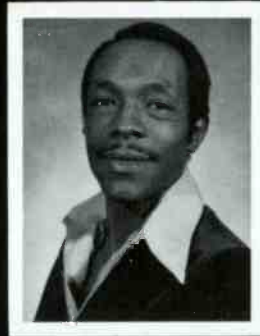
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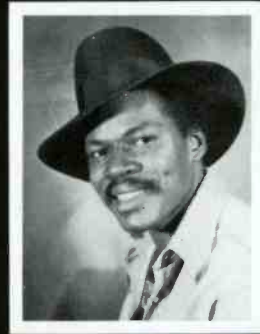
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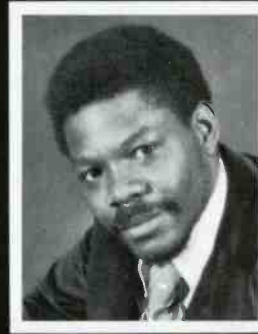
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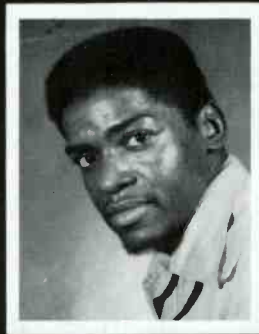
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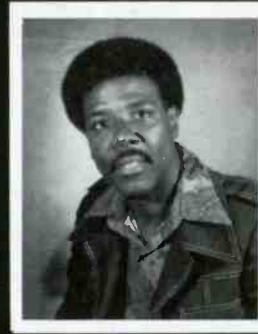
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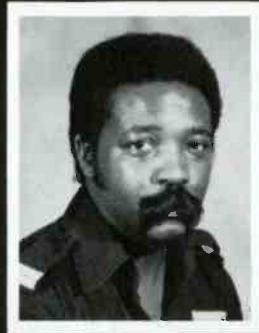
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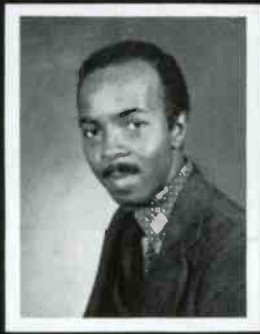
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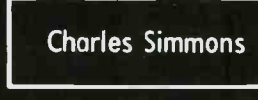
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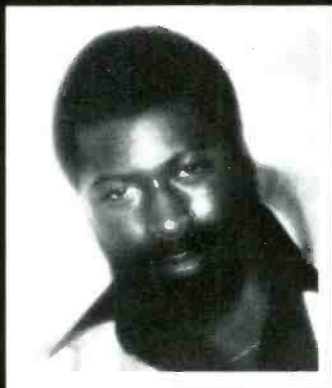
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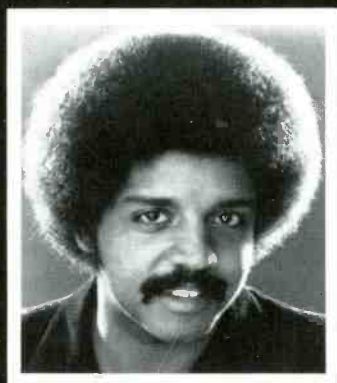
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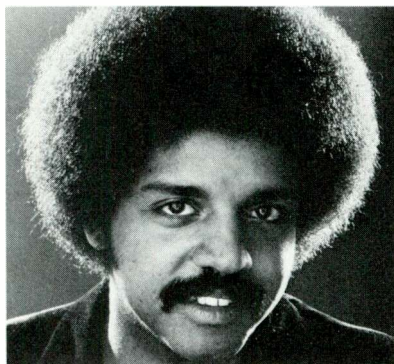


The Sounds of Philadelphia



Wansel Sees Growth for Philadelphia

■ **Dexter Wansel**, a Philadelphia prodigy, has long been in the background of the current Philly sound. His expertise as a producer/writer/arranger and musician and vocalist has lent itself to the current success as such stars as the O'Jays, Jean Carn, The Jacksons and himself. The sky is the limit for this extraordinary young man.



Dexter Wansel

Record World: What did you find so unique about the music in Philadelphia?

Dexter Wansel: Longevity in the business is one factor, especially in the pop scene. Philadelphia has been a very strong market for the pop record industry. It started quite a few years back in the early days of rock and roll in the '50s and the early '60s here. As a matter of fact Cameo Parkway was in the same building. And they sponsored such talents as Chubby Checker and the Twist, and Helen O'Connell, and groups of that sort. This was a very, very important part of the industry out here in Philadelphia and it has continued to be. As far as the rhythm and blues market and the pop market, Philadelphia is continuing to be a very dominant force in this industry. That's what attracted me to it as opposed to going to the New York scene, or the L.A. scene.

RW: Philadelphia is known for its music. More so than New York or California. We have our own sound. What do you attribute that to?

Wansel: I think the sound can only be attributed to a number of things. I think first of all it starts with the songwriters that were raised here in the city. I think Gamble and Huff are perfect examples of this. It has a lot to do with the musicians that are here, the recording studio and the technique of sound engineering within that recording studio and the specific arrangers. I think it just has to do with the music community here. I mean the industry here. I think that's what creates the sound. I don't think you can pinpoint it to one ingredient. I think it is a culmination of many things that make the sound what it is. I think it starts with the songs and then it ends with the finished product.

RW: Well, the songs per se, I know that Gamble and Huff have unique lyrics and the musical content, the hooks that they draw together. What do you think is the ingredient there?

Wansel: Well I would have to say that one helps the other. Lyric helps melody. You know if you have strong lyric and flowing melody, that's generally enough, the key to a great song. You can have a great instrumental, you can have the music of the song being great, but if the lyrics aren't there and you have lyrics in a song, then it's going to take away from the song itself. As I said before, the songs are what the record industry is built upon. Philadelphia has seemed to both a lot of songwriters like Gamble and Huff to Norman Harris, Tommy Bell, Linda Creed, Hall & Oates, just to name some of them, you know. They are unique. They are not in the mainstream of writers. I think the songs are a real dominant factor for Philadelphia. The Philly sound is a real point for the industry and I think it starts with the songs.

RW: You're basically an instrumentalist.

Wansel: That's kind of hard to pinpoint nowadays, you know. I started out being a piano player in a group. Now I'm an arranger, writer, producer and an artist, and I'm a singer also. I'm doing them all on the same shelf. There's no difference for me now in any area because I work hard in all the areas. Working hard in all the areas, I listen to what's happening here in this . . . I listen to what's happening all over the place. Even though my music is progressively different than the mainstream of the Philadelphia sound.

RW: What is Philadelphia?

Wansel: What is Philadelphia? Philadelphia first of all for me, is home. It's where I work. It's where I survive, it's where I find my

happiness. My joys and my failures. It's where I learn from my mistakes and it's where I'm going to be wherever I'm destined to be. That is what Philadelphia is to me.

RW: Do you think you could move somewhere else and bring the same sound that has made Philadelphia a world renowned area for musicians?

Wansel: I could move somewhere else and do well. I feel that I could live somewhere else if I were forced into the situation. But I could not by no means ever re-create the sound here. I can't carry the musicians and the arrangers and the writers and the studio with me. You understand? You can't do that. It's here. It's just like I couldn't move from Memphis and carry the Memphis sound because that's a culmination again, of the musicians, the studio that's used . . . Muscle Shoals, and the arrangers, the writers and the producers, you know. Every city has an identity, if you notice. Every city has its own character and it reflects in the art community. The character of that city generally reflects in the art community. That is the writers, the painters and the performers and the musicians, and so on and so on. If I went to another city, then the music would reflect differently. I mean, I wouldn't be pulling from the resources that are here in Philadelphia. I would be pulling from the resources that are there in another city. So I don't believe that it could be done.

RW: In other words, you can't get another Sigma Sound studio.

Wansel: No, because the ones that are here—even by the structure of the building and the nature of the climate—affects the equipment. It would definitely be different.

RW: Well, say for instance, hypothetically, you had the O'Jays that you record. Now then if they couldn't come to Philadelphia to record, do you think possibly that you could get the same sound out of another studio in Cleveland?

Wansel: The same sound? No. Because no two rooms are the same. I know it is literally the proverbial splitting hairs. But sometimes, you know, it makes that much difference. You can't get the same sound. Not to say that the O'Jays couldn't do well, or do a good album in another city, do a good album with the total use of different players, different studios, different producers. They would probably do a great album. I don't think that is a problem for them because they are a very talented group. But, now, specifying the Philly sound, I don't think they could do it. No producer produces the same way. Even individually, everybody looks different, you know. No two people look exactly alike. No two people act exactly alike. So things are going to vary. The people here in this city draw on the resources that are here. These resources create a character, a sound, the sound itself. You go to a different city, it's different.

RW: Do you think if the musicians were carried away from Philadelphia. . . .

Wansel: Yeah, that would help. Gamble and Huff a number of years back did an album on Nancy Wilson. They went to Hollywood to do the album, but they took their engineers, they took all their musicians, they took themselves and they took the arrangers to Hollywood. What transpired was an album that was the basic Philadelphia sound because the engineers were able to manipulate the equipment to effectuate the sounds they were used to. Of course the arrangers arranged, and the musicians with their instruments, the sound of their instruments, were able to basically reproduce what they would have been able to do in Philadelphia. There was a slight difference, but it was basically the sound. But you would have to do something like that.

RW: So you think that we have what Detroit had in the Motown sound.

Wansel: Exactly. It's the same thing. It's a number of things that are a part of this city which can't be found elsewhere. Like Detroit had musicians and arrangers and studios that were part of their city which couldn't be found anywhere else and that's the Motown sound.

RW: They moved out to California and they still couldn't capture the sound.

Wansel: No they couldn't capture the same thing. They had to change things totally. By moving out there, not only did they change their sound, but they changed the modus operandi, their operation.



The Sounds of Philadelphia



Theodore Pendergrass Brings Home the Gold

■ Theodore Pendergrass was born March 25, 1950 in Philadelphia. Teddy comes from a rich religious background that had him singing gospel tunes from the age of two and ordained a minister by the age of 10.

Self Taught

In the early 60s, Teddy would accompany his mother to her job at Shioles, a popular Philadelphia club frequented by Frank Sinatra, Bobby Rydell and Connie Francis. Taking advantage of the situation, Teddy taught himself how to read music and play drums. After a brief road stint with a band that was supposedly headed by James Brown's brother, Teddy—at the ripe age of 16—returned to Philadelphia where he joined a local band named the Cadillacs. It was through this band that Teddy first met Harold Melvin.

In 1969 The Bluenotes had lost their backup band and were looking for replacements. It was at

Consistency Keys Melvin & Bluenotes

■ Consistency seems to be the by-word of Harold Melvin and the Bluenotes.

Melvin founded the group in 1965. After experiencing moderate success with various Philadelphia-based labels (Josie, Jamie-Guyden, Value), the group signed with Gamble and Huff's Philadelphia International label and began to achieve national recognition with hits such as "If You Don't Know Me By Now" and "Bad Luck." The group featured a dynamic young drummer named Teddy Pendergrass who later emerged as a powerful lead vocalist before embarking on a successful solo career.

Label Switch

In 1976, following Pendergrass' departure, the Bluenotes left Philly International and signed with ABC Records. The success of "Reaching For The World," the group's first ABC album, reestablished Harold Melvin and the Bluenotes as one of the country's preeminent r&b groups.

Always a featured performer, Melvin also directs the Bluenotes' flashy stage show. These talents, added to his impressive achievements as a composer, businessman and producer, mark him as a man for all seasons.



Theodore Pendergrass

this time that fate stepped in as a casual visit to a North Philly club by Harold Melvin led to the re-

cruitment of the Cadillacs with their drummer, Theodore Pendergrass.

In 1970, while playing in the French West Indies, The Bluenotes experienced another personnel change. John Athens, lead vocalist for the group, left, and out of this crisis emerged Theodore Pendergrass. In just two weeks time Teddy and Harold pulled the act together in order to meet a Miami commitment.

String Of Hits

In 1971 the group signed with Gamble-Huff's Philadelphia International label. In April of '72, the group released its first single, "I Miss You," a two-part single that set the r&b world on its ear. The

string of Bluenotes hits that followed was phenomenal: "If You Don't Know Me By Now" (1972), "The Love I Lost," (1973), "Bad Luck" (1975) and the lp "To Be True" (1975) all were certified gold.

It is very significant that in the fall of '75 with the release of their gold album "Wake Up Everybody," the world was introduced to Teddy's first solo effort on the title tune.

In 1976 Teddy Pendergrass decided to venture off on a solo career. Teddy re-signed with Philly International and in early 1977 released his first solo album, and the rest is history. Once again, he "brought home the gold."

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The Sounds of Philadelphia



Variety, Growth Key Philadelphia's Retail Scene

(Continued from page 4)

true that there are a large number of retailers in the area, but whether or not they're healthy is another question entirely. Some come and stay, but a number have gone under. And while the chains can support, for whatever amount of time they think prudent, a particular location that has a speculative value, the individual stores have a much rougher time if they're independent. In fact, I think for most of them, if they're an independent, they're better off jumping off a cliff. There are places in town where there are three or four record stores on one block, and while many think this is healthy, it's really not. You can live with discounting and sensible pricing, but it becomes warfare when you have people who really don't know what they're doing with records. Our complete inventories allow us to live with these variables, but a small independent could go under almost immediately in that sort of environment."

The manager recognizes that there is a place for the small indie retail store in Philadelphia, but he would have to be a specialty store of some sort with an excellent knowledge of his area and the type of customers he was seeking.

"Basically, our catalogue offerings and everyday prices are a great stabilizing factor for us," noted Sklaroff, "and with what is probably the biggest selection of eight-tracks and cassettes in the state of Pennsylvania this store is very strong." The manager estimates that he has approximately 8500 cassettes in stock. Additionally, the store also carries quad records, "simply because there are a lot of people in this area who have quad equipment and after paying the extra money for that type of equipment they want to be able to use it."

Richman Brothers/Sound Odyssey

Seven of the 10 Sound Odyssey stores are in the Philadelphia area, according to Jerry Richman, a principal in the firm, and "the outlook in this area is tremendous. Business for us seems to be increasing all the time, with all sorts of product moving well. While it's true that the inner city is predominantly black, this area will support all types of product, except for the country and western releases. This doesn't seem to be the market for it, and yet I feel

it could be. In fact, we're trying to move into this area and we're investigating it now."

As proof of Sound Odyssey's health, Richman points to his newest store, which opened two weeks ago in the Roxbury section of Philadelphia. "It opened with a bang and shows every sign of being just what we wanted," noted Richman.

Philadelphia as a whole is a divided market, according to the executive, with deep discounting being perhaps a too modest term to describe the pricing policies in the central city. "Deep discounting is something we've been aware of for a long time," noted the owner, "but you could really call this 'ridiculous discounting.'"

"The firm that does most of this type of business has managed to get itself categorized as a subdistributor," stated Richman, "and they're selling at a price at which

a normal store buys! In fact, they're selling below what normal stores buy in at. They've been as low as \$3.35, playing on the extra discounts they're getting from the manufacturers. That was a normal price, but with some extra discounts some of the albums have been going for as low as \$3.16. And yet one of them is doing such a volume on his 10 percent that he's making a hell of a lot of money.

"But while this type of discounting seems to have ruined the downtown market Goody's is still existing" observed Richman, "and while some people have forsaken the neighborhood stores to go down there, the neighborhoods still seem to be doing well. In fact they may have actually grown, despite it all."

Richman, who also runs Richman Brothers, a one-stop which also serves as a distributor of

smaller labels, does not see the extreme discounting spreading to the suburbs. "You can't start pushing prices like that in the outlying areas, because you're paying more rent and using a mall and there isn't any way you can do it in that environment."

"You always have someone in a neighborhood that sells for \$3.99 or \$4.99," said Richman, "but they eventually stop when they find out they're in trouble."

Sound Of Philadelphia

Sound Of Philadelphia, the retailer which runs the extreme lowball prices mentioned earlier, is apparently unconcerned with the supposed dangers of deep discounting. \$6.98 list albums usually sell for \$3.39, while \$7.98's go for \$4.20 as an everyday offering.

"Basically we sell everything we plug," said Jack Gabba, (Continued on page 20)

Philly Radio Scene

(Continued from page 4)

out of a heritage of singing the blues; he's a more jazz or pop oriented listener than you'd find in my home town, Memphis."

Tamburro

WDAS-FM's Joe Tamburro, a fifteen-year veteran of the Philly radio scene, reiterated Fox's description of the average Philadelphia listener as "very aware. You can talk to a twelve year old kid in this town and he'll run you crazy with his musical knowledge." Tamburro also addressed himself to another distinguishing factor among that city's radio people: personality. "There's always been a tremendous amount of personality radio here," he commented. "It's a lot more than just playing the records. We have people in the market like George Woods, who's been here 27 years; he's worked in the community, and he carries it on the air with him. The jocks tend to use a free-flow approach rather than cue cards. A jock can express himself." Cook agreed, adding that "in 'FIL's history, once we became established in 1967, no one has beaten us with just another format. It takes more than that in this town."

Sonny Fox also indicated that personal contact has played a major role in Philadelphia radio; and "it's just a super music town," he said. In addition, Fox

mentioned that Philadelphia "has been spared a lot of elements" that detracts from the effectiveness of radio in other major markets; New York, for one, has to serve so many self-contained ethnic communities that radio programming will necessarily suffer from fragmentation.

"I think we're fortunate as compared with other cities," Fox continued, "even the big ones. The big ones tend to take themselves too seriously, as if everything they do is gospel. The glamor race, being number one, is almost as intense here as it is in New York," he admitted, "but Philadelphia has stations that aren't so corporate-controlled. The attitude is, 'Look, we hired these people, and they know what they're doing, so let them do it.' It's almost like a small-town situation, where they can do what they want without being double-checked and having to send ten memos to get it accomplished. A lot of people describe Philadelphia as 'a small town—big town.' It's a small New York City."

Joe Tamburro no doubt spoke for a number of programmers when he said, "I think Philadelphia is early to go on records. When the product gets here, we decide that week; it's not the kind of situation where we sit around and wait for the charts to give us an indication of what the

rest of the country is doing." Jay Cook agreed, while allowing that "right now, nobody in particular is leading the way in exposing new product."

As sanguine as the complexion of the Philly radio market may be, it is not without its problems, and Sonny Fox was candid about one of those problems in particular, that of maintaining contact with the older listening audience. "Radio stations are underestimating the awareness and intelligence of their listeners," Fox contended. "Their audiences are taking a lot of input from a lot of different media, but the stations are going almost exclusively by their own peer groups, their own publications, their own hype. As a person gets older and moves into a different social atmosphere, radio and music goes from a first or second priority down to sixth or seventh, after job, family, and so on. So you've got to go beyond just the record buyers; you've got to get to the people who simply go to work every day, the people who used to buy records but don't much anymore. They're hard to reach—you have to make a contemporary presentation to them, and speak to them on common ground." However, Fox was quick to admit that such problems are hardly confined to Philadelphia alone; "It's a universal problem," he added.



The Sounds of Philadelphia



The Temptations: The Soulful Sounds of Success

■ Melvin Franklin is one of the founders and original members of the Temptations. His magic voice has been delighting both fans and critics alike for fifteen years. Now the official spokesman for the group, he is a very outspoken and realistic individual. Here he speaks to RW about his new label affiliation with fellow group members Otis Williams and Richard Street.

Record World: With reference to the transitions now taking place between Motown and Atlantic, how is it that you decided on Atlantic?

Melvin Franklin: Well, we talked with all three major companies and the people at Atlantic said it would be an honor to have us there. We felt that it had the type of roster that was not overly crowded, but most of the people that they had were having great action, very professional people. It's like they wanted the Temptations. They wanted to have the impetus in order to be in the thick of the competition.

I think Atlantic is a good solid company, an institution. We were walking down the hall to first meet with them at Atlantic Records in Los Angeles. I looked down the hallway and said, "Look, that sign says Atlantic." For a little second there, we all reflected on how long we had been seeing that label all our lives. It was kind of like the coming together of two institutions.

RW: What were you looking for when you left Motown?

Otis Williams: I think moreso than anything something of a support. That's the thing that makes any artist stand behind them and give them support. There's no place that we've been since we've been with them they haven't had some time for us and thus far they've been people of their word, and I think that is one of the main things that we were looking for. To have a company with support and a com-

pany that believes in us.

RW: Who wrote the majority of the cuts on the album?

Williams: Baker, Harris & Young. We did one, "Leave Us Live In Peace," and they did the other cuts.

RW: Are you happy with it?

Franklin: I think it's a good album. I think it's just a stepping stone to what is going to come. For our initial album, I'm somewhat happy with it. I guess when you've been artists who have been around and had some big albums and what have you, you always find room for improvement even though that album is produced well.

RW: Now that you've had a new lead, when you found Lewis . . .

Franklin: We've been a five man singing group, and that's what we've been about. Just like a basketball team or a football team, with different positions, different what have you, you know, there's no particular one thing. No one person is the sound.

It also has to do with production. Otis was the lead singer. In the early days, when we were working with Smokey, he had the type of imagination to be able to bring out the best in each person. Like Richard, over the years you know how he's been doing. Each man is a viable contribution and a form of lead singer in their own right. And I'm proud of them to the point that I'd like to establish that.

RW: Where have you performed lately?

Richard Street: Boston, Chicago, Miami Beach.

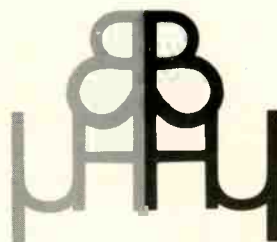
RW: How are the audiences?

Franklin: They had to turn away people, the excitement being created, people with preconceived ideas about the Temptations, were coming in and finding out what's happening. It was a very positive input to begin with. We are not a group that is content to sit on its laurels.

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The Sounds of Philadelphia



Variety, Growth Key Philadelphia's Retail Scene

(Continued from page 16)

owner. The store has been in existence for four years and has a branch in New York and "associated stores in Baltimore." A second Philadelphia location is also found in the center-city area, and while Sound of Philadelphia (not to be confused with the record label) sells a lot of records they sell many other products too.

"We sell everything," said Gabba, "including watches, cameras, stereos, jewelry, watches, blank and prerecorded tape. You name it!" While Gabba is relatively new to the record business, he is also new to the retail business as a whole, having emigrated to the United States five years ago, and never having been associated with any retail activity prior to his journey.

Shulman Records/Listening Booth

Shulman Record Company is the corporate name for the Listening Booth stores. The majority of Listening Booth stores are located throughout Pennsylvania, with some in Ohio and New Jersey, but there is a concentration in the Philadelphia area, with eight stores in the immediate locale. Including the Philadelphia suburbs, this figure represents an increase of three stores in the past year.

Like the majority of retail executives questioned, general manager Manny Drucker finds the retail scene in center-city Philadelphia "a jungle."

"In the suburbs everyone seems to stay around the dollar off list price," noted Drucker, "but in the central city everyone is selling very, very cheap."

While the majority of Listening Booth stores are located in malls, there are a number of free-standing locations as well. The full-line stores also carry a number of audio items, as well as some headshop paraphernalia, in a manner similar to the Sam Goody operation. The stores do not tend to be as large as the Sam Goody outlets, but this factor is somewhat accentuated by the number of large stores the Goody operation took over from the Franklin Music chain.

The chain is apparently doing very well, with only a minor complaint about the cramped central warehousing facility, the one problem that has surfaced. Drucker volunteered that the firm would look for new corporate

headquarters and probably move out of the present complex within a year to 18 months.

"It's our home base," noted Drucker, "and for us the market's been very, very good."

Jerry's Records

In contrast to a number of retailers, Bruce Neigut, manager of Jerry's Records in downtown Philadelphia, does not seem overly worried about the lowballing techniques in his area.

"They're just two doors down from us," said the manager, "but we're doing fine. All they seem to carry are the new releases and a lot of r&b stuff. They're giving the albums away."

"In order to combat the low discount tide, Jerry's carries feature albums that go for \$4.48, with some going for \$4.29, out of necessity. He's definitely having an impact on the business within the city, but we feel there are methods to employ in which we can stay competitive." Jerry's has a wider selection than the deep discounter previously mentioned, and tries to appeal to a wider demographic. Two of the four Jerry's stores are located in the suburbs, one on Market Street in the central city area, with the fourth outlet in New Jersey.

Neigut sees the Philadelphia market as viable for small retailers if they have a specialty or supplemental store product, but otherwise views the Philly retail scene as too competitive for the indie in beginning stages. But for Jerry's central city location the emphasis is on a good catalogue selection, especially with rock music, and a more complete r&b jazz catalogue than Sound Of

Philadelphia carries.

"There are additions to the retailing scene here, including Peaches, which recently came in," said Neigut, "but it's a big market and there's still a lot of cake to be cut up."

Music Scene

Music Scene has two stores in the general Philadelphia area, one in the suburb of Langhorne and another in the similarly suburban section of Montgomeryville. Like many other Philadelphia retailers the Music Scene carries a full-line offering and a number of stereo equipment packages.

According to Ron Timko, assistant manager of the Langhorne location, this prevalence of audio/stereo dealers is even more pronounced in the central city region, and often goes hand-in-hand with the deep discounters. "Even a small independent dealer operating in the central city usually has some stereo equipment," said Timko, "whereas in the suburbs they tend to specialize more in what's hot right now, as opposed to perhaps jazz, just as an example." Timko formerly worked for both an independent retailer and Wee Three.

Harmony Hut

Harmony Hut is a recent entry into the Philadelphia center city market, but the store has a number of factors that provide a level of insulation from the deep discounting policies so prevalent in the neighborhood.

To begin with, the store is located in the Gallery Mall, which pulls in many foreign visitors and suburban shoppers, thus circumventing to a large degree the

pedestrian-oriented traffic that surrounds the deep discounters. The import and foreign sections are consequently quite popular with visitors, and suburbanites do not tend to venture into foot tariffs outside the mall, particularly in inclement weather.

Additionally, the store has an unusually well-rounded observer of the radio and record business in Ann Bullock, a former WFIL radio researcher well-known beyond the retail community. With her constant monitoring of the Philadelphia radio scene, Harmony Hut has one of the best sources of important in-store play tastes in the region, although store recording playback procedures are rather tightly monitored by the home office.

"Philadelphia is not your typical isolated market," notes the former radio whiz. "For one thing there is such a diversity of people and backgrounds that we sell everything, and I really mean everything. We have so many merchant seamen that come right off the boat and head for the international section that it's even more diversified than the rest of the Philadelphia retail scene. And that's only one example."

In an attempt to cover the more moderate tastes of the adult buyer and the frequent mall buyers Harmony Hut does not sell paraphernalia in the Gallery location. "We do sell audio equipment and musical instruments, and our employees are required to dress and act a certain way so that we don't come off as being your typical rock and roll store. And I think it shows in our sales. We have a very good classical section and it's really a department store, with everything from Natalie Cole to Barry Manilow. We try and have something to sell to everyone."

Sam Goody

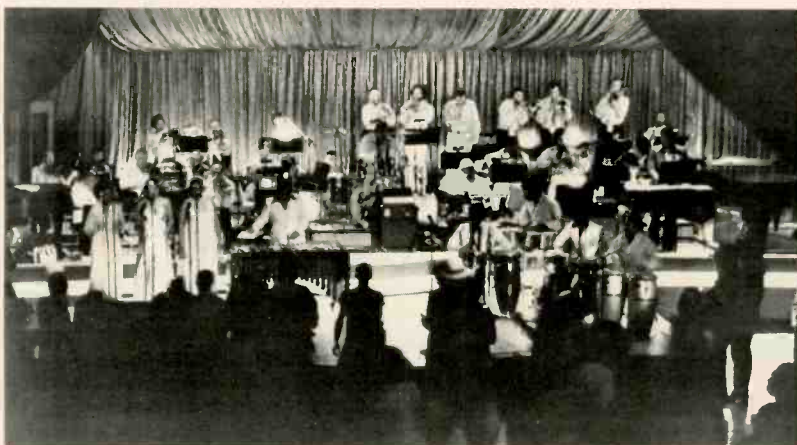
The Sam Goody profile in Philadelphia is a high one, with 10 stores within the city limits and another located just north of Philadelphia, in Trenton.

"Philadelphia is a very good mixed market," according to Tom Seaman, lp buyer. "There are a lot of acts that break in this market, which is very nice for business. We're a quick reaction market, and Jim Croce and Billy Joel both broke out of this region."

"The Philadelphia market has been fairly steady," observed

(Continued on page 23)

Salsoul Orch. in Philly



The Salsoul Orchestra and Gloria Gaynor performed Feb. 22 to an SRO house at Philadelphia's Academy of Music, presented by WCAU-FM. Above, Vince Montana directs the orchestra at the concert.



The Sounds of Philadelphia



William Hart: Seminal Force in The Philly Sound

■ William Hart, known to his friends and fans as "Poogie," is the lead singer of the famous Philadelphia trio The Delphonics. During the mid-sixties these artists were the official r&b ambassadors of love. Hart, in collaboration with Thom Bell, wrote many of the group's early successes, including the smash hit "La, La Means I Love You."

Record World: How did you get your start?

William Hart: How did I get my start? I got my start in a cellar. No seriously, I got my start in contacting a fellow by the name of Stan Watson. We got together and we worked this thing out. I was really too young to realize my shares and my benefits so this sort of got my swing. I guess when I started like that the person didn't really tell me about anything. Maybe they didn't even know themselves. So we got started sort of like on a foggy basis, so that's how we really got started.

RW: Your first hit record, what label was that on?

Hart: The first record ever recorded was on the Cameo-Parkway label. The next record was on the Moonshot label which was "He Don't Really Love You." The first record was "You've Been Untrue." The hit record "La, La Means I Love You" was on Philly Groove. Then we had a string of hits, maybe 15 in a row.

RW: Thom Bell was the producer?

Hart: Right, Thom Bell and myself wrote all the songs.

RW: Do you think that your unusual voice set the pace for a lot of people to follow suit?

Hart: Yes. I was wondering when you were going to come to it. I think so. It's a beautiful thing to be able to set a trend. For the people to make a living off it. They did a great job. I'm just waiting for my turn to make a living off of it.

RW: Well you are making a great living at it.

Hart: Not really. It appeared to be that way but it wasn't such a great living. I could say that it was a start to a good living. However, right now it's the reason why I'm known today and you're talking to me now.

RW: Philadelphia is known for its music track record and its talented people.

Hart: Me. I don't want to sound conceited but I know what we are and everybody in Philadelphia knows what we are. Do you know that we were the first group in Philadelphia that went into the Latin Casino and the first group in Philadelphia that had a gold record, the first group to have the Grammy award? Since we've been sort of in the big time we don't sort of mention our name, but that's not going to stop our potency.

RW: What is the Philadelphia Sound?

Hart: The moods that you find in the Delphonics records. No, the Philadelphia Sound is really all the record hits you hear coming from Philadelphia. It's basically a pattern because you use the same musicians from Philadelphia and the same musicians use a certain groove. They use a certain groove and when it's recorded, you'll hear time and time again it sort of creates a sound for the town which it comes out of like in Motown when they were recording all the hits back to back. They had a certain batch of musicians that they were using and that produced that sound and the city took the title. When you get rid of them and use another batch of musicians and it's a string of lucky hits, then it's another sound.

RW: Do you find that the Philadelphia musicians have a certain pattern that they follow?

Hart: No more than any other musicians. I think that the music business is based around timing and luck. I don't so much think it's the song any more because business has gotten so slow to the point where any record that is desired by whoever is in power, can get that record played. It doesn't have to be a giant record any more today, or super talent, because there's too much super talent that is being hidden. I don't think that the Philadelphia musicians have a special lick. I think they have a lick right now that is catching right now in this time and I think it will wear off like everything.

RW: In other words you're going to take your sound and transpose it to any city.

Hart: Well now you have to remember they're not trying to sound like the Philadelphia sound. They are trying to sound like the Delphonics. When you hear the first tenor that William Hart has been

using, you know that we're doing the Delphonics type of thing. I'm so sick of people saying I'm one of the Stylistics or Blue Magic, but it's a compliment to me. I really think it's something I can use some day to sort of to hold me in balance. I appreciate them doing that.

