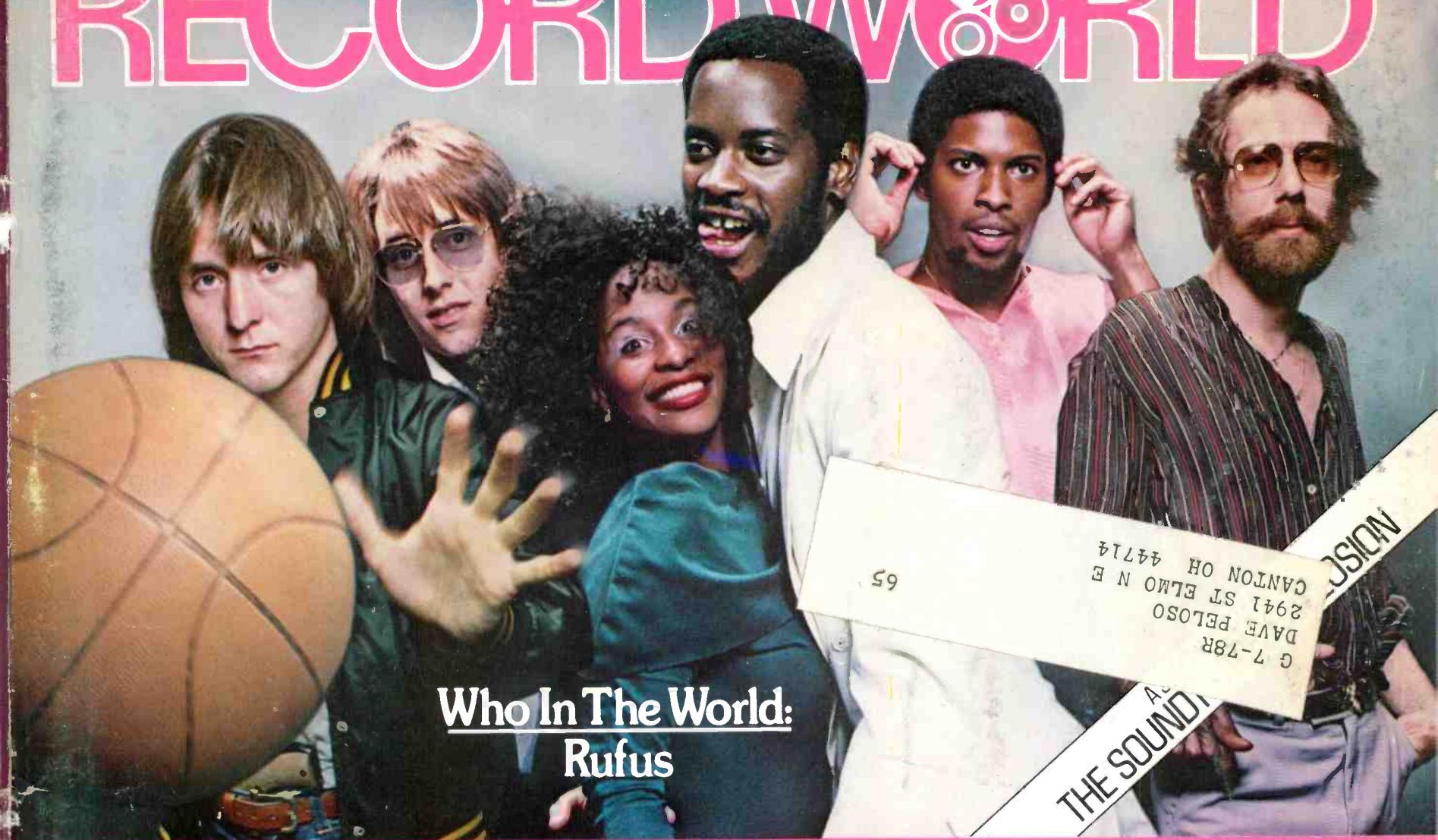


RECORD WORLD



Who In The World: Rufus

HITS OF THE WEEK

SINGLES

GORDON LIGHTFOOT, "DAYLIGHT KATY" (prod. by Lenny Waronker & Gordon Lightfoot) (writer: Lightfoot) (Moose, CAPAC) (3:20). Lightfoot seems to have a knack for summer-oriented hits, and although his new single makes no specific seasonal references, its mood fits in well with the time of year. Top 40 play seems assured. Warner Bros. 8579.



TAVARES, "TIMBER" (prod. by Freddie Perren) (writer: St. Lewis) (Bull Pen, BMI) (3:15). The new Tavares single plays amusing word games with the "falling in love" theme. The song is up-tempo and dance-oriented, as usual for the group, and the arrangement is both lively and unusual. Cross-over attention from radio is likely. Capitol 4583.



QUINCY JONES, "STUFF LIKE THAT" (prod. by Quincy Jones) (writers: Jones-Ashford-Simpson-Gale-Gadd-Tee-MacDonald) (Yellow Brick Road/Nick-O-Val, ASCAP) (3:00). Ashford & Simpson, Chaka Khan, Ralph MacDonald, Stuff—Jones has assembled an all-star cast for this infectious dance tune with a chanting chorus. It should hit. A&M 2043.



LOU RAWLS, "ONE LIFE TO LIVE" (prod. by Kenneth Gamble & Leon Huff) (writers: same as prod.) (Mighty Three, BMI) (3:10). Lou Rawls' new one isn't a soap opera, but a typically up, positive Gamble & Huff effort that the artist performs with flair. The pace is quick enough for dancing, and the mood invites it. Phila. Intl. 8 3643 (CBS).

SLEEPERS

LISA BURNS, "IN THE STREETS" (prod. by Craig Leon) (writers: Burns-Wheels-Leon-Tonery) (Oily Maniac/Helenback, ASCAP) (2:39). It's hard to miss the Springsteen influence in Burns' single debut, but she puts it to good use on an urgent, up-tempo rock song. Guitars and a sax break stand out, and pop stations should like it. MCA 40909.



GARY TANNER, "OVER THE RAINBOW" (prod. by Joey Averback & Stephen Geyer) (writers: Harburg-Arlen) (Leo Feist, ASCAP) (2:23). Rather than attempting to remake this standard as a big production number, Tanner has chosen to present it simply and clearly, with results that should please old and young alike. 20th Century-Fox 2373.



BRENT MAGLIA, "IT'S YOUR LOVE" (prod. by Brent Maglia) (writer: Maglia) (Gloria, BMI) (2:37). Maglia is a pop balladeer in the Manilow-Gates mold, and could well receive pop and a/c attention on this smooth, well-crafted song. It's a positive love song with the repeated chorus representing a memorable and melodic hook. Fantasy 821.

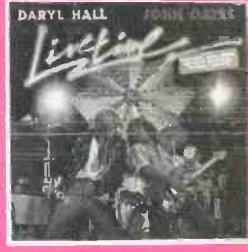


BOBBY ARVON, "FROM NOW ON" (prod. by John Lombardo) (writer: Arvon) (First Artists, ASCAP/Little Whitehouse, BMI) (3:35). With "From Now On" following "Until Now" in logical sequence, Arvon's acceptance at pop and a/c stations should progress similarly. His style is dramatic and full-sounding, well-produced. First Artists 41003 (Mercury).



ALBUMS

DARYL HALL/JOHN OATES, "LIVETIME." Hall & Oates first live album is a rich collection of the blue-eyed rock/soulsters recent hits and a few oldies for good measure. Their unique vocal style and high energy accompaniment shine on such cuts as "Rich Girl," "Sara Smile" and the recent "Do What You Want, Be What You Are." RCA AFL-1-2802 (7.98).



"ALMOST SUMMER" (Original Soundtrack). With contributions by Fresh and High Energy, this score from the upcoming Universal film has just the right summery Beach Boys feel. The group Celebration (featuring Mike Love and Charles Lloyd, among others) handles most of the music including "Summer In The City" and "It's O.K." MCA 3037 (7.98).



THE KINKS, "MISSFITS." Rock visionary Ray Davies maintains his reputation as a songwriter of merit and topical good humor in this new 10 song Kinks collection. The album, much in line with their "Sleepwalker" offering, spotlights the guitar work of Dave Davies and ranges from the whimsical "Hay Fever" to the caustic title cut. Arista AE 4167 (7.98).



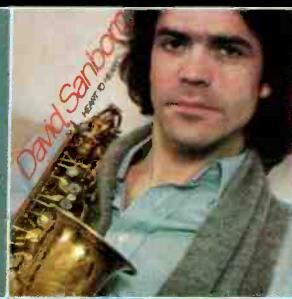
COMMODORES, "NATURAL HIGH." One of the country's most progressive cross-over acts has come up with another classy collection of smooth love songs, as easily danceable as they are listenable. Standouts among the eight new tunes are "Fire Girl," the ballad "Three Times A Lady" and the faster-paced "I Like What You Do." Motown M7-902R1 (7.98).



THE WAY IS CLEAR



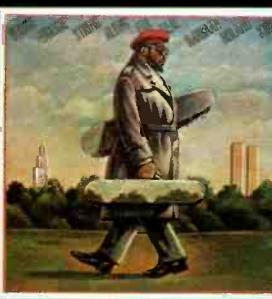
CHARLIE PARKER The legendary Dial sessions, considered by many to have been the scene of Bird's hottest blowing, all available in one place. This stunning limited edition six-record set comes complete with 20-page booklet. 6BS 3159



DAVID SANBORN The recording world's most in-demand altoist takes a break from polishing up other people's music to power his own record number four. If more passionate, heartfelt riffs exist than those that Sanborn has cooked up this time, they just ain't on this planet. Produced by John Simon. BSK 3189



FLORA PURIM Flora journeyed to L.A. for this one, where she teamed up with a shocking number of session greats. *down beat's* Number One female vocalist just about any year of the '70s takes on a bigger, brighter sound, but the accent remains decidedly Rio-markable. Produced by Bob Monaco & Airto Moreira. BSK 3168



RAHSAAN ROLAND KIRK A fine tribute to a man who overcame the odds to conquer every reed instrument extant, plus a few of his own design. Kirk never called his music jazz and a couple of Gershwin selections on this LP prove his affinity for classic composition of all kinds. The music rings out with the indomitable spirit of Rahsaan Roland Kirk. Produced by Joel Dorn. BSK 3085

BILL EVANS/NEW CONVERSATIONS



BILL EVANS The master at work like never before. The most lucid piano in town appears this time out in a highly conversational mood. Ready to be awestruck? This is it, a one-man tour de force. Produced by Helen Keane. BSK 3177



CHARLIE PARKER A two-record set featuring the best of the aforementioned six-pack. Every trill is guaranteed state-of-the-art action. A must for any serious music fan. 2WB 3198



RECORDWORLD

Mogull and Rubinstein Realign UA; Capitol Will Distribute in America

By SAM SUTHERLAND

■ LOS ANGELES — The incoming management team of Artie Mogull and Jerry Rubinstein began an extensive realignment of United Artists Records' operations last week following completion of the label's sale by former corporate parent Transamerica late last Friday (5).

Although formal notice of UA's transfer to new leadership (see *RW*, April 15, 1977) was restricted to a brief release from EMI, Ltd., confirming that the English-based conglomerate had acquired foreign licensing rights to UA and would now distribute the label's product here, via Capitol, by mid-week reports of major cutbacks in a number of departments were

ABC Sets Program To Help Employees In Lieberman Deal

By SOPHIA MIDAS

■ NEW YORK — ABC Records, Inc. and its national rack jobbing operation, ABC Record and Tape Sales, have announced a counseling and employment program which will be instituted pending the sale of ABC Record and Tape Sales to Lieberman Enterprises, a Minneapolis rack jobber.

It was announced last week that ABC, Inc. and Lieberman Enterprises had reached an agreement in principle whereby ABC (Continued on page 86)

widely circulating. Of an estimated 220 staffers, insiders variously asserted that as many as 140 current UA employees would be dismissed under the restructuring; early dismissals virtually eliminating the current publicity and a&r staffs, and reports anticipating similar sweeps in the production and accounting departments, were being viewed as the first phases of a dramatic operational cutback.

But Rubinstein, talking with *RW* near the week's end, flatly denied that the reorganization, when complete, would be a wholesale attempt at "drastically cutting a payroll." While Rubinstein said the weeks of anticipation prior to the sale would make a formal unveiling of the new structure both "anti-climactic" and somewhat premature, he (Continued on page 104)

Atlantic Buys Big Tree Label; Doug Morris Named Atco Pres.

By MARC KIRKEBY

■ NEW YORK — Atlantic Records last week concluded a major restructuring of its family of labels, purchasing Big Tree Records and naming Big Tree's president, Doug Morris, to the newly-created position of president of Atco Records and Custom Labels.

Morris will reactivate the Atco label and will make new artist signings, mostly rock acts, to that label. Most of Big Tree's management will also move over to Atco, based in Atlantic's Rockefeller Plaza headquarters. Big Tree will concentrate on its present roster and probably sign no new acts, Morris said.

Atlantic's other custom labels—Finnadar, Pacific, Rolling Stones, Swan Song and Westbound—will retain their autonomy, and Morris will coordinate their relationships with Atlantic.

Dick Vanderbilt, one of the founders of Big Tree and vice president of the label, will become president of Big Tree. Mardi Nehrbass, who has been west coast general manager of Big Tree, and Reen Nalli, promotion director for the label, will take on similar duties with Atco. Kyle Lehning, Big Tree's Nashville-based a&r director, will continue as Atco a&r director from that city. Art Collins, whose appointment as publicity manager for the custom labels was announced in March, will also work with the Atco roster.

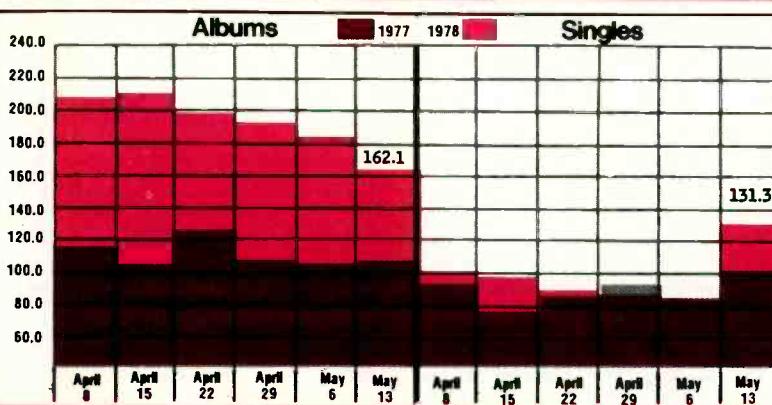
Concluded last Monday night (8), the Atlantic-Big Tree deal "just sort of evolved," according to Morris. "Then one day I was talking to top management and they just hit me with it." He said he expected to announce Atco's first new signing, a rock act, (Continued on page 85)

Retailer Unrest Seen On Several Fronts

By MIKE FALCON

■ LOS ANGELES — Retailer protest and unrest over a variety of factors has reached its highest level since the introduction of the standard \$7.98 list album. Pricing policies from major labels, defective return procedures and distributorship markups have combined to make this the most potentially volatile period in record retailing since early 1977, (Continued on page 105)

RECORDWORLD 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.

RW Hosts Radio/Retail Meet in Florida

By NEIL McINTYRE and ALAN WOLMARK

variety of features that go into its make-up. Highlighted at this seminar was the newly expanded radio section headed by radio director Neil McIntyre.

Radio was well represented by, among others, Y100's program director Bill Tanner, Colleen Cassidy and Robert Muzzy; 96X's Joel Denver and Jack Forsythe; WQAM's Tom Birch; WMBM's MD Cedric Anderson; and WEDR's Jerry Rushin. Local industry people included KC & the Sunshine Band's Sherri Smith and Bee Gees producer Alby Galu- (Continued on page 31)

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POWERHOUSE PICKS

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

Heatwave (Epic "The Groove Line.")

This single, with an enormous r&b base, has moved on quickly to heavy pop stations, backed by strong sales.

Bob Seger & The Silver Bullet Band (Capitol)

"Still The Same."

Almost every major market and secondary station in the country has jumped on this record.

House Begins Markup Of Broadcasting Bill

By BILL HOLLAND

■ WASHINGTON — The House Communications Subcommittee began its full committee markup of the new public broadcasting bill this week, incorporating a lot of what was in the President's version of the bill, but with a few "refinements" added by subcommittee members.

An amendment by Rep. Lionel Van Deerlin (D-Calif.), co-chairman of the subcommittee, states that there need be no specific percentage of appropriated funds allotted for national programming, but rather, a "significant portion." The White House has asked that CPB spend at least 25 percent yearly. The amendment also said that a substantial portion of funds allotted should go to outside, independent producers.

Also, an amendment by Rep. (Continued on page 94)

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Orleans Leaves 20th

■ LOS ANGELES—Arnie Orleans has departed 20th Century-Fox Records as senior vice president, marketing, for the label. Label sources are expected to announce a realignment of the top management sometime next week.

Background

Orleans helmed the label's sales, advertising and marketing after joining 20th Century last May. Previously, he was national sales manager for A&M.

**More than a pretty face.
More than a special talent.
More than a super single.**

More of Bonnie Tyler in her new album.

BONNIE TYLER IT'S A HEARTACHE



AFL1-2821

She's been called the next Rod Stewart, compared to Janis Joplin and paralleled to Stevie Nicks.

She's a crooner, a cryer, a woman possessed with a vocal quality that is undoubtedly leading her to the top.

"It's A Heartache" PB-11249
**Bonnie Tyler's smash single,
now an album.**

Produced by
David Mackay, Scott and Wolfe

RCA
Records



New Trade Assoc. Backs 'Little Guys'

By MARC KIRKEBY

■ NEW YORK — Advertisements in several trade magazines last week announced the formation of a new trade association and advocacy group for record retailers and wholesalers. The Recording Industry Competitive Trade Foundation (RICTF), "formed to promote free competition within the recording industry," seems likely to make waves in the record business in the coming months.

The foundation is the work of Dennis Eisman, a Philadelphia lawyer who became involved in the record business last year when he agreed to represent Scorpio Records, a Philadelphia-based independent distributor, in an anti-trust action against Warner Communications (that suit is still pending in U.S. District Court in that city).

"Eventually everyone is going to be under the thumb of the big manufacturers, if they don't get together and do something about it soon," Eisman said in an interview last week. "Nobody's been able to do anything about it individually. It's a lot easier when you have a group of people."

RICTF's "group of people" so far consists of about 15 "lawyers and other professionals" around the country who have agreed to assist the foundation with cases that fall within their areas of expertise. As Eisman put it, "If a

Springsteen LP Set To Coincide with Nationwide Tour

■ NEW YORK — Bruce Springsteen has completed his fourth Columbia album, "Darkness On The Edge Of Town." The record will be released to coincide with a four-month nationwide tour.

"Darkness On The Edge Of Town" was produced by Jon Landau and Bruce Springsteen and engineered by Jimmy Iovine. The album contains ten songs, all written by Bruce Springsteen, two of which — "Something in the Night" and the title cut — have previously been performed in concert.

The musicians on "Darkness On The Edge Of Town," who will continue to comprise the touring band, are: Roy Bittan, piano; Clarence Clemons, saxophone; Danny Federici, organ; Garry Tallent, bass; Steve Van Zandt, guitar; and Max Weinberg, drums. Springsteen plays lead guitar and harmonica in addition to handling the vocals.

The four-month nationwide tour begins in Buffalo on May 23. It will consist of more than 80 dates in 70 cities.

member has a problem, a complaint, they'll come to us, we'll review it, we'll see if we can work it out without resorting to legal action. If not, we'll be referred to one of our experts. That's why it's not going to require a lot of funding at the start."

RICTF will be funded by membership dues and contributions. Eisman said that response to his advertisements had already been strong and positive. He added that he will not be drawing a salary from the foundation, nor will he be taking any of the cases that may arise himself.

"People are just waiting for something like this," he said. "NARM has told me that this isn't part of their job. Because we're independent, we can act independently. NARM can't."

"The record industry is sort of a golden ghetto," Eisman continued. "The smaller guys are making a living, so they're afraid to complain. They're afraid they'll be cut off by the manufacturers. Everyone is affected by these different abuses."

Eisman's advertisements listed a number of kinds of abuses, but most are clearly of the sort that pit large record companies against small retailers and distributors. With rumblings being heard from other ad hoc retail groups, RICTF may have touched a nerve.

NARM officials had no comment on the new association last week.

'Grease' Platinum

■ LOS ANGELES — The RSO original soundtrack double album from the motion picture "Grease," starring John Travolta and Olivia Newton-John, has been certified platinum by the RIAA.

RCA Fetes the McNichols



RCA Records recently hosted a party to celebrate the release of "He's So Fine," the debut single by Kristy McNichol, the star of TV's "Family," and her brother Jimmy McNichol, the host of the TV variety series "Hollywood Teens." Shown here at the party are, from left: Mel Ilberman, division VP/business affairs and associated labels/RCA; Kristy McNichol; Warren Schatz, division VP/east coast a&r, who signed the duo; and Jimmy McNichol.

Jet Joins E/P/A



Jet Records has joined the E/P/A family of record labels, it was announced by CBS Records group president, Walter Yetnikoff. The official announcement was made at a reception held at the home of Jet Records president, Don Arden. Pictured above at the reception are, from left: Don Arden, Jet Records president; Walter Yetnikoff, CBS Records group president; Marty Mechat, Jet Records attorney; Tony Martell, vice president & gen. mgr. CBS Associated Labels.

Mexican Composer Takes Top Honor At Musical Mallorca Song Festival

■ PALMA DE MALLORCA — Musical Mallorca '78, the fourth annual international festival held here, was won last week by the song "Senor Amor" composed by Mexican writer Armando Manzanero and performed by Dulce. The singer received a \$10,000 first prize and a gold award as well as the coveted press award and an award for her artistic qualities during her performance.

Second place at the Festival went to Great Britain for "All My Love Is Loving You" sung by Jackie Beason and written by Barry Mason and Alan Hankshaw. Third place was awarded to Japan for "Ai Wa Kilameki No Naka De," translated as "Love N' Mellow," sung by Yukari Itoh and composed by Takashi Taka Takeo Watanabe. The singer also received an award for her elegance.

Italy placed fourth with "Piccolina," composed and sung by Dario Balden, and fifth place went to Spain for "Haz El Amor,"

written by Ramon Arcusa, Monolo De La Calva and Ernesto Teclen Torres, performed by Acquario. "Stay and Play," written by Frank Laugelli and performed by Peter May, placed sixth and won an award for its arrangement. A special personality award went to America's Sherwin for his performance of "Marbel Hand," written by Janny Loseth and Richard Simon.

The judges for the personality (Continued on page 107)

ABC Names Doctorow Product Mgmt. Director

■ LOS ANGELES — Gary Davis, vice president of marketing, ABC Records, has announced the appointment of Eric Doctorow to the position of director of product management.



Eric Doctorow

Doctorow will be responsible for developing marketing plans for all releases and working in conjunction with other label departments in monitoring all aspects of ABC's marketing campaigns.

Doctorow comes to ABC from CBS Records, where he was manager of the college department. He also held positions of supervisor, college department and college rep for the label.

Doctorow will report directly to Davis.

**Only
three and a half years old
and an unprecedented
28 artists
currently selling
over 100,000 albums each.**

**An historic record
for a history-making
record company.**

Arista Records.

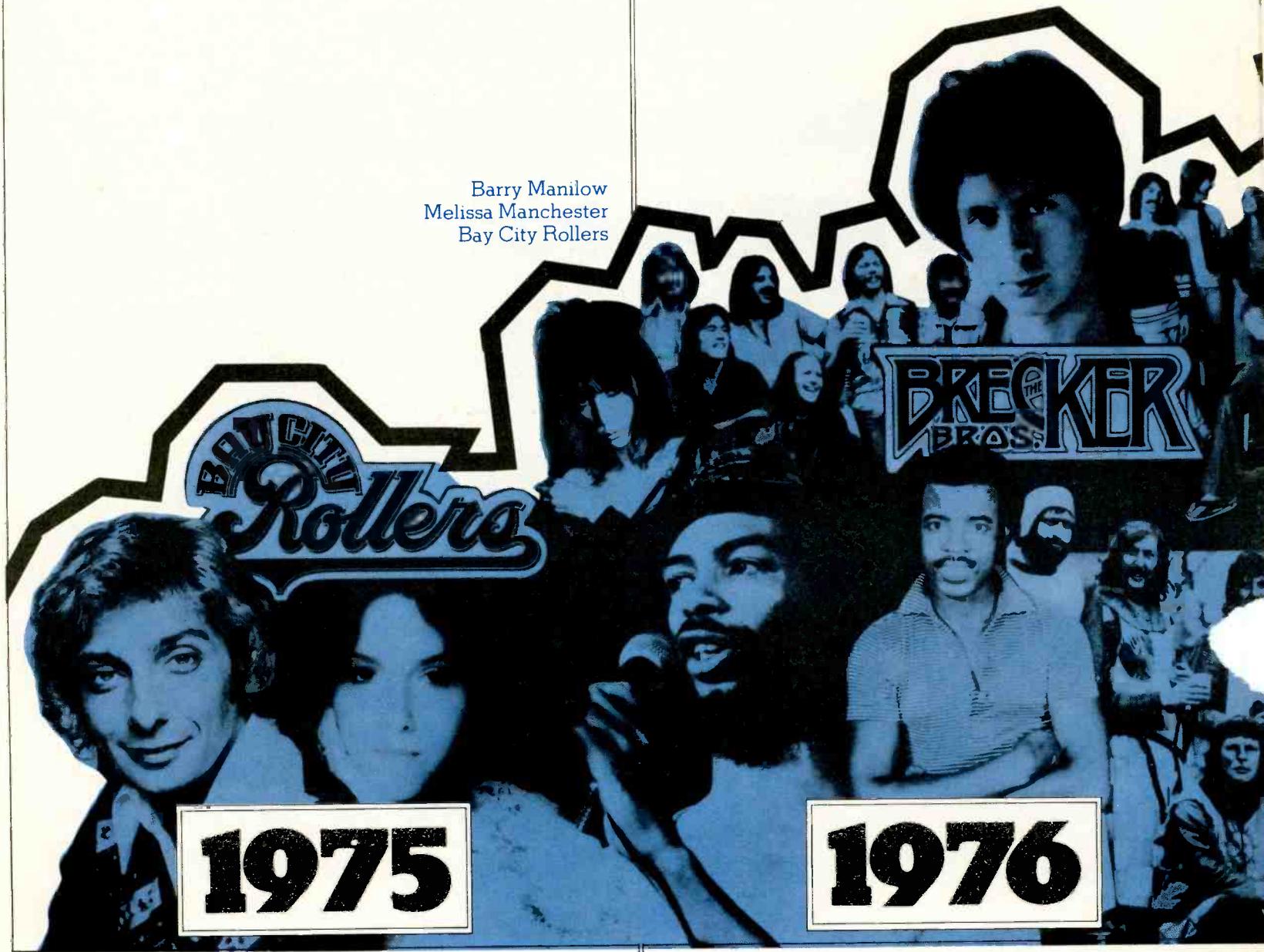
Originality. Depth. Diversity.
Individuality. And quality.

A creative environment
for creative people.

Barry Manilow
Melissa Manchester
Bay City Rollers

The Outlaws
Harvey Mason
Eric Carmen
Patti Smith
Monty Python
Brecker Brothers
Gil Scott-Heron

Barry Manilow
Melissa Manchester
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Patti Smith
Monty Python
Brecker Brothers
Gil Scott-Heron

Grateful Dead
The Kinks
Dickey Betts
Dwight Twilley Band
Lily Tomlin
Rick Danko
Mandrill
Jennifer Warnes

Barry Manilow
Melissa Manchester
Bay City Rollers
The Outlaws
Harvey Mason
Eric Carmen
Patti Smith
Monty Python
Brecker Brothers
Gil Scott-Heron
Grateful Dead

The Kinks
Dickey Betts
Dwight Twilley Band
Lily Tomlin
Rick Danko
Mandrill
Jennifer Warnes

Alan Parsons
Project
Raydio
Bob Weir
Lou Reed
Jerry Garcia
John Miles
Strawbs
Eddie Kendricks
Norman Connors
... and Al Stewart



Arista Records. Where careers happen.



RECORD WORLD CHART ANALYSIS

Mathis, Williams Score Number One Single; Wings, Travolta/Newton-John Also Surging

By PAT BAIRD

■ Johnny Mathis and Deniece Williams (Col) broke into the #1 bullet spot this week, the first non-Bee Gees record to

occupy the top spot on the RW Singles Chart since January. Wings (Capitol), with the album holding at #2, moved

to #2 bullet here while John Travolta and Olivia Newton-John (RSO) moved to #4 bullet, both on strong sales.

Also making sales impact this week were Andy Gibb (RSO), #51 bullet on the R&B Singles Chart, #6 bullet here; George Benson (WB) #7 bullet; Chuck Mangione (A&M) moving into the Top 10 and regaining its bullet at #9 and Atlanta Rhythm Section (Polydor), another top 10 entry with an album bulletting

at #11, moving here to #10 bullet.

Rounding out the top of the chart are Roberta Flack with Donny Hathaway (Atlantic) holding at #3; Bee Gees (RSO) #5 and Yvonne Elliman (RSO) at #8.

Moving well on good sales/airplay combinations this week are: Trammps (Atlantic) #14 bullet; Bonnie Tyler (RCA), #39 bullet on the Country Singles Chart, #15 bullet on the pop side; Eddie Money (Col) #16 bullet; The O'Jays (Phila. Intl.), last week's Powerhouse Pick and one of the most active singles and albums currently on the chart, moving here to #17 bullet after five weeks; Gerry Rafferty (UA), picking up good adult action this week and album bulletting at #31, #18 bullet, and Carly Simon (Elektra) at #20 bullet.

Peter Brown (Drive) re-gained

a bullet this week at #21 on good moves and major adds while Player (RSO) also re-gained a bullet at #22 with new major adds. Sweet (Capitol), strong in the midwest, took good jumps this week for #23 bullet and Meatloaf (Epic/Cleve. Intl.), #1 in the Buffalo area, moved to #25 bullet. Heatwave (Epic), with an album bulletting at #28 and single #5 bullet r&b, picked up major adds and good moves for #28 bullet here and Steely Dan (ABC) and ABBA (Atlantic) moved to #29 bullet and #30 bullet respectively on good airplay.

Also registering good moves this week are: Robert Palmer (Island) #31 bullet; Patti Smith (Arista), with an album bulletting at #55, moving to #32 bullet here; Michael Johnson (EMI America), another of last week's Powerhouse Picks, was added at a number of major and secondary stations this week and took good moves where played, coming in at #33 bullet, and Heart (Mushroom) at #37 bullet. Bob Seger and The Silver Bullet

Band (Capitol), last week's Chart-maker, took at 34 point jump this week on a huge amount of adds on all radio levels, up #38 bullet.

Barry White (20th Cent.), at #41 bullet, continues to cross over particularly in the midwest and south and Jimmy Buffett (ABC) at #45 bullet and Rod Stewart (WB) at #46 bullet are moving well on good airplay. Barry Manilow (Arista) had a strong week of adds for #47 bullet and Genesis (Atlantic) moved to #50 bullet on continuing airplay. Still moving well are: Linda Ronstadt (Asylum) #53 bullet; Seals & Crofts (WB), picking up big station adds, at #54 bullet; Celebration (MCA) #57 bullet; Leif Garrett (Atlantic) #60 bullet; REO Speedwagon (Epic), bulletting at #69 on the album chart, #61 bullet; KC & The Sunshine Band (TK), debuting on the r&b chart at #61 bullet, moving here to #64 bullet; Head East (A&M) #67 bullet and Eric Clapton (RSO) with good adult action,

(Continued on page 96)

'Sat. Night Fever' Tops LPs 18th Week; Mangione, ARS, Heart, O'Jays Are Hot

By PAT BAIRD

■ "Saturday Night Fever" (RSO) registered its 18th week on the top of the RW Album Chart, propelled by growing rack interest.

Although the retail sales level seems to be diminishing slightly and the "Night Fever" single finally dropped from

#1 spot on the Singles Chart, rack sales were sufficient to keep it the best selling album.

Wings (Capitol) stayed at #2, propelled by the #2 bullet single, and still selling strong, and The Isley Bros. (T-Neck), with one of the hottest r&b/pop crossover albums on the chart, stayed in the #3 position.

The top 10 is rounded out by Jackson Browne (Asylum) at #4; Barry Manilow (Arista) at #5; Kansas (Kirshner) at #6; Eric Clapton (RSO) at #7; Jefferson Starship (Grunt) at #8; Billy Joel (Col) at #9 and Chuck Mangione (A&M), the only newcomer to the top at the chart, at #10 bullet.

Just outside the top 10, Atlanta Rhythm Section (Polydor) continues to bullet in its move to #11

on retail sales strength, fueled by their #10 bullet single; Heart (Mushroom), still doing well retail and starting rack action, moved to #14 bullet; "FM" (MCA) (Salemaker of the Week) exploded on the racks and retail level, moving up here to #16 bullet, and the O'Jays (Phila. Intl.), with the #1 r&b and top 20 pop single, #17 bullet on enormous retail sales and some rack action.

Johnny Mathis (Col), whose duet with Deniece Williams broke into the #1 bullet spot on the RW Singles Chart this week, moved here to #21 bullet as one of the most consistent pop sellers. Heatwave (Epic), with a single bulletting at #28, and Carly Simon (Elektra), with a single at #20 bullet, moved here to #28 bullet and #31 bullet respectively on strong retail sales. Genesis (Atlantic), with their single at #50 bullet, also did well on the retail side.

With the Donna Summer single coming on to both the pop and r&b single charts and good retail and rack sales, the "Thank God It's Friday" (Casablanca) soundtrack moved up to #45 bullet; Elvis Costello (Col) and

The Band soundtrack album also did well on the retail level for the #47 bullet and #51 bullet positions. Patti Smith (Arista), whose strong single is drawing attention to the album, moved to #55 bullet on retail action.

Gerry Rafferty (UA), with a top 20 single and good retail sales,

started to break in the racks this week for the #61 bullet spot and REO Speedwagon (Epic), selling well in the midwest and starting to break in the southwest and southeast, came in at #69 bullet. The John Travolta-Olivia Newton-John single at #4 bullet

(Continued on page 96)

REGIONAL BREAKOUTS

Singles

East:

Meatloaf (Cleve. Intl.)
Heatwave (Epic)
Patti Smith (Arista)
Barry Manilow (Arista)

South:

Heatwave (Epic)

Midwest:

Heatwave (Epic)
Patti Smith (Arista)
Bob Seger (Capitol)
Rod Stewart (Warner Bros.)
Barry Manilow (Arista)

West:

Heatwave (Epic)
Heart (Mushroom)
Chic (Atlantic)

Albums

East:

Marshall Tucker Band (Capricorn)
Foghat (Bearsville)
Aretha Franklin (Atlantic)
Rainbow (Polydor)
Norman Connors (Arista)
Kiss (Casablanca)

South:

Marshall Tucker Band (Capricorn)
Foghat (Bearsville)
Willie Nelson (Columbia)
U.K. (Polydor)
Dramatics (ABC)
Norman Connors (Arista)

Midwest:

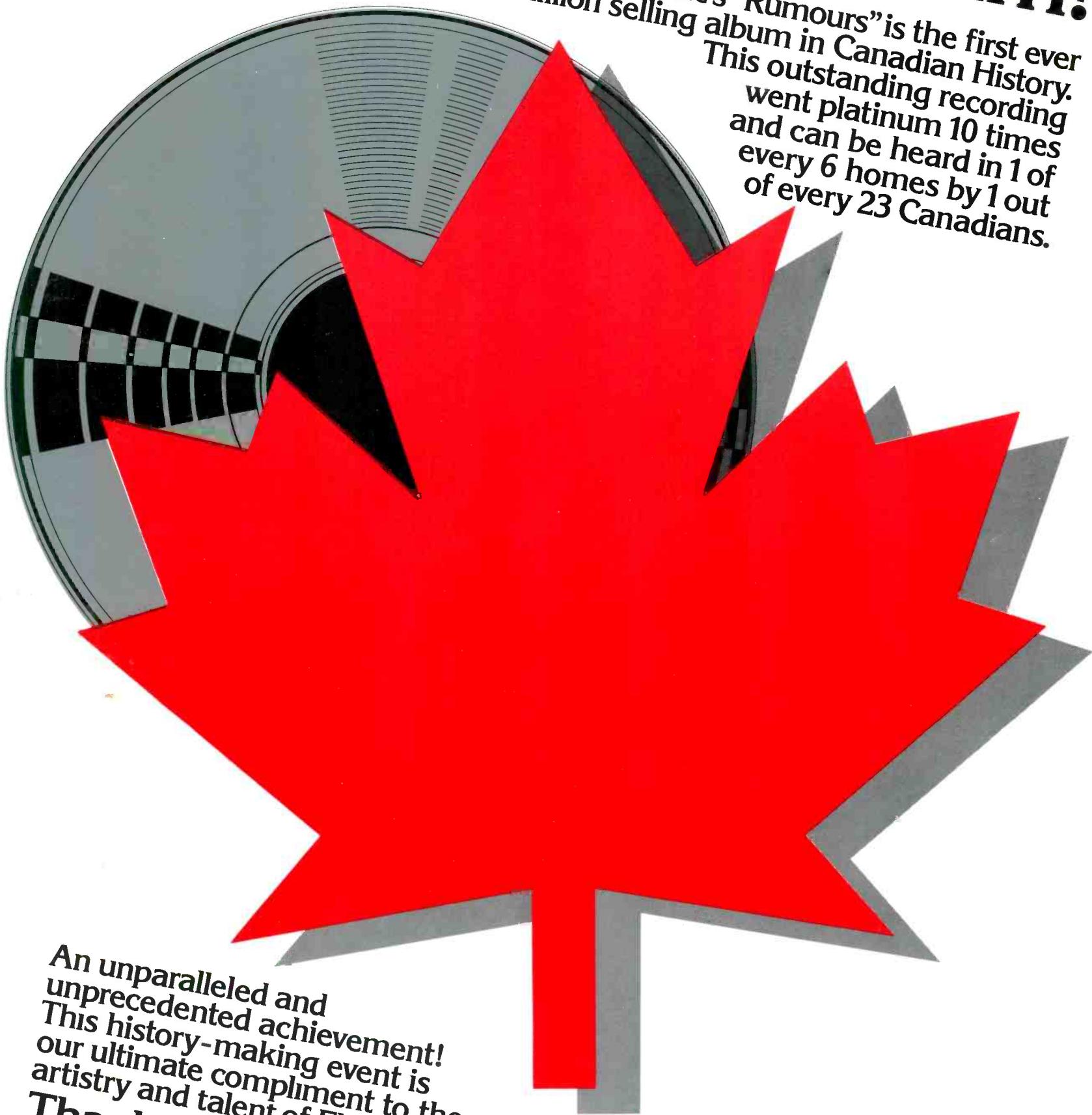
Marshall Tucker Band (Capricorn)
Foghat (Bearsville)
Willie Nelson (Columbia)
Norman Connors (Arista)
Kiss (Casablanca)

West:

Marshall Tucker Band (Capricorn)
Foghat (Bearsville)
Aretha Franklin (Atlantic)
Rainbow (Polydor)
Willie Nelson (Columbia)
Dramatics (ABC)

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*This issue will be published to coincide with
the CBS Records Convention, Los Angeles,
July, 1978.*

Sill and Screen Gems-EMI Seek An Expansion of Publisher's Role

By SAM SUTHERLAND

■ LOS ANGELES — Two months after relocating to new, larger offices here, Screen Gems-EMI Music has completed several months of operational consolidation and restructuring, according to Lester Sill, president of the company. In an interview with RW, Sill reviewed the shifts in exploitation and talent strategy behind Screen Gems-EMI's revised departmental structure, pointing to both general publishing trends and Screen Gems' own history as factors behind the company's stepped up involvement in signing professional writing clients, developing related film and video projects, and extending commercial use for its copyrights.

For Sill, the most prominent aspect of the company's current operation is a greater emphasis on placing writer/performers, particularly among current rock and pop groups. "We're going after performing writers," Sill explained, adding, "although that alone is nothing new, of course. We're just being much more aggressive in that area. We've set up a separate creative department, with Ira Jaffe as vice president, creative affairs; he's already brought us Boston, Cheap Trick and Journey, and more recently we've also signed Tony Lukyn of Tranquility and LeRoux."

Other recent signings also include a publishing arrangement with the artists represented by Backstage Management, along with the signings of writers Walt Meskel and Stephen Sinclair.

Jaffe's appointment to that post followed an earlier effort to reinforce Screen Gems' writing roster through a separate a&r department, and Sill confirmed that the current creative department represents an extension of that concept, which sought to augment conventional talent acquisition, via a professional managerial staff, through a more specialized approach. "Ira heads that department," Sill said of the creative affairs arrangement, "but our professional managers in each city will still pursue acts locally. We found LeRoux in Baton Rouge that way, for example."

"What's unique about it, in terms of our own history, is that we've signed so many acts in the past six months that are groups, rather than individual songwriters."

Sill agrees that while hit recording groups can generate both mechanical sales and strong print acceptance, the lower incidence of covers by other artists, as well as the likelihood of a shorter overall copyright life, are possible pitfalls. "We're still being very cautious," he commented, "in

that research each act more extensively, because the advances are higher. We'll have our whole staff read it creatively, and then we'll talk with the record company to see what their most realistic forecasts are."

Another key area being developed is commercial exploitation, which Sill attributes partially to the broadening demographic support for contemporary pop and rock now being mirrored by record sales and radio programming. "Jack Rossner and Ronnie Krakel are heading up a new department for us, in order to develop commercial rights that we previously administered through copyrights. Now we're pursuing the ad agencies directly; for example, we've just locked up a commercial with Revlon for '(You Make Me Feel Like A) Natural Woman'."

Past exploitation of commercial usage was limited, Sill feels, by the more traditional styles favored by major agencies until recently, making Screen Gems' basic catalogues, dominated by pop and rock titles, more difficult to adapt. "Usually we sat back and waited for these things to come to us, but now we're really going after them. Some publishers, such as Chappell, for example, have had such an arrangement for years because their copyrights were natural choices for that type of use." Now that Madison Avenue's tastes are changing to match a more contemporary musical mix, however, Sill says Screen Gems-EMI expects to generate more commercial links.

While Screen Gems-EMI has expanded its involvement with
(Continued on page 96)

Stars Salute Israel



Celebrities from every area of the entertainment world were on hand for "The Stars Salute Israel at 30!," a gala event held recently at the Dorothy Chandler Pavilion in Los Angeles and aired via the ABC Television Network. Climaxing the event was a closing medley of songs sung by Barbra Streisand with the Los Angeles Philharmonic Orchestra conducted by Zubin Mehta. Pictured at the reception following the event are, from left: Walter Yetnikoff, president, CBS Records Group, Charles Koppelman, president of The Entertainment Company, Barbra Streisand, whose new Columbia Records LP, "Songbird," is scheduled for release on May 22, and Jon Peters, head of the Jon Peters Organization and producer of the forthcoming Columbia Pictures release, "Eyes of Laura Mars," starring Faye Dunaway.

Arista Reports Revenue Increase

■ NEW YORK—Arista Records' third quarter net revenues for fiscal 1978, as reported by Elliot Goldman, executive vice president and general manager of Arista, represent an increase of 91 percent over the third quarter of last year, and the total, \$18,704,000, was equal to the strongest quarter—the second of fiscal 1978—in the history of the company. Figures for the third quarter of fiscal 1977 were \$9,791,000.

The net revenues for the first nine months of fiscal 1978 are \$50,379,000, an increase of 125.7 percent over a comparable period a year ago, and substantially surpassing the net revenue figure for the entire previous fiscal year.

■ The 1979 NARM Convention will be held March 23-28 at the Diplomat Hotel in Hollywood, Florida.

Cole Gets Gold



Capitol recording artist Natalie Cole was presented with a gold record for "Our Love" by Capitol executives after her recent appearance at the Grand Opera House in Wilmington. Pictured presenting Ms. Cole with the award backstage after her performance are standing, from left: Larkin Arnold, vice president, soul division; David Munns, general manager, Capitol Records U.K.; and Jack Wellom, r&b promotion manager, Philadelphia. Pictured in the foreground are Natalie Cole and Don Zimmerman, Capitol president and chief operating officer.

MLO Names Lee Pres., Chief Exec.

■ NEW YORK—George Lee is to be president and chief executive of MLO, the recently announced subsidiary of Martin Poll Productions, according to an announcement by Poll. Lee will also be part owner of MLO, along with Martin Poll Productions, which is a joint venture of Saul P. Steinberg, president and chairman of the board of Reliance Group, Inc., and Martin Poll, film and television producer.

Lee, presently vice president of MCA Records, will leave that post at the end of next month to join MLO and set up a complete staff. Prior to joining MCA, he was vice president of Warner Brothers Records for a decade, eventually becoming general manager of Warner's music publishing company.

At MLO, Lee will be involved in acquisitions both in the music publishing and recording fields. Two publishing companies have already been set up, namely Kiddo-BMI and Toppop-ASCAP.

The first acquisition of MLO, announced a week ago, is Neil Sedaka's music publishing. This comprises the catalogues of Neil Sedaka Music and Leba Songs from songwriter-performer Sedaka, representing more than 130 compositions written during the past seven years.

Stone Names Ostrow

■ NEW YORK — Marty Ostrow has been named national record marketing director for Rolling Stone magazine, it has been announced by Jann Wenner, editor of Rolling Stone.

Ostrow was most recently executive vice president of Cashbox. He is a veteran of over 25 years in the record industry.



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Composers Still Pursue Control of Their Own Film Music

By SAMUEL GRAHAM

■ LOS ANGELES — The ongoing struggle between film scorers and major studios over copyright ownership—a so-called "300 million dollar complaint"—was the subject of an April 25 address by composer Elmer Bernstein. Bernstein, an Academy and Emmy award winner who served as president of the Composers and Lyricists Guild of America, was featured speaker at the monthly meeting of the California Copyright Conference in Studio City.

Detailed in Bernstein's address was a class action suit filed in New York State in February, 1971 by 65 composers, lyricists and songwriters, in which the plaintiffs allege conspiracy to violate anti-trust laws on the part of the studios. The composers' complaint centers on the standard studio contract, by which the composers, said Bernstein, are prohibited from exploiting the future, ancillary worth of their work. While the case has not yet gone to trial, Bernstein indicated that such action is now imminent, although it has not been determined whether or not the trial will include a jury.

Bernstein provided some historical background to the composer/studio battle, referring to the period some 30 years ago when the relative value of movie music was "maybe 1:100" in a ratio with song catalogues; at that point, he said, the employer, or studio, could easily acquire the complete rights to the work of the employee, or composer. Later, when "background music" or soundtracks became more valuable from a publishing point of view and thus more important to the studios, the composers began lobbying for acquisition of the rights to their music.

The Guild became an entity in the 1950s, during what Bernstein described as "a loose period" in the argument over copyright control, a period that was still before "the general popularity of

Kennedy To Parachute

■ LOS ANGELES—Parachute Records president Russ Regan has announced the selection of Bret Kennedy as the label's director of national marketing and Artist Relations.

Kennedy was president of Pathway Management and Productions, which produced Ips and managed artists for Warner Bros. Records, 20th Century Records, Buddah Records, and DJM Records. Her experience also includes tenure as district manager for Epic Records and local promotion for several independent distributors.

soundtracks," including Bernstein's own "The Ten Commandments." The National Labor Relations Board, however, determined that the composers could not form a union per se, because they were not really "employees." The major studios agreed to certify the composers so that the union could be formed and the composers could be called employees; but Bernstein implied that the studios only agreed to such a move to ensure that the traditional employer/employee relationship would remain inviolate and the studios could thus retain copyright control and collect royalties.

Ironically, the case now seems to hinge on the very question of whether or not the composers can rightfully be called employees. Whereas they once desired

such status, they now claim that they are not in fact employees, since "we don't concern ourselves with hours and working conditions; we are commissioned, and we deliver a finished score." The composers want control of "the long life of our music," but the studios argue that the scorers really are employees, and as such they are not entitled to the rights they seek.

'Stall Tactics'

Speaking for the composers as a group, Bernstein accused the studios of "stall tactics," while also admitting that composers, lyricists and songwriters are continuing to sign standard studio contracts while the case remains in limbo. Bernstein added that a split-copyright concept, paying royalties to both parties, "might be acceptable to us."

Parton Platinum



Only a few days after her album, "Here You Come Again" was certified platinum by the RIAA, Dolly Parton was in Nashville where Jerry Bradley, division vice president, RCA Records Nashville operations, presented her with her first platinum plaque.

Fields and Stein Bow Coconut Ent.

■ NEW YORK — Following their managerial association of the past year Danny Fields and Linda Stein have formed Coconut Enterprises, a full-service artist management company. The firm is located in New York at 157 West 57th Street; phone: (212) 582-5285.

Coconut currently represents Sire/Warner Brothers recording group The Ramones, who have just returned to the studio for their fourth album, following extensive national touring. Also handled by the company is Steve Forbet, whose debut album on Nemperor/Epic records is set for late August release.

Fields and Stein view Coconut as a complete artists' service organization and are currently developing its publishing division.

Ms. Stein was previously in-

ternational coordinator for Sire Records, overseeing activities between the label's New York headquarters and its worldwide licensees. She additionally directed Sire artists' development throughout its overseas territories.

Fields left his post as editor-in-chief of 16 Magazine and music columnist for the Soho Weekly News to concentrate on The Ramones' management. Fields had previously held positions with Atlantic and Elektra Records.

Susan Van Dorn is executive assistant for Coconut Enterprises.

'FM' Goes Platinum

■ LOS ANGELES—The "Original Motion Picture Score 'FM'" has been certified platinum by the RIAA.

Restraining Order Set In Motown/CTI Case

■ LOS ANGELES — A temporary restraining order was issued May 5 by the Los Angeles Superior Court against Creed Taylor and Creed Taylor, Inc., enjoining them from claiming or otherwise communicating to distributors throughout the nation that the exclusive distributorship of Motown Record Corporation for CTI Records product has terminated.

The Court also enjoined Creed Taylor and Creed Taylor, Inc. from manufacturing, distributing, advertising or selling CTI product in competition against Motown where such albums are already being exclusively distributed or sold by Motown under its various distributorship agreements with Creed Taylor, Inc. guaranteed by Taylor personally.

The Court's temporary restraining order granted to Motown attorneys after a hearing before George M. Dell allows Motown, pending trial of its contract dispute with Creed Taylor, Inc. and Taylor to continue as exclusive distributor of certain CTI product. Such product includes certain record albums and tapes currently in distribution by Motown under the labels known as CTI, Kudu, Salvation and Metronome.

Bearsville Relocates

■ LOS ANGELES—Bearsville Records president Paul Fishkin has announced the relocation of the company's national headquarters to Los Angeles.

New Bearsville staffers in L.A. include administrative general manager Susan Lee, and secondary singles director, Renee Manzo, who reports to Gary Buttice, national promotion director.

Bearsville, located at 8467 Beverly Blvd. in Los Angeles, will continue to maintain offices in Bearsville, New York, and New York City.

Armed Forces Radio Using RW Charts

■ National Cable Broadcasting is providing audio-visual programming and equipment for the U.S. Army for the testing of the cable radio with digital video service for Army installations at Fort Dix, N.J., Fort Gordon, Ga., Fort Hood, Texas and Fort Polk La. This cable programming will consist of military information and popular music, and is called Record World Countdown. RW will supply NCB with current chart listings and music industry news to help in the 24 hour a day popular music program.

Pretty Rough



M A D L E E N K A N E

Rough Diamond



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Cold beauty from Sweden's south.

*The disco queen of the Continent
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Completely. In her fiery debut album.

Features the single "Rough Diamond" (WBS 8573)

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ TUBULAR BILL—If you were on hand at NARM earlier this spring, you probably recall seeing cameras, lights and action during several segments of the proceedings, as well as KABC-TV/Los Angeles newsman **Larry Carroll**, mike in hand, talking to **Harry Chapin** and other luminaries on hand. Now Carroll's opus—a five-part series on the music industry—is set to show up on that little screen as part of the station's nightly "Eyewitness News" roundup, starting this Monday (15) and continuing all week.

We're told Carroll spoke to artists and execs about a wide spectrum of topics, but of real significance here is the series' underlying theme—the music industry's emergence as the fastest growing entertainment industry, and a new power in both Southern California and national business—and plans for possible expansion into a network special next fall.

CRITICS CORNER: **Moby Grape** never really made it, but they deserved to. Their first album, released in 1967 or '68, was a bona fide classic; it and the **Quicksilver Messenger Service**'s first were the finest debuts by any of the San Francisco bands. But with five singles released simultaneously, the record fell victim to one of the industry's first gargantuan rock hypes, and subsequent Grape albums—which had their moments, to be sure—never got much notice. They broke up, reformed for one terrible album ("20 Granite Creek"), and went the way of all flesh again. So imagine our surprise when an item called "Live Grape" appeared a few weeks ago, pressed on sickly purple vinyl by a label called Escape. Original guitarists **Jerry Miller**, **Skip Spence** and **Peter Lewis** are on hand (with a new rhythm section), and the album is pretty damn good. A little loose, yes, and the lyrics aren't the greatest, but the old Grape guitar and vocal touch is there for the hearing. Welcome back—it's been much too long.

It wasn't surprising at all to find that the **Alpha Band**'s third album, "The Statue Makers of Hollywood," is a good record—the first two were, too. These guys—the central figures are **Stephen Soles**, **J.H. "T-Bone" Burnett** and **David Mansfield**—are not yer usual rock band; a quick look at the cover, with Mansfield, **Gumby** and an unidentified gold statue pictured on a grainy TV screen, is ample evidence of that. And when the first line of the first song is "The serpent said to Eve/I've got a brand new lick/It's a little sleight of hand/Something like a magic trick . . ." there's no turning back. These guys are good, and it's time someone noticed that they are more than members of **Bob Dylan**'s "Rolling Thunder" band. Check it out.

Meanwhile, it's the opinion of at least half of the COAST by-line that **Willie Nelson**'s "Stardust" is probably the best album released so far this year. You can't beat songwriters like **Hoagy Carmichael**, **Irving Berlin** and the **Gershwin**s, or songs like "September Song," "Moonlight in Vermont" and "Unchained Melody," and Willie gives them a treatment that's long on feeling and short on flash. Restrained production by **Booker T Jones**, Nelson's inimitable voice and guitar, great material . . . it's all there. This record reaffirms one's sagging belief in the power of music.

CRITICS CORNER, PART 2: While we're at it, we might as well point out that we thought that the recent gigs in town by **Muddy Waters** and **Ray Campi and his Rockabilly Rebels** were definitely hot stuff. These guys, especially the Mud, are what it's all about—humor, authenticity, spontaneity, and music for its own sake. Rock and roll bands with their contrived, multi-tiered, big-buckled shows, replete with carefully-posed grimaces by the lead guitarist and finely-timed fireworks explosion, should take a breath and check out the real thing. And Muddy's opening act, a woman called **Beverly Spaulding**, was OK, too. She's an accomplished musician, with ample chops on piano, guitar, sax and flute, and her bass played, whoever he was, was superb. With some better vocals and perhaps another instrumentalist, she'll be heard from again. "Yeah, and she's probably single, too," sighed **Harvey Kubernik** . . . By the way, **Joni Mitchell**, **Bette Midler** and **Tom Waits** joined Muddy onstage during one set (**Al Kooper** reportedly did, too), which must have been fun.

GOINGS ON ABOUT TOWN: Congrats to **Lou Maglia**, Elektra/Asylum singles sales director, who married **Jacqueline Morrisey** on May 3 . . . Also best wishes to **Richard Torrance** and wife **Robyn** on the April 13 birth of daughter **Teresa Marie** . . . Reports are that **Bob Dylan** and **Donovan** both showed up for a recent performance of "Camille" at the Improvisation, a local theater, put on by a group called the Ridiculous Theatrical Company. They didn't arrive together, but we'll bet Bob and Don had themselves quite a time reminiscing about the halcyon troubadour days of the '60s.

Gold for Head East



A&M's rock group Head East gets its first gold record for "Flat as a Pancake," which was the group's first album on A&M. Currently in the midst of a tour in support of its current album, "Head East," the group stopped by A&M's Los Angeles offices for the festivities. Shown (standing from left) are Gil Friesen, president, A&M Records; Head East's Dan Birney; Ross Gentile, A&M promotion representative for St. Louis, the band's home base; Jerry Moss, A&M chairman; Head East's John Schlitt, Steve Huston and Mike Sommerville; (kneeling from left) Kip Cohen, A&M vice president, a&r; Head East's Roger Boyd; and Harold Childs, A&M vice president, promotion.

RCA Intl. Pacts AWB

■ NEW YORK — RCA Records International has announced an exclusive agreement to manufacture, market and distribute internationally the future recordings of Average White Band. Included in the agreement is "Warmer Communications," the group's current U.S. gold album.

The announcement was made by Arthur Martinez, division vice president, international, RCA Records.

Negotiations for AWB to join RCA's international roster were conducted for RCA by Kelli G. Ross, division vice president, international creative affairs, RCA Records, with David Mintz, the group's manager, and their attorney, Peter Thall. Ross and Mintz were in Europe last week to coordinate marketing and promotion plans for the rush-release in the U.K. and Europe of "Warmer Communications."

Champion Taps Rich

■ NEW YORK—Tommy Mottola, president of Champion Entertainment Organization, has announced the appointment of Judy Rich to the position of executive assistant to the president.

Philo Restructures With Goldfarb Assoc.

■ NORTH FERRISBURG, VT.—William H. Schubart, executive vice president and national sales manager of Philo Records, Inc., has announced the appointment of Herb Goldfarb Associates, Inc. to coordinate sales, marketing, distribution and merchandising for Philo Records.

Philo Records, now in its fifth year as an independent label, has made its artistic mark as a primary folk label in the industry. "And now we're ready for the big plunge," says Schubart.

To kick off Philo's stronger marketing efforts, their new releases slated for June include new LPs from Eric von Schmidt, Jean Redpath, and an exciting new jazz duo called Do'a.

Great American Music Bows Bloomington Store

■ BLOOMINGTON, MINN. — Todd and Ira Heilicher have announced the opening of their second Great American Music Store here. The new store is located at I-494 and Lyndale Avenue South (801 Clover Drive, Blomington, Minnesota).

Kirshner Bash



Don Kirshner recently presented top talent at the Rainbow Room party he threw for wife Sheila's birthday. Tony Orlando and Peter Allen, seen here with the Kirshners, headlined a show for Sheila that included performances by Joe Raposo, Marilyn McCoo, Billy Davis and Sarah Dash. Pictured from left: Don and Sheila Kirshner, Peter Allen, Tony Orlando.

It's Beyond Compare...

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NBLP 7090

The sparkling new album from

MUNICH MACHINE

Introducing Chris Bennett



Color it a smash!

Produced by Giorgio Moroder and Pete Bellotte

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Casablanca Record and FilmWorks, Inc.



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

The Galuten-Gibb-Richardson Production Technique

By PAT BAIRD



From left: Karl Richardson, Alby Galuten, Barry Gibb

■ *Alby Galuten, Barry Gibb and Karl Richardson are, by any industry standards, the hottest production team in the country. Their work, individually and collectively, as producers/arrangers/writers (starting with the mega-selling "Saturday Night Fever" soundtrack) is undoubtedly the most programmed material on radio over the past four months. They are currently on the RW Album Chart with the SNF double album, "Here At Last—The Bee Gees Live" and Andy Gibb's "Flowing Rivers" lp, all on RSO Records. During one week in March the team was responsible for four of the top 5 singles on the RW Singles Chart (a statistic surpassed only by The Beatles and their producer George Martin in 1964). They are currently on the chart with the singles "Night Fever" (#1 for eight weeks) and "Stayin' Alive" (#1 for six weeks), both by The Bee Gees, as well as other top charters by Samantha Sang and two by Andy Gibb. Barry Gibb also co-wrote the current Yvonne Elliman and Tavares singles with his brothers Maurice and Robin. Since the beginning of this year Galuten, Gibb and Richardson have had the #1 single for all but four weeks and the #1 album for all but two. They recently finished the next Andy Gibb album, due for release later this month, and the title from the movie "Grease," recorded by Frankie Valli with Peter Frampton on guitar. Casablanca Records will soon release a single by Teri DeSario, a performer they discovered in Miami, and the next Bee Gees album should be finished by Aug. 1. Galuten and Richardson will also co-produce Franne Golde's first album for Portrait Records this summer. In the following "Dialogue," conducted at Miami's Criteria Sound, they discuss the artistic and technical development of their team approach to producing hit records. This is the second of two parts.*

Record World: Of the "new technology" in the studio, how much do you like and how much would you like to eliminate?

Karl Richardson: There's quite a lot of controversy about that right now. Many producers say "it's back to mono, guys." I can't stand to make a mono anymore. I love it (the new technology). I think it's great. When some guy first came out with an electric guitar, all the guitar players said, "look at this." Now everybody plays an electric guitar. It's the same thing with advancing technology, say if digital recording comes in. It's perfectly clean recording, no hiss. I think it's a wonderful idea.

Barry Gibb: I fear the day, though, that it gets out of hand and you no longer need the human element to make records.

Richardson: I don't think that will ever happen. We always get new goodies and all kinds of nonsense here and we check them out. Some we throw out the door and some we keep. Criteria has gotten such a nice reputation, manufacturers think this is a good testing ground for new equipment. We had the first MCI re-mix computer. We love it.

Alby Galuten: I don't think we ever could have gotten that mix on "Stayin' Alive" without the computer.

Richardson: We could have but it just wouldn't have been as good.

A lot of engineers say they prefer the old way. Everything is hands on, every mix is different. But you hear those mistakes where your hands weren't quick enough, or you needed two guys to run the console, or had to keep splicing it in sections. I don't know if that many people can really keep track of all 24 tracks at one time, unless you do a lot of pre-mixing or it just doesn't matter to you. The other thing that happens is that technology keeps going up and everything keeps becoming more complex. You need more people around to take care of it and when things break you can easily be out of business. But that was true in the old mono days. If you lost your mono tape machine, that was it.

Gibb: Tom Dowd, Arif Mardin and Jerry Wexler all started together. They had an office like this and at night they rolled up the carpet and it was a recording studio. That was the only way they knew.

Richardson: A lot of my learning experience comes from Tom Dowd. He's our pappy.

Galuten: I think I was the only person who was officially hired as Tom's assistant. I worked for a year with Tom and worked, actually, as a staff producer at Atlantic. Tommy, engineering-wise and technically, has taught us a world of knowledge. He's tremendously adaptable. At this point he's probably the most adapted producer in the music business because he was making "Too Fat Polka" in the 40s direct-to-disc. He's the first person to ever splice tape in a commercial record. He came up with the idea that you could cut tape and put it back together again. And he's still making Rod Stewart records or Lynyrd Skynyrd records.

You have to distinguish between a
photograph and a painting. We're in
the painting business.

RW: How do you feel about direct-to-disc?

Richardson: I like it. I like the idea that everything's done live. You hear the guy squeak in his chair and that to me is OK. For right now, with the surface noise on pressings, I don't think direct-to-disc is really that superior to take advantage of it.

Galuten: You have to distinguish between a photograph and a painting. If you want a photograph, direct-to-disc is perfect. We're not really in the photography business. We're in the painting business. A lot of New York and L.A. studios use what they call outboard equipment that we have in every room here. In all of our basic rooms, there's a DDL in every room, a pair of urei's for every room. We usually work with a second two-track for delay echo that I guess you could call outboard equipment. We have a lot more of that basic outboard gear all the time. We used to have noise gates in every room.

Richardson: Yes, there are better pieces of gear for doing the same job but as Alby would always say, it's better to have a great, great vocal performance on a 7½ than a lousy performance on a 30 ips. I tend to agree with that. I think we're competitive but we don't let technology take over.

RW: Why are you doing all your work at Criteria?

Richardson: As far as studios go, we're so happy here because of the equipment, the speakers and the people.

Gibb: Fundamentally, you have good friendship. That's everything.

Richardson: The basic family idea of how the studio's run. I don't think you'd have Joe Cocker, Dave Mason, Crosby, Stills & Nash and all these other people running around in the same building—without it.

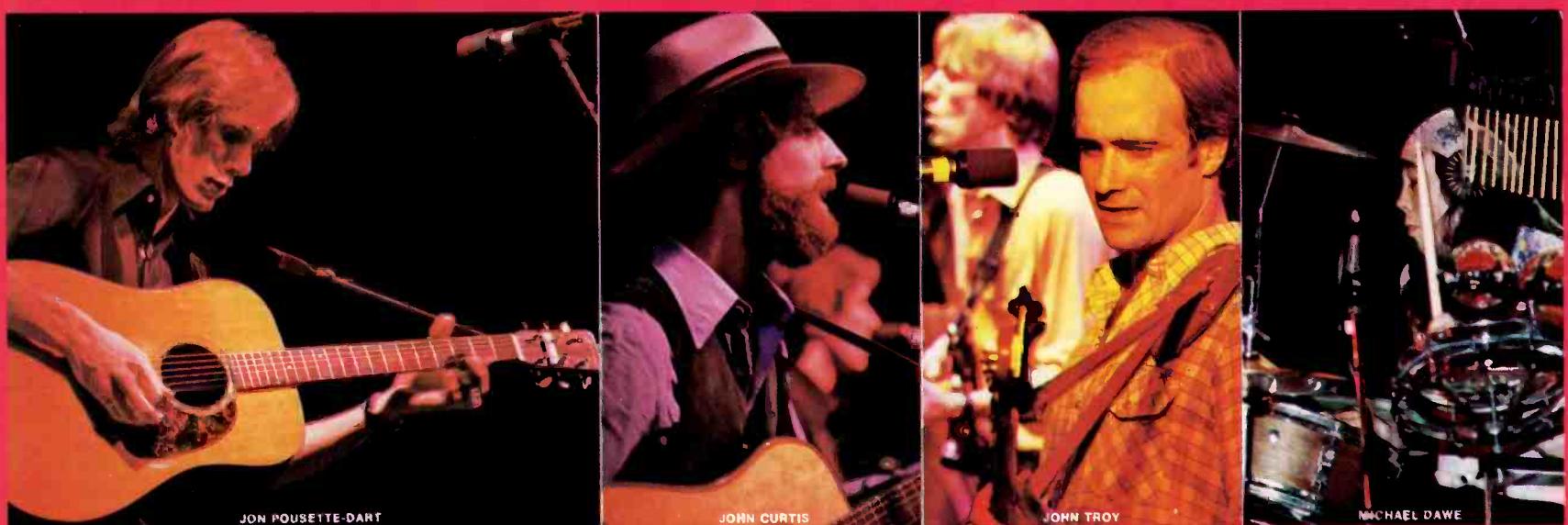
Galuten: If I think what sets Criteria apart from all other studios, it is oriented to make the musician comfortable. Criteria used to have their own boards for a long time. The big difference in the way they were set up, and the way most boards are set up now, is that you can overdub instantly. You're always working in a re-mix situation. To listen to the track back, you just hit a button. In most studios there's a difference between the monitor mix and the way

(Continued on page 110)

POUSETTE-DART BAND

3

The Pousette-Dart Band delivers an uncommonly appealing heady blend of rock tempered with influences from folk to country to R&B. Includes "Stand By Me."



