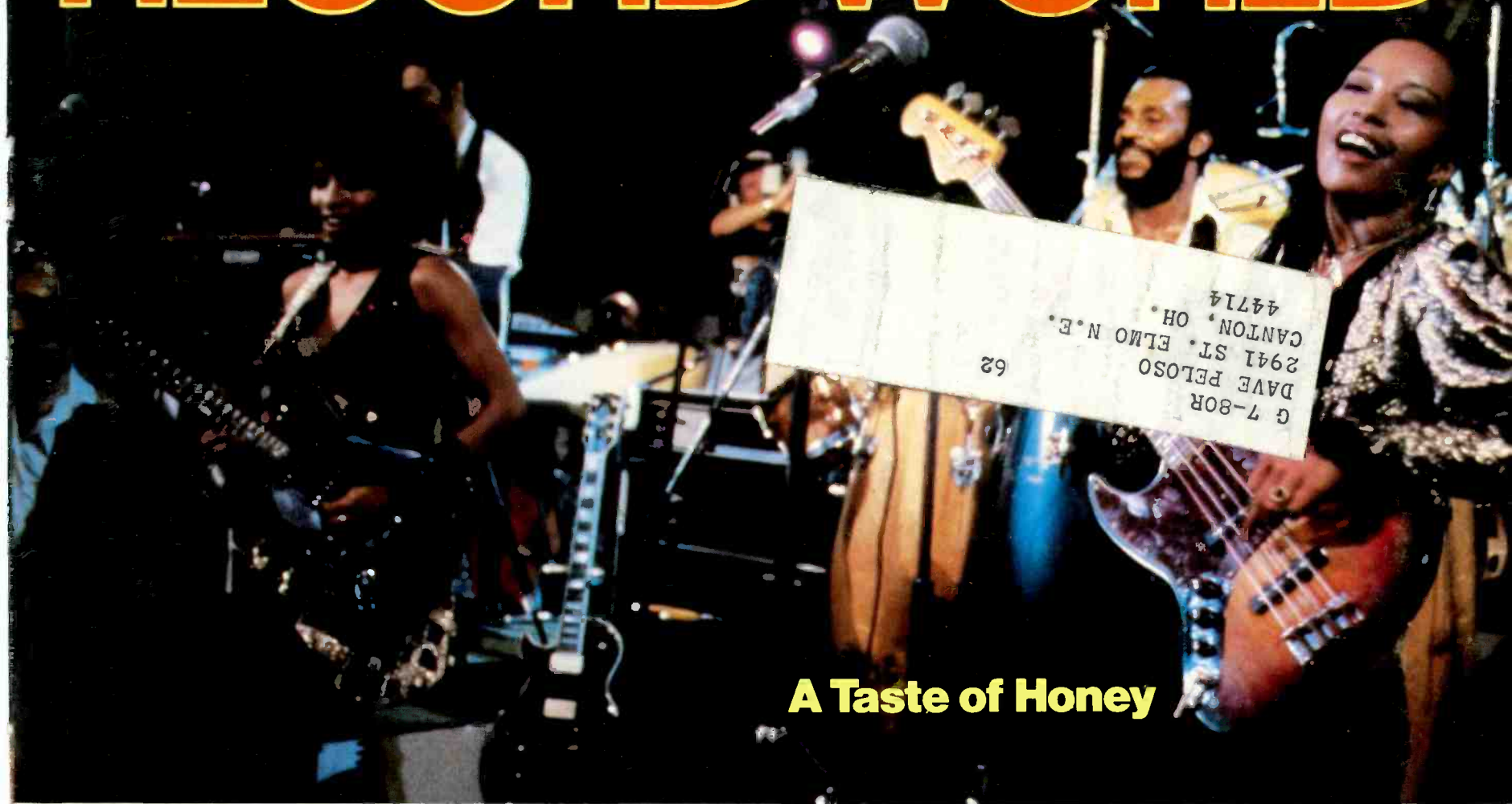


RECORD WORLD



A Taste of Honey

HITS OF THE WEEK

SINGLES

COMMODORES, "FLYING HIGH" (prod. by J. Carmichael & Group) (writers: T. McClary-L. Richie) (Jobete/Commodores, ASCAP) (3:47). The first single release from the veteran group's latest album drove to #1 in weeks and this new one has all the same possibilities. It's a classically slick r&b hip swinger with cross format appeal. Motown 1452.

ROLLING STONES, "BEAST OF EURDEN" (prod. by The Glimmer Twins) (writers: M. Jagger-K. Richard) (Columbia, ASCAP) (4:24). This second release from the Stones' "Some Girls" album has a more familiar ring to it than the top charting "Miss You" and should be equally endearing to both their new and old audiences. Rolling Stones 19309. (Atlantic).

BARRY MANILOW, "READY TO TAKE A CHANCE ON YOU" (prod. by B. Manilow-R. Dante) (writers: N. Gimbel-Charles Fox) (Ensign/Kamikaze, BMI) (3:01). The Gimbel-Fox theme from the hit film "Foul Play" has all the elements of Manilow's seemingly endless string of hits. It's a romantic ballad enveloped in a lush and lovely production. Arista 0357.

DONNA SUMMER, "MACARTHUR PARK" (prod. by G. Moroder-P. Bellotte) (writer: J. Webb) (Canopy, ASCAP) (3:53). The Richard Harris pop classic gets the expected Summer treatment and the effect is dazzling. The syn-drums and inspired production techniques are occasional and dramatic. No doubt an immediate pop/r&b and disco staple. Casablanca 939.

SLEEPERS

BARRY WHITE, "YOUR SWEETNESS IS MY WEAKNESS" (prod. by Barry White) (writer: same) (Sa-Vette/January, BMI) (3:46). White's characteristic orchestral arrangements and sultry/sexy vocals once again cornerstone his latest release. It's another lush disco offering with heavy pop and r&b play likely to be immediate. 20th Century Fox 2380.

JEFFERSON STARSHIP, "CRAZY FEELIN'" (prod. by Larry Cox & Group) (writer: J. Barish) (Bright Moment/Diamond-back, BMI) (2:30). Marty Balin's distinctive vocals again centerpiece this latest Starship release from the "Earth" album. It has much the same feel as their last few singles and should enjoy the same success. Grunt 11374 (RCA).

STEPHEN BISHOP, "EVERYBODY NEEDS LOVE" (prod. by S. Bishop) (writer: same) (Stephen Bishop, BMI) (3:25). Bishop's jazzy delivery is particularly effective on this new pop offering with just a touch of disco rhythm at the core. It's a bit different from his last hits but likely to be as strong with interest for teens and adults. ABC 12406.

STYX, "BLUE COLLAR MAN (LONG NIGHTS)" (prod. by group) (writer: Tommy Shaw) (Almo/Stygian Songs, ASCAP) (3:37). Since their first release several years ago, Styx has specialized in hard rockers with soaring harmony hooks and this single from their next lp is in the same groove. The powerful organ and guitar work is central. A&M 2087.

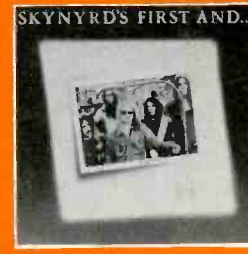
ALBUMS

DONNA SUMMER, "LIVE AND MORE." This two record set finds Donna Summer blossoming into an engaging stage personality as the three live sides showcase her breezing through some of her numerous hits in addition to new standards such as "The Way We Were." Side four is a studio effort using "MacArthur Park" as its theme. Casablanca NBLP 7119 (12.98).

STEPHEN BISHOP, "BISH." With his first album released almost two years ago and a couple of hit singles including "Save It For A Rainy Day," Bishop has emerged as a respected singer/songwriter. His new album marks a progression in his stylistic approach with songs like "Losing Myself In You," "Everybody Needs Love" and "Vagabond From Heaven." ABC AA 1082 (7.98).

LYNYRD SKYNYRD, "LYNYRD SKYNYRD'S FIRST AND... LAST." The group's first posthumous album is a collection of tracks that date back to the formative years before their ascension to international prominence. All tracks are previously unreleased and have been re-mixed and overdubbed by the group members to enhance the sound quality. MCA 3047 (7.98).

DAN HILL, "FROZEN IN THE NIGHT." Hill could very well be one of the finest singer/songwriter/storytellers to hit the music scene in some time. With Barry Mann's help he has matured as a writer as well as having developed a polish to his delivery. The success he had with "Sometimes When We Touch" should be repeated with "All I See Is Your Face." 20th Century Fox T 558 (7.98).





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ELEKTRA/ASYLUM PRESENTS RICHARD PERRY'S
PLANET RECORDS



RECORD WORLD

Perry's E/A Label Set

■ LOS ANGELES — Producer Richard Perry has signed a distribution pact with Elektra/Asylum Records for his newly-formed label, Planet Records. Planet is the first custom label to come under the E/A umbrella; the new label's first release, produced by Perry and due in late September, will be the Pointer Sisters' "Energy" album.

Smith

Elektra/Asylum chairman Joe Smith called the Planet-E/A deal "especially exciting and satisfying for me." Perry's "achievements in the studio are known internationally both in terms of his eclectic tastes and commercial success," Smith went on to say. "He is among the

(Continued on page 41)

Catalogue Sales Are Climbing Steadily, With Greater Label Focus on Older Titles

By SAM SUTHERLAND & MARC KIRKEBY

■ LOS ANGELES — With manufacturers, distributors and retailers gearing up for another bullish fourth quarter, an RW survey indicates that even the industry's "bread and butter" sales—catalogue titles—are being scrutinized more carefully as potential profit builders.

The rapid rise in sales of newly-released records and tapes may mean that catalogue's share of total sales—perhaps 30 percent at present — is actually shrinking. But there seems to be no doubt among manufacturers that they are selling more catalogue items than ever before.

With many label's fall restocking programs already underway or ready to begin, sales and marketing executives point to continued retail expansion, wider title selection at the store level (especially via the "superstore" format) and the ongoing growth of album-oriented radio formats as key factors assisting catalogue sales. Reflecting that wider range of available avenues for exposure is a corresponding diversity in advertising, merchandising and promotional tools now being used to build catalogue as well as current hits.

"The thing that has brought catalogue back is the creation of the superstore," says Mario DeFilippo, Polydor's sales vice president, "and the retail explosion which the industry is experiencing, which means retailing can expand its merchandising beyond what it once was." Free-standing record stores in general carry more inventory, and particularly more catalogue titles, than do racked outlets, he said.

The new inventory techniques those stores have pioneered have also played a part in the catalogue resurgence, DeFilippo feels. "Now that everyone has become computer-oriented, and not ordering off the top of their heads, the computer is telling them catalogue sells. In the past

these people were blinded by the hits."

Older established majors such as CBS, RCA, Capitol and Warner Bros. have traditionally relied on extensive catalogue as an important part of their sales base, with those labels reporting catalogue activity in line with past years. But at most younger, smaller labels, including both branch-distributed companies and independents, the consensus is that both sales potential and retailer receptivity are on the rise.

Highlighting a more competitive approach to catalogue marketing are several active re-release programs, ranging from major jazz catalogue campaigns slated for Fantasy and United Artists to RSO's extensive Bee Gees catalogue push and Capi-

(Continued on page 76)

Pickwick Meet Unites All 6 Divisions; Smith Claims U.S. Sales Beat CBS, WEA

By ALAN WOLMARK

■ McAFEE, NEW JERSEY — Over 1200 Pickwick International employees and guests gathered at the Playboy resort here for the firm's four-day 25th anniversary convention, marking the first time that all six divisions of the organization met together. The meetings centered on Pickwick International's recent growth and planning under the banner of this year's theme "Charge Together."

In the past, P.I. conventions were either exclusively for its

racks or retail people, but this year's meet brought together Pickwick Records, Keel Manufacturers who produces their discs, racks, retailers, the operations division and, for the first time, representatives of Pickwick's rapidly expanding U.K. division along with executives from P.I.'s parent company, American Can.

The all-division concept for the meet was laid down by president and chief operating officer C. Charles Smith, who, in his key-

(Continued on page 24)

ABC Firms Exec Shift

■ LOS ANGELES — As predicted last week, Steve Diener, president, ABC Records, has officially announced a major executive addition and associated realignment of executive responsibilities. Arnie Orleans has joined the label as vice president of sales and merchandising. Simultaneously, Gary Davis has assumed the title of vice president of promotion and

(Continued on page 6)

WB Print Discount Structure Pays Off Despite Projections of Retailer Resistance

By SAM SUTHERLAND

■ LOS ANGELES — Five months after shifting print distribution to a controversial new discounting structure, Warner Bros. Music president Ed Silvers reports the publishing giant's decision to eliminate special rates to print jobbers has paid off — despite early projections that retailer resistance could depress WB's potential print sales by as much as 40 percent.

In an exclusive interview with RW, Silvers explained that the new single discount plan unveiled to dealers in April marked the company's most crucial move to date in streamlining distribution direct to retail customers. And behind the new structure, according to Silvers, is a highly critical

view of the role played in music sheet and folio marketing by the print jobbers who have dominated sheet music distribution.

Warner Bros. Music's current pricing policy provides for a single rate of 40 percent off for all retail

(Continued on page 56)

Cash Box Sues Ostrow

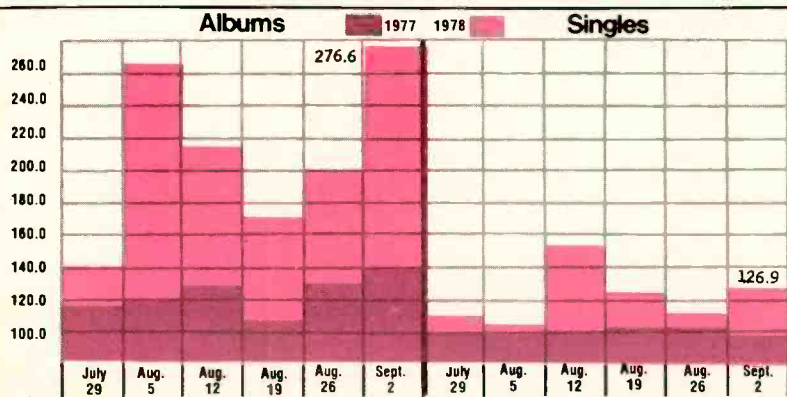
By MARC KIRKEBY

■ NEW YORK — Cash Box Publishing last week filed suit against Marty Ostrow, former executive vice president of the magazine, over Ostrow's new position as national record marketing director for Rolling Stone magazine.

The suit, filed in Supreme Court here August 28, charges

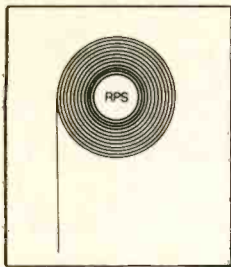
(Continued on page 77)

RECORD WORLD SALES INDEX



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

contents



■ **Opposite page 56.** It has been 10 years since Roy Cicala and several other producer/engineers bought the New York Record Plant studio. In that decade, the Record Plant has gained a reputation as a state-of-the-art recording facility unsurpassed in this country, and now, the studio's principals are turning their attention to their own label, Hologram Records. RW's special salute to this anniversary provides a close-up look.



■ **Page 16.** Victor Benedetto, vice president and general manager of CAM-USA, probably knows more about the hit potential of film soundtracks than any of his American counterparts in publishing and production. In his Dialogue, Benedetto talks about his own long history of soundtrack successes, and about his company's plans for further growth in the American market.

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POWERHOUSE PICKS

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

The Who "Who Are You" (MCA)

Disc continues to pick up major market adds while taking solid moves up station charts where it is being aired. Breakout sales are being reported.

Kline, Anger Assume High Polydor Slots

■ **NEW YORK**—Dick Kline has been named executive vice president of Polydor Incorporated, it was officially announced last week by Fred Haayen, president. Harry Anger has been promoted to senior vice president, marketing, it was also announced.



Harry Anger, Dick Kline, Fred Haayen

Kline joins Polydor after eleven years with Atlantic Records, where he was most recently senior vice president, promotion. Kline entered the record business in the sales department of King Records in Miami in 1958. He joined London Records as southern singles director in 1962 and worked with that company in various promotion capacities until 1967.

Commenting on the appointment of Dick Kline and the promotion of Harry Anger, Haayen said: "These two men guarantee that Polydor now has the strongest possible management team. I welcome Dick Kline, who is one of the most knowledgeable, experienced and respected executives in the industry, and look forward to working with both him and Harry Anger, who has already contributed so much to this company."

Chrysalis Names Bass VP Promo, Cr. Services

■ **LOS ANGELES** — Sal Licata, senior vice president of Chrysalis Records, has announced the appointment of Billy Bass to the position of vice president of promotion and creative services.



Billy Bass

In his new position, Bass will be responsible for overseeing all corporate and artist graphic direction for Chrysalis, including album cover art, trade and consumer advertising layout, and press kit packages. Bass will also retain his position as vice president of promotion, which he has held for almost a year.

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JOE GALKIN

1902-1978

*As a friend and member of the Atlantic family
he is deeply missed.*



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Chrysalis Pacts Bronze Label For U.S.

By SAM SUTHERLAND

■ LOS ANGELES—Chrysalis Records has concluded a new distribution arrangement with the London-based Bronze label, bringing product from the independent label under the Chrysalis aegis for the U. S. and Canada. In an official statement issued by Chrysalis president Terry Ellis last Wednesday (30), initial releases under the new deal were to include a new Uriah Heep album, slated for late September, and a single by Goldie.

The deal, negotiated between Chrysalis and Bronze principals Lillian and Gerry Bron and David Betteridge, will see Bronze releases here carrying the Chrysalis label and a Bronze logo.

For Ellis, who elected to move Chrysalis from its prior branch-distributed status two years ago to operation as an independent record company here, the Bronze deal serves as a "rubber stamp" on Chrysalis' consolidation as a full-service label. In an exclusive interview with *RW* last week, Ellis commented, "The main significance of this deal to me is that's almost an official 'rubber stamp' on Chrysalis as a full-blown record company. This proves, in a way, that we're now pulling together."

Reorganization of Chrysalis as an independent and establishing the company's new identity have made such an arrangement problematic until now, he admitted.

Integrity Earnings Soar

■ NEW YORK — Leon C. Hartstone, president of Integrity Entertainment Corporation, a major retailer of phonograph records, tapes and related accessories in California, announced last week that net sales for the fiscal year ending June 30, 1978 totalled \$62,419,000 as opposed to last year's figure of \$46,069,661.

Earnings per share rose to \$.45 from the previous year's earnings of \$.27 per share. These increased figures were in spite of a change in the company's method of accounting for its record and tape inventories to the last in first out (LIFO) method for the fiscal year ended June 30, 1978. Under the previously used first in first out (FIFO) method, earnings for the year would have been \$590,000 more for a total of approximately \$2,000,000, reflecting an additional \$.19 per share more, for a total of \$.64 per share.

Hartstone emphasized that the reported figures are subject to final review by the company's independent public accountants and minor adjustments consistent with year end audit procedures.

"It's the first time we've been able to (enter a distribution deal like this), really," said Ellis. "The thing I've been trying to communicate to people over the past two years is the idea that if you want to be a full-service record company, as opposed to just a custom label, there's only one way to go, and that's as an independent."

"We are now a self-contained, totally independent company, and I think that, to make a deal of the kind we've just made with Bronze, you need to be pretty together. I think, at this point, we are." While negotiating, Ellis says that Bron and Betteridge were asked to visit Chrysalis L. A. operation, where "the doors were thrown open to them and we offered them a chance to see how we operated. They were really impressed with what we're doing, which I take as rather a compliment, because David Betteridge and the Brons are real professionals."

Ellis, who first met Betteridge professionally while negotiating

Jethro Tull's original Island contract in the U. K., also noted that while formal plans thus far have only the Uriah Heep and Goldie product scheduled, Uriah Heep's catalogue will be gradually brought into the Chrysalis catalogue as Warner Bros.' prior rights expire. The act is slated to open for Jethro Tull on that group's upcoming fall tour.

He also noted that several other Bronze projects are expected to surface early next year, including an album by Sally Oldfield, adding that more detailed scheduling plans await completion of product and Chrysalis' upcoming fourth quarter activity. In keeping with the label's release policy since its shift to independent distribution, Ellis says no lps will be shipped after October 1, but notes that this fall's release will be shipped in three separate stages. The release is, he says, "huge for us. Starting today, with dates set for three different releases, we'll be putting out 10 albums this fall."

ABC Exec Realignment

(Continued from page 3)

artist development. Both report directly to Diener.

Diener stated this move is a continuation of the label's intention to increase its presence in the marketplace. "Over the past year," he said, "ABC Records has taken a needed posture of consolidation. The results to date have proven this move to be both timely and effective. The change to a more aggressive organizational structure has come more quickly than planned because of the progress the label has shown. Gary Davis has been instrumental in accomplishing this progress. Now, the combined talents of Davis and Orleans will enable us to move forward more quickly in their respective areas of responsibility."

In his new position, Davis will be in overall charge of pop pro-

motion, special markets promotion, publicity, public relations, artist development, and artist relations. He will be heavily involved in the career development of all ABC artists. This will entail close contact and coordination with talent management and the ABC a&r department.

Orleans comes to ABC with extensive experience in the areas of sales, marketing, and merchandising. He was formerly senior vice president of marketing for 20th Century Records. Prior to that, he was national sales director of A&M Records, where he was heavily involved in working with independent distribution, a policy which ABC has adopted in the majority of the country. In his position at ABC, Orleans is responsible for all sales, advertising, and merchandising.



Arnie Orleans



Gary Davis

Wager Leaves ASCAP

■ NEW YORK—Walter Wager has left his post as director of public relations for The American Society of Composers, Authors and Publishers, ASCAP president Stanley Adams has announced. He will continue to serve the performing rights Society on a part-time consulting basis.

The author of many published novels and magazine articles, as well as numerous television scripts and screenplays, Wager will be devoting his time to writing and public relations consulting services upon his return from a European vacation.

Richard Frohlich, executive assistant to ASCAP president Stanley Adams and director of public relations for the Society prior to the appointment of Walter Wager six years ago, will serve as acting director of public relations during an interim period until a new director is appointed.

RW LP Index Skyrockets

■ NEW YORK — The Record World Sales Index soared to 273.6 last week, its highest point this year since the traditional Christmas rush. Despite the fact that this is not normally known as a peak sales period, the rack and retail sales of albums by groups like Boston, The Who, Rolling Stones, Foreigner, Commodores and soundtracks like "Saturday Night Fever," "Grease," and "Sgt. Pepper" have driven the Sales Index to this unprecedented level.

UA Appoints Two

■ LOS ANGELES—Iris Zurawin, director of creative services, United Artists Records, has announced two appointments. Gail Shyne has been appointed to the position of co-ordinator, artist relations, UA. And Ed Kociela has joined the UA publicity department as general publicist/staff writer.

East to Re-Join EMI?

■ NEW YORK — It was rumored last week that Ken East has been named head of EMI Music for all territories outside of the U.S. and Canada. East, a former managing director of EMI in the U.K. during one of the company's most colorful periods, saw the rise of The Beatles into the industry's dominant creative force. He left the U.K. in the late '60s to return to his native Australia where he established the EMI companies in the Far East and was most recently in charge of Motown's international operations.

STEPHEN BISHOP



AA-1082

Book

INCLUDING HIS NEW SINGLE **EVERYBODY NEEDS LOVE**

AB-12406

PRODUCED BY STEPHEN BISHOP ON ABC RECORDS AND GRT TAPES
Associate Producer: DEE ROBB

RECORDS
ABC DELIVERS

RECORD WORLD CHART ANALYSIS

Commodores Still Holding Top Spot; Stones' Second Single Is Chartmaker

By PAT BAIRD

■ The Commodores (Motown) continued to outsell all competition on the RW Singles Chart this week for their third consecutive #1 spot, while A Taste Of Honey (Capitol), still #2 on the Black Oriented Singles Chart (BOS), bulleted here to #2. Olivia Newton - John (R S O), #25 bullet on the Country Singles Chart, moved one spot to #5 bullet and Exile (Warner/Curb) took the biggest move in the Top 20 on strong station moves, up five spots to #7 bullet.

The Rolling Stones (Rolling Stones) "Beast of Burden" is this week's Chartmaker at #66 bullet on strong immediate adds. The

group's "Miss You" is listed at #6 this week.

Rounding out the Top 10 are Frankie Valli (RSO) #3; Foreigner (Atlantic) holding at #4; Pablo Cruise (A&M) #9; Evelyn "Champagne" King (RCA) up one spot to #9 and Andy Gibb (RSO) new on the Top 10 at #10.

John Travolta, Olivia Newton-John & Cast (RSO) continued to make sales gains and top 10 station moves for #14 bullet, while Nick Gilder (Chrysalis) picked up adds, moves and sales for #15 bullet. Rick James Stone City Band (Gordy) is still being added and moving to the top 10 where played for #17 bullet and Little River Band (Harvest) is also moving on the majors and secondaries for #19 bullet. Boston (Epic) one of the fastest moving singles and

albums of the summer, took the #20 bullet slot.

Still filling in holes are: Anne Murray (Capitol) getting new adds and good moves for #21 bullet; Bob Seger (Capitol) #22 bullet; Kenny Loggins (Col) #23 bullet; Foxy (Dash), still #1 BOS and top 10 where played pop, #24 bullet; John Paul Young (Scotti Bros.) #27 bullet and Gerry Rafferty (UA) with a number of adds this week and strong movement, #28 bullet.

The Cars (Elektra) continued upward movement for #30 bullet and Linda Ronstadt (Asylum), #66 bullet country, also garnered adds and moves for #31 bullet. The McCrarys (Portrait) #9 bullet BOS, remained strong in the south and midwest for #32 bullet. Moving on good adds this week are: Barbra Streisand (Col) #34 bullet; Billy Joel (Col), working on a good national spread, #37 bullet; Crystal Gayle (UA) #38 bullet and Robin Gibb (RSO) #39 bullet.

The Who (MCA), whose album

is this week's Chartmaker at #20 bullet, took the biggest chart move this week on major adds and jumps, up 13 spots to #40 bullet. The record is this week's Powerhouse Pick.

Other strong movers this week are: Aerosmith (Col) #41 bullet; LTD (A&M), #5 bullet BOS and Top 10 in Memphis and other southern markets, #42 bullet; Dan Hill (20th Cent.), strong on both majors and secondaries, #43 bullet; Steely Dan (ABC), top 10 in San Diego, #44 bullet; Carly Simon with James Taylor (Elektra), on the country chart this week at #90 bullet, #48 bullet here; Alicia Bridges (Polydor), #50 bullet; Captain & Tennille (A&M), added this week at WFIL, #51 bullet; Meatloaf (Epic/Cleve. Intl.) #52 bullet; David Gates (Elektra) #55 bullet; Stonebolt (Parachute) #56 bullet and Daryl Hall & John Oates (RCA) one of the fastest movers of the past two weeks with a good national spread, #57 bullet.

(Continued on page 77)

Grease Outsells Boston for the Top Spot; The Who Is Chartmaker at #20 Bullet

by MIKE FALCON

■ While the soundtrack from "Grease" (RSO) continues to hold on to the number one spot for the eighth straight week, Boston's "Don't Look Back" (Epic), last week's chartmaker, continues an extremely sharp climb to #2 bullet from its previous #7 bullet spot. Solidifying its retail strength, Boston this week has also added top 20 rack reports. The RSO soundtrack, however, retains a distinct sales margin in retaining the #1 spot. Chart positions for the #3, 4 and 5 albums are identical to last week: Foreigner (Atlantic), Rolling Stones (Rolling Stones) and the soundtrack from "Sgt. Pepper's Lonely Hearts Club Band" (RSO). #6 Commodores (Motown) moves down from the #2 spot, but the album still retains enough sales to remain in a distinct top tier this week.

Top Ten

Following the top six, on a marginally distinct sales level are #7 Pablo Cruise (A&M), #8 "Saturday Night Fever" (RSO)

and #9 Andy Gibb (RSO), each retaining last weeks positions. Bob Seger (Capitol) rounds out the top 10, having switched positions with Teddy Pendergrass, #11, from last week.

The Who

The only other bullet in the top 20 is the Chartmaker, The Who's "Who Are You" (MCA) at #20 bullet. Kenny Loggins (Col) #26 bullet is based on sales developed around a strong single. Shaun Cassidy #28 bullet continues to do well behind rack action. #33 bullet The Emotions (Col) have a good combination of r&b and pop accounts, with #42 bullet Little River Band (Harvest) combining good retail sales with single action. #49 bullet Robin Trower (Chrysalis) continues with good retail sales as does #50 The Cars (Elektra). #52 K.C. And The Sunshine Band continues good rack action, while #58 Foxy (Dash) is doing well with r&b/pop crossover accounts. Sylvester (Fantasy), at #64 bullet is based on retail action, while Exile (Warner/Curb) at #73 bullet climbs off sales developed from the single at #7, "Kiss You All Over."

Walter Egan again shows increases in retail sales at #76 bullet, with #77 bullet Ashford and Simpson (Warner) and #80 bullet Rose Royce (Whitfield/WB) connecting with r&b and pop sales. Fogelberg/Weisberg (Full Moon)

enters at #85 bullet, #90 Atlantic Starr (A&M) has the spot based on predominantly retail sales, #92 Jon Luc Ponty (Atlantic) moves out on a strong midwest sales base, with #93 bullet Switch (Gordy) moving up.

REGIONAL BREAKOUTS

Singles

East:

Gerry Rafferty (UA)
Linda Ronstadt (Asylum)
Billy Joel (Columbia)
The Who (MCA)
Meatloaf (Epic/Cleveland Intl.)
David Gates (Elektra)

South:

Linda Ronstadt (Asylum)

Midwest:

Anne Murray (Capitol)
Gerry Rafferty (UA)
Linda Ronstadt (Asylum)
Billy Joel (Columbia)
The Who (MCA)
Meatloaf (Epic/Cleveland Intl.)

West:

Bob Seger (Capitol)
Steely Dan (ABC)

Albums

East:

The Who (MCA)
Ashford & Simpson (Warner Bros.)
Rose Royce (Whitfield)
Fogelberg & Weisberg (Full Moon)
Jean-Luc Ponty (Atlantic)
Switch (Gordy)

South:

The Who (MCA)
Ashford & Simpson (Warner Bros.)
Rose Royce (Whitfield)
Fogelberg & Weisberg (Full Moon)
Switch (Gordy)

Midwest:

The Who (MCA)
Ashford & Simpson (Warner Bros.)
Rose Royce (Whitfield)
Fogelberg & Weisberg (Full Moon)
Jean-Luc Ponty (Atlantic)
Switch (Gordy)

West:

The Who (MCA)
Ashford & Simpson (Warner Bros.)
Rose Royce (Whitfield)
Fogelberg & Weisberg (Full Moon)
Jean-Luc Ponty (Atlantic)

FB11122

“SHAME” IS SOLID GOLD

The smash hit single from Evelyn “Champagne” King
is now a certified hit.

From her best selling album,
“SMOOTH TALK”

APL1-2466



Produced and Arranged by T. Life for Sunbar Productions, Inc.
Executive Producer/Warren Schatz

RCA



Audiophile Recordings Garnering Strong Sales

By MIKE FALCON

■ LOS ANGELES — Audiophile recordings, once so difficult to find that even the most knowledgeable retail record store managers were likely to throw their hands in the air when the words "direct-to-disc" were mentioned, are experiencing a steady sales increase at the sales counter. A variety of factors, including pricing increases for conventional records, improved distribution and a steady growth in record retailing in general, have produced a climate ripe for "superfi" sales.

Was Cult Item

These frequently limited-edition discs include digital recordings, direct-pressed records, direct-to-disc selections, half-speed mastering numbers and some new innovations still in the research stages that will surface as the recording process continues to be refined. Even high quality tape recordings are experiencing new-found sales heights, according to Jeff Weber, a former trade paper writer who now combines an active law practice with a number of consultant duties for various direct-to-disc manufacturers.

"In the past the audiophile record and/or the direct-to-disc record has been associated with stereo equipment stores. It was a cult item that was to be treasured when one found records of this sort, because they were so limited. However," explains Weber, who has produced 13 direct-to-disc recordings, "the dramatic distaste in the status of American pressings is almost forcing some listeners to go to albums that will sound good on their expensive sound systems. The hardware has, in these cases, far outdistanced the software. Virtually every scratch or nick inflicted on a record by sometimes haphazard record manufacturers is heard on a good system. So people are forced to seek new means of obtaining records. These audiophile records have been relegated to stereo hardware sales offices, because most retailers would not touch them, partially because of their higher list prices."

With the onset of double albums, special soundtrack albums, and a host of somehow special records that demand a higher price on the marketplace than consumers were accustomed to spending, Weber sees the acceptance of the higher list price virtually assured. "Two years ago there were only a few direct-to-disc recordings available," said Weber, "and now there are over 120 currently available direct-to-disc records.

Stereo owners have seen that this is a special market, but one that has enormous potential, because their customers have been conditioned for a couple years now to higher-priced albums. And if you have a customer who has spent \$1500 on a stereo system, not an uncommon amount these days, you have a customer who wants to hear a difference and he will, whether that difference is for the good or for the worse."

Checking Returns

With the high price of the records one major consideration, retailers are also looking closely at return figures and other related profit shrinkers. In an era when a six percent defective return rate is generally considered excellent by retailers, audiophile recordings have shown an amazing quality control history. "We carry direct-to-disc records, a number of them, at all of our Circle stores, and a selected amount at our Hollywood Records stores," said Angela Singer, co-owner of the two chains, "and I've never had a return. We did have a few defectives that we discovered, but I haven't got around to asking for credit on them yet." Most of the audiophile recording companies do not allow returns, which has slowed the acceptance somewhat. The thinking of the manufacturers seems to be based on two primary considerations in regard to this. First, that because the discs are usually pressed in limited quantities and increase in value because of this unique production run, they should not be regarded as items that should ever be returned. Secondly, they generally acknowledge that the credit systems used by major manufacturers of conventional recordings

have been abused by both retailers and the companies themselves and want no part of mass returns when a financially troubled retailer seeks to cut the amount owed the company for goods. Add to this the expense and time in sorting and accounting for returned goods and the audiophile recorders see their market as a special one. And one that they do not want disturbed by a "ship it out yesterday" philosophy, either in manufacturing or retailing.

Because most of the audiophile recordings are select acts that are not concerned with selling millions of units, the pressure for radio airplay (which destroys much of the unique presence of an audiophile disc) as a base to build sales does not figure largely in company plans. Consequently, the shelf life of an audiphile disc is generally fairly long, or may be allowed to sit on a shelf for awhile. This is allowable for two reasons other than those mentioned earlier. First, the albums are very rarely discounted and seem to sell, despite whatever sales pushes are instituted, at a fairly even pace. Second, with the large markup and increased list price (frequently in the \$15 range) the amount of space taken for one superfi record contains the same profit as two or more conventional recordings. While this is admittedly a simplification, retailers who carry these superfi records seem, overall, to expect that the records are unique in sales patterns as well as sound, and do not seem disturbed by a sometimes slower turnover.

But other adjustments to this sound still have to be made by the majority of retailers before superfi records are truly accepted. The companies who manufac-

(Continued on page 77)

Chicago SRO



Columbia recording group Chicago recently played for six nights before SRO crowds in Central Park. The group's soon to be released album for the label, entitled "Hot Streets" and produced by Phil Ramone and Chicago, is scheduled for September release. Pictured at a post concert reception are, from left: Jack Craig, senior VP and general manager, Columbia Records; Laudir deOliveira, Peter Cetera and Donnie Dacus of Chicago; Phil Ramone; Robert Lamm, Danny Seraphine and Lee Loughnane of Chicago; Walter Yetnikoff, president, CBS/Records Group; James Pankow of Chicago; Jeff Wald, manager; Walter Parazaider of Chicago, and Rick Sklar, vice president, programming, ABC Radio.

Roger Hartstone Forms Consultancy Firm

■ LOS ANGELES—Former Integrity Entertainment Corp. vice president Roger Hartstone has formed Expressive Ventures Corp. here as a professional management consultancy based in Encino.

Initial projects are marketing-oriented, with the company's current key program a marketing campaign now being developed for GRT Corporation's "G/2" microcomputer home entertainment software line.

Company officers include Hartstone as president and Connie Hartstone as vice president.

While with Integrity, Roger Hartstone held a wide range of responsibilities for both The Warehouse and the Hits-For-All retail record and tape chains.

Expressive Ventures Corp. is headquartered at 5730 Lasaine Ave., Encino, CA 91316. Phone is (213) 996-2652.

De-Lite Appoints Vigorito Pres.

■ NEW YORK — Gabe Vigorito has been elected the new president of De-Lite Records, it was announced by Fred Fioto, former president of De-Lite, who has resigned his post to accept the newly created position of director of foreign affairs.



Gabe Vigorito

Mfrs. Reminded of Grammy Closing Date

■ LOS ANGELES — Record company executives have been reminded via a letter from Recording Academy (NARAS) president Bill Denny that when planning their fall releases they should be aware of the fact that September 30, 1978 is the final release date for product to be eligible for the 21st Annual Grammy Awards.

Noting that only recordings released between October 1, 1977 and September 30, 1978 are eligible for the Grammys that will be presented early next year, Denny also reminded the executives that the release date definition, adopted this year by the Academy's National Board of Trustees, is "the date of the first shipment from the manufacturer to the distributor."

See Jimmy "Bo" Horne perform his new single Let Me (Let Me Be Your Lover) on NBC's Midnight Special this Friday, Sept. 8 on NBC.

Let Me (Let Me Be Your Lover)

SS1005



SS 7801

DANCE ACROSS THE FLOOR
JIMMY "BO" HORNE



It's Jimmy "Bo" Horne's just released single LET ME (LET ME BE YOUR LOVER) from his DANCE ACROSS THE FLOOR LP. And everyone's talking about it.

Sunshine Sound Records
Distributed by **fr**

 **SUNSHINE SOUND**

Produced by Harry Wayne Casey and Richard Finch for Sunshine Sound Enterprises, Inc.

Revealed at Capricorn Barbecue:

Allman Brothers Band Reuniting

By WALTER CAMPBELL

■ MACON, GA. — Approximately 2,000 guests converged on Macon Thursday (24) for the seventh annual Capricorn Records Barbecue and Summer Games to partake of food, music, Southern hospitality, and a surprise appearance by the Allman Brothers Band.

To add to the surprise, Capricorn president Phil Walden and vice president and general manager Don Schmitzerle confirmed that the Allman Brothers Band is reuniting and will be recording for Capricorn once again.

"The Allman Brothers Band is definitely reuniting," Schmitzerle told RW. "At the moment, final membership and the selection of a producer are still being worked out. So far the band will consist of Greg Allman, Dickey Betts, Jaimoe, Butch Trucks, and a bass player and guitar player will be chosen soon."

The band disbanded several years ago as each member pursued separate careers. "The atmosphere is very positive now, and any differences and sensitivities

have been put aside," Schmitzerle continued. "The Allman Brothers Band made it to their deserved position as the number one American band when they were together. That and the fact that nobody's career really flourished individually as much as they did collectively are part of the reason why they are getting back together."

Record For '79

"Right now we're shooting for October to go into the studio for an album to come out around the first of next year. Both Greg and Dickey have several songs being considered, and other material is being worked on right now. It's important to the band that the album is not a piece of nostalgia and that it will breed some kind of continuity."

At the picnic in Macon, Walden introduced the band, following performances by Delbert McClinton and the Second Wind Band, Stillwater, and Trucks, a jazz-rock band formed by Butch Trucks. Martin Mull served as guest MC

for the show up until the appearance by the Allman Brothers Band.

Live Set

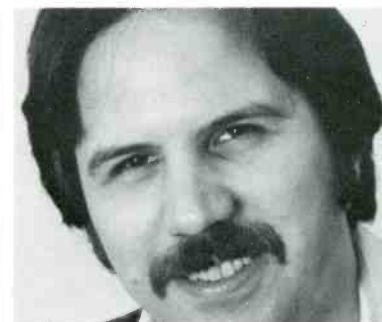
"We would like to close out the day with a special group of friends, the Allman Brothers Band," Walden announced as the applauding crowd gathered closer to the stage. The band, featuring original members Allman, Betts, Jaimoe and Trucks were joined by guitarist Dan Toler, and former band members Chuck Leavall on piano and Lamar Williams on bass. The band performed several songs, both old and more recent, including "One Way Out," "Elizabeth Reed," "Statesboro Blues," "Jessica" and "Stormy Monday."

"We haven't played together in a long time, and this is unrehearsed," Allman said, "so we've got a lot of work to do here."

As far as previous commitments by individual members of the Allman Brothers Band, Schmitzerle said there were surprisingly few, but the ones still binding are still being worked on.

Arista Ups McKaie

■ NEW YORK—Dennis Fine, vice president, publicity and press services, Arista Records, has announced the promotion of Andy McKaie to the position of director, national publicity for the label.



Andy McKaie

McKaie, prior to this appointment, was Arista's associate director, national publicity, a position he held since February 1977. He spent two and a half years at the independent national public relations firm of Solters & Roskin, where he supervised the overall press effort on such artists as John Denver, Bette Midler, Hall & Oates and Foghat.

MCA Skynyrd Campaign

■ LOS ANGELES—MCA Records has announced an extensive marketing campaign for the album "Skynyrd's First And . . . Last." A 15 minute film, "A Tribute To Lynyrd Skynyrd," sponsored by Pepsi-Cola, was shown in theatres in conjunction with the film "Grease." The L.A. screening of the film was attended by Skynyrd members, marking their first public appearance since the accident.

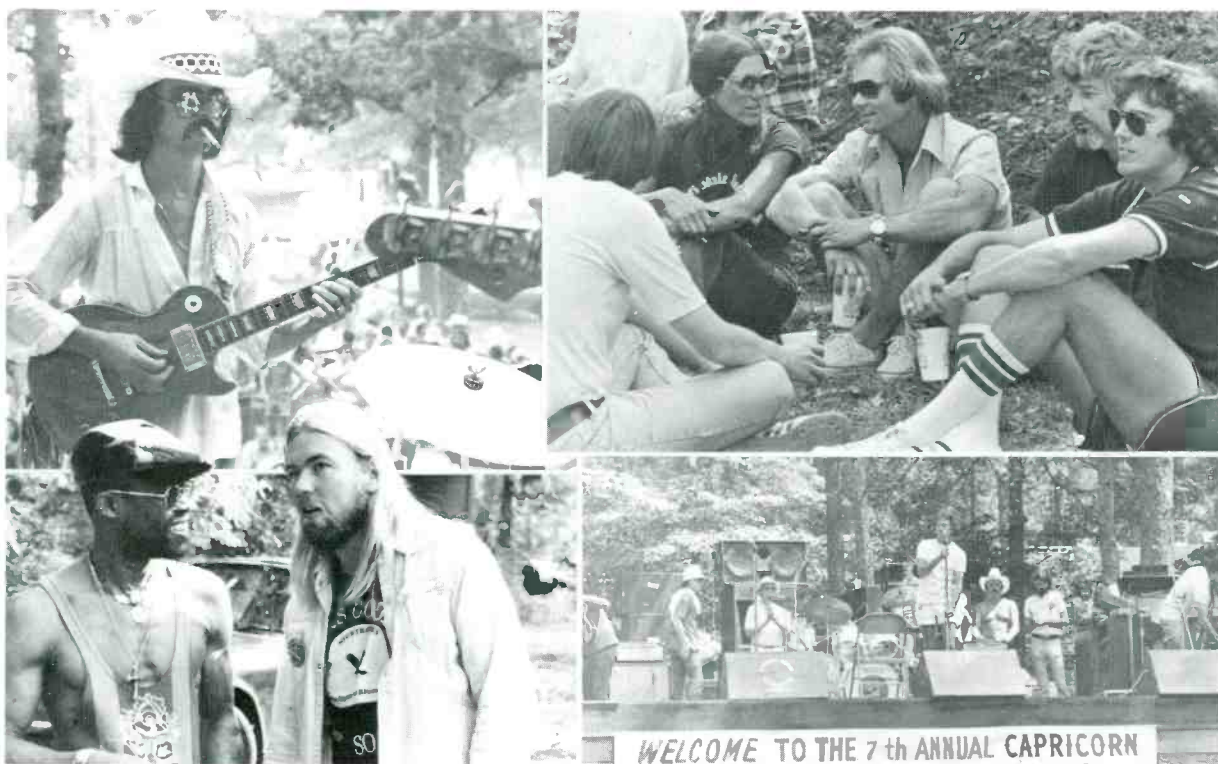
A sampler containing cuts from Skynyrd lps has been shipped to retail outlets for in-store play to re-acquaint the consumer. Major retail windows have been secured for the month of September as well.

Mikes Mgmt. Bows

■ NEW YORK—Michael J. Lembo and Mike Bone have announced the formation of Mikes Artist Management, LTD. Lembo, former president of MJL Management, Inc., and Bone, former director of artist development for Mercury Records, will share the directorial responsibilities for the new firm.

Management is being retained for artists NRBQ, Peter C. Johnson (A&M), Robin Lane (Private Stock), Pezband (Passport), David "Finn" Finnerty, and session horn player John Payne. Added to the client roster is Arista recording group Baby Grand.

Mikes Artist Management is located at 308 East 51st Street, New York, N.Y. 10022. Telephone (212) 759-9658.



Pictured at the recent Capricorn Records BBQ '78 in Macon, Georgia are: top row left, Dicky Betts on stage with the Allman Brothers and, at right, Corki O'Dell, Capricorn artist Lenny O'Dell, producer Bob Montgomery and Merlin Littlefield of ASCAP. Bottom row, left, Gregg Allman chats with Jaimoe prior to their performance and, right, Phil Walden, Capricorn president, welcomes picnic guests. Capricorn artist Delbert McClinton is at left.

Soundshop Gets Convention for Music City

By WALTER CAMPBELL

■ NASHVILLE — The Sound Shops, an 11-store retail record chain in the South, is holding its first annual convention of store personnel Sept. 11-13 at the Sheraton Inn South in Nashville. The convention, the first since the first Sound Shop was opened in 1962 in Hendersonville, Tenn., coincides with the

recent move of Central South, the chain's wholesale operation, into larger facilities. Previously located on LaFayette Street, Central South is now in a 23,000 square foot facility at 3730 Vulcan Drive in Nashville.

Presentations

The convention will include manufacturers' presentations and the introduction of several new

bonus incentives for individual stores.

"We are full-line record stores, located primarily in malls in smaller markets," explained Randy Davidson, president of Central South and the Sound Shops. "We started standardizing the stores and their decor after the fifth or sixth store, with black
(Continued on page 84)

Hot Blooded... **GYPSY WOMAN** NBLP 7110 by

LEROY GOMEZ



The singer who brought you "Please Don't Let Me Be Misunderstood" is back with his hot new album

"Gypsy Woman" on Casablanca Record and FilmWorks

Produced by Simon Soussan



AmericanRadioHistory.com

ASCAP West Boosts Involvement In Soundtracks

By SAM SUTHERLAND

■ LOS ANGELES — Spurred by the film industry's currently bullish box office profile, along with signs of renewed airplay and sales potential for film soundtracks, ASCAP's recently expanded west coast office is making development and expansion of its soundtrack involvement for both television and movies a top priority.

In an interview with RW, western regional director John Mahan and membership rep Michael Gorfaine noted that the new film push has been one of the most significant aspects of ASCAP's efforts to assume a more aggressive stance in securing performing rights on this coast. And while more pop-oriented successes like "Saturday Night Fever" and "Grease" are indeed factors in ASCAP's heightened awareness of the film community, Mahan stresses that ASCAP's membership efforts here are being directed equally toward more traditional symphonic film composers like John Addison, ASCAP's most recent film signing here.

"When I came in," explained Mahan, who assumed his post about 18 months ago, "I felt that there was a definite need to really delve deeper into the film composing area, and to let those artists know we're here. There wasn't enough contact with them, and too little public relations was being done overall."

That oversight wasn't uncommon, Mahan added. In recent years, symphonic scores had receded in terms of airplay and sales potential outside the existing soundtrack audience. "Film writers, up until the recent success of John Williams (composer for "Star Wars" and "Close Encounters," both symphonic scores), were always the little-known workers who went in and finished the film with their scores," said Mahan.

The phenomenal box office success of those films, and the

added bonus of strong lp sales in the case of "Star Wars," were indications of a potentially much more active sector, however, and Mahan notes that since then his office has stepped up its contact with composers considerably. Gorfaine explains that the contact requires close monitoring of ongoing scoring sessions. "What we do in line with film composers is try and maintain an active presence at scoring sessions for both television and movies," he notes.

"We go to BMI sessions as well," interjects Mahan, "to thoroughly acquaint ourselves not only with those composers whose performing rights we now oversee, but the work of their peers." Those composers have included some former ASCAP signees, which Mahan notes have responded more favorably to his office's more visible stance, as witnessed by resignings with Elmer Bernstein, Leonard Roseman, Shorty Rogers and Quincy Jones, all veteran scorers who were originally signed to ASCAP.

Mahan and Gorfaine note that liaisons with composers differ from those with pop artists due to the film composers' need for their own agents. Thus, ASCAP reps here meet regularly with agents and lawyers as well as the composers themselves and any artist managers involved. Gorfaine says that such relationships must range considerably beyond the basic issues of performing rights payments and enrollment of new ASCAP members.

"In addition to trying to up our roster, and convince those prospective acts that we have an advantageous rate structure, we emphasize to all our reps that they have to familiarize themselves with scoring projects and composers in detail," Gorfaine explains. "We will try and get

new songs and writers to the film agents and musical directors here to help open up their careers, although it's a much tighter community and harder to penetrate. I think it's a tougher field, overall, but it seems to be opening up a little bit to the younger writer, although the agents' rosters are all pretty full."

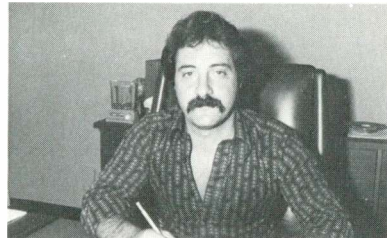
Mahan agrees that more young composers are entering the field than in recent years, and adds that the quality and quantity of television work for composers is also on the rise, although both he and Gorfaine note that recording budgets and available scoring time are much less than those accorded features. Even so, says Gorfaine, the field is growing. "The mini-series is another shot in the arm," he observes. "The longer format is almost like scoring a film."

Other recent developments designed to expand service to film scoring signees include seminars conducted with legal firms.

Mahan asserts the new emphasis on film composers and their scores is part of an overall effort to increase ASCAP's presence here. "I think we've made a tremendous turn-around in the service end of ASCAP out here," he says, "by taking a more active role in placing material, pairing writers with agents and managers, and generally helping oversee careers. I think we're doing more now than this office has ever attempted in the past." Mahan points to ASCAP's recent settlement with the Public Broadcasting System—which saw the society negotiating for a \$1.25 million figure covering performing rights in that sector "as compared to BMI's \$250,000"—as another indication of his society's stepped-up efforts, as well as a new bargaining tool in recruiting new signees.

Tashjian to Venture

■ LOS ANGELES — Joe Isgro, executive vice president and general manager of Venture Records, has announced the appointment of Ralph Tashjian to the post of national promotion director for the label. Tashjian will be based in Venture's Hollywood offices and report directly to Isgro.



Ralph Tashjian

Tashjian previously worked with Isgro at Motown Records as national pop promotion director. Prior positions include head of Golden Gate Productions, an independent marketing and promotion firm based in San Francisco; national promotion director for 20th Century Records; and east coast promotion representative for MCA.

Artist Showcase Set for Musexpo

■ NEW YORK — Roddy S. Shashoua, Musexpo President, announced today that an International Artist Showcase will be featured at this year's 4th Annual International Record and Music Industry Market (Trade Show and Conference), which will be held November 4-8, 1978 in Miami Beach, Florida.

The Musexpo Artist Showcase will consist of two complete nights of live performances by new and emerging recording artists utilizing the 1,000 seat fully equipped Konover Theatre located in the Konover Hotel.

Holiday, Walker

Form Marketing Co.

■ LOS ANGELES — Dan Holiday, and Dan Walker have jointly announced the formation of Holiday/Walker Marketing, Inc. a Seattle-based full service firm specializing in promotion, marketing, and artist development on an individual account basis. Specifically, Holiday/Walker covers the Northwest market for top-40 and adult contemporary formats.

ABC Signs Sting

■ LOS ANGELES — Mark Meyer-son, vice president of a&r, ABC Records, has announced the signing of the group Sting to a recording contract. The New York based singing group, which is comprised of two men and two women, will release their debut album, "Pleasure," in October.

Little River Nets Gold

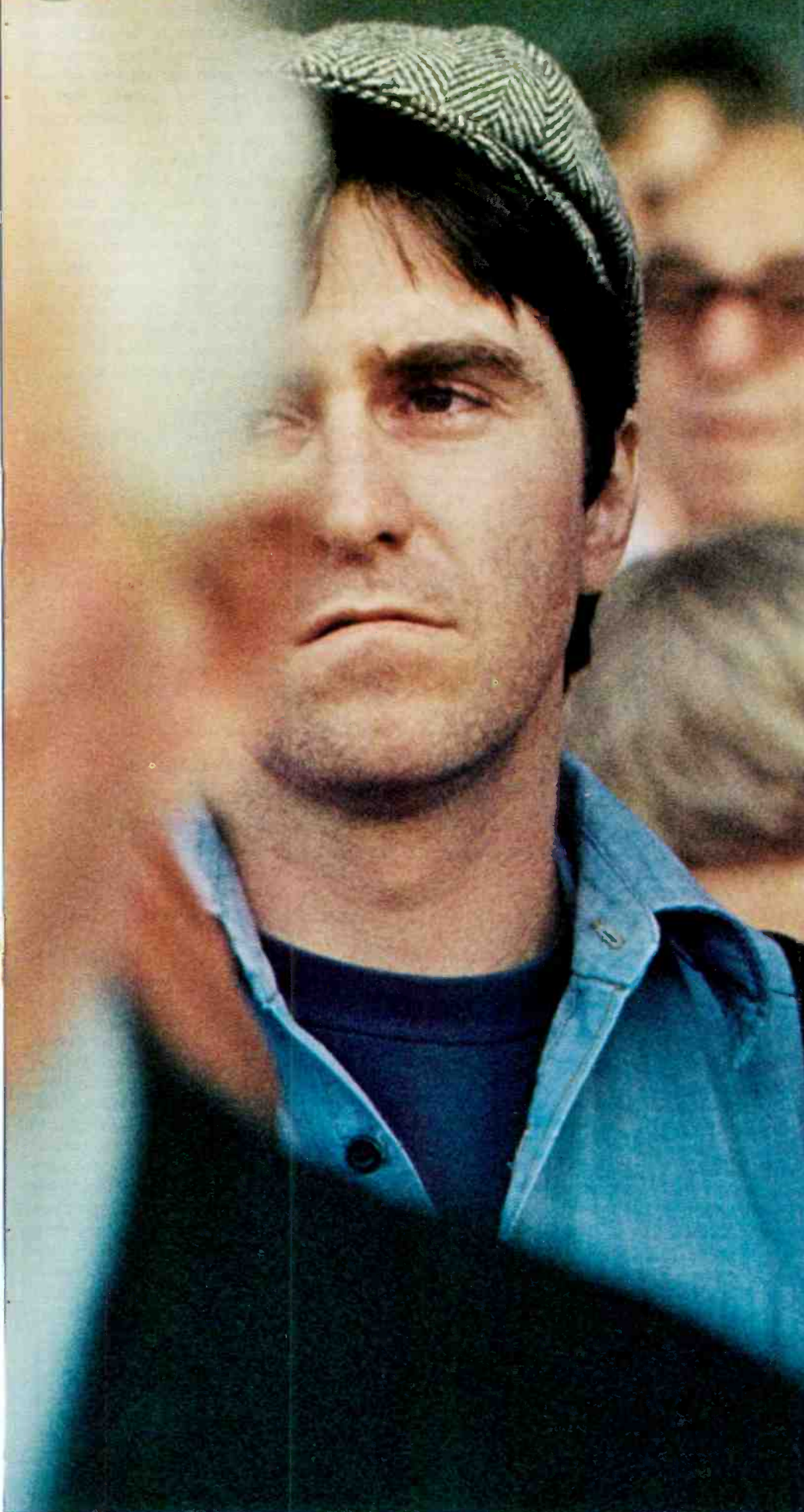


Little River Band celebrated the RIAA gold certification of their third American release, "Sleeper Catcher," with a party at the home of Don Zimmermann, Capitol's president and chief operating officer. Pictured at the gold lp presentation are (top row, from left): Rupert Perry, vice president, a&r; LRB members Geoff Cox and George McArdle; Don Zimmermann; LRB members Beeb Birtles, Glenn Shorrock and Graham Goble; and Dennis White, vice president, marketing. In the bottom row are, from left: LRB member Derek Pellicci; LRB co-producer John Boylan; LRB member David Briggs; Glenn Wheatley, LRB's manager; and John Marks of ICM.

WPIX Shifts Format

■ NEW YORK — WPIX-FM has re-structured their format and will be playing more hit music and less album product. Program director George Taylor Morris refers to this format as "The Champions" with the music still being played in sets. Morris is attempting to program the station to reach the 20 to 40 age group. Morris told RW "I want WPIX to be competitive in New York City, we'll be more consistent and playing all of the rock champions."

CRAIG FULLER



After making hits for everyone else, Fuller and Kaz have one for themselves.

Eric Kaz wrote "Love Has No Pride," "Sorrow Lives Here" and other classic songs recorded by Linda Ronstadt, Rita Coolidge and Bonnie Raitt.

Craig Fuller was the key force behind the success of Pure Prairie League, and penned their hit "Amie."

Both combined to found American Flyer, whose two albums gained enthusiastic support among music-lovers everywhere and sold over a quarter-million units.

And now they've joined forces once again—only this time, it's Craig Fuller and Eric Kaz up front, in charge, and soon to be on top.

"Craig Fuller/Eric Kaz" The debut album from two of the best singer-songwriters today. On Columbia Records and Tapes.

Watch for forthcoming tour dates with Little Feat.