RW: I know that you have gone through brief transitions with your deals at Arista in reference to using Dexter Wansel as your producer? And your producer now is yourself?

Hart: Right, and Rick Chertoff. I've always been my own producer. You know I produce all my hits myself. I've had arrangers and people around me getting credit for things they really didn't deserve. However, it will all come to a head. Because I'm coming to the surface now and getting ready. I'm allowed to produce this record which they are going to see my powers this time around. From that point on I won't have any more trouble.

RW: Don't you feel that the Philadelphia fans pushed the Delphonics up?

Hart: Most definitely. And they uphold us too. Anybody coming from out of town and trying to sing like us, they throw tomatoes at them. But you know all the groups have a different pattern of moving. It could be a family if all the record companies in Philadelphia merged together. If all the black record companies moved with Philadelphia International I think it could be a great family. It could be really something fantastic. All of the record companies, not only black, white ones too—everybody should just submit their powers to the strongest force in a city and it could be something very giant. It could be worked out with the lawyers. They could really get together with this power thing if they used their heads. Too much competition in that frame of mind "I got my company, you got yours" . . . you know.

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The Sounds of Philadelphia



Barbara Mason: Doin' Her Own Thing

■ Barbara Mason has been singing professionally for about 14 years since producer Weldon MacDougal discovered the 16 year old in a local Philadelphia talent show.

"I used to do a lot of local talent shows. We'd perform a song called 'Moon River' and the people really liked it. I was kind of nervous but they really liked me," says Mason, recalling her early days just prior to linking up with success.

After a couple of songs "we cut 'Girls Have Feelings' which started a little bit of noise, especially in Philly, Baltimore and Washington. And then we did the biggie, 'Yes I'm Ready,' and that was the beginning of it," remembers Mason, who denies that her localized popularity stemmed from her being from Philadelphia. "I think it was just my music. I don't know whether people will agree with this, but I think I'm the only female that doesn't sound like anyone else. I have my own individual sound and when you hear a Barbara Mason record you know it's me. It was the product that was good and I was young."

Mason's original recordings were made at Frank Virtue's recording studios in the City of Brotherly Love with the production team of Weldon MacDougal, Jimmy Bishop, Johnny Styles and Luther Randall. "I was very nervous going into the studio," Mason recalls, "I said, 'Am I going to really make a record?' 'Who's going to play it?' 'Is it going to be played?' That's when Jimmy came into being a partner with Weldon and everything all of a sudden took off."

It is the combination of personalities that Mason credits as a prime force in producing great music: "It has nothing to do with sound. I think it is based on the artist going in and the producer because they are going in hand in hand like a marriage. And it's what they go in there with. You can have the greatest sound equipment but if it's not the right marriage, the right hook-up, you could be in somebody's basement."

Barbara Mason's success has revolved around her love songs as opposed to danceable tunes, although she has been branching out. She has successfully recorded many love songs written by Kenny Gamble and feels that she's "gotta stick with love because I cannot personally relate



Barbara Mason

to dance. It doesn't mean that I'm putting disco down. There evidently is a fantastic market for the music, so at this point we've gone to that which will be a heavy thing for the industry because they ain't going to believe it's me. I've never had an up-tempo hit but now we've done a disco, funky thing. It's a hit, the highest hit.

"I'm all about love, it's what I feel. I can hardly write 'up' stuff, personally I don't like writing it. I do it because I've got to present another side of my versatility. People get hung up onto one thing on an artist like they do

Apple-Chipetz Mgmt:

Bringing Punk to the Philly Scene

By ALAN WOLMARK

■ While most major markets are showing some resistance to the new wave, for the past six months, Apple-Chipetz Management has been booking these acts into Philadelphia's Hot Club providing that city with a venue which is now an essential stop on any punk's act itinerary.

Steve Apple, formerly director of publicity and public relations with Electric Factory Concerts, and Bob Chipetz, from outside the music business, kicked off their venture last October with the Dead Boys at the Hot Club and have since expanded to presenting live bands four nights a week from Monday through Thursday. The club has a 250 person capacity which has been stretched to its limits for some of the more successful Apple-Chipetz productions including Elvis Costello, Devo and the Runaways.

Philadelphia's new wave appetite has grown along with Apple-Chipetz Management's success.

movie stars, they are only type-cast as one thing."

Mistakes are inevitable as a career matures and Mason's has been no exception. She feels that whatever she records must come naturally to her. The "Locked In This Position" album, although recorded in conjunction with greats like Bunny Sigler and Curtis Mayfield, Mason says did not show her best side. She now trusts her own instincts because she believes "the grooves will tell and the public will determine where I belong. I don't want any disc jockey telling me something would happen or they don't think it's a good record. They are not the buying public."

Barbara Mason represents an important part of the Philadelphia sound, "the love sound" of which she's "one of the pioneers."

Despite musical trends, Mason remains a significant figure, a fact that she attributes to "Philadelphia's being a ballad city. They wanted boogie because the other side of the world had boogie. They said Philly has to have the best dancers. They don't want to be out, they got to still hold that thing. Philly is a nice time, ballad city. And that's why it's kept me around."

"We basically started with an idea in Philly that we thought would work," said Apple, "We weren't given the best nights, but we've established a scene." That scene is now large enough that they have successfully presented a weekend show, their largest yet, at the medium-size Tower Theatre with the Ramones, Runaways and the Jam from England.

As more new wave bands appeal to increasingly larger audiences Apple and Chipetz see further expansion. Currently they are sizing up a number of ballrooms and theatres of approximately a 1000-seat capacity to regularly feature the larger draw new wave acts of the Ramones, Blondie or Talking Heads ilk.

Soon to be announced are plans for Apple-Chipetz Management to expand into promoting r&b acts at an as yet unnamed Philadelphia club. It will be the area's first r&b showcase combining live acts three or four

Harold Burnside: Growing with Philly

■ For eighteen years, Harold Burnside has been in promotion, uplifting the local radio announcers with many hits outside the metropolitan area. He started with Marnell Distributors. His experience grew to a point at which he is now a regional promotion rep for Warner Brothers Records.

When asked if Philadelphia as a city is leaning toward black acts because the sound is there, he stated: "Yes, that's true because in my estimation, since the music became a billion dollar operation, the sound of Philadelphia has created a lot of opportunities for black writers, musicians, etc. Before, the Cameo Parkway situation was very limited. Whereas, at Philadelphia International they deal with the community; they're involved with the community and at the same time vice-versa."

When asked who he felt is the pioneer for Philadelphia, Burnside said "there was a lot; you can talk about Chubby Checker and DeeDee Sharp; Gamble/Huff wasn't there." As for the sound losing some of its influence, Burnside feels this isn't so, "because you must remember from day one it was just self-contained. You can see that they are now a conglomerate, they're just branching out into everything. I've given writers an opportunity and I just feel they are going to be around. Sound cannot be done anywhere else. Because of the surroundings in everyday life, the people that you meet . . . Our ghetto is different than the ghetto in Watts, New York, etc. The writers and producers feel that. And I believe in order to feel something, you have to live through it. It's something that happened to them in their life, their surroundings makes that happen."

In conclusion, Burnside will remain in Philadelphia with hopes of expanding into another facet of the record industry.

nights a week with disco facilities.

Aside from concert promotions, the management firm does public relations and promotions for Sigma Sound recording studios and manages a new wave band called The A's and a Philadelphia-based reggae band, The House of Assembly.



The Sounds of Philadelphia



The Trammps:

Ready To Rock the World

■ From the streetcorners of Philadelphia to the top of the disco heap — that's the Trammps' success story. As the Volcanoes, the present-day Trammps had a hit in 1965 with "Storm Warning" and developed a stage show notable for its intensity and characterized by the group's electrifying vocals and instrumental prowess.

1976 proved a breakthrough year for the Trammps. "Where the Happy People Go," was the group's first Atlantic album, was an unqualified hit, and resulted in the group winning a host of year end awards from various music publications, both trade and consumer.

"Disco Inferno," the Trammps' January '77 release is considered

by many to be the group's most significant recording. Not only did its unique synthesis of pop and r&b styles translate into massive sales, but the title song was chosen for inclusion on the "Saturday Night Fever" soundtrack, further solidifying the Trammps' reputation as the world's number one disco group. As well, CBS Sports regularly features "Disco Inferno" excerpts during its Sunday afternoon professional basketball telecasts.

Perhaps Earl Young, bass singer and drummer for the group, best summed up the Trammps' success of late: "What goes around comes around, and now it's the Trammps' time to rock the world."

Philly Retail (Continued from page 20)

George Levy, president of the company, "and we've got stores in a number of Philadelphia communities. We're probably putting a little more emphasis in our audio business there."

The Goody chain does offer a complete line of product, according to Seaman, in selling "catalogue merchandise in records and tapes, rock records, top releases, and a complete line of audio product."

3rd Street Jazz

While there is decidedly mixed opinion in the Philadelphia retail record community regarding the ability of an independent to survive in the suburban or urban Philly areas, there are a handful of small accounts that are doing a thriving business. Most often mentioned is Third Street Jazz, a specialty retailer in the downtown area, very near where the extreme lowball tactics are occurring.

Despite the name of the store, Third Street Jazz offers more than the name would imply. "First of all we offer an extensive catalogue of rock, perhaps the best selection of jazz on the east coast, and we have an extensive import selection too," noted Jerry Gordon, owner. "We have a large selection of electronic musicians and groups too, from all of the Tangerine Dream releases through Klaus Schulze. So we have several different specialties that bring people down here, including new wave, more disco than we have room for, and probably our only big weakness is in singles. But we

just don't have room for everything."

Another selling factor that helps along the specialty buyers is the employment procedures, which have resulted in two college disc jockeys selling records. "Everyone here knows what we're selling," said Gordon, "and we all enjoy the music. And because we're an independent we don't have to worry about a central warehouse. We get the records the day they're released and we pick up every day. You could say we're a large small store."

Peaches

The newest arrival on the Philadelphia retail scene is Peaches, which opened two stores at the same time last October, one in Philadelphia proper, and the other in Cherry Hill. The chain seems to have stuck by its usual practices in offering low prices and an extensive catalogue in large physical plants. Floor space alone at both locations exceeds 15,000 square feet, and Cherry Hill store director Khaki Shelton, a transfer from the Denver store, believes this is one of the factors that helps Peaches in dealing with the Philadelphia market.

"There are so many pockets of people in the greater Philadelphia area that you have to have a large selection if you're going to successfully appeal to the variety of potential customers available," said the executive. "But, unlike some retailers in the area who get heavily into audio equipment, we're selling what we came here to sell, and that's records."

WMOT (Continued from page 19)

who have wanted to achieve musical success, but didn't make the move to New York because they live so far, they started doing it here, which was commuting.

RW: It was the sound of Philadelphia because if you draw it altogether it's basically the ingredients that made it?

Rubens: So many of the people who were around in those days, I mean Gamble & Huff are back from those Cameo Parkway days.

Bernstein: A lot of the other guys who are now producers and arrangers or something, were musicians back in those days.

RW: Did you have any idea that you would definitely be going into r&b?

Bernstein: I think at the time we started I think we understood what that was about a lot more.

Rubens: We didn't buy Led Zeppelin records. We bought Temptations.

RW: How far do you think the Philadelphia Sound will go?

Bernstein: I think as talented as the people are in this city, I believe that the sound hasn't really started. It can only grow.

RW: What do you think about pop acts that are coming into Philadelphia?

Rubens: Elton John always had a soul bass through his rhythm tracks. I mean where else are you going to go to get a better soul bass?

Bernstein: I agree. I think the best example is the Bee Gees. You can't find an act like that that's really directed more towards r&b.

Rubens: R&B all the way. Of course we don't have a tenor who sings in an Australian accent but their tracks are r&b.

Bernstein: One of the few acts that ever broke through that can really capture whatever market there is.

Rubens: It was a good move by Elton John. He's going to get that bass that he always had anyway, a little more refined.

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The Sounds of Philadelphia

Weldon McDougal: Pioneering the Philadelphia Sound

■ One of the originators of the Philly Sound, Weldon McDougal got his start as a producer with his own company with the now classic "Yes, I'm Ready" by Barbara Mason. He then went to work for Motown Records for nine years where he rose to the position of regional promotion director. McDougal then took his talents to PIR where he worked as director of publicity, artist relations and special projects. Mac is currently back in the studio where he is working with his discovery, Universal Love, and directing the comeback of Barbara Mason.

Record World: How long have you been in the business?

Weldon McDougal: Thirty years. When I really got in the business I was about eleven years old. I had a group called The Larks. There was a group that lived around my way called the Dreams and The Castels and I was really interested in singing with them but they told me I wasn't good enough. I was probably nine or ten. I couldn't sing, and I couldn't play bass. That's what they needed, a bass. I kept doing all kinds of stuff to try and get my voice in that order and they still wouldn't let me in. So I started my own group. When I started my own group I wanted to be like these other guys, because they were recording records and everything. I went around and tried to figure out how to record. Who would listen to me, you know. I found out at an early age that I needed a lot of money. Talent didn't mean nothing, it was the money.

RW: When you started out, who was it that finally picked you up as a group?

McDougal: The first guy that recorded me was Jerry Ross. The name of the record company was Cheryl on Broad Street.

RW: It must have been a small studio.

McDougal: It wasn't a studio he just had an office. He was a promotion man. And a guy named Steve Gehlman told me about it and he financed the money for the session. Even in those days, nobody would ever deal with you correctly. Meaning that "I'll record you I like the song" but you had to use your own musicians. All we had was a guitar player. So my cousin was playing with Johnny Stiles who has been a long time friend of mine, and they had a band. So I asked them to back me up and if I made a record and made any money out of it I would pay them. That's what happened. The record was called "It's Unbelievable."

RW: Did they ever progress?

McDougal: The reason my group never made it was because we all had to work. Nobody would give you the shot. Everybody was users, you know. Like if you go and do a session but because we didn't know the business we never got any money from it.

RW: So you then just forgot about the group?

McDougal: I didn't actually forget about the group. Me personally, I've always worked in the music business, you know. Of course I didn't get any money, I kept trying to cut again, which I did. We cut several records.

RW: Would you say you're a pioneer in Philadelphia?

McDougal: I'm the first guy.

RW: Between you and William Hart, who was first?

McDougal: William Hart came to me. The DePhonics, when we had Dyno-Dynamic on Chestnut St., came over to us and said "Hey man we heard you have a record company, can you record?"

He came over to me. That was the first time I ever met him and asked me if they could record for me. We recorded. That was when he sounded like Smokey. He idolized Smokey at the time and was only singing the Miracles songs. It don't make sense to do what the Miracles are doing because it's hard to get over.

RW: Well as a pioneer did you ever expect the Philadelphia Sound to be as big as it is now?

McDougal: Yes, because I was around when there used to be groups standing on the corner. As I said the Castels, The Dreams, Sonny Boy and the Angels, and The Larks. These guys would stand on the corner and sing and have hundreds of people stop in cars, because it sounded so good. But nobody would play my records.

RW: What do you feel is the catalyst that set the sound in the city.

McDougal: Artist relations, publicity, I can build a group.

RW: Do you feel that Philadelphia holds a bond to you in reference to the sound in the consciousness of the whole city?

McDougal: I was born in Philadelphia, I'd never go anywhere else because I had an opportunity several times. I think this is a different city, like a many great people came out of here. Like a lot of jazz musicians, like McCoy Tyner used to play with me.

RW: Do you feel that you have a better shot at what you're doing now?

McDougal: Oh definitely. Meaning that I've done it for 30 years, I've been here. I've been stopped in a million ways and I'm still here. Let me tell you something, I'm honest. I never took nothing from nobody. I want to be honest. It takes longer to be honest, but I think in the long run as I get older, I feel like a better person.

RW: I don't think there's really a major problem in Philadelphia. I think that everybody is pulling for the same thing.

McDougal: If the people who have the power would be willing to share, but nobody is willing to share. Everybody just wants to take it all for themselves. They want all the power and the glory and everything. When a person writes a song and a big producer or a writer takes advantage of this and says, "Well listen I'll put the song out if I'm part writer." Like if you wrote a song and I said, "I love it, I'll give you \$300.00." That song could make millions and all you got is \$300.00. It takes all your heart. That ain't fair you know. Business-wise that's the way people do it. But it ain't fair. I tell you something I'm not only talking about Philadelphia, I'm talking about the industry. The reason Philadelphia is big is not only because of Gamble & Huff. Long before Gamble & Huff, which I know about and I was here, it was still Yvonne Baker and the Censations. That was #1.

Thom Bell Goes West



Thom Bell

■ Horace Greely's immortal quote "Go west, young man" seemed to be a logical extension for the mavericks of Philadelphia. In the years between 1968 and 1975, the team of Gamble, Huff and Bell were busy in the "City Of Brotherly Love" establishing a virtual music empire on the east coast. A host of publishing and holding companies were formed to work and administer the many songs from various companies and owned labels. In 1973 a partnership between Gamble, Huff and Bell resulted in the formation of Mighty Three Music.

In 1975 Thom Bell, president of Mighty Three Music, decided to establish a west coast base of operation. These offices, originally formed in Tacoma, Washington,

were then moved to Seattle, which provided close at hand recording facilities. It was from these facilities that Bell has produced such artists as Dionne Warwick, Johnny Mathis, Elton John, The Spinners, M.F.S.B. and The O'Jays.

Bell felt that the Northwest area of the U.S. had long been neglected, with much of the local talent migrating to New York, Los Angeles and Chicago in order to get recognition. The institution of Mighty Three Music/Thom Bell Productions has produced a solid foundation for specialized services offered to producers and artists in the Northwest area.

Writing Staff

Bell has surrounded himself with talented people. His writing staff includes LeRoy M. Bell III, Bill Lamb, Casey James and Anthony Bell. Between them they have had songs recorded by Elton John, Johnny Mathis, Arthur Prysock, The Spinners, Ricky Nelson, Randy Meisner and received a Grammy nomination for Phyllis Hyman's version of "Loving You, Loving You."

Bell takes great pride in Mighty Three Music, and it in turn takes pride in the reputation that it has accumulated over the years. MTM has not only worked to develop established stars, but has also worked to develop and nourish new and creative artists.

The Sounds of Philadelphia

Norman Harris and the Growth of the Philly Sound

■ Known as the "Harris Machine," Norman Harris started playing the guitar in high school in Philadelphia. He played for Gamble, Huff and Bell with total professionalism, and gaining popularity, he branched out, forming Baker, Harris and Young productions. Today, Norman Harris is producing such artists as Eddie Kendricks, The Temptations and The Trammps.

Record World: How long have you been producing?

Norman Harris: Since about '70, '71. I think the first groups were probably the First Choice or the Delphonics.

RW: What songs did you record with the First Choice?

Harris: The first chart record was "Armed And Extremely Dangerous" and the second chart record was "Smarty Pants" and after that we had "Newsy Neighbors," I think, and then "The Player," and that brought us up to "Doctor Love."

RW: What is the creative end of the Philadelphia sound?

Harris: It is in the way the rhythm tracks are put together. And that has a lot to do with it. There's a certain way we use dramatics in the rhythm tracks by adding instruments, using certain figures, music figures, and using the strings and horns to color the top of the record. And all these things together create the sound. But it starts with the song and the rhythm tracks.

RW: How has your training helped you?

Harris: The way that Kenny (Gamble) and Leon (Huff) and Tommy (Bell) showed us how to put it together. It was like a format and as long as the song was strong you had a guarantee that you would come out with a great production, if it was done right.

RW: Do you feel that's why a lot of artists are seeking you out?

Harris: Yes I would say partly because of the songs and the style of cutting the tracks and the rhythm used, the strings and horns.

Because we don't really use a lot of the new electronic moo moos and the whole bit, you know. I never really got off into using synthesizers. And by me being on the top there, I don't play keyboards, it sort of keeps me away from the electronic gadgets. So I continued to improve in what I was taught and tried to better my songs and cut better rhythm tracks.

RW: Where do you think Philadelphia music is headed today?

Harris: From a songwriter's view, it's going to continue to head toward better songs. Meaning that we can still use the r&b approach but we're going to start to crossover song-wise: melodically and structurally. Because there's a lot of records out, especially little records, you know, with synthesizers and crazy things going on, that's not really Philadelphia's thing. We're into writing songs and trying to copyright. You know, tunes that will be around for a long time. And there are no instrumentals because I can't get off into that or a song with two words in it, you know, "get down baby." I go to the disco and I can dance to it, but I don't know who it's by and it don't really matter because all of them sound the same anyway. You know you just groove on it and you don't care who made the record. But you know you listen to a Lou Rawls song and you say, "Hey, I like that song." Or you listen to a Trammps song, and at least it's got a story to it. And it's about something that's interesting or that means something.

RW: What is it that a pop record has that would cross over to r&b?

Harris: Well, it's groove-wise. The record would have to relate to r&b listeners and the song would have to relate lyrically or melodically to the r&b listener. They like for example, The Bee Gees are to me a cross between the Delphonics and then they add a little rhythmic thing, you know, that makes their thing relate very well to r&b listeners.

RW: As a matter of fact when the first Bee Gees record came out last summer a lot of people mistook them for the Delphonics. Primarily because they had the groove.

Harris: Right.

RW: Do you feel that the sound of Philadelphia comes from the Sigma Sound studio?

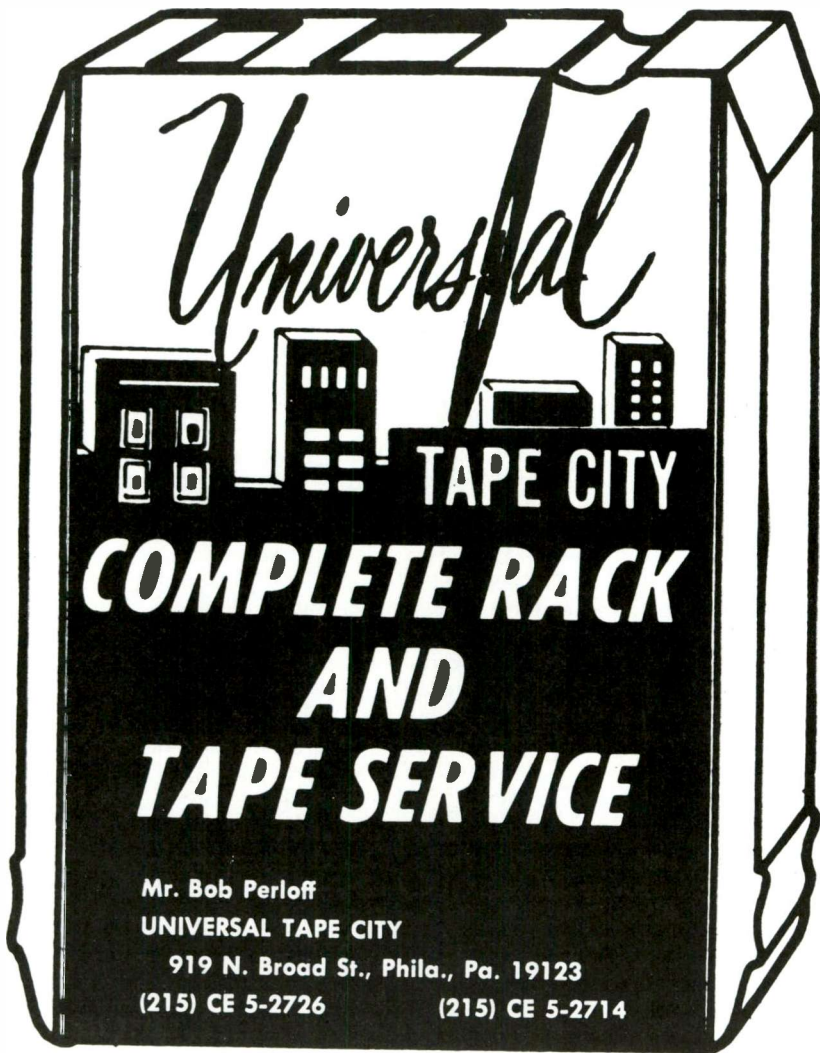
Harris: I would say that the studio is partly responsible, not totally of course. We've taken our rhythm section out of the studio and we didn't sound exactly the same. We worked at CBS studios and we did some other dates in New York, but it didn't sound like the Norman Harris that was working in the studio on Twelfth Street. The engineers have been working with us so long individually, they know exactly how I'm supposed to sound, how the eqs are supposed to be set and how much echo, and they know how Earl Young is supposed to sound because we've been doing it for so long. We have used the same engineers over a ten year period. And they just know how to put over the sound.

RW: Baker, Harris & Young was formed for what purpose?

Harris: Baker, Harris & Young is the rhythm section behind most of the product we cut. We decided to unite into a production company because there's unity of the three pieces that was used on all of the sessions. It determines the sound of the need of the record. So we said, well we might as well put this thing down on a piece of paper to build it together as a triangle. And from there we started to produce and to really develop our own production capabilities. And as a result, we came up with our own baby which was the Trammps. And we cultivated that.

RW: Weren't the Trammps once known as the Volcanoes?

Harris: Right. It was slightly different. The Volcanoes had a different set-up. But the biggest change was the lead singer. We tried Jimmy Ellis and he was coming off like Jackie Wilson. It was his second time in the studio, but he came off fresh and vibrant and he gave new life to the record which was "Zing Went The Strings." We only had money to cut one song because we had to put strings and horns on it. We had to finish it up because when you try to submit it to companies they say "It's not finished . . . I can't handle strings." So we said okay, now we have to put strings on it. So we couldn't get to first base. We had to finish it up with our own money. But it paid off.



RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



CHAMPAGNE JAM
ATLANTA RHYTHM SECTION
Polydor

TOP SALES

- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EARTH—Jefferson Starship—Grunt
- WARMER COMMUNICATIONS—Average White Band—Atlantic

CAMELOT/NATIONAL

- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- BRING IT BACK ALIVE—Outlaws—Arista
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- EVEN NOW—Barry Manilow—Arista
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- THE STRANGER—Billy Joel—Col
- VAN HALEN—WB

DISC/NATIONAL

- BOOTSYP? PLAYER OF THE YEAR—Bootsy Collins—WB
- BRING IT BACK ALIVE—Outlaws—Arista
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- DOUBLE FUN—Robert Palmer—Island
- HEAD EAST—A&M
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- LONEWOLF—Michael Murphey—Epic
- ROUND THE BACK—Cafe Jacques—Col
- VAN HALEN—WB
- WAITING FOR COLUMBUS—Little Feat—WB

HANDLEMAN/NATIONAL

- BEATLEMANIA—Arista
- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- HE WALKS BESIDE ME—Elvis Presley—RCA
- LONEWOLF—Michael Murphey—Epic
- NIGHT FLIGHT—Yvonne Elliman—RSO
- RAYDIO—Arista
- STREETPLAYER—Rufus and Chaka Khan—ABC
- WAITING FOR COLUMBUS—Little Feat—WB
- WATCH—Manfred Mann's Earth Band—WB

KORVETTES/NATIONAL

- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- BRING IT BACK ALIVE—Outlaws—Arista
- EXCITABLE BOY—Warren Zevon—Asylum
- FOTOMAKER—Atlantic
- FRENCH KISS—Bob Welch—Capitol
- HEAD EAST—A&M
- STARGARD—MCA
- THANKFUL—Natalie Cole—Capitol
- VAN HALEN—WB
- WAITING FOR COLUMBUS—Little Feat—WB

MUSICLAND/NATIONAL

- BRING IT BACK ALIVE—Outlaws—Arista
- EARTH—Jefferson Starship—Grunt
- EMOTION—Samantha Sang—Private Stock
- EXCITABLE BOY—Warren Zevon—Asylum
- FEELS SO GOOD—Chuck Mangione—A&M
- HEAD EAST—A&M
- NIGHT FLIGHT—Yvonne Elliman—RSO
- STARGARD—MCA
- THE RUTLES—WB
- VAN HALEN—WB

RECORD BAR/NATIONAL

- EASTER ISLAND—Kris Kristofferson—Monument
- EMOTION—Samantha Sang—Private Stock
- EXCITABLE BOY—Warren Zevon—Asylum
- HEAD EAST—A&M
- HER GREATEST HITS—Carole King—Ode
- LEVEL HEADED—Sweet—Capitol
- LENEWOLF—Michael Murphey—Epic
- NOT SHY—Walter Egan—Col
- STAINED CLASS—Judas Priest—Col
- VAN HALEN—WB

KING KAROL/NEW YORK

- COME INTO MY HEART—USA—European Connection—Marlin
- DR. SUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- EMOTION—Samantha Sang—Private Stock
- EVEN NOW—Barry Manilow—Arista
- GRAND ILLUSION—Styx—A&M
- HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca
- MACHO MAN—Village People—Casablanca
- PLASTIC LETTERS—Blondie—Chrysalis
- STARGARD—MCA
- THE STRANGER—Billy Joel—Col

RECORD WORLD-TSS STORES/LONG ISLAND

- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- DRASTIC PLASTIC—Be Bop Deluxe—Harvest
- EARTH—Jefferson Starship—Grunt
- FOTOMAKER—Atlantic
- FROM RATS TO RICHES—Good Rats—Passport
- HEAD EAST—A&M
- INFINITY—Journey—Col
- LONEWOLF—Michael Murphey—Epic
- NOT SHY—Walter Egan—Col
- THE RUTLES—WB

SAM GOODY/EAST COAST

- AMERICAN HOT WAX—A&M
- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- DRASTIC PLASTIC—Be Bop Deluxe—Harvest
- EARTH—Jefferson Starship—Grunt
- EXCITABLE BOY—Warren Zevon—Asylum
- FEELS SO GOOD—Chuck Mangione—A&M
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SOME THINGS DON'T COME EASY—England Dan & John Ford Coley—Big Tree
- WARMER COMMUNICATIONS—Average White Band—Atlantic
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

WAXIE MAXIE/ WASH., D.C.

