

RECORD WORLD

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62

Spotlight on Mexico '78

Leo Sayer

HITS OF THE WEEK

SINGLES

DIANA ROSS/MICHAEL JACKSON, "EASE ON DOWN THE ROAD" (prod. by Quincy Jones/Tom Bahler) (writer: C. Small) (Fantasy Fanfare, BMI) (3:19). The already well known theme from "The Wiz" is speeded up a bit here and the duet makes it sweeter. Quincy Jones' production of this first cut from the new soundtrack is flawless. MCA 40947.

PLAYER, "PRISONER OF YOUR LOVE" (prod. by D. Lambert-B. Potter) (writers: P. Beckett-J. C. Crowley) (Touch of Gold/Crowback/Stigwood, BMI) (3:12). The group's new "Danger Zone" album kicks off with this easy beat single with Player's now distinctive vocal harmony hook. The guitar is pop perfect and the record should do well at the a/c level. RSO 908.

THE JACKSONS "BLAME IT ON THE BOOGIE" (prod. by Group) (writers: Jackson-Jackson-Krohn) (A&M, ASCAP) (3:32). The Jackson family's slick harmonies and easy dancin' rhythm set off this first new single release in some time. Michael Jackson's silky vocals and energetic youthful delivery makes it just right for cross format action. Epic 50595.

DAVE MASON, "DON'T IT MAKE YOU WONDER" (prod. by D. Mason-R. Nevison) (writers: Mason-Nicholas) (Dave Mason, BMI) (3:04). Mason's last two releases helped establish him as a viable singles artist and this new disc, with superb acoustic guitar work, should continue the action. The beat drives right at the Top 40. Columbia 10819.

SLEEPERS

TOM PETTY & THE HEARTBREAKERS, "LISTEN TO HER HEART" (prod. by Denny Cordell-Noah Shazk-Tom Petty) (writer: Petty) (Skyhill, EMI) (2:47). Petty's somewhat cultish west coast celebrity has expanded greatly over the past year and this new single is likely to carry it further. It sounds a bit like Buddy Holly and has all the elements of a pop national. Shelter 6201 (ABC).

CAB CALLOWAY, "MINNIE THE MOOCHER" (prod. by R. Cicala/J. Wisner) (writers: Calloway-Mills) (Mills, ASCAP) (3:03). The scat singer's theme song gets a whole new life here with a spiffed up arrangement. It's the first release on Hologram Records via RCA and could generate a whole new audience. Hi-de-hi-de-hi-de-ho. RCA 1354.

BLONDIE, "I'M GONNA LOVE YOU TOO" (prod. by A. Chapman) (writers: Mauldin-Sullivan-Petty) (MPL Communications) (2:05). Blondie picked this somewhat obscure Buddy Holly song (a hit for The Hullabaloos in 1964) and added their own signature sound for a cross-decade effect. Deborah Harry's vocals are just right. Chrysalis 2251.

CARLENE CARTER, "LOVE IS GONE" (prod. by B. Andrews-B. Schwarz) (writer: Alex Cal) (Londora, BMI) (2:37). This second release from Carter's debut album is a strong rocker amply supported by The Rumour's driving rhythm section. Carter's vocals are emotional and riveting and the production clear and forceful. Warner Bros. 8658.

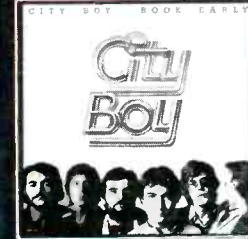
ALBUMS

THE WHO, "WHO ARE YOU." Ever changing and at least a year ahead of their time again, The Who continues to stretch the boundaries of rock. Here, Townshend achieves an almost symphonic quality with his masterful use of synthesizers on "Music Must Change" and "Guitar and Pen" while "New Song" and "Who Are You" are other standouts. MCA 3050 (7.98).

PLAYER, "DANGER ZONE." Player's second album shows a marked maturity in material and execution over last year's debut. The group still has decidedly top 40 potential with songs like "Prisoner Of Your Love" and "Love In the Danger Zone" but their appeal should easily reach out to album oriented programming as well. RSO RS-1-3036 (7.98).

CITY BOY, "BOOK EARLY." City Boy has never quite been able to click with a mass audience but with their latest effort they should finally gain the commercial recognition they deserve. Exceptional harmonies and hooks jump off the record and grab the listener by the ears. Success of the single "5.7.0.5." should prove they are destined for the top. Mercury SRM-1-3737 (7.98).

LEE OSKAR, "BEFORE THE RAIN." Oskar is the harp man and musical director of War, a group that he has played an integral part in developing as one of the country's top crossover attractions. On his second solo album he is aided by Gene Page's string and horn arrangements for a lilting sound on the title song and the TOP horns on "Feelin' Happy." Elektra 6E 150 (7.98).





A BOLT OF PLATINUM.
ATLANTA RHYTHM SECTION. CHAMPAGNE JAM. ON POLYDOR RECORDS & TAPES.



RECORD WORLD

Dick Kline Joins Polydor

Record World learned last week that Dick Kline, senior vice president of promotion for Atlantic, will join Polydor Records as executive vice president effective Sept. 5. Kline will serve as Polydor's senior marketing executive and report directly to label president Fred Haayen. Polydor has also promoted Harry Anger to senior vice president of the company.

NARM Regional Meets Are Paying Dividends

By DAVID McGEE

NEW YORK—Now in its second year, the concept of regional meetings of merchandisers and manufacturers, sponsored by the National Association of Record Merchandisers (NARM) and pioneered by the organization's executive VP Joe Cohen, is paying dividends. Following what he called "an ambitious schedule" of regionals in four different cities last week, Cohen told Record World that NARM has succeeded in reaching middle management employees and small dealers that had heretofore been ignored at larger industry forums.

Attendance at regional meetings is up by 50 percent over that of last year; in the last week and a half alone attendance has totalled 850, which equals the

(Continued on page 96)

Summer Album Sales Are Soaring As Traditional 'Slump' Evaporates

By MIKE FALCON

LOS ANGELES — Summer album sales figures are considerably above the marks recorded a year ago, according to the Record World Sales Index and a number of leading retailers contacted last week. In what has been traditionally regarded as a relatively weak sell-through period, record manufacturers and retailers have pooled efforts in a variety of programs to maximize seasonal selling patterns, but the impact of the increase has taken some retailers by surprise.

One of the more noteworthy aspects of the index this quarter is the continually strong showing of overall lp sales. Using sales periods in March 1976 as a base, the index shows album sales es-

calating by massive amounts over the 1977 summer figures. While single sales have not shown dramatic increases on a similarly consistent basis, there have been increases over identical weekly periods last year, except for the week of June 17, when a mild dip occurred. Album sales that week were extremely strong, however.

Retailers attribute the summer selling boom to a number of factors. "It's been a good summer for us so far, and I think the new releases have borne the brunt of the sales action," said Roger Adcock, lp buyer for Budget Records and Tapes. "Particularly in light of the competitive markets we're in, I would attribute much of the action to new releases that

come out, attract buyers into the stores, and have perhaps prompted supplementary sales. Jazz and catalogue items have not sold particularly well this summer, so I see the summer boom as part of a strong new release pattern." Adcock added that the CBS summer sales program helped to a degree, and that the Warner program also assisted to a somewhat lesser extent in promoting seasonal sales. Both programs, though, were secondary in stimulating sales to the strong releases, according to Adcock.

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20th Firms Restructure

LOS ANGELES—Reorganization of 20th Century-Fox Records personnel was announced last week by Alan W. Livingston, president of the Entertainment Group of Twentieth Century-Fox Film Corporation.

Jim Fisher has been named national sales director. Fisher was previously regional sales manager covering both western and southern states. Before coming to 20th, he was a branch manager with MCA.

(Continued on page 16)

Arnie Orleans To Become ABC VP

LOS ANGELES — Although an official announcement is expected to follow this week, sources at ABC Records have confirmed that Arnie Orleans has joined the label in the position of vice president, merchandising and sales.

Orleans' appointment sees VP (Continued on page 96)

Irwin Steinberg:

'Phonogram Revitalizing Pop Division'

By MARC KIRKEBY

NEW YORK — Irwin Steinberg, president of Phonogram/Mercury Records, sees the upcoming fall season as the beginning of a new era for his company, with a revitalized pop division—which has just signed Frank Zappa as an artist and producer — leading the way.

The Zappa signing, finally concluded after nine months of negotiations, was clearly uppermost in Steinberg's mind during a

wide-ranging conversation with Record World last week.

Zappa's last album, a live recording, had at one point been reported due on Mercury, but instead was released on his current label, Warner Brothers. A Zappa album due next month on Warner will conclude his contract with that company, and a Zappa album for Mercury should be released during the first quarter of 1979, according to Steinberg.

Steinberg also said he would announce next week a distribution deal with an English label which will "reassociate us with a major artist and a major manager out of England."

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900 Attend NAB Radio Meetings

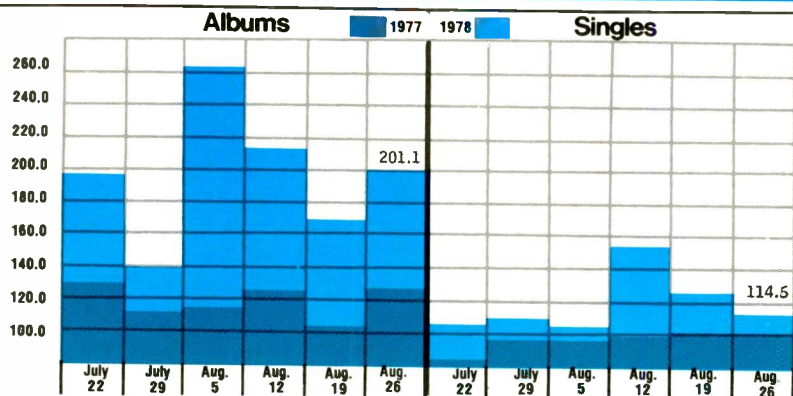
By NEIL McINTYRE

CHICAGO — Competition among industry conventions, already great, was intensified by the turnout of over 900 participants for the National Association of Broadcasters' first radio programming conference at the Chicago Hyatt Regency last week. Some record company executives were clearly caught off guard, not realizing the number of program decision makers who would be involved in the meet-

ings. Comedian and human rights activist Dick Gregory keynoted the opening general session, putting emphasis on the power and the responsibility that broadcasters have to the community that they serve. Gregory felt that television had the chance to lead the people, but their performance lacked sustaining power, and that the power was

(Continued on page 23)

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.

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■ **Page 20.** Rick Stevens, Polydor's vice president of a&r, brings a varied background in radio promotion, marketing and concert promotion to his current position. In his Dialogue, Stevens talks about the factors he considers in making decisions on artist signings and development, and about the need for pragmatic considerations in a&r decision-making.



■ **Page 23.** Dick Gregory gave the keynote address at the NAB's first radio-only conference, held last week in Chicago, and attended by almost 900 radio programmers. Record World provides the full story of a convention that is already being hailed as one of the radio industry's most successful, and one that is likely to have even greater impact in the years to come.

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Washington is Quiet But Many Issues Loom

By BILL HOLLAND

■ WASHINGTON—Men, but not time, take recesses. There is an illusory lull in Washington in late August, when it appears that the great herd of untamed, unbranded and uncontrolled issues and problems facing the nation have once again romped past and over our cowpoke legislators, leaving a trail of dust falling silently on them and the few wild steers they were able to wrangle with.

There is hopefully, an assumption that the American people understand the almost ungovernable tasks placed upon those elected and appointed to govern, an understanding at least as deep as the skepticism the people share.

The record industry, and its brother industry, the broadcasting industry, are just two of thousands of interest groups who look with somewhat less than compassionate dismay at the enormous number of issues that the Congress, the courts, and

(Continued on page 96)

CBS Honored



Bruce Lundvall, president, CBS Records Division, received two awards from Phi Beta Sigma at the black fraternity's 64th Annual Conclave in San Francisco recently. Lundvall received, on behalf of CBS Records, the first annual Dr. Alain Locke Memorial Award, named after a black social leader and author, and the Public Service Award from Delegate magazine, the annual journal for delegates to major national black conventions. Shown at the presentation are (from left) Lundvall, Richard M. Ballard Jr., national president of Phi Beta Sigma, and Gilbert H. Francis, chairman of the Educational Foundation of the fraternity.

Mushroom Restructures Staff

■ LOS ANGELES—In anticipation of Mushroom Records' first international sales convention in September, Shelly Siegel, vice president of the label, announced the restructuring of the Los Angeles based staff. Siegel has upped Susie Gershon to the newly created position of director of artists relations, assistant to the vice president, and director of special projects.

Paladino

Along with Gershon's appoint-

ment, Siegel has named Rich Paladino director of national promotion.

Block, Tully

To further expand the label's international relations and publishing concerns, Siegel has tapped Rick Block as Mushroom's new director of business affairs. Also new to the company after a stint with Atlantic Records, is Janice Tully, who has been named national secondary promotion coordinator.

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R & C Acquires Bob Gibson PR

■ LOS ANGELES — Rogers & Cowan, Inc. has acquired Bob Gibson Public Relations, it was announced by Paul Bloch, president of the international public relations firm's Contemporary Music Division. Key staff members of the Gibson organization will also join Rogers & Cowan.

There are no Powerhouse Picks this week.

**They're right where they belong.
On the charts.**



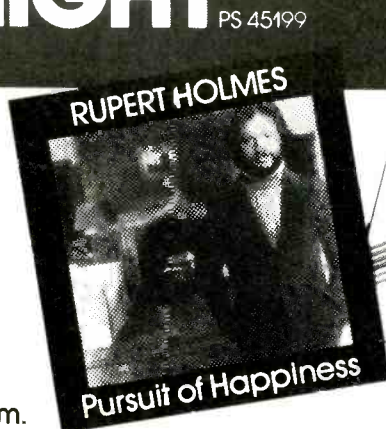
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Mobile Fidelity Tests Market for 'Super Discs'

By SAM SUTHERLAND

■ LOS ANGELES — The growing audiophile market will receive its first test of the sales potential for "super discs" by established pop and rock acts this week with the release of three albums via Mobile Fidelity Sound Lab's Original Master Recording line.

All three titles, originally released in conventional form by their respective labels, were licensed to MFSL for special, limited edition release as newly-mastered, specially pressed lps aimed at "high end" audiophile buyers; included in the initial release are Supertramp's "Crime of The Century," "Touch" by John Klemmer, and "Zubin Mehta Conducts Suites From Star Wars and Close Encounters Of The Third Kind," featuring the Los Angeles Philharmonic Orchestra.

Miller

Although Mobile Fidelity's involvement in special pressings predates the current release, Brad Miller, the producer who formed both Mobile Fidelity and its Sound Lab division, has previously released only his own Mystic Moods Orchestra titles and "The Power & The Majesty," all releases designed primarily for audiophile listeners. During the past year, however, Miller has been securing special licenses from a number of labels for limited rights to established artists' product.

As reported earlier in *RW*, Miller and MFSL demand the original two-channel master tape before beginning production. Working from the tape, the album is then remastered at JVC's Cutting Center here using the half-speed technique once common in record production but in recent years restricted to quad and audiophile product; lacquer masters are then flown to Japan, where actual pressing is done utilizing high definition vinyl. Completed product is packaged there in special anti-static inner sleeves before being shipped back to the U.S. for collation with jackets and shipments to vendors.

While Miller told *RW* last week that he's readying another lp re-

Spingola Exits WEA

■ LOS ANGELES—Dick Spingola has resigned his post as vice president/controller at WEA Corp.

Background

Spingola, who joined WEA when the distribution network opened its Chicago distribution center, began his tenure with the company as operations manager/controller for that branch. Relocated to WEA's west coast headquarters in 1973, Spingola was appointed as VP in May, 1975.

lease for early fall, the actual number of Original Master titles from pop and rock acts could vary considerably in the next months, due to the longer production time necessitated by the higher quality control and overseas manufacture, as well as a paramount emphasis on full artist approval. Thus, Miller says Original Master versions of Al Stewart's "Year Of The Cat" and The Crusaders' "Chain Reaction" should ship soon, while subsequent releases, including George Benson's "Breezin'" and "Fleetwood Mac," still await the final stages of artist and label approval.

In addition to A&M, ABC, Warner Bros., London and Janus, Miller has also negotiated individual licenses on acts recording for MCA and other labels. Other titles due for release include The Who's "Tommy," Ry Cooder's "Jazz," Little Feat's "Waiting For Columbus," Neil Diamond's "Tap Root Manuscript," Emmylou Harris' "Quarter Moon In A Ten Cent Town" and the Grateful Dead's "American Beauty."

Few Defectives

MFSL is distributing products direct to retailers via its own chain of field reps, originally developed through sound hardware chains but now spreading to include record and tape retailers as well. Although the \$14.98 list product is sold to retailers on a no-returns basis, Miller adds that his company has thus far recorded one defective among the first 12,000 consumer copies produced on previous titles, and says retailers are enthusiastic. "We've been paid on time, without problems complaints from any of the vendors we've worked with," he told *RW*. "I think retailers realize that the reorder potential on these pressings may be fairly limited in some cases, and the appeal is

selective enough, so that they don't need to mark them down nearly as far as they would with conventional product."

Of his company's recent switch to more record/tape retailers, Miller notes that audiophile acceptance outside its traditional hardware bastions is exceeding his previous exceptions. "Our rep here says that in his territory alone, he'll do 25,000 pieces on just Supertramp," he commented. "And I'm only pressing 200,000 total for the whole world." Although Miller won't project final tallies, he says added sales are expected through MFSL's plans to extend its emphasis on software retailers.

Leeds Leaves Atco

■ NEW YORK — Steve Leeds has left his position as national album promotion director of Atco Records. He will announce future plans shortly and can be reached at (212) 534-0664.

Gryphon Bows Label

■ NEW YORK—Norman Schwartz, president of Gryphon Productions, Inc., has announced that plans have been completed for establishing Gryphon Records, Ltd.

Schwartz indicated the company has entered into an arrangement with Leonard Lewis Entertainment Corp. in which they will handle all of the distribution in the U.S. and Canada.

The company has set up distribution with Record Merchandising on the west coast; Malverne, Zamoiski and Universal on the east coast; AML in Detroit; MS in Chicago.

On the international level Schwartz has already set a deal with Nippon Phonogram for Japan, and is presently considering

Odyssey Sued

■ LOS ANGELES — Caroline Record Exports has filed a civil suit against Odyssey Records, a Santa Cruz, California, based record retailer. The action, which was filed last week in Santa Cruz County Court, alleges that Odyssey owes Caroline in excess of 22,000 pounds (sterling), according to an attorney for the exporter. The attorney alleges that Odyssey has not paid amounts owed Caroline established in previous agreements for payment between two companies. Caroline is part of the Virgin Records holding group. A spokesperson for Virgin told *RW* that the action was not influenced by any other court or investigatory actions that may be facing the retailer. Last week a federal grand jury in San Francisco was examining FBI evidence taken from the Odyssey warehouse in Capitola, California, in support of an affidavit attached to a federal search warrant which claimed the retailer was involved in the transportation of stolen goods.

other offers for the rest of the world territories.

Gryphon's September releases include albums by Buddy Rich, Phil Woods, Barry Miles and Mel Torme. October follows with a Bob Brookmeyer "live" two disc set recorded at the end of July at Sandy's in Beverly, Mass., and an album recorded in New York under the direction of Michel Legrand and featuring Gerry Mulligan, Phil Woods, Jon Faddis, Ron Carter, Grady Tate, Don Elliott and others.

Immediate plans for recording include an important new album by Lena Horne; an album by the newly signed Gabor Szabo; and a live album by the Louis Hayes Quartet to be done at Ronnie Scott's in London.

New York Welcomes Dolly



RCA recording artist Dolly Parton came to New York last week for an SRO concert at the Palladium and an exclusive party given in her honor at Studio 54. Prior to her concert, Parton gave a free concert outside City Hall and held a People's Press Conference at which she answered questions from the audience. In the photo at left, New York City Mayor Ed Koch presents Parton with the Key to New York while City Comptroller Harrison J. Goldin looks on. In the photo at right, Parton displays a New York Press Club t-shirt, while RCA Records president Robert Summer shakes hands with Mayor Koch, who is hidden by Parton's wig.

From the melodies of Europe through the rhythms of WAR comes the unique sound of

Lee Oskar



"BEFORE THE RAIN"

6E-150

His new album on Elektra Records & Tapes 

Produced by Greg Errico For  Far Out Productions

Management Representation: Far Out Management/Steve Gold

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RECORD WORLD CHART ANALYSIS

Commodores Maintain Hold on Top Spot; Ross & Jackson Take Chartmaker Honors

By PAT BAIRD

■ With the top three records maintaining their positions, Foreigner (Atlantic) posed the only threat to the top of the chart at the #4 bullet spot. The Commodores (Motown) continued to out-sell all other pop records for the #1 spot on the RW Singles Chart and held at #3 r&b. Frankie Valli (RSO) held at #2 and bulletted #43 r&b while A Taste of Honey (Capitol) held at #2 r&b and #3 here. Olivia Newton-John (RSO) holds the only other bullet in the Top 10 at #6.

Rounding out the top of the chart are Rolling Stones (Rolling Stones) #5; Pablo Cruise (A&M) #7; Donna Summer (Casablanca) #8; Joe Walsh (Asylum) holding at #9 and Evelyn "Champagne" King (RCA) up one point to #10.

Singles

Diana Ross & Michael Jackson (MCA), with the first release from "The Wiz" soundtrack, is this week's Chartmaker at #74 on immediate adds on all station levels. This brings to 10 the number of records on the chart that are parts of movie soundtracks.

Just below the Top 10, Andy Gibb (RSO) at #11 bullet and Exile (Warner/Curb) at #12 bullet are garnering strong sales and top 10 station moves. Earth, Wind & Fire (Col), still #7 r&b, was added this week at WABC and WLS for #13 bullet. Chris Rea (Magnet/UA), also added at WABC, got goods adds and jumps for #17 bullet while Nick Gilder (Chrysalis), Top 10 in New Orleans and Cleveland, filled in holes for #18 bullet. John Travolta & Olivia Newton-John (RSO), another WABC add, got good adds and jumps for #19 bullet and Rick James Stone City Band made four or five point moves into the top 15 of several markets for #20.

bullet.