Produced by Val Garay.
Representation: Bob Ring 

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Victor Benedetto on the Strength of Soundtracks

By ALAN WOLMARK

■ Victor Benedetto is a unique man in a unique situation and with a unique point of view. As vice president, general manager of C.A.M.-U.S.A., the Italian-born Benedetto has built the firm up from a fledgling New York office for the Italian-based operation into a major production company with an interest in a sizeable amount of the world's film scores. CAM, run under the VP's total supervision, also functions in many capacities as a label and works very closely with its artists' record companies. Benedetto



Victor Benedetto

has a solid reputation as a trendsetter and has some very firm beliefs about being a leader rather than a follower. He, almost singlehandedly, triggered the crossover of film scores into the realm of popular music when he linked "More" with the film "Mondo Cane" in the '60s and he's broken new ground a number of times in the past with the Raspberries, Three Dog Night, Blood, Sweat & Tears and other innovative bands. In the following Dialogue, Victor Benedetto discusses his interest in today's music, his recent success with Samantha Sang, upcoming projects with Eric Carmen, and his personal philosophy which has enabled CAM to rise to its present prominence in the industry.

Record World: CAM Productions has often been referred to as a very successful small business. Why do you consider CAM a small business in light of the fact that you have 65 percent of all European film music?

Victor Benedetto: I don't think it's a small business, but rather it's the way that the corporation is run. We're not creating a small business in itself but have it in the actual running.

RW: And how do you go about that?

Benedetto: Well, qualified people can often do the job of many other people. We have certain systems that can be accomplished very easily, rather than having a complicated system requiring many departments and so forth.

RW: Can you elaborate on that structure which you've set up?

Benedetto: Firstly I'm on top of everything—that is very important. I have knowledge of every single department so that I can direct everybody in what they have to do. I overwork myself and that way I'm able to accomplish that.

RW: What kind of things do you oversee?

Benedetto: From administration to the artistic side of it to productions, to the publishing of songs. I would say 99 percent of the business is supervised by me.

RW: I understand that you have sort of a "secret formula" for running CAM which basically boils down to your own personal philosophy. Could you elaborate on that?

Benedetto: It's very simple: the secret formula is the personal touch. I always try to be on top of what is tomorrow. I care about tomorrow, yesterday is gone. I try to do this because there is a tendency in our industry to delay things, releases and so forth. If I'm working on something today I try to have it released as soon as possible. If you have something that is good for the marketplace right now, you shouldn't wait a year. As is the case with much of what is out today—it was finished up to a year ago.

RW: What things are you working on now that you would like to see released as soon as possible?

Benedetto: Well, we have a couple of things out now and something we're working on. We've just signed Eric Carmen to an exclusive production deal and his new single and album are out. He also produced the Euclid Beach Band's "There's No Surf In Cleveland." A song by Madeleine Sunshine and Robert Tepper who write for CAM, "This Is Love," is on Paul Anka's lp and Eric Mercury's new song was produced by Kenny Vance from the original Jay & the Americans for us.

RW: You have always centered a lot of your interests around movie

soundtracks, what directions do you see for soundtracks particularly with their current popularity?

Benedetto: We are very involved with the singles of today and the different bands of today and the new concepts of things like a "Saturday Night Fever." Dancing is now attracting large amounts of young people. I see the difference myself with the dances of my own son and going to the places and watching the dances. Not so many people are dancing to rock and roll, music never before captured what disco can today. It attracts all ages and this is why a "Saturday Night Fever" can sell something like 12 million records.

There is so much product out on the market that by now anything goes. It's very important to have something to sell your material especially if it's a new idea. Things go in streaks like with "Star Wars," "Close Encounters" or "Saturday Night Fever." These motion pictures changed things quite a lot. I have always said that a motion picture soundtrack is a very important property if well done. I disagree with the concept that the film director should direct the soundtrack. The picture people should only employ the music people to tell them what is good music for that particular film. Success in these films has reflected a good combination of some great music people of today with film people.

RW: That is really the basis on which CAM began.

Benedetto: Yes. I put together the song "More" with the film "Mondo Cane" and the song has become a standard.

RW: How have you used that idea with CAM-USA?

Benedetto: You see, I don't like to copy so therefore I haven't tried to elaborate on something that is already on the market. You can look back at the history of television and film, they have had a big influence on the market that people have tried to copy. Right now there are several musical films out revolving around discos and so forth. Some will make money, but they will not be the original like a "Star Wars," "Saturday Night Fever" or "Jaws." At the time that I put "More" in "Mondo Cane" I started a trend in the field and many "Mondo . . ." films came out. I don't go for seconds if I can do something first, unless I can develop an idea for tomorrow. I'm working for 1979 now.

“ We follow a project through the songs, in the studio, to the shaping of the artist, to the positioning of the songs until they are ready to go. ”

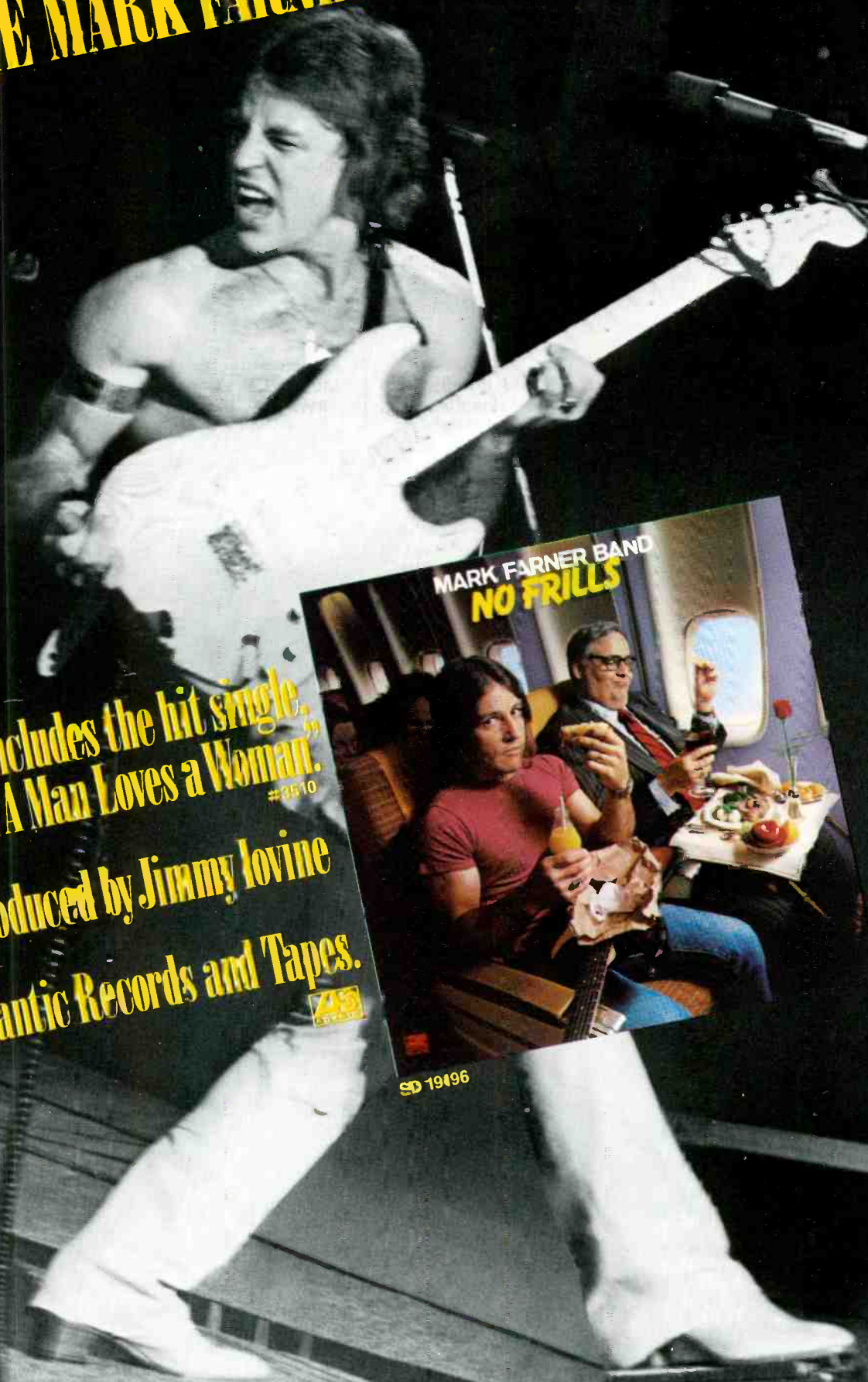
RW: You've said before that although CAM serves a lot of functions as a record label, you're not interested in actually setting up a label. Do you still hold that view?

Benedetto: Yes. I have many friends in the recording industry and I recommend something to one of their labels they would of course be somewhat more interested in the product because CAM Productions has proven itself to be a successful company and one which, since about 1970, has been able to establish acts. We have been successful for so long, and we were one of the first, that if we accept something for production here at CAM, when we go to a label it is more than likely to be accepted than rejected. We follow a project through the songs, in the studio, to the shaping of the artist, to the positioning of the songs until they are ready to go. So virtually we are the record company but not the label anyway. We deliver to the record company a finished product and once it's released we are not done. Then we begin a new phase to watch after the product—make sure it continues to be worked on, we look for the best choice of a single, and very important is our promotion. So an artist that we sign really has nothing to lose percentage-wise, he can only gain with our experienced people behind him. Back to the idea of a label, I think I would have a successful one. Everything I touch myself I do with my heart and it's something to prove to myself.

I have been approached several times by record companies to start my own label because I am exactly what the companies are looking for. I have key people and agents all over the country. I have about 40 or 50 productions going. But rather than compete with other labels,

(Continued on page 49)

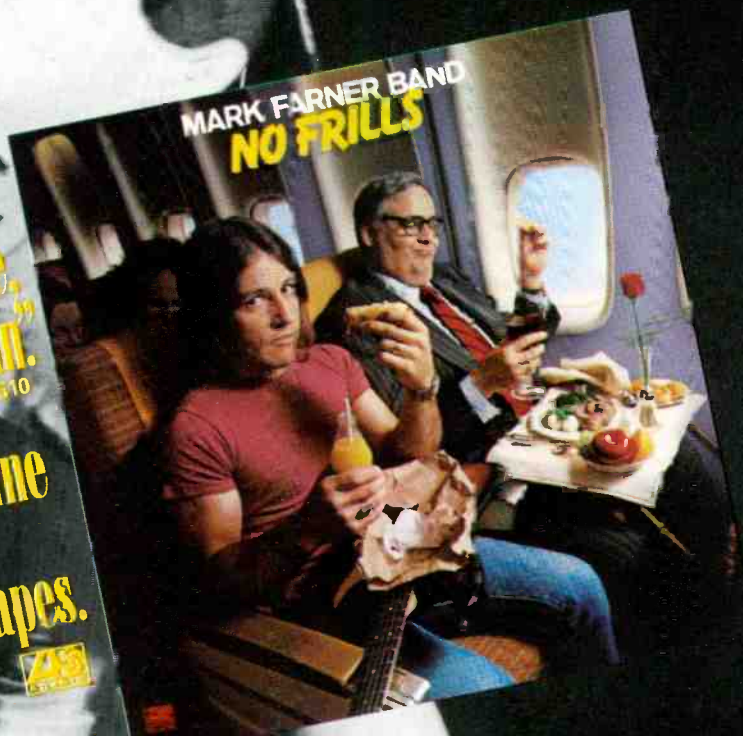
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Jimmy's Creditors Adopt Payment Plan

By DAVID McGEE

■ NEW YORK — Creditors of Jimmy's Music World, Inc. and Sutton Distributors, Inc. have recommended a plan by which they may elect one of two options in satisfaction of their claims, thus clearing the way for a resolution of the bankruptcy proceedings begun against the debtors in August of 1977.

According to the terms of the plan's first option, a general creditor will receive 15 percent of the amount of the claim as filed and allowed, without interest, payable in cash installments of 10 percent upon confirmation of the plan, two and one-half percent 180 days from the date of confirmation and two and one-half percent one year from the date of confirmation. Creditors electing option two will receive 30 percent of the amount of the claim as filed and allowed, payable five percent in cash upon confirmation of the plan and in cash installments of from two and one-half percent to five percent within 72 months from the date of confirmation of the plan. In addition, creditors choosing option two shall receive a pro rata share of 25 percent of the debtors' annual net income.

Jimmy's Music World Inc. and Sutton Distributors Inc. filed their respective petitions for an arrangement pursuant to Chapter XI of the Bankruptcy Act in August 1977. At that time the creditors' committee was formed and designated by the Bankruptcy Court to act in Chapter XI proceedings. In light of the close relationship between Jimmy's and Sutton, the cases were consolidated. The debtors subsequently closed their un-

profitable retail stores and only three outlets are being operated today, located in Hackensack, New Jersey, New York City and Flushing, Queens.

The creditors committee entered into negotiations with the debtors for a plan of arrangement, and had until now rejected as unsatisfactory several plans proposed by the debtors. During the negotiations, the committee considered the fact that the major portion of the debtors' inventory is subject to liens, and concluded that in the event the debtors were adjudicated bankrupts and liquidated by a trustee in bankruptcy, a nominal dividend might be available to creditors which would not be paid for several years.

Copies of the recommended plan, dated June 28, 1978, were mailed to creditors for their approval. Creditors failing to elect one of the two options offered will be treated as an option one creditor.

Siegel Consulting For Bourne Music

■ NEW YORK — Bonnie Bourne has announced the appointment of Peter K. Siegel as an independent consultant to the Bourne Company, music publishers.

Siegel's responsibility will be to gear up the Bourne Company for a major entry to the contemporary music field. Siegel will maintain an office at the Bourne Company, and will immediately begin a search for new writers and artists. Additionally, he will direct a major promotional effort for Bourne's roster of writers and artists.

Siegel is president of the P.K.S. Group of Companies, is a former president of A.T.V./Pye Records, Inc., and was an executive for Elektra and Polydor.

Atl. Names Davidson Business Affairs Dir.

■ NEW YORK—Joanne Feltman Davidson has been promoted to the position of director of business affairs for Atlantic Records, it has been announced by executive vice president Sheldon Vogel.

Prior to this appointment, Davidson was assistant to the director of business affairs. In her new capacity, she will be primarily responsible for contract administration—including contractual payments to artists and analysis of agreements, while also serving as an internal information source on artists' and production contracts. As she has also been holding the position of manager of the music publishing department, she will continue to administer the publishing companies affiliated with Atlantic Records—Cotillion Music, Walden Music, Pronto Music and Superhype Publishing.

War L.A. Gig



Los Angeles and MCA Records welcomed War to their first Los Angeles concert appearance in five years, which was held at the Greek Theatre August 19. Pictured backstage following the show are: Charles Miller, War member; Stan Bly, vice president/promotion; Jim Saltzman, Los Angeles promotion manager; Howard Scott, War member; Jeff Scheible, vice president/national sales; Sam Passamano, vice president/national distribution; Eloise Laws; Lonnie Jordan, War member; David Jackson, vice president/business administration; Harold Brown, War member; Lou Cook, vice president/administration; (kneeling) Steve Gold, vice president/Far Out Productions.

Ariola Names Three

■ LOS ANGELES — Scott Shannon, senior vice president of Ariola Records, has announced further expansion in the midst of the continuing growth of the label.

Saunders

Carly Saunders has been appointed to the position of field promotion director in Philadelphia. Previously, Saunders was working with Di Sipio Independent Promotion.

Duncan

Ed Duncan has been appointed field promotion director in Baltimore, Washington, D.C. and Virginia markets. He was previously the account executive at KATZ-AM.

Mary Kilmartin has been named to the position of promotion and creative services coordinator.

Goldman Speech Set

■ NEW YORK — Elliot Goldman, executive vice president and general manager of Arista Records, has been selected to be the speaker at the season's first meeting of The Music and Performing Arts Lodge of the B'nai Brith. Goldman will discuss "The Business of Records: Deals, Profit and Image," at the session, which will be held on September 11 at 7:30 p.m. in the auditorium of the Sutton Place Synagogue, 225 E. 51 St. in New York City.

King Exits Rocket

■ Record World has learned that Tony King has resigned his post as president of Rocket Records. King is expected to announce his future plans shortly.

Details of Zappa Signing Announced by Phonogram

■ CHICAGO—As reported in last week's RW, Frank Zappa has signed exclusive artist and production contracts with Phono-

gram, Inc. The official announcement was made jointly by Irwin Steinberg, president of Phonogram, and Bennett Glotzer, manager of Zappa.

The artist deal, for the United States and Canada, will have all Zappa albums appearing on the Zappa label, which will be totally marketed and distributed by Phonogram. Production agreement with Zappa Records calls for the firm to produce new artists for worldwide distribution through Phonogram. In the United States and Canada, such artists would appear on the Zappa label; for the rest of the world, those artists would appear on the Mercury/Zappa label.

Zappa is currently on a European tour where he is headlining dates at major festivals in Germany, Sweden, Holland, and England. He starts an American tour on September 15, which is expected to extend through November.

Hall & Oates Preview



RCA Records previewed "Along The Red Ledge," the new album by Daryl Hall and John Oates, with listening sessions for radio people in 20 cities across the country. Seen here at the listening session in New York City's Plaza Hotel are (front row, from left) John Betancourt, manager, eastern regional promotion, RCA Records; Bob Pittman, program director, WNBC; Doree Berg, associate research director, Record World; and Daryl Hall. Standing (from left) are Kevin Metheny; Tom Morrera, music director, WNEW-FM; Bob Bolin, Dee Pienack, New York promotion manager, RCA Records; Tommy Mottola, manager of Hall & Oates; Michael Ross, WLIR; John Oates; and Elliot Jacoby and John DiBella, both WLIR air personalities.

THE WIZARD IS BACK!

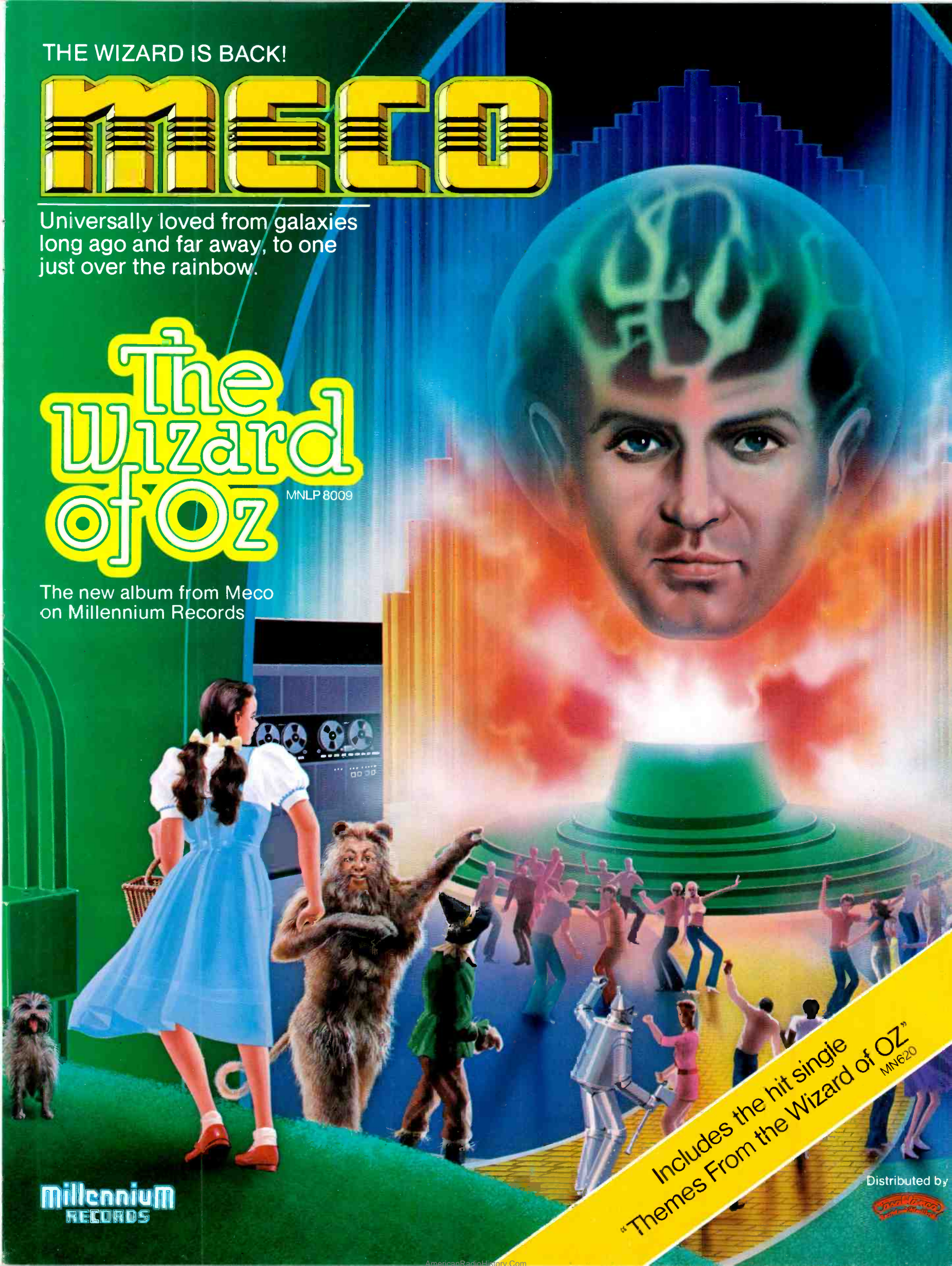
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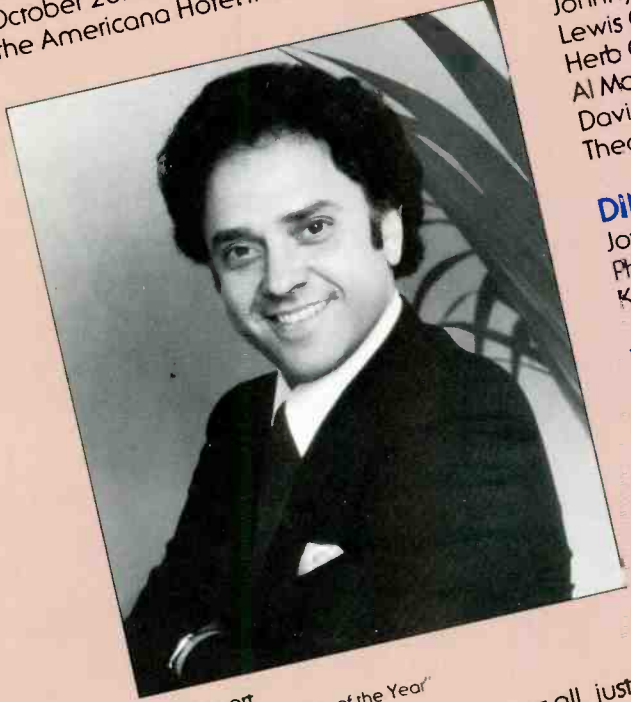
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Please join us in supporting the causes of the United Jewish Appeal-Federation of Jewish Philanthropies Joint Campaign at their annual Music and Entertainment Division dinner honoring Neil Bogart, October 28th, in the Imperial Ballroom of the Americana Hotel in New York City.



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RW

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ THE RETURN OF THE FLY—Only collectors of gonzo cover art and followers of Britain's eclectic folk-rock vanguard remember a late '72 Reprise lp titled "Henry The Human Fly," featuring a cover shot of its author, **Richard Thompson**, in black tights and a fly's head, playing his Martin acoustic in the foyer of an old manor.

That album followed Thompson's departure from **Fairport Convention**, which he helped found in 1967, and signalled the start of his maverick path as songwriter, singer and guitarist, continued since in tandem with wife Linda. Although 1976's "Pour Down Like Silver" finally earned them critical recognition here, sneaking onto nearly every major critical poll, the Thompsons' personal iconoclasm as Sufi Muslims (not exactly your garden variety hip religion) and a lack of live exposure contributed to their obscurity. Richard's songs didn't always help, either: when the mood of the '70s turned to escapism, he chose to cut closer to the bone.

His co-producer, veteran engineer **John Wood** (Fairport, **John Martyn**, **Nick Drake** and a host of others) was in town recently and confirmed both the worst rumors ("He hadn't picked up a guitar in two years") and the best ending. **Chrysalis** has indeed signed them, and is readying their next lp, "At First Light," for September release. The music? Still uncompromised in its traditional sources, yet easily the most ebullient and electric—as in rock'n'roll—they've made in years. With **Willie Weeks**, **Andy Newmark** and **Neil Larsen** imported for the sessions, the balance between ethereal acoustic settings and rock is like a canny coalition between **The Band**, **The Chieftains** and Fairport itself. Now all we need is a glimpse of them live . . .

SKY HOOK MEETS MERCURY FINGERS: That's what it'll be at the Ahmanson Theater this weekend (Sept. 8-9-10), and we're not talking about a pow-wow, either. Basketballer **Kareem Abdul-Jabbar**, along with producer **Rod McGrew**, is presenting "The West Coast Jazz Festival," with profits to go to the Sickle Cell Anemia Foundation. It's an interesting lineup, what with McGrew's idea to have each night focus on one particular label. The first night will be CBS, with **Stanley Clarke**, **Freddie Hubbard**, **Bobby Hutcherson**, **Wilbert Longmire**, **George Duke**, **Marlena Shaw**, **Cedar Walton** and **Tony Williams** all part of a massive jam. Second night: Warner Bros., with the original **Return To Forever** getting together (including **Chick Corea**, who is not yet signed to WB but apparently soon will be, **Airto**, **Joe Farrell**, **Flora Purim**, **Clarke** and current RTF-er **Gayle Moran**). The final night will focus on Elektra's **Dee Dee Bridgewater**, **Terry Callier**, **Lee Ritenour** and **Michael White**. The festival's existence is primarily due to Abdul-Jabbar, who has a "deep, sincere commitment to the preservation of jazz as a cultural and classical art form," McGrew said. They anticipate that it will be an annual affair.

MONEY TALKS: He sings, too, and that's just what **Eddie Money** did during a recent phone call to a young lady named **Marla Miller**, a Record Plant employee. But Money wasn't just strutting his vocal chops when he sang "Baby Hold On" over the long distance wire—apparently the tune had a, y'know man, deeper meaning, because Money and Miller just may be headed for the old altar . . . Bearded singer **Eddie Rabbitt** has turned down an offer to appear in a shaving commercial; "I don't need that kind of exposure," he's reported to have said. Meanwhile, a junior high school in Nashville, Rabbitt's home town, is supposed to have petitioned the singer to drop the final "t" from his name after countless students misspelled "rabbitt" on a recent spelling test. Well, they were only off by a hare . . . **Todd Everett**, peripatetic reviewer, raconteur and all-round bigmouth, was up in Toronto a couple of weeks ago, he tells us, and happened into a press conference thrown by RCA Canada for **Dolly Parton** and co-starring about 50 locals. Todd was expected there by virtually nobody, so you can imagine his happy surprise when the bewigged crossover queen glanced around the room, jumped out of her chair, pointed in his direction and burst out with a gleeful, "Wha, Ah know yew!" Todd says his eyes were the second biggest things in the room . . . Dolly told the assembled crew that her recording sessions with **Emmylou Harris** and **Linda Ronstadt** were postponed "until the record company people leave us alone. We started the project as friends, and it turned into lawyers and contracts." She added that some of the material already in the can is "very good," and said that her next RCA album "will surprise a lot of people—it'll be a lot more 'country' than the last three." Asked what records she's been listening to, she replied "**Gerry Rafferty**, **Bonnie Tyler**, and . . . **Warren Zevon**" . . . Sources at Ariola tell us that the label has no

(Continued on page 79)

Arista Signs Cash



Clive Davis, president, Arista, announced the signing of the New York-based band Cash to an exclusive recording agreement. The group will begin recording in early 1979. Shown at the signing from top left are: Mark Kreider, Cash; Bob Feiden, VP, east coast A&R, Arista; Bob Casper, attorney; Mark Rivera, Cash; Davis; Norman Merchon, Cash; John Gordon; Richard Steinberg and Michael Fonfara of Cash.

Phonogram Names Two

■ CHICAGO — Jim Taylor, national promotion director for Phonogram, Inc./Mercury Records has announced the appointment of two local promotion managers: Patti Rosencrantz and Gary Triozzi.

Rosencrantz joins the firm in Los Angeles, covering the southern California, southern Nevada, Arizona and western New Mexico territories. She previously worked with Kessler-Grass Management, who handles Johnny Guitar Watson and Papa John Creach, two DJM Records acts marketed by Phonogram.

Triozzi will cover the entire state of Florida, based in Miami at the Polygram Distribution branch there. Prior to joining Phonogram, Triozzi was a merchandising specialist for Polygram in Miami.

CBS Promotes Cohen

■ NEW YORK — Frank Mooney, vice president, marketing branch distribution, CBS Records has announced the appointment of Susan Cohen as manager, branch training, CBS Records.

Arista Taps Scoppa

■ NEW YORK — Clive Davis, president of Arista Records, has announced the appointment of Bud Scoppa to the position of director, west coast a&r for the label.

Prior to joining Arista, Scoppa was with A&M Records for four years, first as publicity writer and later as product manager.



Bud Scoppa

MCA Promos McDonald

■ LOS ANGELES—Ronnie McDonald has been promoted to assistant sales manager of the New York branch of MCA Records, announced Jeff Scheible, vice president of sales.

Kirshner Inks Dash



Don Kirshner, president of Kirshner Records, and Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels, have announced the signing of Sarah Dash to Kirshner Records, which is distributed by CBS Records. Dash was formerly a member of Labelle. Her debut solo album, produced by Wally Gold, with Kirshner as executive producer, is scheduled for September release. Shown above from left, are (seated) Bruce Lundvall, president, CBS Records Division; Kirshner; Dash; Walter Yetnikoff, president, CBS Records Group. Standing are, from left: Vernon Slaughter director, jazz/progressive marketing, CBS Records; Don Eason, director, national promotion, E/P/A black music marketing; Tony Martell, vice president and general manager, CBS Associated Labels; and Dempsey.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ BOOK NEWS: As befits a man who changed forever the way American young people think of themselves, **Elvis Presley** continues to inspire a seemingly-endless deluge of tributes and treatises. One of the latest is from an avowed Elvis fanatic, **Paul Lichter**. Author of "Elvis In Hollywood," proprietor of the Elvis Unique Record Club, publisher of the bimonthly Presley fanzine "Memphis Flash," and doubtless the owner of more Presley records and memorabilia than any other human being, Lichter reportedly earns in excess of \$30,000 a month from his various Elvis activities. Now he has turned author again with the recently-published "The Boy Who Dare To Rock: The Definitive Elvis" (Doubleday Dolphin).

Although his prose is nothing to write home about (pardon us), Lichter manages for the most part an effective rendering of the facts of Presley's life, from his family's hard times in Tupelo to the sudden success to the final, sad denouement of a brilliant career. But like most Elvis fanatics, Lichter's heart leads him astray: Thus, in the midst of a seemingly rational, objective account, the reader is confronted, to jarring effect, with a statement such as, "It was a shame when some of these friends turned against Elvis at the end, all for the sake of publishing a scandalous book. But the less said about that the better." Nor is Lichter above patting himself on the back: at one point he makes reference to **Jocelyn Lane**, co-star of "Tickle Me," and hastens to add, "She thanked me for calling her Elvis' prettiest co-star in my book 'Elvis In Hollywood.'"

More annoyingly, the problem of objective vs. subjective leads the author into some serious lapses of judgment. He refers, for example, to "One Broken Heart" as "a failure by past Elvis standards," meaning "most fans single this record out when referring to the beginning of the lean years." Is this truly no more than the opinion of X number of fans, or do sales figures back up Lichter's claim? The reader is left without an answer.

There are some glaring inaccuracies here too, particularly Lichter's outlandish assertion that **Phil Spector** helped produce Presley's first post-Army album, "Elvis Is Back!" in Nashville. At that time, Spector was in fact apprentice to **Jerry Lieber** in New York ("The most outrageous statement I've ever heard," Lieber told us when we called to check Lichter's facts. "As far as I know," he said, "Spector was in New York all the time then. He never got near Elvis.")

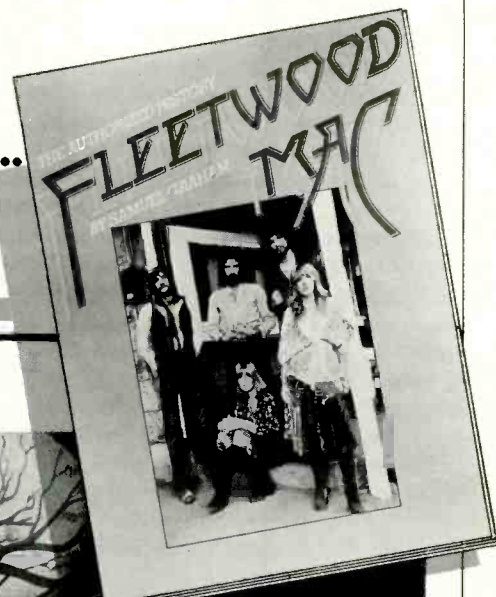
Lichter almost redeems himself at the end with a comprehensive listing of all of Elvis's recording sessions, (where and when) the names of the music who played on the records; unfortunately he omits producer credits. The discography which closes out the book is nothing short of amazing: listed by number and by date are all of Presley's records—American, foreign, bootlegs, 45s, 78s, LPs—along with reproductions of most of the original covers. For this alone "The Boy Who Dared To Rock" is worth the price of admission. But beware that biography. (As for Lichter's "Elvis In Hollywood," all we can say is the discerning fan will opt instead for the fine "Elvis: The Films and Career of Elvis Presley," by **Steven and Boris Zmijewsky**, which is superior in all respects.)

BASEBALL NEWS: With the New York Yankees still seven games out of first place they are reaping few rewards this season, but it did not stop **Meat Loaf** from personally presenting the team and announcer **Phil Rizzuto** with platinum records for the "Bat Out Of Hell" lp before the team's 4-1 clobbering of the California Angels last week. Rizzuto, is, of course, the narrator in Meat's "Paradise By the Dashboard Light," a script the Scooter recorded without fully knowing what the song was to be about. "You huckleberry!" Rizzuto was heard calling out to Meat Loaf at the presentation, "I've got a bone to pick with you. All the time I was recording my part, you never told me what the song was about. When the song came out I started getting all these calls from people in Boston and all over the country! I mean, my kids loved it, and ninety percent of the mail I got was favorable, but the other ten percent were from redasses or priests and ministers saying, 'How could you be on a record like that?' You never told me it was an X-rated record!"

GIVE HIM ONE LINE IN N.Y., N.Y. AND HE'LL NEVER LEAVE YOU ALONE: **David "The Mouth" Bates**, not content to sit back and lick his wounds from his last lambasting in this column, heated up the trans-Atlantic wires again last week with the news of **Bethnal's** triumphant appearance at the Reading Festival. Won't somebody please sign this group or at least disconnect Bates' telephone??

SOFTBALL NEWS: Flashmakers R.I.P. The season isn't over, but
(Continued on page 41)

Fleetwood Mac: the band is now the book...



Few rock bands can boast a history as long or as rich as Fleetwood Mac's. From its origins as an electric blues group to its current status as the premier pop-rock band on the American scene, Fleetwood Mac and its members have never failed to create both compelling music and often-startling headlines.

Record World assistant editor Samuel Graham's "authorized history" of Fleetwood Mac sorts out facts from rumors, and probes fully both the music and the personalities that have made this Anglo-American band so appealing. Dozens of photographs, many previously unpublished, further enliven a book that will surely be indispensable to Fleetwood Mac's growing legion of fans.

Fleetwood Mac The Authorized History by Samuel Graham

Pickwick Convention

(Continued from page 3)

note speech (see separate story) noted the "great deal to be gained if all divisions of the company joined together to feel the oneness that could flow from such a joint meeting."

Smith pointed out the company's achievements particularly emphasizing the rapid pace of growth. The prediction for sales to hit \$500 million by 1980 was already surpassed three weeks ago necessitating the development of a new five-year plan designed to take Pickwick to the \$1 billion mark by 1983; a doubling of its present volume in five years.

Pickwick's half billion dollar volume, Smith claimed, has helped Pickwick "charge past both CBS and Warner to become the largest company in this country in record sales."

A contributing factor to Pickwick's immense sales surge this year was its acquisition of the Sam Goody's chain of northeastern retail stores. George Levy, Goody's president, told *Record World* that at the Goody's convention last year, prior to the sale, "we felt like we worked for a company rather than a record shop, now it feels like a great company."

Smith also told *Record World* that despite Pickwick's advanced systems, more advancements are on the way. "There will be a significant change in our replenishment procedure," he said. "We're not spending millions of dollars just to speed things up, there'll be structural improvements." That was corroborated by rack sales division national manager Eric Paulson who spoke of Pickwick's new "streamlined management information systems."

Paulson also illustrated an important new attitude assumed by Pickwick International and resting as an underlying theme throughout the convention. Since Lieberman Enterprises acquired ABC Record & Tapes there has been a marked increase in rack competition out of which Pickwick has profited by picking up new accounts including Savon in California, Gem in Hawaii and Berkshire in Texas. "We can't sit still," emphasized Paulson, "we just go forward. We're not done yet. We're taking an 'aggressive posture.'"—a new stance for the formerly low-profile minded Pickwick organization. Paulson attributes the basic attitude change to Pickwick's influx of "new and good executive people with a sense for people and customers."

Of all the presentations by Pickwick's various divisions, a film, "The Pickwick Heritage,"



From August 27-31 Pickwick International hosted its 25th anniversary convention for all its six divisions at the Playboy resort at Great Gorge, New Jersey. Shown in the photo at the podium are, from left: Bill Woodside, president of American Can Company, owners of Pickwick; C. Charles Smith, president and chief operating officer of Pickwick International; and Lionel Sterling, senior vice president of American Can.

made a solid impression, added Paulson just before rushing out for a tug-of-war between the racks and retail divisions. "It helped show our people from all parts of the country how the company is held together and our part in the industry's overall growth."

The industry's general expansion will be reflected by Pickwick as president "Chuck" Smith outlined plans for the firm to open more new stores in its retail chain of Discount and Musicland shops in the coming year than the 50 it will have inaugurated for the year of 1978. Presently Pickwick has well over 300 stores in those two chains with the goal of 700-900 outlets figured in their five-year plan for 1983. Pickwick is also planning to open some form of super-store in addition to surpassing its own standard of opening about one new store per week.

This year's all-division convention experiment proved very successful in exposing all facets of the company to all the other aspects they may not regularly come in contact with. The addition of Pickwick Great Britain to the festivities clearly put into focus how large the Pickwick family is and the extent of its potential as a world music power. Vice president/general manager/U.K. division Monty Lewis represented the division outlining the structure and accomplishments of what president Smith called "the predominant rerelease label in England."

In the face of the weakening British economy, Pickwick U.K., with a 16-year history, Lewis said, "is the largest budget record company in Europe and maybe the world. Our volume approximately equals Pickwick here and we did over 15 million units last year." Pickwick U.K. really took off five

years ago when its approachable markets sprung open with Britain's entrance in the Common Market. Lewis added, "Pickwick U.K. is the spearhead of Pickwick International abroad. They do about 66 percent of all U.K. budget discs in all musical fields serving as a rack jobber for 850-900 retailers including Woolworth's and W. H. Smith." In line with the massive future planning Pickwick is undergoing, Pickwick U.K. is "now investigating every area of the record business for expansion including manufacturing, retailing and distributing."

Smith, in his keynote speech, emphasized for his field force that after three years, the U.K. division's rack sales will hit between \$5 and \$6 million.

As a leader in independent distribution, Smith stressed Pickwick's importance to "medium and modest sized labels" for whom Pickwick offers an alternative from the distribution systems of major manufacturers.

Through an executive order by Smith, this year's convention fea-

tured no product presentations by record companies although the labels' executives were present in abundance. Responding to a question about the lack of that usual convention feature, Smith told *Record World*, "We would rather our dollars go to teaching our people the way we would like things to be presented and merchandised rather than the way they would." Ron Piccolo, CBS northeastern regional VP, concurred with Smith's idea despite the fact that product presentations are common occurrences. "This convention is largely to settle on their methods and their ways of doing things," Piccolo said. "I don't think they'll continue to exclude product presentations but it's probably right for them now."

A number of Pickwick store managers from throughout the nation were "glad" there were no product presentations and praised the convention as a harmonious gathering which even alleviated internal rivalries and instilled a more solid "corporate feel."

Entertainment for the four nights was Harry Chapin, Ronnie Milsap, Dave & Sugar and Johnny Mathis & Deniece Williams. On the closing evening the following annual awards were presented: Allen Jones and Bruce Davis (district salesperson); Tom Colley (regional manager); Joel Kochman (store manager); Pete Ledoux, Kirke Anderson, Karen Braski, Dan Masterson, Robin Roberts and Mike Kenny (rack sales and service reps); Jim Kotewa, Larry Kuehn, Dave Tovsen, Bob Bailey and Curt Andrews (regional store managers); Jerry Hansen and Doug Backer (district manager); Richard Berube and Rich Miller (sales supervisor); Dale Langer (overall district manager); Ray Chambers (sales manager) and Al Zangrillo (branch manager of the year).

Arista Welcomes Womack



Arista Records recently held a series of four sales meetings in New York, Chicago, Atlanta and Dallas to kick off the company's SuperSeason fall campaign. Clive Davis, Arista's President, hosted the product presentations, and local distributors and retailers were invited to the day-long sessions. At the Los Angeles conclave, Davis announced the signing of r&b composer-singer Bobby Womack to Arista, who will release Womack's first records for the label early in 1979. Helping welcome Womack to the company was Ray Parker Jr., the leader of Raydio. Shown in the photo are (left to right): Ray Parker, Jr., Bobby Womack and Clive Davis.

CLASSICAL RETAIL REPORT

SEPTEMBER 9, 1978

CLASSIC OF THE WEEK



PUCCHINI
LA FANCIULLA DEL WEST
NEBLETT, DOMINGO, MILNES,
MEHTA
DG

BEST SELLERS OF THE WEEK

PUCCHINI: LA FANCIULLA DEL WEST—
Neblett, Domingo, Milnes, Mehta—
DG
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: HITS FROM
LINCOLN CENTER—London
NYIREGYHAZI PLAYS LISZT—Columbia
RACHMANINOFF: PIANO CONCERTO
NO. 3—Horowitz, Ormandy—RCA
STRAUSS: SALOME—Behrens, Van
Dam, Karajan—Angel

KORVETTES/EAST COAST

BEETHOVEN: PIANO CONCERTO NO. 3—
Richter, Muti—Angel
BRAHMS: FOUR SERIOUS SONGS,
OTHERS—Baker, Previn—Angel
MOZART: FLUTE CONCERTOS—Rampal—
RCA
NYIREGYHAZI PLAYS LISZT—Columbia
BRAVO PAVAROTTI—London
PAVAROTTI: HITS—London
PUCCHINI: LA FANCIULLA DEL WEST—DG
RACHMANINOFF: PIANO CONCERTO NO.
3—RCA
LA SONNERIE—Peters International
STRAUSS: SALOME—Angel

RECORD WORLD/TSS /LONG ISLAND

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia
GREATEST HITS OF 1720—Columbia
LEHAR: MERRY WIDOW—Sills, Titus,
Rudel—Angel
BRAVO PAVAROTTI—London
PAVAROTTI: HITS—London
RACHMANINOFF: PIANO CONCERTO
NO. 3—RCA
RAMPAL AND LASKINE PLAY JAPANESE
MELODIES FOR FLUTE AND HARP—
Columbia
SAINT-SAENS: SYMPHONY NO. 3—
Bernstein—Columbia
STAR WARS—Mehta—London

KING KAROL/NEW YORK

MARIA CALLAS: LIVE FROM MEXICO
CITY—Cetra/Opera Live (Import)
DELIBES: SYLVIA—Marriner—Angel
CLASSIC FILM SCORES—Gerhardt—RCA
HOLST: THE PLANETS—Marriner—Philips
MUSIC OF KETELBY—Lanchberry—Angel
BRAVO PAVAROTTI—London
PAVAROTTI: HITS—London
PUCCHINI: LA FANCIULLA DEL WEST—DG
JOHN REED: G & S PATER SONGS—
London
STRAUSS: SALOME—Angel

ROSE DISCOUNT/CHICAGO

BACH: MUSIC FROM RAVINIA—Levine—
RCA
BACH: MASS IN B MINOR—Marriner—
Philips
LEHAR: MERRY WIDOW—Sills, Titus,
Rudel—Angel
MAHLER: SYMPHONY NO. 4—
Von Stade, Abbado—DG
NYIREGYHAZI PLAYS LISZT—Columbia
BRAVO PAVAROTTI—London
PAVAROTTI: HITS—London
PUCCHINI: LA FANCIULLA DEL WEST—DG
RACHMANINOFF: PIANO CONCERTO
NO. 3—RCA
STRAUSS: SALOME—Angel

ODYSSEY RECORDS/ SAN FRANCISCO

HAYDN: LORD NELSON MASS—Blegen,
Bernstein—Columbia
HOLST: THE PLANETS—Marriner—Philips
MAHLER: SYMPHONY NO. 1—Ozawa—
DG
NYIREGYHAZI PLAYS LISZT—Columbia
PUCCHINI: LA FANCIULLA DEL WEST—DG
RACHMANINOFF: PIANO CONCERTO NO.
3—RCA
RAMPAL AND LASKINE PLAY JAPANESE
MELODIES FOR FLUTE AND HARP—
Columbia
STRAVINSKY: PULCINELLA—Boulez—
Columbia
JOHN WILLIAMS AND FRIENDS—
Columbia
WAGNER: ARIAS—Fischer-Dieskau,
Angel

TOWER RECORDS/ SAN FRANCISCO

BEETHOVEN: PIANO CONCERTO NO. 3—
Richter, Muti—Angel
BORODIN: COMPLETE ORCHESTRAL
MUSIC—Tjeknavorian—RCA
HINDEMITH: MARIENLEBEN—Gould—
Columbia
HOLST: THE PLANETS—Marriner—Philips
KOTO MOZART—Angel
NYIREGYHAZI PLAYS LISZT—Columbia
LEONTYNE PRICE: PRIMA DONNA, VOL.
IV—RCA
PUCCHINI: LA FANCIULLA DEL WEST—DG
RAMPAL AND LASKINE PLAY JAPANESE
MELODIES FOR FLUTE AND HARP—
Columbia
STRAUSS: SALOME—Angel

Young Americans on RCA

By SPEIGHT JENKINS

■ NEW YORK — A few years ago Thomas Z. Shepard, then newly named chief of RCA Red Seal, expanded to this reporter on how he wanted to give a chance to gifted young American artists, and by choosing well, to make them into names that would sell. Along those lines much has often been said, but evidence mounts that Shepard has been successful. This month two of the young American names (in one case a group) he has specially cultivated have produced records that are remarkable examples of good music making which has far more than a limited appeal.

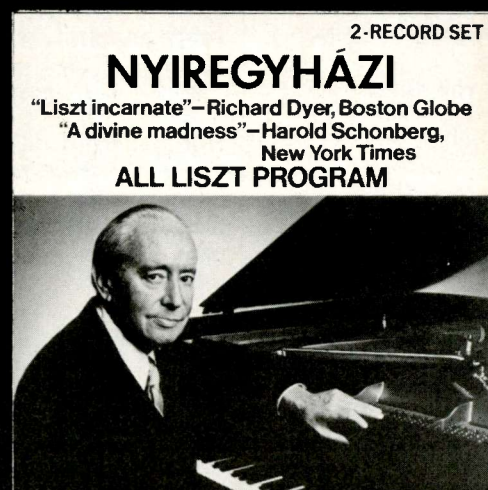
Of major importance is the first concerto recorded by Emanuel Ax. The young pianist, who came to international recognition four years ago when he won the Arthur Rubinstein Piano Competition in Israel, has consistently developed, adding interpretive expression to a formidable virtuosic talent. Though he chose the Concerto No. 2 in F minor of

Chopin—really a display piece with orchestral accompaniment—it marks a large step forward for the young American. With Eugene Ormandy sensitively conducting the Philadelphia Orchestra, Ax shows the variety of tone, the liquidity of phrase and the dazzling accuracy needed in this work. The second movement particularly seems awash with color and sensitivity and an unusual dreamy quality throughout. Ax does not seem to be playing the showy finale to show off his command of the keyboard; his security is too great for that. Instead, he makes each phrase a part of the mosaic that constitutes his concept.

The record also contains the pianist's treatment of the three etudes without opus numbers, composed for Moschelles by Chopin. They contain fearsome pianistic problems, handled with easy dispatch by Ax, and each is more than a technical statement. The

(Continued on page 74)

Coming in August!
Columbia Masterworks Announces
the Most Highly Anticipated Piano
Recital Set of the Year—
Erwin Nyiregyházi
Playing
Rarely-Performed Liszt Works



More Excitement from Columbia Masterworks!

RECORD WORLD SINGLE PICKS

PETER GABRIEL—Atlantic 3479



DO IT YOURSELF (D.I.Y.)
(prod. by R. Fripp)
(writer: P. Gabriel)
(Clifone/Run It, BMI)
(2:50)

Since leaving Genesis, Gabriel has appealed to the most esoteric of rock fans but his "Solsbury Hill" last year gave him singles chart presence. This new single, already a major AOR cut, should give him even greater accessibility. It rocks with a message. The new re-mix is excellent.

STEPHEN STILLS—Columbia 10804



CAN'T GET NO BOOTY
(prod. by R. & H. Albert)
(writers: Stills-Kortchmar)
(Gold Hill/Colgems-EMI, ASCAP)
(3:20)

The veteran country rocker does a tongue-in-cheek answer song to the current "booty" movement. Still's churning 50s-ish guitar stands out and the vocals are the strongest heard from him in some time. It's a courageous single pick, geared for Top 40.

JOHN BELUSHI—MCA 40950



LOUIE, LOUIE (prod. by Kenny Vance) (writer: R. Berry) (Flip, BMI) (2:55)

The NREPT Players' #1 crazy does a slightly more understandable version of the Kingsmen's 1963 hit record. It's from National Lampoon's "Animal House" and perfectly captures the film's era and overall zaniness. Belushi's guttural mumble is just right for the frat house favorite.

GINO VANNELLI—A&M 2072



I JUST WANNA STOP
(prod. by G., J. & R. Vannelli) (writer: R. Vannelli) (R. Vannelli) (3:34)

The Canadian artist is one of a few male performers who can produce true female hysteria at his concert appearances and this cut from his new album has all the earmarks of a major romantic entry. His vocals work perfectly against the full background arrangements.

GLORIA GAYNOR—Polydor 14508

SUBSTITUTE (prod. by Dino Fekaris) (writer: W. H. Wilson) (Touch Of Gold, BMI) (3:28)

The third domestically released version of the song that was a top ten hit in the U.K. is by this songstress with a solid reputation in the disco field. The song has the earmarks of a hit.

HIGH ENERGY—Gordy 7161 (Motown)

LOVIN' FEVER (prod. by K. Washburn) (writers: Sawyer-McLeod) (Jobete, ASCAP) (3:17)

This touch dancing outing by the the Detroit group is a lovely crossover possibility. The vocals are tasty and the lyrics are lushly romantic. It should follow in the group's hit footsteps.

CURTIS MAYFIELD—Curtom 0141 (WB)

DO IT ALL NIGHT (prod. by Curtis Mayfield) (writers: Mayfield & Askey) (Andrask/Mayfield, BMI) (3:39)

The title track from Mayfield's recently released album has been edited down for single release. The tune is uptempo with his identifiable vocal giving an edge.

WILBERT LONGMIRE—Tappan 10815 (Col)

LOVE WHY DON'T YOU FIND US (prod. by James & Jay Chattaway) (writers: Longmire & Austin) (TZ/Delmiro, BMI) (3:15)

Longmire has a smooth voice which rides on top of this ballad. A bright string arrangement and a backup vocal by Patti Austin adds color.

JOHNNY NORTHERN—Golden Mpire 2102

SURELY (prod. by J. Northern-G. Forte-S. Lezama) (writers: Northern-Lezama) (Good Pay, BMI) (4:50)

The well-known New York performer gives an easy reading to this smooth, danceable new record with lots of adult radio appeal.

GAP MANGIONE—A&M 2083

I DON'T KNOW (prod. by L. Carlton) (writer: G. Mathieson) (LMNOP/Pal Dog, ASCAP) (4:02)

The piano is the focal point of this easy jazz rock instrumental with sparse and tasty strings for added interest. Good for adult contemporary and pop playlists alike.

CLIMAX BLUES BAND—Sire 1031 (WB)

MISTRESS MOONSHINE (prod. by Climax Blues Band & Peter Henderson) (writers: group) (Bleu Disque/Jiru, ASCAP) (3:30)

The veteran group found commercial success with the rhythms of "Couldn't Get It Right" and have come up with another percolating song in that vein.

ROSETTA STONE—Private Stock 45,207

AT THE DISCO (prod. by R. Greenaway) (writers: D. Dundas-R.Greenaway) (Dick James, BMI/Chrysalis, ASCAP) (3:00)

The Bay City Roller's offshoot group has all the same teen appeal and this new disc aims directly at that market.

JESSE BARISH—RCA 11358

YOU (prod. by Marty Balin) (writer: Barish) (Mercury Shoes, BMI) (3:34)

This Jefferson Starship protege (he wrote their new single) debuts for RCA with a pop/rock ballad suited to a/c and top 40 play. Balin's production is just right.

VIVIAN REED—United Artists 1239

IT'S ALRIGHT (This Feeling I'm Feeling) (prod. by J. Lane) (writers: Jackson-Yancy) (Jays/Chappell, ASCAP) (3:48)

The Yancy-Jackson composition gets an energized reading from Reed, guaranteed to keep you dancing. It's r&b/disco with plenty of pop appeal as well.

CRUSADERS—Blue Thumb 278 (ABC)

BAYOU BOTTOMS (prod. by Hopper-Felder-Sample) (writer: Felder) (Four Knights, BMI) (3:43)

The group is one of the staples of the jazz field and prove, once again, their ease of adaptation to the rock here. This new disc is smooth as silk.

THE BELL HEIRS—Visa 501

CALIFORNIA SUN (prod. by Johnson & Beckwith) (writers: Glover & Levy) (Nom, BMI) (3:04)

The 'Rivieras' 1964 hit has been updated by this quintet and while the summer season has already passed this one by, its sunny sound should prevail regardless. The sizzling guitar is by Robert Johnson.

CARLIN GLYNN & ENSEMBLE—MCA 40949

GIRL, YOU'RE A WOMAN (prod. by John Simon) (writer: Carol Hall) (Daniel/Shukat/MCA, BMI) (3:23)

The cast of Broadway's "Best Little Whorehouse In Texas" sings one of the show stoppers here. It's perfect for adult play and country programmers should take

FINISHED TOUCH—Motown 1445

STICKS AND STONES (BUT THE FUNK WON'T NEVER HURT YOU) (prod. by B. & M. Sutton) (writers: same) (Jobete, ASCAP) (3:41)

The new Motown group is pure funk and this debut disc has all the right elements. The partyin' background voices and nasal vocals make it an r&b sure shot.

TRAVELER—ABC 12396

TOGETHER AGAIN (prod. by Hillis, Love & Chackler) (writer: Browder) (Homefire/No Grease, BMI) (2:55)

The group makes its debut for the label with a smooth, mid-tempo tune marked by a solid chorus and good vocal harmonies. It should find immediate AOR acceptance.

GEORGE DUKE—Epic 50593

MOVIN' ON (prod. by George Duke) (writer: same) (Mycenae, ASCAP) (3:26)

Duke's presence on the r&b charts is firmly established and this new disc, featuring his impressively funky piano work, could easily push him on to the pop side. The song is from Duke's recently released album.

HENRY MANCINI & HIS ORCHESTRA—United Artists 1237

THE PINK PANTHER THEME ('78) (prod. by J. Reisman) (writer: Mancini) (United Artists/Northridge, ASCAP) (3:30)

Mancini has up-dated and up-beated his famous theme for the latest Panther film. The idea is still just right and should get quick attention.

MOTHER'S FINEST—Epic 8 50596

DON'T WANNA COME BACK (prod. by Skip Scarborough) (writers: Seay Kennedy) (Satsong, ASCAP) (4:15)

The first single from the group's new album is a smooth and danceable track, emphasizing the vocals of Joyce Baby Jean Kennedy. The sound is reminiscent of Rufus.

LAKE—Columbia 10818

SEE THEM GLOW (prod. by Detlef Petersen & Lake) (writers: Petersen & Hopkins) (Edition Westwind, BMI) (3:39)

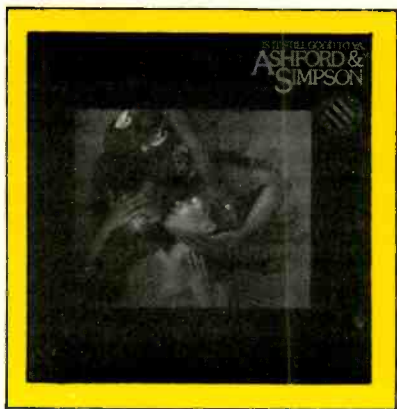
Another midtempo rocker from the German group reminiscent of their hit "On the Run." The group's fine harmony singing and tasteful rhythms should add a glow to top 40 playlists.

BERNIE MAUPIN—Mercury 74019

BAKER STREET (prod. by P. Gleason) (writer: G. Rafferty) (Hudson Bay, BMI) (4:03)

Maupin recreates the recent Gerry Rafferty hit with a lush instrumental featuring the artist's soprano sax playing over a funky backbeat.

RECORD WORLD ALBUM PICKS



IS IT STILL GOOD TO YA
ASHFORD & SIMPSON—Warner Bros.
BSK 3219 (7.98)

With their last lp Ashford and Simpson established themselves as one of the top duos in the country with their sophisticated soul and this set should further that success. The combination of their songwriting expertise and sultry vocals take hold on "You Always Should" and the title track.



STRIKES AGAIN
ROSE ROYCE—Whitfield WHK 3227 (WB)
(7.98)

With its third album the group is riding a wave of platinum success. The combination of Norman Whitfield's production, the group's funky rhythms and Gwen Dickey's vocals should find them striking again on the charts with uptempo stompers like "Get Up Off Your Fat" and the disco oriented "Do It, Do It."



JORGE SANTANA
Tomato TOM 7020 (7.98)

Carlos Santana's younger brother has a solid background, having fronted Malo and spent time as a member of the Fania All Stars. Here he fronts a sextet that has strong leanings in r&b, latin, jazz and rock. The cross format approach works best on songs like "Sandy," "We Were There" and "Tonight You're Mine."



BURNIN'
CAROL DOUGLAS—Midsong Intl.
MCA 3048 (MCA) (7.98)

Carol Douglas could very well be on her way to reclaiming her crown as the "Queen of the Discos" with her latest effort. She seems ready again to make the kind of splash that she had with "Doctor's Orders" with her version of the Bee Gees' "Night Fever," Russ Ballard's "So You Win Again" and the title song.