JON POUSETTE-DART

JOHN CURTIS

JOHN TROY

MICHAEL DAWE

© 1978 CAPITOL RECORDS, INC.

Produced by Hank Medress and Dave Appell for Medress & Appell Productions Inc.



New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ HOMECOMING is what it was last Thursday at the Palladium when Chrysalis recording group **Blondie** returned from a near six-month international jaunt to play for the home folks, headlining a double bill that featured **Robert Gordon** as the opening act. To say that it was a fine evening of rock and roll would be to cheapen the event. Part and parcel with the fine music being played was the very real progress evidenced that night by both acts.

In Blondie's case, progress has something to do with key personnel changes. The group's original bassist, **Gary Valentine**, whose onstage antics were lifted almost entirely from **Wilko Johnson** (formerly of **Dr. Feelgood**), has been replaced by the more sedate **Nigel Harrison**, who is not only smart enough to yield the spotlight to the group's obvious visual focus, lead singer **Deborah Harry**, but is also a fine musician; he teams with drummer **Clement Burke** to form a rhythm section of which any band could be proud. An extra member has also been added, and to great effect, in guitarist **Frank Infante**, who trades lead and rhythm parts with **Chris Stein**. This combination has streamlined Blondie's sound for maximum horsepower without any loss of subtlety: the group is dressed for speed. **James Destri**'s keyboard lines still dart enticingly in and out of the songs and dominate the overall sound; but the additional guitarist frees the other axeman to further personalize this mosaic with lead lines that are an effective counterpoint to Destri's soloing. All of which pushes Harry to more impassioned performances. Ever the alluring vocalist, Harry manages as well to project a multiplicity of distinctive yet contrasting personalities—from sex goddess to girl next door, from street hustler to poignantly naive womanchild—all of which seem entirely credible.

When these parts fall together the result is a band that may well indicate the directions punk rock should take in becoming more accessible without losing its primary virtue of sheer, raw energy.

Gordon too continues to mature as a performer. It was just about this time a year ago that he debuted as a solo artist at Max's Kansas City with a disastrous set composed almost entirely of ballads. Since then he has not only developed a great deal more personality in his vocal style, but he has struck a neat balance in his show between slower and faster numbers. Despite some rough spots—**Link Wray**'s extended version of "I Fought The Law" tends to bring things to a screeching halt, owing to Wray's lack of vocal prowess—Gordon is close to finding the right combination.

More problematic is his future. Gordon is fast approaching a crossroads: he will either have to find a commercial groove that suits his sensibility or else resign himself to forever being regarded as a hopelessly antedeluvian rocker. Although his fight for credibility remains largely an uphill one, his own good taste and the passion he brings to his oeuvre may yet save the day for him.

Fortunately Gordon sees things as they are. He has begun writing songs, and if he can manage to continue receiving outside help on the order of **Bruce Springsteen**'s "Fire" he will doubtless find a larger audience. The third album will probably tell the story, but from what we saw at the Palladium it appears that Robert Gordon, like Blondie, is well-prepared and well-equipped to take risks without sacrificing his most endearing qualities as an artist.

MOVIE NEWS: "Rocky" co-star **Burt Young** (remember his immortal lines: "You lookin' to do a good deed? Stay out of my freakin' life!") is starring in another UA film, this one self-scripted and entitled "Uncle Joe Shannon." In brief, it's the story of a brokedown trumpet player who befriends a young, struggling trumpet player, somehow rediscovers his humanity and climbs back to the top of the music world. **Maynard Ferguson** will ghost Young's trumpet solos in the film and will also write the score. Of late Young has been seen sitting in with Ferguson's band in order to study the latter's mannerisms.

In other movie news, director **John Ballard** called us last week to inform us that his first feature film, "Betrayal," will be screened Monday, May 15 at 7:30 at the Rizzoli Screening Room, 712 Fifth Avenue (between 55th and 56th Streets). Ballard explained that the 90-minute film is "sort of a Son of Sam story, about what turns a child into a killer." Preceding the screening will be a six o'clock cocktail reception celebrating the release of **Janis Ian**'s first motion picture theme song, which she wrote for Ballard's film, entitled "I Need To Live Alone Again." The song is described by Ballard as Ian's "most personal statement since 'Seventeen.'" The soundtrack album on Inner City Records will feature a score written by **Teo Macero**, with lyrics

(Continued on page 94)

Transfer Travels Int'l Road To Success

By SAMUEL GRAHAM

■ LOS ANGELES—While potentially prohibitive logistical problems — ranging from language barriers to more significant cultural, financial and governmental differences — have thus far discouraged many American artists from making concerted bids for popularity overseas, at least one group of U.S. entertainers has found the proverbial gold mine abroad. Brian Avnet, manager of the Manhattan Transfer, recently spoke to RW about the factors that have helped effect his group's international success.

According to Avnet, the single most vital element in breaking the Manhattan Transfer on an international level was their 1977 appearance at MIDEM. "They were relatively unknown then," he said, "but I insisted that they perform alone, without other acts on the bill, and that one show broke them." From the MIDEM gig came offers for several television shows, a medium whose role in establishing musical acts is far more significant in Europe than in America; the Transfer has appeared on programs in England, Germany, Sweden, Spain, Australia and elsewhere, and they are currently filming a special in Dubai, a small Arab country, that will be shown worldwide. The TV exposure, coming before the group's visit to the respective countries, in turn helped promote concert ticket sales and ultimately record sales as well, Avnet contended.

Formula Pays Off

The Transfer's formula has obviously paid some rather handsome dividends. Avnet reported that their concert tour schedule ballooned from 8 to 60 dates "within three hours" of the MIDEM performance. Their "Chanson d'Amour" single has attained the 3 million-unit level in sales throughout Europe, having risen to number one in such

countries as England, France, Spain and Poland, while also enjoying airplay in Russia and sales activity in South America, Avnet said (the single was also released in America, where it sold a mere 2500 copies). Album sales have followed suit; Avnet indicated that the group's "Pastiche" album is currently challenging ABBA in Sweden, the latter artists' homeland.

Making Bottom Line

If the bottom line is earning money, the Transfer's record and concert sales have certainly done just that, to a noticeably greater degree than in the U.S. For concerts alone "the group can now earn double or triple what they can get here," Avnet said. "\$15,000 a night is no trouble in Europe, while \$7,500 is good for us in America." Since the group's travels have taken them to certain Iron Curtain countries, they have encountered the problem of currency conversion when it comes to payment. But Avnet reported that it has not been a problem at all; in Poland, for instance, he was "surprised" that payment was in American dollars, although the U.S. State Department had no role in the Transfer's appearances there. Payment in other eastern European countries also came in American currency, while elsewhere they accepted Swiss francs, German deutschmarks or U.S. dollars, depending on which offered the higher rate of exchange. "Economically, things have taken a turn for the better in Europe," Avnet said.

(Continued on page 94)

Motown Acts Tour

■ LOS ANGELES—Motown Records has set Rare Earth, Mandre and Platinum Hook to headline the label's first "magical spring tour" beginning May 24 at the Tower Theatre in Philadelphia.

Millennium Inks Lori Lieberman



Millennium Records president Jimmy Lenner has announced the signing of singer/songwriter Lori Lieberman. Her first album for the label, "Letting Go," is set for June release. Shown from left: Jimmy Lenner, president, Millennium Records; Lori Lieberman; Allen LeWinter, national album promotion manager, Millennium Records.

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- IN 6 WEEKS - 250,00

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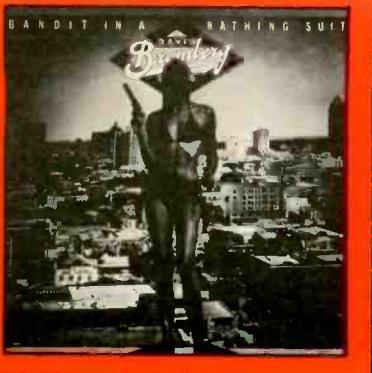
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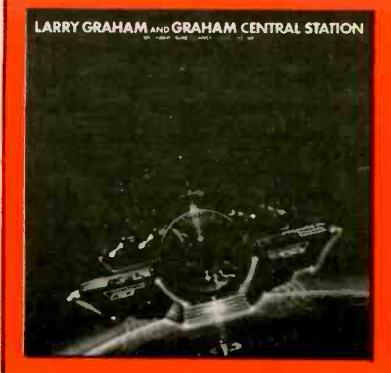
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RECORD WORLD ALBUM PICKS



BANDIT IN A BATHING SUIT
THE DAVID BROMBERG BAND—Fantasy
F-9555

Bromberg is more than an accomplished guitarist and string-man; he's also a bandleader of increasing confidence and the possessor of a rare sense of humor. The sides are called "mostly electric" and "mostly acoustic"—the band shines on both.



MY RADIO SURE SOUNDS GOOD TO ME
LARRY GRAHAM AND GRAHAM CENTRAL STATION—Warner Bros. BSK 3175
(7.98)

Graham and company continues to mold strains of almost every style of music imaginable into their funky repertoire. Larry Graham is the driving force as the multi-instrumentalist who sets the pace.



LISTEN NOW
PHIL MANZANERA/801—Polydor
PD-1-6147 (7.98)

Along with its companion "801 Live," these two records have finally been released in this country after considerable interest as imports. "Listen Now," the more recent lp, is a sophisticated but easy to listen to record with the Godley/Creme vocals on "Flight 19" the highlight.



JAZZ
RY COODER—Warner Bros. BSK 3197
(7.98)

Ry may not refer to himself as a musical archivist, but his thoroughly charming records often serve as showcases for a variety of seminal styles. Here he gives the inimitable Cooder treatment lending his distinctive guitar style to Jelly Roll Morton, Bix Beiderbecke and others.

GREATEST HITS

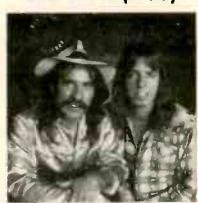
NILSSON—RCA AFL1-2798 (7.98)



Over the course of the past ten years or so, Nilsson has composed some classic tracks. His first greatest hits collection contains a good number of them, from "Without Her" to "Daybreak." Also included is his version of "Everybody's Talkin'."

BEAUTIFUL FRIENDS

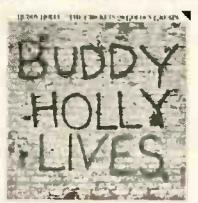
BELLAMY BROTHERS—Warner/Curb
BSK 3176 (7.98)



The duo's third album for the label was produced by Michael Lloyd (Shaun Cassidy, Leif Garrett, the Osmonds) who gives them a sweet sound. Their re-make of the Everly Bros.' "Bird Dog" is in the Lloyd tradition of hit pop re-makes.

20 GOLDEN GREATS

BUDDY HOLLY—MCA 3040 (7.98)



The first Buddy Holly compilation to be re-issued in this country for some time is a collection of 20 songs including all of his best known tunes. The re-mixes account for a crystal clear sound for these timeless classics.

STRANGE COMPANY

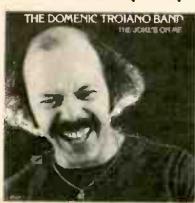
WENDY WALDMAN—Warner Bros. BSK 3178 (7.98)



Waldman's fifth album for the label is more rock than folk oriented and as such should appeal to a wider audience than her previous lps. Production is by Mike Flicker who has worked with Heart and seems to get a good sound from the female voice.

THE JOKE'S ON ME

THE DOMENIC TROIANO BAND—Capitol SW 11772 (7.98)



Since leaving the James Gang, Troiano has refined his guitar styling, at times approaching the flash jazz/rock instrumental quality of Jeff Beck or the Band on "Here Before My Time."

BAND OF JOY

Polydor PD-1-6133 (7.98)



The group that at one time included Led Zeppelin's Robert Plant and John Bonham among its members makes its lp debut with a set of hard rocking songs. The Shel Talmy production sounds like a natural for AOR radio.

RHYTHM & BLUES

JUGGY MURRAY JONES—Jupiter 1401 (6.98)



Jones is the singer on these percussive dance numbers and leads the group through nine songs that will probably go over well on the dance floor. Listen to "Come On Do It Some More" and "Get Yourself Some."

TOBY BEAU

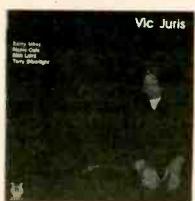
RCA AFL1 2771 (7.98)



The debut album by the group is rooted firmly in the country/rock tradition of groups like Poco and Firefall. The group's original material is delivered with exceptional musical and vocal prowess which should find favor with pop, a/c, FM or country formats.

ROADSONG

VIC JURIS—Muse MR 5150 (7.98)



Juris' first album under his own name after playing in Barry Miles' outfit shows the influences of people like Wes Montgomery and Pat Martino. Miles, Rick Laird and Terry Silverlight provide the accompaniment.

INTUITION

CAROLINE PEYTON—Bar-B-Q 8



This young singer's third album for the Indiana-based label reveals her as a skilled interpreter of several styles; the first side alone has tinges of blues, gospel, country, folk and more.

THE VERY BEST OF BIRD

CHARLIE PARKER—Warner Bros. 2WB 3198 (12.98)



This is a condensation of the limited edition six volume set the label has recently released of Parker's Savoy and Dial recordings. This two record set includes many of the highlights.

RANK STRANGERS

Pacific Arts Pac 7-112 (7.98)



Tightly wound vocal harmonies, superior bluegrass stringsmanship and great songs make for an exquisite listen. Classics like "Do Right Woman" and "Tumbling Tumbleweeds" have rarely sounded better.

**USA/European
Connection is
taking off.**

**And our Voyage
has just begun.**



USA/European Connection

It connects all that's happening on both continents and then brings it all together in the hit single, "COME INTO MY HEART." Vince Aletti of Record World called it one of 1978's "most important LP's."

Voyage

It frees the soul to voyage on the world's ultimate sound trip and then comes home to their hit single, "EAST TO WEST."

**USA/European Connection and Voyage—two LP's you should know about.
Don't miss the boat.**



Distributed by TK

RECORD WORLD SINGLE PICKS

FLOATERS—ABC 12364



I JUST WANT TO BE WITH YOU (prod. by James Mitchell Jr. & Marvin Willis) (writers: Mitchell-Willis-Ingram) (ABC/Dunhill/Wood-songs, BMI) (3:36)

The Floaters, best known for their smooth ballads, show here that they can handle up-tempo material as well—this still bears their stamp, and should hit. The dance audience should find this to its liking, and their r&b base is strong.

GARNET MIMMS—Arista 0332

RIGHT HERE IN THE PALM OF MY HAND (prod. by Jeff Lane) (writers: M. & M. Steals) (Dream-Jean/Walden, ASCAP) (3:47)

Mimms' single has a Spinners-like sound, with a light but insistent beat, a rather mellow vocal and a good melody. It should get r&b and pop attention.

HIGH ENERGY—Gordy 7160
(Motown)

WE ARE THE FUTURE (prod. by Fuller & Bolton) (writers: Laws-Bolton-Holiday-Womack) (Derglenn, BMI/Old Brompton, ASCAP) (3:40)

The timing seems perfect for this high school graduation song. It combines sentiment and a good beat, and its appeal should last past graduation day.

MAC DAVIS—Columbia 3-10745

MUSIC IN MY LIFE (prod. by Nick De Caro) (writer: Davis) (Songpainter, BMI) (3:30)

The title of Davis' single is also the title of his TV special, and the r&b-flavored song should benefit from that exposure with pop and a/c play.

CAROL DOUGLAS—Midsong

Intl. 409122 (MCA)
\$O YOU WIN AGAIN (prod. by Ed O'Loughlin) (writer: Ballard) (Island, BMI) (3:30)

The Russ Ballard song has already been a hit for Hot Chocolate, and in Douglas' dance-tempo version could well repeat. R&B and disco should respond.

SATURDAY NIGHT BAND—

Prelude 7110
COME ON DANCE, DANCE (prod. by Jesse Boyce & Moses Dillard) (writer: Boyce) (Song Tailors, BMI) (4:28)

This popular disco track has an unusual vocal and instrumental arrangement that makes it noteworthy for pop and r&b stations. The pace is fast and hot.

JERMAINE JACKSON—
Motown 1441



CASTLES OF SAND (prod. by Jermaine Jackson & Michael McGlorey) (writer: McGlorey) (Jobete, ASCAP) (3:36)

Jackson should have a fine shot at a crossover hit with this quiet, thoughtful ballad, a strong composition backed up by one of Jackson's best performances. The record's airy, slightly unreal quality works in its favor—it should stand out on radio.

RANDY BACHMAN—
Polydor 14478



IS THE NIGHT TOO COLD FOR DANCIN' (prod. by Randy Bachman) (writer: Bachman) (Survivor, PRO/Top Soil, BMI) (3:40)

Bachman's first solo single is a mid-tempo ballad, with restrained vocal work and a pleasing sax arrangement. It should get him off to a good start. Bachman seems determined to break, at least somewhat, with his hard-rock past, and the result is effective.

CARLENE CARTER—
Warner Bros. 8576



NEVER TOGETHER BUT CLOSE SOMETIMES (prod. by Bob Andrews & Brinsley Schwarz) (writer: Crowell) (Jolly Cheeks, BMI) (2:17)

There's more rock than country in Carter's WB debut, but the combination of song, artist and producers should make it a hit in several radio formats. She could very well emerge from her famous parents' shadows as an important artist in her own right.

CANDI STATON—Warner Bros. 8582

VICTIM (prod. by Dave Crawford) (writer: Crawford) (Daann, ASCAP) (3:50)

A thumping, mid-tempo r&b beat keys this enjoyable single, which may well be the crossover vehicle Staton has needed. Her singing is a high-point.

WILSON BROS.—Big Tree 16116
(Atlantic)

WHY'D YOU HAVE TO BE SO BEAUTIFUL (prod. by Lehning & Morris) (writers: Wilson-Rosenberg) (Wilson Bros., ASCAP) (3:04)

The Wilson Bros.' single recalls Bread's pop sound—the love ballad is subdued and sentimental, with a falsetto chorus and a memorable pop hook.

ROY AYERS—Polydor 14477

MELODY MAKER (prod. by Roy Ayers) (writer: Allen) (Brainfood, BMI) (3:15)

Fans of Ayers' jazz-funk sound may be surprised to learn that he can also do justice to a smooth ballad—this is simply produced, right for several formats.

FRANKIE MILLER—

Chrysalis 2223
STUBBORN KIND OF FELLOW (prod. by Jack Douglas) (writers: Gaye-Stevenson-Gordy) (Jobete, ASCAP/Stone Agate, BMI) (3:01)

It was Marvin Gaye's first solo hit in '62; it could well be Miller's American pop radio breakthrough. The soul translates well into Miller's style.

SAMONA COOKE—

Mercury 74002
ONE NIGHT AFFAIR (prod. by Carl Maduri) (writers: Gamble-Huff) (Assorted, BMI) (3:28)

An enticing lyric is the chief hook here—Cooke puts across the amorous-but-distant message with style, and should gain the record a chart foothold.

MARIA MULDAUR—Warner Bros. 8580

MAKE LOVE TO THE MUSIC (prod. by Christopher Bond) (writer: Russell (Teddy Jack, BMI) (4:05)

Muldaur should make a notable return to pop radio with this amorous cover of a Leon Russell song—it's in the style that she has hit with in the past.

MARTHA REEVES—Fantasy 825
LOVE DON'T COME NO STRONGER

(prod. by Henry Cosby) (writers: Sawyer-McCloud) (Jobete, ASCAP) (3:05)

Reeves' debut for Fantasy could well re-establish her solo career—it's fast-paced, smooth disco, with an urgent vocal and a good backup.

DIRK HAMILTON—Elektra 45486

THEY GOT NO LIFE OF THEIR OWN (prod. not listed) (writer: Hamilton) (Rabbit, BMI) (3:37)

Hamilton's most up-tempo, rocking song to date might well be his first charted single—the lyrics are typically strong, and his performance is a good one.

DEXTER WANSEL—Phila. Intl.

8 3647 (CBS)
SOLUTIONS (prod. by Dexter Wansel) (writers: Wansel-Biggs) (Mighty Three, BMI) (3:31)

Wansel takes on the problems of the world on this mid-tempo, danceable single—the lyrics are serious, and the interspersed radio news is a good touch.

GOTHAM—Dream 7 9351

(Salsoul)
JERSEY BOUNCE (prod. by John J. Williams) (writers: Plater-Bradshaw-Robinson-Wright) (Lewis, ASCAP) (3:02)

Long one of New York's top cabaret acts, Gotham should enjoy pop and a/c play on this bright cover of a Benny Goodman standard. It swings nicely.

BRAINSTORM—Tabu 8 5503
(CBS)

LOVING JUST YOU (prod. by Jerry Peters) (writers: Sims-Woods-Harris) (Interior/Irving, BMI) (3:37)

This ballad-with-a-beat could well produce an r&b and pop hit for Brainstorm. The vocals are smooth and fit the easy-going mood quite well.

HODGES, JAMES & SMITH—

London 5N 267

YOU KNOW WHO YOU ARE (prod. by William Mickey Stevenson) (writer: Igner) (Almo, ASCAP) (4:10)

This powerful ballad, very well sung, shows off another facet of this trio's talents. It starts quietly and builds to a soulful, dramatic finish.

BARBARA EDEN—Plantation 178

WIDOW JONES (prod. by Shelby Singleton) (writer: Hall) (Unichappell, BMI) (2:38)

This single from the "Harper Valley P.T.A." soundtrack pairs a well-known actress with an amusing Tom T. Hall song. It should reach pop and country.

SPYRO GYRA—Amherst 730

SHAKER SONG (prod. by Jay Beckenstein & Richard Calandra) (writer: Beckenstein) (Harlem/Crosseyed Bear, BMI) (3:38)

This Buffalo-based group is already enjoying radio play on this samba-based instrumental. The mood is bright, with sax and vibes solos standing out.

THE FOOLS—Castle 101

SHE LOOKS ALRIGHT IN THE DARK (prod. by Neal Teeman) (writers: Forman-Pedrick) (Castle Hill, ASCAP) (2:35)

Our "Title of the Week" winner is a good rocker with an obvious but amusing hook—the guitars and vocalist perform with energy, and the lyric helps.

© Quincy Jones

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THE NEW QUINCY JONES SINGLE ON A&M RECORDS From his forthcoming album "Sounds... And Stuff Like That!"

AM 2043



101 THE SINGLES CHART 150

MAY 20, 1978

| MAY 20 | MAY 13 | SONG | ARTIST | RECORD |
|-----------|-----------|---|-------------------------|---|
| 101 | 101 | HOLD ON TO YOUR HINEY | TRAVIS WAMMACK | Epic 8 50511 |
| | | (Tennessee Swamp Box, ASCAP) | | |
| 102 | 104 | DAYLIGHT AND DARKNESS | SMOKEY ROBINSON | Tamla 54293 (Bertram, ASCAP) |
| 103 | 103 | GOTTA KEEP A RUNNIN' | THE GODZ | Millennium 617 (Casablanca) (Starrin/Rick's, BMI) |
| 104 | 102 | TWICE AS STRONG | SPRINGER BROS. | Elektra 45475 (Acuff-Rose, BMI) |
| 105 | 111 | GIRL CALLIN' | CHOCOLATE MILK | RCA 11222 (Marsaint, BMI) |
| 106 | 106 | NOTHING IS YOUR OWN | MICHAEL MURPHEY | Epic 8 50540 (Timberwolf, BMI) |
| 107 | — | OVER THE RAINBOW | GARY TANNER | 20th Century 2373 (Leo Feist, ASCAP) |
| 108 | 122 | LIPSTICK TRACES (ON A CIGARETTE) | RINGO STARR | Portrait 70015 (Unart, BMI) |
| 109 | 131 | HE'S SO FINE | JANE OLIVOR | Columbia 3 10724 (Bright Tunes, ASCAP) |
| 110 | 112 | SOFTLY AS I LEAVE YOU | ELVIS PRESLEY | RCA 11212 (Miller, ASCAP) |
| 111 | 114 | OH ATLANTA LITTLE FEAT | W/ Warner Bros. | 8566 (Naked Snake, ASCAP) |
| 112 | 115 | (ANY WAY THAT YOU WANT IT) I'LL BE THERE | STARZ | Capitol 8786 (Rock Steady/Starzongo, ASCAP) |
| 113 | 105 | GET IT UP | AEROSMITH | Columbia 3 10727 (Daskel/Song & Dance/Vindaloo, BMI) |
| 114 | 116 | SHAKER SONG | SPYRO GYRA | Amherst 730 (Harlem/Crosseyed Bear, BMI) |
| 115 | 117 | (YOU'RE SUCH A) FABULOUS DANCER | WHA-KOO | ABC/Wha-Koo, ASCAP) |
| 116 | 125 | CA PLANE POUR MOI | PLASTIC BERTRAND | Sire 1020 (WB) (Bleu Disque, ASCAP) |
| 117 | 120 | CHATTANOOGA CHOO CHOO | UXEDO JUNCTION | Butterfly 1205 (Not listed, ASCAP) |
| 118 | 109 | ISN'T IT ALWAYS LOVE | KARLA BONOFF | Columbia 3 10710 (Sky Harbor, BMI) |
| 119 | 124 | RUNNIN' WITH THE DEVIL | VAN HALEN | Warner Bros. 8556 (Van Halen, ASCAP) |
| 120 | 129 | CAN WE STILL BE FRIENDS | TODD RUNDGREN | Bearsville 0324 (WB) (Earmark, BMI) |
| 121 | 140 | (LET'S GO) ALL THE WAY | WHISPERS | Solar 11246 (RCA) (Free Delivery, ASCAP/Wah Watson/Joseff, BMI) |
| 122 | 123 | SLICK SUPERCHICK | KOOL & THE GANG | DeLite 9011 (Delightful/Gang, BMI) |
| 123 | 118 | ONE NIGHT WITH YOU | GINO VANNELLI | A&M 2025 (Almo/Giva, ASCAP) |
| 124 | 130 | THIS MAGIC MOMENT | RICHIE FURAY | Asylum 45487 (Belinda/Treadlew/Trio/Bienstock, BMI) |
| 125 | 127 | YOU GOT THAT RIGHT | LYNYRD SKYNYRD | MCA 40888 (Duchess/Get Loose, BMI) |
| 126 | 126 | IT'S ALL IN YOUR MIND | SIDE EFFECT | Fantasy 818 (Relaxed/Happy Birthday, BMI) |
| 127 | — | MAGNET AND STEEL | WALTER EGAN | Columbia 3 10719 (Melody Deluxe/Sweet/Seldak, ASCAP) |
| 128 | 113 | ALL THE WAY LOVER | MILLIE JACKSON | Spring 179 (Polydor) (Sherlyn, BMI) |
| 129 | — | SHAME EVELYN 'CHAMPAGNE' KING | RCA 11122 | Dunbar/Mills & Mills, BMI) |
| 130 | — | RUNAWAY LOVE | LINDA CLIFFORD | Curton 0138 (WB) (Andrask/Gemigo, BMI) |
| 131 | 133 | THIS NIGHT WON'T LAST FOREVER | BILL LaBOUNTY | Warner Bros. 8529 (Captain Crystal, BMI) |
| 132 | 138 | DUKEY STICK (PT. I) | GEORGE DUKE | Epic 8 50531 (Mycenae, ASCAP) |
| 133 | 141 | PARADISE | SANFORD-TOWNSEND | Warner Bros. 8565 (Edzactly, BMI) |
| 134 | 135 | GODZILLA BLUE OYSTER CULT | COLUMBIA 3 10697 | (B. O'Cult Songs, ASCAP) |
| 135 | 132 | NUMBER ONE | ELOISE LAWS | ABC 12341 (Novalene, BMI) |
| 136 | 137 | I LOVE HER, SHE LOVES ME | NRBQ | Mercury 73991 (NRBQ, ASCAP) |
| 137 | 119 | TAKE MY HAND | RANDY EDELMAN | Arista 0309 (Piano Picker/Unart, BMI) |
| 138 | 128 | MISS BROADWAY | BELLE EPOQUE | Big Tree 16109 (Atlantic) (S.D.R.M., ASCAP) |
| 139 | 136 | HEY, SENORITA WAR | MCA 40883 | (Far Out, ASCAP) |
| 140 | 143 | I CAN'T ASK FOR ANYMORE THAN YOU | RICHARD TORRANCE | Capitol 4554 (Colgems-EMI, ASCAP) |
| 141 | 142 | SUPERNATURAL FEELING | BLACKBYRDS | Fantasy 819 (Blackbyrd, BMI) |
| 142 | 134 | IT'S A HEARTACHE JUICE | NEWTON | Capitol 4552 (Pi-Gem, BMI) |
| 143 | 144 | THE ONE AND ONLY GLADYS KNIGHT & THE PIPS | Buddah 592 | (Arista (Famous, ASCAP/Ensign, BMI)) |
| 144 | 146 | WAITING ON LOVE | JOHNNY BRISTOL | Atlantic 3721 (Bushka, ASCAP) |
| 145 | 139 | BOMBS AWAY | BOB WEIR | Arista 0315 (Ice Nine, BMI) |
| 146 | 147 | NOBODY LIKES LOVIN' MORE THAN I DO | LISA HARTMAN | Kirshner 8 4275 (CBS) (Warner-Tamerlane/Marsaint, BMI) |
| 147 | — | HE'S SO FINE | KRISTY & JIMMY McNICHOL | RCA 11271 (Bright Tunes, BMI) |
| 148 | — | ON THE WRONG TRACK | KEVIN LAMB | Arista 316 (Rocket, ASCAP) |
| 149 | 121 | TURN UP THE MUSIC | SAMMY HAGAR | Capitol 4550 (The Nine, BMI) |
| 150 | 149 | OCEANS OF THOUGHTS AND DREAMS | DRAMATICS | ABC 12331 (Groovesville, BMI/Conquistador, ASCAP) |

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

| | | | | | |
|---|---|----|---|--|-----|
| AIN'T GONNA EAT OUT MY HEART ANYMORE | Eddie Leonetti (Webb IV, BMI) | 63 | MS Wayne Henderson (EleCon/Relaxed, BMI) | 96 | |
| ALMOST SUMMER | Ron Altbach (Stone Diamond/Duchess/New Executive/Challone, BMI) | 57 | MY ANGEL BABY | Sean Delaney (Texongs/BoMass, BMI) | 90 |
| ALWAYS AND FOREVER | Barry Blue (Almo/Rondor, ASCAP) | 85 | NIGHT FEVER | The Bee Gees, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI) | 5 |
| BABY HOLD ON | Bruce Botnick (Graionca, BMI) | 16 | OH WHAT A NIGHT FOR DANCING | Barry White (Sa-Vete, BMI) | 41 |
| BAKER STREET | Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI) | 18 | ON BROADWAY | Tommy LiPuma (Screen Gems-EMI, BMI) | 7 |
| BECAUSE THE NIGHT | Jimmy Iovine (Ramrod) | 32 | ONLY THE GOOD DIE YOUNG | Phil Ramone (Joelsongs, BMI) | 66 |
| BEFORE MY HEART FINDS OUT | Steven A. Gibson (Sailmaker/Chappell, ASCAP) | 81 | RIDING HIGH | Tight Corp. (Play One/Unichappell, BMI) | 95 |
| BLUER THAN BLUE | Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP) | 33 | ROLL WITH THE CHANGES | Kevin Cronin & Gary Richrath (Fate, ASCAP) | 61 |
| CAN'T SMILE WITHOUT YOU | Ron Dante & Barry Manilow (Dick James, BMI) | 12 | RUNNING ON EMPTY | Jackson Browne (Swallow Turn, ASCAP) | 100 |
| CELEBRATE ME HOME | Phil Ramone & Bob James (Milk Money, ASCAP) | 79 | SHADOW DANCING | Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI) | 6 |
| CHEESEBURGER IN PARADISE | Norbert Putnam (Coral Reefer/Outer Banks, BMI) | 45 | SINCE YOU BEEN GONE | Jeffrey Lesser (Island, BMI) | 67 |
| COUNT ON ME | Larry Cox and the group (Bright Moments/Diamondback, BMI) | 11 | SO HARD LIVING WITHOUT YOU | Pat Moran (Irving, BMI) | 88 |
| DANCE ACROSS THE FLOOR | Casey-Finch (Sherlyn/Harrick, BMI) | 43 | STAY Prod. by group & Roy Halee (American Broadcasting, ASCAP/High Seas, BMI) | 51 | |
| DANCE WITH ME | Cory Wade (Sherlyn/Decible, BMI) | 21 | STAY AWHILE | Michael Lloyd (Chappell, ASCAP) | 93 |
| DARLIN' | Phil Benton & Paul Davis (Irving, BMI) | 77 | STAYIN' ALIVE | The Bee Gees, Karl Richardson and Alby Galuten (Stigwood/Unichappell, BMI) | 26 |
| DEACON BLUES | Gary Katz (ABC/Dunhill, BMI) | 29 | STILL THE SAME | Bob Seger & Punch (Gear, ASCAP) | 38 |
| DISCO INFERO | Baker, Harris & Young (Six Strings/Golden Fleece, BMI) | 14 | STONE BLUE | Not listed (Riff Bros., ASCAP) | 78 |
| DO YOU BELIEVE IN MAGIC | Michael Lloyd (Hudson Bay, BMI) | 58 | SWEET TALKIN' WOMAN | Jeff Lynne (Jet, BMI) | 89 |
| DUST IN THE WIND | Jeff Glixman (Don Kirshner, BMI) | 27 | TAKE A CHANCE ON ME | Benny Anderson & Bjorn Ulvaeus (Polar Intl., BMI) | 30 |
| EBONY EYES | Carter (Glenwood/Cigar, ASCAP) | 62 | TAKE ME BACK TO CHICAGO | James William Guercio (Balloon Head/Big Elk, ASCAP) | 82 |
| EGO | Elton John & Clive Franks (Jodrell/Leeds, ASCAP) | 39 | TAKE ME TO THE NEXT PHASE (PT. I) | Prod. by group (Bovina, ASCAP) | 71 |
| EMOTION | Barry Gibb, Alby Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI) | 36 | THANK GOD IT'S FRIDAY | Alec R. Costandinos (Cafe Americana/O.P. Fefee, ASCAP) | 82 |
| EVEN NOW | Ron Dante & Barry Manilow (Kamakaze, BMI) | 47 | THANK YOU FOR BEING A FRIEND | Andrew Gold with Brock Walsh (Lucky/Special Song, BMI) | 74 |
| EVERYBODY DANCE | Bernard Edwards, Nile Rodgers & Kenny Lehman (Cotillion/Kreimers/Chic, BMI) | 83 | THAT'S YOUR SECRET | Stewart Levine (Stoned Individual, BMI) | 65 |
| EVERY KINDA PEOPLE | Robert Palmer (Island/Restless, BMI) | 31 | THE CIRCLE IS SMALL | Lenny Waronker & Gordon Lightfoot (Moose, CAPAC) | 99 |
| FANTASY | Maurice White (Sagafire, BMI) | 44 | THE CLOSER I GET TO YOU | Rubina Flake (Scarab/Ensign, BMI) | 3 |
| FEELS SO GOOD | Chuck Mangione (Gates, BMI) | 9 | THE GROOVE LINE | Barry Blue (Almo/Tincabell, ASCAP) | 28 |
| FLASH LIGHT | George Clinton (Rick's/Malibz, BMI) | 59 | THE WANDERER | Michael Lloyd (Rust, ASCAP) | 60 |
| FOLLOW YOU, FOLLOW ME | David Hentschel & group (Gelring/Run It, BMI) | 50 | THIS TIME I'M IN IT FOR LOVE | Dennis Lambert & Brian Potter (House of Gold/Windchime, BMI) | 22 |
| FOOLING YOURSELF | Styx (Almo & Stygian, ASCAP) | 42 | TOO MUCH, TOO LITTLE, TOO LATE | Jack Gold (Homewood House, BMI) | 1 |
| GET ON UP | Leo Graham (Content/Tyronza BMI) | 91 | TUMBLING DICE | Peter Asher (Colgems-EMI, ASCAP) | 53 |
| GOODBYE GIRL | David Gates (WB/Kipahulu, ASCAP) | 35 | TWO DOORS DOWN | Gary Klein (Velvet Apple, BMI) | 55 |
| HEARTLESS | Mike Flicker (Andorra, ASCAP) | 37 | TWO OUT OF THREE AIN'T BAD | Todd Rundgren (Edward B. Marks/Neverland, Peg, BMI) | 25 |
| I CAN'T STAND THE RAIN | Frank Farian (Burlington, BMI) | 48 | USE TA BE MY GIRL | Kenneth Gamble & Leon Huff (Mighty Three, BMI) | 17 |
| I WANT TO LIVE | Milton Okun (Cherry Lane, ASCAP) | 86 | WARM RIDE | John Ryan (Stigwood/Unichappell, BMI) | 94 |
| I WANT YOU TO BE MINE | Producer not listed (Heavy, BMI) | 76 | WEEKEND LOVER | Sandy Linzer & Charlie Calello (Featherbed/Desiderata/Unichappell, BMI) | 75 |
| I WAS ONLY JOKING | Tom Dowd (Riva, ASCAP) | 46 | WEREWOLVES OF LONDON | Jackson Browne & Waddy Wachtel (Polite, ASCAP/Venon, BMI) | 24 |
| (I WILL BE YOUR) SHADOW IN THE STREET | Spencer Proffer (Intersong/Timtobe, Midsong International, ASCAP) | 40 | WHEEL IN THE SKY | Roy Thomas Baker (Weed High Nightmare, BMI) | 52 |
| IF I CAN'T HAVE YOU | Freddie Perren (Stigwood/Unichappell, BMI) | 8 | WHERE HAVE YOU BEEN ALL MY LIFE | Eddie Kramer, Ron Albert & Howard Albert (Fourth of July, BMI) | 84 |
| I'M GONNA TAKE CARE OF EVERYTHING | Richard Podolor (Fox Fanfare/Nocibur, BMI) | 80 | WITH A LITTLE LUCK | Paul McCartney (MPL/ATV, BMI) | 2 |
| IT'S A HEARTACHE | David Mackay/Scott & Wolfe (Pi-Gem, BMI) | 15 | WONDERFUL TONIGHT | Glyn Johns (Stigwood/Unichappell, BMI) | 69 |
| IT'S SERIOUS | Larry Blackman (Better Days, BMI) | 98 | YOU BELONG TO ME | Arif Mardin (Snug/C'est, ASCAP) | 20 |
| IT'S THE SAME OLD SONG | Casey & Finch (Jobete, ASCAP) | 64 | YOU GOT IT | Richard Perry (Society Hill/Brooklyn, ASCAP) | 72 |
| JACK AND JILL | Ray Parker Jr. (Raydiola, ASCAP) | 13 | YOU KEEP ME DANCING | Nick DeCaro (Featherbed/Unichappell, BMI) | 92 |
| KING TUT | William E. McEuen (Colorado, ASCAP) | 97 | YOU'RE THE LOVE | Louie Shelton (David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI) | 54 |
| LAST DANCE | Giorgio Moroder (Primus Artists/Olga, BMI) | 70 | YOU'RE THE ONE THAT I WANT | John Farrar (Stigwood/John Farrar/Ensign, BMI) | 4 |
| LAY DOWN SALLY | Glyn Johns (Stigwood/Unichappell, BMI) | 49 | | | |
| LET'S ALL CHANT | Michael Zager (Sumack, BMI) | 34 | | | |
| LOVE IS LIKE OXYGEN | Prod. by group (Pub Sweet/WB, ASCAP) | 23 | | | |
| MAKE YOU FEEL LOVE AGAIN | Gary Lyons (Muscle Shoals, BMI) | 56 | | | |
| MAMA LET HIM PLAY | Rolfe Henneman (Andorra, ASCAP) | 68 | | | |
| MOVIN' OUT (ANTHONY'S SONG) | Phil Ramone (Joelsongs, BMI) | 19 | | | |

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High Times
THE MAGAZINE OF HIGH SOCIETY



"LET'S MAKE IT LAST"

(Sunshine Sound 1002)

by



ANOTHER HOT SINGLE
produced by CASEY/FINCH for SUNSHINE SOUND ENTERPRISES, INC.

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



RECORD WORLD SINGLES CHART

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

MAY
20
13WKS. ON
CHART

- 1** 4 TOO MUCH, TOO LITTLE,
TOO LATE
JOHNNY MATHIS/
DENIECE WILLIAMS
Columbia 3 10693



10

| | | |
|-----------|--|----|
| 2 | 5 WITH A LITTLE LUCK WINGS/Capitol 4559 | 8 |
| 3 | 3 THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463 | 14 |
| 4 | 6 YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891 | 8 |
| 5 | 1 NIGHT FEVER BEE GEES/RSO 889 | 16 |
| 6 | 9 SHADOW DANCING ANDY GIBB/RSO 893 | 6 |
| 7 | 8 ON BROADWAY GEORGE BENSON/Warner Bros. 8542 | 11 |
| 8 | 2 IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884 | 14 |
| 9 | 11 FEELS SO GOOD CHUCK MANGIONE/A&M 2001 | 17 |
| 10 | 12 IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459 | 13 |
| 11 | 10 COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA) | 11 |
| 12 | 7 CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305 | 16 |
| 13 | 13 JACK & JILL RAYDIO/Arista 0382 | 23 |
| 14 | 16 DISCO INFERNO TRAMMPS/Atlantic 3389 | 14 |
| 15 | 19 IT'S A HEARTACHE BONNIE TYLER/RCA 11249 | 9 |
| 16 | 18 BABY HOLD ON EDDIE MONEY/Columbia 3 10663 | 14 |
| 17 | 29 USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS) | 5 |
| 18 | 27 BAKER STREET GERRY RAFFERTY/United Artists 1192 | 6 |
| 19 | 20 MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708 | 10 |
| 20 | 23 YOU BELONG TO ME CARLY SIMON/Elektra 45477 | 5 |
| 21 | 24 DANCE WITH ME PETER BROWN/Drive 6269 (TK) | 12 |
| 22 | 25 THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890 | 11 |
| 23 | 26 LOVE IS LIKE OXYGEN SWEET/Capitol 4549 | 13 |
| 24 | 17 WEREWOLVES OF LONDON WARREN ZEVON/Asylum 45472 | 9 |
| 25 | 28 TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/ Cleveland Intl. 8 50513 | 10 |
| 26 | 14 STAYIN' ALIVE BEE GEES/RSO 885 | 24 |
| 27 | 15 DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS) | 17 |
| 28 | 38 THE GROOVE LINE HEATWAVE/Epic 8 50524 | 4 |
| 29 | 33 DEACON BLUES STEELY DAN/ABC 12355 | 7 |
| 30 | 34 TAKE A CHANCE ON ME ABBA/Atlantic 3457 | 5 |
| 31 | 35 EVERY KINDA PEOPLE ROBERT PALMER/Island 100 | 8 |
| 32 | 36 BECAUSE THE NIGHT PATTI SMITH/Arista 0318 | 7 |
| 33 | 44 BLUER THAN BLUE MICHAEL JOHNSON/EMI-America 8001 | 3 |
| 34 | 31 LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184 | 12 |
| 35 | 21 GOODBYE GIRL DAVID GATES/Elektra 45450 | 23 |
| 36 | 22 EMOTION SAMANTHA SANG/Private Stock 178 | 28 |
| 37 | 42 HEARTLESS HEART/Mushroom 7031 | 7 |
| 38 | 72 STILL THE SAME BOB SEGER & THE SILVER BULLET BAND/ Capitol 4581 | 2 |
| 39 | 32 EGO ELTON JOHN/MCA 40892 | 6 |
| 40 | 43 (I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/ Atlantic 3459 | 9 |
| 41 | 48 OH WHAT A NIGHT FOR DANCING BARRY WHITE/ 20th Century 2365 | 5 |
| 42 | 30 FOOLING YOURSELF STYX/A&M 2007 | 13 |
| 43 | 46 DANCE ACROSS THE FLOOR JIMMY 'BO' HORNE/SHS 1003 (TK) | 10 |
| 44 | 47 FANTASY EARTH, WIND & FIRE/Columbia 3 10688 | 13 |
| 45 | 50 CHEESEBURGER IN PARADISE JIMMY BUFFETT/ABC 12358 | 5 |
| 46 | 60 I WAS ONLY JOKING ROD STEWART/Warner Bros. 8568 | 4 |
| 47 | 66 EVEN NOW BARRY MANILOW/Arista 0330 | 3 |
| 48 | 51 I CAN'T STAND THE RAIN ERUPTION/Ariola 7686 | 10 |
| 49 | 39 LAY DOWN SALLY ERIC CLAPTON/RSO 886 | 21 |
| 50 | 55 FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474 | 4 |

| | | |
|-----------|--|----|
| 51 | 54 STAY RUFUS/CHAKA KHAN/ABC 12349 | 6 |
| 52 | 52 WHEEL IN THE SKY JOURNEY/Columbia 3 10700 | 8 |
| 53 | 62 TUMBLING DICE LINDA RONSTADT/Asylum 45479 | 3 |
| 54 | 63 YOU'RE THE LOVE SEALS & CROFTS/Warner Bros. 8551 | 3 |
| 55 | 37 TWO DOORS DOWN DOLLY PARTON/RCA 11240 | 10 |
| 56 | 41 MAKE YOU FEEL LOVE AGAIN WET WILLIE/Epic 8 50528 | 8 |
| 57 | 68 ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE/ MCA 40891 | 5 |

| | | |
|-----------|--|----|
| 58 | 49 DO YOU BELIEVE IN MAGIC SHAUN CASSIDY/Warner/ Curb 8488 (WB) | 7 |
| 59 | 45 FLASH LIGHT PARLIAMENT/Casablanca 909 | 16 |
| 60 | 67 THE WANDERER LEIF GARRETT/Atlantic 3476 | 5 |
| 61 | 75 ROLL WITH THE CHANGES REO SPEEDWAGON/Epic 8 50545 | 2 |
| 62 | 53 EBONY EYES BOB WELCH/Capitol 4543 | 17 |
| 63 | 56 AIN'T GONNA EAT MY HEART OUT ANYMORE ANGEL/ Casablanca 914 | 8 |
| 64 | 80 IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/ TK 1028 | 2 |
| 65 | 58 THAT IS YOUR SECRET SEA LEVEL/Capricorn 9287 | 11 |

CHARTMAKER OF THE WEEK

- 66** — ONLY THE GOOD DIE YOUNG
BILLY JOEL
Columbia 3 10750



1

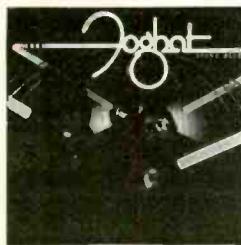
| | | |
|------------|---|----|
| 67 | 76 SINCE YOU BEEN GONE HEAD EAST/A&M 2026 | 4 |
| 68 | 69 MAMA LET HIM PLAY DOUCETTE/Mushroom 7030 | 7 |
| 69 | 77 WONDERFUL TONIGHT ERIC CLAPTON/RSO 895 | 2 |
| 70 | — LAST DANCE DONNA SUMMER/Casablanca 926 | 1 |
| 71 | 79 TAKE ME TO THE NEXT PHASE (PT. 1) ISLEY BROS./ T-Neck 8 2272 (CBS) | 4 |
| 72 | 84 YOU GOT IT DIANA ROSS/Motown 1442 | 2 |
| 73 | 40 WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic) | 13 |
| 74 | 57 THANK YOU FOR BEING A FRIEND ANDREW GOLD/ Asylum 45456 | 15 |
| 75 | 83 WEEKEND LOVER ODYSSEY/RCA 11245 | 2 |
| 76 | 81 I WANT YOU TO BE MINE KAYAK/Janus 274 | 3 |
| 77 | — DARLIN' PAUL DAVIS/Bang 736 | 1 |
| 78 | — STONE BLUE FOGHAT/Warner Bros. 0325 | 1 |
| 79 | 64 CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652 | 8 |
| 80 | 59 I'M GONNA TAKE CARE OF EVERYTHING RUBICON/ 2362 | 13 |
| 81 | 70 BEFORE MY HEART FINDS OUTS GENE COTTON/ Ariola 7675 | 15 |
| 82 | — TAKE ME BACK TO CHICAGO CHICAGO/Columbia 3 10737 | 1 |
| 83 | 100 EVERYBODY DANCE CHIC/Atlantic 3469 | 2 |
| 84 | 92 WHERE HAVE YOU BEEN ALL MY LIFE FOTOMAKER/ Atlantic 3471 | 3 |
| 85 | 78 ALWAYS AND FOREVER HEATWAVE/Epic 8 50533 | 8 |
| 86 | 90 I WANT TO LIVE JOHN DENVER/RCA 11267 | 3 |
| 87 | — THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925 | 1 |
| 88 | 94 SO HARD LIVING WITHOUT YOU AIRWAVES/A&M 2032 | 2 |
| 89 | 73 SWEET TALKIN' WOMAN ELO/Jet 1145 (UA) | 14 |
| 90 | — MY ANGEL BABY TOBY BEAU/RCA 11250 | 2 |
| 91 | 91 GET ON UP TYRONE DAVIS/Columbia 3 10648 | 5 |
| 92 | 95 YOU KEEP ME DANCING SAMANTHA SANG/Private Stock 188 | 2 |
| 93 | 97 STAY AWHILE CONTINENTAL MINIATURES/London 5N 266 | 2 |
| 94 | — WARM RIDE RARE EARTH/Prodigal 0640 (Motown) | 1 |
| 95 | 96 RIDING HIGH FAZE-O/SHE 8700 (Atlantic) | 4 |
| 96 | 99 MS. DAVID OLIVER/Mercury 73973 | 2 |
| 97 | — KING TUT STEVE MARTIN/Warner Bros. 8577 | 1 |
| 98 | 98 IT'S SERIOUS CAMEO/Chocolate City 013 (Casablanca) | 2 |
| 99 | 82 THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518 | 15 |
| 100 | 61 RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460 | 15 |

PRODUCERS AND PUBLISHERS ON PAGE 32

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



STONE BLUE
FOGHAT
Bearsville

MOST ADDED:

STONE BLUE—Foghat—
Bearsville
LE ROUX—Capitol
LIVETIME—Hall & Oates—RCA
BANDIT IN A BATHING SUIT—
David Bromberg—Fantasy
SNAIL—Cream
I WASN'T BORN YESTERDAY—
Allan Clarke—Atlantic
JUST FLY—Pure Prairie League—
RCA
SKY BLUE—Passport—Atlantic
NANTUCKET—Epic
ROCKET FUEL—Alvin Lee—RSO

WNEW-FM/NEW YORK

ADDS:

A LITTLE KISS IN THE NIGHT—
Ben Sidran—Arista
ALMOST SUMMER (soundtrack)—
MCA
BANDIT IN A BATHING SUIT—
David Bromberg—Fantasy
ELECTRIC GUITARIST—John
McLaughlin—Col
INNER CONFLICTS—Billy Cobham—
Atlantic
LIVETIME—Hall & Oates—RCA
RETURN OF THE WANDERER—Dion—
Lifesong
STONE BLUE—Foghat—Bearsville
THE STATUE MAKERS OF HOLLYWOOD—Alpha Band—
Arista
HEAVY ACTION (airplay in descending order):
THE LAST WALTZ (soundtrack)—
The Band—WB
STILL THE SAME (single)—Bob Seger—Capitol
PURE POP FOR NOW PEOPLE—
Nick Lowe—Col
THIS YEARS MODEL—Elvis Costello—
Col
EXCITABLE BOY—Warren Zevon—
Asylum
EARTH—Jefferson Starship—Grunt
BOYS IN THE TREES—Carly Simon—
Elektra
AND THEN THERE WERE THREE—
Genesis—Atlantic
FM (soundtrack)—MCA
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC

WBCN-FM/BOSTON

ADDS:

FLYING SHOES—Townes Van Zandt—Tomato
LIVETIME—Hall & Oates—RCA
NANTUCKET—Epic
SPYRO GYRA—Amherst
STILL HERE—Ian Thomas Band—
Atlantic

STONE BLUE—Foghat—Bearsville
THANK GOD FOR GIRLS—Benny Mardones—Private Stock
HEAVY ACTION (airplay in descending order):
FM (soundtrack)—MCA
EXCITABLE BOY—Warren Zevon—
Asylum
EARTH—Jefferson Starship—Grunt
THIS YEARS MODEL—Elvis Costello—
Col
DOUBLE FUN—Robert Palmer—
Island
THE STRANGER—Billy Joel—Col
THE LAST WALTZ (soundtrack)—
The Band—WB
NOT SHY—Walter Egan—Col
EASTER—Patti Smith Group—
Arista
WAITING FOR COLUMBUS—
Little Feat—WB

WLIR-FM/LONG ISLAND

ADDS:

BANDIT IN A BATHING SUIT—
David Bromberg—Fantasy
LIVETIME—Hall & Oates—RCA
ROCKY HORROR PICTURE SHOW (soundtrack)—Ode
STONE BLUE—Foghat—Bearsville
HEAVY ACTION (airplay in descending order):
BANDIT IN A BATHING SUIT—
David Bromberg—Fantasy
CITY TO CITY—Gerry Rafferty—
UA
THE STRANGER—Billy Joel—Col
FM (soundtrack)—MCA
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
CATS UNDER THE STARS—Jerry Garcia Band—Arista
PURE POP FOR NOW PEOPLE—
Nick Lowe—Col
EDDIE MONEY—Col
THE LAST WALTZ (soundtrack)—
The Band—WB
EARTH—Jefferson Starship—Grunt

WBAB-FM/LONG ISLAND

ADDS:

BAND OF JOY—Polydor
BANDIT IN A BATHING SUIT—
David Bromberg—Fantasy
801 LIVE—Polydor
MISFITS—Kinks—Arista
STONE BLUE—Foghat—Bearsville
SWEET SALVATION—Jim Krueger—
Col
HEAVY ACTION (airplay in descending order):
BAT OUT OF HELL—Meat Loaf—
Epic/Cleveland Int'l.
AJA—Steely Dan—ABC
AND THEN THERE WERE THREE—
Genesis—Atlantic
EXCITABLE BOY—Warren Zevon—
Asylum
EDDIE MONEY—Col
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

WBLM-FM/MAINE

ADDS:

ALMIGHTY FIRE—Aretha Franklin—
Atlantic
BANDIT IN A BATHING SUIT—
David Bromberg—Fantasy
I WASN'T BORN YESTERDAY—
Allan Clarke—Atlantic

JUST FLY—Pure Prairie League—
RCA
LE ROUX—Capitol
ROTATION—Tim Weisberg—UA
SKY BLUE—Passport—Atlantic
SNAIL—Cream
STONE BLUE—Foghat—Bearsville
U.K.—Polydor
HEAVY ACTION (airplay in descending order):
ONE-EYED JACK—Garland Jeffreys—
A&M

BOYS IN THE TREES—Carly Simon—
Elektra
CITY TO CITY—Gerry Rafferty—UA

LONDON TOWN—Wings—Capitol
ENCORE—Brian Auger & Julie Tippett—WB

THIS YEARS MODEL—Elvis Costello—
Col
EXCITABLE BOY—Warren Zevon—
Asylum
THE LAST WALTZ (soundtrack)—
The Band—WB
FINAL EXAM—Loudon Wainwright—
Arista
EARTH—Jefferson Starship—Grunt

WCMF-FM/ROCHESTER

ADDS:

BANDIT IN A BATHING SUIT—
David Bromberg—Fantasy
ELECTRIC GUITARIST—John McLaughlin—Col
LAUGHING IN THE DARK—
Pezband—Passport
LE ROUX—Capitol
NANTUCKET—Epic
SKY BLUE—Passport—Atlantic
STONE BLUE—Foghat—Bearsville
THANK GOD FOR GIRLS—Benny Mardones—Private Stock
THE STATUE MAKERS OF HOLLYWOOD—Alpha Band—
Arista
YOU'RE NOT ALONE—Roy Buchanan—Atlantic
HEAVY ACTION (airplay in descending order):
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
WAITING FOR COLUMBUS—
Little Feat—WB
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC
AND THEN THERE WERE THREE—
Genesis—Atlantic

WHFS-FM/WASHINGTON

ADDS:

A FOOT IN THE FRONT DOOR—
Roger & Burgen—Waterhouse
AMERICAN STONEHENGE—Robin Williamson—Flying Fish
ELECTRIC GUITARIST—John McLaughlin—Col
FAMILY ALBUM—David Allan Coe—
Col
RETURN OF THE WANDERER—Dion—
Lifesong
STUFFED—Ogden Edsl—Sunburn
VIRTUOSO NO. 3—Joe Pass—
Pablo
HEAVY ACTION (airplay in descending order):
THE LAST WALTZ (soundtrack)—
The Band—WB
ENCORE—Brian Auger & Julie Tippett—WB

CATS UNDER THE STARS—Jerry Garcia Band—Arista

THIS YEARS MODEL—Elvis Costello—
Col

GHOST TOWN PARADE—Les Dudek—Col

BURNING THE BALLROOM DOWN—
Amazing Rhythm Aces—ABC

FLYING SHOES—Townes Van Zandt—Tamato

JACKSON KINGS—Nighthawks—
Adelphi

ZAPPA IN NEW YORK—Frank Zappa—DiscReet

A LITTLE KISS IN THE NIGHT—
Ben Sidran—Arista

WQDR-FM/RALEIGH

ADDS:

LE ROUX—Capitol
STONE BLUE—Foghat—Bearsville

HEAVY HORSES—Jethro Tull—
Chrysalis

LONDON TOWN—Wings—Capitol

THE HOMETOWN BAND—A&M

EXCITABLE BOY—Warren Zevon—
Asylum

SLOWHAND—Eric Clapton—RSO

CITY TO CITY—Gerry Rafferty—
UA

LINES—Charlie—Janus

YOU CAN TUNE A PIANO—REO Speedwagon—Epic

HEAVY ACTION (airplay, sales, phones in descending order):
THE STRANGER—Billy Joel—Col

RUNNING ON EMPTY—Jackson Browne—Asylum

THE LAST WALTZ (soundtrack)—
The Band—WB

AJA—Steely Dan—ABC

SLOWHAND—Eric Clapton—RSO

HEAD EAST—A&M

CITY TO CITY—Gerry Rafferty—
UA

TOGETHER FOREVER—Marshall Tucker Band—Capricorn

FM (soundtrack)—MCA

YOU CAN TUNE A PIANO—REO Speedwagon—Epic

WAIV-FM/JACKSONVILLE

ADDS:

CASINO—Al DiMeola—Col

I WASN'T BORN YESTERDAY—
Allan Clarke—Atlantic

JUST FLY—Pure Prairie League—
RCA

NO PROBLEM HERE—Mac McAnally—Ariola

SNAIL—Cream

STILL THE SAME (single)—Bob Seger—Capitol

STONE BLUE—Foghat—Bearsville

TAKIN' IT EASY—Seals & Crofts—
WB

HEAVY ACTION (airplay, sales in descending order):
SATURDAY NIGHT FEVER (soundtrack)—RSO

SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC

SPECIAL DELIVERY—38 Special—
A&M

SHOWDOWN—Isley Brothers—
T-Neck

EARTH—Jefferson Starship—Grunt

POINT OF KNOW RETURN—Kansas—
Kirshner

CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor

YOU CAN TUNE A PIANO—REO Speedwagon—Epic

EXCITABLE BOY—Warren Zevon—
Asylum

EDDIE MONEY—Col

ZETA 4-FM/MIAMI

ADDS:

BAND OF JOY—Polydor

LE ROUX—Capitol

ROCKET FUEL—Alvin Lee—RSO

SNAIL—Cream

YOU'RE NOT ALONE—Roy Buchanan—Atlantic

HEAVY ACTION (airplay, phones in descending order):
THE LAST WALTZ (soundtrack)—
The Band—WB

ENCORE

VAN HALEN

EXCITABLE BOY

TOGETHER FOREVER

CATS UNDER THE STARS—Jerry Garcia Band—Arista

THIS YEARS MODEL

GHOST TOWN PARADE

BURNING THE BALLROOM DOWN

FLYING SHOES

JACKSON KINGS

ZAPPA IN NEW YORK

LITTLE KISS IN THE NIGHT

BOYS IN THE TREES

AND THEN THERE WERE THREE

SON OF A SON OF A SAILOR

WAITING FOR COLUMBUS

HEAVY HORSES

LONDON TOWN

EARTH

BOYS IN THE TREES

MAGAZINE

YOU CAN TUNE A PIANO

Speedwagon—Epic

FM (soundtrack)—MCA

Sparkling Power Pop from Pezband



PB 9826

Pezband
Theirs is the
most infectious sound
around. From the first note to
the final chord, it grabs you and won't
let go. Their songs are packed with great hooks, popping backbeat, stinging guitar and
irresistible vocal harmonies. Pezband. Once you've had a taste, you just can't get enough.

LAUGHING IN THE DARK. The sparkling debut album from Pezband.
The prime proponents of Power Pop. On Passport Records.
Manufactured and distributed by Arista Records.

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MJL MANAGEMENT



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

MOST AIRPLAY:

EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—Asylum
FM (soundtrack)—MCA
LONDON TOWN—Wings—Capitol
MAGAZINE—Heart—Mushroom
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
AND THEN THERE WERE THREE—Genesis—Atlantic
CITY TO CITY—Gerry Rafferty—UA
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
THE LAST WALTZ (soundtrack)—The Band—WB
THIS YEARS MODEL—Elvis Costello—Col

WWWW-FM/DETROIT

ADDS:
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
STONE BLUE—Foghat—Bearsville
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
HEAVY ACTION (airplay in descending order):
LONDON TOWN—Wings—Capitol
EARTH—Jefferson Starship—Grunt
INFINITY—Journey—Col
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
EDDIE MONEY—Col
THE STRANGER—Billy Joel—Col
MAGAZINE—Heart—Mushroom
FM (soundtrack)—MCA
WEEKEND IN L.A.—George Benson—WB
EXCITABLE BOY—Warren Zevon—Asylum

WABX-FM/DETROIT

ADDS:
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
STRANGER IN TOWN—Bob Seger—Capitol
ZARAGON—John Miles—Arista
HEAVY ACTION (airplay, sales, phones in descending order):
INFINITY—Journey—Col
LONDON TOWN—Wings—Capitol
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
HEAVY HORSES—Jethro Tull—Chrysalis

EARTH—Jefferson Starship—Grunt
EDDIE MONEY—Col
FM (soundtrack)—MCA

WXRT-FM/CHICAGO

ADDS:
A LITTLE KISS IN THE NIGHT—Ben Sidran—Arista
BANDIT IN A BATHING SUIT—David Bromberg—Fantasy
LAUGHING IN THE DARK—Pezband—Passport
LE ROUX—Capitol
RENDEZVOUS—Sandy Denny—Island (import)
SKY BLUE—Passport—Atlantic
STONE BLUE—Foghat—Bearsville
THE ORIGINAL HONEY DIPPER—Roosevelt Sykes—Blind Pig
VARIATIONS—Andrew Lloyd Webber—MCA
YOU'RE NOT ALONE—Roy Buchanan—Atlantic

HEAVY ACTION (airplay, sales, phones in descending order):
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
EXCITABLE BOY—Warren Zevon—Asylum
LINES—Charlie—Janus
GHOST TOWN PARADE—Les Dudek—Col
WAITING FOR COLUMBUS—Little Feat—WB
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
EARTH—Jefferson Starship—Grunt
LONDON TOWN—Wings—Capitol
CASINO—Al DiMeola—Col
EASTER—Patti Smith Group—Arista

KSHE-FM/ST. LOUIS

ADDS:
LE ROUX—Capitol
NANTUCKET—Epic
STONE BLUE—Foghat—Bearsville
U.K.—Polydor
VARIATIONS (single)—Andrew Lloyd Webber—MCA

HEAVY ACTION (airplay, sales, phones in descending order):
YOU CAN TUNE A PIANO—REO Speedwagon—Epic

CITY TO CITY—Gerry Rafferty—UA
INFINITY—Journey—Col
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
EARTH—Jefferson Starship—Grunt
LINES—Charlie—Janus
MAGAZINE—Heart—Mushroom
DOUBLE TROUBLE—Frankie Miller—Chrysalis
HEAVY HORSES—Jethro Tull—Chrysalis
STREET ACTION—BTO—Mercury

WZMF-FM/MILWAUKEE

ADDS:
A LITTLE KISS IN THE NIGHT—Ben Sidran—Arista
LE ROUX—Capitol
SKY BLUE—Passport—Atlantic
STONE BLUE—Foghat—Bearsville
SWEET SALVATION—Jim Krueger—Col

HEAVY ACTION (airplay, sales, phones):
AND THEN THERE WERE THREE—Genesis—Atlantic
CITY TO CITY—Gerry Rafferty—UA

EXCITABLE BOY—Warren Zevon—Asylum
LINES—Charlie—Janus
LONDON TOWN—Wings—Capitol
SWEET BOTTOM—Sweet Bottom
TOGETHER FOREVER—Marshall Tucker Band—Capricorn

YOU CAN TUNE A PIANO—REO Speedwagon—Epic

KQRS-FM/MINNEAPOLIS

ADDS:
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
PLEASE DON'T TOUCH—Steve Hackett—Chrysalis
SHINE ON—Climax Blues Band—Sire

STILL THE SAME (single)—Bab Seger—Capitol
STONE BLUE—Foghat—Bearsville

HEAVY ACTION (airplay):
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
EARTH—Jefferson Starship—Grunt

EXCITABLE BOY—Warren Zevon—Asylum
FM (soundtrack)—MCA
HEAVY HORSES—Jethro Tull—Chrysalis
LONDON TOWN—Wings—Capitol
MAGAZINE—Heart—Mushroom
RUNNING ON EMPTY—Jackson Browne—Asylum
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
VAN HALEN—WB

KZEW-FM/DALLAS

ADDS:
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
I WASN'T BORN YESTERDAY—Allan Clarke—Atlantic
LIVETIME—Hall & Oates—RCA
MIDNIGHT BELIEVER—B.B. King—ABC
NEW DAY—Airwaves—A&M
ROCKET FUEL—Alvin Lee—RSO
SNAIL—Cream

HEAVY ACTION (airplay, sales in descending order):
LONDON TOWN—Wings—Capitol

EARTH—Jefferson Starship—Grunt
INFINITY—Journey—Col
WAITING FOR COLUMBUS—Little Feat—WB
EXCITABLE BOY—Warren Zevon—Asylum
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
SLOWHAND—Eric Clapton—RSO
MAGAZINE—Heart—Mushroom
EDDIE MONEY—Col
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor

KPFT-FM/HOUSTON

ADDS:
BEAUTIFUL FRIENDS—Bellamy Brothers—WB/Curb
BRUISED ORANGE—John Prine—Asylum
801 LIVE—Polydor
JAZZ—Ry Cooder—WB
LISTEN NOW—801—Polydor
STRANGE COMPANY—Wendy Waldman—WB
TOBY BEAU—RCA

HEAVY ACTION (airplay):
DEPARTURE FROM NORTHERN WASTELAND—Michael Hoenig—WB

IN TIME—Renee Armand—Windsong
JUST FLY—Pure Prairie League—RCA

MICHAEL MATOF—Free Form
OUT THERE TONIGHT—Garfield—Capricorn

SHINE ON—Climax Blues Band—Sire

SKY BLUE—Passport—Atlantic
STILL HERE—Ian Thomas Band—Atlantic

SWEET CHEEKS—Duke Jupiter—Mercury

U.K.—Polydor

KBPI-FM/DENVER
HEAVY ACTION (airplay, sales, phones in descending order):

RUNNING ON EMPTY—Jackson Browne—Asylum
FM (soundtrack)—MCA

MAGAZINE—Heart—Mushroom
EARTH—Jefferson Starship—Grunt

LONDON TOWN—Wings—Capitol
SLOWHAND—Eric Clapton—RSO

THE STRANGER—Billy Joel—Col

CITY TO CITY—Gerry Rafferty—UA

WNOE-FM/NEW ORLEANS

ADDS:
DOUBLE DOSE—Hot Tuna—Grunt
INNER CONFLICTS—Billy Cobham—Atlantic
STONE BLUE—Foghat—Bearsville
USE TA BE MY GIRL—O'Jays—Phila. Intl.