Little River Band (Harvest) continued to fill in stations and went top 10 in the Minneapolis, San Francisco and Cleveland markets for #22 bullet while Boston (Epic), whose album debuted this week at #7 bullet, was an immediate add at WLS and garnered high debut number in other markets for #23 bullet. Anne Murray (Capitol) made the top 10 in Washington and Detroit for #24 bullet and Bob Seger (Capitol) continued to spread at #25 bullet. Foxy (Dash), #1 bullet r&b and a top 10 move at WABC, moved here to #27 bullet while Kenny Loggins continued to score good adds and jumps for #28 bullet. John Paul Young (Scotti Bros.) also continued a good movement pattern for #30 bullet.

Still making good upward movement are: The Cars (Elektra) #33 bullet; Gerry Rafferty (UA), one of the most added records of the past few weeks, #35 bullet; McCrarys (Portrait), #10 bullet r&b and top 10 in the Memphis market, #37 bullet; Linda Ronstadt (Asylum), debuting at #82

bullet on the RW Country Singles Chart, and one of the most added pop records, #40 bullet; Crystal Gayle (UA) #43 bullet; Robin Gibb (RSO) #44 bullet; Billy Joel (Col) #45 bullet; Aerosmith (Col) #46 bullet; LTD (A&M), still #5 r&b and picking up major crossover markets, #47 bullet; Dan Hill (20th Cent.), still strong in the midwest, south and southwest, #48 bullet, and Steely Dan (ABC), still picking up major markets, #49 bullet.

The Who

The Who (MCA), the most added record of the past two weeks at both majors and secondaries, took this week's biggest chart move, up 21 slots to #53 bullet. Still moving well are: Carly Simon with James Taylor (Elektra) #54 bullet; Trooper (MCA), still strong in the midwest, #55 bullet; Alicia Bridges (Polydor), particularly strong in the south and northeast, #57 bullet; Meatloaf (Epic/Cleve. Intl.) #58 bullet; Captain & Tennille (A&M), spreading well at both majors and secondaries, #59 bullet; Gladys Knight & The Pips (Buddah), #34

(Continued on page 94)

Top Six Albums Hold Positions; Boston Enters as Chartmaker at 7

By MIKE FALCON

■ The top six albums this week repeat their positions from last week's chart, with the new Boston (Epic) release garnering the only bullet in the top 10 at #7. "Grease" (RSO) now holds the #1 spot for the seventh straight week, based on steady sales at both retail and rack, much in line with sales patterns of the past few weeks. Sales patterns and levels for the top albums continue at an intense rate with tough competition. "Natural High" by The Commodores (Motown) is #2, Foreigner (Atlantic) stays at #3, The Rolling Stones (Rolling Stones) remains at #4, "Sgt. Pepper's Lonely Hearts Club Band" soundtrack (RSO) is steady at #5, with #6 Pablo Cruise (AM) holding off the furious assault of Chartmaker of the Week, "Don't Look Back" by Boston.

Boston has already picked up numerous #1 spots at retailers around the country, with virtually all pop-oriented accounts report-

ing that the long-awaited release has outsold its nearest competitor by five-to-one ratios, and this type of action is not uncommon. The racks, however, have yet to push Boston into their top 50 although major jobbers report the album was ticketed in time to garner sales action.

Andy Gibb (RSO) moves to #9, and Bob Seger (Capitol) similarly moves down 2 slots from last week. It should be pointed out that these moves are not the result of any sales lag, but rather the intense Boston climb. Teddy Pendergrass (Phil. Intl.) retains his #10 in the face of increasingly stiff competition.

The Brothers Johnson (A&M), sparked by large amounts of airplay, retains a bullet and moves up two slots, to #13 bullet. At #18 bullet, A Taste of Honey (Capitol) is moving up with help from a #3 single. Rick James & The Stone City Band (Gordy) gets a #19 bullet, also sparked by a single. Shaun Cassidy (Warner/Curb) continues with massive rack action at #32 bullet, as #33 bullet The Emotions (Col) shows a similar chart jump with increasing crossover account reports. Michael

Henderson (Buddah) moves to #46 bullet with strong r&b action. Little River Band (Harvest) at #47 bullet and Dolly Parton (RCA) at #48 bullet continue to gain momentum.

Roy Ayers (Polydor) continues

with good retail sales at #53 bullet and Slave (Cotillion) has strong r&b sales. The Cars (Elektra) at #56 bullet have strong sales in the midwest, north and northeast with a single spurring

(Continued on page 78)

Albums

REGIONAL BREAKOUTS

Singles

East:

LRB (Harvest)
Boston (Epic)
Linda Ronstadt (Asylum)
Robin Gibb (RSO)
Carly Simon with James Taylor (Elektra)
Meatloaf (Cleve. Intl.)

South:

Rick James Stone City Band (Gordy)
McCrarys (Portrait)
Robin Gibb (RSO)

Midwest:

Rick James Stone City Band (Gordy)
Bob Seger (Capitol)
Foxy (Dash)
Linda Ronstadt (Asylum)
Aerosmith (Columbia)

West:

Boston (Epic)
Linda Ronstadt (Asylum)
Robin Gibb (RSO)

Albums

East:

Boston (Epic)
Sylvester (Fantasy)
Atlantic Starr (A&M)
Switch (Gordy)
Fatback Band (Spring)

South:

Boston (Epic)
Ambrosia (Warner Bros.)
Atlantic Starr (A&M)
Switch (Gordy)
Leo Sayer (Warner Bros.)

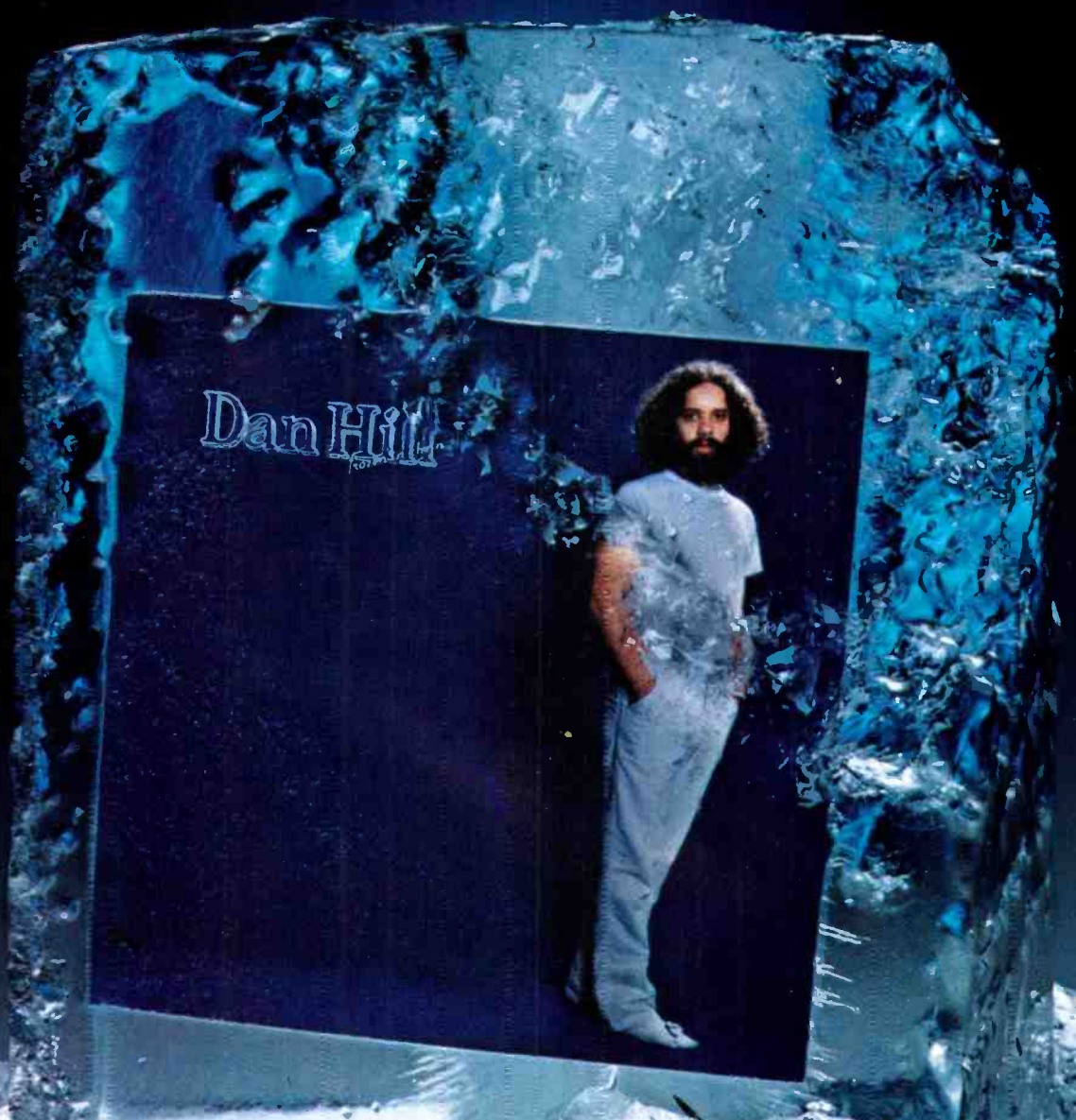
Midwest:

Boston (Epic)
Foxy (Dash)
Sylvester (Fantasy)
Switch (Gordy)
Trooper (MCA)

West:

Boston (Epic)
Foxy (Dash)

There are 11 great songs
on the new Dan Hill album,
"Frozen in the night."



Featuring
Dan's
new single
"All I See
Is Your Face"
TC-2378

So take your pick.

Tommy Li Puma,
You old ★@#%¢.
What the #%\$★
is new with you?



No !#,\$! But, Tommy,
Jazz is dead
than ★@#¢ on ★%@.



Far out, ★@#¢
sensational!
You're putting out some
real ★@#¢%,\$!
anti-establishment sounds?



Yeah, who the ★#%!
'ya got for talent?



Heavy #★\$¢!
'ya need a sex-crazed
screamin' punker
with a sound
like dried ★@#%\$?



★@#%\$!
No! just
good
music
and something
to clean
my ears.



I'm
running
Horizon.



Wrong twice.
Jazz is far
from dead.
And Horizon is
not a
jazz label.



No...
just
good
music.



The best.
Dr. John.
Mark-Almond
Band.
Neil Larsen.
Dave Grisman.
Richard Evans.
for starters.



R.V.

Famous Music Plans Executive 'Rotation' Between Territories

By PAT BAIRD

NEW YORK — During last week's international staff meeting, Marvin Cane, president of Famous Music, announced the institution of a new staff policy in which executives of Famous' U.S. and U.K. operations will rotate between the two territories for several weeks at a time.

"As long as I've been in the business, Cane stated. "Whenever you bring everybody together (for a meeting) everyone sits there with their thumbs in their mouths because nobody knows anybody else's market. The way the jet age is now, all we're really talking about is an airplane trip, 3 1/2 hours on the Concorde."

According to Cane, Famous Music does a "tremendous" amount of business in the importation of acts and the purchase of catalogues and composers' rights in both territories and it is often difficult to understand the tastes and attitudes of foreign audiences unless time is spent there.

New Ideas

"It will take time away from the home office," he said, "but it's still very important. It will also give me an idea, in terms of executives, as to where they might best fit at some point. There's no such animal as a guy who belongs in just one office."

Cane announced his plan at the annual meeting which brought together the professional staffs of Famous' New York, Nashville, Los Angeles and London office. "At that meeting it dawned on

me that everybody was guessing," he explained. "I don't think there are any publishers in America who really know what the English market is all about. I think this will take the guesswork out of it and it will be cheaper in the long run."

Cane has travelled extensively during his years with Famous and now feels he can depend on other staffers to share the travel.

Important People

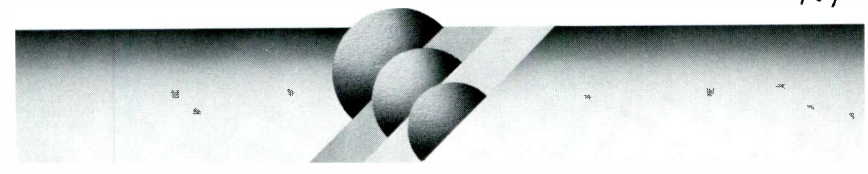
"I have important people working for me," he said. "I have tremendous respect for their ears and I'm going to utilize them."

Cane feels that the new emphasis on the internationality of hit records also necessitates this move and will give his executives a better view of the entire recording industry. Scheduled to take part in the program are three members of the New York staff, two from Los Angeles, one from Nashville and two from the London office travelling here. Two New York executives will leave for London next week.

"I don't think this is the most incredible idea in the music business," he said, "but I do think it hasn't really been exploited before. It will give people the opportunity to really grow and give our professional people a little more sophistication. It will make our office and the international department so much closer we feel it will give us a leg up in a lot of publishing situations. It will keep us more on our toes and open tremendous lines of communication."



Famous Music Publishing recently held its annual worldwide meeting at its New York headquarters. The company met to discuss the 1978-79 plans for its music, a new publishing association with producers Baker, Harris and Young and the European operations. Also discussed was the music from current films "Foul Play" and "Heaven Can Wait," new films "Goin' South" and "Days of Heaven," new TV shows including "Taxi," "Mark and Mindy" and "Who's Watching The Kids." In addition, the discussion centered upon music from the continuing television series "Happy Days" and "Laverne and Shirley." Pictured (from left) Dick Milford, director of standards; Julie Chester, west coast professional manager; Ann Gardner, creative director—pop; Ivan Chandler, general manager—London/U.K. operations; Marvin Cane, president and chief operating officer of Famous Music Publishing; Bill Ficks, director of creative affairs—west coast; Judy Gottier, director of operations—Nashville; Sidney Herman, executive vice president of Famous Music; and (seated) Lionel Job, creative director—r&b.



Horizon Music: Records and Tapes.

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RECORD WORLD SEPTEMBER 2, 1978

**You're looking at
the hottest new artist of the year.**



Michael Henderson.

It's only two short months since the release of his brilliant new album, **IN THE NIGHT-TIME.** And suddenly, Michael Henderson is America's hottest new crossover smash. With his album and single ("Take Me I'm Yours") bulleting straight up R&B and pop charts, there's been an incredible sales and reorder explosion:

■ Sales have doubled in

Chicago, Los Angeles, Washington, D.C. and Philadelphia.

■ Sales have more than quadrupled in Texas and Michigan.

And, the press is catching on too: "Bassist/singer/songwriter Michael Henderson is the most original talent to have emerged from Detroit in this half of the decade" (Village Voice).



BDS 5712

**It's like we told you.
Michael Henderson's a star.**

**Michael Henderson's
"IN THE NIGHT-TIME."
Featuring the hit single
"Take Me I'm Yours" BDA 597**

On **BUDDAH RECORDS AND TAPES.** 

Marketed and Distributed
by **Arista Records.** 

Neil Reshen Management.
Produced by Michael Henderson.

Audio-Visual Production On Upswing At A&M

By SAM SUTHERLAND

■ LOS ANGELES—While the increasing spread of film and video footage for promotion and advertising has drawn most competitive record labels into larger audio-visual investments, the successful development of inhouse production capability is still in its infancy. While a number of labels, from branch-distributed majors to smaller indies, have experimented with their own productions, only a handful have sustained an active inhouse arm for any period of time.

Clare Baren

Among the most seasoned is A&M's Clare Baren, director of audio-visual production, now in her seventh year with the label after first assuming those duties in connection with records and tapes while director of radio and television production for Columbia Records. "I'm probably the only person at a record company who actually produces and directs finished spots and presentations," explains Baren, who attributes the industry's usual reliance on independent film and video technicians and creative people to the industry's long-held wariness of those media prior to the mid-'70s. "Most of my counterparts elsewhere really assign the jobs to other professionals outside the music industry, although CBS has had its own inhouse team for awhile."

Inhouse-Oriented

Baren, however, puts A&M's audio-visual investment in much more inhouse-oriented terms. "We do about 90 percent of what's done here," she says, "including the basic script, the final copy, and the layouts." Baren notes she has often worked with outside production units, including those headed by their own directors, but few shoots have been contemplated where actual creative direction is done from outside. In most instances, the A&M team will simply utilize an independent technical crew like any other video producer, renting equipment and technicians but actively producing and directing the actual

shoot. Baren adds that she's avoided locking up ongoing relationships with any single production unit, preferring to work with different firms selected for their effectiveness on a given type of shoot.

While she feels the advantages to inhouse production are numerous, Baren is also familiar with the pitfalls of a large film and video investments for recording companies more comfortable with the rate cards of magazines and radio stations. A&M's willingness to underwrite its own inhouse fee began from a financial consideration, she notes, but has since proven workable because of the label's care in building gradually. "Developing your own production capacity inhouse eliminates outside creative fees," she explains, "which can escalate rapidly for major independent producers," noting that the size of such jumps is often an early negative in any label's first experiences with video and film.

Of A&M's entry into that area, Baren reports, "It stayed very stable in terms of overall activity here, growing slowly and rather carefully, until this year. This year, though, it's simply exploded. Everybody in the industry's doing it now."

Although she feels the industry's ability to effectively utilize visual media has increased significantly as a result of the trend toward more frequent television support, Baren says many labels' reliance on outside firms, as well as the problems sometimes incurred, is likely to continue until companies are forced to create inhouse units by a sheer volume of a/v demands as yet undetermined. And until a given record/tape advertiser fully studies the cost factors in the field, lapses in effectiveness and label confidence in the medium will recur.

"The one thing that's likely to happen if you don't really know how to produce or direct yourself is that someone can quote you any kind of budget and you won't really know if it's high or low in terms of what you need. Before I entered the record industry, I was a producer with Boyle, Dane and Bernbach, where the budgets were vastly different. There I had clients who'd say, 'I want to spend more;' here, though, I need to constantly locate ways of saving money," she notes.

Baren notes that an increasing number of reputable outside film and video producers — as well as a less easily estimated number of less dependable operations — are indeed turning their sights toward the music

industry as an emerging market for their skills. That growth suggests mixed blessings, however, since, she points out, there is still a need for labels to study both the legal and personal aspects of working with outside producers. In addition to footage produced and directed inhouse, Baren says, "We'll also work collaboratively with an outside person, with one or the other of us producing or directing. It hasn't been a problem working with outside producers and directors who need creative autonomy, because we understand that aspect as professionals ourselves; we understand each other in that respect, so the relationships generally work."

What has created a problem, however, is a runaway increase in the demand for live performing footage from film and video firms developing pilot projects for network or theatrical con-

(Continued on page 95)

IFPMP Meeting Set for MIDEM

■ NEW YORK—A meeting of the International Federation of Popular Music Publishers (IFPMP) has been set for the afternoon of January 19, 1979, the opening day of the 13th MIDEM.

Agenda

Early in the afternoon, there will be a general assembly of delegates of the member-organizations to act upon various pending business matters. The general assembly will be followed at 3:30 p.m. by a congress to which all publishers present at MIDEM will be invited. During the Congress, there will be a presentation of one or two subjects of general interest which will have been determined by a poll of the member-organizations. An open forum will follow.

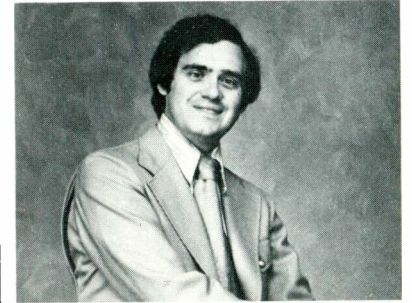
Interworld Pacts with Barri



Michael Stewart, president of Interworld Music has firmed a long-term agreement with Steve Barri and his Golden Clover Publishing. The co-publishing pact calls for Interworld's worldwide representation of the entire Golden Clover catalogue and its roster of writers including the team of Michael Price and Dan Walsh. Pictured at the signing are the principals involved. Standing from left: Michael Price; Michael Stewart, president of Interworld Music; Dan Walsh; and Eddie Lambert, general professional manager of Interworld. Seated: Steve Barri.

Phonogram Ups Polidor

■ CHICAGO — Harry Losk, vice president / national sales for Phonogram, Inc./Mercury Records, has announced the appointment of Joe Polidor to the newly created position of assistant national sales manager, based in the firm's Chicago office. The appointment is effective on September 5.



Joe Polidor

The new appointment involves an expansion of duties for Losk, who now will be working more closely with Phonogram's associated labels: De-Lite, DJM, Lone Star, and Monument. Losk will continue to be in charge of national sales for all Phonogram related albums and singles as well as acting as the prime liaison for the associated labels. He will take an expanded role in associated label artist relations and coordinating their releases, as well as designing sales plans for all Phonogram releases, including Mercury.

Polidor's position will primarily be an administrative sales function, although he will direct the use of some local advertising dollars, coordinate merchandising and tour support, work closely with the regional marketing staff in selecting time buys, and implement sales plans through the regional staff and the Polygram Distribution, Inc., sales force. Polidor will report directly to Losk.

Polidor joined the Phonogram/Mercury staff in July of 1975 as the southern regional marketing manager.

WE NEED A FEW GOOD SOULS

for our expanding Account Roster in N.Y. & L.A.

—PR Tour/Trade/R&B
—Promo D.J./Disco, etc.

Send salary requirements and resume to:

Jessica Josell
Vice-President/General Manager

MORTON DENNIS WAX & ASSOCIATES
1650 Broadway
New York, New York 10019



James Walsh
GYPSY
Band

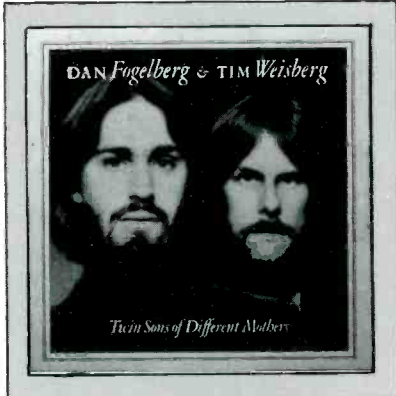
AFLI-2914

**James Walsh
Gypsy Band is back
with a Potent New Sound**

Produced by James Walsh
for Gypsy Family Productions

RCA

RECORD WORLD ALBUM PICKS



TWIN SONS OF DIFFERENT MOTHERS

DAN FOGELBERG & TIM WEISBERG—
Full Moon JE 35339 (CBS) (7.98)

A complementary pairing with these two musicians branching out in new directions while retaining their familiar laid back stance. The music ranges from classical - styled compositions ("Guitar Etude No. 3") to Judy Collins' "Since You Asked" to the Hollies' "Tell Me To My Face."