- ADVENTURES OF ASTRAL PIRATES—Lenny White—Elektra
- COME INTO MY HEART—USA—European Connection—Marlin
- EARTH—Jefferson Starship—Grunt
- JIMMIE MACK—Big Tree
- LOVE WILL FIND A WAY—Pharoah Sanders—Arista
- REACHING FOR THE SKY—Peabo Bryson—Capitol
- STARGARD—MCA
- VOYAGE—Dexter Wansel—Col

- WARMER COMMUNICATIONS—Average White Band—Atlantic
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

FOR THE RECORD/ BALTIMORE

- FANTASY LOVE AFFAIR—Peter Brown—Drive
- FUNK IN A MASON JAR—Harvey Mason—Arista
- HOLD ON—Noel Pointer—UA
- JUST FAMILY—Dee Dee Bridgewater—Elektra
- OFF THE WALL—Fat Larry's Band—Stax
- ONCE UPON A DREAM—Enchantment—Roadshow
- RAYDIO—Arista
- WARMER COMMUNICATIONS—Average White Band—Atlantic
- WE ALL KNOW WHO WE ARE—Comeo—Chocolate City
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

FATHER'S & SUN'S/ MIDWEST

- BLACK & WHITE—Mike Finnigan—Col
- BRING IT BACK ALIVE—Outlaws—Arista
- BURCHFIELD NINES—Michael Franks—WB
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- DOUBLE FUN—Robert Palmer—Island
- EDDIE MONEY—Col
- FOTOMAKER—Atlantic
- HER GREATEST HITS—Carole King—Ode
- SOME THINGS DON'T COME EASY—England Dan & John Ford Coley—Big Tree
- WARMER COMMUNICATIONS—Average White Band—Atlantic

RECORD REVOLUTION/ CLEVELAND

- EARTH—Jefferson Starship—Grunt
- FRESH FISH SPECIAL—Robert Gordon with Link Wray—Private Stock
- IT HAPPENED ONE BITE—Dan Hicks—WB
- JUST FAMILY—Dee Dee Bridgewater—Asylum
- MAD HATTER—Chick Corea—Polydor
- ONE WORLD—John Martyn—Island
- SAY IT WITH SILENCE—Hubert Laws—Col
- SONG FOR ALL SEASONS—Renaissance—Private Stock
- STIFFS LIVE—Arista
- WARMER COMMUNICATIONS—Average White Band—Atlantic

SOUND UNLIMITED/ CHICAGO

- BOOTSYP? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
- BRING IT BACK ALIVE—Outlaws—Arista
- CATS ON THE COAST—Sea Level—Capricorn
- FEELS SO GOOD—Chuck Mangione—A&M
- INFINITY—Journey—Col
- LONGER FUSE—Dan Hill—20th Century
- PLASTIC LETTERS—Blondie—Chrysalis
- STARGARD—MCA
- THUNDER ISLAND—Jay Ferguson—Asylum
- UNLEASHED—Hounds—Col

RADIO DOCTORS/ MILWAUKEE

- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EASTER ISLAND—Kris Kristofferson—Monument
- HER GREATEST HITS—Carole King—Ode
- JAMS '78—James Brown—Polydor
- JOURNEY TO THE LIGHT—Brainstorm—Col
- RUBICON—20th Century
- SAY IT WITH SILENCE—Hubert Laws—Col
- STREET HASSLE—Lou Reed—Arista
- SUNBURN—Sun—Capitol
- ZAPPA IN NEW YORK—Frank Zappa—Discreet

LIEBERMAN/MINNEAPOLIS

- BRING IT BACK ALIVE—Outlaws—Arista
- CATS ON THE COAST—Sea Level—Capricorn
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EARTH—Jefferson Starship—Grunt
- EXCITABLE BOY—Warren Zevon—Asylum
- FEELS SO GOOD—Chuck Mangione—A&M
- HER GREATEST HITS—Carole King—Ode
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- WAITING FOR COLUMBUS—Little Feat—WB
- WARMER COMMUNICATIONS—Average White Band—Atlantic

POPLAR TUNES/MEMPHIS

- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EARTH—Jefferson Starship—Grunt
- ERUPTION—Ariola America
- EXCITABLE BOY—Warren Zevon—Asylum
- HEAD EAST—A&M
- HOLD ON—Noel Pointer—UA
- LOVE WILL FIND A WAY—Pharoah Sanders—Arista
- RIDING HIGH—Faze-O—SHE
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

NEW ATTITUDES/ NEW ORLEANS

- ACTING UP—Marlena Shaw—Col
- DOUBLE FUN—Robert Palmer—Island
- EXCITABLE BOY—Warren Zevon—Asylum
- LOVE ISLAND—Deodato—WB
- MACHO MAN—Village People—Casablanca
- MOTION—Alan Toussaint—WB
- SAY IT WITH SILENCE—Hubert Laws—Col
- VAN HALEN—WB
- WHERE GO THE BOATS—John Handy—WB
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

DAVEY'S LOCKER/SOUTH

- DOUBLE LIVE GONZO—Ted Nugent—Epic
- EARTH—Jefferson Starship—Grunt
- EVEN NOW—Barry Manilow—Arista
- HE WALKS BESIDE ME—Elvis Presley—RCA
- HEAD EAST—A&M
- LONEWOLF—Michael Murphey—Epic
- RAYDIO—Arista
- STARGARD—MCA
- VAN HALEN—WB
- WAITING FOR COLUMBUS—Little Feat—WB

SOUND TOWN/DALLAS

- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- DOUBLE FUN—Robert Palmer—Island
- RAYDIO—Arista
- REACHING FOR THE SKY—Peabo Bryson—Capitol
- SAFETY IN NUMBERS—Crack The Sky—Lifesong
- SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
- STARGARD—MCA
- VAN HALEN—WB
- WHAT DO YOU WANT FROM LIVE—Tubes—A&M

INDEPENDENT RECORDS/ DENVER

- ACTING UP—Marlena Shaw—Col
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- DRAGON—Portrait
- EVERY TIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West—UA
- HER GREATEST HITS—Carole King—Ode
- LONEWOLF—Michael Murphey—Epic
- SAY IT WITH SILENCE—Hubert Laws—Col

- SONG FOR ALL SEASONS—Renaissance—Sire
- VANGELIS—RCA
- WARMER COMMUNICATIONS—Average White Band—Atlantic

CIRCLES/ARIZONA

- BRING IT BACK ALIVE—Outlaws—Arista
- BURCHFIELD NINES—Michael Franks—WB
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EASTER ISLAND—Kris Kristofferson—Monument
- FRESH FISH SPECIAL—Robert Gordon with Link Wray—Private Stock
- HER GREATEST HITS—Carole King—Ode
- SOME THINGS DON'T COME EASY—England Dan & John Ford Coley—Big Tree
- SOUTHERN WINDS—Maria Muldaur—WB
- WARMER COMMUNICATIONS—Average White Band—Atlantic
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

ODYSSEY/SOUTHWEST & WEST

- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- HOLD ON—Noel Pointer—UA
- HONKY TONK MASQUERADE—Joe Ely—MCA
- LINES—Charlie—Janus
- RAINBOW SEEKER—Joe Sample—ABC
- SAFETY IN NUMBERS—Crack The Sky—Lifesong
- THAT'S WHAT SHE SAID—Flora Purim—Milestone
- WARMER COMMUNICATIONS—Average White Band—Atlantic
- WEST SIDE HIGHWAY—Stanley Turrentine—Fantasy

LICORICE PIZZA/ LOS ANGELES

- EMOTION—Samantha Sang—Private Stock
- EVEN NOW—Barry Manilow—Arista
- EXCITABLE BOY—Warren Zevon—Asylum
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- HIGH ANXIETY—Elektra
- PUTTIN' IT STRAIGHT—Pat Travers—Polydor
- RUBICON—20th Century
- THE RUTLES—WB
- TUXEDO JUNCTION—Butterfly
- VAN HALEN—WB

MUSIC PLUS/LOS ANGELES

- AMERICAN HOT WAX—A&M (Soundtrack)
- BOOTSYP? PLAYER OF THE YEAR—Bootsy's Rubber Band—WB
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- HER GREATEST HITS—Carole King—Ode
- HIGH ANXIETY—Elektra
- NIGHT FLIGHT—Yvonne Elliman—RSO
- ONCE UPON A DREAM—Enchantment—Roadshow
- PLASTIC LETTERS—Blondie—Chrysalis
- SOME THINGS DON'T COME EASY—England Dan & John Ford Coley—Big Tree
- YOU LIGHT UP MY LIFE—Johnny Mathis—Col

EVERYBODY'S RECORDS/ NORTHWEST

- BRING IT BACK ALIVE—Outlaws—Arista
- BURCHFIELD NINES—Michael Franks—WB
- CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
- EARTH—Jefferson Starship—Grunt
- EXCITABLE BOY—Warren Zevon—Asylum
- KALAPANA III—Abattair
- KARLA BONOFF—Col
- MAD HATTER—Chick Corea—Polydor
- SAY IT WITH SILENCE—Hubert Laws—Col
- WARMER COMMUNICATIONS—Average White Band—Atlantic

RECORD WORLD ALBUM CHART

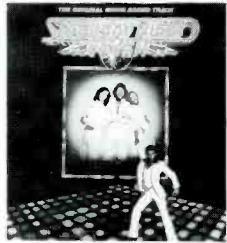
PRICE CODE: F — 6.98 G — 7.98 H — 9.98 I — 11.98 J — 12.98 K — 13.98

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

APR. 1 MAR. 25

WKS. ON CHART

1	1	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS RSO RS 2 4001 (11th Week)	15	J
2	2	EVEN NOW BARRY MANILOW/Arista AB 4164	6	G
3	4	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	14	G
4	3	THE STRANGER BILLY JOEL/Columbia JC 34987	26	G
5	6	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	19	G
6	9	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	24	G
7	5	NEWS OF THE WORLD QUEEN/Elektra 6E 112	19	G
8	10	AJA STEELY DAN/ABC AA 1006	26	G
9	8	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	58	G
10	7	ALL 'N ALL EARTH, WIND & FIRE /Columbia JC 34905	18	G
11	17	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	9	X
12	12	THE GRAND ILLUSION STYX/A&M SP 4637	36	G
13	11	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	20	G
14	22	EARTH JEFFERSON STARSHIP /Grunt BXL1 2515 (RCA)	3	G
15	13	DOUBLE LIVE GONZO! TED NUGENT/Epic KE 35069	8	I
16	14	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	29	G
17	16	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	19	G
18	15	WATERMARK ART GARFUNKEL/Columbia JC 34975	10	G
19	19	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)	40	F
20	21	FUNKENTELECHY VS THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034	16	G
21	18	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	22	G
22	25	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	12	G
23	23	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	9	G
24	26	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049	8	G
25	28	BOOTSYP? PLAYER OF THE YEAR BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093	6	G
26	20	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	19	G
27	24	LONGER FUSE DAN HILL/20th Century T 547	14	G
28	30	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	19	I
29	27	GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710	9	G
30	29	KISS ALIVE II /Casablanca NBLP 7076	20	I
31	32	THANKFUL NATALIE COLE/Capitol SW 11708	17	G
32	33	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	10	G
33	35	INFINITY JOURNEY /Columbia JC 34912	9	G
34	34	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	10	G
35	39	WAITING FOR COLUMBUS LITTLE FEAT/Warner Bros. 2BS 3140	5	H
36	36	CATS ON THE COAST SEA LEVEL/Capricorn CPN 0198	10	G
37	37	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK) /20th Century T 550	15	G
38	43	STARGARD /MCA 2321	5	F
39	40	MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 35037	12	G
40	38	STAR WARS (ORIGINAL SOUNDTRACK) /20th Century 2T 541	42	H
41	42	CHIC /Atlantic SD 19153	13	G
42	46	BARRY MANILOW LIVE /Arista AL 8500	44	I
43	44	HERE AT LAST—BEE GEES LIVE /RSO RS 2 3901	44	I
44	45	FRENCH KISS BOB WELCH/Capitol ST 11663	26	G
45	51	RAYDIO /Arista AB 4163	7	G
46	53	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118	6	G
47	31	CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL SOUNDTRACK) /Arista AL 9550	14	G
48	41	DRAW THE LINE AEROSMITH/Columbia JC 34856	15	G
49	60	EMOTION SAMANTHA SANG/Private Stock PS 7009	4	G
50	49	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	27	G
51	54	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	22	G



52	48	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	24	G
53	63	VAN HALEN /Warner Bros. BSK 3075	4	G
54	56	THE ALBUM ABBA/Atlantic SD 19164	7	G
55	47	COMMODORES LIVE /Motown M9 894A2	22	I
56	52	FOREIGNER /Atlantic SD 19109	53	G
57	61	HEAVEN HELP THE FOOL BOB WEIR/Arista AB 4155	8	G
58	62	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	16	G
59	76	BRING IT BACK ALIVE THE OUTLAWS/Arista AL 8300	2	H
60	50	PLAYER /RSO RS 1 3026	11	G
61	70	DOUBLE FUN ROBERT PALMER/Island 1LPS 9476	3	G
62	69	HEAD EAST /A&M SP 4680	5	G
63	64	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036 (CBS)	12	G
64	58	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	23	F

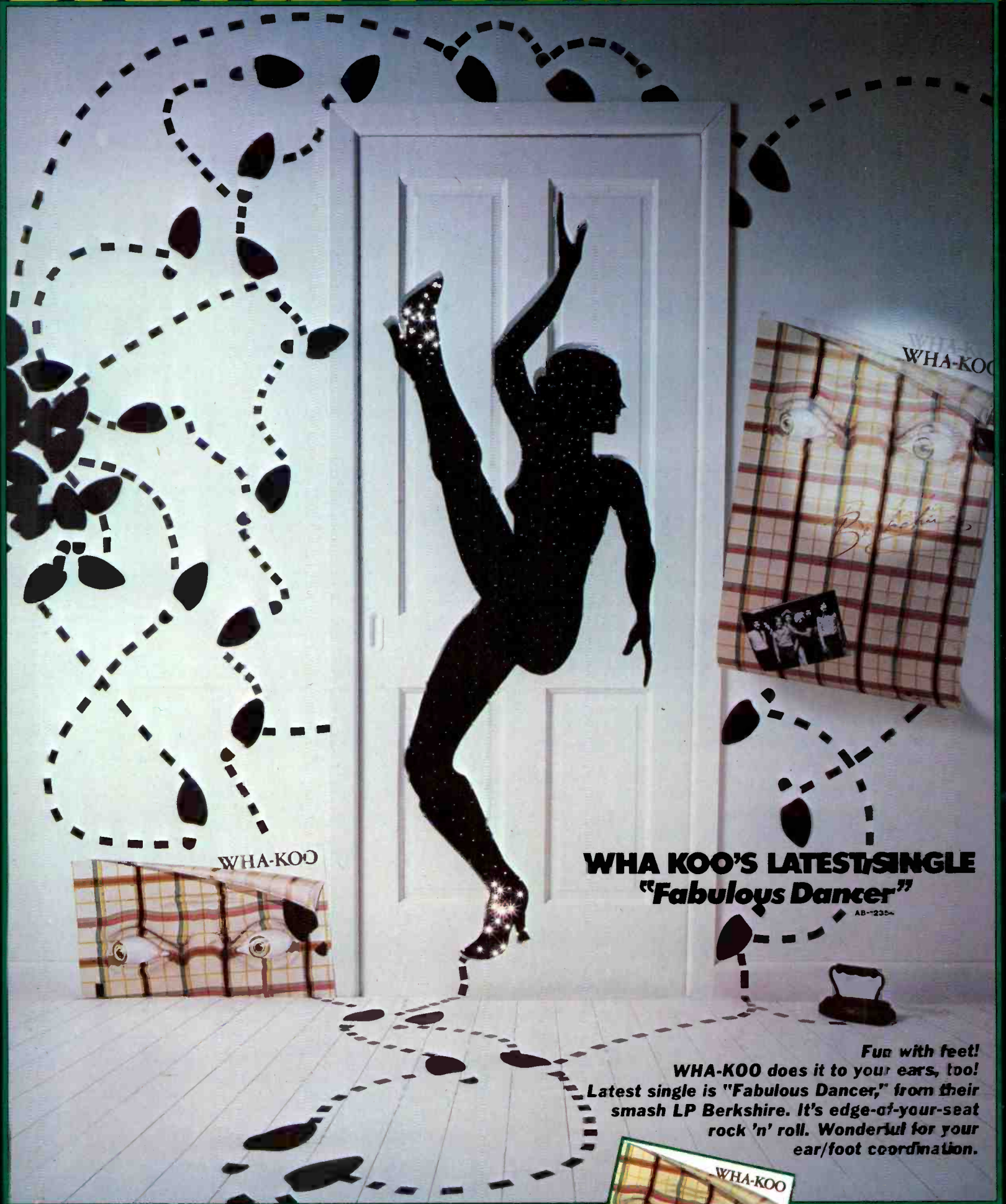
CHARTMAKER OF THE WEEK

65 105 **WARMER COMMUNICATIONS**
AVERAGE WHITE BAND
Atlantic SD 19162



66	66	HERB ALPERT-HUGH MASEKELA /Horizon SP 728 (A&M)	7	G
67	68	10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	8	G
68	57	LIVE AT THE BIJOU GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)	15	G
69	71	WHAT DO YOU WANT FROM LIVE THE TUBES/A&M SP 6003	5	H
70	59	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	45	G
71	65	OLIVIA NEWTON-JOHN'S GREATEST HITS /MCA 3028	22	G
72	72	A FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)	12	G
73	77	EDDIE MONEY /Columbia PC 34909	5	F
74	55	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 35032	19	G
75	75	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/Casablanca NBLP 7080	14	G
76	—	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	1	G
77	74	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	67	G
78	73	BOSTON /Epic JE 34188	79	G
79	67	DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34729	13	G
80	81	DRASTIC PLASTIC BE BOP DELUXE/Harvest SW 11750 (Capitol)	4	G
81	90	LET'S DO IT ROY AYERS/Polydor PD 1 6126	3	F
82	82	ONCE UPON A DREAM ENCHANTMENT/Roadshow RS LA 811G (UA)	7	F
83	83	SAFETY IN NUMBERS CRACK THE SKY/Lifesong JZ 35041 (CBS)	4	G
84	89	HOLD ON NOEL POINTER/United Artists UA LA 848 H	4	G
85	86	WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca)	5	G
86	87	FLOWING RIVERS ANDY GIBB/RSO 1 3019	4	G
87	85	SHOUT! BT EXPRESS/Columbia JC 37078	4	G
88	78	GALAXY WAR /MCA 3030	18	G
89	92	PEABO PEABO BRYSON/Capitol ST 11729	5	G
90	93	STARLIGHT DANCER KAYAK/Janus JXS 7034	4	G
91	120	YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259	1	G
92	115	HER GREATEST HITS CAROLE KING/Ode JE 34967 (CBS)	1	G
93	97	NIGHT FLIGHT YVONNE ELLIMAN/RSO RS 1 3031	2	G
94	94	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/Casablanca NBLP 7088	4	G
95	99	WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy 9548	2	G
96	100	PLASTIC LETTERS BLONDIE/Chrysalis CHR 1168	2	G
97	79	LEIF GARRETT /Atlantic SD 19152	14	G
98	80	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL 2587	24	K
99	107	FOTOMAKER /Atlantic SD 19165	1	G
100	84	WHITE HOT ANGEL /Casablanca NBLP 7085	9	G

DANCE YOUR OFF!



WHA KOO'S LATEST SINGLE "Fabulous Dancer"

AB-235

Fun with feet!
WHA-KOO does it to your ears, too!
Latest single is "Fabulous Dancer," from their
smash LP Berkshire. It's edge-of-your-seat
rock 'n' roll. Wonderful for your
ear/foot coordination.

Engineered by Ken Caillat. Produced by Ken Caillat for Big Wha-Koo Limited
Ferris A. Ashley, Executive Producer.



AA-1043

ON ABC RECORDS AND GRT TAPES.



RECORDS
ABC DELIVERS

101 THE ALBUM CHART 150

APRIL 1, 1978

APR. 1 MAR. 25

101	101	WATCH MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3157
102	96	ATTENTION SHOPPERS STARZ/Capitol ST 11730
103	95	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761
104	98	HERE YOU COME AGAIN DOLLY PARTON/RCA AFL1 2544
105	103	GREATEST HITS LINDA RONSTADT/Asylum 6E 106
106	108	THE PATH RALPH MacDONALD/Marlin 2210 (TK)
107	102	ALL THIS AND HEAVEN TOO ANDREW GOLD/Asylum 6E 116
108	104	PART 3 KC AND THE SUNSHINE BAND/TK 605
109	109	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616
110	88	RAINBOW SEEKER JOE SAMPLE/ABC AA 1050
111	91	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027
112	114	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105
113	123	VOYAGER DEXTER WANSEL/Phila. Intl. JZ 34985 (CBS)
114	131	THE RUTLES/Warner Bros. HS 3151
115	125	LONEWOLF MICHAEL MURPHEY/Epic JE 35013
116	116	PUTTING IT STRAIGHT PAT TRAVERS/Polydor PD 1 6121
117	128	SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022
118	121	THE MAD HATTER CHICK COREA/Polydor PD 1 6130
119	110	WINDOW OF A CHILD SEAWIND/CTI 7 5007
120	106	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004
121	113	REACH FOR IT GEORGE DUKE/Epic PE 34883
122	117	KARLA BONOFF/Columbia PC 34672
123	135	BURCHFIELD NINES MICHAEL FRANKS/Warner Bros. BSK 3167
124	112	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)
125	119	STREET ACTION BTO/Mercury SRM 1 3713
126	126	GOIN' BANANAS SIDE EFFECT/Fantasy F 9537
127	133	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096
128	134	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088
129	122	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428
130	118	SECRETS CON FUNK SHUN/Mercury SRM 1 1180
131	127	ZUBIN MEHTA CONDUCTS SUITES FROM STAR WARS AND CLOSE ENCOUNTERS OF THE THIRD KIND ZUBIN MEHTA/London ZM 1001
132	—	SOME THINGS DON'T COME EASY ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76006 (Atlantic)
133	130	OPEN FIRE RONNIE MONTROSE/Warner Bros. BSK 3134
134	—	ZAPPA IN NEW YORK FRANK ZAPPA/DiscReet 2D 2290 (WB)
135	138	SUPERNATURE CERRONE/Cotillion 5205 (Atlantic)
136	140	THE DAISY DILLMAN BAND/United Artists UA LA 838
137	141	SINGER OF SONGS—TELLER OF TALES PAUL DAVIS/Bang BLP 410
138	143	THIS ONE'S FOR YOU BARRY MANILOW/Arista AB 4164
139	—	RUBICON/20th Century T 552
140	142	THUNDER ISLAND JAY FERGUSON/Asylum 7E 1115
141	129	PETE'S DRAGON (ORIGINAL SOUNDTRACK)/Capitol SW 11704
142	146	RIDING HIGH FAZE-O/She SH 740 (Atlantic)
143	148	LIVE FRANK MARINO & MAHOGANY RUSH/Columbia JC 35257
144	149	ALIENS HORSLIPS/DJM DJLPA 16 (Amherst)
145	139	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521
146	—	EASTER ISLAND KRIS KRISTOFFERSON/Columbia JZ 35310
147	—	FROM RATS TO RICHES GOOD RATS/Passport PB 9825 (Arista)
148	—	LEVEL HEADED SWEET/Capitol SKAO 11744
149	137	TOM PETTY AND THE HEARTBREAKERS/Shelter SRL 52006 (ABC)
150	150	I ROBOT ALAN PARSONS PROJECT/Arista AL 7002

151-200 ALBUM CHART

151	THERE IS NO GOOD IN GOODBYE MANHATTANS/Columbia JC 35252	175	STARBOOTY UBIQUITY/Elektra 6E 120
152	NOT SHY WALTER EGAN/Columbia JC 35077	176	COME INTO MY HEART USA-EUROPEAN CONNECTION/Marlin 2212 (TK)
153	FUNK IN A MASON JAR HARVEY MASON/Arista AB 4157	177	THAT'S WHAT SHE SAID FLORA PURIM/Milestone M 9081 (Fantasy)
154	FORMERLY OF THE HARLETTES SHARON REED, ULA HEDWIG, CHARLOTTE CROSSLEY/Columbia JC 35250	178	MEL BROOKS' GREATEST HITS/Asylum 5E 501
155	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403	179	BERKSHIRE WHA-KOO/ABC AA 1043
156	STREET HASSLE LOU REED/Arista AB 4169	180	THE GODZ/Millennium 8003 (Casablanca)
157	LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES/Elektra 6E 121	181	SPINOZZA DAVID SPINOZZA/A&M SP 4677
158	A SONG FOR ALL SEASONS RENAISSANCE/Sire SAK 6049	182	VINTAGE '78 EDDIE KENDRICKS/Arista AB 4170
159	INNER VOICES McCOY TYNER/Milestone M 9079 (Fantasy)	183	LOVE BREEZE SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
160	HAVING A PARTY POINTER SISTERS/ABC BT 6023	184	JAM/1980'S JAMES BROWN/Polydor PD 1 6140
161	MESSAGE FROM THE MAGIC BLUE MAGIC/Atco SD 38 104 (Atlantic)	185	ERUPTION/Arista SW 50033
162	JUST FAMILY DEE DEE BRIDGEWATER/Elektra 6E 117	186	SWEET BOTTOM SWEET BOTTOM/SB 10177
163	TUXEDO JUNCTION/Butterfly Fly 007	187	PLEASURE PRINCIPLE PARLET/Casablanca NBLP 7094
164	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	188	MOTION ALLEN TOUSSAINT/Warner Bros. BSK 3142
165	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	189	SUNBURN SUN/Capitol ST 11723
166	FRESH FISH SPECIAL ROBERT GORDON WITH LINK WRAY/Private Stock PS 7008	190	STAINED CLASS JUDAS PRIEST/Columbia JC 35296
167	MAMA LET HIM PLAY DOUCETTE/Mushroom MRS 5009	191	DRAGON/Portrait JR 35068 (CBS)
168	96° IN THE SHADE THIRD WORLD/Island LPS 9443	192	VOYAGE/Marlin 2213 (TK)
169	NIGEL OLSSON/Columbia JC 35048	193	ROUND THE BACK CAFE JACQUES/Columbia JC 35294
170	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind GZS 7502 (Salsoul)	194	LOVE ISLAND DEODATO/Warner Bros. BSK 3132
171	STRIKER/Arista AB 4165	195	LOVE WILL FIND A WAY PHAROAH SANDERS/Arista 4161
172	DEER WAN KENNY WHEELER/ECM 1 1102 (Polydor)	196	ROO BOY SLIM & THE SEX CHANGE BAND WITH THE ROOTETTES/Warner Bros. BSK 3167
173	LEVON HELM & THE RCO ALL-STARS/ABC AA 1017	197	ROMEO & JULIET ALEC R. COSTANDINOS & THE SYNCOFONIC ORCHESTRA/Casablanca NBLP 7086
174	KISSIN' IN THE CALIFORNIA SUN KATY MOFFAT/Columbia JC 34774	198	ACTING UP MARLENA SHAW/Columbia JC 35073
		199	I HAD TO FALL IN LOVE JEAN TERRELL/A&M SP 4676
		200	SOMETHING TO LOVE/LTD/A&M SP 4646

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BLONDIE	96	JOHNNY MATHIS	29
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KARLA BONOFF	122	MEATLOAF	7
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JACKSON BROWNE	3	MICHAEL MURPHEY	115
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GOOD RATS	147	STEELY DAN	8
EMMYLOU HARRIS	34	ROD STEWART	13
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HERB ALPERT-HUGH MASEKELA	66	THE STORY OF STAR WARS	37
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RECORD WORLD APRIL 1, 1978

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ **COPY WRITES ON THE ROAD:** The mud slides had evaporated, the sun was shining and what better way to spend the week than touring a few of L.A.'s formidable recording studios.

A new recording studio with custom imported board is the cornerstone of the Dawnbreaker complex in San Fernando, recently expanded to house the headquarters of Dawnbreaker/Jasmine Music.

The publishing company headed by **Bob Wyld** and **Dude McLean**, is currently hot with the **England Dan & John Ford Coley** single "We'll Never Have to Say Goodbye Again" (Big Tree), this week bulleting at #17. The song was first released by the writer **Jeffrey Comanor** and later by **Deador & Joseph. Maureen McGovern**, also produced by Dawnbreaker, released her version recently but it was the Dan & Coley record that took off. Also in San Fernando, Dawnbreaker writer **Parker McGee** has a cut in the big selling **Barry Manilow** album and it looks like **Gene Cotton's** next single will be another McGee composition. **The Kendall's** picked "Old Fashioned Love Song" as the title cut of their new album and **Tommy Jennings (Waylon's brother)** just released "Don't You Think Its Time" (Monument).

Meanwhile, back in the studio, **Louie Sheldon** is finishing up the next **Seals & Crofts** album and the first single, if not the cover art, is guaranteed to surprise.

Over at The Burbank Studios, where veteran engineer/producer **Bill Lazarus** just took over the record recording operation, **War** is working on a new album and accompanying film while **Jerry Goldsmith** is conducting the score for the new **Henry Fonda** feature film "Swarm."

"Thank God Its Friday," due for release by Casablanca/FilmWorks, is just about ready and a quick look at a work print gave the impression that the film will strike a familiar chord with the Friday night/Saturday night disco goers and singles bars patrons. The music is suitably dynamic. Also at TBS, **Jimmie Haskell** is producing the "rock & roll & magic" group **Sorcery**. The seven-man combo spread out and recorded on a soundstage usually occupied by 100-piece orchestra.

HOME AGAIN . . . NEW DISC: The much anticipated new **Garland Jeffreys** album was released this week by A&M. "One Eyed-Jack" holds nine original songs, done in Jeffrey's inimitable reggae & roll style, plus **Vincent Ford's** "No Woman, No Cry," already a classic as recorded by **Bob Marley**. Jeffreys adapted the lyrics here to include references to N.Y.C. Meanwhile, **The British Lions** included his "Wild in the Streets" on their first album for RSO (please note guitar bridge!). Jeffreys already recorded the song three times for three different labels and it was also done in the past by **Chris Spedding** (released in the U.K. only) and **White Lightning** (Island). While Jeffrey's popularity as a performer has, unfortunately, seemed limited to the East Coast, his reputation as a songwriter is far more wide spread. He's published by his own Garland Jeffreys Music . . . **The Patti Smith Group's** new single (Arista) is something of an in-house N.Y. project. "Because The Night" was written by Smith and **Bruce Springsteen**, produced in the best wall of sound tradition by Springsteen's engineer-in-residence **Jimmy Iovine**, and mixed with the aid of Record Plant's star technician **Shelly Yakus**. For those attuned to Smith's customary punk growl/sing delivery, this disc will come as a pleasant, and commercial, surprise. It's published by Ramrod Music . . . Another quirky new single is "Since You've Been Gone" by **Head East** (A&M). The group picked the song off writer **Russ Ballard's** first album and added some interesting, if unidentifiable, instrumentation. The song is published by Island Music . . . Two of this week's **RW** cover picks are early 60s re-makes. **Blondie** (Chrysalis) just released "Denis," originally titled "Denise" and made a hit by **Randy & The Rainbows**. It's already high on the U.K. charts and published by Bright Tunes Music. **The Ramones** (Sire) finally released their long-standing show stopper "Do You Wanna Dance." It was a hit back then by writer **Bobby Freeman** and published by Clockus Music.

FOREIGN: **Gary Benson**, who wrote both **John Travolta** hit singles, had his "Don't Throw It All Away" cut recently, by such as **Olivia Newton-John**, **Dave & Sugar** and **The Delphonics**. He also co-wrote six cuts on the new **Alan Clarke** album, including the single "Shadow In The Street." He's published by Forever Music which is handled by Midsong here and Noel Gay Music for the rest of the world . . .

FORMED: Composer **Mark Snow** has started Chameleon Music Inc. (ASCAP) to be administered by **Stephen Metz**.