ANOTHER SIDE

VIVIAN REED—UA LA911-H (7.98)



Reed is perhaps best known for her role in "Bubbling Brown Sugar" but the songstress has a vibrant voice which is bolstered by some crisp arrangements and a Jeff Lane production. "Don't Start Something You Can't Finish" and "It's Alright" are danceable and noteworthy.

ALLEY & THE SOUL SNEEKERS

ALAN GORDON—Capitol SW 11845
(7.98)



One half of the Gordon/Bonner team responsible for numerous '60s hits, the singer/songwriter shows why his material has been covered by so many artists with these ten tunes. Songs like "Love Breakdown" and "I'm Comin' Down With A Thrill" (penned with C. B. Sager) have a top 40 feel.

CAROLYNE BERNIER

Private Stock PS 7016 (7.98)



This Canadian born songstress and model has been receiving considerable attention at the discos with "Hold Me, Touch Me" and "Secret Agent Love," represented here with a near seventeen minute version. Her vocals have a breathy quality.

DESERT HORIZON

NORTON BUFFALO—Capitol SW 11847
(7.98)



Buffalo has become familiar to audiences from his association with Steve Miller and on his second album he continues to prove his prowess as a harp-player, vocalist and songwriter. Backed by an exceptional band he boogies through such tunes as "Age Old Puppet."

INFINITY IS

SONNY FORTUNE—AH. 5D 19187
(7.98)



Fortune, a respected saxophonist in jazz circles is accompanied by some talented accompanists (Ray Gomez, Anthony Jackson, Sammy Figueroa) on one of his most promising efforts in years. The playing is excellent throughout.

THE BEST OF LONNIE LISTON SMITH

RCA AFL1-2897 (7.98)



These key tracks from Liston Smith's RCA albums show the artist to have a unique vision which he expressed with a commanding use of keyboards and instrumental colorations. "Expansions," "Love Beams" and "Meditations" sound better than ever.

TIME AND CHANCE

CALDERA—Capitol SW-11810 (7.98)



Caldera exhibits a feel for today's jazz/fusion vein. The group's last album was a promise of things to come, and this album is the first step to total fulfillment. The music takes you on a musical voyage to many strange and exciting places.

THE ROCKSPURS

DJM (Mercury) DJM-15 (7.98)



According to the liner notes, the Rockspurs are out to have a good time and to spread that good time among as many people as possible—which is just what they have done on their debut for DJM. They play music ranging from rock to reggae to country to rockabilly and they perform each equally well.

THE SOUTH'S GREATEST HITS VOLUME II

VARIOUS ARTISTS—Capricorn CPN 0209
(7.98)



Southern rock has a sound unique unto itself and this second volume of the south's greatest hits is a good indication of what that music is all about. Groups like the Outlaws, ARS and Wet Willie contribute tracks alongside those from the Capricorn roster.

THE BLUE MAN

STEVE KHAN—Columbia JC 35539 (7.98)



Backed by some of the best studio musicians around including The Brecker Bros., David Sanborn and Steve Gadd, Khan has put together a powerful and multi-textured set of jazz-fusion. Best cuts include "The Little Ones" (penned by Randy Brecker) and "The Blue Man."

IN THE DARK

DYAN DIAMOND—MCA 3053 (7.98)



This Kim Fowley produced debut is a collection of power rockers and rock ballads. Her band has some fine moments, especially Joe Fitzgerald's harp work on "Baby What You Want Me To Do" and her covers of Elvis Costello's "Mystery Dance" and Chris Spedding's "Nervous."

ROCK 'N ROMANCE

FAITH BAND—Village VR 7805 (7.98)



These mid-western rockers possess an easily accessible style that should appeal to many audiences. Their songs have attractive melodies and catchy arrangements spotlighted by a flawless execution. Carl Stories' vocals have a keen edge.

(Continued on page 75)

Radio Replay

By NEIL McINTYRE



■ At the top of the column I would like to just say a few things about the NAB programming conference. As you might have guessed I've been to a few of these in my lifetime in radio, but for sure this was the best one, and the most productive conference I've ever attended. The meetings were standing room only at times, and those who stood also stayed for the length of the presentations. The involvement on the part of secondary and smaller market station programming people was the most rewarding, seeing them have a chance to express themselves about their problems and at the same time, learn from those who have been there, and are now in the major markets programming stations. I'm sure this NAB programming conference was just the first of many well organized meetings that will be run in the future, the staff of NAB deserves a great deal of credit for making it all go so smoothly.

CONTROL TOWER . . . Quality of what's put on the air has been a favorite subject of music and program directors when it comes to problems encountered with record pressings, in particular the 45 rpm. In many cases there are cracks and pops at the beginning of the records. This is most noticeable on stereo FM stations.

In only a few plays the grooves break down at the start of the record, when the music is cued up for a clean start, the problem seems to be minimized on the album product. The record companies should be getting their money's worth out of recording sessions that are very costly, where the sound and the mix are important in the creative process, but when the final tapes are transferred to vinyl on some pressings a lot of quality is lost.

For the radio programmer there are a number of things that are out of your control with regards to quality, but sometimes I hear reproductions on the air that are totally the responsibility of the program department, that sound terrible. It's up to the program director to set the standards for what is allowed on the air, and to have someone along with the PD listen for bum quality, before it gets on the air. If there is a phrase that represents an attitude of weak controls of quality within a radio station it's "That's good enough." Commercials that are received with only bass response or that generally sound muddy, should be re-cut; sometimes during the dubbing process the advertiser uses a machine that needs cleaning and has tape heads that are not adjusted properly. The dubbing process problems are similar to what the record company has to contend with, the original tape is good to excellent quality but the record produced is lacking in cleanest of sound, or doesn't hold up under intense play.

Many of the problems at a radio station are related to the person doing the production or a number of people with different standards transferring sound to cartridge, without fully understanding that you don't record over splices or record everything so hot that when it gets on the air it's overmodulated. The toughest thing in production is getting accustomed to listening to everything that is done in the production studio before it's put on the air. Using the air sound as a place to test your quality of production shows a lack of thought about your audience. The problem is more critical for those of you programming FM stations, where your audience has spent a good deal of money to receive excellent quality on the radio, and have been encouraged to have better equipment through commercials carried on the station, for sound systems that bring the listener the best reception.

There's only one person to blame when the radio station's sound elements are below standards and that's the program director.

RISE IN FALL FASHIONS . . . From the land of make believe here is the latest in radio station apparel, so that you'll be the smartly dressed media person, I'll give you a sneak preview of what you can expect

(Continued on page 75)

'WKRP In Cincinnati'

CBS-TV Series Looks Inside Pop Radio

By SAMUEL GRAHAM

■ LOS ANGELES — MTM Enterprises' new situation comedy "WKRP in Cincinnati" will begin a 13-episode run September 18 on CBS television. RW recently spoke with Hugh Wilson, the show's creator and producer, about the making of "WKRP," which focuses on an "old line, family owned station" that suddenly switches from a format of "elevator music" to a diet of pop and rock.

Wilson, who was recently producer of "The Tony Randall Show," indicated that it was his intention that the show be "as realistic as possible" in regard to the actual workings of a station, but he admitted that certain compromises had to be made. "You can't get too inside," he said, "so technically speaking we do some things that wouldn't happen." Minor aberrations—mainly due to budgetary restrictions—include the use of a single studio by both disc jockeys and news personnel,

and the absence on-screen of a separate engineer's booth. "The show is more about the people who work at the station than the station itself," Wilson added, "but by and large we feel it's pretty accurate." Among the scheduled shows is an episode wherein listeners favoring a return to the MOR format make a protest to the FCC, while the final program may concern itself with the improvement in ratings effected by the move to rock.

Experienced Cast

Several members of "WKRP's" cast and crew came to the show with broadcasting experience, Wilson said. Actor Howard Hesseman, who plays the "worn-out morning man who's been with every signal from Fargo to Albuquerque," worked at KMPX in San Francisco in 1967. Gordon Jump, who plays the role of station manager/owner "Arthur Carlson," worked as production

(Continued on page 71)



Women Make Inroads in New York Radio

By SOPHIA MIDAS

■ NEW YORK—With rare exception, radio has been traditionally perceived as a man's world. When women did break into the field, they were frequently tokens, bearing little responsibility. However, dramatic changes have occurred, perhaps nowhere better reflected in the fact that the majority of New York's music directors are women. Discussions with music directors Bernie Bernard (WBAB), Bree Bushaw (WYNY), Gloria Ehrenfeld (WPLJ), Roz Franks (WNBC), Bev Mire (WPIX-FM) and former MD Roxy Myzal (WXLO) all confirm that these women are instrumental in terms of both the sound and research of their stations.

As radio continues to become increasingly research-oriented, many people mistakenly view the role of MD as being solely concerned with the compilation of research. According to Bushaw, this is not the case. "My specific function," said Bushaw, "is to be the ears for the PD. I essentially try and pick the hits, and be the



Is radio still the traditional domain of men? A glance at the present roster of music directors in New York proves that not only are women successfully breaking into the field, but they are remarkably dominating the key music director positions. Pictured above from top left are music directors: Roz Franks, WNBC; Bev Mire, WPIX-FM; Roxy Myzal, formerly of WXLO; Bree Bushaw, WYNY; Gloria Ehrenfeld, WPLJ; and Bernie Bernard, WBAB-FM.

Summer ARB Shows Strong Gain for WABC

■ The summer rating book from Abbitron is out for New York, and it shows a strong gain for WABC Radio. The July/August survey for ARB is taken in only six markets and those markets round out the four book average for the year. The following figures are a comparison to the April/May rating, showing the 12 plus trend Monday through Sunday. WABC radio moved up strong from a 8.1 to 9.0, WOR was up from 7.1 to 7.5, WNBS gained from 3.0 to 3.5, WBLS was off slightly from 7.9 to 7.7, WXLO was down from 3.4 to 3.0. The album rock stations were fairly steady led by WPLJ-FM, down slightly from 4.1 to 3.9, WNEW-FM was up from 2.1 to 2.3, WPIX-FM was off from 1.5 to 1.3. This survey was too early to reflect the change to disco at WKTU-FM as the station went from 1.2 to 1.4. WNEW-AM was down from 3.1 to 2.6, WHN stayed the same at 2.7, WRVR was down from a 1.6 to 1.3, WCBS-FM was up from 2.8 to 3.0. The next survey period for ARB is Oct/Nov.

first in the city with a sound that may take off. In the case of our station, the PD is an audiophile and is highly involved with the stereo sound of the station. Because of this, I deal with a lot of music, but the ultimate decisions are his." Regarding research responsibilities, Bushaw stated, "I use the trades as a reference point.

Describing her role at WPLJ Ehrenfeld emphasized the significance of both research and the human element: "I do all the research—store calls, trades, etc.—as does the PD. The difference between our jobs is that I'm the one who deals with all the new music and the promotion people. I keep the PD informed of the evolution of music — what's hype, where something came from. The PD becomes involved with the music when its ready to go on the air."

Because WBAB is loosely formatted, Bernard commented that her station was more committed to gut response than research, and

this is reflected in her job: "I prepare reports for the trades and study playlists, but we have a statistician who tracks chart movement. Still, we rely more on our ears than research." In terms of programming, Bernard stated, "We all know what the PD wants, and because of that, programming is pretty much left to the individual jock on the air. Ultimately we all participate in programming. I try and pick a little bit of everything."

Roz Franks of WNBC comes from a highly research-oriented station, but adds, "Things aren't written in stone." Along with her research responsibilities, Franks also participates in the sound of the station. "The public designates our sound," she said, "but the staff at WNBC are all encouraged to participate in what's being added; it's an overall station decision."

Mire, of WPIX-FM, described her responsibilities as library maintenance, dealing with promo-

tion people and listening to and screening new product. "I'm the first step," said Mire, "and then product goes to the PD."

The responsibility and power that many music directors carry invalidates the notion that a MD is nothing more than a token, or a glorified secretary. When asked why it's taken so long for women to break into radio and thrust off tokenism, most of the MDs interviewed felt that the virtual lack of previous role models necessitated that women prove their capabilities.

Former MD Myzal commented, "I think the public is much more open to women in radio now, but I don't believe that there are enough good jocks. A lot of people don't think a woman can handle it. This is especially true in the case of women becoming PDs." Franks stated, "A great many barriers are breaking down, but I remember when I was on the air in Jackson, and I had to deal with the fact that many ad-

(Continued on page 77)

RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **Donna Summer's** new two-record set is called "Live and More" (Casablanca) which means that, in addition to three sides of unaccountably speedy in-concert renditions of her greatest hits (from "Love to Love You Baby" to "Last Dance") plus a few variety-show throwaways ("The Way We Were," a bluesy medley that includes "The Man I Love" and "Some of These Days"), Donna delivers one entirely new studio side, much as **Marvin Gaye** did with the "Live" album that featured his "Got to Give It Up." And it's this fourth side, a medley built upon **Jimmy Webb's** "MacArthur Park," that makes the set an absolutely essential one for the disco crowd. "MacArthur Park" might seem a peculiar choice for a song to base a 17-minute disco suite upon—not only is it unrelievedly maudlin and obsessively melancholic, but it requires the singer to repeat and presumably take seriously lines like "Someone left the cake out in the rain/I don't think that I can take it/Cause it took so long to bake it," etc.—but Summer, with riveting production by **Giorgio Moroder** and **Pete Bellotte**, transforms the song from the inside out, sweeping aside all preconceptions with the force of her own convictions. The lyrics remain, for the most part, ludicrous but Donna whips them around like brilliant banners—she knows now how to reach right through the words and seize the emotional core of a song — and the Morodor/Bellotte arrangement — swirling, dramatic, dense but brightly-etched with synthesizers, horns— is so rich that the song opens itself up and delivers more than ever before.

But what really cinches the "MacArthur Park Suite" — what assures its place on disco playlists for some months to come—is a pair of original songs that flow out of and finally back into "Park." The first, "One of a Kind," pulsates with a new energy, highlighted by Summer's moving vocals—carried away on lines like, "Body and soul you took me out of control/You stole the best part of my heart"—and by Giorgio's softer approach to the synthesizer, letting it bubble up from under stunning sheets of horns, crackling hand-claps; the feeling is closer to **Don Ray** than the usual Donna Summer record but the Summer sheen here is unmistakable and totally invigorating. "Heaven Knows," the shorter section that follows, varies the pace with a tender, moving duet between Donna and **Joe Esposito** of **Brooklyn Dreams** that rises and falls passionately, dipping in the end back into "MacArthur Park's" peak reprise. This is Summer's first full-scale disco remake and if the choice of material is puzzling, it's interpretation is quite spectacular—magnificent and intense enough to overcome all doubts; strong enough to survive

in segments, should DJs care to break it down to its several parts. Looks like an instant smash.

RECOMMENDED REMIXES: **Walter Gibbons'** major reworking of **Love Committee's** "Law and Order" (now 9:35 on Gold Mind) including a longer, stronger intro (minus the "gunshots" in the original) and an outrageous Philadelphia rave-up break that recalls **Blue Magic, Tramps, Double Exposure**—a classic. One cringes at the implications of the song's plea to "Lock up the criminals and throw away the keys," but if the messages from Philly are sounding pretty conservative these days, the music retains much of its old fervor . . . Another prime example of Philly fervor: **Teddy Pendergrass**, whose "Only You" has been opened up from 5:05 to 7:58 for a Philadelphia International disco disc — taking it from hot to hotter . . . **Musique's** already-knockout "In the Bush" (Prelude) in a substantially different version mixed by **Francois Dubonnet**, a New York DJ who's trimmed the song by about a minute to 7:35 but still managed to add a number of new things (even additional vocals) to give this version a character all its own! Flip side is "Keep on Jumpin'," the lp version with slight technical changes . . . Philadelphia veteran producer/songwriter **Phil Hurtt's** "Giving It Back" (Fantasy), expanded from the version on his debut album so that it now runs six minutes with a luscious sax break and vastly improved sound quality; it's laid-back but quite tasty, reminiscent of **Marvin Gaye** . . . **The Winners'** "Get Ready for the Future," a strong funk disco cut that's already been getting a lot of playoff the group's impressive cut that's already been getting a lot of a play off the group's impressive somewhat longer form (5:44) that emphasizes the song's heavy metal break and adds punch to the opening.

RECOMMENDED READING; Christopher Street has already called Andrew Holleran's **Dancer from the Dance**, just out in hardcover (Continued on page 50)

Disco File Top 20

SEPTEMBER 9, 1978

- 1. YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**
SYLVESTER—Fantasy (disco disc)
- 2. IN THE BUSH/KEEP ON JUMPIN'**
MUSIQUE—Prelude (lp cuts/disco disc)
- 3. BEAUTIFUL BEND**
MARLIN (entire lp)
- 4. INSTANT REPLAY**
DAN HARTMAN—Blue Sky (disco disc)
- 5. THINK IT OVER**
CISSY HOUSTON—Private Stock (disco disc)
- 6. HOT SHOT**
KAREN YOUNG—West End (disco disc)
- 7. VICTIM**
CANDI STATON—WB (disco disc)
- 8. DO OR DIE/PRIDE/FAME**
GRACE JONES—Island (lp cuts)
- 9. LET'S START THE DANCE**
BOHANNON—Mercury (disco disc)
- 10. PLEASURE ISLAND**
PAUL JABARA—Casablanca (lp cut)
- 11. YOU GOT ME RUNNING**
LENNY WILLIAMS—ABC (disco disc)
- 12. BOOGIE OOGIE OOGIE**
A TASTE OF HONEY—Capitol (disco disc)
- 13. I'M A MAN**
MACHO—Prelude (lp cut, not yet available)
- 14. MISS YOU**
ROLLING STONES—Rolling Stones (disco disc)
- 15. RHYTHM OF LIFE**
AFRO-CUBAN BAND—Arista (disco disc)
- 16. LET THEM DANCE**
D.C. LaRUE—Casablanca (disco disc)
- 17. DANCING IN PARADISE**
EL COCO—AVI (disco disc)
- 18. STARCUSIN'/FANCY DANCER**
GREGG DIAMOND'S STARCUSINER—Marlin (lp cuts)
- 19. YOU AND I**
RICK JAMES—Gordy (disco disc)
- 20. SATURDAY/SORCERER**
NORMA JEAN—Bearsville (lp cuts)

DISCOTHEQUE HIT PARADE

HIS COMPANY/PHOENIX

DJ: Jack Witherby
BEAUTIFUL BEND—Marlin (entire lp)
DANCING IN PARADISE/LOVE IN YOUR LIFE
 —El Coco—AVI (disco disc)
I MAY NOT BE THERE WHEN YOU WANT ME
 —Loleatta Holloway—Gold Mind (disco disc)
I'M A MAN/BECAUSE THERE'S MUSIC IN THE AIR—Macho—Prelude (lp cuts, not yet available)
IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (disco disc)
LOVE SHADOW/STANDING IN THE SHADOW OF LOVE—Deborah Washington—Ariola (lp medley)
MR. DJ YOU KNOW HOW TO MAKE ME DANCE/DISCO CONCERTO—Glass Family—JDC (lp cuts, new mix)
SATURDAY/SORCERER/HAVING A PARTY—Norma Jean—Bearsville (lp cuts)
SUPERSTAR—Bob McGilpin—Butterfly (disco disc)
YOU DANCE INTO MY LIFE/I LOVE TO SEE YOU DANCE—Finished Touch—Motown (lp cuts)

(Listings are in alphabetical order, by title)

XENON/NEW YORK

DJ: Jonathan Fearing
BEAUTIFUL BEND—Marlin (entire lp)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
DANCING IN PARADISE—El Coco—AVI (disco disc)
DO OR DIE—Grace Jones—Island (disco disc)
HOT SHOT—Karen Young—West End (disco disc)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (disco disc)
MISS YOU—Rolling Stones—Rolling Stones (disco disc)
VICTIM—Candi Staton—WB (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

RASCALS/LOS ANGELES

DJ: Rusty Garner
BEAUTIFUL BEND—Marlin (entire lp)
DANCE (DISCO HEAT)/YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester—Fantasy (disco disc)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
JUNGLE DJ—Kikrokos—Polydor (import lp cut)
KEEP ON JUMPIN'/IN THE BUSH—Musique—Prelude (disco disc)
RHYTHM OF LIFE/BLACK WIDOW WOMAN—Afro-Cuban Band—Arista (lp cuts)
STARCUSIN'/THIS SIDE OF MIDNIGHT/FANCY DANCER—Gregg Diamond's Starcruiser—Marlin (lp cuts)
THINK IT OVER/WARNING/DANGER—Cissy Houston—Private Stock (lp cuts)
VICTIM—Candi Staton—WB (disco disc)
YOU DANCE INTO MY LIFE—Finished Touch—Motown (lp cut)

CLUB MARAKESH/ WESTHAMPTON, NY

DJ: John Benitez
BEAUTIFUL BEND—Marlin (entire lp)
I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (disco disc)
I'M A MAN—Macho—Prelude (lp cut, not yet available)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (disco disc)
IT SEEMS TO HANG ON—Ashford & Simpson—WB (disco disc)
LOVE SHADOW/STANDING IN THE SHADOW OF LOVE—Deborah Washington—Ariola (lp medley)
STARCUSIN'/FANCY DANCER—Gregg Diamond's Starcruiser—Marlin (lp cuts)
VICTIM—Candi Staton—WB (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

INSTANT REPLAY. INSTANT SMASH.

Dan Hartman is no stranger to smash hits. (He wrote and sang "Free Ride" during his stint with The Edgar Winter Group.) "Instant Replay" is one more classic example that his talent knows no boundaries.

Rarely does a single generate so much excitement so soon. The latest disco chart numbers show "Instant Replay's" rapid progress in *Billboard* from 24* to 14* and *Record World* from 7* to 4*. In New York "Instant Replay" is a WBLS Pick-Hit.

Dan Hartman and Blue Sky Records would like to thank everyone in the disco community for helping to explode what is destined to be one of the year's biggest cross-the-board records.

**Dan Hartman's 12" single, "INSTANT REPLAY."
Hear it and dance. Hear it again and dance.
On Blue Sky Records.**



"A TCM MOULTON MIX." Produced by Dan Hartman.

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RECORD WORLD

BLACK ORIENTED

MUSIC

Soul Truth

By BASIL NIAS

■ NEW YORK — Personal Pick: "We Can Dream"—**Lonnie Liston Smith** (Columbia). This fusion artist has always enjoyed the reputation as being a progressive artist and this single is no exception. There's a good feel to Lonnie's sound' which is made further exhilarating by his brother Donald's vocal.

Warner Bros. is currently enjoying one of their best periods in the history of their black music division. The company is currently having across the board success with several of their acts showing dramatic chart action. **Ashford & Simpson's** latest lp charted at 77 bullet pop, and 15 on the Black Oriented Album Chart. Their latest single is charted at 40 bullet on the Black Oriented singles chart. **Rose Royce's** album hit the pop chart at 80 bullet, and the Black Oriented Album chart at 17. Their single is at 99 (pop) and 18 (bullet) on the Black Oriented Singles list. One of the surprises of the season is the success of the new **Funkadelic** single. In three weeks the single has jumped 30 points on the Black Oriented Singles chart to 19 (bullet) and 76 (bullet) pop.

Priscilla Chatman has just been appointed to the position of national publicity manager for Salsoul and associated labels.

Hodges, James and Smith will be bringing their spectacular revue to the World famous Apollo theatre at the end of September. The group has recently drawn rave reviews for their European tour, and Las Vegas shows.

The American Jewish Committee Appeal for Human Relations will sponsor a testimonial dinner-dance honoring **Georgie Woods** of WDAS at the Philadelphia Marriott on Oct. 24, 1978 at 6 p.m. Vin-Nita Inc. is sponsoring a testimonial dinner roast to honor WTLC's air personality Jay Johnson on Sept. 22, 1978 at the Indianapolis Hyatt Regency Hotel at 8 p.m.

Russell Joins E/A

■ LOS ANGELES—Carter J. Russell has been named Elektra/Asylum regional marketing coordinator for the Jazz/Fusion division in the midwest, it was announced by Don Mizell, Jazz/Fusion general manager.

Based in Chicago, Russell will deal directly with midwestern branches of the WEA distribution network, coordinating sales and promotion of Jazz/Fusion product.

Prior to coming to E/A, Russell worked for Buddah Records.

Cayre Names Chatman Natl. Publicity Mgr.

■ NEW YORK—Joe Cayre, president of Salsoul Records has appointed Priscilla Chatman as national publicity manager for Salsoul and its affiliated labels.

Chatman comes to Salsoul after a stint as assistant director of public relations at UniWorld Group, Inc. Previously she served as a writer and editor with several news and entertainment-oriented New York-based print publications.

Travis Smith of WYLD—AM in New Orleans reports that his station is cutting back on their playlist to give the records a better rotation. The playlist as of Sept. 7 will consist of the top 25 plus 5 extras.

SNEAK PREVIEWS

LES McCANN "Les McCann The Man" (A&M). This is Les' debut on A&M and it is very impressive. His vocal and playing talents are showcased well. The production team of Mc Cann, **Paul Riser** and **Herb Alpert** is very impressive. This should be Les' best album to date.

BRIDES OF FUNKENSTEIN "Brides of Funkenstein" (Atlantic). This is the year of the funk and Atlantic's entry in the marketplace should really garner them some of the gold. This female group produced by **George Clinton** and **Bootsy Collins** is different but above all it's in the funk pocket, that has made such artist as **George Duke** and the whole Parlifunkadelic experience.

MEL BROWN "Actor of Music" (ABC). This young man is one of the many rising new talents on ABC. He runs the spectrum material-wise and his vocals are unique enough to establish him in his own right. **James Gadson's** production is flawless, this could be a sleeper surprise.

TEMPTATIONS "Bareback" (Atlantic). They've done it again every time it looks as if someone want to write off the tempting Tempts they rise like a Phoenix from their ashes and comeback stronger. This is without a doubt their strongest effort in years. They have gone back to their roots to let the Holland Bros. of Holland-Dozier-Holland fame write and produce their new album. This is well worth waiting for.

Black Oriented Album Chart

SEPTEMBER 9, 1978

- LIFE IS A SONG WORTH SINGING**
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- NATURAL HIGH**
COMMODORES/Motown M7 902R1
- BLAM!!**
BROTHERS JOHNSON/A&M SP 4714
- COME GET IT**
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- TOGETHERNESS**
LTD/A&M SP 4705
- A TASTE OF HONEY**
Capitol ST 11754
- SUNBEAM**
EMOTIONS/Columbia JC 35385
- GET OFF**
FOXY/Dash 30005 (TK)
- IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 512 (Arista)
- SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
- THE CONCEPT**
SLAVE/Cotillion SD 5206 (Atl)
- BETTY WRIGHT LIVE**
Alston 4408 (TK)
- LOVESHINE**
CON FUNK SHUN/Mercury SRM 1 3725
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- IS IT STILL GOOD TO YA**
ASHFORD & SIMPSON/Warner Bros. BSK 3219
- FIRE'D UP 'N' KICKIN'**
FATBACK BAND/Spring 1 6718 (Polydor)
- STRIKES AGAIN**
ROSE ROYCE/Whitfield WHK 3227 (WB)
- SOOUNDS . . . AND STIFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
- JASS-AY-LAY-DEE**
OHIO PLAYERS/Mercury SRM 1 3730
- SUMMERTIME GROOVE**
BOHANNON/Mercury SRM 1 3728
- STEP II**
SYLVESTER/Fantasy F 9556
- GET IT OUTCHA SYSTEM**
MILLIE JACKSON/Spring SP 1 6719 (Polydor)
- SWITCH**
Gordy G7 980R1 (Motown)
- SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
- WHO DO YA (LOVE)**
KC & THE SUNSHINE BAND/TK 607
- ATLANTIC STARR**
A&M SP 4711
- SPARK OF LOVE**
LENNY WILLIAMS/ABC AA 1073
- HEADLIGHTS**
THE WHISPERS/Solar BXL1 2744 (RCA)
- NATALIE . . . LIVE!**
NATALIE COLE/Capitol SKBL 11709
- THAT'S WHAT FRIENDS ARE FOR**
JOHNNY MATHIS & DENIECE WILLIAMS/Columbia JC 35435
- SUNBURN**
SUN/Capitol ST 11723
- MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
- IMAGES**
THE CRUSADERS/ABC AA 6030
- HOUSE OF LOVE**
CANDI STATON/Warner Bros. BSK 3207
- FOR YOU**
PRINCE/Warner Bros. BSK 3150
- UNLOCK YOUR MIND**
THE STAPLES/Warner Bros. BSK 3192
- THE ONE AND ONLY . . .**
GLADYS KNIGHT AND THE PIPS/Buddah BDS 5701 (Arista)
- TASTY**
PATTI LABELLE/Epic JE 35335
- THINK IT OVER**
CISSY HOUSTON/Private Stock PS 7015
- LOVING IS LIVING**
McCRARYS/Portrait JR 34764

PICKS OF THE WEEK

SINGLE **BARRY WHITE, "YOUR SWEETNESS IS MY WEAKNESS"** (Sa-Vette Music Co./January Music Corp., BMI). Big Barry is back again with his special kind of love that has garnered him gold and platinum in the past, and this should be no exception. The groove is there and it is definitely what every Barry White fan has been waiting for. When you make it to the top it's hard to maintain, but for Barry it's as easy as falling off a log. 20th Century Fox TC-2380.

SLEEPER **THE BRIDES OF FUNKENSTEIN "DISCO TO GO"** (Rubber Band Music, BMI). This is the year of the funk, and the Brides are Atlantic's entry into the market. There is no way that this group can miss with **George Clinton** and **Bootsy Collins** at the production helm and writing the material. There are several bonafide Funkadelic hooks that are bound to be crowd pleasers. Would you trade your funk for what's behind the third door? This record should disco all the way to the bank. Atlantic SP 35251.

ALBUM **MOTHER'S FINEST, "MOTHER FACTOR"**—This is it!!! It took awhile for them to do it but they have. This album is an almost perfect blending of rock, disco and progressive black music that should simultaneously break across the board. The vocals of **Joyce Kennedy** with the rock background of the group make this album a natural hybrid of **Rufus** and early **Sly Stone**. This is a platinum record if there ever was one. Look out for this group, they're on fire. Epic JE 35546.



RW BLACK ORIENTED SINGLES

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

SEPT. 9	SEPT. 2		WKS. ON CHART
1	1	GET OFF FOXY Dash 5046 (TK) (2nd Week)	11
2	2	BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	14
3	7	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796	7
4	5	SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008	11
5	6	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	10
6	3	THREE TIMES A LADY COMMODORES/Motown 1443	12
7	4	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	16
8	9	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)	12
9	10	YOU McCRARYS/Portrait 6 70014	11
10	8	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 5648 (CBS)	15
11	11	I LIKE GIRLS FATBACK BAND/Spring. 181 (Polydor)	13
12	15	SMILE EMOTIONS /Columbia 3 10791	7
13	13	VICTIM CANDI STATON/Warner Bros. 8582	12
14	14	WHAT YOU WAITIN' FOR STARGARD/MCA 40932	7
15	12	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	22
16	20	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	9
17	18	LOVE BROUGHT ME BACK D. J. ROGERS/Columbia 3 10754	9
18	23	I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE/ Whitfield 8629 (WB)	5
19	29	ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. 8618	4
20	16	STUFF LIKE THAT QUINCY JONES/A&M 2043	17
21	22	STELLAR FUNGK SLAVE/Cotillion 44238 (Atl)	8
22	17	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10722	10
23	25	SATURDAY NORMA JEAN WRIGHT/Bearsville 0326 (WB)	8
24	19	LAST DANCE DONNA SUMMER/Casablanca 926	17
25	28	SOFT AND WET PRINCE/Warner Bros. 8619	7
26	26	FIRST IMPRESSIONS THE STYLISTICS/Mercury 74406	13
27	30	BRANDY O'JAYS/Phila. Intl. 3652 (CBS)	6
28	27	THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343	10
29	38	STAND UP ATLANTIC STARR/A&M 2065	5
30	40	THERE'LL NEVER BE SWITCH /Gordy 7159 (Motown)	5
31	34	IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)	5
32	35	READY OR NOT DEBORAH WASHINGTON/Ariola 7707	6
33	41	YOU GOT ME RUNNING LENNY WILLIAMS/ABC 12387	6
34	37	FUNK-O-NOTS OHIO PLAYERS/Mercury 74014	6
35	36	OUR LOVE WILL SURVIVE MEMPHIS HORNS/RCA 11309	7
36	42	LET'S START THE DANCE BOHANNON/Mercury 74015	5
37	39	I DIDN'T TAKE YOUR MAN ANN PEEBLES/Hi 78518 (Cream)	7
38	46	YOU WERE MEANT FOR ME DONNY HATHAWAY/Atco 7092	4



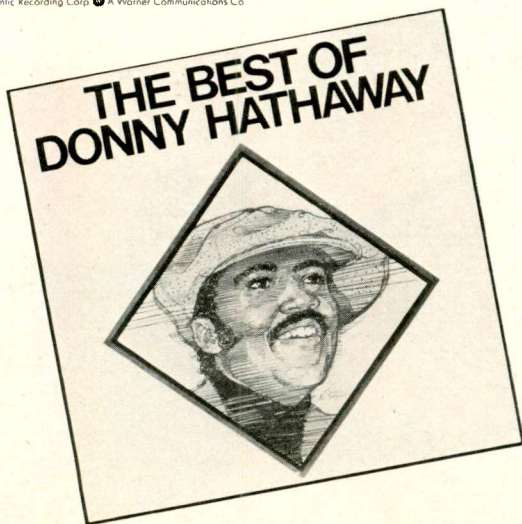
39	24	IF YOU WANNA DO A DANCE SPINNERS/Atlantic 3493	9
40	55	IT SEEMS TO HANG ON ASHFORD & SIMPSON/Warner Bros. 8651	3
41	43	GREASE FRANKIE VALLI/RSO 897	5
42	53	ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER/ Gold Mind 74012 (RCA)	3
43	33	SUPER WOMAN DELLS/ABC 12386	6
44	52	HOT SHOT KAREN YOUNG/West End 1211	4
45	57	BLAME IT ON THE BOOGIE THE JACKSONS/Epic 8 50595	2
46	21	ANNIE MAE NATALIE COLE/Capitol 4572	18
47	31	USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS)	23
48	51	THINK IT OVER CISSY HOUSTON/Private Stock 204	5
49	45	BLUE LOVE RUFUS FEATURING CHAKA KHAN/ABC 12390	7
50	60	DON'T STOP, GET OFF SYLVERS/Casablanca 938	3
51	54	THE BEST OF STRANGERS NOW EDDIE KENDRICKS/Arista 0346	4
52	48	SUN IS HERE SUN/Capitol 4587	11
53	56	LADY BLUE GEORGE BENSON/Warner Bros. 8604	4
54	61	TAKE IT ON UP POCKETS/Columbia 3 10755	2
55	62	MIND BLOWING DECISIONS HEATWAVE/Epic 8 50586	3
56	64	HONEY I'M RICH RAYDIO/Arista 0353	3
57	65	LITTLE GIRLS PATTI LaBELLE/Epic 8 50583	3
58	66	TONIGHT IS THE NIGHT PT. 2 BETTY WRIGHT/Alston 3740 (TK)	2
59	68	YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK)	2
60	67	SPECIAL OCCASION DOROTHY MOORE/Malaco 1052 (TK)	2

CHARTMAKER OF THE WEEK

61	—	OLIVIA (LOST AND TURNED OUT) WHISPERS Solar 11353 (RCA)	1
62	63	PLATO'S RETREAT JOE THOMAS/LRC 94 (TK)	3
63	44	YOUNGBLOOD (LIVIN' IN THE STREETS) WAR/United Artists 1213	10
64	47	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	10
65	71	DON'T LET IT GO TO YOUR HEAD JEAN CARN/Phila. Intl. 3654	3
66	—	LIGHTING A FIRE (THAT YOU CAN'T PUT OUT) PATTI HENDRIX/Hilltrak 7801 (Atl)	1
67	70	DO YOURSELF A FAVOR NEWCOMERS/Mercury 74011	3
68	—	YOU'RE GONNA NEED THIS LOVE N'COLE/Millennium 617 (Casablanca)	1
69	—	LUCY IN THE SKY WITH DIAMONDS NATALIE COLE/ Capitol 4623	1
70	32	CASTLES OF SAND JERMAINE JACKSON/Motown 1441	9
71	—	SAY A PRAYER FOR TWO CROWN HEIGHTS AFFAIR/ De-Lite 908 (Mercury)	1
72	—	YOU'RE THE BIGGEST JOKE IN TOWN EON/Ariola/ Roadshow 77077	1
73	—	SEASON FOR GIRLS THE TRAMMPS/Atlantic 3460	1
74	49	MORE THAN JUST A JOY ARETHA FRANKLIN/Atlantic 3495	8
75	50	BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826	13



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BLACK ORIENTED ALBUMS

SOUTH/SOUTHWEST

Adds

Latimore
Pablo Cruise
Lalo Schifrin
Loleata Holloway
Dennis Coffey
Rose Royce
Staples
Wilbert Longmire
Major Lance
Vivian Reed

Vernon Burch
Wilson Pickett
Slave
Bohannon
Eddie Horan
Harvey Scates
Joe Farrell
Afro Cuban Band
Cissy Houston

Jazz Fusion

Crusaders—(Bayou)—KMJQ; (Covert)—KMJQ; (Cosmic)—KMJQ; (Entire LP)—WYLD-FM
Joe Farrell—(Night Dancing)—KMJQ; (Katherine)—KMJQ, WYLD-FM; (Silver Lace)—WYLD-FM
Lalo Schifrin—(King)—KMJQ; (Moonlight)—KMJQ
Wilbert Longmire—(Entire LP)—WEDR-FM
Lee Oskar—(Entire LP)—WYLD-FM
Stephane Grappelli—(Uptown Dance)—WYLD-FM
Gil Scott Heron & Brian Jackson—(Angola)—WYLD-FM; (Angel Dust)—WYLD-FM
Earl Klugh—(Magic)—KMJQ, WAOK; (Love Star)—KMJQ; (Rose Lips)—KMJQ; (Cast)—KMJQ, WAOK
Lee Ritenour—(Matchmaker)—KMJQ; (Capt. Journey)—KMJQ
Roy Ayers—(Get On Up)—WMBM, WAOK; (Send Me)—WYLD; (Can't You See)—WYLD

Sales Breakouts

Ashford & Simpson (Warner Bros.)
Rose Royce (Whitfield)
McCrays (Portrait)

Cissy Houston—(Think It Over)—WYLD-FM; (Love Don't Hurt)—WYLD-FM; (Warning)—WYLD-FM
Afro Cuban—(Rhythm)—WYLD-FM; (You're Like)—WYLD
Al Hudson—(Spreading Love)—WYLD-FM
Staples—(Entire LP)—WEDR-FM
Major Lance—(Entire LP)—WEDR-FM
Vernon Burch—(Entire LP)—WEDR-FM
Wilson Pickett—(Entire LP)—WEDR-FM
Eddie Horan—(Entire LP)—WMBM
Harvey Scates—(Entire LP)—WMBM
Loleata Holloway—(Entire LP)—WBOK
Vivian Reed—(Entire LP)—WYLD-FM

Prime Cuts

Ashford & Simpson—(Debt)—WYLD-FM; (Is It Still)—KYOK, WYLD-FM; (Get Up)—KYOK; (You Always Could)—KYOK; (Flashback)—KYOK; (Hang On)—WYLD-FM
Rose Royce—(I'm In Love)—KYOK; (Love Don't)—KYOK, WYLD-FM; (That's What's Wrong)—KYOK; (Entire LP)—WEDR-FM
Bros. Johnson—(Blam)—WMBM, WBOK, WDIA; (Ain't)—WMBM, WDIA, KMJQ, KYOK, WBOK; (Ride)—KYOK, WBOK; (Streetwave)—WMBM, KMJQ, WDIA; (Mr. Cool)—KYOK
Emotions—(Shaking)—KYOK; (Right On)—KYOK; (Smile)—WMBW; (Ain't No Doubt)—KYOK, KMJQ
War—(Youngblood)—WYLD-FM; (Happy)—WYLD-FM; (Flying)—WYLD-FM; (Keep On Doin')—WYLD-FM
D. J. Rogers—(When Love)—WMBM
Dennis Coffey—(Give Me)—KYOK
KC & The Sunshine Band—(Who Do You Love)—WEDR-FM; (Do You Feel)—KMJQ
Pablo Cruise—(Love Will Find)—KMJQ
Norma Jean—(Saturday)—KMJQ; (Love)—KMJQ
Bobby Caldwell—(What Won't You)—KMJQ
Latimore—(Long Distance)—WMBM, WDIA; (Entire LP)—WEDR; (Too Hot)—WDIA; (Tonight's)—WDIA
O'Jays—(Help)—WLOK

WEST

Adds

Finished Touch
Shalamar
Mtume
Vivian Reed
Atlantic Starr

Chris Rea
Carly Simon
Deborah Washington
Roy Ayers

Jazz Fusion

Roy Ayers—KDIA
Quincy Jones—(Love I Never...)—KDAY
Earl Klugh—KDIA

Sales Breakouts

Ashford & Simpson (Warner Bros.)
Rose Royce (Whitfield)
McCrays (Portrait)

Prime Cuts

Shalamar—(Take That)—KDAY, KKTT; (Tossing)—KDAY; (Entire LP)—KDIA
Finished Touch—(Sticks & Stones)—KKTT
Mtume—(Just Funnin')—KKTT; (Entire LP)—KDIA
Vivian Reed—(Don't Start)—KKTT
Atlantic Starr—(Stand Up)—KKTT; (Entire LP)—KDIA
Rick James—(Mary Jane)—KDAY
Switch—(Fever)—KDAY; (There'll Never Be)—KDAY; (Entire LP)—KDIA
Sylvester—(Dance)—KKTT, KDIA; (Mighty Real)—KDAY
Bros. Johnson—(Blam)—KSOL (Ain't) KDAY
Chris Rea—(Fool)—KKTT
Carly Simon—(You & Me)—KKTT
Deborah Washington—(Ready Or Not)—KKTT
Sun—(If I Had A Choice)—KKTT
O'Jays—(Cry)—KKTT
Millie Jackson—(Logs & Things)—KKTT

MIDWEST

Adds

Vernon Burch
Emotions
D. J. Rogers
Ashford & Simpson
Lee Oskar
Terry Callier
Rose Royce
Eon
Staples
Sylvester
Gil Scott Heron & Brian Jackson
Dells
War
Wilson Pickett

Futures
Eddie Henderson
Steve Khan
KC & The Sunshine Band
Trammps
Dennis Coffey
Roy Ayers
Slave
Bohannon
Floaters
Pablo Cruise
Crown Heights Affair
Bobby Lyle

Prime Cuts

Ashford & Simpson—(Is It Still)—WCHB; (Ain't It A Shame)—WCHB; (Entire LP)—KPRS
Rose Royce—(Angel)—WCHB; (Love Don't Live)—WCHB, KATZ; (That's What's Wrong)—WCHB; (Entire LP)—KPRS
Sylvester—(Mighty Real)—WBMX
Floaters—(Time Is Now)—WBMX
Pablo Cruise—(Love Will)—WBMX
Dells—(Goodies)—WBMX
Crown Heights—(Prayer)—WBMX
War—(Youngblood)—WBMX
Slave—(Just Freak)—WVON
Staples—(Showdown)—WVON (Unlock)—WVON
Bohannon—(Let's Start)—WVON
Donny Hathaway—(You Were Meant)—WVON
Sylvers—(Don't Stop)—KATZ, WAMC; (Forever Yours)—KATZ, KPRS, WJPC; (Love Changes)—KKSS; (Diamonds)—KKSS
Ohio Players—(Time Slips Away)—KKSS; (Jazz)—WJPC, WVON; (Funk O)—WAMO
Emotions—(Walking)—WCHB, KKSS, WVON, KPRS, WJPC, WHMO, WBMX; (Shaking)—WBMX; (Smile)—WVON
Bros. Johnson—(Blam)—WCHB, WAMO, WJPC, WBMX, KKSS; (Ain't)—WCHB, KATZ, WAMO, WJMO, KKSS; (Ride)—KKCC, WAMO; (It's You)—WCHB, KPRS, WABQ; (Streetwave)—KPRS, WABQ

Jazz Fusion

Gil Scott-Heron & Brian Jackson—(Angel Dust)—WBMX
Bobby Lyle—(Good)—WBMX, KKSS; (Fine)—John Klemmer—(Arabesque)—WBMR
Terry Callier—(Entire LP)—KPRS
Lee Oskar—(Entire LP)—KPRS
Eddie Henderson—(Entire LP)—WABQ
Steve Khan—(Entire LP)—WABQ
Crusaders—(Covert)—WJPC; (Fairytale)—WAMO; (Entire LP)—WABQ, KPRS
Wilbert Longmire—(Lovely Day)—WJPC; (Starflight)—KKSS
Stanley Turrentine—(Fire)—WJPC, WBMX
Lee Ritenour—(Morning Glory)—WBMX
Roy Ayers—(You Send Me)—WBMX, WABQ, WCHB, WAMO, KPRS; (Can't You See)—KKSS; (Get Up)—WCHB; (Rhythm)—KKSS
Blue Mitchell—(Evergreen)—WABQ, KKSS; (Summer Soft)—WBMX

Sales Breakouts

Ashford & Simpson (Warner Bros.)
Rose Royce (Whitfield)

Rick James—(Mary Jane)—WVON, WCHB, WAMO
Dennis Coffey—(Someone)—WCHB (Another Time)—KKSS, KPRS
Al Hudson—(Spreading Love)—WCHB; (Lost Inside)—WCHB; (How Do You Do)—WCHB
Lenny Williams—(Cause)—WCHB; (Runnin')—WCHB
Vernon Burch—(Love Is)—KKSS
D. J. Rogers—(All My Love)—KKSS
Mathis/Williams—(You're A Special Part)—KKSS
Teddy Pendergrass—(It Don't Hurt)—WJPC
O'Jays—(Help)—WJPC
KC & The Sunshine Band—(Who Do You Love)—KATZ
Trammps—(Entire LP)—WCHB
Eon—(Entire LP)—KPRS
Wilson Pickett—(Entire LP)—WCHB, WABQ
Futures—(Entire LP)—WABQ

EAST

Adds

Ashford & Simpson
Rose Royce
Lonette McKee
Switch
Pips
War
Wilson Pickett
Vernon Burch
Dells

Bohannon
Confunkshun
Roy Ayers
Gil Scott Heron & Brian Jackson
Staple Singers
Futures
Sail
Afro Cuban Band

Prime Cuts

Ashford & Simpson—(Is It Still)—WWIN, WOL; (Debt Is Settled)—WWIN, WOL; (Get Up)—WWIN; (You Always Could)—WWIN; (It Seems To Hang On)—WDAS-FM
Rose Royce—(Let Me Be)—WDAS-FM; (Love Don't)—WOL, WDAS-FM; (Do It)—WOL; (Angel... Sky)—WOL, WDAS-FM; (First Come)—WOL, WDAS-FM; (That's What's Wrong)—WDAS-FM; (I'm In Love)—WDAS-FM; (Entire LP)—WWIN, WNJR
Lonette McKee—(At Least I Had)—WWIN; (Maybe There Are Reasons)—WWIN; (Traintracks)—WWIN
Switch—(We Like To Party)—WWIN; (It's So Real)—WWIN
Pips—(Baby I'm Your Fool)—WWIN; (Anything)—WWIN
Whispers—(Olivia)—WOL
Emotions—(My Everything)—WOL, WNJR, WWIN; (Walking)—WOL, WNJR, WWIN; (Shaking)—WOL, WNJR, WWIN; (Right On)—WNJR, WWIN
Michael Henderson—(Take Me)—WDAS-FM, WWIN, WOL; (Night Time)—WDAS-FM; (Happy)—WDAS-FM, WWIN; (We Can)—WDAS-FM, WWIN
Ohio Players—(Jazz)—WWIN; (Dance)—WWIN; (Entire LP)—WNJR
Sylvers—(Don't Stop)—WOL, WWIN; (Love Changes)—WWIN; (Forever)—WWIN; (Sweep)—WWIN
Rick James—(Mary Jane)—WOL
Phyrework—(Put Your Hands)—WOL

Jazz Fusion

Gil Scott Heron & Brian Jackson—(Show Bizness)—WDAS-FM; (A Prayer)—WDAS; (To Be Free)—WDAS; (Better Days)—WDAS; (Angel Dust)—WWRL
Earl Klugh—(Cast Your Fate)—WWRL
Terry Callier—(I've Been)—WWIN; (African)—WWIN; (Love To Love)—WWIN; (Holding)—WWIN
Phil Upchurch—(Strawberry)—WWIN; (Free)—WWIN; (Good Times)—WWIN
Roy Ayers—(Get On Up)—WDAS-FM; (You Send Me)—WDAS-FM; (Touch)—WNJR, WWIN, WWRL; (Ain't Your Sign)—WNJR, WWIN
Crusaders—(Fairytale)—WDAS-FM; (Merry Go Round)—WDAS-FM; (Cosmic Ring)—WDAS-FM; (Bargain)—WNJR, WWIN
Blair—(Night Life)—WWRL, WWIN
Wilbert Longmire—(Lovely Day)—WWRL; (Love Why Don't)—WWIN

Sales Breakouts

Ashford & Simpson (Warner Bros.)
Rose Royce (Whitfield)
Cissy Houston (Private Stock)

Bohannon—(Let's Start The Dance)—WOL
Sylvester—(Mighty Real)—WWRL
Ritchie Family—(Disco Good)—WWRL, WNJR, WWIN, WOL
Afro Cuban—(Rhythm)—WWRL, WOL, WDAS-FM
Staples—(Unlock)—WDAS-FM
Wilson Pickett—(Funky Situation)—WDAS-FM
Grooving—WDAS-FM; (The Night)—WDAS-FM
Futures—(Party Time)—WDAS-FM; (Deep Inside)—WDAS-FM; (Ain't No Time)—WDAS-FM; (Come To Me)—WDAS-FM
Vernon Burch—(Brighter Days)—WDAS-FM
Sail—(You're So Beautiful)—WDAS-FM
Dells—(Drowning)—WDAS-FM
War—(Entire LP)—WWIN
Confunkshun—(Entire LP)—WNJR

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BRUNSWICK

DAKAR

101 THE SINGLES CHART 150

SEPTEMBER 9, 1978

SEPT. 9	SEPT. 2	
101	106	STELLAR FUNGK SLAVE/Cotillion 44238 (Atl) (SpurTree/Cotillion, BMI)
102	105	IN FOR THE NIGHT THE DIRT BAND/United Artists 1228 (Unichappell/Salmon/Muhon, BMI)
103	103	IT'S REALLY YOU TARNEY SPENCER BAND/A&M 2049 (ATV/Braintree, BMI)
104	101	WHY SHOULD LOVE BE THIS WAY MICHAEL STANLEY BAND/Arista 0348 (Bema/M. Stanley, ASCAP)
105	—	BROUGHT UP IN NEW YORK (BROUGHT DOWN IN L.A.) PAUL ANKA/RCA 11351 (Koppelman-Bandier/Paulanne, BMI)
106	108	FIRE ROBERT GORDON WITH LINK WRAY/Private Stock 45203 (Ramrod, ASCAP)
107	109	DO IT AGAIN LARRY GATLIN/Monument 259 (Mercury) (First Generation, BMI)
108	110	BLUE SKIES WILLIE NELSON/Columbia 3 10784 (Irving Berlin, ASCAP)
109	111	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 (Nineteen Eighty Foe, BMI)
110	107	FOR A FEW DOLLARS MORE SMOKEY/RSO 900 (Chinnichap, BMI)
111	114	I WANNA LIVE AGAIN CARILLO/Atlantic 3492 (Kyknos Cantos/Vindaloo, ASCAP)
112	113	BEAUTY SCHOOL DROPOUT FRANKIE AVALON/De-Lite 907 (Mercury) (Edwin Monis, ASCAP)
113	115	LET'S GET CRAZY TONIGHT RUPERT HOLMES/Private Stock 45799 (WB/The Holmes Line, ASCAP)
114	116	IF I SING YOU A LOVE SONG BONNIE TYLER/RCA 11349 (MAM, ASCAP)
115	117	SEASONS FOR GIRLS TRAMMPS/Atlantic 3460 (Golden Fleece, BMI)
116	—	EVERYTHING WILL TURN OUT FINE GERRY RAFFERTY AND JOE EGAN/A&M 2075 (Hudson Bay, BMI)
117	118	I WASN'T BORN YESTERDAY ALLAN CLARKE/Atlantic 3497 (Intersong/Timtope, ASCAP/ATV/Sashsongs/Irving, BMI)
118	—	WUTHERING HEIGHTS KATE BUSH/EMI-America 8003 (Glenwood, ASCAP)
119	—	TAKE GOOD CARE OF MY BABY/WHAT'S A GIRL TO DO PAUL JABARA WITH PATTI BROOKS/Casablanca 937 (Screen Gems/Primus/Olga/Ricks, BMI)
120	—	I PUT A SPELL ON YOU EDDIE JOHNS/Private Stock 45210 (Unart, BMI)
121	125	SOFT AND WET PRINCE/Warner Bros. 8619 (Prince, No licensee listed)
122	—	OUR NIGHT SHAUN CASSIDY/Warner/Curb 8634 (Unichappell/Begonia Melodies/Fedora, BMI)
123	128	STAND UP ATLANTIC STARR/A&M 2065 (Almo/Newborn/Audio, ASCAP)
124	124	JAMIE'S CRYIN' VAN HALEN/Warner Bros. 8631 (Van Halen, ASCAP)
125	127	THINK IT OVER CISSY HOUSTON/Private Stock 45204 (Sumac, BMI)
126	131	DREAMLAND GORDON LIGHTFOOT/Warner Bros. 8644 (Moose, CAPAC)
127	112	WILD IN THE STREETS BRITISH LIONS/RSO 898 (Castle Hill/Sheepshead Bay, ASCAP)
128	132	LADY BLUE GEORGE BENSON/Warner Bros. 8604 (Teddy Jack, BMI)
129	133	SUPER WOMAN DELLS/ABC 12386 (Groovesville/Razzle Dazzle, BMI)
130	136	FUNK-O-NOTS OHIO PLAYERS/Mercury 74014 (Play One, BMI)
131	135	LET ME TAKE YOU IN MY ARMS AGAIN JAMES DARREN/RCA 11316 (Stone Bridge, ASCAP)
132	137	READY OR NOT DEBORAH WASHINGTON/Ariola 7700 (United Artists, ASCAP)
133	104	YOU OVERWHELM ME ROBERT PALMER/Island 105 (WB) (Ackee, ASCAP)
134	121	BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826 (WMOT, BMI)
135	150	YOU GOT ME RUNNING LENNY WILLIAMS/ABC 12387 (Traco, BMI)
136	126	FIRST IMPRESSIONS THE STYLISTICS/Mercury 7 4006 (Teddy Randazzo, BMI)
137	119	ARMS OF MARY CHILLIWACK/Mushroom 7033 (Island, BMI)
138	139	OUR LOVE WILL SURVIVE MEMPHIS HORNS/RCA 11309 (Memphis Fire/Six Continents/Knock Wood, BMI)
139	140	IF THE WORLD RAN OUT OF LOVE TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Tree 16115 (Atl) (ABC/Dunhill, BMI)
140	144	DRIFTIN' ALESSI/A&M 2062 (Alessi, BMI)
141	134	SUN IS HERE SUN/Capitol 4587 (Glenwood & Dentente, ASCAP)
142	129	OUT OF THE BLUE THE BAND/Warner Bros. 8592 (Medicine Hat, ASCAP)
143	122	THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343 (Jobete, ASCAP)
144	—	ROCK 'N' ROLL DAMNATION AC/DC Atlantic 3499 (E. B. Marks, BMI)
145	130	YOUNGBLOOD (LIVIN' IN THE STREETS) WAR/United Artists 1213 (Far Out, ASCAP)
146	147	HEARTBREAKER NANTUCKET/Epic 8 50556 (Nantucket, ASCAP)
147	141	STAND BY ME POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda/ADT, BMI)
148	142	(THEMES FROM) JAWS II FLYER/MCA 40927 (Duchess, BMI)
149	—	SHOOT 'EM UP COWBOY GARY APPLE/Monument 45261 (Mercury) (Combine, BMI)
150	—	ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER/Gold Mind 74012 (RCA) (Lucky Three/Henry Suemay/Six Strings, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NOTHING GONNA KEEP ME FROM YOU Barry Gibb, Karl Richardson & Alby Galuten (Stigwood, BMI)	47
ALL I SEE IS YOUR FACE M. McCauley & F. Mollin (Welback, ASCAP)	43
ALMOST LIKE BEING IN LOVE B. Maher & S. Gibson (United Artists, No licensee)	64
AN EVER LASTING LOVE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	10
A ROLL 'N ROLL FANTASY R. Davies (Davray, BMI)	33
BACK IN MY ARMS AGAIN Holland, Dozier & Holland (Jobete, ASCAP)	98
BACK IN THE U.S.A. Peter Asher (Arc, BMI)	31
BADLANDS J. Landau & B. Springsteen (Bruce Springsteen)	69
BEAST OF BURDEN The Glimmer Twins (Colgems-EMI, ASCAP)	66
BLAME IT ON THE BOOGIE Sylvester Leroy (Global, ASCAP)	90
BOOGIE OOGIE OOGIE (Fonce & Larry Mizell (Conduive/On Time, BMI)	2
BRANDY Thom Bell (Mighty Three, BMI)	89
CLOSE THE DOOR Kenneth Gamble & Leon Huff (Mighty Three, BMI)	25
COME TOGETHER Jack Douglas & George Martin (Maclen, BMI)	41
COPACABANA (AT THE COPA) Don Dante & Barry Manilow (Kamakazee/Appoggiatura Camp Songs, BMI)	29
DANCE (DISCO HEAT) H. Fuqua & Sylvester (Jobete, ASCAP)	70
DEVOTED TO YOU Arif Mardin (House of Bryant)	48
DON'T LOOK BACK Tom Scholz (Pure Songs, ASCAP)	20
EASE ON DOWN THE ROAD Quincy Jones & Tom Bayler (Fox Fanfare, BMI)	63
FLYIN' Bruce Fairbairn (Squamish/Corinth, BMI)	82
FOOL (IF YOU THINK IT'S OVER) Gus Dudgeon (Magnet/Sole Selling Agent/Interworld, ASCAP)	16
GET OFF Cory Wade (Sherlyn, BMI/Lindseyanne, BMI)	24
GOT TO GET YOU INTO MY LIFE Maurice White (Maclen, BMI)	12
GOT TO HAVE LOVING Cerrone & D. Ray (Cerrone/MTB, SACEM)	93
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	3
HEARTBREAKER G. Klein (Songs of Manhattan/Unichappell/Begonia Melodies, BMI)	73
HOLDING ON (WHEN LOVE IS GONE) Bobby Martin (Almo/McRovscood, ASCAP)	42
HOLLYWOOD NIGHTS B. Seger (Gear, ASCAP)	22
HONEY I'M RICH R. Parker (Raydiola, ASCAP)	87
HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood/John Farrar/Ensign, BMI)	5
HOT BLOODED K. Olsen, M. Jones, J. McDonald (Somerset/Evansongs/WB, ASCAP)	4
HOT CHILD IN A CITY Mike Chapman (Beechwood, BMI)	15
HOT SHOT A Kahn & K. Borusiewicz (Scully, ASCAP)	71
HOW MUCH I FEEL Freddie Piro & Ambrosia (Rubicon, BMI)	74
IF MY FRIENDS COULD SEE ME NOW G. Askey (Notable/Lida, ASCAP)	86
I JUST WANNA STOP Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI)	77
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI)	50
I'M IN LOVE (AND I LOVE THE FEELING) N. Whitfield (May Twelfth, Warner-Tamerlane, BMI)	99
I WILL STILL LOVE YOU W. Stewart & I. C. Phillips (WB, ASCAP)	56
IT'S A BETTER THAN GOOD TIME T. Macaulay (Macaulay/Almo, ASCAP)	59
IT'S A LAUGH David Foster (Hot-Cha/Six Continents, BMI)	57
JOSIE Gary Katz (ABC/Dunhill, BMI)	44
JUST WHAT I NEEDED Roy Thomas Baker (Lido, BMI)	30
KING TUT William E. McEuen (Colorado, ASCAP)	35
KISS YOU ALL OVER Nicky Chinn & Mike Chapman (Chinnichap/Careers, BMI)	7
LAST DANCE Giorgio Moroder (Primus Arista/Olga, BMI)	11
LET'S START THE DANCE Hamilton Bohannon (Bohannon Phase II, ASCAP/Intersong-USA, ASCAP)	81
LIFE'S BEEN GOOD Bob Szymczyk (Wow & Flutter, ASCAP)	18
LIGHTS R. T. Baker (Weed High Nightmare, BMI)	68
LIVINGSTON SATURDAY NIGHT Norman Putman (ABC/Dunhill/Unart, BMI)	67
LONDON TOWN Paul McCartney (MPL/ATV, BMI)	79
LOVE IS IN THE AIR Vanda & Young (Edward B. Marks, BMI)	27
LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER) Gary Klein (Just Over The Bridge/Diana, BMI)	34
LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI)	8
LONG HOT SUMMER NIGHTS M. Flicker (Irving/Moon & Stars, BMI)	95
LOVE BROUGHT ME BACK D. J. Rogers (Circle R., ASCAP)	97
MAC ARTHUR PARK Giorgio Moroder & Pete Bellotte (Canopy, ASCAP)	75
MACHO MAN Jacques Morali (Can't Stop, BMI)	58
MAGNET AND STEEL Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP)	13
MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP)	6
MY ANGEL BABY Sean Delancy (Texongs/BoMas, BMI)	46
NEW ORLEANS LADIES Leon S. Medica (Break of Dawn, BMI)	49
OH DARLING George Martin (Maclen, BMI)	39
ONE NATION UNDER A GROOVE George Clinton (Malbiz, BMI)	76
PARADISE BY THE DASHBOARD LIGHT Todd Rundgren (Edward B. Marks/Neverland/Peg, BMI)	52
PEGGY SUE Beach Boys (MPL, BMI)	85
RAISE A LITTLE HELL Randy Bachman (Survivor/Top Soil, BMI)	53
REMINISCING John Boyland & Group (Screen Gems-EMI, BMI)	19
RIGHT DOWN THE LINE Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	28
SET THE WORLD ON FIRE John Alcock (Chappell, ASCAP)	100
SHAKE AND DANCE WITH ME Skip Scarborough (Valle-Joe, BMI)	61
SHAME Warren R. Schatz (Six Continents/Mills & Mills, BMI)	9
SHE LOVES TO BE IN LOVE T. Thomas, J. Colbeck & E. Organ (Heavy, BMI)	83
SHE'S ALWAYS A WOMAN Phil Ramone (Joelsongs, BMI)	37
SMILE Maurice White (Saggifire, BMI/Steelchest, ASCAP)	94
STEPPIN' IN A SLIDE ZONE Tony Clarke (Johnsongs, ASCAP)	91
STUFF LIKE THAT Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP)	62
SUBSTITUTE G. Beggs (Touch of Gold, BMI)	96
SUMMER NIGHTS Louis S. Louis (Edwin Morris, ASCAP)	14
SURRENDER Tom Werman (Screen Gems-EMI/Adult, BMI)	88
SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta Chappell, ASCAP)	60
TAKE ME I'M YOURS Michael Henderson (Electrocord, ASCAP)	72
TAKIN' IT EASY Louis Shelton (Phillips-Macleod/Bone Tone, ASCAP)	92
TALKING IN YOUR SLEEP Allen Reynolds (Christwood, BMI)	38
THERE'S NO SURF IN CLEVELAND Eric Carmen (Camex, BMI)	80
THINK IT OVER Gary Klein (Kengorus, ASCAP)	54
THREE TIMES A DAY J. Carmichael/Commodores (Jobete/Commodores, ASCAP)	1
TOOK THE LAST TRAIN D. Gates (Kipahuu, ASCAP)	55
TWO TICKETS TO PARADISE Bruce Botnick (Graftonca, BMI)	26
WHENEVER I CALL YOU "FRIEND" Bob James (Milk Money, ASCAP)	23
WHO ARE YOU Glyn Johns & Jon Astry (Eel Pie/Towser, BMI)	40
YOU David Anderle (Beechwood/Snow, BMI)	36
YOU Trevor Lawrence (Island, BMI)	32
YOU AND I Rick James & Art Stewart (Stone Diamond, BMI)	17
YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP)	21
YOU NEVER DONE IT LIKE THAT Daryl Dragon (Kiddio/Don Kirshner, BMI)	51
YOU'RE ALL I NEED TO GET BY Jack Gold (Jobete, ASCAP)	84
YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign BMI)	45
YOU SHOULD DO IT Cory Wade (Sherlyn/Decibel, BMI)	78