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

FEELS SO GOOD—Chuck Mangione—A&M

GRAND ILLUSION—Styx—A&M

VAN HALEN—WB

BOYS IN THE TREES—Carly Simon—Elektra

FM (soundtrack)—MCA

WHEN YOU'VE HEARD LOU—Lou Rawls—Capitol

THANK GOD IT'S FRIDAY—Casablanca

EARTH—Jefferson Starship—Grunt

INFINITY—Journey—Col

KOME-FM/SAN JOSE

ADDS:
ENCORE—Brian Auger & Julie Tippett—WB

LIVETIME—Hall & Oates—RCA

LONG LIVE ROCK & ROLL—Rainbow—Polydor

ROCKET FUEL—Alvin Lee—RSO

STONE BLUE—Foghat—Bearsville

U.K.—Polydor

ZARAGON—John Miles—Arista

HEAVY ACTION (airplay, sales):

AND THEN THERE WERE THREE—Genesis—Atlantic

EARTH—Jefferson Starship—Grunt

EXCITABLE BOY—Warren Zevon—Asylum

FM (soundtrack)—MCA

INFINITY—Journey—Col

MAGAZINE—Heart—Mushroom

RUNNING ON EMPTY—Jackson Browne—Asylum

SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

THE LAST WALTZ (soundtrack)—The Band—WB

THIS YEARS MODEL—Elvis Costello—Col

KZEL-FM/EUGENE
ADDS:

KISS THE WORLD GOODBYE—Michael Wendroff—Ariola

LAUGHING IN THE DARK—Pezband—Passport

LE ROUX—Capitol

LIVETIME—Hall & Oates—RCA

NANTUCKET—Epic

SNAIL—Cream

STRANGE COMPANY—Wendy Waldman—WB

SWEET CHEEKS—Duke Jupiter—Mercury

TAKIN' IT EASY—Seals & Crofts—WB

YOU'RE NOT ALONE—Roy Buchanan—Atlantic

HEAVY ACTION (airplay, sales, phones):

EASTER—Patti Smith Group—Arista

EXCITABLE BOY—Warren Zevon—Asylum

FM (soundtrack)—MCA

I WASN'T BORN YESTERDAY—Allan Clarke—Atlantic

MAGAZINE—Heart—Mushroom

SLOWDOWN—Eric Clapton—RSO

SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

STONE BLUE—Foghat—Bearsville

THIS YEARS MODEL—Elvis Costello—Col

VAN HALEN—WB

KWST-FM/LOS ANGELES

ADDS:

JUST FLY—Pure Prairie League—RCA

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

CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor

THIS YEARS MODEL—Elvis Costello—Col

FM (soundtrack)—MCA

STONE BLUE—Foghat—Bearsville

EARTH—Jefferson Starship—Grunt

HEAVY HORSES—Jethro Tull—Chrysalis

CITY TO CITY—Gerry Rafferty—UA

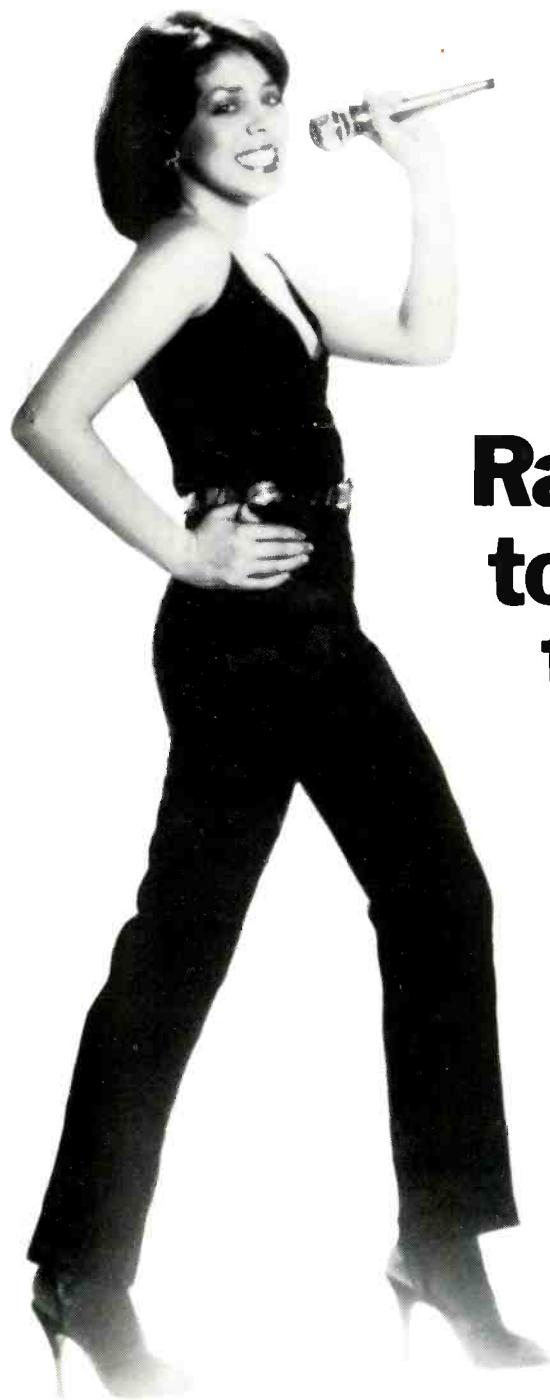
LONDON TOWN—Wings—Capitol

EASTER—Patti Smith Group—Arista

MAGAZINE—Heart—Mushroom

"LAY LOVE ON YOU"

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BELGIUM
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SANTIAGO □ SAO PAULO □ STOCKHOLM □ SYDNEY □ TOKYO □ VIENNA □ ZURICH

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ANNOUNCING



The American Record Producers Association, Inc.

May 25, 1978
at the Muscle Shoals Music Association's
Records & Producers Seminar

FOR FURTHER INFORMATION CONTACT:

Kenny Lehman, c/o
Stephen Machat,
Machat & Kronfeld
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New York, New York 10036
(212) 840-2200
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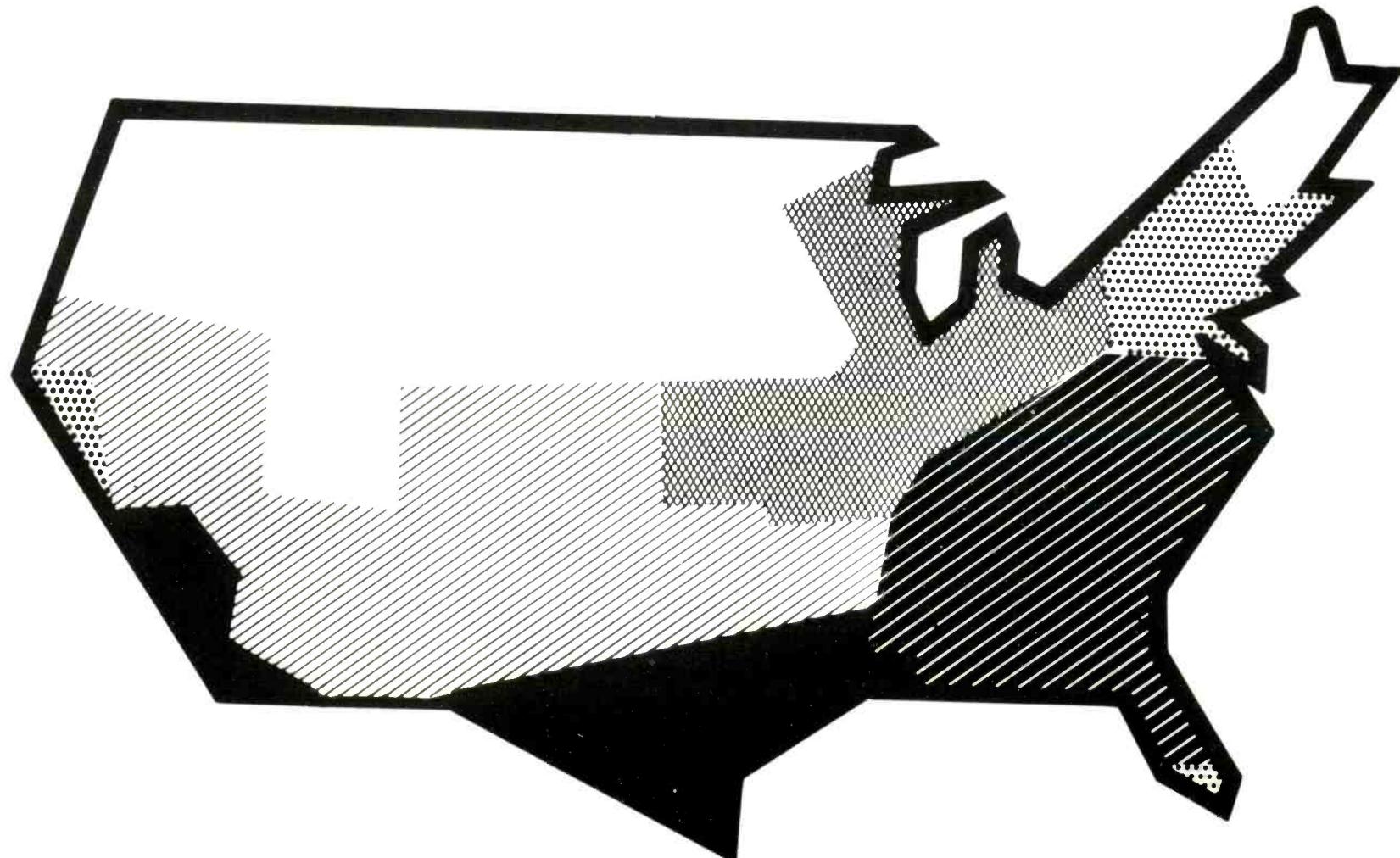
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May 20, 1978
Pullout Section

RECORD WORLD

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavioral areas

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

| | |
|-----|--|
| 1 | 1 Wings |
| 6 | 2 Mathis/Williams |
| 5 | 3 John Travolta and Olivia Newton-John |
| 2 | 4 Bee Gees (Fever) |
| 4 | 5 Roberta Flack (with Donny Hathaway) |
| 3 | 6 Yvonne Elliman |
| 7 | 7 Trammps |
| 11 | 8 Andy Gibb |
| 14 | 9 Chuck Mangione |
| 8 | 10 Barry Manilow |
| 13 | 11 George Benson |
| 10 | 12 David Gates |
| 12 | 13 Jefferson Starship |
| 17 | 14 Atlanta Rhythm Section |
| 15 | 15 Billy Joel (Movin') |
| 18 | 16 Bonnie Tyler |
| 19 | 17 Eddie Money |
| 20 | 18 Carly Simon |
| 25 | 19 O'Jays |
| 21 | 20 Patti Smith |
| 22 | 21 Peter Brown |
| 23 | 22 Meatloaf |
| 24 | 23 ABBA |
| 26 | 24 Heatwave |
| Add | 25 Gerry Rafferty |
| Add | 26 Barry Manilow |
| Ex | 27 Sweet |
| LP | 28 Billy Joel (Only The Good) |

Adds: Michael Johnson
Bob Seger
REO Speedwagon

Extras: Heart
Player
Seals & Crofts

LPCuts: Steely Dan (FM)
Frankie Valli (Grease)

Also Possible: Steely Dan
Barry Manilow (Copacabana)
Robert Palmer

Last Week: This Week:

| | |
|-----|--|
| 2 | 1 Mathis/Williams |
| 1 | 2 Atlanta Rhythm Section |
| 3 | 3 Wings |
| 4 | 4 John Travolta and Olivia Newton-John |
| 6 | 5 Eddie Money |
| 5 | 6 Chuck Mangione |
| 13 | 7 Andy Gibb |
| 14 | 8 Bonnie Tyler |
| 13 | 9 Roberta Flack (with Donny Hathaway) |
| 8 | 10 Warren Zevon |
| 12 | 11 George Benson |
| 10 | 12 Bee Gees (Fever) |
| 15 | 13 Player |
| 24 | 14 Gerry Rafferty |
| 11 | 15 Jefferson Starship |
| 17 | 16 Billy Joel (Movin') |
| 19 | 17 Trammps |
| 20 | 18 Carly Simon |
| 21 | 19 Steely Dan |
| 27 | 20 Meatloaf |
| 26 | 21 ABBA |
| 30 | 22 Barry White |
| 25 | 23 Sweet |
| 23 | 24 Dolly Parton |
| Add | 25 O'Jays |
| Add | 26 Michael Johnson |
| 29 | 27 Patti Smith |
| Add | 28 Heatwave |
| AP | 29 Seals & Crofts |
| Ex | 30 Paul Davis |

Adds: Bob Seger
Donna Summer

Extras: Barry Manilow
Robert Palmer
Jimmy Buffett
Eric Clapton

LPCuts: Frankie Valli (Grease)
Steely Dan (FM)

Also Possible: Rod Stewart
Rare Earth
Walter Egan
Peter Brown

Last Week: This Week:

| | |
|-----|--|
| 1 | 1 Mathis/Williams |
| 2 | 2 Wings |
| 9 | 3 Andy Gibb |
| 4 | 4 Yvonne Elliman |
| 8 | 5 John Travolta and Olivia Newton-John |
| 3 | 6 Bee Gees (Fever) |
| 7 | 7 Chuck Mangione |
| 6 | 8 Raydio |
| 10 | 9 Atlanta Rhythm Section |
| 5 | 10 Roberta Flack (with Donny Hathaway) |
| 14 | 11 Eddie Money |
| 16 | 12 Bonnie Tyler |
| 13 | 13 Trammps |
| 12 | 14 Barry Manilow (Old) |
| 19 | 15 Carly Simon |
| 17 | 16 Billy Joel (Movin') |
| 18 | 17 Steely Dan |
| 13 | 18 Warren Zevon |
| 24 | 19 Sweet |
| 20 | 20 Player |
| 25 | 21 Heart |
| 22 | 22 Kansas |
| Ex | 23 Heatwave |
| Add | 24 George Benson |
| Ex | 25 ABBA |

Adds: Gerry Rafferty
Barry Manilow (Even)
Bob Seger

Extras: Peter Brown
Patti Smith
Genesis
Meatloaf
O'Jays

LPCuts: Steely Dan (FM)

Also Possible: Rod Stewart
Jimmy Buffett
Celebration

Hottest:

Rock:

Bob Seger
Billy Joel (Only)

Adult:

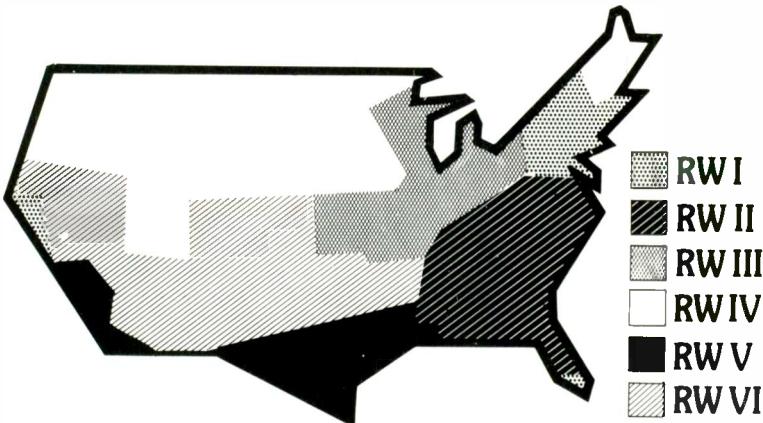
Barry Manilow (Even Now)

R&B Crossovers:

O'Jays
Heatwave

TPLACE like Playlists

areas.



Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KELP KIMN KLIF KLUE KOFM
KRIZ KNUS KTFX KTLK KXKX Z97

Tendency:

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

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

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

Last Week: This Week:

| Last Week: | This Week: |
|------------|--|
| 1 | 1 Wings |
| 2 | 2 Yvonne Elliman |
| 7 | 3 Atlanta Rhythm Section |
| 11 | 4 Andy Gibb |
| 9 | 5 John Travolta and Olivia Newton-John |
| 6 | 6 Chuck Mangione |
| 5 | 7 Andrew Gold |
| 3 | 8 Bee Gees (Fever) |
| 13 | 9 Bonnie Tyler |
| 10 | 10 Billy Joel (Movin') |
| 8 | 11 Jefferson Starship |
| 12 | 12 Roberta Flack (with Donny Hathaway) |
| 16 | 13 Mathis/Williams |
| 17 | 14 Eddie Money |
| 15 | 15 Warren Zevon |
| 4 | 16 Barry Manilow |
| 20 | 17 Gerry Rafferty |
| 19 | 18 Carly Simon |
| 21 | 19 Steely Dan |
| 22 | 20 ABBA |
| 23 | 21 Heart |
| 24 | 22 George Benson |
| Add | 23 Michael Johnson |
| Ex | 24 Meatloaf |
| Ex | 25 Trammps |
| Ex | 26 Player |

Adds: Bob Seger
Barry Manilow (Even)
Seals & Crofts

Extras: Rod Stewart
Patti Smith
Sweet

LP Cuts: Steely Dan (FM)
Frankie Valli (Grease)

Also Possible: Genesis
Earth, Wind & Fire

Last Week: This Week:

| | |
|-----|--|
| 2 | 1 Wings |
| 1 | 2 Bee Gees (Fever) |
| 3 | 3 Yvonne Elliman |
| 4 | 4 Roberta Flack (with Donny Hathaway) |
| 8 | 5 George Benson |
| 7 | 6 John Travolta and Olivia Newton-John |
| 6 | 7 Jefferson Starship |
| 14 | 8 Andy Gibb |
| 5 | 9 Barry Manilow (Old) |
| 15 | 10 Chuck Mangione |
| 11 | 11 Atlanta Rhythm Section |
| 16 | 12 Bonnie Tyler |
| 13 | 13 Trammps |
| 21 | 14 Gerry Rafferty |
| 22 | 15 Patti Smith |
| 18 | 16 Mathis/Williams |
| 19 | 17 Eddie Money |
| 17 | 18 Billy Joel (Movin') |
| 20 | 19 Carly Simon |
| 24 | 20 Steely Dan |
| 24 | 21 Peter Brown |
| 25 | 22 Player |
| Add | 23 Sweet |
| Ex | 24 O'Jays |

Adds: Barry Manilow (Even)
Donna Summer
Heatwave
Seals & Crofts

Extras: ABBA
Genesis
Bob Seger
Heart
Billy Joel (Only)
Meatloaf

LP Cuts: Steely Dan (FM)

Also Possible: Rod Stewart
Earth, Wind & Fire
Robert Palmer

Last Week: This Week:

| | |
|-----|--|
| 4 | 1 Atlanta Rhythm Section |
| 3 | 2 Wings |
| 1 | 3 Yvonne Elliman |
| 2 | 4 Bee Gees (Fever) |
| 10 | 5 John Travolta and Olivia Newton-John |
| 5 | 6 Roberta Flack (with Donny Hathaway) |
| 7 | 7 Jefferson Starship |
| 8 | 8 Chuck Mangione |
| 9 | 9 Bonnie Tyler |
| 10 | 10 Andy Gibb |
| 11 | 11 Eddie Money |
| 12 | 12 Billy Joel (Movin') |
| 13 | 13 Player |
| 14 | 14 Mathis/Williams |
| 15 | 15 George Benson |
| 6 | 16 Barry Manilow (Old) |
| 9 | 17 England Dan & J. F. Coley |
| 14 | 18 Warren Zevon |
| 24 | 19 Gerry Rafferty |
| 23 | 20 ABBA |
| 21 | 21 Carly Simon |
| 26 | 22 Sweet |
| Add | 23 Michael Johnson |
| Ex | 24 Trammps |
| Ex | 25 Meatloaf |
| AP | 26 Steely Dan |

Adds: Bob Seger

Extras: Heart
Patti Smith
Barry Manilow (Even)

LP Cuts: Steely Dan (FM)

Also Possible: Robert Palmer
Seals & Crofts
Rod Stewart

Hottest:

Country Crossovers:

None

Teen:

None

LP Cuts:

Steely Dan (FM)
Frankie Valli (Grease)

These Columbia artists are meeting your needs to reach the Call-Out audience. See them listed in the Call-Out Section opposite this ad.

The Passive Ones

*Earth, Wind & Fire's
"Fantasy"*

3-10688

*Billy Joel's Two Current Hits
"Movin' Out"*

3-10708

"Only The Good Die Young"

3-10750

*Eddie Money's
"Baby Hold On"*

3-10663

*Johnny Mathis/Deniece Williams'
"Too Much, Too Little, Too Late"*

3-10693

And Now
The
Highly Programmable
2:55 Up-Tempo
Single



"Take Me Back To Chicago"

3-10737

**BUILDING SONGS – BUILDING ARTISTS
ON
COLUMBIA RECORDS**



CALL-OUTS

Stations Contributing This Week:

WCOL, WDRQ, WEAQ, WFIL, WHBQ, WNBC, WNDE,
WRKO, WSAI, WZZD, KDWB, KHJ, KING, KSLQ, KSTP,
KTLK, 92X, 96X.

Overall Demographics:

Wings
Bee Gees (Night)
Kansas
David Gates

ELO
Atlanta Rhythm Section
Chuck Mangione
Bee Gees (More)

Newest leader is Wings as it tops the Bee Gees (Night) by a couple of notches. A few steps back is Kansas followed closely by David Gates. ARS and ELO are tied for the fourth slot right behind Gates. A level back is Chuck Mangione and the Bee Gees (More) which are tied.

Teen:

Male

Yvonne Elliman
Bee Gees (Night)
Wings
ELO
Bee Gees (Stayin')
Bob Welch

Yvonne Elliman and Bee Gees (Night) are tied for the lead. Wings is slightly behind in second. ELO is right behind Wings in third. Bee Gees (Stayin') and Bob Welch both hold down the final slot.

Female

Wings
Yvonne Elliman
Bee Gees (Night)
ELO
ARS
David Gates
Bee Gees (Stayin')

Wings, Yvonne Elliman and Bee Gees (Night) are all tied for #1 with a solid showing. The level drops a bit to ELO with ARS, David Gates and Bee Gees (Stayin') following right behind—all tied for the final spot.

Adult:

Male

Wings
Chuck Mangione
Jefferson Starship
ARS
Bee Gees (Night)
Jackson Browne

Wings is the leader with Chuck Mangione a tight second. Jefferson Starship, ARS and the Bee Gees (Night) all tied for third a step back. Jackson Browne holds down the fourth position a notch back.

Female

Wings
Yvonne Elliman
Bee Gees (Night)
David Gates
Bee Gees (Stayin')
Paul Davis

Wings and Yvonne Elliman are tied for the lead with the Bee Gees (Night) a solid second. A couple of notches back is David Gates. The Bee Gees (Stayin') and Paul Davis follow right behind.

Stayability:

ELO continues to show well overall with male and female teens its stronger demographic. PAUL DAVIS has continued positive response with female adults as does DAVID GATES along with female teens. BEE GEES (Stayin') remains an overall positive. BOB WELCH continues to show with male teens.

Breaking:

Is ARS overall with female teens and males and females (18+) the heavy demos. WINGS is happening overall. EDDIE MONEY is showing overall and is especially strong with teens. EARTH, WIND & FIRE proving to be an excellent call-out record overall and is heavy with 25+ adults.

Early Acceptance on:

MICHAEL JOHNSON with 18-24 males and females and male teens. BILLY JOEL (Movin') pulling female adults and teens especially male. ANDY GIBB has been showing with teens and upper demo male and female adults. All demos except male adults have shown positive response with LINDA RONSTADT. CARLY SIMON is pulling female adults (25+). STEELY DAN (FM) pulling teens male 18-24 while ALLAN CLARKE is pulling male and female adults. 18-24 males have been positive with GERRY RAFFERTY while male adults 25+ and 18-24 females are coming in on the GEORGE BENSON. HEART is showing overall response with female teens and males and females 18-24.

Steve Hackett's on his own. America's listening. And buying

Ever since Steve Hackett released his new solo album, "Please Don't Touch," America's been listening. Regularly. "Please Don't Touch" has been one of the top 5 most added albums for a steady 3 weeks now. In fact, it's being programmed in heavy rotation on virtually every key station in the country.

We're not surprised. After years as the writer and lead

guitarist for Genesis, Steve Hackett knows how to create some very special sounds.

And his loyal Genesis following has remained very loyal indeed.

There's just one thing we want to make sure of. With all of those listeners, and all of those fans, we'd like to make sure you have enough records in stock to keep everyone happy. You see, there are a lot of people out there who want to get their hands on "Please Don't Touch."



Chrysalis
Records and Tapes
CHR 1176

**STEVE HACKETT
PLEASE DON'T TOUCH!**



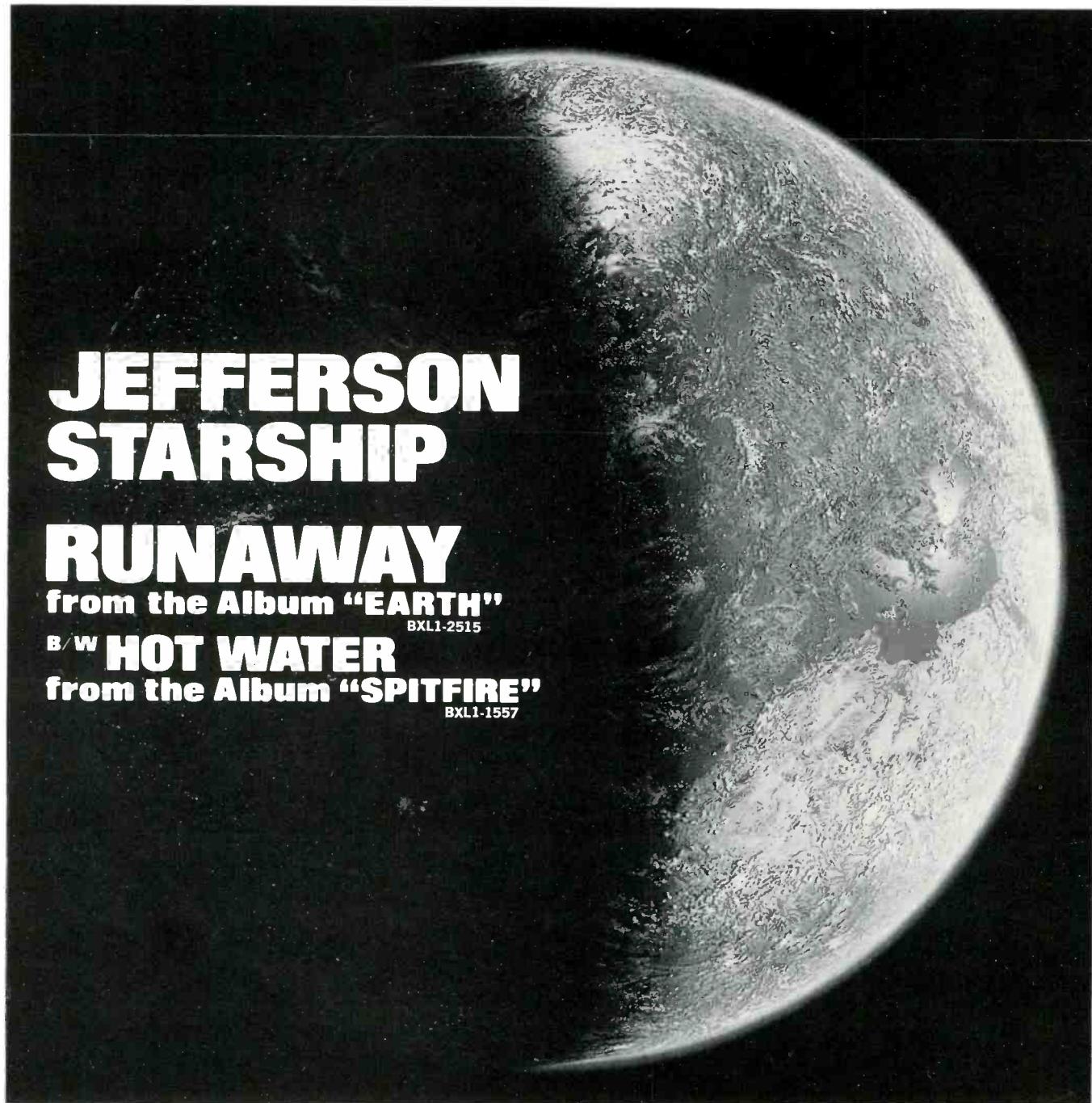
Produced by John Cooch/Steve Hackett

By Programmers' Demand

"RUNAWAY"

FB-11274

The Second Hit Single



**JEFFERSON
STARSHIP**

RUNAWAY

from the Album "EARTH"

BXL1-2515

B/W HOT WATER

from the Album "SPITFIRE"

BXL1-1557

JEFFERSON STARSHIP
"EARTH"

BXL1-2515

Produced by Larry Cox and Jefferson Starship
Manager: Bill Thompson



Manufactured and Distributed by RCA Records

Only Willie.



Only Willie could be so totally consistent...and so totally non-predictable at the same time.

Can you think of anyone else whose every album is so right? Who else has a catalog filled with albums that you don't get tired of listening to over and over, day in and day out?

Only Willie.
And only Willie could have recorded "Stardust".

"Stardust" is an albumful of classic pop songs. Songs you've heard all through your life...

"Georgia On My Mind"... "Unchained Melody"... "Blue Skies"... "September Song"... "All of Me"... songs you've heard, but perhaps, never really listened to until now.

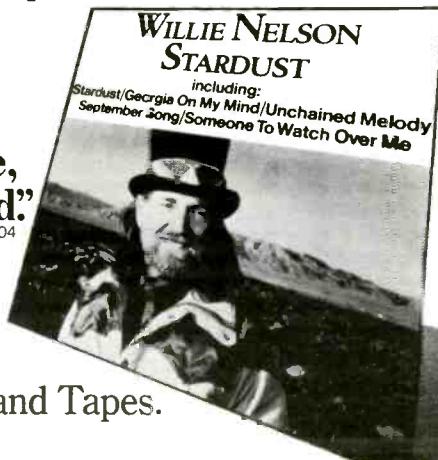
"Stardust" is an album that invariably makes people perk up their ears and react with pleasure...the sure sign of a hit.

And only a man who puts so much love into his music could have pulled it off.

Only Willie Nelson.

"Stardust." JC 35305

**Including the new
Willie Nelson single,
"Georgia On My Mind."**
3-10704



On Columbia Records and Tapes.

OUR BULLETS MEAN BUSINESS!

These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

Our Bullets mean business!

It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets which accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business.

You can count on us because we count on facts.



RECORD WORLD
THE MARKETING SOURCE FOR THE PROFESSIONALS

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

BAKER STREET—Gerry Rafferty—UA (5)
BAKER STREET—Gerry Rafferty—UA (5)
EVEN NOW—Barry Manilow—Arista (5)
WONDERFUL TONIGHT—Eric Clapton—RSO (4)

WBZ/BOSTON

ON BROADWAY—George Benson—WB

WHDH/BOSTON

EVEN NOW—Barry Manilow—Arista
YOU'RE THE LOVE—Seals & Crofts—WB

WSAR/FALL RIVER

BAKER STREET—Gerry Rafferty—UA
WONDERFUL TONIGHT—Eric Clapton—RSO
YOU KEEP ME DANCING—Samantha Sang—Private Stock

WNEW/NEW YORK

DAYLIGHT KATY—Gordon Lightfoot—WB
ON BROADWAY—George Benson—WB
SHADOW DANCING—Andy Gibb—RSO
TAKE ME BACK TO CHICAGO—Chicago—Col
THEME FROM 'AN UNMARRIED WOMAN'—Bill Conti—20th Cent.
YOU GOT IT—Diana Ross—Motown

WIP/PHILADELPHIA

DEACON BLUES—Steely Dan—ABC
USE TA BE MY GIRL—O'Jays—Phila. Intl.

WBAL/BALTIMORE

BAKER STREET—Gerry Rafferty—UA
BORN TO BE WITH YOU—Sandy Posey—WB
DAYLIGHT KATY—Gordon Lightfoot—WB
MIDNIGHT LIGHT—LeBlanc & Carr—Big Tree
MUSIC IN MY LIFE—Mac Davis—Col
YOU NEEDED ME—Anne Murray—Capitol

WSM/NASHVILLE

DAYLIGHT KATY—Gordon Lightfoot—WB
YOU DON'T BRING ME FLOWERS—Neil Diamond—Col
YOU GOT ME DANCING—Dan & Coley—Big Tree

WSB/ATLANTA

FROM NOW ON—Bobby Arvon—First Artists
GOD KNOWS—Debby Boone—Warner/Curb
I DON'T WANNA GO—Joey Travolta—Millennium
IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
I NEVER WILL MARRY—Linda Ronstadt—Asylum
I WANT TO LIVE—John Denver—RCA
MUSIC IN MY LIFE—Mac Davis—Col
THAT ONCE IN A LIFETIME—Demis Roussos—Mercury

UNDER THE BOARDWALK—Billy Joe Royal—Private Stock
YOU NEEDED ME—Anne Murray—Capitol

WFIL/FT. LAUDERDALE

I WILL NEVER MARRY—Linda Ronstadt—Asylum
NIGHT TIME MAGIC—Larry Gatlin—Monument
YOU'RE THE LOVE—Seals & Crofts—WB

WGAR/CLEVELAND

BECAUSE THE NIGHT—Patti Smith—Arista
TAKE A CHANCE ON ME—ABBA—Atlantic
YOU BELONG TO ME—Carly Simon—Elektra

WLW/CINCINNATI

BAKER STREET—Gerry Rafferty—UA
I'M ON MY WAY—Captain & Tennille—A&M
TUMBLING DICE—Linda Ronstadt—Asylum

WTMJ/MILWAUKEE

HE'S SO FINE—Jane Oliver—Col
IT'S THE SAME OLD SONG—KC & The Sunshine Band—TK
SOMEWHERE OVER THE RAINBOW—Gary Tanner—20th Cent.
THANK GOD IT'S FRIDAY—Love & Kisses—Casablanca
THAT ONCE IN A LIFETIME—Demis Roussos—Mercury
UNDER THE BOARDWALK—Billy Joe Royal—Private Stock
WONDERFUL TONIGHT—Eric Clapton—RSO

WCCO-FM/MINNEAPOLIS

EVEN NOW—Barry Manilow—Arista
JUST ONE MINUTE MORE—Mike Finnigan—Col

KVI/SEATTLE

EVEN NOW—Barry Manilow—Arista
EVERY KINDA PEOPLE—Robert Palmer—Island
I WANT TO LIVE—John Denver—RCA

KIIS/LOS ANGELES

SHADOW DANCING—Andy Gibb—RSO

KSFO/SAN FRANCISCO

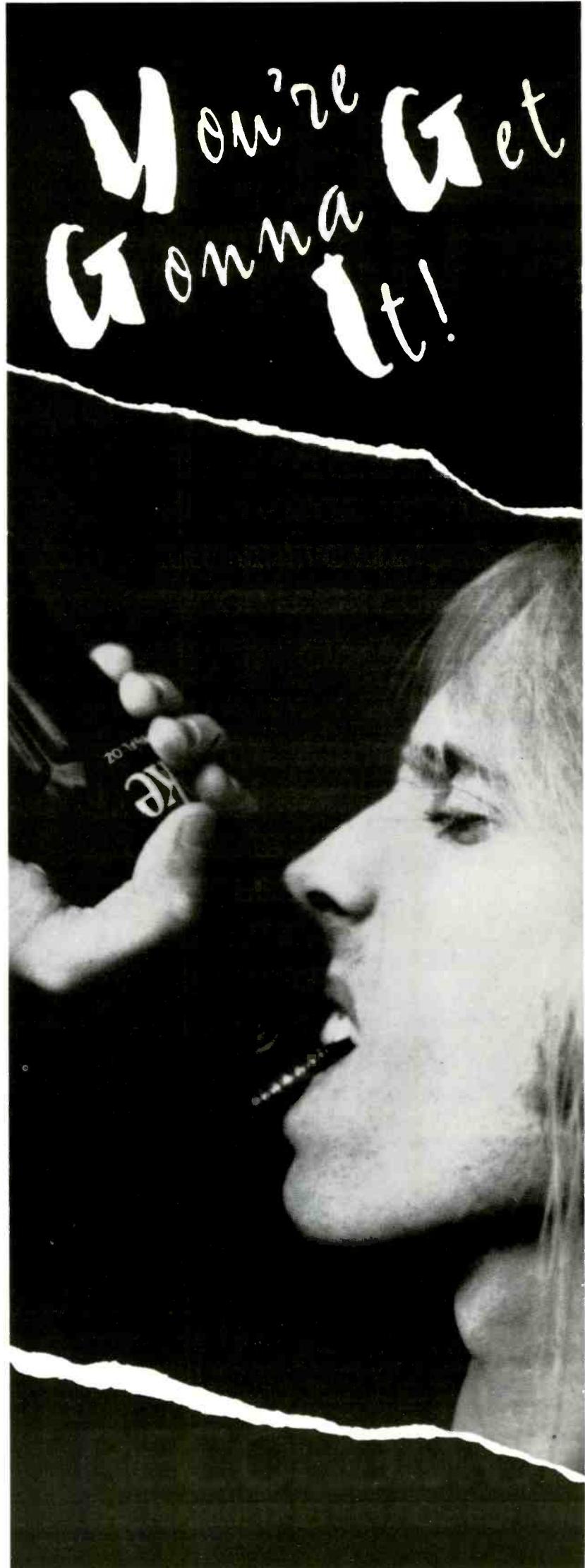
CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly
WONDERFUL TONIGHT—Eric Clapton—RSO
YOU GOT IT—Diana Ross—Motown

KPNW/EUGENE

BAKER STREET—Gerry Rafferty—UA
EVEN NOW—Barry Manilow—Arista
IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
ONE LIFE TO LIVE—Lou Rawls—Phila. Intl.
YOU NEEDED ME—Anne Murray—Capitol

Also reporting this week: WKBC-FM, WCCO, WIOD, WMAL, WJBO, KULF, KMOX, KMBZ, KOY.

26 stations reporting.



WEA Spring Marketing Meetings

(Continued from page 3)

gram.

"Our first quarter reflected a substantial sales gain over last year," Droz told the attendees. "We are going to insure our growth for the 1980's by continuing to build and expanded upon our business base."

"To make future growth a reality, we will have to plan for it, and train the best people for it. We must continue to be imaginative and have the courage to initiate new concepts, all designed to keep us in the lead in a growing industry."

To dramatize the company's future thrust, the first order of business, following Droz's address, was an artist development panel discussion moderated by WEA's executive VP, Vic Faraci. Panel members were: Bob Regehr, Warner Bros. VP, artist relations; Carl Scott, Warner Bros. director of artist development; Henry Allen, president, Cotillion Records; Dave Glew, senior VP, Atlantic Records; Jerry Sharell, VP, artist relations, Elektra/Asylum; and Rip Pelley, national artist relations, Elektra/Asylum.

Encouraged by the success of its innovative summer sales pro-

grams in 1976 and 1977, the details of the summer sales program for 1978, entitled, "Star Force," were unveiled by Droz, Faraci, Rich Lionetti, VP, sales; Rush Bach, VP, management development; Oscar Fields, VP, black music marketing; merchandising directors, Bob Moering and Dee Grant; ad/press director, Skid Weiss, and advertising manager, Alan Perper.

New Releases

Three evenings during the six-day meeting were devoted to presentations of new releases by Warner Bros., Elektra/Asylum, and Atlantic Records. On Thursday evening, May 4th, following Atlantic's product presentation, Mick Jagger and Earl McGrath, president of Rolling Stones Records, made an unannounced appearance at dinner, and personally thanked each of WEA's attendees for their contributions to the marketing of their product.

One of the highlights of the meeting turned out to be the session devoted to in-store merchandising as presented by the marketing coordinators of each of the eight branches, rather than by the national merchandising department, as in the past. Each

branch was allotted 15 minutes for a slide presentation showcasing in-store displays and promotions by district and product category representative of merchandising activity in the total branch marketing territory. The eight presentations dramatize the impact WEA's merchandising strike force in the field, with the support and cooperation of the labels, has had in helping promotion-minded retailers reach record-breaking plateaus.

'Manufacturers' Day'

One day, May 3rd, was designated "Manufacturers' Day." Executives from each of WEA's eight branches spent nine rotating 50-minute rap sessions with representatives from Warner Bros., Elektra/Asylum and Atlantic Records. "The motivating factors behind 'Manufacturers' Day,'" said Droz, "are the revolutionary changes taking place in the retailing of records and tapes, and the dramatic changes in public tastes, lifestyles, radio and television." Agendas concentrated on identifying priorities and planning future strategies, programs and goals in the specific areas of black music, country music, jazz, promotion, sales, advertising and

merchandising. Plans were made for unified action by the home office and field personnel of WEA and each of the three labels for the implementation of specific activities and projects where such action does not conflict with a label's image or philosophy.

Rush Bach, VP, management development, reviewed the company's growth since its inception in 1970, and cited what WEA is currently doing to fulfill its commitment to training and development, and unveiled some plans for the future. Bach introduced a guest speaker, Dr. Steve Schuster, to talk on human resources, management development and philosophies of management.

Feedback Luncheon

A "feedback luncheon" was attended by 47 WEA branch personnel (8 branch managers, 21 sales managers, 6 field sales managers, 10 marketing coordinators, an account executive and a promotion manager), 15 members of WEA's national marketing staff, and a dozen representatives from the labels. The session provided the attendees the opportunity to exchange ideas, to benefit from the experiences of others, and to pick each other's brains.



Shown at the third annual Warner-Elektra-Atlantic Spring Marketing Meeting, held April 30 through May 5 at the Canyon Hotel in Palm Springs: (top row, from left) WEA president Henry Droz, delivering the keynote address; Elektra/Asylum vice chairman Mel Posner addressing the gathering; Atlantic president Jerry Greenberg at the new release presentation; George Salovich, Atlantic director of merchandising, unveiling ABBA merchandise aids; (second row) (top) Bob Moering, director of marketing co-ordinators & promotion, Rich Lionetti, VP/sales, Oscar Fields, VP/black music marketing, executive VP Vic Faraci, VP/management development Russ Bach, VP administration Stan Harris, (bottom) marketing coordinators Walter Combs (Baltimore/D.C./Va.), Randy Edwards (Chicago), Pat Bressler (Dallas), Wayne Thomas (Boston), WEA president Henry Droz, Bill Cataldo (New York), Chuck Jones (Atlanta), Dave Mount (Los Angeles), Bob Lipka (Cleveland), Rich Cervino (Philadelphia) and Steve Taylor, (San Francisco); Ed Rosenblatt, Warner Bros. VP of sales and promotion, Jerry Sharell, E/A VP, international/artist development/publicity and Murray Nagel, WB Dallas regional marketing rep; Atlantic west coast VP/general manager Bob Greenberg, Henry Droz, Atlantic executive VP/finance; Sheldon Vogel and Jerry Greenberg; Gil Roberts,

Detroit sales manager, Earl McGrath, president, Rolling Stones Records, Mick Jagger, Henry Droz, Bob Lipka, Atlantic senior VP Michael Klenfner, Skid Weiss, WEA ad and press chief, Fred Katz, Cleveland sales manager and Terry Cox, sales manager; (third row) artist development panelists Bob Regehr, WB VP, artist development/publicity, Carl Scott, WB director of artist development, Henry Allen, president, Cotillion Records, Dave Glew, Atlantic senior VP/general manager; Jerry Sharell and Rip Pelley, national artist relations, Elektra/Asylum; Henry Droz with WEA branch managers (standing) Don Dumont (Boston), Bill Biggs (Atlanta), George Rossi (Los Angeles), Al Abrams (Chicago), Bruce Tesman (New York), Pete Stocke (Philadelphia), Mike Spence (Cleveland) and Paul Sheffield (Dallas) and Vic Faraci and Bob Moering; (standing) Earl McGrath, Tunc Erim, Atlantic national special projects, Dick Kline, Atlantic VP, national pop promotion, Mick Jagger, Michael Klenfner, Skid Weiss, (seated) Mark Schulman, Atlantic director of advertising, Pete Stocke and George Salovich; WEA's "feedback luncheon" panel, Rich Lionetti, Oscar Fields, Henry Droz, Vic Faraci, Russ Bach and Stan Harris.

RECORD WORLD PRESENTS A SPECIAL SECTION
THE SOUNDTRACK EXPLOSION
MAY 20, 1978

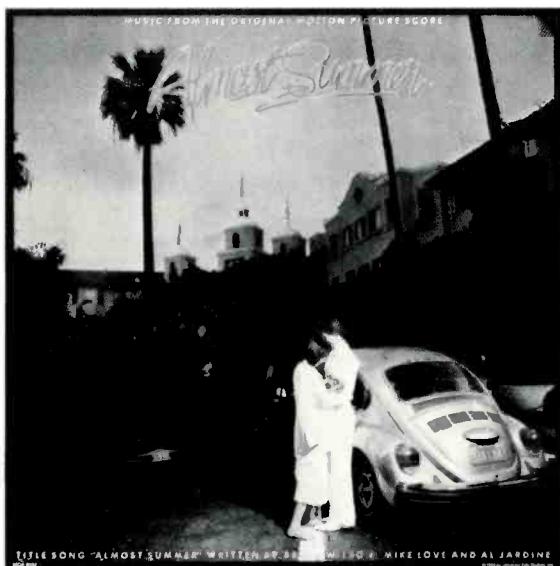


Almost Summer

MCA-40891

WRITTEN BY BRIAN WILSON, MIKE LOVE AND AL JARDINE

*A new single, from the soon-to-be-released
Soundtrack album and motion picture:*



MCA 3037
as performed by:

Celebration



Mike Love



Charles Lloyd



Ron Altbach



Dave Robinson

Produced by Ron Altbach for Love Songs Productions, Inc.

MCA RECORDS

Soundtrack Business Is Booming

By DIDIER DEUTSCH

■ Five months into the new year, record companies are bracing themselves for what may become, by most accounts, the biggest year for soundtracks in the history of recorded music. And while most executives queried made guarded projections as far as sales are concerned, many share the enthusiasm that hits the industry every time a new, untapped source of profits profiles itself on the horizon.

The cautious optimism expressed by everyone is, of course, in direct response to the phenomenal success of "Star Wars," now nearing the triple platinum mark, and "Saturday Night Fever," which is well on its way to the nine-million unit level, less than six months after the album was released.

Charts reflect this tremendous boom more dramatically than ever before. Of the top 25 singles, six come from various soundtracks, an unusually high figure in itself. Among the LPs, five soundtrack albums are charted among the top 100 sellers throughout the country, a substantial increase over the charts last year at the same time.

This situation is best reflected at the retail level, though, where, according to Ben Karol, of King Karol, one of New York's largest record chains, "if we include 'Saturday Night Fever,' soundtrack albums account for about fifty percent of our current sales. If we don't include it, that figure drops to about 5%."

Music publishers also bask in the bonanza. "When you start adding the 2 1/4 cent mechanical royalties collected on every single that is being released, and on every album cut, and you multiply that with the gold and platinum albums from which these songs are coming, you are talking about a lot of money," explains Henry Marks, general professional manager, Warner Bros. Music.

In conversations with members of the industry, two examples come up repeatedly—"Star Wars" and "Saturday Night Fever," both of which have established new parameters by which all other soundtracks will now have to be judged. The general consensus of opinion is that soundtracks, once again, mean

big business.

This is in direct contrast with the opinion previously held that very few people were interested in soundtracks. But, as most executives queried promptly emphasized, the current soundtrack boom has a lot to do with the current crop of blockbusters that ignite the audiences' imagination. "Soundtracks were always good," comments Marks, at Warner Bros. Music, "But now more so than ever, because the films that are coming out are good."

"If a picture is successful, very successful, and the soundtrack album has anything to offer, it will sell," opines Danny Crystal, United Artists' VP of motion picture music. This opinion is also shared by Bob Edson, VP of eastern operations at RSO Records, whose "Saturday Night Fever" double album is fast becoming one of the largest sellers in recording history.

"When the picture opened," he says, "the sales of the album literally exploded. Within a week after the picture was released nationally, we sold almost a million units. I don't think the album would have been nearly as big without the film, nor is there any question that the music was a tremendous asset to the film. Both really helped each other on an almost equal basis."

"Music, like the movies, like fashion, runs in circles," he adds. "I don't profess to know why, suddenly, after a long period of time, soundtrack albums should be coming to the fore, and be constantly on the charts. I suppose it's an idea whose time has come, or perhaps films that come along and capture an audience's imagination also sweep the music along with it."

"All I know is that when you get a soundtrack album that goes platinum, there's something going on." The label is already planning its strategy for the next two major items on its agenda, "Grease" and "Sgt. Pepper's Lonely Hearts Club Band." A single from the former, featuring John Travolta and Olivia Newton-John, is already a smash. The triple-header, incidentally, should give RSO three albums with music representative of three different decades, the Fifties with "Grease," the Sixties with "Sgt. Pepper," and the Seventies with "Saturday Night Fever."

The cyclical phenomenon is a good reality, says Danny Crystal, at United Artists. "I think there's a new audience for any entertainment medium at least every three years," he adds. "There are kids today who, three or four years from now, are going to discover that there are other forms of music besides rock."

But, as in everything else, success is also closely tied to a sound marketing approach, and Crystal emphasizes that soundtracks, like any other product, can benefit from a rational marketing and merchandising plan.

To be successful, a soundtrack album should first have a reason to be, in pretty much the same way a pop album is conceived in terms of its potential saleability. "We feel that just to put out a soundtrack album for the sake of having one, just to enhance a picture's visibility, doesn't always make fiscal sense," says Crystal.

This approach should also extend to the way the album is prepared. The success of "Star Wars," for instance, can largely be attributed to the fact that composer John Williams decided to

rewrite his score specifically for the album, developing the main themes, removing unnecessary cues, putting fragments together in order to achieve longer orchestral suites, more consistent with the album format. This conceptualization, which seems to have presided over every single aspect of this trend-setting production, can be seen as the basic foundation to the success of the film and that of the album.

More important, perhaps, is the fact that, by its very nature, a soundtrack album addresses itself to a pre-sold audience, something which is seldom, if ever, emphasized when marketing decisions are made. "If enough people see a film, like it, and want to identify with it and with what is heard in the background, they'll buy the soundtrack album," says Arnie Orleans, senior vice president of marketing, at 20th Century Fox Records. "There's always some sort of emotional attraction when someone buys a phonograph record."

Yet, not all soundtracks will sell alike. Outside of a few hardcore collectors who will buy anything as long as it is a soundtrack, it seems certain that the soundtrack album of "Star Wars" appealed to a much different type of audience than the soundtrack of "Saturday Night Fever," for instance. Each should be treated with the same distinctions made between the pop and the classical markets, from the total conception of the album to its marketing and its merchandising.

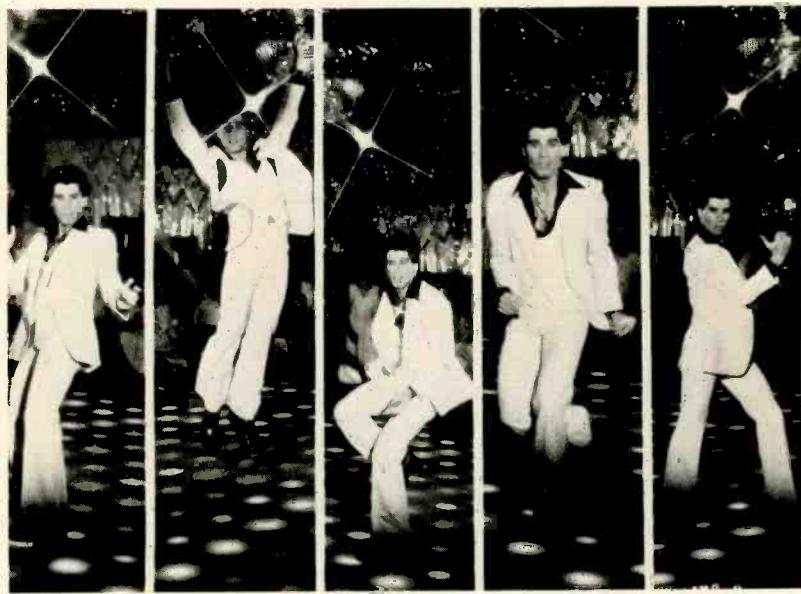
Shelf life is a factor one should not neglect either. The shelf life of a soundtrack album is much longer than that of a regular pop album. While it is uncertain whether "Star Wars" or "Close Encounters of the Third Kind" will really benefit from their eventual showing on television, films like "Rocky," for instance, are bound to spawn a renewal of interest in the corresponding soundtrack album each time the film is shown on TV.

Even the advent of video cassettes cannot effectively, at this stage, replace a good stereo soundtrack album treated with the Dolby system (which was, incidentally, another milestone of "Star Wars").

In marketing a soundtrack album, one should also keep in mind its market. Usually hip, usually young people seem interested in good soundtrack albums. Surveys indicate that this audience is highly mobile, relatively wealthy, interested in the arts, with most collectors having come to recognize

(Continued on page 30)

Didier Deutsch, a product manager at Tappan Zee Records, is a member of the American Theatre Critics Association.



John Travolta dancing in "Saturday Night Fever," potentially the most successful soundtrack in history.

Soundtrack Albums: A Brief History

By DIDIER C. DEUTSCH

■ To understand the relative importance of both "Saturday Night Fever" and "Star Wars" as soundtrack albums in today's market, a quick glance at the history of film music seems in order. Both represent the two extremes of a genre that was, up to recently, relatively small business. One is a lush, romantic score that finds its roots (and most of its ideas) in the grand tradition of Hollywood movie music; the other is an extension of a trend that started in the sixties with rock films, and that almost successfully killed movie music and the soundtrack market altogether.

Before proceeding any further, however, a small distinction is necessary. We all talk about "soundtrack albums," which, in most cases, is a misnomer. By its very definition, a "soundtrack album" should qualify an album that contains the music as it is heard in the film, which is rarely the case. More often than not, commercial soundtrack albums are recordings of a movie score, re-arranged and re-mixed to fit the exigencies of the recorded medium. As such, those records should, more accurately, be called "film music albums."

Soundtrack albums come from essentially four sources: 1) original instrumental scores, composed specifically for a motion picture ("Star Wars" and "Close Encounters" for instance); 2) adaptation from another medium (usually a theatrical musical will fall in this category, like "Grease" or "The Sound of Music." It should be noted also that the film Academy makes this distinction when it bestows its annual awards, while the recording industry does not); 3) rock scores (which usually end up using at least some previously recorded material, as is the case in "Saturday Night Fever," "American Hot Wax," or "FM"); 4) other sources, such as a classical composition (Mozart's Piano Concerto #25 in "Elvira Madigan") or a jazz score (Duke Ellington's "Anatomy of a Murder," or the MJQ's "No Sun In Venice" and "Odds Against Tomorrow" come to mind).

In transferring a score onto the recorded medium, various possibilities exist. The soundtrack album can be a direct transfer from the film's soundtrack (which often results in crude, poor quality recordings, film scores being mixed for a completely different listening environment than one's living room). It can be a complete studio re-recording of the score that was composed for a film, with the main themes developed and expanded, and the

cues either incorporated in the body of the music or just as simply dropped (the best example is probably "Star Wars," which composer John Williams painstakingly rescored into longer segments when he recorded it for the album). Of all the alternatives offered, this is by far the most expensive, but the one that yields the highest quality product. Finally, an intermediary solution is often adopted: it consists of recording the film score and the soundtrack album simultaneously, using the same music, but editing it on the spot to satisfy both media.

Not too surprisingly, the history of the movies and that of the recording industry closely paralleled one another from the very beginning.

In 1924, a team of Bell Laboratories technicians developed the microphone, and a system to make records electrically. Previously, vocalists who performed on stage or before acoustical recording horns had to sing at full voice and project in order to be heard. Not only did the new discovery immeasurably improve the quality of recordings, it also created a new type of singing style that eventually became known as "crooning," with performers like Rudy Vallee or Bing Crosby required to sing about as loud as they normally spoke.

In 1928, movies began to talk. "The Jazz Singer," starring Al Jolson, created a sensation. Jolson recorded all the songs heard in the film, and all became hits. Soon, record companies began releasing songs from hit films, with their creators repeating for the wax what they had previously done for the celluloid—Fanny Brice singing "My Man," Ethel Waters doing "Am I Blue?" as she had done it in "Say It With Music," and Ted Lewis recording the title song of his hit movie "Is Everybody Happy?" among others.

The limitations imposed by the 78s curbed the development of the soundtrack concept as we know it today, however, and it was not until much later, in 1942, that Victor released the first known instrumental soundtrack album. It was Miklos Rozsa's score for "The Jungle Book," with a narration by Sabu, the film's star, and it was contained in a set of 78 rpm discs, with about thirty minutes of music.

Three years later, another Rozsa score, "Spellbound," recorded at a cost of \$4,000, and released on five 10-inch 78 rpm records, became the first soundtrack album to achieve a modicum of success. Yet, the bulky sets never

had the mass appeal achieved by other types of recordings.

In this respect, it should be noted that the film industry always seemed to keep one step ahead of the recording industry. According to researchers who dug into the matter, stereophonic sound (with multi-channel reproduction) became a reality as early as 1940, when it was used to full effect in Walt Disney's "Fantasia." By the time the recording industry caught up with stereo, in the early fifties, Hollywood was introducing the multi-track separate magnetic sound, with pictures like "This Is Cinerama," and "House of Wax." Almost simultaneously, 20th Century Fox experimented successfully with quadraphonic sound in "The Robe" and "Demetrius and the Gladiators," both of which were shot in the then revolutionary Cinemascope process.

Long before that technique became commercially viable in recording studios, "Around The World in 80 Days" was the first film to use 6-channel recording, in 1955. Even today, with the sophisticated equipment available, the recording medium has yet to duplicate the "Sensurround" effect, and the other audio techniques developed recently by the film industry.

The advent of the long-playing record, while it provided Hollywood with an extraordinary promotional tool, also enabled serious film composers — and they were many by then—to see their most significant scores (and sometimes their worse efforts) saved for posterity, even though most of these early recordings, done under less than ideal conditions, often sounded horrendous, and hardly matched the sounds heard in movie theatres.

Of the early soundtrack albums released in the fifties, some became justifiably consistent sellers, and are still in the catalogue, notably Alfred Newman's "The Robe" (MCA), George Duning's "Picnic" (MCA), Dimitri Tiomkin's "Giant" (Capitol) and "The Alamo" (Columbia), and Bernard Herrmann's "Vertigo" (Mercury), which was recently re-issued. More significantly, through the recording medium, many Hollywood composers began to get the recognition they so rightfully deserved, and which had eluded early exponents such as Erich Wolfgang Korngold. Among them, Hugo Friedhofer ("The Sun Also Rises," "Boy On A Dolphin," "The Young Lions"), Franz Waxman ("The Nun's Story," "Peyton Place," "The Spirit of St. Louis"), Alex North ("The Rainmaker," "The Sound and the Fury," "Spar-

tacus"), Bernard Herrmann ("Marienne," "Psycho," "The 7th Voyage of Sinbad"), Max Steiner ("Marjorie Morningstar," "John Paul Jones"), Frank Skinner ("Back Street," "Imitation of Life," "Magnificent Obsession"), Bronislau Kaper ("The Swan," "Auntie Mame"), and Alfred Newman ("The Diary of Anne Frank," "Anastasia," "A Certain Smile") were largely instrumental in legitimizing film composing, at least as far as the public-at-large was concerned.

The period also paved the way for the success and eventual recognition afforded their followers, George Duning, Malcolm Arnold, Elmer Bernstein, Ernest Gold, Andre Previn, Jerome Moross, Leonard Rosenman, and David Raksin, to name a few.

Conversely, the fifties also witnessed various trends that were to have a profound influence on the future of soundtrack albums.

The first one was the effective use of "pop" sounds in contemporary film scores, with elements of jazz thrown in, specifically to emphasize the atmosphere of a specific locale and give it its credibility (Elmer Bernstein, with "The Man With The Golden Arm," and Henry Mancini, with "Peter Gunn" soon found themselves at the forefront of this trend that was in sharp contrast with the Viennese schmaltz popularized until then by Korngold and his followers).

The second was the emergence of the rock film, heralded by the success of stars like Elvis Presley, in "Love Me Tender," "King Creole," and "G.I. Blues," or Tommy Sands, in "Sing, Boy Sing," as well as the increasing use of rock tunes in films such as "The Blackboard Jungle."

Finally, the extraordinary success of the title song in the 1951 motion picture "High Noon" led to a demand by movie producers for similar songs in almost every action film that followed, with tunesmiths straining to get lyrics that would make sense out of titles like "The Revolt of Mamie Stover" or "Woman Obsessed." The trend became all too possessive with "Love Is A Many Splendored Thing," a score that consisted almost entirely of variations on the title tune.

The search for the lucrative theme song, in which everyone involved (film companies and record companies) shared tremendous profits, led to what composer David Raksin described as "the relegation of the film soundtrack to the humiliating status of an adjunct to the recording industry."

(Continued on page 32)

HOME MOVIES.

A Hard Day's Night; Midnight Cowboy; Goldfinger; New York, New York; Live And Let Die; The Spy Who Loved Me; Last Tango In Paris; Carrie; Rollerball; Rancho Deluxe; Bound For Glory; The Good, The Bad, And The Ugly; A Man And A Woman; Golden Age Of The Hollywood Musical; Hooray For Hollywood; And Much, Much More.