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

WITH A LITTLE LUCK—Paul McCartney & Wings—Capitol (8)
THIS TIME I'M IN IT FOR LOVE—Player—RSO (6)
TWO DOORS DOWN—Dolly Parton—RCA—(5)
GEORGIA ON MY MIND—Willie Nelson—Col (4)
MOVIN' OUT (ANTHONY'S SONG)—Billy Joel—Col (4)
TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Col (4)

WSAR/FALL RIVER

FANTASY—Earth, Wind & Fire—Col
MORE THAN A WOMAN—Tavares—Capitol
THIS TIME I'M IN IT FOR LOVE—Player—RSO
TOO MUCH, TOO LITTLE, TOO LATE—Mathis & Williams—Col

WNEW/NEW YORK CITY

BABY I'M YOURS—Debby Boone—Warner/Curb
NOTHING BUT A HEARTACHE—Bonnie Tyler—RCA

WIP/PHILADELPHIA

COUNT ON ME—Jefferson Starship—RCA
MORE THAN A WOMAN—Bee Gees—RSO
MOVIN' OUT (ANTHONY'S SONG)—Billy Joel—Col
TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Col

WMAL/WASHINGTON

MOVIN' OUT (ANTHONY'S SONG)—Billy Joel—Col
THIS TIME I'M IN IT FOR LOVE—Player—RSO
TWO DOORS DOWN—Dolly Parton—RCA

WKBC-FM/WINSTON-SALEM

ALL I EVER WANNA BE—David Castle—Parachute
LAST OF THE ROMANTICS—Engelbert Humperdinck—Epic
STRANDED IN A LIMOUSINE—Paul Simon—Col

WSM/NASHVILLE

GEORGIA ON MY MIND—Willie Nelson—Col
IMAGINARY LOVER—Atlanta Rhythm Section—Polydor
NIGHT TIME MAGIC—Larry Gatlin—UA
WITH A LITTLE LUCK—Wings—Capitol

WSB/ATLANTA

CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly
YOU'RE THE ONLY ONE THAT I WANT—Travolta & Newton-John—RSO

WIOD/MIAMI

GEORGIA ON MY MIND—Willie Nelson—Col
SOFTLY AS I LEAVE YOU—Elvis Presley—RCA
SOMEBODY LOVES YOU HONEY—Charlie Pride—RCA
TOO MUCH, TOO LITTLE, TOO LATE—Mathis & Williams—Col

WE'LL SING IN THE SUNSHINE—Helen Reddy—Capitol

WJBO/BATON ROUGE

GEORGIA ON MY MIND—Willie Nelson—Col
MORE THAN A WOMAN—Bee Gees—RSO
TO LOVE SOMEBODY—Jackie DeShannon—Amherst

WLW/CINCINNATI

LITTLE ONE—Chicago—Col
THIS TIME I'M IN IT FOR LOVE—Player—RSO
TWO DOORS DOWN—Dolly Parton—RCA

WCCO/MINNEAPOLIS

NOTHING BUT A HEARTACHE—Bonnie Tyler—RCA
SKOKIAAN—Alpert & Masekela—A&M
THEME FROM 'AN UNMARRIED WOMAN'—Bill Conti—20th Cent.
TWO DOORS DOWN—Dolly Parton—RCA

WTMJ/MILWAUKEE

THIS TIME I'M IN IT FOR LOVE—Player—RSO
WITH A LITTLE LUCK—Wings—Capitol

KMOX/ST. LOUIS

BABY I'M YOURS—Debby Boone—Warner/Curb
BALTIMORE—Randy Newman—WB
WHERE DID OUR LOVE GO—Manhattan Transfer—Atlantic
WITH A LITTLE LUCK—Wings—Capitol

KMBZ/KANSAS CITY

CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly
I'VE GONNA LOVE YOU ANYWAY—Christy Lane—LS
LAST OF THE ROMANTICS—Engelbert Humperdinck—Epic
SOFTLY AS I LEAVE YOU—Elvis Presley—RCA
STRANDED IN A LIMOUSINE—Paul Simon—Col

KULF/HOUSTON

A LOVER'S QUESTION—Jacky Ward—Mercury
FALLING—LeBlanc & Carr—Big Tree
MORE THAN A WOMAN—Bee Gees—RSO
RUNNING ON EMPTY—Jackson Browne—Asylum
THIS TIME I'M IN IT FOR LOVE—Player—RSO
TWO DOORS DOWN—Dolly Parton—RCA
WALK RIGHT BACK—Anne Murray—Capitol
WITH A LITTLE LUCK—Wings—Capitol

KSFO/SAN FRANCISCO

I'M GONNA TAKE CARE OF EVERYTHING—Rubicon—20th Cent.
TWO DOORS DOWN—Dolly Parton—RCA
WITH A LITTLE LUCK—Wings—Capitol

Also reporting this week: WBZ, WFTL, WCCO-FM, WGAR, WBAL, WHDH, KOY, KPNW, KIIS. 25 stations reporting.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Take Me To The Next Phase (Part 1)" — The Isley Brothers (T-Neck). Every summer it seems that the Brothers Isley bring about a new phase in their musical growth. This particular tune is an extraction from their forthcoming album, entitled "Showdown."

DEDE'S DITTIES TO WATCH: "Don't Let Me Go For Someone Else" — Foster Sylvers (Capitol); "Tear After Tear" — Jeanette "Baby" Washington (Master Five); "Eyesight" — James Brown (Polydor).



"Betcha By Golly" is recorded by the Stylistics and produced by Thom Bell. The Stylistics are another group that has been instrumental in relaying the sound of Philadelphia. Their first single, "You're A Big Girl Now," introduced this group not only to the young Philadelphians but to the whole world. The group is currently in the studio finalizing a tune which should be a million seller. They have bounced around from producer to producer but still maintain the sweet vocals that have exploded them within the European market. The Stylistics — moving with style.

Thank God for the radio announcers of Philly, for without them the Sound of Philadelphia would not be heard. From Georgie Woods on down to the professional man working hand-in-hand with the same people who make it all work. For they "Are Living For The City."

The Apollo Theatre is now going through renovation. It seems that several black businessmen bought the show spot, which is located in Harlem on 125th St.

It is now in the news that Jerry Butler is starting to record for Gamble/Huff at Sigma Sound Studios, while Teddy Pendergrass is finishing up his second solo album for Philadelphia International Records.

Cody Love is an aspiring young man who heads up shows within the Philadelphia area. His concerts have been quite successful with such acts as B.T. Express, Fat Larry and Donald Byrd. His techniques are most unique, mixing young and old

(Continued on page 93)

Who In The World:

Stargard Demonstrates Crossover Clout

■ Although Stargard (MCA) members Rochelle Runnelles, Debra Anderson, and Janice Williams have worked together in various groups and background units for years, it was a chance meeting with producer/writer Norman Whitfield that eventually brought them to the top of the r&b and pop charts.

Starting in such local L.A. groups as the Moniques, Virgin Spring and Masters Children, teenage friends Rochelle and Debra later became part of Anthony Newley's backup group, performing on the same bill with Bob Newhart and Burt Bacharach. When Debra later left to pursue a solo career, she was replaced by Arkansas native Janice Williams.

When Rochelle and Janice returned to L.A., Norman Whitfield, remembering an audition by Virgin Spring, called Rochelle about starting another group to perform the main theme from the Richard Pryor feature film "Which Way Is Up." Naturally, Debra was called and Stargard became a working unit.

Single & Album Hits

The "Which Way Is Up" single recently hit the #1 spot on the r&b charts and the top of the pop charts as well. The debut album is also charting r&b and pop.

With the success of their first record venture, plus roles in the forthcoming feature film "Sergeant Pepper's Lonely Hearts Club Band," Stargard's nova is obviously on the ascent.

Spring, Polydor Fete Jackson



Spring Records in association with Polydor Incorporated recently feted Millie Jackson on the occasion of her gold album, "Feelin' Bitchy," with a black tie affair at New York's Rainbow Room. Shown from left: Bill Spitalsky, vice president, Spring Records; Fred Haayen, president, Polydor Records; Lou Simon, executive vice president and general manager, Polydor; Irwin H. Steinberg, chairman of the board, Polydor; Millie Jackson; Jerry B., WWRL; Roy Rifkind, vice president, Spring Records; Julie Rifkind, president, Spring Records; Mrs. Rifkind; Dr. Ekke Schnabel, senior vice president, Polydor; Harry Anger, vice president, marketing, Polydor; and Rick Stevens, vice president, a&r, Polydor.

LP Analysis (Continued from page 6)

Capturing Chartmaker honors is AWB's "Warmer Communications" (Atlantic). Sales are coming from everywhere for this album which recaptures the vibrancy of their earlier efforts. Other newcomers are the Atlanta Rhythm Section's "Champagne Jam" (Polydor) at #76

bullet (Salesmaker of the Week), Johnny Mathis' "You Light Up My Life" (Columbia) at #91 bullet with a single that took a hefty 20 point jump this week, Carole King's "Greatest Hits" collection (Ode) at #92 bullet and Fotomaker (Atlantic) which enters at #99 bullet.

R&B PICKS OF THE WEEK

SINGLE THE O'JAYS, "USE TA BE MY GIRL" (Mighty Three Music, BMI). Once again The O'Jays delight the listening audience with their vocal delivery of a tune written by Gamble/Huff. The first extraction from their forthcoming lp, "So Full Of Love," should score well. Heavy, haunting rhythm enhances the lyrical concept. Good disco potential. Philadelphia International ZS8 3642 (CBS).

SLEEPER 3 OUNCES OF LOVE, "STAR LOVE" (Jobete Music, ASCAP, Stone Diamond, BMI). A group that has more than 3 ounces of vocals to give. A strong cut, the initial delivery of a heavy down-beat makes it quite danceable. Track enhances the vocals. Should garner much chart action. Motown M 1439F.

ALBUM "SWEET THUNDER." A group whose sound will go far. Torrential rain brings about a new mood that can only leave soulful listeners wanting more. The aftermath remains as sweet fragrances haunt the atmosphere. "Everybody's Singin' Love Songs" and the title cut are destined to be culled from the lp to introduce this fantastic new group. Fantasy F-9547.



The Chi-lites are back!

**Brunswick's newest
Chi-lite recording**

**“THE
FIRST
TIME”**

BR 55546

**BREAKING OUT
AT LAST!**

BRUNSWICK

DAKAR

APRIL 1, 1978

APR. 1	MAR. 25	
1	2	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463
2	1	FLASH LIGHT PARLIAMENT/Casablanca 909
3	4	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros., 8512
4	3	STAYIN' ALIVE BEE GEES/RSO 885
5	8	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693
6	5	OUR LOVE NATALIE COLE/Capitol 4509
7	6	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)
8	7	WHICH WAY IS UP STARGARD/MCA 40825
9	12	DANCE WITH ME PETER BROWN/Drive 6269 (TK)
10	10	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522

11	9	JACK & JILL RAYDIO/Arista 0283
12	11	ALWAYS AND FOREVER HEATWAVE/Ep'c 8 50490
13	13	LOVE ME RIGHT DENIECE LaSALLE/ABC 12312
14	15	DON'T COST YOU NOTHING ASHFORD & SIMPSON/Warner Bros. 8514
15	25	ON BROADWAY GEORGE BENSON/Warner Bros. 8542
16	14	AM I LOSING YOU MANHATTANS/Columbia 3 10674
17	16	TOO HOT TA TROT COMMODORES/Motown 1432
18	18	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind 4008 (Salsoul)
19	21	NEVER GET ENOUGH OF YOUR LOVE LTD/A&M 2005
20	31	NIGHT FEVER BEE GEES/RSO 889
21	24	DO YOU LOVE SOMEBODY LUTHER INGRAM/KoKo 728
22	23	FANTASY EARTH, WIND & FIRE/Columbia 3 10688
23	26	I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum)
24	17	BABY COME BACK PLAYER/RSO 879
25	22	WORKIN' TOGETHER MAZE FEATURING FRANKIE BEVERLY/Capitol 4531
26	19	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
27	29	YOUR LOVE IS SO GOOD FOR ME DIANA ROSS/Motown 1436
28	20	LE SPANK LE PAMPLEMOUSSE/AVI 153
29	32	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor)
30	27	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)
31	41	RUMOUR HAS IT DONNA SUMMER/Casablanca 916
32	28	AIN'T GONNA HURT NOBODY BRICK/Bang 735
33	37	TRUST ME MILT MATHEWS/H&L 4692
34	30	L-O-V-E U BRASS CONSTRUCTION/United Artists 1120
35	44	RIDING HIGH FAZE-O/She 8700 (Atlantic)
36	38	WE FELL IN LOVE WHILE DANCING BILL BRANDON/Prelude 71102
37	40	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 45184
38	43	HEAVEN IS ONLY ONE STEP AWAY CONTROLLERS/Juana 3416 (TK)
39	47	GET ON UP TYRONE DAVIS/Columbia 3 10684
40	42	LOVE IS ALL YOU NEED HI INERGY/Gordy 7157 (Motown)
41	61	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686
42	69	IT'S SERIOUS CAMEO/Chocolate City 013 (Casablanca)
43	49	WHERE DID LOVE GO LeROY HUTSON/Curtom 0134 (WB)
44	68	DANCE ACROSS THE FLOOR JIMMY 'BO' HORNE/SHS 1003 (TK)
45	62	OH WHAT A NIGHT FOR DANCING BARRY WHITE/20th Century 2365
46	59	OCEANS OF THOUGHTS AND DREAMS DRAMATICS/ABC 12331
47	50	MAKIN' LOVE IS GOOD FOR YOU BROOK BENTON/Olde World 1100
48	63	THIS TIME THEY TOLD THE TRUTH Z.Z. HILL/Columbia 3 10680
49	51	THE GHOST OF LOVE (PART I) TAVARES/Capitol 4544
50	56	IT'S ALL IN YOUR MIND SIDE EFFECT/Fantasy 818
51	57	SLICK SUPERCHICK KOOL & THE GANG/De-Lite 901
52	52	IF I HAD MY WAY WALTER JACKSON/Chi Sound 1140 (UA)
53	53	TRUST YOUR HEART BOBBY WOMACK/Columbia 3 10672
54	54	THINK FOR YOURSELF TEMPTATIONS/Atlantic 3461
55	55	BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025
56	58	MISS BROADWAY BELLE EPOQUE/Big Tree 16109 (Atlantic)
57	60	CAUSE YOUR MINE R.B. HUDMON/Cotillion 44232 (Atlantic)
58	64	MS DAVID OLIVOR/Mercury 73973
59	65	TWO HOT FOR LOVE THP ORCHESTRA/Butterfly 1026
60	66	OLD MAN WITH YOUNG IDEAS ANN PEEBLES/Hi 78509 (Cream)
61	—	STAY RUFUS/CHAKA KHAN/ABC 12349
62	33	INTIMATE FRIENDS EDDIE KENDRICKS/Tamla 54290 (Motown)
63	46	EMOTION SAMANTHA SANG/Private Stock 178
64	70	CONFUNKSHUNIZEYA CON FUNK SHUN/Mercury 2 53974
65	—	THE ONE AND ONLY GLADYS KNIGHT & THE PIPS/Buddah 592 (Arista)
66	—	TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./T-Neck 8 2272 (CBS)
67	67	YOU ARE THE REASON (I FEEL LIKE DANCING) FIFTH DIMENSION/Motown 1437
68	71	TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY JAISUN/Jett Sett 1001
69	—	WAITING ON LOVE JOHNNY BRISTOL/Atlantic 3421
70	72	WHY YOU WANNA SEE MY BAD SIDE SMOKEY ROBINSON/Tamla 54293 (Motown)
71	73	GIRL CALLIN' CHOCOLATE MILK/RCA 11222
72	74	YOU'VE BEEN A PART OF ME WEE GEE/June 533 (Ju-Par)
73	75	TOMORROW I MAY NOT FEEL THE SAME GENE CHANDLER/Chi Sound 1168 (UA)
74	—	SUPERNATURAL FEELING BLACKBYRDS/Fantasy 819
75	—	WE'RE ON OUR WAY BRAINSTORM/Tabu 8 5502 (CBS)

Disco File (Continued from page 28)

cuts that jumped into the DISCO FILE Top 20 this week are all excellent, beginning with the title cut, "Rough Diamond" (6:22), a female-submission fantasy ("I'm only a rough diamond," Kane sighs, "I need your love to shape me") studded with flamenco disco hand-claps and castanets. "Touch My Heart" has a chunky beat and a nice, echoed fade-out break; "Let's Make Love" is bright and sunny (very **Claudja Barry**); and "Fever," combined with an original blend-in cut called "Make Me Like It," is beautifully kicked-up and irresistible. With Kane on the cover in black leather, diamonds and furs and stretched out cat-like in leopard skin for the center spread, this is a chic package, suggesting ecstasy, fashion and pain but delivering something considerably more substantial. An important debut. Warner Brothers has picked up the album for American release in about three weeks (significant note: "Rough Diamond" was **Jerry Wexler's** first singing for the label); a remixed disco disc of the title cut will precede the album.

Roberta Kelly, whose last album was obsessed with astrology, takes up religion on her latest release, a pop-gospel concept lp produced by **Giorgio Moroder** and **Bob Esty** called "Gettin' the Spirit" (Casablanca). Though the record as a whole is not totally convincing—the production's blend of Top 40 gospel ("Oh Happy Day," "My Sweet Lord"), German disco synthesizer (Moroder) and L.A. gloss is more calculated than inspired—Kelly has an undeniable energy and several of the cuts approach a rich gospel intensity. Side one blends "Oh Happy Day," another **Edwin Hawkins** song called "To My Father's House" and **George Harrison's** "My Sweet Lord" for an approximately 16-minute medley that is only partially effective. "Father's House" brings Kelly and a great chorus (including **Patti Brooks**) to peaks of fervent singing (though they never seem to cross the line into truly spontaneous spiritual singing—this is not "I Got It") and stands out here, but "Happy Day" is not freshened sufficiently by the zippy synthesizer opening and "Lord" is cut with a bit of preaching that I for one would not welcome on the dance floor. "Gettin' the Spirit," which opens up the other side, succeeds primarily because its feeling is more secular and accessible; Kelly sounds very like **Melba Moore** here and the mood is appropriately invigorating. The closing cut "Speaking My Mind in His Ear," is also interesting, sparked by a mysterious synthesizer woosh that flows in with the choruses and the lovely repeated chant of "Yaweh-Adone-Jehovah-Allah." Recommended: "To My Father's House" and "Gettin' the Spirit;" the rest is for more specialized tastes.

Sheila & B. Devotion's "Singin' in the Rain" album, just released on Casablanca after some success as a French import a few months back, is almost unrelievedly up and bouncy in a style that draws heavily upon frothy French pop (Sheila was reportedly a major star in that genre before moving into disco last year) and synthesizer-based *(Continued on page 93)*

R&B REGIONAL BREAKOUTS

Singles

East:

Cameo (Chocolate City)
Jimmy "Bo" Horne (SHS)
Rufus/Chaka Khan (ABC)

South:

Barry White (20th Century)
THP Orchestra (Butterfly)

Midwest:

Rufus/Chaka Khan (ABC)
Isley Bros. (T-Neck)
Johnny Bristol (Atlantic)

West:

Cameo (Chocolate City)
Rufus/Chaka Khan (ABC)
Con Funk Shun (Mercury)
Isley Bros. (T-Neck)

Albums

East:

Faze-O (She)
Smokey Robinson (Tamla)
Eddie Kendricks (Arista)
Village People (Casablanca)
Tyrone Davis (Columbia)

South:

Eddie Kendricks (Arista)
James Brown (Polydor)
Tyrone Davis (Columbia)

Midwest:

Village People (Casablanca)
James Brown (Polydor)
Tyrone Davis (Columbia)

West:

Faze-O (She)
Smokey Robinson (Tamla)
James Brown (Arista)
Tyrone Davis (Columbia)

RADIO WORLD

AM ACTION

By CHRISTY WRIGHT

■ **Roberta Flack** (with **Donny Hathaway**) (Atlantic). Our Powerhouse Pick of last week is still coming through with more adds and major jumps. Adds are 99X, WFIL, WMET, KJR, WIFI, KIMN, K100, WICC, KYNO, WNDE. Moves are 40-30 WQAM, 30-27 96X, 24-20 13Q, 35-26 WPEZ, HB-28 WRKO, 21-15 KFRC, 7-5 WPGC, 8-5 WHBQ, 21-16 WQXI, 23-20 Z93, 28-18 WLAC, 30-24 WMAK, 30-21 WCOL, 20-12 WZZP, 32-26 WOKY, 29-19 KSLQ, 34-23 WTIK, 39-36 WNOE, HB-28 KLIF, 19-13 KRTH, HB-28 KFI, 27-19 WCAO, HB-12 KYA, 18-14 WZUU, 27-20 WQXI-FM, 29-24 WSPT, HB-28 KJRB, HB-15 14ZYQ, 27-22 KXX106, 32-25 98Q, 7-4 WFLB, 30-24 WSGA, 14-7 WANS, 25-18 WBSR, 18-13 WSM, 30-25 WLCY, 24-17 WCGQ, HB-24 WGLF, 17-9 WAIR, 29-25 WFRM, 24-20 WHHY, 33-28 WGSV.

Rubicon (20th Century). This new group has really broken out this week. Airplay started in the secondaries in the south and is now getting increasing amounts in the major markets with adds at 96X, WQXI, WLAC, WTIK, WZUU, KHFI, K100, KIMN, KYNO, WABB. Good moves on WPEZ HB-40, Z93 HB-30, WZZP 27-22, WSAI 30-27, KSTP HB-25, KLIF HB-30, KING HB-25, WCAO HB-26, WQXI-FM 13-10, KNOE-FM 26-20, KNDE HB-29, KAKC 40-38, KLUE 19-15, KELP 12-11, KLEO 29-20, WSPT 19-17, KGW 28-26, KKXL 25-21, KXX106 11-9, 98Q 16-12, WISE 18-13, WGSV 13-10, WHHY 15-12, WRFM 19-14, WCGQ HB-28, WGLF HB-35, WANS 21-17, WBSR 35-30, WSM-FM 19-15.



Roberta Flack

■ **Atlanta Rhythm Section** (Polydor). This group which has always enjoyed airplay in the south broke through this week with many adds in the northeast and midwest. Adds are WKBW, 96X, WRKO, WCOL, WOKY, KXOK, WTIK, KRTH, WNDE. Moves are HB-27 13Q, 39-29 WPEZ, HB-30 WPGC, 14-12 WQXI, 17-13 Z93, HB-30 WLAC, 29-27 WMAK, 29-21 WZZP, HB-29 WGCL, 30-27 KSLQ, HB-23 KSTP, 30-26 KLIF, 29-26 Ten-Q, 30-27 WCAO, 25-20 WZUU, 30-27 KBEQ, 4-1 WQXI-FM, HB-30 KAFY, HB-40 K100, 22-20 KIIS-FM, 28-24 KAKC, 20-17 KLUE, 17-13 KTFX, 29-26 KIMN, 22-18 KELP, 18-14 WSPT, 19-16 KKLS, 21-19



Warren Zevon

KVOX, 28-24 KJRB, HB-24 WJBQ, HB-23 KKXL, 28-24 14ZYQ, HB-30 WICC, HB-23 KKOA, 26-23 KXX106, 24-17 98Q, HB-29 WISE, 35-23 WFLB, 18-15 WGSV, 20-15 WHHY, 14-8 WRFM, HB-30 WABB, 30-25 WGLF, HB-26 WAAY, 29-27 WORD, 26-23 WANS, 37-33 WBSR, 20-14 WSM-FM.

■ **Wings** (Capitol) "With a Little Bit Of Luck." Paul and his band look like they have come back with another hit. This song was added to almost every radio station in the country over the past two weeks and has debuted as Chartmaker of the Week. Adds were WKBW, Y100, 96X, WMAK WDRQ, WOKY, KDWB, KJR, KRBE, KTLK, Ten-Q, KING, WQXI-FM, WIFI, WCAO, KYA, KBEQ, KIMN, KELP, KAKC, KHFI, WJBQ, WSPT, KVOX, KJRB, KXXL,

WANS, WLCY, WSGA, WBSR, WRFM, WCGQ, WHHY, WAAY, KXX106, WISE, WRJZ, WORD. It is already being played on KHJ, 99X, WRKO, KFRC, WPGC, WHBQ, Z93, CKLW, KSLQ, KRTH, KFI, KILT, WVBF, WZUU, KLUE, WGSY, WFLB, 14ZYQ, WICC.

■ **John Travolta and Olivia Newton-John** (RSO) "You're The One I Want." A new duo has been born! These two sound fine together in this song from the new motion picture "Grease." Obviously a substantial number of key pop stations feel the same way: Adds are 99X, WFIL, Y100, KFRC, WPGC, WHBQ, Z93, WZZP, WOKY, Q102, WNOE, KLIF, KILT, KING, WCAO, WANS, WRFM, WGSV, WCGQ, WAIR, WHHY, WFLB, WORD, 14ZYQ, WICC, WJBQ, WSPT, KFYR, KAKC, K100, KFI.

■ **Warren Zevon** (Elektra/Asylum) "Werewolves of London." Everyone is swearing that this is one to be on the look out for as the next big hit. Broke out with impressive airplay. Adds are 13Q, WPEZ, KFRC, KSLQ, WSAI, WNOE, KLIF, WCAO, KBEQ, WBSR, WISE, WFLB, WICC, KKOA, K100, KNOE-FM, KIIS-FM, KLUE, KTFX. Moves are 28-18 KILT, 16-11 KHFI, HB-40 KACK, HB-30 WSPT, HB-34 WGSY, HB-34 WGLF.

Marley at 'BLS



Island recording artist Bob Marley recently visited New York on St. Patrick's Day and stopped by WBLR Radio. Pictured from left at the WBLR office are: Hal Jackson, WBLR; Marley; and Marley's manager, Don Taylor.

CBS Promotes Karen Padgett

■ NEW YORK — Ron Piccolo, northeast regional vice president, CBS Records, has announced the

appointment of Karen Padgett to assist him as the regional coordinator for the northeast region.

WBCN-FM Names Charlie Kendall PD

■ BOSTON—Veteran progressive radio disc jockey and program director Charlie Kendall has been named to the post of operations director/program director of WBCN-FM. Kendall most recently served as program director for the Century Broadcasting outlet in Los Angeles, KWST-FM.

WBCN's music director John Brodey, with the station for the 10 years of its progressive rock existence, now becomes programming coordinator.

Padgett joined CBS Records in 1975 as promotion secretary for the New York branch. Her most recent position was executive secretary for the director of national sales/artist development, CBS Records.

Monument Taps Lackner

■ CHICAGO — Terry Fletcher, vice president of marketing for Monument Records, has announced that Chuck Lackner has joined the firm as midwest promotion manager. He will be responsible for coordination of all promotion and sales activities on Monument product for the midwest area.



THE R&B LP CHART

APRIL 1, 1978

1. **SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO
RS 2 4001
2. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB
3139
3. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7034
4. **BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
5. **BOOTS? PLAYER OF THE YEAR**
BOOTSY'S RUBBER BAND/Warner Bros.
BSK 3093
6. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
7. **THANKFUL**
NATALIE COLE/Capitol SW 1170
8. **STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
9. **GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/
Capitol ST 11710
10. **STARGARD**
MCA 2321
11. **RAYDIO**
Arista AB 4163
12. **ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA811 G
(UA)
13. **WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004
(Casablanca)
14. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX
3637 (Motown)
15. **WARMER COMMUNICATIONS**
AVERAGE WHITE BAND/Atlantic SD
19162
16. **LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
17. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
18. **PEABO**
PEABO BRYSON/Capitol ST 11729
19. **RIDING HIGH**
FAZE-O/She SH 740 (Atlantic)
20. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
21. **SHOUT!**
BT EXPRESS/Columbia JC 37078
22. **THERE IS NO GOOD IN GOODBYE**
MANHATTANS/Columbia JC 35252
23. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
24. **SEND IT**
ASHFORD & SIMPSON/Warner Bros.
BSK 3088
25. **GALAXY**
WAR/MCA 3030
26. **YOU LIGHT UP MY LIFE**
JOHNNY MATHIS/Columbia JC 35259
27. **LET ME PARTY WITH YOU**
BUNNY SIGLER/Gold Mind GZS 7502
(Salsoul)
28. **CHIC**
Atlantic SD 19153
29. **VOYAGER**
DEXTER WANSEL/Phila. Intl. 34985 (CBS)
30. **LOVE BREEZE**
SMOKEY ROBINSON/Tamla T7 359R1
(Motown)
31. **VINTAGE '78**
EDDIE KENDRICKS/Arista 4170
32. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
33. **JOURNEY TO THE LIGHT**
BRAINSTORM/Tabu JZ 35327 (CBS)
34. **MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
35. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 7078
36. **JAM/1980's**
JAMES BROWN/Polydor PD 1 6140
37. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
20th Century T 543
38. **LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista 4161
39. **SUNBURN**
SUN/Capitol ST 11723
40. **I CAN'T GO ON THIS WAY**
TYRONE DAVIS/Columbia 35304



JAZZ

By ROBERT PALMER

■ With the release of trumpeter **Woody Shaw's** "Rosewood," Columbia gives welcome evidence of its commitment to acoustic as well as electric jazz. This is a superb date, with the brightly brittle and lyrical sound of Shaw's Music Ips enriched here and there by additional instrumentation, but only for the better. Maybe now this giant among contemporary trumpet artists will begin to receive the credit he's due.

Janus Records is to be congratulated for a tasteful and timely reactivation of the Barnaby/Candid jazz series. The Candid albums, originally produced by jazz writer **Nat Hentoff** during the early sixties, kept to an amazingly high standard. When Barnaby reissued some of them during the early seventies, the choices generally revolved around the bigger names in the catalogue, and several fine Candid albums were overlooked. So it's a real joy to find that the first new Barnaby Candid release includes **Booker Little's** "Out Front" with Dolphy and Roach—an all-time favorite album that I'd pack in my bag for that proverbial desert island—and "Toshiko Mariano Quartet," probably the best work by pianist **Toshiko Akiyoshi** and saxophonist **Charlie Mariano** ever on disc. But the rest of the release is admirable, too: "The Staright Horn of **Steve Lacy**," who finally has enough recordings available in this country to begin to be recognized as the important musician he is; "Rights of Swing" by **Phil Woods**; trumpeter **Richard Williams'** "New Horn in Town;" and the celebrated "Charles Mingus presents Charles," perhaps Mingus' all-time great album, and perhaps **Eric Dolphy's** all-time great performance. As a plus, all these albums have the original covers and liner notes. Better get them while they're hot, before they disappear from the catalogue for another 15 years.

The Horo label of Rome (available in the U.S. through Dan Serro, 165 William Street, New York, N.Y. 10038) has joined the elite of world jazz labels with its latest release. Heading the list is "The Loadstar," by the **Max Roach** quartet with **Billy Harper**, **Cecil Bridgewater** and **Reggie Workman**. The group has been together for several years now, but this two-record set, consisting of two extended performances, is its first recorded statement. Another important set of performances is "Black Africa!" by **Sam Rivers**, two two-record sets recorded at two concerts in Italy, with **Joe Daley** on tuba, **Sidney Smart** on drums, and in one section, **Don Pullen** on piano. This is Rivers' most encyclopedic statement on record so far. The other new Horos are "Threads" by **Steve Lacy**, heard here in fascinating improvisational interplay with two musician-composers from the classical camp, **Alvin Curran** and **Frederic Rzewski**; two albums by pianist **Ran Blake**, "Crystal Trip" and the double pocket set "Open City;" a solo piano album, "The Qualities of Man," by **Michael J. Smith**; and "Divieto Di Santificazione" by bassist **J.F. Jenny-Clark** and drummer **Aldo Romano**.

The black Cajun accordionist **Clifton Chenier** has been making the hottest, most irresistible music of his career on recent Arhoolie releases, and the new "Clifton Chenier and his Red Hot Louisiana Band" continues in this tradition. Anyone who thinks the art of rock and roll saxophone has gone into decline should listen to Clifton's man **John Hart**. Also new from Arhoolie: "You'll Never Find Another Man Like Mance," a posthumous set of concert performances by the great Texas bluesman and songster **Mance Lipscomb** . . . **Dickie Landry**, a Louisiana-born saxophonist who sometimes plays with Chenier but is also heard in New York with his own ensembles and the group of composer Philip Glass, has a new album on Northern Light Records, "Dickie Landry." It includes music for 15 saxophones and some electronically altered solo improvisations, recorded live. It's a remarkable record, straddling the conventional jazz-classical categories. Northern Light is at 1650 Broadway, New York, N.Y. 10019, suite 202 . . . Vee Jay International, P.O. Box 69216, Los Angeles, California has released four new albums: "Love Song" by **Gary Bartz**, "Lost and Found" by bassist **Putter Smith**, "Good for the Garden" by pianist **Kent Glenn**, and under the Studio 7 logo, "Happying" by bassist **Andrew Simpkins**, pianist **Dave MacKay**, and drummer **Joey Baron** . . . Versatile Records (39 West 55th Street, New York, N.Y. 10019) has released "Star Wars/Close Encounters," a collection of current movie themes by organist **Richard 'Groove' Holmes**, who was heard recently in Memphis playing better than ever . . . Vibraphonist **Steve Kimmel**, a fine and original musician who occasionally performs in the east but has chosen to stay in his home town of Minneapolis, has made a new album, "On The Set," available from Wranebeau Records, 1500 So. 6th Street, Minneapolis, Minn. 55454.