THE CRYERS

Mercury SRM-1-3734 (7.98)

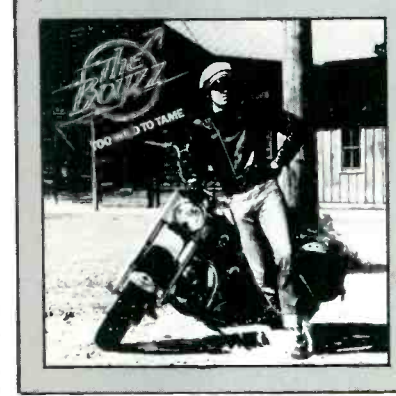
Despite the fact that the band was discovered at CBGBs, the Cryers do not fit very comfortably in the new wave circuit. Produced by former Blues Project and B, S & T member Steve Katz, the quintet writes and plays with a deliberate pop McCartney-like sensibility underscored by songs like "I'm On Fire," "Shake It Up" and the single "Heartbreaker."



SIR ARMY SUIT

KLAATU—Capitol SW 11836 (7.98)

On their most recent outing Klaatu is no less mysterious as to who the group members are, but their sound is much less Beatle-like than their past efforts. At times, they possess the sound of a polished hard rock band, while at others they maintain the stance of a mellow rock group more concerned with perfect harmonies than thrashing chords.



TOO WILD TO TAME

THE BOYZZ—Epic/Cleve. Intl. JE 35440 (7.98)

The latest offering from the Cleveland International stable, this group of midwestern rockers play their rock and roll every bit as hard as their leather jacketed image would imply. Raucous vocals and screaming guitar riffs abound, with impressive horn lines helping out on "Wake It Up, Shake It Up" and the title track.

COSMIC MESSENGER

JEAN-LUC PONTY—Atlantic SD 19189 (7.98)



As Ponty's last guitarist graduated to join Genesis, it is not surprising that his music has taken on an ethereal quality. Ponty plays the violin like no other and achieves a smooth, flowing almost hypnotic quality. It should be Ponty's biggest lp to date.

JANIS IAN

Columbia JC 35325 (7.98)



Janis Ian proves once again that she is one of the premier singer/song-writers around with this release. Her ballads of life and love are delivered magnificently through her easy relaxed style. "That Grand Illusion" is already picking up considerable play on A/C stations, especially in the south and midwest.

NIGHT DANCING

JOE FARRELL—Warner Bros. BSK 3225 (7.98)



Saxophonist Joe Farrell is in rare form here as he weaves his way through jazz arrangements of Stevie Wonder, the Bee Gees, Rod Stewart and others. People like Herbie Hancock, Lee Ritenour, Flora Purim and Airtio Moreira help to add some distinctive touches.

PITY THE RICH

PIERCE ARROW—Columbia JC 35307 (7.98)



The second record from this group fulfills the promise that was only hinted at on their first outing. The sound is clean and uncluttered (no doubt due to the Medress-Appell production) and the catchy pop melodies shine. The Russ Ballard composition "Can't Break The Habit" is an excellent choice.

INPHASION

PAPA JOHN CREACH—DJM DJM-18 (7.98)



The king of the rock fiddle has come up with one of his most musically diverse albums in some time. Moving away from the r&b funk flavorings that have monopolized his past endeavors, Papa John gives ballads and plain old rock 'n roll a try, in addition to giving his vocals a workout.

TRIDENT

KINGFISH—Jet ZJ 35479 (CBS) (7.98)



Kingfish has gone through some personnel changes recently, most notably the addition of former Wings drummer Joe English to the lineup. Their sound remains heavily San Francisco influenced with tight harmonies and lilting melodies dominating side one. Side two, however, puts more emphasis on their rock and roll roots.

GYPSIES

LALO SCHIFRIN—Tabu JZ 35436 (CBS) (7.98)



This return to the musical scene by one of the foremost composers of this era is long overdue. Lalo has done a number of scores both for TV and the movies but this album is full of movement and should enjoy a great deal of success in the jazz/fusion category.

KEEPING TIME

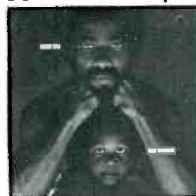
PAUL JABARA—Casablanca NBLP 7102 (7.98)



The movie TGIF has done a lot to expose Jabara to the general market. His latest endeavor includes two tunes from the soundtrack, with a new version of "Last Dance" which Paul wrote for Donna Summer. Look out for this versatile musician on the rise.

NEW WARRIOR

BOBBY LYLE—Capitol SW-11809 (7.98)



This Wayne Henderson production can speak for itself. The intensity of this album is only overshadowed by quality of the material. There is a little something for everyone from jazz to funk and Bobby Lyle shows that he is really in the pocket.

ANY WAY YOU WANT IT

DEBORAH WASHINGTON—Ariola SW 50040 (7.98)



The songstress has the material and the arrangements to complement her agile vocals on this debut. The songs are aimed for the discos, but certain cuts exhibit crossover potential.

LIVE AT THE PALAIS

MICHAEL NESMITH—Pacific Arts PAC 7-118 (7.98)



Recorded live on a Nesmith tour of Australia in 1977, he covers some familiar material ("Some Of Shelley's Blues," "Joanne") and others. It has been some time since the last Nesmith album, but it was worth the wait.

REAL TO REEL

STARCASTLE—Epic JE 35441 (7.98)



The newest offering from Starcastle is something of a departure for them. Their sound has more of an English flavor than any of their past work and may be reminiscent of Yes, but with a certain American ring that makes it work.

(Continued on page 97)

Player

D A N G E R Z O N E



RS-4-3026

**THE NEW ALBUM FROM
"1978's TOP NEW MALE GROUP"**

JUST RELEASED,
THE FIRST SINGLE
"PRISONER OF YOUR LOVE" RS-908
DESTINED TO BE ANOTHER
CLASSIC FROM *Player*



Produced by:
Dennis Lambert and Brian Potter
Direction/Management
Palmer, Roswels & Company Ltd.

20th Sets Reorganization

(Continued from page 3)

Barry Goldberg has been named national promotion director. Goldberg had previously served as director of national FM promotion and takes over his new duties effective immediately. Goldberg has been with 20th Century-Fox Records two years. No replacement has yet been named for Goldberg's previous post.

Glen Christensen has been named to the newly created position of director of marketing services. Christensen will be working closely with all of 20th's artists, in all phases of market planning including image creation, album

packaging and advertising campaigns. He free-lanced as an art director before joining 20th and prior to this, he was art director for Elektra-Asylum for over two years.

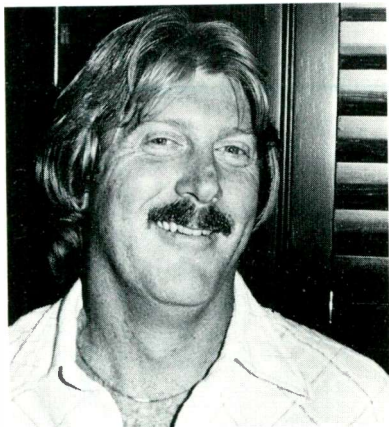
Arista and repertoire responsibilities will be divided between Pat Glasser and Harvey Bruce. Glasser was previously director of a&r administration, in which capacity he will continue, in addition to his other a&r activities. Harvey Bruce continues with the title of director of artist and repertoire, and acquisition and development.

William "Bunky" Sheppard, a

vice president of the Record Company, will take on full responsibilities for black product, including a&r and promotion.

Jack Hakim, vice president, international operations, will take on the additional responsibilities of overseeing national promotion on an interim basis. Hakim was previously vice president, promotion, and will continue in his top management post as in the past.

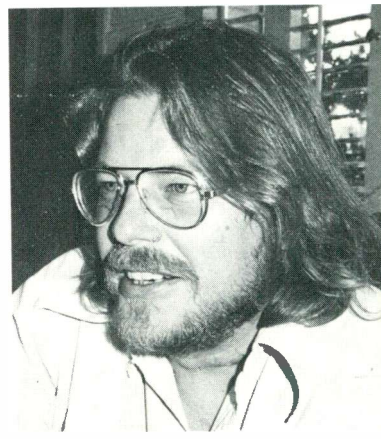
Bill Donnelly, executive vice president of 20th Century-Fox Records will continue to function as the chief operating officer, and will be responsible for all administrative matters.



Jim Fisher



Barry Goldberg



Glen Christensen

Pirate Pleads Guilty in Copyright Case

■ NEW YORK — Edgar S. Krass, doing business as American Entertainment Co., 507 Fifth Avenue here, pleaded guilty to three counts of mail fraud, one

count of wire fraud, seven counts of criminal copyright infringement and two counts of subscribing to false income tax returns.

Federal District Court Judge Robert W. Sweet set sentencing for September 27. Krass faces a maximum of 33 years in prison and fines of up to \$21,000.

Krass, who had originally been charged in a 21-count indictment with mail fraud, wire

fraud and copyright law violations stemming from his sale of more than 500,000 illegally duplicated 8-track tapes, was re-indicted with three additional counts of feloniously subscribing to false income tax returns. He immediately entered his guilty plea to 13 counts.

The prosecution was handled by Richard F. Lawler, Assistant U.S. Attorney for the Southern District of New York.

Millennium LPs Set

■ NEW YORK — Jimmy Ienner, president of Millennium Records, has announced the label's fall release schedule. The releases are headed by Meco's, "The Wizard of Oz," based on the original movie score. There will be a simultaneous release of the 12" and album on August 28th. The promotional copies of the 12" and album will be yellow vinyl. Extensive plans are being made for marketing and merchandising aids that will include posters, mobiles, contests and major giveaways.

Joey Travolta's debut lp, entitled "Joey Travolta," will ship mid-Sept. His new single, "If This Is Love," will be shipping around the same time. The Godz second album is scheduled for early October with a major tour coinciding through February.

Turner to E/A Finance

■ LOS ANGELES — Ron Turner has been named director of financial systems for Elektra/Asylum Records, it has been announced by Jack Reinstein, E/A vice president and treasurer.

Alessi Fever



A&M's Alessi brothers visited Peaches' Denver store recently and were greeted by 500 fans. During the same week some 2000 fans showed up for the brothers' in-store appearance at Peaches in Milwaukee; this scene was repeated later in Chicago, where 1000 fans dropped by to see the duo at the Flipside stand at Chicagofest. Alessi's latest A&M album, "Driftn'," has just been released.

Phonogram Taps Marty Goldrod

■ CHICAGO—Lou Simon, senior vice president/director of marketing for Phonogram, Inc./Mercury Records, has announced the appointment of Marty Goldrod to the newly created position of manager — west coast artist relations and trades.

Goldrod's chief duties will include maintaining close contact with the trade papers and tip sheets in Los Angeles, where he will be based. He will also be responsible for working with Phonogram artists who will be making appearances along the west coast.

Prior to joining Phonogram, Goldrod was west coast regional promotion manager for Private Stock Records.

ABC, GRT Plan Wha-Koo Campaign

■ LOS ANGELES—ABC Records' international division, and GRT, ABC's licensee in Canada, are supporting the group Wha-koo's Aug. 26 appearance at the Canada Jam held outside Toronto with a extensive marketing and promotion push, and will continue it through the group's concurrent initial Canadian tour.

Elaine Corlett, vice president of artist development of ABC's international division, reported that Wha-koo has been selected by Jam promoters Lenny Stogel and Sandy Feldman to "officially open" the event with a pre-concert engagement Aug. 22-23 at Toronto's El Mocambo club. CFTR-AM in Toronto, one of the co-sponsoring stations of Canada Jam, will broadcast live the group's opening night second set.

GRT is flying in 100 key radio and press people for the opening night El Mocambo show. At a special reception prior to the show, guests will be able to watch on five six-foot TV screens a Canadian broadcast of the "California Jam." GRT has also unveiled a comprehensive merchandising program for the group. It includes buttons with the inscription "Wha-koo is Coming," Wha-koo/Canada Jam T-shirts, and stickers on every beer bottle in the El Mocambo calling attention to the group and their Ontario tour dates.

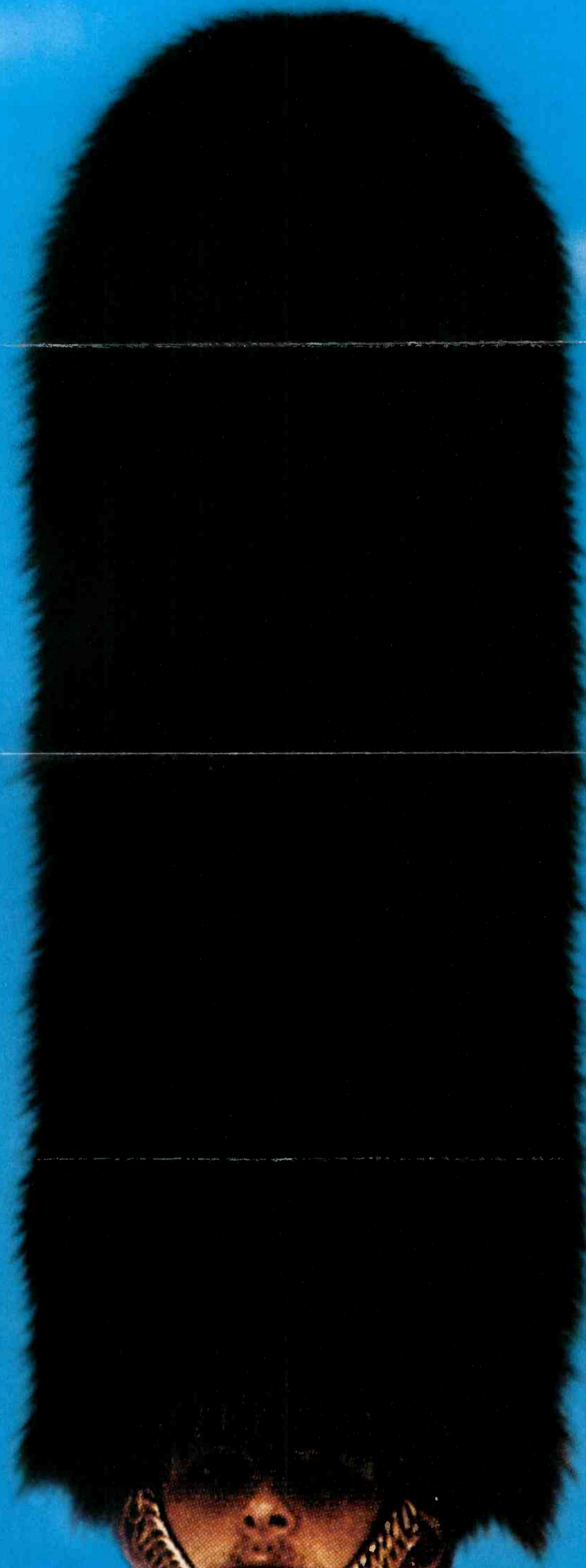
Perry Goldberg, Ontario promotion and artist development for GRT, and Lee Silversides, national promotion, GRT, have been responsible for coordinating many of the activities.

A film clip of Wha-koo's current single, "Fabulous Dancer," which ABC International produced, has been as part of a TV ad campaign for the Canada Jam, Corlett said.

WINGS' NEW SINGLE...

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RECORD WORLD SINGLE PICKS

RONNIE MILSAP—
RCA 11369



LET'S TAKE THE LONG WAY AROUND THE WORLD (prod. by T. Collins-R. Milsap) (writers: Jordan-Martin) (Chess, ASCAP/Pi-Gem, BMI) (3:23)

Milsap is an established country artist pitched to break big in the pop field and this lovely ballad could easily do the job. Milsap's vocals glide over the simplified lyrical message and the sparse background arrangements add the perfect color.

VAN MORRISON—
Warner Bros. 8661



WAVELENGTH (prod. by V. Morrison) (writer: Same) (Essential, BMI) (3:57)

Morrison's classic jazz/rock style is particularly effective on this title cut from his latest album. The soft opening kicks off an up tempo mid-section featuring soaring electronic effects and the artist's distinctive vocals. It could be his biggest in some time.

DAN HARTMAN—
Blue Sky 2772 (CBS)



INSTANT REPLAY (prod. by D. Hartman) (writer: Hartman) (Silver Steed, BMI) (3:25)

Hartman is better known for his work as an accompanist with Rick Derringer and Edgar Winter but this new disc should establish him as a solo artist to reckon with. It's the best kind of pop disco with a heavy bass line and radio active vocals.

QUAZAR—
Arista 0349



FUNK 'N' ROLL (DANCIN' IN THE FUNKSHINE) (prod. by G. Goins) (writers: Goins-Brailey) (Jumpshot, BMI) (3:46)

This aptly titled single is the debut effort by the New Jersey group straight out of the P-Funk school. The funk beat is familiar but the arrangements and production of the late Glenn Goins makes it one of the slickest records of the genre.

CAROL DOUGLAS—Midsong
40945 (MCA)

BURNIN' (prod. by E. O'Loughlin-J. Davis) (writer: M. Barkan) (Diagonal, BMI) (3:29)

Douglas' vocals are especially strong on this first release in quite a while. The arrangements are pure disco with strong radio play likely.

THE STAPLES—Warner Bros.
8669

UNLOCK YOUR MIND (prod. by J. Wexler-B. Beckett) (writers: Roe & Coe) (Temporary-Secular, BMI) (3:20)

Marvis Staples once again ably handles the lead vocals on this upbeat family effort. The production is on the mark and could help it cross r&b and pop.

EDDIE JOHNS—Private Stock
45,210

I PUT A SPELL ON YOU (prod. by Carla Music) (writer: J. Hawkins) (Unart, BMI) (3:50)

Scream' Jay Hawkins' theme gets discofied here and the effect is startling. John's vocals are strong and the song is just right for adaptation.

JOANNE MACKEL—United
Artists 1236

MY CRYIN' DIDN'T WAKE YA (prod. by J. Falsia) (writer: Mackell) (Mack-Trip, BMI) (3:13)

Mackell has one of the most unusual voices around but it works perfectly on this heavy rocker with Phil Spector overtones in the production.

PATRICIA KERR—Muso 101

WATER MY SOUL (prod. by J. Siegler-R. Schukett) (writer: Kerr) (Colleywabbles, ASCAP) (4:13)

Kerr's easy soprano and sensitive lyrics make this new disc, already getting east coast play, a natural at the adult level. The lush arrangements add interest.

THE BEACH BOYS—Brother 1394
(Warner Bros.)

PEGGY SUE (prod. by The Beach Boys) (writers: Allison-Petty-Holly) (MPL, BMI) (2:14)

The Buddy Holly catalogue gets yet another cover. The Beach Boys' harmonies work perfectly and it makes for a loving version of Holly's most famous song.

DOUBLE EXPOSURE—
Salsoul 2069

NEWSY NEIGHBORS (prod. by N. Harris) (writers: Harris-Felder) (Pub. not listed) (3:10)

The group's latest, done last year by First Choice, is one of the hottest disco discs around. The vocals are in the pocket and Harris' production is perfect.

GARLAND JEFFREYS—
A&M 2074

SHE DIDN'T LIE (prod. by D. Spinozza-G. Jeffreys) (writer: Jeffreys) (Garland Jeffreys, ASCAP) (3:27)

Jeffreys is best known for his reggae tunes but proves here he can glide across the genres. This release has a light dancing beat and plenty of pop access.

MEDICINE MIKE & CHAS. FISHER—Prescription 0001

SEASONS (prod. by D. F. Gasman) (writer: D. F. Gasman) (Prescription, BMI) (4:11)

The Long Island singer has much in common with John Denver and this light and pretty new ballad should suit adult audiences first.

A.M.O.S.—Brown Day 553

WALLY'S THEME (prod. by M. Berniker) (writers: Forestiere-Rose-LoPresti) (Brown Day, ASCAP) (2:59)

The cookie empressario gets an official theme song with this largely instrumental offering with heavy kazoo parts. It's worth a listen.

DEMIS ROUSSOS—
Mercury 74018

L.O.V.E. GOT A HOLD OF ME (prod. by F. Perren) (writers: Fekaris-Perren) (Perren Vibes, ASCAP) (3:15)

Roussos' last single was his first major breakthrough in the U.S. and this disco effort with soaring string arrangements should enlarge his audience even more.

GERRY RAFFERTY & JOE EGAN—
A&M 2075

EVERYTHING WILL TURN OUT FINE (prod. by Leiber-Stoller) (writers: Rafferty-Egan) (Hudson Bay, BMI) (3:09)

This cut from Stealers Wheel's 1973 album still stands well five years later. The duo produces a fine blend of vocal harmonies.

THIN LIZZY—Warner Bros. 8648

COWBOY SONG (prod. by group-T. Visconti) (writers: Lynott-Downey) (Pippin the Friendly Ranger/Chappell, ASCAP) (3:12)

Thin Lizzy's already popular song gets a "live" treatment here. Phil Lynott's guitar work is particularly effective. It's a strong Top 40 outing.

JUDY CHEEKS—Salsoul 2063

MELLOW LOVIN' (prod. by A. Monn) (writers: Monn-Cheeks-Williams) (AMRA) (3:29)

The ominous bass beat works wonderfully against Cheeks soft soprano vocals. It's a solid disco entry with plenty of pop potential as well.

RANDY GOODRUM—
Arista 0350

THIS FEELING INSIDE (prod. by M. McCauley-F. Mollin) (Chappell/Sailmaker, ASCAP) (3:44)

Goodrum is already known as a lyricist of merit and this first single makes it easy to see why. His vocals make the mid-tempo ballad a standout.

B. W. STEVENSON—Private
Stock 45,208

HOLDIN' ON FOR DEAR LOVE (prod. by B. Montgomery) (writers: Slate-Pippin-Henley) (House of Gold, BMI) (2:52)

Stevenson's country rock roots fit right into the pop bag here. The hook is perfect for Top 40 and it could be his biggest record in some time.

BETTY WRIGHT—Alston 3740
(T.K.)

TONIGHT IS THE NIGHT (prod. by R. & H. Albert) (writers: Wright-Clarke) (Sheryln, BMI) (3:30)

Wright's sensuality is special and sensitive on this new single (the "b" side is all spoken word) geared for the r&b audience with pop potential as well.

THE CRYERS—Mercury 74017

(IT'S GONNA BE) A HEARTBREAKER (prod. by R. Moss-S. Katz) (writer: L. Hamner) (Diamond Ladies, BMI) (2:47)

The group seems a perfect pop/rock ensemble and this debut disc is likely to make it big with the back-to-school crowd. The hook is prime pop material.