Original Motion Picture Score

ROCKY

MUSIC BY BILL CONTI

"F·I·S·T"

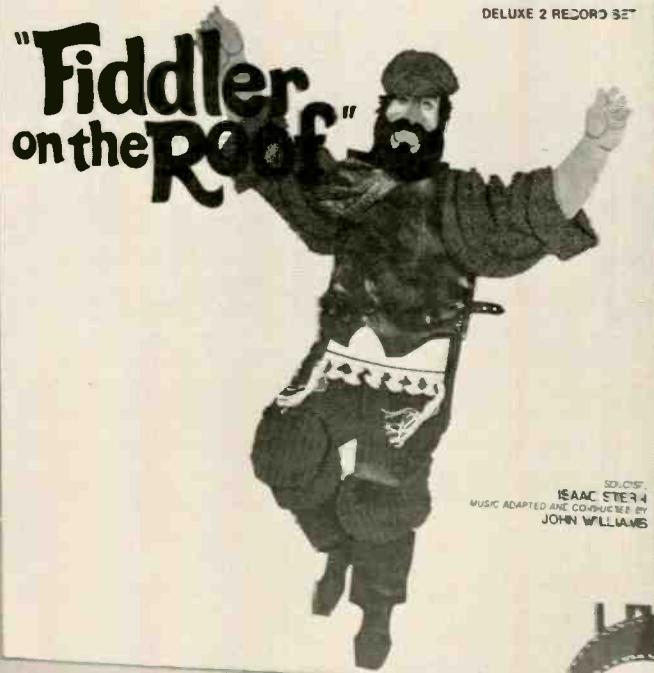
Music Composed and Conducted By
BILL CONTI
Music Performed By
THE LONDON SYMPHONY ORCHESTRA



ORIGINAL MOTION PICTURE SOUNDTRACK RECORDING
DELUXE 2 RECORD SET

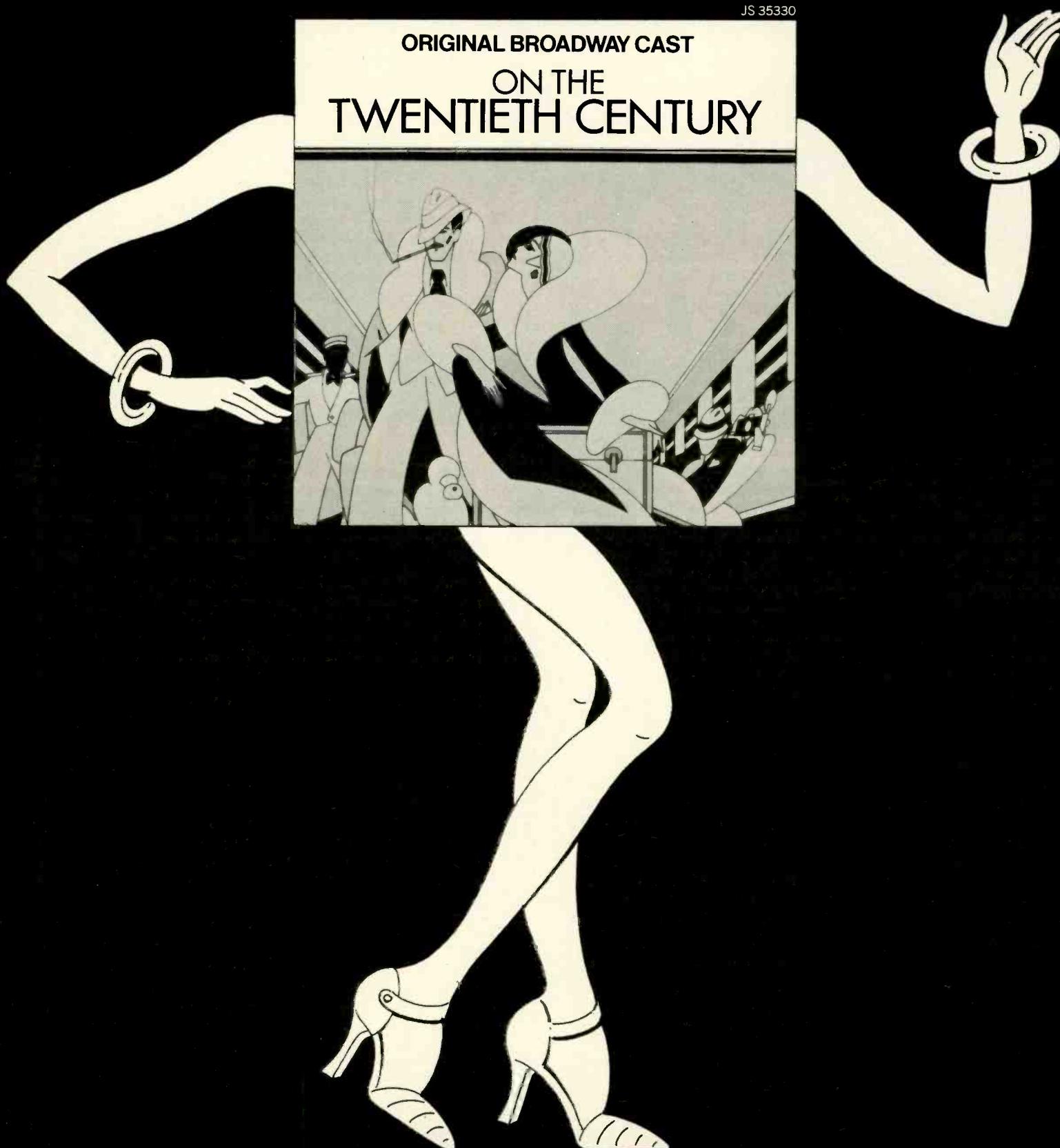
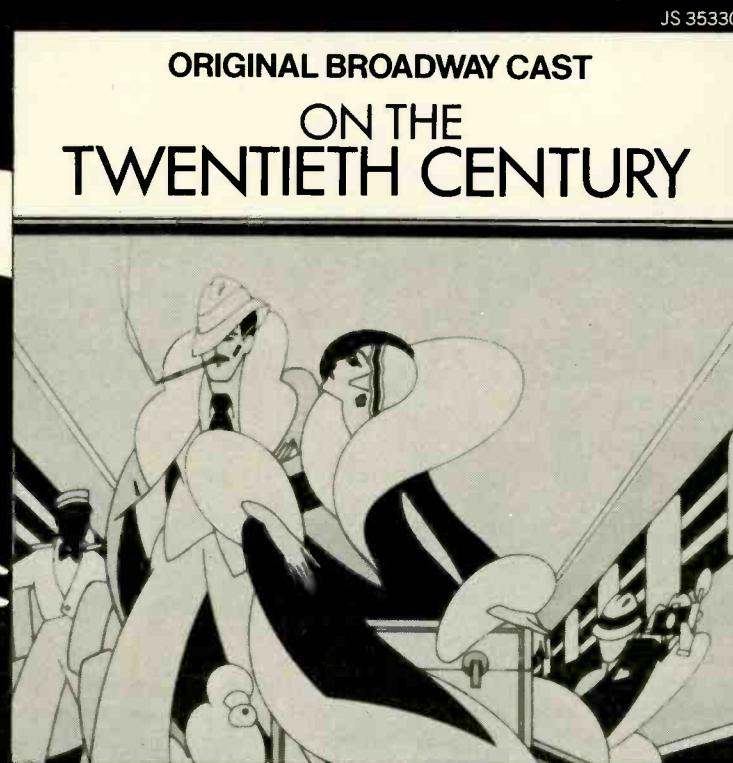
"Fiddler on the Roof"

SOLIST
ISAAC STERK
MUSIC ADAPTED AND CONDUCTED BY
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PS 34197

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20TH ANNIVERSARY PRODUCTION
LERNER & LOEWE'S
My Fair Lady

BARBARA STREISAND
OMAR SHARIF

Funny Girl
The Swan Roller Skate Rag
Funny Girl
I'd Rather Be Blue Over You
My Man

BOS 3220

The Swan Roller Skate Rag
Funny Girl
I'd Rather Be Blue Over You
My Man

KS 32830

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THE WAY WE WERE
COLUMBIA PICTURES
RASTAR PRODUCTIONS
BARBARA STREISAND
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MARVIN HAMLISH
Lyrics by BARBARA STREISAND
Music by MARVIN HAMLISH
Featuring Barbra Streisand Singing The Title Song

JS 34403

Barbra Streisand
Kris Kristofferson
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Including: Evergreen
With One More Look At You / Watch Closely Now

PS 34712

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A CHORUS LINE
A CHORUS LINE
A CHORUS LINE
A CHORUS LINE

KS 32550

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THE HALL AND OLETT FILM
Jonathan Livingston Seagull
including:
Be/Lonely Looking Sky/Dear Father
Anthem/Flight Of The Gull/Skybird

JS 35333

Original Motion Picture Soundtrack
A Little Night Music
including:
Send In The Clowns/A Weekend In The Country
Every Day A Little Death/You Must Meet My Wife
It Would Have Been Wonderful

PS 35344

ORIGINAL MOTION PICTURE SOUNDTRACK
CASEY'S SHADOW
including:
Let Me Go/I'm Gone
Jolie Blonde/Shadow Grows
Theme From Casey's Shadow/The Big Race

PS 35046

ORIGINAL MOTION PICTURE SOUNDTRACK
a hero ain't nothin' but a sandwich
including:
School's Out (Benji's Theme)
I'm Your Fool (Butler's Theme)
Rehabilitation/Tiger's Pad

Coming Soon...
"Working" † and "Runaways" ††
On Columbia Records and Tapes.

† JS 35410 †† JS 35411

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The Rich Heritage of Original Cast Albums

By DIDIER DEUTSCH

■ In talking about Broadway musical shows and the recording industry, two names emerge—Jack Kapp, and Goddard Lieberson. In their time, both contributed significantly to establishing the original cast album as a recorded memento of some of the most important musical shows in the American theatre, and both found their names associated with these shows. Both were pioneers and precursors.

Long before Jack Kapp became president of Decca Records, in 1934, he had been involved in taking to the studios individual performers who appeared in the great musical shows. In 1932, for instance, he recorded selections from Jerome Kern's "Show Boat," using Paul Robeson and Helen Morgan, from the revival cast, augmented with performers signed to the Brunswick label, of which Kapp was an A&R man. This set, considered the first "cast album" by many, is still available on Columbia, as is "Lew Leslie's Blackbirds of 1928," which Kapp recorded in 1933, also for Brunswick, again using his contract singers and members of the original cast.

It was not, however, until he joined Decca that Kapp found himself in a position to express his deep, abiding interest in the musical theatre. In 1940, he recorded the classic "Porgy and Bess," soon followed by "Panama Hattie," and Irving Berlin's "This Is The Army." Around that time, the musicians' union struck against the recording industry when its demand that musicians be paid a flat royalty for every record pressed was rejected. The strike lasted until November, 1944, but in 1943, Kapp settled independently, and immediately proceeded to cut the cast album of "Oklahoma!" which stands as a milestone in the history of cast albums.

Such was the success of that set that, from that point on, Decca had the field all to itself, and, in the ensuing four years, released an impressive number of such original cast albums, including "Carmen Jones" (1944), "Mexican Hayride" (1944), "Song of Norway" (1944), "Bloomer Girl" (1944), "Sing Out, Sweet Land" (1945), "Carousel" (1945), "Call Me Mister" (1946), "Annie Get Your Gun" (1946). Columbia finally entered the field with the revival of "Show Boat" (1946), followed by Capitol with "St. Louis Woman" (1946), and by RCA with "Brigadoon" (1947).

Meanwhile, Kapp's influence was such that, even after his death in 1949, the label was able to keep its stride for several

years, acquiring the cast albums of shows like "Lost In The Stars" (1949), "Call Me Madam" (1950), "Guys and Dolls" (1950), "The King and I" (1951), "Wonderful Town" (1953), and "On Your Toes" (1954).

All along, Kapp contracted the performers from the various shows he recorded on a person-to-person basis, which gave him the option to replace any player he did not like for whatever reasons by one of his contract singers. When, however, Lee Sabinson, co-producer of "Finian's Rainbow," sought to negotiate the cast album rights directly with Kapp and was met with a blunt refusal, he went to Columbia where Goddard Lieberson, then a vice president, agreed to the terms and cut the album. As Decca's star waned slowly after that, Columbia's started rising steadily.

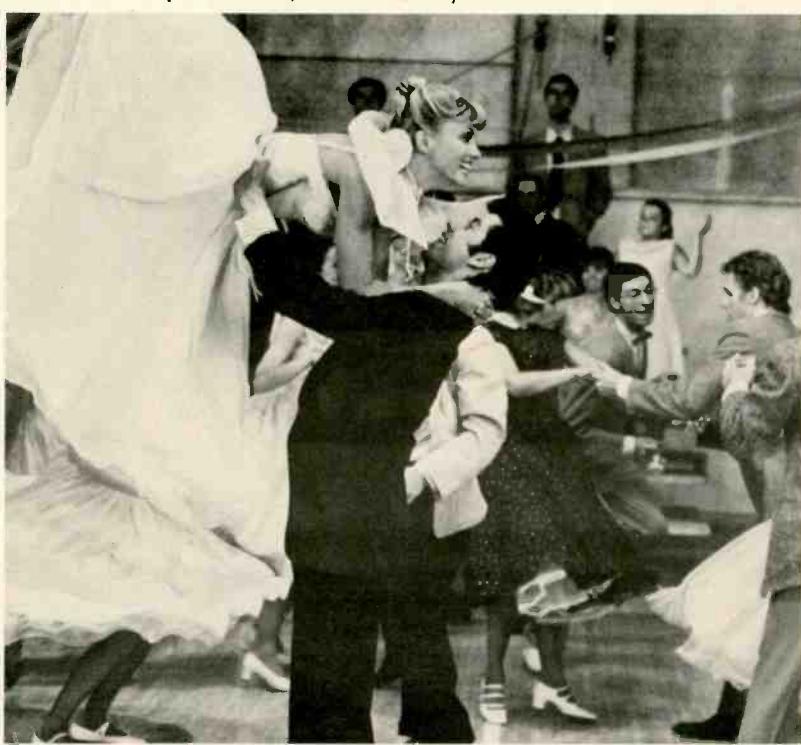
Goddard Lieberson's name is forever linked to the American musical theatre. Under his energetic and impassioned lead, the label began building up what was to amount to the most prestigious catalogue of Broadway shows on record, to such extent that, more than twenty years later, Columbia and cast albums have almost become synonymous. Along the way, many firsts were struck, and Columbia succeeded in achieving many technical feats that are still remembered.

Almost immediately, the label was able to release its first major show album, "South Pacific" (1949), still a major seller in the catalogue. That same year, "Kiss Me Kate" became the first show album to be released both in the standard 78 rpm format, and as

an LP. In fact, both "South Pacific" and "Kiss Me Kate" are credited for helping the LP album gain greater acceptance in households which, otherwise, might have taken much longer to change to the revolutionary long-playing format.

This was only the beginning. Always at the forefront of technical achievements, Columbia, during Goddard Lieberson's tenure as its president, released the first show album in stereo ("Bells Are Ringing," in 1956), the first multi-album set ("The Most Happy Fella," also in 1956), the first show album in quadraphonic sound ("A Little Night Music," in 1973). More significantly, the label became a full-fledged patron of the arts when it became the sole investor in "My Fair Lady" (1956), thereby insuring itself a permanent niche in the history of the Broadway theatre.

If that were not enough, it was also Lieberson's love for the theatre that prompted him to re-create, in the studios, some of the earlier shows that had gone unrecorded, "either because of technical developments coming about too late, or simply disinterest," as he expressed it later on. Not only did the so-called "studio cast" albums add a long list of significant recordings to the catalogue, their success even prompted some of these shows to be subsequently revived (and recorded). Among the "studio cast" albums that have enriched the Columbia catalogue, the most celebrated include "Pal Joey" (1951), "Babes In Arms" (1952), "Girl Crazy" (1952), "The Boys From Syracuse" (1956), and "Oh, Kay!" (1957).



John Travolta and Olivia Newton-John in the film version of 'Grease,' also a Broadway show.

All along, of course, the label was also building up its impressive lead over the other labels, releasing the original cast albums to "Gentlemen Prefer Blondes" (1950), "A Tree Grows in Brooklyn" (1951), "Kismet" (1953), "The Pajama Game" (1954), "House of Flowers" (1955), "Candide" (1956), "Li'l Abner" (1956), "West Side Story" (1957), "Flower Drum Song" (1958), "Gypsy" (1959), "The Sound of Music" (1959), "Camelot" (1960), "Bye Bye Birdie" (1963), "What Makes Sammy Run" (1964), "Cabaret" (1966), "Mame" (1966), "Sweet Charity" (1966), "A Little Night Music" (1973), "A Chorus Line" (1975), and "Annie" (1977).

The label's supremacy extends all the way to today, with Columbia now about to release the cast albums of this year's best-selling shows, "On The 20th Century," "Runaways," and "Working."

Meanwhile, Capitol and RCA kept their own stride through the Fifties and the Sixties. Capitol's entry in the fact had been due to the fact that Johnny Mercer, then president and director of A&R, had teamed up with Harold Arlen to write "St. Louis Woman," thereby securing the rights to the album for the label. Mercer left the label the following year, and it was not until 1951 that Capitol resumed its activities, picking up in the process some prestigious cast albums—"Flahooley" (1951), "Top Banana" (1951), "Pal Joey" (1952), "Of Thee I Sing" (1952), "Can Can" (1953), "The Music Man" (1957), "Fiorello!" (1959), "The Unsinkable Molly Brown" (1960), "No Strings" (1962), "A Funny Thing Happened On The Way To The Forum" (1962), "Funny Girl" (1964) and "Golden Boy" (1964), among others. Unfortunately, mediocrity eventually set in, and after the dismal "Follies" (1971)—the adjective describing the recording, not the show itself—the label seems to have lost its desire to get involved any further, except for re-releasing, as it did recently, some of the albums recorded during its hours of glory.

At RCA, throughout the years, the catalogue has been built on a few, but solid and reliable hits, including "Paint Your Wagon" (1951), "Fanny" (1954), "The Boy Friend" (1954), "Damn Yankees" (1955), "Happy Hunting" (1956), "New Girl In Town" (1957), which was the label's first stereo show album, "Jamaica" (1957), "Wildcat" (1960), "Do Re Mi" (1961), "How To Succeed In Business Without Really Trying" (1961), "Oliver!" (1962), "Little Me" (1962), "Hello, Dolly!" (1964), "Fiddler On The Roof" (Continued on page 31)

RSO Sets the Pace for Soundtracks

■ LOS ANGELES — RSO Records, Inc. is setting the pace for the music industry in the field of soundtrack albums. Never before in the history of recorded music has any one record company had the success in the soundtrack album field that RSO has achieved.

The soundtrack for the Robert Stigwood production of "Saturday Night Fever," featuring original music by the Bee Gees, is the biggest grossing album in history. It has been at the number one spot on best-selling charts for 18 weeks and has been outselling its nearest competitor by a margin of nearly three to one. According to RSO Records' president Al Coury, the two record set has already achieved unit sales of ten million in the United States alone—and it's still going strong. Coury estimates that unit sales of the lp in the U.S. will easily exceed fifteen million by autumn of this year. At \$12.98 list, this means a gross of nearly \$200 million. Dollar sales of this soundtrack album have already far surpassed all previous record-holders.

"Saturday Night Fever" is one of three soundtrack albums planned for release by RSO this year. The soundtrack for the Robert Stigwood/Alan Carr production of "Grease" was released April 24, and it shipped platinum. Later this year, the soundtrack for the \$12 million Robert Stigwood production of "Sgt. Pepper's Lonely Hearts Club Band" will also be released. Soundtracks for all Robert Stigwood film musicals are carefully supervised by Bill Oakes, RSO vice president in charge of music for film.

RSO Records first released the "Saturday Night Fever" soundtrack in November, 1977, one month before the opening of the film. In that one month period, the lp was certified platinum by the RIAA and the first single, "How Deep Is Your Love" by the Bee Gees, was #1 on best-selling charts. The soundtrack from the Robert Stigwood production "Saturday Night Fever" featuring original music by the Bee Gees actually helped set the stage for the launching of the motion picture.

In its first six months, the "Saturday Night Fever" soundtrack album netted sales of ten million units. And during that period, it produced peak sales of one million units per week. Songs written, produced and performed by the Bee Gees (Barry, Robin and Maurice Gibb) initially triggered fantastic pre-film release lp sales. "How Deep Is Your Love" netted sales of approximately 2,000,000 units. The second single, "Stayin' Alive," became the first RIAA cer-

tified platinum single of this year. "Night Fever" is the Bee Gees' third consecutive number one chart single and it has been certified platinum by the RIAA—the Bee Gees' second platinum single of 1978. In all, these three singles from the "Saturday Night Fever" soundtrack each held the number one chart position and sales of the three singles total well over seven million to date.

In addition to the hits written and performed by the Bee Gees, the "Saturday Night Fever" soundtrack album has also produced other chart hits including RSO recording artist Yvonne Elliman's top five single, "If I Can't Have You" (written by the Bee Gees and produced by Freddie Perren), "More Than A Woman" (performed by Tavares; written by the Bee Gees and produced by Freddie Perren), "Disco Inferno" (performed by the Trammps) and "Boogie Shoes" (performed by K.C. and the Sunshine Band.)

In the past, the opening of a musical film and the release of the soundtrack album had been done simultaneously, with the motion picture and the record reaching the public at the same time. RSO decided to try something totally new for the launching of both the film and soundtrack of "Saturday Night Fever." The unique approach was not to wait for the motion picture "Saturday Night Fever" to open before releasing the music. Recognizing the strength of the music on its own merits, RSO released a single and the double album set before the film opened. And the soundtrack release was supported with a major marketing campaign. More than half a million dollars was spent in advertising, marketing and merchandising. The entire soundtrack album campaign was designed to complement the film—to help set a platform for the film opening. Artwork, slogans, lp design—all were carefully coordinated so the initial, phenomenal impact of the soundtrack could be converted into enthusiasm for this top-grossing motion picture. And in movie houses, "Saturday Night Fever" (as well as "Grease" and "Sgt. Pepper's Lonely Hearts Club Band") has dolby stereo optical for maximum musical impact.

RSO continues to set records in the soundtrack field. The double soundtrack album set for the Robert Stigwood/Alan Carr production "Grease" has just shipped platinum. The first single from the soundtrack (released approximately three weeks before the album) is "You're The One That I Want," performed by the film co-stars John Travolta and Olivia

Newton-John. Within twelve days of shipping, "You're The One That I Want" was certified gold by the RIAA. And once again, careful marketing procedure proved RSO's unique approach to be valid. "You're The One That I Want" is packaged in a four-color sleeve. Two of the most glamorous people in show-business today—John Travolta and Olivia Newton-John—are featured on the cover. And the graphics for the single sleeve prepare people for the distinctive graphics on the cover of the double lp soundtrack of "Grease." Once again, as with "Saturday Night Fever," major merchandising, marketing and advertising campaigns accompanied the album release. Orders for the "Grease" soundtrack indicate that RSO will have another smash album to follow the steps of the unprecedented success of "Saturday Night Fever." The film "Grease" will open nationwide on June 16—and of course, the enthusiasm and excitement generated by the soundtrack will be transferred to the outstanding motion picture.

When the decision was made to turn the highly successful stage musical "Grease" into a motion picture, it was decided that the original score, written by Jim Jacobs and Warren Casey, should be combined with new songs to update the score and to give the film more meaning for the '70s. The "Grease" soundtrack contains both original songs from the Broadway version as well as a great deal of new material. Every cut on the album was recorded anew for today's audiences. Of the material written specially for the soundtrack, some of today's most outstanding writers were called upon to contribute. Bee Gee Barry Gibb wrote the title cut, "Grease," performed by Frankie Valli; John Farrar (who wrote the first smash hit single from "Grease," "You're The One That I Want") also wrote Olivia Newton-John's ballad, "Hopelessly Devoted to You." John Travolta's song, "Sandy,"

was written for the soundtrack by Louis St. Louis and Scott Simon. Sha Na Na performs a number of hits from the '50s, including "Hound Dog," "Tears On My Pillow" and "Blue Moon."

Coming later this year, and certain to break the records being set now by "Saturday Night Fever" and "Grease" is the soundtrack for the twelve million dollar, Robert Stigwood production of "Sgt. Pepper's Lonely Hearts Club Band." The film spectacular, opening around the U.S. on July 21, is a kaleidoscopic rock and roll odyssey, which draws upon the brilliant works in the catalogue of John Lennon, Paul McCartney and George Harrison. George Martin (who produced the original album of "Sgt. Pepper's Lonely Hearts Club Band") serves as musical director. George Martin's new, contemporary approach to these outstanding music classics features performances by Peter Frampton, the Bee Gees, George Burns, Aerosmith, Earth, Wind and Fire, Alice Cooper, Paul Nicholas, Billy Preston, Diane Steinberg, Sandy Farina, Frankie Howerd, Steve Martin and others.

All the expertise and experience that RSO has accumulated through the marketing of their record-setting smash hit albums "Saturday Night Fever" and "Grease" will be put to work to support the soundtrack of "Sgt. Pepper's Lonely Hearts Club Band."

The potential is limitless and the sales records now being set by RSO's own soundtracks may very well be broken by RSO Records itself later this year.

RSO Records' soundtracks contain some of the most exciting and new music available today. In an industry that is growing faster than anyone ever anticipated, RSO Records is setting the pace. RSO's soundtracks, "Saturday Night Fever," "Grease" and "Sgt. Pepper's Lonely Hearts Club Band," are proving that RSO is definitely the record company that sets records.



The Bee Gees, Peter Frampton and George Burns in a scene from the upcoming "Sgt. Pepper's Lonely Hearts Club Band" film.

Publishers Reap Benefits from Soundtrack Successes

By PAT BAIRD

■ From the earliest days of music hall and silent screen (with live accompaniment) entertainment, music publishers have been involved in the ownership and exploitation of stage and screen music. The huge increase in soundtrack sales may be a relatively new phenomenon to the record companies; but the royalties from sales and performances of theatrical works has been a major source of income for publishers since the beginning of this century.

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(Continued on page 16)

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Mel Brooks, Joe Smith

RSO Sets the Pace for Soundtracks

■ LOS ANGELES — RSO Records, Inc. is setting the pace for the music industry in the field of soundtrack albums. Never before in the history of recorded music has any one record company had the success in the soundtrack album field that RSO has achieved.

The soundtrack for the Robert Stigwood production of "Saturday Night Fever," featuring original music by the Bee Gees, is the biggest grossing album in history. It has been at the number one spot on best-selling charts for 18 weeks and has been outselling its nearest competitor by a margin of nearly three to one. According to RSO Records' president Al Coury, the two record set has already achieved unit sales of ten million in the United States alone—and it's still going strong. Coury estimates that unit sales of the lp in the U.S. will easily exceed fifteen million by autumn of this year. At \$12.98 list, this means a gross of nearly \$200 million. Dollar sales of this soundtrack album have already far surpassed all previous record-holders.

"Saturday Night Fever" is one of three soundtrack albums planned for release by RSO this year. The soundtrack for the Robert Stigwood/Alan Carr production of "Grease" was released April 24, and it shipped platinum. Later this year, the soundtrack for the \$12 million Robert Stigwood production of "Sgt. Pepper's Lonely Hearts Club Band" will also be released. Soundtracks for all Robert Stigwood film musicals are carefully supervised by Bill Oakes, RSO vice president in charge of music for film.

RSO Records first released the "Saturday Night Fever" soundtrack in November, 1977, one month before the opening of the film. In that one month period, the lp was certified platinum by the RIAA and the first single, "How Deep Is Your Love" by the Bee Gees, was #1 on best-selling charts. The soundtrack from the Robert Stigwood production "Saturday Night Fever" featuring original music by the Bee Gees actually helped set the stage for the launching of the motion picture.

In its first six months, the "Saturday Night Fever" soundtrack album netted sales of ten million units. And during that period, it produced peak sales of one million units per week. Songs written, produced and performed by the Bee Gees (Barry, Robin and Maurice Gibb) initially triggered fantastic pre-film release lp sales. "How Deep Is Your Love" netted sales of approximately 2,000,000 units. The second single, "Stayin' Alive," became the first RIAA cer-

tified platinum single of this year. "Night Fever" is the Bee Gees' third consecutive number one chart single and it has been certified platinum by the RIAA—the Bee Gees' second platinum single of 1978. In all, these three singles from the "Saturday Night Fever" soundtrack each held the number one chart position and sales of the three singles total well over seven million to date.

In addition to the hits written and performed by the Bee Gees, the "Saturday Night Fever" soundtrack album has also produced other chart hits including RSO recording artist Yvonne Elliman's top five single, "If I Can't Have You" (written by the Bee Gees and produced by Freddie Perren), "More Than A Woman" (performed by Tavares; written by the Bee Gees and produced by Freddie Perren), "Disco Inferno" (performed by the Trammps) and "Boogie Shoes" (performed by K.C. and the Sunshine Band.)

In the past, the opening of a musical film and the release of the soundtrack album had been done simultaneously, with the motion picture and the record reaching the public at the same time. RSO decided to try something totally new for the launching of both the film and soundtrack of "Saturday Night Fever." The unique approach was not to wait for the motion picture "Saturday Night Fever" to open before releasing the music. Recognizing the strength of the music on its own merits, RSO released a single and the double album set before the film opened. And the soundtrack release was supported with a major marketing campaign. More than half a million dollars was spent in advertising, marketing and merchandising. The entire soundtrack album campaign was designed to complement the film—to help set a platform for the film opening. Artwork, slogans, lp design—all were carefully coordinated so the initial, phenomenal impact of the soundtrack could be converted into enthusiasm for this top-grossing motion picture. And in movie houses, "Saturday Night Fever" (as well as "Grease" and "Sgt. Pepper's Lonely Hearts Club Band") has dolby stereo optical for maximum musical impact.

RSO continues to set records in the soundtrack field. The double soundtrack album set for the Robert Stigwood/Alan Carr production "Grease" has just shipped platinum. The first single from the soundtrack (released approximately three weeks before the album) is "You're The One That I Want," performed by the film co-stars John Travolta and Olivia

Newton-John. Within twelve days of shipping, "You're The One That I Want" was certified gold by the RIAA. And once again, careful marketing procedure proved RSO's unique approach to be valid. "You're The One That I Want" is packaged in a four-color sleeve. Two of the most glamorous people in show-business today—John Travolta and Olivia Newton-John—are featured on the cover. And the graphics for the single sleeve prepare people for the distinctive graphics on the cover of the double lp soundtrack of "Grease." Once again, as with "Saturday Night Fever," major merchandising, marketing and advertising campaigns accompanied the album release. Orders for the "Grease" soundtrack indicate that RSO will have another smash album to follow the steps of the unprecedented success of "Saturday Night Fever." The film "Grease" will open nationwide on June 16—and of course, the enthusiasm and excitement generated by the soundtrack will be transferred to the outstanding motion picture.

When the decision was made to turn the highly successful stage musical "Grease" into a motion picture, it was decided that the original score, written by Jim Jacobs and Warren Casey, should be combined with new songs to update the score and to give the film more meaning for the '70s. The "Grease" soundtrack contains both original songs from the Broadway version as well as a great deal of new material. Every cut on the album was recorded anew for today's audiences. Of the material written specially for the soundtrack, some of today's most outstanding writers were called upon to contribute. Bee Gee Barry Gibb wrote the title cut, "Grease," performed by Frankie Valli; John Farrar (who wrote the first smash hit single from "Grease," "You're The One That I Want") also wrote Olivia Newton-John's ballad, "Hopelessly Devoted to You." John Travolta's song, "Sandy,"

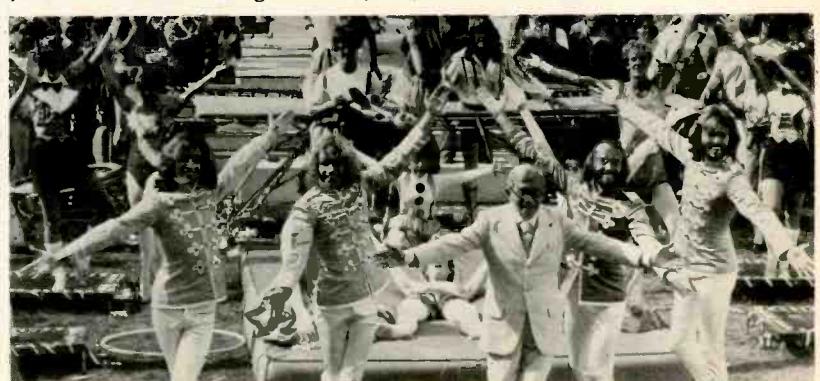
was written for the soundtrack by Louis St. Louis and Scott Simon. Sha Na Na performs a number of hits from the '50s, including "Hound Dog," "Tears On My Pillow" and "Blue Moon."

Coming later this year, and certain to break the records being set now by "Saturday Night Fever" and "Grease" is the soundtrack for the twelve million dollar, Robert Stigwood production of "Sgt. Pepper's Lonely Hearts Club Band." The film spectacular, opening around the U.S. on July 21, is a kaleidoscopic rock and roll odyssey, which draws upon the brilliant works in the catalogue of John Lennon, Paul McCartney and George Harrison. George Martin (who produced the original album of "Sgt. Pepper's Lonely Hearts Club Band") serves as musical director. George Martin's new, contemporary approach to these outstanding music classics features performances by Peter Frampton, the Bee Gees, George Burns, Aerosmith, Earth, Wind and Fire, Alice Cooper, Paul Nicholas, Billy Preston, Diane Steinberg, Sandy Farina, Frankie Howerd, Steve Martin and others.

All the expertise and experience that RSO has accumulated through the marketing of their record-setting smash hit albums "Saturday Night Fever" and "Grease" will be put to work to support the soundtrack of "Sgt. Pepper's Lonely Hearts Club Band."

The potential is limitless and the sales records now being set by RSO's own soundtracks may very well be broken by RSO Records itself later this year.

RSO Records' soundtracks contain some of the most exciting and new music available today. In an industry that is growing faster than anyone ever anticipated, RSO Records is setting the pace. RSO's soundtracks, "Saturday Night Fever," "Grease" and "Sgt. Pepper's Lonely Hearts Club Band," are proving that RSO is definitely the record company that sets records.



The Bee Gees, Peter Frampton and George Burns in a scene from the upcoming "Sgt. Pepper's Lonely Hearts Club Band" film.

Publishers Reap Benefits from Soundtrack Successes

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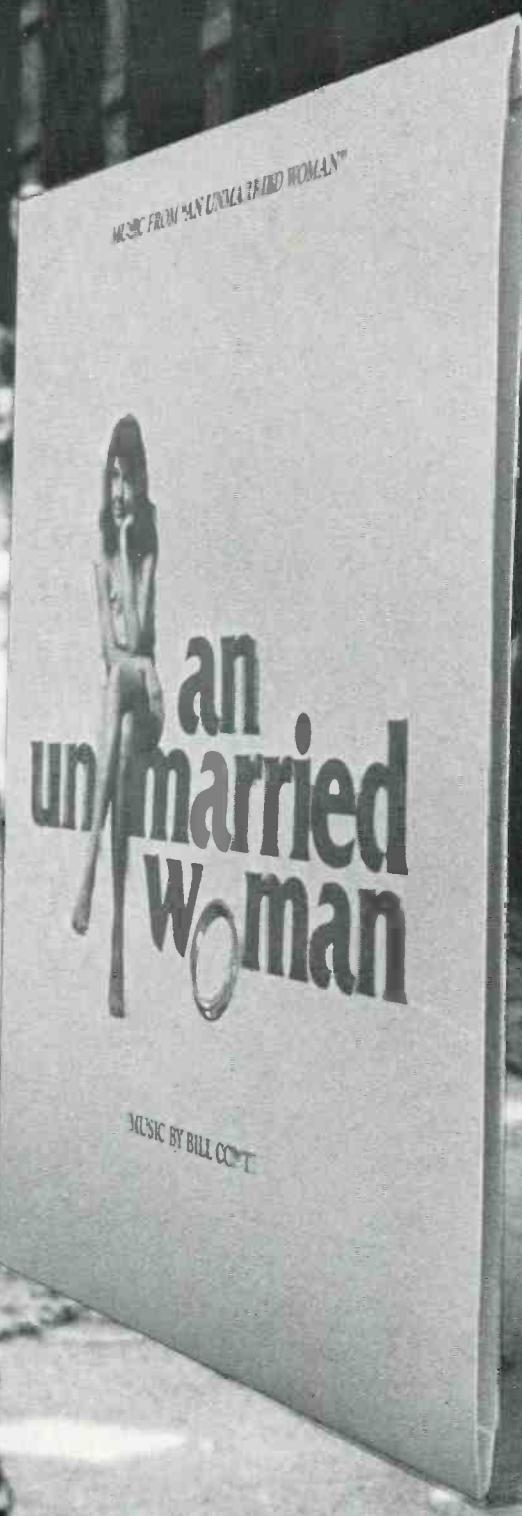
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Music from "An Unmarried Woman"
featuring the new single
"Theme from An Unmarried Woman"
Music by Bill Conti

537

TC-2368



© 1978 Twentieth Century Fox Record Corp.

UA: Three Decades of Soundtrack Success

The state of the art of film score I.P.s has found accurate and contemporary indicators in recent and upcoming soundtrack projects from United Artists Records, a pioneer in the field for over three decades. The list of new films and soundtrack albums to be released in 1978 from United Artists, also points up the company's continued exploration of the creative and commercial potential of movie score product. With the phenomenal success of UA's 1977 Oscar winning "Rocky" precipitating a general rebirth of the soundtrack I.P. industrywide, the label is currently seeking to build on this foundation with carefully selected '78 soundtrack releases backed by intensive marketing and merchandising campaigns.

Current Plans

In a recent conversation, Danny Crystal, United Artists vice president of motion picture music outlined some of the label's plans through the current year. "At present, of course," Crystal remarked, "we are very excited about the soundtrack album from the Sylvester Stallone epic 'F.I.S.T.' The music is written, as with 'Rocky,' by Bill Conti, who also conducts the London Symphony Orchestra. But unlike 'Rocky,' the score of

'F.I.S.T.' recalls movie music in the grand tradition of Steiner and Korngold. This music has a feeling of what film scores used to sound like." The film, which recently opened nationally, will be followed by the album's release in early May.

Crystal also revealed details of another priority soundtrack I.P. from United Artists, scheduled for summer release. "Convoy," starring Kris Kristofferson, Ali McGraw, Burt Young and Ernest Borgnine, will feature recordings by top country artists at both United Artists and Capitol Records, including C.W. McCall, explained Crystal. The film is an EMI/United Artists Pictures joint venture with U.S. and Canadian distribution going to United Artists Records and EMI retaining international rights."

Slated for July release, "The Revenge of the Pink Panther" teams up the musical skills of Leslie Bricusse and Henry Mancini, whose work on "The Pink Panther Strikes Again," marked that I.P. as one of United Artists' most successful film score albums of 1977. Crystal explained that in preparation for the release of both the movie and I.P., United Artists in England has initiated a unique publicity campaign revolving

around the tune "Thank Heaven For Little Girls" as performed by Peter Sellers in his role as Inspector Clouseau. Sellers' version of the tune is being released in the U.K. prior to the film's summer opening and will be the focal point of the soundtrack's sales strategy.

Another film score mentioned by Crystal is that of "Uncle Joe Shannon," written and starring Burt Young, who came to public attention in the film "Rocky." Dealing with the life and times of a jazz trumpeter the soundtrack will feature performances by Maynard Ferguson, and is set for fall release.

Cut 20 Titles

Danny Alvino, United Artists Records vice president of sales, in a separate interview, revealed plans to cut some 20 titles from the UA film score catalogue. Albums include "Marat/Sade," "A Man And A Woman," "Some Like It Hot," "The Ten Commandments," and such recent titles as "Welcome To L.A.," "Carrie" and "Gator." Contrasting United Artists Records policy in the U.S. to that of the label's foreign licensees, Alan Warner, UA's general manager of international repertoire, remarked, "Internationally, UA licensees retain a larger num-

ber of vintage soundtracks in their catalogues. For instance, King in Japan, perhaps the biggest market for soundtrack I.P.s outside the U.S. lists UA soundtracks as far back as 'Paris Holiday,' one of the first film scores ever issued by United Artists. In the United Kingdom, UA has a continued reissue policy whereby more important film score I.P.s are given a second life by being released on Sunset, the label's mid-price line. Virtually all the James Bond soundtracks, as an example, are available through Sunset."

Remarking on his own involvement in United Artists soundtrack activities, Warner revealed plans for the release of a compilation album, titled "Movies' Greatest Hits," celebrating the label's position as a soundtrack leader for over 20 years. To be released in selected international territories, "Movies' Greatest Hits" will serve as a pivot for soundtrack campaigns in each area. Additionally, Warner is supervising the latest release of movie music for the '30s and '40s, titled "Golden Age of Hollywood Stars," as part of the company's continuing Golden Age series. The series, said Warner, will include two more special albums scheduled for release before Christmas.

Disneyland/Vista Dominates The Children's Market

Disneyland/Vista Records has emerged as a leading force in the children's record market both in sales and entertainment. The success of this "Mickey Mouse" organization is the result of a marketing philosophy practiced by the entire Disney corporation and the genuine respect for the ultimate consumers—the children who listen to records.

The record division interacts synergistically with all other aspects of the Disney corporation to achieve a unique approach to all marketing activities. Basically, the philosophy is as follows: Records promote films, films promote records; records promote theme parks, theme parks promote and sell records. This philosophy extends nationwide with television shows, character tours, toys, books, tie-in promotions, etc.

Disneyland Records has dominated the children's market through high quality soundtracks based on classic Disney motion pictures. Walt Disney's animated film classics like "Bambi," "Pinocchio," "Snow White," "Peter Pan" and "Winnie the Pooh" form the basis for the fastest selling children's catalogue.

"The Rescuers," released last summer, was named the top sell-

ing children's album by NARM. Most children's records are impulse items, but like other major releases from Disney, *The Rescuers* was a demand item. This year "Jungle Book" and "Pinocchio" will be re-issued in the summer and Christmas respectively, making both highly promotable properties. Backed by millions of dollars of national TV advertising and tie-in film promotions, these two albums promise to be big sellers.

Recently, Disneyland Records has broadened its line through the licensing of highly visible non-Disney properties. The major development has come with the introduction of Charlie Brown records based upon the highly rated "Peanuts" TV specials; six products are currently available with seven more due by fall.

Last fall Disneyland acquired the soundtrack rights to the Rankin-Bass animated TV specials. Moreover, Disneyland Records has introduced a complete line of book & record combinations adapted from the classic Little Golden Books.

1977 was Disneyland Records biggest year ever with sales up 44 percent over the previous year. Children's records have assumed a more important role for

several reasons. They offer the retailer higher gross profit margins and are devoid of the problems associated with the price cutting of pop product. Because children's record merchandising is a catalogue business, costly returns of obsolete product are avoided.

The major national racks have undertaken programs to increase their emphasis upon children's product. The discount and department store has the family shopper that is already well aware of the Disney name. In addition, as more record retailers locate in shopping mall locations, the necessity for "the complete record store" image becomes more important. The mall store must appeal to an audience beyond the young pop buyer. Successful children's record merchandising involves two basic elements: Merchandise continuity and adequate display. Because children's records are high impulse items, they require high visibility, easily browsed by small children. Disney characters have proved a perfect vehicle for highlighting the children's record area.

This year marks the 50th birthday of Mickey Mouse. To celebrate, the people at Disney are

sponsoring a huge consumer sweepstakes to win trips to Disneyland and Disney World. In conjunction, Disneyland Records will be introducing two new "Best of Disney" records.

Publishing

(Continued from page 12)

According to Eileen Rothschild, executive vice president of RSO Group of Publishing Companies:

"The original music for Saturday Night Fever, the five new Gibb compositions, only illustrated the tremendous crossover potential which was always there but was never before exploited as it was with the film. It established an already highly respected writing team of Barry, Robin and Maurice Gibb into another medium, as writers for film. It has also brought to the business and the public eye the tremendous influence one area of entertainment has on another."

"One of the major aims of the Stigwood Group of Companies is to fully utilize our artists assets. We couldn't be more pleased that this was achieved by the talents of the Gibb brothers."

**From the first—
OKLAHOMA!**

**to the biggest—
THE SOUND OF MUSIC**

**to the hottest—
SATURDAY NIGHT
FEVER**

**We are proud
to represent the best.**



chappell

a polygram company

CBS: A Sophisticated Approach To The Soundtrack Field

■ Since entering the soundtrack album field, CBS Records has developed a highly effective and sophisticated approach to the marketing of this area of music. New strategies are constantly evolving for maximizing the marketing opportunities of soundtrack albums, and CBS Records has been instrumental in establishing the importance of popular music as an integral and vital force in the motion picture industry.

Columbia Records has several exciting film score projects currently underway. A major soundtrack album now in the works is Jon Peter's production of "Eyes of Laura Mars," starring Faye Dunaway. The soundtrack will feature contemporary music with the focus on Barbra Streisand's performance of the theme song.

In addition, Columbia has announced a multi-picture deal with Ray Stark. Upcoming major film projects between Stark and Columbia will be announced in the near future.

Columbia has also just released the soundtrack album for "A Little Night Music," starring Elizabeth Taylor and Diana Rigg.

Epic Records has recently entered the soundtrack album field in full force with American International Pictures. Under the arrangement, Epic will release several soundtrack albums of films distributed by AIP and other major distributors through AIP's newly established label, American International Records. The first soundtrack album under the pact is "The Buddy Holly Story," set for release this month (May).

Columbia Records enjoyed phenomenal success with the soundtrack album of "A Star Is Born" with Barbra Streisand and Kris Kristofferson. Columbia put full promotional support behind both the blockbuster album and the single release of the theme, "Evergreen," sung by Streisand. This led to the industry landmark of pricing a single record set at \$8.98. The album is approaching sales of 5 million units and still selling strong, while the single is far beyond its gold-certified level. With the "Star Is Born" soundtrack album, the public demonstrated that it could approach a soundtrack album with independent and fervent interest on a huge scale.

Columbia Records' first major breakthrough in the soundtrack album field was in 1968 with "The Graduate." The score, written and performed by Simon and Garfunkel, was the first soundtrack entirely written by popular artists. Columbia's enormous success with "The Graduate" spurred Hollywood to



'A Star Is Born'

recognize the potential value of a powerful soundtrack to box office sales. In turn, the album was certified gold, as was the single from the film, "Mrs. Robinson."

Columbia's next major soundtrack album was Neil Diamond's "Jonathan Livingston Seagull" in 1973, which has achieved total sales of nearly 2 million units worldwide. Through effective marketing of "Seagull," Diamond's first release for Columbia, the album overcame mixed critical reaction to the movie and stood on its own within the record-buying marketplace. The film's historical importance also surfaces in that it took an explosive best-selling book to the screen hand in hand with a successful musical score.

Columbia Records' next Hollywood hit was the soundtrack album to "The Way We Were"

in 1974, which involved Barbra Streisand's performance of the theme song. Soon after the film came out Columbia released Streisand's own "Way We Were" album, which included the theme song, and the LP enjoyed immediate success in virtually every radio format. Barbra's single went to #1 and remained on the charts for 23 weeks, while the album, which also reached #1, held chart positions for 31 weeks. Both the single and the album went gold.

Original Cast Albums

One cannot trace the development of the original cast album field without spotlighting the contributions of Goddard Lieberson. From the time Lieberson produced his first show album, "Street Scene," in 1947, through his magnificent recordings of "A Chorus Line" and the 20th anniversary revival of "My Fair Lady"

at the end of his career, Columbia Records has reflected Lieberson's steadfast commitment to the original cast album field. In recent years, Columbia has had a solid track record of Broadway hits: "A Little Night Music," "A Chorus Line," "Annie," and the recently-released "On The Twentieth Century."

Columbia Records has two major original cast albums set for release in the near future. The recording of Joseph Papp's hit show, "Runaways," was completed in late April. The show, written, composed and directed by Elizabeth Swados, was recently brought to the Broadway stage from the New York Shakespeare Festival Theater, home of "A Chorus Line." Columbia also plans to record "Working," based on the book by Studs Terkel. The show features a unique score conceived by director Stephen Schwartz, and includes original music by James Taylor and Schwartz, among others.

In recent years, the marketing of original cast albums has undergone a tremendous evolution. The gold-certified "Chorus Line" album was the subject of a major marketing campaign which successfully reached new audiences. "Annie" has already sold over 300,000 units with the road show barely underway. The upcoming release of the hit Broadway show "On The Twentieth Century" will receive a full-scale marketing push, with emphasis on the dazzling score as well as on the spectacular set design.

Jo Greenfield, Columbia's manager of original cast album acquisition, is under a constant deluge of backer auditions, tapes and scripts. "The vast majority (Continued on page 32)

A&M Emphasizes Quality Over Quantity

■ A&M Records' involvement with soundtracks has been selective, as the company has pursued a policy, as it does in all aspects of its operation, of quality over quantity.

The growing boom in soundtracks, however, finds A&M in the forefront, with one of today's hottest soundtrack albums, the original soundtrack to the Paramount film "American Hot Wax." Produced by Art Linson, the film centers around the birth of rock n' roll in the fifties, and takes as its central character Alan Freed, the innovative disc jockey who, it is said, actually coined the phrase "rock 'n roll."

The album, which is currently a hot chart item, was produced by Kenny Vance, who appears in the film as well, as Dr. LoPiano, leader of the Planotones; it fea-

tures live performances from the live concert which forms the climax of the film. Such artists as Jerry Lee Lewis and Chuck Berry, as well as The Chesterfields, who are a present-day doo-wop group signed to A&M, are featured.

The other disc of the two record set, features classic records (in their original versions) by such fifties heavies as Jackie Wilson and Buddy Holly.

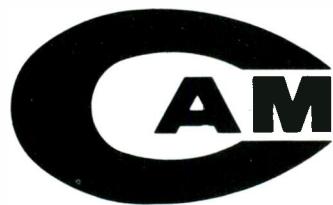
A&M's other soundtrack albums reveal the wide spectrum of musical interest at the company. A&M has, for instance, a soundtrack album of "The Magic Flute," with music by Mozart sung in Swedish. Naturally so, since the soundtrack is from the Ingmar Bergman filmed version of the immortal opera.

In a similar vein, A&M also has the soundtrack to "The Phan-

tom of the Paradise," which has become an underground favorite, replete with hard rock performances of the satirical songs contained in the film.

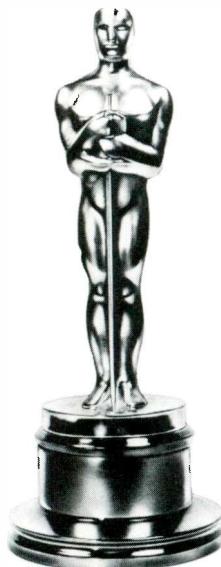
Rick Wakeman, whose music has always been cinematic, is represented by his soundtrack to "White Rock," an experimental and rather avantgarde film.

Last, but certainly not least, is A&M's soundtrack to "Mad Dogs & Englishmen," at once a classic evocation of late sixties rock and a testimonial to the musical power of Joe Cocker. A documentary that chronicles Cocker's tour of America, it captures not only the musical excitement of the music of the time, but the communal spirit of a whole slew of musicians (including Leon Russell, Rita Coolidge and various other cohorts) on the road.



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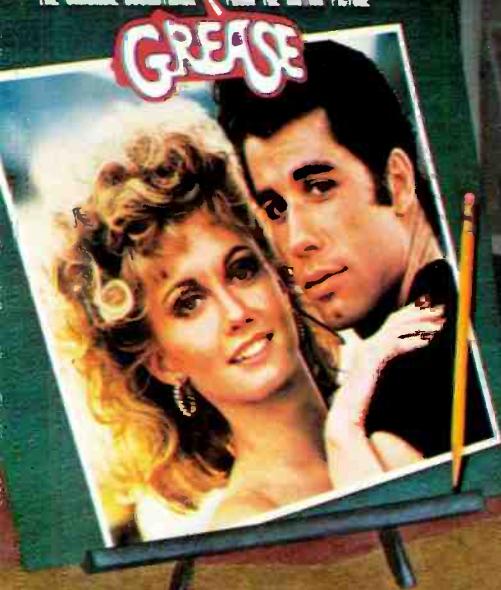
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Warner Bros.: The House That Soundtracks Built

The involvement of Warner Bros. Records in the soundtrack field goes back to the founding of the company in the late '50s by Jack Warner. Legend has it that Warner grew weary of faring out Warner Bros. soundtrack business to outside record labels and decided to found his own; here then was a company formed for the express purpose of releasing soundtrack albums. The record business has come along way since that day almost 20 years ago and Warner Bros. Records exists for more than just soundtracks. Nonetheless, Warner Bros. is still very active in this field and is currently in the midst of several very exciting soundtrack projects.

"The Last Waltz" is, obviously, more than incidental film music. With music being the *raison d'être* for the film, Warner Bros. has been treating the merchandising and marketing of the album as a major rock release. Warners is working closely with United Artists films in cross-merchandising the record and film with the campaign now in high gear as the current nationwide theatrical release of the film progresses. A three record set with music by The Band, Eric Clapton, Neil Diamond, Bob Dylan, Joni Mitchell, Van Morrison, Ringo Starr, Neil Young,

Paul Butterfield, Bobby Charles, Dr. John, Emmylou Harris, Ronnie Hawkins, The Staples, Muddy Waters and Ron Wood, "The Last Waltz" package is off to a tremendous start at radio and with consumers.

Another unusual album with a soundtrack hook is "The Rutles." The debut album from The Pre-Fab Four, a band that never was, has been doing exceptional business on the heels of the national television airing of "All You Need Is Cash," the cinematic Rutle saga put together by Monty Python's Eric Idle with music by ex-Bonzo Dog Band founder Neil Innes. Reaction to the album has prompted the release of "I Must Be In Love," a song from the group's early days. The likelihood is great that the Rutles will live on, not only on the Warner Bros. album, but in theaters with the pending theatrical release of "All You Need Is Cash" in this country.

Warner Bros. has recently become the label for a series of soundtrack recreations by composer-conductor Elmer Bernstein. Bernstein has been operating a mailorder record label (Film Music Collection) for his line of soundtrack albums, and came to Warner Bros. for the enhanced distribution it affords. Initial releases in the Bernstein series are

"The Thief of Bagdad," composed of Miklos Rozsa; Hitchcock's "Torn Curtain," composed by Bernard Herrmann and Bernstein's own "To Kill A Mockingbird." All of the albums feature The Royal Philharmonic Orchestra conducted by Elmer Bernstein. Bernstein expects to add the "Madame Bovary" score to his Warner Bros. series sometime this fall.

Although not an original soundtrack recording, Debby Boone's rendition of the Oscar winning song "You Light Up My Life" on Warner-Curb was last year's biggest single. Joseph Brooks, composer and director of "You Light Up My Life" (both the film and the song), is currently represented by "If Ever I See You Again," a double pocket soundtrack of his new film, also on Warner-Curb.

Another recent soundtrack for Warner Bros. is the "Crossed Swords" with a swashbuckling score composed and conducted by Maurice Jarre. On tap for release later this year is "Capricorn One," with a score by Jerry Goldsmith, and Irwin Allen's "The Swarm," another Jerry Goldsmith score. The soundtrack to Illya Salkind's production of "Superman," composed by John Williams is set for release this fall.

Another fall event will be the

ABC-TV re-broadcast of "Roots." A three record soundtrack set featuring the record breaking series' original performers in segments of dialogue as well as original music will be released on Warner Bros. Records to coincide with the re-broadcast.

Two recent Clint Eastwood films have yielded popular soundtrack albums for Warner Bros.—last year's western saga, "Outlaw Josey Wales," and more recently "The Gauntlet." Two of the more enduring soundtrack catalogue albums are from two Stanley Kubrick films, "A Clockwork Orange" and "Barry Lyndon." Both have done phenomenal business abroad emerging as major hits in France and Italy.

The Warners catalogue also boasts "One On One," the soundtrack album featuring Seals & Crofts performing songs written by Paul Williams and Charles Fox. Curtis Mayfield's Warner-distributed Curtom Records has a history of hot soundtracks starting with the legendary "Superfly." This past year, Curtom was represented by "Short Eyes," the soundtrack for which was composed and performed by Curtis, as well as "A Piece of the Action," the Poitier-Cosby comedy which included songs by Mavis Staples, also produced by Curtis Mayfield.

RCA: A Long-Time Leader in the Soundtrack Field

By PAT BAIRD

RCA Records has long been one of the leaders in the motion picture and Broadway soundtrack and cast album fields. While many of the records are released under the RCA proper banner, Red Seal Records, under the direction of Tom Shepard, division vice president, has become heir to the more classically oriented scores.

"Soundtracks don't necessarily fall under the Red Seal label," Shepard said recently. "The reason that some musicals have fallen into this division is really because I have such a personal involvement in them."

Shepard's work with soundtrack and cast albums was significant while he was with Columbia Records. "As far as producing soundtracks for records," he said, "I did it for many years at Columbia. The original cast albums were part of the classical division, a tradition started by Goddard Lieberson, who had an equal interest in classical and Broadway shows. When I came to this company, I requested that all subsequent Broadway shows be in the Red Seal division because it was something I'm very interested in. It was done and has been that

way for the past four years."

The current Red Seal catalogue includes the film score from "Stavisky" by Stephen Sondheim, "Side By Side By Sondheim," recorded in London, "Porgy & Bess," the original cast recording from the latest Broadway production, the new production from the "Pink Panther" film series and a collection of classic film scores by such acclaimed film writers as Max Steiner, Franz Waxman and Bernard Herrmann, conducted for Red Seal by Charles Gerhardt.

Classical Orientation

According to Shepard, the decision as to whether a soundtrack or cast recording will be released by Red Seal rests on "whether it will sit comfortably with the things we do. If it were a hard rock film score, it really wouldn't sit well and wouldn't be marketed as effectively. It would really belong in the pop department. Something like the music from the TV film 'Holocaust,' written by Morton Gould, has a very strong classical orientation. It's symphonic and is played by at least the equivalent of a symphony orchestra."

The "Holocaust" score is a major reason release for the label

this year.

"I'm so profoundly moved by it," Shepard said. "Morton Gould has written just the most exquisite score, instantly appealing, very lyrical, very tender. The score is about the people much more than it is about the events. They are portraits of the characters. Everybody at this company has just been remarkably attentive and cooperative. We had this album planned, recorded and released in about a month. We released the album 10 days before the first showing. It turns out now the program has been sold to major European markets, the BBC, to several countries in South America and to Australia. It will eventually be seen by who knows how many millions of people."

Catalogue

Historically, RCA's other biggest selling albums from Broadway include "Hello, Dolly," "Fiddler on the Roof," "Brigadoon," "How to Succeed in Business Without Really Trying," "New Faces of 1952," "Pacific Overtures" "Paint Your Wagon" and "Oliver" and its film soundtracks or scores have included "Oliver," "Fistful of Dollars," "Exodus," "Stavisky" "La Dolce

Vita," "The Pink Panther" and "South Pacific."

Red Seal has already re-issued the original cast recordings from such Broadway hits as "Seventeen," "Silk Stockings," "Two's Company," "Allegro" and "Flora The Red Menace." Shepard admits that he is "interested in" the scores for the upcoming Fats Waller Broadway musical "Ain't Misbehavin'" and the next Stephen Sondheim production, "Sweeney Todd." Shepard also said they are considering issuing a record based on the current Broadway production of "Dracula." The play is essentially a drama but several records are used, some of them originally on RCA/Victor, as background music.

Shepard's experience with soundtracks and cast album recordings is prestigious and, asked for his opinion as to why they are becoming so much more successful, he credits the music itself.

"Better music is being written for them," he said. "David Shire and John Williams are extraordinary composers doing marvelous work. The composers working today are a bit younger, a bit hipper and more well rounded. They can do a variety of styles."

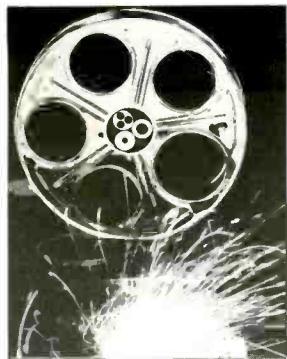


TABLE I— SOUNDTRACK ALBUMS & THE RW CHARTS IN THE 70'S

A list of some significant soundtrack albums that were charted in the last seven years. Next to the year, the figure in parentheses denotes the total number of soundtrack albums charted in that year.

1971 (10)

| | |
|------------|-------------|
| Love Story | went to #2 |
| Woodstock | |
| Shaft | went to # 2 |

1972 (11)

| | |
|---------------------|------------|
| Fiddler On The Roof | |
| The Godfather | |
| The Summer of '42 | |
| Superfly | went to #1 |

1973 (20)

| | |
|------------------------|----------------|
| Cabaret | |
| Deliverance | went to #3 (*) |
| Jesus Christ Superstar | |
| Lady Sings The Blues | went to #2 |
| Wattstax | |

1974 (11)

| | |
|--|--|
| American Graffiti | |
| The Sting | |
| was charted for 52 weeks, and went to #1 | |
| That's Entertainment | |
| The Way We Were | |

1975 (12)

| | |
|-------------------------|------------|
| Jaws | |
| Nashville | |
| Phantom of the Paradise | |
| Rollerball | |
| Tommy | went to #3 |

1976 (3)

| | |
|--------------------|-------------------------|
| Mahogany | |
| The Sound of Music | for the 2nd time around |

1977 (10)

| | |
|----------------------|------------|
| Rocky | |
| A Star Is Born | |
| Star Wars | went to #2 |
| You Light Up My Life | |

1978

| | |
|----------------------|----|
| Saturday Night Fever | #1 |
| American Hot Wax | |
| FM | |
| TGIF | |
| Grease | |
| Last Waltz | |

(*) the success of "Deliverance" was mostly due to the single, "Dueling Banjos."

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Cross-Marketing Keys MCA's Soundtrack Success

■ At MCA Records, the current emphasis on stronger ties between theatrical and music promotion is hardly news: MCA's early '70s success in developing a hit soundtrack package from Georgia Lucas' "American Graffiti," as well as the company's integral role in developing the single and LP successes behind "Car Wash," have led both the record company and MCA's theatrical division, Universal Pictures, to develop an ongoing and aggressive involvement in cross marketing movies and recordings.

MCA's catalogue of orchestral scores for major films has, of course, been a long-term area for product development, but current and forthcoming release plans also include a number of albums reflecting film's increased awareness of contemporary music. Right now, Universal's "FM" is reaping the advance exposure accorded the film through MCA's two-disc album package, which features both established hits and new recordings by artists including Boston, Jimmy Buffett, the Doobie Brothers, the Eagles, Dan Fogelberg, Foreigner, Billy Joel, Randy Meisner, Steve Miller, Tom Petty, Queen, Linda Ronstadt, Boz Scaggs, Bob Seeger, Steely Dan, James Taylor and Joe Walsh.

With a storyline built around a fictional Los Angeles radio station, "FM" has afforded strong natural ties between film and music promotion, with MCA launching one of its most extensive album campaigns to date; with AOR stations responding to the album's advance release through immediate airplay, the label's marketing and promotion staffs have utilized strong radio tie-ins through special screenings in a number of markets. With advance orders nearing a million units, the LP has already received RIAA gold certification in the wake of the campaign's inception; in addition to extensive national trade and consumer print advertising, billboards and radio spots, an array of in-store merchandising aids including special Mylar posters, a special six-foot radio tower standup, a full-color poster honoring the film's mythical station, Q-SKY, and T-shirts has been prepared.

Also just released is "Almost Summer," a Motown Production released by Universal, with a soundtrack featuring performances by the Beach Boys, High Energy, Charles Lloyd and Fresh. The film's main title, performed by Celebration—featuring Beach Boys Mike Love and Al Jardine, along with Lloyd—is already in release as a single. Early southwestern release for the film is being tied into touring activity by Celebration, which is theming the tour under the "Almost Summer"

title.

According to Denny Rosencrantz, MCA's vice president, a&r, other film projects yielding contemporary soundtracks for release through MCA Records will encompass both new projects and adaptations. In the latter area is the MCA/Motown production of "The Wiz," starring Diana Ross, Michael Jackson and Richard Pryor, and currently scheduled for fall release. Directed by Sidney Lumet, the major musical feature will include new material as well as familiar songs from the original Broadway production, along with new Quincy Jones arrangements. MCA will market the album release, while coordinating with singles releases for Ross, Jackson and Jones on Motown, Epic and A&M, respectively.

Rosencrantz also notes that "American Graffiti" will again generate new album sales at MCA through both re-release and a new sequel. "Already a two million seller, the soundtrack album will be marketed like a new album," Rosencrantz noted, "in conjunction with Universal's ex-

tensive marketing plans for the re-release of the film."

In a departure from both rock soundtrack campaigns and conventional film score programs, Rosencrantz notes, the label has signed Lane Caudell, who makes his feature film debut as star of "Hangin' On A Star." Caudell's music for the independent feature production led MCA to sign Caudell to a recording contract; the "Hangin' On A Star" LP, which features Caudell's material for the film, is thus being promoted as both soundtrack and debut, and a second Caudell LP of new studio material is planned.

Other upcoming MCA soundtrack releases include "National Lampoon's Animal House," which will feature both new material and '60 hits. The film, which stars John Belushi and Tim Matheson, also features Stephen Bishop, who performs in the picture; the soundtrack LP is produced by Kenny Vance.

Scheduled for June 16 release is Universal's "Jaws II," with John Williams, Oscar winner for the "Star Wars" score, composing the

score as he did for the original "Jaws." Bill Conti's score for the new Sylvester Stallone film, "Paradise Alley," will also be released by MCA, as will the soundtrack to "Nunzio."

Ongoing Support

While the schedule of forthcoming soundtrack releases will generate a number of future marketing, merchandising and advertising campaigns from MCA, the company is also continuing support for "Smokey and The Bandit," which, like the film, has proven a sleeper sales success, generating over a quarter million units in sales to date, and the soundtrack to "Blue Collar," which includes new and previously released material by Jack Nitzsche, Captain Beefheart, Lynyrd Skynyrd, Ike and Tina Turner and a number of veteran r&b artists.

And, with the late Buddy Holly scheduled for cinematic dramatization through the release of "The Holly Story," MCA has prepared a special "Buddy Holly Lives" single disc package including 20 Holly hits previously released by MCA in a two record package.

ABC Steps Up Soundtrack Involvement

■ In recent months, as soundtrack recordings have enjoyed unprecedented sales success, ABC Records has been active in this field on three major fronts. First, its catalogue of soundtracks, which includes the recordings to such important motion pictures as "The Godfather," "Love Story," "Nashville" and "Cabaret," continues to sell significantly overseas. On the homefront, ABC is stepping up its involvement with soundtracks, and has recently released albums to two major 1978 films, "Pretty Baby" and "The One and Only." And third, several of the label's roster acts have prominent roles in a number of new contemporary soundtrack LPs, while ABC's publishing arm has successfully placed several songs in its catalogue in major movies.

"The success of soundtrack recordings has reached the point where movies are piggybacking off of records," commented Mark Meyerson, vice president of a&r at ABC. "We have seen value in releasing soundtracks for awhile. Since 1974, we have had a contract with Paramount Pictures which gives us the first right of negotiation with all films they produce. And though we feel it's still important to be select, we are also opening the door to other film distributors in an effort to both gain momentum and further tap this current development in popular music."

The "Pretty Baby" and "The One and Only" soundtracks are

both from Paramount motion pictures. Of special note, music industry veteran Jerry Wexler produced the soundtrack to "Pretty Baby." The movie, an official entrant in this year's Cannes Festival, is set in New Orleans during the early 1900s. Wexler, long an authority of early, New Orleans-based music, compiled 19 songs for the soundtrack which authentically capture the sounds and styles dominant in the city during this time. Treatments of the early blues work of Jelly Roll Morton, rags by Scott Joplin, as well as several pop songs from the era are included.

"We feel the album, in addition to being a valuable historical document of jazz in its early stages, has a strong chance of catching on popularly like 'The Sting' soundtrack did a few years back," Meyerson said.

The soundtrack to "The One and Only" features the hit single of the same name. Three versions of the song have been released. The ABC recording, performed Kacey Cisyk (who recorded the original soundtrack recording of "You Light Up My Life"), is enjoying notable success on the easy listening charts. Oscar winner Patrick Williams composed and conducted the music to the soundtrack. Steve Duboff, director of a&r at ABC, served as executive producer of the project.

Also through Paramount, ABC released the soundtrack to the made-for-TV, multi-part movie, "Washington: Behind Closed

Doors," late last year.

"While ABC has been making a more concerted effort in the area of soundtracks in recent months," said Jay Morgenstern, head of ABC's international and publishing divisions, "our early soundtracks have never really died, particularly in our international territories. Italy, France and Japan consistently report strong sales. And in some instances, our foreign licensees have packaged compilations of our soundtrack material, and they have sold very well."

Publishing

From a publishing standpoint, ABC/Dunhill Music, Inc. is represented in several top new pop culture and topical movies, including "The Last Waltz," "Rentaldo and Clara," "F.I.S.T." and "California Dreamin'." In addition, numerous ABC roster acts, including Jimmy Buffett and Tom Petty, are featured in "FM." Steely Dan wrote the title song for the movie, while Martin Mull appears in a major acting role. Levon Helm is featured in "The Last Waltz," and Stephen Bishop appears and sings in the upcoming "National Lampoon's Animal House."

"We are, and will continue to be, involved with the release of soundtrack recordings," Meyerson stated. "We don't feel the increased demand for these records is a passing trend. As popular music and motion pictures continue to mesh together, ABC will consistently be represented."