THE JAZZ LP CHART

APRIL 1, 1978

1. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB
3139
2. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX
3637 (Motown)
3. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
4. **HOLD ON**
NOEL POINTER/United Artists UA LA
848 H
5. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
6. **LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
7. **HERB ALPERT-HUGH MASEKELA**
Horizon SP 728 (A&M)
8. **THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
9. **WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
10. **FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
11. **THE MAD HATTER**
CHICK COREA/Polydor PD 1 6130
12. **LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES**
Elektra 6E 121
13. **HEADS**
BOB JAMES/Tappan Zee/Columbia
JC 34896
14. **SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
15. **JUST FAMILY**
DEE DEE BRIDGEWATER/Elektra 6E 119
16. **INNER VOICES**
MCCOY TYNER/Milestone M 9079
(Fantasy)
17. **WINDOW OF A CHILD**
SEAWIND/CTI 7 5007
18. **TEQUILA-MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
19. **LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista AB 4161
20. **RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
21. **EASY LIVING**
SONNY ROLLINS/Milestone M 9080
(Fantasy)
22. **SPINOZZA**
DAVID SPINOZZA/A&M SP 4677
23. **VOYAGER**
DEXTER WANSEL/Phila. Intl. 34985 (CBS)
24. **LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
25. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
26. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
27. **BURCHFIELD NINES**
MICHAEL FRANKS/Warner Bros. BSK 3167
28. **STARBOOTY**
UBIQUITY/Elektra 6E 120
29. **MULTIPLICATION**
ERIC GALE/Columbia JC 34938
30. **THAT'S WHAT SHE SAID**
FLORA PURIM/Milestone M 9081
(Fantasy)
31. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
32. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
33. **WHERE GO THE BOATS**
JOHN HANDY/Warner Bros. BSK 3170
34. **ROSEWOOD**
WOODY SHAW/Columbia JC 35309
35. **TIGHTROPE**
STEVE KHAN/Tappan Zee/Columbia
JC 34857
36. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
37. **WAVES**
TERJE RYPDAL/ECM 1 1110 (Polydor)
38. **STAN GETZ GOLD**
Inner City IC 1040
39. **BENNY GOODMAN LIVE AT CARNEGIE HALL**
BENNY GOODMAN & VARIOUS ARTISTS/
London 2PS 918/19
40. **DEER WAN**
KENNY WHEELER/ECM 1 1102 (Polydor)

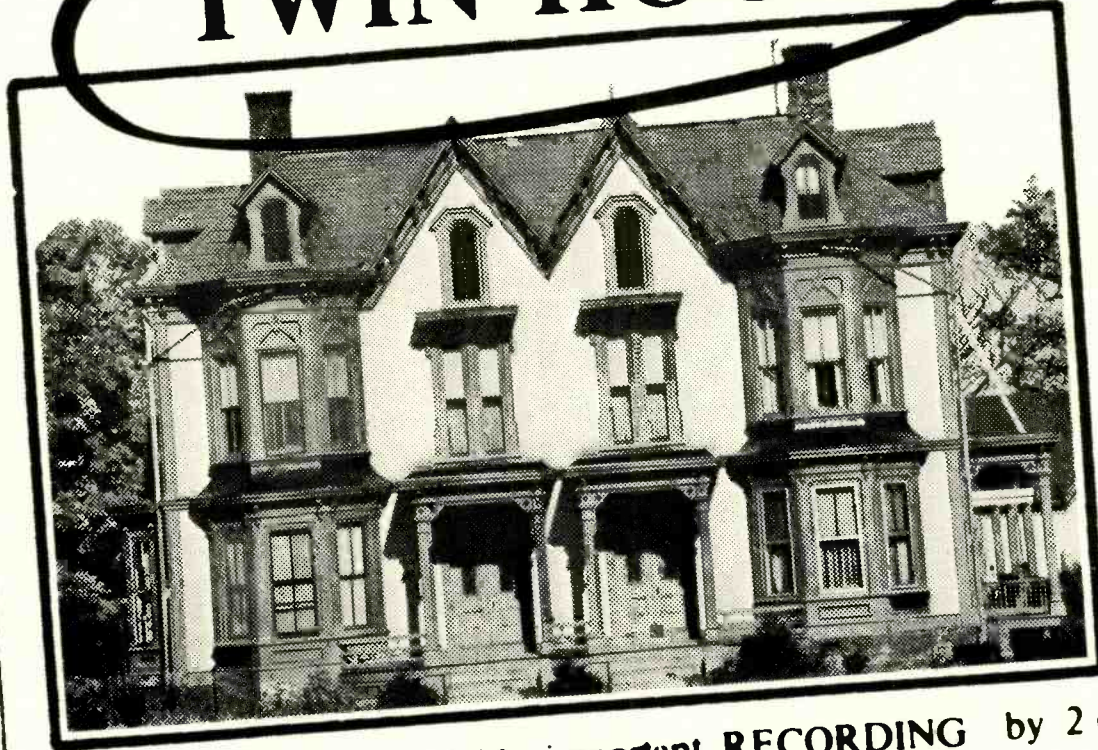
LARRY CORYELL - PHILIP CATHERINE "TWIN HOUSE"

MEASUREMENTS OF ALL HOUSES FOR SALE.

LARRY CORYELL PHILIP CATHERINE

Guitar Duos

TWIN-HOUSE



To be SOLD. - A highly important RECORDING by 2 of today's LEADING GUITARISTS of contemporary music. LARRY CORYELL (from the United States of America) and PHILIP CATHERINE (from the Belgium Kingdom). The recording was inspired by the SPLENDID PERFORMANCE of the two Artists during the » BERLINER JAZZTAGE 1976 « and recorded a few days after at London Olympic Studios.


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Voted "Most Promising Jazz Duo" - Record World 1977 Jazz Poll

LARRY CORYELL - PHILIP CATHERINE
"TWIN HOUSE" Two of the world's most versatile guitarists exploring the ravishing and exhilarating resources of their instruments. Exclusively on Elektra records and tapes.

(6E-123)

Produced by Siegfried E. Loch

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The import album of 1977 is now the most important album of 1978.

The Coast

(Continued from page 14)

TRACKS: With the interminable Heart/Mushroom Records fight finally over, the immediate order of business is the (re)release of the disputed "Magazine" album. When it comes out, it will feature the same tracks that appeared on the version that hit the streets last year for what seemed like five minutes; but the tracks have all been re-mixed and will appear in a different sequence. The group has also added new vocals to five tracks, including the title cut. Needless to say, the record will mark the end of the Heart/Mushroom relationship . . . **Quincy Jones'** latest, due out April 28, will be called "Sounds . . . And Stuff Like That." It was recorded in New York and L.A. with guest appearances by a host of heavies, including **Chaka Khan, Hubert Laws, Ashford and Simpson, Patti Austin, the Brothers Johnson, Harvey Mason, Herbie Hancock and David T. Walker** . . . **Steely Dan** has finished the title track for "FM" at the Village Recorders here. One report described it as "sterling, sophisticated music for movie lovers everywhere," whatever that means. It will again feature the sax work of **Pete Christlieb** (who did some nice work on "Aja"); apparently, **Donald Fagen, Walter Becker** and producer **Gary Katz** became obsessed with Christlieb's playing when they heard him in "The Tonight Show" band. Considering the quality of the musicians in that band, that's not hard to understand . . . **Foreigner** is finishing up their second album for Atlantic in L.A. . . . The **Brecker Brothers** and **Tom Mallone** (from the "Saturday Night Live" band) are at Secret Sound in New York, doing horn overdubs for a new rock opera by **Michel Bernholc, Michel Berger** and **Luc Plamondon**; the work represents first major collaboration between French and French Canadian forces . . . Recently at Filmways/Heider in Hollywood: **The Temptations, Carole Sager** and **Tanya Tucker**. Meanwhile, Heider remote units recorded **McCoy Tyner** for three nights in San Francisco, with **Orrin Keepnews** producing . . . Epic is releasing "Black Fool's Gold" from **Bobby Goldsboro's** "Goldsboro" album in response to the current coal mining problems . . . At Cherokee in L.A.: **Frank Zappa, Bob Seger** (who's finally finished his new one), **The Dirt Band, Burton Cummings** and **Commander Cody**.

NEW AND EXCITING RELEASES, PART II: Speaking yet again of the Brothers Johnson, **Louis J.** and wife **Valerie** are the proud parents of son **Kodi Rico Johnson**, born March 17 . . . War's **B. B. Dickerson** and wife **Teresa** are also celebrating a birth: **Julian Dewayne Dickerson** was born March 8.

ABNORMAL BEHAVIOR—(The following report on this year's NARM convention reached NARM in an unmarked envelope stained with Louisiana red hot sauce and oyster juice, and offers front line observations from RW's roving, and occasionally rolling, reporter, Abu Ali-ben Hekkt.)

New Orleans itself was lovely, if overrun with tourists, which may explain why those label reps missing from the convention floor often turned out to be noshing the city's French-Creole cooking, rather than brow-beating retailers in their suites. The natives were charming, if a little crazy—N. O. is one city where cross walks are apparently used solely to make out-of-towners comfortable, rather than the natives, who take delight in sprinting through the slimmest breaks in rush-hour traffic.

Scheduled entertainment at the marathon was highlighted by **Dolly Parton** and **Donna Summer**, but also satisfying was the unrelated presence of **Zoot Sims** and **Bucky Pizzarelli**, whose sets at the Hyatt drew plenty of delegates out of the ballroom and into the bar.

Mercury Signs Gary Toms



Gary Toms, best known for his 1975 hit, "7-6-5-4-3-2-1 (Blow Your Whistle)," has signed an exclusive recording contract with Phonogram, Inc./Mercury Records, it was announced by Charles Fach, executive vice president/general manager of the firm. Seen at the signing ceremony, from left, are: Bill Stahl of Ultra-Sonic Production, producers of Toms; Bob Swaid, Sight & Sound Management; Gary Toms; Fach; and Reggie Levong, also of Sight & Sound.

Andy Gibb Feted



RSO Records and Polydor welcomed Andy Gibb to London recently by holding a party to celebrate his 20th birthday. Andy was in London for a series of TV, radio and press commitments to promote his new single, "Shadow Dancing," written by the four Gibb Brothers, Barry, Maurice, Robin and Andy. Andy Gibb is pictured with (from left): Charles Negus-Fancy, managing director, The Robert Stigwood Group; Brian O'Donoghue, managing director, RSO Records UK, and Mike Hutson, managing director, RSO Records international operations.

Fred Haayen

(Continued from page 3)

you've got, and believe in them. Insecurity in this business makes you a total loser."

At 37, Haayen has just passed his 13th anniversary in the music business, and he looks forward to a long stay in New York. "I don't think it's a lifetime job," he said in reference to his new post, "but it definitely is a long-term job. It will take me a minimum of four years to learn all I want to know. When you take on a job and immediately start looking for your next job, that is wrong. If you do your job well, the next one will take care of itself."

Polydor will be in the bidding for higher-priced, established talent when it becomes available, Haayen said, but with certain reservations.

"I will never sign an act to make sure he is here and not there," Haayen said. "I won't say it's wrong, what (other companies) do, but I won't do that."

"I'm not saying we're a CBS or WEA (in this country)," Haayen added, "but for some artists we're even better, because we don't have that massive artist roster, and because of our worldwide operation. We want massive volume, with not so many artists."

Haayen continues as a vice president of the Polygram corporation in addition to his new post. His appointment, he said, does not necessarily signal a greater financial commitment to Polydor here by the parent company. "There's never been a set commitment," he said. "The money is there when it's needed. I've never had any difficulty getting backing."

The greatest changes in Polydor under Fred Haayen, it seems, will involve the image and "style" of the company. "My style is 100 percent involvement in the creative and emotional

side of our business," he said. "And the emotional side is very important. When we make the decision to get behind an artist, I want the whole damn building to know."

Haayen said he will work personally on artist signings, and indeed he makes no attempt to conceal his enthusiasm for specific artists and for popular music in general.

"What I don't like is just to follow trends," Haayen said. "If I hear something that really knocks me out, why shouldn't it do the same for a million other people?"

It's that enthusiasm for music that has characterized Haayen's career. He was an architecture student when he landed his first job, by chance, in a Polydor warehouse in his native Holland, but he claims to have been a music lover and "label maniac" all his life.

Two years with Polydor in Holland and an additional year in a Phonogram management training program led, in 1968, to his own management and publishing company, Red Bullet, founded with his friend Willem van Kooten. Under their leadership Red Bullet scored hits with "Venus" by the Shocking Blue, "Ma Belle Amie" by the Tee Set, and "Radar Love" by Golden Earring, among others.

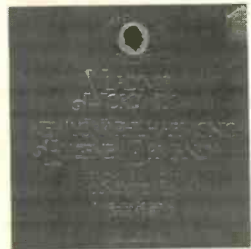
Haayen returned to Polydor in Holland in 1971 as president, by which time, he said, "I knew every aspect of the business, warehousing, publicity and management, including worldwide touring with Golden Earring. I just really wanted to be in the management of this organization."

In late 1974 Haayen became managing director of Polydor U.K., and was elected a vice president of Polydor International in December of last year.

CLASSICAL RETAIL REPORT

APRIL 1, 1978

CLASSIC OF THE WEEK



PIANO CONCERTO NO. 3
HOROWITZ, ORMANDY
RCA

BEST SELLERS OF THE WEEK

RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Bonyngé—London
STAR WARS—Mehta—London
STRAVINSKY: RITE OF SPRING—Mehta—Columbia
VERDI: I DUE FOSCARI—Ricciarelli, Carreras, Gardelli—Philips
VERDI: LA TRAVIATA—Cotrubas, Domingo, Milnes, Kleiber—DG

KORVETTES/U.S.

MARIA CALLAS: LA DIVINA—Angel
DONIZETTI: LA FAVORITA—London
GREATEST HITS OF 1720—Columbia
VLADIMIR HOROWITZ GOLDEN JUBILEE RECITAL—Columbia
JAMES McCracken: MEETING OF THE WATERS—Angel
PROKOFIEV: IVAN THE TERRIBLE—Muti—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
JEAN PIERRE RAMPAL GREATEST HITS—RCA
STAR WARS—London
JOAN SUTHERLAND AND LUCIANO PAVAROTTI SING OPERA DUETS—London

KING KAROL/NEW YORK

CILEA: ADRIANA LECOUVREUR—Scotto, Domingo, Levine—Columbia
DONIZETTI: LA FAVORITA—London
NYIREGHAZI PLAYS LISZT—Desmar
PROKOFIEV: IVAN THE TERRIBLE—Muti—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
RAMPAL-LAGOYA CONCERT—RCA
SHOSTAKOVICH: SYMPHONY NO. 4—Previn—Angel
STRAVINSKY: RITE OF SPRING—Columbia
VERDI: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

SPECS/MIAMI

BEETHOVEN: VIOLIN CONCERTO—Zukerman—Columbia
BOCCERINI: STRING QUARTET—Philips

CILEA: ADRIANA LECOUVREUR—Scotto, Domingo, Levine—Columbia
DONIZETTI: LA FAVORITA—London
VLADIMIR HOROWITZ GOLDEN JUBILEE RECITAL—RCA
PUCCHINI: EDGAR—Scotto, Bergonzi, Queler—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
JEAN PIERRE RAMPAL PLAYS JAPANESE MELODIES—Columbia
TCHAIKOVSKY: SYMPHONY NO. 4—Karajan—DG
VERDI: LA TRAVIATA—DG

LAURY'S/CHICAGO

BARTOK: QUARTETS—Tokyo String Quartet—DG
DONIZETTI: LA FAVORITA—London
DVORAK: SYMPHONY NO. 9—Giulini—DG
GREATEST HITS OF 1720—Columbia
MAHLER: SYMPHONY NO. 9—Giulini—DG
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
SCHUBERT: SYMPHONY NO. 9—Giulini—DG
STAR WARS—London
TOMITA: KOSMOS—RCA
VAUGHAN-WILLIAMS: LARK ASCENDING—Zukerman, Barenboim—DG

ODYSSEY RECORDS/ SAN FRANCISCO

BRAHMS SYMPHONY NO. 1—Ozawa—DG
MOZART: PIANO CONCERTOS—Perahia—Columbia
ITZHAK PERLMAN AND PINCHAS ZUKERMAN IN VIOLIN DUOS—Angel
PUCCHINI: IL TABARRO—Scotto, Domingo, Wixell, Maazel—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
STAR WARS—London
STRAVINSKY: RITE OF SPRING—Columbia
TOMITA: KOSMOS—RCA
VERDI: I DUE FOSCARI—Philips
VERDI: LA TRAVIATA—DG

TOWER RECORDS/ SAN FRANCISCO

HAYDN: L'ISOLA DISABITATA—Dorati—Philips
JESSIE NORMAN SINGS FRENCH ART SONGS—Philips
NYIREGHAZI PLAYS LISZT—Desmar
PUCCHINI: IL TABARRO—Scotto, Domingo, Wixell, Maazel—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
ROSSINI: OVERTURES—Marriner—Philips
SHOSTAKOVICH: THE NOSE—Roshdestvensky—Columbia
SHOSTAKOVICH: SYMPHONY NO. 5—Previn—Angel
STRAVINSKY: RITE OF SPRING—Mehta—Columbia
VERDI: I DUE FOSCARI—Philips

Looking Ahead with Columbia

By SPEIGHT JENKINS

NEW YORK — Record dealers should be prepared for what will probably be a big selling record come this June: the first release on Columbia Records of a set of Ervin Nyiregyhazi playing Liszt and conceivably some Grieg and Debussy.

The Hungarian pianist was discussed in this space a few months ago in regard to a record on Desmar, produced by International Piano Archives under the direction of Gregor Benko. Nyiregyhazi was described on that record as a man of mystery: nine wives (consecutively), a hit in the '20s but experiencing years of misery thereafter, a man who does not believe in practicing and will play only on impulse, an artist who feels in communion with Liszt's spirit.

The first record on Desmar was made from a tiny cassette recorder taken in a performance in California. This record was picked up by Harold C. Schonberg in the New York Times Sunday Arts &

Leisure Section and by other critics across the country. There is no question from this record that Nyiregyhazi is a romantic pianist whose obedience to the printed note is casual, whose tempos are self-directed and who is interested in the most coloristic effects possible.

Richard Kapp, the man responsible for the "Greatest Hits of 1720" record, heard about Nyiregyhazi and has now been involved in Columbia's first effort to make a studio recording with him. Last week a group of critics were invited to the CBS Studios on E. 52nd St. for an advance listening.

Until or if Nyiregyhazi is heard in performance, it will be impossible to know whether the volume achieved on these tapes is real or engineer created, but if this man's record comes out as did the tapes, he is going to be a saint to the high-fidelity industry. For no average system will do him justice.

(Continued on page 93)

Newly Released A World Premiere Recording

3-RECORD SET FIRST RECORDING
HANDEL: RINALDO
Cotrubas-Watkinson
Scovotti-Esswood-Brett-Cold
La Grande Ecurie
& la Chambre du Roy
Jean-Claude Malgoire



M3 34592

Records Imported from Europe

Another reason why it's always a
Great New Opera Season on
Columbia Masterworks



Record World en España

By JOSE CLIMENT

■ Con unas canciones, cantadas con ese mismo sentimiento de siempre, nos obsequió **Rocio Jurado** en el pub Long Play de Madrid, en el acto en el que se le hizo entrega del "Long Play" de Oro, correspondiente al último trimestre del pasado año 77. El local estaba a rebosar de público. Actuó como maestro de ceremonia nuestro compañero **Agustín Trialaso** (Diez Minutos) que glosó los merecimientos de Rocio y explicó la pugna que había sido la entrega del preciado trofeo, donde había salido victoriosa la españolísima artista. La fiesta muy concurrida, repito, de altas personalidades del mundo del disco y de todos los medios informativos. Un éxito total para ésta artista RCA, España, y esperamos que su próximo L.P. continúe conquistando los mismos lugares que ya obtuviera con el anterior, ella misma nos confesó que su próximo disco ya lo está preparando con música y letras de **Manuel Alejandro**, nuestro premiado compositor.

Continuando con éxitos de la

misma compañía discográfica, diremos que fué muy grande el obtenido en su presentación por **Los Amaya** (RCA). Su número extraído de su último L.P., "Vete" está recibiendo una muy fuerte promoción y ya está escalando los primeros puestos de las listas españolas.

Maria Ostiz

Hispavox tiene dos joyas en el mercado, en estos momentos, una el L.P. que contiene la canción "Levantaré," con la que se ha levantado, aún más si cabe, **Maria Ostiz**. Todo el larga duración es estupendo, sin politizaciones, es una denuncia sin tratar de herir a nadie, muy bien cantado y con unos temas todos dignos de ser Cara "A" de cualquier sencillo, lleva el título genérico de ::María" y no se puede dejar de escucharlo cuando se ha empezado. La otra joya es la aparición de un nuevo L.P. de **Bebu Silveti**. En este Long Playing, Bebu ha trabajado durante ocho meses. Son pocos temas, pero de la longitud necesaria cada uno. Hay entre el-

(Continued on page 92)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Jose Velez

■ El "Festival Eurovisión" se celebrará en París en día 22 de Abril. Entre los intérpretes que tomarán parte en este certamen figura **José Velez**, que representará a España. Con mucho gusto atenderé la invitación para asistir a dicho evento. Y hablando de **José Velez**, también participará en el Concierto gratuito que ofrecerá la estación radial miamense WQBA en la "Feria de la Juventud" que se celebra durante estas dos semanas en Miami, amén de formar parte también de los competidores en Benidorm. Nada, que **Garea** de Discos Columbia está planeando algo grande con Velez. Conociendolo a fondo, no dudo que lo logre . . . Se anunció a **Lolita** en un espectáculo que habría de ofrecerse en el Gusman Hall de Miami durante esta semana. A última hora se suspendió dicho espectáculo . . . **Mario de Jesús**, activo editor radicado en México y nativo de República Dominicana, visitó nuestras oficinas en Miami, en ocasión de la celebración del "Decimo Aniversario" de su empresa en México, Editorial Musical Latino Americana, S.A., (ENLASA) . . . Desde hace años he compartido una amistad cimentada a base de sinceridad y verdades con la batalladora puertorriqueña **Provi García**, cerebro Latino de Peer Southern Organization, (Corazón también) Recuerdo una vez en que casi halandonos de los pelos, nos dijimos todas las verdades de una sola vez. Al salir del restaurant, de donde casi nos echan por escandalosos, nuestras huellas en la nieve hablaron profundamente del inicio de una gran amistad. Romántica a veces, melancólica otras, pero siempre fuerte, muy fuerte, Provi ha sido un puntal para las compositores latinos. Nunca he envidiado sus luchas, labores y responsabilidades. Desde hace algunos meses he sentido la falta de algo, el vacío de una fuerza, la tranquilidad de una ausencia desconocida. **Provi García** está en Puerto Rico, recuperandose de un grito que le dió el corazón. Ahora que lo sé, por bien guardado que estaba el asunto, le grito a la enorme amiga: "¡Sal de la cueva, boricua, que esto sin tí no está en ná!!!!

Antes de tocar en el "Bottom Line" de Nueva York, el día 4 de Marzo, **Mongo Santamaria**, ganador del Grammy este año, hizo un "tape" de televisión con **Bruce Morrow** de NBC TV . . . **Wanda Ramos**, de WBLS, New York, de vacaciones por dos semanas . . . Estuvimos en un "cocktail party" ofrecido a **Princess La Maar Renee**, popular d.j. de la emisora neoyorkina WBLS, en ocasión de su cumpleaños. Aun cuando el "cocktail" fué suspendido por un fallo eléctrico en el "night club" donde se estaba celebrando, pasamos un rato muy entretenido con los buenos amigos. **Princess** estuvo con nosotros por Cannes, Francia, luciendo su personalidad . . . **Dimensión Latina** estará actuando en Nueva York el 25 de Marzo. La agrupación venezolana, que cuenta con la voz del popular **Andy Montañez**, iniciará así una gira que le tomará dos meses, recorriendo grandes ciudades, tales como Nueva York, Chicago, Miami, Boston, Washington, D.C., New Orleans y Houston. El 15 de Abril actuarán en el Felt Forum de Nueva York.

Nos reporta CBS, Argentina, ventas superiores a los 35,000 copias del simple de **Daniel Magal** en el cual interpreta "Cara de Gitana." El éxito de **Magal** se está haciendo general con este número, ya que sus ventas en Chile están situadas en lugar preferencial, así como en Columbia, donde en solo quince días de lanzado el número, las ventas han superado las 20,000 copias vendidas. Prontamente lanzará CBS un nuevo simple de Daniel, así como su "elepé." La reacción en Uruguay y México también está haciendose notar.



Daniel Magal

(Continued on page 91)

1968

EMLASA

1978

EN DIEZ AÑOS HEMOS ACUMULADO UN DESFILE DE EXITOS TAN INTERESANTE, QUE SU CIFRA SERIA DIFICIL DE IGUALAR AUN POR NOSOTROS MISMOS EN LOS PROXIMOS DIEZ, A MENOS QUE SIGAMOS TRABAJANDO COMO HASTA AHORA CON TANTO FERVOR, AHINCO Y DEDICACION, EN BENEFICIO DE LA MUSICA MEXICANA E INTERNACIONAL QUE REPRESENTAMOS.

MARIO DE JESUS
GERENTE GENERAL

EDITORIAL MUSICAL LATINO AMERICANA, S.A.

Laguna de Mayran 258, 2do. Piso,

Mexico 17, D.F.

Tel. 531-3265

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Orlando, Fla.

By WFIV (LIONEL AGUILAR)

1. ACURRUCAO
CONJ. UNIVERSAL
2. MI AMOR IMPOSIBLE
LOS PASTELES VERDES
3. TE QUIERO SIEMPRE
GUSTAVO ROJAS
4. UN HIJO EN FEBRERO
ALDO MONGES
5. COMO NO CREER EN DIOS
WILKINS
6. POR QUE NO ME HABLAS DE AMOR
SOPHY
7. QUE TE VAYA BIEN
ANA MARIA
8. MI BODA CAMPESINA
LOS SATELITES
9. Y TODAVIA TE QUIERO
YOLANDITA MONGE
10. ERES TU EL GRAN AMOR DE MI VIDA
PERLA

San Antonio

By KCOR (S. GARZA)

1. SON TUS PERJUMENES MUJER
LOS COMETAS/Santos
2. VIDA MIA
IRENE RIVAS/Cara
3. COMPRENDO MI AMOR
GRUPO MAZZ/Santos
4. TARDE
ROCIO DURCAL/Ariola
5. CREDO
LOS JOAO/Musart
6. ERES TODA UNA MUJER
RAUL VALE/Pronto
7. AY COMPA
TROPICAL PLAYA SUAVE/Coco Loco
8. HOMBRE
NAPOLEON/Raff
9. SI YA TE VAS
CHELO/Musart
10. CHIAPAS
MIKE LAURE/Musart

Los Angeles

By KALI (RAUL ORTAL)

1. VOLCAN
JOSE JOSE/Ariola/Mex
2. MA BAKER
GRUPO EL TREN/Orfeon
3. QUE LASTIMA ME DA
LOS FREDDY'S/Eco/Mex
4. UNA LAGRIMA DIJO ADIOS
ANGELICA MARIA/Melody
5. ENTRE CADENAS
MANOLO MUNOZ/Gas
6. REGALO EQUIVOCADO
LOS POTROS/Eco/Mex
7. O TU O NADA
PABLO ABRAIRA/Alhambra
8. PUES VETE
BEATRIZ ADRIANA/Peerless
9. TE VAS AMOR
IRENE RIVAS/Cara
10. PERDIDO PARA SIEMPRE
RENACIMIENTO 74/Ramex

Mexico (Salsa)

By VILO ARIAS SILVA

1. EL NEGRO JOSE
LOS VIRTUOSOS/Gas
2. SALOME
JOHNNY LABORIEL/Orfeon
3. LA CORONELA
EL GRAN COMBO/Combo
4. CATALINA LA O
PETE "CONDE" RODRIGUEZ/Fania
5. FALSARIA
PEPE AREVALO/Gas
6. LLORARAS
DIMENSION LATINA/Musart
7. MENTIRA
HECTOR LAVOE/Fania
8. CUENTAME
BANDA KL/Melody
9. GUARACHA
WILLY COLON/Fania
10. MATA SIGUARAYA
PANCHO CATANEO/Orfeon

Ventas (Sales)

Chile

By RICARDO GARCIA

1. CARA DE GITANA
DANIEL MAGAL/EMI Odeon
2. UN CAFE PARA PLATON
FERNANDO UBIERGO/IRT
3. POLVORA MOJADA
PABLO ABRAIRA/IRT
4. TE NECESITO
FERNANDO CALLE/Odeon
5. NO VOLVERE
TRINIDAD/CBS
6. AMIGO
ROBERTO CARLOS/CBS
7. YO TE QUIERO, NOS QUEREMOS
JUAN MARCELO/RCA
8. CHINITO CONSTRUCTOR
LUCEROS DEL VALLE/Sol America
9. MORIR AL LADO DE MI AMOR
DEMIS ROUSSOS/Philips
10. HIPOCRESIA
LOS PASTELES VERDES/Polydor

San Antonio

1. SON TUS PERJUMENES, MUJER
LOS PAVOS REALES/Joey
LOS ALVARADOS/Pronto
2. MEJOR ME VOY
CHELO/Musart
3. VIDA MIA
IRENE RIVAS/Cara
4. HOMBRE
NAPOLEON/Raff
5. TARDE
ROCIO DURCAL/Pronto
6. EL ROGON
CADETES DE LINARES/Ramex
7. BESITOS
LOS HUMILDES/Fama
8. ERES TODA UNA MUJER
RAUL VALE/Melody
9. CREDO
LOS JOAO/Musart
10. VIVAN LOS MOJADOS
TIGRES DEL NORTE/Fama

Los Angeles

1. SON TUS PERJUMENES, MUJER
LOS ALVARADOS/Pronto
2. TARDE
ROCIO DURCAL/Pronto
3. TE VAS AMOR
IRENE RIVAS/Cara
4. VOLCAN
JOSE JOSE/Ariola
5. HOMBRE
NAPOLEON/Raff
6. AMIGO
ROBERTO CARLOS/Caytronics
7. ROSITA DE OLIVO
LOS HUMILDES/Fama
8. EL LAGO AZUL
LINDA RONSTADT/Asylum
9. TAMBORILERO
CEPILLIN/Orfeon
10. MENDIGO REY
ALDO MONGES/Microfon

Mexico (Salsa)

By VILO ARIAS SILVA

1. FALSARIA
PEPE AREVALO/Gas
2. SALOME
JOHNNY LABORIEL/Orfeon
3. MENTIRA
HECTOR LAVOE/Fania
4. CATALINA LA O
PETE "CONDE" RODRIGUEZ/Fania
5. EL NEGRO JOSE
LOS VIRTUOSOS/Gas
6. LA SALSA DE HOY
EL GRAN COMBO/Combo
7. LLORARAS
DIMENSION LATINA/Musart
8. ELLA FUE
ESTRELLAS DE FANIA/Fania
9. CUENTAME
BANDA KL/Melody
10. LA CORONELA
EL GRAN COMBO/Combo

Nuestro Rincon (Continued from page 90)

De un momento a otro se trasladará Fania Records a Puerto Rico. Aun cuando su base de operaciones radicará en la Isla del Encanto, las oficinas de Nueva York seguirán dirigidas desde el punto de vista promocional por Alex Masucci . . . Dicesa lanzó en Centroamérica a Fermín Iglesias en "Yo solo estoy sin tí" (La Bionda, E. Chinazzi-Alejandro Hutt) y "¿Cómo Estás?" (Mal-Mangandi) ¡Muy bueno! . . . Grabarán Raquel y Los Candilejas en España, un elepé con canciones de varios autores de primera, entre los cuales se barajan Manuel Alejandro, "Apidate" del autor mexicano Ramón Inclán, Juan Gabriel y José Alfredo Jiménez. Esta producción será realizada por Amanecer 76. También de esta etiqueta, una nueva grabación de Juan Manuel, ex Polydor y RCA, con temas de Juan Carlos Noroña . . . Muy buena la interpretación declamada de Roberta Suárez del tema "Detalles" (Roberto Carlos) que CMQ y FM 92 están lanzando al aire en Miami. Roberto logró anteriormente impacto con su interpretación declamada de "Quién lo va a saber? . . . ¡Felicidades! . . . Y para la próxima, les estaré reportando desde México!