FRANKIE GEE—Channel 101

MIXED UP SHOOK UP BOY (prod. by D. Rick) (writers: Ruff-McGriff) (Ben Lee/Nerjoda, BMI) (3:16)

Florence Greenberg's new label debuts with this up-dated and sex-changed new version of Patty & The Emblems 1964 hit. It's a good shot for both pop and r&b playlists.

FONDA FEINGOLD—
Mercury 74020

DAY DREAMIN' (prod. by Medress-Appell) (writer: Feingold) (Little Max/Fondassongs, BMI) (3:00)

Mercury's newest artist has an easy delivery style and a big vocal range. The debut disc has lots of appeal for both teens and adults.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Rick Stevens' Philosophy of 'Pragmatic' A&R

By SOPHIA MIDAS

■ Prior to becoming Polydor Record's vice president of a&r in 1977, Rick Stevens had a wide range of experience in the music business, including the founding of his own promotion company in 1973, presenting shows for rock giants such as The Who, as well as extensive merchandising and marketing experience with Epic Records. Joining the Polygram group as assistant to the president, Phonodisc, in 1974, Stevens was soon appointed director of marketing, Polydor. A growing interest in a&r led to his appointment



Rick Stevens

as vice president of a&r, east coast, until he was promoted to the position he currently holds. In the following Dialogue, Stevens discusses a philosophy which maintains that a&r personnel can no longer afford to concern themselves with aesthetics alone, and that they must necessarily cultivate an astute understanding of the reality of the marketplace. In light of this philosophy, Stevens comments upon Polydor's particular success with disco product, and also discusses Polydor's aspirations and commitment to its r&b roster, as well as rock artists.

Record World: How has your experience in promotion and marketing affected your involvement in a&r?

Rick Stevens: It has led me to be a better a&r guy. I come from a background that includes concert promotions, radio promotion and marketing. I have the possibility to take all of those various elements and put them into perspective when I am making an artist decision. That means, for example, when I am looking at talent from the artistic point of view and the point of view of the ancillary elements that it takes to make a successful artist, I have the advantage of being able to know the pragmatic reality of the marketplace. I know what it's like to get a record played on the air. I know the reality of the concert promotions; the reality of breaking an act. That is an essential part of making viable talent decisions with today's competitive business atmosphere.

RW: What motivated you to join Polygram?

Stevens: I was first introduced to and became aware of the power of Polygram on an international level through Bill Farr, who during my years at CBS was the marketing vice president. He was hired by Polygram Distribution. At that time it was called U.D.C. Bill explained the commitment of Polygram to make it in the States as they had made it in Europe . . . Big . . . I wanted to be part of it. So I came into Phonodisc as assistant to the president and I've been with the Polygram group since.

RW: So it was the possibility of broad-based expansion that motivated you to join Polygram?

Stevens: Well, I mean my view right now is that the Polygram group of companies is absolutely the contender in the United States marketplace. In terms of the domestic situation, a major, major commitment is on for Polygram to succeed in this market. The result of that commitment is manifest . . . our 1978 volume will be comparable to that of CBS and W.E.A., for the first time. That's the kind of quick growth and action that I was looking for in my career.

RW: When did you begin to develop an interest in a&r?

Stevens: Well, I've always been a total music fan. The idea of being involved in the creative process and the decision-making of who should be promoted and which artist should be part of the artist roster has always been particularly attractive to me. The current style of this company, under Freddy Haayen, allows me to participate as an a&r executive and still be involved in the overall management of the company, since we operate with four division vice-presidents, who are basically specialists in their field, but who also come from varied backgrounds and have capabilities as generalists also. Beyond my specific responsibility as the a&r vice president of Polydor, I am also a member of the management committee of the company. The

management committee is an intimate, open forum wherein the marketing vice president can give his input in a&r and where I can suggest to him marketing plans and approaches and possibilities which might exist in his area. It's kind of a forum that most bigger companies can't offer, but it is very attractive to me, because I do have an interest in all those things.

RW: Tell me about your philosophy regarding a&r.

Stevens: I have two criteria when I consider an act for signing. The one criterion is that musical and aesthetic excellence and uniqueness absolutely have to be there. The second qualification is that the artist must have a reasonable prospect to develop in the reality of the marketplace.

RW: How do you perceive the "reality of the marketplace"?

Stevens: The reality of the marketplace is a kind of complicated mix which includes many things, for example, taking into consideration the kind of programming formats which are available for exposure of product in the marketplace. I'm basically a very pragmatic guy when it comes to making a signing decision. But, for example, I can be very proud to say that I signed an artist whom other artists feel is someone special, but who might only sell 50,000 records as long as there is a reasonable perspective between the financial a&r risk and the projected result. The other way that I can feel very happy is to see gold and platinum albums coming towards our company, from an artist that I signed—the ideal is to accomplish both.

RW: Can you cite an example of an artist who fulfills your aesthetic responsibility but who doesn't necessarily produce platinum lps?

Stevens: Keith Jarrett is an artist who has reached relatively broad commercial success, but who does not sell close to gold or platinum yet. There was absolutely no commercial pressure on the artist to deliver something that fit into the existing marketplace. I think that's part of the responsibility of a successful record company. Sometimes we're surprised, for example, when a Keith Jarrett, defying all the conventions and the normal, historical route through which a product breaks, can sell a substantial number of records strictly because of excellence. There are times when we'll have an artist who is very well aesthetically received but who does not realize platinum level of commercial success. Obviously, the record company has a responsibility to make a profit, but I also think a successful record company has an aesthetic responsibility too. Hopefully, the two coincide often.

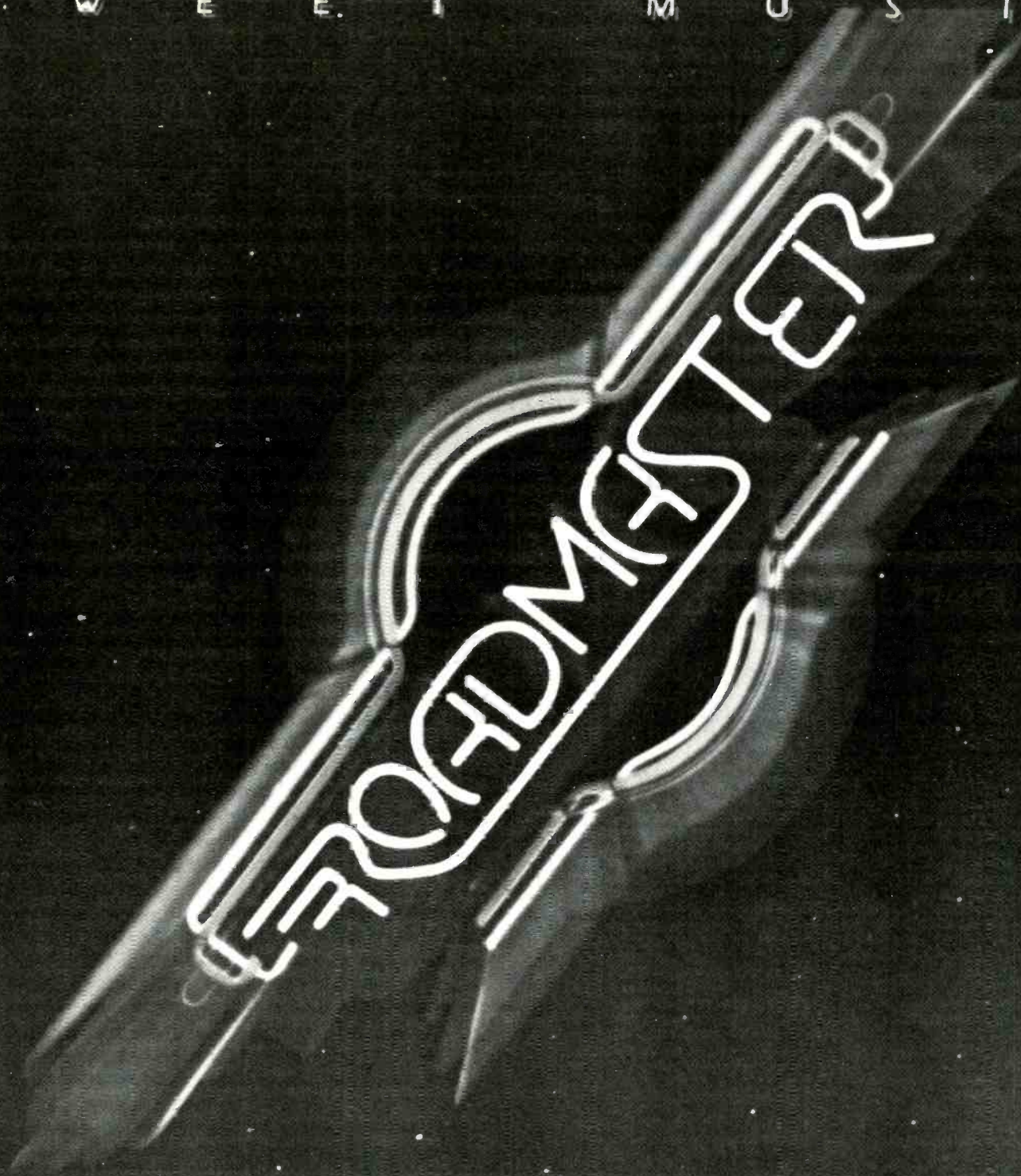
RW: What is your viewpoint regarding the strictly commercial marketplace, the buying taste of the mass market?

I liken black radio today to the situation that existed in the middle '60s with FM, what we used to call 'underground' or 'progressive' radio.

Stevens: The business today is an album business. So for example, I'm always looking for the album sale. The idea of "one-of" singles or curiosity records is not something that Polydor is particularly interested in at this time. We like to have hit singles, but we use the hit single as a development vehicle for an artist. In terms of the buying taste of the public, it's probably the most eclectic market that so far has developed in the record industry. Specifically, possibilities exist which five years ago were not viable product categories for broad-based commercial success. The development and change of radio and other media exposure opportunities (such as the discotheque) are the reasons why this marketplace situation exists. For example, I liken black radio today to the situation that existed in the middle '60s with FM, what we used to call "underground" or "progressive" radio. What's happened is that as the black marketplace and black media move towards the idea of open programming and more album cuts, the possibility for an artist like Ronnie Laws or a Roy Ayers to sell gold or platinum exists. The possibility for Wayne Henderson to accomplish the same thing exists today. It's because black radio is exposing that kind of album music. The rock and roll scene, which is another of the product categories in the marketplace, and which has several categories, is also a viable product category, obviously. But

(Continued on page 83)

S . W E E T M U S I C



**TEST DRIVE THE NEW ROADMASTER
NOW AT YOUR DEALER'S SHOWROOM**

Radio Replay

By NEIL McINTYRE



■ This week's words of wisdom are being produced in the Windy City, the place Billy Sunday couldn't shut down, where a baseball team plays only day games; not Evanston, but Chicago. As part of a continuing experiment with your emotions, I will construct the column during the NAB programming conference. This won't be a travel log—it's hard to show slides in writing—but the scene of the first NAB program conference is a different atmosphere to draw information that I'll be using for weeks.

BLACK BANDWAGON: I know the formats that stations are jumping on are called Disco, but black dance music isn't the only type of music programmed on the successful black album stations. The combination of music is very similar in its diversity to progressive radio for rock music; there's a lot of variety and not a very high rotation of specific songs. There's a consistency in the station's musical meaning, and it's not designed just for white people's dancing pleasure; the music is good to listen to for long periods of time. Jazz, love songs, Latin oriented music, current contemporary black hit music, classics and disco—this is a combination of music, not something that works because of "Saturday Night Fever."

Part of the success of WBLS in New York, which pioneered the black album format, is the delivery on the air of the personalities. The style is distinctive to the radio station. This straight-forward approach in the presentation of music is something that shouldn't be taken lightly by the duplicators of this type of programming. The key to the black album format is the music; the mix of different music is ever-changing, and very tough to package in a formula that can be re-marketed. Programming that was once thought of as very black and highly specialized has become mainstream and very successful. This mainstream appeal has not gone unnoticed by its programmers, as more and more artists have found their way into the format. Whether the copies of the black album radio sound will become strong challengers and improve on the way it's being done remains to be seen. One thing for sure is that respect on a national basis has arrived after a long time of being side-tracked, because it was thought of as being programming for blacks only. The proof in ratings and income leaves little doubt that the music is for everyone.

MADAGASCAR—A PLACE IN THE RAIN: Registration has been a little slow, but with all the conventions lately I can understand why the reaction has been so quiet, but registration blanks are always quiet. The big name talent that was promised by some of my so-called friends has yet to make it official. I shouldn't mention the groups' names that are hanging me up, but maybe a little mention will get them to sign up. Here are a few that are slow coming around: **Coco-butter, Bluebyme, Lima Ohio Rockers, Jim, Jim Jerie, and Oedipus and the Mamas Boys.** As much as I hate to embarrass the music business, this seems to be the only way to create response to a convention that has no clear benefits or reasons for attending. The Madagascar merriment will include a software demonstration by **Ray D'Ariano** of Casablanca, showing you the finest in disco cookware, disco camping equipment, and I believe the first showing of the 1979 Disco, a car without wheels, just four pair patent leather stacked heels, so the disco fans, instead of driving, can dance their way to work. **Michael Leon**, one-time A&M New Yorker, will be there with slides on display of where Charlie Chaplin recorded all his hits. Better hurry and sign up, because you only have a few months left, before the start on Dec. 24th.

MOVES: **Jim Smith** leaves WOKY/Milwaukee as PD, and is replaced by **Jeff Ryder**, former PD at WBBF/Rochester . . . **Dave Ross** new GM at Y100/Miami from KEZK/St. Louis . . . **John M. Casey** appointed PD at WROV/Roanoke from MediaStat research . . . **Jim Harper** is new PD at WNIC-FM/Detroit . . . **Russ Knight** new PD at WHK/Cleveland, replacing **John Webster** who'll be the stations public affairs director . . .

(Continued on page 94)

Arbitron To Reissue Miami Survey In Wake of 96X Diary Tampering

By MARC KIRKEBY

■ NEW YORK — Arbitron Radio will mail a revised Miami/Ft. Lauderdale survey to its subscribers this week, following the revelation of tampering with four diaries by employees of WMJX ("96X") in Miami.

96X blew the whistle on the case itself after Mort Hodgson, general manager of the station, discovered that a part-time bookkeeper with the station had obtained four Arbitron April-May survey diaries from a Dade County family. Each of the diaries recorded approximately 30 hours of listening to 96X. The bookkeeper, and two salespeople at 96X who helped fill out the diaries, were subsequently fired, according to Hodgson.

Hodgson learned about the tampering about three weeks ago, he said, and notified Arbitron August 14 after conducting his own investigation into the affair. Arbitron decided last week to revise and reissue its rating book.

None of 96X's programming staff was involved in the tampering, Hodgson said. 96X, owned by Charter Communications (formerly Bartell Broadcasters), already faces the loss of its license over its broadcast of a contest which challenged listeners to

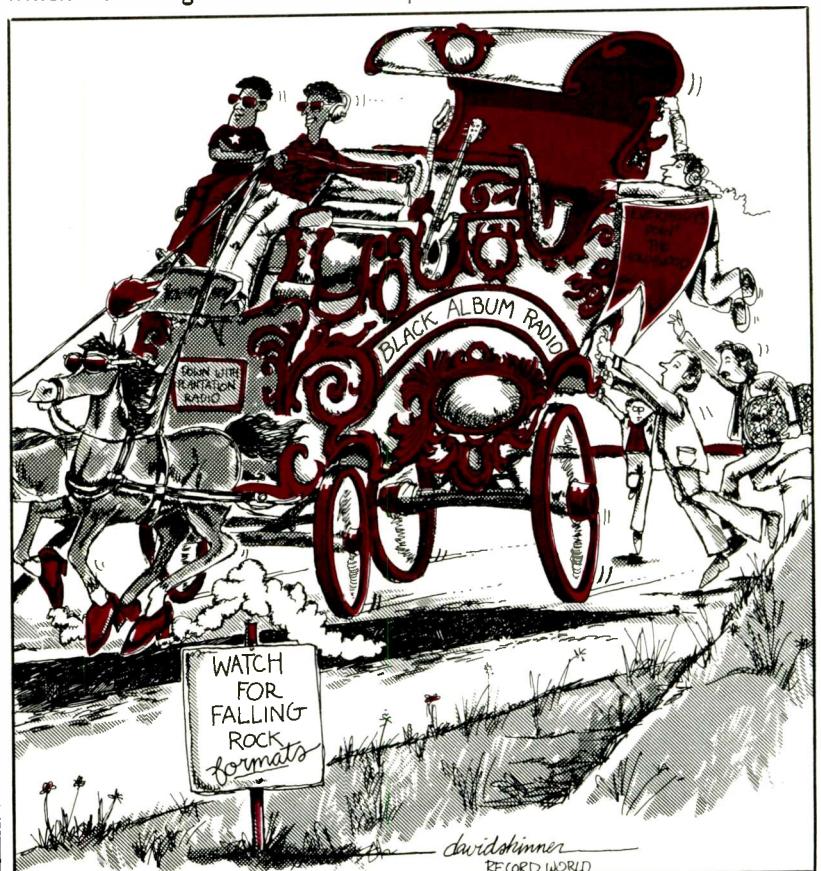
find a "missing" disc jockey, whose "disappearance" was covered as a news story by the station.

Last week, Charter reached an agreement in principle to sell 96X to the black-owned Broadcast Enterprises Network, a six-station group. That sale must still be approved by the Federal Communications Commission, which must also rule on Charter's right to the license, and the station's conduct in the Arbitron matter may well affect the FCC's decisions.

According to an Arbitron spokesperson, 96X's cume and quarter-hour totals will decrease slightly as a result of the deletion of the four books (out of a total of 2778 diaries placed in the Miami-Ft. Lauderdale area during the survey), but the station's overall ranking and totals will probably not be significantly affected. 96X went from a 3.2 to a 5.7 total share in the first survey.

Denemark Joins DIR

■ NEW YORK — Bob Meyrowitz and Peter Kauff of DIR Broadcasting have announced the appointment of Andy Denemark to the station relations staff.



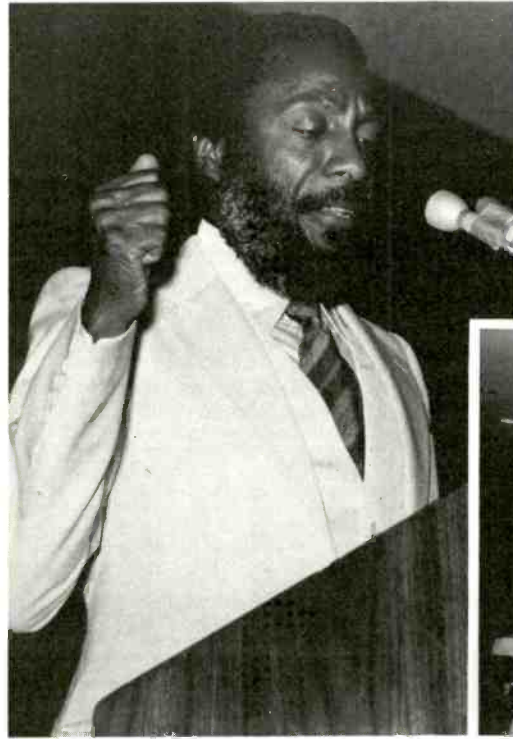
NAB Convention Draws 900 Participants

(Continued from page 3) returning to radio. Cautioning the leaders of the radio industry to make good use of their influence, Gregory urged the programmers to pay special attention to the youth of the country.

Among the best received sessions were workshops on formats, including top 40, news, country, black and AOR. The session on rotation and playlists, featuring RKO radio music director Dave Sholin, WYSP general manager Sonny Fox, KHJ program director John Sebastian, 99X program director Bobby Rich, and WNBC program director Bob Pittman, gave many program directors and general managers from smaller markets an opportunity to learn these executives' secrets in programming the major market stations.

This theme of attempting to give away the secrets of success—rare at industry gatherings—reappeared throughout the programming session, and was en-

(Continued on page 95)



Pictured from left at The NAB Programming Conference are keynote speaker Dick Gregory; part of the reverse press conference panel, from left: Claude Hall, International Radio Report; J. B. Carmichael, Cashbox; Bob Hamilton, Fred; Neil McIntyre, Record World; Bruce Morrow, Television/Radio Age; panel moderator Rick Sklar, ABC Radio Division.

TEARING UP THE CHARTS—AFTER JUST 2 WEEKS!

It's a Laugh
PB-11371

THE NEW SINGLE FROM

Daryl Hall John Oates

RECORD
WORLD
67•

BILLBOARD
73•

CASHBOX
74•

FROM THEIR
JUST-RELEASED ALBUM

Along the Red Ledge
AFL1-2804

PRODUCED BY DAVID FOSTER



Management and Direction:
Tommy Mottola

RCA



RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Producer **Gregg Diamond**, whose **Bionic Boogie** album was one of the prime examples of disco, American pop style, released last year, continues in much the same bright, rich vein with his **Starcruiser** album, just out on Marlin. Using a number of the key studio musicians assembled for Bionic Boogie and repeating his own performance on piano, Fender Rhodes and other keyboards, Diamond preserves the brilliant, highly-polished feel of the earlier album while stepping out in a somewhat more sophisticated direction. Diamond displays a softer, subtler and surer touch than many of the other producers working the pop disco field and the best material on **Starcruiser** is wonderfully easy to get into—catchy and comfortable. "Fancy Dancer" (6:14) is open, airy, a fine summer tonic with its darting guitar work and sweet-flowing strings; a falsetto chorus (girls in the lead) swoons in the ecstasies of the dance and the fancy dancer that sweeps them through it "cheek to cheek": "Never get off/never get off my feet." "Starcruisin'" (6:14) is a more energetic trip with both vocals and instrumental flourishes sharp-edged, clipped, giving the song a springy, exhilarating feel with plenty of zip in the break. The third favorite, "This Side of Midnight" (5:24), is a combination of the first two—the looseness and shimmering quality of "Fancy Dancer" plus the happy bounce of "Starcruisin'"—with particularly striking vocals and a pulsing, attention-grabbing break that plays off the strings and guitars. As with **Bionic Boogie**, many of the remaining tracks—notably "Island Boogie," "Bring Back Your Love" and the instrumental

"Arista Vista"—are attractive, strong runners-up, making this another solid album from Diamond & Co. and one that should last well into the fall.