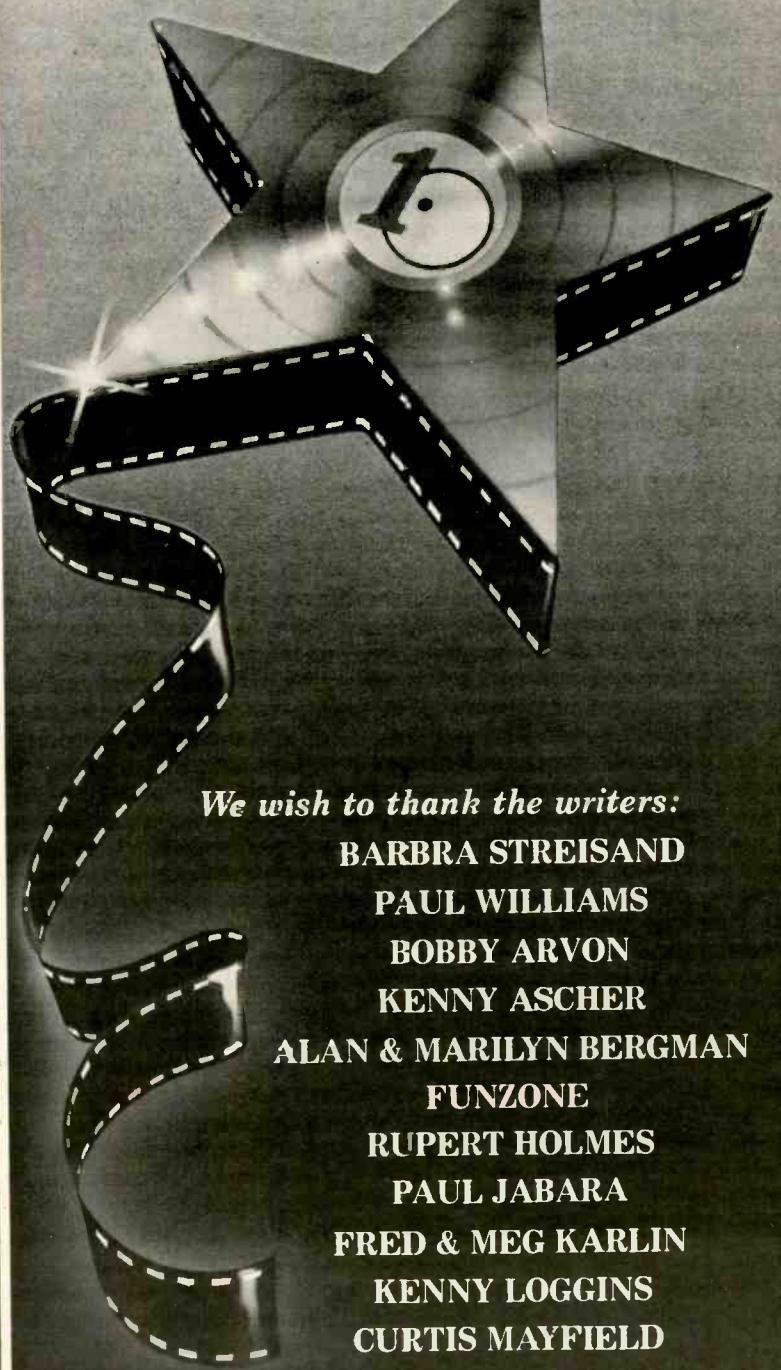
TABLE II— SOUNDTRACK ALBUMS THAT WENT GOLD

(source: RIAA)

Soundtrack albums represent 4.65% of all the albums that have been certified gold by the R.I.A.A. In fact, the first album to be certified gold was the soundtrack of "Oklahoma!", in 1958. It was the only gold album that year. The Beatles' "A Hard Day's Night" soundtrack album was never certified, but the single was.

| | |
|--|---|
| American Graffiti (MCA) | Magical Mystery Tour (Capitol) |
| Blue Hawaii (RCA) | A Man and a Woman (U.A.) |
| Breakfast at Tiffany's (RCA) | Mary Poppins (Vista) |
| Butch Cassidy and the Sundance Kid (A&M) | Midnight Cowboy (U.A.) |
| Cabaret (ABC-Dunhill) | Monterey Pop (Reprise) |
| Camelot (WB) | The Music Man (WB) |
| Carousel (Capitol) | My Fair Lady (Columbia) |
| Car Wash (MCA) | Oklahoma (Capitol) |
| Claudine (Buddah) | Oliver! (Colgems) |
| Deliverance (WB) | Paint Your Wagon (Paramount) |
| Doctor Dolittle (20th Century Fox) | The Pink Panther (RCA) |
| Dr. Zhivago (MGM) | Porgy and Bess (Columbia) |
| Easy Rider (Dunhill) | Rocky (U.A.) |
| Exodus (RCA) | Romeo and Juliet (Capitol) |
| Fiddler On The Roof (U.A.) | Saturday Night Fever (RSO) |
| Friends (Paramount) | The Sound of Music (RCA) |
| Funny Girl (Columbia) | South Pacific (RCA) |
| Funny Lady (Arista) | A Star Is Born (Columbia) |
| G.I. Blues (RCA) | Star Wars (20th Century Fox) |
| Gigi (MGM) | The Sting (MCA) |
| Girls! Girls! Girls! (RCA) | The Story of "Star Wars" (20th Century Fox) |
| The Good, The Bad & The Ugly (UA) | The Student Prince (RCA) |
| The Graduate (Columbia) | Superfly (Curtom) |
| The Great Caruso (RCA) | That's The Way Of The World (Columbia) |
| The Great Gatsby (Paramount) | Thoroughly Modern Millie (Decca) |
| The Haunted House (Disneyland) | Tommy (Polydor) |
| Help! (Capitol) | 2001: A Space Odyssey (MGM) |
| How The West Was Won (MGM) | Victory At Sea, vol. I (RCA) |
| Jesus Christ Superstar (MCA) | Wattstax—The Living World (Stax) |
| The Jungle Book (Disneyland) | The Way We Were (Columbia) |
| The King and I (Capitol) | West Side Story (Columbia) |
| Let It Be (Apple) | Woodstock (Cotillion) |
| Love Story (Paramount) | Woodstock II (Cotillion) |
| Mad Dogs & Englishmen (A&M) | Yellow Submarine (Apple) |
| | You Light Up My Life (Arista) |

A Star was born
two years ago...
and shines brighter
than ever!



We wish to thank the writers:

BARBRA STREISAND

PAUL WILLIAMS

BOBBY ARVON

KENNY ASCHER

ALAN & MARILYN BERGMAN

FUNZONE

RUPERT HOLMES

PAUL JABARA

FRED & MEG KARLIN

KENNY LOGGINS

CURTIS MAYFIELD

LEON RUSSELL

DAVID SHIRE

DONNA WEISS

First Artists 1 RECORDS

FIRST ARTISTS MUSIC CO. (ASCAP) PRIMUS ARTISTS MUSIC (BMI)
GARY LE MEL, Vice President of Music Operations

Casablanca: A 'Total Entertainment' Approach To Soundtracks

■ One of the most exciting growth trends in the music industry over the past year has been the movement of record companies into the realm of motion pictures, and for Casablanca Record and FilmWorks, the synthesis of music and film is a primary goal. "Casablanca was conceived as a total entertainment company," observed president Neil Bogart, "and working from a strong music foundation, we are creating film with a musical sophistication to match the visuals. As more and more record industry filmmakers emerge, I believe we'll see a marked increase in soundtrack recordings of superb quality."

Unlike many soundtracks of the past, which were often written long after filming was completed (and therefore ran the risk of sounding like an afterthought), a soundtrack for a Casablanca film is an integral factor in a movie's production from the very beginning. An especially apt example of the Casablanca ap-

proach is the soon to be released comedy, "Thank God It's Friday," produced in association with Motown Records. In this contemporary, comedic look at one Friday night in a disco, the music is at the heart of the story, and is a key to the pacing of the film.

It is appropriate that "Thank God It's Friday" is a joint venture between Casablanca and Motown, since both labels were among the first music companies adventurous enough to attempt feature films. Boasting talent from both companies' artists rosters, the soundtrack of "Thank God It's Friday" contains five sides of music from current top selling artists, including Donna Summer, Diana Ross, The Commodores, Paul Jabara, Love & Kisses, Thelma Houston and Santa Esmeralda. In addition to the two LPs, the package contains a special 12 inch disco single and an insert offering "Thank God It's Friday" merchandise.

To promote "Thank God It's Friday," Casablanca has released

the soundtrack a month in advance of the film's premiere on May 19. Elaborate packages featuring LPs, cassettes and eight tracks of the soundtrack are also being sent to retail record outlets nationwide, as part of the most intense, extensive campaign ever mounted to promote a feature film and its music.

For its current campaign, Casablanca will draw from the wealth of experience gained in last year's promotion of the enormously successful thriller, "The Deep," which set a box-office record for its opening weekend. "The Deep," scored by internationally renowned composer John Barry, featured a rendition of the "Theme From 'The Deep' (Down Deep Inside)" by Donna Summer, which earned her a Golden Globe Award nomination.

Upcoming Casablanca projects are already beginning to garner critical acclaim, for their fall release, "Midnight Express," based on a true adventure story, has been selected as the sole British

entry to the Cannes Film Festival. "Midnight Express" has been scored by Casablanca recording artist Giorgio Moroder, who has earned international acclaim as a writer, performer and producer of Donna Summer. In addition, the film features music by Parachute recording artist David Castle, whose records are distributed by Casablanca.

A Multi-Media Company

"1978 has developed into an especially productive year for Casablanca," Bogart noted, "because we are realizing our potential to become a truly multi-media company. We have five new films in various stages of production, and are formulating an expansion into the video cassette field as well. By building a roster of artists, writers and producers with the capability for creating in a variety of media, we're preparing for a very diversified future. The day is coming soon when 'sound' tracks will be visual as well as audio, and we intend to be ready for it!"

'Star Wars' Takes Twentieth To The Top

■ A very short time ago in a galaxy not-so far, far away, a Twentieth Century-Fox Films movie and a Twentieth Century-Fox Records soundtrack launched what is perhaps one of the newest and most exciting historical innovative ideas in the linking of film and music: the production of the spoken word album, "The Story of 'Star Wars'".

Featuring dialogue and sound effects as well as segments from the original soundtrack, "The Story of 'Star Wars'" has allowed the "talking album" to talk. It is now part of a trend—a very successful one.

What has become recognized as an American phenomenon in film and music as well as an international one has indeed begun to approach the 21st century with a profoundly absorbing impact.

This year's 50th Annual Academy Award presentation alone provided a total of 33 academy nominations claimed by Fox Films which allowed "Star Wars" to walk away, their force with them, holding the largest number of Oscars, a total of seven, including John Williams' award-winning original score.

Twentieth Century-Fox Records took this soundtrack and developed an exceptional marketing approach which maximized the full potential of the product. Both "Star Wars" and "The Story of 'Star Wars'" were on the charts just weeks after their release. Thus far, the soundtrack has sold close to 3,000,000 copies

and "The Story of 'Star Wars'" has sold close to 1,000,000 copies.

"It's exciting, the way music has affected and been able to support film," remarked Lenny Beer, vice president in charge of promotion.

According to Jack Hakim, 20th's vice president, international, "the trend is definitely established that soundtracks from hit movies are making an impact. Albums such as 'Star Wars,' 'The Story of 'Star Wars,'" and 'The Turning Point,' another 20th soundtrack, enable movie audiences to take their fantasies home with them."

Statistics show that with the continued success of "Star Wars" domestically, international sales to date have included double platinum in Canada, silver in England, platinum in Australia, over 40,000 units in Germany, which was only released in February, 1978 and 39,000 units in Japan, even before the Japanese release of the "Star Wars" movie, which is scheduled for July, 1978.

"We project one million or more in international sales by March, '79," Hakim noted. "Soundtracks are very important to our international licensees," he added. "Europeans, especially, respond enthusiastically to hit movies and in turn, are responsive to buying the soundtracks. Twentieth's policy is to supply the finest soundtracks available to us in the international market, realizing the importance and potential that these soundtracks have to our licensees."

The expanding success of the "Star Wars" influence is nothing short of overwhelming. Only three weeks after the release of "The Story of 'Star Wars'" last November, the LP was certified gold. Today it has been translated and released in Spanish, Japanese, German and Italian along with the 20th Century-Fox Films distribution of the movie to every major international market in the world.

In July, 1978, "Star Wars" will be entering a new phase. The film will go into broad release again supplying approximately 1500 theatres across the nation. This means a re-surge in "Star Wars" and "The Story of 'Star Wars'" activities.

What has caused such a commercial and cultural interest in soundtrack popularity? There is no one answer—we know that film wants music and music wants film. It used to be that music functionally underscored actions, reflected emotion and provided atmospheric shading and unity. Now, it does all those and more, but most importantly soundtracks are standing on their own. Take "Star Wars"—it's a technical fantasy lending us an opportunity to get caught up in our fantasies. It is entertainment beyond the film—whether listening to it on the car radio or on the stereo at home. It is another experience which identifies and, at the same time, transcends the film.

And, what makes a soundtrack a success? Twentieth Century-Fox Records admits—the popularity

of the film is one factor. And another is the finest musical talent available.

"It was a total joy receiving the work of a musical genius like John Williams," Beer said. "The soundtrack for 'Star Wars' is sensational."

Those at Twentieth Century-Fox Records enjoy working with different types of music. "Star Wars" and "The Story of 'Star Wars'" are definite landmarks. Yet, we cannot let the soundtracks of "The Other Side of Midnight" and "An Unmarried Woman" go by unnoticed. These 20th Century-Fox soundtracks are exceptional. While "Star Wars" portrays nothing but fantasy, "The Turning Point" makes a deep cultural impact, and "An Unmarried Woman" comments on contemporary life—the music reinforces and reflects these qualities. The philosophy at Twentieth Century-Fox Records is to believe in the product they are promoting.

Certainly something was learned about the attitudes of listeners. "Star Wars" and "The Turning Point" are both classical and were met with ready acceptance. 20th realizes that listeners range in age but not in interest. They all respond basically to the same things: quality, good taste, fine talent and well-produced material. A 20th Century-Fox record spokesman ended by saying, "We're hoping to place more exceptional soundtracks on the market and have high hopes for the years to come."

We Know The Score.

When a composer has finally crafted his film score, his show score, he eagerly looks forward to recognition. When his song-writers pick up the beat, they want that recognition too. Real recognition and all of the rewards that come with it. Only a total music publishing organization can make that happen.

A music publisher with a feeling for the music score. How to treat it. Who should record the songs in it. How to promote it. How to present it in music print. A creative publisher with enough global clout to make that score sing in every capital of the music world. United Artists Music Publishing Group is that kind of organization and our long history of hits proves that we really know the score.

Last season our music publishing support activities contributed to the success of **Bill Conti's** knockout score from "**ROCKY**" and the sensational breakthrough

of the **Bill Conti-Ayn Robbins-Carol Connors** theme "**GONNA FLY NOW.**" **Marvin Hamlisch's** brilliant scoring of "**THE SPY WHO LOVED ME**" was the source of the winning **Marvin Hamlisch-Carol Bayer Sager** song "**NOBODY DOES IT BETTER.**" **Fred Ebb** and **John Kander's** scoring of "**NEW YORK, NEW YORK**" and their "**THEME FROM NEW YORK, NEW YORK**" also added to the excitement.

This year we are proud to be associated with **Bill Conti's** dramatic score of "**F.I.S.T., C.W. McCall's "CONVOY"**" and **Paul Williams' "THE END"** including Paul's newest song "**WHAT A FINE MESS.**" And, **Henry Mancini's "REVENGE OF THE PINK PANTHER"** is still another candidate for scoring honors. **Mancini** and **Leslie Bricusse** are at this moment creating the title song for this eagerly awaited sequel upon a successful sequel. Of course, there's much more coming up. There always is at...

UNITED ARTISTS MUSIC PUBLISHING GROUP, INC.

6920 Sunset Blvd., Hollywood, California 90028

Selectivity Keys Arista's Soundtrack Success

■ Over the past four years, Arista Records has only released approximately a dozen motion picture soundtrack albums. No fewer than half of the scores represented by those LPs have been nominated for Oscars by the Motion Picture Academy of Arts and Sciences. Among the artists and composers on the records are such distinguished names as Bernard Herrmann, Barbra Streisand, John Williams, Joe Brooks, Kander and Ebb, George Benson, Michael Masser, Jerry Goldsmith and Monty Python. The key to Arista's successful track record is selectivity, the ability to discern what films will be important, and what film music will stand on its own as a listening experience when translated to disc.

"The most important factor in our initial determination to get involved with a soundtrack project," says Rick Dobbis, Arista's vice president of artist development, "is a belief in the music and its potential for a life apart from the movie or for its yielding a single possibility. Then, of course, we have to be convinced that the film is a meaningful one that audiences will make an emotional connection with. If both those criteria are met, the public will respond and we'll have a hit

record."

Arista's most recent soundtrack successes have been gold albums for "You Light Up My Life," which won an Academy Award as well as a Grammy for its title song composed by Joe Brooks, and "Close Encounters of the Third Kind," an Oscar nominated score by John Williams, who Dobbis describes as "the leading orchestral composer in contemporary music." The take-off of "Close Encounters" was due to a combination of various elements: cooperation between Arista and Columbia Pictures on screenings and promotion, the bonus inclusion of a tailor-made single of the movie's theme, the immediate popular impact of the film, and Williams' prior "Jaws" and "Star Wars" winners. Recently, Arista released the soundtrack from another film for which Williams did the music, "The Fury."

"The Greatest" was another instance of close cooperation between Arista and Columbia Pictures, not only in the post-production marketing of the movie and the album, but in the actual assemblage of the music itself. Convinced that the song score should be an essential part of the film biography of Muhammad Ali, Arista and Columbia enlisted

the involvement of Michael Masser, a composer of numerous hit movie songs and scores, George Benson, the premier jazz-pop guitarist-vocalist, the exciting band Mandrill, and noted songwriters Linda Creed and Gerry Goffin. One result was the chart single of Benson's "The Greatest Love of All."

Herrmann

In every case, Arista's movie albums have been marked by the participation of significant artists in important films. "Taxi Driver," starring Robert DeNiro (who was featured on the LP) and directed by Martin Scorsese, was the final film score of Bernard Herrmann, perhaps the greatest of all movie composers, responsible for the music in such classics as "Citizen Kane" and most of the later films of Alfred Hitchcock. The "Taxi Driver" score, with Tom Scott on sax, earned Herrmann a posthumous Oscar nomination.

Nominated for best song a year earlier was "How Lucky Can You Get" from "Funny Lady"; Arista released a two-LP set from the film, on which Barbra Streisand sang vintage Tin Pan Alley standards as well as new songs by John Kander and Fred Ebb. The album went gold, as did Arista's album from the movie "Godspell."

Jerry Goldsmith's score from the adventure film "The Wind and The Lion" was an Arista-issued Academy contender, and the label also released the LP from the X-rated breakthrough film "Emmanuelle;" a double album of rock era hits and a side of material by David Essex and Dave Edmunds from "Stardust," a fictional look at the rise and fall of a rock star; and an album from the comedy smash "Monty Python and the Holy Grail."

Tie-Ins

"When you're marketing a soundtrack album," Dobbis says, "it's desirable to tie-in as directly as possible with the film company in the area of screenings, promotion and advertising, to use the film as a vehicle to promote the music. In-store visibility is important, especially in cities where the film is doing well, and it also helps if you can get the record on the radio." Arista's next soundtrack project, the original score from "Foul Play" starring Goldie Hawn and Chevy Chase, should achieve that last goal with ease: being released in June, coinciding with the film's opening, the highlight of the disc is a new song by Fox and Gimble, "Ready To Take A Chance Again," sung by Barry Manilow.

At Atlantic, the Soundtrack Is an 'Art Form in Itself'

■ "Atlantic's involvement in soundtrack albums has been constant through the years," says the label's president Jerry Greenberg. "Our overview of the soundtrack album is that it is not only an excellent promotional tool for an artist's film or stage endeavors, it is also an art form in itself. We're proud of our soundtrack history thus far, with more excitement coming, like 'The Rose,' the soundtrack from Bette Midler's new film."

"I can cite two examples of the soundtrack explosion that are in effect at the moment," continues Jim Delehant, director of Atlantic's a&r department. "In the case of The Trammps' 'Disco Inferno' single, the movie and the movie soundtrack from 'Saturday Night Fever' elicited a renewed interest in the Trammps' entire catalogue. The 'Disco Inferno' cut, as a matter of fact, was re-released from the group's second album, also called 'Disco Inferno.'

"'The Album' by ABBA is a reverse case in point: if the album continues to sell as high and as consistently as we predict it will, it could have a direct affect on 'The Movie' made by ABBA in conjunction with this LP. Although still unreleased in this country, it could be propelled

into theaters by the force of the album sales."

Atlantic's past history has also included several original Broadway cast albums: the rousing score from "The Wiz" featuring Stephanie Mills; the platinum album "Sparkle," with the music of Curtis Mayfield as interpreted by Aretha Franklin; and the albums from "The Me Nobody Knows," "I Love My Wife" and Bette Midler's stage show composite, "Live At Last."

In 1976, "Selma," the cast recording from the musical tribute to Martin Luther King, Jr., was released on Cotillion. The original musical was conceived and written by Tommy Butler and executive producer was Redd Foxx.

Atlantic and Cotillion's soundtrack history covers major rock movies as well. In 1970, also on Cotillion, the historical "Woodstock" movie three-record set was released—one of the first rock event soundtracks ever issued. Along with "Rainstorm, Crowd Sounds, Stage Announcements and General Hysteria," the music was "Selected from 64 reels of 8-track tape recorded over a period of three-and-a-half days of continuous 18-hour sessions," according to its producer,

Eric Blackstead. The album set went gold, and was followed by a gold successor, "Woodstock II," released in 1971.

Atlantic continued in 1973 with the release of another rock track, "Yessongs," a quadruple record set, the soundtrack for the Yes movie of the same title.

In the midst of these came the soundtrack for the film version of the Eric Blau stage show, "Jacques Brel is Alive and Well and Living in Paris," starring Mort Shuman, Elly Stone and Joe Massiell. The music was conducted and arranged by Francois Rauber, and consisted of 25 of the popular art songs written by Brel and various collaborators.

Led Zeppelin's "The Song Remains the Same," a movie made in 1976, also resulted in a two-record soundtrack album. Recorded primarily at Madison Square Garden, produced by Jimmy Page, the live tracks parallel the celluloid images conceived by Zeppelin for the range of their material. This album achieved platinum status, also in '76.

More recently, for the 1977 motion picture "Pele," directed by Francois Reichenbach and produced by Video World S.A., Sergio Mendez arranged and pro-

duced an original soundtrack album that features Pele himself singing the main theme, with Gerry Mulligan on baritone and soprano sax.

Atlantic's artist roster has been continuously involved in the soundtracks of major motion pictures—although their work has not always been reproduced in album form: Buffalo Springfield in "Easy Rider;" The Rolling Stones and Buffalo Springfield in "Coming Home;" various artists in "American Graffiti," "American Hot Wax," and Foreigner in the current "FM;" Roberta Flack's single, "The First Time Ever I Saw Your Face," in Clint Eastwood's "Play Misty For Me."

Roberta Flack is presently bringing her sound to the new Joe Brooks movie, "If Ever I See You Again;" her single of the same title, just rush-released by Atlantic, will also be utilized throughout Columbia Pictures' advertising campaign for the movie. She is now in the studio recording the follow-up album to her recent gold LP, "Blue Lights in the Basement;" the new album will include the Brooks title song plus two others—"Come Share My Love" and "When It's Over"—all written, arranged and produced by Joe Brooks.

Danny Crystal on the Molding of Movie Music

By SAMUEL GRAHAM

Born and educated in New York City, Danny Crystal began his career in show business as a standup comic. He left the stage to work for singer and entertainer Pat Boone, promoting his records and working in Boone's music publishing company. When Boone closed his New York office, Crystal went to work for a group of artists including Liberace, for whom he served as box office manager and publicist. Crystal left to manage Sid and Marty Krofft's Le Poupee De Paris at the 1963 New York World's Fair. Crystal went to work for United Artists in 1967 as director of a&r. He later relocated on the west coast as a replacement for Norman Weiser as liaison between United Artists' publishing, film and record divisions, in all things pertaining to motion picture music. In 1977, Danny Crystal was appointed vice president of motion picture music for United Artists.

Record World: Let's start with a description of your function at United Artists and the extent of your interaction with the various departments there.

Danny Crystal: I'm the liaison directly between the film company, the record company and the publishing company of United Artists. My job starts with the reading of the script and making a judgment as to who I think might do a good job as a composer. For a song or a singer, naturally we would look to United Artists Records; but we've had many films where artists like Peggy Lee have sung, people who are not necessarily with UA. I might add that not all suggestions are taken by the creative people—in the final analysis, whoever the producer and/or director wishes to use, we won't fight their decision.

Then I go to the scoring of the film, listen to the music, and I start even then to think of whether there is a soundtrack album in the score that I'm listening to. I look for particular songs that might be good to record, and what instrumental recordings could we get from them, say from Maynard Ferguson, Ferrante & Teicher or whoever. I make these suggestions known to Artie Mogull at the record company and I try to make sure that Wally Schuster, who is vice president of United Artists music publishing, and his professional staff are enthusiastic about going out and getting recordings of the songs and the music from the film. I'll follow that up by working with Lucky Carle, who is the head of promotion for the publishing company, keeping on top of them as to what's happening with the records that we do have from films that may contain music; not every picture, unfortunately, is a great motion picture music outlet from the publishing and record point of view.

I'm an associate member of the Academy of Motion Picture Arts and Sciences, and I contact the music branch members in alerting them to what I think are going to be our best original score, best score adaptation, best song selections, etc. Hopefully, we will be nominated; the final victory sometimes falls into our laps, and that's the Oscar, but even to be nominated is exciting.

RW: How closely were you involved in "Rocky," a film in which the music was very successful?

Crystal: Almost from the beginning. I saw a rough cut of the picture that Chartoff and Winkler, the producers, ran off. We didn't even see the ending—they cut it off in the middle of the fight sequence, because they weren't quite sure how they wanted the picture to end at that time. But the vibrations were so strong on this picture that you knew it was going to be a sleeper, like "Marty," you know, a "small film" in the best sense of the word. I attended the scoring of the film; and when I finally saw the film and the music put together, I knew.

RW: Did you actually contract Bill Conti, the composer, or did you put him together with the producers?

Crystal: No, he was brought into the picture by Chartoff and Winkler. Because it was a small picture, there wasn't a great amount of money for a composer; even though he'd done three or four fine films, Bill was still an unknown on the Hollywood scene. He worked on quite a few films for Paul Mazursky—he did "Blume in Love," and he did "Harry and Tonto," and "Next Stop, Greenwich Village." He spent about ten years over in Rome, where he really learned his trade. He's paid his dues, and now he's on his way.

RW: I would assume that in any movie, the success of the film itself is of paramount importance.

66 . . . People want a memory, a cinematic image of Travolta dancing in that discotheque, and you can recapture it with the album . . .

Crystal: Yes, and in the final analysis, if the film doesn't succeed, then very seldom does the soundtrack succeed. There are cases where the film succeeds and the soundtrack doesn't do as well as it should; and then, of course, there are those magical soundtrack albums where the film is great and the soundtrack is great, like "Rocky," "Saturday Night Fever," "Star Wars," "Close Encounters of the Third Kind" or "Jaws." People want a souvenir. I've had so many people tell me that "Rocky" is a film they've seen three, four, five or six times, and they want anything they can get their hands on to remind them of the picture. If you remember the "Jaws" mania, there were T-shirts with pictures of sharks, shark fountain pens, and so on. It just led to the album being a best seller, because it was something that they could flash back to the film with, thanks to John Williams' marvelous score.

RW: In the evolution of a film's success, at what point do you take special procedures, and what are those special procedures, in order to have the soundtrack take on a life of its own, commercially speaking?

Crystal: Well, with "Rocky," our professional department went out and got an awful lot of cover records before the album started to take off. And I must say that United Artists Records did a superior job of really going out and selling this album. Then that snowballed on the huge success of the film, and no one knows, it's a magic thing that happens. But I also think that a good part of the success of the album is the fact that the sheet music sales of the music from "Rocky," including symphonic band arrangements and marching band arrangements, and the vast number of plays that it got at football games and prize fights . . . well, you know, it's magic time. I don't know for sure who can take credit for all this, except I think "Rocky" itself has to take the final credit.

RW: Not very long ago, soundtracks were a major, major part of the record market, things like "The Sound Of Music" or "West Side Story" or "Hair." After that there was a period—I suppose it was when rock music started to really explode—when soundtracks took a back seat. Recently, though, they've made a resurgence; you look at "A Star Is Born" and "Saturday Night Fever," and they're some of the biggest albums of recent years. Why do you suppose they've come back? Is it because the music plays so integral a part in the actual plot of those two pictures?

Crystal: I think that has a lot to do with it. I also think that music, like anything else, runs in cycles; maybe it was just time for it to return. In the case of "Saturday Night Fever," it was the subject matter of the film, and the music that propels it. And of course there were stars singing those songs that are contemporary artists that the teens or people who buy music of any kind are very familiar with. Again, people want a memory, a cinematic image of Travolta dancing in that discotheque, and you can recapture it with the album, just the way I can still recapture practically all the frames of "Gone With the Wind" by listening to Steiner's score again. We have a film called "Coming Home," and it's a record score; there will be no album, because provisions weren't made for it due to the expense of obtaining the records, but the Beatles are there and the Rolling Stones are there. Hal Ashby has scored the film with the records, but he's made it sound almost like underscoring, like somebody had gone in and invented those recordings. And it fits.

RW: So a lot of it, then, has to do with the familiarity of audiences with the artists who are performing the songs.

Crystal: Yes, I think so.

RW: You touched on something by mentioning the "Coming Home" soundtrack, which is a conglomeration of pop music. There are other movies like that, not only "Saturday Night Fever" but lesser known films like "The Chicken Chronicles;" is that a fairly recent development, taking songs that were already hits, not connected with films, and incorporating them in a movie?

Crystal: In the last ten years I'd say there have been movie makers (Continued on page 33)

Soundtrack Business Is Booming

(Continued from page 5)

nize the importance of film composers, from Korngold to Bernstein, from Newman to Williams. An intelligent marketing strategy, similar but wider spread than the one developed by London for its Bernard Herrmann catalogue, can sometimes yield handsome profits, particularly in view of the low (\$20,000-\$25,000) investment usually required in producing a soundtrack album.

In the wake of the success encountered by "Star Wars" and "Saturday Night Fever," companies are now making their plans to release their new product. If anything, the prospects are particularly exciting.

Among the major labels, the interest focuses particularly on some heavy releases, backed by intensive campaigns, most of them centering on pop soundtracks. In this category can be found the recently-released "American Hot Wax" (A&M), "FM" (MCA), and the forthcoming "Grease" and "Sgt. Peppers" (on RSO), "The Buddy Holly Story" (on American Int'l), and "Hair" (on RCA).

Spin-offs of "Saturday Night Fever" also include "Thank God It's Friday" (on Casablanca/Motown, the first time two major labels have cooperated on a dual venture such as this, with top acts from both labels appearing on the album with potential singles by the Commodores, Diana Ross, Thelma Houston, Donna Summer, Santa Esmeralda, D. C. LaRue, and Paul Jabara); "Almost Summer," on MCA, with a score by Mike Love and Al Jardine, of the Beach Boys; and a three-record set of "The Last Waltz," on Warner Bros., featuring The Band, with appearances by Dylan, Joan Baez, Ringo Starr, Paul Butterfield, Van Morrison and others. Also noteworthy are "The Rose," Bette Midler's first soundtrack, on Atlantic, and Stevie Wonder's "The Secret Life of Plants," for Motown.

In the purely instrumental field, two composers dominate the scene, Bill Conti and John Williams. Conti, who penned the hugely successful soundtrack of "Rocky," for UA, is so far represented by "Slow Dancing In The Big City" and "F.I.S.T." (both on UA), "An Unmarried Woman" (on 20th Century), and "Paradise Alley" and "Five Days From Home" (on RCA).

Williams, with "Star Wars" and "Close Encounters" already behind him, has two more soundtracks added to his "blockbuster" list—"The Fury," which is on Arista, and "Superman," which

Warner Bros. will release in the fall.

Indies are also getting very active, with Hugh Fordin's DRG label scheduling a whole series of soundtracks previously available on MGM ("The Swan," "May-erling," "Ruggles of Red Gap," "Gentlemen Prefer Blondes," and "Miss Sadie Thompson," among others), as well as a five-album set, with a book, titled "MGM Records: 40 Years of Recorded Sound," which will contain all the soundtrack singles issued by MGM, but never before compiled into an album.

Elmer Bernstein's Filmusic Collection has just released a recording of Jerry Fielding's 1973 "Scorpio," conducted by the composer, and, through an agreement with Warner Bros., will enter the commercial field with three past releases, Miklos Rozsa's "The Thief of Bagdad," Bernstein's "To Kill A Mockingbird," and Bernard Herrmann's "Torn Curtain," with all three albums being repackaged by Warner Bros.

Entr'acte, helmed by John Stephen Lasher, also has a heavy schedule of releases that include some recent scores bypassed by the majors, notably Lalo Schifrin's "The Four Musketeers," coupled with "The Eagle Has Landed," a reissue of Fanz Waxman's "Sayonara," originally available on RCA, and another of Alfred Newman's "Anastasia," up to now available only as an import from Japan.

With all this activity going on, one question that lingers above all considerations is what kind of market do soundtracks represent in the overall industry figures.

"I wouldn't want to quote percentages off the top of my head," says Arnie Orleans, at 20th Century Fox. "But obviously, it can be a substantial market—look at 'Star Wars,' look at 'Saturday Night Fever,' look at 'Rocky' or 'A Star Is Born.'"

"The market share changes," acknowledges Eddie Rosenblatt at Warner Bros. Records. "Obviously, now, with 'Saturday Night Fever,' the market share is incredible."

More cautiously, Henry Marks, at Warner Music, doesn't see soundtrack albums attaining the success of "a Leo Sayer or a Barry Manilow album." And he adds that the soundtrack albums that went gold, usually were related to films that were giant blockbusters to begin with.

At the same time, Marks sees the current trend continuing, an opinion shared by many in the industry. "Hollywood is putting out so many good films lately, with good composers, that you've got important film soundtracks, which is usually what happens when you have important films, and they generate big sales, because they are big blockbusters," he says.

Marks also stresses the true meaning of "blockbuster"—"soundtracks or themes from films have become so important with producers that they are getting a top artist to do it, like they did in the Fifties," he explains, giving as an example the company's success with "Evergreen," the theme song from "A Star Is Born."

"You want to know how lucrative a business this is," says composer Bill Conti. "When you record a soundtrack, you are allowed by the American Federation of Musicians' law to do fifteen minutes per three-hour sessions for a record. But no matter whether you rehire them or just repay them by using the same tapes, the musicians must be repaid. The fees are always the same. With the actual musicians' cost, I can tell you that it costs between a medium \$25,000 to a high \$30,000 to produce a soundtrack album."

Conti shares the opinion that there is a soundtrack market,

small, but addicted to it. "Like the jazz market, or rather like what people think of the jazz market, it appeals to their own little crowd, and there is always a limited amount of sales. But when you compare the \$25- to \$30,000 outlay to the amount spent on a pcp record, the question one has to ask is why do you have to make money in bushel baskets, why can't you make money in pails?"

"Everyone is looking for the big-selling record that is going to bring in millions of dollars, and that's a bad philosophy, even for a business guy—it doesn't work that way all the time. Over the years, the great jazz artists have sold, so why not soundtracks?"

Conti also makes the point that "the film people always want an album because they feel it is something else that advertises the picture. The record people, who know that they don't have to put out a record, prefer to wait to see if the picture is a hit. In other words, the film people want the soundtrack album, and the record people generally don't!"

While the current activity at the various labels seems to contradict Conti's assertion, long-range prospects are more hazy. "This year will be a very big year for soundtracks," says Richard Bibby, vice president of marketing, at MCA Records, "but I don't see the trend going on year after year the way it will be this year. I think 1978 will be an exceptional year, but things will taper down after a while. Still, I believe that the market will be greater than what it has been these past few years."

"I'm often asked whether soundtracks are coming back," comments Bob Edson, at RSO. "How can you not say yes! You've got an album that's a soundtrack that's going to be the biggest thing in the history of music. We will have to wait and see what happens with 'American Hot Wax,' with 'Thank God, It's Friday,' with 'FM,' and of course with our own 'Grease' and 'Sgt. Peppers,' for which we have tremendous expectations."

"One thing 'Saturday Night Fever' and 'Star Wars' have taught the industry—the buyers are out there. If the product is there, and the quality is there, and they want the album, the price will not stop the consumers from buying the product. That's, I think, the lesson we should all learn from the success of those two albums."

Or, as Danny Crystal put it: "Good music, whether it comes from films, the contemporary world, or the classics, will always sell."



"The Rutles," a successful TV soundtrack from Warner Bros.

The Rich Heritage of Original Cast Albums

(Continued from page 10)

(1964), "Flora, The Red Menace" (1965), "On A Clear Day You Can See Forever" (1965), "Hair" (1967), "I Do! I Do!" (1968), "Gigi" (1974), and "Shenandoah!" (1975). About two years ago, the label spirited Thomas Z. Shepard away from Columbia, where he had been in charge of producing show albums following Goddard Lieberson's decision to retire from the field. Under his guidance, the label recently made a remarkable re-entry into the recording of cast albums, with Stephen Sondheim's "Pacific Overtures," the complete recording of "Porgy and Bess," Richard Rodgers' "Rex," and mostly a sensational recording of this season's "The King and I," with Yul Brynner and Constance Towers, which should give Columbia the jitters, and seems to indicate that RCA is definitely intent in challenging Columbia's supremacy.

Lately, also, small, independent labels have begun to get involved in the recording of Broadway musicals, usually picking up the rights to shows that have closed before reaching New York, or shows whose recording was dropped by the major labels, following poor critical reaction to them. Most active among those is Hugh Fordin's DRG label, which recently signed an agreement with the Goodspeed Opera House calling for the recording of some of the company's musical productions, the first being the cast album of Jerome Kern's "Very Good Eddie," which had a moderate run on Broadway, two seasons ago. Fordin also picked up the rights to and subsequently recorded "The Act," starring Liza Minnelli, when Columbia dropped its option after the show received some negative reviews.

Another small, independent label, Take Home Tunes!, out of Georgetown, Conn., has also entered the field with a variety of releases, including a recording of songs from last season's "The Robber Bridegroom," as well as the cast album of Stephen Schwartz's "The Baker's Wife," which closed out of town.

Interest in the musical theatre and its legacy is also apparent in the work done by two federally-funded institutions, New World Records, and the Smithsonian Institution. After getting a grant from the Rockefeller Foundation, the former included among a batch of sundry items a recording of Noble Sissle and Eubie Blake's "Shuffle Along" (1922), reconstructed from private and public recordings made at the time of the show's presentation in New York.

As for the Smithsonian Institution, its Division of Performing Arts recently introduced three original cast albums with a particular historical significance—"Ziegfeld Follies of 1919," "Lady Be Good," and "Anything Goes"—using several sources, including archival recordings made by the New York and the London cast members. Interestingly, the first two were prepared in cooperation with Columbia Special Products, while RCA Special Products assisted in the production of the last one. As Broadway historian and music critic Paul Kresh noted in "Stereo Review": "Imagine getting both those fierce competitors to cooperate in anything, let alone the production of a series of recordings."

Despite the prestige usually attached to having a cast album in the catalogue, few labels can afford to produce such albums. The usual cost involved in producing a show album runs in the neighborhood of \$60,000 to \$70,000, a rather heavy investment, with less chances that the funds invested will be as easily recouped as for a pop album. This is primarily due to the fact that show albums attract only a small number of individuals, and seldom reach the large audiences that are usually buying records.

Since the tabulation of record sales was started by the RIAA, only sixteen cast albums have garnered gold, with only one ("A Chorus Line") attaining that status in the past several years. Of the others, both "Hair" and "Godspell" were particularly successful, in fact inordinately so, with the former yielding an unusual large number of singles, and reaching the top of the pop charts, a position it kept for several weeks in 1969, while the latter no doubt owed its success to the hit song "Day By Day." Both also happened to be more rock-oriented, and therefore seemed to appeal to a totally different audience than the regular legit presentations.

Another reason for cast albums being so few and far between, particularly in the sixties, is the fact that increasing production costs and a dearth of generally good musicals resulted in fewer productions reaching Broadway and being recorded. Lately, however, this trend seems to have reversed itself, with new shows that are more lavish than ever and that certainly attract larger audiences than ever before.

This is particularly noticeable in the grosses reported each week by "Variety," the Bible of Show Business, as it is familiarly

known, and which, in recent years, have climbed significantly, reflecting the popularity of the various productions currently presented on Broadway.

In this respect, grosses for the week ending April 19 are fairly typical, and give a rather good representation of the health and wealth of the Broadway scene as it stands now. That week, there were thirteen musical productions on the board—against ten straight plays or dramas, in itself an inordinate figure, particularly in view of the high cost involved in producing and operating some of those shows. The following breakdown shows the musicals in question, with the gross for that week, the number of people attending the show, and the percentage of actual attendance (100% signifying a full house):

| | | | |
|---------------------|---------|--------|---------|
| The Act | 168,931 | 10,085 | 87.1 % |
| Annie | 148,614 | 10,835 | 101.5 % |
| A Chorus Line | 161,104 | 11,742 | 100.3 % |
| Dancin' | 136,051 | 9,042 | 94.8 % |
| Grease | 87,625 | 7,219 | 87.8 % |
| Hello, Dolly! | 129,387 | 9,458 | 79.6 % |
| I Love My Wife | 84,653 | 5,857 | 67.2 % |
| The King and I | 101,017 | 8,453 | 54.7 % |
| The Magic Show | 68,192 | 6,546 | 75.1 % |
| Oh, Calcutta! | 24,426 | 2,312 | 57.9 % |
| Timbuktu! | 154,305 | 10,072 | 80.3 % |
| On The 20th Century | 167,255 | 10,286 | 79.9 % |
| The Wiz | 128,835 | 8,742 | 61.5 % |

More than anything else, the figures indicate the current prosperity of Broadway musicals, and the fact that each week, Broadway shows are actually seen by a very small number of people (average: 10,000). This helps explain why it takes so long for a show capitalized at anywhere from \$850,000 to over a million dollars, to recoup its original investment. This also shows why sales of an original cast album can be very slow, if it is assumed that only people who have seen the show express an interest in the album.

The situation, however, is further compounded by the "road"

situation, with ten musicals touring the country ("Annie," "Bubblegum Brown Sugar," "A Chorus Line," "The Last Minstrel Show," "My Fair Lady," "Pal Joey," "Pippin," "The Robber Bridegroom," "Shenandoah," and "The Wiz"), and four more solidly ensconced in various houses in key cities ("Chicago," in Chicago; "I Love My Wife," in Ft. Lauderdale; "Man of La Mancha" and "Side By Side By Sondheim," in Los Angeles), all of which can and should generate additional sales for the respective cast albums.

In addition, summer theatres are starting to operate again, with many old favorites, such as "Oklahoma!," "South Pacific," "My Fair Lady," etc., announced at various tents and barns around the country.

Broadway itself is not immune from the frenzy that goes on in the legit theatre, and several new musicals ("Working," "Runaways," "Angel," "Ain't Misbehavin'," "Alice," and "Stop The World I Want To Get Off") are expected to reach New York before the summer, with the majors having already optioned the cast album rights to those that seem to have the greatest potential.

In seasons to come, the situation should follow a similar pattern, with more lavish shows opening on Broadway, and being subsequently recorded, often regardless of the potential sales of the cast albums. Both Columbia and RCA are aware of the fact that cast albums sell only to a small segment of the population. But beyond these commercial considerations, both are also aware of the prestige attached to a cast album which, in the words of Goddard Lieberson, "not only represents the widest representation of a musical show, but in addition its most permanent representation." Few popular albums can make this kind of claim.



A scene from "American Hot Wax;" soundtrack is on A&M.

Soundtrack Albums: A Brief History

(Continued from page 6)

Or, as Elmer Bernstein put it, "this sophisticated art degenerated in a short time into a bleakness of various electronic noises and generally futile attempts to 'make the pop Top 40 charts'."

All these elements combined culminated in the Sixties, following the success of the Beatles' "A Hard Day's Night" and "Help," both of which were largely responsible for a whole generation of rock soundtracks that were released almost exclusively with an eye to the elusive pop hit status achieved by those two scores. It should be noted that the success of both "A Hard Day's Night" and "Help" as soundtrack albums was due to the hysteria surrounding the Beatle phenomenon itself, rather than because these albums were soundtrack releases.

This situation was to repeat itself frequently in subsequent years, even though, of all the soundtrack albums having garnered gold, rock albums trail significantly behind instrumental albums and transfers from Broadway shows (Table II).

But while record companies kept releasing soundtracks by ephemeral rock groups like Freddie and the Dreamers ("Seaside Swingers"), Herman's Hermits ("Hold On"), Manfred Mann ("Up The Junction"), or The Monkees ("Head"), serious film composers went about their business of churning out more conventional scores, particularly Quincy Jones ("The Pawnbroker," "In The Heat of the Night"), Johnny Mandel ("Harper," "The Sandpiper"), Henry Mancini ("Breakfast at Tiffany's," "Two For The Road," "The Pink Panther"), Lalo Schifrin ("Once A Thief," "The Liquidator"), Elmer Bernstein ("The Magnificent Seven," "To Kill A Mockingbird"), or even Burt Bacharach ("What's New Pussy Cat?," "Butch Cassidy and the Sundance Kid").

Several factors contributed to a significant change in the Seventies. While rock scores in the Sixties seemed to predominate in the U.S., overseas, particularly in Europe, film composers such as Maurice Jarre, Francis Lai, and Georges Delerue, in France; Nino Rota, and Carlo Rustichelli, in Italy; and John Barry, in England, were doing a lot to keep the fine art of film scoring alive and well. It was not, however, until Ennio Morricone arrived on the scene with his scores for "The Good, The Bad & The Ugly," "For A Fistful of Dollars," and mostly "Once Upon A Time In The West," that producers began to take a second look at the role played by

music in their films.

This coincided with the realization by various operators of dubious legitimacy that there existed a market for soundtrack albums, much in the same manner that there was, and still is, a market for rare opera or jazz recordings (Table III). Bootleg products began to appear, notably a re-release of Johnny Green's "Raintree County," which, in its original RCA issue, commanded prices upward of \$150 (interestingly, because the bootleg product was not limited by any contractual obligations, the title song, performed by Nat King Cole in the film over the credits, was heard on that set, but not on the RCA), as well as some scores that had never before been available on albums, such as Tiomkin's "Duel In The Sun" (with two competing products on the market, with both obviously taped directly during one of the film's television showings, complete with static noise and interferences), or scores that had been available in Europe only, like the 45 rpm of Bernard Herrmann's "The Bride Wore Black," which was transferred at that speed onto the 33 rpm bootleg record.

A whole network of avid collectors began to surface, with enterprising mail order distributors establishing a constant flow of product and information for this growing, and apparently affluent—if not influential—market. This situation attracted in turn the attention of some concerned indi-

viduals who decided to move in and create their own labels, dedicated to the safeguard of important soundtracks from as way back as the Thirties, all the way through to the Seventies.

Most active in this peripheral field are Elmer Bernstein, whose Film Music Collection offers recordings of significant scores from the so-called golden years of movie music, often conducted by Bernstein himself; John Steven Lasher, whose Entr'acte Recording Society specializes in re-releasing old masters, sometimes in early stereo sound (as is the case of "Raintree County"), or recent scores that have been bypassed by major companies (such as Bernard Herrmann's "Sisters"); Hugh Fordin, whose recently created DRG label first entered the soundtrack field with a re-issue of the Gershwin's "Funny Face," originally available on Verve; and film historian Tony Thomas, whose Citadel label includes many fine soundtracks from the 1960s and 1970s, such as Jerry Goldsmith's "A Patch of Blue," and "The Cassandra Crossing," or Elmer Bernstein's "The Midas Run."

There are others, and while the legitimacy of some might be disputed, companies like Soundtrak (specializing in 1930s musicals) or C.I.F. (whose catalogue includes also musicals from the 1930s and the 1940s) deserve mention, if only because their product is readily available in most record stores.

Two other factors also contributed to the renewal of interest in film music. The first, and possibly most important, was MCA's decision to lease most of its early masters to its Japanese licensee. Suddenly, important scores such as "The Sun Also Rises," "The Song of Bernadette," "Boy On A Dolphin," "Anastasia," to name a few, found their way back to the U.S. (where they usually sell at prices ranging from \$10 to \$12, in pressings that are often far superior to the old recordings of the same scores found at the collectors' market).

Classic Series

The other was the huge success encountered by RCA's "Classic Film Scores" series, which, under the inspired guidance of producer George Korngold, and with Charles Gerhardt helming the National Philharmonic Orchestra of London, offered the discriminating record buyer full-scale recordings of works by some of the most prominent Hollywood composers, such as Erich Wolfgang Korngold, Max Steiner, Alfred Newman, Franz Waxman, Bernard Herrmann, and Miklos Rozsa, among others.

For the first time, these recordings gave film composers the place they so rightfully deserved . . . in RCA's prestigious Red Seal classical catalogue, which was a long overdue sort of recognition for an art form that has been neglected for so long, and which is as totally indigenous to our time as jazz or rock.

CBS (Continued from page 18)

of new shows come to Columbia first," commented Greenfield. She also stressed that the label's a&r staff has always worked closely with Columbia artists in recording cover versions of Broadway tunes, dating back as far as Vic Damone's version of "On The Street Where You Live" from "My Fair Lady." "Annie"'s show-stopping song, "Tomorrow," already recorded by The Manhattans, Johnny Mathis and Andre Kostelanetz, will be sung by Barbra Streisand on her forthcoming album.

Over the years, Goddard Lieberson produced over 70 original cast albums, including all eight Columbia show recordings which were certified gold. Columbia's overwhelming number of gold cast albums constitute half of the total show albums certified in the industry. Columbia's array of gold credits includes "Camelot," "A Chorus Line," "Flower Drum Song," "Mame," "My Fair Lady" (original recording), "Sound Of Music," "South

Pacific" and "West Side Story." Added to this list of Lieberson's classic cast recordings are "Oklahoma," "Candide," "Brigadoon," "Gypsy," "Bye, Bye Birdie," "A Little Night Music," "Peter Pan," "Kiss Me Kate," "Caberet," "Finian's Rainbow" and many more.

Lieberson also pioneered direct involvement of record companies in the Broadway theater. Under his guidance, Columbia became the first major record company to finance a Broadway show, namely "My Fair Lady." This enormously successful recording of the original production has held its stance as an active catalogue seller, with sales totalling over 3 million. Another innovation brought about by Lieberson was the development of the studio cast album, which inspired several important Broadway revivals, notably "Pal Joey."

Columbia Records' Broadway catalogue contains some of the greatest performances of the century: Mary Martin and Ezio

Pinza in "South Pacific;" Ethel Merman in "Gypsy;" Judy Holiday in "Bells Are Ringing," Julie Andrews and Rex Harrison in "My Fair Lady," only to mention a few. Throughout the years, Columbia has tapped some of the greatest American composing talent within its show album roster: Richard Rogers with Hammerstein and with Hart; Ira and George Gershwin; Leonard Bernstein, Jerome Kern, Cole Porter, Lerner and Lowe; Irving Berlin; Strouse and Charnin, Stephen Sondheim, Comden and Green, and Cy Coleman, among others.

Special Products

Columbia Records is the only record label to periodically re-release every recording in its outstanding catalogue, either on the Columbia label or through Columbia Special Products' Collectors Series. In addition to re-releasing material, CSP is planning to release the first-ever recording of "The Robber Bridegroom."

Danny Crystal on the Molding of Movie Music

(Continued from page 29)

who were inventive enough to want to try to put phonograph records in, other than source music, music which would be coming from a radio or phonograph in the background. But to actually lay it on as score, to compete with your dialogue and your sound effects, which the music does in the case of "Coming Home"—it's there underneath all the dialogue with the sound effects—it's different, and it's effective.

I don't think that every motion picture should be scored with records—far from it. I think we need original music. Conti's score for "FIST" is what I call motion picture music in the grand tradition, Steiner, Korngold, you know, the big, sweeping main theme, and it's marvelous. It's good that he did it that way, because this is a big picture that calls for a big score to match it.

RW: You mentioned that many times the magic comes from both the film and the soundtrack being successful together; but there are also examples of soundtracks superseding the films.

Crystal: Yes, or even a single song will. "The Shadow of Your Smile" is a perfect example of a great song that came from a film that didn't do well at the box office. "You Light Up My Life" and "Pieces of Dreams" are title songs that came from films that unfortunately didn't do as well as I'd like to have seen them do. I think "Windmills of Your Mind" came from a successful film, "The Thomas Crown Affair," but I think it's another example of a song outliving the film—it's the case with all those songs we just mentioned. They will always be played and sung long after the film is gathering dust in the Academy archives.

RW: Is there any interest at UA in developing specific song titles into movies, like "Ode to Billy Joe" or "Harper Valley P.T.A.," where entire pictures have been built around just one song?

Crystal: Yes, we have "Convoy" coming out, which is based on the C. W. McCall hit. We may put together a sort of country and western "American Graffiti" type album for it, because there's a great opportunity for this kind of product here; we have Kenny Rogers and Crystal Gayle and so many fine country artists on our label. So yes, I think there will always be a possibility of a great song title becoming a motion picture. But what we always look for and hope for is that somewhere in the score, if there be a song, it be the theme from or the name of the film. Basically, our job in the music division is to make the music successful to help the film. If we have the theme from "FIST" recorded by a major artist, whoever it may be, and it gets 5000 airplays, that means that 5000 times some disc jockey will have said "Here is Andre Kostelanetz" or "Here are Ferrante and Teicher playing the theme from 'FIST,'" and those are 5000 times that the motion picture was mentioned. That's really the name of that game.

RW: Going back to "Ode to Billy Joe" and "Convoy," is there a potential problem from the film's viewpoint of the song overshadowing the film, because the song might be so well known before the movie ever existed? The association with the film might not be as strong as the association with the song itself.

Crystal: Well, in the case of "Ode to Billy Joe," I found that the music helped instead of hurting. I think in the case of "Convoy" there will also be dramatic underscoring to tie it together, just the way "Bound for Glory" had dramatic underscoring. And I think in some cases, "Convoy," for instance, it will recreate an interest in the song. This film is jam packed with action sequences, trucks and cars flying through the air—Sam Peckinpah is that kind of director.

There will be films where some producer or writer or director will come to UA and say, "We would like to do a film based on the song 'What Are You Doing the Rest of Your Life.' It's a romantic script that fits the song, it has great words, it's got two marvelous stars" . . . well, I think the proof is in the pudding. If the audience accepts the movie, they'll accept everything. I don't think they are going to go in and buy "Convoy" because there's a song in it called "Convoy."

RW: We talked about this a little earlier, but how do you determine that a soundtrack is going to have general interest beyond the appeal that it would normally have to soundtrack buyers and people who want a memento of the film?

Crystal: Indications come rather early, usually right after the film opens, if the record company has done its job. In the case of "Rocky," as I said, they were magnificent. All systems were go—there were records in the stores, which can be a problem when they advertise and talk about something and get some airplay, and then people can't find it in the stores. I think indications come after the first major openings and you have albums in all of the shops of that city where that picture is playing. It's the promotion and sales force that get the

first indication. Reorders . . . "Hey, Cleveland just came in for a reorder on 'Rocky,'" or "Wow, New York just reordered 10,000 'Rocky' albums." Those are our indications.

RW: How about specific titles, like "Gonna Fly Now." Is there any way of gauging public reaction and saying, "We want this to be the hit"?

Crystal: Well, we tried very hard with "You Take My Heart Away," and we've gotten quite a few recordings, but it never got as big as "Gonna Fly Now." With that song, the sequence in the film when Rocky ends up on the top of the steps of that library in Philadelphia with his hands in the air, that whole sequence, drove that song into popularity. I think that sequence, other than the fight, was the final defiance, the "I can do it." That music is always going to be identified with somebody who is trying very hard to make it, and finally maybe does.

RW: So it was more than the fact that perhaps it was just the best song in the film.

Crystal: Yes. It was a standout matched with a cinematic image that never leaves you, whereas "You Take My Heart Away" was coming from a phonograph Sylvester Stallone had turned on during the love scene in his little broken down apartment. It just wasn't strong enough to reach out and grab you—what was happening between Sylvester Stallone and Talia Shire was stronger. But in the case of "Gonna Fly Now," there being no dialogue, the marriage was definitely one that was going to last.

RW: After seeing the success of "Rocky" and some of the others, is there any film that you can look to and have a gut feeling about?

Crystal: I think "Convoy" could be a very pleasant surprise, musically, of course. "Convoy" is not our song, you know; we're not the publishers, nor did we have the original record. But I am all for it becoming a hit again, although at the moment the CB radio thing has sort of cooled off a bit. This could very well resurrect the song. I'd like to see it happen, just the way "Everybody's Talkin'" re-emerged from "Midnight Cowboy." It really became a hit.

The Movie

THANK GOD IT'S FRIDAY.

DIANA ROSS

LOVE AND
KISSES

SANTA
ESMERALDA

CAMEO

D. C. LaRUE

SUNSHINE

NATURAL
JUICES

The Record

DONNA SUMMER

THE
COMMODORES

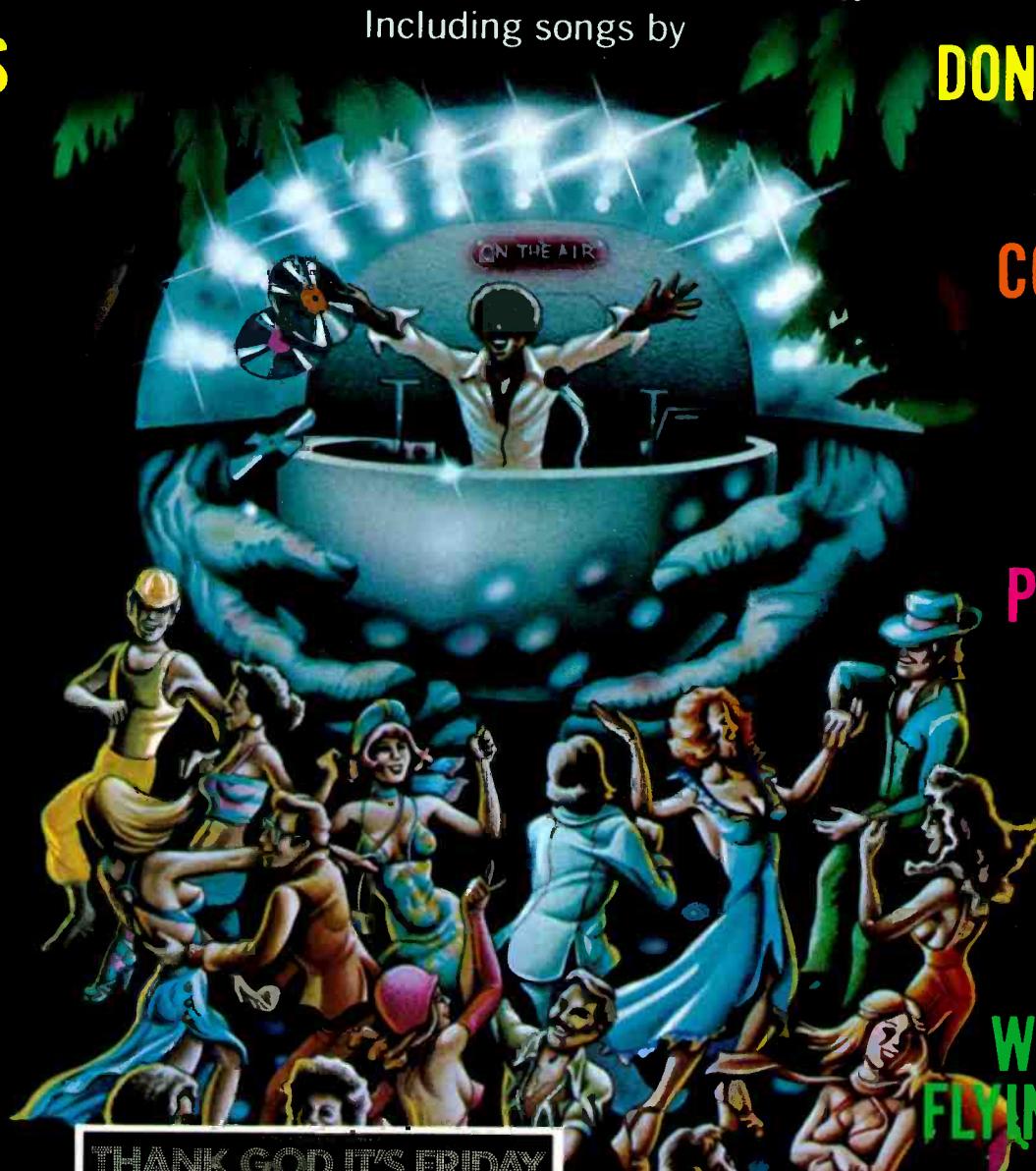
THELMA
HOUSTON

PAUL JABARA

PATTIE
BROOKS

MARATHON

WRIGHT BROS.
FLYING MACHINE



COLUMBIA PICTURES PRESENTS
A MOTOWN-CASABLANCA PRODUCTION of

THANK GOD IT'S FRIDAY

Executive Producer NEIL BOGART
Written by BARRY ARMYAN BERNSTEIN
Produced by ROB COHEN
Directed by ROBERT KELANI
Special Guest Star DONNA SUMMER
And Introducing THE COMMODORES

Casablanca
Record and FilmWorks™

Soon to be playing in theaters everywhere.

Original motion picture soundtrack available through Casablanca Record and FilmWorks, Inc.

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DISCO FILE TOP 20

MAY 20, 1978

1. RUNAWAY LOVE/GYPSY LADY/IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (lp cut/ disco disc)
2. AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO/TGIF/SEVILLA NIGHTS/WITH YOUR LOVE—"TGIF" Soundtrack—Casablanca (lp cuts)
3. COME ON DANCE, DANCE—SATURDAY NIGHT BAND—Prelude (lp cut)
4. GOT TO HAVE LOVING/STANDING IN THE RAIN—DON RAY—Malligator (import lp cuts)
5. COME INTO MY HEART/LOVE'S COMING—USA-EUROPEAN CONNECTION—Marlin (lp medleys)
6. ROUGH DIAMOND/TOUCH MY HEART—Madelene Kane—Warner Bros. (lp cuts/ disco disc)
7. TOUCH ME ON MY HOT SPOT/ DON'T—SATURDAY NIGHT BAND—Prelude (lp cuts)
8. RIO DE JANEIRO—GARY CRISS—Salsoul (disco disc)
9. OH HAPPY DAY/TO MY FATHER'S HOUSE—ROBERTA KELLY—Casablanca (lp cuts)
10. HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—LOVE & KISSES—Casablanca (lp cuts)
11. KEY WEST/MACHO MAN/I AM WHAT I AM—VILLAGE PEOPLE—Casablanca (lp cuts)
12. VOYAGE—Marlin (entire lp)
13. GARDEN OF LOVE/BODY AND SOUL—DON RAY—Malligator (import lp cuts)
14. LET YOURSELF GO—T CONNECTION-TK (disco disc)
15. MUSIC FEVER—MICHAEL ZAGER BAND—Private Stock (lp cut)
16. TENA'S SONG/GET OFF FOXY—Dash (lp cuts)
17. SPEND THE NIGHT WITH ME/ MISSION TO VENUS/LOVE IN A SLEEPER—SILVER CONVENTION—Midsong (lp cuts/disco disc)
18. NOBODY BUT YOU/BACK TO MUSIC—THEO VANESS—CBS (import lp cuts)
19. AT THE DISCOTHEQUE—LIPSTIQUE—Tom n' Jerry (lp medley)
20. ROMEO & JULIET—ALEC COSTANDINOS & SYNCOPHONIC ORCH.—Casablanca (entire lp)

Monument Raises Album List Price

■ CHICAGO — Effective June 1, Monument Records is raising the list price on all \$6.98 catalogue albums to \$7.98, it was announced by Terry Fletcher, vice president of marketing for the firm. Monument Records is marketed by Phonogram, Inc./Mercury Records.

In addition, all future single lp releases will be at the \$7.98 suggested list price. This includes the new Larry Gatlin, "Oh! Brother," set for release on June 1. However, the debut album by Gary Apple, shipping on May 24, will go out on a \$6.98 list and will be raised to the new price on June 1.

Isley Bros. Platinum

■ NEW YORK—T-Neck recording group The Isley Brothers have had their latest album, "Showdown," certified platinum by the RIAA.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ One of the most interesting recent disco discs is Passport's "Loco-motive" (Atlantic), an expanded (to 6:33), substantially re-mixed (by Issy Sanchez) version of an instrumental on this progressive/electronic German group's latest album, "Sky Blue." "Loco-motive" is a stylized, comfortably streamlined train ride with much of the drive provided by synthesizers (most at the hands of producer/composer Klaus Doldinger), but this is a far cry from the chilly austerity of Kraftwerk's "Trans-Europe Express." Though both groups explore the exhilaration of travel, Passport's sound is denser, more vibrant and, since it includes a regular rhythm section, more jazzy, though hardly in a traditional manner; their approach is less intense, less machine-obsessed than Kraftwerk's and more lyrical. (In fact, their style here is closer to Don Ray's on "Standing in the Rain" or parts of "Supernature.") What gives the track its particular fascination is an intermittent punctuation of percussive pops and plaintive noises—something between Morse-code signals and bird cries—from the electronic keyboard, both nearly buried in the original mix but pulled out front by Sanchez. A searing sax solo by Doldinger near the end also brightens things up considerably. Most of the group's album is on the jazzy side, but the title cut, "Sky Blue" (4:35), is also of interest to DJs with a progressive bent; though not as tightly-paced as "Loco-motive," the feeling here is ideal for a richly atmospheric set.

In the more strictly synthesized vein, there's the new album from (Continued on page 96)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

LOST AND FOUND/ WASHINGTON, D.C.

DJ: Bill Owens

- AFTER DARK/SEVILLA NIGHTS/LAST DANCE/WITH YOUR LOVE—"TGIF" Soundtrack—Casablanca (lp cuts)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
COME INTO MY HEART—USA-European Connection—Marlin (lp cut)
COME ON DANCE, DANCE—Saturday Night Band—Prelude (lp cut)
COME ON DOWN BOOGIE PEOPLE—David Williams—AVI (disco disc)
GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (lp cut)
GOT TO HAVE LOVING/GARDEN OF LOVE—Don Ray—Malligator (import lp cuts)
HOLD YOUR HORSES BABE/COMING UP STRONG—Celi Bee—APA (lp cuts)
IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE/GYPSY LADY—Linda Clifford—Curton (disco disc/lp cut)
LAST DANCE/AFTER DARK/TAKE IT TO THE ZOO—"TGIF" Soundtrack—Casablanca (lp cuts)
ROUGH DIAMOND/TOUCH MY HEART—Madelene Kane—Warner Bros. (lp cuts)

59 FIFTH/NEW YORK

DJ: Tony Carrasco

- AFTER DARK/TGIF/LAST DANCE/TAKE IT TO THE ZOO—"TGIF" Soundtrack—Casablanca (lp cuts)
BOOGIE DOWN AND MESS AROUND/MOVE YOUR ASS GRINGO/I LOVE TO SEE YA DANCIN'—Blackwell—Butterfly (lp cuts)
BOOGIE TO THE TOP—Idris Muhammad—Kudu (lp cut)
COME INTO MY HEART/LOVE'S COMING—USA-European Connection—TK (disco disc)
COME ON DANCE, DANCE/DON'T/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (lp cuts)
COME ON DOWN BOOGIE PEOPLE—David Williams—AVI (disco disc)
HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love & Kisses—Casablanca (lp cuts)
MUSIC FEVER/FREAK/LET'S ALL CHANT—Michael Zager Band—Private Stock (lp cuts)
ROUGH DIAMOND/TOUCH MY HEART—Madelene Kane—Warner Bros. (disco disc)

- YOU AND I—Rick James—Gordy (disco disc)

HURRAH/NEW YORK

DJ: Wayne Scott

- BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
COME INTO MY HEART—USA-European Connection—Marlin (lp cut)
COME ON DANCE, DANCE—Saturday Night Band—Prelude (lp cut)
COME ON DOWN BOOGIE PEOPLE—David Williams—AVI (disco disc)
GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (lp cut)
GOT TO HAVE LOVING/GARDEN OF LOVE—Don Ray—Malligator (import lp cuts)
HOLD YOUR HORSES BABE/COMING UP STRONG—Celi Bee—APA (lp cuts)
IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE/GYPSY LADY—Linda Clifford—Curton (disco disc/lp cut)
LAST DANCE/AFTER DARK/TAKE IT TO THE ZOO—"TGIF" Soundtrack—Casablanca (lp cuts)
ROUGH DIAMOND/TOUCH MY HEART—Madelene Kane—Warner Bros. (lp cuts)

LIMELIGHT/HALLANDALE, FLORIDA

DJ: Bob Lombardi

- COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (lp medleys)
COME ON DANCE, DANCE—Saturday Night Band—Prelude (lp cut)
COPACABANA—Barry Manilow—Arista (disco disc)
DANCE WITH ME—Peter Brown—TK (disco disc)
GARDEN OF LOVE—Don Ray—Malligator (import lp cut)
HOW MUCH, HOW MUCH I LOVE YOU—Love & Kisses—Casablanca (lp cut)
IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (disco disc/lp cut)
MACHO MAN/I AM WHAT I AM/KEY WEST—Village People—Casablanca (lp cuts)
ROUGH DIAMOND—Madelene Kane—Warner Bros. (disco disc)
THIS LOVE AFFAIR—Gloria Gaynor—Polydor (disco disc)

'Sat. Night Fever' Inspires TV Show

■ LOS ANGELES — A half-hour television comedy series based on the Paramount/RSO film "Saturday Night Fever" has been sold to ABC-TV. The series, called "Stayin' Alive" after the hit song from the film, will also be produced through Paramount.