Eurovision Festival, sponsored by all TV networks of Europe, will be presented this year in Paris, France. Among the contestants will be José Velez, representing Spain with the tune "Bailemos este Vals." I appreciate their invitation to be present at this festival this year . . . José Velez will also be performing at the Song Festival of Benidorm, Spain and at the Youth Fair that will be presented during this month in Miami, Fla. It seems that Garea is seriously promoting Velez for his label, Discos Columbia, Spain . . . Lolita was announced for performances at the Gusman Hall in Miami this week. The event was suddenly cancelled out . . . For years I have been enjoying a sincere and energetic friendship with Provi Garcia, head of the Latin American operations for Peer Southern Organization. We have not always thought the same way about a lot of matters. We have been enjoying our arguments, fights, planning and sincere positive criticism. It is always superb to have somebody like Provi as a counterpart in any

(Continued on page 92)

Record World en Puerto Rico

By SERGIO COLLADO

■ El ambiente farandulero y disquero de P.R. esta sufriendo una serie de cambios, que han afectado a la industria discográfica a tal punto que han tenido que hacer ajustes y reajustes todas las compañías, en todas las facetas del Negocio, desde promoción y venta hasta producción.

Por primera vez en muchos años, la navidad no fué la bonanza esperada y todos los que produjeron discos de navidad los perdieron. Esto fue debido a que igual que un gran porciento de las emisoras de E.U., las de aqui empezaron con la música de navidad muy tarde y la quitaron muy pronto. Por eso no fue posible lograr el éxito grande de navidad.

Tal vez como resultado de esto y al continuar los meses de enero, febrero y marzo y posiblemente hasta, abril, que son flojos en ventas. Como es natural los pagos también son flojos.

Como resultado de ello las compañías con grandes créditos en la calle están presionando a sus clientes y limitándoles el crédito. Asi pues nos encontramos a gran parte de las compañías, distribuidores y subdistribuidores en crisis. Actualmente el negocio

esta básicamente sostenido por dos pilares (lease Distribuidora Nacional y Distribuidora Aponte) que son los únicos que cumplen sus pagos y obligaciones mas o menos al día. Todos los demás estan atrasados en sus cobros y pagos.

También como consecuencia de esto la radio está super llena de discos pues todas las compañías quieren pegar su disco a ver si así coaccionan a sus clientes para poder cobrar.

Hay promotores con 60 discos en un mes de los cuales pegaran 5 y perderan los demás. Claro, esto también debido a que esas compañías no quieren perder sus primeras opciones y por eso lo sacan todo.

A pesar de ello se sigue vendiendo mucho disco aunque se ha notado una nueva preferencia por el disco 45R.P.M.'s y las cintas de ocho canales. Hay muchos éxitos que venden miles de 45R.P.M.'s y tapes y muy pocos LP's. Aqui creemos que influye el alza un poco exagerada de los LP's. Además eso propicia la venta de "dubbings" o copias falsificadas.

Microfón acaba de establecer (Continued on page 92)



CONSAGRACION

CARLOS TORRES VILA—Microfon 76090

Bajo la dirección y arreglos de Horacio Malvicino, Carlos Torres Vila logra una grabación de temas suaves y románticos, tales como "Quisiera ser" (Clavell-Poupee), "Merceditas" (R. Sixto Rio), "Rio Manso" (Ch. Aguirre) y "En esta tarde gris" (Contursi-Mores).

■ Under the direction and with musical arrangements by Horacio Malvicino, Carlos Torres Vila performs in a very smooth and mellow voice. Romantic ballads. "No quisiera quererte" (H. Guarany), "La Canción del te quiero" (Correa-D. Pat) and "Quisiera ser."



SIEMPRE EN MI MENTE

JUAN GABRIEL—RCA MKS 2115

El muy popular y vendedor compositor interprete mexicano Juan Gabriel presenta aquí sus grandes éxitos "Siempre en mi mente" y "María José." Muy comerciales también "Denme un ride," "Adios," "Mi oración" y "Lágrimas Tristes."

■ Juan Gabriel, perhaps the most popular singer-composer of the day in Mexico, offers a package of his smash tunes, such as "Siempre en mi mente" and "María José." Also good and commercial in "Adios Cariño," "Extraño tus ojos" and "Canta, vive y sueña."



CARINOSAMENTE

KAROO—Fuentes MFS 3377.

Karool de Colombia va avanzando en popularidad en varias áreas. Nueva grabación de corte internacional en la cual se destacan "A escondidas te veré" (F. Felix), "Las cosas de un amante" (V. Daniel), "Hoy me recuerdas" (D. Cabuche) y "Dile" (J.M. Figueroa).

■ Karool from Colombia is enjoying more international popularity. Here she performs a very commercial package of ballads. "Recuerdame" (del Prado), "El tiempo que se va no vuelve" (F. Felix), "Hoy ha muerto este amor" (Cruz-A. Ospina), more.



BORINCUBA

Libra ALIS 2003

Con Justo Betancourt como coordinador musical y director, el Conjunto Borincuba se lanza al mercado con esta grabación salsera. Muy buenos "Guaguancó de Corazón" (Robles), "Vete" (P. Lagarreta), "Romance" (R. Hernandez) y "Esa Mujer me gusta."

■ With Justo Betancourt as musical director and coordinator, Conjunto Borincuba is enjoying general acceptance among salsa fans in this, their first release. "Todo tiene su ánal" (Tomás Rivera), "Romance" (R. Hernández), "Diadema de Abrojos" (Iván Ortiz) and "Tú sin mí, yo sin tí" (T. Valentín).

En España (Continued from page 90)

los dos que harán las delicias de todos los seguidores del movimiento "Disco" norteamericano.

Esta vez entrará con perfecto derecho en cualquier lista del mundo y sin que ningún nuestra cordial enhorabuena a ambos y a la compañía.

Rockero Punk

El rockero Punk español, **Ramoncin** (EMI), tiene ya un L.P. en la calle. Está recibiendo fuerte promoción en radio y en prensa. Indudablemente es una novedad para el país. Ramoncin se lo hace muy bien. A la gente le gusta. Ojalá esta modalidad tenga más

vida de la que parece va a tener, sería una lástima que las circunstancias le robaran una oportunidad a quien se la merece. Ramoncin se pondrá muy pronto a la cabeza de las listas de esa clase de música en muchas listas . . .

Lorenzo Santamaría, con un disco de éxitos de cobertura en el mercado, prepara un nuevo L.P., será una sorpresa para todos, nos comenta él mismo, ya que es un disco enteramente de Rock. Pues ánimo porque esa modalidad se te dá muy bien . . . EMI-Odeon tiene preparados para su inmediata salida al mercado dos sencil-

En Puerto Rico (Continued from page 91)

su propia oficina en la Pda. 15. Su dirección es Microfón Records Calle Cerra 622 Interior Pda. 15 Santurce, P.R. 00907.

Fania traslada sus oficinas a P.R. buscando reagrupar todas sus divisiones aquí. **Jerry Massucci** junto a otros accionistas compró a WBMJ Radio Rock. También compró la factoría de discos a **Fernando Montilla**. Usarán el estudio recientemente comprado por **Bobby Valentin** para sus grabaciones locales.

Han llegado 13 versiones de "Son tres perjúmenes Mujer" a P.R. pero ninguna ha pegado.

A pesar de que hay 4 versiones del tema "Acaríciame" de **Alejandro Jaén** ha sido el interpretado por **Alvaro Torres** del sello Dila de Guatemala el que más ha pegado aca.

Charytin Goyco firmó con el sello Latin Internacional y grabó

en California un LP.

Paolo Salvatore predispuerto a ser ganador con su interpretación de "Abrazame y quiereme." ¡Un disco de gran impacto!

La **Gran Orquesta** entra a la batalla de los Merengues con su tema "La Boda."

El excantante de la **Corporación Latina** (que dicho sea de paso esta muy decaída) **Guelo**, esta muy pegado con su tema "Quien tiene tu amor" para Sol Records. Otro independiente que pega hits.

Nydia Caro, **Ednita**, **Charytin** y **Lisette** no se oyen casi en la radio. **Olguita**, **Carmita Jimenez**, **Sophy** y **Yolandita** se oyen con más frecuencia y pegan sus hits, aunque las ventas no están al igual que su popularidad.

Perla en su interpretación del número "Sueños" causa una reacción muy positiva del público discomano.

Nuestro Rincon (Continued from page 91)

way. For months something had been missing. I did not know what it was, but I felt it. Provi was in Puerto Rico, after suffering heart problems. She is a strong executive who is needed back. I hope it will be pretty soon. Without you, things are not the same!

Mongo Santamaría, Grammy winner this year, taped a news spot with **Bruce Morrow** of NBC-TV, prior to playing the Bottom Line Saturday night, March 4th . . . **Dimensión Latina** with **Andy Montañez** will be coming to New York on March 25th. This is the most popular salsa band from Venezuela. A two month tour is being set for the group by Ralph Mercado Management. Some of the major cities they will be playing in the U.S. include New York, Chicago, Miami, Boston, Washington, D.C., New Orleans and Houston. They are set to play the Felt Forum on April 15th . . . **Wanda Ramos** from WBLS, New York, is vacationing for two weeks . . . We went to New York to attend a cocktail party in occasion of **Princess Lazaar Renee's** birthday, popular deejay for WBLS, New York. Even though an electric failure obliged the organizers to postpone the get-together, I really enjoyed a good time with such good friends . . . CBS Argentina is reporting great sales on "Cara de Gitana" by **Daniel Magal**. This single sold, in Argentina only, over 350,000 copies. Now it is smashing in Chile and Colombia, where only two weeks after being released, it is over 20,000 copies sold. Uruguay and Mexico are starting to promote this artist very heavily. CBS will shortly release a new single and an album. Congratulations! . . . Fania is ready to move its quarters to Puerto Rico, even though **Alex Masucci** will stay in New York, taking care of the promotion of the label in the area . . . Dicesa released in Central America a single by **Fermín Iglesias** containing "Yo solo estoy sin tí" (La Bionda-Chinazzi-A. Hutt) b/w "¿Cómo estás?"

los de otros tantos artistas, el primero y para él día 6 uno de **Miguel Gallardo** que llevará en una cara "Gorrión" y en la otra "Amiga Mía," particularmente, y he tenido la suerte de escuchar ambas canciones antes de su puesta en circulación, me gusta más la cara B, aunque comprendo que es mucho mas comercial la cara A. La compañía y su director artístico tienen la última palabra, como es natural. El otro sencillo al que me refería corresponde a **Tony Frontiera** que está terminando de grabar su primer L.P. Extraído de ese L.P., con muchos esfuerzos, me

contaba el mismos **Salvador Pérez**, y es cierto porque hay varias canciones dignas de ser cara "A" del sencillo de promoción, han escogido el título "Cuando seas mía," es un tema muy importante y que está muy bien cantado. De todas formas hay otro título candidato y es "A tu capricho." a **Tony Frontiera**, y ha sido una estupenda labor, le han cambiado completamente la imagen. Canta con mucha más seguridad que en las interpretaciones anteriores y confiamos en que esta nueva sea un No. 1, que falta le hace a todos.

WB Fetes Eugene Record



The highlight of Warner Bros. recent national conference of black music marketing managers in Los Angeles was a gala dinner for Eugene Record. Record had performed earlier in the week at an invitational performance at the Roxy for conference attendees. Pictured are (from left) Barry Gross, WB product manager; Record; Bob Regehr, vice president, director of career development and Warner Bros. board chairman Mo Ostin.

Soul Truth

(Continued from page 82)

alike and gathering all together.

Incorporated locally as Coty-Blue Enterprises, much income has created the name Delco Promotional Enterprise, which will have a subsidiary. Concerts International, which will then be their national touring company.

Looking Ahead with Columbia

(Continued from page 89)

Though I personally felt the volume level passed the threshold of noise, I believe this will be a record that will sell across the board—to piano enthusiasts and rock fans who like this kind of volume.

Nyiregyhazi made these recordings, including many personal transcriptions of orchestral pieces, without taping changes and on one of two pianos which are personal favorites. They were made January 8-11 in San Francisco, and the pianist could barely get through them because of injuries to his thumbs while playing. (Kapp's notes described blood pouring from both thumbs!) Yet the notes said that he never moved and seemed to keep his hands almost still.

He has enormous power, no doubt about it, and he has the capacity to keep the bass clear even at these volumes. Occasionally there are sweet piano passages, but the effect is monolithic, monumental, gigantic throughout. In Liszt's "Evening Bells" there were moments when the bells rang lyrically; also times when they had more clangor than plangency. He never seems to be banging, because at all points there are more shadings to the tone than one. Yet in a piece such as Grieg's "Sie tanzt" from the Lyric Pieces, one has an unmistakable image of a hippopotamus cavorting about.

Liszt's Rhapsody N. 3 is immense, with his left hand clear no matter what sounds he achieves. The same can be said for his transcription of a piece called "March of the Three Holy Kings" in which his march tempos are solid. He does not, however, con-

trary to reports, suggest the whole orchestra in his playing. He sounds instead as though he is drawing every bit of sound possible out of the piano.

Those that are looking for the "romantic" pianist and define him in terms of free tempos, extemporization, mammoth tone, giantism everywhere will love Nyiregyhazi, and there is no question that he will sell thousands of records. He will sell this record if only to test one's sound system. The question of the summer may well be "Do you distort with Nyiregyhazi?" That is, if someone will clearly designate how to pronounce his name. At any rate, retailers, get ready. If Berman was a legend before he had been heard, this man is a bona fide original.

* * *

From Philips comes a superior recording of Rossini Overtures by Neville Marriner, leading the Academy of St.-Martins-in-the-Field Orchestra. There are quite a few Rossini Overtures on the market, but few have this snap and precision, not to mention elegance. A few play-throughs in a store of Marriner's "William Tell" will surely sell some copies. It has its own logic, is exciting and treats the "Lone Ranger" music with verve. "La Gazza Ladra," too, is very familiar and in this case is not made into a huge, elephantine Romantic piece. It is funny, bright and has the right kind of military snap. The orchestra and the sound are superb, and the only question is the perennial one: when Neville Marriner is such a great conductor, why does he never lead operas on disc?

NAB Blasts C'right Report

(Continued from page 4)

by point refutation" of the Register's report during their scheduled hour-and-a-half meeting.

Meanwhile, on Capitol Hill, staffers working for Subcommittee Chairman Robert Kastenmeier (D-Wis.) said that Congressmen are "receiving calls already from radio station owners who are opposed to the copyright office report and the idea of paying performer royalties," an indication that the NAB and other broadcast organizations are marshalling forces against any planned proposal.

While subcommittee staffers are trying to present a "neutral"

profile on the subject until after the hearings, it seems apparent that the Register's report is being thought of as a well-researched document. In his press release announcing the L.A. meetings, Rep. Kastenmeier wrote that the subcommittee's understanding of performer rights and royalties for recording "will now be enhanced by the comprehensive study prepared by the Copyright Office."

An additional day of hearings will be scheduled later in the spring for the purpose of hearing testimony from government agencies.

War Set for 'Youngblood' Film



War will write and perform the score for the upcoming A.I.P. feature film "Youngblood," starring Lawrence Hilton-Jacobs. According to Jerry Goldstein and Steve Gold, the film will be released nationally next month. Pictured here at the recording studio are, top row, from left: War's Lee Oskar and Charles Miller; "Youngblood" producer Alan Riche; War's B. B. Dickerson; Lawrence Hilton-Jacobs; "Youngblood" producer Nick Grillo; War's Papa Dee Allen and producer Jerry Goldstein. Bottom row, from left: Bryan O'Dell; War members Harold Brown and Lonnie Jordan; engineer Chris Huston, and Howard Scott.

Disco File (Continued from page 84)

Eurodisco (something between Claudja Barry and Michele with a little Celi Bee thrown in). The title track, the movie-musical favorite done with a slight French accent, is set to a near-hysterical pace—the sort that either discourages dancers or sends them into a delighted, swirling frenzy—but it's such perfect pop disco that it wore down even my determined resistance after repeated listenings (at the urging of Alan Bell, Gaysweek editor/publisher and DJ, who insisted it was a big hit whenever he played it). Most of the remaining cuts reach for a similar spirit, and though none achieve quite the same effect, all are fun, particularly "Kiss Me Sweetie," which falls into a "Black Is Black" groove, "Love Me Baby" and "Shake Me." Predictable but surprisingly good.

CHOICE CUTS: Sometime New York DJ Steve D'Acquisto has brought a number of people's attention to an interesting cut on a recent album by a woman named **Sandy Barber** ("The Best Is Yet to Come" on Olde Town in New York). The song, "I Think I'll Do Some Steppin' On My Own" (7:59), is an unexpected, uneven but very hot number with roots deep in the r&b tradition of tough women's songs. Barber, who has a full, strong voice, talks mean to her man, first telling him, "before I'll be your stepping stone/I think I'll do some steppin' on my own," threatening to "bring you back some blues," then escalating the backtalk in the chorus sections, abetted by a gritty girl chorus. Tempo varies but it remains solidly funky throughout with some terrific peaks and changes. A sleeper—especially considering the album's been out over three months. Also checkout: "Can't You Just See Me" and "Don't Worry Baby" . . . Two songs of prime interest on the new **Cory Wade**-produced **Foxy** album: "Get Off," a spunky, funky number with down-to-basics lyrics and a delivery to match—jivey synthesizer, a disco chant and additional vocals by **Wildflower** clinch it as a party song; and "Tena's Song," in an entirely different mold—syncopated, neo-Big Band stuff with **Savannah Band** overtones that is definitely off-beat but nutsy enough to go over very big as a novelty. Another possibility: "You," eliminating the intro and getting into the Latin-beat pulse of it, with **Peter Brown** on synthesized bass. A strong and varied album.

ENGLAND

By PHILIP PALMER

■ LONDON—The **Hollies** and lead singer **Allan Clarke** have mutually agreed to part company. Clarke is to concentrate on his solo career and his first album under a new contract with Polydor in the U.K. will be released in May. The album was produced in Los Angeles by **Spencer Proffer** of the Pasha Music Organization. Meanwhile, the Hollies are considering possible additions and will be recording in L.A. as planned during the early summer.

EVENTS: EMI Records executives and media folk gathered at the Charing Cross Pier (March 22) to board the MV Royal Princess for a Thames trip to celebrate the launch of **Paul McCartney and Wings'** new album "London Town" . . . "Close Encounters of the Third Kind" was premiered in London (March 13) and Arista is mounting a major campaign built around the release of the soundtrack album and the theme music, which has been issued as a single. The official disco version by **Gene Page** is already featured on local disco charts . . . **Mervyn Conn's** Tenth International Festival of Country Music opens over the Easter weekend, March 25, 26, 27, at the Empire Pool Wembley and once again promises to be an overall success for the concert organizers. Artists booked for the three-day marathon include **Don Williams, Marty Robbins, Kenny Rogers** and **Don Everly**.

NOTES: **Ray Davies** and the **Kinks** are putting the finishing touches to their latest album, "Permanent Waves" . . . State Music has signed a publishing deal with the New York based Elbomo and Tomeja Music catalogues . . . Annual losses to the record industry from home taping estimates to be 75 million pounds, according to a survey commissioned by the BPI and MCPS . . . Track Records has gone into voluntary liquidation with estimated debts of 70,000 pounds . . . **John Burnham** has been named international manager at Phonogram while **Kevin Keogh** has been appointed copyright royalty administrator of Satril Records and Music . . . **Elkie Brooks** is being sued by her
(Continued on page 95)

GERMANY

By JIM SAMPSON

■ MUNICH—Munich printers and publishers settled their three week old newspaper strike last Monday but not before considerable damage had been done to the local concert industry. Strikes and lock-outs have stopped all papers in Munich and several other cities since late February. For ten days most publishers locked out their employees throughout the country, holding up several magazines as well.

Mike Scheller of Lippmann and Rau says most of his tours (**Manhattan Transfer, Kansas**) were not hurt because promotion started so far in advance. Sunrise Concert's **Werner Kuhls** was harder hit, cancelling a planned Viel-Harmoniker tour for lack of press support, while in Munich only 1200 saw **Gilbert Becaud's** show, though 850 tickets had been sold when the strike started three weeks earlier. Marcel Avram of Mama Concerts saw sales drop up to 40 percent leading to successful poster and handbill campaigns and SRO dates for **Status Quo** and **Georges Moustaki**. Talking about the new promotion strategy, Avram quipped: "I can't wait for the next press strike."

One of the most prominent and successful German publishers, **Dr. Hans Gerig**, is dead, succumbing to heart failure on March 15. Under his leadership, the Gerig house became one of the two or three biggest in post-war Germany.

EMI summit earlier this month in Cologne brought together **Oscar Hamilton, Wilfried Jung, John Kuipers, Leslie Hill** and all EMI European managers to discuss improved technical and repertoire cooperation . . . Ariola's **Bernd Vonficht** says the first artist to sign a worldwide contract with his new in-house production company is **Johnny Cash's** daughter **Rosanne**, whose demo tape was so impressive it might yield a single . . . Intercord's **Ingo Kleinhammer** says **Alexis Korner** has signed exclusively with that label . . . Nuremberg promoter **Rainer Haensel** and **Lothar Meinerzhagen** forming Shark Productions; first major effort produced by **Tony Ashton** with **Stan Webb's Chicken Shack**, the group now on tour with **Uriah Heep**.

AUSTRALIA

By ED NIMMERVOLL

■ **Bob Dylan** arrived surrounded by the anticipated security screen; the **Beach Boys** caused embarrassment by refusing to talk to the press as a group at a pre-arranged press conference; **Boz Scaggs** took it as it came, although **Helen Reddy** had warned him to beware of the Australian press. Memories of the **Frank Sinatra** visit of a few years ago when Sinatra cut short a tour over a bitchy catfight with an equally thick skinned Australian press.

Our objective in these columns is to give *Record World's* worldwide readership insight into the workings of the Australian music industry so that Australia and the world might work together more effectively, and as more and more star performers visit this country on concert or promotional tours, the question of the relationship with the press is of uppermost importance.

The Australian press is what it is because so much of it is national, Australia being such a small nation with the media in the control of a small group of companies. The slightest incident, the slightest confrontation, can explode into a nationally reported incident, where elsewhere that incident might never extend beyond that one reporter and his subject.

Prospective visitors to Australia can save themselves a lot of trouble, and ensure the successful outcome of their visits by engaging one of the handful of competent publicists that are available. These people work with the Australian press continually and can pave the way through with the minimum of fuss. That calculated precaution can save a breadline tour and give it that all-important edge of profitability. In dealing with promoters it's suggested that a recognized publicist be hired, being one of those necessities the doubtful promoter might choose to leave out of his budget.

A publicist can ease a visitor's path around that small percentage of the press who might have no conception of who they're dealing with, ignorance being the source of any isolated incidents, the ignorance of one party by the other.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—PRESLEY CANADIANA? RCA's **Ed Preston** was all smiles when he told RW that the only time **Col. Tom Parker** approved a totally foreign Presley album, it was recently, in regard to an album featuring the late singer's covers of Cancon tunes. Due on the market soon, the album includes Elvis crooning **Gordon Lightfoot, Murray McLauchlan** and **Paul Anka**. Destined to become a collector's item.

THREWAY HORSE RACE: With The El Mocambo and The Colonial pretty much established as the venues to catch the up-and-comers, The Horseshoe may soon join the ranks. Now under the management of **Gary Topp** and **Jeff Silverman** (fathers of The Original 99¢ Roxy cinema and the latter-day New Yorker), The Horseshoe is suddenly drawing healthy crowds for acts such as **Jesse Winchester, Sun Ra, The Ishan People, The Dishes, Carla Bley** and **Geoff Muldaur** with **Amos Garrett**. After developing a reputation as a c&w room (with almost 30 years of top country acts), The Horseshoe is now seeing some of the most eclectic acts drawing respectable audiences.

YES, BUT IS THE PEN MIGHTIER THAN A SELF-CORRECTING IBM SELECTRIC?: Globe & Mail pop reviewer **Paul McGrath** is taking a six-month respite from club-hopping to complete a book on the Canadian Free Speech Movement of yesteryear. Also watch for a book by The Star's **Peter Goddard** on Canada's musical heritage through the centuries. Both are obviously labours of love. On the local magazine front, two "new" music magazines will be squaring off soon. Cheap Thrills, which mutated into StageLife, has now been further genetically rearranged to become Roxy. The name change came with a cover price, which was never present in the previous mags which were distributed free. Roxy promises more gloss, more color and more photos. New Music, the CHUM backed free magazine, is set to debut in May, the same month as Roxy rears its new head. Viewing the mortality rate of Canadian music magazines, this promises to be a very interesting contest for limited advertising potential.

(Continued on page 95)

England

(Continued from page 94)

former managers **John Sherry** and **Miles Copeland** for alleged breach of a five-year contract said to be signed in 1972 . . . **Elton John** has been named Male Singer of the Year for the second time in Capital Radio's Music Awards while **Julie Covington** received the same for female singers, **Electric Light Orchestra** was picked as the group with the best album, and the most promising group award went to the **Tom Robinson Band**.

RUMORS: CBS managing director **Maurice Oberstein** is soon to announce a senior a&r appointment . . . On his return from America will GTO records boss **Dick Leahy** make an important statement? . . . Isn't Cream Records boss **Al Bennett** planning entry into the U.K. market? . . . And now the facts: **Martin Davis** and **Andrew Lauder** of Radar Records have established their own Scope Music Publishing Company . . . Anchor assistant managing director **Martin Wyatt** and publishing chief **Charlie Crane** have announced their resignations to form their own indie operation, but isn't a third party involved? . . . Eaton Music boss **Terry Oates** has formed Sundergrade Music with noted film and TV composer **Carl Davis**.

Bernstein in Holland



Leonard Bernstein recently completed a ten day visit to Holland, where he conducted four Beethoven concerts with the Concertgebouw Orchestra. After one of his concerts Bernstein was invited to dinner by Coen Solleveld, president of Polygram (left). Also pictured here are Harry Kraut, Bernstein's manager, and at the far end of the table Herbert Winter, head of group public relations, Polygram.

Canada

(Continued from page 94)

MUSICAL CHAIRS: A&M's Winnipeg man **David Briens** has moved to CBS in that city. **Dave Boothe** has left CFNY-FM's evening slot and will announce his future intentions shortly. CHUM-AM's newest on-air man, "Banana" **Joe Montione**, has left the station, reportedly to return to his native Philadelphia. Former Island and GRT staffer **Stuart Raven-Hill** has recently acquired management for reggae acts **The Ishan People** and **Leroy Sibbles** (ex-Heptones) and is looking at various local halls for a series of dates.

REGARDING RECENT RUMORS: Capitol Records has informed RW that a previously reported rumor about asking employees to sign promisory notes was incorrect. This leads us to suspect the photocopy seen by this column as a fake. The organizers of Concert In The Sky also informed this column that there is a difference between low profile and no profile. The planned event indeed *will* happen, despite what you read here a few weeks back, which was open to interpretation. Apologies to all concerned.

MORE RUMORS REGARDLESS OF ACCURACY: The freebie club and entertainment listings in The Toronto Star seem to be rapidly disappearing. Since the paper's newborn Sunday edition is reportedly losing about \$80,000 each week, could this be encouragement for local clubs and entertainment venues to advertise? Former Record Week publisher **Joey Cee's** homestead went up in smoke recently and the local industry organized a successful \$50 a plate gathering for his benefit. Also donating a hefty chunk was the new Filthy Rich Record Company. Cee's losses included a record collection that he'd gathered over 15 years, much of which cannot be replaced. Is it true that the number of angry letters protesting CHUM-FM's dismissal of **Geets Romo** is now up to 36?

Garret Gold Down Under



Atlantic recording artist Leif Garrett recently completed a 12-day promotional tour of Australia as part of his continuing promotional travels. During his Australian jaunt, Garrett also hosted the continent's top television music show, "Countdown," where he performed his singles, "Surfin' USA" and "Runaround Sue." In Sydney, WEA Records managing director Paul M. Turner surprised Garrett and his manager Stan Moress with the presentation of a gold album denoting Australian sales in excess of 20,000 units of his debut lp, "Leif Garrett." Shown above at the presentation of the gold album are, from left: Turner; Moress; Garrett; and WEA Records product marketing manager Peter Itkin.

GERMANY'S TOP 10

Singles

1. MULL OF KINTYRE
WINGS—Capitol
2. DAS LIED DER SCHLUEMPFE
VADER ABRAHAM—Philips
3. IT'S A HEARTACHE
BONNIE TAYLOR—RCA
4. LOVE IS IN THE AIR
JOHN PAUL YOUNG—Ariola
5. UND DABEI LIEBE ICH EUCH BEIDE
ANDREA JUERGENS—Ariola
6. BUENOS DIAS, ARGENTINA
UDO JUERGENS—Ariola
7. TAKE A CHANCE ON ME
ABBA—Polydor
8. FOR A FEW DOLLARS MORE
SMOKIE—RAK
9. HEIDI
GITTI & ERICA—Telefunken
10. I CAN'T STAND THE RAIN
ERUPTION—Hansa Intl.

Albums

1. SEINE 20 GROESSTEN HITS
BUDDY HOLLY—Arcade
2. THE ALBUM
ABBA—Polydor
3. DIE 20 BESTEN
SLAVKO AVSENIK—K-Tel
4. WATCH
MANFRED MANN'S EARTHBAND—Bronze
5. CRIME OF THE CENTURY
SUPERTRAMP—A&M
6. DISCO FRIENDS
VARIOUS ARTISTS—K-Tel
7. DISCO FIRE
VARIOUS ARTISTS—K-Tel
8. WISH YOU WERE HERE
PINK FLOYD—Harvest
9. RUMOURS
FLEETWOOD MAC—Warner Bros.
10. HEART BREAKER
VARIOUS ARTISTS—K-Tel

ENGLAND'S TOP 25

Singles

- 1 WUTHERING HEIGHTS KATE BUSH/EMI
- 2 DENIS BLONDIE/Chrysalis
- 3 BAKER STREET GERRY RAFFERTY/United Artists
- 4 I CAN'T STAND THE RAIN ERUPTION/Atlantic/Hansa
- 5 COME BACK MY LOVE DARTS/Magnet
- 6 WISHING ON A STAR ROSE ROYCE/Warner Bros.
- 7 TAKE A CHANCE ON ME ABBA/Epic
- 8 STAYIN' ALIVE BEE GEES/RSO
- 9 MATCHSTALK CATS & DOGS BRIAN & MICHAEL/Pye
- 10 ALLY'S TARTAN ARMY ANDY CAMERON/Klub
- 11 MR. BLUE SKY ELECTRIC LIGHT ORCHESTRA/Jet
- 12 IS THE LOVE BOB MARLEY & THE WAILERS/Island
- 13 EMOTION SAMANTHA SANG/Private Stock
- 14 FANTASY EARTH, WIND & FIRE/CBS
- 15 I LOVE THE SOUND OF BREAKING GLASS NICK LOWE/Radar
- 16 JUST ONE MORE NIGHT YELLOW DOG/RAK
- 18 FREE (EP)/Island
- 19 CHELSEA ELVIS COSTELLO AND THE ATTRACTIONS/Radar
- 20 LILAC WINE ELKIE BROOKS/A&M
- 21 RUMOUR HAS IT DONNA SUMMER/Casablanca
- 22 FOLLOW YOU FOLLOW ME GENESIS/Charisma
- 23 5 MINUTES STRANGLERS/United Artists
- 24 NEWS OF THE WORLD JAM/Polydor
- 25 TOO HOT TO TROT/ZOOM COMMODORES/Motown

(Courtesy: Record Business)

WCI Research Study

(Continued from page 23)
the complete fallout of data from the survey also indicates advertising and merchandising responsiveness.

Following the presentation, RW talked with Dr. Fishbein and Kapp about the gestation of the study. On the convention podium, they had touted the study as the most comprehensive to date; that statement derives from the paucity of hard research done within the industry, they explained.

Originally, Kapp had undertaken a summary of existing data following the initial proposal of more detailed research by the late Joel Friedman, founder and president of WEA. "We looked at all of the major polls, and found their methodology lacking," Kapp commented. "The key to good research is, before you look at the conclusions, you ask what the methodology is. Any responsible analyst should be able and willing to provide full details on how you got the information, and what conclusions have been drawn."

"One of the first things we did was try and find what was available at the time," echoed Dr. Fishbein, "because we didn't want to spend any more money

than we had to." Unfortunately, he continued, the most reputable industry analysts outside the entertainment field proved somewhat ineffectual in their music findings. The Gallup Poll, for example, reflected what Fishbein sees as typical research problems. "I just took those figures and blew them up, and I found that Gallup's information on teenage consumers, when drawn out to logical conclusions, yielded a figure of 90 percent of all purchases made by teens."