RECORD WORLD SINGLES CHART

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

SEPT. 9	SEPT. 2		WKS. ON CHART
1	1	THREE TIMES A LADY COMMODORES Motown 1443 (4th Week)	12
2	3	BOOGIE OOGIE OOGIE A TASTE OF HONEY /Capitol 4565	13
3	2	GREASE FRANKIE VALLI/RSO 897	15
4	4	HOT BLOODED FOREIGNER/Atlantic 3488	11
5	6	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/ RSO 903	10
6	5	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	16
7	12	KISS YOU ALL OVER EXILE/Warner/Curb 8589	10
8	7	LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048	15
9	10	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	15
10	11	AN EVERLASTING LOVE ANDY GIBB/RSO 904	9
11	8	LAST DANCE DONNA SUMMER/Casablanca 926	17
12	13	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796	7
13	14	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719	15
14	19	SUMMER NIGHTS JOHN TRAVOLTA, OLIVIA NEWTON-JOHN & CAST/RSO 906	6
15	18	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226	12
16	17	FOOL (IF YOU THINK IT'S OVER) CHRIS REA/Magnet/UA 1198	10
17	20	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	12
18	9	LIFE'S BEEN GOOD JOE WALSH/Asylum 45493	14
19	22	REMINISCING LITTLE RIVER BAND/Harvest 5605 (Capitol)	7
20	23	DON'T LOOK BACK BOSTON/Epic 8 50590	4
21	24	YOU NEEDED ME ANNE MURRAY/Capitol 4574	10
22	25	HOLLYWOOD NIGHTS BOB SEGER AND THE SILVER BULLET BAND/Capitol 4618	5
23	28	WHENEVER I CALL YOU "FRIEND" KENNY LOGGINS/ Columbia 3 10794	7
24	27	GET OFF FOXY/Dash 5046 (TK)	11
25	16	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	13
26	21	TWO TICKETS TO PARADISE EDDIE MONEY/Columbia 3 10765	11
27	30	LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)	9
28	35	RIGHT DOWN THE LINE GERRY RAFFERTY/United Artists 1233	5
29	15	COPACABANA (AT THE COPA) BARRY MANILOW/Arista 0339	14
30	33	JUST WHAT I NEEDED THE CARS/Elektra 45491	10
31	40	BACK IN THE U.S.A. LINDA RONSTADT/Asylum 45519	4
32	37	YOU McCRARYS/Portrait 6 70014	9
33	34	A ROCK 'N' ROLL FANTASY THE KINKS/Arista 0342	7
34	39	LOVE THEME FROM "EYES OF LAURA MARS" (PRISONER) BARBRA STREISAND/Columbia 3 10777	7
35	31	KING TUT STEVE MARTIN/Warner Bros. 8577	17
36	29	YOU RITA COOLIDGE/A&M 2058	11
37	45	SHE'S ALWAYS A WOMAN BILLY JOEL/Columbia 3 10788	5
38	43	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214	8
39	44	OH! DARLING ROBIN GIBB/RSO 907	4
40	53	WHO ARE YOU THE WHO/MCA 7708	3
41	46	COME TOGETHER AEROSMITH/Columbia 3 10802	5
42	47	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	7
43	48	ALL I SEE IS YOUR FACE DAN HILL/20th Century Fox 2378	5
44	49	JOSIE STEELY DAN/ABC 12404	3
45	36	YOU'RE THE ONE THAT I WANT OLIVIA NEWTON-JOHN AND JOHN TRAVOLTA/RSO 891	24
46	26	MY ANGEL BABY TOBY BEAU/RCA 11250	18
47	42	AIN'T NOthin' GONNA KEEP ME FROM YOU TERI DeSARIO/Casablanca 929	10
48	54	DEVOTED TO YOU CARLY SIMON WITH JAMES TAYLOR/ Elektra 45506	4



49	50	NEW ORLEANS LADIES LOUISIANA'S LE ROUX/Capitol 4586	13
50	57	I LOVE THE NIGHTLIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14488	8
51	59	YOU NEVER DONE IT LIKE THAT CAPTAIN & TENNILLE/ A&M 2062	4
52	58	PARADISE BY THE DASHBOARD LIGHT MEATLOAF/Epic/ Cleveland Intl. 8 50588	4
53	55	RAISE A LITTLE HELL TROOPER/MCA 40924	6
54	56	THINK IT OVER CHERYL LADD/Capitol 4599	8
55	64	TOOK THE LAST TRAIN DAVID GATES/Elektra 45500	3
58	61	I WILL STILL LOVE YOU STONEBOLT/Parachute 512 (Casablanca)	6
57	67	IT'S A LAUGH DARYL HALL & JOHN OATES/RCA 11371	3
58	38	MACHO MAN VILLAGE PEOPLE/Casablanca 922	12
59	62	IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)	5
60	68	SWEET LIFE PAUL DAVIS/Bang 738	5
61	66	SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008	6
62	32	STUFF LIKE THAT QUINCY JONES/A&M 2043	14
63	74	EASE ON DOWN THE ROAD DIANA ROSS/MICHAEL JACKSON/MCA 40947	2
64	73	ALMOST LIKE BEING IN LOVE MICHAEL JOHNSON/EMI- America 8004	5
65	69	5.7.0.5. CITY BOY /Mercury 73999	7

CHARTMAKER OF THE WEEK

66	—	BEAST OF BURDEN ROLLING STONES Rolling Stones 19309 (Atl)	1
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67	70	LIVINGSTON SATURDAY NIGHT JIMMY BUFFETT/ABC 12391	4
68	72	LIGHTS JOURNEY/Columbia 10800	3
69	78	BADLANDS BRUCE SPRINGSTEEN/Columbia 3 10801	2
70	79	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	3
71	80	HOT SHOT KAREN YOUNG/West End 1211	3
72	81	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)	6
73	85	HEARTBREAKER DOLLY PARTON/RCA 11296	2
74	90	HOW MUCH I FEEL AMBROSIA/Warner Bros. 8640	2
75	—	MAC ARTHUR PARK DONNA SUMMER/Casablanca 939	1
76	87	ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. 8618	2
77	—	I JUST WANNA STOP GINO VANNELLI/A&M 2072	1
78	86	YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK)	2
79	—	LONDON TOWN WINGS/Capitol 4625	1
80	82	THERE'S NO SURF IN CLEVELAND EUCLID BEACH BAND/ Epic/Cleveland Intl. 8 50584	5
81	97	LET'S START THE DANCE BOHANNON/Mercury 74015	2
82	83	FLYIN' PRISM/Ariola 7714	5
83	84	SHE LOVES TO BE IN LOVE CHARLIE/Janus 276	6
84	60	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10772	7
85	—	PEGGY SUE BEACH BOYS/Brother 1394 (WB)	1
86	88	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/ Curton 0140 (WB)	3
87	92	HONEY I'M RICH RAYDIO/Arista 0353	2
88	71	SURRENDER CHEAP TRICK/Epic 8 50570	8
89	—	BRANDY O'JAYS/Phila. Intl. 3652 (CBS)	1
90	93	BLAME IT ON THE BOOGIE MICK JACKSON/Atlantic 7091	3
91	52	STEPPIN' IN A SLIDE ZONE MOODY BLUES/London 270	7
92	96	TAKIN' IT EASY SEALS & CROFTS/Warner Bros. 8639	3
93	98	GOT TO HAVE LOVING DON RAY/Polydor 14489	2
94	95	SMILE EMOTIONS/Columbia 3 10791	3
95	99	LONG HOT SUMMER NIGHTS WENDY WALDMAN/ Warner Bros. 8617	2
96	—	SUBSTITUTE CLOUT/Epic 50591	1
97	100	LOVE BROUGHT ME BACK D. J. ROGERS/Columbia 3 10754	2
98	76	BACK IN MY ARMS AGAIN GENYA RAVAN/20th Century Fox 2374	6
99	—	I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE/ Whitfield 8629 (WB)	1
100	89	SET THE WORLD ON FIRE LIAR/Bearsville 0328 (WB)	4

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER

SKYNYRD'S FIRST AND...



SKYNYRD'S FIRST & LAST
LYNYRD SKYNYRD
MCA

MOST ADDED:

- SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA (19)
- TWIN SONS—Fogelberg/Weisberg—Full Moon (17)
- DANGER ZONE—Player—RSO (14)
- WAVELENGTH (single)—Van Morrison—WB (13)
- ALONG THE RED LEDGE—Hall & Oates—RCA (9)
- TRIDENT—Kingfish—Jet (8)
- BEFORE THE RAIN—Lee Oskar—Elektra (7)
- JANIS IAN—Col (7)
- BISH—Stephen Bishop—ABC (6)
- REAL TO REEL—Starcastle—Epic (6)
- SNAKEBITE—David Coverdale—UA (6)
- TOO WILD TO TAME—The Bcyyz—Epic/Cleveland Intl. (6)

WNEW-FM/NEW YORK

- ADDS:**
- BISH—Stephen Bishop—ABC
 - FROZEN IN THE NIGHT—Dan Hill—20th Century
 - JANIS IAN—Col
 - OVER THE RAINBOW—Don Potter—Mirror
 - REAL TO REEL—Starcastle—Epic
 - ROCK 'N ROMANCE—Faith Band—Village
 - SIR ARMY SUIT—Klaatu—Capitol
 - SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
 - TIME & CHANCE—Caldera—Capitol

HEAVY ACTION (airplay in descending order):

- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- WHO ARE YOU—The Who—MCA
- STRANGER IN TOWN—Bob Seger—Capitol
- STREET-LEGAL—Bob Dylan—Col
- DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
- WAVELENGTH (single)—Van Morrison—WB
- THIS YEARS MODEL—Elvis Costello—Col
- THE CARS—Elektra
- JADED VIRGIN—Marshall Csapman—Epic
- LUXURY YOU CAN AFFORD—Joe Cocker—Asylum

WBCN-FM/BOSTON

- ADDS:**
- CAN'T GET NO BOOTY (single)—Stephen Strills—Col
 - DIRTY ANGELS—A&M

- DISCO TO GO (single)—Brides Of Funkenstein—Atlantic
- SECRETS—Gil Scott-Heron—Arista
- SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
- SNAKEBITE—David Coverdale—UA
- TRIDENT—Kingfish—Jet

HEAVY ACTION (airplay in descending order):

- WHO ARE YOU—The Who—MCA
- MORE SONGS—Talking Heads—Sire
- THE CARS—Elektra
- SOME GIRLS—Rolling Stones—Rolling Stones
- STRANGER IN TOWN—Bob Seger—Capitol
- DON'T LOOK BACK—Boston—Epic
- SHOTS FROM A COLD NIGHTMARE—Moon Martin—Capitol
- DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
- LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
- YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

WLIR-FM/LONG ISLAND

- ADDS:**
- BISH—Stephen Bishop—ABC
 - BURNT LIPS—Leo Kottke—Chrysalis
 - COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
 - DANGER ZONE—Player—RSO
 - INPHASION—Papa John Creach—DJM
 - JANIS IAN—Col
 - PITY THE RICH—Pierce Arrow—Col
 - SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
 - TRIDENT—Kingfish—Jet
 - TWIN SONS—Fogelberg/Weisberg—Full Moon

HEAVY ACTION (airplay in descending order):

- WHO ARE YOU—The Who—MCA
- THREE'S A CROWD—Tamey/Spencer Bond—A&M
- THE CARS—Elektra
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- LAST KISS—Fandango—RCA
- SOME GIRLS—Rolling Stones—Rolling Stones
- DON'T LOOK BACK—Boston—Epic
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- ALONG THE RED LEDGE—Hall & Oates—RCA
- SHOTS FROM A COLD NIGHTMARE—Moon Martin—Capitol

WBAB-FM/LONG ISLAND

- ADDS:**
- BISH—Stephen Bishop—ABC
 - BLUE COLLAR MAN (single)—Styx—A&M
 - FROZEN IN THE NIGHT—Dan Hill—20th Century
 - PITY THE RICH—Pierce Arrow—Col
 - SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
 - TRIDENT—Kingfish—Jet

HEAVY ACTION (airplay in descending order):

- WHO ARE YOU—The Who—MCA
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- DON'T LOOK BACK—Boston—Epic
- SOME GIRLS—Rolling Stones—Rolling Stones
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
- ALONG THE RED LEDGE—Hall & Oates—RCA

- INFINITY—Journey—Col
- STRANGER IN TOWN—Bob Seger—Capitol
- THE CARS—Elektra
- EDDIE MONEY—Col

WAAF-FM/WORCESTER

- ADDS:**
- BADLANDS—Bill Chinnock—Atlantic
 - BLUE COLLAR MAN (single)—Styx—A&M
 - BOOK EARLY—City Boy—Mercury
 - DANGER ZONE—Player—RSO
 - NEXT OF KIHN—Greg Kihn—Beserkley
 - SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
 - TWIN SONS—Fogelberg/Weisberg—Full Moon
 - WAVELENGTH (single)—Van Morrison—WB

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

- DON'T LOOK BACK—Boston—Epic
- THE CARS—Elektra
- DOUBLE VISION—Foreigner—Atlantic
- SOME GIRLS—Rolling Stones—Rolling Stones
- WORLDS AWAY—Pablo Cruise—A&M
- STRANGER IN TOWN—Bob Seger—Capitol
- WHO ARE YOU—The Who—MCA
- SGT. PEPPER—The Beatles—Capitol
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
- SEE FOREVER EYES—Prism—Ariola

WCMF-FM/ROCHESTER

- ADDS:**
- ALONG THE RED LEDGE—Hall & Oates—RCA
 - BOOK EARLY—City Boy—Mercury
 - DANGER ZONE—Player—RSO
 - DIRTY ANGELS—A&M
 - LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
 - 1994—A&M
 - TWIN SONS—Fogelberg/Weisberg—Full Moon

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

- WHO ARE YOU—The Who—MCA
- DON'T LOOK BACK—Boston—Epic
- THE CARS—Elektra
- OVER THE RAINBOW—Don Potter—Mirror
- SOME GIRLS—Rolling Stones—Rolling Stones
- DOUBLE VISION—Foreigner—Atlantic
- LIFE BEYOND L.A.—Ambrosia—WB
- WORLDS AWAY—Pablo Cruise—A&M
- MORE SONGS—Talking Heads—Sire
- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis

WIOQ-FM/PHILADELPHIA

- ADDS:**
- CORDS—Synergy—Passport
 - FROZEN IN THE NIGHT—Dan Hill—20th Century
 - JANIS IAN—Col
 - REAL TO REEL—Starcastle—Epic
 - SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
 - TWIN SONS—Fogelberg/Weisberg—Full Moon

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

- WHO ARE YOU—The Who—MCA

- DON'T LOOK BACK—Boston—Epic
- SOME GIRLS—Rolling Stones—Rolling Stones
- THE CARS—Elektra
- DOUBLE VISION—Foreigner—Atlantic
- MISFITS—The Kinks—Arista
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- MORE SONGS—Talking Heads—Sire
- SHOTS FROM A COLD NIGHTMARE—Moon Martin—Capitol
- BOOK EARLY—City Boy—Mercury

WYDD-FM/PITTSBURGH

- ADDS:**
- DANGER ZONE—Player—RSO

HEAVY ACTION (airplay in descending order):

- DON'T LOOK BACK—Boston—Epic
- SOME GIRLS—Rolling Stones—Rolling Stones
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- STRANGER IN TOWN—Bob Seger—Capitol
- DOUBLE VISION—Foreigner—Atlantic
- NIGHTWATCH—Kenny Loggins—Col
- PYRAMID—Alan Parsons—Project—Arista
- STREET-LEGAL—Bob Dylan—Col
- OCTAVE—Moody Blues—London
- SLEEPER CATCHER—Little River Band—Harvest

WHFS-FM/WASHINGTON

- ADDS:**
- AIN'T LIVIN' LONG LIKE THIS—Rodney Crowell—WB
 - BEFORE THE RAIN—Lee Oskar—Elektra
 - BISH—Stephen Bishop—ABC
 - CHAMPAGNE CHARLIE—Leon Redbone—WB
 - DESERT HORIZON—Norton—Buffalo—Capitol
 - JANIS IAN—Col
 - SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
 - SPLendid—Coryell/Catherine—Elektra
 - TWIN SONS—Fogelberg/Weisberg—Full Moon
 - WAVELENGTH (single)—Van Morrison—WB

HEAVY ACTION (airplay in descending order):

- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- SOME GIRLS—Rolling Stones—Rolling Stones
- STREET-LEGAL—Bob Dylan—Col
- WHO ARE YOU—The Who—MCA
- A TOUCH ON THE RAINY SIDE—Jesse Winchester—Bearsville
- PAT METHENY GROUP—ECM
- WHITE, HOT & BLUE—Johnny Winter—Blue Sky
- MORE SONGS—Talking Heads—Sire
- NEXT OF KIHN—Greg Kihn—Beserkley
- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis

WQDR-FM/RALEIGH

- ADDS:**
- ALONG THE RED LEDGE—Hall & Oates—RCA
 - COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
 - DANGER ZONE—Player—RSO

- WAVELENGTH (single)—Van Morrison—WB

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

- WHO ARE YOU—The Who—MCA
- DON'T LOOK BACK—Boston—Epic
- WAR OF THE WORLDS—Col
- SGT. PEPPER—The Beatles—Capitol
- STRANGER IN TOWN—Bob Seger—Capitol
- WORLDS AWAY—Pablo Cruise—A&M
- DOUBLE VISION—Foreigner—Atlantic
- STRANGE COMPANY—Wendy Waldman—WB
- NIGHTWATCH—Kenny Loggins—Col
- THE CARS—Elektra

WKLS-FM/ATLANTA

- ADDS:**
- ALONG THE RED LEDGE—Hall & Oates—RCA
 - DANGER ZONE—Player—RSO
 - I JUST WANNA STOP (single)—Gino Vannelli—A&M
 - LIKE BEYOND L.A.—Ambrosia—WB

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

- SOME GIRLS—Rolling Stones—Rolling Stones
- STRANGER IN TOWN—Bob Seger—Capitol
- DOUBLE VISION—Foreigner—Atlantic
- WORLDS AWAY—Pablo Cruise—A&M
- BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
- OCTAVE—Moody Blues—London
- DON'T LOOK BACK—Boston—Epic
- WHO ARE YOU—The Who—MCA

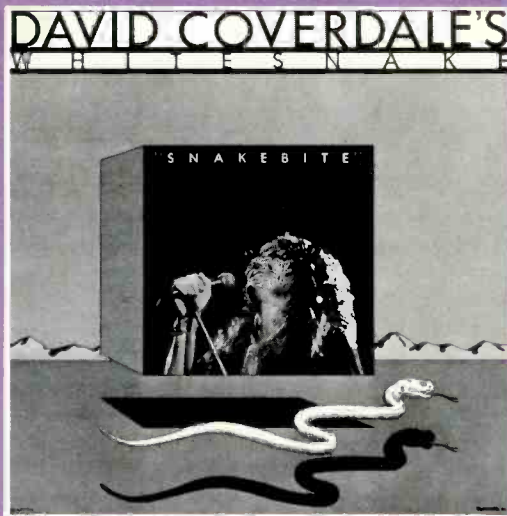
ZETA 4-FM/MIAMI

- ADDS:**
- BEFORE THE RAIN—Lee Oskar—Elektra
 - BISH—Stephen Bishop—ABC
 - BLACKBIRD—Mose Jones—RCA
 - NEVER EVEN THOUGHT—Colin Blunstone—Rocket
 - PITY THE RICH—Pierce Arrow—Col
 - ROCK 'N ROMANCE—Faith Band—Village
 - SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
 - SNAKEBITE—David Coverdale—UA
 - TWIN SONS—Fogelberg/Weisberg—Full Moon
 - YOU GOTTA WALK IT—Fagan, Becker & Diaz—Visa

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

- SOME GIRLS—Rolling Stones—Rolling Stones
- STRANGER IN TOWN—Bob Seger—Capitol
- DON'T LOOK BACK—Boston—Epic
- WHO ARE YOU—The Who—MCA
- NIGHTWATCH—Kenny Loggins—Col
- DOUBLE VISION—Foreigner—Atlantic
- LIFE BEYOND L.A.—Ambrosia—WB
- MARIPOSA DE ORO—Dave Mason—Col
- WORLDS AWAY—Pablo Cruise—A&M
- SLEEPER CATCHER—Little River Band—Harvest

DAVID COVERDALE STEPS OUT OF THE DEEP



After years in Deep Purple, David Coverdale has formed his own band—

Whitesnake. Their album is filled with intense and irrefutably great rock and roll.

For people who think purple; for people who love rock and roll.

**DAVID COVERDALE'S WHITESNAKE
THEIR DEBUT ALBUM IS "SNAKEBITE"**

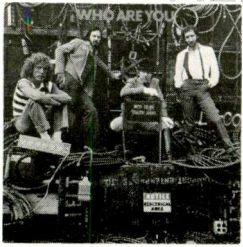


ON UNITED ARTISTS RECORDS AND TAPES

RECORD WORLD FM AIRPLAY REPORT

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

TOP AIRPLAY



WHO ARE YOU
THE WHO
MCA

MOST AIRPLAY:

- WHO ARE YOU**—The Who—MCA (22)
- SOME GIRLS**—Rolling Stones—Rolling Stones (21)
- DON'T LOOK BACK**—Boston—Epic (18)
- DOUBLE VISION**—Foreigner—Atlantic (15)
- STRANGER IN TOWN**—Bob Seger—Capitol (14)
- THE CARS**—Elektra (12)
- WORLDS AWAY**—Pablo Cruise—A&M (11)
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col (10)
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum (7)
- NIGHTWATCH**—Kenny Loggins—Col (7)

WWW-FM/DETROIT

- ADDS:**
- BLUE COLLAR MAN** (single)—Styx—A&M
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
 - MIXED EMOTIONS**—Exile—WB
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - WAVELENGTH** (single)—Van Morrison—WB
- HEAVY ACTION (airplay, sales in descending order):**
- DON'T LOOK BACK**—Boston—Epic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic
 - INFINITY**—Journey—Col
 - WORLDS AWAY**—Pablo Cruise—A&M
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - SGT. PEPPER** (soundtrack)—RSO
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - CITY TO CITY**—Gerry Rafferty—UA
 - WHO ARE YOU**—The Who—MCA

WABX-FM/DETROIT

- ADDS:**
- BLUE COLLAR MAN** (single)—Styx—A&M
 - DANGER ZONE**—Player—RSO 1994—A&M
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - SNAKEBITE**—David Coverdale—UA
 - WAVELENGTH** (single)—Van Morrison—WB

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

- SOME GIRLS**—Rolling Stones—Rolling Stones
- DON'T LOOK BACK**—Boston—Epic

- DOUBLE VISION**—Foreigner—Atlantic
- WORLDS AWAY**—Pablo Cruise—A&M
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- WHO ARE YOU**—The Who—MCA

WXRT-FM/CHICAGO

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - CHAMPAGNE CHARLIE**—Leon Redbone—WB
 - CORDS**—Synergy—Passport
 - PEGGY SUE** (single)—Beach Boys—WB
 - TOO WILD TO TAME**—The Boyzz—Epic/Cleveland Intl.
 - TRIDENT**—Kingfish—Jet
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - WAVELENGTH** (single)—Van Morrison—WB
 - WHO ARE YOU**—The Who—MCA

HEAVY ACTION (airplay in descending order):

- WHO ARE YOU**—The Who—MCA
- SOME GIRLS**—Rolling Stones—Rolling Stones
- COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
- PETER GABRIEL**—Atlantic
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- WHITE, HOT & BLUE**—Johnny Winter—Blue Sky
- OBSESSION**—UFO—Chrysalis
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DAVID GILMOUR**—Col
- PAT METHENY GROUP**—ECM

KSHE-FM/ST. LOUIS

- ADDS:**
- 1994—A&M
 - REAL TO REEL**—Starcastle—Epic
 - SNAKEBITE**—David Coverdale—UA
 - TOO WILD TO TAME**—The Boyzz—Epic/Cleveland Intl.
 - WAVELENGTH** (single)—Van Morrison—WB

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

- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- DON'T LOOK BACK**—Boston—Epic
- WHO ARE YOU**—The Who—MCA
- URBAN DESIRE**—Genya Ravan—20th Century
- SOME GIRLS**—Rolling Stones—Rolling Stones
- DOUBLE VISION**—Foreigner—Atlantic
- THICK AS THIEVES**—Trooper—MCA
- STRANGER IN TOWN**—Bob Seger—Capitol
- DAVID GILMOUR**—Col
- WHITE, HOT & BLUE**—Johnny Winter—Blue Sky

WZMF-FM/MILWAUKEE

- ADDS:**
- DANGER ZONE**—Player—RSO
 - DESERT HORIZON**—Norton Buffalo—Capitol
 - PLEASURE SIGNALS**—Wilding/Bonus—Visa
 - ROCK 'N ROMANCE**—Faith Band—Village
 - SIR ARMY SUIT**—Klaatu—Capitol
 - TOO WILD TO TAME**—The Boyzz—Epic/Cleveland Intl.
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon

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

- SOME GIRLS**—Rolling Stones—Rolling Stones
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- DON'T LOOK BACK**—Boston—Epic

- COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
- NEXT OF KIHN**—Greg Kihn—Beserkley
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- WHO ARE YOU**—The Who—MCA
- BOOK EARLY**—City Boy—Mercury
- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- ALONG THE RED LEDGE**—Hall & Oates—RCA

KQRS-FM/MINNEAPOLIS

- ADDS:**
- CAN'T GET NO BOOTY** (single)—Stephen Stills—Col
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - WAVELENGTH** (single)—Van Morrison—WB

HEAVY ACTION (airplay in descending order):

- DOUBLE VISION**—Foreigner—Atlantic
- WORLDS AWAY**—Pablo Cruise—A&M
- DON'T LOOK BACK**—Boston—Epic
- WHO ARE YOU**—The Who—MCA
- STRANGER IN TOWN**—Bob Seger—Capitol
- SOME GIRLS**—Rolling Stones—Rolling Stones
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- OCTAVE**—Moody Blues—London
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- NIGHTWATCH**—Kenny Loggins—Col

KPFT-FM/HOUSTON

- ADDS:**
- AS THE TIME FLIES**—Frank Webber—RCA
 - BEFORE THE RAIN**—Lee Oskar—Elektra
 - COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
 - GONNA GET THROUGH**—Cleo Laine—RCA
 - JANIS IAN**—Col
 - NIGHT DANCING**—Joe Farrell—WB
 - SPLENDID**—Coryell/Catherine—Elektra
 - THE BEST OF LONNIE LISTON SMITH**—RCA
 - THE BLUE MAN**—Steve Khan—Col
 - UPTOWN DANCE**—Stephane Grappelli—Col

HEAVY ACTION (airplay in descending order):

- SUNSHOWER**—Joachim Kuhn Band—Atlantic
- SECRETS**—Gil Scott-Heron—Arista
- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- CHARACTERS**—John Abercrombie—ECM
- WHAT IF**—Dixie Dregs—Capricorn
- PAT METHENY GROUP**—ECM
- LIVE AT THE PALAIS**—Michael Nesmith—Pacific Arts
- MULTIPLE FLASH**—Pete Carr—Big Tree
- WHO ARE YOU**—The Who—MCA
- JUST FRIENDS**—Barney Kessel—Sonet

KBPI-FM/DENVER

- ADDS:**
- SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA

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

- DOUBLE VISION**—Foreigner—Atlantic
- SOME GIRLS**—Rolling Stones—Rolling Stones
- DON'T LOOK BACK**—Boston—Epic
- WHO ARE YOU**—The Who—MCA
- WORLDS AWAY**—Pablo Cruise—A&M
- STRANGER IN TOWN**—Bob Seger—Capitol

- NIGHTWATCH**—Kenny Loggins—Col
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- MIXED EMOTIONS**—Exile—WB
- SLEEPER CATCHER**—Little River Band—Harvest

KGB-FM/SAN DIEGO

- ADDS:**
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis

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

- SOME GIRLS**—Rolling Stones—Rolling Stones
- DOUBLE VISION**—Foreigner—Atlantic
- DON'T LOOK BACK**—Boston—Epic
- WORLDS AWAY**—Pablo Cruise—A&M
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- VAN HALEN**—WB
- HEAVEN TONIGHT**—Cheap Trick—Epic
- STRANGER IN TOWN**—Bob Seger—Capitol
- THE CARS**—Elektra

KOME-FM/SAN JOSE

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BLACKBIRD**—Mose Jones—RCA
 - COCKRELL & SANTOS**—A&M
 - COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
 - IT'S ALIVE**—Ozark Mt. Daredevils—A&M
 - PARALLEL LINES**—Blondie—Chrysalis
 - WAVELENGTH** (single)—Van Morrison—WB

HEAVY ACTION (airplay in descending order):

- SOME GIRLS**—Rolling Stones—Rolling Stones
- STRANGER IN TOWN**—Bob Seger—Capitol
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- DOUBLE VISION**—Foreigner—Atlantic
- THE CARS**—Elektra
- NIGHTWATCH**—Kenny Loggins—Col
- WORLDS AWAY**—Pablo Cruise—A&M
- DAVID GILMOUR**—Col
- OCTAVE**—Moody Blues—London
- PYRAMID**—Alon Parsons Project—Arista

KWST-FM/LOS ANGELES

- ADDS:**
- BISH**—Stephen Bishop—ABC
 - DANGER ZONE**—Player—RSO
 - KISS YOU ALL OVER** (single)—Exile—WB
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA

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

- DON'T LOOK BACK**—Boston—Epic
- SOME GIRLS**—Rolling Stones—Rolling Stones
- DOUBLE VISION**—Foreigner—Atlantic
- THE CARS**—Elektra
- WHO ARE YOU**—The Who—MCA
- NIGHTWATCH**—Kenny Loggins—Col
- STRANGER IN TOWN**—Bob Seger—Capitol
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- WORLDS AWAY**—Pablo Cruise—A&M
- SGT. PEPPER** (soundtrack)—RSO

KMET-FM/LOS ANGELES

- ADDS:**
- SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA

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

- DON'T LOOK BACK**—Boston—Epic
- SOME GIRLS**—Rolling Stones—Rolling Stones
- WHO ARE YOU**—The Who—MCA
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
- DOUBLE VISION**—Foreigner—Atlantic
- THE CARS**—Elektra
- STRANGER IN TOWN**—Bob Seger—Capitol
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- HEAVEN TONIGHT**—Cheap Trick—Epic
- VAN HALEN**—WB

KSAN-FM/SAN FRANCISCO

- ADDS:**
- AIN'T LIVIN' LONG LIKE THIS**—Rodney Crowell—WB
 - CA PLANE POUR MOI**—Plastic Bertrand—Sire
 - CAN'T GET NO BOOTY** (single)—Stephen Stills—Col
 - DESERT HORIZON**—Norton Buffalo—Capitol
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
 - MEANWHILE**—Willie Alexander—MCA

HEAVY ACTION (airplay):

- ALONG THE RED LEDGE**—Hall & Oates—RCA
- APPROVED BY THE MOTORS**—The Motors—Virgin
- HEAVEN TONIGHT**—Cheap Trick—Epic
- IN THE DARK**—Dyan Diamond—MCA
- NEXT OF KIHN**—Greg Kihn—Beserkley
- SOME GIRLS**—Rolling Stones—Rolling Stones
- THE CARS**—Elektra
- URBAN DESIRE**—Genya Ravan—20th Century
- WHO ARE YOU**—The Who—MCA
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

KZEL-FM/EUGENE

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BEFORE THE RAIN**—Lee Oskar—Elektra
 - BOOK EARLY**—City Boy—Mercury
 - DANGER ZONE**—Player—RSO
 - DESERT HORIZON**—Norton Buffalo—Capitol
 - IN THE DARK**—Dyan Diamond—MCA
 - THE CRYERS**—Mercury
 - TOO WILD TO TAME**—The Boyzz—Epic/Cleveland Intl.
 - TRIDENT**—Kingfish—Jet
 - WAVELENGTH** (single)—Van Morrison—WB

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

- BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- DON'T LOOK BACK**—Boston—Epic
- DOUBLE VISION**—Foreigner—Atlantic
- HOT CHILD IN THE CITY** (single)—Nick Gilder—Chrysalis
- SOME GIRLS**—Rolling Stones—Rolling Stones
- WHO ARE YOU**—The Who—MCA
- WORLDS AWAY**—Pablo Cruise—A&M

38 stations reporting this week. In addition to those printed are:

- WCOZ-FM WQSR-FM KLOL-FM
- WPLR-FM WKFD-FM KAWY-FM
- WOUR-FM WQFM-FM KZAP-FM
- WSAN-AM CHUM-FM KZAM-FM

A Taste Of Honey Tastes Success

■ It may have a rather curious title, but there's nothing curious about success: A Taste of Honey's "Boogie Oogie Oogie" (Capitol) has some very impressive numbers to show for itself. This week the infectious, dance-oriented single checks in at number 2 with a bullet on RW's Singles Chart, while holding at number 2 on the r&b singles chart. The self-titled debut album from which "Boogie Oogie Oogie" was culled makes its mark at number 17 on the pop side and number 6 on the Black-Oriented Album Chart.

The four-member group is fronted by two young women who can not only sing but play up a storm, vocalist/bassist Janice Johnson and vocalist/guitarist Hozel Payne. Janice and keyboardist Perry Kibble took the name A Taste of Honey some six years ago, in 1972. Hazel joined in '76 and was followed by drummer Don Johnson, who completed the quartet's current line-up.

A Taste of Honey's reputation first developed on the basis of numerous small club appearances in the Los Angeles area and a series of world tours for the U.S.O. In 1974 they represented the United States at the Yamaha-sponsored Fifth World Popular Song Festival in Tokyo. It was back in Hollywood, however, at the Etc. nightclub, that they met up with producers Fonce and Larry Mizell. Under the Mizell's guidance, the group continued to work in local clubs, all the while honing their writing and performing talents.

A Taste of Honey was signed to Capitol by Larkin Arnold, vice president and general manager of the label's soul music division, who first heard the group at one of their many L.A. club dates. Writing in the liner notes to the first album, Arnold says that "while watching and listening to their set, I was immediately taken with the beauty and captivating nature of their voices. But what I think makes these ladies really special is their ability to handle their instruments, something that is (unfortunately) very rare in music today, and something that should insure a very promising career for them."

The band's first album features the songwriting of various members (primarily Hazel and Janice) on seven of the nine tracks; also included is Fonce Mizell's "You're in Good Hands." As Larkin Arnold describes it, "A Taste of Honey pours a distinctive sound, combining the best elements of funk with their sweet, melodic and very compelling voices." They are currently on tour with the Isley Brothers, having recently finished a tour with the Commodores.

Col Ups Clougherty

■ NEW YORK—Mickey Eichner, vice president, a&r, east coast Columbia Records has announced the appointment of Kevin Clougherty to manager, a&r, east coast, Columbia Records.

An accomplished musician, Kevin Clougherty continues to be active as a professional musician.

Jesse at The Line



Bearsville recording artist Jesse Winchester recently embarked on a national tour with his band, Midnight Bus. Shown here backstage at The Bottom Line following his opening night show in New York City are, from left: Arnie Naiditch, Winchester's manager; Stewart Cohen, Warner Bros. local promotion manager and friend; Jesse Winchester; Kenny Puvogel, regional promotion manager, Warner Bros.; (middle): Phyllis Palmetto, WEA singles; Pat McCoy, Warner Bros. national promotion director; Larry Kleinman, music director, WLIR-FM; David Young, Warner Bros. national lp promotion director; (bottom): Paul Fishkin, president, Bearsville Records.

New York, N.Y. (Continued from page 23)

R.I.P. anyway. Last week's results are too gruesome to print.

AT THE CAPRICORN BAR-B-Q: 1500 in attendance, including Jan Berry, Ronnee Blakely, Martin Mull (emcee for the event), Leon Wilkerson, Clarence Carter, Hamilton Bohannon, Kenny O'Dell, Eddie Hinton, members of Sea Level and the Atlanta Rhythm Section. Entertainment: New York, N.Y.'s main man, Delbert McClinton, the Butch Trucks band, and the reunited Allman Brothers Band. News: former Wings drummer Joe English is officially a member of Sea Level now and is featured prominently on the group's new album, "The Edge," due in September. He'll tour with the group too.

JOCKEY SHORTS: Mimi Hart, new singer in the Dickey Betts' band, Great Southern, is the former lead singer of Mimi Hart and the Hot Cakes. Betts spotted her showing off her pipes at Zachariah's Red Eye Saloon in Columbus, Ohio . . . activity at CBS studios: the score for the TV mini-series "A Woman Called Moses" starring Cicely Tyson currently being recorded and mixed at the 30th street studio, while "Boardwalk," starring Ruth Gordon, Janet Leigh and Lee Strasberg is being filmed there . . . is Roy Orbison headed for E/A? . . . Linda Ronstadt sang "That'll Be The Day" in New Haven accompanied by Karla Bonoff, Mackenzie Phillips and, lo and behold, Peter Asher. The latter joined his charge twice more on stage during an August 19 show at Toronto's Maple Leaf Garden . . . the celebrated (by RW's Robert Palmer, for one) La Monte Young will perform "The Well-Tuned Piano," four concerts in celebration of the signing of the Dia Custom Bosendorfer Imperial, on September 17, 19, 21 and 24 at Heiner Freidrich, Inc., 393 Broadway. The performances will be Young's first in New York since 1975. In answer to the question What is a Dia Custom Bosendorfer Imperial? it is a piano, the largest of its kind, and Young is going to autograph it at the concert.

Planet Label To E/A

(Continued from page 3)

very top group of creative men in our industry and we expect that huge talent to make Planet Records a very potent member of the record business and a solid investment for Elektra/Asylum."

Perry began his career with his own independent production company in New York in 1965, immediately after graduating from the University of Michigan. He became a staff producer with Warner Bros. Records in 1967, working with Tiny Tim, Fanny, Fats Domino, Ella Fitzgerald and others. After leaving Warners in 1970, he went on to produce albums for Barbra Streisand, Carly Simon, Ringo Starr, Harry Nilsson, Art Garfunkel, Burton Cummings, the Manhattan Transfer, Diana Ross and Leo Sayer. He has been responsible for the production of several gold and platinum-selling albums, and has received Grammy nominations as well.

"I have always dreamed of building a creative family within

the framework of my own label, which would reflect my taste and energy, and create optimum conditions for the artist," Perry said. "I feel this is an historic signing and I am very proud to be associated with Elektra/Asylum, which has always stood for the very highest artistic quality."

Urso Named VP

Perry also confirmed that David Urso has been named vice president of Planet. Urso was most recently national promotion director at Warner Bros. Records. Other staff appointments include Kathleen Carey, director of artist development and publishing, and Robin Rinehart, executive assistant to Perry. Perry also indicated that other producers will also be involved in Planet projects and that the roster will eventually consist of both new and established artists.

Planet's temporary headquarters are located at 9120 Sunset Blvd., Los Angeles.



Producer Richard Perry with Elektra/Asylum Chairman Joe Smith at the signing of his custom label, Planet, to a distribution pact. From left: Planet attorney Abe Summers; Smith; Perry; and E/A attorney Mike Mayer.

Mardones, Ravan Rock with Style

■ NEW YORK—Benny Mardones (Private Stock) doesn't compromise. When he sings about being "your own man," he means it. To say that this young rock and roller doesn't pull any punches when he's performing would be saying the least about him. Mardones' recent show at the Bottom Line showed him to be one of the new breed of rockers who give their all for their audience. Like Seger and Springsteen, Mardones exudes an energy unequalled in intensity since the early '60s and certainly an energy rarely seen today.

Some critics have made comparisons between Mardones and Springsteen, but Bruce is in a class by himself and to compare Benny to him is to do a great injustice to this promising performer. Mardones does not cut the stunning figure onstage that Springsteen does. His songs don't have the characters and imagery running through them or the profound effect that Springsteen's do; but they are profound in a different way. When Mardones sings "You can't depend on anybody else/Ya gotta be your own man/That's all there is to becoming someone who's really free," it hits home with stunning im-

pact. You know that he believes what he says and, like it or not, you know he's right. His rousing anthem to women, "Thank God For Girls," is in the same vein, and as unmoving as it might sound, there is a complex statement about needs, desires, and relationships being made. Likewise, his arrangements of Alessi's "All For A Reason" and the Bee Gees' "I Started A Joke" show that unique ability to arrange songs better than their original versions.

Onstage, Mardones projects the image of the cool rocker totally in control of the moment . . . his moment. Whether he's swinging his mike around or using it to emphasize a phrase or a pause in the music, one would think that he had been doing this for years, that he's played New York before and that it's just another show. But then there is the realization that he has never played here before and his performance is that much more incredible.

Headlining the show was Genya Ravan (20th Century-Fox) whose energetic show was the perfect end to an exciting evening.

Ravan, with a new lp under her

belt, "Urban Desire," is on the verge of challenging the male dominance of the rock stage. John Gabree, writing in New York Magazine, perhaps put it best when he said "she is one of the few woman performers who can give the high-energy show we expect from the best male rockers."

During her set, which included her new hit, "Back In My Arms Again," her solid rock background shows through. Having toured with The Animals, The Yardbirds, The Kinks and The Stones in the '60s, you know this lady knows her stuff.

Carl Skiba

CBS Bows 'Collectors' Cassettes

■ NEW YORK — CBS Records' CSP Division has announced the release of its 31 top "Collectors' Series" and "Encore" titles in cassette format, with two of these—the original Broadway cast recording of "My Fair Lady" and the soundtrack of "On A Clear Day You Can See Forever"—also slated for 8-track production.

The move acknowledges the growing market potential of cassettes, but it also says a great deal about the Collectors' Series' vigorous growth with dealers and distributors across the country.

The new tape line debuted at the national music and sound show Saturday, August 26 at the New York Hilton; and it includes such all-time favorites as "Show Boat," with Helen Morgan and Paul Robeson; the original Broadway cast recordings of "Bye

Bye Birdie," "Do I Hear A Waltz?" and "My Fair Lady."

Col Signs Heath Bros.



Dr. George Butler, vice president, jazz/progressive a&r, Columbia Records has announced that The Heath Brothers have signed to the Columbia label. The Heaths' debut album, entitled "Passing Thru . . .," is produced by The Heath Brothers and Butler and is slated for September release. Pictured at Columbia's New York offices are from left: Butler, Jimmy Heath and Percy Heath.

We hear you.

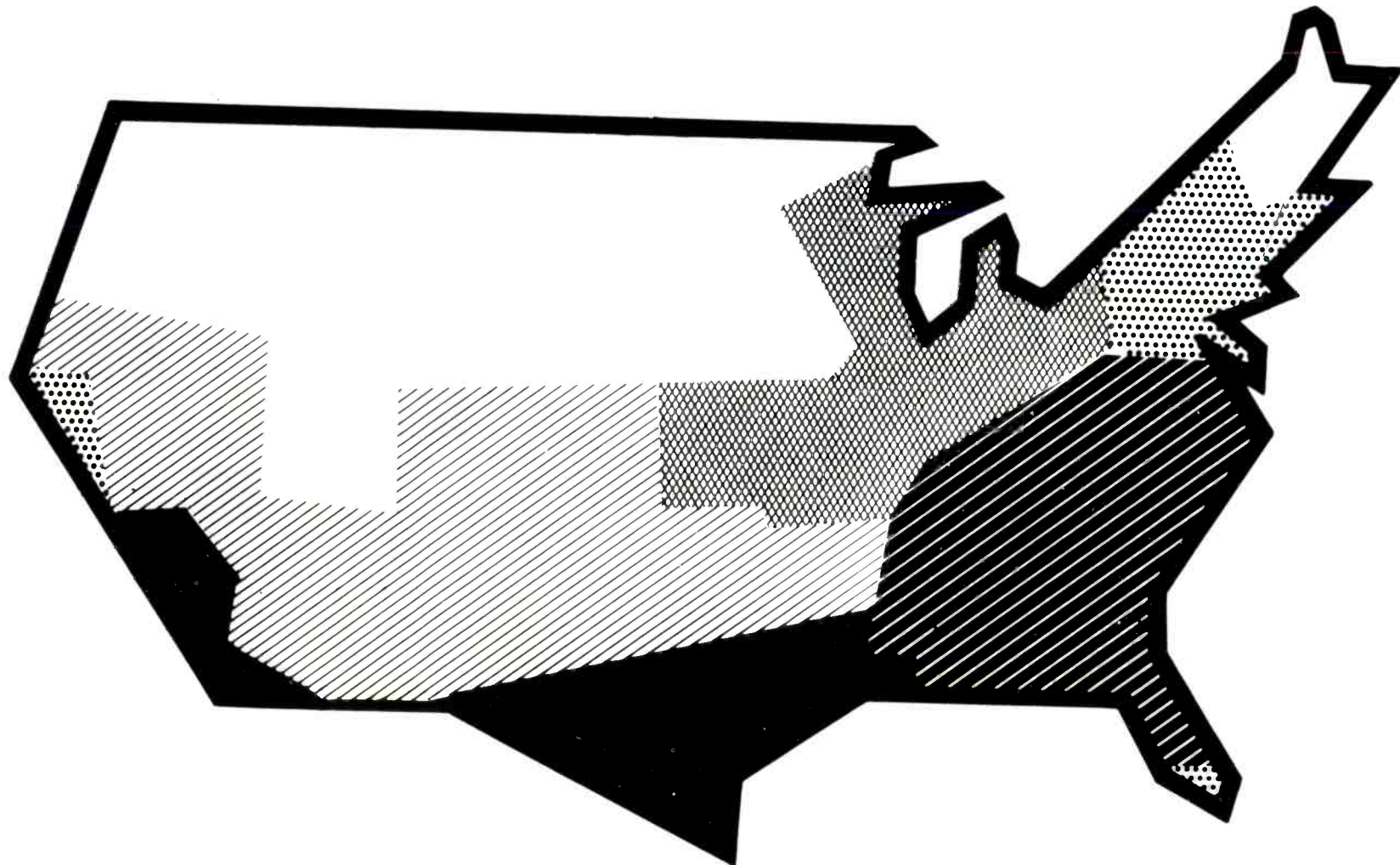
Record World

RECORD WORLD

September 9, 1978
Pullout Section

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 V79 Y100 13Q Z104 96X 99X

RW II

WAAY WAKY WANS-FM WAUG WBBQ
WBSR WCGQ WFLB WFLI WGSV WHBQ
WHHY WISE WLAC WMAK WORD WRJZ
WSGA WSM-FM BJ105 Z93 KXX/106 94Q

RW III

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

Tendency:

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

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

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

Last Week: This Week:

2	1	A Taste of Honey
1	2	Commodores
3	3	Frankie Valli
6	4	Olivia Newton-John
4	5	Foreigner
10	6	Travolta & Newton-John
7	7	Andy Gibb
9	8	Walter Egan
12	9	Exile
11	10	Earth, Wind & Fire
14	11	Chris Rea
13	12	Rita Coolidge
16	13	Nick Gilder
18	14	LRB
17	15	Rick James
5	16	Rolling Stones
21	17	Anne Murray
19	18	Cars
22	19	Boston
15	20	Teddy Pendergrass
24	21	Kenny Loggins
23	22	Bob Seger
25	23	Robin Gibb
27	24	John Paul Young
26	25	Linda Ronstadt
Ex	26	Aerosmith
28	27	Eddie Money
Ex	28	The Kinks

Adds: Rolling Stones
Donna Summer
Gerry Rafferty

Extras: Simon & Taylor
The Who
Diana Ross/Michael Jackson
Hall & Oates
Barbra Streisand
Billy Joel
Steely Dan

LPCuts: Foreigner (Double Vision)

Also Possible: Wings
Ambrosia
Captain & Tennille
Journey
Dan Hill
Bruce Springsteen
Karen Young
Peter Brown
Funkadelic

Last Week: This Week:

3	1	Exile
1	2	Commodores
5	3	A Taste of Honey
4	4	Olivia Newton-John
6	5	Evelyn "Champagne" King
2	6	Foreigner
8	7	Earth, Wind & Fire
13	8	Travolta & Newton-John
11	9	Chris Rea
14	10	LRB
7	11	Andy Gibb
12	12	Teddy Pendergrass
15	13	Rick James
16	14	Kenny Loggins
19	15	Nick Gilder
20	16	Anne Murray
21	17	Robin Gibb
25	18	Barbra Streisand
22	19	Bob Seger
9	20	Rolling Stones
28	21	Gerry Rafferty
26	22	Ambrosia
10	23	Frankie Valli
27	24	Paul Davis
30	25	Boston
29	26	Linda Ronstadt
Ex	27	John Paul Young
LP	28	Rolling Stones
Ex	29	Stonebolt
AP	30	David Gates
AP	31	Aerosmith

Adds: Hall & Oates
Gino Vannelli
The Who
Alicia Bridges

Extras: Steely Dan
Michael Johnson
Captain & Tennille
McCrays

LPCuts: Foreigner (Double Vision)

Also Possible: Crystal Gayle
Donna Summer
Atlanta Rhythm Section
Billy Joel
Dan Hill
Eric Carmen
Raydio

Last Week: This Week:

1	1	Commodores
2	2	Frankie Valli
4	3	A Taste of Honey
3	4	Foreigner
5	5	Olivia Newton-John
6	6	Andy Gibb
9	7	Exile
13	8	Travolta & Newton-John
8	9	Walter Egan
7	10	Pablo Cruise
12	11	Rita Coolidge
17	12	Nick Gilder
15	13	Earth, Wind & Fire
16	14	Chris Rea
19	15	Rick James
21	16	Boston
18	17	Eddie Money
20	18	Bob Seger
22	19	Kenny Loggins
24	20	Linda Ronstadt
26	21	Aerosmith
25	22	John Paul Young
10	23	Joe Walsh
14	24	Evelyn "Champagne" King
27	25	Robin Gibb
Add	26	The Who
Ex	27	Anne Murray

Adds: Gerry Rafferty
Ambrosia

Extras: Steely Dan
Meatloaf

LPCuts: Foreigner (Double Vision)

Also Possible: Trooper
Dan Hill
Carly Simon with
James Taylor
Hall & Oates
Styx
Billy Joel
Michael Johnson
Stonebolt
Michael Henderson

Hottest:

Rock:

Rolling Stones

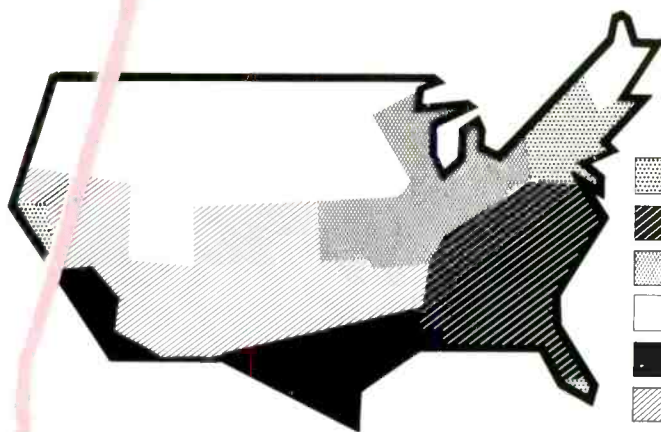
Adult:

Captain & Tennille
David Gates

R&B Crossovers:

Funkadelic

TOP PLACE ke Playlists



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPX KDWB KFYZ KGW KING, KJL KJRB
KKLS KKXL KKOA KLEO KSTP KTQQ

RW V

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

RW VI

KAYY KAKC KIMN KIMN-FM KLIF KLUE
KOFM KRIZ KNUS KTFX KTLK Z97

Tendency:

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

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

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

Last Week: This Week:

1	1	Commodores
2	2	Foreigner
5	3	Olivia Newton-John
4	4	Andy Gibb
7	5	Exile
10	6	Chris Rea
11	7	LRB
13	8	Travolta & Newton-John
3	9	Rolling Stones
12	10	Earth, Wind & Fire
14	11	Nick Gilder
17	12	Kenny Loggins
16	13	Anne Murray
15	14	A Taste of Honey
22	15	Gerry Rafferty
6	16	Franki Valli
21	17	The Kinks
24	18	Captain & Tennille
26	19	Boston
8	20	Joe Walsh
25	21	Robin Gibb
23	22	Crystal Gayle
9	23	Walter Egan
27	24	John Paul Young
Add	25	The Who
Ex	26	Steely Dan
Add	27	Bob Seger

Adds: Ambrosia
Paul Davis

Extras: Michael Johnson
Linda Ronstadt
David Gates
Billy Joel
Evelyn "Champagne" King

LPCuts: Foreigner (Double Vision)
Chris Rea (Benny Santini)

Also Possible: Stonebalt
Dan Hill
Hall & Oates
Wendy Waldman
Bruce Springsteen
Rupert Holmes
Clout

Last Week: This Week:

3	1	Foreigner
1	2	Commodores
2	3	Frankie Valli
4	4	Olivia Newton-John
8	5	Exile
10	6	Travolta & Newton-John
11	7	Evelyn "Champagne" King
7	8	Rita Coolidge
13	9	A Taste of Honey
6	10	Andy Gibb
12	11	Eddie Money
17	12	Nick Gilder
16	13	Earth, Wind & Fire
14	14	Chris Rea
20	15	LRB
19	16	Rick James
5	17	Rolling Stones
22	18	Kenny Loggins
24	19	Bob Seger
21	20	The Kinks
9	21	Walter Egan
23	22	Teddy Pendergrass
26	23	Boston
25	24	Robin Gibb
27	25	Linda Ronstadt
29	26	Gerry Rafferty
28	27	Aerosmith
30	28	Cars
Add	29	Steely Dan
Ex	30	Anne Murray
Ex	31	Captain & Tennille

Adds: The Who

Extras: Hall & Oates
Steely Dan
McCrays
John Paul Young

LPCuts: Bee Gees & Peter Frampton
(Sgt. Pepper)
Foreigner (Double Vision)
John Travolta (Greased
Lightening)

Also Possible: Village People
Crystal Gayle
Dan Hill
Bruce Springsteen
Ambrosia
Rolling Stones
Wings
Gerry Rafferty
Foxy

Last Week: This Week:

1	1	Commodores
2	2	Frankie Valli
3	3	Olivia Newton-John
4	4	Foreigner
6	5	Andy Gibb
14	6	A Taste of Honey
9	7	Travolta & Newton-John
8	8	Rita Coolidge
11	9	Chris Rea
10	10	Evelyn "Champagne" King
12	11	Exile
15	12	LRB
13	13	Earth, Wind & Fire
16	14	Nick Gilder
5	15	Rolling Stones
19	16	Eddie Money
20	17	Anne Murray
23	18	Kenny Loggins
21	19	Bob Seger
25	20	John Paul Young
7	21	Pablo Cruise
24	22	Robin Gibb
27	23	Gerry Rafferty
26	24	Boston
28	25	Linda Ronstadt
Ex	26	Rick James
Ex	27	Captain & Tennille

Adds: Billy Joel

Extras: The Who
The Kinks
Steely Dan

LPCuts: None

Also Possible: Cheryl Ladd
Ambrosia
Diana Ross/Michael Jackson
Hall & Oates
Dan Hill
Rolling Stones
Wings
Aerosmith
David Gates

Hottest:

Country Crossovers:

None

Teen:

Aerosmith

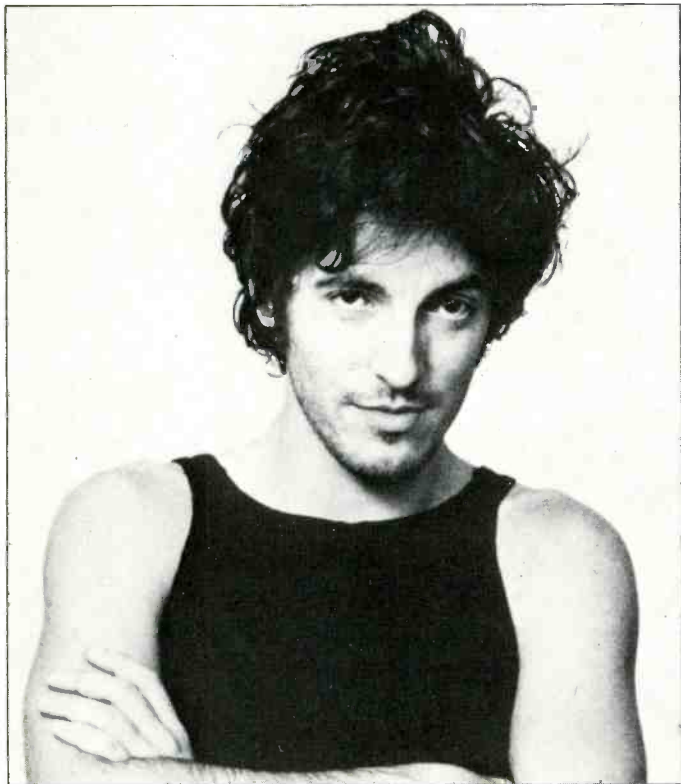
LP Cuts:

Bee Gees & Peter Frampton (Sgt. Pepper)
Foreigner (Double Vision)
John Travolta (Greased Lightening)
Chris Rea (Benny Santini)

Bruce Springsteen

"Badlands"

3-10801



Facts:

- ... Bruce is in the middle of a 75 city tour that has left audiences exhilarated and roaring for more even after 4 encores — 3-1/2 hour performance.
- ... Bruce is one of the best selling record artists in the U.S.
- ... Bruce has two Platinum & two Gold LP's
- ... Bruce's entire concerts have been broadcast live in L.A. and 8 cities in the Midwest to millions of listeners, with upcoming broadcasts scheduled for the Northeast and Southeast regions.
- ... Bruce's current LP — "Darkness On The Edge Of Town" is being programmed hourly on A.O.R. radio.
- ... "Badlands" is far and away the most played track.
- ... "Badlands" is the anthem of the album.