HEAVYWEIGHT BOUT (ROUND ONE): Anyone watching the trend of rock-to-disco remakes over the past year could have predicted the eventual emergence of a disco version of "I'm a Man," which, after "Gimme Some Lovin'," was the **Stevie Winwood/Spencer Davis Group** classic most likely to succeed on the dance floor. Now, however, we're faced with not one but two new versions, both in nearly simultaneous release at the disco level: one an Italian import on **Prelude** by a group named **Macho** which runs nearly 18 minutes on one side of an lp due for commercial release within the week; the other made in Canada by **Star City** and out already as an 8:44 disco disc on **TK** with an album to follow. **Macho** draws most creatively upon the precedents already set by **Santa Esmeralda**, **Kongas** and **Revelacion**, toning down the flamenco touches (the Spanish flavor comes out in

(Continued on page 91)

Disco File Top 20

SEPTEMBER 2, 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)
- 3. BEAUTIFUL BEND**
MARLIN (entire lp)
- 4. THINK IT OVER**
CISSY HOUSTON—Private Stock (disco disc)
- 5. HOT SHOT**
KAREN YOUNG—West End (disco disc)
- 6. DO OR DIE/PRIDE/FAME**
GRACE JONES—Island (lp cuts)
- 7. INSTANT REPLAY**
DAN HARTMAN—Blue Sky (disco disc)
- 8. LET'S START THE DANCE**
BOHANNON—Mercury (lp cut)
- 9. PLEASURE ISLAND**
PAUL JABARA—Casablanca (lp cut)
- 10. YOU GOT ME RUNNING**
LENNY WILLIAMS—ABC (disco disc)
- 11. VICTIM**
CANDI STATON—Warner Bros. (disco disc)
- 12. BOOGIE OOGIE OOGIE**
A TASTE OF HONEY—Capitol (disco disc)
- 13. MISS YOU**
ROLLING STONES—Rolling Stones (disco disc)
- 14. LET THEM DANCE**
D.C. LaRUE—Casablanca (disco disc)
- 15. YOU AND I**
RICK JAMES—Gordy (disco disc)
- 16. I LOVE AMERICA**
PATRICK JUVET—Casablanca (lp cut)
- 17. DANCING IN PARADISE**
EL COCO—AVI (disco disc)
- 18. SATURDAY/SORCERER**
NORMA JEAN—Bearsville (lp cuts)
- 19. AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN**
RITCHIE FAMILY—Marlin (lp cuts)
- 20. BEYOND THE CLOUDS**
QUARTZ—Marlin (lp cut)

DISCOTHEQUE HIT PARADE

PARADISE GARAGE/NEW YORK

DJ: Larry Levan
BLACK WIDOW WOMAN—Afro-Cuban Band—Arista (lp cut)
GET UP AND DO SOMETHING/IT SEEMS TO HANG ON—Ashford & Simpson—Warner Bros. (lp cut/disco disc)
IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (disco disc, not yet available)
LET'S START THE DANCE/ME AND THE GANG—Bohannon—Mercury (lp cuts)
LET THEM DANCE—D.C. LaRue—Casablanca (disco disc)
MR. DJ YOU KNOW HOW TO MAKE ME DANCE—Glass Family—JDC (lp cut)
ONLY YOU—Teddy Pendergrass—Phila. Intl. (disco disc)
VICTIM—Candi Staton—Warner Bros. (disco disc)
WARNING—DANGER/THINK IT OVER—Cissy Houston—Private Stock (lp cuts)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

SAHARA/NEW YORK

DJ: Sharon White
BEAUTIFUL BEND—Marlin (entire lp)
BEYOND THE CLOUDS—Quartz—Marlin (lp cut)
DISCO JAM—Eddie Drennon—Casablanca (lp cut)
I'M A MAN—Macho—Prelude (lp cut, not yet available)
IN THE BUSH/KEEP ON JUMPIN'/SUMMER LOVE/SUMMER LOVE THEME—Musique—Prelude (disco disc/lp cuts)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
LAST DANCE/PLEASURE ISLAND—Paul Jabara—Casablanca (lp cuts)
MR. DJ YOU KNOW HOW TO MAKE ME DANCE—Glass Family—JDC (lp cut)
VICTIM—Candi Staton—Warner Bros. (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

(Listings are in alphabetical order, by title)

PARADE/NEW ORLEANS

DJ: Pete Van Waesberge, Jr.
BEAUTIFUL BEND—Marlin (entire lp)
DO OR DIE—Grace Jones—Island (disco disc)
DOIN' THE BEST THAT I CAN—Bettye Lavette—West End (disco disc)
FANCY DANCER/STARCruISIN'/THIS SIDE OF MIDNIGHT—Gregg Diamond's Starcruiser—Marlin (lp cuts)
HOT SHOT—Karen Young—West End (disco disc)
I'M A MAN/BECAUSE THERE IS MUSIC IN THE AIR—Macho—Prelude (lp cuts, not yet available)
#1 DEEJAY—Goody Goody—Atlantic (disco disc)
PLEASURE ISLAND—Paul Jabara—Casablanca (lp cut)
VICTIM—Candi Staton—Warner Bros. (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

RAINBOW RANCH/ E. LANSING, MICHIGAN

DJ: Larry Sanders
AIN'T THAT ENOUGH FOR YOU/DISCO FEVER—John Davis & the Monster Orch.—Sam (lp cuts)
GREGG DIAMOND'S STARCruISER—Marlin (entire lp)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
LET'S START THE DANCE—Bohannon—Mercury (lp cut)
LITTERBUG—Gentle Persuasion—Warner Bros. (disco disc)
LOVIN' FEVER/YOU CAPTURED MY HEART/EVER YTIME I SEE YOU I GO WILD—High Inergy—Gordy (lp cuts)
PLEASURE ISLAND/DIDN'T THE TIME GO FAST—Paul Jabara—Casablanca (lp cuts)
STUFF LIKE THAT/LOVE, I NEVER HAD IT SO GOOD—Quincy Jones—A&M (lp cuts)
THINK IT OVER/WARNING—DANGER/LOVE DON'T HURT PEOPLE—Cissy Houston—Private Stock (lp cuts)
YOU GOT ME RUNNING—Lenny Williams—ABC (disco disc)



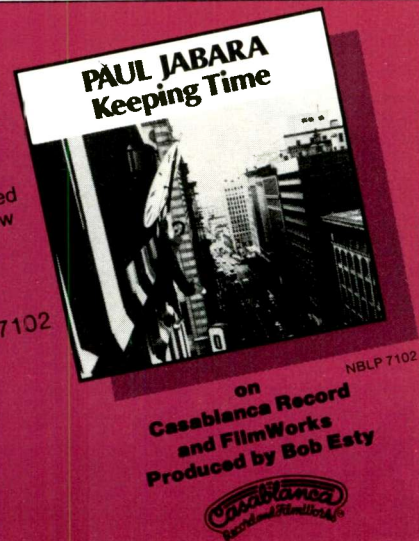
HOLD ON...

For dear Life!

Paul Jabara wrote Donna Summer's #1 giant hit, "Last Dance," starred in the summer's comedy hit, "Thank God It's Friday" and now to follow up his brilliant album, "Shut Out," Paul's 2nd album has arrived... And it's just a matter of time

KEEPING TIME

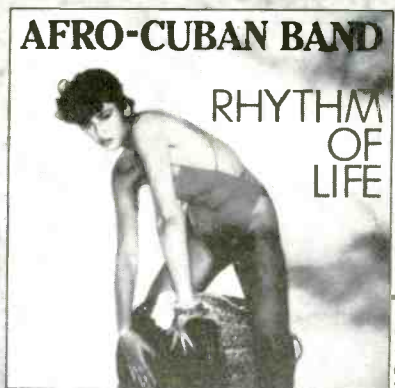
by Paul Jabara



on
Casablanca Record
and FilmWorks
Produced by Bob Esty



**EVERYONE
IS DANCING
TO THE
RHYTHM
OF LIFE.**



RHYTHM OF LIFE from the *Afro-Cuban Band*. It's the hottest dance record of the year by music's most explosive new group. A WBLS pick right out of the box. Soaring up disco charts nationwide. One of the fastest adds in history.

Come take a ride on the *RHYTHM OF LIFE*. It's an invitation no one can resist.

RHYTHM OF LIFE. From the *Afro-Cuban Band*. Their sizzling debut album, featuring the smash single "*Rhythm of Life*."

AS 0355



On Arista Records and Tapes.
Produced by Michael Zager for Love-Zager Productions.

Radio Music License Committee Sets New Agreement with ASCAP

■ NEW YORK — The All-Industry Radio Music License Committee and ASCAP reached agreement two weeks ago (17) on new blanket and per program licenses for local radio stations.

The new blanket agreement will be retroactive to March 1, 1977, and run through December 31, 1982. It calls for the same commercial rate, 1.725 percent, as in the prior agreement. However, there will be a new 15 percent standard deduction available to all stations regardless of size, in lieu of itemized deductions. The prior blanket agreement permitted a five percent optional standard deduction which was not available to large stations.

In addition, agreement has been reached on a number of reporting provisions which will significantly reduce areas of dispute that have caused friction in the past.

The new per program agreement contains a number of important new features. These include a new definition of a program and a base fee equal to four times the station's highest one minute card rate. This fee will authorize all incidental performances, including performances, as background to announcements and will replace the former two percent fee. The second part of the fee is for programs containing feature performances of music in the ASCAP repertory and is three times the blanket fee or 5.175 percent of net receipts, in place of the former rate of 8 percent. A station will not have to report feature performances with respect to any program which includes compositions in the ASCAP repertory if it advises ASCAP in advance that the program does include performances of ASCAP works.

These agreements have been

reached in principle and the lawyers are now drafting the contracts which will be submitted in U.S. District Court in Manhattan for approval under the parties' consent decree agreement.

The agreement was reached during a three-day negotiating session held in New York over a recent weekend.

The All-Industry Committee consists of Abiah A. Church, Storer Broadcasting Co., George W. Armstrong, Storz Broadcasting Corp., Kenneth R. Frankl, RKO General Inc., Robert E. Henley, WGN Continental Broadcasting Co., Robert R. Hilker, Suburban Radio Group, J. Allen Jensen, KID Broadcasting Corporation, Richard C. Percival, retired, formerly Cowles Communications, Inc., Elliott M. Sanger, retired, formerly WZXR, Lester M. Smith, Kaye-Smith Radio, James A. Stabile, Metromedia, Inc., Donald A. Thurston, Berkshire Broadcasting Co., Inc., Emanuel Dannett and Bernard Buchholz, counsel to the committee.

ASCAP was represented in the negotiations by Stanley Adams, president, Paul Marks, managing director, Paul Fagan, chief economist and director of special projects, and his assistant, Leonard Spilka, Louis E. Weber, director of broadcast licensing, and David S. Hochman, director of radio licensing, Bernard Korman, general counsel and his associate, Richard H. Reimer.

The other performing rights societies, BMI and SESAC, have blanket licenses with local radio currently in effect. BMI's, a 1.75 percent rate, is renewed by both parties on a quarterly basis, while a new SESAC blanket rate went into effect August 1, and is based on a station's highest one-minute commercial rate and its market size.

RCA's Special 'Misbehavin'



To celebrate its release of the original cast album of "Ain't Misbehavin'," RCA Records purchased the entire Longacre Theatre and, with cooperation of The Ain't Misbehavin' Company, arranged for a special performance of the show (Aug. 21) attended by radio personalities, record dealers, press, government officials, RCA artists and the RCA Records sales and promotion force. By agreement with The Ain't Misbehavin' Company, all proceeds from the evening went to The Black Theatre Alliance and The Frank Silvera Writers' Workshop, each of whom received a check for \$5,000. Shown here is the check presentation on stage after the performance made (from left) by RCA Records president Robert Summer to Garland Lee Thompson, founder-director of The Frank Silvera Writers' Workshop, and Jesse DeVore, president of the Board, Black Theatre Alliance.

Ariola Plans Campaign For Washington, Chanson

■ LOS ANGELES — Scott Shannon, senior vice president of Ariola Records, has announced a major record company push in conjunction with the debut album releases by Deborah Washington and Chanson. A comprehensive advertising, promotional, merchandising and publicity campaign will be coordinated with the upcoming releases.

Promo Tour Planned

According to national disco coordinator, Randy Sills, Deborah Washington's album, "Any Way You Want It," will be supported by a promotional tour in major disco oriented markets including San Francisco, Boston, New York and Washington, D.C. Ariola Records will also have its first major tie-in with MK Productions for the promotion of the lp.

Terry Barnes, director of creative services, has supervised a variety of promotional items, including postcards, posters and T-shirts for each artist. Special T-shirts will be made for individual discos nationwide with their personalized logos printed on them.

Bloom Ups Shore

■ NEW YORK — Rhonda Shore has been named touring publicist at The Howard Bloom Organization, Ltd. Ms. Shore joined The Howard Bloom Organization in December, 1977 as an administrative assistant.

CBS Names Mog To Memphis Post

■ NEW YORK—Jack Chase, vice president, marketing, southwest region, CBS Records, has announced the promotion of Barry Mog to the position of branch manager for the Memphis marketing area, CBS Records.

In his new position, Mog will be responsible for the sales and promotional activities for the Columbia, Epic, Portrait and Associated labels, as well as coordinating special programs and merchandising plans on all record and tape product.

Mog joined CBS in September of 1960 as a sales representative for the Cincinnati branch. He was promoted to field sales manager for the Chicago branch and promoted to branch manager for the Denver market in 1976.

Yes Tour Set

■ NEW YORK—Atlantic recording group Yes begins their 1978 world tour with a six-week series of arena shows across the U.S., opening August 28 and extending into early October. The U.S. itinerary, as now scheduled, covers 27 cities, beginning in the eastern part of the country and hitting southern, mid-western and western markets.

Faternick to RSO

■ LOS ANGELES — Bruce Faternick has joined RSO Records' field promotion staff, it was announced by Rich Fitzgerald, vice president of promotion for RSO. He will be based in Denver, working from the Polygram offices.

Lions in L.A.



RSO recording group British Lions visited Los Angeles recently during their extensive American concert tour. Pictured at a party for the group hosted by RSO are (from left) Joe Louis, western regional marketing; Rich Fitzgerald, vice president of promotion; Bob Edson, senior vice president and general manager of RSO Records; group member Morgan Fisher; Mitch Huffman, national sales manager; British Lions Buffin, John Fiddler and Ray Major; Al Coury, president of RSO Records; and British Lion Overend Watts.

Cover Story:

Sayer: Star For The '70s

■ Leo Sayer's (Warner Bros.) recent appearance at Los Angeles' Universal Amphitheater proved to be an ideal showcase for the diminutive singer's talents. With his boyish charm, seemingly boundless energy and, of course an entire set's worth of strong material — including such chart successes as "When I Need You," "How Much Love," "Long Tall Glasses" and "You Make Me Feel Like Dancing" — Sayer somehow gave an impersonal gathering of 5,000 souls the feeling of an intimate party. Each member of the audience knew that here was one singer/songwriter who is also an entertainer in the truest sense of the word.

Sayer, the product of a working class family in Shorenham-By-Sea, England, first came to the attention of the music world at large by way of his writing, when the Who's Roger Daltrey recorded an entire album of Sayer-David Courtney compositions. Sayer's own recording career began with "Silverbird," which appeared at a time when his performances featured him in full clown garb, make-up and all.

Sayer had a sizeable hit with "Long Tall Glasses" (from the album "Just a Boy"), but his success story in the United States began in earnest when he teamed with producer Richard Perry, with whom he has now collaborated on three albums. Their first project, "Endless Flight," went platinum and produced both "You Make Me Feel Like Dancing" and "When I Need

You." The second Perry-produced album was "Thunder in My Heart."

"Leo Sayer," the singer's sixth album for Warners and the third straight with Perry, represents what many are calling a change of direction for him. Currently bulleted at #117 on the *Record World* Album Chart, the record favors more acoustically-oriented textures than Sayer's previous work while surrendering none of the infectious, good-natured qualities that cemented his popularity in the first place. "Leo Sayer" contains songs by Jackson Browne ("Something Fine"), The Amazing Rhythm Aces' Russell Smith ("Dancing the Night Away"), Andy Fairweather-Low ("La Booga Rooga") and Felice and Boudleaux Bryant ("Raining in My Heart," popularized by the late Buddy Holly) as well as Sayer tunes co-written with Tom Snow and Raydio's Ray Parker; it is generally regarded as Sayer's most well-rounded collection to date.

Labeled "the perfect star for the '70s" by *Rolling Stone*, Sayer is equally well known to the less music-conscious readers of *People* and *Newsweek*. His audiences range from black and white weenyboppers to middle-aged types who might just as readily been seen at a Perry Como or Julie Andrews concert. As the '70s draw rapidly to a close, Sayer's success is anything but on the decline. In fact, he may soon have to be referred to as "the perfect star for the '80s."

Polydor Signs Ollie Brown



Polydor Incorporated has signed Ollie Brown, former drummer with Stevie Wonder and the Rolling Stones and veteran session man. Shown at the signing are, from left: Arthur von Blomberg of Polydor's west coast artists & repertoire department; Brown; Rick Stevens, vice president artists and repertoire; and Fred Haayen, president of Polydor. Not shown is Polydor a&r consultant Frankie Crocker, who was instrumental in bringing Brown to Polydor.

WB/Island Tour



Executives from Warner Bros. and Island Records recently undertook a cross-country tour to introduce Island's product to the staff of Warner Bros. and WEA marketing forces. Departing from the Warner jet in New York City are, from left: Warner Bros. Ed Rosenblatt, vice president/sales and promotion; Island founder Chris Blackwell and president Charlie Nuccio and David Berman, vice president business affairs; and Russ Thyret, vice president of national promotion.

CBS Ups Waggoner

■ NEW YORK — Del Costello, vice president, marketing, western region, CBS Records, has announced the promotion of Mike Waggoner to the position of branch manager for the Denver marketing area, CBS Records.

Salsoul Sets Six

■ NEW YORK — Salsoul Records will release six albums this week, highlighted by Loleatta Holloway's "Queen of the Night" on the Gold Mind label. Also in the release are "The Greatest Show on Earth" by Metropolis, "The Salsoul Strings," "Anikana-O" by Kongas, "Salsa's Greatest Hits, Vol. 2" and, in preparation for the Christmas season, "Christmas Jollies" by the Salsoul Orchestra.

Tape Pirate Sentenced

■ MONTGOMERY, ALA. — Charles Howard Campbell, doing business as Cherry Valley Sewing Center in Cherry Valley, Alabama, was convicted by a jury in Federal District Court here of seven counts of willful copyright infringement for retailing pirated tapes and maintaining an in-store 8-track cartridge tape duplicator.

Judge Robert Varner sentenced Campbell to a fine of \$200 on each count and ordered the destruction of more than 500 tapes seized by the FBI.

Campbell had been accused of illegally duplicating copyrighted recordings.

Gershman Taps Grant

■ LOS ANGELES—Beth Grant has been named publicist at Michael Gershman Communications.

CLASSICAL A & R ADMINISTRATOR

If you're sharp, motivated and ready to respond to the challenge of a fast-paced, exciting environment, you'll find Pickwick International Inc. ideal. We're a leading retailer/distributor of records and tapes and our growth in a tremendous growth industry has created this opportunity for substantial career development.

Assist in the development, planning and creating of quality artists and repertoire selection including maintenance and implementation of schedules, auditioning products for release consideration, pre-production technical checking of licensed masters and writing and editing label and liner copy. Requires 1 or more years experience in A&R or a degree in musicology. Excellent administrative, creative and musical discriminatory skills are necessary.

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THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ THE FORCE IS STILL WITH US—While possible personnel shifts remain uncertain in the wake of **Grace Slick's** decision to stop performing, at least for the time being, **Jefferson Starship** is reportedly keeping busy with a scheduled appearance on a prime time CBS-TV special slated to honor the "Star Wars" phenomena.

As the only musical act yet pacted to appear, the band will perform as part of an overall plot line said to be—what else—a fantasy. In addition to **George Lucas** and several of the originals from the celluloid blockbuster, we'll get to see the Starship costumed by **Bob Mackie**. Guitarist **Craig Chaquico** has written a new song to be featured during the telecast, titled either "Temples And Pyramids" or "Cigar-Shaped Object" (no, we don't know why they haven't picked the final title either). Expect the new song to get a slight jump on the show when it appears on a forthcoming Starship greatest hits set expected in October, weeks before the special's Nov 17 air-date.

ANOTHER DAN NOTE—The Starship won't be the only rockers to embellish forthcoming anthologies with bonus tracks from recent sessions. We're told the forthcoming **Steely Dan** greatest hits lp is also likely to feature at least one new song cut since the duo's still-selling "Aja" album. And sources close to the band also confirm reports that the package will be a two-disk affair.

By the way, in case anyone isn't confused by their recent comings and goings, **Donald Fagen** and **Walter Becker** have again returned to the Big Apple. The two east coast natives, after chronically explaining their Los Angeles base as an exile necessitated by the available studios and musicians here, first headed back to Manhattan a few months back, only to return. But we're told that this time, regardless of the permanence of the move, they've already started writing and recording.

INTERRUPTED BLISS—Due to the sort of typographical hiccup only National Geographic seems immune to, ace axemeister **Jeff Baxter** and his recent production charges (for CBS), the **Bliss Band**, were inadvertently savaged by last week's column.

RCA Plans Campaign For Hall & Oates LP

■ NEW YORK — "Along the Red Ledge," the newly-released album by Daryl Hall and John Oates on RCA Records, will be supported with an extensive merchandising program which will run in conjunction with the forthcoming national tour by Hall & Oates scheduled for mid-September through December.

Sixty-second radio commercials for Hall & Oates are being prepared in three different formats—an AOR album spot, a top 40 singles spot and a tour/catalogue support spot. A mini sheet featuring the covers of all five Hall & Oates albums on RCA Records suitable for newspaper reproduction and a 400 line ad mat keyed to tour support and the catalogue are available. Mini sheets and ad mats are being sent to each branch with bios and publicity in a 4-color folder.

Lefcourt to Butterfly

■ LOS ANGELES—A. J. Cervantes, president of Butterfly Records, has appointed Carol Lefcourt director of artist development and special projects. Lefcourt recently served as road manager for Butterfly's Tuxedo Junction both domestically and abroad.