\$11 Billion Industry?

"At one point, we had an 11 billion dollar industry just by projecting one outfit's figures out," Kapp adds with a laugh. Both note that a number of highly respected financial firms had published reports that eventually yielded new correlations.

One area covered in the survey but not revealed either in the convention presentation or the 28 page booklet distributed afterward is media responsiveness. Although he declined to detail WCI's findings on the effectiveness of different advertising media, he did confirm that the net result of the findings will lead to a number of significant shifts in marketing strategy at WCI during the coming months.

New York, N.Y.

(Continued from page 18)

such a way that I am awakened by **Stevie Wonder**. On such occasions I announce that if I wished to be awakened by Stevie Wonder I would sleep with Stevie Wonder and that is why God invented alarm clocks. Sometimes the other realizes that I am right. Sometimes the other does not. And that is why God invented many others."

On vegetables: "Vegetables are interesting but lack a sense of purpose when unaccompanied by a good cut of meat."

Finally, on women: "Women who insist upon having the same options as men would do well to consider the option of being the strong, silent type."

JOCKEY SHORTS: **Peter Rudge** and **Bill Zysblat** have been named trustees of the Van Zant/Gaines Memorial Trust, established last October for the educational benefit of the children of Lynyrd Skynyrd members, **Ronnie Van Zant** and **Steve Gaines**. . . **Kenny Gamble** and **Leon Huff** have reunited with **Jerry Butler** and will begin work shortly at Sigma Sound Studios in Philadelphia, where **Teddy Pendergrass** is putting the finishing touches on his second solo LP. . . Atlanta Mayor **Maynard Jackson** proclaimed the first day of Spring "Ellen McIlwaine Day" and presented a proclamation to the singer/songwriter, who is a native of the city. . . Surprise guest at a high school concert given by **Woody Herman** and his **Thundering Herd** on February 27: **Chick Corea**, who sat in on his self-penned "Suite For A Hot Band," recently recorded by Herman and Company. . . **Jeremy Spencer**, former **Fleetwood Mac** guitarist who we hear has been fronting a hot little rock and roll band these days, looks like he will sign with Polydor. . . The ECM label is on the verge of going to Warners distribution. . . Hologram recording artists **Axis** were recently joined in the studio by **Carmine Appice** (group member **Vinnie's** brother), **Mark Radice**, **Aerosmith's Brad Whitford** and **Tom Hamilton** and **Kiss' Ace Frehley**. Yes, the tape was rolling. . . Despite the fact that he had no singles released during 1977, **Elton John** was recently awarded Capital Radio's Top Male Singer in the singles category. Ever the gentleman, Elton told the attendees at the awards ceremony that he really did not deserve the award and that it should have gone to **Elvis Costello**. Elvis' "This Year's Model" lp already made it's debut on the British charts at #4 while his producer, **Nick Lowe**, is at #10 with his single, "I Love the Sound Of Breaking Glass."

Chapin NARM Speech

(Continued from page 24)

"You need a real integration of your life and your business," said Chapin, "because we really have a product that has a tremendous potential to be something more than just profits. Music can provide, and has provided that sort of personal integration, but it's time this industry stopped patting itself on the back for doing something it should be doing in the first place."

Although the thrust of Chapin's speech was not political, his urging NARM to host a benefit luncheon for Pete Seeger brought some unfavorable comment from political conservative store owners who apparently regarded the motion as unacceptable.

"But I'm not talking about politics," claimed Chapin. "It's simply a time when Americans have to become involved again and this is a chance to do that through selling music. You could

Epic Ups Rogers

NEW YORK—Al DeMarino, director, artist development, Epic/Portrait/Associated Labels, has announced the appointment of Greg Rogers to the position of associate director, west coast artist development, E/P/A.

In his new position, Rogers will be involved in obtaining professional and timely tours for artists on the E/P/A rosters. He will handle the live presentations of developing artists on the E/P/A rosters, and will be in constant liaison with the managers and representatives of artists in long range career planning. He will also work on dollar concerts with radio stations and be in constant touch with the west coast-based music/variety television shows. He will report directly to DeMarino.

Rogers joined Epic Records in 1973 as Denver local promotion manager, and in 1975 became Columbia LPM in San Francisco. A year later he was appointed product manager for Epic and Portrait based in Los Angeles, the position he has held until his current appointment.

Columbia Names Darst To Cincinnati Post

■ CINCINNATI — Mike Martinovich, Cincinnati branch manager, CBS Records, has announced the appointment of Dusty Darst to the position of local promotion manager for the Columbia label in the Cincinnati marketing area.

Darst joined CBS Records in 1972. After serving as single record coordinator for the Dallas area, he was appointed local promotion manager in Memphis where he handled Columbia and E/P/A product.

have a testimonial for a conservative singer or whatever, but this is a time when we need to get involved, and Seeger and Baez are symbols of that involvement."

Ad Seminars

(Continued from page 26)

lars." He also emphasized that, for maximum effectiveness, the retailers must follow up the televised ads with in-store promotions.

"The Merchandisers Respond," in which a panel of six retailers and rack jobbers representing a wide segment of the industry commented on how they approached advertising was the follow-up talk. Perhaps the most interesting comments, and those with which the majority of retailers had little knowledge, came from Dick Greewald, president of Interstate Record Dist., a small rack jobber.

"We have a lot of problems in implementing ad dollars in an effective manner," said Boswell, "because we have a broad base and lack the dollars to effectively cover it. Additionally we don't have the dollars to hire a fulltime ad man and we have primarily small town accounts."

To help solve these problems Boswell uses a lot of small town radio buys, with many of these small hard-pressed stations willing to negotiate ad rates. He has also hired an ad man, who works on a fee basis, rather than on a percentage. As far as television goes, said Boswell, "our only hope lies in TV Guide or in getting tagged (by a manufacturer). We also use small-town print ads, which usually result in good placement. We also use the sports section in these papers, because of youth draw."

David Crockett, vice president of Father's and Son's, also came up with a detailed ad approach to share with the audience, and noted that few firms can afford "dollar-spent" testing. For smaller retailers Crockett suggested flyer notices inserted into the buyer's bag, and cross-advertising with other merchants who share similar customer demographics. Crockett also warned manufacturers of a problem that has plagued rack accounts particularly, in specifying that ad dollars be used before rack accounts have the product in sufficient quantity. "We know who our customers are and when they buy," stated Crockett, "and sometimes we don't feel this is fully realized. We're professionals with our jobs at stake and you can believe that we are very closely in tune with our buyers or we wouldn't be in business."

Album Picks

(Continued from page 40)

JESSE CUTLER



United Artists UA
LA 793-G (6.98)

Singer/writer/
musician Cutler
has assembled
a set of nine
tunes with more
hooks than a

tackle box. A crisp, commercial
sound pervades, brought to life
by some of L.A.'s finest
sessionmen.

GRINGO



UA LA845G
(5.98)

An unusual
seven man line-
up in that the
group includes
three trumpet
players. The

brass section plays an important
role, punctuating the songs which
have a smooth, Orleans-type
quality. Overlook the cowboy
image on tunes like "Opening
Night" and "A Little Bit Crazy."

FORECAST: RAIN WITH SUNNY SKIES

BOBBY SCOTT



Columbia JC 35299
(7.98)

Best known as
composer of "A
Taste of Honey"
and "He Ain't
Heavy," Scott is
also a fine jazz

pianist and arranger and an
unusual singer. Here he applies
himself to songs by James Taylor,
The Beatles and Scott himself.

STELLA PARTON



Elektra 6E-126
(7.98)

While she may
not have sister
Dolly's physical
attributes,
Stella's voice is
equally appeal-

ing. A more overtly country
singer, she takes charge of ten
offerings by writers like Even
Stevens and Stella herself.

IMPORTS

BEST OF THE BEE GEES



Polydor 2675 088
(France)

Two albums of
songs dating
back to the
group's first lp.
For someone not
familiar with the

group before its disco flavored
hits, it provides an impressive
insight with songs like "Holiday,"
"World," "N.Y. Mining Disaster"
and "Lonely Days."

ANOTHER MUSIC IN A DIFFERENT KITCHEN

BUZZCOCKS



UA 30159 (U.K.)

The group got
off to a patchy
start last year
with their first
lp but has set-
tled into a

quirky groove which could give
them a reputation as the new
wave's answer to the Kinks. The
group takes an interesting lyrical
slant while the music maintains
an edge of raw power.

USE NO HOOKS

HURRIGANES



Sonet SNTF 754
(U.K.)

The second al-
bum by the hard
rockin' Finnish
trio is uncom-
promising in its
attack. "Walking

the Dog" and The Beatles' "Hold
Me Tight" are their two covers
and give a good indication where
their loyalties lie.

CLASSIC STRAWBS



A&M SP 9800
(Canada)

Tracks culled
from the group's
first eight albums
with emphasis
placed on the

"Bursting At the
Seams" and "Hero and Heroine"
period. All songs are docu-
mented and show the evolution
of the band from folk minstrels
to art rockers.

SUSPIRIA

GOBLIN



Attic LAT 1042
(Canada)

The third movie
soundtrack lp
from the Italian
quartet rivets the
listener much
as the horror/
suspense film was a visual

assault. The group is adept at in-
stilling drama into its keyboard
dominated sound without sacrific-
ing musical appeal.

CAPITOL ROCKABILLY ORIGINALS



Capitol CAPS 1009
(U.K.)

As far as rocka-
billy collections
go, this is one
of the best re-
issues we've
heard. Artists

include Ferlin Husky, Ray Parks
and the Charlie Bop Trio. The 16
tracks point to the hard rocking
side of the genre in all its south-
ern glory.

THE ELECTRIC CHAIRS



SAFARI LONG 1
(U.K.)

After several
singles includ-
ing the notori-
ous "F**k Off"
(not included
here), the group

makes its lp bow with a dozen
songs representing their offbeat
and sometimes bizarre outlook.
Group leader Wayne County
sounds alternately punkish or like
a '60s rocker ("28 Model T").

HOPE & ANCHOR FRONT ROW FESTIVAL

VARIOUS ARTISTS



WB K66077 (U.K.)

17 different art-
ists contributed
their talents to
this three week
pub festival
which saw

groups like the Stranglers, Pirates,
Wilko Johnson Band and Steve
Gibbons Band return to their
launching site. The wide range of
talent here also includes XTC,
Philip Rambow and 999.

AND THE MUSIC PLAYS ON

DEL SHANNON



Sunset SLS 50412
(U.K.)

A previously
unreleased al-
bum of material
dating back to
some 1967 ses-
sions recorded

with Andrew Oldham in London.
A stellar but unlisted musical cast
took part. An additional track was
produced by Dave Edmunds in
1974 and helps to make it a
worthwhile collection.

WB Signs Prince



Warner Bros. Records has signed a long-
term recording agreement with Prince, a
seventeen year old multi-instrumentalist,
composer, producer, and singer from Min-
neapolis. His first album for Warner Bros.,
"For You," has just been completed and
will be released next month. Getting to-
gether to discuss the album at Warner
Bros. recently were Prince and Warner
Bros. board chairman Mo Ostin.

NARM Keynote Speech

(Continued from page 24)

the top 100 in rack sales, yet the knowl-
edgeable retail store clerks made it plat-
inum without a hit single or a tour, way
before that. We — you — can't depend
on replacement tickets only; you need the
aware human element or you're sadly miss-
ing out.

I've seen, from personal experience,
what can happen when a corporation stifles
the voices of individuals. When the corpo-
rate good must outweigh an individual's
sense of obligation, loyalty, and sense of
equity to another. I can tell you that it's
mind shattering, numbing, paralyzing. Four
years ago, I woke up and found I had lost
a home and faced a steel trap door that
was coldly being kept open for me to either
disappear or jump into.

Well, I didn't do either. But I did have
to go into a state of suspended animation
and I waited for some outcry at the swirl
of events that you all remember so well.
When the opportunity came to speak out,
fear ran rampant. Voices were muffled.
Self concern was paramount. Individualized
justice was impossible. The corporate good
was the only goal. This is what happens
when companies grow larger and individu-
als—all individuals become pawns to be
sacrificed for the common so called good.
So perhaps I am particularly sensitive to
this issue. I find that we need — our in-
dustry needs — a conscience. Corporations
don't seem to have consciences of the
kind that I'm talking about. (So why the
blind loyalty to an institution.) You know
that no one ever knew that while a law
suit existed between CBS and myself, that
same company, which to this day has total
amnesia when it comes to acknowledging
my contributions to its present number one
bigness, paid Arista \$1,000,000 near the
inception of Arista's existence, just for mail
order rights to Arista albums. Why? Be-
cause it made good business sense to
them. Ironic, isn't it?

I mention this to emphasize the neces-
sity for each of you to keep your own
consciences. Don't cede it to another. We
can't afford — as part of this special world
of music — to be turned into robots. Com-
puterize — modernize — systematize —
but only up to a certain point. We're deal-
ing with an art form and we're guardians
of it. The cynical and the jaded can call
this flag waving.

I don't care, because I believe it.

The signs are indeed all around us. Few
of you speak out on important issues. Well,
our industry is special and different and
unique. We all can't afford for our voices
to be muffled now. We suffer so much
criticism and are frequently painted in
such crass terms in the media that we
become non recognizable. And yet so many
sit back and don't fight back. Executives
are often painted in sleazy terms; rock is
considered childlike — evanescent, eph-
emeral, a passing fancy; artists are fre-
quently painted as non-communicative ad-
dicts and bad society influences. And yet
we sit back in disarray and so few of us
stand up to be counted and speak out. My
God, just think of the staggering variety
of music we have. Look what we give to
the world. We should be ever so proud. The
progress in popular music is just over-
whelming. The music we're helping to
launch and spread provides a meaningful
spot in the lives of millions. It brings joy,
relaxation, provocation and entertainment
in varying ways. You are all dealing with
some of the major talent of our generation
and what a responsibility that is. You all
have a special mission. You should never
forget that you are dealing with today's
creators, with the minds and talents who
are affecting the lives of countless millions
everywhere. Care more. Care more about the
industry in which you work. An industry
which has contributed so much has come
of age and the world must know it as it
exists — not how it's supposed to exist.
There needs to be a clarion call to all of
you to rise up and spread the word. You
deserve it; the public deserves it; music
deserves it.

RECORD WORLD GOSPEL

Tame Agency:

Growing with the Gospel Market

By VICKI BRANSON

■ NASHVILLE — The Nashville gospel music industry is experiencing an upsurge of new firms totally geared to gospel music artists. One such company is the Tame Agency. Formed less than a year ago, this management/booking firm is tailored to fit the contemporary Christian artists. Dan Brock and Ray Nenow are partners in the firm, which began as a TV production company under the guidance of Gary Jones. Jones still handles all aspects of television production, syndicated shows, etc., while Brock and Nenow handle booking and management. With emphasis placed on exposure for gospel music, Brock feels they operate with an open philosophy. "We book more contemporary acts than most agencies," he said. "We put our acts in clubs, a lot of outdoor festivals, colleges (state as well as Church-related) and places like Knott's Berry Farms. We already have several acts set to appear at Jesus '78 in Orlando, and we plan to extend our artists to places not before reached by gospel music."

Savoy Announces New Releases

■ NEW YORK—Savoy Records has announced its first release package for 1978. The new release package will include Grammy winner Rev. James Cleveland presenting a debut album of the White Brothers, a gospel duo, as well as Bishop William O'Neale and choir. Both of the above groups are based in Los Angeles.

Also included in the package will be a "recorded live" old time song service with Dr. C.J. Johnson done on location in Medona, Ga. The album is entitled "The Gospel Roots of Dr. C.J. Johnson." Gloria Griffin, formerly of the Roberta Martin Singers, debuts with an album containing a mixture of traditional and contemporary gospel music. The Swan Silvertones' "Since I Laid My Burden Down" is an album containing the traditional gospel music sounds that the Swans are famous for. Houston Person will also debut with his first gospel album for Savoy. Julius Cheeks makes his debut with a new album, and the Donald Vails Choraleers will also release a two pocket album.

The Tame Agency is now booking ten acts: Dogwood, Chris Christian, Randy Mathews, Petra, John Talbot, The Terry Talbot Band, Albrect Roley & Moore, Farrell & Farrell, Oreon and Steve Camp.

Promotions

Another feature of the Tame Agency is Tame Promotions, headed by Dave Wortman. Having formerly worked in promotion with The Benson Company and the Paragon Agency, Wortman branched out with the Tame Agency a short time ago. Tame Promotions is designed as an independent promotion service available to labels or individual artists. According to Wortman, "The gospel music industry as a whole needed my type of service. I'm calling a minimum of 85 Christian stations a week for my clients. No one else in gospel music is providing that amount of stations on a consistent basis. I expose the stations to the records I work, the same as any promotion person, the only difference being this type of service is unique to the gospel field and widely used in other fields. I'm working primarily with MOR type Christian records with Triune Music, Sparrow Records and Paragon as a few of my accounts."

Future Plans

When asked about future plans, Wortman indicated a desire to "expand into Top 40 promotion on Christian records and eventually add a PR firm which would insure advance press coverage for an artist going into an area to work."

The rise in number of new firms, the expansion of Grammy Award gospel categories, the inclusion of gospel sections in trade publications, the possible televising of next years Dove Awards and many other things regarding gospel music all point out that gospel music is a growing market.

Tempo, Pax Pact

■ KANSAS CITY — Tempo Records of Kansas City has announced the finalization of a 3-year distribution agreement to represent Pax Records of Nashville. Promotion of new albums will be handled by the Tempo organization, and marketing will be through newly formed Avant Sales, also based in Kansas City.

Roadshow Plans Promo For Shirley Caesar LP

■ NASHVILLE — Roadshow Records is planning an extensive promotion campaign for the newest Shirley Caesar album, "From The Heart." Ms. Caesar's first Roadshow album, "First Lady," was that label's first product in the gospel field.

Fred Frank, president of Roadshow Records, explained the campaign as the same type they have used in other musical fields. "This lp will be pop with totally gospel lyrics," he said. "We treat Shirley's product just like our pop albums. We send advance lps with a bio and picture of Shirley, and a short explanation of things that will happen prior to the release of the album. James Bullard, our vice president of gospel marketing and promotion on the west coast, coordinates all advance promo with the key gospel outlets and radio stations. On the east coast, Mary James, our vice president in charge of all promotion, sends the same material to all stations other than gospel, mostly key black outlets. At this point we have covered all the key radio stations, trades and outlets everywhere. We then do a follow-up phone call to all those people, and last but not least, myself and Nick Albarano, our general manager, are going out on a ten to 15 city promotion and marketing tour. We will have the heads of all our distributors from all over the country meeting us in major cities so we can show them all the material available on the new release."

As Ms. Caesar's roots are in gospel music, Roadshow intends for her to stay with that field,

but at the same time to expand its efforts to allow her all the exposure possible. Roadshow stresses the fact that even though it is a total music company, it is deeply committed to gospel music and will continue to further that phase of their operation.

Songwriting Contest Planned by Broadman

■ NASHVILLE—A gospel songwriting contest sponsored by Broadman Press will offer prizes of \$500, \$300 and \$200 to winners selected for submitting the best unpublished songs before Aug. 31, 1978.

Judges

Don Butler, executive director of the Gospel Music Association, will be one of the judges, along with W.F. Myers, vice president to SESAC. Mark Blankship, Broadman Press music editor, will be responsible for all screening entries.

Entries must be sent to the Broadman Gospel Song Competition, Nashville, Tenn. 37234, no later than Aug. 31, 1978. Winners will be announced in October, 1978.

All entrants must send a tape recording of their song, plus a lead sheet with the melody, words and chords. Previously published materials are not acceptable.

Broadman Press will copyright and publish the winning songs, and Broadman retains first refusal rights to the publication of all songs submitted.

A self-addressed, stamped envelop should be included for the return of material not accepted.

GOSPEL TIME

By VICKI BRANSON

■ Myrrh Records has announced the signing of Billy Preston to a three-year, three-album contract with first album due for an early summer release . . . The Gospel Music Association and the Advent Theatre presented the fourth Gospel Music Showcase on Wednesday, March 22 at the Advent Theatre. The show featured an individual set by Dottie Rambo as well as a set by the Rambos. This showcase was the last in the gospel series begun in November.

On Easter Sunday, March 26, Mayor Henry L. Marsh III of Richmond, Virginia honored Shirley Caesar as the "First Lady of Gospel" and declared "First Lady Day" in Richmond. The event took place at the Mosque Auditorium . . . Impact Records, a division of the Benson Company, recently announced that the Bill Gaither Trio has sold in excess of 2.5 million units over its catalogue of recordings. The trio has 21 albums in its active catalogue on Impact Records.

Lamar Segó of the Lamar Segó Family has been named music

(Continued on page 99)

CONTEMPORARY & INSPIRATIONAL GOSPEL

APRIL 1, 1978

1. **MIRROR**
EVIE TORNUQUIST/Word WSB 8735
2. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
3. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
4. **HOME WHERE I BELONG**
B.J. THOMAS/Word WST 6571
5. **GENTLE MOMENTS**
EVIE TORNUQUIST/Word WST 8714
6. **PRAISE II**
THE MARANATHA SINGERS/Maranatha HS 026
7. **MUSIC MACHINE**
CANDLE/Birdwing BDWG 2004
8. **THIS IS ANOTHER DAY**
ANDREA CROUCH/Light 5683 (Word)
9. **LIVE FROM NASHVILLE**
JIMMY SWAGGART/Jim 127 (Word)
10. **DALLAS HOLM & PRAISE, LIVE**
Greentree R 3441
11. **THIS IS NOT A DREAM**
PAM MARK/Aslan 1003
12. **HAVE YOU KISSED ANY FROGS TODAY?**
JOE REED/Housetop 706
13. **JESTER IN THE KINGS COURT**
MIKE WARNKE/Myrrh 6569 (Word)
14. **LOVE SONG REUNION**
LOVE SONG/Good News GNR 8105
15. **SWEET COMFORT**
Maranatha 033
16. **ELVIS'S FAVORITE GOSPEL SONGS**
J.D. SUMNER & THE STAMPS/QCA 362
17. **LIVE! THE VERY BEST OF THE HAPPY GOODMAN FAMILY**
Canaan CAZ 816/2 (Word)
18. **IN CONCERT**
THE FLORIDA BOYS/Canaan 9814 (Word)
19. **I JUST CALL ON YOU**
DAVID MEECE/Myrrh 6573 (Word)
20. **LIVE IN CHATTANOOGA**
THE KINGSMEN/HeartWarming R 3477
21. **ON HEAVEN'S BRIGHT SHORE**
THE INSPIRATIONS/Canaan 9806 (Word)
22. **SAIL ON**
THE IMPERIALS/DaySpring DST 4006 (Word)
23. **THE SUN'S COMING UP**
THE REX NELON SINGERS/Canaan CAS 9823 (Word)
24. **SWEET MUSIC**
THE PAT TERRY GROUP/Myrrh 6590 (Word)
25. **WINDOW OF A CHILD**
SEAWIND/CTI 5007
26. **THE LADY IS A CHILD**
REBA/Greentree R 3486
27. **COME ON RING THOSE BELLS**
EVIE TORNUQUIST/Word WST 8770
28. **REAL TO REEL**
NOEL PAUL STOOKEY/Newworld 090477
29. **VINTAGE GOSPEL**
THE FLORIDA BOYS/Canaan CAS 9818 (Word)
30. **HIS HAND IN MINE**
ELVIS PRESLEY/RCA ANLI 1310
31. **'SPECIALLY FOR SHEPHERDS**
RALPH CARMICHAEL/Light LS 5725 (Word)
32. **BUST OUT LAFFIN'**
WENDY BAGWELL AND THE SUNLITERS/
Canaan CAS 9765 (Word)
33. **JUST BECAUSE**
THE IMPERIALS/Impact 3390
34. **THE GROUP THAT GOD BUILT**
THE HENSONS/Calvery STAV 5142
35. **PILGRIMS PROGRESS**
THE BILL GAITHER TRIO/Impact 3495
36. **TELL 'EM AGAIN**
DALLAS HOLM & PRAISE/Greentree R 3480
37. **MOMENTS FOR FOREVER**
THE BILL GAITHER TRIO/Impact R 3457
38. **MY HEART CAN SING**
THE BILL GAITHER TRIO/Impact R 3445
39. **PRAISE VOL. I**
THE MARANATHA SINGERS/Maranatha 008
40. **LADY**
REBA/Greentree R 3430

RECORD WORLD APRIL 1, 1978

GOSPEL ALBUM PICKS

INSIDE

JOHN FISCHER—Light LS 5711

Fischer has combined poignant lyrics with an "easy listening" feel to accomplish a well rounded sound. Vocals are soft and convincing on the title cut as well as "Master Potter" and "A New Day."



THE SOUND OF THE SINGING LEDBETTERS

Supreme SS 33-23

The Ledbetters are all family members, singing as well as playing the instruments. Various members are featured soloists on this album with harmony a standout. Favorite cuts include "Keep Looking Up" and "Thank God I've Made It."



GROWING

GOSPEL SEED—Myrrh MSB 6594

Produced by Buddy King, this lp has top 40 music with deep message lyrics. Members Gary Luttrell and Michael Moore wrote much of the material and their voices blend well together as they perform them. "The Fool," "The Vow" and "Salvador" are favorites.



THIS TIME THRU

DeGARMO & KEY—Light LL 1037

Edward DeGarmo and Dana Key, with the assistance of Ron Capone, have packaged ten songs into an all market album. Leaning toward rock, most cuts could fit a number of formats. "Only The Meek Survive" "Emanuel" and "This Time Thru" are standouts.



Gospel Time (Continued from page 98)

director for the National Conference of Assemblies for the Lord Jesus Christ (U.S. and Canada), which is to be held in Lexington, Kentucky, June 19-22. Lamar will be responsible for the selection of all music to be sung and performed, and will direct the choir that will be assembled for the approximately 200 member churches.

Triad Publications has engaged **Bob Holmes** to arrange and produce an album on the multi-talented **Bobby Jones and New Life**, entitled "Sooner or Later" . . . **B.J. Thomas** has begun work on his second gospel album, expected to be on the market in early summer. The coming album will mark the return of B.J.'s former producer, **Chips Moman** . . . KFKZ Radio has been monitoring request phone calls for one full year. In February, 1977, they received 549 calls and in February, 1978, the calls have more than doubled to 1176.

Barry McGulre will be appearing in concert on Friday, May 12, 1978 at the Walt Whitman High School auditorium, Huntington Station, New York.

LaVerne Tripp has been recognized by the State of South Carolina as a dedicated minister of the Gospel, and as a "Christian Ambassador" for South Carolina. The presentation was made by Senator **Horace Smith** at a special crusade held in Florence, South Carolina to commemorate LaVerne's third anniversary in the ministry. The **Blackwood Brothers** and **Jerry Wayne Bernard** were the singers chosen to provide the singing for the 26th annual Presidential Prayer Breakfast. This was the first time gospel singers such as the Blackwoods and Bernard had been invited to appear at the Breakfast, music in previous years had been provided by choirs.

SOUL & SPIRITUAL GOSPEL

APRIL 1, 1978

1. **LIVE AT CARNEGIE HALL**
JAMES CLEVELAND/Savoy 7014 (Arista)
2. **TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES/Nashboro 7187
3. **WHEN JESUS COMES**
SARAH JORDAN POWELL/Savoy 1445 (Arista)
4. **FIRST LADY**
SHIRLEY CAESAR/Roadshow RS 744 (United Artists)
5. **NOW & FOREVER**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7181
6. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER
CHOIR/Light 5686 (Word)
7. **LIVE AND DIRECT**
THE MIGHTY CLOUDS OF JOY/Peacock
AB 1038
8. **MAMA PRAYED FOR ME**
THE SENSATIONAL WILLIAM BROTHERS/
Savoy 14462 (Arista)
9. **JOY!**
REV. MILTON BRUNSON & THOMPSON
COMMUNITY CHOIR/Creed 3078
10. **THE COMFORTER**
EDWIN HAWKINS/Birtheright BRS 4020
(Ranwood)
11. **SPECIAL APPEARANCE**
ISAAC DOUGLAS/Creed 3081 (Nashboro)
12. **PHASE I**
J.C. WHITE/Savoy 14467 (Arista)
13. **HAPPY IN JESUS**
REV. MACEO WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy 14463
(Arista)
14. **FROM AUGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077
(Nashboro)
15. **THIS IS ANOTHER DAY**
ANDREA CROUCH/Light 5863 (Word)
16. **WONDERFUL**
EDWIN HAWKINS & EDWIN HAWKINS
SINGERS/Birtheright BRS 4005
17. **STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR
WITH REV. ISAAC DOUGLAS/Creed
2306 (Nashboro)
18. **DON'T MAKE WAR**
HARRISON JOHNSON/Creed 3080
(Nashboro)
19. **I'M GOING TO SIT DOWN**
ERNEST FRANKLIN/Jewel 0128
20. **SILVER ANNIVERSARY SPECIAL**
REV. CLAY EVANS/Jewel 0123
21. **NOW**
THE KING'S TEMPLE CHOIR/Creed 3083
22. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
23. **TRY BEING BORN AGAIN**
THE SOUL SEARCHERS/Nashboro 7190
24. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
25. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTENGALES/
ABC/Peacock 58227
26. **HAVE YOU EVER HAD THE BUTS?**
PROF. HAROLD BOGGS/Nashboro 7189
27. **COME TOGETHER**
VARIOUS ARTISTS/Creed 23079
(Nashboro)
28. **THESE ARE THE DAYS**
DOROTHY LOVE COATES/Savoy 14466
(Arista)
29. **HE'S STANDING BY**
THE INSTITUTIONAL CHOIR OF
BROOKLYN N.Y./Savoy 14458 (Arista)
30. **I'M GOING ON**
LOUISE McCORD/Savoy 1442 (Arista)
31. **PEACE BE STILL**
REV. JAMES CLEVELAND/Savoy 14076
(Arista)
32. **STORMS OF TROUBLED TIMES**
THE O'NEAL TWINS/Creed 3082
33. **WHERE HE LEADS**
REV. WILLINGHAM/Nashboro 7193
34. **AN EVENING WITH**
SLIM AND THE SUPREME ANGELS/
Nashboro 7195
35. **TAKE HIM AT HIS WORD**
BIBLEWAY RADIO CHOIR/Savoy 14459
(Arista)
36. **DIFFERENT DRUMMER**
RHANI HARRIS/Emprise 1001
37. **IT'S ALRIGHT NOW**
JESSY DIXON/LS 5719 (Word)
38. **I'M SAVED**
REV. MACEO WOODS/Savoy 7011 (Arista)
39. **I WANT TO BE READY**
MORRIS TURNER/HSE 1506
40. **I WILL TRAVEL ON**
THE ORIGINAL SOUL STIRRERS/HSE
14200

Ninth Annual Country Radio Seminar Keyed To 'The Future of Our Country'

By WALTER CAMPBELL

■ NASHVILLE — The ninth annual Country Radio Seminar, held here March 17-18, has been called the most successful seminar in the event's history by its participants, including seminar agenda committee chairman Terry Wood, operations manager of WONE in Dayton, and record industry committee chairman Stan Byrd, country promotion director at Warner Bros.

Attendance Up

The two-day broadcasting dynamics sessions drew 390 participants, the highest attendance total ever for the seminar, together for presentations and discussions revolving around this year's theme, "The Future Of Our Country." Over 65 percent of those attending the seminar at the Airport Hilton were from the broadcasting industry, while the remaining registrants came from related areas of radio and from the record industry.

The opening session of the seminar received the most praise. Titled "What You Are Now Is Where You Were Then," it was a presentation on video tape by Morris Massey, a professor at the University of Colorado at Boulder. In his talk, Massey discussed the differences in people brought about by influences from different time periods of experience. From an organizational and managerial standpoint, Massey concluded, it is easier to better understand how to deal with colleagues and employees by realizing what factors influenced their past and learning where their values are.