Details concerning the show, such as its origin, content, cast and creators, were unavailable at press time, although a spokeswoman for RSO said that the deal was made the same afternoon that the TV network was shown a 15 minute film proposal; ABC reportedly ordered 13 episodes. It is known that Garry Marshall will produce the series for Paramount and RSO. The RSO spokeswoman indicated that the Stigwood organization will have 100 percent control over the musical content of the show, and that all records emanating from it, if there are any, will be released on the RSO label.

Atlantic/Big Tree

(Continued from page 3)
within two weeks.

Morris played down the significance of any in-house competition (between Atlantic and Atco) that the restructuring might cause. "We're really looking for a common goal, the bottom line," Morris said. "We've always worked with them under the best of conditions."

Morris said his goal is "to make Atco an active label. You'll see it consistently on the lp and singles charts from now on." "It offers an interesting challenge," he added. "These are things we haven't done on this scale before. We want to put small-company attention on a very large scale."

Rock will be the label's focus, he said, because "the most excitement now seems to be in the rock area." This orientation also fits in well with the rock-pop leanings the label has shown since the late sixties.

Atco will be adding a number of new employees, Morris said, including, most quickly, a director of AOR promotion and several regional promotion people.

Big Tree was founded by Morris and Vanderbilt in 1970, and came to Atlantic for distribution four years ago.

Amherst Taps Chordas

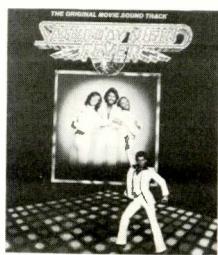
■ NEW YORK — Phil Chordas has been appointed to the national promotion department of Amherst Records. Chordas has been in broadcasting for nine years. He was most recently music director at WBUF-FM in Buffalo, New York.

RECORDWORLD 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)
 MAY 20 MAY 13

- 1 1 SATURDAY NIGHT FEVER
 BEE GEES AND VARIOUS ARTISTS
 RSO RS 2 4001
 (18th Week)



WKS. ON CHART

| | | | | |
|----|----|--|----|---|
| 2 | 2 | LONDON TOWN WINGS/Capitol SW 11777 | 6 | G |
| 3 | 3 | SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS) | 5 | G |
| 4 | 5 | RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113 | 21 | G |
| 5 | 4 | EVEN NOW BARRY MANILOW/Arista AB 4164 | 13 | G |
| 6 | 6 | POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS) | 31 | G |
| 7 | 7 | SLOWHAND ERIC CLAPTON/RSO RS 1 3030 | 26 | G |
| 8 | 9 | EARTH JEFFERSON STARSHIP/Grunt BXLI 2515 (RCA) | 10 | G |
| 9 | 8 | THE STRANGER BILLY JOEL/Columbia JC 34987 | 33 | G |
| 10 | 15 | FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658 | 29 | G |
| 11 | 13 | CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134 | 7 | G |
| 12 | 11 | WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139 | 16 | J |
| 13 | 10 | SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046 | 7 | G |
| 14 | 16 | MAGAZINE HEART/Mushroom MRS 5008 | 5 | G |
| 15 | 12 | AJA STEELY DAN/ABC AA 1006 | 33 | G |
| 16 | 24 | FM (ORIGINAL SOUNDTRACK)/MCA 2 12000 | 3 | X |
| 17 | 28 | SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS) | 5 | G |
| 18 | 18 | ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905 | 25 | G |
| 19 | 20 | EXCITABLE BOY WARREN ZEVON/Asylum 6E 118 | 13 | G |
| 20 | 14 | RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010 | 65 | G |
| 21 | 25 | YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259 | 8 | G |
| 22 | 19 | THE GRAND ILLUSION STYX/A&M SP 4637 | 43 | G |
| 23 | 17 | NEWS OF THE WORLD QUEEN/Elektra 6E 112 | 26 | G |
| 24 | 21 | FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092 | 27 | G |
| 25 | 27 | HEAVY HORSES JETHRO TULL/Chrysalis CHR 1175 | 5 | G |
| 26 | 26 | INFINITY JOURNEY/Columbia JC 34912 | 16 | G |
| 27 | 22 | SHAUN CASSIDY/Warner/Curb BS 3067 (WB) | 47 | F |
| 28 | 32 | CENTRAL HEATING HEATWAVE/Epic JE 35260 | 5 | G |
| 29 | 29 | VAN HALEN/Warner Bros. BSK 3075 | 11 | G |
| 30 | 23 | STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049 | 15 | G |
| 31 | 48 | BOYS IN THE TREES CARLY SIMON/Elektra 6E 128 | 4 | F |
| 32 | 34 | BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974 | 23 | G |
| 33 | 37 | ... AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173 | 6 | G |
| 34 | 30 | BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149 | 19 | G |
| 35 | 31 | WAITING FOR COLUMBUS LITTLE FEAT/Warner Bros. 2BS 3140 | 12 | H |
| 36 | 33 | BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB) | 26 | G |
| 37 | 35 | BOOTS? PLAYER OF THE YEAR BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093 | 13 | G |
| 38 | 40 | DOUBLE FUN ROBERT PALMER/Island ILPS 9476 | 10 | G |
| 39 | 36 | FUNKENTELECHY VS. THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034 | 23 | G |
| 40 | 38 | WARMER COMMUNICATIONS AVERAGE WHITE BAND/Atlantic SD 19162 | 8 | G |
| 41 | 41 | RAYDIO/Arista AB 4163 | 14 | G |
| 42 | 42 | WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL 2686 | 16 | G |
| 43 | 39 | OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA) | 26 | I |
| 44 | 44 | FRENCH KISS BOB WELCH/Capitol ST 11663 | 33 | G |
| 45 | 59 | THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7099 | 3 | X |
| 46 | 43 | THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550 | 22 | G |
| 47 | 52 | THIS YEARS MODEL ELVIS COSTELLO/Columbia JC 35331 | 7 | G |
| 48 | 49 | HEAD EAST/A&M SP 4680 | 12 | G |

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| 49 | 45 | BRING IT BACK ALIVE THE OUTLAWS/Arista AL 8300 | 9 | H |
| 50 | 53 | EDDIE MONEY/Columbia PC 34909 | 12 | F |
| 51 | 57 | THE LAST WALTZ THE BAND/Warner Bros. 3WB 3146 | 4 | X |
| 52 | 51 | HERE AT LAST—BEE GEES LIVE/RSO 2 3901 | 51 | I |
| 53 | 47 | STREET SURVIVORS LYNYRD SKYNYRD/MCA 3029 | 29 | G |
| 54 | 54 | 10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H | 15 | G |
| 55 | 61 | EASTER PATTI SMITH/Arista AB 4171 | 6 | G |
| 56 | 56 | THANKFUL NATALIE COLE/Capitol SW 11708 | 24 | G |
| 57 | 46 | SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104 | 36 | G |
| 58 | 50 | KISS ALIVE II/Casablanca NBLP 7076 | 27 | I |
| 59 | 55 | BARRY MANILOW LIVE/Arista AL 8500 | 51 | I |
| 60 | 62 | FLOWING RIVERS ANDY GIBB/RSO RS 1 3019 | 11 | G |
| 61 | 85 | CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 | 2 | G |
| 62 | 82 | GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002 | 2 | J |
| 63 | 64 | DOUBLE LIVE GONZO! TED NUGENT/Epic KE 35069 | 15 | I |
| 64 | 67 | MODERN MAN STANLEY CLARKE/Nemperor PZ 35303 (CBS) | 5 | G |
| 65 | 60 | HER GREATEST HITS CAROLE KING/Epic/Ode JE 34967 | 8 | G |
| 66 | 66 | ZAPPA IN NEW YORK FRANK ZAPPA/DiscReet 2D 2290 (WB) | 7 | J |
| 67 | 68 | LET'S DO IT ROY AYERS/Polydor PD 1 6126 | 10 | F |
| 68 | 65 | WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036 (CBS) | 19 | G |
| 69 | 79 | YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082 | 3 | G |
| 70 | 72 | FOTOMAKER/Atlantic SD 19165 | 8 | G |
| 71 | 63 | STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541 | 49 | H |
| 72 | 71 | THE ALBUM ABBA/Atlantic SD 19164 | 14 | G |
| 73 | 76 | NIGHT FLIGHT YVONNE ELLIMAN/RSO RS 1 3031 | 9 | G |
| 74 | 78 | PEABO PEABO BRYSON/Capitol ST 11729 | 12 | G |
| 75 | 75 | LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090 | 34 | G |
| 76 | 58 | STARGARD/MCA 2321 | 12 | F |
| 77 | 80 | WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy F 9548 | 9 | G |
| 78 | 69 | EMOTION SAMANTHA SANG/Private Stock PS 7009 | 11 | G |

CHARTMAKER OF THE WEEK

79 119 TOGETHER FOREVER

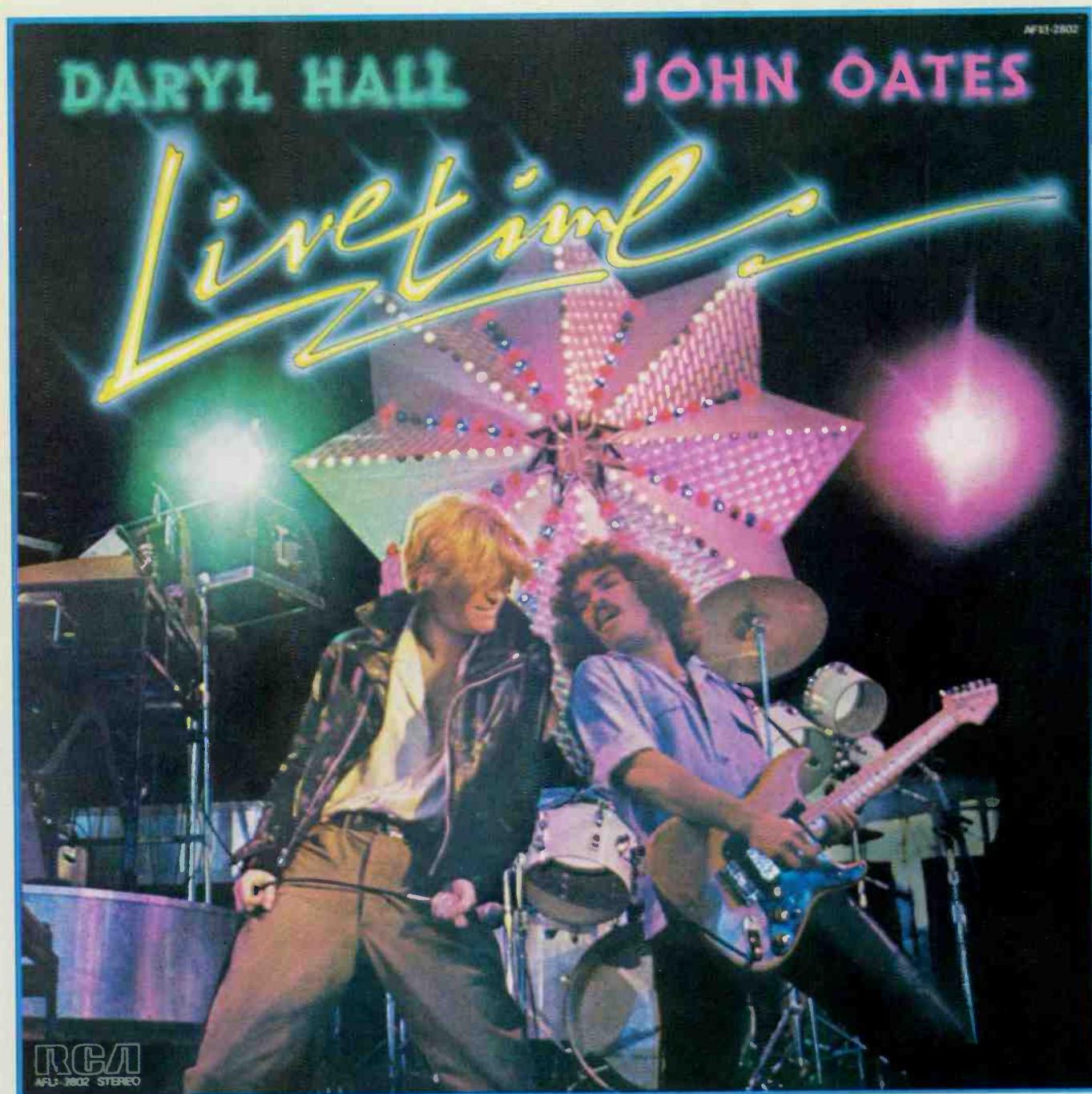
THE MARSHALL TUCKER BAND
 Capricorn CPN 0205



1 G

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|-----|-----|--|----|---|
| 80 | 88 | KAYA BOB MARLEY & THE WAILERS/Island ILPS 9517 | 4 | G |
| 81 | 83 | CHIC/Atlantic SD 19153 | 20 | G |
| 82 | 70 | GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710 | 16 | G |
| 83 | 73 | I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990 | 26 | G |
| 84 | 89 | LINES CHARLIE/Janus JXS 7036 | 3 | G |
| 85 | 81 | PLASTIC LETTERS BLONDIE/Chrysalis CHR 1168 | 9 | G |
| 86 | 95 | CASINO AL DiMEOLA/Columbia JC 35277 | 3 | G |
| 87 | 90 | FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK) | 19 | G |
| 88 | 93 | ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)Ode OSY 21653 (Jem) | 2 | X |
| 89 | 74 | WATERMARK ART GARFUNKEL/Columbia JC 34975 | 17 | G |
| 90 | 91 | RAINBOW SEEKER JOE SAMPLE/ABC AA 1050 | 5 | G |
| 91 | — | STONE BLUE FOGHAT/Bearsville BRK 6977 (WB) | 1 | G |
| 92 | 94 | HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL 1 2772 | 4 | G |
| 93 | 102 | HERMIT OF MINK HOLLOW TODD RUNDGREN/Bearsville BRK 6091 (WB) | 1 | G |
| 94 | 96 | THE PATH RALPH MacDONALD/Marlin 2210 (TK) | 4 | G |
| 95 | 100 | ONE-EYED JACK GARLAND JEFFREYS/A&M SP 4681 | 2 | G |
| 96 | 97 | AMERICAN HOT WAX (ORIGINAL SOUNDTRACK)/A&M SP 6500 | 3 | G |
| 97 | 98 | SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022 | 3 | G |
| 98 | 92 | SOME THINGS DON'T COME EASY ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76006 (Atlantic) | 5 | G |
| 99 | 77 | MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 35037 | 17 | G |
| 100 | 84 | ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149 | 17 | G |

Better Than You've Ever Heard Them Before!



Including some of their greatest hits *LIVE!*

RICH GIRL • THE EMPTYNESS • DO WHAT YOU WANT, BE WHAT YOU ARE
I'M JUST A KID (DON'T MAKE ME FEEL LIKE A MAN) • SARA SMILE
ABANDONED LUNCHEONETTE • ROOM TO BREATHE



Management and Direction:
Tommy Mottola

AmericanRadioHistory.Com

RCA
Records



101 THE ALBUM CHART 150

MAY 20, 1978

| | | |
|--------|--------|---|
| MAY 20 | MAY 13 | WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca) |
| 101 | 101 | LONGER FUSE DAN HILL/20th Century T 547 |
| 102 | 87 | WE CAME TO PLAY TOWER OF POWER/Columbia JC 34906 |
| 103 | 104 | ALMIGHTY FIRE ARETHA FRANKLIN/Atlantic SD 19161 |
| 104 | 117 | LONG LIVE ROCK 'N' ROLL RAINBOW/Polydor PD 1 6143 |
| 105 | 116 | MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096 |
| 106 | 108 | GHOST TOWN PARADE LES DUDEK/Columbia JC 35088 |
| 107 | 118 | LOVELAND LONNIE LISTON SMITH/Columbia JC 35332 |
| 108 | 109 | STARDUST WILLIE NELSON/Columbia JC 35305 |
| 109 | 124 | PLAYER/RSO RS 1 3026 |
| 110 | 105 | BRITISH LIONS/RSO RS 1 3032 |
| 111 | 121 | U.K./Polydor PD 1 6146 |
| 112 | 125 | LEVEL HEADED SWEET/Capitol SKAO 11744 |
| 113 | 115 | JUST FLY PURE PRAIRIE LEAGUE/RCA AFL 1 2590 |
| 114 | 127 | YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB) |
| 115 | 86 | EVERYTIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists UA LA 684 H |
| 116 | 120 | DO WHAT YOU WANNA DO DRAMATICS/ABC AA 1072 |
| 117 | 131 | THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177 |
| 118 | 132 | RUBICON/20th Century T 552 |
| 119 | 111 | DOUBLE PLATINUM KISS/Casablanca NBLP 7100 2 |
| 120 | 134 | LIVE AT THE BIJOU GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown) |
| 121 | 122 | HOTEL CALIFORNIA EAGLES/Asylum 6E 103 |
| 122 | 99 | HERB ALPERT-HUGH MASEKELA/Horizon SP 728 (A&M) |
| 123 | 112 | RIDING HIGH FAZE-O/SHE SH 740 (Atlantic) |
| 124 | 128 | GET TO THE FEELING PLEASURE/Fantasy F 9550 |
| 125 | 137 | SPINOZZA DAVID SPINOZZA/A&M SP 4677 |
| 126 | 136 | — ROCKET FUEL ALVIN LEE/TEN YEARS LATER/RSO 1 3033 |
| 127 | 138 | SKY BLUE PASSPORT/Atlantic SD 19177 |
| 128 | 139 | SPYRO GYRA/Amherst AMH 1014 |
| 129 | 103 | FOREIGNER/Atlantic SD 19109 |
| 130 | 106 | CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL SOUNDTRACK)/Arista AL 9500 |
| 131 | 133 | FUTURE BOUND TAVARES/Capitol SW 11719 |
| 132 | 135 | JUST FAMILY DEE DEE BRIDGEWATER/Elektra 6E 117 |
| 133 | 114 | BOSTON/Epic JE 34188 |
| 134 | 107 | THE HOUSE OF THE RISING SUN SANTA ESMERALDA/Casablanca NBLP 7088 |
| 135 | 110 | LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079 |
| 136 | 113 | BURCHFIELD NINES MICHAEL FRANKS/Warner Bros. BSK 3167 |
| 137 | 130 | CATS UNDER THE STARS JERRY GARCIA BAND/Arista AB 4160 |
| 138 | 123 | THE MAD HATTER CHICK COREA/Polydor PD 1 6130 |
| 139 | 126 | MAGIC FLOATERS/ABC AA 1047 |
| 140 | 144 | PLEASE DON'T TOUCH STEVE HACKETT/Chrysalis CHR 1176 |
| 141 | 143 | COME INTO MY HEART USA-EUROPEAN CONNECTION/Marlin 2212 (TK) |
| 142 | 142 | THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105 |
| 143 | — | SUNBURN SUN/Capitol ST 11723 |
| 144 | 146 | SEND IT ASHFORD & SIMPSON/Warner Bros. BSK 3088 |
| 145 | 145 | SINGER OF SONGS—TELLER OF TALES PAUL DAVIS/Bang BLP 410 |
| 146 | 147 | A SONG FOR ALL SEASONS RENAISSANCE/Sire SRK 6049 (WB) |
| 147 | 148 | HOLD ON NOEL POINTER/United Artists UA LA 848 H |
| 148 | — | BAD BOY RINGO STARR/Portrait JR 35378 |
| 149 | 129 | QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141 |

151-200 ALBUM CHART

| | | |
|-----|--|--|
| 151 | NOT SHY | WALTER EGAN/Columbia JC 35077 |
| 152 | BURNING THE BALLROOM DOWN | AMAZING RHYTHM ACES/ABC AA 1063 |
| 153 | LOVE BREEZE | SMOKEY ROBINSON/Tamla T 359R1 (Motown) |
| 154 | OLD FASHIONED LOVE | KENDALLS/Ovation OV 1733 |
| 155 | ATLANTA'S BURNING DOWN | DICKEY BETTS & GREAT SOUTHERN/Arista AB 4168 |
| 156 | DOUBLE DOSE | HOT TUNA/Grunt CYL2 2545 (RCA) |
| 157 | VOYAGE | Marlin 2213 (TK) |
| 158 | HERE YOU COME AGAIN | DOLLY PARTON/RCA AFL 1 2544 |
| 159 | PURE POP FOR NOW PEOPLE | NICK LOWE/Columbia JC 35329 |
| 160 | BARRY WHITE SINGS FOR SOMEONE YOU LOVE | 20th Century T 543 |
| 161 | IF MY FRIENDS COULD SEE ME NOW | LINDA CLIFFORD/Curtom 5021 (WB) |
| 162 | TAKIN' IT EASY | SEALS & CROFTS/Warner Bros. BSK 3163 |
| 163 | SHINE ON | CLIMAX BLUES BAND/Sire SRK 6056 (WB) |
| 164 | THE GODZ | Millennium MNLP 8003 (Casablanca) |
| 165 | YOU'RE NOT ALONE | ROY BUCHANAN/Atlantic SD 19170 |
| 166 | LOVE WILL FIND A WAY | PHARAOH SANDERS/Arista 4161 |
| 167 | LOVE ISLAND | DEODATO/Warner Bros. BSK 3132 |
| 168 | LEIF GARRETT | Atlantic SD 19152 |
| 169 | ELECTRIC GUITARIST | JOHN McLAUGHLIN/Columbia JC 35326 |
| 170 | BOOGIE TO THE TOP | IDRIS MUHAMMAD/Kudu 38 (CTI) |
| 171 | DISCO INFERO | THE TRAMMPS/Atlantic SD 18211 |
| 172 | LET'S ALL CHANT | MICHAEL ZAGER BAND/Private Stock PS 7013 |
| 173 | PROKOFIEV'S PETER & THE WOLF | DAVID BOWIE/EUGENE ORMANDY & THE PHILADELPHIA ORCHESTRA/Red Seal ARLT 2743 (RCA) |
| 174 | TUXEDO JUNCTION | Butterfly Fly 007 |
| 175 | ARCHIVES | RUSH/Mercury SRM 3 9200 |
| 176 | BERKSHIRE | WHA-KOO/ABC AA 1043 |
| 177 | SWEET BOTTOM | Sweet Bottom/SB 10177 |
| 178 | MAMA LET HIM PLAY | DOUCETTE/Mushroom MRS 5009 |
| 179 | DAVID JOHANSEN | Blue Sky JZ 3492 (CBS) |
| 180 | JAMERICAN MAN | DAVID OLIVER/Mercury SRM 1 1183 |
| 181 | THAT'S WHAT SHE SAID | FLORA PURIM/Milestone M 9081 (Fantasy) |
| 182 | FRESH FISH SPECIAL | ROBERT GORDON WITH LINK WRAY/Private Stock PS 7008 |
| 183 | MOTION | ALLEN TOUSSAINT/Warner Bros. BSK 3142 |
| 184 | BALTIMORE | NINA SIMONE/CTI 7084 |
| 185 | DON'T ASK MY NEIGHBORS | RAUL de SOUZA/Capitol SW 11774 |
| 186 | ERUPTION | Arloa SW 50033 |
| 187 | ROMEO & JULIET | ALEC R. COSTANDINOS & THE SYNCOPHONIC ORCHESTRA/Casablanca NBLP 7086 |
| 188 | ONCE UPON A TIME | DONNA SUMMER/Casablanca NBLP 7078 |
| 189 | THE MAN MACHINE | KRAFTWERK/Capitol SW 11723 |
| 190 | THE BEST OF THE STATLER BROTHERS | Mercury SRM 1 1037 |
| 191 | ADVENTURE | TELEVISION/Elektra 6E 133 |
| 192 | LOVE IN A SLEEPER | SILVER CONVENTION/Midsong 3038 (MCA) |
| 193 | DOWN TO EARTH | SUTHERLAND BROS./Columbia JC 35293 |
| 194 | BAND TOGETHER | RARE EARTH/Prodigal P7 10025R1 (Motown) |
| 195 | HOW MUCH, HOW MUCH I LOVE YOU | LOVE & KISSES/Casablanca NBLP 7078 |
| 196 | VILLAGE PEOPLE | Casablanca NBLP 7064 |
| 197 | ZARAGON | JOHN MILES/Arista AB 4176 |
| 198 | SNAIL | Cream CR 1009 |
| 199 | DREAMBOAT ANNIE | HEART/Mushroom MRS 5005 |
| 200 | I WASN'T BORN YESTERDAY | ALLAN CLARKE/Atlantic SD 19175 |

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RECORDWORLD R&B SINGLES CHART

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

MAY 20

MAY 13

- 1** **2 USE TA BE MY GIRL**
THE O'JAYS
Phila. Intl. 8 3642 (CBS)



WKS. ON CHART

7

| | | |
|-----------|---|-----------|
| 2 | 1 TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693 | 12 |
| 3 | 3 TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./ T-Neck 2272 (CBS) | 8 |
| 4 | 4 ON BROADWAY GEORGE BENSON/Warner Bros. 8542 | 11 |
| 5 | 8 THE GROOVE LINE HEATWAVE/Epic 8 50524 | 7 |
| 6 | 5 THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463 | 15 |
| 7 | 7 STAY RUFUS /CHAKA KHAN/ABC 12349 | 8 |
| 8 | 6 DANCE WITH ME PETER BROWN/Drive 6269 (TK) | 15 |
| 9 | 9 FLASH LIGHT PARLIAMENT/Casablanca 909 | 18 |
| 10 | 11 OH WHAT A NIGHT FOR DANCING BARRY WHITE/ 20th Century 2365 | 9 |
| 11 | 12 GET ON UP TYRONE DAVIS/Columbia 3 10648 | 11 |
| 12 | 10 BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512 | 16 |
| 13 | 13 NIGHT FEVER BEE GEES/RSO 889 | 12 |
| 14 | 15 DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK) | 9 |
| 15 | 17 MS DAVID OLIVER /Mercury 73973 | 10 |
| 16 | 14 RIDING HIGH FAZE-O /SHE 8700 (Atlantic) | 12 |
| 17 | 20 EVERYBODY DANCE CHIC/Atlantic 3469 | 6 |
| 18 | 16 OUR LOVE NATALIE COLE/Capitol 4509 | 27 |
| 19 | 18 IT'S SERIOUS CAMEO/Chocolate City 013 (Casablanca) | 9 |
| 20 | 19 STAYIN' ALIVE BEE GEES/RSO 885 | 18 |
| 21 | 24 DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Motown) | 9 |
| 22 | 25 GIRL CALLIN' CHOCOLATE MILK/RCA 11222 | 9 |
| 23 | 21 I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum) | 14 |
| 24 | 27 DUKEY STICK (PART ONE) GEORGE DUKE/Epic 8 50531 | 6 |
| 25 | 22 REACHING FOR THE SKY PEABO BRYSON/Capitol 4522 | 21 |
| 26 | 33 (LET'S GO) ALL THE WAY WHISPERS /Solar 11246 (RCA) | 5 |
| 27 | 26 SLICK SUPERCHICK KOO & THE GANG/DeLite 901 | 10 |
| 28 | 28 I CAN'T STAND THE RAIN ERUPTION/Ariola 7686 | 11 |
| 29 | 23 IT'S YOU THAT I NEED ENCHANTMENT /Roadshow 1124 (UA) | 22 |
| 30 | 32 SUPERNATURAL FEELING BLACKBYRDS/Fantasy 819 | 8 |
| 31 | 35 WAITING ON LOVE JOHNNY BRISTOL/Atlantic 3421 | 8 |
| 32 | 30 LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 45184 | 15 |
| 33 | 40 SHAME EVELYN "CHAMPAGNE" KING/RCA 11122 | 6 |
| 34 | 38 AIN'T NO SMOKE WITHOUT FIRE EDDIE KENDRICKS/ Arista 0325 | 4 |
| 35 | 44 RUNAWAY LOVE LINDA CLIFFORD/Curtom 0138 (WB) | 3 |
| 36 | 41 ATTITUDES BAR KAYS/Mercury 8 54283 | 7 |
| 37 | 29 ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor) | 13 |

| | | |
|-----------|--|-----------|
| 38 | 31 IT'S ALL IN YOUR MIND SIDE EFFECT /Fantasy 818 | 11 |
| 39 | 45 LET THE MUSIC PLAY DOROTHY MOORE/Malaco 1048 (TK) | 5 |
| 40 | 37 OLD MAN WITH YOUNG IDEAS ANN PEEBLES/Hi 78509 (Cream) | 11 |
| 41 | 43 KEEP ON DANCING JOHNNIE TAYLOR/Columbia 3 10709 | 7 |
| 42 | 48 ALMIGHTY FIRE (WOMAN OF THE FUTURE) ARETHA FRANKLIN/Atlantic 3468 | 4 |
| 43 | 56 ANNIE MAE NATALIE COLE /Capitol 4572 | 2 |
| 44 | 46 LET'S GET FUNKIFIED BOILING POINT/Bullet 05 (Bang) | 5 |
| 45 | 47 TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY JAISUN/Jett Sett 1001 | 10 |
| 46 | 42 YOU ARE, YOU ARE CURTIS MAYFIELD/Curton 0135 (WB) | 6 |
| 47 | 34 DO YOU LOVE SOMEBODY LUTHER INGRAM/Koko 728 | 18 |
| 48 | 58 I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103 | 3 |
| 49 | 57 WEEKEND LOVER ODYSSEY/RCA 11245 | 3 |
| 50 | 50 EYESIGHT JAMES BROWN/Polydor 1 4465 | 6 |
| 51 | 67 SHADOW DANCING ANDY GIBB/RSO 893 | 2 |
| 52 | 64 FEEL THE FIRE PEABO BRYSON/Capitol 4573 | 2 |

CHARTMAKER OF THE WEEK

- 53** — **STUFF LIKE THAT**
QUINCY JONES
A&M 2043



| | | |
|-----------|---|-----------|
| 54 | 54 MY FAVORITE FANTASY VAN McCOY/MCA 40885 | 4 |
| 55 | 36 WHICH WAY IS UP STARGARD/MCA 40825 | 24 |
| 56 | 39 JACK & JILL RAYDIO/Arista 0283 | 27 |
| 57 | 55 I FEEL GOOD AL GREEN/Hi 78511 (Cream) | 6 |
| 58 | — LAST DANCE DONNA SUMMER/Casablanca 926 | 1 |
| 59 | — IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884 | 7 |
| 60 | — IS THIS A LOVE THING RAYDIO/Arista 0328 | 1 |
| 61 | — IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/ TK 1028 | 1 |
| 62 | 62 WEST SIDE ENCOUNTER SALSOUL ORCHESTRA/Salsoul 7 2064 | 3 |
| 63 | — HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529 | 1 |
| 64 | — YOU GOT IT DIANA ROSS/Motown 1442 | 1 |
| 65 | 68 TILL YOU TAKE MY LOVE HARVEY MASON/Arista 0323 | 3 |
| 66 | — WHO'S GONNA LOVE ME IMPERIALS/Omni 5501 | 1 |
| 67 | 74 BOOGIE OOGIE OOGIE TASTE OF HONEY/Capitol 4565 | 2 |
| 68 | — MAKE A DREAM COME TRUE MASS PRODUCTION/Cotillion 44233 (Atlantic) | 1 |
| 69 | 71 PLEASURE PRINCIPLE PARLET/Casablanca 919 | 2 |
| 70 | — SHAKER SONG SPYRO GYRA/Amherst 730 | 1 |
| 71 | 72 MEAN MACHINE THE MIRACLES/Columbia 3 10706 | 3 |
| 72 | 52 CONFUNKSHUNIZEYA CON FUNK SHUN/Mercury 2 53974 | 9 |
| 73 | 60 THE ONE AND ONLY GLADYS KNIGHT & THE PIPS/ Buddah 592 (Arista) | 8 |
| 74 | 75 JUST FAMILY DEE DEE BRIDGEWATER/Elektra 45466 | 2 |
| 75 | 73 I'M REALLY GONNA MISS YOU BILLY PRESTON/A&M 2012 | 3 |

"I LIKE GIRLS"
WILL LIGHT A FIRE UNDER
THE CHARTS.

"I LIKE GIRLS" THE RED HOT SINGLE FROM FATBACK'S NEW ALBUM
"FIRED UP 'N' KICKIN'" ON SPRING RECORDS



Fired Up 'n' Kickin'

SP-1-6718

SOUL TRUTH

By DEDE DABNEY



■ NEW YORK: "Stuff Like That" — Quincy Jones (A&M). With the help of some friends, Quincy Jones has emerged with another smash. Move your feet to a block busting rhythm. This is what's new from "Q" and the crew.

DEDE'S DITTIES TO WATCH: "I Just Want To Be With You" — Floaters (ABC); "Love Don't Come No Stronger" — Martha Reeves (Fantasy); "Groove To Get Down" — T-Connection (Dash).

Harold Melvin was cleared of all narcotics charges this past week. He was arrested in Barbados along with female singer Sharon Paige.

One of the industry's leading promotion women is now seeking employment after leaving Salsoul Records — Janet Williams has been replaced by Connie Johnson.

Henry Nash's Sabrena Artists has relocated its offices in 1650 Broadway, suite 410. Their new phone number is 757-8354.

RUMORS, RUMORS: It seems as though Roadshow Records might be severing its ties with United Artists. At press time the rumor was neither confirmed nor denied. Be watching for further details.

According to Chuck Offett, Amherst recording artists Spyro Gyra will soon be going in the studio to record their second album. This jazz/fusion group is starting to show significant airplay in major east coast markets.

The promotion for the motion picture "Thank God It's Friday" is being handled by the Sharpe Public Relations firm. According to Yvette Sharpe, founder and president of this all female, all black agency, this picture should be a monumental box office smash.

Rising from the ashes of NATRA is the BMA, Black Music Association. We will be reporting more on this new association as information is made available.

War is back at UA for the soundtrack to Lawrence-Hilton Jacobs' new movie, "Youngblood."

A new group from Indianapolis, by the name of Rapture, showcased this week at Broady's in Manhattan. Among those in attendance were Ron Mosley (RCA), Jim Tyrell (CBS), Primus Robinson (Atlantic), Warner Bros. recording artist Ray Simpson and H&L recording artist Wilbur Bascome. Look out for this group of the future.

Norman Connors will soon be back in the studio, this time to add his magic touch to the Philadelphia hearthrobs the Delfonics.

Who In The World:

Rufus/Chaka Khan Stay On Top

■ Rufus/Chaka Khan have the distinct talent of successfully appealing to both r&b and pop audiences. Their recent hit album, "Street Player," strongly exemplifies their crossover ability with chart positions on both the r&b and pop charts. Their single, "Stay," remains a strong #7 r&b and climbing up the pop singles chart to #51. The album jumps to #6 r&b and crosses to #51 pop.

Lead singer Chaka Khan, with her uniquely belting voice and feline aura, began her music career at 16 when she began singing at Chicago supper clubs. Her style alternates between sweet and tart, and African and jazz.

Kevin Murphy, keyboard master of the group, has been a professional musician for 18 years,

beginning with a quintet known as Kevin and The Keepsakes, and continuing with the Dick Clark caravan of stars, featuring the Crystals and Del Shannon, among others.

Also highlighted on keyboards is David "Hawk" Wolinski, former member of Minnie Riperton's band prior to joining Rufus. "Hawk" is also an established songwriter, co-writing Chicago's latest single "Take Me Back To Chicago," and also the title tune for Rufus' latest album.

Guitarist Tony Maiden stepped forward to sing the title tune of the lp, and also joins Chaka on "Change Your Ways" and "Blue Love." Tony has been playing guitar since age five, and is considered by many to have mastered the instrument.

Bass player Bobby Watson came to Rufus after having been a member of the Rhythm Rebellion. He and Maiden also played with Billy Preston and High Voltage in studio sessions. Watson is known for his highly charged stage performance, but members of the group interestingly view him as "the passive member" off stage.

The newest member of the group, Richard "Moon" Calhoun, has only been with the Rufus for one year, however he brings years of percussive experience from Tulsa. "Moon" has also co-written tunes on the Rufus/Chaka Khan lp, including "Stay" and "Blue Love." Although "Moon" views his song-writing abilities as a hobby, member of the group see things differently.

SESAC Pubbery

■ NEW YORK — James Brown has signed a long-term publisher affiliation agreement with SESAC. The first SESAC release from his new firm, Deanna Yamma Publishing Company, is an lp and two singles by The J.B.'s, produced by James Brown.

R&B PICKS OF THE WEEK

SINGLE



CANDI STATON, "VICTIM" (Daann Music, ASCAP). This record, produced by Dave Crawford, is probably Ms. Staton's best to date. The laid-back arrangement is greatly enhanced by Candi's soulful vocal interpretation. Bouncy beat livens up the lyrics. Should do very well on both r&b and pop charts. This should be an excellent preview of her forthcoming Warner Brothers album, "House Of Love." Warner Brothers WBS 8582.



THE UNIVERSAL ROBOT BAND, "FREAK WITH ME" (Leeds Music, PAP Music, ASCAP). This record, inspired by the new dance craze, "The Freak," should be sweeping the nation very soon. The Patrick Adams production features a heavy disco beat with intricate synthesizer programming. Background vocals feature a group of young ladies who openly invite the listener to dance. This lively record should garner immediate response in most urban markets. Red Greg RG-217.

RAY SIMPSON, "TIGER LOVE." There is no proven case that talent is hereditary, but this album presents a good argument on the issue. Ray Simpson, younger brother of Valerie Simpson, is an artist to be reckoned with on his own merit. Not only does Ray sing, but he wrote seven out of the eight tunes on the album. The single release, "My Love Is Understandin'," is the only tune on the album in which Ray uses a falsetto voice, the rest of album exhibits a smooth and melodic sound that should take him very far. Warner Brothers BSK 3180.



**GET ON
Brunswick's newest
Chi-lite recording**

**“THE
FIRST
TIME”**

BR 55546

BRUNSWICK

DAKAR

Manhattan Transfer

In Avnet's view, the conditions for overseas touring are much less hazardous—from all aspects—than they are generally perceived to be. "Governments are extremely cooperative. We have had no customs problems, and no language problems—English is a second language in most countries, anyway. We've also found that the halls are better there, very professional, good sound and lighting equipment, and absolutely no union hassles. What's more, the promoters in Europe, because they don't handle so many acts, are interested in career building. To support this point, Avnet offered the example of Harvey Goldsmith, an English promoter who booked the Transfer into London's Hammersmith Odeon during a recent tour; whereas they had played the Palladium on previous visits, their popularity became such that they could fill the Hammersmith, a venue generally regarded strictly as "a rock palace."

The Transfer's tour and record successes have had certain ancillary advantages as well, Avnet continued. "For one thing, merchandising deals do very well in Europe, since the market isn't flooded with them. Also, now we can get publishing deals both here and abroad, because of our heavy European exposure

Public B'casting Bill

(Continued from page 4)

Henry Waxman (D-Calif.) will allow the public broadcast stations to editorialize on the air, although there is a specific exception against endorsement for public officials.

Another amendment, from Rep. Barbara Mikulski (D-Md.) would have all the public stations establish community advisory boards, and one by Rep. Ed Markey (D-Md.) would reduce the \$2.25 to \$1, outside-to-federal matching funds formula to \$2 to \$1.

(Continued from page 22)

we couldn't get that in America before." All in all, he added, conditions in Europe are extremely attractive for visiting acts. "They're starved for talent, but you had better give them a good show," he warned.

International Appeal

To be sure, the Manhattan Transfer's inherent international appeal — their repertoire includes songs in several languages, while singer Laurel Masse is multi-lingual — have not hurt. But Avnet, who predicted that the group's success abroad would help in further establishing them in America "without selling out for an instant hit," also said that the opportunity exists for other, less cosmopolitan artists to do well there.

Benson on Broadway



George Benson's two week sold-out engagement at Broadway's Belasco Theater received a truly star-studded welcome. On hand for the opening night activities were, (from left): Singer Buffy Sainte-Marie; flutist Bobbi Humphrey; Benson, naturally; actress Anita Gillette; and singer-songwriter Neil Sedaka.

New York, N.Y.

(Continued from page 22)

by a young upstart named Carl Sigman, sung by Jerri Griffin, formerly a singer with the national company of "Bubbling Brown Sugar." Anyone interested in seeing the film should call Ballard, Sondra Gilman or Louise Westergaard at 734-8011.

WE ALL MAKE MISTAKES DEPT.: Our congratulations go out this week to Jeff Franklin, president of ATI, who will be married to Carrie Becker on Sunday, June 11. Ms. Becker is an assistant to the prominent Los Angeles attorney Henry Bushkin, who numbers among his clients Johnny Carson and Jimmy Lenner. Neil Bogart will serve as best man. We suggest that Franklin—and Becker too, for that matter—keep in mind the words of Fred Mertz, who said, when reminded that he was indeed married to Ethel, "You don't have to rub it in."

FYI: Anyone interested in the legal and business aspects of the record industry would do well to attend the Practicing Law Institute's workshop on said subject, June 21-23 at the New York Hilton. Veteran executives and counsel for record companies, artists, producers and publishers will discuss topics as: basic artist and producer contracts; advance and royalty structures; changes in the treatment of sound recordings under the new Copyright Act; litigation involving artist contracts and inducing-breach claims; production and label deals; negotiating strategies; music publishing in light of the new Copyright Act; changes in the rights of and obligations of writers, publishers and users; Tax aspects—the bunching of income dilemma. Chairman of the panel for this workshop is Donald E. Biederman, VP, legal affairs and administration, ABC Records, Los Angeles. Panelists are: Alan Kayes, former manager, business affairs, RCA Music Service, Water Mill, New York; Albert Rettig of Lazarow, Rettig & Sundel, Beverly Hills; Paul Russell, VP, CBS Records International, New York City; Peter S. Shukat of Weiss & Meilbach, New York City; Howard S. Smith of Mitchell, Silberberg & Knupp, Los Angeles; Michael S. Tannen, member of the New York Bar, New York City; W. Robert Thompson of Thompson, Harris & Leach, Nashville; Raphael E. Tisdale of Sanders & Tisdale, Los Angeles.

The fee for the course, including a course handbook, is \$200. You can register by calling the PLI at 212-765-5700.

NMDS Announces List Price Hike

■ NEW YORK—The New Music Distribution Service, a division of the Jazz Composer's Orchestra Association, Inc., an organization that has been devoted solely to the distribution of independently produced contemporary "classical" and progressive jazz records, has announced that many of their labels have raised their list price to \$7.98. These labels include, Aesthetic Research, Avon Hill, Bija Birth, Carousel, Hat Hut, CP, Creative Consciousness, Earthforms, Folkways, Gallery Editions, Grenadilla, India Navigation, IPS, JCOA, Mustevic, Nessa, Onari, Otic, Parachute, Philly Jazz, Sackville, Sahara, Straight Ahead, Watt, Wizard, Wranebeau.



THE JAZZ LP CHART

MAY 20, 1978

1. **WEEKEND IN L.A.** GEORGE BENSON/Warner Bros. 2WB 3139
2. **FEELS SO GOOD** CHUCK MANGIONE/A&M SP 4658
3. **RAINBOW SEEKER** JOE SAMPLE/ABC AA 1050
4. **MODERN MAN** STANLEY CLARKE/Nemperor JZ 35303 (CBS)
5. **SAY IT WITH SILENCE** HUBERT LAWS/Columbia JC 35022
6. **LIVE AT THE BIJOU** GROVER WASHINGTON JR./Kudu KUX 3637 (Motown)
7. **CASINO** AL DiMEOLA/Columbia JC 35277
8. **LOVE ISLAND** DEODATO/Warner Bros. BSK 3132
9. **LOVELAND** LONNIE LISTON SMITH/Columbia JC 35332
10. **WEST SIDE HIGHWAY** STANLEY TURRENTINE/Fantasy F 9548
11. **SPINOZZA** DAVID SPINOZZA/A&M SP 4677
12. **THE PATH** RALPH MACDONALD/Marlin 2210 (TK)
13. **JUST FAMILY** DEE DEE BRIDGEWATER/Elektra 6E 119
14. **LOVE WILL FIND A WAY** PHAROAH SANDERS/Arista AB 4161
15. **HERB ALPERT-HUGH MASEKELA** Horizon 728 (A&M)
16. **LET'S DO IT** ROY AYERS/Polydor PD 1 6126
17. **HOLD ON** NOEL POINTER/United Artists UA LA 848 H
18. **MAGIC IN YOUR EYES** EARL KLUGH/United Artists UA LA 877 H
19. **PEG LEG** RON CARTER/Milestone M 9082 (Fantasy)
20. **SPYRO GYRA** Amherst AMH 1014
21. **SKY BLUE** PASSPORT/Atlantic SD 19177
22. **ROTATION** TIM WEISBERG/United Artists UA LA 857 H
23. **BREEZIN'** GEORGE BENSON/Warner Bros. BSK 3111
24. **FUNK IN A MASON JAR** HARVEY MASON/Arista AB 4157
25. **THE MAD HATTER** CHICK COREA/Polydor PD 1 6130
26. **DON'T ASK MY NEIGHBORS** RAUL de SOUZA/Capitol SW 11774
27. **BOOGIE TO THE TOP** IDRIS MUHAMMAD/Kudu 38 (CTI)
28. **BRAZIL-ONCE AGAIN** HERBIE MANN/Atlantic SD 19169
29. **VOYAGER** DEXTER WANSEL/Phila. Intl. JZ 34985 (CBS)
30. **BOP-BE** KEITH JARRETT/Impulse IA 9334 (ABC)
31. **INNER CONFLICTS** BILLY COBHAM/Atlantic SD 19174
32. **AUTOPHYSIOSYCHIC** YUSEF LATEEF/ CTI 7082
33. **MOONSCAPES** BENNY MAUPIN/ Mercury SRM 1 3717
34. **LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES** Elektra 6E 121
35. **BALTIMORE** NINA SIMONE/CTI 7084
36. **UNFINISHED BUSINESS** JIMMY SMITH/Mercury SRM 1 3716
37. **THIS IS YOUR LIFE** NORMAN CONNORS/Arista AB 4177
38. **ELECTRIC GUITARIST** JOHN McLAUGHLIN/Columbia JC 35326
39. **LIVING ON A DREAM** WAYNE HENDERSON/Polydor PD 1 6145
40. **THAT'S WHAT SHE SAID** FLORA PURIM/Milestone M 9081 (Fantasy)

Progressive RECORDS

PRESENTS

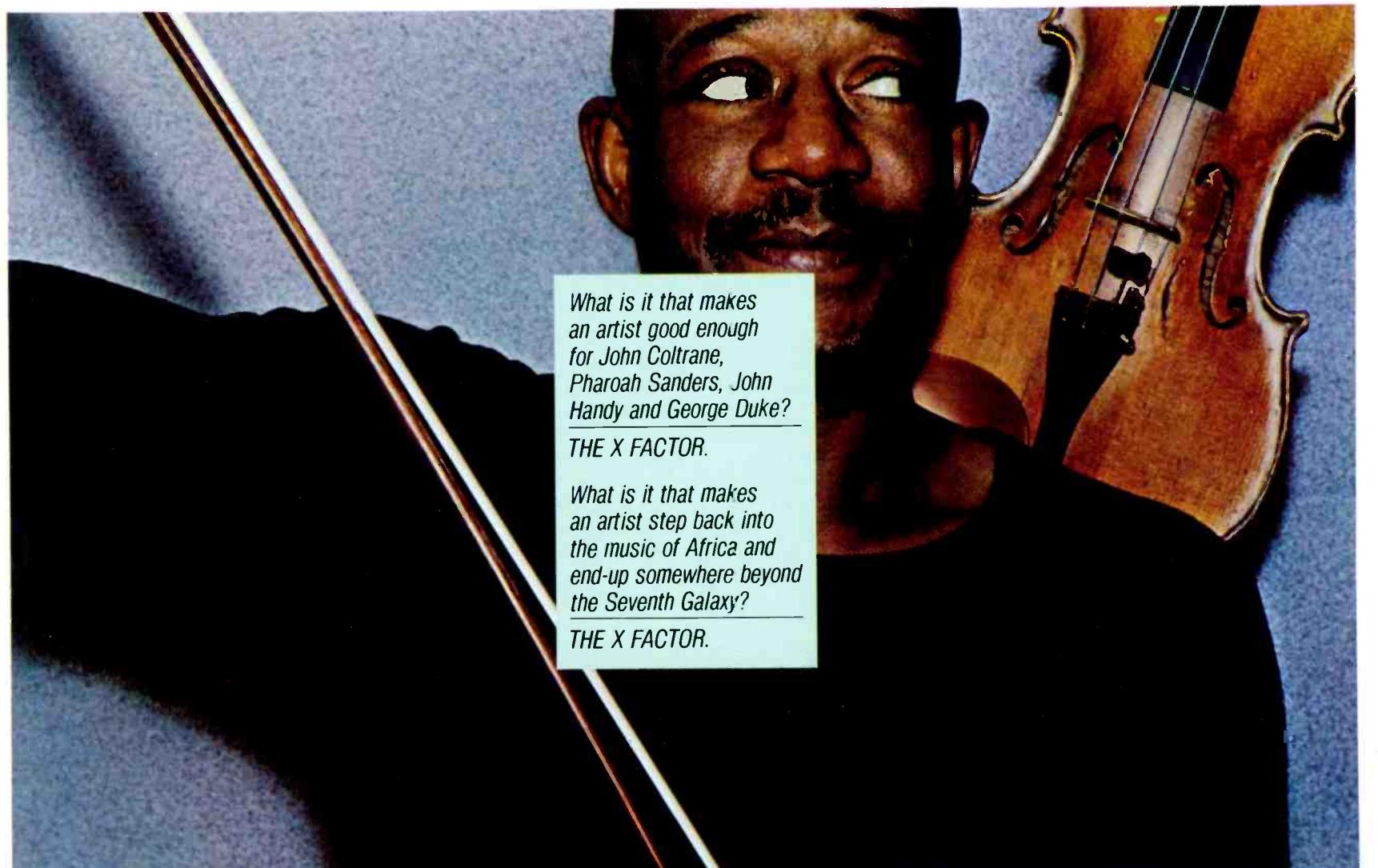
7002 LOVE FOR SALE
DEREK SMITH
George Duvivier, Bobby Rosengarten

7008 TRAVELING
CHUCK WAYNE
Jay Leonhart, Ronnie Bedford, Warren Chaisson

7003 FIGURE AND SPIRIT
LEE KONITZ QUINTET
Ted Brown, Albert Dailey, Rufus Reid, Joe Chambers

7004 ARIGATO
HANK JONES TRIO
Richard Davis, Ronnie Bedford

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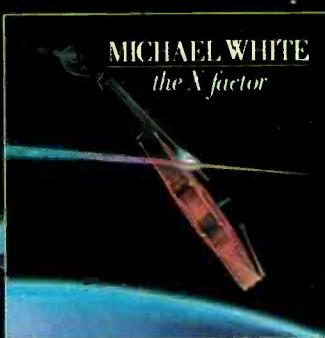
*What is it that makes
an artist good enough
for John Coltrane,
Pharoah Sanders, John
Handy and George Duke?*

THE X FACTOR.

*What is it that makes
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THE R&B LP CHART

MAY 20, 1978

1. SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)
2. SATURDAY NIGHT FEVER BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
3. SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)
4. CENTRAL HEATING HEATWAVE/Epic JE 35260
5. WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139
6. STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049
7. YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259
8. BOOTSY? PLAYER OF THE YEAR BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093
9. RAYDIO Arista AB 4163
10. THANKFUL NATALIE COLE/Capitol SW 11708
11. FUNKENTECHY VS. THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034
12. BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149
13. PEABO PEABO BRYSON/Capitol ST 11729
14. FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)
15. WARMER COMMUNICATIONS AVERAGE WHITE BAND/Atlantic SD 19162
16. THANK GOD IT'S FRIDAY (ORIGINAL MOTION PICTURE SOUNDTRACK) Casablanca NBLP 7099
17. WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca)
18. ALMIGHTY FIRE ARETHA FRANKLIN/Atlantic SD 19161
19. ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905
20. DO WHAT YOU WANNA DO DRAMATICS/ABC AA 1972
21. RIDING HIGH FAZE-O/SHE SH 740 (Atlantic)
22. LET'S DO IT ROY AYERS/Polydor PD 1 6126
23. WE CAME TO PLAY TOWER OF POWER/Columbia JC 34906
24. MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096
25. SUNBURN SUN/Capitol ST 11723
26. LOVE BREEZE SMOKEY ROBINSON/Tamla T 359R1 (Motown)
27. ONCE UPON A DREAM ENCHANTMENT/Roadshow RS LA811 G (UA)
28. CHIC Atlantic SD 19153
29. FUTURE BOUND TAVARES/Capitol SW 11719
30. MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)
31. GET TO THE FEELING PLEASURE/Fantasy F 9550
32. THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177
33. IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/Curtom 5021 (WB)
34. GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710
35. FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658
36. STARGARD MCA 2321
37. VOYAGE Marlin 2213 (TK)
38. SEND IT ASHFORD & SIMPSON/Warner Bros. BSK 3088
39. SMOOTH TALK EVELYN 'CHAMPAGNE' KING/ RCA APLI 2466
40. BOOGIE TO THE TOP IDRIS MUHAMMAD/Kudu 38 (CTI)

Disco File (Continued from page 85)

Kraftwerk, "The Man Machine" (Capitol), which is less severely minimal than their last release and somewhat more intentionally danceable. Several cuts have an irresistible, hypnotic feel, wrapping the listener in a deeply pulsing electronic coil of sound that lulls you and sucks you in almost against your will. The beat is steady, mechanical, haunting; but the embellishments here are more delicate and dreamy (especially on the lovely "Neon Lights," the longest cut at 9:03) than on much of "Trans-Europe" and it's this slight soft focus that makes the new material more appealing. Still, the effect is not quite as riveting as it was last time out, perhaps because we've been so thoroughly steeped in the synthesizer sound since that time, perhaps because the stark forward thrust of "Trans-Europe" is missing. No matter, Kraftwerk remains in the electronic avant-garde and these cuts are recommended: "Neon Lights," "Spacelab" and "Metropolis." The McLane Explosion's "Pulstar" album (Tom n' Jerry) is also totally synthesized with the exception of additional percussion added in the mix by Tom Moulton and the result sounds much like a Space album. Included are four tracks: Jean Michel Jarre's "Oxygene" with the pace kicked up some; "Accidental Lover" from the first Love & Kisses album turned into an instrumental with minimal vocals from Ingram, Benton & Benson, the Sweethearts of Sigma (Sound); Vangelis' title track; and yet another version of "Magic Fly," certainly a redundant choice. With the possible exception of "Accidental Lover," which works more efficiently here than it did originally, little fresh insight is offered and no new ground broken. But "Accidental Lover" is worth it if only for the breaks and "Pulstar" is decent filler. Collectors' note: A limited edition on blue vinyl was pressed up by the Canadian manufacturer and may still be available as an import item; the American pressings are basic black.

RECOMMENDED DISCO DISCS: Demis Roussos, the international star who's attempting once again to break into the American market, should make a solid impression on the disco crowd with "L.O.V.E. Got a Hold on Me," a ten-minute version of the strongest cut from his first Mercury album. Freddie Perren produced, so the sound is sharp, pop-flavored disco with rousing vocals, sexy choruses and swirling breaks. A trifle over-long, perhaps, but it grows on you . . . "I'm Glad You're Mine," the first release by a young Chicago group on AVI, is another record that sounds better with every new listening. Their style is smooth but funky, close to AWB's with light vocals and several jumping breaks that neatly clinch the track. The disco mix is by former New York and Chicago DJ Rick Gianatos and runs a perfect eight minutes. Also check out the pretty ballad on the flip side, "Starchild"

(Continued on page 102)

R&B REGIONAL BREAKOUTS

Singles

East:

- Quincy Jones (A&M)
- Donna Summer (Casablanca)
- Raydio (Arista)
- KC & The Sunshine Band (TK)
- Diana Ross (Motown)
- Taste of Honey (Capitol)

South:

- Odyssey (RCA)
- Peabo Bryson (Capitol)
- Quincy Jones (A&M)

Midwest:

- Barbara Mason (Prelude)
- Quincy Jones (A&M)
- Diana Ross (Motown)

West:

- Quincy Jones (A&M)
- Raydio (Arista)

Albums

East:

- Village People (Casablanca)
- Evelyn "Champagne" King (RCA)
- Idris Muhammad (Kudu)

South:

- Norman Connors (Arista)

Midwest:

- Linda Clifford (Curton)
- Evelyn "Champagne" King (RCA)
- Idris Muhammad (Kudu)

West:

- Evelyn "Champagne" King (RCA)

Screen Gems-EMI

(Continued from page 14)

commercial usage and professional talent acquisition, as well as exploiting EMI's theatrical and television catalogues, the company's operations have been consolidated physically in its new offices at 6255 Sunset Boulevard here.

"It's the first time we've had everyone under the same roof," Sill commented, "including accounting, professional, copyrights, creative. We've also put in an eight-track studio for our writers, which is nearly finished. Previously, accounting, copyright and legal were all still in New York, while our main creative office was out here. Then, about six months after our sale to EMI, accounting was moved to Los Angeles but situated in another building, along with copyrights. Legal stayed in New York at that point."

Since taking over the new offices, however, Sill notes that all departments are finally in the same facility, totalling some 45 staffers. "We've retained our offices in New York and Nashville, but they're professional offices."

Singles Analysis

(Continued from page 10)

#69 bullet. The Isley Bros. (T-Neck), still #3 r&b, moved to #71 bullet and Diana Ross (Motown), debuting at #64 bullet r&b, moved here to #72 bullet. Odyssey (RCA), #49 bullet r&b, moved to #75 bullet on good play and Fotomaker (Atlantic) regained its bullet at #84 on strong station adds.

New on the chart this week are: Chartmaker Billy Joel (Col) "Only the Good Die Young" at #66 bullet; Donna Summer (Casablanca) at #70 bullet and debuting on the r&b chart at #58 bullet; Paul Davis (Bang) #77 bullet; Foghat (Bearsville) at #78 bullet with the album coming on at #91 bullet; Chicago (Col) #82 bullet; Love & Kisses (Casablanca) #87 bullet; Rare Earth (Prodigal) at #94; Steve Martin (WB) #97 and Kraftwerk (Capitol) at #99.

Album Analysis

(Continued from page 10)

helped drive the "Grease" soundtrack (RSO) to #60 bullet and strong retail action boosted Bob Marley & The Wailers (Island) up to #80 bullet. Al DiMeola's (Col) good jazz base and retail sales brought his album up to #86 bullet.

New this week are Chartmaker Marshall Tucker Band (Capricorn) at #79 bullet with solid retail sales and rack breakout action; Foghat (Bearsville) at #91 bullet and Todd Rundgren (Bearsville) at #93 bullet, both doing well on the retail level.

AM ACTION

By CHRISTY WRIGHT

■ O'Jays (Phila. Intl.). Our Powerhouse Pick of last week is making strong moves on major market and secondary stations all across the country. This #1 r&b single is now a full fledged crossover hit. Adds this week were Y100, WPEZ, WQXI, WMAK, WTIX, KFI, KILT, WISE, WCGQ, 14ZYQ, WBBF, KDON, WEFM. Moves are 7-2 WHBQ, 9-6 CKLW, 10-6 WAVZ, 21-9 98Q, 28-20 96X, HB-28 KFRC, 27-11 WPGC, 28-24 Z93, 35-23 WLAC, 31-25 WZZP, 31-22 WDRQ, 35-25 KSLQ, HB-32 WNOE, 28-22 KRBE, 28-22 WCAO, 33-29 KNOE-FM, 31-22 KAKC, HB-20 KYNO, HB-29 KXX/106,

30-27 WBBQ, 31-24 WGSV, HB-28 WRFC, 19-12 WFLB, 23-17 WORD, 23-14 WANS.

Heatwave (Epic). Another crossover record from r&b (number five) that is being added to many stations and taking good jumps everywhere. This Powerhouse Pick was added at Y100, WQXI, Z83, WIFI, KBEQ, WGSV, WORD, WEFM, KNOE-FM, KHFI, KAKC. Moves are 5-1 WFLB, 8-5 WANS, 12-9 WAVZ, 32-28 99X, 29-22 96X, 26-17 13Q, 26-18 WPEZ, 23-13 WPGC, HB-21 WHBQ, 34-29 WLAC, 23-16 WZZP, 29-26 WDRQ, 22-16 CKLW, 32-29 KSLQ, 24-18 KRBE, 26-19 WCAO, 29-17 KILT, HB-28 WBBQ, HB-30 WRFC, HB-28 WCGQ, HB-24 WISE, HB-20 WICC.

Michael Johnson (EMI America). This record is taking excellent jumps on stations across the board, and still more adds are coming in. Our Powerhouse Pick of last week was added at WPEZ, WRKO, WPGC, KHJ, KING, TEN-Q, 94Q, WISE, KLUE, KIMN. Moves are HB-30 WQXI, HB-29

WMAK, 24-21 WZZP, 30-27 KDWB, 24-22 KSTP, 29-27 KLIF, HB-40 KILT, 23-21 KRTA, HB-35 98Q, HB-29 WBBQ, 33-26 WGSV, 20-18 WRFC, 30-26 WCGQ, 26-23 WFLB, HB-31 WANS, 28-24 14ZYQ, HB-26 WPRO-FM, 26-22 KDON, 31-27 WAVZ, 23-18 KAKC, 35-30 KTIX, 23-18 KELP, 27-18 WOW, 26-24 WSPT, HB-24 WJBQ, 21-18 KTOQ, 24-20 KKOA.

Billy Joel "Only The Good Die Young" (Col). This song was forced off the album by radio stations everywhere. New York really started this one and it has spread up and down the east coast. This week it was added at WPGC, KSLQ, KJR, KILT, KRBE, WFLB, KTFX, KLUE, KRTA. It is already on 99X, 96X, WNBC, 13Q, WPEZ, KFRC, WZZP, WZUU, WOKY, WGCL, WIFI, WVB, WABB, WANS, 14ZYQ, WPRO-FM, WICC, WAVZ, KCBQ, K100, KNDE, KELP.

Bob Seger (Capitol). This record, another Powerhouse Pick, has been added on to almost every station, major and secondary, in the country. This week's adds are WKBW, 13Q, WPEZ, WRKO, WPGC, Z93, WLAC, WGCL, KXOK, KJR, B100, KLIF, KTLK, WCAO, KING, KFI, KILT, 98Q, WBBQ, WORD, WPRO-FM, KDON, WAVZ, KHFI, K100, KNOE-FM, KAKC, KIMN, KOFM, WOW, KCLS, KTOQ, KKOA. It is already on KFRC, WMAK, WDRQ, CKLW, KRBE, 94Q, KBEQ, WZUU, KXX/106, WGSV, WRFC, WCGQ, WFLB, WANS, WISE, 14ZYQ, WICC, WYNO, KCBQ, KNDE, KLUE, KTFX, KELP, WSPT, WGUY, KCPX, KJRB, WAUG, WBSR.

Donna Summer "Last Dance" (Casablanca). Soundtracks continue to be hot. Donna Summer has a strong single off the new soundtrack lp "T.G.I.F." It also enters the r&b chart this week at 58. Stations really went out on this one early. Adds are WTIX, WNOE, KRBE, WZUU, WRFC, WAVZ, KTOQ, WGSV.



Billy Joel



Donna Summer

Dury Debuts in N.Y.



Stiff recording artist Ian Dury's inaugural visit to New York City included four shows at the Bottom Line. Pictured at the Bottom Line, from left: Elliot Goldman, executive vice president and general manager, Arista Records; Bonnie Leon, director, a&r administration, Arista; Ian Dury; Bethany Corfine, coordinator, artist development, Arista; and Allen Frey, president of A.R.S.E. Management.

Capitol Releases Three

■ LOS ANGELES — Capitol Records has announced the May 22 release of three albums, including: "Welcome Home," Carole King; "Sleeper Catcher," The Little River Band; and "Power In The Darkness," The Tom Robinson Band.

Starship Platinum

■ NEW YORK—"Earth," the current album by the Jefferson Starship, has received platinum certification from the RIAA.

Dreampower Sets Personnel Mgmt. Div.

■ LOS ANGELES — Dreampower, an entertainment corporation specializing in music and motion picture production and promotion, has started its personal management division. Recently signed to exclusive agreements are Frank Biner, former songwriter and performer with Tower of Power, and Diana Benedict, also a writer/performer, who just completed a European tour with a U.S. schedule now being planned.

RECORD WORLD 1978 ANNUAL DIRECTORY & AWARDS ISSUE

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CLASSICAL

Treasures from Russia

By SPEIGHT JENKINS

■ NEW YORK — The '70s have had an uncommonly large number of great opera singers at the top of form, but there have been fewer sudden appearances of superstars than in the previous decade. At no point since 1970 for instance has there been a sudden first appearance, in New York, of such a conglomeration of stars as Birgit Nilsson, Jon Vickers, Leontyne Price, Franco Corelli and Joan Sutherland, all of whom made Metropolitan Opera debuts within less than two years. The '70s instead have seen the flowering of most of these artists, plus the gradual development to superstars of such singers as Renata Scotto, Marilyn Horne and Placido Domingo. There has been one, however, who in the old tradition suddenly burst upon the New York scene—and the whole Western opera world—with the speed and brilliance of a comet: the Soviet mezzo-soprano, Elena Obraztsova.