Polygram Sets Branches In Detroit, Seattle

■ NEW YORK — Jack Kiernan, vice president of sales for Polygram Distribution, Inc., has announced new locations for Polygram's Detroit and Seattle branches.

The new Detroit branch, previously operating out of the branch manager's (Bill Schulte) home, is now located at 755 West Big Beaver, Suite 508, Troy, Michigan 48084. The new telephone number is (313) 362-4420.

The Seattle branch, which was located in Tukwila, is now operating at 1018 Industry Drive, Seattle, Washington 98188, with the phone number remaining (206) 575-3830. The branch continues functioning under the direction of branch manager Gerry Kopecky.

Both moves are the result of greater space requirements for the growth of Polygram Distribution and its sales staff. The Detroit branch, which until now had been only partially staffed, will be a fully functioning branch, complete with branch manager, salespeople, merchandisers, market coordinator, advertising coordinator, singles promotion coordinator and secretary. Additional new locations in Cleveland and St. Louis will be announced shortly.

For those baffled by the COAST's unexplained lapse into the midst of the Baxter/Bliss caper, our apologies and the added clarification that "Dinner With Raoul," the Bliss Band's first for Columbia, will arrive in mid-September.

YOU'VE BEEN READING MY MAIL—Lotusland folks wondering whether **Sally Stevens** has been cloned will be relieved to learn that there are two, genetically distinct Sally Stevens involved in the trade here. Friends of the native Ms. Stevens, long an active NARAS member (and winner of the L. A. chapter's "Most Valuable Player" award for four years as a session vocalist) and lyricist, have been confused lately when told Sally Stevens was handling press at RCA here.

Well, she is. Except that *this* Ms. Stevens, apart from penning some songs herself, is decidedly English, already known as a publicist through a tenure with E/A, and talks at least an octave lower.

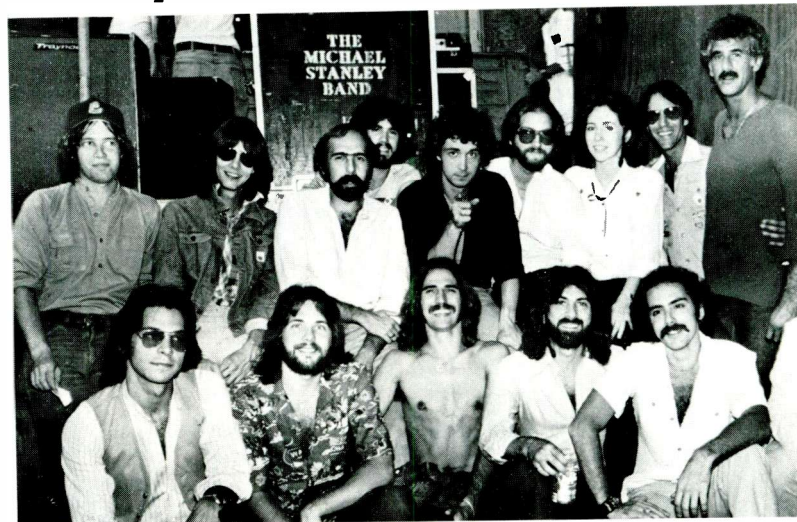
POWER CORDS—In a still-to-be-resolved footnote to the recent release of **Roger and The Goosebumps'** groundbreaking single of "Stairway To Heaven/Gilligan's Island" (see COAST, Aug. 19, 1978), at least a few listeners apparently miss the humor behind the Bay Area outfit's screwball tribute.

We're told the band, as well as Beserkley Records, which distributes their singles, have received a communique from heavyweight trial lawyer **Louis Nizer**, acting on behalf of **Peter Grant** and **Led Zeppelin**, demanding the recipients cease and desist from offering the record for airplay or sale. Nizer was also said to have asked that the master tapes be surrendered to Zep reps for destruction, although the exact legal status of any subsequent actions remains unknown.

Exact charges also remain undisclosed at press time, since it remains unclear whether Led Zep legal advisors view the single as a copyright infringement (both the "Stairway . . ." composers and the tunesmiths responsible for the immortal "Gilligan's . . ." lyric are credited on the label).

REEL LIFE—**Rick Danko** is reportedly nearing the homestretch in sessions for his second Arista solo epee, which he's producing himself at One Step Up in West Hollywood. **Sepp Donahower** is associate producer on the sessions, which thus far have seen Danko's touring band augmented by **Keith Allison**, **Jim Atkinson** and **Blondie Chaplin** . . . Meanwhile, new wavers are dismayed by the relative invisibility of **The Clash**, now working in San Francisco at The Automat with producer **Sandy Pearlman** for CBS. Also at The Automat are **Peter Paul and Mary**, at least on tape: the trio finished cutting in New York, but producer **David Rubinson** is reportedly finishing mixing chores for their Warner Bros. reunion lp . . . Latest Bay Area type to escape in search of less mellow environs is said to be **Cynthia Bowman**, publicist for the Starship and Grunt Records, who's reportedly heading south to L.A. in the next month . . . And kudos to former RW-west lycanthrope and Daze Guru, **John Mankiewicz**, now reporting for the Herald-Examiner here, while continuing to insinuate himself into video and film projects.

Stanley Steamers



Arista's Michael Stanley Band, whose debut for the label is titled "Cabin Fever," opened the bill for a sold-out concert in Central Park. Gathered backstage after the set are (standing, from left): Tommy Dobeck, Michael Stanley Band; Dave Marrell, N.Y. promotion manager, Arista Records; Rick Dobbis, vice president, artist development, Arista; Irv Lukin, N.Y. marketing manager, Arista; Michael Stanley; Abbey Konowitch, director, product management, Arista; Kiki LaPorta, advertising and creative services administration, Arista; Artie Patsiner, director, product management, Arista; Mike Belkin, MSB's manager; (seated) Bob Pelander, MSB; Kevin Raleigh, MSB; Gary Markasky, MSB; Danny Pecchio, MSB; Lenny Scaffidi, associate director, national album promotion, Arista.

Jem Issues New Catalogue

By ALAN WOLMARK

■ NEW YORK — The multi-faceted Jem Records Group seventh annual Jem catalogue has been issued in an expanded format to cover Jem's enlarging New Jersey based operation. Over the past seven years Jem has developed as this country's largest importer of "rock" product and the new catalogue is geared to incorporate that with its increasing significance as a distributor of small American labels.

Firsts in the catalogue this year include new listings of the classical Lovely Music label; Germany's Vinyl Records which specializes in recording English free jazz artists like Keith Tippett and Elton Dean; and Jem's own PVC label.

Colored vinyl discs, picture discs and boxed set collections are also newly featured in this year's edition along with the usual imports. In the past year collector's discs have dramatically risen in popularity and the catalogue is catering to what Jem foresees as the upcoming "year of the collector's item." Among the issue's over 2500 titles are Jem's own Passport label of new and established artists and lps licensed for manufacturing and distribution on its

VISA label.

The widened coverage of fledging labels and specialty items in the 96-page 1978/79 catalogue reflects Jem's attempts at providing an effective alternative for independent labels in the face of most domestic product receiving concentrated distribution through "a handful of multinationals."

To facilitate the average consumer's awareness of imports and Jem's role, 40,000 copies of the 1978/79 catalogue are being shipped for bulk store supplies and free distribution while a major merchandising campaign utilizing mobiles and point of purchase displays will also be mounted, according to Jem's international manager Glenn Fidell.

Walters Taps Caviano

■ NEW YORK—Bob Caviano has been named director of artist development at Norby Walters Associates.

Caviano will be responsible for signing new artists, booking them and coordinating career development.

Caviano was formerly managing director of the Jerry Heller Agency, east coast division.

MCA Signs The Blend



The Blend, a rock & roll band from the state of Maine, has signed a long-term contract with MCA Records, announced Denny Rosencrantz, vice president of a&r. The signing took place backstage at a recent engagement at the Paradise Ballroom in Boston. Pictured are, from left: Steve Dore, Blend member; Carl Strube, president/Sky's The Limit Productions; Don Pomber, Blend; Andrew Govatsos, Blend Management; Ken Holt, Blend; Mike O'Leary Blend Manager; J. D. Drown, Blend; MCA vice president/a&r, Denny Rosencrantz; Harry Nelson, former program director/WRKO, Boston; Blend member Skip Smith, and Bob Slavin, WCOZ/Boston.

CBS Ups DeNigris

■ NEW YORK—Don Van Gorp, vice president, marketing, mid-west region, CBS Records, has announced the appointment of John "Chip" DeNigris to the position of branch manager for the Cincinnati marketing area, CBS Records.

Duties

In his new position, DeNigris will be responsible for the sales and promotional activities for the Columbia, Epic, Portrait, and Associated labels, as well as for coordinating special programs and merchandising plans on

all record and tape product.

DeNigris began his career with CBS Records as sales representative covering the Indianapolis territory. He was then promoted to the position of sales manager in the Atlanta branch, the position he held until his current move.

Chrysalis Signs Rabin

■ LOS ANGELES — Terry Ellis, president of Chrysalis Records, has announced the signing of English singer/songwriter Trevor Rabin to an exclusive world-wide agreement.

The Royal Family of Jazz Invites You to an Encore Performance of Their Finest Work... Now Available Exclusively on Quintessence Jazz Series

Quintessence has demonstrated excellence in the production of Europe's classical masterpieces. Now Quintessence comes home with music uniquely American — Jazz in full range and color.

Featuring the Count and the Duke, Bunny, Buddy and Sonny, Chick, Zoot and Fats, The Quintessence Jazz Series delivers mainstream Jazz at budget prices that will convert your MOR buyers to toe-tapping recorded joy with the hits that gave our stars power.

Attend the Quintessence Jazz Premiere. Performances begin in August throughout the country.

R.S.V.P. your local Quintessence representative or our National Order Desk (toll free at 800-328-6758).



Pickwick Records Division, Pickwick International, Inc.
7500 Excelsior Blvd., Mpls., MN 55426

101 THE SINGLES CHART 150

SEPTEMBER 2, 1978

SEPT. 2	AUG. 26			
101	107	WHY SHOULD LOVE BE THIS WAY	MICHAEL STANLEY BAND/Arista 0348 (Bema/M. Stanley, ASCAP)	
102	—	I JUST WANNA STOP	GINO VANNELLI/A&M 2072 (Ross Vannelli, BMI)	
103	102	IT'S REALLY YOU	TARNEY SPENCER BAND/A&M 2049 (ATV/Braintree, BMI)	
104	103	YOU OVERWHELM ME	ROBERT PALMER/Island 105 (WB) (Ackee, ASCAP)	
105	111	IN FOR THE NIGHT	THE DIRT BAND/United Artists 1228 (Unichappell/ Salmon/Muhon, BMI)	
106	121	STELLAR FUNGK SLAVE	Cotillion 44238 (Atl) (SpurTree/Cotillion, BMI)	
107	104	FOR A FEW DOLLARS MORE	SMOKEY/RSO 900 (Chinnichap, BMI)	
108	109	FIRE	ROBERT GORDON WITH LINK WRAY/Private Stock 45203 (Ramrod, ASCAP)	
109	110	DO IT AGAIN	LARRY GATLIN/Monument 259 (First Generation, BMI)	
110	113	BLUE SKIES	WILLIE NELSON/Columbia 3 10784 (Irving Berlin, ASCAP)	
111	115	MY RADIO SURE SOUNDS GOOD TO ME	LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 (Nineteen Eighty Foe, BMI)	
112	106	WILD IN THE STREETS	BRITISH LIONS/RSO 898 (Castle Hill/Sheepshead Bay, ASCAP)	
113	114	BEAUTY SCHOOL DROPOUT	FRANKIE AVALON/De-Lite 907 (Mercury) (Edwin Monis, ASCAP)	
114	116	I WANNA LIVE AGAIN	CARILLO/Atlantic 3492 (Kyknos Cantos/ Vindaloo, ASCAP)	
115	119	LET'S GET CRAZY TONIGHT	RUPERT HOLMES/Private Stock 45799 (WB/The Holmes Line, ASCAP)	
116	—	IF I SING YOU A LOVE SONG	BONNIE TYLER/RCA 11349 (MAM, ASCAP)	
117	120	SEASONS FOR GIRLS	TRAMMPS/Atlantic 3460 (Golden Fleece, BMI)	
118	—	I WASN'T BORN YESTERDAY	ALLAN CLARKE/Atlantic 3497 (Intersong/ Tintobe, ASCAP/ATV/Sashsongs/Irving, BMI)	
119	122	ARMS OF MARY	CHILLIWACK/Mushroom 7033 (Island, BMI)	
120	—	SUBSTITUTE	CLOUT/Epic 50591 (Touch of Gold, BMI)	
121	112	BABY, I NEED YOUR LOVE	SWEET THUNDER/Fantasy-WMOT 826 (WMOT, BMI)	
122	126	THIS IS YOUR LIFE	NORMAN CONNORS/Arista 0343 (Jobete, ASCAP)	
123	—	I'M IN LOVE (AND I LOVE THE FEELING)	ROSE ROYCE /Whitfield 8629 (WB) (May Twelfth/Warner-Tamerlane, BMI)	
124	130	JAMIE'S CRYIN'	VAN HALEN/Warner Bros. 8631 (Van Halen, ASCAP)	
125	129	SOFT AND WET	PRINCE/Warner Bros. 8619 (Prince, No licensee listed)	
126	118	FIRST IMPRESSIONS	THE STYLISTICS/Mercury 7 4006 (Teddy Randazzo, BMI)	
127	133	THINK IT OVER	CISSY HOUSTON/Private Stock 204 (Sumac, BMI)	
128	135	STAND UP	ATLANTIC STARR/A&M 2065 (Almo/Newborn/Audio, ASCAP)	
129	124	OUT OF THE BLUE	THE BAND/Warner Bros. 8592 (Medicine Hat, ASCAP)	
130	117	YOUNGBLOOD (LIVIN' IN THE STREETS)	WAR/United Artists 1213 (Far Out, ASCAP)	
131	—	DREAMLAND	GORDON LIGHTFOOT/Warner Bros. 8644 (Moose, CAPAC)	
132	136	LADY BLUE	GEORGE BENSON/Warner Bros. 8604 (Teddy Jack, BMI)	
133	134	SUPER WOMAN	DELLS/ABC 12386 (Groovesville/Razzle Dazzle, BMI)	
134	131	SUN IS HERE	SUN/Capitol 4587 (Glenwood & Dentente, ASCAP)	
135	139	LET ME TAKE YOU IN MY ARMS AGAIN	JAMES DARREN/RCA 11316 (Stone Bridge, ASCAP)	
136	142	FUNK-O-NOTS	OHIO PLAYERS/Mercury 74014 (Play One, BMI)	
137	141	READY OR NOT	DEBORAH WASHINGTON/Ariola 7700 (United Artists, ASCAP)	
138	132	ONE MORE NIGHT WITH YOU	SUTHERLAND BROTHERS/Columbia 3 10758 (Island/Skerry, BMI)	
139	140	OUR LOVE WILL SURVIVE	MEMPHIS HORNS/RCA 11309 (Memphis Fire/ Six Continents/Knock wood, BMI)	
140	145	IF THE WORLD RAN OUT OF LOVE TONIGHT	ENGLAND DAN & JOHN FORD COLEY/Big Tree 16115 (Atl) (ABC/Dunhill, BMI)	
141	137	STAND BY ME	POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda/ ADT, BMI)	
142	127	(THEMES FROM) JAWS II FLYER	MCA 40927 (Duchess, BMI)	
143	143	1 2 3 KIND OF LOVE	WILD CHERRY/Epic/Sweet City 8 50551 (Bema/RWP, ASCAP)	
144	—	DRIFTIN'	ALESSI/A&M 2062 (Alessi, BMI)	
145	138	I HAVE NEVER BEEN IN LOVE BEFORE	JOHN MILES/Arista 0331 (British Rock, No licensee listed)	
146	147	HEARTBREAKER	NANTUCKET/Epic 8 50556 (Nantucket, ASCAP)	
147	146	REELIN'	GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)	
148	128	NEVER MAKE A MOVE TOO SOON	B.B. KING/ABC 12380 (Irving/Four Knights, BMI)	
149	125	CASTLES OF SAND	JERMAINE JACKSON/Motown 1441 (Jobete, ASCAP)	
150	—	YOU GOT ME RUNNING	LENNY WILLIAMS/ABC 12387 (Traco, BMI)	