Another organizational dynamics session, "Working And Winning Together," was well received by both radio and industry participants. In the ses-

sion, six people from various radio stations were given a hypothetical project to work out in a meeting. As the audience observed, the participants showed how personalities interact in a working situation. John Gorley, the session moderator, then evaluated what happened between the six people, pointing out that such analysis can be helpful in putting the right people with the right tasks.

Seminar Topics

Other seminar session topics included motivational dynamics, audience research, promotions, merchandising, sales, news, engineering and technology. Questionnaires on the effectiveness of each session were completed by the attendees and evaluated for results. All data is to be taken under consideration by the agenda committee for next year's seminar.

"We tried some new ideas this year," said Terry Wood. "We had no keynote speaker like we did last year because we thought the information to be presented at the sessions was

(Continued on page 101)

ABC Names Woolsey Country Promo Director

■ NASHVILLE — Jim Foglesong, president of ABC Records' Nashville operations, has announced the appointment of Ervine Woolsey as national country promotion director for the label.



Ervine Woolsey

Woolsey's career in the record business includes promotion work for the Decca and WEA labels. He served as southwest regional pop promotion man for ABC prior to joining the ABC country operation, initially as a promotion director, in 1972. He left ABC in 1975 to direct promotion for 20th Century Records, and returned to ABC in 1977.

In his new position, Woolsey said he plans to expand the audiences of several ABC artists, emphasizing their broad potential.

Tree, EMI Pact

■ NASHVILLE—Jack Stapp, chairman of the board and chief executive officer of Nashville's Tree International, has announced the signing of an agreement with EMI for worldwide representation of Tree songs. The agreement, effective July 1, links the Tree International complex with EMI for foreign representation of the Tree catalogue around the world.

Representation

Since the formation of Tree International, the company has maintained its own affiliated offices in foreign countries. Under the new representation agreement, EMI will represent Tree in almost every country of the world including the USSR.

Volume Increase

"We had our own offices in 17 countries," said Tree executive officer Donna Hilley. "This will now give us representation in over 80 countries which could conceivably double our volume within the next year. The agreement does not include Germany and Italy. Our offices in those two countries have been doing so well that we decided to keep them in operation. This deal will help to make sure that all our writers can get all they deserve from their songs."

NASHVILLE REPORT

By RED O'DONNELL



■ Two more 2-hour country music shows set for NBC-TV—May 17 & 19. Programs to be produced at Grand Ole Opry House by the Cates Brothers Company, Inc. (N.Y. City). **Eddy Arnold, Charley Pride and Tennessee Ernie Ford** to serve as hosts. (A fourth to be named later.) Tapings are set for April 1-13 & 18-10. (The Cates crew is in Nashville this week taping the "Johnny Cash Spring Show," which'll have **Waylon Jennings and Ray Charles** on guest list.)

Hollywood's **Joe Sargent** named director of the "Coal Miner's Daughter" motion picture, based on **Loretta Lynn's** best-selling film—

(Continued on page 102)



Fred Marks, international manager, EMI; Jack Stapp, chairman of the board and chief executive officer, Tree International; and Ray Tempest, general manager (professional), EMI, view a \$500 thousand contract just signed between the two companies.

COUNTRY PICKS OF THE WEEK

SINGLE **EMMYLOU HARRIS, "TWO MORE BOTTLES OF WINE"** (Prod.: Brian Ahern) (Writer: D. McClinton) (ABC Dunhill, BMI) (3:08). This cut from Emmylou's recently released album is a logical choice for a single release with plenty of potential for both country and pop audiences. Brian Ahern's production expertise shows through in the treatment of the lively tempo and mood to assure success. Warner Bros. 8553.



SLEEPER **RANDY GURLEY, "LET ME BE THE ONE"** (Prod.: Harold Bradley & Jim Foglesong) (Writer: J. Hinson) (Goldline, ASCAP) (2:56). Randy Gurley has a pleasant, easy-going song here which should go well with the coming of spring season. The sound and pace are refreshing, a good match for her vocal style and personality. ABC AB-12347.



ALBUM **EDDIE RABBITT, "VARIATIONS."** Rabbitt maintains a smooth, full sound on this lp, one which should easily win over a wide audience. Most of the songs are written by Rabbitt, along with Even Stevens and others. Best cuts include "The Room At The Top Of The Stairs," "Song Of Ireland," "Hurtin' For You" and a memorable version of "Kentucky Rain," a song written by Rabbitt and Dick Heard and made famous by Elvis Presley. Elektra 6E-127.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

- Charly McClain — "Let Me Be Your Baby"
Kenny Price — "Sunshine Man"
Jean Shepard — "The Real Thing"
Charlie Rich — "Puttin' In A Little Overtime At Home"
Dave & Sugar — "Gotta Quit Lookin' At You Baby"



Bobby Bare

After almost a year away from the singles market, Bobby Bare again emerges, now in a new Columbia association, and mellowed somewhat from his "Redneck Hippie Romance" days. He's at his best vocally with excellent material on "Too Many Nights Alone." Don't miss it!

Cristy Lane has a super strong start on "I'm Gonna Love You Anyway" with good action at WTOD, WSDS, KKYX, KSOP, KFDI, WPNX, KYNN, WJQS, WSLC, KJJJ, KTTT, WXCL, WVOJ, KRAK, WKDA, WBAP, WITL, WBAM, KENR, WMNI, WSUN, KRMD, WTSO.



Randy Barlow

Randy Barlow's "Slow and Easy" moving quickly onto national charts with adds at KWKH, WTOD, KRMD, WJQS, WTSO, WPNX, WKDA, WSDS, KFDI, KSOP, KKYX, WL0L, WHK.

Newcomer Dawn Chastain beginning to make waves in Phoenix, Salt Lake City, Ypsilanti, Columbus and Roanoke with "Never Knew." Brush Arbor is an initial breakout at WBAM, KCKC, WPNX with "Waitin' for a Miracle."

Razzy Bailey showing potential with "Is It Over" in the south and southwest; Dave & Sugar's "Gotta Quit Lookin' At You Baby" has initial rumbles from southeastern markets.

Charly McClain's "Let Me Be Your Baby" added already at WMC, WBAM, KRAK, WPNX, KWKH, WIVK. Jean Shepard's re-entry onto the recording scene with "The Real Thing" on the Scorpion label starting to move at KJJJ, WTOD, WSDS, WPNX, WBAM.

Stella Parton's "Four Little Letters" continues to grow by leaps and bounds on national charts; ditto for Willie Nelson (RCA), Willie Nelson (Columbia), Eric Clapton, Sandy Posey, Elvis Presley.

LP Interest: The Kenny Rogers-Dottie West cut "Baby I'm A Want You" featured at KJJJ; Elvis Presley's "He's My Everything" choice at KCKC.

You have several choices on the cut "It's A Heartache;" Bonnie Tyler is added at WPLO and KSOP; Juice Newton added at WRCP, KCKN, WPNX; so far nothing on Ronnie Spector.

SURE SHOTS

- Emmylou Harris — "Two More Bottles of Wine"
Larry Gatlin — "Night Time Magic"

LEFT FIELDERS

- Max D. Barnes — "She Loves My Troubles Away"
Bob Luman — "Jesus Was A Country Boy"
Kenny Star — "The Rest of My Life"

AREA ACTION

- Beverly Heckel — "Borrowing" (WTOD, WJQS)
Tommy Jennings — "Don't You Think It's Time" (WPLO)

COUNTRY RADIO

By CHARLIE DOUGLAS

■ And so the ninth annual Country Radio Seminar is now past with compliments due to those who worked so diligently to bring it off. One favorite among those attending was the opening session, which featured a VTR presentation by Morris Massey, a professor who teaches at the University of Colorado in Boulder. His entire pitch is the proper placement of people in their respective attitude layers, formed by the era in which they grew up.

Kevin Scott has been upped to OD and non-relative Ray Scott upped to production director at WDEN, Macon, creating an opening for a personality. Contact Aaron Bowers for details . . . Ken Kuenzie, KTGC, Box 459, Columbia, Mo., is looking for practically an entire staff. The station has undergone a change of ownership and there are openings for morning, midday, afternoon, evening and all night personalities . . . Allen Jackson at WNRS, Ann Arbor, needs a personality with good production . . . Craig Scott, head programmer at Plough, is pleased with the quick progress of WMPS in Memphis since the switch to country . . . Tom Allen will be surprising a lot of folks with his upcoming announcement of new job affiliation. He was with KBOX for several years as PD . . . Dave Donahue, last at KHAK, mulling a few offers, but not yet committed . . . Larry Watts, KFYV, Arroyo Grande, Cal., needs a morning drive personality . . . Clark Jones, WAGF, Dothan, Ala., needs a take-charge PD and a solid air personality . . . Barry Grant at WIRK-FM, West Palm Beach, needs a seven-to-midnight personality, and Buddy Blake, who just vacated that time slot, is looking to move to Michigan. Contact him at (305) 965-9211.

The FICAP/Film House presentation of "That's Country" as a premiere in Nashville on Thursday the 16th was excellent. The movie is a chronological history of country music with many original film clips tied together with new filming. It'll be showing in your market before too long.

Country Radio Seminar (Continued from page 100)

more important, and we had concurrent sessions. The reaction we got was positive on just about everything. This year's seminar was much more participant-oriented and I was especially glad to see more participation by the medium and small market people. Their level of awareness was outstanding as shown by their questions and observations; I think everyone in country radio has shown a lot of growth as creative, intelligent broadcasters."

Stan Byrd agreed that this year's seminar was the best one yet. "I am most gratified by two things at the seminar, the thrust more toward the smaller markets and the expertise and sophistication of their questions. The country radio industry has definitely come of age, in my view. There weren't any of the discussions of whether this or that is country or that our station is better than yours and we won't let you in on our secrets. On the whole, everyone was there to share ideas and learn from each other. With a few minor exceptions everything went off great."

"Country radio has come of age to such a degree that the broadcasters are no longer willing to remain in whatever place they're in unless it's number one, and that's among all the stations in the market, not just the other country stations," concluded seminar execu-

tive committee spokesman Tom McIntee. The general movement seems to be to improve their position whatever they are."

New Faces Show

Over 600 people attended the New Faces Show, the event that annually closes the official events of the seminar. The show features rising country artists who have not had the opportunity to be seen by the country broadcasting industry. Appearing this year were Janie Fricke, Vern Gosdin, Con Hunley, Don King, Zella Lehr, Ronnie McDowell, Peggy Sue, Kenny Starr and Gene Watson.

The Country Radio Seminar, a non-profit organization, also reported that receipts for this year's event were up by over 30 percent. Revenue from the seminar, over and above the operating cost, is used for college scholarships in the field of mass communications. The seminar currently has several students now attending the colleges and universities under its scholarship support.

Preliminary plans are already underway for the tenth seminar, scheduled for March, 1979. Bob Young, operations manager of KIKK in Houston, has been elected agenda chairman, and Roy Wunsch, director of promotion and sales for Epic and associated labels, Nashville, has been elected record industry committee chairman for next year's seminar.

COUNTRY ALBUM PICKS

ENTERTAINERS... ON AND OFF THE ROAD

THE STATLER BROTHERS—Mercury SRM 1-5007

The Statlers' smooth, distinctive vocal harmonies prevail throughout this album for a pleasant, soothing overall sound. Production by Jerry Kennedy keeps the full vocal range out front with precise instrumental accompaniments. "Do You Know You Are My Sunshine," "You're The First" and "Who Am I To Say" stand out.



STELLA PARTON

Elektra 6E-126

Stella is emerging as another big star from the Parton family, and this lp could make the difference. Her voice is soft and sweet but strong enough to lend substance to the songs. "Four Little Words," "There's A Rumor Going 'Round" and "Fade My Blues Away" are especially strong.



GREATEST HITS

BARBARA FAIRCHILD—Columbia KC 35311

This collection of favorites from Barbara Fairchild contains some country classics, including "Mississippi" and "Teddy Bear Song." Vocals maintain a strong, clear quality on all cuts, especially "Let Me Love You Once Before You Go."



Nashville Report (Continued from page 100)

biog. Casting is underway. **Sissy Spacek**, **Kathleen Quinlan** and **Candy Clark** most frequently mentioned for title role. Production on the \$5.5 million movie expected to begin in late May or early June—with release to theaters tentatively set for next spring? (It'll be filmed on location in Kentucky, Tennessee—and possibly Georgia.)

One of the songs on **Bill Anderson's** next MCA album, "Love and Other Sad Stories," is titled "I Wonder If God Likes Country Music?" Whispering Bill gets some vocal assistance on the recording—which could be a summer single release—from a genuine oldtimer: **Roy Acuff!**

The lyrics relate a story of an old man who was singer in his younger days. Acuff sings the old man's part. Whatta team!

Comments Bill: "I considered it a great compliment for Roy to sing on the record. He came off just fine."

Meanwhile Anderson and wife **Becky** are expecting an addition to the family on or before June 25.

Bud Wendell, WSM Inc. president, has announced a couple of promotions. **Hal Durham**, manager of the Grand Ole Opry, has been promoted to vice president of WSM and general manager of the Opry; and **Ray Canady**, director of marketing for Opryland U.S.A. and the Grand Ole Opry, has been named second vice president of WSM.

Birthdaying: **David Rogers**, **Bobby Wright**, **Anita Carter**, **Howdy Forrester**, **Tommy Jackson**, **John D. Loudermilk**, **Jim Ed Brown**, **Warner Mack**.

Larry Gatlin's next recording session for Monument is this week in London—with **Fred Foster** producing. (Larry's latest, "Night Time Magic," has that magical sound.)

Lotta prevarication in titles this winter-spring: **T. G. Sheppard's** "Nothing to Do But Lie" and **Stella Parton's** "Standard Lie Number One," for a pair of examples.

Waylon Jennings sings "Honky Tonk Heroes" on Friday's NBC-TV "Midnight Special." (**Olivia Newton-John** is hostess.) . . . **Crystal Gayle's** star continues to rise. Ladies Home Journal was so pleased with its March issue pictorial layout—no centerfolder, our Gayle!—featuring the UA artist hitmaker, she'll be at her fashionable best in the same magazine's special "Guide to the '78 Woman," which hits the stands in late May.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

LARRY GATLIN—Monument 45-249

NIGHT TIME MAGIC (Prod.: Fred Foster) (Writer: L. Gatlin) (First Generation, BMI) (2:31)

Gatlin maintains his usual high standard of quality and adds a fuller, more polished sound. The drive and feeling rise throughout the song for a strong over-all effect.

CHARLIE RICH—United Artists X1193-Y

PUTTIN' IN OVERTIME AT HOME (Prod.: Larry Butler) (Writer: B. Peters) (Ben Peters, BMI) (2:43)

Rich's first single for UA is strong and mellow, making the most of his easy vocal style. The cut moves steady with a well-executed chorus and some nice, spare steel guitar licks.

BOBBY BARE—Columbia 3-10690

TOO MANY NIGHTS ALONE (Prod.: Bobby Bare) (Writers: S. Silverstein/E. Stevens) (DebDave/Evil Eye, BMI) (3:05)

Bare sounds like he is singing from the heart on this sad, reflective song. The hook on this cut is especially appealing, along with the effectiveness of the over-all mood expressed.

MAX D. BARNES—Polydor 14466

SHE LOVES MY TROUBLES AWAY (Prod.: Brien Fisher) (Writers: M. D. Barnes/R. Anthony) (Screen Gems-EMI, BMI/Webeck, ASCAP) (2:50)

The song and sound are solid country, both done with expertise and care. Nice dobro and chicken-pickin' guitars highlight the steady tempo.

BOBBY BORCHERS—Playboy ZS8 5827

I LIKE LADIES IN LONG BLACK DRESSES (Prod.: Eddie Kilroy) (Writer: R. Bourke) (Chappell, ASCAP) (2:36)

This up-tempo song goes together with precision without sacrificing feeling. The rhythm is steady and strong throughout with a steel guitar accentuating the vocals.

KENNY STARR—MCA 40880

THE REST OF MY LIFE (Prod.: Jerry Crutchfield) (Writer: R. Mainegra) (Unart, BMI) (3:02)

Starr puts his all into this soft, easy-paced ballad. Vocals are strong as well as soft, lending sincerity to the lyrics. Production is equally soft, making for a good all-round sound.

DAVE & SUGAR—RCA PB 11251

GOTTA QUIT LOOKIN' AT YOU BABY (Prod.: Jerry Bradley & Charley Pride) (Writers: J. Foster/B. Rice) (Jack & Bill, ASCAP) (2:15)

This cut uses the harmonies which have worked in Dave & Sugar's favor in the past along with individually sung verses. The tempo is kept quick with variety for an interesting sound.

LARRY BOOTH—Cream 7823

I SEE LOVE IN YOUR EYES (Prod.: Dusty Rhodes) (Writers: I. Allen/D. Newman) (Canyon Country & Butter, BMI) (2:48)

This medium tempo song starts slow and then builds to a hot finish. Lyrics should appeal to both male and female audiences. Vocals shine, especially on the chorus.

JOHN WESLEY RYLES—ABC AB 12348

EASY (Prod.: Johnny Morris) (Writer: T. Skinner) (Narvel the Marvel, BMI) (3:15)

With the sound of a "stroll" in the production, this record feels good. Programmers will find it a good tune as the feel lasts long after the play is over. Vocals and production are both strong.

DONNY LOWERY—Elektra 45471

HE CAN BE AN ANGEL (Prod.: Clayton Ivey & Terry Woodford) (Writer: D. Lowery) (I've Got The Music, ASCAP) (3:23)

The melody and production of this cut are especially strong, with Lowery's vocals also more than adequate. The sound is soft and pleasant for a nice, unhurried effect.



BARE FACTS.

This is the twentieth anniversary of Bobby Bare's first hit. It was "The All-American Boy," and though the name on the label read Bill Parsons, the man who did the singing was Bare.

After a long series of "straight" hits like "Detroit City" and "500 Miles (Away From Home)," Bobby Bare fell in with Shel Silverstein and began having hits in the lighthearted, funky, narrative style that Bare originally invented on "The All-American Boy."

Last year Bare scored big with "The Winner."


This year he's delivered a totally winning album...his first on Columbia...including the single "Too Many Nights Alone."

Listen to the new single and album and we think you'll agree that the future looks Bare.

"Bare." © 35314 Including the single "Too Many Nights Alone!"
The new Bobby Bare
on Columbia Records and Tapes.



3-10690



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RECORD WORLD COUNTRY ALBUM CHART

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

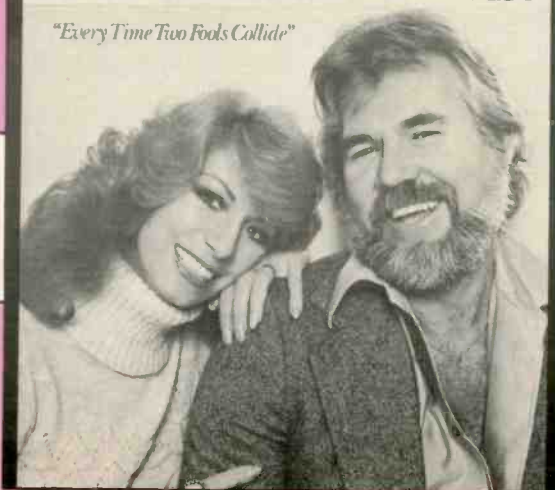
APR. 1	MAR. 25			WKS. ON CHART
1	1	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON RCA AFL1 2686 (6th Week)		9
2	2	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H		11
3	3	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141		9
4	4	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544		23
5	5	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104		29
6	6	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045		19
7	15	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478		5
8	8	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439		30
9	9	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993		25
10	10	BEST OF STATLER BROTHERS /Mercury SRM 1 1037		110
11	7	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G		37
12	34	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772		2
13	11	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317		46
14	14	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616		30
15	12	ELEVEN WINNERS MERLE HAGGARD/Capitol ST 11745		6
16	18	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G		37
17	17	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 2328		9
18	13	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 2330		4
19	19	NEW TRAIN, SAME RIDER TOM T. HALL/RCA APL1 2644		8
20	22	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521		18
21	28	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719		30
22	25	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149		6
23	23	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040		16
24	21	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/ MCA 3028		21
CHARTMAKER OF THE WEEK				
25	—	EASTER ISLAND KRIS KRISTOFFERSON Columbia JZ 35310		1
26	32	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES CRYSTAL GAYLE/MCA 2334		3
27	37	KENNY ROGERS /United Artists LA 689 G		73
28	24	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587		23
29	29	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288		23
30	16	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312		119

31	41	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118		21
32	31	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087		23
33	27	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/ Capitol SWBC 11707		17
34	36	FREE SAILIN' HOYT AXTON/MCA 2319		9
35	50	BEST OF JERRY LEE LEWIS, VOL. II /Mercury SRM 1 5006		7
36	33	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428		38
37	30	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743		7
38	26	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004		20
39	39	NO PLACE TO FALL STEVE YOUNG/RCA APL1 2510		9
40	46	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482		128
41	70	HOOKIN' IT ROY CLARK/ABC DO 2099		14
42	20	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477		30
43	53	COUNTRY BOY DON WILLIAMS/ABC DO 2088		25
44	—	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288		1
45	55	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314		21
46	42	BEST OF DOLLY PARTON /RCA APL1 1117		96
47	47	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108		63
48	38	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516		30
49	43	GREATEST HITS LINDA RONSTADT/Asylum 6E 106		66
50	52	GENTLE TO YOUR SENSES MEL McDANIEL/Capitol ST 11694		3
51	51	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990		58
52	54	GENE WATSON'S BEAUTIFUL COUNTRY /Capitol ST 11710		20
53	49	HANK WILLIAMS' GREATEST HITS, VOL. II /MGM MG 2 5401		28
54	67	ON THE ROAD JERRY CLOWER/MCA 2281		8
55	56	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125		52
56	48	LOVE'S UPS AND DOWNS BARBARA MANDRELL/ABC DO 2098		7
57	40	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770		23
58	62	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716		18
59	60	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/Epic PE 34365		4
60	35	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531		35
61	69	TATTOO DAVID ALLAN COE/Columbia PC 34870		30
62	61	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616		34
63	57	SAVE THE DANCER GENE COTTON/Ariola America SW 50031		3
64	66	BILLY CRASH CRADDOCK LIVE /ABC DO 2082		15
65	73	ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125		11
66	58	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758		30
67	63	RONNIE MILSAP LIVE /RCA APL1 2043		68
68	—	LONELY HEARTS CLUB BILLIE JO SPEARS/United Artists LA 859 G		1
69	44	BEST OF FREDDY FENDER /ABC DO 2079		46
70	68	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34965		40
71	59	HONKY TONK MASQUERADE JOE ELY/MCA 2333		3
72	72	LIVE AND KICKIN' THE ORIGINAL TEXAS PLAYBOYS/ Capitol ST 11725		6
73	65	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001		32
74	74	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039		16
75	75	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908		19

ONE FOR ONE

KENNY ROGERS & DOTTIE WEST

"Every Time Two Fools Collide"



**KENNY ROGERS AND
DOTTIE WEST'S FIRST
RECORD TOGETHER IS
THEIR FIRST HIT.**

*EVERYTIME TWO
FOOLS COLLIDE,
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ON UNITED ARTISTS RECORDS & TAPES



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including:
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It Makes No Difference Now
The Power Of Positive Drinkin'
One Has My Name, The Other Has My Heart
I Hate It, But I Drink It Anyway



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Mickey Gilley's smashed hit single
"The Power of Positive Drinkin'"
From his latest album "Flyin' High"
On Playboy Records and Tapes.



RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

APR. 1 MAR. 25

WKS. ON CHART

1	2	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE United Artists XW 1136	8
2	3	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA PB 11201	8
3	4	WALK RIGHT BACK ANNE MURRAY/Capitol 4527	11
4	1	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA PB 11198	11
5	8	A LOVER'S QUESTION JACKY WARD/Mercury 55018	9
6	10	IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106	8
7	5	TWO DOORS DOWN ZELLA LEHR/RCA PB 11174	15
8	11	I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545	9
9	13	I'VE GOT A WINNER IN YOU DON WILLIAMS/ABC 12332	7
10	14	HEARTS ON FIRE EDDIE RABBITT/Elektra 45461	7
11	15	EVERYTIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW 1137	7
12	7	RETURN TO ME MARTY ROBBINS/Columbia 3 10673	10
13	18	SWEET SWEET SMILE CARPENTERS/A&M 2008	7
14	19	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia 3 10681	8
15	17	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia 3 10671	10
16	6	DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/ Warner Bros. WBS 8509	14
17	26	DON'T EVER SAY GOODBYE T. G. SHEPPARD/Warner Bros. 8525	6
18	23	BUCKET TO THE SOUTH AVA BARBER/Ranwood 1083	9
19	20	THE GRANDEST LADY OF THEM ALL CONWAY TWITTY/ MCA 40854	10
20	24	WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ/ Mercury 55020	6
21	21	RED HOT MEMORY KENNY DALE/Capitol 4528	10
22	33	IT'S ALL WRONG, BUT IT'S ALL RIGHT DOLLY PARTON/ 45462	8
23	28	STARTING ALL OVER AGAIN DON GIBSON/ABC/Hickory 5402	8
24	35	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) JOHNNY DUNCAN/Columbia 3 10694	4
25	32	MAYBE BABY SUSIE ALLANSON/Warner/Curb 8534	5
26	16	YES MA'AM TOMMY OVERSTREET/ABC DO 17737	11
27	27	LOVE IS A WORD DICKEY LEE/RCA PB 11191	9
28	39	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869	3
29	4	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/ RCA PB 11220	4
30	30	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/MCA 40854	10
31	31	HERE IN LOVE DOTTSY/RCA PB 11203	7
32	36	AT THE END OF A RAINBOW JERRY WALLACE/BMA (WIG) 8 006	7
33	42	COME ON IN JERRY LEE LEWIS/Mercury 55021	4
34	34	CRY, CRY DARLING CON HUNLEY/Warner Bros. WBS 8520	9
35	9	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/Scorpion GRT 149	15
36	46	LOVIN' YOU BABY CONNIE SMITH/Monument 45 241	6
37	12	IF I HAD A CHEATING HEART MEL STREET/Polydor PD 14448	12
38	49	I'LL BE THERE (WHEN YOU GET LONELY) DAVID ROGERS/ Republic 105	6
39	53	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022	3
40	48	BABY IT'S YOU JANIE FRICKE/Columbia 3 10695	5
41	41	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum 45462	8
42	52	LOVING HERE AND LIVING THERE AND LYING IN BETWEEN FARON YOUNG/Mercury 55019	5
43	45	YOU ARE THE SUNSHINE OF MY LIFE MARTY MITCHELL/ 5005	7
44	54	THE POWER OF POSITIVE THINKIN' MICKEY GILLEY/ Playboy ZS8 5826	3
45	55	WHISKEY TRIP GARY STEWART/RCA PB 11224	4
46	22	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. WBS 8508	16



47	62	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/RCA PB 11235	3
48	57	RIGHT OR WRONG MARY K. MILLER/Inergi 306	4
49	25	BARTENDER'S BLUES GEORGE JONES/Epic 8 50495	13
50	59	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517	3
51	76	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704	2
52	65	LAY DOWN SALLY ERIC CLAPTON/RSO 886	3
53	64	NO, NO, NO (I'D RATHER BE FREE) REX ALLEN, JR./Warner Bros. WBS 8541	2
54	61	THIS TIME JOHNNY LEE/GRT 144	5
55	69	BORN TO BE WITH YOU SANDY POSEY/Warner Bros. 8540	3
56	63	IF YOU'RE LOOKING FOR A FOOL FREDDY FENDER/ABC AB 12339	4
57	70	THIS IS THE LOVE SONNY JAMES/Columbia 3 10703	3
58	73	SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY ELVIS PRESLEY/RCA PB 11212	2
59	43	IF YOU DON'T WANT TO LOVE HER JERRY NAYLOR/MC 5004	8
60	29	YOU'RE THE ONLY GOOD THING (THAT'S HAPPENED TO ME) JIM REEVES/RCA PB 11187	9
61	68	RUNAWAY NARVEL FELTS/ABC 12338	3
62	56	COLORADO COOL-AID JOHNNY PAYCHECK/Epic 8 50469	6
63	81	FOUR LITTLE LETTERS STELLA PARTON/Elektra 45468	2
64	72	MAYBE I SHOULD'VE BEEN LISTENIN' RAYBURN ANTHONY/Polydor 14457	3
65	60	PROUD LADY BOB LUMAN/Polydor 14454	7
66	75	SWEET LOVE FEELINGS JERRY REED/RCA PB 11232	2
67	67	DON'T STOP THE MUSIC (YOU'RE PLAYING MY SONG) LITTLE DAVID WILKINS/Playboy ZS8 5825	5
68	71	HANG ON FEELIN' RED STEAGALL/ABC AB 12337	4

CHARTMAKER OF THE WEEK

69	—	I'M GONNA LOVE YOU ANYWAY CRISTY LANE LS GRT 156	1
70	66	MUST YOU THROW DIRT IN MY FACE ROY CLARK/ABC AB 12328	8
71	37	IT STARTED ALL OVER AGAIN VERN GOSDIN/Elektra 45411	11
72	44	BEDROOM EYES DON DRUMM/Churchill CR 7704	14
73	38	WOMAN TO WOMAN BARBARA MANDRELL/ABC DO 17736	15
74	58	WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS/MCA 40836	15
75	50	SO GOOD, SO RARE, SO FINE FREDDIE HART/Capitol 4530	10
76	86	THAT LUCKY OLD SUN NAT STUCKEY/MCA 40855	4
77	83	LAY DOWN SALLY RED SOVINE/Gusto 180	3
78	—	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC AB 12346	1
79	77	LET ME FALL BACK IN YOUR ARMS FREDDY WELLER/ Columbia 3 10682	5
80	—	SLOW AND EASY RANDY BARLOW/Republic 017	1
81	88	A SWEET LOVE SONG THE WORLD CAN SING DALE McBRIDE/Con Brio 131	3
82	82	TEARDROPS IN MY TEQUILA PAUL CRAFT/RCA PB 11211	4
83	89	LONG GONE BLUES CATES SISTERS/Caprice CA 2047	2
84	—	YOU ASKED ME TO BILLY JOE SHAVER/Capricorn CPS 0286	1
85	85	DRINKING THEM BEERS TOMPALL GLASER/ABC AB 12329	6
86	90	DIVERS DO IT DEEPER DAVID ALLAN COE/Columbia 3 10701	2
87	87	EASY BARRY KAYE /MCA 40868	4
88	—	CASH ON THE BARRELHEAD RONNIE SESSIONS/ MCA 40875	1
89	—	YOU'RE NOT FREE AND I'M NOT EASY ARLEEN HARDEN/ Elektra 45463	1
90	47	I'M WAY AHEAD OF YOU BILL ANDERSON & MARY LOU TURNER/MCA 40852	10
91	—	ONLY THE BEST GEORGE HAMILTON IV/ABC 12342	1
92	51	MUSIC IS MY WOMAN DON KING/Con Brio 129	10
93	93	ONE A.M. ALONE DAVE DUDLEY/Rice 5077	2
94	96	OLD GLORY C. W. McCALL/Polydor 14458	2
95	97	WIPE YOU FROM MY EYES (GETTIN' OVER YOU) KING EDWARD SMITH IV/Soundwaves 4563	3
96	—	NEVER GOING BACK AGAIN MAC WISEMAN/Churchill CR 7706	1
97	74	DEEPER WATER BRENDA KAYE PERRY/MRC 1010	10
98	79	LOVE SOMEBODY TO DEATH ED BRUCE/Epic 8 50503	8
99	99	BURN ATLANTA DOWN BOBBY BARNETT/Cin/Kay AA027 CK128	2
100	80	IT AMAZES ME JOHN DENVER/RCA PB 11214	4



S T E L L A P A R T O N



STELLA PARTON (6E-126)
Featuring the single, "Four Little Letters" (E-45468)
Produced by Jim and David Malloy.
On Elektra Records & Tapes.

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Breaking.



Warren Zevon. Excitable Boy.

Shattering Sales.
Explosive Airplay.
Raving Reviews.



Includes the Howling Success "Werewolves Of London"



Produced by
Jackson Browne & Waddy Wachtel/
Engineered by Greg Ladanyi

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E-45472