Fact:

...Your listener is ready for "Badlands!"

"Badlands" —
Bruce Springsteen's New Single
On Columbia Records



CALL-OUTS

Stations Contributing This Week:

WCOL, WDRQ, WFIL, WHBQ, WRKO, WROK, KCBQ, KDWB, KHJ, KKXL, KTLK, 94Q, 92X, Y100

Overall Demographics:

Commodores	Andy Gibb (Ever)
Pablo Cruise	Walter Egan
Frankie Valli	A Taste of Honey
Rolling Stones	Joe Walsh
Foreigner	Donna Summer

COMMODORES: All around smash holding down the number one slot in teens, male adults and female adults.
PABLO CRUISE: The number two teen record. Third in male adults and in female teens.
FRANKIE VALLI: Sixth in teens, pulling male and female adults.
ROLLING STONES: Third in teens, seventh in male adults. Leaning male in teens.
FOREIGNER: Fifth in teens and sixth in male adults.
ANDY GIBB (Everlasting): Eighth in teens. Also pulling male and female adults.
WALTER EGAN: Tenth in teens (leaning female). Pulling both male and female adults. Males are stronger.
A TASTE OF HONEY: Eleventh in teens (totally female). Also pulling female adults.
JOE WALSH: Seventh in teens, fifth in male adults. Also pulling female adults.
DONNA SUMMER: Pulling teens, male adults and female adults. Strength here is in its overall response.

Active Discs:

CARS: Pulling teen and adult response.
NICK GILDER: Pulling male teens and male adults.
RICK JAMES: Showing overall.
EVELYN "CHAMPAGNE" KING: Overall response on this record with teens the strongest demo.
LITTLE RIVER BAND: Pulling female adults and male adults.
KENNY LOGGINS: Pulling adults—leaning female.
ANNE MURRAY: Pulling female adults (18+).
OLIVIA NEWTON-JOHN: The response on this record has been reported as overall.
CHRIS REA: Fourth in female adults. Also pulling teens and male adults.
BOB SEGER (Hollywood): Showing overall response.
BARBRA STREISAND (Prisoner): Pulling male adults.
TRAVOLTA/NEWTON-JOHN (Summer): Fourth in teens (leans female) and ninth in female adults.

Stayability:

ARS: Continues to pull teens and male adults.
PETER BROWN: Pulling female teens and female adults. Still showing well as an overall record.
JACKSON BROWNE: Ninth in teens and ninth in male adults.
MICHAEL JOHNSON (Bluer): Remains popular with female teens.
GERRY RAFFERTY (Baker): Pulling teens, male adults and sixth in female adults.
BOB SEGER (Still): Second in male adults. Still pulling some female adults.
CARLY SIMON (You): Still pulling some male adults.

Breaking:

EXILE: Showing overall response—eighth in male adults. Also pulling female adults.

Early Acceptance on:

BOSTON: Pulling male teens and adults.
CRYSTAL GAYLE: 25-49 females coming in on the record.
ROBIN GIBB: Pulling overall response.
HALL & OATES: Pulling adults (18+).
BILLY JOEL (She's): Female adult response reported.
JOURNEY (Light): Overall response reported.
KC & THE SUNSHINE BAND: Overall response leaning toward female adults.
MEATLOAF: Pulling teens.
MCCRARYS: Female teens and male adults.
GERRY RAFFERTY (Right): Pulling male adults.
LINDA RONSTADT: Pulling 25+ males.
ROLLING STONES (Beast): Pulling females 18+.
ROSS/JACKSON: Pulling adults.
BOB SEGER (Old Time): Pulling 25+ adults.
STEELY DAN (Josie): Showing overall.
THE WHO: Overall response reported.
JOHN PAUL YOUNG: Pulling male adults.

THE RADIO MARKETPLACE

Bill Tanner, Y100

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

Dave Thomson, KDWB

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

Joel Denver, KCBQ

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

Charlie Lake, Charter Broadcasting

"I have found the radio marketplace feature a welcome and innovative addition to Record World's continuing efforts to become even more valuable to the radio industry."

Les Garland, KFRC

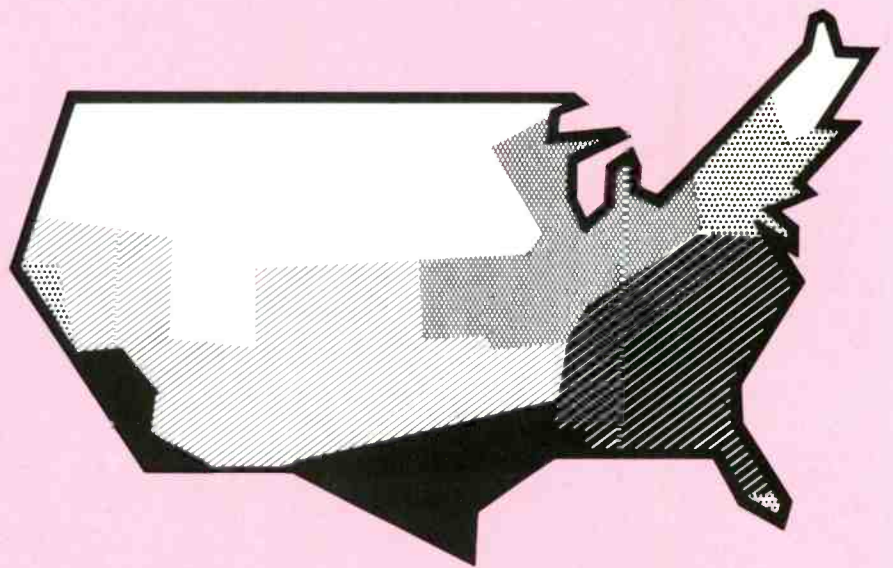
"I find that the radio marketplace brings records to my attention that might be right for San Francisco that I might otherwise miss by just reading a national chart."

Dave Sholin, RKO Radio

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

Bryan McIntyre, WCOL/92X

"We find the radio marketplace useful for finding out what new songs are growing in our region."

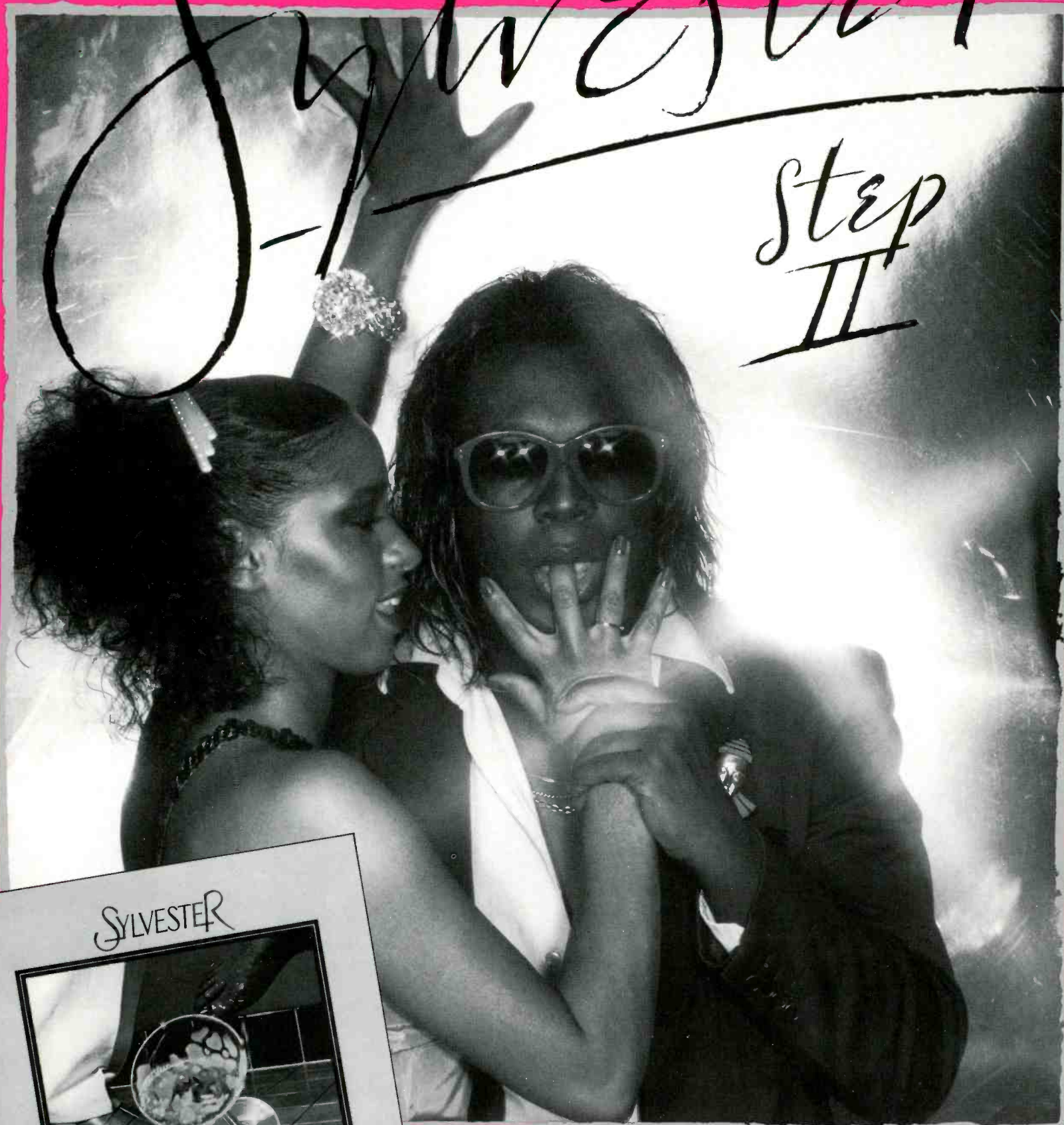


RECORD WORLD

AMERICA'S HOTTEST DANCE ALBUM . . . AND GETTING HOTTER!

Sylvester

Step II



YOU MAKE ME FEEL (MIGHTY REAL) • DANCE DISCO HEAT • EPILOGUE • GRATEFUL
I TOOK MY STRENGTH FROM YOU • WAS IT SOMETHING THAT I SAID • JUST YOU AND ME FOREVER

Produced by Harvey Fuqua and Sylvester for Honey Records Productions

ON FANTASY RECORDS AND TAPES  

Dialogue (Continued from page 16)

I believe it is more important to be the best production company at the service of the industry.

RW: With all these productions how do you coordinate placing producers with artists, material with artists?

Benedetto: Well I'm a song man. The song is the most important thing. Particularly a good song linked up with good musicians and a good producer. But the song is the most important factor. You can have a singer who, say, is not really 100 percent, but with a good song it's okay. But a fantastic performer with a good song is like the situation with a motion picture soundtrack—if you have a fantastic film and a good score it's an enormous success. It's a combination of the two, but most important is the song.

RW: One of your most recent important artists, Samantha Sang, most definitely successfully picked up on a bandwagon. How does that fit into your view of the scheme of things?

Benedetto: Samantha Sang has sold over two million singles and gotten a gold album. I would say the success is a combination of everything. I think many people deserve credit. Number one our artist, Samantha Sang is very talented. Of course I give very, very top credit to Barry Gibb who is an outstanding figure in the music industry and who did a fantastic production job on this project. I have admired the Bee Gees since they started in the early sixties. I also credit the record company, the production company and the promotion people . . . to everyone who believed in the project. The timing was also important. To me it was very important to release that single in November—before Christmas. It is almost impossible to have a release before Christmas. I like to work against the industry's systems and their rules and regulations. I hate rules and regulations. Just because they think it has to be done one particular way. I proved successful by working against the system and selling over two million records. By Christmas time it's over. There is nothing but Christmas music. And to have it released in March or April would not have made sense. We would have lost the momentum of the success of "Saturday Night Fever" and the "hot" moment of the industry.

RW: How did you get the Bee Gees to work with Samantha?

Benedetto: Samantha and the Bee Gees go back a very long time from the time Samantha and Barry were very young children in Australia. After we signed Samantha and we were discussing possible producers his name was brought up. We found he was very interested in doing the production. You know I believe very much that it is very easy for someone who has come along so far and been successful for so many years to become a top producer and often be more successful producing another act rather than just producing himself.

RW: I know you've gone over it dozens of times, but I would like to go back into the history of your firm as it is such an interesting one.

Benedetto: I incorporated this company in 1964. I was born in Italy and spent much time in France, England and Spain. From England I came here in 1963 and opened my company in 1964. At that particular time it was almost impossible for anyone to become a publisher. Every artist was a publisher and unless you had the backing of millions of dollars to purchase existing catalogues it was almost impossible to survive. But that was too easy. I don't like easy things. I like to establish things and be proud of myself. I'm proud to have started from scratch and to have been able to expand quickly. If I had millions of dollars behind me, like many do, I'm sure this company today would be a much much larger corporation.

When I came here to the States I was a very young man who wanted to be a publisher but you couldn't sustain yourself by acquiring a song here and there. I started as a one-man operation and after the initial six months I started to employ other people. One particular film, "The Thief of Baghdad," opened my eyes to what was to become a gold mine. While everyone was trying to push their songs up the charts, this film gave me the idea to research foreign movie scores. I became the representative of many European soundtrack catalogues. At that time there was no representation and no one was getting paid off their songs. CAM in Italy had a small catalogue of songs. What I did was establish a computerized system to check the films on television, establish clearances, etc. Today I control over 8000 motion picture scores so I am the number one publisher of performances from soundtracks, from television and films.

The period of the sixties was a very rough time for publishers. Many, many went out of business. Many publishers were frightened by the whole change in the industry . . . the whole change into rock. They almost just became collectors . . . retreating . . . allowing other new companies to come forth. So once my catalogue of film music was established I started to go into popular music in '68, '69 and '70 with things really taking shape during the '70s with Lighthouse, the Raspberries, etc.

RW: So you virtually brought CAM from a film score company into

the realm of popular music.

Benedetto: Yes that's right. Yes, at that particular time, Lighthouse, Grand Funk, Blood, Sweat & Tears, Three Dog Night, the Chambers Brothers were the popular music.

RW: Why did you transcend into popular music?

Benedetto: I believe in all types of music. My personality does not just stop at popular music. I like classical, European music, anything that I can feel. I can feel an opera, a ballet, a symphony . . . hard rock & roll, r&b, ballads. You can see from this company with the diversity of its material.

RW: I understand you are expanding into commercials music and jingles.

Benedetto: Yes, it's really because, to tell you the truth, I'm fed up with how unprofessional music can be sometimes in an industry that reaches millions of people and an industry where there is a lot of money to be made. I would like to see a more subtle touch, and better composition in the industry. Rarely do you have a song that comes from a commercial that becomes a hit. There are a few exceptions. That is just one or two out of thousands and thousands of compositions. This will be a challenge. I'll go very slowly at first . . . I just want to add a few interesting touches to the industry.

E/A Signs Oregon



Oregon has signed with Elektra/Asylum's Jazz/Fusion division. The group's debut album for the label will be released in September, followed by a national tour. Pictured from left are: Ralph Towner and Glen Moore of Oregon; Don Mizell, E/A Jazz/Fusion general manager; Collin Walcott, Oregon; Joe Smith, E/A chairman; Tonik Barber, assistant to Mizell; and Paul McCandless, Oregon.

The Jazz LP Chart

SEPTEMBER 9, 1978

1. **IMAGES**
THE CRUSADERS/ABC AA 6030
2. **YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
3. **SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
4. **SUNLIGHT**
HERBIE HANCOCK/Columbia JC 34907
5. **TROPICO**
GATO BARBIERI/A&M SP 4710
6. **FRIENDS**
CHICK COREA/Polydor PD 1 6160
7. **FEELS SO GOOD**
CHUCK MANGIONE/A&M 4658
8. **COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
9. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
10. **FREESTYLE**
BOBBI HUMPHREY/Epic JE 35338
11. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
12. **ARABESQUE**
JOHN KLEMMER/ABC AA 1068
13. **PAT METHENY GROUP**
ECM 1 1114 (WB)
14. **DON'T LET GO**
GEORGE DUKE/Epic JE 35366
15. **THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
16. **MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
17. **MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
18. **MY SONG**
KEITH JARRETT/ECM 1 1115 (WB)
19. **LARRY CARLTON**
WARNER BROS. BSK 3221
20. **CASINO**
AL DIMEOLA/Columbia JC 35277
21. **HEART TO HEART**
DAVID SANBORN/Warner Bros. BSK 3189
22. **IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
23. **SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
24. **SUNNY SIDE UP**
WILBERT LONGMIRE/Tappan Zee/Columbia JC 35363
25. **ALL ABOUT ESTHER PHILLIPS**
Mercury SRM 1 3733
26. **SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
27. **PHIL UPCHURCH**
Marlin 2209 (TK)
28. **THE BEST OF CHUCK MANGIONE**
Mercury SRM 2 8601
29. **SUPER BLUE**
FREDDIE HUBBARD/Columbia JC 35386
30. **LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
31. **TIME AND CHANCE**
CALDERA/Capitol SW 11810
32. **EASY**
GRANT GREEN/Versatile MSG 6002
33. **NIGHT DANCING**
JOE FARRELL/Warner Bros. BSK 3225
34. **SUNSHOWER**
JOACHIM KUHN BAND/Atlantic SD 19193
35. **SPLENDID**
LARRY CORYELL & PHIL CATHERINE/Elektra 6E 153
36. **THE BEST OF LONNIE LISTON SMITH**
RCA AFL1 2897
37. **STORMY MONDAY**
KENNY BURRELL/Fantasy F 9558
38. **SUMMER SOFT**
BLUE MITCHELL/ABC IA 9347
39. **UPTOWN DANCE**
STEPHANE GRAPPELLI/Columbia JC 35415
40. **THE BLUE MAN**
STEVE KHAN/Columbia JC 35539

Soundmixers Session



Seen during sessions last week at Soundmixers Recording Studios are, from left, studio general manager Bruce Staple, Soundmixers engineer Neal Ceppos, A&M recording star Peter Allen and Marvin Hamlisch, serving as producer for Peter Allen's new A&M lp.

Missile to Motown

■ LOS ANGELES—Derek Church, Motown's director of creative services, has announced the appointment of Mike Missile to the newly created position of advertising and merchandising co-ordinator.

Missile was previously a local merchandising representative.

Factor Pacts Metz

■ NEW YORK — Stephen Metz has negotiated an agreement with Alan J. Factor of the Factor-Newland Production Corp. whereby Metz will act as musical consultant to the company. His duties will include assisting in the administering of the company's publishing companies.

Disco File *(Continued from page 30)*

from *Morrow*, the "chic gay novel of the year," but, at the risk of trivializing it further, it might also be called the disco novel of the year. More than anything I can remember, *Dancer* captures the feeling and flow of the disco life of New York's Serious Dancers—men "bound together by a common love of a certain kind of music, physical beauty and style—all the things one shouldn't throw away an ounce of energy pursuing, and sometimes throw away a life pursuing." There's a whole chapter of brilliant observation and overheard gossip from a night at the Tenth Floor (here elevated to the Twelfth Floor) that no one who danced at this trend-setting private club in the early Seventies will want to miss. *Dancer* is for anyone who remembers Patti Jo's "Make Me Believe in You" and Zulema's "Giving Up" and anyone excited by a book that serves up one thrilling recognition after another.

NOTES: JDC Records has remastered the second pressing of their *Glass Family* album, "Mr. DJ You Know How to Make Me Dance," to give it some extra bottom and red vinyl copies of this new, improved version are available to DJs now. Both the title track and "Disco Concerto" deserve another listen... Jack Witherby, the DJ from His Company in Phoenix, called my attention to the fact that the disco disc version of Deborah Washington's "The Letter" (Ariola) has an unusual feature: the last groove of the song is looped back in such a way that it repeats the final second over and over, like an eerie electronic wave. The technique is the same as that used on the Magnet import 45 version of Gene Farrow's "Hey You Should Be Dancing," but the effect here is wilder.

Fleetwood Mac Bio Published by Warner

■ LOS ANGELES — The first authorized history of Fleetwood Mac has been published in an oversize paperback edition by Warner Bros. Publications, Inc. The 104-page book was written by Samuel Graham, assistant editor, west coast, for *Record World Magazine*.

The book contains more than 50 pages of photographs of Fleetwood Mac and a comprehensive, 10-page discography covering recordings by the group as well as its members individually.

The book retails for \$7.95 and will be available through both book and record store outlets.

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

BUT LOVE ME—Kenny Nolan—Polydor (4)
WHENEVER I CALL YOU "FRIEND"—Kenny Loggins—Col (4)
THEMES FROM THE WIZARD OF OZ—Meco—Millennium (3)
TOOK THE LAST TRAIN—David Gates—Elektra (3)
SHARING THE NIGHT—Dr. Hook—Capitol (3)
YOU NEVER DONE IT LIKE THAT—Captain & Tennille—A&M (3)

WBZ/BOSTON

BOOGIE, OOGIE, OOGIE—A Taste of Honey—Capitol
BUT LOVE ME—Kenny Nolan—Polydor
GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire—Col
KISS YOU ALL OVER—Exile—Warner/Curb
SHAME—Evelyn "Champagne" King—RCA
TOOK THE LAST TRAIN—David Gates—Elektra
WHENEVER I CALL YOU "FRIEND"—Kenny Loggins—Col
YOU NEVER DONE IT LIKE THAT—Captain & Tennille—A&M

WNEW/NEW YORK

IT'S A BETTER THAN GOOD TIME—Gladys Knight & The Pips—Buddah
LITTLE THINGS MEAN A LOT—Margo Smith—WB
THEME FROM THE PINK PANTHER ('78)—Henry Mancini—UA
THEMES FROM THE WIZARD OF OZ—Meco—Millennium

WIP/PHILADELPHIA

TOOK THE LAST TRAIN—David Gates—Elektra
YOU NEVER DONE IT LIKE THAT—Captain & Tennille—A&M

WMAL/WASHINGTON

I WILL STILL LOVE YOU—Stonebalt—Parachute

WKBC-FM/WINSTON-SALEM

BACK IN THE U.S.A.—Linda Ronstadt—Asylum
BUT LOVE ME—Kenny Nolan—Polydor
DON'T IT MAKE YOU WONDER—Dave Mason—Col
PRISONER OF YOUR LOVE—Player—RSO

WSM/NASHVILLE

LITTLE THINGS MEAN A LOT—Margo Smith—WB
SLEEPING SINGLE IN A DOUBLE BED—Barbara Mandrell—ABC
THIS FEELING INSIDE—Randy Goodrum—Arista

WQUD-FM/MEMPHIS

DEVOTED TO YOU—Carly Simon—James Taylor—Elektra
OH DARLING—Robin Gibb—RSO
THINK IT OVER—Cheryl Ladd—Capitol
YOU NEVER DONE IT LIKE THAT—Captain & Tennille—A&M

WSB/ATLANTA

CRAZY FEELIN'—Jefferson Starship—Grunt
CRYIN' AGAIN—Oak Ridge Boys—ABC
DAY DREAMIN'—Fonda Feingold—Mercury
EVERYBODY NEEDS LOVE—Stephen Bishop—ABC
SHARING THE NIGHT—Dr. Hook—Capitol

WFTL/FT. LAUDERDALE

SHE'S ALWAYS A WOMAN—Billy Joel—Col
TEAR TIME—Dave & Sugar—RCA
WIOD/MIAMI
ALL I SEE IS YOUR FACE—Dan Hill—20th
READY TO TAKE A CHANCE AGAIN—Barry Manilow—Arista
TOTO—Linda Carter—Epic
WHENEVER I CALL YOU "FRIEND"—Kenny Loggins—Col

WGAR/CLEVELAND

LOVE IS IN THE AIR—John Paul Young—Scotti Bros.
THINK IT OVER—Cheryl Ladd—Capitol
WHENEVER I CALL YOU "FRIEND"—Kenny Loggins—Col
WHY SHOULD LOVE BE THIS WAY—Michael Stanley Band—Arista
WLW/CINCINNATI
ALMOST LIKE BEING IN LOVE—Michael Johnson—EMI America
DEVOTED TO YOU—Carly Simon/James Taylor—Elektra
HEARTBREAKER—Dolly Parton—RCA

WCCO/MINNEAPOLIS

BAYOU BOTTOMS—Crusaders—Blue Thumb
BUT LOVE ME—Kenny Nolan—Polydor
BE YOUR OWN BEST FRIEND—Ray Stevens—WB
GRAND ILLUSION—Janis Ian—Col
SUBSTITUTE—Clout—Epic
THEMES FROM THE WIZARD OF OZ—Meco—Millennium

KMOX-FM/ST. LOUIS

DREAMING AWAY—Tommy Roe—Warner/Curb
THIS FEELING INSIDE—Randy Goodrum—Arista

KMBZ/KANSAS CITY

BUT LOVE ME—Kenny Nolan—Polydor
DREAMING AWAY—Tommy Roe—Warner/Curb
LONDON TOWN—Wings—Capitol
SHARING THE NIGHT—Dr. Hook—Capitol
SWEET LIFE—Paul Davis—Bang
THEME FROM THE PINK PANTHER ('78)—Henry Mancini—UA
TRUE LOVE WAYS—Gary Busey—Epic
TRUE LOVE WAYS—Randy Gurley—Polydor

KULF/HOUSTON

HOT CHILD IN THE CITY—Nick Gilder—Chrysalis
THEME FROM "EYES OF LAURA MARS" (PRISONER)—Barbra Streisand—Col
TOOK THE LAST TRAIN—David Gates—Elektra
KIIS/LOS ANGELES
REMINISCING—Little River Band—Harvest

KPNW/EUGENE

BEAUTIFUL WOMAN—Charlie Rich—Epic
BUT LOVE ME—Kenny Nolan—Polydor
LAST DANCE—Donna Summer—Casablanca
MONTEGO BAY—Sugar Cane—Ariola
RIGHT DOWN THE LINE—Gerry Rafferty—UA
OH DARLING—Robin Gibb—RSO
SHARING THE NIGHT—Dr. Hook—Capitol
WHENEVER I CALL YOU "FRIEND"—Kenny Loggins—Col

Also reporting this week: WTMJ, WCCO-FM, WSAR, WBAL, KULF, KOY, KSFQ, KVI
25 stations reporting

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RETAIL RAP

By MIKE FALCON

■ YOUR MOTHER DRESSES YOU FUNNY . . . That's generally the reaction I get here from the two Ivy League types who share the editorial offices with me on the west coast, as they snicker at my 15 pairs of jogging shoes and rare Trooper T-shirts. But at the Record Bar convene I found my people, a select group that almost to a man, could for the most part still speak English at four a.m., no matter how small they might feel. In that great flash that seems to occur under certain conditions, I realized that each of these folk, gathered in a tribe-like circle, dressed precisely as I did! The guilty parties: **Richard Tate**, Athens, Ga., Adidas Vienna; **Gary Rose**, Columbus, Ga., Adidas Rom; **Randy Burns**, Charlotte, N.C. Pikes; **Warren Miller**, Chattanooga, Tenn., Nu Balance; **Jerry Robinson**, Kingsport, Tenn., Puma; **Paul Fussell**, Norfolk, Va., Adidas suede (superstore snobbery?); **Tom Roos**, head office/sales manager, a pair too obscure to remember. Of course: notebook in hand, with my Osaga Caliente's. And in a tux, VP **David DeFravio** in spiffy spotless white deck shoes. Go team!

PARTIES . . . Do you ever stop? How about the **Jim Hawn** lawn party in Cleveland, where there seemed to be a great rapport between promotion, sales, and retail people. What was really amazing was that all the radio promo men knew the retailers by name. Coordination. **Jim Bonk**, **Joe Bressi** (Camelot Records), **Barry "My Middle Name is Kraftwerk" Haughlin** (Capitol), **John Hey** (EMI) and **Tom Shannon** (Capitol) all put in stellar eating performances. And at the massive Tower Records 10th anniversary party held in San Francisco there were more label brass than you could point an RA at. We literally had to fight our way through to **Russ Solomon** for congrats on behalf of the magazine. A great one.

ARE THE LABELS CHICKEN? . . . Seems so. We have already been deluged with baseball entries in the First Annual Record World Softball Championships. But those legendary teams, which seem to be perpetually undefeated have yet to report. Here are the challengers: #1: New Images. #2: (tie) Licorice Pizza, Music Plus, Nehi, it's still totally unclear). #3: E/A. Now where are the heavies, like UA, which will reportedly have a fly-in member? Or WEA or Warners? Hey, guys, it's time to put it on the line. Where's the Casablanca contingent? We need to hear from you so we have a record of your schedule for seedings. Unseeded teams will fight it out in what may be a rather mad bracket, so just call Mike Falcon at (213) 465-6126 with those weekly scores, huh?

NARM REGIONALS . . . Seems to be the topic of conversation whenever we pick up a phone. The Los Angeles meeting was a great one, and we understand others were even better. Surprise at the Capitol table: **Walter Lee** took a few hours to answer questions. A coup. Another surprise: **Angela Singer** of Circle/Hollywood Records flew in, along with **Russ Baldwin**, Hollywood Group manager; **Rich Sanzare**, Circles group manager; and **Phil Zrike**, ad director. Singer says the accompanying photo, taken of the **Isley Brothers** in-store which attracted 2800 people to a Circles store, is the first for a major black act in Arizona.



PASSPORT NEWS . . . A new Synergy album, entitled "Cords," will rely heavily on in-store promotions, "where we believe in-store-play and exposure to be the key to the ultimate success . . ." according to **Carol Green** of the label. As you'll probably recall, Synergy is an act often used by stereo equipment retailers in their sales pitches. The new lp will have a videocassette of computerized images for additional push. Questions about the new lp and the in-store program should go to Green at Passport, 3619 Kennedy Road, So. Plainfield, N.J. 07080. Tel.: (201) 753-6100.

Milsap Feted in L.A.



When Ronnie Milsap recently played an engagement at the Roxy in Los Angeles, RCA Records gave a reception for him following at Julie's Place. Shown here (from left) greeting the popular Nashville artist are Michael Abramson, director of national promotion, RCA Records; Tommy Thomas, owner of the Palomino Club, a popular c&w emporium in LA; Ray Anderson, division vice president, promotion, RCA Records; Ronnie, and Bill Graham, director, western region field marketing, RCA Records.

Goodphone™ ROCK ALBUMS

(A survey of reports indicating airplay activity at major album stations across the country)

LW	TW	NW	Album	Label	
1	1	1	The Rolling Stones	Some Girls	Rolling Stones
**	7	2	The Who	Who Are You	MCA
3	2	3	Foreigner	Double Vision	Atlantic
9	5	4	Boston	Don't Look Back	Epic
2	6	5	Bruce Springsteen	Darkness On The Edge Of Town	Columbia
6	8	6	The Cars	The Cars	Elektra
5	3	7	Bob Seger	Stranger In Town	Capitol
8	10	8	Kenny Loggins	Nightwatch	Columbia
7	9	9	Pablo Cruise	Worlds Away	A&M
4	4	10	Joe Walsh	But Seriously, Folks	Asylum
10	12	11	David Gilmour	David Gilmour	Columbia
16	15	12	Robin Trower	Caravan To Midnight	Chrysalis
13	13	13	Alan Parsons Project	Pyramid	Arista
**	14	14	Daryl Hall & John Oates	Along The Red Ledge	RCA
14	21	15	Tom Petty & The Heartbreakers	You're Gonna Get It	Shelter
22	22	16	Little River Band	Sleeper Catcher	Harvest
25	27	17	Ambrosia	Life Beyond L.A.	Warner Bros.
12	11	18	The Moody Blues	Octave	London
11	16	19	Bob Dylan	Street-Legal	Columbia
19	20	20	Greg Kihn	Next Of Kihn	Beserkley/Janus
18	17	21	Cheap Trick	Heaven Tonight	Epic
15	18	22	Various Artists	Sgt. Pepper Soundtrack	RSO
33	23	23	Joe Cocker	Luxury You Can Afford	Asylum
27	28	24	Dave Mason	Mariposa De Oro	Columbia
**	**	25	Fogelberg/Weisberg	Twin Sons Of Different Mothers	Full Moon/Epic
**	**	26	Lynyrd Skynyrd	First And... Last	MCA
**	19	27	City Boy	Book Early	Mercury
17	24	28	The Kinks	Misfits	Arista
26	29	29	Genya Ravan	Urban Desire	20th Century
30	31	30	UFO	Obsession	Chrysalis
**	38	31	Player	Danger Zone	RSO
28	32	32	Talking Heads	More Songs About Buildings & Food	Sire
**	40	33	Johnny Winter	White Hot And Blue	Blue Sky
20	46	34	Prism	See Forever Eyes	Ariola
31	36	35	Jean-Luc Ponty	Cosmic Messenger	Atlantic
**	25	36	Kingfish	Trident	Jet
41	**	37	Leon Russell	Americana	Paradise/WB
24	30	38	The Motors	Approved By The Motors	Virgin
**	34	39	Blondie	Parallel Lines	Chrysalis
46	44	40	Meat Loaf	Bat Out Of Hell	Cleve. Int'l
39	48	41	Steve Gibbons	Down In The Bunker	Polydor
**	**	42	David Coverdale	White Snake	UA
21	26	43	Chilliwack	Lights From The Valley	Mushroom
23	35	44	Peter Gabriel	Peter Gabriel	Atlantic
29	41	45	Sammy Hagar	All Night Long	Capitol
32	47	46	Moon Martin	Shots From A Cold Nightmare	Capitol
**	**	47	Stephen Bishop	Bish	ABC
42	**	48	John Prine	Bruised Orange	Asylum
36	42	49	Michael Stanley	Cabin Fever	Arista
**	**	50	Jesse Winchester	A Touch On The Rainy Side	Bearsville

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101 THE ALBUM CHART 150

SEPTEMBER 9, 1978

SEPT. 9	SEPT. 2	
101	111	FIRE UP 'N' KICKIN' FATBACK BAND/Spring 1 6718 (Polydor)
102	105	LOUISIANA'S LE ROUX/Capitol SW 11734
103	86	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139
104	108	THICK AS THIEVES TROOPER/MCA 2377
105	109	CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182
106	84	CENTRAL HEATING HEATWAVE/Epic JE 35260
107	107	FREESTYLE BOBBI HUMPHREY/Epic JE 35338
108	80	SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)
109	91	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/ Curton CUK 5021 (WB)
110	92	MAGAZINE HEART/Mushroom MRS 5008
111	97	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
112	117	LEO SAYER/Warner Bros. BSK 3200
113	96	MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)
114	101	THREE'S A CROWD TARNEY SPENCER BAND/A&M SP 4710
115	106	STARDUST WILLIE NELSON/Columbia JC 35332
116	126	WHATEVER HAPPENED TO BENNY SANTINI? CHRIS REA/ United Artists UA LA 879 H
117	121	A TOUCH ON THE RAINY SIDE JESSE WINCHESTER/ Bearsville BRK 6984 (WB)
118	104	DOUBLE PLATINUM KISS/Casablanca NBLP 7100
119	110	AMERICANA LEON RUSSELL/Paradise PAK 3142 (WB)
120	133	URBAN DESIRE GENYA RAVAN/20th Century Fox T 562
121	127	SNAIL/Cream CR 1009
122	125	WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H
123	128	WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290
124	134	THE GARDEN OF LOVE DON RAY/Polydor PD 1 6150
125	—	ALONG THE RED LEDGE DARYL HALL & JOHN OATES/ RCA AFL1 2804
126	136	ELVIS PRESLEY SINGS FOR CHILDREN AND GROWNUPS TOO RCA CPL1 2901
127	122	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126
128	124	FAME GRACE JONES/Island ILPS 9525 (WB)
129	113	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092
130	132	POWERAGE AC/DC/Atlantic SD 19180
131	137	GOLDEN GREATS BUDDY HOLLY/MCA 3040
132	142	SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES/ Capitol SMAS 2653
133	138	THE ONE AND ONLY . . . GLADYS KNIGHT AND THE PIPS/ Buddah BDS 5701 (Arista)
134	135	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century Fox T 541
135	115	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046
136	—	SECRETS GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
137	—	LUXURY YOU CAN AFFORD JOE COCKER/Asylum 6E 145
138	—	RHYTHM OF LIFE AFRO-CUBAN BAND/Arista AB 4188
139	139	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century Fox T 550
140	140	YOUNGBLOOD (ORIGINAL SOUNDTRACK) WAR/United Artists UA LA 940 H
141	143	THE GRAND ILLUSION STYX/A&M SP 4637
142	119	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041
143	—	SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728
144	118	DREAM WORLD CROWN HEIGHTS AFFAIR/De-Lite DSR 9506 (Mercury)
145	130	ALL NIGHT LONG SAMMY HAGAR/Capitol SMAS 11812
146	131	STAY THE NIGHT JANE OLIVOR/Columbia JC 35437
147	150	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/ Sire SRK 6058 (WB)
148	120	HEADLIGHTS WHISPERS/Solar BXL1 2774 (RCA)
149	112	U.K./Polydor PD 1 6146
150	—	READ MY LIPS TIM CURRY/A&M 4717

151-200 ALBUM CHART

151	OUT OF THE BLUE ELO/Jet KZZ 35467 (CBS)	176	BEFORE THE RAIN LEE OSKAR/Elektra 6E 150
152	EYES OF LAURA MARS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/ Columbia JS 35487	177	THE ESSENTIAL JIMI HENDRIX/ Warner Bros. 2 RS 2245
153	SEE FOREVER EYES PRISM/Ariola SW 50034	178	THE DIRT BAND/United Artists UA LA 854 H
154	THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK)/Epic JE 35412	179	THE KICK INSIDE KATE BUSH/ EMI-America SW 17003
155	CORDS SYNERGY/Passport PB 6000 (Arista)	180	LIGHTS FROM THE VALLEY CHILLIWACK/Mushroom MRS 5011
156	NEXT OF KINH GREG KINH/ Beserkley JBZ 0056 (Janus)	181	VILLAGE PEOPLE/Casablanca NBLP 7064
157	LARRY CARLTON/Warner Bros. BSK 3221	182	ALL ABOUT ESTHER PHILLIPS/ Mercury SRM 1 3733
158	FOREIGNER/Atlantic SD 19109	183	GOODBYE GIRL DAVID GATES/ Elektra 6E 148
159	PAT METHENY GROUP/ECM 1 1114 (WB)	184	SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW 79005
160	BURN'T LIPS LEO KOTTKE/Chrysalis CHR 1191	185	MEMPHIS HORNS BAND II/RCA APL1 2643
161	GOT A FEELING PATRICK JUVET/ Casablanca NBLP 7101	186	IN FASHION THE STYLISTICS/ Mercury SRM 1 3727
162	IT'S ALIVE OZARK MOUNTAIN DAREDEVILS/A&M SP 6006	187	NORMA JEAN NORMA JEAN WRIGHT/Bearsville BRK 6983 (WB)
163	STEPPIN' OUT HIGH INERGY/Gordy G7 982R1 (Motown)	188	FOR YOU PRINCE/Warner Bros. BSK 3150
164	WHITE MANSIONS VARIOUS ARTISTS/A&M SP 6004	189	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
165	THE BEST OF THE TRAMMPS/Atlantic SD 19194	190	BOOK EARLY CITY BOY/Mercury SRM 1 3737
166	KISS THIS WORLD GOODBYE MTUME/Epic JE 35255	191	DRIFTIN' ALESSI/A&M SP 4713
167	WHITE, HOT & BLUE JOHNNY WINTER/Blue Sky JZ 35475 (CBS)	192	SHOTS FROM A COLD NIGHTMARE MOON MARTIN/Capitol SW 11787
168	FRANKIE VALLI IS THE WORD/ Warner/Curb BSK 3233	193	NANTUCKET/Epic JE 35253
169	THE CAPTAIN'S JOURNEY LEE RITENOUR/Elektra 6E 136	194	STICKY FINGERS ROLLING STONES/ Rolling Stones COC 39105 (At)
170	STONEBOLT/Parachute RRLP 9006 (Casablanca)	195	REAL TO REEL STARCASTLE/Epic JE 35441
171	HAPPY TO BE WITH YOU JEAN CARN/Phila. Intl. JZ 34986 (CBS)	196	JANIS IAN/Columbia JC 35325
172	DAVID JOHANSEN/Blue Sky JZ 34926 (CBS)	197	SIR ARMY SUIT KLAATU/Capitol SW 11836
173	CHERYL LADD/Capitol SW 11808	198	KRISTY & JIMMY McNICOL/RCA AFL1 2175
174	SWEET MUSIC ROADMASTER/Village VR 7804	199	LOVING IS LIVING THE McCRARYS/ Portrait JR 34764
175	BEAUTY SANTA ESMERALDA/ Casablanca NBLP 7109	200	MIDSTREAM DEBBY BOONE/Warner/ Curb BSK 3130

ALBUM CROSS REFERENCE

ABBA	62	LTD	23
AC/DC	130	CHUCK MANGIONE	25
AFRO-CUBAN BAND	138	BARRY MANILOW	33
AMBROSIA	74	STEVE MARTIN	99
ASHFORD & SIMPSON	77	DAVE MASON	63
ATLANTA RHYTHM SECTION	65	JOHNNY MATHIS AND DENICE WILLIAMS	53
ATLANTIC STARR	90	MEATLOAF	19
ROY AYERS	46	EDDIE MONEY	78
GATO BARBIERI	132	MOODY BLUES	21
BEATLES	132	WILLIE NELSON	115
GEORGE BENSON	103	OHIO PLAYERS	61
BOHANNON	143	O'JAYS	45
BOSTON	2	JANE OLIVOR	146
JACKSON BROWNE	34	ORIGINAL SOUNDTRACK:	
JIMMY BUFFETT	135	FM	38
CALIFORNIA JAM	100	GREASE	1
CARS	50	SATURDAY NIGHT FEVER	8
SHAUN CASSIDY	28, 97	SGT. PEPPERS LONELY HEARTS CLUB BAND	5
CHEAP TRICK	41	STAR WARS	134
ERIC CLAPTON	71	THANK GOD IT'S FRIDAY	56
STANLEY CLARKE	113	YOUNGBLOOD	140
LINDA CLIFFORD	109	ALAN PARSONS PROJECT	16
JOE COCKER	137	DOLLY PARTON	44
NATALIE COLE	37	TEDDY PENDERGRASS	11
COMMODORES	6	TOM PETTY	57
CON FUNK SHUN	35	JEAN-LUC PONTY	92
NORMAN CONNORS	96	ELVIS PRESLEY	126
RITA COOLIDGE	39	GERRY RAFFERTY	150
CHICK COREA	87	GENYA RAVAN	120
CROWN HEIGHTS AFFAIR	144	RON RAY	124
PABLO CRUISE	31	CHRIS REA	116
CRUSADERS	150	REO SPEEDWAGON	95
TIM CURRY	24	KENNY ROGERS	75
BOB DYLAN	24	ROLLING STONES	4
WALTER EGAN	76	ROSE ROYCE	80
EMOTIONS	30	LEON RUSSELL	119
EXILE	73	LEO SAYER	112
FATBACK BAND	101	BOB SEGER	10
FLEETWOOD MAC	72	CARLY SIMON	54
DAN FOGELBERG AND TIM WEISBERG	85	SLAVE	51
FOGHAT	81	SNAIL	121
FOREIGNER	3	BRUCE SPRINGSTEEN	22
FOXY	58	MICHAEL STANLEY BAND	105
PETER GABRIEL	69	STEELE DAN	40
CRYSTAL GAYLE	122	ROD STEWART	129
ANDY GIBB	9	THE STORY OF STAR WARS	139
GRAHAM CENTRAL STATION	111	BARBRA STREISAND	27
DAVID GILMOUR	55	STYX	141
SAMMY HAGAR	145	SUN	79
HALL & OATES	125	SWEET THUNDER	93
HERBIE HANCOCK	70	SWITCH	64
HEART	110	SYLVESTER	150
HEATWAVE	106	TALKING HEADS	114
MICHAEL HENDERSON	43	TARNEY SPENCER BAND	17
GIL SCOTT-HERON AND BRIAN JACKSON	136	TASTE OF HONEY	88
BUDDY HOLLY	131	THIN LIZZY	74
BOBBI HUMPHREY	107	TOBY BEAU	104
ISLEY BROS.	59	TROOPER	49
MILLIE JACKSON	59	ROBIN TROWER	82
RICK JAMES STONE CITY BAND	18	BONNIE TYLER	149
JEFFERSON STARSHIP	89	U.K.	48
BILLY JOEL	13	UFO	36
THE BROTHERS JOHNSON	12	VAN HALEN	60
MICHAEL JOHNSON	83	JERRY JEFF WALKER	142
GRACE JONES	128	JOE WALSH	148
QUINCY JONES	29	WHISPERS	20
JOURNEY	98	LENNY WILLIAMS	84
KANSAS	91	JESSE WINCHESTER	117
KC & THE SUNSHINE BAND	52	WINGS	68
EVELYN CHAMPAGNE KING	47	WAR OF THE WORLDS	123
KINKS	32	BETTY WRIGHT	66
KISS	118		
GLADYS KNIGHT	133		
LITTLE RIVER BAND	42		
KENNY LOGGINS	26		
LOUISIANA'S LE ROUX	102		

RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



WHO ARE YOU
WHO
MCA

TOP SALES

WHO ARE YOU—Who—MCA
DON'T LOOK BACK—Boston—Epic

HANDLEMAN/NATIONAL

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
ELVIS SINGS FOR CHILDREN—Elvis Presley—RCA
IN THE NIGHT TIME—Michael Henderson—Buddah
SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
SPARK OF LOVE—Lenny Williams—ABC
THE CONCEPT—Slave—Cotillion
WHATEVER HAPPENED TO BENNY SANTINI—Chris Rea—UA
WHO ARE YOU—Who—MCA
WHO DO YOU LOVE—KC & the Sunshine Band—TK

KORVETTES/NATIONAL

BISH—Stephen Bishop—ABC
BLAM—Brothers Johnson—A&M
COME GET IT—Rick James—Gordy
DON'T LOOK BACK—Boston—Epic
GREATEST DISCO HITS—Salsoul Orchestra—Salsoul
IN THE NIGHT TIME—Michael Henderson—Buddah
NIGHTWATCH—Kenny Loggins—Col
SLEEPER CATCHER—Little River Band—Harvest
WHO ARE YOU—Who—MCA
WHO DO YOU LOVE—KC & the Sunshine Band—TK

RECORD BAR/NATIONAL

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
BEST OF THE TRAMMPS—Atlantic
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
JADED VIRGIN—Marshall Chapman—Epic
JANIS IAN—Col
ROSE ROYCE STRIKES AGAIN—Rose Royce—Whitfield
SWITCH—Motown
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WHO ARE YOU—Who—MCA

SOUND UNLIMITED/NATIONAL

BETTY WRIGHT LIVE—Alston
BLAM—Brothers Johnson—A&M
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
COME GET IT—Rick James—Gordy
FIRE UP 'N' KICKIN'—Fatback—Spring
NIGHTWATCH—Kenny Loggins—Col
OBSESSION—UFO—Chrysalis
PART II—Sylvester—Fantasy
TASTE OF HONEY—Capitol
WHO ARE YOU—Who—MCA

DISC-O-MAT/NEW YORK

CHANSON—Ariola
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DON'T LOOK BACK—Boston—Epic
GARDEN OF LOVE—Don Ray—Polydor
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
NORMA JEAN—Bearsville
RHYTHM OF LIFE—Afro-Cuban Band—Arista
SPARK OF LOVE—Lenny Williams—ABC
THINK IT OVER—Cissy Houston—Private Stock
URBAN DESIRE—Genya Ravan—20th Century

KING KAROL/NEW YORK

BLAM—Brothers Johnson—A&M
BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DON'T LOOK BACK—Boston—Epic
DOUBLE VISION—Foreigner—Atlantic
GARDEN OF LOVE—Don Ray—Polydor
GREASE—RSO (Soundtrack)
SMOOTH TALK—Evelyn Champagne King—RCA
SOME GIRLS—Rolling Stones—Rolling Stones
TASTE OF HONEY—Capitol

RECORD WORLD-TSS STORES/NEW YORK

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
BEST OF CHUCK MANGIONE—Mercury
DON'T LOOK BACK—Boston—Epic
DRIFTIN'—Alessi—A&M
GARDEN OF LOVE—Don Ray—Polydor
LET'S KEEP IT TOGETHER—Anne Murray—Capitol
LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
MIXED EMOTIONS—Exile—Warner-Curb
RHYTHM OF LIFE—Afro-Cuban Band—Arista
WAR OF THE WORLDS—Col

CUTLER'S/NEW HAVEN

BEAUTIFUL WARRIOR—Bobby Lyle—Capitol
GREASE—RSO (Soundtrack)
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
SMOOTH TALK—Evelyn Champagne King—RCA
SOME GIRLS—Rolling Stones—Rolling Stones
TASTE OF HONEY—Capitol
TIME & CHANCE—Caldera—Capitol
WHO ARE YOU—Who—MCA
YOU SEND ME—Roy Ayers—Polydor

FOR THE RECORD/BALTIMORE

ATLANTIC STARR—A&M
DON'T LOOK BACK—Boston—Epic
FIRE UP 'N' KICKIN'—Fatback—Spring
FOR YOU—Prince—WB
IN THE NIGHT TIME—Michael Henderson—Buddah
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
ROSE ROYCE STRIKES AGAIN—Rose Royce—Whitfield
SWITCH—Motown
WHO ARE YOU—Who—MCA
YOU SEND ME—Roy Ayers—Polydor

KEMP MILL/WASH., D.C.

A TOUCH ON THE RAINY SIDE—Jesse Winchester—Bearsville
ATLANTIC STAR—A&M
BEFORE THE RAIN—Lee Oskar—Elektra
IS IT STILL GOOD TO YA—Ashford & Simpson—WB

SECRETS—Gil Scott-Heron & Brian Jackson—Arista
SEE FOREVER EYES—Prism—Ariola
THE ONE & ONLY—Gladys Knight & the Pips—Buddah
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WHO ARE YOU—Who—MCA
YOU SEND ME—Roy Ayers—Polydor

WAXIE MAXIE/WASHINGTON, D.C.