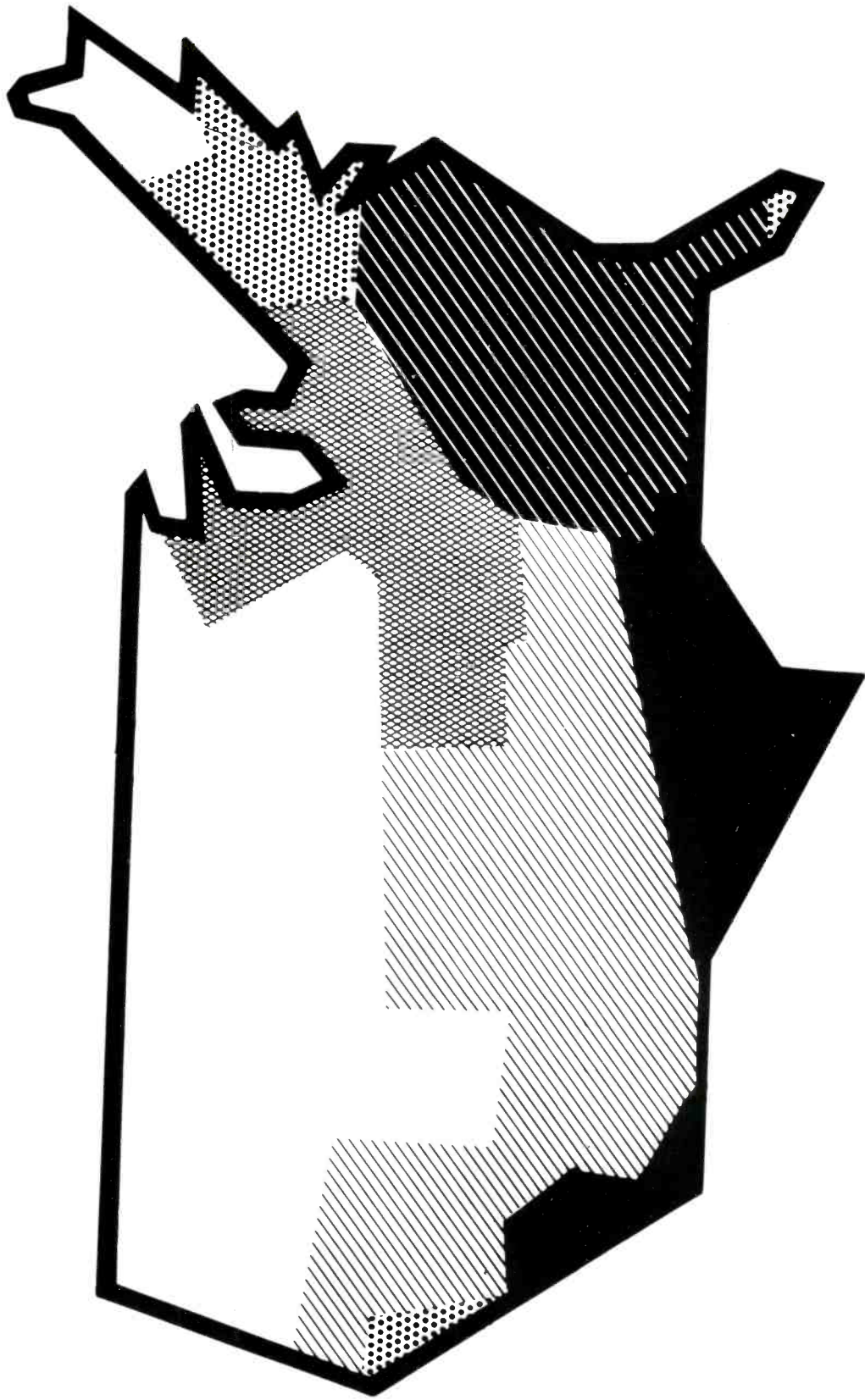
ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NOTHING GONNA KEEP ME FROM YOU Barry Gibb, Karl Richardson & Alby Galuten (Stigwood, BMI)	42	LIVINGSTON SATURDAY NIGHT Norman Putnam (ABC/Dunhill/Unart, BMI)	70
ALL I SEE IS YOUR FACE M. McCauley & F. Mollin (Welback, ASCAP)	48	LOVE IS IN THE AIR Vanda & Young (Edward B. Marks, BMI)	30
ALMOST LIKE BEING IN LOVE B. Maher & S. Gibson (United Artists, No licensee)	73	LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER) Gary Klein (Just Over The Bridge/Diana, BMI)	39
AN EVER LASTING LOVE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	11	LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI)	7
A ROLL 'N ROLL FANTASY R. Davies (Davray, BMI)	34	LONG HOT SUMMER NIGHTS M. Flicker (Irving/Moon & Stars, BMI)	99
BACK IN MY ARMS AGAIN Holland, Dozier & Holland (Jobete, ASCAP)	76	LOVE BROUGHT ME BACK D. J. Rogers (Circle R., ASCAP)	100
BACK IN THE U.S.A. Peter Asher (Arc, BMI)	40	MACHO MAN Jacques Morali (Can't Stop, BMI)	38
BADLANDS J. Landau & B. Springsteen (Bruce Springsteen)	78	MAGNET AND STEEL Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP)	14
BLAME IT ON THE BOOGIE Sylvester Leroy (Global, ASCAP)	93	MISS YOU The Glimmer Twins (Colgems- EMI, ASCAP)	5
BOOGIE OOGIE OOGIE (Fonce & Larry Mizell (Conductive/On Time, BMI)	3	MY ANGEL BABY Sean Delancy (Texongs/ BoMas, BMI)	26
CALIFORNIA NIGHTS D. Mackay, Scott & Wolf (Mam, ASCAP)	77	NEW ORLEANS LADIES Leon S. Medica (Break of Dawn, BMI)	50
CLOSE THE DOOR Kenneth Gamble & Leon Huff (Mighty Three, BMI)	16	OH DARLING George Martin (Maclen, BMI)	44
COME TOGETHER Jack Douglas & George Martin (Maclen, BMI)	46	ONE NATION UNDER A GROOVE George Clinton (Malbiz, BMI)	87
COPACABANA (AT THE COPA) Don Dante & Barry Manilow (Kamakazee/ Appoggiatura Camp Songs, BMI)	15	PARADISE BY THE DASHBOARD LIGHT Todd Rundgren (Edward B. Marks/ Neverland/Peg, BMI)	58
DANCE (DISCO HEAT) H. Fuqua & Sylvester (Jobete, ASCAP)	79	RAISE A LITTLE HELL Randy Bachman (Survivor/Top Soil, BMI)	55
DEVOTED TO YOU Arif Mardin (House of Bryant)	54	REMINISCING John Boyland & Group (Screen Gems-EMI, BMI)	22
DON'T LOOK BACK Tom Scholz (Pure Songs, ASCAP)	23	RIGHT DOWN THE LINE Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	
EASE ON DOWN THE ROAD Quincy Jones & Tom Bayler (Fox Fanfare, BMI)	74	SET THE WORLD ON FIRE John Alcock (Chappell, ASCAP)	89
FLYIN' Bruce Fairbairn (Squamish/Corinth, BMI)	83	SHADOW DANCING Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	51
FOOL (IF YOU THINK IT'S OVER) Gus Dudgeon (Magnet/Sole Selling Agent/ Interworld, ASCAP)	17	SHAKE AND DANCE WITH ME Skip Scarborough (Valle-Joe, BMI)	66
GET OFF Cory Wade (Sherlyn, BMI/ Lindseyanne, BMI)	27	SHAME Warren R. Schatz (Six Continents/ Mills & Mills, BMI)	10
GOT TO GET YOU INTO MY LIFE Maurice White (Maclen, BMI)	13	SHE LOVES TO BE IN LOVE T. Thomas, J. Colbeck & E. Organ (Heavy, BMI)	84
GOT TO HAVE LOVING Cerrone & D. Ray (Cerrone/MTB, SACEM)	98	SHE'S ALWAYS A WOMAN Phil Ramone (Joelsongs, BMI)	45
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	2	SMILE Maurice White (Saggifire, BMI/ Steelchest, ASCAP)	95
HEARTBREAKER G. Klein (Songs of Manhattan/Unichappell/Begonia Melodies, BMI)	85	STAY Jackson Browne (Cherio, BMI)	75
HOLDING ON (WHEN LOVE IS GONE) Bobby Martin (Almo/McRovscod, ASCAP)	47	STEPPIN' IN A SLIDE ZONE Tony Clarke (Johnsongs, ASCAP)	52
HOLLYWOOD NIGHTS B. Seger (Gear, ASCAP)	25	STUFF LIKE THAT Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP)	32
HONEY I'M RICH R. Parker (Raydiola, ASCAP)	92	SUMMER NIGHTS Louis S. Louis (Edwin Morris, ASCAP)	
HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood/John Farrar/Ensign, BMI)	6	SURRENDER Tom Werman (Screen Gems- EMI/Adult, BMI)	71
HOT BLOODED K. Olsen, M. Jones, J. McDonald (Somerset/Evansongs/ WB, ASCAP)	4	SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta Chappell, ASCAP)	68
HOT CHILD IN A CITY Mike Chapman (Beechwood, BMI)	18	TAKE ME I'M YOURS Michael Henderson (Electrocord, ASCAP)	81
HOT SHOT A Kahn & K. Borusiewicz (Scully, ASCAP)	80	TAKIN' IT EASY Louie Shelton (Phillips- Macleod/Bone Tone, ASCAP)	96
HOW MUCH I FEEL Freddie Piro & Ambrosia (Rubicon, BMI)	90	TALKING IN YOUR SLEEP Allen Reynolds (Christwood, BMI)	43
IF MY FRIENDS COULD SEE ME NOW G. Askey (Notable/Lida, ASCAP)	88	THERE'S NO SURF IN CLEVELAND Eric Carmen (Camex, BMI)	82
IF YOU WANNA DO A DANCE Thom Bell (Mighty Three, BMI)	65	THINK IT OVER Gary Klein (Kengorus, ASCAP)	56
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI)	57	THREE TIMES A LADY J. Carmichael/ Commodores (Jobete/Commodores, ASCAP)	1
I WILL STILL LOVE YOU W. Stewart & I. C. Phillips (WB, ASCAP)	61	TOOK THE LAST TRAIN D. Gates (Kipahuu, ASCAP)	64
I'M NOT GONNA LET IT BOTHER ME TONIGHT Buddie Buie (Low-Sal, BMI)	41	TWO TICKETS TO PARADISE Bruce Botnick (Graionca, BMI)	21
IT'S A BETTER THAN GOOD TIME T. Macaulay (Macaulay/Almo, ASCAP)	62	WHAT YOU WAITIN' FOR Mark Davis (Warner-Tamerlane/May 12th, BMI)	94
IT'S A LAUGH David Foster (Hot-Cha/ Six Continents, BMI)	67	WHENEVER I CALL YOU "FRIEND" Bob James (Milk Money, ASCAP)	28
JOSIE Gary Katz (ABC/Dunhill, BMI)	49	WHO ARE YOU Glyn Johns & Jon Astry (Eel Pie/Towser, BMI)	53
JUST WHAT I NEEDED Roy Thomas Baker (Lido, BMI)	33	WITHOUT YOU M. Flicker (Warner Bros., ASCAP)	91
KING TUT William E. McEuen (Colorado, ASCAP)	31	YOU David Anderle (Beechwood/Snow, BMI)	29
KISS YOU ALL OVER Nicky Chinn & Mike Chapman (Chinnichap/Careers, BMI)	12	YOU Trevor Lawrence (Island, BMI)	37
LAST DANCE Giorgio Moroder (Primus Arista/Olga, BMI)	8	YOU AND I Rick James & Art Stewart (Stone Diamond, BMI)	20
LET'S START THE DANCE Hamilton Bohannon (Bohannon Phase II, ASCAP/ Intersong-USA, ASCAP)	97	YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP)	24
LIFE'S BEEN GOOD Bob Szymczyk (Wow & Flutter, ASCAP)	9	YOU NEVER DONE IT LIKE THAT Daryl Dragon (Kiddio/Don Kirshner BMI)	59
LIGHTS R. T. Baker (Weed High Nightmare, BMI)	72	YOU'RE A PART OF ME Steve Gibson (Brown Shoes/Chappell, ASCAP)	63

September 2, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC WFIL
WICC WIFI WKBW WPEZ WPGC WPRO-FM
WQAM WRKO WTIC-FM WVBF KDON KFRC
KYA KYNO V97 Y100 13Q Z104 96X 99X

RW II

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

RW III

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

Adds: Gerry Rafferty
Diana Ross/Michael Jackson
Hall & Oates

Extras: Carly Simon with
James Taylor
Barbra Streisand
The Kinks
Aerosmith

LP Cuts: Rolling Stones (Beast)
Foreigner (Double Vision)

Also Possible: Quincy Jones
Moody Blues
Journey
Dan Hill
Bruce Springsteen
Karen Young
Billy Joel
Peter Brown

Last Week: This Week:

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

Adds: Steely Dan
The Who

Extras: McCrarys
Stonebolt
John Paul Young

LP Cuts: Rolling Stones (Beast)
Foreigner (Double Vision)

Also Possible: Crystal Gayle
Billy Joel
Gino Vannelli
Dan Hill
Eric Carmen
Raydio
Michael Johnson
Hall & Oates
David Gates
Aerosmith

Last Week: This Week:

1	1	Commodores
2	2	Frankie Valli
5	3	Foreigner
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12	12	Rita Coolidge
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14	14	Evelyn "Champagne" King
15	15	Earth, Wind & Fire
16	16	Chris Rea
20	17	Nick Gilder
19	18	Eddie Money
21	19	Rick James
22	20	Bob Seger
23	21	Boston
24	22	Kenny Loggins
2	23	Village People
Add	24	Linda Ronstadt
AP	25	John Paul Young
Ex	26	Aerosmith
Ex	27	Robin Gibb

Adds: The Who

Extras: Gerry Rafferty
Steely Dan
Meatloaf
Anne Murray
Moody Blues

LP Cuts: None

Also Possible: Michael Stanley Band
Trooper
Dan Hill
Carly Simon with
James Taylor
The Kinks
Hall & Oates
Michael Johnson
Stonebolt
Michael Henderson

Hottest:

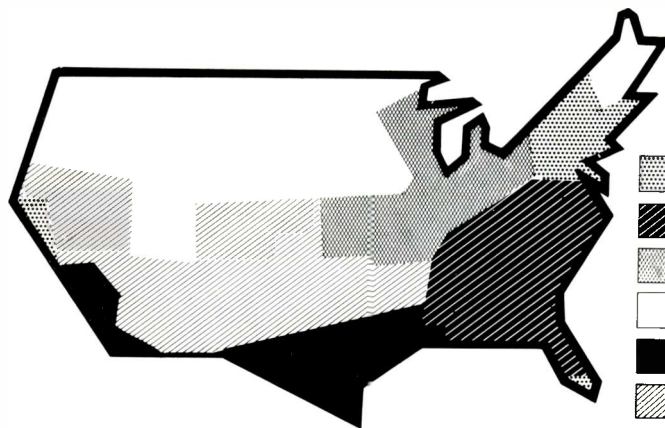
Rock:
The Who

Adult:
Gerry Rafferty

R&B Crossovers:
Michael Henderson

TPLACE ket Playlists

reas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KIMN 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 racks and juke boxes.

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

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

Last Week: This Week:

1	1	Commodores
5	2	Foreigner
2	3	Rolling Stones
7	4	Andy Gibb
8	5	Olivia Newton-John
3	6	Frankie Valli
11	7	Exile
4	8	Joe Walsh
6	9	Walter Egan
12	10	Chris Rea
15	11	LRB
13	12	Earth, Wind & Fire
14	13	Travolta & Newton-John
17	14	Nick Gilder
16	15	A Taste of Honey
19	16	Anne Murray
21	17	Kenny Loggins
9	18	Pablo Cruise
10	19	Rita Coolidge
20	20	Kenny Rogers
24	21	The Kinks
26	22	Gerry Rafferty
23	23	Crystal Gayle
25	24	Captain & Tennille
27	25	Robin Gibb
28	26	Boston
Ex	27	John Paul Young

Adds: The Who
Bob Seger
Ambrosia

Extras: Evelyn "Champagne" King
David Gates
Steely Dan

LPCuts: Foreigner (Double Vision)

Also Possible: Stonebolt
Michael Johnson
Dan Hill
Quincy Jones
Billy Joel
Hall & Oates
Paul Davis
Wendy Waldman
Bruce Springsteen

Last Week: This Week:

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

Adds: Hall & Oates
Steely Dan

Extras: The Who
McCrarys
John Paul Young
Anne Murray
Captain & Tennille

LPCuts: Bee Gees & Peter Frampton
(Sgt. Pepper)
Foreigner (Double Vision)

Also Possible: Quincy Jones
Village People
Crystal Gayle
Moody Blues
Dan Hill
Bruce Springsteen
Ambrosia

Last Week: This Week:

1	1	Commodores
2	2	Frankie Valli
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13	12	Exile
14	13	Earth, Wind & Fire
18	14	A Taste of Honey
17	15	LRB
19	16	Nick Gilder
8	17	Toby Beau
9	18	Joe Walsh
22	19	Eddie Money
21	20	Anne Murray
23	21	Bob Seger
10	22	Walter Egan
Add	23	Kenny Loggins
Ex	24	Robin Gibb
AP	25	John Paul Young
Add	26	Boston
Add	27	Gerry Rafferty
Ex	28	Linda Ronstadt

Adds: The Who

Extras: Rick James
Captain & Tennille
The Kinks

LPCuts: Rolling Stones (Beast)

Also Possible: Cheryl Ladd
Ambrosia
Diana Ross/Michael Jackson
Hall & Oates
Dan Hill

Hottest:

Country Crossovers:

None

Teen:

Robin Gibb

LP Cuts:

Bee Gees & Peter Frampton (Sgt. Pepper)
Rolling Stones (Beast)
Foreigner (Double Vision)

HOT ADDS

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

Most Added Records at Major Markets:

The Who (MCA)	19
Kenny Loggins (Columbia)	17
Boston (Epic)	15
Gerry Rafferty (United Artists)	15
Linda Ronstadt (Elektra)	11
Anne Murray (Capitol)	10
Steely Dan (ABC)	9
Robin Gibb (RSO)	9
Captain & Tennille (A&M)	8

Most Added Records at Secondary Markets:

The Who (MCA)	24
Boston (Epic)	19
Linda Ronstadt (Elektra)	18
Kenny Loggins (Columbia)	16
Bob Seger & The Silver Bullet Band (Capitol)	12
Daryl Hall & John Oates (RCA)	12
Aerosmith (Columbia)	12

Most Added R&B:

Ashford & Simpson (Warner Bros.)	12
The Jacksons (Epic)	12
Pockets (Columbia)	9
Funkadelic (Warner Bros.)	8
Holloway & Sigler (Gold Mind)	8
Rose Royce (Whitfield)	8
Switch (Gordy)	7
Dorothy Moore (Malaco)	7
Peter Brown (Drive)	7
Atlantic Starr (A&M)	7
Donny Hathaway (Atco)	7

Most Added Country:

Oak Ridge Boys (ABC)	47
Ronnie Milsap (RCA)	45
Donna Fargo (Warner Bros.)	38
Kenny Rogers & Dottie West (UA)	35
Gene Watson (Capitol)	34
Merle Haggard (MCA)	28
Dave & Sugar (RCA)	25
Larry Gatlin (Monument)	24
Randy Barlow (Republic)	23

ACTION MUSIC

By CHRISTY WRIGHT

■ **Boston** (Epic). The group has come up with another hot one. Not only is their album happening (debuted at #7 this week), but their single is debuting with good numbers on the many stations that added it. Moves are HB-22 WKBW, HB-27 WQAM, 23-18 13Q, HB-25 WRKO, 27-22 WPGC, HB-25 WHBQ, 26-20 Z93, 31-25 KSLQ, 38-33 KXOK, 35-30 Q102, 21-13 KDWB, HB-25 WTIK, 24-16 WNOE, 30-24 KHJ, HB-23 WCAO, 30-24 WIFI, HB-23 KYA, 28-22 94Q, 25-22 KBEQ, 20-16 WZUU, HB-27 WIFE, HB-23 KING, 27-22 KFI, 33-16 KTOQ, 29-25 WEAQ, HB-21 WJBQ, HB-23 WANS-FM, 27-21 KXX106, HB-27 WBBQ, 26-22 WSGA, 24-21 Z104, 27-21 WTIC-FM, 35-28 WINW, 35-19 WHB, 36-30 KNOE-FM, 29-23 KUHL, 20-17 KIIS-FM, 38-31 K100, 31-28 KTFX. Still receiving adds with these stations: 96X, WZZP, WLS, WHHY, WAUG, WAAY, KDON, WNDE, WEFM, KAAV.

Gerry Rafferty (UA). This single seems to be an excellent follow up to his last hit. Still receiving good adds around the country and taking good jumps on stations. Adds are WKBW, 13Q, WQXI, KXOK, Q102, KDWB, KFI, WTIC-FM, KDON. Moves are 12-10 KXX106, 25-21 WRKO, 28-22 Z93, HB-25 KJR, HB-23 WTIK, 30-27 KRBE, 27-24 WBBF, 21-17 94Q, 24-19 KBEQ, HB-24 KGW, 28-26 WEAQ, 22-19 WJBQ, HB-24 KKO, 23-19 WAUG, 27-23 WBBQ, 30-27 WSGA, HB-26 WHHY, 28-25 Z104, 32-23 WHB, 38-32 KNOE-FM.



Boston

Linda Ronstadt (Elektra). Another single from this artist is coming in with good jumps, and still filling in the holes with airplay across the country. Adds this week were WLAC, WCAO, WEAQ, KKO, WBSR, WEFM, KUHL, KOFM. Jumps were HB-27 WRKO, 32-30 96X, 29-22 Z93, 30-27 KSLQ, HB-36 WTIK, 27-25 KHJ, HB-29 KFRC, HB-25 KYA, 28-25 KBEQ, 22-19 WZUU, 23-19 KFI, HB-29 WIFI, HB-29 WAUG, 30-27 KXX106, HB-29 Z104, 39-34 WTIC-FM, 36-24 WHB, 32-28 K100.

LTD (A&M). This single is really crossing over from the r&b charts into the pop charts with good major market airplay. Moves on the record were 20-11 WHBQ, 25-17 WLAC and is on WTIK and added 96X in Miami this week.



LTD

Diana Ross & Michael Jackson (MCA) "Ease On Down The Road." This first release from the forthcoming movie soundtrack picked up good airplay this week on the major market level. It came in as our Chartmaker of the Week with these adds: WRKO, WQAM, Y100, 96X, WQXI, WTIK, Z104, KTFX and was already on WHBQ.

Peter Brown (Drive) "You Should Do It." Peter's new single debuted on the r&b chart (#68 this week) and crossed over into the pop field with Y100 in Miami playing it.

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

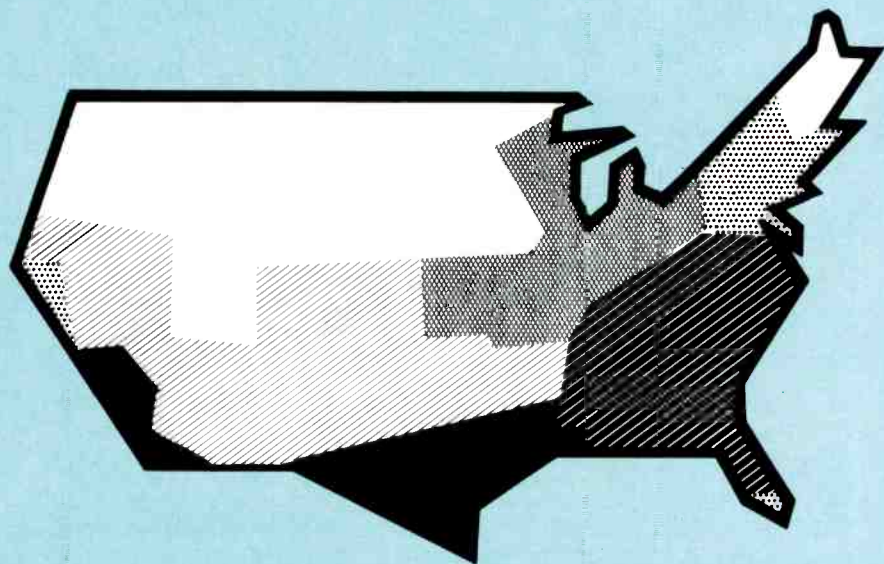
"I find that the radio marketplace brings records to my attention that might be right for San Francisco that I might otherwise miss by just reading a national chart."

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



“Wendy Waldman is the real thing: a sensuously visionary singer-songwriter who’s refined her craft and made a nearly perfect LP.” — Rolling Stone

And, a nearly perfect hit single, “Long Hot Summer Nights,” guaranteed to raise the temperature any night of the year. WBS 8617

Lively, robust, astounding music from the head and heart of Wendy Waldman.