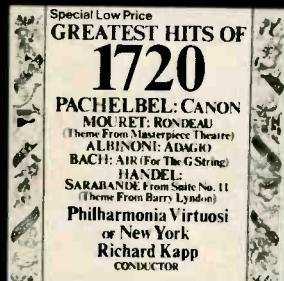
Though she had had great suc-

cess in La Scala as Charlotte in *Werther* in early 1975, her real break came in June of that year, on the opening night of the Bolshoi Opera's tour of the United States. The audience at the Met was bored and polite in the first few scenes of *Boris*; little did we know that the Russian troupe was scared to death and singing well under the form they would soon show. Then came the Polish scene, and at the conclusion the roar that tore at the Met's rafters proclaimed that the audience had found two stars, Miss Obraztsova and the tenor Vladimir Atlantov. For reasons lost in the confusion of Soviet politics, Atlantov seems to have foregone performance in the West and indeed is now proclaimed to be a baritone, but Miss Obraztsova is by common consent a cherished prima donna from San Francisco to Vienna—and all points in between.

(Continued on page 99)

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CLASSICAL RETAIL REPORT

MAY 20, 1978

CLASSIC OF THE WEEK



RACHMANINOFF
PIANO CONCERTO NO. 3
HOROWITZ, ORMANDY
RCA

BEST SELLERS OF THE WEEK
RACHMANINOFF: PIANO CONCERTO
NO. 3—Horowitz, Ormandy—RCA
LEHAR: THE MERRY WIDOW—Sills,
Titus, Rudel—Angel
RAMPAL AND SAKURA PLAY JAPANESE
MELODIES FOR FLUTE AND HARP—
Columbia
VERDI: LA TRAVIATA—Cotrubas,
Domingo, Milnes, Kleiber—DG

KORVETTES/EAST COAST
BIZET: THE PEARL FISHERS—Cotrubas,
Vanzo, Lombard—Angel
LAZAR BERMAN: ENCORES—Columbia
DONIZETTI: LA FAVORITA—Cossotto,
Pavarotti, Bonyng—London
VLADIMIR HOROWITZ GOLDEN JUBILEE
RECITAL—RCA
LEHAR: THE MERRY WIDOW—Angel
RACHMANINOFF: PIANO CONCERTO
NO. 3—RCA
SHOSTAKOVICH: THE NOSE—
Roshdestvensky—Columbia
STAR WARS—Mehta—London
JOAN SUTHERLAND AND LUCIANO
PAVAROTTI SING OPERA DUETS—
London
VERDI: IL TROVATORE—Price, Obraztsova,
Bonisoli, Karajan—Angel

CUTLER'S/NEW HAVEN
THE GUITAR ARTISTRY OF LEONA BOYD—
London
MENOTTI: THE SAINT OF BLEAKER STREET—
RCA
MOZART: MITRIDATE, RE DI PONTO—
Hager—DG
NIELSEN: MASKARADE—Branden—
HNH
RACHMANINOFF: PIANO CONCERTO
NO. 3—RCA
STRAUSS: FOUR LAST SONGS—Flagstad,
Furtwangler—Turnabout
SYMANOWSKI: KING ROGER—Aurora
TCHAIKOVSKY: SYMPHONY NO. 5—
Mravinsky—DG
VERDI: MACBETH—Callas, De Sabata—
Turnabout
VERDI: LA TRAVIATA—DG

KING KAROL/NEW YORK
IMPRESSIONS FOR FLUTE—Wilson—Angel
WILD ABOUT GERSHWIN—Quintessence
HAYDN: L'ISOLA DISABITATA—Dorati—
Philips

LEHAR: THE MERRY WIDOW—Angel
NIELSEN: MASKARADE—Frandsen—
HNH
LEONTYNE PRICE, PRIMA DONNA,
VOL. IV—RCA
RACHMANINOFF: PIANO CONCERTO
NO. 3—RCA
RAMPAL AND SAKURA PLAY JAPANESE
MELODIES FOR FLUTE AND HARP—
Columbia
VERDI: IL TROVATORE—Price,
Obraztsova, Bonisoli, Karajan—Angel
WAGNER OVERTURES—Solti—London

RECORD TAPE & COLLECTORS/ BALTIMORE
BACH: PIANO MUSIC—Brendel—Philips
BELLINI: LA SONNAMBULA—Callas,
Votto—Seraphim
MUSIC OF EUGENE GOOSSENS—Unicorn
LEHAR: THE MERRY WIDOW—Angel
MENOTTI: THE SAINT OF BLEAKER STREET—
RCA
LEONTYNE PRICE, PRIMA DONNA,
VOL. IV—RCA
RACHMANINOFF: SONGS, VOL. III—
Soederstroem, Ashkenazy—London
RUDOLF SERKIN 75TH BIRTHDAY
COMMEMORATION—Columbia
SHOSTAKOVICH: QUARTETS NOS. 4, 12—
Fitzwilliam Quartet—Argo
FRITZ WUNDERLICH SINGS LIEDER—
Philips (German Import)

SOUND WAREHOUSE/DALLAS
BEETHOVEN: COMPLETE SYMPHONIES—
Karajan—DG
LAZAR BERMAN ENCORES—Columbia
THE GUITAR ARTISTRY OF LEONA BOYD—
London
DONIZETTI: LA FAVORITA—Cossotto,
Pavarotti, Bonyng—London
HAYDN: L'ISOLA DISABITATA—Dorati—
Philips
RAMPAL AND SAKURA PLAY JAPANESE
MELODIES FOR FLUTE AND HARP—
Columbia
STRAVINSKY: RITE OF SPRING—Karajan—
DG
JOAN SUTHERLAND AND LUCIANO
PAVAROTTI SING OPERA DUETS—
London
VERDI: I DUE FOSCARI—Ricciarelli,
Carreras, Gardelli—Philips
VERDI: LA TRAVIATA—DG

ODYSSEY RECORDS/ SAN FRANCISCO
BEETHOVEN: COMPLETE VIOLIN
SONATAS—Perlman, Ashkenazy—
London
BEETHOVEN: DIABELLI VARIATIONS—
Brendel—Philips
DVORAK: CELLO CONCERTO—
Rostropovich, Giulini—Angel
PROKOFIEV: PETER AND THE WOLF—
Bowie, Ormandy—RCA
RACHMANINOFF: PIANO CONCERTO
NO. 3—RCA
RAMPAL AND SAKURA PLAY JAPANESE
MELODIES FOR FLUTE AND HARP—
Columbia
RACHMANINOFF: PIANO CONCERTO
NO. 3—RCA
RUDOLF SERKIN 75TH BIRTHDAY
COMMEMORATION—Columbia
SHOSTAKOVICH: NOSE—
Roshdestvensky—Columbia
STRAVINSKY: RITE OF SPRING—Mehta—
Columbia
VERDI: LA TRAVIATA—DG

Treasures from Russia (Continued from page 98)

The odd thing is how little she has recorded, even considering the shortness of her fame. But that is quickly rectified, and dealers should soon find deliveries from Angel of a record of arias catching the mezzo-soprano at the zenith of her present power. The record, one has to say, is amazing in so far as the record business is concerned. With the whole mezzo repertory to choose from, all the arias except "Voi lo sapete" from *Cavalleria Rusticana*, the two arias from the first act of *Carmen*, and the opening aria from Act II of *Samson et Dalila* are currently available in the mezzo's recent recordings. Add to that the fact that Miss Obraztsova re-recorded the two Azucena arias for Angel at almost the precise time that her complete recording of *Il Trovatore* appeared on the same label, led by Herbert von Karajan. The Adriana aria, of course, is also a retread of what she recorded with James Levine for Columbia, while both the "Odon fatale" from *Don Carlo* and two of the Samson arias can be found on her 12-year-disc, recently issued by Columbia. The repetition makes little sense where her recorded out-

put is so small, but it offers a listener the chance to compare and contrast the artist at the same and different times in her career with the same material.

Miss Obraztsova is clearly a finer musician in 1978 than in 1966, with much greater grasp of Italian and French style. She has also darkened her instrument but somewhat coarsened it. Her extensive use of chest voice does make itself evident to the slight detriment of the high B flats. Her vocal drama has not changed, however, and on this record it practically melts the acetate.

The *Trovatore* excerpts are simply fascinating. Not only does she sing better on the aria disc than in the complete recording, but her voice sounds more natural, finer grained and healthier in every respect. The high notes on the aria disc are free and clear, in some cases ringing, and with the fine tempos and good support of a young British conductor named Robin Stapleton, she cuts the definitive Azucena that should have been heard on the complete *Trovatore* but isn't.

Giuseppe Patane, who brilliantly conducts all the excerpts except those from *Trovatore* and

Don Carlo, leads the Adriana cut much as did Levine. Both arias are sung brilliantly with the nod going to the aria disc only because the high note is a little freer and easier. The *Samson* excerpts, much more stylish and in better French than in her 12-year-old recording, have a better dramatic grasp of the role than she had last spring at the Met, and the aria at the beginning of Act II, with its more than two octave compass is handily dispatched.

Because both *Cavalleria* and *Carmen* are coming up at the Met next season, these arias will be eagerly awaited. The first gives evidence of a passionate, smoky Santuzza who will have enough voice for the "Regina coeli" ensemble and cutting power for the duet. The *Carmen* is a study. They are not the clear-voiced brilliant readings that have characterized most great interpretations of the part, but after hearing them twice, I have to say that the Russian mezzo sounds as though she will tear up the stage with the role. It is sexy, evil, almost ferocious yet ensnaring. Just on the basis of these arias, one can spin a fantasy of *Carmen* as the eternal lure.

Few first recitals by anybody are any more arresting, but it would be interesting to know why with the whole mezzo repertory available there is so much duplication. Somebody must now entice Miss Obraztsova for such pieces already in her repertory as the Judgment scene from *Aida*, the Ulrica aria, Charlotte's Letter Scene, "Stella nel Marrinar" from *La Gioconda* and the Veil Song from *Don Carlo*.

Dynamite

For the moment, though, everyone, particularly retailers, should be grateful for the dynamite in hand.

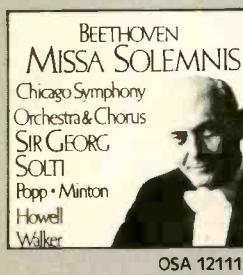
Ferrari To CBS/France

■ FRANCE—Jacques Ferrari, most recently the president of CBS/Italy, has been named as the new president of CBS/France succeeding Jacques Souplet who served in the presidency for the past 13 years.

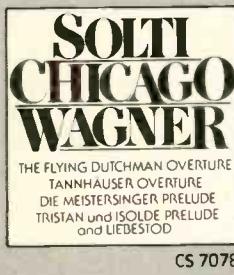
Souplet Staying On

Souplet will remain with CBS/France in the capacity of a consultant. Prior to becoming the CBS/France president, Souplet worked with the France-based Barclay Records.

CLASSICAL CLOUD!



SOLTI



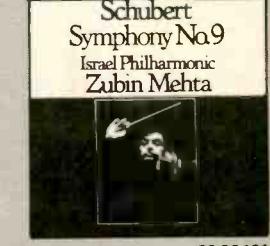
CS 7078



CS 6989*

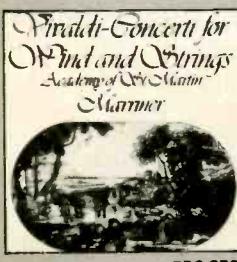


OS 26506*

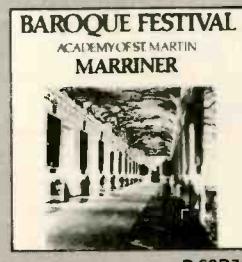


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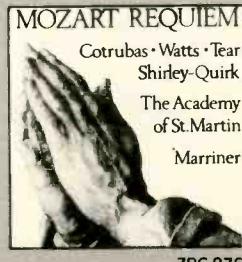
MEHTA



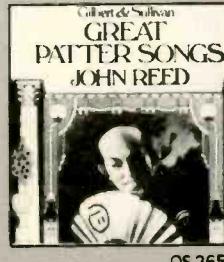
ZRG 839*



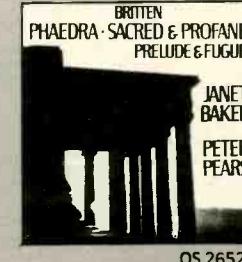
D 69D3*



ZRG 876*



OS 26526



OS 26527



SPC 21179*

Argo

MAY IS NEVILLE MARRINER MONTH

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FULL FREQUENCY RANGE RECORDING

*available on Dolby cassette

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Una nueva etapa discográfica, comienza a vivir el sello Orfeón después de la reestructuración que implantó **Rogerio Azcárraga** hace meses atrás. Seis hitazos, como lo son "Ma Baker" con el grupo **El Tren**, "Aguanta corazón, aguanta" con el grupo **Roca Blanca**, "Artuditú" con **Lázaro Salazar**, "Salomé" (Salsa) con **Johnny Laboriel**, "Paloma triste" con **Fernando Allende** y "Que vas a hacer esta noche" con **Palito Ortega**, indican claramente que Orfeón está dejando en el pasado la fama de compañía inoperante. El pesimismo a quedado en el olvido. En cada departamento—producción, promoción ó distribución—se respira un deseo de hacer bien las cosas, siendo de vital importancia la presencia permanente de su Presidente **Rogerio Azcárraga**, quien controla sin intermediarios los detalles más importantes por los que pasa el proceso del disco hasta lograr los hits. Dentro de esta nueva etapa claramente positiva, tambien cabe mencionar, la buena calidad de las nuevas producciones que acaban de lanzar con enormes posibilidades de éxito; entre estas destacan "Ella fué" (Salsa rock) con su creador **Javier Batiz**, el viejísimo tema "En un bosque de la china" (para el consumidor infantil) con **Cepillin**, "Cuando tú decides" con **Los Chicanos**, "Sí como no" con **Oskar** y "Mi selección con el grupo **El Tren**. De esta manera, el futuro de Orfeón se vislumbra floreciente, y no dudo, si continúan sosteniendo el ritmo de trabajo que exhiben, que el sello que dirige Rogerio logre lo que significaría la etapa más sobresaliente de toda su historia discográfica. ¡Congratulaciones para todos los involucrados! . . . Contando con el apoyo de la industria discográfica y editorial, iniciamos una vez más la elaboración de nuestro especial México 78, en el que incluiremos como todos los años, reportajes de los ejecutivos más destacados del medio. También daremos a conocer en la medida exacta de la realidad, los intérpretes—nacionales y extranjeros—, las obras musicales y las compañías más sobresalientes de la temporada 77-78. Todo esto y mucho más, en nuestro especial México 78 . . . Una lástima que la visita de **Perla** (RCA) haya sido

tan breve. México se privó de ver y admirar a una gran intérprete Así lo siento, Así canto, es la identificación del nuevo LP de **Sergio Esquivel** que lanza el sello Polydor. Sergio, es uno de los nuevos y talentosos autores mexicanos que goza de gran simpatía dentro del público consumidor. Entre sus más recientes éxitos, recordamos el tema "San Juan de Letrán" ye "Luciana" que precisamente integran este elepé.

En breve reunión de prensa, el propio **Armando de Llano** hizo público su nombramiento de Vice Presidente Ejecutivo y Director General de CBS Columbia International, dando también a conocer oficialmente que **Raúl Bejarano** pasó a ocupar la Dirección General de la División Discos de CBS . . . Bajo fuerte presión promocional por parte de Mélody, **Eydie Gormé** y **Danny Rivera** se colocan paulatinamente con el tema "Para decir adiós" que aparece bajo licencia Gala Records . . . Muy buena la grabación de **Los Baby's** (Peerless) con el tema "Encuentros cercanos" que surge con posibilidades de convertirse en un hitazo . . . **Roberto Jordán** grabará su futura producción en Miami, así lo anuncia RCA y me antropo a vislumbrar — por los planes que existen — que puede ser la nueva sensación latina. Roberto tiene calidad y lo único que le estaba faltando era una oportunidad como esta. Sus producciones serán en inglés y español.

Sergio y Estíbaliz (Musart) nuevamente con fuerte difusión, esta vez con la nueva versión "Dos arbolitos" de **Martinez Gil** . . . Cisne RAFF anuncia que pronto estará en el mercado la nueva producción del triunfador **Napoleón**. Su última grabación "Hombre" del festival Oti pasado todavía sobrevive, pero es urgente un nuevo tema . . . **Lorenzo Santamaría** trata de colocar su "Pienso en mí." El apoyo de EMI Capitol es sin límites en favor del intérprete español.

Alberto Maraví Director-Gerente de Infopesa, me hace saber de los éxitos que lograron sus exclusivos **Pasteles Verdes** en sus presentaciones personales en Argentina. México tambien asimila estas producciones y es con "Hipocresía" que el grupo peruano cosecha otro hit más . . . Y hasta la próxima desde México!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La semana se mantuvo repleta de comentarios con respecto a diferentes tipos de transacciones relacionadas con South Eastern Records Manufacturing, quizás la más completa y operaciones fábrica de discos en el sur de la Florida. Radicada en la Ciudad de Opalocka, próxima a Miami, su presidente y propietario, **Mateo San Martín** ha estado trabajando arduamente durante años, para mantener un flujo constante de trabajo a su enorme fábrica. Segun Mateo, con la apertura de

nuevas fábricas, sino tan bien instaladas como South Eastern, por lo menos manejadas con gran agresividad y prestas a dar servicio inmediato a los sellos latinos, amen de ofrecer todo tipo de competencia agresiva para captarse las órdenes de los fabricantes, así como una escasez profunda de personal capacitado que pudiese ayudar a su presidente en el desarrollo de sus actividades, han forzado a éste a tomar en consideración la posible venta de sus instalaciones. La empresa ha estado durante largo tiempo brindandole también servicio de prensaje a muchos de los sellos norteamericanos fuertes, en ocasiones en que sus propias facilidades de fabricación no les resultaron suficientes para hacerle frente a la demanda de su producto, pero ello no mantiene un ritmo determinado e imposible de predecir. **Mateo San Martín** retendrá sus enormes catálogos Kubaney, Mate y Discolor, con los cuales hará frente a la parte del negocio que siempre le ha resultado más atractiva . . . Otro comentario fuerte es la separación del binomio formado por **Armada y Rodríguez** de la Florida, representantes y prensadores en Estados Unidos de Gema . . . Velvet ace-

lera su distribución y promoción del producto Atlas, licenciado por el grupo Polygram a esta firma para Estados Unidos y Puerto Rico.

Se celebrará el Pribor Festival Internacional e la Canción Popular "Fiesta del Plata" en Buenos Aires los días 7, 8 y 9 de Junio del presente año, con la participación de canciones e intérpretes de los países clasificados y auspiciado por el Ministerio de Relaciones Exteriores y Culto de la República Argentina . . . **Ray Barretto** se encuentra co-produciendo su tercer álbum para Atlantic Records con el Director A&R de la Costa Este de Atlantic, **Ramón Silva**. Al mismo tiempo se anuncia por Vaya, la próxima producción de Ray de la Guarachera de Cuba, **Celia Cruz**, que se comenzará a mediados de Mayo . . . Se presentará **Yolandita Monge**, que se encuentra recibiendo gran promoción en Puerto Rico, a través del tema "Yo soy una más," en El Patio de Queens, Nueva York, hasta finales de esta semana . . . Recibió la **Orquesta Broadway** el trofeo como "La Mejor Orquesta de Salsa del Año" en un torneo presentado por el popular periódico neoyorkino El Diario-La Prensa y la Cervecería Schlitz . . . Fué honrado el excelente pianista y compositor **Irving Fields** en el Konover Hotel de Miami Beach por el Alcalde de la ciudad, ante los logros obtenidos por el tema "Miami Beach Rhumba" a través del mundo y que ha identificado tan plenamente a esta bella ciudad floridana. Esta canción se encuentra en el "Music Hall Fame" de Nueva York . . . Comienza a recibir promoción el intérprete venezolano **Trino Mora** en el área de Miami, a través del tema "Himno al Amor." TH Records de Estados Unidos, lanzará próximamente su nuevo elepé al mercado latino . . . Sigue aumentando la popularidad de **José José** de México, a través de su interpretación del tema "Volcán" del español **Pérez Botija**. Es innegable que la promoción que le está brindando Ariola a su nuevo

(Continued on page 101)

Beach por el Alcalde de la ciudad, ante los logros obtenidos por el tema "Miami Beach Rhumba" a través del mundo y que ha identificado tan plenamente a esta bella ciudad floridana. Esta canción se encuentra en el "Music Hall Fame" de Nueva York . . . Comienza a recibir promoción el intérprete venezolano **Trino Mora** en el área de Miami, a través del tema "Himno al Amor." TH Records de Estados Unidos, lanzará próximamente su nuevo elepé al mercado latino . . . Sigue aumentando la popularidad de **José José** de México, a través de su interpretación del tema "Volcán" del español **Pérez Botija**. Es innegable que la promoción que le está brindando Ariola a su nuevo

(Continued on page 101)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Ontario, Cal.

By KINSE (BARDO SANCHEZ)

1. AMOR LIBRE RIGO TOVAR/Melody
2. SI YA TE VAS CHELO/Musart
3. ROSITA DE OLIVO LOS HUMILDES/Fama
4. EL CIEGO JOSE AMBRIZ/Super Sonido
5. LA ULTIMA LAGRIMA BALDO CORREA/Orfeon
6. MUNeca DE TRAPO BYANKA CAZARE/Volcan
7. TE VAS ANGEL MIO LOS ALEGRES DE TERAN/Falcon
8. JAMAS ME CANSARE DE TI ROCIO DURCAL/Pronto
9. QUE ME PARTA UN RAYO PEDRO REY/Latin International
10. ENTRE CADENAS MANOLO MUÑOZ/Gas

Hartford

By WRYM (AGUILERA/MARTINEZ)

1. CUCHI CUCHI CHARO/Salsoul
2. BRINDO POR TI CHEO FELICIANO/Vaya
3. SIN TI ORQ. LA GRANDE/Solo
4. A MI MANERA LUIS GONZALEZ/Flor Mex
5. LA VECINA SONORA MATANCERA/Orfeon
6. NUNCA MAS PODRE OLVIDARTE NUEVO SUPER TRIO/Borincano
7. AMAR Y QUERER JOSE JOSE/Pronto
8. YO SOY UNA MAS YOLANDITO MONGE/Coco
9. JUNTOS CHARANGA 76/TR
10. EL SON DEL PARENTE PORFI JIMENEZ/Discolando

San Francisco

By KBRG (OSCAR MUÑOZ)

1. LAGO AZUL LINDA RONSTADT
2. SI TU FUERAS MI MUJER MARCELO QUATRO
3. ADIOS AMOR LOS SAGITARIOS
4. TE VAS, TE VAS LOS SONADORES
5. EL CIEGO JOSE AMBRIZ
6. SERENATA HUASTECA MILTON Y TOMASIN
7. CORRIONCILLO PECHO AMARILLO LOS CHICANOS
8. LA CARMEN ASEADA ELSA BAEZA
9. LA CASA DE TIBERIO LOS GATOS NEGROS
10. INQUIETUD LOS TERRICOLAS

Mexico

By VILO ARIAS SILVA

1. EL PASADISCOS DIEGO VERDAGUER/Melody
2. POR QUE TU NO ME QUIERES GRUPO MIRAMAR/Accion
3. AUNQUE TE ENAMORES JUAN GABRIEL/Ariola
4. MA BAKER GRUPO EL TREN/Orfeon
5. ARTUDITU LAZARO SALAZAR/Orfeon
6. NI SE COMpra NI SE VENDE ESTELA NUNEZ/RCA
7. JAMAS ME CANSARE DE TI ROCIO DURCAL/Ariola
8. HIPOCRESIA ALDO Y LOS PASTELES VERDES/GAS
9. CON UN POCO DE AMOR JUAN GABRIEL/RCA
10. SI YA TE VAS CHELO/Musart

Ventas (Sales)

Dominican Republic

By CAONABO DIAZ BETANCES

1. MIO EDNITA NAZARIO/Borinquen
2. CARA DE GITANA DANIEL MAGAL/CBS
3. EL MUDO SONIDA ORIGINAL/Karen
4. SI ME DEJAS NO VALE JULIO IGLESIAS/CBS
5. VOLCAN JOSE JOSE/Ariola
6. DANCE A LITTLE BIT CLOSER CHARO/Salsoul
7. GLORIA CUJO VALOY/Kubaney
8. EN ESTE MOMENTO Y A ESTAS HORAS MARIO ECHEVERRIA/EMI
9. CECILIO VALDEZ ANDY MONTANEZ & PUERTO RICO ALL STARS/Fama
10. QUERIDA MIA DANNY DANIEL/Borinquen

Puerto Rico

1. MI AMOR IMPOSIBLE PASTELES VERDES/Microfon
2. QUIEN TIENE TU AMOR GUELO/Sol
3. JUGUETE CARO PUNTO SUR/Jaguar
4. ARRANCAME LA VIDA LOS BEDUINOS/Karen
5. ANSIA RALPH SANTI/TR
6. PLANTACION ADENTRO RUBEN BLADES/Fania
7. EL MUERTO LOS VIRTUOSOS/Discolor
8. JUANITA MOREL OSCAR D'LEON/TH
9. NACI MORENO BOBBY VALENTIN/Bronco
10. EL PUENTE DUO KANTARES/Alhambra

(Continued from page 100)

Nuestro Rincon

artista es muy intensa y eficaz.

Por cuarto año consecutivo está auspiciando el Departamento de Comercio e Industria de Australia, la asistencia de las empresas discográficas y editoriales de ese país, a la Convención Musexpo 78, que habrá de realizarse en Miami Beach del 4 al 8 de Noviembre, con la asistencia de fuertes miembros de la industria mundial. Roddy S. Shashoua, presidente de Musexpo me anuncia una fuerte participación de empresas latinoamericanas que le aseguran éxito al ciclo de conferencias en Español que está preparando al efecto. Roddy presentará también durante el evento una "Noche Latina" con la presentación de artistas latinos fuertemente relacionados con estos mercados. . . Están dando fuerte Raul Marrero en Nueva York con su interpretación de "Amigo." Se lo merece el enorme amigo . . . Y ahora . . . ¡Hasta la próxima!

There were many comments this week about operational changes in South Eastern Records Manufacturing, perhaps the biggest pressing plant in South Florida, serving Latin labels in the area. Because of tremendous competition over the last several years, the owner, Mateo San Martin, has been forced to consider selling or closing down the plant. San Martín will keep working with his Kubaney, Mate and Discolor catalogues . . . Also this week came the news about the split of Armada and Rodriguez of Florida, Gema's representatives and manufacturers in the U.S. . . . Velvet is going full steam ahead with distribution and promotion of the Atlas label, a Polygram product licensed for U.S. and Puerto Rico . . . The first International Pop Song Festival, "Fiesta del Plata," will take place this coming June 7-9 in Buenos Aires, Argentina . . . Ray Barretto is in the studio co-producing his third Atlantic album with Atlantic east coast a&r director Ramon Silva. Also, Ray will be producing Celia Cruz' next album for the Vaya label. Sessions start in mid-May . . . Yolandita Monge's new single, "Yo soy una más," is getting a lot of airplay in Puerto Rico. She appeared at the El Patio in Queens, New York for the past two (Continued on page 102)

Mexico

By VILO ARIAS SILVA

1. EL PASADISCOS DIEGO VERDAGUER/Melody
2. AUNQUE TE ENAMORES JUAN GABRIEL/Ariola
3. POR QUE TU NO ME QUIERES GRUPO MIRAMAR/Accion
4. AMOR LIBRE RIGO TOVAR/Melody
5. MA BAKER GRUPO EL TREN/Orfeon
6. JAMAS ME CANSARE DE TI ROCIO DURCAL/Ariola
7. JURO QUE NUNCA VOLVERE LUCHA VILLA/Musart
8. NI SE COMpra NI SE VENDE ESTELA NUNEZ/RCA
9. NO QUIERO PERDERTE LOS BABY'S/Peerless
10. CON UN POCO DE AMOR JUAN GABRIEL/RCA

Brazil

By NOPEM

1. QUARTO DE MANSAO PAULO DE PAULA/RGE
2. DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/Philips
3. DESLIGA O MUNDO PAINEL DE CONTROLE/RCA
4. ZODIACS ROBERTA KELLY/Young
5. FROM HERE TO ETERNITY GIORGIO/Young
6. QUE PENA PENINHA/Polydor
7. MINHA CONFESSAO CELIO ROBERTO/Beverly
8. WE ARE THE CHAMPIONS QUEEN/EMI
9. CASTELO DE AMOR WALTER BASSO/Japoti
10. A NOITE VAI CHEGAR LADY ZU/Philips

Record World en New York

By IVAN GUTIERREZ

■ La planta prensadora de discos CBS continua afectada por una huelga de empleados que ha dado motivo a que gran parte de su producto desquero no haya sido enviado a tiendas disqueras de varias ciudades. Ello afecta, igualmente, la aparición de nuevas grabaciones del sello Caytronics para el mercado hispano de la nación.

Camilo Sesto se dispone a emprender la más grande gira realizar jamás por artista hispano alguno en territorio de Estados Unidos. La misma comprende ciudades tan importantes como Miami, New Orleans, Chicago, New York, Los Angeles y San Juan, en Puerto Rico, antes de partir hacia Mexico si antes no se agrega otra plaza estadounidense a su itinerario. Para el 15 de Octubre está señalada su presentación en el Felt Forum del Madison Square Garden de esta ciudad en cuya ocasión será acompañado en el programa por Manoella Torres.

Teniendo como escenario el codiciado e imponente coliseo del Madison Square Garden, Caytronics prepara otra monumental

presentación para el proximo 8 de Octubre. Entre las figuras que se han mencionado como posibles atracciones figuran Lola Flores, Rocio Jurado, Rocio Durcal, Antonio Prieto, Leonardo Favelo, Gualberto Castro, Wilkins, Sophy, Pablo Abraira, Los Golfo, Juan Gabriel y otros.

Susy Leman, muy contenta tras la firma del contrato que la une a Caytronics como artista exclusiva de esta compañía, partirá hacia Mexico donde deberá grabar su primer elepé para este sello. La lindísima chiquilla lleva un nuevo repertorio de bonitas melodías entre los que se incluyen temas inéditos de Tomás Fundora, Roberto Lozano, Julio Gutierrez y el Dr. Alejandro Urrutia. Para cooperar al éxito de la grabación se preparan en la capital azteca los mejores arreglistas y productores.

José José resultó ganador del premio ACE (Asociación de Cronistas de Espectáculos de Nueva York) al "Mejor Cantante Masculino" de 1977 por su interpretación de la melodía de Rafael Pérez Botija, "Gavilán o Paloma" (Continued on page 102)

RECORD WORLD LATIN AMERICAN ALBUM PICKS



TRIGO LIMPIO

Atlas PHS 5051

Con arreglos de Manuel Gas y Eddy Guerin y en una producción de J.C. Calderón, Trigo Limpio logra aquí una bella realización que pudiera dar muy fuerte a través de "Rompeme, Matame" (J.C. Calderón) aquí incluida. También excelentes cortes "Aquella canción" (Calderón), "Muñeca" (I. de Pablo) y "No volveré" (D.R.).

■ With arrangements by Manuel Gas and Eddy Guerin and produced by J.C. Calderón, new group Trigo Limpio from Spain could make it real big with "Rompeme, Matame," included in this outstanding package. "Muñeca," "Cinco canas más" (Calderón), "Celtiberico" (I. de Pablo) and "Aquella canción."



ESPECTACULAR

JUAN GABRIEL—Arcano PTS 1036

El muy popular mexicano Juan Gabriel ofrece su nueva producción y la primera en Ariola, con arreglos de Arthey, Laurence y Parker. Muy comerciales "Donde estás vida Mía," "Aunque te enamores," "Canción para no olvidar" y "Es mejor decir Adios." Todos los temas son de Juan Gabriel.

■ Very popular singer-composer Juan Gabriel from Mexico offers his first release produced by Ariola. Arrangements by Arthey, Laurence and Parker. Very commercial tunes written by Juan Gabriel. "Adios amor, te vas," "Es mejor decir adios," "Mi Fracaso" and "Donde estás vida mía."

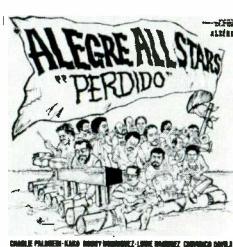


MALIBÚ

RCA XXPL1-036

Con arreglos y dirección de Miguel Zabaleta, Malibú de Chile hace amplia demostración de gran acople vocal. Gran producción que merece el éxito. "Sentimental" (Juan Eduardo), "Bienaventurado el que ama" (R. Pais-J. Grosso), "Rutina" (P. Poncho Venegas) y "Nostalgia."

■ With arrangements and direction by Miguel Zabaleta, Malibú from Chile offers one of the top vocal accomplishments of the moment. Superb renditions of "Tres Campanas" (J. Villard-de Borja), "Sentimental," "Bienaventurado el que ama," "Rutina" and "Dime si esto es amor" (Andersson-Anderson-Ulvaeus).



PERDIDO

ALEGRE ALL STARS—Alegre ASLP 6010

Un gran logro en grabación "jam session." Inolvidable y repleta de grandes talentos musicales. Creada por Al Santiago en uno de sus grandes momentos. "Lagrimas y tristezas" (Antar Daly), "Aguzese Usted" (Ch. Davila), "Y yo ganga" (R. Calzado) y "Perdido" (J. Tizol-Duke Ellington).

■ A great accomplishment in Latin jam sessions. Unforgettable creations on tape. Created by Al Santiago and top musicians in one of their most creative moments. "Y yo ganga," "Aguzese Usted," "Alegre te invita" (R. Roman) and "Bobby, Bajo y Clarinete" (H. Rivera).

Nuestro Rincon

(Continued from page 101)

weeks . . . In a poll recently sponsored by New York's El Diario and the Schlitz Brewery, **Orquesta Broadway** won as Best Salsa Band of the Year . . . Pianist **Irving Fields** was recently honored by Miami Beach's Mayor at the Konover Hotel for his song "Miami Beach Rhumba." It has been included in the Music Hall of Fame in New York . . . Venezuelan **Trino Mora** is being promoted in the Miami area with the tune "Himno de amor." TH Records will release his latest LP shortly . . . **José José** from Mexico is increasing his popularity with the full backing of his company, Ariola. His latest release, "Volcán," by Spaniard **Perez Botija**, is a hit . . . **Raul Marrero's** current hit, "Amigo," has been well received by the public in New York. Good for our old friend! And that's it for the time being.

Disco File

(Continued from page 96)

. . . "Mellow Lovin'" by **Judy Cheeks** (5:14 on Salsoul) was produced by **Anthony Monn** (**Amanda Lear**) in a high-spirited style that sounds like a frantic mix of **Donna Summer** and **Santa Esmeralda**—a little busy but full of punch and sparked by Cheeks' stirring vocals as she pleads with someone—anyone—for "some mellow lovin'." Here, too, the slower B side, "Darling, That's Me," is also excellent . . . **Deborah Washington's** debut on Ariola, "Ready or Not" (4:42), sounds like it could be the new **Diana Ross** record—the voice, the nuances, and the style are nearly identical on large portions of the song and this similarity should pull an immediate reaction. Happily, there's a lot more going on here than imitation, and the sweetly snappy production, restrained at first but gradually breaking loose, ties things up nicely. Real cute and definitely deserving of a longer mix . . . I neglected to mention that the flip side of **A Taste of Honey's** delicious "Boogie Oogie Oogie," recently raved over in this space, is also attractive. As with a number of Capitol disco discs, this side is by another performer, **Gloria Jones**, whose "Bring On the Love (Why Can't We Be Friends Again)" (7:07) was recorded in England. The style is relaxed, naggingly familiar (what other record does this sound like?) but totally enjoyable; may be too slow for some tastes, but Danae Jacovides from Boston's 1270 says his crowd can't get enough of it. See what you think.

NOW AVAILABLE ON DISCO DISCS: **Madleen Kane's** "Rough Diamond" (Warner Brothers) in a spruced-up, more aggressive new mix by **Jim Burgess** with an elegant, shimmering new break after the first verse and an extended, brilliantly clarified closing section crackling with castanets and handclaps and even more reminiscent of **Santa Esmeralda** than before; the new total length is 8:20, about two minutes longer than the album track, and the original version of "Touch My Heart" is on the reverse side . . . Both "Come Into My Heart/Good Loving" and "Love's Coming/Baby Love" by **USA-European Connection** which, in a reversal of standard operating procedure, TK has decided to make available in edited form (6:15 and 5:59, respectively) for those who are either overwhelmed or intimidated by the full LP versions . . . and **Raydio's** tasty "Get Down" backed by "Is This a Love Thing," both in their album versions (on Arista).

NEWS & NOTES: The **Don Ray** "Garden of Love" album—already one of the best-received imports of the year and a personal favorite—is out now on Polydor after having been remastered in the U.S. . . . Two other recent import successes have been signed to American label and should be released before the end of the month: **Quartz** to TK and **Theo Vaness** to Prelude . . . On the **Grace Jones** front: a new single, "Do or Die," is promised within two weeks, to be followed sometime in June by an album for Island titled "Fame" containing a French version of "Autumn Leaves" done in the style of "La Vie en Rose" (which has enjoyed phenomenal success in Europe) and a Jones original named, teasingly, "Below the Belt."

En New York

(Continued from page 101)

que el interprete mexicano logró colocar en las listas de éxitos por varias semanas en radioemisoras hispanas de Estados Unidos. Este éxito de **José-José** demuestra la buena promoción que tuvo su interpretación en toda la nación de una melodía que, originalmente, pertenecía a **Pablo Abraria** y cuya interpretación pasó a ocupar un segundo plano después que la compañía que entonces representaba los intereses de este último se desprendió de promoverlo debidamente. Otros premiados en la categoría del Disco fueron: **Lolita** (No Renunciaré) como "Mejor Cantante Femenina" y **Yolanda del Río** como "Mejor Interprete Folklórico" (Tus Maletas en la Puerta) mientras que el compositor colombiano, **Dr. Jorge Villamil**, fue seleccionado "Compositor del Año" por su melodía "Llamadera." La realización discográfica de Fania Records con **Willie Colón** como compositor, arreglista y director musical, "El Baquinié de

Angelitos Negros," fué seleccionada como "Album del Año."

Por fin ha logrado colocarse **Napoleón** en la radio hispana de New York con su interpretación de "Hombre," melodía que, inmerecidamente, o simplemente probando el mal gusto de los jueces invitados a participar en dicho Festival, no logró para Mexico puntuación alguna en el más reciente Festival OTI donde, además, le robaron el triunfo a la rubia **Lissete** a favor de una melodía que se convirtió en ganadora únicamente por lo gracioso que resultaba la utilización de un monísimo coro infantil. Entretanto, "Pajarillo," otra melodía de **Napoleón** de gran popularidad en la capital azteca, ha sido oída con frecuencia aquí en la versión que de la misma ofrece **Enrique Guzmán**. El elepé de **Napoleón** donde se incluye "Hombre," en discos Raí, podía confundir a muchos compradores y resulta criticable el que se le mencione como ler.

Sea Level Soiree



Capricorn Records recently celebrated the completion of the first west coast tour of the label's group Sea Level with a party at Butterfield's, Hollywood. Pictured here at the party are, from left: Emiel Petrone, Polygram western regional sales director; Lamar Williams of Sea Level; Phil Walden, president of Capricorn; Phil Rush, Capricorn vice president of national promotion; RW VP/west coast manager Spence Berland; Frank Fenter, Capricorn executive vice president; Chuck Leavell of Sea Level, and Robin Wren, Capricorn western regional promotion director.

Arista Taps Simmons

■ NEW YORK—Bob Feiden, vice president, east coast a&r, Arista Records, has announced the appointment of John Simmons to the position of a&r coordinator for the label.

Among Simmons' responsibilities in his new capacity will be a variety of a&r functions, including the evaluation of product submitted to Arista, the selection of material for the label's artists, auditioning writers and performers, and working on various production projects.

Before coming to Arista, Simmons was a music consultant in the a&r department of A&M Records.

WB Promotes Puvogel

■ LOS ANGELES—Ken Puvogel has been named regional album promotion manager for the northeast at Warner Bros. Records, according to Russ Thyret, vice president and director of promotion for the company.

Puvogel will be working closely with both the local and national Warner Bros. promotion staffs in markets encompassed by the WEA branches in Philadelphia, New York and Boston, including Baltimore-Washington-Virginia territories.

Prior to his appointment, Puvogel served as New York area promotion manager. He came to that position from the WEA New York branch where he was singles coordinator.

WB Taps Seay

■ LOS ANGELES—Bob Merlis, director of publicity for Warner Bros. Records, has announced the appointment of Davin Seay to the position of publicity staff writer and trade liaison for the label. In the newly created post, Seay will be responsible for written material originating from the company's publicity department as well as maintaining contact with industry trade publications on a continuing basis.

Multi-Faceted Promo Set For 'Grease'

■ LOS ANGELES—RSO Records, Inc., Pocket Books, the Robert Stigwood Organisation and Paramount Pictures are combining efforts to conduct an extensive crossover campaign to achieve maximum consumer awareness of the forthcoming Robert Stigwood/Allan Carr production of "Grease." Slated for a June 16 national release, the film will be distributed by Paramount Pictures.

An integrated album, film, and book marketing campaign is being conducted. On March 20, RSO Records launched the first step of their campaign with the release of the first single from the Grease soundtrack, "You're The One That I Want," a duet sung by Grease co-stars John Travolta and Olivia Newton-John. Currently bulleted at #4 in RW, "You're The One That I Want" was certified gold (one million copies sold) within just two weeks of its release. Platinum certification by the RIAA is pending on the "Grease" soundtrack album, a two record set released April 24.

The Pocket Books novelization of "Grease" is already on its way to over 30,000 retail bookstore accounts and 100,000 paperback outlets. Written by Ron De Christoforo, who also novelized "The One And Only" for Pocket Books, this edition contains black and white pictures from the forthcoming movie. Pocket Books' initial shipment of 400,000 was fully distributed by May 1st with the book retailing at \$1.95.

Part of RSO Records' and Pocket Books' joint venture was the coordination of the efforts of the sales forces of Pocket Books and RSO Records. Pocket Books supplied each promotion man in every geographic area with the name of the corresponding representative in his territory to insure complete coordination between record stores

and bookstores on the local level.

Copies of the John Travolta and Olivia Newton-John single were distributed by the Pocket Books' sales force to retail, jobber and wholesale bookbuyers. Albums will be similarly distributed at a later date for in-store play in bookstores.

In early June, all sales forces will work together to arrange window and point-of-purchase displays in those retail outlets carrying both books and records. In addition to their 36-copy floor displays, the Pocket Books' sales force will use one thousand album sleeves and a quantity of RSO Records' in-store display materials. And, beginning in June, Pocket Books will conduct a national contest among their sales force for the best window display, with the winner to be chosen by the Robert Stigwood Organisation.

Pocket Books will provide large, four-color, easel-backed blowups of the book's cover, which in turn will be distributed by RSO to selected record stores. RSO Records plans to use copies of the book in their displays as well.

TAT, 'Popclips' Pact

■ LOS ANGELES—T.A.T. Communications, a first-run television syndicated firm headed by Norman Lear and Jerry Perenchio, has entered an agreement with Popclips Enterprises of Carmel, California for the syndication of "Popclips," a new television show featuring filmed representations of pop songs, it was announced last week. "Popclips" will be produced by Michael Nesmith's Pacific Arts Corporation; Popclips Enterprises, the firm responsible for the conceptual development and funding of the series, is a partnership involving Nesmith and Bill Dear, the director of "Popclips."

Format

"Popclips" will reportedly be aired five days a week for 30 minutes; each show will feature four or five songs. The filmed entries, most of which will take the form of live performances (actual or simulated) or visual representations of the music, are pre-packaged items much like (and most likely including) those occasionally shown on "The Midnight Special" and "Don Kirshner's Rock Concert," which spotlight such artists as Rod Stewart, Queen, Journey, the Babys and Paul McCartney. So-called "wrap-around" production, in which a host and/or hostess introduces each clip, will be done at TV station KMST in Monterrey.

Nelson Gets Gold

■ NEW YORK—Columbia recording artist Willie Nelson's album, "The Sound In Your Mind," has been certified gold.

E/A Artist Development Meetings



Elektra/Asylum's artist development held its first annual meeting in La Costa, California April 28-29. A/E VP/artist development Jerry Sharell chaired the session, and E/A vice chairman Mel Posner and E/A national album promotion director Burt Stein were guest speakers. Shown at the meeting are (from left) Sally Stevens, west coast publicity director, Bryn Bridenthal, national publicity director, Sherry Goldsher, national artist development coordinator, Burt Stein and Jerry Sharell.

NEW WAVE TOP 20

MAY 20, 1978

1. **WHAT A WASTE**
IAN DURY—Stiff (import)
2. **NEWS OF THE WORLD**
THE JAM—Polydor (import ep)
3. **CLASH CITY ROCKERS**
THE CLASH—CBS (import)
4. **NICE & SLEAZY**
THE STRANGLERS—UA (import)
5. **CA PLANE POUR MOI**
PLASTIC BERTRAND—Sire
6. **RISING FREE**
TOM ROBINSON BAND—EMI (import ep)
7. **TOUCH & GO**
MAGAZINE—Virgin (import)
8. **SHOT BY BOTH SIDES**
MAGAZINE—Virgin (import)
9. **I AM A FLY**
WIRE—Harvest (import)
10. **YANKEE WHEELS**
JANE AIRE & BELVEDERES—Stiff (import)
11. **THIS IS POP**
XTC—Virgin (import)
12. **SURFIN' BIRD**
THE CRAMPS—Vengeance
13. **SINGIN' IN THE RAIN**
JUST WATER—Branded
14. **RETRO**
ULTRAVOX!—Island (import ep)
15. **SATISFACTION**
DEVO—Stiff (import)
16. **ADVENTURE**
TELEVISION—Elektra (lp cuts)
17. **IN THE RED**
SNEAKERS—Car (12" ep)
18. **THIS YEARS MODEL**
ELVIS COSTELLO—Col (lp cuts)
19. **BECAUSE THE NIGHT**
PATTI SMITH GROUP—Arista
20. **BETTER OFF DEAD**
LA PESTE—Black

Butterfly Names Warner International Vice Pres.

■ LOS ANGELES—Ian Warner has been appointed vice president of the international division at Butterfly Records, according to A. J. Cervantes, president of the label.

Prior to joining Butterfly, Warner served as the head of Mushroom Records' publishing and international affairs. Earlier, Warner was general manager of Screen Gems/Columbia in London.

For Charisma Records, Warner was general manager of the company's publishing division. He also served as promotion manager for Carlin Music in England.

Wax Taps Ray

■ NEW YORK—Morton D. Wax & Associates has named Jeff Ray to promotion associate, it was announced by the firm's vice president and general manager, Jessica Josell.

Prior to joining Morton D. Wax & Associates, Ray was national secondaries manager for Salsoul Records. Before his appointment to Salsoul, he was national radio researcher for Cash Box magazine.

Ariola Sets LPs

■ LOS ANGELES — Ariola Records has announced the release of two debut LPs by recording artists The Heaters and The Sunset Bombers. Marketing plans for the new LPs include in-store displays, posters, and radio buys.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ OLD MEETS NEW: Neil Young and Devo in the same breath? As odd as it may seem, the old waver has come back down to the streets long enough to spot Devo in the forefront of the new wave and as a significant factor in music's very near future. So for his upcoming movie called "Human Highway," Young is having Devo flown across the country to play one show at San Francisco's Mabuhay Gardens on May 26 in front of rolling cameras and a select audience. The segments will be used in the film, a profile of Young directed by **Dean Stockwell** ("Compulsion"), to reflect what Young feels might very well be a determining influence in forging the direction of pop music. Free tickets for the afternoon Devo gig were disbursed sporadically at the Mabuhay to the most enthusiastic pogo-ers while contests on radio stations KSAN (S.F.), KSJO (San Jose) and KALX (Berkeley College) and record shops Aquarius and Rather Ripped Records continue to make tickets available. Concurrently with the filming, Young will be performing a week-long benefit at S.F.'s legendary club, the Boarding House, which is in imminent danger of closing.

LIVE WAVES: **Elvis Costello**, **Mink DeVille** and **Nick Lowe** on one bill in New York last week proved to be an uncompromising example of the great rock and roll the new wave has spawned. Elvis has returned to the States with a matured stage presence and all the cockiness and talent of a natural star while Nick Lowe with **Rockpile** featuring **Dave Edmunds** solidly ranked themselves among the hottest live bands playing rock and roll today . . . **Robert Fripp** jammed with **Blondie** that same weekend at CBGB's. The best of both worlds combined for a rare moment in music and by the evening's close even **Donna Summer**'s hit "I Feel Love" had been given the treatment . . . A 3-date U.S. tour by **The Clash** with mid-July shows in New York, L.A. and San Francisco has been unofficially announced. The group is presently recording its second LP at London's Island Studios with **Sandy Pearlman**, **Blue Oyster Cult**'s producer, in the control room . . . In order to give new bands wider exposure outside of their own local environments, L.A.'s Whisky and S.F.'s Mabuhay Gardens have agreed upon a formal exchange program of package concerts to be billed as "Whisky Night At The Mabuhay" and vice versa. The first exchange

(Continued on page 109)

New Wave Hit Parade

DISCOUNT RECORDS/BOSTON

- BETTER OFF DEAD—La Peste—Black
- NICE & SLEAZY—Stranglers—UA (import)
- SHOT BY BOTH SIDES—Magazine—Virgin (import)
- RETRO—Ultravox!—Island (import ep)
- CA PLANE POUR MOI—Plastic Bertrand—Sire
- 999—UA (import lp cuts)
- NEWS OF THE WORLD—The Jam—Polydor (import ep)
- BORSTAL BREAKOUT—Sham 69—Polydor (import)
- DUCK STAB—The Residents—Ralph (ep)
- WHAT A WASTE—Ian Dury—Stiff (import)

PLASTIC FANTASTIC/PHILADELPHIA

- ADVENTURE—Television—Elektra (lp cuts)
- FUNKY BUT CHIC—David Johansen—Blue Sky (lp cut)
- THE POP—Automatic (lp cuts)
- THIS YEARS MODEL—Elvis Costello—Col (lp cuts)
- EASTER—Patti Smith Group—Arista (lp cuts)
- I AM THE FLY—Wire—Harvest (import)
- WHAT A WASTE—Ian Dury—Stiff (import)
- NEXT OF KIHN—Greg Kihn—Beserkley (import lp cuts)
- GOOD SCULPTURES—Rezillos—Sire (import)
- STOLEN LOVE—Advertising—EMI (import)

SOUNDS GOOD/CHICAGO

- YANKEE WHEELS—Jane Aire & Belvederes—Stiff (import)
- LIFE AFTER LIFE—Alternative TV—Deptford Fun City
- SHOT BY BOTH SIDES—Magazine—Virgin (import)
- CLASH CITY ROCKERS—The Clash—CBS (import)
- WHAT A WASTE—Ian Dury—Stiff (import)
- KILL CITY—Iggy Pop & James Williamson—Radar (import)
- MAUMAU—Earle Mankey—Bomp
- DON'T ASK ME QUESTIONS—Graham Parker—Vertigo (import)
- YOU'RE DRIVING ME INSANE—Lou Reed—Skydog
- RECONNEZ CHERIE—Wreckless Eric—Stiff (import)

AQUARIUS/SAN FRANCISCO

- CA PLANE POUR MOI—Plastic Bertrand—Sire
- TOUCH & GO—Magazine—Virgin (import)
- I AM THE FLY—Wire—Harvest (import)
- NEWS OF THE WORLD—The Jam—Polydor (import ep)
- BECAUSE THE NIGHT—Patti Smith Group—Arista
- ANOTHER MUSIC IN A DIFFERENT KITCHEN—Buzzcocks—UA (import lp cuts)
- 198 SECONDS OF THE DILS—Dangerhouse
- PUNKY REGGAE PARTY—Bob Marley & Wailers—Island (import)
- I LOVE THE SOUND OF BREAKING GLASS—Nick Lowe—Radar (import)
- GENERATION X—Chrysalis (lp cuts)

UA Realignment

(Continued from page 3)

commented, "We're reorganizing the company, not cutting it . . . When we've completed making necessary changes in our structure, I suspect a lot of observers are going to be surprised at the number of staffers here that have been with the company for years."

Rubinstein explained that a number of employees are being shifted into new departments, and added that the resequencing is necessitated by a number of factors, including UA's new worldwide distribution relationship with EMI, and the development of a new promotion staff under Charlie Minor.

Asked what the timetable for the changeover would be, Rubinstein said, "It should be completed very soon, possibly as early as sometime next week. It won't be like the situation we had when I was at ABC, where changes went on over a long period."

At mid-week, UA staffers in several departments, including international, merchandising and a&r, were indeed being moved into new areas of the company. However, Rubinstein did confirm that the new BMI pact will result in duplication in a number of areas.

Among top staffers departing the company is Gordon Bossin, former VP, marketing, for the label. It is also believed that the company's merchandising staff, which some observers asserted would be dismantled, will instead be interfaced with Capitol's merchandising department, with UA reps to report via Capitol's branches.

Roster cuts were also expected, although the final status of UA's various custom label affiliates, including ChiSound, Manhattan and Magnet Records, could not be determined. Insiders predict the existing roster will be pared to around 40 acts.

Rubinstein and the Xeti staff, which initially operated out of their own Beverly Hills offices prior to the sale, have been situated at UA's Sunset Boulevard offices, where the company will remain.

Janus Charlie Campaign

■ LOS ANGELES—Eddie DeJoy, president of Janus Records, has announced that the label is entering into the second phase of their massive promotional / publicity / merchandising campaign on behalf of Charlie.

After completing a few select headlining appearances in the next week, Charlie will embark on a two month tour as the special guest stars of The Kinks taking them to every major market across the U.S.

Retailer Unrest Surfaces in Several Areas

(Continued from page 3)

when Everybody's Records, headquartered in Portland, led "The Revolt Against The Queen," a series of economic sanctions aimed at halting the inevitable \$7.98 lp.

Everybody's is again embroiled in a dispute with labels, centering on which party, the manufacturer or the retailer, should absorb the cost of shipping defective records and misshipped orders back to the source. Add to that the "boycott" of CBS product by Franklin Music and Cutler Record Shop in Connecticut, in which at least 15 other retailers have joined, and the resistance by some local accounts centered in Southern California over an M.S. Distributing price restructuring, and retailer protest can definitely be said to be on the upswing.

The Connecticut situation figures prominently, if only for the fact that a number of large single store operations have apparently begun to share and air grievances in a couple of organized meetings. Although the retailers have avoided any semblance of coercion or unified action, thus effectively circumventing any bona fide charges of collusion or secondary boycott charges, their "boycott," at least in the case of Franklin Music, merely takes the form of passive resistance.

For example, Franklin is selling CBS product, although the space for the product is not now in prime merchandising positions. "We've taken down all CBS displays," said Al Franklin, principal, "and we've taken CBS product off in-store play and out of the special price end-bins." CBS product is now selling at a uniform \$6.89 at Franklin, in line with regular floor prices, but significantly above the end-bin price of \$5.09 for a \$7.98 list album.

In the most recent meeting of the Connecticut protesters, held Wednesday night (10), four more retailers went "public," and on record as supporting the movement. Belmont Records Shop (Hartford), Barport (Fairfield), University Music (Storrs) and Marty's Music Mart (Bloomfield) joined Franklin Music and New Haven's Cutler Records in stepping up the intensity of the action.

According to Joe Cohn, owner of the Music Box (Hamden), the group will center its arguments on legal grounds if the dispute is not resolved soon. "We think it's illegal for them to charge a warehousing differential," said Cohn. Many of the group, according to Cohn, will now forego buying from CBS salesmen and will buy from jobbers and distributors in the hope more pressure will be brought to bear on the manufacturer. Additionally,

the group is considering an appeal to the Federal Trade Commission and may engage their own attorney, as well as forwarding news of their progress to Ralph Nader's consumer affairs group.

One retailer, who asked that his name not be used in print, suggested that the Franklin boycott was doomed to failure. "The accounts need Columbia more than Columbia needs them," said the prominent retailer. "If they don't have a Boston or a new Springsteen they could be in trouble."

When informed that Franklin's was carrying CBS stock, but not pricing it at sale markups, the retailer responded by saying, "They're still going to have to deal with competitors receiving ad dollars. When CBS went from \$6.98 to \$7.98 and then made some other price adjustments what they really did was raise their gross profit 15 percent. This retail source also pointed out that all the boycott and retail protest activity seemed to be limited to the northeast and the Pacific states.

"We haven't had any response from CBS yet," said Sandy Jones, manager of Cutler. "I think they're doing a wait-and-see policy now, just as we are with them. But another aspect of this concern centers on the fact that, unlike some of the small stores that have multiple locations, but little volume or diversification of product, we carry a full line of classical, 45's, complete tape catalogue, and an extensive catalogue. These chains seem to us to be dictating pricing to Columbia."

Retailers, who generally seem to accept the vagaries of the business world with only vocal complaint, have now spoken up in a number of areas. But inevitably the successes or failures of past experiences with these types of

movements color the attitude of retailers who think about joining the efforts. Franklin was somewhat successful in another CBS dispute some years ago when he was a vice president for Sam Goody. Both parties sat down and came to a mutually satisfactory solution.

A key factor here is the number of heavy releases planned by CBS in the near future. Boston's second album, a recording by Barbra Streisand, the new Bruce Springsteen lp and a reportedly "very exciting" (according to at least two buyers for major chains who heard a preview tape) third Cheap Trick release will be in stores shortly. The strength of these releases, and the accompanying ad dollars, may be a determining factor in the boycott. But with the retailers carrying Columbia product, this point remains speculative. In fact, some retailers who might otherwise join the boycott feel that receiving the above mentioned albums just a few days late might seriously disrupt their businesses, if nearby competitors were to be serviced on time and receive heavy ad dollars in support.

These actions have been echoed in somewhat more isolated form, at least in spirit, by Everybody's, which is still arguing with manufacturers over the freight return policies. Everybody's has gone to great pains to emphasize that theirs is strictly a solo act, and not in any way coercive or collective. Consequently, the spread of this collect freight return policy cannot be effectively measured, since the chain has not actively monitored any sympathetic movement.

Latest news from the northwest retail chain is that the battle is still being fought, but that the results are inconclusive at this time. Everybody's, which in light of their role in "The Revolt

Against The Queen" (the Queen album, "A Day At The Races"), might be expected to take a part in the CBS boycott, has passed on the motion.

"We understand the pressure being put on those retailers, and we feel the effect of the CBS hike too," said Michael Reff, vice president of Everybody's, "but WEA started it and CBS went along, and it's just too many records. On the other hand we'd like to see as much pressure put on as possible at this point."

With Los Angeles' M.S. Distributing, there is a somewhat different problem going on. The Wharehouse (Integrity Entertainment), Tower Records and Music Plus have reportedly been involved in some sort of a move in which limited amounts of product or no product will be bought until M.S. rescinds their new pricing policy, which mandates \$4.08, \$4.16 and \$4.33 prices for rack/one stops, multiple accounts (three or more stores), and dealers (two stores or one location) respectively. All parties seem to hope that the difficulties can be worked out privately, and an M.S. meeting with at least one of the chains took place Wednesday.

A key argument here, and one that the retailers mentioned seem to realize, is that the M.S. function is that of a middleman, and that the prices are more or less directly tied into manufacturer hikes. Consequently, M.S., although instituting a price hike, has managed to avoid a relatively public outcry.

Another important distinction between the two is that M.S. services a number of very strong multi-store locations, and although the distributor has raised prices, the price hike is equal to all centrally shipped warehouses (with four cent differentials for picking and packing for each location).

'T.G.I.F.' and Merv



"Thank God It's Friday," the new disco comedy produced by Motown Records and Casablanca FilmWorks, will be the focus of two consecutive Merv Griffin Shows, airing May 18 and 19 in major markets. The two 90-minute programs are devoted entirely to Casablanca artists and the "Thank God It's Friday" national disco dance contest. For the specials, which celebrate the resurgence of nightlife in the '70s, Merv Griffin's producers created a lavish new disco set at the TAV Celebrity Theatre in Hollywood. Donna Summer, Love and Kisses, Paul Jabara and the Village People—the featured Casablanca artists—will be joined on the special by Millennium recording artists Joey Travolta and Brooklyn Dreams. "Thank God It's Friday" will have its New York preview on May 18, with a world premiere in San Francisco on May 19. Shown above on the set are, from left, Summer, Griffin and Jabara; in the picture at right Griffin and Casablanca president Neil Bogart strike a pose on the specially constructed set.



RECORD WORLD INTERNATIONAL

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—HANDSOME DEPT.: Sex & Drugs & Rock & Roller Ian Dury recently appeared here with Lou Reed and made such an impression that he's already been booked into several Ontario venues on the strength of his reception. An Oliver Twisted Leo Sayer, Dury provided the evening's highlights and Toronto showered him with applause. Does this mean he may soon receive airplay from local stations other than CFNY-FM?

WHAT WAS IT THE CLASH SAID ABOUT "COMPLETE CONTROL"? CHUM Ltd., owners of CHUM and CHUM-FM stations in this market (and soon to be publishers of New Music magazine), have offered to purchase CITY-TV, a local UHF station which made international news by showing Friday night softcore porn known as "Baby Blue" movies. The offer is now being mulled over by the CRTC, Canada's regulatory body. While CHUM Ltd. has promised to improve the quantity and quality of "local" programming (cutting down on Mary Tyler Moore reruns), one can also see a lot of room for cross-promotion beneficial to CHUM Ltd. For instance, when CHUM-FM does a live simulcast from The El Mocambo, it would be simple for CITY-TV to simulcast the video. And for those viewers who want a better quality of audio appeal, they can tune in CHUM-FM and hear it in stereo. Despite the good intentions of CITY and CHUM Ltd., don't

(Continued on page 107)

GERMANY

By JIM SAMPSON

■ MUNICH—The biggest-ever assortment of international artists continues to converge on Germany, usually with good box office success. The Kris Kristofferson/Rita Coolidge/Billy Swan concert impressed with a triple measure of top talent, this despite a large dose of ennui that turned many people off. The Commodore's show gave a potent boost to the act's continental standing. Disappointing attendance for Joan Armatrading was offset by glowing press notices for this remarkable singer.

Queen brought their complete U.S. show to a few German cities, a costly gesture that most major acts refuse to make. The result was a tour-de-force that one critic called the best rock show ever mounted in Munich. After the Munich concerts, EMI Electrola managing director Friedrich E. Wottawa and international a&r chief Helmut Fest gilded the group with gold for "News Of The World." Management coordinator Paul Prenter quashed rumors of a Queen quarrel, assuring RW there was "no chance" of any change in personnel in the next couple of years, specifically a departure of Freddie Mercury. A new album will be recorded in a few weeks in Paris, with a return to Europe same time next year.

Manufacturing capacity at the Polygram Record Service plant in Hanover can't keep up with recent Polydor/Phonogram singles success, resulting in unusual delays in filling some orders. Vader Abraham, Genesis, Blondie and El Pasador all in the top 20 for Phonogram, while the Bee Gees two "Saturday Night Fever" singles plus a couple of ABBA titles are Polydor hits. DGG's Rainer Schmidt-Walk notes that in eight years with the firm, he's never seen demand for a recording to match the "Fever" soundtrack last month, when for a while 50,000 units moved daily. This week, deputy managing director Wolfgang Arning flies to London to give RSO the first of several gold records for the double play soundtrack.

Werner Schueler and not Peter Bellotte produced the fine new Steve Bender single "We've Got To Get Out Of This Place" . . . David Parker signed a long-term agreement with Mike Karnstedt's Peer Musik . . . Konstantin Wecker in Hamburg June 1 to celebrate his birthday with a new long-terminer with Polydor . . . Ralph Siegel has a worldwide hit (top 20 in England) in Dee D. Jackson's "Automatic Lover," produced by Gary Unwyn, who provided Silver Convention and many others with their bass lines.

Final classical note: Rafael Kubelik has announced he's not renewing his contract as chief of the Bavarian Radio Symphony Orchestra, choosing instead to concentrate more on composition. He will become principal guest conductor next year, available for recordings on DG.

ENGLAND

By PHILIP PALMER

■ SIGNINGS AND ACQUISITIONS: Screen Gems-EMI Music's first major signing since Brian Hopkins took over as general manager, High Tensions, has now broken into the U.K. charts with "Hi-Tension." The band was signed direct to Screen Gems-EMI Music in December of last year and was subsequently signed to Island. An album, produced by Kofi of Osibisa and Chris Blackwell of Island, is scheduled for a release soon. A U.K. tour is also planned and an American release is on the agenda.

Hopkins has also signed the Dave Lewis Band to a worldwide music publishing contract and Lewis, who was responsible for writing "Happy To Be On An Island In The Sun" recorded by Demis Roussos, is in the recording studios laying down tracks for his Polydor album.

Two Screen Gems-EMI Music writers, Ken Gold and Micky Denne, have their first album scheduled for MCA release in June, produced by Gold with MCA's George Lee as executive producer . . . DJM boss Stephen James has acquired "Happy To Meet Sorry To Part" and "The Tain," the first two records by Horslips, originally issued on their own Irish Horslips label in 1973. The two albums will be released in June. Following recent successes in America, Horslips will appear in concert with Thin Lizzy at Wembley on June 22 and 23 . . . Chappell has signed Glasgow based band Sneaky Pete to a three-year music publishing contract. A label deal is soon to be fixed . . . CBS has signed the Chieftains to a recording contract although the act will continue to record for the Claddagh label in Eire. CBS will release product in America and the U.K. . . . Joan Armatrading has been hired to write the score for the new Richard Burton-Roger Moore picture "The Wild Geese" . . . Real Records Dave Hill, formerly of Anchor, has signed the new band Strangeways.

ROCK 'N ROLLER: John Beecher, a former general manager of Ambassador Music (London) and a noted authority on Buddy Holly and the Crickets, is now running his own record store, "Smokey Joe's Cafe" in New Malden Surrey, specializing in rock 'n roll music of the '50s and '60s. He has also established his own record label, Rollercoaster, which is available through independent wholesalers and the Lightning Record chain and pressed by the Damont organization.

Initial releases are an LP by the Crickets called "A Million Dollar Movie" which features two tracks by Sonny Curtis acquired from the American Music Factory label, and a single, "Juke Box Rock 'n Roll," by a Bill Haley protege of the '50s, Ray Coleman, picked up from the U.S. Arcade label. Beecher's partner in the venture is record producer Peter Eden, who is also planning a rock 'n roll compilation album and a new wave single. Beecher, ever on the look out for product to issue on the label, also runs his own Asterix Music publishing company which controls early material written and recorded by chart act Darts.

THE CONTINUING SUCCESS STORIES OF THE BEE GEES: While the amazing "Saturday Night Fever" album continues to break most major sales and chart records in America, the package has also caught fire internationally. The Bee Gees are topping the best selling album and singles charts in the U.K., Holland, France, Canada, Australia and Spain. At its current pace, RSO foresees eventual worldwide sales of some 23 million units by November. The album has already amassed sales of over 10 million units and has outsold its nearest competitor by a 3-1 margin . . . Once again CBS artists are the recipients of various disc awards. Art Garfunkel's most recent album, "Watermark," has gone silver, making a total of eight silver albums for CBS so far this year. Earth, Wind and Fire's latest album, "All 'N All," has also reached silver status. Johnny Mathis and Deniece Williams' "Too Much Too Little Too Late" is now a silver single and both artists have already been awarded one gold single each for Mathis' "When A Child Is Born" and Deniece Williams for "Free."