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
ATLANTIC STARR—A&M
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
ROSE ROYCE STRIKES AGAIN—Motown
SECRET MESSENGER—Jean-Luc Ponty—Atlantic
SECRETS—Gil Scott-Heron & Brian Jackson—Arista
SUNBEAM—Emotions—Col
THE CONCEPT—Slave—Cotillion
TIME & CHANCE—Caldera—Capitol
WHO ARE YOU—Who—MCA

PLATTERS/PHILADELPHIA

BURN'T LIPS—Leo Kottke—Chrysalis
LIVE AT THE PALAIS—Michael Nesmith—Pacific Arts
PAST, PRESENT & THE FUTURES—Futures—Phila. Intl.
RHYTHM OF LIFE—Afro-Cuban Band—Arista
ROSE ROYCE STRIKES AGAIN—Rose Royce—Whitfield
SECRET MESSENGER—Jean-Luc Ponty—Atlantic
SHOTS FROM A COLD NIGHTMARE—Moon Martin—Capitol
THINK IT OVER—Cissy Houston—Private Stock
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WHO ARE YOU—Who—MCA

RECORD REVOLUTION/CLEVELAND

CHAMPAGNE CHARLIE—Leon Redbone—WB
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DON'T LOOK BACK—Boston—Epic
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
SECRET MESSENGER—Jean-Luc Ponty—Atlantic
SECRETS—Gil Scott-Heron & Brian Jackson—Arista
SPLENDID—Larry Coryell & Philip Catherine—Elektra
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
URBAN DESIRE—Genya Ravan—20th Century

ROSE RECORDS/CHICAGO

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
CITY TO CITY—Gerry Rafferty—UA
DON'T LOOK BACK—Boston—Epic
GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
ROSE ROYCE STRIKES AGAIN—Rose Royce—Whitfield
SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
UNDER WRAPS—Shaun Cassidy—Warner-Curb
WHO ARE YOU—Who—MCA
WORLDS AWAY—Pablo Cruise—A&M
YOU SEND ME—Roy Ayers—Polydor

1812 OVERTURE/MILWAUKEE

BEFORE THE RAIN—Lee Oskar—Elektra
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
LIGHTS FROM THE VALLEY—Chilliwick—Mushroom
OBSESSION—UFO—Chrysalis
PART II—Sylvester—Fantasy
REAL TO REEL—Starcastle—Epic
SIR ARMY SUIT—Klaatu—Capitol

SNAIL—Cream
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WHO ARE YOU—Who—MCA

RADIO DOCTORS/MILWAUKEE

DANGER ZONE—Player—RSO
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
JANIS IAN—Col
LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
NIGHTWATCH—Kenny Loggins—Col
REAL TO REEL—Starcastle—Epic
ROSE ROYCE STRIKES AGAIN—Rose Royce—Whitfield
SIR ARMY SUIT—Klaatu—Capitol
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WHO ARE YOU—Who—MCA

LIEBERMAN/MINNEAPOLIS

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
BLAM—Brothers Johnson—A&M
BURN'T LIPS—Leo Kottke—Chrysalis
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
DOWN IN THE BUNKER—Steve Gibbons—Polydor
LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
NATURAL HIGH—Commodores—Motown
SOME GIRLS—Rolling Stones—Rolling Stones
WHO ARE YOU—Who—MCA

FRANKLIN MUSIC/ATLANTA

DON'T LOOK BACK—Boston—Epic
EVEN NOW—Barry Manilow—Arista
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
LETTING GO—Lori Lieberman—Millennium
MIXED EMOTIONS—Exile—Warner-Curb
SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
THE CONCEPT—Slave—Cotillion
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WHO ARE YOU—Who—MCA

SPEC'S MUSIC/FLORIDA

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
DRIFTIN'—Alessi—A&M
FRIENDS—Chick Corea—Polydor
GARY CRISS—Salsoul
HEARTBREAKER—Dolly Parton—RCA
LA BIONDA—Polydor
LOVE & KISSES—Casablanca
PERFECT LOVE AFFAIR—Constellation Orchestra—Prelude
READ MY LIPS—Tim Curry—A&M

MUSIC BOX/NEW ORLEANS

A TOUCH ON THE RAINY SIDE—Jesse Winchester—Bearsville
BRUISED ORANGE—John Prine—Asylum
EYES OF LAURA MARS—Various Artists—Col (Soundtrack)
HEARTBREAKER—Dolly Parton—RCA
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
LEO SAYER—WB
LIFE BEYOND L.A.—Ambrosia—WB
LIVE & DANGEROUS—Thin Lizzy—Mercury
LOVING FEVER—High Inergy—Motown
THE CONCEPT—Slave—Cotillion

DAVEY'S LOCKER/SOUTH

BLAM—Brothers Johnson—A&M
CARS—Elektra

DIRT BAND—UA
DON'T LOOK BACK—Boston—Epic
DOUBLE VISION—Foreigner—Atlantic
FOR YOU—Prince—WB
NIGHTWATCH—Kenny Loggins—Col
SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
TONY ORLANDO—Elektra
UNDER WRAPS—Shaun Cassidy—Warner-Curb

SOUND TOWN/DALLAS

ANIMAL HOUSE—MCA (Soundtrack)
FIRE UP 'N' KICKIN'—Fatback—Spring
FRIENDS—Chick Corea—Polydor
GET OFF—Foxy—Dash
LAST KISS—Fandango—RCA
LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
READ MY LIPS—Tim Curry—A&M
SNAIL—Cream
TRICKSTER—Jet
WHO ARE YOU—Who—MCA

CIRCLES/ARIZONA

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
BISH—Stephen Bishop—ABC
DANGER ZONE—Player—RSO
FROZEN IN THE NIGHT—Dan Hill—20th Century
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
NEXT OF KINH—Greg Kihn—Berserker
ROSE ROYCE STRIKES AGAIN—Rose Royce—Whitfield
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
URBAN DESIRE—Genya Ravan—20th Century
WHO ARE YOU—Who—MCA

WORLD RECORD & TAPES/ARIZONA

ANIMAL HOUSE—MCA (Soundtrack)
BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
DON'T LOOK BACK—Boston—Epic
MIXED EMOTIONS—Exile—Warner-Curb
NIGHTWATCH—Kenny Loggins—Col
OCTAVE—Moody Blues—London
READ MY LIPS—Tim Curry—A&M
SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
WHEN I DREAM—Crystal Gayle—UA
WHO ARE YOU—Who—MCA

MUSIC PLUS/LOS ANGELES

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
BEFORE THE RAIN—Lee Oskar—Elektra
BLAM—Brothers Johnson—A&M
BOOK EARLY—City Boy—Mercury
DANGER ZONE—Player—RSO
MCCRARY'S—Portrait
SESAME STREET FEVER—Sesame Street
SUNBURN—Sun—Capitol
SUNNY SIDE UP—Wilbert Longmire—Col
WHO ARE YOU—Who—MCA

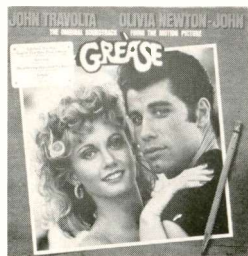
EVERYBODY'S RECORDS/NORTHWEST

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
CARS—Elektra
DON'T LOOK BACK—Boston—Epic
FRIENDS—Chick Corea—Polydor
HEAVEN TONIGHT—Cheap Trick—Epic
NEXT OF KINH—Greg Kihn—Berserker
NIGHT DANCING—Joe Farrell—WB
SOFT SPACE—Jeff Lorber's Fusion—Inner City
WHATEVER HAPPENED TO BENNY SANTINI—Chris Rea—UA
WHO ARE YOU—Who—MCA

RECORD WORLD ALBUM CHART

PRICE CODE: F — 6.98 G — 7.98 H — 9.98 I — 11.98 J — 12.98 K — 13.98

TITLE, ARTIST, Label, Number, (Distributing Label)
SEPT. 9 SEPT. 2



1 **1** **GREASE (ORIGINAL SOUNDTRACK)**
RSO RS 2 4002
(8th Week)

WKS. ON CHART

18 J

2	7	DON'T LOOK BACK	BOSTON/Epic FE 35050	2	G
3	3	DOUBLE VISION	FOREIGNER/Atlantic SD 19999	10	G
4	4	SOME GIRLS	ROLLING STONES/Rolling Stones COC 39108 (Arl)	12	G
5	5	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/RSO RS 2 4100	6	X
6	2	NATURAL HIGH	COMMODORES/Motown M7 902R1	16	G
7	6	WORLDS AWAY	PABLO CRUISE/A&M SP 4697	13	G
8	8	SATURDAY NIGHT FEVER	BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	38	J
9	9	SHADOW DANCING	ANDY GIBB/RSO RS 1 3034	13	G
10	11	STRANGER IN TOWN	BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	16	G
11	10	LIFE IS A SONG WORTH SINGING	TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)	13	G
12	13	BLAM!!	BROTHERS JOHNSON/A&M SP 4714	6	G
13	14	THE STRANGER	BILLY JOEL/Columbia JC 34987	49	G
14	12	BUT SERIOUSLY, FOLKS . . .	JOE WALSH/Asylum 6E 141	15	G
15	15	CITY TO CITY	GERRY RAFFERTY/United Artists UA LA 840 G	18	G
16	17	PYRAMID	ALAN PARSONS PROJECT/Arista AB 4180	11	G
17	18	A TASTE OF HONEY	/Capitol ST 11754	13	G
18	19	COME GET IT	RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	12	G
19	20	BAT OUT OF HELL	MEATLOAF/Epic/Cleveland Intl. PE 34974	39	G

CHARTMAKER OF THE WEEK

20 **129** **WHO ARE YOU**
THE WHO
MCA 3050



1 G

21	16	OCTAVE	THE MOODY BLUES/London PS 708	11	G
22	22	DARKNESS ON THE EDGE OF TOWN	BRUCE SPRINGSTEEN/Columbia JC 35318	13	G
23	21	TOGETHERNESS	LTD/A&M SP 4705	13	G
24	24	STREET-LEGAL	BÓB DYLAN/Columbia JC 35453	10	G
25	25	FEELS SO GOOD	CHUCK MANGIONE/A&M SP 4658	45	G
26	29	NIGHTWATCH	KENNY LOGGINS/Columbia JC 35387	8	G
27	26	SONGBIRD	BARBRA STREISAND/Columbia JC 35375	14	G
28	32	UNDER WRAPS	SHAUN CASSIDY/Warner/Curb BSK 3222	5	G
29	23	SOUNDS . . . AND STUFF LIKE THAT!!	QUINCY JONES/A&M SP 4685	13	G
30	33	SUNBEAM	EMOTIONS/Columbia JC 35385	5	G
31	31	IMAGES	THE CRUSADERS/ABC AA 6030	9	G
32	30	MISFITS	THE KINKS/Arista AB 4167	15	G
33	27	EVEN NOW	BARRY MANILOW/Arista AB 4164	29	G
34	28	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113	37	G
35	37	LOVESHINE	CON FUNK SHUN/Mercury SRM 1 3725	11	G
36	38	VAN HALEN	/Warner Bros. BSK 3075	28	G
37	35	NATALIE . . . LIVE!	NATALIE COLE/Capitol SKBL 11709	9	G
38	34	FM (ORIGINAL SOUNDTRACK)	/MCA 2 12000	19	X
39	41	LOVE ME AGAIN	RITA COOLIDGE/A&M SP 4699	12	G
40	43	AJA	STEELY DAN/ABC AA 1006	49	G
41	44	HEAVEN TONIGHT	CHEAP TRICK/Epic JE 35312	15	G
42	47	SLEEPER CATCHER	LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	12	G

43	46	IN THE NIGHT-TIME	MICHAEL HENDERSON/Buddah 5712 (Arista)	9	G
44	48	HEARTBREAKER	DOLLY PARTON/RCA AFL1 2797	5	G
45	40	SO FULL OF LOVE	O'JAYS/Phila. Intl. JZ 35355 (CBS)	21	G
46	53	YOU SEND ME	ROY AYERS/Polydor PD 1 6159	4	G
47	51	SMOOTH TALK	EVELYN "CHAMPAGNE" KING/RCA APL1 2466	9	G
48	50	OBSESSION	UFO/Chrysalis CHR 1182	6	G
49	60	CARAVAN TO MIDNIGHT	ROBIN TROWER/Chrysalis CHR 1189	3	G
50	56	THE CARS	/Elektra 6E 135	6	G
51	55	THE CONCEPT	SLAVE/Cotillion SD 5206 (Arl)	5	G
52	58	WHO DO YA (LOVE)	KC & THE SUNSHINE BAND/TK 607	4	G
53	39	THAT'S WHAT FRIENDS ARE FOR	JOHNNY MATHIS & DENIECE WILLIAMS/Columbia JC 35435	7	G
54	42	BOYS IN THE TREES	CARLY SIMON/Elektra 6E 128	20	G
55	49	DAVID GILMOUR	/Columbia JC 35388	11	G
56	36	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)	/Casablanca NBLP 7099	19	X
57	45	YOU'RE GONNA GET IT	TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)	14	G
58	70	GET OFF	FOXY/DASH 3005 (TK)	4	F
59	52	GET IT OUTCHA SYSTEM	MILLIE JACKSON/Spring SP 1 6719 (Polydor)	8	G
60	62	MACHO MAN	VILLAGE PEOPLE/Casablanca NBLP 7096	22	G
61	65	JASS-AY-LAY-DEE	OHIO PLAYERS/Mercury SRM 1 3730	4	G
62	54	THE ALBUM	ABBA/Atlantic SD 19164	30	G
63	59	MARIPOSA DE ORO	DAVE MASON/Columbia JC 35285	12	G
64	71	STEP II	SYLVESTER/Fantasy F 9556	5	G
65	66	CHAMPAGNE JAM	ATLANTA RHYTHM SECTION/Polydor PD 1 6134	23	G
66	69	BETTY WRIGHT LIVE	/Alston 4408 (TK)	7	G
67	68	SUNBURN SUN	/Capitol ST 11723	8	G
68	57	LONDON TOWN	WINGS/Capitol SW 11777	22	G
69	61	PETER GABRIEL	/Atlantic SD 19181	7	G
70	73	SUNLIGHT	HERBIE HANCOCK/Columbia JC 34907	9	G
71	63	SLOWHAND	ERIC CLAPTON/RSO RS 1 3030	42	G
72	75	RUMOURS	FLEETWOOD MAC/Warner Bros. BSK 3010	81	G
73	81	MIXED EMOTIONS	EXILE/Warner/Curb BSK 3205	3	G
74	74	TOBY BEAU	/RCA AFL1 2771	5	G
75	79	LOVE OR SOMETHING LIKE IT	KENNY ROGERS/United Artists UA LA 903 H	4	G
76	83	NOT SHY	WALTER EGAN/Columbia JC 35077	3	G
77	—	IS IT STILL GOOD TO YA	ASHFORD & SIMPSON/Warner Bros. BSK 3219	1	G
78	72	EDDIE MONEY	/Columbia PC 34909	28	F
79	82	SWEET THUNDER	/Fantasy-WMOT 9547	5	G
80	—	STRIKES AGAIN	ROSE ROYCE/Whitfield WHK 3277 (WB)	1	G
81	67	STONE BLUE	FOGHAT/Bearsville BRK 6977 (WB)	17	G
82	64	IT'S A HEARTACHE	BONNIE TYLER/RCA AFL1 2821	15	G
83	77	THE MICHAEL JOHNSON ALBUM	/EMI-America SW 17002	6	G
84	89	SPARK OF LOVE	LENNY WILLIAMS/ABC AA 1073	4	G
85	—	TWIN SONS OF DIFFERENT MOTHERS	DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS)	1	G
86	88	TROPICO GATO	GATO BARBIERI/A&M SP 4710	4	G
87	94	FRIENDS	CHICK COREA/Polydor PD 1 6160	3	G
88	76	LIVE AND DANGEROUS	THIN LIZZY/Warner Bros. 2BS 3213	8	H
89	78	EARTH JEFFERSON	STARSHIP/Grunt BXL1 2515 (RCA)	26	G
90	100	ATLANTIC STARR	/A&M SP 4711	2	G
91	85	POINT OF KNOW RETURN	KANSAS/Kirshner JZ 34929 (CBS)	47	G
92	123	COSMIC MESSENGER	JEAN-LUC PONTY/Atlantic SD 19189	1	G
93	102	SWITCH	/Gordy G7 980R1 (Motown)	1	G
94	99	LIFE BEYOND	L.A. AMBROSIA/Warner Bros. BSK 3135	2	G
95	87	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH	REO SPEEDWAGON/Epic JE 35082	19	G
96	95	THIS IS YOUR LIFE	NORMAN CONNORS/Arista AB 4177	15	G
97	98	SHAUN CASSIDY	/Warner/Curb BS 3067	63	F
98	90	INFINITY JOURNEY	/Columbia JC 34912	32	G
99	93	LET'S GET SMALL	STEVE MARTIN/Warner Bros. BSK 3090	50	G
100	103	CALIFORNIA JAM 2	VARIOUS ARTISTS/Columbia PC 35389	1	G

THE CARS

(6E-135)

"Cars provide the perfect soundtrack for an endless summer drive... an uncompromising hard rock attack... the best warm-weather musical news since the Beach Boys grew up."

— Kurt Loder
Circus Magazine

"The Cars is a supremely designed, brilliantly functioning rock 'n' roll vehicle!"

— Robert Hilburn
Los Angeles Times



THE CARS, MOVING FAST ON ELEKTRA RECORDS AND TAPES. 
ALBUM CONTAINS THE HIT SINGLE, "JUST WHAT I NEEDED"
(E-45491)

PRODUCED BY ROY THOMAS BAKER · DIRECTION: FRED LEWIS ORGANIZATION
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WB Print Pricing Controversy

(Continued from page 3)

customers, in contrast to an earlier variable structure through which jobbers received about a 55 percent discount. To Silvers, the old rates—in line with the discount structure still observed by many other publishers — have chronically shaved publisher profit to a slim margin where effective promotion and marketing funds become virtually non-existent, while jobbers enjoyed a larger slice of profit.

"An average \$6.95 folio typically would have at least 90 cents going to the middleman," asserted Silvers, "and that's an incredible bite for someone who isn't doing anything. The publisher, by contrast, would get only 25 cents, despite the fact that it's the publisher who's located the copyright, underwritten all promotion, production, advertising and marketing costs, and assumed most of the responsibility for really exposing that product."

Outmoded Service

While conceding that print jobbers have, in the past, filled a distribution gap for publishers unwilling or unable to assume the overhead of more direct distribution means, Silvers feels few print jobbers today provide service commensurate with their profit. "There are about a half dozen [print] jobbers in this business today who serve no purpose whatsoever. They're leeches at this point; they're outmoded, and no longer perform any real service. That's why we changed our discounts: to better service the stores, instead of the jobbers."

The decision to eliminate the jobber's rate was a potentially controversial one, Silvers says. "We've kept very quiet about it in the months since we instituted the new discount. Now we can see what's happening as a result, and it's incredibly positive, but it was clearly a dangerous move when we started, and we expected considerable resistance from some retailers."

Anticipated Backlash

"I anticipated a major decline in sales for the period immediately following the change, and was prepared to see sales drop by as much as 30 or 40 percent. I also anticipated the possibility of a retailer boycott."

The projected backlash from retailers has yet to reach those proportions, though, according to the publishing executive. "Our sales are up about 12 percent, despite our projections of a drop due to the reorganization, which has been a very pleasant surprise for us," he reports, asserting that retailers have proven as disgruntled with print jobbers' performance as some publishers.

"The dealers weren't terribly thrilled with the jobbers in terms

of service," comments Silvers. "I was also shocked by the fact that a number of key print jobbers turned around and bought from us at the 40 percent discount."

Wider Margin Fuels Promotion

Warner Bros. Music's long-term goal behind the new structure is a significant increase in available marketing, advertising and promotion costs, according to Silvers, who says that part of the wider profit margin will be ploughed back into WB's growing advertising and merchandising capability. "By the end of 1979, I'll be able to advertise fairly regularly in the music sections of major market newspapers, which is a prospect that wasn't possible before," Silvers explained. "We've advertised in magazines before — we have placed ads in *Guitar Player* and *Rolling Stone*, and we advertise in the trades—but we're looking more closely at this as well, in terms of advertising direct to consumers more."

Silvers also notes a recent test of newspaper advertising in several smaller Midwestern cities have bolstered interest in newspaper advertising due to encouraging initial results.

Direct Distribution

In addition to more funding for advertising, Silvers also expects WB's efforts to distribute more directly to retailers will yield more dollars for merchandising support. Earlier merchandising tie-ins with major book retail chains such as Brentano's and Pickwick Books have proven successful by moving stock out of specialty areas and into high-visibility point-of-purchase locations where special display pieces have helped boost sales.

At the same time, though, Silvers doubts a large number of competitors will quickly adopt the approach taken by Warner Bros. "For one thing, you need a

strong catalog with sufficient leverage to insure that retailers will still want your business. And as the publisher assumes a broader role in handling his own distribution and marketing, it will necessarily increase overhead costs steeply. We now have 12 people on our sales staff, compared to perhaps two or three people at most companies, and I expect we'll have to expand further," says Silvers, adding that the heavier distribution responsibility is another focal point for overhead increases due to the need for more warehouse space and personnel.

"To me, it was worth it," he concluded of the discounting move. "Although we've only been doing it a few months, I've already had very encouraging results in terms of our bottom line. We're looking at the biggest sales year we've ever had. That's our perspective, however, and not every publisher will be willing to assume the additional costs."

Break For Racks?

"We feel that we need to earn at that average of 40 percent off to do our job effectively, to further distribution, and to pioneer new inroads toward reaching our customer."

Despite the program's success thus far, Silvers concludes that the single discount approach won't necessarily become a permanent feature of WB's music sales, although the elimination of the print jobber's advantage will be preserved. "We had to make a unilateral move at this point," he noted, "but we may eventually contemplate other exceptional rates. Rack jobbers, for instance, shouldn't be confused with print jobbers in this issue. If anybody should get a break in price, it's the rack jobbers, because that's an area where we can build a new business. But right now we're not discussing any such break."

'Angel' in N. Y.



Capitol Records recently hosted an intimate reception in the Saffire Room of the Hotel Pierre for newly signed recording artist Cheryl Ladd of the TV show "Charlies Angels." Ms. Ladd's self titled debut album features the single "Think It Over." Pictured from left: Annette Monaco, Capitol east coast press coordinator; Oscar Arslanian, Capitol director, press & artist relations; Arthur Field, district promotion manager, NY; Cheryl Ladd; Ira Derfler, district sales manager, NY; Mitchell Schoenbaum, director of east coast talent acquisition; Doreen D'Agostino, east coast press & artist relations coordinator; and Mike Lessner, district promotion manager, Philadelphia.

Epic Ups Knauer

■ LOS ANGELES—Steve Slutzah, director, west coast product management, Epic/Portrait/Associated Labels, has announced the appointment of Stephanie Knauer to associate director, product management, west coast, E/P/A.



Stephanie Knauer

Since joining CBS Records, Stephanie Knauer has held positions in the a&r, promotion, and product management areas. In 1976 she was named coordinator, west coast product management, E/P/A, the position she has held until her current move. Prior to joining CBS Records, she was with RSO Records and Mums Records.

Phonogram Names Two

■ CHICAGO — Harry Losk, vice president/national sales for Phonogram, Inc./Mercury Records, has announced the appointment of Ron Palladino to the position of midwest regional marketing manager for the company.

With the appointment, Frank Peters, who formerly covered the midwest for Phonogram/Mercury, switches to the post of southern regional marketing manager, replacing Joe Polidor, who was recently named assistant national sales manager for Phonogram. The appointments are effective immediately.

Palladino joins Phonogram after two years at Polydor Records, where he rose from regional marketing manager, midwest, to national sales administrator, and then national sales manager. He resigned from Polydor earlier this year.

Before joining Polydor, Palladino was field sales manager for Capitol Records and prior to that the owner of a retail record chain in Virginia.

Frank Peters joined Phonogram in the late 1960's as branch manager in Atlanta for the Phonogram (then Mercury Record Corp.) distribution organization. He moved up to the midwest regional marketing manager spot soon thereafter.

Lyons Joins E/A

■ LOS ANGELES — Barry Lyons has been named Elektra/Asylum local promotion rep/Buffalo, it was announced by Ken Buttice, vice president/promotion.

Before joining E/A, Lyons had been involved in national sales, marketing and promotion for Amherst Records.

The Record Plant— 10 Years of Success

■ NEW YORK—One of the most well respected names in recording circles is that of the Record Plant recording studios. So respected that some of today's most temperamental musicians have returned time and time again to use Roy Cicala's facilities and have produced some of rock's landmark releases there. The list amounts to a parade of rock aristocracy including the Rolling Stones, Bruce Springsteen, Led Zeppelin, John Lennon, Geils and Blue Oyster Cult.

Of course, the Record Plant has some of modern technology's most advanced equipment, but what has solidified its reputation and incredible growth is its atmosphere. Its relaxed feeling is very conducive to creative playing and thinking and the staff has been virtually "brought up" with that sensibility. Most of the staff began by doing odd jobs around the studio after school, for free, explains owner/producer Cicala. And most want nothing more than to be a part of the Plant; a part of the casual and friendly way the facility is run.

In its four studios, Record Plant has some of the world's most extensive and sophisticated facilities for recording. All of the studios have a Dafarnix console that has been customized by the engineering staff, headed by chief engineer Shelly Yakus, to accommodate the demands of any client, an MCI 24-track recorder, an Ampex 440 Electronics two-track and an endless array of top-name features including Pultec outboard equalizers, Eventide phaser and digital delays, Pye, Teletronics and Fairchild limiters, Hidley monitors, Dolbys and a Hammond organ with a Leslie speaker.

The people who run Record Plant have been deeply involved with recording quality for many years. Owner/producer Roy Cicala has worked with the likes of Jimi Hendrix, Frank Zappa, the Animals and Van Morrison and now, aside from overseeing the recording complex, he has designed some of it. His latest baby is the new mixing room which boasts a crystal chandelier hanging from its vaulted ceiling. The Plant's chief engineer Yakus has been there for eight years landing there after having worked at other studios and settling on this atmosphere so easy to learn and flourish in. His engineering credits include Alice Cooper, Johnny Winter, BOC and many of the Record Plant regulars. Another "name" at the Plant is head engineer Jimmy Iovine who came to the Plant in 1973 and has since worked on Springsteen's "Born To Run" lp, ELO's "Face The Music," Southside Johnny and the Asbury Jukes and a number of Lennon lps. Iovine is a classic Record Plant example of hanging out doing odd jobs and maturing from "a skinny Italian kid from Brooklyn" into a consistently booked engineer.

For the public, an aura or mystique lays heavily around a scene like the one for which Record Plant is a focal point. Everyone would like to put out a hit record and hang out with the stars. "Hit record, yeah, I want a hit record, yeah!" sang the Raspberries right from one of the Plant's studios where they recorded most of their records. They chose it because the air about the place is calm but serious and the people are efficient but friendly. The staff doesn't get big-headed about any of their star buddies. And the Record Plant is a people's place more than just a factory of rock social register. To be successful for the artists it must produce like a factory yet seem like a private world.

And plenty more hit records will be pouring out as the Plant's facilities at 321 West 44th Street expand throughout the building. Recent additions to the complex which should now be able to handle any recording situation are a 24-track quadrophonic mixing room which is fully automated and computerized, The Cutting Room which is now open around the clock run by veteran master cutter Tony Bridge, and its very unique room, The Dome, an off-beat room with a huge glass ceiling above which hangs a 20-foot black and gold chandelier. The Dome features a 32-track board with twin 24-track capability.

**Record Plant N.Y.
Tenth Anniversary**





*Congratulations,
Record Plant
from Atlantic Records.*



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Roy Cicala: The Right Sound For Each Artist

■ Roy Cicala, president and one of the owners of The Record Plant, New York, began his career in a basement recording studio in Connecticut and built it into a position as one of the most sought-after recording engineers in the business. Cicala still works behind the board but has expanded his expertise to record production and the activities of RP's Hologram Records. In the following Dialogue, Cicala discusses the function and success of The Record Plant recording studios and the foundations of the recently established record company.

Record World: How did you get your start as an engineer?

Roy Cicala: I got a job at A&R Recording under Tom Hitley who is well known now for designing studios. I was doing maintenance, taking care of the equipment. I commuted every day from New Haven to A&R Recording—two hours door to door, one way. I did that for about ten months. It was impossible to live in the city for what I was making. The train fare was less expensive.

RW: What made you want to become a recording engineer?

Cicala: Well I had a little small studio in my basement.

RW: That you designed yourself?

Cicala: Yeah. I had the studio there for a few years, and from there to A&R, A&R about five years, worked about fourteen hours a day maybe seven days a week. Then I came here and negotiated a deal for myself and brought Shelly (Yakus) and the rest of the guys.

RW: What did you learn starting as a maintenance man?

Cicala: Well, you know, how to treat the equipment. You know its limits. Like some tape machines will take more level than others. When brand new equipment comes into the studio and it's three, four o'clock in the morning, and there's a breakdown you don't have to call a maintenance man to come in. I mean you can repair minor things. Many times I had breakdowns and I repaired them myself while I was recording.

RW: When you were at A&R did you work as an assistant?

Cicala: No. I helped assist a lot but I never went into assistant. I did it many times when people were sick to help out while I was in maintaining. While I was in maintaining was when I started doing things on my own. Like bringing in groups on weekends. Not to really do it to sell them, just like a hobby. And I loved it. The Rascals were one of the groups I brought in by the way. That was one of the first records I ever did. I had the drummer in the stairway. Now everyone wants that sound.

RW: Were there many other studios at that point?

Cicala: The ones that you can say were master studios, maybe half a dozen.

RW: When did the N.Y. studio boom start?

Cicala: Before they started getting expensive to build for some reason. Because then maybe \$100 thousand you could do a whole room and everything. For the equipment now, it's what three or four hundred thousand. I would think the last five years. Maybe a little longer. Maybe eight years.

RW: What was your first position here?

Cicala: The story was that they were ready to close it up. Record



Roy Cicala

Plant was acquired by a company called Television Communications. They opened up studios in California and the California studios were doing fine but they were doing like a thousand dollars a week here. The only way I would come was if they remodeled studios "A" and "B." They did it. They put around \$400 thousand into it. So I came here and I think the first year they did around \$600 thousand. The second year was better and we just kept climbing. It was a small staff, maybe eight people. We were just doing sessions. When I wasn't doing sessions, I was on the phone, trying to get more people. When I started I didn't have time for anything, and then Shelly came over a month or two later. But we really didn't go out in complete competition with A&R because A&R was really a big jingle house and an easy listening type of studio at the time. So we really didn't hurt them.

RW: Do you have any idea as to why the Record Plant was already known to consumers as early as 1970?

Cicala: I think they were fortunate. They really didn't have any competition. Electric Lady is the only one I can remember.

RW: '67 and '68 . . . '70 was the rock explosion also. Did that contribute to the success of Record Plant?

Cicala: Yeah, it was probably very good timing then. I'm sure all that had a lot to do with it.

RW: At what point did it gain the reputation that the musicians wanted in order to come here?

Cicala: I think because they heard that rock and roll sound. At the time I know if you tried to do a rock and roll record at A&R with not a Shelly but one of the engineers there, you wouldn't get that rock sound. You'd get a very easy listening sound.

RW: Is that because of the room or the engineer?

Cicala: The engineer.

RW: So a lot of the engineers who were here at that time were very young and into the music more.

Cicala: Yeah they were just picking up. They just started learning. So they didn't have that background of the other way of recording where everything was done live, that really lush sound. Which has its bad points too because then they can't really ever do it. Sometimes when I go in and do an easy type date it's hard for me to think that way because I've been doing this for so long.

RW: The trend now is for a mellower sound, isn't it?

Cicala: Yeah, it's mellower. I think they are going more for a live sound. I mean I would say in the early '70s and late '60s they were really into a lot of separation. Now there's more rhythm on the vocal mike then there probably is on the rhythm tracks. And that's the live sound. We did Aerosmith there in a big mansion because they were after that big concert sound.

RW: So you could produce then a live album in the studio.

Cicala: We could, yes.

RW: Do you have any other places that you use?

Cicala: I'm looking for a place. We're always looking. I'd like to find a place with a barn, house, so the group can go and live there. I've been looking for that for about four, five years.

RW: I know that you just renovated the dome in here. What made you decide to make that kind of an investment at this particular point?

Cicala: The need for a mix room. What's happening is that everybody will be finishing their tracks for their albums and they had to mix in the same room they recorded in. The next person would have to wait to record.

RW: How did you come up with the strange design in that room?

Cicala: I wanted it to feel very airy and open and like you're home. And just to feel very comfortable. It's really against a lot of acoustic rules.

RW: Isn't it against practically every acoustic rule that ever existed?

Cicala: Yeah, except the basic rules which the scientists came up with in the '20s. I think that's where everybody forgot about it. They got into this elaborate stone area, wood area, and they forgot about the basic rules. It's very basic. And it's a large room.

RW: It seemed a lot of studios were closing in New York City and you're now expanding. Is that because you are so successful that you can do that? Or is it because studios are closing you have more business?

Cicala: Well we are fairly busy, but if we don't keep going forward we'll be in trouble maybe next year. Or the year after.

I think a lot of the studios, their biggest problem is they don't

(Continued on page 13)

Abe Silverstein: Business Expertise in the Studio

■ Abe Silverstein, one of the original superstars in rental cars, had one brush with a record company 10 years ago, and as chairman of the Record Plant's new Hologram Records label, he intends to pursue this interest all the way this time.

Silverstein was, with Steve Ross (now chairman of Warner Communications, Inc.), one of the founders of the public company then known as Kinney Services Corporation. As president of Kinney's Rent-A-Car division, he pioneered concepts in rental car marketing, including tie-ins between Kinney's parking garages and the car rental service.

Silverstein left Kinney in 1968—the company, with its Warner-Seven Arts acquisition, grew into Warner Communications in the seventies—and ran his own venture capital company until 1973, when he was introduced to Roy Cicala.

Cicala wanted to buy Warner Bros.' east coast studio operation, based in New York, and was looking for an executive skilled in finance to join him and five other co-owning engineers. Silverstein said yes.

"My work revolved around trying to apply some heavy business expertise to a super, family-type, top of the line recording studio," Silverstein says. He became treasurer and chief financial officer of the newly-independent Record Plant, a position he will continue to hold while devoting the bulk of his attention to the launching of Hologram, as its chairman and chief executive officer.

Silverstein negotiated Hologram's recently-announced distribution pact with RCA Records. In his view, the recording studio-record label marriage is a natural one:

"We have a continuous flow of product that is brought to our studios, that certainly isn't avail-



Abe Silverstein

able to everyone. We'd like to find the talent, engineer and produce the product, and let the rest go to the record company (RCA)," he says. "We want to do what we do best."

Working with Silverstein will be Joe Greenberg, formerly Alice Cooper's manager, as president of Hologram, Alfred Schweitzman, a former booking agent with ITC, as vice president, and Kris De Lorenzo as publicity director. A&R responsibilities, Silverstein says, will be handled "a little like the Motown committee—a committee of maybe five."

What will Hologram offer prospective recording artists? Silverstein has several answers ready.

"We can offer a personalized kind of relationship, being with a small-size company. Because of our recording talents, the quality of recordings would be as good as \$10 million artists get, so you're getting the best. The organization here has worked with most of the greats in the business—the level of performance of our people is second to none. We have our own master-cutting facility. And we have the hardest thing to keep up with—the state of the art in our equipment. We think it's an art form."

Silverstein plans to maintain a roster size for Hologram that will keep that goal of personal attention within reach: "If we had a half a dozen artists that were successful, that would be enough," he says.

Among Silverstein's other proj-

ize in the sort of on-location studio recordings many artists are now demanding.

"We've already done three major albums," he says. "Foghat at the Woolworth estate, one at the Theatre in the Round in Nanuet, New York, and Aerosmith at the

“The level of performance of our people is second to none. And we have the state of the art in our equipment.”

ects with the Record Plant has been overseeing the expansion of the studio's remote recording activities. The Record Plant, which has for several years operated one of the leading remote trucks on the east coast, is now developing a second one, which will special-

Cenacle retreat."

With a couple of singles ready to be released on Hologram, Abe Silverstein is aware that his already-busy schedule is about to become a lot more complicated. He doesn't seem to mind it, though.

Record Plant Personnel

Abe Silverstein	Treasurer
Roy Cicala	President, Owner
Paul Sloman	General Manager
Lila Wassenaar	Traffic Manager
Shelly Yakus	Vice President, Chief Engineer
Terri Kaplan	Accounting Dept.
Fran Drucker	Accounting Dept.
Michael Guthrie	Director of Maintenance Engineering
Fred Ridder	Director of Purchasing, Maintenance Eng.
Steve Barash	Maintenance Engineer
Paul Prestopino	Maintenance Engineer
Keith Odle	Maintenance Engineer
De'Nise-Marye Sileci	Receptionist
Dana Lester	Part-time Receptionist
Joe Brescio	Disc Master Engineer, the Master Cutting Room
Jim Falconer	Resident Carpenter
Willie Gonda	Porter
Kasine Martin	Porter
Ross Frankel	General
Jon Mathias	General
Steve Marcantonio	General
John Venable	Stage Manager
Mark Salwasser	Field Operations

Remote Recording

David Hewitt	Remote Recording Director
David Brown	Technical Engineer
Phil Gitomer	Stage Manager

Engineering Staff (including assistants):

Shelly Yakus (VP, Chief Engineer)	
Jay Messina	Jay Krugman
Dave Thoener	Tom Panunzio
Rod O'Brien	Gray Russell
Sam Ginsburg	Gregg Caruso
Julie Last	Corky Stasiak

Producers Associated with RP

Jack Douglas	Kiss, Patti Smith, Aerosmith
Denis Ferrante & Corky Stasiak	Engineered: John Lennon, Alice Cooper, Peter Frampton, Bangla Desh. Produced: Trigger
John Jansen	Jimi Hendrix, Television, Good Rats
Jimmy Iovine	Bruce Springsteen, Patti Smith, Southside Johnny
Murray Krugman & Sandy Pearlman	Blue Oyster Cult, Dictators
Bob Ezrin	Alice Cooper, Kiss, Peter Gabriel

Congratulations on Your 10th Anniversary

Allen & Purvis, Inc.
Insurance & Risk Management Consultants
539 Valley Road, P.O. Box 707
Upper Montclair, NJ 07043

HAS IT REALLY BEEN TEN YEARS?

New York's RECORD PLANT is ten years old. That's good news for us, because Roy Cicala is a heck of a good customer for Ampex magnetic tape, and even better news for the record-buying public, because Roy's outfit has given the world a tremendous amount of award-winning music.

Along the way, THE RECORD PLANT has won some pretty fancy honors, including Golden Reel Awards from Ampex for the splendid success of albums by Arrowsmith, Blue Oyster Cult and Kiss.

So have a good anniversary, Roy, and toast your staff for a job well done. Then get back to work for another bunch of honors, awards, fame and fortune.



AMPEX
Ampex Corporation
Redwood City, California



Hologram: A Record Label with a Vision

■ Hologram Records is a new company launched by the principals of The Record Plant in New York and International Talent Consultants Corporation and distributed through RCA. Christened after the revolutionary new art form which enables viewers to see a laser-produced picture of an object as it really is (from all sides and all angles as the viewer changes position, instead of only in two static dimensions), the label's name indicates its innovative qualities and approach.

A hologram's distinguishing characteristics are three-dimensional, multi-perspective, and wholistic. The same operating principles apply to Hologram Records, thanks to the direct involvement of The Record Plant in every aspect of the label's activities. Expert "ears" find and develop new talent not only in the studio but also from the managerial, marketing and booking angles. The engineers and producers at the Plant guide an artist's career through rehearsal and recording, working closely with Hologram executives.

The union of concept and practicality in Hologram Records is

attributable to the specialized talents of those involved. Chairman of the board and chief executive officer Abe Silverstein served as vice president of the Kinney Service Corporation (now part of Warner Communications Inc.) for eight years before his term as treasurer of The Record Plant. President Joe Greenberg, who founded Alive Enterprises and co-managed Alice Cooper, produced the first holographic film in conjunction with Salvador Dali, and along with executive vice president Al Schweitzman established International Talent Consultants. Schweitzman, at one time the youngest franchised agent in the entertainment industry (he helped organize the Ashley Famous Agency music department), worked with Albert Grossman and was instrumental in forming Bearsville Records before joining Creative Management Associates and eventually creating ITC with Greenberg.

In the a&r and production areas The Record Plant generates support through Roy Cicala, executive producer for Hologram and president/owner of The Record Plant, and Shelly Yakus, di-

rector of engineering. Between the two, they've worked on albums for John Lennon, Frank Sinatra, Aretha Franklin and Alice Cooper among others.

Current Hologram recording artists are new faces with extraordinary track records and strong direction. Axis, a rock trio out of Los Angeles, built a following throughout the south and mid-west before drummer Vinny Appice, bassist/vocalist Jay Davis and lead guitarist/singer Danny Johnson began touring and recording with other bands. Appice and Johnson were recruited by Rick Derringer for a 1½ year stint with his band, while Davis worked with Mick Ronson and members of Foreigner. Re-formed last year, Axis is finishing up their first album at California's Record Plant with Andy Johns (whose credits include Derek & the Dominoes, Traffic and Rod Stewart) producing.

Machine, an east coast rock &

soul aggregation, spent last year opening for Ray Charles, the Four Tops, Bo Diddley, Screamin' Jay Hawkins, Roy Buchanan, Sister Sledge, Buddy Miles, the Chilites and Bootsy Collins—proof enough of their energetic versatility. Individual band members have worked with Natalie Cole, Disco Tex & the Sex-o-lettes, Norman Connors, Millie Jackson and Ashford & Simpson.

Hologram's first release follows one of the usual nascent record company formulae—instead it sets a precedent. Cab Calloway, the "King of Hi-De-Ho," has recorded a new version of his 1931 trademark "Minnie The Moocher" set to the dance beat of the '70s. Teaming the original Zoot-suiter and his classic hit with today's sound has already sparked hope for another Harlem renaissance, especially since Cab's headline appearance at the rejuvenated Cotton Club.

Kris DiLorenzo:

Publicizing a Tripartite Company

■ Kris DiLorenzo is director of publicity for Hologram Records and The Record Plant. Having worked in the past doing publicity for clients like Rod Stewart & the Faces, Lily Tomlin, Kiss, Leo Sayer, Kraftwerk and the Na-

DiLorenzo is one of the growing new breed of young, multi-faceted publicists in the music business. Not only did she serve stints with the p.r. firms of Rogers & Cowan and International Media Associates, Inc., she's been a disc jockey, columnist, music critic, talk show host and has written numerous articles for the country's leading music publications.

When she heard that The Record Plant was planning to start a label, "I knew it had to be good, and I wanted to get involved with it from the very beginning." She is excited about the company's initial releases and the start of the Hologram artist roster, especially the Cab Calloway single of his classic "Minnie The Moocher."

As for the responsibilities involved in handling the Hologram label, she looks forward to them. "As a new company," she says, "not only will I be handling the publicity but I can get involved in the advertising, certain aspects of the marketing, and, of course, there's the Record Plant. This gives me a great opportunity to work directly with the producers, the artists, the engineers. I'll have a total picture of the product I'm dealing with. This is a big plus factor that the ordinary record publicist rarely gets."

Text for the Record Plant salute was prepared by Jordan Ramin.

Thanks,
It's Always
a Pleasure

Jack Douglas

WATERFRONT
PRODUCTIONS



Kris DiLorenzo

tional Academy of Recording Arts & Sciences (the Grammy Awards), DiLorenzo not only has a solid track record but brings to Hologram and The Record Plant, the equally important ability of being able to relate to people in an easy, friendly manner.

The creative challenge involved in launching a new record company is enormous and it will be her task to let the world know that Hologram Records is here to stay. "My job is to toot our horn," says Kris. "To tell everybody about the acts we have, what they're doing, where they're going and what our label represents. Hologram is an unique company because of our tripartite organization. The Record Plant is our already-established studio and International Talent Consultants will handle all our management needs."

CAB CALLOWAY "MINNIE THE MOOCHER"

Distributed By **RCA**

PB 11364

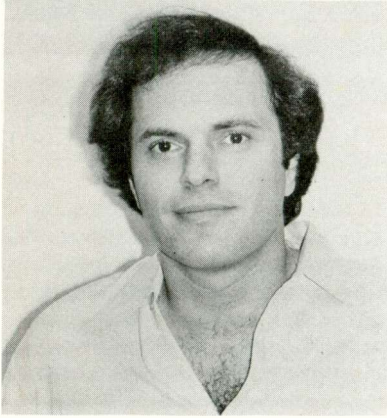
PD 11365



Arthur Sinner

HAPPY 10TH FROM THE HOLOGRAM STAFF

Joe Greenberg on the Future of Hologram Records



Joe Greenberg

■ With the record industry exploding in a never-ending burst of gold and platinum firecrackers, new companies continue to enter the field. Hologram Records is a new label launched by the principals of the Record Plant in New York and International Talent Consultants. The president of Hologram is Joe Greenberg, who founded Alive Enterprises, managed Alice Cooper and Anne Murray, among others, and was responsible for the famed Alice Cooper 10-week tour of the U.S. that grossed over four million dol-

lars. Additionally, Greenberg produced the first holographic film in conjunction with Salvador Dali. Together with Alfred Schweitzman, Greenberg established International Talent Consultants, the entertainment complex of management, publishing, recording and film. In the following Dialogue Greenberg explains the purposes and hopes of Hologram Records.

Record World: Why do you think Hologram will do well in the record business?

Joe Greenberg: We feel that the combination of all the talented people at the Record Plant, the engineers and producers who have seen and already been part of the biggest selling records in the business can only be a plus factor for us. These technical people are constantly hearing the sounds that are in the market today. They've seen acts develop from their beginning to superstar status and with our own built-in management experience, we've put a team together that's greatly equipped to handle a record company. Aside from knowing how to make records, our company also has a solid management team along with myself and Al Schweitzman, who's been in the agency business for fourteen years and with people like Roy Cicala, Abe Silverstein and Irv Stimler, we've got a winning team of successful proven professionals.

RW: Why did you choose the name Hologram?

Greenberg: Well, I've been involved in holography from its beginnings and like a hologram, which, simply put, is a three-dimensional picture, Hologram Records has a multi-dimensional approach to the record business. We're more than just a record company because we have the ability to develop our acts, manage them and record them. Also we hope to use holograms in our point-of-purchase displays and for our acts on the label. Holography is an exciting new technology that should be and will be part of the record business. The effect is really marvelous.

RW: Are you setting up your own distribution outlets or will you work through independents?

Greenberg: We just recently inked a major distribution deal with RCA. All product Hologram Records will be distributed through RCA distribution network. It makes our company very proud to be associated with RCA Records and we're looking forward with sincere pleasure to working with what we consider the most expansive, talented and motivated distribution force in the music industry today. As of late RCA has made some very positive and far reaching changes in their intra-structure and we have great faith in their commitment to become the major force in the recording industry.

RW: Since you've been involved in the past managing acts like Alice Cooper, etc., will Hologram be mainly a rock label?

Greenberg: No, we'd like to be across the boards with all kinds of music. The first act we signed was Cab Calloway, who was probably the first rock-and-roll singer in terms of jazz and r&b. We re-recorded his famous "Minnie The Moocher" to a rock disco beat which Jimmy Wisner produced. "Minnie" was a song that sold millions of records back in the '30s and we feel we can come back with the song and Cab and it will do even better this time around than it did then.

RW: What will you be looking for in a singer or a group that would make you want to sign them to Hologram?

Greenberg: The main thing we're looking for, of course, is talent and I would say a major ingredient is motivation, the proper attitude and frame of mind to stick with a project and to carry it through. It's very difficult today with all the competition in the record business for an artist to break through. The odds are phenomenally high for an artist to make it with any degree of success in terms of selling records. So we feel that along with talent the proper attitude of an artist, which brings us back to the management area, is very key and impor-

... we'd like to be across the boards with all kinds of music. The first act we signed was Cab Calloway, who was probably the first rock and roll singer in terms of jazz and r&b.

tant for us to get involved with an act.

RW: Since so many acts now are self-contained when it comes to writing songs, are you open to those writers who just write songs and don't perform?

Greenberg: Absolutely. We're looking for songwriters as well as performers. Again because of our affiliation with the Record Plant and being involved with the best producers and engineers in the business, we have this built-in tap to all kinds of markets. So whether it's a performing writer or non-performing writer, established or new or any combination thereof, we're interested. We have everybody at the Plant actively pursuing and looking for new talented artists and writers.

RW: That triggers off an obvious question. Since the song is often as important as the artist and you're now in the business of selling records, will you also be in the publishing end?

Greenberg: Definitely. There's a big need for pushing songs, getting covers, getting records for people who are just songwriters. We're sure to be involved in that in a big way because of our facilities. We can cut demos, select those songs that we feel have a chance of commercial success and then push them with acts on other labels or with our own artists.

RW: Are you open to material from other music publishers?

Greenberg: Hologram's doors are open to any area of the business whether they're performers, writers or publishes.

RW: How do you feel about disco and jazz as viable commodities for Hologram?

Greenberg: I think they're both very viable for Hologram. A few years ago people were saying disco is just a fad. They said that about rock in the fifties. I think disco is going to be here a long time. It's a happy kind of music which is what people need these days as I'm sure they always did. The inter-action between people that disco seems to encourage is one of the best things that music has given us in recent years. As for jazz, jazz artists are selling more records than they ever did before and plan to be involved in it.

RW: How important is the element of luck? There are many good artists that have never made it big with the public despite their efforts.

Greenberg: I guess luck is an important ingredient at times. I've seen lots of bands that have been out there for five to ten years and nobody has ever heard of them and all of a sudden they'll come up with the hit record. For instance Boston was an overnight sensation. Their record came out and sold in the millions and people said "overnight success." I'm sure Boston was together for years before they sold that hit record so you can't tell the guitar player in Boston that he was an overnight success because he probably paid his dues for ten long years playing guitar. In other words, no one gets anything handed to them overnight. You work hard in this business and I don't think accidental luck exists as much as it is a matter of making your own breaks.

RW: If there was a way to rate the ingredients that make a smash hit, how would you rate the artist, song, producer, label, etc.?

Greenberg: They're all important. They're are cases where a producer is more important than the artist. Some artists for one reason or another haven't been able to come up with a hit until that right producer comes along. He may make an artist viable to a totally different market. It's really hard to say what's more important. I believe it's a team of individuals where nobody is less important than anybody else; the artist producer, material, arranger, engineer, musicians, managers, the record company and all the individuals involved in the record company. For instance, a song comes out and gets added to a playlist in the Detroit market. If the sales person in that record company isn't sharp and doesn't ship the records in conjunction with the song getting added to the playlist, it can mean a big difference in terms of sales to that particular record. It can affect the booking agent in terms of getting tours, the p.r. people promoting the record and all the way down the line. Naturally, the artist is the key person but it still involves a team effort. We tell artists the possibility for them making it is only as good as the team they have around them. One person failing their responsibility can make the difference between a record happening big, not so big or not happening at all.

RCA Records
congratulates
The Record Plant
Recording Studio

on ten years of success, and is proud to announce
its newly formed association with
Hologram Records.

DEBUT RELEASES FROM HOLOGRAM:

CAB
CALLOWAY



"Minnie The Moocher"
FB-1364
— a fabulous remake of
his 1931 hit that sold
2½ million copies,
already exploding on the
disco and R&B level,
and available in both
7" and 12" (disco).

AXIS

"It's A Circus World,"
AFL1-2950
the debut album from
Axis... a three-piece, high
energy rock 'r' roll band,
produced by Andy Johns,
producer of Rod Stewart's
latest album. (September
release).



HOLOGRAM
RECORDS

Alfred Schweitzman: Expertise and Understanding for Hologram



Alfred Schweitzman

Janis Joplin, among others. In addition, acts that he signed to the agency included Melanie, Flip Wilson and The Critters. He also worked with Albert Grossman and helped form Bearsville Records before joining Creative Management Associates and eventually creating International Talent Consultants Corp. with Joe Greenberg. The comments in the following Dialogue illustrate Schweitzman's approach to the record industry.

Record World: What made you decide to enter the record business?

Alfred Schweitzman: Well, about 18 months ago Joe Greenberg and I started our management company with the thought always in mind that we would be interested eventually in having a record company. We were managing a couple of groups in particular that are now Hologram artists (Axis, Machine) and received some really fine offers from the major record companies. As we explained to the groups what their rights would be as artists involved in publishing, recording, royalties, etc., we decided maybe it would be better not to take these offers and instead start our own record company. Fortunately, our artists agreed with us and Joe (Greenberg) came up with the concept of tying in a new record company with a recording studio. We met with the folks at The Record Plant and they were very receptive to the idea and that's how Hologram got started. Naturally, the built-in advantages with the Record Plant are many. Everything is first-rate from the production people, the engineers and the hardware. Looking at the whole picture from the management end, we felt there wasn't a better studio in the world for our needs.

RW: What will your primary duties be?

Schweitzman: Everything. I'll be signing attractions, doing promotion work and everything else that's necessary to break our artists because when you're starting a new company, you really can't rely on somebody else to do all the things that have to be done. You have to go out there yourself and do it; go to the record stores, check on the displays, cover your attractions on their dates. Everything that has to be done I'll be doing.

RW: How risky and rewarding is the record business for new companies? Lots of well-intentioned labels have gone down the drain and have lost a lot of money.

Schweitzman: It's a risky business, but if you really have the prerequisites of the entertainment business—the experience, knowledge and understanding of what's involved—you can begin dropping the odds. People that have been in the entertainment field like us are trained to see attractions, trained to listen to material and trained to know what risks to avoid. Many companies that have failed knew nothing about the entertainment field to begin with. You need more than just money, you have to know what you're doing. As for the gains, I don't think there's anything more satisfying than watching your artist on stage in front of 60,000 people, who are not only enjoying your artist but purchasing their records as well. It's a very rewarding feeling to see an attraction you believe in being accepted by the public. That's why I don't believe the by-product—the dollar end of it—comes unless there's something really innovative happening in the way of the attraction, the record company and an innovative marketing approach to both. Anyone who thinks they can go into the record business and make a quick score doesn't know the business. Along with money you have to invest a lot of hard work on everyone's part and that creates the opportunity to make it happen.

RW: You mentioned 'innovative marketing approach.' How will that apply to your product, say, Cab Calloway?

Schweitzman: Well, Cab has already withstood the test of time. He was one of the first black entertainers to be accepted by not only the American public but the world. He was the innovator of the jive dictionary and Cab just being Cab helps our marketing approach. However, an example of innovative marketing is holo-

grams. As soon as our product comes out, I'd like to make the holograms up and put them in the point-of-purchase displays. Holograms are a truly innovative approach to marketing. A record buyer will walk through a store and actually see the artist on film in the lifelike dimensions of holography. We may even put holograms on the record cover itself. It's such a new field that it's scary. Its applications are enormous in so many things in terms of medicine, defense, jewelry, which is why we believe our approach in marketing with holography is an innovative approach for the ever-changing times we live in.

RW: When you were with ASFA, you booked acts like Stevie Wonder and Chicago and signed people like Melanie and Flip Wilson to the agency. What will you be looking for in new talent for Hologram?

Schweitzman: I'll give you an example with Flip. I was sitting at home watching 'The Tonight Show' and I saw this comic come on and he made me laugh. I just couldn't stop laughing. The next day at the office I said to the people 'I saw this comic last night and he knocked me out.' The agency said if you think this man can become a big star, go ahead and sign him and I did and the rest is history. I knew that Flip was going to be big because his material was good and he could reach everybody. In the music business, I'll be looking for people who can write good music if they're just songwriters and if they're singers or groups, that they have quality voices, quality harmony, quality musicianship and quality innovations about them.

RW: What are the pitfalls a new record company should avoid?

Schweitzman: Releasing too much product at once. You just can't go ahead and sign an artist, record him and then hope the record sticks to the walls. An artist has to be developed. You have to spend time with him, make sure that he knows everything that must be done to sell his product. He has to do personal appearances, cover the record stores, the disc jockeys. To develop an artist properly can take years. Sometimes it happens overnight, but not often. You can't just indiscriminately sign somebody and hope it's going to happen.

Shelly Yakus

(Continued from page 6)

I would be very, very selective about what I would do but, yes, I will produce in the future.

RW: Why do you feel that you, personally, have been so much in demand as an engineer all these years?

Yakus: I can only repeat what other people have told me. I'm the biggest critic of my own stuff. Sometimes I don't like what I do even when the producer's thrilled with it. I'm always trying to make it better. The records I've been making, no matter who I've worked with, have sounded different than other records, especially on the radio. They come across louder and have more impact than the average record. I think that's what we're all after and when a producer, who's spending all this money, time and efforts, sees that someone is able to do that, they want them to do their record.

RW: Why do you feel the Record Plant has always been in demand?

Yakus: Because the rest of the people there are like what I just described. Also, all of our equipment has been designed for us. If we didn't like it we re-designed it to make it work for us. We're radio oriented. I believe that our stuff on the radio is distinctive enough so that it really jumps out. All the engineers are very sound conscious and ready to help-the-producer-make-his-record conscious. They are all into buying records, listening to them against their own records and making the best records on the market.

RW: You've been doing a lot of work lately with Jimmy Iovine. Why is that collaboration working so well?

Yakus: Roy and I used to do records together and anything we did was a hit. People would sometimes request both of us, or Roy and he would ask me to help. We did a number of records together and we had a couple of hits because it was two engineers. In those days it was 8-track now it's 24-track and an engineer has a lot to think about. Two engineers, Jimmy and myself, if I was a producer, I'd probably make a mess out of it. He's a producer/engineer and I'm an engineer and the two of us together working on "Because The Night," he would take care of the things that bothered him and I'd take care of the things that bothered me. That's really where some of these records come from. People are sometimes afraid to use the Record Plant because they think all we know how to do is rock and roll. The fact is, if you can record rock and roll you can record anything. It's the toughest to record.

Roy Cicala

(Continued from page 3)

put the money back into the studio. They take a big profit one year and then forget about next year, or the year after. Instead of taking a smaller profit and putting it back in the equipment change. It's outdated in two or three years. And you know what the boards cost. In Studio B they just put a new board in, and that was \$100,000. The truck board was \$125,000. Tape machines will run you \$35 to \$30 thousand dollars. If you don't keep up with it you don't survive. Your number one in keeping up with it too is maintenance, and I think we have one of the best maintenance staffs in the country.

RW: How many people?

Cicala: Four and they're very competent. They just keep on top of it.

RW: Do you think you will ever be able to keep up with technology?

Cicala: No. The problem is they come out with new equipment and the research/development is done by us after we buy it. And if it's wrong, it's our problem then. Like the new digital tape machines, just a tape machine I think is \$145 thousand. But how do you do it? \$140,000 for a tape machine. What do you charge \$300 an hour? I mean, how can you do it?

RW: Wouldn't the manufacturers give you deals to test market equipment?

Cicala: Sometimes they would. They'll give it to us for a week or two. But a week or two isn't enough.

RW: Do you want to keep up with most of this technology? It seems to be less human.

Cicala: As far as the automation part of it, I don't see how Record Plant here is ever going to be able to do it. Mostly because we use so much outboard equipment that doesn't relate to the board and automation only relates to the board, whatever the functions of the board. I don't see how we could do it here.

There are new designs where there are no electronics in some of these new boards, where there are no electronics in the board at all. The electronics are all in another room. You see something like that, it still needs a human to operate it.

RW: You've had a lot of engineers here who have gone on to become record producers.

Cicala: They have carte blanche at the studio. They were doing what I was doing. I was constantly in on the weekends, fooling around with groups, learning. Jack Douglas, Jimmy Iovine, Rod O'Brien, Dennie Ferrante, Corky Stasiak and Jay Messina are all producing now.

RW: Aren't you somewhat leery of hiring an engineer who wants to become a record producer?

Cicala: That was probably true in the late 60s when some producers were so insecure that, if he knew his engineer was a producer, he'd be afraid the engineer wouldn't give him his full attention or his full know-how because he would save it for himself when he produced. I think today a lot of the producers are engineers and are more technically inclined. They know what's happening.

RW: Do you think the quality of producers in general has improved?

Cicala: Definitely, no question about it. The quality of records is much better now.

RW: Do you still have producers who come in here and literally throw themselves on the mercy of the engineer?

Cicala: Yes, but it happens much less now.

RW: At one point I know that the bulk of the money on album budget was for recording costs. Is that still the case?

Cicala: Oh yeah. I know at one time it used to be the musicians and it was nothing for a studio. Now they spend hundreds of thousands of dollars for studio time.

RW: What do you think is an average cost for an album at this point?

Cicala: Seventy-five thousand.

RW: Do you ever visualize yourself moving out of this building?

Cicala: No, but I'd love it. There's so much in the walls, in the construction, it's impossible. But I'd really love it.

RW: Why has the engineer never really emerged as a "star" in the music business?

Cicala: They used to be. I think at one time they used to be pretty well liked. They used to be treated like stars. I think it changed because the producers became more technical. He knows what's happening now and doesn't really depend on his engineer as a technical advisor on sound and everything. The producer knows what he

(Continued on page 14)

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A VERY SPECIAL STUDIO

CONGRATULATIONS!

Ellie Greenwich

Roy Cicala

(Continued from page 13)

wants although sometimes it takes a long time to get it. It happens to me a lot. It happened to Shelly a lot, and Jay with Aerosmith. It still happens. Like Shelly, the Raspberries thing that must have lasted a year. Many people used to want Shelly because of the Raspberries.

RW: If a group showed up here today and said I want the Raspberries sound or I want the Aerosmith sound can you reproduce it?

Cicala: Well, Shelly could reproduce it because there was something he did do on that electrically. I don't know if he could reproduce it to make it sound just like that. It does take the group also. You know it's the combination of it that really makes it. Unless they played exactly the same way, which is impossible. You can get a drum set, record a drummer on it, and another drummer on it, one will sound good and one will sound terrible.

RW: Is there a Record Plant sound?

Cicala: I don't know if it's a Record Plant sound or if it's the engineer's sound. I think our records are much louder, apparently, but not really, electrically. It's done with the equipment that we use. The outboard equipment. I don't think anyone in the world uses it like we do. Like some people, when they use outboard limiters, they probably use four of the same type. I know damn well if we use four, everyone is different and some of them maybe date back as far as 1950, the old radio station limiters.

RW: Let's say somebody came in here and they had a group like Aerosmith. Would you recommend that they use a certain studio here or would it be any studio?

Cicala: It would probably be a larger room. Like "A" or "B" now. They're known for their concert sound and they would need a larger room. If it's an r&b type group they could probably use any of these smaller rooms. It's a tighter rhythm sound.

RW: If someone came in here and they did not have a personal preference for an engineer, how would you determine who they should have?

Cicala: Oh we would probably find out just talking to them, their personality and what they're after. Some engineers do a certain type

... Producers became more technical. He knows what's happening now and doesn't really depend on his engineer as a technical advisor on sound and everything.

of music better than others.

RW: Was there ever a time when the personality conflict became so vast between the engineer and the producer you had to step in?

Cicala: No question about it. We try to change. We try to help the producer out. I think that's life. You can't help that. It's happened to me many times.

RW: Do you have any "favorite" producers to work with?

Cicala: Bob Crewe and John Lennon. There is a charisma about them. They walk in the room and you can feel it. They used to send their waves out.

RW: What happens if there's a conflict between the artist and the producer? Does the engineer ever jump in?

Cicala: I have many times helped out a situation where the artist got very uptight and the producer did too. It happen a lot.

RW: What about if the producer wanted something that is just impossible?

Cicala: You're asking the wrong person because I would do it. I've tried everything. I've even tried mikes underwater. We broke the mike. We put the plastic around it but it didn't work. I've tried everything. And I'll still try it again. Sometimes it works and sometimes it doesn't. You never know.

RW: What about a producer who just thinks he knows how to do something that is just absolutely the wrong way?

Cicala: I'd try it. There are many things that I do that are technically wrong. You do it. A fuzz tone is a distortion, that's really wrong. So it's wrong but it's the sound.

RW: At this particular point what are you spending the most time doing? Are you still working in the studio a lot?

Cicala: I haven't really worked for the studio for the last six months. I was really taking care of the studio, in the studio for about two years. For the last six months I've been very busy. Just producing and getting ready for our new venture.

RW: Talking about your new venture, what made you decide to start a record company?

Cicala: I wanted to do it five years ago. I had a family and I couldn't drop what I was doing, to go into producing because who knows what the chances are. So this to me was always a vehicle for that. Using the studios, to record new groups and at the same time our assistants are doing demos. So it helps them. It helps out every way you can think of to have assistants do demos on weekends. If something goes wrong, and the maintenance man doesn't have to fix it on a Monday morning. It helps the assistant become an engineer, it's like a school for him. And you get a demo out of it.

Congratulations on Record Plant's 10th Anniversary

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*A small thanks
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to New York
comfortable.*

Happy B-Day

Brooks Arthur



Record Plant executives with Hologram artist Cab Calloway.

CBS TVer Looks Inside Pop Radio

(Continued from page 28)

director at WIBW-TV in Kansas and managed the special broadcast services department at WLWD in Ohio. Series writer Bill Dial worked at WSB in Atlanta and a local station in Athens, Georgia. As for creator Wilson himself, he has retained "a lot of friends who were radio representatives" from Wilson's tenure in the advertising business, also in Atlanta. In addition, Wilson conferred on occasion with Jerry Blum of WQXI in Atlanta, who "told me lots of old war stories," one of which formed the basis for a single episode of "WKRP."

Unlike "The Mary Tyler Moore Show," for example, which revolved around the personnel of a Minneapolis television station, "WKRP in Cincinnati" will be set entirely on the premises of the station itself; "we won't be going home," Wilson said. While the music programmed by the station will not be nearly as much in evidence as that in the feature film "FM," he added, actual recordings will be used, including those of Derek and the Dominoes, Elvis Presley, and Evelyn "Champagne" King. In order to highlight the severity of the format changeover—which occurs in the series pilot—a whimsical version of Paul Anka's "You're Having My Baby" (performed by "The Hallelujah Tabernacle Choir") will be followed by a particularly vivid example of Ted

Nugent's work. "The music will only be heard for a few seconds at a time," Wilson said, "when we go in and out of the dj's booth, but it will all be recognizable."

While "WKRP in Cincinnati" is not an attempt to capitalize on the growing relationship between the music industry and other media that was so dramatically exemplified by "Saturday Night Fever," Wilson said, he added that "we seem to be part of that wave. I had the idea for the show a year and a half ago, so it's not as if we're jumping on a bandwagon, but I'm glad to see the emergence of the crossover genre. I think the main challenge here will be in capturing the youth interest—I've got to maintain the MTM quality of comedy while appealing to adults and kids at the same time. That's one reason I thought of setting the show in a radio station."

"WKRP" will face some rather stiff competition in its 8:00 p.m. time slot, Wilson admitted: it will run against ABC's "Welcome Back, Kotter" and NBC's "Little House on the Prairie" in the eastern regions of the country, while ABC's "Monday Night Football" represents a very formidable opponent in the west. However, Wilson remains convinced that there is indeed room for a show of this nature on prime-time television.

Fantasy Ups Levine

■ LOS ANGELES — Nancy Levine has been promoted to national secondary markets promotion at Fantasy/Prestige/Milestone/Stax. She started in the business as a secretary at Record World and was later an editorial assistant at Rolling Stone.

Pinskey Joins The Press Office

■ NEW YORK — Raleigh Pinskey has joined the staff of The Press Office Ltd. in New York. She was formerly associate editor of "New on the Charts" and promotion coordinator at Private Stock Records.

Hero to 20th

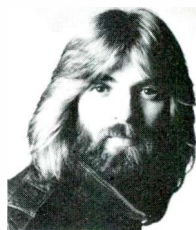


20th Century-Fox Records recently signed Hero to an exclusive recording contract. Their first 20th lp, "Boys Will Be Boys," is scheduled for release in mid-October. Pictured from left standing are Harvey Bruce, director of a&r, acquisition and development, 20th Century-Fox Records, Neil Citron, Marc Houle, Curt Houle, Con Merten, Hero manager and Pat Glasser, director of a&r and administration, 20th Century-Fox Records. Seated is Scott Phares. Jeff Jones was not present for the photo session.

ACTION MUSIC

By CHRISTY WRIGHT

■ Kenny Loggins (Columbia). Great jumps all across the country make this record look like a home-run. People in major markets and secondaries are still adding this one to their playlists. Adds this week were WHBQ, KSLQ, WVBF, KLEO, Z97, WNDE, WEFM. It is already showing top ten movement at these stations: 14-9 WQXI, 4-2 94Q, 12-4 Z93, 9-8 Q102, 17-9 WSPT, 14-9 KTOQ, 9-5 KXX106, 15-10 WHHY, 13-10 WAUG, 8-7 KIIS-FM. Other moves are 27-17 WKBW, 28-24 96X, 22-20 13Q, 24-22 KFRC, HB-19 KYA, 23-20 WPGC, 30-22 WLAC, 32-21 WZZP, 33-29 WMET, 22-15 WDRQ, 14-12 WOKY, 24-20 KDWB, 23-20 KSTP,



Kenny Loggins

19-17 KRBE, 16-14 B100, 24-18 KLIF, 21-16 KBEQ, HB-22 KING, 19-17 KGW, HB-27 KFI, 21-14 KRTH, HB-25 WJBQ, 21-15 WEAQ, HB-20 WOW, 29-20 KCPX, 18-15 KKOA, 19-14 WANS-FM, 20-13 WAAY, 40-33 BJ105, 22-19 WBBQ, 26-21 WSGA, 24-21 WRJZ, 23-17 WGSV, 23-19 WFLB, 37-29 WTIC-FM, 34-30 KDON, 26-22 WAVZ, 25-18 KCBQ, 28-23 KLUE, 25-20 KOFM, HB-19 KAAV, 30-27 KUHL.

Gerry Rafferty (UA). Stations really picked up on this one this week with great adds everywhere. His follow up single is also starting to take good moves. Adds this week were 96X, KFRC, KYA, WPGC, WDRQ, KSLQ, KRTH, WOW, WAVZ, V97, WNDE, KCBQ.



Donna Summer

Moves are 10-9 KXX106, 30-27 13Q, 21-19 WRKO, HB-25 WQXI, 17-12 94Q, 22-19 Z93, 40-34 WLAC, 39-30 WZZP, HB-27 WOKY, 38-32 KXOK, 33-27 Q102, 27-21 KDWB, HB-24 KSTP, 33-30 WTIX, 27-24 KRBE, 29-16 B100, 38-34 KLIF, HB-29 WIFI, 24-21 KGW, HB-25 KFI, 29-25 WSPT, 19-16 WBBQ, 32-27 KTOQ, 26-23 WEAQ, 20-12 KLEO, 28-23 KCPX, 19-16 KKLS, 29-24 WANS-FM, 23-18 WHBQ, 26-23 WHHY, 27-24 WSGA, 27-22 WGSV, 29-25 WBSR, 39-35 WTIC-FM, 23-19 WHB, 32-27 KNOE-FM, HB-24 KUHL, 37-33 KLUE.

McCrary's (Portait). A great r&b crossover record (#9 this week) that is already showing top 10 movement in Memphis and that has already been a hit in Houston is picking up additional airplay and good moves. Adds this week are Z93, WZZP, and moves are 9-7 WHBQ, 20-17 Y100, 15-12 96X, 22-18 WTIX, 28-23 WNOE, HB-30 KXX106, 30-25 WBBQ, HB-29 WAUG, 38-35 KLUE.

Rolling Stones (Rolling Stones) "Beast of Burden." Smart radio programmers were playing this cut off their hit album long before the actual single was released and with the release of the single even more stations are adding this follow up song. Adds this week were 99X, WPGC, WLAC, Q102, WTIX, WEAQ, KCBQ and is already on B100, Z93, KFRC, WRKO, WCAO, WVBF, CKLW, KJR, KING, WSPT, KTOQ, WANS-FM, KXX106, WBBQ, WSGA, WFLB, WAUG, WAVZ, KIIS-FM, KCPX.

Donna Summer (Casablanca) "McArthur Park." She has come out with another single that is getting immediate radio response. This remade song was added this week to these radio stations: WRKO, Z93, WLAC, WNOE, WIFI, KFI.

LATIN AMERICAN ALBUM PICKS

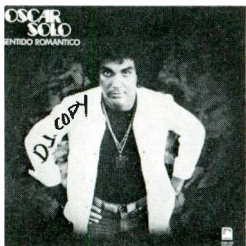


CANTA EN ESPAÑOLA

DEMIS ROUSSOS—Atlas POS 5057

Una de las voces más espectaculares del mundo, Demis Roussos canta en Español temas de hermosos cortes románticos, profundos y a su manera. Genial en "Morir al lado de mi amor," (Papathanassiou-Constandinos) "Adiós Adiós Amor," (Panas-Munro-Lloys) "Un himno al amor" (Chaltikis-Vlavianos) y "Bambina." (Felissatti-Constandinos) y otros.

■ One of the most spectacular voices in the world, Demis Roussos sings here in Spanish. Beautiful and very commercial package. Superb orchestrations and vocals. "Bambina," "Mañanas de Terciopelo," (Vlavianos-Constandinos) "Bailaremos," (Roussos-Bergman) and "Someday-Somewhere." (Vlavianos-Constandinos)

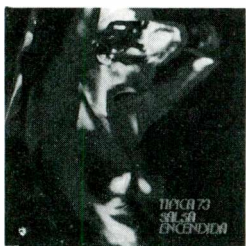


SENTIDO ROMANTICO

OSCAR SOLO—Borinquen AAD-1347

Con arreglos de José Luis Navarro, Oscar Solo, una de las voces con más probabilidades de Puerto Rico, rinde al máximo en esta muy buena grabación. "Déjame Entrar," (R. Monclova) "Rómpeme, máteme," (J.C. Calderón) "Una parte de mí" (C. Fernández Prida-J.L. Navarro) y "Quédate un poquito más." (J.E. Mochi)

■ With arrangements by José Luis Navarro, Oscar Solo, one of the beautiful voices from Puerto Rico offers here an outstanding package of very commercial and romantic ballads. Deserves the best of luck! "Amor de Cristal," (C. Garrido- J. L. Navarro) "San Francisco" (C.F. Prida-A. Saenz de Mira-J.L. Navarro) and "Quédate un poquito más."

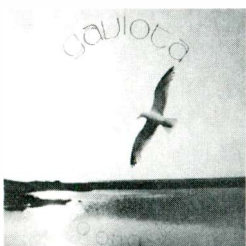


SALSA ENSENDIDA

TÍPICA 73—Inca JMS 1062

En producción de John Rodríguez, Jr. y con excelentes arreglos salsosos, la Típica 73 se luce en esta grabación muyailable y contagiosa. Gran sonido de Irv Greenbaum como ingeniero. "Baila que baila," (O. Guerra-T. Martínez) "Los Campeones de la salsa," (L. Ramírez) "Xiomara" (A. Valdés-O. Valdés)

■ Produced by John Rodríguez, Jr. and with excellent salsa arrangements, Típica 73 will nicely move this package. Contagious and very danceable. "Tiña Tiñoso," (F. Yanes) "Si no eres tú," (P. Flores) "La mujer dominicana." (C. Azuquita) more.



ERA OTRO CIELO

GAVIOTA—CBS 20132

Para los románticos Gaviota es piélagos. Bellas interpretaciones de muy sentimentales temas. Excelentes voces solistas. "Contigo aprendí," (Manzanero) "Quiéiera," (D.R.A.) "Sólo tú," (Stellita-Marralé-Cassano) y otras. Lanzado en Costa Rica.

■ For the romantics, Gaviota is a break. Mellow voices, deep and sentimental tunes. Great atmosphere. "No te has dado cuenta," M.E. Guzmán "Contigo o sin tí," (C. Estrada) others. Released in Costa Rica.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Radio WJIT de Nueva York sigue siendo la emisora latina por excelencia en la urbe, colocando la mayoría de los éxitos. Aunque se comenta que otra de las emisoras, la otrora popular WADO cambiará su formato, llevando al aire baladas, salsa y música moderna, nada se ha podido confirmar en este sentido. Pero la gran noticia ha sido el tremendo impacto logrado por WKTU, emisora FM, gemela con Radio WJIT, que cambiando totalmente su formato de música suave, ha ido a una programación absoluta de música "disco." La población anglo y la Latina hablan nada más que de Radio "Disco 92" (WKTU).

El fenómeno de "Disco 92" es tan notable como el propio de la música "disco," que después del singular éxito en todo el mundo de "Saturday Night Fever" ha lanzado a éxito meteórico todo lo que tenga que ver con "discos" o "discoteques." Pero lo más importante de todo esto, es que Wanda Ramos,



Blanca Luz

la chica puertorriqueña que estaba detrás de toda la programación gigante de WBSL ha comenzado a programar "Disco 92," con un resultado brillante, mezclando los ritmos del momento, como únicamente alguien como ella pudiera haber logrado en tan poco tiempo en el aire con la nueva emisora, pero el largo tiempo que lleva atesorando experiencia y "know how." "Disco 92" también cuenta con Paquito Navarro como discjockey, lo único que en lugar de dirigirse a los radioescuchas en Español, ahora lo hace en Inglés. Y es que el impacto disco es enorme. Son muchas las emisoras a través de Estados Unidos, que están dedicando gran parte del tiempo, o todo el tiempo a música de esta nueva onda. Las emisoras latinas también se están viendo forzadas a programar música "disco" en Español, dándole entrada fuerte a las "bilingües," o sea las integradas por líricos tanto en Inglés como en Español. Este movimiento, más el hecro de que la mayoría de los programadores y discjockeys de los "record clubs" en Estados Unidos, se sienten totalmente movidos a la percusión latina en este tipo de grabación, el futuro de la música "disco" va "in crescendo." Los que se queden atrás en este proceso, habrán perdido a la juventud, tanto la latina como la anglo. Y si no, ya verán lo que determina la balanza del tiempo y la moda.



Quino

Bella la voz que Sonolux acaba de lanzar al mercado en Colombia, con su Blanca Luz. El tema que interpreta esta nueva artista es "Así me paga tu corazón" (Arbizu-Tabaro-Requena) y con él podría dar tan fuerte como sucedió con "Llamarada" ... Miami Records lanzó un sencillo del cantante colombiano Rammiro con "Qué profundo es tu amor" (Gibb-R. Gibb-Rammiro-Alejandro) y "Deja tu amor brotar." (Williams-Rammiro) ... Fania Records lanzará a Quino de Chile, producido por Fabián Ross y Johnny Pacheco.



Jose Jose

Bella grabación que pudiera dar fuerte a pesar del notable parecido de la voz de Quino con el eternamente popular Lucho Gatica. La producción se las trae ... Recibió la Sonora Santanera el "Paladín de Hollywood," premio que únicamente va a las orquestas que reciben destaque a nivel internacional. El evento tuvo lugar en el "Sport Arenas" de Los Angeles, California ... Abrirá en Nueva York, una muy popular "discoteque" en el área del bohemio Greenwich Village de Nueva York, bajo el nombre "Electric Cir-

(Continued on page 73)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Miami

By WQBA (MARIO RUIZ)

1. QUIEREME (I WANT YOU TO LOVE ME)
MIAMI SOUND MACHINE/Audiofon
2. COPACABANA
LISSETTE/Coco
BARRY MANILOW/Arista
3. CELOS PORQUE TE QUIERO
VIOLETA RIVAS/Carisma
4. UN POQUITO DE TU AMOR
CLAUDIA DE COLOMBIA/Caliente
5. PACHITO E CHE
GEORGIE DANN/Caytronics
6. VOY A PERDER LA CABEZA POR TU AMOR
JOSE LUIS/TH
7. LA VIDA EN ROSA
MANOLO OTERO/Latin
8. QUE PROFUNDO ES TU AMOR
BANDA FIEBRE/Musart
9. LA NOCHE MAS LINDA DEL MUNDO
LOLITA DE LA COLINA/Arcano
10. POR QUERERE
IMPACTO/Teca

Chicago (Salsa)

By WOJO (JUAN MONTENEGRO)

1. BRINDA POR MI
CHEO FELICIANO/Vaya
2. A PRIMERA VISTA
RAUL MARRERO/Mericana
3. TOMORROW IS HERE
WILLIE BOBO/Blue Note
4. LLEVALE A MI AMOR
ADALBERTO SANTIAGO/Fania
5. EL NICHE
THE CUBAN GROUP/Musicuba
6. YOU MAKE ME FEEL
BENITEZ/Vaya
7. TI MON BO
TITO PUENTE/Arcano
8. ES MEJOR JUGAR CABALLOS
MON RIVERA/Vaya
9. SIN TU CARINO
THE FANIA ALL STARS/Columbia
10. CANTO AL AMOR
SONORA PONCENA/Inca

San Antonio

By KCOR

1. JURO QUE NUNCA VOLVERE
LUPITA D'ALESSIO/Orfeon
LUCHA VILLA/Musart
2. NAILA
CONJUNTO TROPICAL COSTA MAR/Atlas
GRUPO LA AMISTAD/Mericana/Melody
LUIS DE NERY/Orfeon
3. MI VECINA
SUPER COMBO/Atlas
4. CARA DE GITANA
DANIEL MAGAL/Caytronics
ARTURO ALEJANDRO/Fuentes
THE INTERSOUND/Fior Mex
5. MI FRACASO
JUAN GABRIEL/Pronto
6. YA NADA ME IMPORTA
IRENE RIVAS/Cara
7. DICE QUE ME QUIERE
MARCO ANTONIO VASQUEZ/Ariola
8. QUE BONITO FUERA
HERMANOS RIOS/Cara
9. BALADA PARA UNA QUICEANERA
LOS FELINOS/Musart
10. ESPERANZA
LOS SOCIOS DEL RITMO/Fama/Ariola

Tampa, Fla.

By WYOU (WOODY GARCIA)

1. QUIEREME (I WANT YOU TO LOVE ME)
MIAMI SOUND MACHINE
2. QUE HE DE HACER PARA OLVIDAR SOPHY
3. COPACABANA
LISSETTE
4. TRAMPAS
ANGELICA MARIA
5. ADULTOS
LOS ANGELES NEGROS
6. ENTRE AMIGOS
CAMILO SESTO
7. LIBREMENTE FELIZ
GABY CASTILLO
8. VEN DAME TU MANO
NELSON NED
9. CARA DE GITANA
DANIEL MAGAL
10. POR UNA FLOR
ALFONSO PAHINO

Ventas (Sales)

Los Angeles

1. JURO QUE NUNCA VOLVERE
LUPITA D'ALESSIO/Orfeon
2. A PESAR DE TODO
VICENTE FERNANDEZ/Caytronics
3. COPACABANA
LISSETTE/Coco
4. NAILA
GRUPO AMISTAD/Mericana/Melody
5. MI FRACASO
JUAN GABRIEL/Pronto
6. COMO DIOS MANDA
SALVADOR'S/Arriba
7. CARA DE GITANA
DANIEL MAGAL/Caytronics
8. EL NEGRO JOSE
LOS VIRTUOSOS DE LA SALSA/Gas
9. MI PIQUITO DE ORO
CARLOS Y JOSE/Falcon
10. EN UN BOSQUE DE LA CHINA
CEPILLIN/Orfeon

Spain

By JOSE CLIMENT

1. FUE TAN POCO TU CARINO
ROCIO DURCAL/Ariola
2. ANA
MIGUEL BOSE/CBS
3. HAY QUE VENIR AL SUR
RAFAELLA CARRA/CBS
4. VETE
LOS AMAYA/RCA
5. BAILEMOS UN VALS
JOSE VELEZ/Columbia
6. EL BOXEADOR
LAREDO/CBS
7. NECESITO UN TRAGO
TEQUILA/Zafiro
8. VIVIR ASI ES MORIR DE AMOR
CAMILO SESTO/Ariola
9. PEQUENA AMANTE
BRAULIO/Belter
10. CUANDO SEAS MIA
TONY FRONTIERA/EMI

Dominican Republic

By CAONABO DIAZ BETANCES

1. COPACABANA
BARRY MANILOW/Capitol
LISSETTE/Coco
LOS HIJOS DEL REY/Karen
2. CUCUBANO
GRUPO MENUDO/Padosa
3. VOY A PERDER LA CABEZA POR TU AMOR
JOSE LUIS RODRIGUEZ/TH
4. PEGADITA DE LOS HOMBRES
CONJUNTO QUISQUEYA/Liznel
5. DAME LA MANO
NELSON NED/US Latino
6. FILETE
JOHNNY VENTURA/Hoy
7. GOTA DE FUEGO
JOSE JOSE/Arista
8. ES UNA MANANA CUALQUIERA
CHARYTIN GOYCO/Latin
9. EL AMOR DE MIS AMORES
MARCO ANTONIO MUNIZ/RCA
10. ME SIENTO NINO
AQUAMARINA/Padosa

Denver, Col.

1. COMO LAS FLORES DA LA BRISA
JOSE ALFREDO CASTILLO/Aguila
2. NO VOLVERAS A VERME
LA PRIETA LINDA/Arcano
3. DERRUMBES
SALVADOR'S/Arriba
4. SI YA TE VAS
CHELO/Musart
5. DESDE JUAREZ
JOSE BERNARDO/Gas
6. A PESAR DE TODO
VICENTE FERNANDEZ/Caytronics
7. NO TE ENCAPRICHE
VICTOR Y FINA/C.R.
8. PARA QUE NO ME OLVIDES
LORENZO SANTAMARIA/Latin
9. DOS CORONAS A MI MADRE
LOS CADETAS DE LINARES/Ramex
10. LA MUCURA
RITMO 7/Fama

Nuestro Rincon (Continued from page 72)

cus," tomado y sin conexión con el antiguo sitio del mismo nombre. Un grupo de abogados, liderados por **Robert Seibel** serán los propietarios de esta brillante instalación, colocada en la Quinta Avenida. Las instalaciones serán totalmente a prueba de sonido, contando con varios pisos de entretenimiento y decorada por el famoso **Imero Fiorentino**, considerado una autoridad en sonido y luces. El club, sin intención de competir con el afamado siempre abarrotado por personalidades neoyorquinas "Studio 54," contará con gran captación del elemento "gay," artistas y personalidades de ambos mundos, el hetero-sexual como el homosexual. El tercer piso se mantendrá como un "club privado" al cual tendrán derecho sólo los asociados que tendrán que cubrir el requisito del pago de \$200.00 anuales como miembros. La inauguración marcará el inicio de una nueva motivación para visitar la enorme Ciudad de los Rascacielos. Dicen los entendidos que será, definitivamente, un sitio muy "in" y "catchy." ... ¡Ojalá!

Lamento la muerte de **Jaime de Aguinaga**, presidente del sello Anahuac Records de Los Angeles y Tesorero de la ALARM (Asociación Latina de Fabricantes de Discos). Notable pérdida para la industria... **Esteban Falcés** ha quedado a cargo de Relay, Ediciones Musicales de Argentina, como Gerente General, cargo que desempeñaba la querida amiga **Beatriz Lupo**. Por dónde anda **Beatriz**? ... Notables las actuaciones de **Celi Bee** en "Siempre en Domingo," filmado en México durante la visita de la cantante puertorriqueña, también conocida por **Celinés**. Los éxitos de **Celibeé** como intérprete "disco" con "Supermán" y ahora con "Macho" han sido ostensibles en toda Latinoamérica. Celi dejará grabados algunos otros programas televisivos, ante de partir a Puerto Rico esta semana... Estuvo en plan promocional en Colombia, el cantante mexicano **José José**, acompañado por **Jeorgio Blancheli**, Jefe de Publicidad de Ariola en México. José José actuó gratuitamente

en los populares Radioteatro R.C.N. de Medellín y en el anfiteatro de la "Media Torta" en Bogotá... Actuó el cantante chileno **Fernando Ubierno**, en el programa madrileño de televisión "300 Millones" con el tema "Cuando Agosto era 21." Muy bueno Fernando! ... El gran amigo **Gustavo Silva** me anuncia la apertura de un departamento de "Salsa" en su distribuidora Pan American Records, Inc., de Chicago, a cargo del especializado en este producto, **Víctor Parra**. Saludos a ambos... Lamentamos infinito el deceso de la esposa del buen amigo **Joe Vias**, alto ejecutivo de RCA y posible Gerente de la Operación Regional de RCA, con base en Miami... Y ahora... ¡Hasta la próxima!

New York's Radio Jit is still the top Latin Radio station in the Big Apple and is making the majority of the hits. Even though there is a rumor that the other Latin station WADO will change its format, adding ballads, salsa, etc., nothing has been confirmed. But the big news has been the tremendous impact achieved by WKTU-FM, sister station of Radio Jit which totally changed its MOR format to a disco format. Both Anglo and Latin listeners are talking of Radio Disco 92 (WKTU). The phenomenon of "Disco 92" is as surprising as the disco music itself. But what is even more important, is that **Wanda Ramos**, the young Puerto Rican who was behind the gigantic programming of WBLS, is now programming "Disco 92" with brilliant results which only Ramos could have accomplished in such a short time. "Disco 92" also has as DJ, **Paquito Navarro** who instead of doing it in Spanish, now has turned to English. The disco impact is enormous. Many radio stations throughout the U.S. are turning to disco formats and many Latin stations are being forced to a bilingual format. This, plus the fact that the majority of the programmers and Record Pools

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Record World en Puerto Rico

By SERGIO COLLADO

■ Este mercado tan importante y competidor sigue pasando por las reminiscencias del golpe de "Saturday Night Fever" y con "Grease" y "Thank God Its Friday" atacando actualmente y "Sgt. Pepper" que viene ya pronto. En otras palabras la música americana y todo lo que tenga que ver con Disco Music y discotecas es lo que esta "In." Hay varios hits latinos pero más bien de nombre pues en ventas no hacen gran cosa. Tal es el caso de **José Luis Rodríguez** quien actualmente es el número uno debido a la gran audiencia que ha tenido la novela "Cristina Bazán" de la cual José Luis interpreta el tema "Voy a perder la cabeza por tu amor." En otras épocas este número alcanzaría cifras astronómi-

cas pero ahora solo será un pequeño hit debido a las condiciones imperantes. Igual pasa con **Tony Croatto** y su hit "Cucubano," el **Conjunto Quisqueya** con "Los Males de Micaela" y **Katraska** con "Hija."

La Asociación de Productores y Representantes del Disco Inc. ha quedado completamente abandonada habiéndose quedado solo su presidente **Sergio Ballesteros**. Los disqueros no pusieron interés ni pagaron sus cuotas. Mas aún, hasta dic 77 se controló la entrada de "dubbings" pero al las grandes compañías no ayudar ni interesarse, no se pudo seguir controlando y ya de nuevo esta el mercado florecido de copias ilegales. Una verdadera pena, pues esto era beneficioso, pero

como las ventas por debajo de la mesa, las compras de dubbings" y la violación de los territorios exclusivos es más interesante además de la crisis del mercado que también ayuda, pues el amigo Ballesteros se quedó solo con lo que tanto trabajo, sudor y dinero le costó.

Orfeón, Latin Internacional, Musart, Discolando y Audio Latino son algunas de las líneas conocidas de este mercado que actualmente están huérfanas de una buena distribución. Afortunadamente las que cuentan con buena distribución también están en crisis así que todavía tienen oportunidad de ponerse al día los que estan atrás.

Las emisoras del área metropolitana siguen tratando de acaparar las audiencias aunque aquellas que se han mantenido estables en su programación son las que siguen en los primeros

lugares.

Para los interesados en hacer contacto con este redactor, mi dirección, para lo que pueda serles útiles es: Edif. Landing, Of. 302, Ave. Fernandez Juncos 951, Santurce, Puerto Rico 00909. Tel. 723-3853.

11Q

11Q, Radio Rock y Salsoul 98 ocupan los sitios preferidos de la radioaudiencia. La isla sigue más o menos igual y como es mas pareja en formato logra hits mas consecuentemente muchas veces influenciado al area metropolitana.

Se ha notado un gran aumento en las ventas de los tapes de 3.98 "Cut Outs." Borinquen y Velvet han tirado una gran cantidad y variedad de estos al mercado. Una buena idea para aquellos que tengan su catálogo estático.

Y por ahora esta bueno. Les quiero y me quedo corto.

Nuestro Rincon

(Continued from page 73)

DJs in the U.S. are moved by the Latin percussion in the disco recordings, makes the future of disco music "in crescendo." Those who are left behind or out of this movement, will lose the young crowds, Latins as well as Anglo. If not, time will tell.

The beautiful voice of **Blanca Luz** was just released by Sonolux in Colombia with a recording entitled "Así me paga tu corazón" (Arbizu-Tabaro-Requena). It could be as big a hit as "Llamada" ... Miami Records released a single by the Colombian singer **Rammiro** with the tune "Qué profundo es tu amor" (Gill-R. Gibb-Rammiro-Alejandro) and "Deja tu amor brotar" (Williams-Rammiro). ... Fania Records is releasing Chilean **Quino** produced by **Fabian Ross** and **Johnny Pacheco**. A beautiful recording which could break even with Quino's similarity to the eternally popular **Lucho Gatica**. This record is quite a production... **Sonora Santanera** received the "Paladín de Hollywood" award which is awarded only to orchestras and groups with international fame. The event took place at the "Sports Arena" in Los Angeles, California... **Electric Circus**, a club which will borrow its name from the old Electric Circus of Greenwich Village will open in New York in late September or early October. Owned by a consortium of attorneys headed by **Robert Siebel**, the club will present live reggae, Latin acts and circus performers as part of the diversified entertainment fare to be offered at a new 22,000 square foot, \$1 million discotheque. Even though they claim they don't want to compete with New York's famous Studio 54, the club expects to draw a mixed audience mainly from in and around the Greenwich Village area. The third level of the club will be a plush private club reserved exclusively for the use of club members who will be asked to pay \$200 a year... With deep regret I received the news of the passing away of **Jaime de Aquinaga**, President of the Anahuac Records of Los Angeles and Treasurer of ALARM (Latin Association of Record Manufacturers). A big loss for the industry... **Esteban Falces** is now in charge of Relay, Ediciones Musicales from Argentina, as general manager, position previously held by our good friend **Beatriz Lupo**. What has become of Beatriz? ... Very enjoyable the performances by **Celi Bee** in "Siempre en Domingo" Mexican TV show. Also known as **Celinés**, the success of this young Puerto Rican singer in the Disco marget with such hits as "Superman" and "Macho" has been tremendous. Celi will tape several TV shows before returning to Puerto Rico this week... **José José** from México was recently in Colombia on a promotional tour, together with **Jeorgio Blancheli**, publicity manager of Ariola in México. He performed at the popular radio shows of R.C.N. of Medellín and at the "Media Torta" theater in Bogotá... **Fernando Ubierno** from Chile appeared at the popular Spanish TV show, "300 Millones" where he introduced his new single "Cuando Agosto era 21"... Our good friend **Gustavo Silva** announces the opening of the new "Salsa" department in his Pan American Records, Inc., distributor for the Chicago area. In charge of this department will be **Víctor Parra**... Our deepest sympathy to **Joe Vias**, top executive of RCA Records to be in charge of their regional office, for the passing away of his beloved wife... And that's it for the time being.

RCA Signs Triumph



Triumph, a Canadian rock-trio has been signed to a long term, worldwide (except Canada) recording agreement by RCA Records. Their debut U.S. album, "Rock & Roll Machine," being released in September, will include highlights from their first two Canadian lps. Triumph will be headlining on their first U.S. tour beginning in October. Seen here at the signing are (from left) Triumph managers Neil Dixon and Steve Propas; Triumph producer, bassist and keyboard player Mike Levine; and Warren Schatz, division vice president, east coast a&r, for RCA Records, who signed the group.

Young Americans on RCA

(Continued from page 25)

album concludes with a brilliant and quicksilver reading of the Second Scherzo, in B-flat minor.

This is one of the piano records of the year—satisfyingly individual, poetic and yet faithful to the composer's intentions.

Another pianist of more than a little import is slightly older than Ax, Peter Serkin. As the force behind the creation of Tashi, one of the best of the newer chamber music groups, Serkin has given many distinguished performances both on records and live in New York. Recently, indeed, at the Mostly Mozart Festival his performances were exemplary. On this new Tashi recording, Mozart is the composer and the emphasis is on one of the group's most outstanding members, Richard Stoltzman. Very few clarinetists build a big following, but in the last few seasons, Stoltzman has reached the point of starring in a whole series of recitals in New York and having

excellent houses. His approach to the clarinet—heard splendidly on this record in the Clarinet Quintet (K. 581) and Piano-Woodwind Quintet (K. 452)—brings out as many diverse colors as possible in the instrument. He has, it seems, an almost infinite variety of tone, a capacity to make this very tenorish instrument sing lyrically, and a thorough grasp of how to turn a phrase in the best Mozart manner. He performed the Clarinet Quintet this summer in the Mostly Mozart, and this recording is a delightful memento for all who heard him.

On the Piano Quintet, one can sample Serkin's silvery pianism, perfectly attuned to the others, expressive and wonderfully phrased, as well as the commendable ensemble of the whole group. Both pieces have at times joy in them, but more often than not they reflect a bittersweet quality, very much in the spirit of much of Mozart's most human compositions.

(Continued from page 27)

THE SOUTHERN BELLE

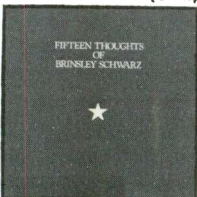
LINDA RONSTADT—Capitol 5C 050
85068 (Holland)



A collection of fourteen of Ronstadt's more country oriented songs from four of her early albums for the label. Included are previous hits such as "Long, Long Time," and "Silver Threads and Golden Needles."

FIFTEEN THOUGHTS OF BRINSLEY SCHWARZ

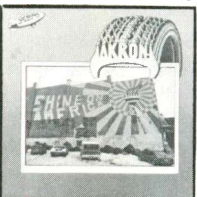
UA UAK 30177 (U.K.)



Brinsley Schwarz (the group) recorded seven albums before their eventual demise and are remembered here with a compilation constructed by former manager Dave Robinson. The prolific Nick Lowe is well represented.

THE AKRON COMPILATION

VARIOUS ARTISTS—Stiff GET 3 (U.K.)



Akron, Ohio is not normally thought of as a hub of musical activity, but Stiff Records invaded the city for local talent and came up with these ten groups. While they are not the most proficient bands one would want to hear, they are indicative of the city.

REAL LIFE

MAGAZINE—Virgin 26190 XOT (U.K.)



Since his departure from the Buzzcocks, Howard Devoto has shaped Magazine into a formidable aggregation with a solid, musical approach on songs like "Shot By Both Sides" and "Definitive Gaze." Production by John Leckie.

BEDSIDE COMPANION

NASH THE SLASH—Cut Throat WRC 357 (Canada)



While the cover is graphically ideal for a punk group, Nash the Slash is a proficient composer of electronic music, performing these four instrumentals on electric violin, mandolin, percussion and devices. The sinister quality of the cover is conveyed in the music.

CONCERT REVIEW

Newman Show Isn't Short on Showmanship

■ Randy Newman (Warner Bros.) sat at a grand piano onstage at his recent Universal Amphitheater engagement. The members of his "back-up band" cannot go without mention: Little Feat's Bill Payne, Fred Tackett; the Doobie Brothers' Bobby LaKind and Mike McDonald, Willie Weeks, Andy Newmark, and producer Ted Templeman.

After that list, it goes without saying that the set was consistent, tight and interesting. Newman's attitude kept it relaxed, and though he seemed pleased with his musicians, he didn't hesitate to interrupt their innovations at one point when he said it sounded like "there was a gypsy loose in the percussion section."

With this band he was able to reproduce as much (or more) of his recorded arrangements as he wanted. "Birmingham" had a light, old South music hall sound. Poignant, synthesized strings and martial drums ran through "Jolly Coppers on Parade." However, "Short People's" placement in the middle of the set seemed a deliberate attempt to play down its hit value—which is O.K., because that's also deliberately Randy Newman.

When the band left the stage, Newman remained to treat us to a "fireside chat" of wonderful solos: "Political Science," "Simon Smith and his Amazing Dancing Bear," "Sail Away," and "God's Song (That's Why I Love Mankind)," which all of mankind that was present clearly loved.

Newman had a little fun with the crowd with a sing-along version of the quiet "Rider in the Rain." "You Can Leave Your Hat On" was just sexy enough for an amphitheater setting. Later, he made a mockery of "Linda," but then did "Kingfish" with real heart. And "Baltimore" was very well arranged, almost haunting. Randy Newman's well-performed song after song after song deserved the encore after encore he got.

Bonnie Raitt (Warner Brothers), opening, also brought guests, including Norton Buffalo and lots of Little Feat. The quality of sound reproduction on her voice was especially good, as we heard her unforced energy soar above her lead guitar. Raitt's style remained low-key and bluesy throughout — she even lost the dramatic impact of her version of "Runaway" in the midst of a medley. But the entire crowd loved her; she did one encore and could have done more.

Becky Sue Epstein

Bromberg's Bathing Suit Bonanza



David Bromberg stood in good-natured judgment at a recent "Bandit in a Bathing Suit" contest that took place at Odyssey Records in Phoenix, Arizona.

Radio Replay

(Continued from page 28)

this fall. First in men's fashions is the stylish fake jeans, for those who would like to dress down for on the air work. They look like jeans, feel like jeans, but in fact they're made of dyed Yak fur, this goes perfectly with the reversible shirt: one side is checks, the flip side of the shirt is stripes. For formal wear the big item this fall should be the tailored original known as the COMMUNICATOR, this suit has it all, earphones built into the lapels, plus a microphone in the top button, and a volume control attached to the breast pocket. The lining of this jacket features the rating trends for the last four books (only if they're up) and the shoes suggested for this outfit are unique, equipped with adjustable heels. If you change your format to disco, you'll rise to the proper level of your format.

For women in broadcasting, a sharply fitted slacks suit, with the jacket designed out of old promises of management positions. The option, depending upon the person, is matching jewelry depicting words first heard from male callers, during heavy breathing phone requests. The hand bag is simple and to the point, constructed from old T-shirts with the names of groups that never made it.

SINDY NEWS . . . To keep you up on what's going on in the wonderful world of syndication, as the interest expands so will the information in this portion of the column. Larry Yurdin has been named producer and general manager of Rock Around The World. Yurdin was the manager and producer of Daily Planet and Planet syndicated features . . . Joey Berlin and Jon Sargent have joined 60 Second LP as writers . . . DIR Broadcasting premiere Super Jam featuring some of the best southern rock musicians on over 225 radio stations. Plans are being made for the next in a series of Super Jams, for exclusive broadcast use.

MOVES . . . Bill Gable named PD at CKLW/Windsor replacing Dick Bozzi . . . Bill Baily to program WKYS/Washington, D.C. from KSLQ/St. Louis . . . Ned Foster new PD at WOWO/Ft. Wayne from WBZ/Boston . . . Bobby Christan named PD at WMET/Chicago from 96KX/Pittsburgh . . . Comedian Richard Belzer joins WNBC/New York morning show with Scotty Brink. Belzer will be featured three days a week . . . Eddie Coyle resigns as PD at WAUG-FM/Augusta, will remain at the station doing afternoons. New PD is Chuck Whitaker . . . Bruce Morrow and Robert Sillerman have purchased WALL AM & FM in Middletown, N.Y. from Castle Communications . . . Portia at RW west reports . . . Mike McVay named PD at Ten-Q/Los Angeles and Connie Singer has been appointed Music Coordinator . . . Ken Noble now doing evenings at KZLA/Los Angeles from WLUP-FM/Chicago . . . Rick Carroll former PD at KEZY/Anaheim, has formed a consultant firm based out of Laguna Beach. Larry Groves KEZY MD will be Music Coordinator for Rick Carroll and Associates . . . Jerry Boulding named PD at KDIA/Oakland replacing Keith Adams . . . Send your moves and changes to either Portia RW west or in the East Neil (the Mc).

Catalogue Sales Are Climbing Steadily

(Continued from page 3)
tol's current four-title Beatles campaign.

Merchandising or advertising programs that emphasize catalogue alone are still a rarity. For most companies, the hits still come first when budgets are concerned. But those companies' heightened awareness of the importance of catalogue is being reflected more and more in programs that tie in older albums with an artist's current hit.

Catalogue Crossover

"As you get an artist that develops into a different area—a Dolly Parton, or a Waylon and Willie—you're able to do things with catalogue that you can't do otherwise," said Dick Carter, RCA's division vice president, field marketing. "For example, everything that Dolly ever made for us is being emphasized now." Similar campaigns for Elvis Presley, the Jefferson Starship and Ronnie Milsap have also met with success.

One factor independent of actual market activity is the emergence of a number of relatively young labels whose available catalogues are only now reaching significant size. Thus, while Warner Bros. national sales chief Lou Dennis reports that his company's extensive catalogue continues to account for about 40 percent of its business, in line with recent years, Elektra/Asylum's George Steele, VP, marketing, sees more dramatic growth.

"I think everyone's paying much, much more attention to catalogue," Steele said. "I think it's increasing overall, especially for us, because we've got more catalogue depth than we've ever had. Two years ago, we didn't have as many strong hits in our catalogue, but each year has seen the growth for new acts creating new catalogue as well. For example, we're seeing albums by Warren Zevon, Andrew Gold and Jay Ferguson generate activity now as a result of those artists' most recent hit releases."

Similarly, Casablanca director of marketing Rob Gold reports, "It is increasing. As for the potential sales there, we have many acts who have built catalogue who are only just starting to break, like Angel or Love and Kiss, whose entire catalogue will benefit from that key breakthrough release when it comes."

At Chrysalis, national sales manager Stan Layton concurs, saying, "Our catalogue has definitely increased. We're a catalogue company first, anyway; we view hits as a bonus in a sense, because even though

we've only been in operation on our own for two years, we've built extensive catalogue on artists like Jethro Tull and Robin Trower. We now have 14 Tull albums in the catalogue, for example, and 'Aqualung' alone will probably do 75,000 to 100,000 pieces a year for us."

At Fantasy/Prestige/Milestone, marketing head Phil Jones also reports increased catalogue sales, pointing to the resurgence of public interest in jazz as one factor significant in Fantasy's current sales. "I'd say it's definitely increased," comments Jones. "Looking at the jazz titles that are our bread and butter, we've seen some definite increases. Our IBM printouts show the entire jazz category is resurgent: going back over the past few years, each year's total sales on key jazz titles is exceeding the total for the year before." Like a number of label executives, Jones adds that evidence of catalogue longevity has led to a more conservative deletion policy. "We're holding onto the titles longer in the r&b and jazz areas."

With more demand from more stores for more catalogue titles, record companies may re-examine their deletion policies, and records may stay in catalogue longer.

"I'm sure it will have that effect," said Harry Losk, sales VP for Phonogram/Mercury. "If some of these (albums) begin picking up, then many items we would have cut out two or three years ago, we'll keep in."

Longer Life

"It might tend to make them viable for a longer period of time," concurs Tom McGuinness, sales VP for CBS' distribution system. "Our sales programs have given some records a longer life."

Jazz, like classical music, has generally reflected a longer catalogue life for key titles than most pop genres, but as anthology and re-release activity in recent years has shown, even the largest majors with the longest involvement in jazz, like CBS and RCA, as well as the oldest jazz labels like Fantasy and Blue Note, have stepped up activity and increased their overall promotional and marketing support for older titles.

Fantasy's Jones notes that the company's fall jazz restocking program is a wide range of advertising and merchandising features to the conventional discount program that is usually the core of any catalogue push. With a Milestone Jazz All-Stars tour set for the fall featuring three label acts, McCoy Tyner,

Ron Carter and Sonny Rollins, Jones says Fantasy will be pushing both new jazz releases (with a 10 percent discount being offered) and selected catalogue (at 15 percent off). Merchandising and ad support will go to the company's extensive series of jazz double-disk anthologies, and Jones says similar support will be likely for the Stax catalogue, which is just now being reactivated. Initial Stax and Gospel Truth reissues have, he says, "doubled our expectations, even though they've just come out."

Full Programs

At UA, national merchandising head Larry Cohen reports, "I see a tremendous increase for our catalogue, and for a lot of reasons. We have a new distribution arrangement with Capitol, and they're very catalogue-oriented." Cohen notes that jazz is also a factor for his company, which continues to handle the Blue Note catalogue. "We're doing a full program and, for the first time in the label's history, we're doing a full-color catalogue of all the albums." The reactivation of selected Pacific Jazz titles, unified through a common album cover graphic format, will also be boosted via the push, which will include discounting via Capitol. Cohen notes that merchandising aids will include easel-back standups, a special calendar and banner keyed to boosting both catalogue via the "Blue Note and All That Jazz" theme, and a pre-pack dealer mailing via 12x12 are also being used.

At WEA, executive VP Vic Faraci is more enthusiastic about the catalogue potential. Agreeing that potential sales are "absolutely increasing," Faraci said, "Prior to this period in the industry, it was very difficult to

get in-depth catalogue out there in front of a major cross-section of consumers. There were really only a handful of retailers offering full-line catalogue. But due to the tremendous surge of retail locations now stocking full catalogue, we find sales are up.

Larger Racks

"Rack jobbers are increasing their department sizes, too, there's no doubt of that. As their sales begin growing, and they see the market growing, they're increasing their space and title selections," he said.

Highlighting Capitol's catalogue activity at present, and underscoring labels' more aggressive approach to catalogue marketing, is their recent Beatles re-release, which has showcased four catalogue items through a major campaign including special limited edition pressings featuring colored vinyl and, in the case of the original "Sgt. Pepper's Lonely Hearts Club Band," a picture disk. Hathaway points out that this program is exceptional in its relationship to the recent feature film release, however.

Capitol is among several labels who are departing from a catalogue-wide restocking program to focus on key releases, in Capitol's case representing about 80 percent of the catalogue. At A&M, senior vice president Bob Fead notes that where past programs offered discounts and extra dating on all older catalogue, "What we've done this year is take the best-selling items—39 titles this year—and emphasize those as traffic builders."

(This two-part Record World marketing survey continues next week with a look at retailer's assessment of catalogue sales in the current marketplace.)

ASCAP Signs Addison



Film composer John Addison is shown being caught by the camera just after joining ASCAP. The film and classical composer is in the midst of completing the scoring for the new TV series "Capra." Addison (center) is seen with (from left) John Mahan, western regional executive director, ASCAP; Mark Newman, Addison's agent; Harry Garfield, head of the music department for Universal Pictures; and Michael Gorfaine, ASCAP membership representative.

Stevenson at KLIF



Newly signed Private Stock recording artist B. W. Stevenson visits with radio station KLIF, Dallas, during a promotion tour for his new single "Holdin' On For Dear Love." From left are Ronnie Raphael, Private Stock southwest regional promotion person, B. W. Stevenson, Private Stock recording artist, Charlie Van Dyke, afternoon air personality at KLIF.

Audiophile Recordings

(Continued from page 10)

ture these records, and which also institute some sort of more workable return policy, will probably enjoy sales advantages. A one percent return allowance does not seem unreasonable, and would probably push some more retail operations into the field.

Another part of the process seems to be the education of the customer, or potential buyer. Already accustomed to purchasing those few superfi records from stereo equipment dealers, their reeducation seems to be occurring slowly. Part of this success will be measured by how effectively retailers pinpoint the prospective audiophile customer. "Most of our audiophile customers seem to be sound freaks who frequently buy jazz," said Singer. "Classical buyers are also there, but they are somewhat less frequent." Whether this cross-over from jazz to superfi occurs because of the comparatively large number of jazz groups available, or is due to some more remote reason has yet to be determined. In other words, it may be the music itself, or it may be that the availability of the quality reproductions that determines the product to be sold. When successful rock acts take up the digital process or utilize the direct-to-disc process we may have a more complete understanding of the sales motivation process at work in this field.

Until then, the retailers have to acquaint customers with the recordings. At Longhair Music in Portland the audiophile section contains markers which explain what the records are. Weber suggests that general retailers who carry the lines put out brochures by the sales counters. Most manufacturers will provide these folders for free at this point, according to the producer.

Retailers seem to have accepted the superfi records, though. NARM's Retailer of the Year, Stark Records (including Camelot

and Grapevine) allows stores to order on a need basis, with the Grapevine superstores carrying a good selection, according to Lew Garrett, marketing coordinator and an avid audiophile himself. The Record Bar has similar provisions, according to Norman Hunter, lp buyer. At the Record Factory in the San Francisco area, selected stores carry a fairly good selection (16 titles) with other stores receiving the discs on a need basis.

Women in Radio

(Continued from page 29)

vertisers didn't want me to do their spots. Fortunately, I have as much to say as anyone else does at my station, but there are still women PDs who do little more than type playlists."

All of the MDs interviewed felt that they had the ability to program a station, at least at some future time, and they also agreed that the position of MD was an excellent venue for becoming a PD. Interestingly, many expressed a disinterest in becoming a PD. The quality of life was the main issue for these women: "I never wanted the position of PD," said Myzal, "because music was always my main concern." Mire commented, "I wouldn't want to become PD. Being a PD is a 24 hour job with tremendous pressure. There's another life to be led."

Other MDs qualified their aspirations to become a PD, such as Bernard: "I really enjoy what I'm doing now, and I don't know if I'd want the headaches or responsibilities at this time. I might change." Bushaw said, "I have aspirations, yes, but at this time I'm very satisfied with the creativity of MD. Also, I tend to believe that the job of PD is a 24 hour job." Franks stated, "I feel as if I know enough now to program a top 40 station in another city at this time, but my particular job offers me a tremendous amount of responsibility and creativity.

Spiegelman to GRT

■ LOS ANGELES — Sy A. Spiegelman has been named regional manager for the New York area for GRT Corporation, Sunnyside, Ca. He was formerly with Ranwood Records and has had sales and promotion responsibility for the eastern region since March 1968. Prior to that, he was with Dot Records in the same capacity.

Cash Box Sues Ostrow

(Continued from page 3)

that Ostrow's work for Rolling Stone violates an agreement he made when he left Cash Box in June 1977, in which he promised "that he would not solicit any of (Cash Box's) customers or accounts on behalf of any publication similar to Cash Box magazine for a period of five years" and would not reveal any of Cash Box's "trade secrets."

The suit also claims that Rolling Stone is "a publication similar to and competitive with" Cash Box.

Ostrow allegedly received a series of payments totalling \$70,587 on his departure from Cash Box as part of the non-competition agreement. The Cash Box suit seeks actual damages of at least \$570,587 (including an estimated \$500,000 Cash Box claims it has lost because of Ostrow's solicitations) and \$500,000 in punitive damages, as well as court and legal costs.

RS Chart

The suit charges that Ostrow is "playing a major role in the development of a record chart for Rolling Stone," citing a Hollywood reporter story to that effect. Such a chart would be based on knowledge Ostrow acquired at Cash Box, and would hurt Cash Box's competitive position, the suit charges.

"Plaintiff has suffered a decline in the amount of advertising placed by several of its customers and has been receiving a substantially lower amount of advertising revenue" since Ostrow went to work for Rolling Stone, the suit goes on to allege.

In a disposition filed with the suit, George Albert, president and publisher of Cash Box, states, "It is my opinion that Mr. Ostrow has used his knowledge of the confidential information which he acquired while in our employ regarding the cost and pricing of advertising in Cash Box magazine to undercut our position with our advertising customers and induce them to place advertising in Rolling Stone. Already, a number of our customers have asked us to match the percentage discount which Mr. Ostrow has offered on behalf of Rolling Stone in order to ensure their continued place-

MCA Promo Changes

■ LOS ANGELES—Brad Hunt has been promoted to southwest regional promotion manager for MCA Records, announced Stan Bly, vice president/promotion.

Ken Marrs has joined MCA Records as local promotion manager in Dallas.

Marrs comes to MCA from Polydor where he did local promotion.

ment of advertising in our magazine."

Albert further states, "... To the extent that our customers place advertising in Rolling Stone magazine as a result of Mr. Ostrow's solicitation of them, our publication receives a smaller amount of advertising from them."

A preliminary hearing on the suit, and on a temporary injunction against Ostrow which it seeks, was scheduled for last Friday (1).

Ostrow had no comment on the suit last week.

Singles Analysis

(Continued from page 8)

adds are: Paul Davis (Bang) #60 bullet; Con Funk Shun (Mercury), #4, bullet BOS, #61 bullet here; Diana Ross / Michael Jackson (MCA) #64 bullet; Bruce Springsteen (Col) #69 bullet; Sylvester (Fantasy), #16 bullet BOS, #70 bullet here; Karen Young (West End), #44 bullet BOS, #71 bullet here; Michael Henderson (Bud-dah) #8 bullet BOS, #72 bullet here; Dolly Parton (RCA), #20 bullet country and strong pop in the south and southwest, #73 bullet; Ambrosia (WB) picking up a first bullet on big adds at #74 bullet; Funkadelic, #19 bullet BOS and top 10 pop in Miami and Washington, #76 bullet; Peter Brown (Drive), #59 bullet BOS and top 10 in Miami, #78 bullet here, and Bohannon (Mercury), #36 bullet BOS, #81 bullet here.

Also new on the chart this week are: Donna Summer (Casablanca) #75 bullet; Gino Vanelli (A&M) #77 bullet; Wings (Capitol) #79 bullet; Beach Boys (Brother) #85 bullet; O'Jay's (Phila. Intl.), already #27 bullet on the BOS chart; Clout (Epic) #96 and Rose Royce (Whitfield), #18 bullet BOS and the album bulleting at #80, on here at #99.

Boston Platinum

■ NEW YORK — Epic recording group Boston's newest lp, "Don't Look Back," has been certified platinum by the RIAA.

Survey Spurs Action On German Cassette Prices

By JIM SAMPSON

■ MUNICH — A marketing research survey has provided ammunition for a renewed campaign by the German music industry to win a mechanical royalty surcharge on the sale of blank cassettes. The survey reveals that blank cassettes are being used primarily for recording pop music from broadcasts or from borrowed recordings.

Reaction to the survey came quickly from tape manufacturers, BASF, strongly opposing the surcharge proposal, questioning the new figures.

Since the invention of the cassette about 15 years ago, mechanical rights organizations and record companies have been complaining about cheap and easy home taping of music that avoids any payment to copyright holders. Tape manufacturers have countered that many cassettes are used for microphone recordings and/or for dubbings of tapes and records by the original purchaser. Until now, neither side has provided a detailed analysis of cassette utilization.

This past winter, on a commission by the mechanical right society GVL and the German IFPI group, a Hamburg research firm canvassed 2000 homes. 1238 respondents (61.9%) said they had cassette units either at home or in the car.

70.7% of cassette users said their last recording was from radio or television. 11.8% had borrowed records or tapes for dubbing. 8.7% made dubs of their

own recordings while 6.5% recorded live with a microphone. At least 82.5% of these recordings evaded royalty payments. 79% of cassette users said they recorded music off the radio either frequently or occasionally.

Putting the figures into perspective, GVL compares the total extrapolated length of commercial recordings sold in Germany in 1977 (6.4 billion minutes) with the playing time of blank cassettes sold during the same period (6.7 billion minutes). Noting that most tapes are recorded twice on the average, the society claims consumers are getting twice as much music from homemade cassettes as from purchased recordings.

Foreign artists and authors were hard hit by this taping, as 39% of the home recordings were of international pop music. Domestic pop product accounted for 43%, classical music 6%, of the most recent cassette recordings made by those questioned in the survey.

Other results of the Hamburg survey:

—Half of cassette recorder owners use their units almost daily, another 32% several times a week.

—Only 13.6% of cassette recorder owners never make their own recordings.

—Nearly 30% of cassette users have brought pre-recorded tapes, erased them, then used the cassettes for new recordings.

—Twice as many interviewees plan to buy a cassette recorder in

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Japan Gold for Cheap Trick



CBS Records International artists Cheap Trick were presented with a gold record for their lp "Heaven Tonight" by CBS Sony following their performance at one of the dinner shows during the recent CBS Records Convention in L.A. From left: Hiroshi Kanai, general manager, int'l a&r, CBS Sony; M. Richard Asher, president, CBS Records International; Cheap Trick: Bun E. Carlos (holding award), Robin Zander, Tom Petersen, Rick Nielsen; Walter Yetnikoff, president, CBS Records Group; Bunny Freidus, vice president creative operations, CBS Records International and Ken Adamany, Manager of Cheap Trick.