HIRING AND FIRING DEPARTMENT: Following widespread coverage in the national and music press regarding the sackings via an Australian telephone call made by John Reid, chairman of John Reid Enterprises and the Rocket Group of companies, it has now been confirmed that Dave Crocker, managing director of Rocket,

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Musical Mallorca Highlights



Shown at the recent Musical Mallorca '78 international song festival are, top row, from left: first prize winner Dulce (Mexico) shown with her conductor Armando Manzanero; second prize winner Jackie Beeson (England) with co-writer Barry Mason; third prize winner Yukari Itoh of Japan, and Eddie Barclay shown presenting a special award to American artist Sherwin with Robert Stack, Antonella Lialdi, Silvia Kristal and Richard Jordan (judges) looking on. Second row, from left: RW publisher Bob Austin with Yukari Itoh; Robert Stack and his wife with Franco Nero and festival di-

rector general Augusto Alguero; composer Frank Laugelli and Elmer Bernstein with personality award winner Peter May of Canada; jury members Masafumi Wantanabe; Selvio Cipriani, jury secretary, Jorge Arandes, Alberto Semprini, Guillermo Sautier Casaseca, Jaime Ensenat (president), and Elmer Bernstein. Third row, from left: personality jury members Sancho Gracia, Franco Nero, Analia Gade, Eddie Barclay, Augusto Alguero, Agostina Belli, Robert Stack and Richard Jordan; Festival emcee Jose Luis Uriarri; Capitol recording group Tavares, and Bob Austin with Paul Williams.

Mallorca Festival

(Continued from page 6)

award were Eddie Barclay, Richard Jordan, Robert Stack, Sylvia Kristel and Paul Mauriat. The judges for the actual Festival were Paul Williams, Alberto Semprini,

and Paul Mauriat and chaired by Elmer Bernstein. Each of the four judges conducted a special 40-piece orchestra in a three-minute presentation of their works.

England

(Continued from page 106)

will be remaining with the company in his present position following "amicable talks" with the boss. However Arthur Sheriff, currently on holiday in New York, and director of marketing, press and promotion, has quit the company . . . the general manager of Motown has quit to join **The Quixote**, an indie radio commercial production company in a similar capacity . . . from M&M Music David Ions has joined **Dick James Music** as international manager.

CHART NEWS: The BBC has announced that it will continue to use the chart prepared by the British Market Research Bureau and will broaden its coverage from the Top 30 to the Top 40 singles this week. In addition Music Week, one of the U.K. trade magazines will publish a Top 75 singles starting this week.

CAMPAIGNS: A triple album by Canadian rock band **Rush** entitled "Rush Archives" will receive maximum promotion to include major in-store displays centered around a four-color poster and press advertising. The set includes "Rush," "Fly By Night" and "Caress of Steel," the band's first three albums. Rush plans to return to England in June to record their next album at Rockfield Studios . . . Two Phonogram Group singles are receiving special promotion. First off is "Let's Get Funktified" by **Boiling Point** which is released on the Bang label and the first 7,500 singles will be available on a 12" in a red and white picture bag. The other release is the old Chess classic "Nothin' Shakin'" by **Eddie Fontaine** which has been issued with the "old Chess label" and in a plain white bag rather than the usual "injection" label and Phonogram logo bag . . . WEA is taking selected radio slots to promote the new **Althia and Donna** single "Love One Another" recorded at the same session which produced the recent chart-topper "Uptown Top Ranking," a single which sold in excess of 400,000 in the U.K. and became the company's best selling single in the first quarter of the year. Now WEA managing director **John Fruin** has announced that **Boney M**'s single "Rivers of Babylon" has become the fastest selling single since he took up the top job at WEA.

Canada

(Continued from page 106)

be overly surprised if the CRTC balks (or drags its feet) in approving the application for purchase. The red tape is plentiful, even without the mentions of "conflict" and "monopoly" which will undoubtedly be raised, right or wrong. We'll know how the CRTC feels when we see New Music magazine spots appearing on CITY-TV.

ENGLAND'S TOP 25 Singles

- 1 NIGHT FEVER BEE GEES/RSO
- 2 RIVERS OF BABYLON BONEY M/Atlantic/Hansa
- 3 TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS & DENIECE WILLIAMS/CBS
- 4 AUTOMATIC LOVER VIBRATORS/Epic
- 5 NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum
- 6 BECAUSE THE NIGHT PATTI SMITH/Arista
- 7 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS BRIAN & MICHAEL/Pye
- 8 I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR BLONDIE/Chrysalis
- 9 LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock
- 10 I WONDER WHY SHOWADDYWADDY/Arista
- 11 SHE'S SO MODERN BOOMTOWN RATS/Ensign
- 13 THE BOY FROM NEW YORK CITY DARTS/Magnet
- 14 EVERYBODY DANCE CHIC/Atlantic
- 15 JACK AND JILL RAYDIO/Arista
- 16 FOLLOW YOU FOLLOW ME GENESIS/Charisma
- 17 SINGIN' IN THE RAIN SHEILA B & DEVOTION/EMI
- 18 BAD OLD DAYS CO-CO/Ariola/Hansa
- 19 WITH A LITTLE LUCK WINGS/Parlophone
- 20 NICE 'N SLEAZY STRANGLERS/United Artists
- 21 DO IT DO IT AGAIN RAFFAELLA CARRA/Epic
- 22 TAKE ME I'M YOURS SQUEEZE/A&M
- 23 LOVE IS IN THE AIR JOHN PAUL YOUNG/Ariola
- 24 THE DAY THE WORLD TURNED DAYGLOW X-RAY SPEX/EMI Int'l.
- 25 BAKER STREET GERRY RAFFERTY/United Artists

(Courtesy: Record Business)

Peter Leeds & Blondie Go International

By DAVID McGEE

■ NEW YORK—Peter Leeds has the world-weary look of George Segal in "Blume In Love," but that's normal, no reason to worry: tragedy is not impending. In fact Leed's expression masks an outspoken and a daring nature that has made him one of the industry's most controversial managers, as well as one of its most successful. If his charge, Blondie, is the United States' top punk rock band it is due to a number of factors—the band's good music, for example—not the least being Leed's good sense in having the group establish itself first in the international market while at the same time closing in on large-scale acceptance in this country.

Following the release of Blondie's debut album on Private Stock last spring, Leeds, looking for both a new manufacturer and a new production deal, bought up the two contracts and began again at square one. With a second album in the can ("Plastic Letters"), Leeds sifted through numerous offers—"from every major label," he claims—until he found what he wanted in a record company in Chrysalis.

Looking back this seems the least daring of Leeds' moves. Conventional wisdom in the business has it that success for American rock groups begins on home soil then spreads to the rest of the world: a very organized, systematic MO. Punk rock groups, though, have found it difficult to land spots on major American tours, thus depriving them of valuable suburbia and exurbia exposure; and radio airplay for punk recordings remains minimal at best, all of which translates into an incredible shrinking market in terms of dollars and cents.

After assessing this situation, Leeds, with Chrysalis' blessing, decided that Blondie would chuck America for the moment and go international. "I look at Deborah Harry," he says in his most measured manner, "and I think about the European market and say to myself, She's a natural; she's perfect. Terry Ellis (president of Chrysalis Records) agreed with me that Blondie could be an international act, very important in every market of the world. All we had to do was get lucky and promote and show the act to the markets."

The plan worked: "Blondie," the group's first album, is gold in Australia and once topped the national chart; a single off the album, "In The Flesh," is also gold and a former number one as well. "Plastic Letters" is a top 10 album in England, and is number one in both Holland and Belgium; the single "Denis" was number one in Belgium, Ireland



Deborah Harry, Peter Leeds

and Holland (where it stayed atop the charts longer than any other record has in that country), and number 33 on the all-important RTL chart in France. A second single off "Plastic Letters," entitled "Presence Dear," has been released in Holland, Belgium and England. Last week it went from 38 to 19 on the English chart.

Why this backwards approach? Leeds cites two reasons: "Blondie, I think more than any other rock and roll act, has some recognition factor because of the print coverage that Deborah Harry gets. And two, who's to say the other way isn't backwards?

"So we set about breaking Blondie in every country in the world in 1977. We did all of Europe and Australia during the latter half of '77, and we toured Japan from January 5 through January 20 of this year. And we continued to pump out publicity, which is really easy for us because one doesn't have to beat up editors to get them to run pictures of Deborah Harry.

"Terry Ellis and I thought that Deborah Harry's good looks and Blondie's music would be immediately accepted in many countries of the world. And besides, international tours are less expensive than American tours."

The Blondie international "push" began on October 19, 1977 when Harry and Leeds made a month-long promotional foray into Australia which was followed by concert dates in England, France, Holland and Germany. Concert tours of Australia, Japan and Europe preceded the band's March 9 return to these shores. All told Blondie spent over five consecutive months overseas.

"After the Chrysalis deal was signed," Leeds adds as a postscript, "the strategy was to leave America for last. It's the biggest market; it's the real plum in terms of money; and it's the toughest." But with "Plastic Letters" comfortably ensconced in the top 100 of the Album Chart, plus Blondie's remarkable improvement as a live act, it appears that in doing things backwards Peter Leeds and Blondie may not find the sledging here so tough after all.

Lowe at The Line



Columbia recording artist Nick Lowe, who has been appearing as the opening act on Elvis Costello's current U.S. tour, recently played a one-night only, sold out, headlining concert at New York's Bottom Line. Shown backstage following the show are, from left: Gregg Geller, Columbia's east coast director of a&r; Lowe; and RW vice president & managing editor Mike Sigman.

ABC Signs Williams

■ LOS ANGELES—Recording artist Wilson Williams has been signed by ABC Records. His first album release for the label is titled "Up The Down Stairs." It ships May 17. A single, the title track, has already been issued.

Williams is now based in Detroit. He has sung professionally for several years, and recently toured the country as part of the cast to the musical "Selma."

Sol Abrams Assoc. Bows Pub., Promo Depts.

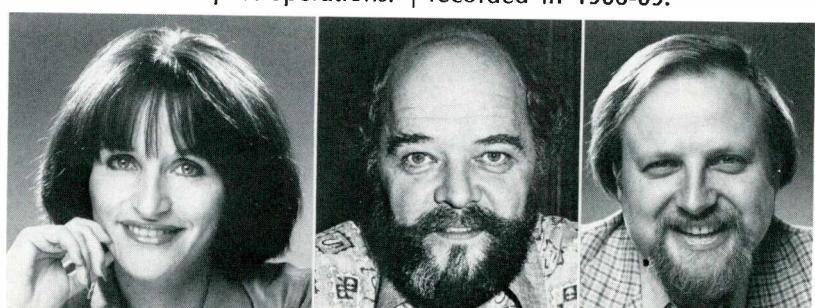
■ NEW YORK—Sol Abrams Associates, Inc., located in New Milford, N.J., has opened a division for publicity and promotion for the record industry and related areas of the music industry.

CBS Intl. Realignment

(Continued from page 4)

responsible for all areas of CBS Records International marketing including product management, press and publicity, artist development and marketing administration. Dennis Killeen, director, creative operations, CBS Records International west coast will also report to Freidus.

Joe Senkiewicz is appointed director, artist development, reporting to Freidus. In addition to his existing responsibilities as director of promotion, Senkiewicz will assume responsibility for both CBS Records International a&r and import operations.



Bunny Friedus, Allen Davis, Joe Senkowitz

RCA To Release New Caruso LPs

■ NEW YORK—RCA Records is releasing the first two albums of a project which, over the next several years, will bring together in one collection all the known recordings of the legendary tenor Enrico Caruso.

Each recording is re-mastered utilizing the Stockham Soundstream Computer Process which gives new clarity and presence to the tenor's voice. The process was used on a previous RCA Caruso recording, "Caruso: A Legendary Performer," released about two years ago.

The new project is titled "The Complete Caruso" and eventually will include at least 12 and possibly as many as 15 LPs, depending on unpublished recordings being located.

The announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

John Pfeiffer, Red Seal artist and repertoire executive producer, is coordinating the project for RCA, including collecting Caruso material from RCA's vaults, collectors and a number of other sources here and abroad.

The records will be chronological, as the tenor recorded them. First two albums to be released are volumes 4 and 5 and contain material Caruso recorded in 1906-09.

Retail Rap (Continued from page 86)

luck. But, true to form, he leaves in a blaze of glory: you'll recall the in-store appearance staged in the movie "FM" by REO Speedwagon. You'll also notice the "for real" displays in the Tower Sunset Blvd. store: a veritable blitz of ELO standups, posters, etc. Congrats on the industry's most heavily seen in-store display. No longer, Triumph TR-6; let's go, Jeep Trailblazer! Shine brightly in the closet, gold neck chains; what? . . . no clasp for the "genuine made on an Indian reservation" ceremonial peyote bead necklace?

MORE RESOURCES . . . You'll recall our Jonathan B. listing a few issues past, telling you where to get those "neat" satin jackets. Add to that New Images Marketing, located right here at 6290 Sunset Blvd., #725. New Images has all those off-the-wall T-shirts, posters, radios shaped like sea shells: the works. Virtually anything that can have your company name imprinted on it they can get for you . . . at wholesale even, or so sales rep and go-getter Susan Trexler says. Telephone (213) 467-1451.

COMPLETE IN-STORE MADNESS . . . at both Flo's Records in Pittsburgh and Sam Goody's in NYC. Pictured here is the insane scene during a Heatwave and Starguard appearance at Flo's and the equally insane Irv Lukin, Arista's New York marketing manager, flanked by Raydio and (in center) store manager Bernie Bernstein. Hmm . . . if Howard Bernstein married the manager's daughter and they had a child, they could call him Bernie Bernstein-Bernstein. Sorry.



THE MINNEAPOLIS MEADOWS MALL CONNECTION . . . The Meadows Mall, which we mentioned in our article on sunbelt retailing last week, seems to be the center of a rather intriguing puzzle. The mall has reportedly programmed for two record retailers to be located in the huge complex, but who will get these choice spots is still up in the air. The shopping center, you will recall, is being built by Dayton-Hudson, or at least with some of their backing and that of Diamond's, a related operation. Rumor has it (and we repeat this is rumor) that through strong Minneapolis ties in Dayton-Hudson's home base, Pickwick/Musicland is lobbying for a store, although a company spokesperson denied that any lease negotiations are being conducted at this point. Another angle is that Ira Heilicher might be in a good position to garner a spot, through family ties close to Dayton-Hudson management. Or how 'bout Lieberman opening doors in Vegas? The Carousell snack bar chain, part of the Lieberman complex, is already operating successfully in a number of Dayton-Hudson controlled malls. Add to that a number of non-Minnesota chains who want in and you've got some heavy competition just to lease space.

SON OF SAM . . . ABC's Eric Doctorow, their newly appointed director of product management, is planning to keep the Sam direct call-in provision for in-store aids. After having lunch with the former CBS director of college promotion we're convinced the program is in good hands and we urge you to call him with any suggestions at (213) 651-5530.

MARKETING CONTACTS . . . Since the demise of Record Retail Report there have been some changes in phone numbers and contact names for merchandising aids. We will print a complete and updated list soon, but in the mean time, the Casablanca Serpico number demands immediate attention, if only for the fact that new marketing ace Robert Gold has the 7,500 sq. ft. merchandising warehouse in full swing. Give Serpico a call at toll free 800-421-4320 and you can get the low down on what's happening at the Casbah. And if you have any suggestions or requests about Casablanca merchandising give Gold himself a call at (213) 650-8300 or drop him a line at the label, located at 8255 Sunset Blvd., Los Angeles, Ca. 90046.

ANOTHER BOYCOTT? . . . This one is rumored to be in the planning stages and supposed organizers have demanded confidentiality at this point, but we may see action by Jewish human rights organizations (particularly in the more radical circles, such as the JDL contingent) calling for a boycott of labels which deal with the Soviet Union. Any news you hear of this will be gratefully accepted, as our sources for this topic have dried up.

April/Blackwood, Medress & Appell Pact



Producers Medress and Appell have entered into a co-publishing agreement with April/Blackwood Music. April/Blackwood will administer Medress and Appell's Apple Cider Music and Little Max Inc. Pictured from left: Larry Fogel, director east coast, April/Blackwood; Dave Appell; Rick Smith, VP & general manager, April/Blackwood; Hank Medress; Bob Esposito, VP, April/Blackwood.

New Wave News (Continued from page 104)

show will be the Mabuhay at the Whisky on June 22-24 with the Nuns, Negative Trend and the Sleepers. Bands for the June 29-July 1 weekend at the Mabuhay are yet to be announced . . . Also consistent with this "cooperative consciousness" head is the increased number of punk shows hitting the high school and college circuit on the west coast with upcoming shows including the Dils, Nuns and Readymades at Diablo Valley College on May 19 and May 28's concert at Stanford University with the Nuns and Readymades . . . Berkeley's Long Branch club, re-opened after a number of years, will be featuring punk acts . . . Chicago's only and America's first punk disco, La Mere Vipere, burned down recently just prior to its first anniversary, allegedly the culmination of five months of severe local harassment. Plans are in motion to open another club which will give the Windy City its first new wave club licensed for live bands as well as La Mere's main attractions, its jukebox and dancefloor.

FROM LITTLE ACORNS: New York's the Squirrels, with a few sell-out shows around town under their belts, seem poised for bigger and better things. The band performs three songs in the R-rated film "Punk Rock" set for the Cannes Film Festival in May and American release shortly after. Also two band members appear performing in the "be-in" scene in the forthcoming movie version of "Hair" which features Shirts' lead vocalist Annie Golden. The next available recorded sounds by the Squirrels will be their support on David Peel's "King Of Punk" LP scheduled to hit the shops in mid-May.

REVIEWS: From Bomp/Exhibit "J" comes a four-song ep by Jook with some easily dismissable material but with a good rocker in "Aggravation Place" . . . "All I Want"/"When I'm Bored"—Snatch (Lightning): Finally a couple of chicks got the balls to call their band Snatch (New York women no less). Unfortunately the disc's pretty awful despite ex-New York Dolls Jerry Nolan's drumming, but it's a must to be had for the picture sleeve alone. A sort of metallic quality gives the girls a very appealing sleazy sensuality depending upon what angle the light reflects off the pictures . . . "Crazy"/"Maumau"—Earle Mankey (Bomp/Exhibit "J"): From a former Helen Reddy/Beach Boys engineer who's also worked with Kim Fowley and the original Sparks comes an excellently executed twosome with catchy phrases and, above all, impeccable sound. Mankey has the uncanny ability to milk the studio for all its worth virtually using the studio as an additional instrument. Both sides are consistently solid with a steady stream of sound innovations.

There are two new singles on the Chiswick label, only one of which could actually be considered new. The other is a re-release of Frankie Ford's "Sea Cruise"/"Alimony," two timeless rock classics that sound better than ever. The other single is the new release by Radio Stars, "From A Rabbit." Contrary to some reports, the song is not about a Volkswagen but about a man "as skinny as a rake." Anyway, it's one of the group's best rock songs yet with a blistering saxophone break and a solid execution.

DON'T SAY YOU'RE SORRY: This summer's edition of "Pregnant Pause," a series of magazines put together by the Population Institute which is dedicated to educating teenagers about birth control and abortion, will be a new wave issue centered on punk acts' views of the subject and the institute's slogan "Make Love Not Babies." Edited by the host of KSAN's Outcast Hour Howie Klein, it will feature constructively suggestive interviews with Deborah Harry (also on the cover), the Ramones, Iggy Pop and members of the Talking Heads, Stranglers, The Clash and Avengers.

Dialogue (Continued from page 20)

it was put on tape. Criteria is set up so it always sounds like a record. The echo . . . we'd never consider having headphones that weren't in stereo with echo. The idea is that it always sounds like a record so the artist can get off, so that the musicians feel inspired. One of the first records I produced was a single, "Knockin' On Heaven's Door" by Eric Clapton, which is also the only record I really ever engineered. We cut the track and Eric said, "That's great. Let's try a conga part, have the girls do some vocals and I want another guitar and Dicky will play the string line." Well, all you have to do is push a button and, by the time they walked out into the studio, we were ready to do it. There was no break in the creative flow. Most studios aren't set up that way. But like Karl said, a great song and a beautiful performance that sounds crummy is still a hit. A beautiful sounding terrible performance on a mediocre song is still a flop.

Let me throw in a little about Karl's background. Karl is really very knowledgeable technically. If any of us have specialties, mine is probably music and Barry's is emotion or the song. Karl's is technology. He's designed a lot of the things in this studio. Much of the board in Studio C and a lot of the design in the new Studio D is Karl's design. Also new speakers in Studio D that Karl and Don Bouhman designed. Karl can sit down and put something on a paper and that makes us feel confident. Like in France where the maintenance was dreadful, we know he can make anything work. In the same kind of way, musically, with almost any kind of musician, I can figure out some kind of note he knows to play and will get what we're looking for. Barry can do that with a song. I really feel, and I think we all do, that we could go anywhere in the world with any artist and make a top five record, just because of the individual expertise and the way they add up. It sounds like I'm boasting but I'm really confident in our ability to do that.

Richardson: With a hit song.

Galuten: That's why Barry's here. I'm convinced he could write a hit song for anybody within a 24-hour period. I've seen Karl walk into a garage with one microphone and as a favor to a friend, he'll sit there and figure out just where to put that microphone in the room to get a drum sound that works. We've never done it but I'm convinced that Karl can mix a record without speakers. He knows just how much level on the meters everything should be. I know he could make a mix without speakers if he had to.

RW: How would you feel about having to produce records by yourself some day?

Gibb: For me, I can say right now I wouldn't like to produce records on my own. If I didn't have Karl and I didn't have Albhy, then there just wouldn't be any interest for me. It would be far too much for my little head to comprehend. I know what I want but I need people like Albhy and Karl to be able to express what I want, so their expertise could take over. If the three of us go into the studio together, start something together and finish it together, we're going to come out with some things that are going to boggle people. If one of us goes in there, I can't guarantee that each one of us can do the same thing alone. It's a team and I'm happy to be a part of it as long as I'm breathing.

Richardson: I'm spoiled. If I go into another situation where I'll mix a record for someone else, the songs just aren't of the calibre of the Gibb Brothers'. Doing harmony with these guys now. . . . every time I do background vocals, unless it's an excellent singer, I'm spoiled.

Galuten: Probably, of the three of us, I've produced more records on my own and I hate it. I spend half of my time worrying about the engineer. With Karl, I don't have to worry about that at all.

Richardson: I remember the time I was working with the Average White Band with Arif. He had just come back from England after working with the Bee Gees and he said "you won't believe these three guys, they sing like angels." After we did the "Main Course" album Arif and I worked on some rock and roll band album, he said "you know, I'm spoiled."

RW: Barry, are you ever awed by the fact that the Bee Gees have such a unique vocal sound?

Gibb: No, because we aren't aware of it. We've sung together all our lives and we don't hear ourselves as other people hear us. When we hit a harmony together we look at each other and say "Jesus, that sounds nice." We hear those things but we don't hear the Bee Gees' individual sound that other people talk about. You just don't hear it the same way. In school the rest of the class would be singing in unison and we'd be doing the harmonies. After school the teacher would say "unless you sing with the rest of the class, it's no good," so we left the music class. I was about 14 and they were about 11.

RW: How did you feel about the line in the Paul Simon Special that said the Bee Gees sound like dolphins?

Gibb: There was no offense to it. I thought how wonderful that Chevy Chase should make up a joke about the Bee Gees. It was the best plug we ever had. It was a great honor that Paul Simon should even mention our name in public. We knew that everyone was watching that show.

RW: Since your recent success, you must be besieged by artists hoping you'll become their producers.

Galuten: Barry gets calls all the time, and Karl and I have gotten numerous calls. The number of artists is shattering at this point. One of the things that we're all committed to is that if you work with an artist, first of all, you have to believe in what you do. We can't cut any corners. A lot of producers have, in the past, been working with artists because of the advance. We can't do that. Even if we take a loss on an album, if the music is good it will generate more business. Andy's last album took quite a few months because we were convinced the material could get better. He's growing so fast. We knew it was an important record so we kept working on the lyrics, structure, the concept. To me, in terms of doing a project, there are two things that are necessary. One is that the artist have material that we believe in and the other is that the record company give us sufficient budget to do a quality job. I don't mean I want to sit around the studio, do a lot of drugs and play it for my friends and waste money in search of the magic sound. I don't mean that, but you always know what you need to get. When you hear the songs, there's a way they should be performed. I, at any rate, have awful specific ideas. I'm open to anything else but if all else fails I still have my initial ideas. It's imperative to me that you don't stop until it's right, until you're satisfied.

Gibb: At this time now I think we're primed to record someone who has already made his name and is already a good recording artist and can really take care of himself. Someone who wouldn't become an absolute job or work for the producers. Trying to make someone a star means that you almost have to take over completely and that the artist is almost dominated by you and listens to everything you say. It just shouldn't be that way.

Richardson: It's boring.

Galuten: When Barry's the artist, Barry's the artist. If we're going to work with another artist, we might as well have a viable input or we're wasting our time. There are a lot of other projects being offered but we can't schedule in a project in four weeks. We could do an album in four weeks, maybe get a hit and get the money. Sure, if you do enough albums some of them are bound to hit. We go more on the principle that we don't want any of them to miss. We'd rather take whatever it takes to do it right.

Gibb: Samantha got our attention because she was an old friend. I did produce her ten years ago and the record wasn't successful. She came to France and asked if there was a chance and there was a chance at the time for a song but I didn't know if we'd be able to produce her. Later on she said no one else would produce the record because it was our song and they (her production company) said we should produce it. I realize there were a couple of angles to what they said.

Galuten: We had originally cut a demo of the song. It had a lot of feeling.

RW: After your success of the last six months are you in any way afraid of whether you can duplicate it?

Gibb: No, because the success itself happened accidentally. We believed in the records when we made them. Afterwards we had doubts about things here and there, but we believed they were hits anyway. If we don't believe they're hits, we don't let them out of the studio. We just keep working that way. It's a matter of not letting the success affect what we're doing or what we're going to do. We've got to just keep believing in our records and keep making them until we believe in them and then letting them out. Unless everybody in that studio is 100 per cent happy that we've got a hit, we don't let them out. It's the only way we can do it. This is not the time to sit on our laurels.

Richardson: It's a challenge, I guess, but we're certainly not nervous.

Galuten: Success is important, but it's not that important. Success to me is a vindication of what we've done. It shows that we feel great about it, but it certainly isn't why we made the records. We're still in the music business because we love music. Fame is great and we love it but if it was our driving force we'd be worried about keeping it up. All we're worried about is making more records that are that good. As long as we feel that they're that good or better, and even if they're not quite as successful, we're not going to worry about it. ☺



RECORD WORLD COUNTRY

NARAS Honors Nashville 'Super Pickers'

By WALTER CAMPBELL

■ NASHVILLE—Nashville's musicians, vocalists and engineers were honored by the Nashville chapter of the National Academy of Recording Arts and Sciences here Sunday (7) at the fourth annual Super Pickers Awards banquet.

The top honor of "Super Picker of the Year" went to guitar player Reggie Young, who played on 13 of the 35 outstanding singles recorded in Nashville in 1977 as selected by the chapter's board of governors. The records selected includes music from all fields, including gospel this year for the first time.

Also honored were 141 musicians, 51 background vocalists and 18 engineers, who received certificates for their outstanding creation, recording and success of the singles. Those who performed on the most of the selected recordings in their respective musical contribution categories were named to the 1978 Super Pickers Band. Members named this year include Reggie Young, lead guitar; Ray Edenton, Jimmy Capps and Jerry Shook, rhythm guitar; Harold Bradley, bass guitar; Henry Strzelecki, bass; Kenny Malone, drums; Hargus "Pig" Robbins, keyboard; Lloyd Green, steel guitar; Johnny Gimble and Tommy Williams, fiddle; Charlie McCoy,

utility man; Sheldon Kurland and George Binkley III, violin; Marvin Chantry, viola; Roy Christensen; Janie Fricke, Lea Jane Berinati, Wendy Suits, Dolores Edgin, Joe Babcock and Hurschel Wiginton, voices; and Lou Bradley, engineer.

Nashville's Most Valuable Players were also announced following tabulation of ballots mailed to previous Super Picker award recipients and specialized NARAS membership classifications. The ballots read, "You are about to record the most important session of your life. Who would you want with you in the studio?"

The MPV's for 1978 include Hargus "Pig" Robbins, piano; Bob Moore, bass; Larrie London, drums; Ray Edenton, rhythm guitar; Ray Edenton, Jimmy Capps Jimmy Capps, acoustic guitar; Harold Bradley, bass guitar; Lloyd Green, steel guitar; Bobby Thompson, banjo; Johnny Gimble, fiddle; Sheldon Kurland, string player; Don Sheffield, bass player; Billy Puett, woodwind player; Bergen White, arranger;

(Continued on page 113)

Monument Sets NARAS Benefit

■ NASHVILLE—Monument Records will showcase artists The Tennessee Tornado, Jerry Foster, Tommy Jennings, Tommy Cash, Eddie Raven, Laney Smallwood, Patti Leatherwood and Charlie McCoy at a performance to benefit the Nashville chapter of NARAS.

The show is scheduled for Nashville's Possum Holler Club May 23, at 8:00 p.m. All proceeds go to NARAS.

By RED O'DONNELL



■ Could be the casting of the year: Harrison Ford has been signed for the role of Mooney Lynn in the film bio of his wife, Loretta Lynn, "Coal Miner's Daughter," a Universal Pictures production. Ford portrayed spaceship commander Han Solo in the hit "Star Wars" flick. Mooney, his very own man, came up with a crisp comment: "That handsome young guy is going to make me a celebrity." Filming of the \$5.5 million picture will start in October—with locations tentatively set for Tennessee, Kentucky and Georgia. (The story focuses on the early days of Mooney and Loretta's courtship, marriage and career.)

Ran into Si Siman, the Springfield, Mo. publisher-country music pioneer, at ASCAP's writer-publisher's meeting here, and he tossed me this philosophical comment: "If you ain't pulling your weight, you're pushing your luck" . . . The message on T-shirts of Mary

(Continued on page 113)

sistance that Phonogram has traditionally brought to its country roster, but our company will gain the opportunity to market their excellent music."

"It's just that the overall corporate feeling was that Mercury is a very established name in country music and it would probably be better to go with the one label out of Nashville instead of two," Charles Fach, executive vice president and general manager of Phonogram, told RW. "The Polydor artists in Nashville are switching to the Mercury label immediately. Mercury has always been a very big piece of the industry in Nashville, and we think we'll be even bigger with the addition of these people to our artist roster."

"The corporation felt that the artists would be better served on one label rather than two and since Mercury is the recognized force in Nashville, we decided to continue with that label."

The change will not affect the Nashville Mercury office, Fach said. "We're an important force in country music and now we look forward to be even bigger."

Lance Prod. Opens N'ville Headquarters

■ NASHVILLE — Lance Productions, Inc., formerly headquartered in New York City, has moved to Nashville. The company, which produces motion pictures, television commercials, phonograph records, books talent and publishes music, has made its new corporate headquarters at 1010 17th Ave. S.

Subsidiaries

Subsidiaries operating from Nashville include Country International Records, Dom Melillo Talent Booking Agency, Lance Music Publishing and the Ford Land Development Co.

COUNTRY PICKS OF THE WEEK



SINGLES
RONNIE MILSAP, "ONLY ONE LOVE IN MY LIFE" (prod.: Tom Collins & Ronnie Milsap) (writers: J. Bettis/R. C. Bannon) (WB/Sweet Harmony, ASCAP/Warner-Tamerlane, BMI) (3:26). Milsap does it again with a song filled with emotion and feeling. The sound is full and powerful, complete with strings horns and a strong, deliberate rhythm to support Milsap's vocals and piano. RCA PB-11270.



SLEEPERS
ZELLA LEHR, "WHEN THE FIRE GETS HOT" (prod.: Pat Carter) (writer: T. Benjamin) (Branch Creek, ASCAP) (2:24). The pace is quick with a strong bass line on this happy-sounding song. The chorus is especially nice, with Zella's solid vocals and a quick steel guitar trading off. Should be another winner for this rising talent. RCA PB-11265.

CONWAY TWITTY, "THE VERY BEST OF CONWAY TWITTY." All the cuts are previously released songs which have proved themselves as hits and show Conway's prominence as both a songwriter and recording artist. Nearly all the material has gone high on the charts, from "Hello Darlin'" to "Georgia Keeps Pulling On My Ring." MCA-3043.



RCA Begins Milsap Campaign

■ NASHVILLE — RCA Records is set to embark on a merchandising program designed to extend singer Ronnie Milsap's market penetration with his new album, "Only One Love In My Life," scheduled for late May release. Milsap's last album, "It Was Almost Like A Song," was recently certified gold.

Copies of the title single, pressed on white vinyl, are now being serviced to radio programmers at country, pop adult and top 40 stations as a direct result of the strength shown in all areas with "It Was Almost Like A Song." Based on reaction from the RCA field sales and promotion staffs to two of the selections from the new album included on the May product sampler LP, special advance copies of the complete album have been prepared for use by RCA sales and promotion personnel in merchandising the album.

For retailers, a special Ronnie Milsap computer display pack has been designed which contains a hanging mobile (featuring both "Only One Love In My Life" and

Ronnie Milsap catalogue product), a 24-inch square poster of the album cover and a three-dimensional wall display with cutouts of the major elements in relief against the background. A four-by-four foot display poster of the album cover is also available.

To coordinate with Milsap's touring schedule, 60-second radio spots promoting both the single and the album have been readied, as have formats for comprehensive advertising support in print media (including daily newspapers, consumer magazines and trade press). A publicity program is also being formulated to support the artist's personal appearances and to expose his talents and personality to new audiences.

To emphasize his appeal and performing abilities to record wholesalers and distributors, appearances such as performances for the Western Merchandisers Distributing convention in Amarillo, Texas, on June 11 and for the Pickwick International convention in Great Gorge, New Jersey, in August are also planned.

COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Donna Fargo — "Ragmuffin Man"

T. G. Sheppard — "When Can We Do This Again"

Kendalls — "Pittsburgh Stealers"

Don Drumm — "Just Another Rhinestone"

David Rogers — "Let's Try To Remember"



Ronnie Milsap

Ronnie Milsap will have no problem rocketing to the top of country charts with "Only One Love In My Life." There's plenty of crossover potential here too; its unusual white vinyl pressing will likely turn to gold!

Zella Lehr has a hot follow-up to her first top five outing, "Two Doors Down." "When The Fire Gets Hot" is sparking interest at KRAK, KKYX, KSOP, KRMD, KDJW, WIVK, KFDI, WPIK, KMPS, WPNX, KJJJ, KYNN.

Lois Johnson has a strong start with "When I Need You" at WHOO, WHK, WPNX, KFDI, WIVK, WKDA, WTOD, WOKO, KCUB, WTMT, KAYO. Early interest on Don Drumm's "Just Another Rhinestone" at WTMT, KXLR, WSDS, KFDI, WHOO, WXCL, KV00, WTSO, KDJW, KJJJ, KRMD.

You can't forget "Let's Try To Remember." David Rogers is already sporting new adds at KJJJ, WPNX, KWKH, WPIK, WTSO, WXCL, KFDI, KDJW, WTOD, KSOP, WSDS. John Conlee's "Rose Colored Glasses" picking up adds at KAYO, WTSO, KDJW, KFDI, KIKK, KKYX, WXCL, WWVA.

MCA is re-kindling interest in the late Buddy Holly's hit of two decades back, "It Doesn't Matter Anymore." Early believers include KS0, KDJW, KFDI.

A likely leftfield hit is newcomer Paul Evans, whose "Hello This is Joannie" on the Spring label (distributed by Polydor) is a first week add at WPL0, WHK, WSUN, WPNX, WEMP, KXLR, KRAK, KENR. T. G. Sheppard's "When Can We Do This Again" added out of the box at WMC, KCUB, WPIK, WTSO, WPNX, KSOP, KMPS, KYNN, WXCL, WTOD, WSUN.

Super Strong: Barbara Mandrell, Moe Bandy, Billy Crash Craddock (both ABC and Capitol).

Don Schlitz has emerged with the record of note on the much recorded "The Gambler." Heavy gains this week at WXCL, WIVK, KDJW, WTSO, WPNX, KWKH, KS0, WWOL, WRCP, WUNI, KNEW, WPIK.

LP Interest: Ava Barber's cut of "You're Gonna Love Love" good at WTOD and WVOJ; the Carpenters' "Jambalaya" playing at WPNX; Charlie Rich's "The Saddest Love Song" choice at KNIX.

SURE SHOTS

Ronnie Milsap — "Only One Love In My Life"

Janie Fricke — "Please Help Me I'm Falling"

Loretta Lynn — "Spring Fever"

LEFT FIELDERS

Kris Kristofferson — "Forever in Your Love"

Mac Davis — "Music Is My Life"

Leon Rausch — "I'm Satisfied with You"

AREA ACTION

Jack Clement — "We Must Believe in Magic" (WPL0)

Joe Ely — "Honky Tonk Masquerade" (WSDS)

COUNTRY RADIO

By CHARLIE DOUGLAS

■ KLAC, L.A. stays on the award winning path and picks up another from the AP for its "3 p.m. News With Dean Sanders." Sanders had picked up five before this one, plus two Golden Mike awards from the Radio and TV News Assoc. of Southern Calif. Then Jim Healy was awarded the "Best Sports Segment Show" for the state by the Cal. AP TV and Radio Assoc. Healy is also with KLAC . . . Congratulations to Billy Parker of KVOO for picking up his second "DJ of the Year Award" from the Academy of Country Music in Los Angeles. Parker has won twice in the last three years.

Mike Hoyer of KFCG, Fargo will be bringing another group into Nashville for Fan Fair this year, this time by air rather than bus, which will remove some of the wear and tear on the body . . . Funny "song" being played on CFGM, Toronto, Frank Proctor's "Clone Encounters of the Worst Kind" . . . It appears, from reports from Nashville, that hotel rooms during Fan Fair are practically non-existent. One station from the midwest tried to get rooms for ten of its people from the home office and found that the closest accommodations they could arrange for were in Bowling Green, Ky. A reported 11,000 to 13,000 are expected again this year. Lots of questions in the air about where the functions will be for the 1978 "DJ" convention in October. Take your pick from any of three or four rumors that say it'll all be held at the new Opry House to those that have it doing business as usual in the auditorium. We'll do a report on it a little later on down the line. October is a ways off, and Fan Fair is nearly here. There have been 19 stations reporting here that they'll be hauling groups into the city for the fan festivities, and now, with the Music City News Awards being televised for the first time, one can assume that next years crowds will be even bigger.

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O'Dell Re-Signs With Capricorn

■ MACON, GA. — Phil Walden, president of Capricorn Records, has announced the re-signing of singer-songwriter Kenny O'Dell. His first single, "Let's Shake Hands and Come Out Lovin'," is self-produced and scheduled for an early June release.

Nashville Report (Continued from page 111)

Reeves' girls softball team are X-rated! . . . Strange things are happening: Charlie Daniels, Jimmy Carter's friend, played his very first golf game last week at a course in Schenectady, N.Y. He shot a 65 for nine holes. Not bad, considering Charlie was wearing cowboy boots and that extra-big hat!

Guests for tapings of the Mike Douglas Show by Opryland Productions here included Charlie Rich, Eddie Rabbitt, Johnny Paycheck, Jeannie C. Riley, Tom T. Hall, Bill Anderson, Tammy Wynette, June Carter Cash, Ray Stevens, the Oak Ridge Boys, Wendy Holcomb, Phyllis Diller and Professor Pillowfighter?

It says here that Diana Canova, who played Corinne Tate in the ABC "Soap" series, will be in Nashville during Fan Fair (June 5-10). Diana, who sings and plays piano and guitar, reportedly is scouting for a record deal. She says her singing style is progressive-country.

"Hee Haw" is celebrating its 10th anniversary on TV during 1978 (CBS and syndication). Its celebration includes the filming of a 2-hour NBC special in September and a theatrical movie in latter part of year and early 1979—both in Nashville.

Incidentally, "Hee-Haw" is adding a seventh girl to its weekly video outing. "What we want is a blonde Daisy Mae type; good-looking with a great build! Do you think Dolly Parton has a black wig?" asks producer Sam Lovullo.

Seriously, if you wanna apply, send photo and resume to Youngstreet Productions, 357 North Canon Drive, Beverly Hills, Cal. 90110. Tell 'em you read about it in Record World.

Scorpion Records singer Ronnie McDowell's surge to stardom status has reached this plateau: After a performance in Vanceburg, N.C., fans converged on stage and ripped his shirt to shreds. (Ah, the sweet hell of success.) "I assumed," said McDowell, "they were coming after autographs, so I didn't run and hide." Ronnie admits he was overwhelmed, but said "It was my favorite shirt."

Birthdaying: Eddy Arnold, Penny DeHaven, Ben Smathers, deejay Grant Turner, Mickey Newbury, Martha (Mrs. X. Cosse) Carson.

In my reverie, I sometimes wonder about what has happened to some of the old country music buddies. Like the other minute I asked myself: "Where in hell is Don Bowman?" . . . Roy Clark reports his fourth annual Celebrity Golf Classic is scheduled Sept. 15-17 at Cedar Ridge Country City, Tulsa. Profits go to the Renowned Children's Medical Center in Oklahoma City. Celebs who have "promised" to participate include Bob Hope, Mickey Rooney, Glen Campbell, Pat Boone and George (Goober) Lindsey.

Alerting all philatelists: Issuance of the first Jimmie Rodgers Commemorative stamp is scheduled May 24 in Meridian, Miss., where the "Singing Brakeman" was born Sept. 8, 1897 . . . Indianapolis' "Indy 500 Eve" concert May 27 toplines Tom T. Hall, Ronnie Milsap, the Statler Brothers, Sonny James, Ray Price and Barbara Mandrell.

'Super Pickers'

(Continued from page 111)

instrument.

Also honored was Willie Ackerman, who was presented a plaque by Super Picker award committee chairman Charlie McCoy for his contribution in establishing the awards.



The 1978 Nashville Super Picker Band, those who have performed on the most of the recordings selected by the board of governors of the Nashville chapter of NARAS, includes (from left) Joe Babcock, Dolores Edgin, Janie Fricke, Wendy Suits, Lea Jane Berinati, Charlie McCoy, Ray Edenton, Tommy Williams, Johnny Gimble, Lloyd Green, Lou Bradley, Hargus "Pig" Robbins, Sheldon Kurland, Harold Bradley, George Binkley III, Roy Christensen and Reggie Young. At the far right is Barbara Mandrell, who presented the top award of Super Picker of the Year 1978 to guitarist Reggie Young.

ASCAP Holds Membership Meet in N'ville

■ NASHVILLE — Songwriters and publishers representing more than 20 southern states gathered here on Tuesday, May 11, for the annual membership meeting of the American Society of Composers, Authors and Publishers. The meeting, chaired by ASCAP president Stanley Adams and co-hosted by southern regional executive director Ed Shea, was held at the Hyatt Regency Hotel with more than 200 persons in attendance.

Following the opening remarks by Ed Shea and board member Wesley Rose, ASCAP's managing director Paul Marks presented the treasurer's report, showing that the society's gross receipts in 1977 exceeded the \$100 million mark for the first time, reaching a total of \$102,489,000. Membership director Paul Adler then presented the report of the public relations committee, followed by Gerald Marks, a member of the board and chairman of the executive committee, who briefed the members on the activities of that committee. ASCAP general counsel Bernard Korman was also present for both the meeting and the question and answer session which followed.

During his remarks, Adams emphasized that in addition to collecting more money than any

other performing rights licensing organization in the United States, ASCAP also is the only such organization that is owned and operated by the members themselves. Pointing out 16,831 writers and 5404 publishers, Adams noted that the number of ASCAP country award songs increased from 17 in 1967 to 102 in 1977 with 51 songs achieving such status in the first four months of this year, and attributed this success to the caliber of ASCAP writers. At the same time he welcomed five new members to the society, Mickey Newbury, Dave Kirby, Sonny Throckmorton, Dotie Rambo and Rusty Goodman.

In closing, Adams congratulated the Nashville staff of Ed Shea, Connie Hurt, Merlin Littlefield, Denny Brewington and Judy Gregory on their strength, and that of the Nashville office of ASCAP.

WIG Taps Porter

■ NASHVILLE — Gene Kennedy, president of World International Group (WIG), has added Ken Porter to his promotion staff. Porter is a recent graduate of Belmont College's music degree program.



"with enthusiasm"

is
cookin' country
with

Don King's
new
release
already a
national smash

64 Record World Terri Hollowell's
brand new record
Just shipped

59 Billboard

68 Cashbox



Don't Make
No Promises
CBK 133



Happy Go
Lucky Morning
CBK 134

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RECORD WORLD COUNTRY ALBUM CHART

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

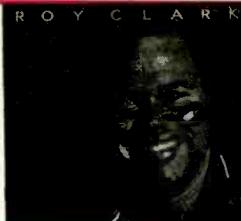
MAY 20 MAY 13

- 1 1 WAYLON & WILLIE**
WAYLON JENNINGS &
WILLIE NELSON
RCA AFL1 2686
(15th Week)

WKS. ON
CHART

16

| | | |
|---|---|-----|
| 2 5 HERE YOU COME AGAIN | DOLLY PARTON/RCA APL1 2544 | 30 |
| 3 3 EVERY TIME TWO FOOLS COLLIDE | KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H | 6 |
| 4 4 SON OF A SON OF A SAILOR | JIMMY BUFFETT/ABC AA 1046 | 7 |
| 5 2 TEN YEARS OF GOLD | KENNY ROGERS—United Artists LA 835 H | 18 |
| 6 6 SIMPLE DREAMS | LINDA RONSTADT/Asylum 6E 104 | 36 |
| 7 14 STARDUST | WILLIE NELSON/Columbia JC 35305 | 2 |
| 8 8 ENTERTAINERS...ON AND OFF THE RECORD | STATLER BROTHERS/Mercury SRM 1 5007 | 7 |
| 9 12 VARIATIONS | EDDIE RABBITT/Elektra 6E 127 | 7 |
| 10 10 QUARTER MOON IN A TEN CENT TOWN | EMMYLOU HARRIS/Warner Bros. BSK 3141 | 16 |
| 11 13 Y'ALL COME BACK SALOON | OAK RIDGE BOYS/ABC DO 2993 | 32 |
| 12 16 OLD FASHIONED LOVE | THE KENDALLS/Ovation OV 1733 | 5 |
| 13 11 SOMEONE LOVES YOU | HONEY CHARLEY PRIDE/RCA APL1 2478 | 12 |
| 14 9 TAKE THIS JOB AND SHOVE IT | JOHNNY PAYCHECK/Epic KE 35045 | 26 |
| 15 19 HE WALKS BESIDE ME | ELVIS PRESLEY/RCA AFL1 2772 | 9 |
| 16 17 BILLY CRASH CRADDOCK | /Capitol ST 11758 | 7 |
| 17 20 OL' WAYLON | WAYLON JENNINGS/RCA APL1 2317 | 53 |
| 18 7 BEST OF THE STATLER BROTHERS | /Mercury SRM 1 1037 | 117 |
| 19 21 LOVE IS JUST A GAME | LARRY GATLIN/Monument MG 7616 | 37 |
| 20 38 TANYA TUCKER'S GREATEST HITS | MCA 3032 | 7 |
| 21 15 HEAVEN'S JUST A SIN AWAY | THE KENDALLS/Ovation OV 1719 | 37 |
| 22 22 SOFT LIGHTS AND HARD COUNTRY MUSIC | MOE BANDY/ Columbia KC 35288 | 8 |
| 23 23 I WANT TO LIVE | JOHN DENVER/RCA AFL1 2521 | 25 |
| 24 50 FAMILY ALBUM | DAVID ALLAN COE/Columbia KC 35306 | 2 |
| 25 18 EASTER ISLAND | KRIS KRISTOFFERSON/Columbia JZ 35310 | 8 |
| 26 29 BURNIN' THE BALLROOM DOWN | AMAZING RHYTHM ACES/ABC AA 1063 | 6 |
| 27 25 THE BEST OF THE OAK RIDGE BOYS | Columbia KC 35302 | 6 |
| 28 24 ENDLESS WIRE | GORDON LIGHTFOOT/Warner Bros. BSK 3149 | 13 |
| 29 33 I'VE CRIED THE BLUE RIGHT OUT OF MY EYES | CRYSTAL GAYLE/MCA 2334 | 10 |
| 30 26 DAYTIME FRIENDS | KENNY ROGERS/United Artists LA 754 G | 44 |
| 31 31 WE MUST BELIEVE IN MAGIC | CRYSTAL GAYLE/United Artists LA 771 G | 44 |
| 32 30 IT WAS ALMOST LIKE A SONG | RONNIE MILSAP/RCA APL1 2439 | 37 |



ROY CLARK

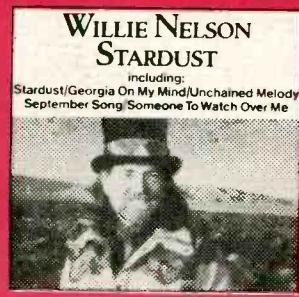
CHARTMAKER OF THE WEEK

- 33 — LABOR OF LOVE**
ROY CLARK
ABC AB 1053

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The brilliant new album
filled with classic songs from start to finish.

Featuring the smash single
"Georgia On My Mind."



JC 35305

On Columbia records and tapes

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JANIE FRICKE—Columbia 3-10743

PLEASE HELP ME I'M FALLING (IN LOVE WITH YOU) (prod.: Billy Sherrill) (writers: D. Robertson/H. Blair) (Intersong, ASCAP) (3:14)

Fricke sings this country standard with ease, giving the song an almost mournful mood. The unhurried pace, along with strings, a piano and a steel guitar, makes the feeling strong and more dramatic.

LORETTA LYNN—MCA 40910

SPRING FEVER (prod.: Owen Bradley) (writer: L. J. Dillon) (Coal Miners, BMI) (2:40)

With a selection that is obviously well-timed for the season, Loretta sings with her own distinct style which adds to the feeling of this love song. The up-tempo pace, together with a fiddle and steel guitar, keeps the sound lively and interesting.

TERRI HOLLOWELL—Con Brio 134

HAPPY GO LUCKY MORNING (prod.: Bill Walker) (writer: S. Summer) (Con Brio, BMI) (2:11)

Another good song for the season with a lighthearted mood. Both the lyrics and the sound work together as Hollowell brings out the brightness of this up-tempo tune.

MAC DAVIS—Columbia 3-10745

MUSIC IN MY LIFE (prod.: Nick De Caro) (writer: M. Davis) (Songpainter, BMI) (3:30)

Happy love songs seem to be just right lately and this one is no exception. Davis sings this self-penned tune with enthusiasm while keeping the flow smooth for wide appeal.

KRIS KRISTOFFERSON—Columbia/Monument 3-10731

FOREVER IN YOUR LOVE (prod.: David Anderle) (writers: K. Kristofferson/M. Utley/S. Bruton) (Resaca, BMI/Music City, ASCAP) (3:17)

Kristofferson's easy-going manner shows through as he sings about love's ups and downs. The melody has a continuity and flow which fits with the lyrics for a happy, relaxed mood.

ROGER BOWLING—Louisiana Hayride 783 (WIG)

DANCE WITH ME MOLLY (prod.: Bob Montgomery) (writers: R. Bowling/S. Tutsie) (ATV, BMI/Welbeck, ASCAP) (3:40)

One of Nashville's more successful songwriters sings one of his own with precision and ease. The song is fairly simple with an easy tempo creating a thoughtful, almost sad mood. A good honky-tonk song.

ROY CLARK—ABC AB-12365

WHERE HAVE YOU BEEN ALL MY LIFE (prod.: Jim Foglesong) (writer: W. Holyfield) (Maplehill & Vogue, BMI) (3:25)

The title may be an old line, but the song has strength and balance as it builds momentum into the chorus. Both lyrics and music create the mood of a love song of feeling and happiness.

MARY K. MILLER—Inergi 1-307

I CAN'T STOP LOVING YOU (prod.: Vincent Kickerillo) (writer: S. Gibson) (Acuff-Rose, BMI) (3:47)

Mary K. Miller treats this classic love song with ease without sacrificing the impact of the chorus. Production is kept simple with a weeping steel running throughout.

STONEWALL JACKSON—Little Darlin' 7800

SPIRITS OF ST. LOUIS (prod.: Aubrey Mayhew) (writers: R. Bowling/R. Jones) (ATV, BMI) (2:56)

It's been a long dry spell for Jackson since his country hits of the '50s and '60s, but he's back in fine style with this good 'ol drinking song. Harmonica accompaniment is an instrumental highlight.

LEON RAUSCH—Derrick DCR 119

I'M SATISFIED WITH YOU (prod.: Ray Baker) (writer: Fred Rose) (Milene, ASCAP) (2:42)

This old Fred Rose tune, a fine western swing number, is given good vocal treatment by Rausch. Done in the old Bob Wills style, it creates a refreshing, nostalgic mood for country audiences.

THE BEST OF

Gene Watson



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LOVE IN THE HOT AFTERNOON

*YOU COULD KNOW AS MUCH ABOUT A STRANGER
BECAUSE YOU BELIEVED IN ME*

BAD WATER

SHADOWS ON THE WALL

PAPER ROSIE

WHERE LOVE BEGINS

IF I'M A FOOL FOR LEAVING

JOHN'S BACK IN TOWN

HER BODY COULDN'T KEEP YOU (OFF MY MIND)



ST-11782

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RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

MAY 20

MAY 13

WKS. ON
CHART

- 1** **2** SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)
JOHNNY DUNCAN
Columbia 3 10694



11

| | | | | | |
|----|----|---|---|------|----|
| 2 | 1 | IT'S ALL WRONG, BUT IT'S ALL RIGHT | DOLLY PARTON/RCA AFL1 | 2544 | 10 |
| 3 | 3 | I'M ALWAYS ON A MOUNTAIN WHEN I FALL | MERLE HAGGARD/MCA 40869 | | 10 |
| 4 | 5 | DO YOU KNOW YOU ARE MY SUNSHINE | STATLER BROTHERS/Mercury 55022 | | 10 |
| 5 | 7 | GEORGIA ON MY MIND | WILLIE NELSON/Columbia 3 10704 | | 10 |
| 6 | 6 | SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY | ELVIS PRESLEY/RCA PB 11212 50517 | | 9 |
| 7 | 13 | RED WINE AND BLUE MEMORIES | JOE STAPLEY/Epic 8 50517 | | 10 |
| 8 | 10 | IF YOU CAN TOUCH HER AT ALL | WILLIE NELSON/RCA PB 11235 | | 10 |
| 9 | 14 | NO, NO, NO (I'D RATHER BE FREE) | REX ALLEN, JR./Warner Bros. 8541 | | 9 |
| 10 | 15 | PUTTIN' IN OVERTIME AT HOME | CHARLIE RICH/United Artists X 1193Y | | 7 |
| 11 | 11 | THE POWER OF POSITIVE DRINKIN' | MICKEY GILLEY/Playboy ZS8 5826 | | 10 |
| 12 | 16 | GOTTA QUIT LOOKIN' AT YOU BABY | DAVE & SUGAR/RCA PB 11251 | | 7 |
| 13 | 17 | NIGHT TIME MAGIC | LARRY GATLIN/Monument 45 249 | | 6 |
| 14 | 4 | EVERY TIME TWO FOOLS COLLIDE | KENNY ROGERS & DOTTIE WEST/United Artists XW 1137 | | 14 |
| 15 | 22 | TWO MORE BOTTLES OF WINE | EMMYLOU HARRIS/Warner Bros. 8553 | | 6 |
| 16 | 23 | COWBOYS DON'T GET LUCKY ALL THE TIME | GENE WATSON/Capitol 4556 | | 7 |
| 17 | 20 | I'M GONNA LOVE YOU ANYWAY | CRISTY LANE/LS GRT 156 | | 8 |
| 18 | 18 | THIS IS THE LOVE | SONNY JAMES/Columbia 3 10703 | | 10 |
| 19 | 9 | I'LL NEVER BE FREE | JIM ED BROWN & HELEN CORNELIUS/RCA PB 11220 | | 11 |
| 20 | 25 | I WISH I LOVED SOMEBODY ELSE | TOM T. HALL/RCA PB 11253 | | 7 |
| 21 | 26 | GEORGIA IN A JUG/ME AND THE I.R.S. | JOHNNY PAYCHECK/Epic 8 50539 | | 6 |
| 22 | 27 | I'LL BE TRUE TO YOU | OAK RIDGE BOYS/ABC AB 12350 | | 6 |
| 23 | 33 | IT ONLY HURTS FOR A LITTLE WHILE | MARGO SMITH/Warner Bros. 8555 | | 4 |
| 24 | 29 | NOW YOU SEE 'EM, NOW YOU DON'T | ROY HEAD/ABC AB 12346 | | 8 |
| 25 | 36 | I CAN'T WAIT ANY LONGER | BILL ANDERSON/MCA 40893 | | 4 |
| 26 | 31 | I'VE GOT TO GO | BILLIE JO SPEARS/United Artists X 1190Y | | 6 |
| 27 | 37 | SLOW AND EASY | RANDY BARLOW/Republic 017 | | 8 |
| 28 | 30 | I LIKE LADIES IN LONG BLACK DRESSES | BOBBY BORCHERS/Playboy ZS8 5827 | | 7 |
| 29 | 8 | MAYBE BABY | SUSIE ALLANSON/Warner/Curb 8534 | | 12 |
| 30 | 21 | BORN TO BE WITH YOU | SANDY POSEY/Warner Bros. 8540 | | 10 |
| 31 | 47 | I BELIEVE IN YOU | MEL TILLIS/MCA 40900 | | 2 |
| 32 | 38 | DIRTY WORK | STERLING WHIPPLE/Warner Bros. 8552 | | 6 |
| 33 | 40 | LET ME BE YOUR BABY | CHARLY McCLAIN/Epic 8 50525 | | 7 |
| 34 | 41 | SHADY REST | MEL STREET/Polydor PD 14468 | | 5 |
| 35 | 39 | I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL) | TAMMY WYNETTE/Epic 8 50538 | | 5 |
| 36 | 24 | FOUR LITTLE LETTERS | STELLA PARTON/Elektra 45468 | | 9 |
| 37 | 12 | HEARTS ON FIRE | EDDIE RABBITT/Elektra 45461 | | 14 |
| 38 | 43 | TOO MANY NIGHTS ALONE | BOBBY BARE/Columbia 3 10690 | | 6 |
| 39 | 50 | IT'S A HEARTACHE | BONNIE TYLER/RCA PB 11249 | | 6 |
| 40 | 19 | COME ON IN | JERRY LEE LEWIS/Mercury 55021 | | 11 |
| 41 | 51 | HERE COMES THE REASON I LIVE | RONNIE McDOWELL/Scorpion GRT 159 | | 4 |
| 42 | 49 | ONLY YOU | FREDDIE HART/Capitol 4561 | | 4 |
| 43 | 34 | MAYBE I SHOULD'VE BEEN LISTENIN' | RAYBURN ANTHONY/Polydor 14457 | | 10 |
| 44 | 52 | BABY I'M YOURS | DEBBY BOONE/Warner Bros. 8554 | | 4 |
| 45 | 61 | COUNTRY LOVIN' | EDDY ARNOLD/RCA PB 11257 | | 5 |
| 46 | 32 | RUNAWAY | NARVEL FELTS/ABC 12338 | | 10 |
| 47 | 28 | IT DON'T FEEL LIKE SINKIN' TO ME | KENDALLS/Ovation 1106 | | 15 |
| 48 | 57 | RISING ABOVE IT ALL | LYNN ANDERSON/Columbia 3 10721 | | 5 |
| 49 | 67 | SLIPPIN' AWAY | BELLAMY BROTHERS/Warner Bros. 8558 | | 4 |

| | | | | |
|----|----|---|-----------------------------------|----|
| 50 | 64 | THINK I'LL GO SOMEWHERE (AND CRY MYSELF TO SLEEP) | BILLY CRASH CRADDOCK/ABC AB 12357 | 3 |
| 51 | 65 | THE LOSER | KENNY DALE/Capitol 4570 | 3 |
| 52 | 35 | WE BELIEVE IN HAPPY ENDINGS | JOHNNY RODRIGUEZ/Mercury 55020 | 13 |
| 53 | 59 | I CAN'T GET UP BY MYSELF | BRENDA KAYE PERRY/MRC MR 1013 | 5 |
| 54 | 68 | WEEK END FRIEND CON HUNLEY/Warner Bros. 8572 | 2 | |
| 55 | 42 | WHISKEY TRIP | GARY STEWART/RCA PB 1224 | 11 |
| 56 | 44 | I CHEATED ON A GOOD WOMAN'S LOVE | BILLY CRASH CRADDOCK/Capitol 4545 | 16 |
| 57 | 62 | I'M ALREADY TAKEN | STEVE WARINER/RCA PB 11173 | 5 |

CHARTMAKER OF THE WEEK

- 58** — TONIGHT
BARBARA MANDRELL
ABC AB 12362



1

| | | | | |
|-----|----|---|--|----|
| 59 | 81 | I NEVER WILL MARRY | LINDA RONSTADT/Asylum 45479 | 2 |
| 60 | 79 | NEVER MY LOVE | VERN GOSDIN/Elektra 45483 | 2 |
| 61 | 72 | YOU NEEDED ME | ANNE MURRAY/Capitol 4574 | 2 |
| 62 | 63 | EASY JOHN | WESLEY RYLES/ABC AB 12348 | 6 |
| 63 | — | I'VE BEEN TOO LONG LONELY BABY | BILLY CRASH CRADDOCK/Capitol 4575 | 1 |
| 64 | 66 | (THE TRUTH IS) WE'RE LIVING A LIE | R. C. BANNON/Columbia 3 10714 | 5 |
| 65 | 70 | IT JUST WON'T FEEL LIKE CHEATING (WITH YOU) | SAMMI SMITH/Elektra 45476 | 4 |
| 66 | 75 | YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) | JOHNNY RUSSELL/Polydor PD 14475 | 2 |
| 67 | 45 | SWEET LOVE FEELINGS | JERRY REED/RCA PB 11232 | 9 |
| 68 | 77 | DON'T MAKE NO PROMISES (YOU CAN'T KEEP) | DON KING/Con Brio 133 | 2 |
| 69 | 69 | THE REST OF MY LIFE | KENNY STARR/MCA 40880 | 6 |
| 70 | 73 | DON'T THINK IT'S TIME | TOMMY JENNINGS/Monument 45 248 | 5 |
| 71 | 46 | SWEET SWEET SMILE | CARPENTERS/A&M 2008 | 14 |
| 72 | — | THERE AIN'T NO GOOD CHAIN GANGS | JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742 | 1 |
| 73 | 89 | THE GAMBLER | DON SCHLITZ/Capitol 4576 | 3 |
| 74 | 80 | BROTHER DEWAYNE | ORENDE/NuTrayl WIG NO 920 | 3 |
| 75 | 54 | BABY IT'S YOU | JANIE FRICKE/Columbia 3 10695 | 12 |
| 76 | 48 | LAY DOWN SALLY | ERIC CLAPTON/RSO 886 | 10 |
| 77 | 86 | I WANT A LITTLE COWBOY | JERRY ABBOTT/Churchill 7712 | 2 |
| 78 | 90 | THREE SHEETS IN THE WIND | JACKY WARD & REBA McENTIRE/Mercury 55026 | 2 |
| 79 | — | THAT'S WHAT MAKES THE JUKEBOX PLAY MOE BANDY/Columbia 3 10735 | | 1 |
| 80 | 84 | WAYS OF A WOMAN IN LOVE | TOM BRESH/ABC 12352 | 4 |
| 81 | 56 | I'VE GOT A WINNER IN YOU | DON WILLIAMS/ABC 12332 | 14 |
| 82 | 85 | (THERE'S NOTHING LIKE THE LOVE) BETWEEN A WOMAN AND A MAN | LINDA CASSADY & BOBBY SPEARS/Cin Kay AA036 | 3 |
| 83 | 83 | THREE NIGHTS A WEEK | RUBY FALLS/50 States 60 | 4 |
| 84 | 87 | MAN MADE OF GLASS | ED BRUCE/Epic 8 50544 | 3 |
| 85 | — | THE OTHER SIDE OF THE MORNING | BARBARA FAIRCHILD/Columbia 3 10607 | 1 |
| 86 | 92 | THE FARM | MEL McDANIEL/Capitol 4569 | 2 |
| 87 | 88 | IF THERE'S ONE ANGEL MISSING (SHE'S HERE IN MY ARMS TONIGHT) | BILLY PARKER/SCR 157 | 4 |
| 88 | 53 | SOMEONE LOVES YOU | HONEY CHARLEY PRIDE/RCA PB 11201 | 15 |
| 89 | — | WE DON'T LIVE HERE, WE JUST LOVE HERE | BIG BEN ATKINS/GRT 161 | 1 |
| 90 | — | WHEN I NEED YOU | LOIS JOHNSON/Polydor 14476 | 1 |
| 91 | 74 | I WOULD LIKE TO SEE YOU AGAIN | JOHNNY CASH/Columbia 3 10681 | 15 |
| 92 | — | RAG MOP DRIFTING COWBOYS | Epic 8 50543 | 1 |
| 93 | 93 | WHEN I GET YOU ALONE | MUNDO EARWOOD/MPB 102 | 2 |
| 94 | 78 | READY FOR THE TIMES TO GET BETTER | CRYSTAL GAYLE/United Artists XW 1136 | 15 |
| 95 | 96 | I DON'T WANNA CRY | MAURY FINNEY/Soundwaves 4566 | 2 |
| 96 | 58 | STARTING ALL OVER AGAIN | DON GIBSON/ABC/Hickory 5402 | 15 |
| 97 | — | THE DAYS OF ME AND YOU | RED SOVINE/Gusto SD 188 | 1 |
| 98 | 60 | DON'T EVER SAY GOODBYE | T. G. SHEPPARD/Warner Bros. 8525 | 13 |
| 99 | 55 | I'LL BE THERE (WHEN YOU GET LONELY) | DAVID ROGERS/Republic 105 | 13 |
| 100 | 82 | THE NINTH OF SEPTEMBER | JIM CHESTNUT/ABC/Hickory AH 54027 | 6 |



THE SCORPION IS GROWING!

CHART MOVERS

"Here Comes The Reason I Live"
Ronnie McDowell

"The Real Thing"
Jean Shepard

NEW RELEASE

"Give Her A Hand"
Bruce Mullen

COMING JUNE 1st

"Thank God She Lied Again"
Pete Ray

COMING JUNE 15th

"You Sure Were Good Last Night"
Brian Shaw

COMING JULY 15th

"Mamas Shoe Box"
The Wilburn Brothers

THANKS FOR HELPING US GROW!

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First, those people who spend their lives bringing all kinds of music to all of us who love to listen. That is, all the disc jockeys who keep radio alive and happening.

And then, all the people who love the music and whose words at one time or another became the title of this album."

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