ENGLAND

By PHILIP PALMER

■ LONDON—The long-awaited entry of the massive Marks & Spencer foods to clothes chain into the record business will take place within the next few weeks with product from Pye, CBS, Phonogram and others appearing on its own St. Michael logo. Marks & Spencer product uses the St. Michael brand name and the only product sold in M&S stores not utilizing that name are wines and spirits, a small brewery registered the name first.

M&S plans to sell St. Michael record product in an initial 20 of its 234 shops placed in such areas as Leeds, Newcastle, Liverpool and Nottingham. M&S will place product in other shops in the chain as soon as possible, if the test is a success. M&S has an estimated 13 million customer a week with an annual turnover of 1,200,000,000.

CAPTURE: After eight years with the local EMI Records company, Motown has switched its outlet in Australia to the Astor Records Organization. The announcement was made in London last week by Astor managing director **Rex Barry** and label manager **Barry Board** following negotiations with **Ken East**, Motown's international vice president. The new deal takes effect from October 1 when Astor will take over exclusive rights to Motown's record product. Astor will also appoint a label manager in due course to take care of Motown product. Barry and Board were in London to meet executives from the various companies Astor represents in Australia including MCA and Pye.

LARRY PAGE GOES COUNTRY: Following a recent visit to America, **Larry Page**, boss of the Larry Page Group of companies, secured the Nashville-based Con Brio label for the U.K. and European territories. Page set the deal with Con Brio president **Bill Walker**. First product from Con Brio, one of the most successful Nashville indie labels, will be a single "Don't Make Promises" by **Don King**, currently figuring in the *Record World* country charts with "The Feeling's So Right Tonight." While he was in New York, Page produced Australian singer **Julie Midnight** and layed down some tracks for product which appears under the name of the Larry Page Orchestra.

ROCKABILLY AT RADAR: Radar Records, the record company formed by former UA managing director **Martin Davis** and fellow staffer **Andrew Lauder**, has concluded a licensing agreement with the American Rollin' Rock label. First product will be "Teenage Boogie" and "Rockabilly Rebel" by **Ray Campi and the Rockabilly Rebels**. The contract was signed recently in L.A. between Davis and Rollin' Rock owner **Ronnie Weiser**.

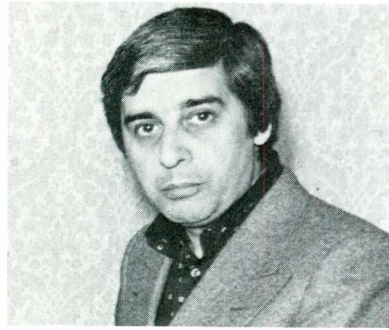
ON TV: Motown's first multi-artist compilation album in the EMI TV series is to be issued September 15 with an estimated 250,000 pound advertising campaign. Titled "The Big Wheels Of Motown," the album covers the period 1964-71 and includes tracks by **Diana Ross, The Four Tops, Temptations, Marvin Gaye** and the **Jackson Five**.

DOWN UNDER: ATV Music has decided to restructure its Australian activities and as part of the operation the name of Northern Songs (PTY) is to be changed to ATV/Northern Songs (PTY). The re-named company will in future be the Australian publisher for the British and American catalogues, including ATV Music, Northern Songs, Lawrence Wright, ATV Music Corporation and Welbeck Music Corporation. Additionally, **Chris Gilbey** has been named managing director, effective from the beginning of September. He was previously vice-president of Albert International Music where he was responsible for the development of Australian artists **John Paul Young** and **AC/DC**. More recently as a director of Together Enterprises, Gilbey was responsible for the career launch of Australian new wave band **The Saints**.

EXITS: After nearly three years with DJM where he was director of business affairs of the record division, **Nick Hampton** has resigned from the company and is currently seeking a new position. Hampton came to DJM from the international division of Pye where he spent three years and prior to that was European financial controller of CBS for five years. Three other staffers having recently left DJM are promotion man **Andy Stinton** who is emigrating to Canada, **Wendy Gilliatt** from the press office who plans to go into public relations with **Tony Brainsby** and **Anne Candlish** from the company sales office.

WEA Intl. Names Giuseppe Velona VP

■ FLORENCE, ITALY—Nesuhi Ertegun has announced that Giuseppe (Pino) Velona has been elected to the post of vice president, WEA International. Ertegun, president of the company, made the announcement at the 1978 sales conference of WEA Italy. Velona has been serving as managing director of WEA Italy, based in Milano, and will continue those duties concurrent with his new position.



Giuseppe Velona

Motown Pacts with Astor



Motown Records recently announced the signing of a licensing agreement with Astor Records of Australia. The long-term distribution deal goes into effect October, 1978. Pictured at the signing are from left: Barney Ales, president, Motown; Rex Barry, general manager, Astor; and Lee Armstrong, director of international, Motown.

The Coast

(Continued from page 22)

plans as of now to shelve their current ad campaign for a group called **Japan**, despite complaints from the local Japanese embassy regarding an ad that ran last week in another publication. The ad, which some would contend is in fact in questionable taste, depicts a kimono-ed female hand reaching into the open zipper of what is presumably a male counterpart.

MISCELLANY: Memorial services were held September 2 for **Helen King**, president of the California Copyright Conference and Songwriters Resources and Services. Mrs. King, who died August 26, is survived by her two daughters . . . **Evan Pace** of the Arista Music Publishing Group/Careers Music and **Irwin Pincus** of April/Blackwood took part in the recent ASCAP songwriters workshop; they apparently expressed an interest in several of the songs that were unveiled . . . Tomato Records has shipped 140,000 copies of the new album by **Jorge Santana**, the biggest initial pressing in the company's short history. It's the group that uses the name Jorge, you understand—the guitarist/leader, who is **Carlos Santana's** brother and a former member of **Malo**, calls himself simply George . . . **The Capp/Pierce Juggernaut Big Band**, who recently gave a magnificent performance with singer **Joe Williams** at the Century Plaza, has been chosen to inaugurate a new Sunday jazz series at the Variety Arts Center, 940 S. Figueroa in L.A. Their performance, which will be on September 10 at 3:00, will be held on the Roof Garden of the Center, a three-story building recently named by the city's Historical Society as a landmark and owned by The Society for the Preservation of Variety Arts . . . **Frank Zappa**, recently signed to Phonogram/Mercury, is currently touring Europe with his band. They'll hit the U.S. on September 15 in Miami, and will make it to the Palladium in New York for Zappa's annual Hallowe'en gig on October 27, 28, 29 and 31.

ERRATUM: In a recent column we mistakenly reported that **Chip Dox**, who is handling the staging for the **Brothers Johnson/Emotions** tour, does the same job for **David Bowie**. In fact, it is **Eric Barrett** who does Bowie's stage design and production.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—NOW IT CAN BE TOLD: A recent appearance here by **Foreigner** drew one concert-goer all the way from The Big Apple. **Barry Taylor**, a lifer on the RW staff and half responsible for the New Yack, New Yack column, made the trek all the way up here, he said, "to go boldly where no one from the New York office had ever gone before." At a later press reception, Taylor stunned locals by asking probing questions such as "Where's Pagliaro?" and "Is It OK to rub noses on the first date?" When asked after the reception how he liked Toronto, Taylor denied having ever been here. "This can't be Toronto," he insisted. "It only took the plane an hour to get here, this must be Boston." Thanks Barry, but next time get Scotty to beam you somewhere else.

GET A JOB: **Mark Daley**, one time newsman at CHUM who left to become news director at Q107-FM, has resigned his position there, reportedly to return to CHUM. **David Brodeur** has exited his post as national promotion director at Polydor's Montreal head office with no announcement regarding his future as yet. **Heather Murray** is reportedly getting ready to leave Attic Records, at least temporarily, to take a maternity leave. And, being a femme fatale, she did it without test tubes. **Sheila Ferris** is leaving her position as assistant to CHUM-FM PD **Warren Cosford** to be replaced by **Linda Moran**. Ferris, meanwhile, will be joining the FM station's midday "In Toronto" program as an on air voice. This is, of course, exactly what we predicted in our last column, leading some to dub your humble scribe **The Amazing Gherkin**. Finally, **David Andoff** has been appointed head of A&M's creative services (read: art) department, replacing the departing **Colin "Skinny" Macdonald**. Skinny is now fulfilling a life-long dream by studying horticulture somewhere in sunny Hawaii. He reasons that as food grows increasingly scarce, agricultural consultants will be worth lots of the folding green. And, being a scientific type, he's particularly interested in developing new strains of plant life. Skinny's reputation will undoubtedly precede as he is one of the few people we've met who uses propane torches and four-horse watermelons in a religious context. He's also been voted "Most Likely To End Up A Doonesbury Character." All the best to a good friend of everyone in the Canadian music biz. (Hope your tan peels.)

REAL NEWS: **Lisa Dal Bello**, a lady with a tremendous set of pipes who was unceremoniously dumped by MCA after one album, is back and signed to a new label, Talisman Records. Some insiders speculate that the new label is financed by the same heavy real estate/construction money which first brought her to the industry's attention. Talisman appears to be run by **David Levine** who, if memory serves, was pitching **The Human Fly** a few seasons back. Talisman will be distributed in Canada by London. Attic is on a hot streak, picking up **George Thorogood's** next lp, "Move It On Over," as predicted by **The Amazing Gherkin** last column. Also new for the label will be lp releases by UK's **Albion Band** and **The Electric Chairs**, a New York band fronted by **Wayne County**, whose last single in the UK

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Garrett in Far East



Atlantic recording artist **Leif Garrett** recently completed a two-week tour of Japan and Hong Kong. Included in his schedule were appearances on TV stations and radio programs. Shown at the offices of Warner-Pioneer Records in Japan are from left: **Bob Kornheiser**, vice president/international manager, Atlantic; **Keith Bruce**, Warner-Pioneer managing director; **Garrett**; Warner-Pioneer co-managing director **Y. Sakamoto**; and **Stan Mores**, Garrett's manager.

German Cassettes

(Continued from page 78)
the coming year as plan to purchase a record player.

—Less than one percent of those questioned had an 8-track cartridge unit.

The survey would have a better chance of forcing new legislation if Germany did not already have a law providing a royalty-type licensing fee for home duplication of pre-recorded and broadcast material. The German Copyright Law of 1966 provides a small tax on recording equipment sales which annually collects about \$6 million for artists, authors and record companies.

This law was enacted before the cassette boom, however. GVL calls the recorder tax income "small change," proposing an additional surcharge of one or two marks per cassette regardless of retail price.

BASF, Germany's largest tape manufacturer, rejects the cassette surcharge as "double taxation." The company counters the GVL survey with figures showing that one fifth of all blank cassettes are

used for non-musical purposes (dictation, education, etc.).

GFU, the German consumer electronics manufacturer association, has not yet taken a stand on the surcharge issue. On the one hand, they do not want a reduction in the amount of home taping. But they reject the idea of a higher equipment tax to better compensate artists and authors, a possibility that could arise if the cassette surcharge proposal fails.

GEMA, which represents authors and music publishers in the cassette argument, has not yet actively joined the battle. The GEMA director has written the Minister of Justice complaining about the cassette problem. But a spokesman said the society does not now have a "fixed position" on the surcharge, though a position will probably be taken by the end of this year. Apparently, that will be soon enough. Nobody expects this proposal to emerge during the current legislative session, meaning 1982 would be the earliest possible date for a cassette surcharge in Germany.

ABC Music Signs Mack



Big Tree recording artist Jimmie Mack has been signed to an exclusive long-term publishing deal with ABC/Dunhill Music, Inc. Shown at the signing are, from left: Jay Morgenstern, head of ABC's publishing and international divisions; Jimmie Mack; Rick Shoemaker, vice president/creative, ABC/Dunhill Music; and Michael Hektoen, Mack's manager.

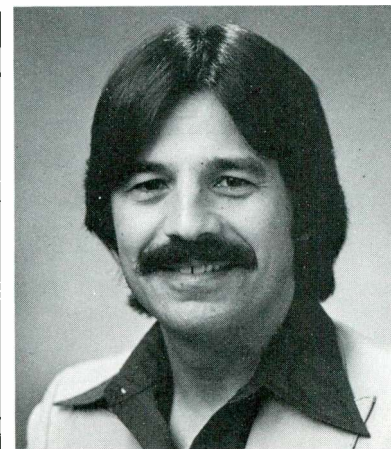
Mel Phillips Joins CBS Intl.

■ NEW YORK—Mel Phillips has been appointed associate director of promotion for CBS Records International. Phillips comes to CBS Records from C. E. Hooper Inc., where he was general manager.

Duties

In his new position, Phillips will be responsible for developing and maintaining communications with the CBS promotion staff, sales staff and headquarters personnel, radio station personnel, and trade and tip sheet publications. He will report directly to Joe Senkiewicz, vice president of artist development and promotion.

Prior to his association with Hooper, Phillips was program manager of WNBC radio, New York. During his 17-year radio career, he programmed some of the biggest stations in the country. He was also program director of WRKO, Boston for six years ('66-'72) and maintained number one ratings for all six years. He was also program director of KQV,



Mel Phillips

Pittsburgh and was instrumental in changing WOR-FM's oldie format to contemporary when the New York outlet changed call letters to WXLO (currently 99X).

He also spent two years as associate director of national promotion for CBS Records directing the Epic Records national field force from 1974-1976.

Genya Tower Promo



20th Century-Fox Records recently sponsored an in-store promotion at Tower Records-Sunset for Genya Tanaka's current album, "Urban Desire." Customers, store employees and 20th staff members applied spray paint, urban graffiti and champagne to a 6' x 8' canvas in keeping spirit with the album cover. Shown here, standing from left: Jim Fisher, national sales director, 20th Century-Fox Records; Judy Stearns, national secondaries/MOR promotion, 20th Century-Fox Records; Bob Delaney, manager, Tower Records-Sunset; Vicki Leben, west coast regional promotion director; 20th Century-Fox Records; Chris Baca, merchandising coordinator, 20th Century-Fox Records; Mike Hektoen, Genya Tanaka's manager, TWM Management; and Jack Hakim, vice president, international, 20th Century-Fox Records—(kneeling from left): Marie Bachrach, promotion coordinator, 20th Century-Fox Records and Bob Stapleton, assistant manager, Tower Records-Sunset.

WNYG Celebrates Third Anniversary

■ NEW YORK — WNYG will celebrate its third anniversary on the air September 16 as the only contemporary gospel music station in the greater New York metropolitan area. The station's festivities will include a record giveaway the week of Sept. 11 and a day-long gospel concert on the 16th featuring local and regional talent.

New Wings Debuts

■ NASHVILLE—New Wings Productions has opened an office here under the direction of owner Bobby Green. The business is designed to aid all facets of career building including publishing, recording, promotion and bookings.

Address

The mailing address for New Wings is P.O. Box 110847, Nashville, Tenn. 37211.

Canada (Continued from page 79)

(where they now reside) was called "Fuck Off." All this from the same label which brought you **The Wurzels** and **The Sons Of The Pioneers**? Guitarist **Walter Rossi**, first in the spotlight over a decade ago with ABC act **Influence**, has released his second solo album, "Six Strings Nine Lives." The album, on the Aquarius label, features a jacket which folds out into a lifeseize guitar mobile. **Garnett Ford** has signed with WEA Canada and his first album, produced by **Ian Thomas**, will be called "Under The Influence." Is this a comment on Thomas' rather strong ideas about production?

RUMOURS REGARDLESS OF ACCURACY: Is it true that **Paul McGrath** is returning to his gig at The Globe & Mail on a fulltime basis? Is it true that **Battered Wives** guitarist **John Gibb** supplements his income by operating a sandwich shop called Biffo's? (We take our coffee regular, John.) Is it true that WEA VP **Don Grant** said at the recent Foreigner bash "three fifths of the band is British" while all six members were standing on the podium beside him? Is it true that Q107 is undergoing a drastic reduction in staff due to budgetary cutbacks? Is it true that **Rene Levesque**, premiere of the separatist government in Quebec, is opening for Quebecois rockers **Harmonium** on their new tour? Did he really say, "Eet whorked for Jeemy Cahter, for chore der guy?" Is it true that in order to work for WEA Canada even the ladies are being asked to grow mustaches? Is it true that heads will roll as a result of the low attendance for CNE concerts, despite record attendance at the fair itself?

Janie in Dallas



Columbia's Janie Fricke is welcomed to Dallas following her performance at the CMA's board of directors meeting at the Fairmont Hotel. Pictured above at a reception held at Dewey Groom's Longhorn Ballroom afterward are, from left: Randy Jackson, director of booking and new artist operations, Chardon; Janie; Charley Pride; and Frank Mancini, director of management and new artists, Chardon, Inc.

Sanjek Joins Copyright Bureau

■ NASHVILLE — In its plans to open an office in Nashville in the near future, the Copyright Service Bureau has announced the appointment of Rick Sanjek to head the Nashville operation.

Plans call for Sanjek to divide his time between Nashville and the main office in New York until the Nashville office is fully operational sometime around the first of 1979. Organized in 1964 by

Walter Hofer, the Copyright Service Bureau now has offices in England, France, Germany, Australia, Japan and South America. CSB is an international licensing, administrative and collecting service for publishers, writers, producers and artists.

Sanjek is the former director of writer administration for BMI in Nashville, general manager of Atlantic Records in Nashville, and professional manager of Jack Music Inc.

MCA Sponsoring Industry Forum

■ NASHVILLE—A music industry forum dealing with songplugging, sponsored by MCA Records, has been scheduled for September 5 at the Exit/In here.

The forum will feature a discussion panel including Tom Collins, of Pi-Gem/Chess Music; Lance Freed, of Irving Music; Charlie Monk, of April/Blackwood Music; Dan Wilson, of Tree International; and Tim Wiperman, of Warner Bros. Music. Moderator of the forum will be Jimmy Bowen, vice president of MCA Records and general manager of the label's Nashville operations.

CMA Finalists Named

■ NASHVILLE—The membership of the Country Music Association has selected the finalists for the annual CMA awards. The winners in each of the 10 categories will be announced October 9, when Johnny Cash hosts the 12th annual CMA Awards presentation, nationally televised live from the stage of the Grand Ole Opry House. The 90-minute show will air via the CBS television network at 8:30 p.m. CDT (9:30 EDT).

Finalists in the categories of achievement include:

Category 1—Entertainer of the Year: Crystal Gayle, Ronnie Milsap, Dolly Parton, Kenny Rogers, and Mel Tillis.

Category 2—Single of the Year: "Blue Bayou," Linda Ronstadt, Asylum Records; "Heaven's Just A Sin Away," The Kendalls, Ovation Records; "Here You Come Again," Dolly Parton, RCA Records; "Mammas, Don't Let Your Babies Grow Up To Be Cowboys," Waylon Jennings & Willie Nelson, RCA Records; "Take This Job And Shove It," Johnny Paycheck, Epic Records.

Category 3—Album of the Year: "Country Boy," Don Williams, ABC Records; "Heaven's Just A Sin Away," the Kendalls, Ovation

Records; "Here You Come Again," Dolly Parton, RCA Records; "It Was Almost Like A Song," Ronnie Milsap, RCA Records; "Waylon & Willie," Waylon Jennings and Willie Nelson, RCA Records.

Category 4—Song of the Year: "Don't It Make My Brown Eyes Blue" by Richard Leigh, "Heaven's Just A Sin Away" by Jerry Gillespie, "It Was Almost Like A Song" by Hal David and Archie Jordan, "Mammas, Don't Let Your Babies Grow Up To Be Cowboys" by Ed and Patsy Bruce, and "Take This Job And Shove It" by David Allan Coe.

Category 5—Female Vocalist of the Year: Janie Fricke, Crystal Gayle, Emmylou Harris, Barbara Mandrell, and Dolly Parton.

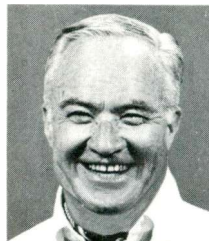
Category 6—Male Vocalist of the Year: Larry Gatlin, Ronnie Milsap, Willie Nelson, Kenny Rogers, and Don Williams.

Category 7—Vocal Group of the Year: Dave & Sugar, The Kendalls, The Oak Ridge Boys, The Original Texas Playboys, and The Statler Brothers.

Category 8—Vocal Duo of the Year: Jim Ed Brown & Helen Cornelius, Johnny Duncan and
(Continued on page 82)

NASHVILLE REPORT

By RED O'DONNELL



■ Minnie Pearl's unsolicited appraisal of Dolly Parton: "Dolly is one of the most secure people in the entertainment business." Monument recording artist Boots Randolph's annual amateur-celebrity invitational golf tournament scheduled Sept. 22-23-24 at Lake Barkley State Resort Park, near Cadiz, Ky., Boot's birthplace. (The town, not the park.) It's one of the most popular such events in the Bluegrass state. Invariably has a long waiting-list.

What is Boots' first priority as regards the tournament: "Make sure I don't win," he laughs. "But," he adds, "that's no problem."

CBS's Roger Mudd recently showed up for a luncheon with Ethel Kennedy wearing an Eddie (Elektra) Rabbitt mask. Mrs. Kennedy
(Continued on page 82)

NSAI Awards Dinner Set for October 15

■ NASHVILLE — Nashville Songwriter's Association International has announced plans for their 9th Annual Hall of Fame Awards Ceremony and Dinner to be held October 15 at the Sheraton South Inn, I-65 and Harding Place. Cocktails will be at 6:30 p.m. with the dinner at 8:00. All tickets are \$20.00 and are available at the NSAI office, 25 Music Square West.

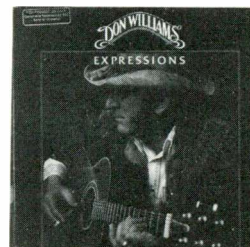
In addition, a general membership meeting is scheduled for October 16, 12:30 p.m., at the American Federation of Musicians office, 11 Music Circle North.

COUNTRY PICKS OF THE WEEK

SINGLE CHARLY McCLAIN, "THAT'S WHAT YOU DO TO ME" (prod.: Larry Rogers) (writers: B. Morrison/J. MacRe) (Music City, ASCAP) (2:15). Accompanied by quick, rhythmic licks on acoustic guitar, McClain sings a song with pop, r&b and country influences with plenty of vocal strength and clarity. The lyrics make up a simple love song which combines with the sound for a light, happy feeling overall. Epic 8-50598.

SLEEPER VAN TREVOR, "LUZIANA RIVER" (prod.: Jake Pyne & John Abbott) (writers: V. Trevor/E. Rabbitt/D. Heard) (Norma / SPR / Birmingham, BMI) (2:39). Trevor's Cajun-flavored song, co-written with Eddie Rabbitt and Dick Heard, has a fresh, exuberant sound with its quick rhythm, bright sound and happy lyrics. Electric and steel guitars, along with keyboards give the sound added support. Country International 131.

ALBUM DON WILLIAMS, "EXPRESSIONS." Williams' easy, mellow style comes across better than ever in this collection of songs written by Williams and other quality songwriters. Produced by Williams and Garth Fundis, the sound is full yet uncomplicated enough to highlight Williams' warm, distinct vocals. Quality stays consistently throughout all cuts from "I Would Like To See You Again" to "Tulsa Time." ABC AY 1069.



Nashville Report (Continued from page 81)

thought he was the spitting image of Fidel Castro! . . . Rodeo cowboy singer-songwriter **Chris LeDoux** has been commissioned to write and record two songs to help commemorate the **Will Rogers** Centennial Celebration, which starts Nov. 4 (Rogers' birthday).

Grandpa Jones will be guest celebrity for the 29th running of the Southern 500, scheduled today at the Darlington (S.C.) Raceway . . . ABC artist **Jerry Fuller** completed lp at Woodland Studio with **Ron Chancey** producing . . . Send birthday greetings to **Freddy Weller**, **Tommy Overstreet**, **Margie Cates**, **Zeke Clements**, **Earl Scott** and songwriter **Harlan Howard**.

Larry Butler is producing a new Columbia album for **Johnny Cash** . . . Rodeo clown **Moe Bandy** performing Wednesday and Thursday night at Lone Star Cafe . . . **Johnny Rodriguez**, soon to join Epic Records—if not already—signed with Professional Artists Management (PAM) of Beverly Hills, Calif . . . **Tom T. Hall** waiving his usual fee to do a freebie for the fourth annual Truck Drivers Country Music Awards show Saturday in Kansas City, Mo.

Could it be that **Waylon Jennings** is mellowing? Ol' Waylon performed on the stage of the Grand Ole Opry recently for visitors to Opryland Park and did a 45-minute show with the Wayers and got a standing O.

Scorpion artist **Ronnie McDowell**, who recently performed before a full house at the Fox Theatre in Atlanta along with the **Jordanaires**, is the father of a baby boy, as of Aug. 21. It's Ronnie and Karen's third child, first boy; named Ronnie Dean McDowell.

Dobie Gray, just signed to **Ron Alexenburg's** new label, performed at Exit/In recently with key figures in the deal attending, such as Alexenburg, **Joe Sullivan** (his manager), **Rick Hall** (his producer), along with **Buddy Killen**, **Billy Sherrill**, **Troy Seals**, **Charlie Daniels**, **Bobby Bare**, **Lenny LeBlanc**, **Jimmy Bowen**, and a host of Alexenburg's staff.

Back to new arrivals: **Roger Bowling** and his wife "Miss Tricia" are the proud parents of a son, Roger Dale Bowling.

Chet (Mr. Guitar) **Atkins** was in Chicago taping an appearance on the PBS Soundstage series — forming a picking triumvirate with **George Benson** and **Earl Klugh**.

Johnny Paycheck broke the attendance record at the Ohio State Fair not long ago. The record was previously held by **Bob Hope**, but Paycheck drew 71,000, according to Ohio State Fair officials, setting a new record.

RCA's **Dickey Lee** planning new wax version of his "Patches" song, first he ever recorded.

Latest in a series? "Elvis Presley Boogie" by veteran **Bennie Hess** released on the Show Land label . . . "With Love," **Rex Allen Jr.'s** current Warner Bros. single was co-written by Rex Jr. and his de-loverly wife **Judy** . . . **Margo Smith's** "Little Things Mean A Lot" was co-written in 1954 by ASCAP composers **Edith Lindeman** and **Carl Stutz**.

What's latest on **Donna Fargo**? She's improving daily but has not made any definite plans about when she'll resume her career . . . However—and this is a favorable sign—Donna has been meeting with interior decorators about decor of her and husband **Stan Silver's** new home in suburban Nashville.

Hamilton to Lone Star

■ NASHVILLE—Ed Hamilton has been named to the position of head of promotion for Lone Star Records. Hamilton will be based in Austin at Lone Star's headquarters.

Hamilton was formerly with Con Brio Records in Nashville as vice president in charge of sales and marketing.

ATTENTION: Artists and A&R MEN

We have many good songs ready for recording. Call or write for demos.

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CMA Finalists

(Continued from page 81)

Janie Fricke, Waylon Jennings and Willie Nelson, Kenny Rogers and Dottie West, and Conway Twitty and Loretta Lynn.

Other Categories

Category 9—Instrumental Group of the Year: Asleep At The Wheel, Chet Atkins and Les Paul, the Charlie Daniels Band, Danny Davis and the Nashville Brass, and the Oak Ridge Boys Band.

Category 10—Instrumentalist of the Year: Chet Atkins, Roy Clark, Johnny Gimble, Charlie McCoy, and Jerry Reed.

Another highlight of the CMA Awards will be the induction of the newest member into the Country Music Hall of Fame. This year's nominees are Johnny Cash, Vernon Dalhart, Grandpa Jones, Hank Snow, and the Sons of the Pioneers.

COUNTRY HOTLINE

By MARIE RATLIFF

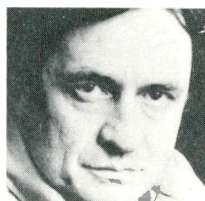
MOST ADDED CHART CONTENDERS

Charly McLain — "That's What You Do To Me"
Tom T. Hall — "What Have You Got To Lose"
Sonny Throckmorton — "I Wish You Could Have Turned My Head"

Billy Crash Craddock — "Hubba Hubba"

Mary K. Miller — "Handcuffed To A Heartache"

Johnny Cash has a splendid version of the **Jack Clement** song "Gone Girl," a hit some eight years ago by **Tompall & the Glaser Brothers**. Instant adds in from KWKH, KMPS, KNIX, KVOO, KCUB, KRAK, WPLO, WIRE, KAYO, KJJJ, KFDI, WIVK, WBAM, WPNX, KSOP.



Johnny Cash

Speaking of **Jack Clement**, he's making noise on his own with "All I Want To Do In Life" at WPLO, WTOD, WMC, WINN, WSDS, KVOO, WKDA, WPNX, WVOJ.

Beverly Heckel seeing action on "Bluer Than Blue" at KJJJ, WUBE, KFDI, WBAM, KVOO, WSDS, KSOP. **Debby** in Atlanta, Jacksonville, Salt Lake City and Milwaukee.

Boone's "When You're Loved" starting

As predicted, **Sonny Throckmorton** is showing extremely strong response to his first Mercury single "I Wish You Could Have Turned My Head." First week adds include WMC, KAYO, KFDI, WPNX, WVOJ, WKDA, KJJJ, WHOO, WJQS, WSDS.



Rodney Crowell

Roy Clark's ode to "The Happy Days" getting attention at WIRE, KJJJ, KKYX, KVOO, WPIK, KFDI, KSOP. **Rodney Crowell's** remake of the **Dallas Frazier** tune "Elvira" picking up at WJQS, KSO, WPIK, KIKK, WBAM, KDJW.

Super Strong: **Merle Haggard**, **Mel Tillis**, **Barbara Mandrell**, **Margo Smith**, **Zella Lehr**.

Crossover Action: **Captain & Tennille's** "You Never Done It Like That" playing at WPLO; **Jackie DeShannon's** "Things We Said Today" showing at WEMP.

Charly McClain getting instant adds at KENR, KIKK, WMC, WKDA, WWVA, KJJJ, WEMP, KMPS, KFDI, WITL on "That's What You Do To Me." **Roger Bowling's** "A Loser's Just a Learner" starting in the Southwest.

Carly Simon & James Taylor showing heavy country adds at WKDA, KVOO, WINN, WPLO, WMAQ, WDEE, KAYO, KMPS, KIKK, KENR, WVOJ, WDG, KSOP, WPNX on the **Everly Bros.** classic "Devoted To You."

Album Action: **Willie Nelson's** "Will You Remember Mine" from his Lone Star lp playing at WSDS; "I Hate You" from **Jerry Lee Lewis'** current lp featured at KXLR.

SURE SHOTS

Moe Bandy — "Two Lonely People"

Billy Crash Craddock — "Hubba Hubba"

LEFT FIELDERS

Brady Clark — "I Go Home Just In Time"

Don Drumm — "Something To Believe In"

Joe Miller — "Everybody's Somebody's Fool"

AREA ACTION

Jean Shepard — "Saturday Night Sin" (WTOD)

Johnny Paycheck — "If I'm Gonna Sink" (KVOO, WHOO, KSO)

Jamie Ryan — "Something to Tell The Boys About" (KJJJ)

Bent Myggen — "Hooper" (WVOJ)

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MOE BANDY—Columbia 3-10820

TWO LONELY PEOPLE (prod.: Ray Baker) (writers: T. Benjamin/E. Penney) (Milene, ASCAP) (2:46)

Bandy tells a love story, which the title explains, with his usual strong country voice full of feeling. The pace is easy as an acoustic guitar adds a nice touch to the melody.

BILLY "CRASH" CRADDOCK—Capitol P-4624

HUBBA HUBBA (prod.: Dale Morris) (writer: L. Martine, Jr.) (Ray Stevens, BMI) (2:17)

Craddock sings with an early rock and roll style, backed by horns, a saxophone and strong drums. A slightly new direction for Craddock which should see success.

MARY K. MILLER—Inergi 310

HANDCUFFED TO A HEARTACHE (prod.: Vincent Kickerillo) (writers: J. Rushing/B. David) (Mandy, ASCAP) (2:47)

Bright electric guitars and a strong, steady bass stand out in support of Miller's energetic vocals on this brisk love song. Background singers and a piano add a touch of gospel to the sound.

HELEN CORNELIUS—RCA PB-11375

WHAT CHA DOIN' AFTER MIDNIGHT BABY (prod.: Blake Mevis) (writers: B. Mevis/M. Garvin) (ABC/Dunhill, BMI) (3:02)

It has been a while since Helen Cornelius had a single by herself, but it sounds like the wait was worth it. Her clear vocals stand out in the medium tempo accented with a strong bass and light strings.

DON DRUMM—Churchill 7717

SOMETHING TO BELIEVE IN (prod.: Bob Milsap) (writer: B. Milsap) (Ironside, ASCAP) (2:32)

Drumm sings easy and mellow in this love song, accompanied by background singers, spare guitar licks and a piano as the sound builds throughout the song for a full, pleasant sound.

BRADY CLARK—Player 104

I GOT HOME JUST IN TIME (TO SAY GOODBYE) (prod.: N. J. Clark) (writers: B. Emerson/W. Kemp) (Tree, BMI) (2:50)

Clark combines material, vocals and instrumentals to give this mournful song a strong, full treatment. A steel guitar stands out along with Clarks' fine vocals.

SASKIA & SERGE—ABC Hickory 54035

SOME GIRLS GROW UP SOMEHOW (prod.: Will Hoebee) (writers: Saskia & Serge/Piet Souer) (Acuff-Rose, BMI) (3:50)

This duo from Holland try something a little different with material in a more serious vein in terms of lyrics. The result is an effective, easy-moving single about the realities of life.

JERRY REED and THE PLUG-N-BAND—RCA PB-11370

STARS AND STRIPES FOREVER (prod.: Jerry Reed & Chip Young) (writer: J. P. Sousa) (Guitar Man, BMI) (3:20)

Reed's latest single is a spirited instrumental featuring quick, precise guitar work with a marching band rhythm for extra effect.

THE ROLLING STONES—Rolling Stones 19307

FAR AWAY EYES (prod.: The Glimmer Twins) (writers: M. Jagger/ K. Richards) (Colgems-EMI, ASCAP) (3:45)

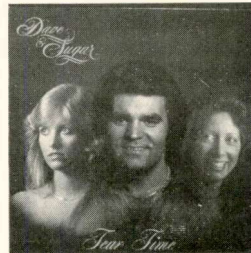
The Rolling Stones' first single to be promoted as a country record contains a tongue-in-cheek recitation by Mick Jagger along with steel guitar work by Ron Wood with several voices joining in for the chorus. An interesting direction for the Stones worth hearing.

SUZY DAY—Resco 655

4 O'CLOCK MONDAY MORNING (prod.: Russ Reeder) (writer: M. Marcoulier) (Publicare, ASCAP) (3:10)

A catchy rhythm starts off this record as Day joins in with gentle, clear vocals. The mood is restrained and quiet to go nicely with the lyrics.

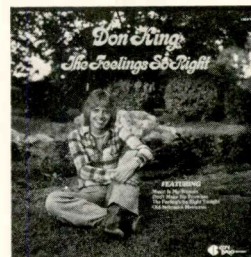
COUNTRY ALBUM PICKS



TEAR TIME

DAVE & SUGAR—RCA APLI-2861

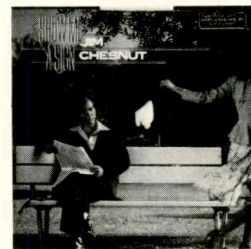
Dave & Sugar present a variety of material and sound in their latest lp, from the title cut to "It's A Heartache." With production by Dave Rowland and Jerry Bradley, the sound is full-bodied with plenty of strings and bass support, and vocals clearly out front to get the most out of the group's strong harmonies.



THE FEELING'S SO RIGHT

DON KING—Con Brio 053

King continues to show strength as an artist on the move upward with strong, smooth vocals, backed by instrumental accompaniment under the production hand of Bill Walker. Cuts range from quiet reflective songs like "Old Nebraska Memories" to quick-moving songs of celebration like "Don't Make No Promises" and "Music Is My Woman," all of which keep quality consistently high.



SHOW ME A SIGN

JIM CHESNUT—ABC Hickory HB-44012

Chesnut comes across with plenty of vocal strength and range on his latest album. Produced by Ray Baker, the album maintains consistent quality with material and treatment, both vocally and instrumentally. Most cuts are fairly easy moving with "The Wrong Side Of The Rainbow," "Whiskey Lady" and the title cut standing out.



great songs always demand an encore

Talk Back Trembling Lips Frank Taylor

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COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Mike Burger**, WHOO, Orlando, president of the Federation of International Country Air Personalities (FICAP), has passed along word that your station, if it's country, will be receiving within the next couple of weeks a survey concerning, among other things, the broadcaster's position regarding the dates of the annual convention normally held on the third weekend in October. Now called the "WSM Grand Ole Opry Birthday Celebration," the gathering of the clan has been cussed and discussed with regard to the dates which in many years past have conflicted with the fall Arbitron sweep, and because of this has prevented many who might otherwise attend from so doing. FICAP was recently asked by **Hal Durham**, GM of the Opry, to poll opinion on dates with an eye to making the timing more compatible for broader attendance by radio people which is, after all, what it all started off to be . . . a DJ convention. Hopefully you'll give the survey serious attention, complete it and return it to the FICAP offices for collation and distribution. It will be sent to station managers and program directors and will not call for signatures or call letters.

FICAP and the Opry people hold the dates to be of significant importance in causing a healthy increase in participation by radio people. The incidence of non-broadcast attendance has been on the downswing in the past couple of years and with the continuing success of Fan Fair, it's reasonable to expect that trend to continue. As it does, the gathering should refocus its attention on radio and the air personality.

John Fricke is now heading WSAI in Cincinnati on the program level, and if what one hears is correct, **E. Alvin Davis**, national PD for the group, will assume a pretty much "hands off" attitude to the station under its new country format. Davis has long been connected with rock and top 40 and reportedly will not become very deeply involved in the day-to-day operations of the station.

Tony George begins the 6-10 a.m. air shift at KXLR, Little Rock, this week . . . **Reggie Davis** is the new music director at WUNI . . . Morning man **Jarrett Day** is the new music director at KSO, and **John Charleston** is the new promotion director.

Lee Phillips, music director at WOKO, Albany, said the WOKO Softheads will challenge the **Oak Ridge Boys** to a softball game Labor Day as a tie-in with the **Jerry Lewis MD** telethon, prior to the Oaks' appearance in Albany that night.

WLWL, St. Paul, Minn., has changed its call letters to WRRD, effective August 24, according to music director **Michael O'Shea**. Format will apparently not undergo any major changes in the near future.

Mike Winchester is the new afternoon drive man at WITL. He comes from WHK, Cleveland.

Bob Cole is now doing AM drive at KOKE, Austin. The station simulcasts AM and PM drive . . . Some days back we ran a notation about the continuance of the Top Forty Ugly List by RCA's **Wayne Edwards** out of the Dallas office. While nominations are supposed to go directly to Edwards, this office received a few: . . . **Ed Salomon**, WHN, New York, "was not nearly as ugly with the scraggly beard that covered up part of his face" . . . **Walt Turner**, WIL, St. Louis . . . "ugly all over" (wonder how the nominator knows?) . . . **Arch Yancey**, KNUZ, Houston, "world's tallest ugly" . . . **Red Sovine**, "uglier than a wrecked truck" . . . and one from a lady-type who suggests **Carson Schreiber**, RCA, Los Angeles . . . "not only very ugly, but stupid, too" . . . which sounds like he may have missed a scoring opportunity in some ballgame. Edwards, by the way, is ineligible. He has been retired as a past Number One Ugly and is a candidate for the Ugly Hall of Fame.

Sanders Extends Radio Holdings

■ NASHVILLE—Broadcast executive Mack Sanders made a second move to extend his southern radio holdings with the purchase of WVOK-AM August 28. WVOK, a 5,000-watt country station, is located in Birmingham, Ala.

Sanders, whose ownership has included several radio stations in northern markets, is selling those properties and re-investing in stations in southern markets. WJRB in Nashville, formerly WENO, was Sanders' first Southern acquisition last year, and he is in the process of moving the station into new quarters on

Music Square East.

Sanders told RW he has plans to "ultimately own a total of six stations in the South" if opportunities for sale become available.

Sanders plans to retain WVOK's call letters as well as country format, but he plans major changes for the station itself, including increased staff, construction of a new building and increased news coverage. Relinquishing control after 31 years is the Voice of Dixie, Inc., a corporation of the Brennan and Bennis families, who founded the station in 1947.

CMA Offers Awards Show Simulcast

■ NASHVILLE — Don Nelson, chairman of the board of the Country Music Association and vice president and general manager of WIRE/WXTZ Radio in Indianapolis, has announced that Kraft Foods is making available a radio simulcast of the televised CMA Awards Show, to be aired Monday night, October 9, from 8:30 to 10:00 P.M. CDT (9:30 to 11:00 p.m. eastern time.)

The program will be offered at no cost to CMA member radio stations (as of August 31, 1978) in markets with a CBS television affiliate station. Member stations outside of the CBS markets will have to arrange lines to the nearest CBS affiliate on their own if they wish to carry the show.

In markets having more than one CMA member station, the decision as to which one will carry the program will be left up to the station involved. (CMA will not have any part in making this decision). However, before CMA will authorize CBS to set up lines to a station in a multiple-member market, CMA must receive a written notice from all stations in that market, agreeing on the one

Nelson Joins New Horizon

■ NASHVILLE — Dan Beck and Don Cusic of New Horizon Management have announced the appointment of Pat Nelson to the position of manager of publicity and artist development. Nelson's duties will include the creation and implementation of publicity and marketing campaigns for all New Horizon Management clients, and she will be involved in the expansion of publicity services for Southern Sky Public Relations.

Prior to joining New Horizon Management, Nelson served as southern reporter for Billboard. She has been active in several music industry activities and projects including Concerts For People and the Forum Committee series.

Hudson to Lone Star



Lone Star Records has announced the signing of Larry G. Hudson (left) to a long term recording contract with the label. He is shown here after the signing ceremonies with Willie Nelson, chairman of the board, Lone Star Records.

which will be carrying the program.

CMA has been negotiating with Kraft Foods, J. Walter Thompson and the network for over a year to be able to provide these simulcasts. Stations wishing to carry the Awards Show must notify CMA in writing by Friday, September 15, 1978.

All stations carrying the show will be required to submit an affidavit of performance to CMA. Stations will be required to run the show intact and to insert special radio spots over the Kraft TV spots.

Show Biz Taps Two

■ NASHVILLE — Two appointments in the Show Biz, Inc., sales department have been announced by Reg Dunlap, president of the Nashville-based television production company.

Stan Sellers has been named sales manager, and Dick Montgomery becomes a regional sales manager. Sellers will be in charge of the sales of Show Biz television productions worldwide. Presently these programs run on 534 stations in the U.S. and in foreign countries.

Montgomery, who has been a member of the sales staff of WTVF television station in Nashville, joined Show Biz Sept. 1.

Soundshop Convention Set for Nashville

(Continued from page 12)

walls for maximum impact of merchandising material, a rear wall mirror to give the illusion of more space and to deter shoplifting, and racks which we build ourselves with tape displays behind the sales people and records in front." Average store size is approximately 2,000 square feet.

Sound Shops are currently located in Tennessee, Florida, Alabama, Kentucky, and Mississippi. Six additional stores are scheduled to open next year, including locations in Louisiana and Indiana, according to Davidson.

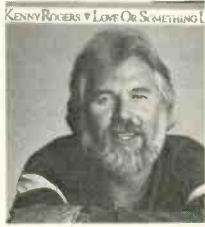
"Three stores are committed now for 1980, and our goal is to open six to eight stores a year," he added.

Central South, headed by Davidson; Chuck Adams, vice president; and J.P. Bennett, secretary, grew out of the retail operation eight years ago and has since developed into a \$8 million a year operation with 45 employees, servicing 300 other retail stores throughout the south as well as the Soundshops, Davidson said.

RECORD WORLD COUNTRY ALBUM CHART

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

SEPT. 9	SEPT. 2		WKS. ON CHART
1	1	LOVE OR SOMETHING LIKE IT KENNY ROGERS United Artists LA 903 H (3rd Week)	8
2	2	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	4
3	4	STARDUST WILLIE NELSON/Columbia JC 35305	19
4	3	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	11
5	5	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	32
6	6	OH BROTHER LARRY GATLIN/Monument MG 7626	13
7	19	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	30
8	11	WOMANHOOD TAMMY WYNETTE/Epic KE 35442	6
9	7	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	11
10	9	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065	13
11	10	BEST OF STATLER BROTHERS /Mercury SRM 1 1037	133
12	8	VARIATIONS EDDIE RABBITT/Elektra 6E 127	23
13	14	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 2375	10
14	15	ELVIS SINGS FOR CHILDREN AND GROWN UPS TOO RCA CPL1 2901	4
15	17	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	32
16	22	HONKY TONK HEROES CONWAY TWITTY & LORETTA LYNN/ MCA 2372	10
17	16	ENTERTAINERS—ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	23
18	30	LOVE ME WITH ALL YOUR HEART JOHNNY RODRIGUEZ/ Mercury SRM 1 5011	8
19	21	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	14
20	20	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	21
21	18	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	34
22	51	CLASSIC RICH CHARLIE RICH/Epic KE 35394	6
23	23	THE VERY BEST OF CONWAY TWITTY /MCA 3043	16
24	24	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia KC 35313	20
25	12	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	22
26	25	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic KE 35405	42
27	27	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	23
28	26	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	52
29	33	BARTENDER'S BLUES GEORGE JONES/Epic KE 35414	6
30	13	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041	11
31	28	SIX PAK, VOL. 1 VARIOUS ARTISTS/Lone Star L 4600	4
32	42	DOTTIE DOTTIE WEST/United Artists LA 860 G	2
33	40	WHITE MANSIONS VARIOUS ARTISTS/A&M SP 6004	5
34	36	GUITAR MONSTERS CHESTER & LESTER/RCA APL1 2786	11
35	35	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	48
36	57	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G 60	
37	37	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	142
38	41	FAMILY ALBUM DAVID ALLAN COE/Columbia KC 35306	18



WKS. ON CHART

39	45	THE BEST IS YET TO COME JOHNNY DUNCAN/Columbia KC 35451	6
40	34	C. W. McCALL'S GREATEST HITS /Polydor PD 1 6156	3
41	32	I BELIEVE IN YOU MEL TILLIS/MCA 2364	11
42	39	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	46

CHARTMAKER OF THE WEEK

43	—	MELLO MEL McDANIEL Capitol ST 11779	1
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44	38	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	53
45	31	WE BELONG TOGETHER SUSIE ALLANSON/Warner Bros. BSK 3217	4
46	43	CONVOY SOUNDTRACK /United Artists LA 910 H	3
47	47	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	89
48	52	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	69
49	55	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726	9
50	59	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	154
51	—	REFLECTIONS GENE WATSON/Capitol ST 11805	1
52	29	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	53
53	62	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	53
54	54	WITH A LITTLE HELP FROM HIS FRIENDS HANK COCHRAN/ Capitol ST 11807	2
55	50	LITTLE JUNIOR GARY STEWART/RCA APL1 2779	14
56	64	TOGETHER FOREVER MARSHALL TUCKER BAND BAND/ Capricorn CPN 0205	14
57	56	BEST OF DOLLY PARTON /RCA APL1 1117	119
58	67	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478	28
59	63	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	53
60	69	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic KE 35443	6
61	65	HONKY TONK MASQUERADE JOE ELY/MCA 2333	19
62	60	KEEPS ROCKIN' JERRY LEE LEWIS/Mercury SRM 1 5010	7
63	66	KENNY ROGERS /United Artists LA 689 G	96
64	53	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288	24
65	68	THE BEST OF THE OAK RIDGE BOYS /Columbia KC 35302	22
66	49	LOVE . . . & OTHER SAD STORIES BILL ANDERSON/MCA 2371	11
67	61	LOOK AWAY DOC & MERLE WATSON/United Artists LA 887 H	7
68	44	SWEET LOVE FEELINGS JERRY REED/RCA APL1 2764	11
69	46	BEST OF GENE WATSON /Capitol ST 11782	12
70	48	COUNTRY BOY DON WILLIAMS/ABC DO 2088	34
71	58	BILLY CRASH CRADDOCK SINGS HIS GREATEST HITS / ABC AY 1078	12
72	70	TANYA TUCKER'S GREATEST HITS /MCA 3032	23
73	71	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	75
74	73	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	55
75	75	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G	60

PENNY ARCADE

LS GRT 167

BB 12

CB 12

RW 15

FROM CRISTY'S ALBUM

CRISTY LANE IS THE NAME

LS GRT 8027

ALSO CONTAINS HIT SINGLES: "I'M GONNA LOVE YOU ANYWAY"

"LET ME DOWN EASY"

"SHAKE ME I RATTLE"



Remember
LET ME DOWN EASY
LOVES GONNA SHINE ON
ME AGAIN
SHAKE ME I RATTLE
I'M GONNA LOVE YOU
ANYWAY
NEVER THINK I DON'T
STILL LOVE YOU

CRISTY LANE

Available on GRT Tapes.



(Penny Arcade written by B. & F. Bryant, Published by House of Bryant)

Distributed by Ranwood Records - A Division of GRT Group

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

SEPT. 9	SEPT. 2		WEEKS ON CHART
1	4	BLUE SKIES WILLIE NELSON Columbia 3 10784	9
2	8	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA 11344	7
3	5	BOOGIE GRASS BAND CONWAY TWITTY/MCA 40929	9
4	1	RAKE AND RAMBLIN' MAN DON WILLIAMS/ABC 12373	11
5	6	LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL) JOHNNY RODRIGUEZ/Mercury 55029	10
6	2	WHEN I STOP LEAVING (I'LL BE GONE) CHARLEY PRIDE/RCA 11287	12
7	10	WOMANHOOD TAMMY WYNETTE/Epic 8 50574	9
8	12	HELLO MEXICO (AND ADIOS BABY TO YOU) JOHNNY DUNCAN/Columbia 3 10783	9
9	14	IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE) JOE STAMPLEY/Epic 8 50575	9
10	13	LET'S SHAKE HANDS AND COME OUT LOVIN' KENNY O'DELL/Capricorn 0301	10
11	3	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214	12
12	16	WHO AM I TO SAY STATLER BROTHERS/Mercury 55037	6
13	17	WITH LOVE REX ALLEN, JR./Warner Bros. 8608	7
14	24	IT'S BEEN A GREAT AFTERNOON MERLE HAGGARD/MCA 40936	5
15	19	PENNY ARCADE CRISTY LANE/LS/GRT 167	8
16	18	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/Ovation 1107	12
17	20	IF THE WORLD RAN OUT OF LOVE TONIGHT JIM ED BROWN & HELEN CORNELIUS/RCA 11304	7
18	21	CARIBBEAN SONNY JAMES/Columbia 3 10764	7
19	22	EASY FROM NOW ON EMMYLOU HARRIS/Warner Bros. 8623	6
20	23	HEARTBREAKER DOLLY PARTON/RCA 11296	4
21	26	HERE COMES THE HURT AGAIN MICKEY GILLEY/Epic/Playboy 8 50580	7
22	29	TEAR TIME DAVE & SUGAR/RCA 11322	4
23	28	THREE TIMES A LADY NATE HARVELL/Republic 025	8
24	7	WE BELONG TOGETHER SUSIE ALLANSON/Warner/Curb 8597	12
25	30	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/RSO 903	7
26	34	DO IT AGAIN TONIGHT LARRY GATLIN/Monument 259	5
27	36	NO SLEEP TONIGHT RANDY BARLOW/Republic 024	5
28	33	I WANT TO BE IN LOVE JACKY WARD/Mercury 55038	7
29	31	HELLO! REMEMBER ME BILLY SWAN/A&M 2046	10
30	9	BEAUTIFUL WOMAN CHARLIE RICH/Epic 8 50562	11
31	39	'57 CHEVROLET BILLIE JO SPEARS/United Artists 1229	5
32	38	I FOUGHT THE LAW HANK WILLIAMS, JR./Warner Bros. 8641	5
33	43	CRYIN' AGAIN OAK RIDGE BOYS/ABC 12397	2
34	35	TONIGHT'S THE NIGHT ROY HEAD/ABC 12383	5
35	40	THE FEELINGS SO RIGHT TONIGHT DON KING/Con Brio 137	6
36	41	LOVE, LOVE, LOVE SANDY POSEY/Warner Bros. 8610	6
37	47	LET'S TAKE THE LONG WAY AROUND THE WORLD RONNIE MILSAP/RCA 11369	2
38	11	I'LL JUST TAKE IT OUT IN LOVE GEORGE JONES/Epic 8 50564	11
39	44	SWEET FANTASY BOBBY BORCHERS/Epic 8 50585	5
40	45	FAIR AND TENDER LADIES CHARLIE McCOY/Monument 258	5
41	15	ROSE COLORED GLASSES JOHN CONLEE/ABC 12356	16
42	50	ANOTHER GOODBYE DONNA FARGO/Warner Bros. 8643	3
43	51	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN RAZZY BAILEY/RCA 11338	4
44	56	ANYONE WHO ISN'T ME TONIGHT KENNY ROGERS & DOTTIE WEST/United Artists 1234	2
45	57	ONE SIDED CONVERSATION GENE WATSON/Capitol 4616	3



47	54	BORDERTOWN WOMAN MEL McDANIEL/Capitol 4597	5
48	55	TOE TO TOE FREDDIE HART/Capitol 4609	4
49	25	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488	14
50	27	THE DAYS OF SAND AND SHOVELS NAT STUCKEY/MCA 4923	10
51	61	BE YOUR OWN BEST FRIEND RAY STEVENS/Warner Bros. 8603	5
52	32	I'LL FIND IT WHERE I CAN JERRY LEE LEWIS/Mercury 55028	12
53	42	YOU NEEDED ME ANNE MURRAY/Capitol 4574	18
54	37	SINGLE AGAIN GARY STEWART/RCA 11297	7
55	—	SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL/ABC 12403	1
56	46	I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists 1223	7
57	—	LITTLE THINGS MEAN A LOT MARGO SMITH/Warner Bros. 8653	1
58	52	DON JUAN BILLY "CRASH" CRADDOCK/ABC 12384	7
59	79	DANGER HEARTBREAK AHEAD ZELLA LEHR/RCA 11359	2
60	60	LET ME TAKE YOU IN MY ARMS AGAIN JAMES DARREN/RCA 11316	6
61	58	ANIMAL/I JUST WANTED YOU TO KNOW RONNIE McDOWELL/Scorpion 1553	7
62	75	TWO HEARTS TANGLED IN LOVE KENNY DALE/Capitol 4619	2
63	71	NIGHTS ARE FOREVER WITHOUT YOU BUCK OWENS/Warner Bros. 8614	3
64	64	THIS MAGIC MOMENT SANDRA KAYE/Door Knob (WIG) 8 068	6
65	48	I JUST HAD YOU ON MY MIND DOTTSY/RCA 1293	10
66	82	BACK IN THE U.S.A. LINDA RONSTADT/Asylum 45519	2
67	49	NO LOVE HAVE I GAIL DAVIES/Lifesong 8 1771	9
68	70	YOU SHOULD WIN AN OSCAR (EVERY NIGHT) CHUCK POLLARD/MCA 40944	6
69	63	NORMA JEAN SAMMI SMITH/Elektra 45504	6
70	89	LAST LOVE OF MY LIFE LYNN ANDERSON/Columbia 3 10809	2
71	53	BAR WARS FREDDY WELLER/Columbia 3 10769	10
72	80	LOVIN' YOU OFF MY MIND CATES SISTERS/Caprice 2051	2
73	73	I'VE GOT AN ANGEL (THAT LOVES ME LIKE THE DEVIL) BOBBY HOOD/Chute 101	5
74	—	IF THIS IS JUST A GAME DAVID ALLEN COE/Columbia 3 10816	1
75	93	STAY WITH ME NICK NOBLE/Churchill 7713	2
76	78	PUT IT ON ME LOUISE MANDRELL/Epic 8 50565	4
77	—	WHEN A WOMAN CRIES DAVID ROGERS/Republic 029	1
78	90	LAST NIGHT, EV'RY NIGHT REBA McENTIRE/Mercury 55036	2
79	83	SHOW ME A SIGN JIM CHESTNUT/ABC Hickory 54033	5
80	84	YOU'RE A DANCER EDDY RAVEN/Monument 260	2
81	81	SO SAD (TO WATCH GOOD LOVE GO BAD) STEVE WARINER/RCA 11336	6
82	88	THINGS I'D DO FOR YOU MUNDO EARWOOD/GMC 104	2
83	95	UNTIL THE NEXT TIME BILLY PARKER/SCR SC 160	2
84	76	BABY BLUE KING EDWARD SMITH IV/Soundwaves 4573	7
85	77	(LET ME BE YOUR) TEDDY BEAR ELVIS PRESLEY/RCA 11320	6
86	66	MOTEL ROOMS LITTLE DAVID WILKINS/Playboy (Epic) 8 50571	7
87	87	LONELY SIDE OF THE BED LINDA CASSADY/Cin/Kay 047	5
88	59	FROM SEVEN TIL TEN LORETTA LYNN & CONWAY TWITTY/MCA 40920	12
89	—	GONE GIRL JOHNNY CASH/Columbia 3 10817	1
90	—	DEVOTED TO YOU CARLY SIMON & JAMES TAYLOR/Elektra 45506	1
91	94	RIDER IN THE RAIN RANDY NEWMAN/Warner Bros. 8630	3
92	92	SHE'S LYING NEXT TO ME NICK NIXON/Mercury 55035	3
93	—	DREAMLAND GORDON LIGHTFOOT/Warner Bros. 8644	1
94	—	ROSES AIN'T RED CATHY O'SHEA/MCA 40934	1
95	62	TALK TO ME FREDDY FENDER/ABC 12370	13
96	96	FIRST ENCOUNTER OF A CLOSE KIND TOM BRESH/ABC 12389	3
97	65	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists 1210	15
98	—	DIG DOWN DEEP DEL REEVES/United Artists 1230	1
99	—	ALL NIGHT LONG PEGGY SUE/Door Knob (WIG) 8 069	1
100	98	WHY BABY WHY JERRY INMAN/Elektra 45508	3

CHARTMAKER OF THE WEEK

46	—	AIN'T NO CALIFORNIA MEL TILLIS MCA 40946	1
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