STRANGE COMPANY

BSK 3178 On Warner Bros. Records & Tapes Produced by Mike Flicker





RECORD WORLD SINGLES CHART

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

SEPT. 2 AUG. 26

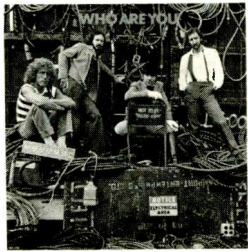
WKS. ON CHART

1	1	THREE TIMES A LADY COMMODORES Motown 1443 (3rd Week)		11	
2	2	GREASE FRANKIE VALLI/RSO 897		14	
3	3	BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 4565		12	
4	5	HOT BLOODED FOREIGNER/Atlantic 3488		10	
5	4	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)		15	
6	8	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/ RSO 903		9	
7	6	LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048		14	
8	7	LAST DANCE DONNA SUMMER/Casablanca 926		16	
9	9	LIFE'S BEEN GOOD JOE WALSH/Asylum 45493		13	
10	11	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122		14	
11	13	AN EVERLASTING LOVE ANDY GIBB/RSO 904		8	
12	15	KISS YOU ALL OVER EXILE/Warner/Curb 8589		9	
13	16	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796		6	
14	14	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719		14	
15	10	COPACABANA (AT THE COPA) BARRY MANILOW/Arista 0339		13	
16	18	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)		12	
17	20	FOOL (IF YOU THINK IT'S OVER) CHRIS REA/Magnet/UA 1198		9	
18	21	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226		11	
19	27	SUMMER NIGHTS JOHN TRAVOLTA, OLIVIA NEWTON- JOHN & CAST/RSO 906		5	
20	25	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)		11	
21	23	TWO TICKETS TO PARADISE EDDIE MONEY/Columbia 3 10765		10	
22	26	REMINISCING LITTLE RIVER BAND/Harvest 5605 (Capitol)		6	
23	34	DON'T LOOK BACK BOSTON/Epic 8 50590		3	
24	32	YOU NEEDED ME ANNE MURRAY/Capitol 4574		9	
25	30	HOLLYWOOD NIGHTS BOB SEGER AND THE SILVER BULLET BAND/Capitol 4618		4	
26	12	MY ANGEL BABY TOBY BEAU/RCA 11250		17	
27	31	GET OFF FOXY/Dash 5046 (TK)		10	
28	33	WHENEVER I CALL YOU "FRIEND" KENNY LOGGINS/ Columbia 3 10794		6	
29	22	YOU RITA COOLIDGE/A&M 2058		10	
30	35	LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)		8	
31	17	KING TUT STEVE MARTIN/Warner Bros. 8577		16	
32	19	STUFF LIKE THAT QUINCY JONES/A&M 2043		13	
33	37	JUST WHAT I NEEDED THE CARS/Elektra 45491		9	
34	38	A ROCK 'N ROLL FANTASY THE KINKS/Arista 0342		6	
35	46	RIGHT DOWN THE LINE GERRY RAFFERTY/United Artists 1233		4	
36	24	YOU'RE THE ONE THAT I WANT OLIVIA NEWTON-JOHN AND JOHN TRAVOLTA/RSO 891		23	
37	42	YOU McCRARYS/Portrait 6 70014		8	
38	28	MACHO MAN VILLAGE PEOPLE/Casablanca 922		11	
39	44	LOVE THEME FROM "EYES OF LAURA MARS" (PRISONER) BARBRA STREISAND/Columbia 3 10777		6	
40	49	BACK IN THE U.S.A. LINDA RONSTADT/Elektra 45519		3	
41	36	I'M NOT GONNA LET IT BOTHER ME TONIGHT ATLANTA RHYTHM SECTION/Polydor 14484		13	
42	45	AIN'T NOTHIN' GONNA KEEP ME FROM YOU TERI DeSARIO/ Casablanca 929		9	
43	48	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214		7	
44	58	OH! DARLING ROBIN GIBB/RSO 907		3	
45	54	SHE'S ALWAYS A WOMAN BILLY JOEL/Columbia 3 10788		4	
46	55	COME TOGETHER AEROSMITH/Columbia 3 10802		4	
47	52	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057		6	
48	53	ALL I SEE IS YOUR FACE DAN HILL/20th Century Fox 2378		4	
49	59	JOSIE STEELY DAN/ABC 12404		2	
50	51	NEW ORLEANS LADIES LOUISIANA'S LE ROUX/Capitol 4586		12	
51	29	SHADOW DANCING ANDY GIBB/RSO 893		21	
52	56	STEPPIN' IN A SLIDE ZONE MOODY BLUES/London 270		6	
53	74	WHO ARE YOU THE WHO/MCA 7708		2	
54	63	DEVOTED TO YOU CARLY SIMON WITH JAMES TAYLOR/ Elektra 45506		3	
55	62	RAISE A LITTLE HELL TROOPER/MCA 40924		5	
56	60	THINK IT OVER CHERYL LADD/Capitol 4599		7	
57	64	I LOVE THE NIGHTLIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14488		7	
58	65	PARADISE BY THE DASHBOARD LIGHT MEATLOAF/Epic/ Cleveland Intl. 8 50588		3	
59	69	YOU NEVER DONE IT LIKE THAT CAPTAIN & TENNILLE/ A&M 2062		3	
60	61	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10772		6	
61	67	I WILL STILL LOVE YOU STONEBOLT/Parachute 512 (Casablanca)		5	
62	70	IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)		4	
63	43	YOU'RE A PART OF ME GENE COTTON/Ariola 7704		11	
64	78	TOOK THE LAST TRAIN DAVID GATES/Elektra 45500		2	
65	50	IF YOU WANNA DO A DANCE SPINNERS/Atlantic 3493		7	
66	75	SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008		5	
67	83	IT'S A LAUGH DARYL HALL & JOHN OATES/RCA 11371		2	
68	76	SWEET LIFE PAUL DAVIS/Bang 738		4	
69	73	5.7.0.5. CITY BOY /Mercury 73999		6	
70	72	LIVINGSTON SATURDAY NIGHT JIMMY BUFFETT/ABC 12391		3	
71	71	SURRENDER CHEAP TRICK/Epic 8 50570		7	
72	82	LIGHTS JOURNEY /Columbia 10800		2	
73	84	ALMOST LIKE BEING IN LOVE MICHAEL JOHNSON/ EMI-America 8004		4	
CHARTMAKER OF THE WEEK					
74	— EASE ON DOWN THE ROAD DIANA ROSS/MICHAEL JACKSON MCA 40947				1
75	39	STAY/LOADOUT JACKSON BROWNE/Asylum 45485		14	
76	79	BACK IN MY ARMS AGAIN GENYA RAVAN/20th Century Fox 2374		5	
77	80	CALIFORNIA NIGHTS SWEET/Capitol 4610		3	
78	— BADLANDS BRUCE SPRINGSTEEN/Columbia 3 10801			1	
79	88	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827		2	
80	89	HOT SHOT KAREN YOUNG/West End 1211		2	
81	91	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)		5	
82	87	THERE'S NO SURF IN CLEVELAND EUCLID BEACH BAND/ Epic/Cleveland Intl. 8 50584		4	
83	86	FLYIN' PRISM/Ariola 7714		4	
84	85	SHE LOVES TO BE IN LOVE CHARLIE/Janus 276		5	
85	— HEARTBREAKER DOLLY PARTON/RCA 11296			1	
86	— YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK)			1	
87	— ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. 8618			1	
88	92	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/ Curton 0140 (WB)		2	
89	95	SET THE WORLD ON FIRE LIAR/Bearsville 0328 (WB)		3	
90	— HOW MUCH I FEEL AMBROSIA/Warner Bros. 8640			1	
91	94	WITHOUT YOU HEART/Mushroom 7035		4	
92	— HONEY I'M RICH RAYDIO/Arista 0353			1	
93	99	BLAME IT ON THE BOOGIE MICK JACKSON/Atlantic 7091		2	
94	96	WHAT YOU WAITIN' FOR STARGARD/MCA 40932		2	
95	97	SMILE EMOTIONS /Columbia 3 10791		2	
96	100	TAKIN' IT EASY SEALS & CROFTS/Warner Bros. 8639		2	
97	— LET'S START THE DANCE BOHANNON/Mercury 74015			1	
98	— GOT TO HAVE LOVING DON RAY/Polydor 14489			1	
99	— LONG HOT SUMMER NIGHTS WENDY WALDMAN/ Warner Bros. 8617			1	
100	— LOVE BROUGHT ME BACK D. J. ROGERS/Columbia 3 10754			1	

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



WHO ARE YOU
THE WHO
MCA

MOST ADDED:

- WHO ARE YOU**—The Who—MCA (29)
- ALONG THE RED LEDGE**—Hall & Oates—RCA (28)
- BOOK EARLY**—City Boy—Mercury (20)
- LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum (13)
- TRIDENT**—Kingfish—Jet (11)
- WAVELENGTH** (single)—Van Morrison—WB (9)
- DON'T LOOK BACK**—Boston—Epic (7)
- IT'S ALIVE**—Ozark Mt. Daredevils—A&M (7)
- TWIN SONS**—Fogelberg/Weisberg—Full Moon (7)
- COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic (6)
- 1994**—A&M (6)

WNEW-FM/NEW YORK

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BOOK EARLY**—City Boy—Mercury
 - CAN'T STAND THE REZILLOS**—Sire
 - PITY THE RICH**—Pierce Arrow—Col
 - SESAME STREET FEVER**—Sesame Street Records
 - SILVER LINING** (ep)—Player—RSO
 - TOO WILD TO BE TAMED**—The Boyzz—Epic/Cleveland Intl.
 - TRIDENT**—Kingfish—Jet
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
- HEAVY ACTION (airplay in descending order):**
- WHO ARE YOU**—The Who—MCA
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
 - DON'T LOOK BACK**—Boston—Epic
 - THIS YEARS MODEL**—Elvis Costello—Col
 - STREET-LEGAL**—Bob Dylan—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor

WBCN-FM/BOSTON

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BOOK EARLY**—City Boy—Mercury
 - BURNT LIPS**—Leo Kottke—Chrysalis
 - FAITH BAND**—Village
 - MEANWHILE**—Willie Alexander—MCA
 - 1994**—A&M
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay in descending order):**
- DON'T LOOK BACK**—Boston—Epic
 - WHO ARE YOU**—The Who—MCA
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - MORE SONGS**—Talking Heads—Sire
 - THE CARS**—Elektra
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - URBAN DESIRE**—Genya Ravan—20th Century
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol

WLIR-FM/LONG ISLAND

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BOOK EARLY**—City Boy—Mercury
 - CAN'T GET NO BOOTY** (single)—Stephen Stills—Col
 - IT'S ALIVE**—Ozark Mt. Daredevils—A&M
 - MORE SONGS**—Talking Heads—Sire
 - MUSEUM PIECES**—Moe Koffman—Janus
 - WAVELENGTH** (single)—Van Morrison—WB
 - WHATEVER HAPPENED**—Chris Rea—UA
 - WHO ARE YOU**—The Who—MCA
 - YOU GOTTA WALK IT**—Fagan, Becker & Diaz—Visa
- HEAVY ACTION (airplay in descending order):**
- WHO ARE YOU**—The Who—MCA
 - DON'T LOOK BACK**—Boston—Epic
 - ARC**—Lifesong
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - ALONG THE RED LEDGE**—Hall & Oates—RCA
 - DRIFTIN'**—Alessi—A&M
 - EDDIE MONEY**—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - THREE'S A CROWD**—Tarney/Spencer Band—A&M

WCOZ-FM/BOSTON

- ADDS:**
- BADLANDS**—Bill Chinnock—Atlantic
 - BOOK EARLY**—City Boy—Mercury
 - CAN'T GET NO BOOTY** (single)—Stephen Stills—Col
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
 - WAVELENGTH** (single)—Van Morrison—WB
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic

- THE CARS**—Elektra
- WORLDS AWAY**—Pablo Cruise—A&M
- SGT. PEPPER** (soundtrack)—RSO
- MISFITS**—The Kinks—Arista
- NIGHTWATCH**—Kenny Loggins—Col
- STREET-LEGAL**—Bob Dylan—Col

WPLR-FM/NEW HAVEN

- ADDS:**
- BADLANDS**—Bill Chinnock—Atlantic
 - CHAMPION**—Epic
 - OH, BOY** (single)—Melanie—World United
 - PEGGY SUE** (single)—Beach Boys—WB
 - TRIDENT**—Kingfish—Jet
 - WAVELENGTH** (single)—Van Morrison—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - DOUBLE VISION**—Foreigner—Atlantic
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - WHO ARE YOU**—The Who—MCA
 - DIRTY ANGELS**—A&M
 - THE CARS**—Elektra
 - STONE BLUE**—Foghat—Bearsville
 - OCTAVE**—Moody Blues—London

WIOQ-FM/PHILADELPHIA

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BOOK EARLY**—City Boy—Mercury
 - DANGER ZONE**—Player—RSO
 - PARALLEL LINES**—Blondie—Chrysalis
 - SIR ARMY SUIT**—Klaatu—Capitol
 - THE SHIRTS**—Capitol
 - TRIDENT**—Kingfish—Jet
 - WAVELENGTH** (single)—Van Morrison—WB
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - DOUBLE VISION**—Foreigner—Atlantic
 - THE CARS**—Elektra
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - LEO SAYER**—WB
 - SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
 - TRICKSTER**—Jet

WSAN-AM/ALLENTOWN, PA.

- ADDS:**
- ALL I SEE IS YOUR FACE** (single)—Dan Hill—20th Century
 - ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BOOK EARLY**—City Boy—Mercury
 - COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
 - IT'S ALIVE**—Ozark Mt. Daredevils—A&M
 - 1994**—A&M
 - SILVER LINING** (ep)—Player—RSO
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay in descending order):**
- SEE FOREVER EYES**—Prism—Ariola

- SOME GIRLS**—Rolling Stones—Rolling Stones
- DOUBLE VISION**—Foreigner—Atlantic
- STRANGER IN TOWN**—Bob Seger—Capitol
- WORLDS AWAY**—Pablo Cruise—A&M
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- SGT. PEPPER** (soundtrack)—RSO
- DON'T LOOK BACK**—Boston—Epic
- LIFE BEYOND L.A.**—Ambrosia—WB

WKLS-FM/ATLANTA

- ADDS:**
- CAN'T GET NO BOOTY** (single)—Stephen Stills—Col
 - DON'T LOOK BACK**—Boston—Epic
 - WHO ARE YOU**—The Who—MCA
- 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
 - WHO ARE YOU**—The Who—MCA
 - DON'T LOOK BACK**—Boston—Epic

WORJ-FM/ORLANDO

- ADDS:**
- ALL I SEE IS YOUR FACE** (single)—Dan Hill—20th Century
 - ALL NIGHT LONG**—Sammy Hagar—Capitol
 - ALONG THE RED LEDGE**—Hall & Oates—RCA
 - LOVE ME AGAIN**—Rita Coolidge—A&M
 - SILVER LINING** (ep)—Player—RSO
 - SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
 - TRIDENT**—Kingfish—Jet
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - DOUBLE VISION**—Foreigner—Atlantic

WQSR-FM/TAMPA

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BURNT LIPS**—Leo Kottke—Chrysalis
 - DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor
 - IN FLAGRANTI DELICATO**—Ian Carr's Nucleus—Capitol
 - INFINITY IS**—Sonny Fortune—Atlantic
 - IT'S ALIVE**—Ozark Mt. Daredevils—A&M
 - LIVE AT MONTREUX**—New Brubeck Quartet—Tomato
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
 - SILENT**—Eberhard Weber—ECM
 - 3-WAY MIRROR**—Livingston Taylor—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- NIGHTWATCH**—Kenny Loggins—Col
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones

- STRANGER IN TOWN**—Bob Seger—Capitol
- STREET-LEGAL**—Bob Dylan—Col
- SON OF A SON OF A SAILOR**—Jimmy Buffett—ABC
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- PYRAMID**—Alan Parsons Project—Arista
- OCTAVE**—Moody Blues—London
- DOUBLE VISION**—Foreigner—Atlantic

WMMS-FM/CLEVELAND

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BOOK EARLY**—City Boy—Mercury
 - SINGLE**—Bill Champlin—Full Moon
 - WHITE, HOT & BLUE**—Johnny Winter—Blue Sky
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay, sales in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic
 - CABIN FEVER**—Michael Stanley Band—Arista
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - THE CARS**—Elektra
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - WORLDS AWAY**—Pablo Cruise—A&M

WBX-FM/DETROIT

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
 - NEXT OF KIHN**—Greg Kihn—Beserkley
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - WORLDS AWAY**—Pablo Cruise—A&M
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - SGT. PEPPER** (soundtrack)—RSO

WXRT-FM/CHICAGO

- ADDS:**
- BOOK EARLY**—City Boy—Mercury
 - DON'T LOOK BACK**—Boston—Epic
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
 - SECRETS**—Gil Scott-Heron—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - WORLDS AWAY**—Pablo Cruise—A&M
 - PAT METHENY GROUP**—ECM
 - NIGHTWATCH**—Kenny Loggins—Col
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - OCTAVE**—Moody Blues—London
 - STRANGER IN TOWN**—Bob Seger—Capitol



It's a natural fact - this is Mother's Finest.



JE 35546

Mother's Finest put the ingredients all together on their latest album. It's a fresh new sound on record from the musicians who cook so well on stage. And they've built the funkier frame yet for lead singer Joyce Kennedy's fiery fury. Cut yourself a slice of the *new* Mother's Finest - and have a "Mother Factor" of a good time!

"Mother Factor," from Mother's Finest.
Featuring their supercharged single, "Don't Wanna Come Back."
New, on Epic Records and Tapes.

8-50596

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RECORD WORLD FM AIRPLAY REPORT

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

TOP AIRPLAY



SOME GIRLS
ROLLING STONES
Rolling Stones

MOST AIRPLAY:

- SOME GIRLS**—Rolling Stones—Rolling Stones (34)
- DOUBLE VISION**—Foreigner—Atlantic (29)
- STRANGER IN TOWN**—Bob Seger—Capitol (28)
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col (24)
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum (22)
- DON'T LOOK BACK**—Boston—Epic (21)
- WORLDS AWAY**—Pablo Cruise—A&M (18)
- NIGHTWATCH**—Kenny Loggins—Col (16)
- THE CARS**—Elektra (13)
- WHO ARE YOU**—The Who—MCA (13)

KSHE-FM/ST. LOUIS

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BOOK EARLY**—City Boy—Mercury
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
 - SAGA**—Polydor (import)
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
 - DON'T LOOK BACK**—Boston—Epic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
 - THICK AS THIEVES**—Trooper—MCA
 - DOUBLE VISION**—Foreigner—Atlantic
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - DAVID GILMOUR**—Col
 - WHITE, HOT & BLUE**—Johnny Winter—Blue Sky
 - CABIN FEVER**—Michael Stanley Band—Arista

WKDF-FM/NASHVILLE

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BURN'T LIPS**—Leo Kottke—Chrysalis
 - COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
 - IT'S ALIVE**—Ozark Mt. Daredevils—A&M
 - LARRY CARLTON**—WB
 - ORCHESTRA OF CLOUDS**—Tim Duffy—Music Is Medicine
 - SECRETS**—Gil Scott-Heron—Arista
 - SWEET MUSIC**—Roadmaster—Village
 - TRIDENT**—Kingfish—Jet

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

- SOME GIRLS**—Rolling Stones—Rolling Stones
- DOUBLE VISION**—Foreigner—Atlantic
- WORLDS AWAY**—Pablo Cruise—A&M
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- PYRAMID**—Alan Parsons Project—Arista
- NIGHTWATCH**—Kenny Loggins—Col
- SGT. PEPPER (soundtrack)**—RSO
- STRANGER IN TOWN**—Bob Seger—Capitol
- MARIPOSA DE ORO**—Dave Mason—Col
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum

WQFM-FM/MILWAUKEE

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BOOK EARLY**—City Boy—Mercury
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
 - WHATEVER HAPPENED**—Chris Rea—UA
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
 - WORLDS AWAY**—Pablo Cruise—A&M
 - DOUBLE VISION**—Foreigner—Atlantic
 - PYRAMID**—Alan Parsons Project—Arista
 - NIGHTWATCH**—Kenny Loggins—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - DAVID GILMOUR**—Col
 - OCTAVE**—Moody Blues—London

CHUM-FM/TORONTO

- ADDS:**
- DON'T LOOK BACK**—Boston—Epic
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay in descending order):**
- DOUBLE VISION**—Foreigner—Atlantic
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - DON'T LOOK BACK**—Boston—Epic
 - MISFITS**—The Kinks—Arista
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - CITY TO CITY**—Gerry Rafferty—UA
 - WHO ARE YOU**—The Who—MCA
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - WORLDS AWAY**—Pablo Cruise—A&M
 - MARIPOSA DE ORO**—Dave Mason—Col

KLOL-FM/HOUSTON

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BACK IN THE U.S.A.** (single)—Linda Ronstadt—Asylum
 - BOOK EARLY**—City Boy—Mercury
 - FORK IN THE ROAD**—Jay Adams—Atlantic
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
 - PITY THE RICH**—Pierce Arrow—Col
 - SILVER LINING (ep)**—Player—RSO
 - THREE'S A CROWD**—Tarney/Spencer Band—A&M
 - TRIDENT**—Kingfish—Jet
 - WHO ARE YOU**—The Who—MCA

HEAVY ACTION (airplay in descending order):

- WHO ARE YOU**—The Who—MCA
- DON'T LOOK BACK**—Boston—Epic
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- OCTAVE**—Moody Blues—London
- NIGHTWATCH**—Kenny Loggins—Col
- WHATEVER HAPPENED**—Chris Rea—UA
- DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor
- SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
- NEXT OF KIHN**—Greg Kihn—Beserkley
- DOUBLE VISION**—Foreigner—Atlantic

KZEW-FM/DALLAS

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - DANGER ZONE**—Player—RSO
 - IT'S ALIVE**—Ozark Mt. Daredevils—A&M
 - SAVAGE RETURN**—Savoy Brown—London
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - WHO ARE YOU**—The Who—MCA
 - DON'T LOOK BACK**—Boston—Epic
 - SLEEPER CATCHER**—Little River Band—Harvest
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

KGB-FM/SAN DIEGO

- ADDS:**
- WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic
 - WORLDS AWAY**—Pablo Cruise—A&M
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - NIGHTWATCH**—Kenny Loggins—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - PYRAMID**—Alan Parsons Project—Arista
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - VAN HALEN**—WB

KWST-FM/LOS ANGELES

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - WAVELENGTH** (single)—Van Morrison—WB
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - DON'T LOOK BACK**—Boston—Epic
 - WORLDS AWAY**—Pablo Cruise—A&M

- NIGHTWATCH**—Kenny Loggins—Col
- OCTAVE**—Moody Blues—London
- THE CARS**—Elektra
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col

KMET-FM/LOS ANGELES

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
 - WAVELENGTH (single)**—Van Morrison—WB
- HEAVY ACTION (airplay in descending order):**
- DON'T LOOK BACK**—Boston—Epic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - THE CARS**—Elektra
 - STONE BLUE**—Foghat—Bearsville
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum

KZAP-FM/SACRAMENTO

- ADDS:**
- AIN'T LIVIN' LONG LIKE THIS**—Rodney Crowell—WB
 - ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BOOK EARLY**—City Boy—Mercury
 - CA PLANE POUR MOI**—Plastic Bertrand—Sire
 - DANGER ZONE**—Player—RSO
 - MEANWHILE**—Willie Alexander—MCA
 - 1994**—A&M
 - TRIDENT**—Kingfish—Jet
 - WAVELENGTH (single)**—Van Morrison—WB
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DON'T LOOK BACK**—Boston—Epic
 - LARRY CARLTON**—WB
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - PARALLEL LINES**—Blondie—Chrysalis
 - NEXT OF KIHN**—Greg Kihn—Beserkley
 - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
 - THE CARS**—Elektra
 - INFINITY**—Journey—Col
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum

KSJO-FM/SAN JOSE

- ADDS:**
- BEZERK TIMES**—Various Artists—Beserkley (import)
 - CREED**—Elektra
 - DIRTY ANGELS**—A&M
 - DON'T LOOK BACK**—Boston—Epic
 - LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
 - PARALLEL LINES**—Blondie—Chrysalis
 - SILVER LINING (ep)**—Player—RSO
 - SUNSHOWER**—Joachim Kuhn Band—Atlantic
 - TRIDENT**—Kingfish—Jet
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay):**
- ALL NIGHT LONG**—Sammy Hagar—Capitol
 - CABIN FEVER**—Michael Stanley Band—Arista

- DAVID GILMOUR**—Col
- DOUBLE VISION**—Foreigner—Atlantic
- HEAVEN TONIGHT**—Cheap Trick—Epic
- NEXT OF KIHN**—Greg Kihn—Beserkley
- SOME GIRLS**—Rolling Stones—Rolling Stones
- THE CARS**—Elektra
- WHITE, HOT & BLUE**—Johnny Winter—Blue Sky
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

KSAN-FM/SAN FRANCISCO

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - CAN'T STAND THE REZILLOS**—Sire
 - DON'T LOOK BACK**—Boston—Epic
 - HOBO WITH A GRIN**—Steve Harley—Capitol
 - IN THE DARK**—Dyan Diamond—MCA
 - NIGHT FLIGHT TO VENUS**—Boney M—Sire
 - WAVELENGTH (single)**—Van Morrison—WB
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay):**
- APPROVED BY THE MOTORS**—The Motors—Virgin
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - MISFITS**—The Kinks—Arista
 - PARALLEL LINES**—Blondie—Chrysalis
 - PETER GABRIEL**—Atlantic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - THE CARS**—Elektra
 - URBAN DESIRE**—Genya Ravan—20th Century

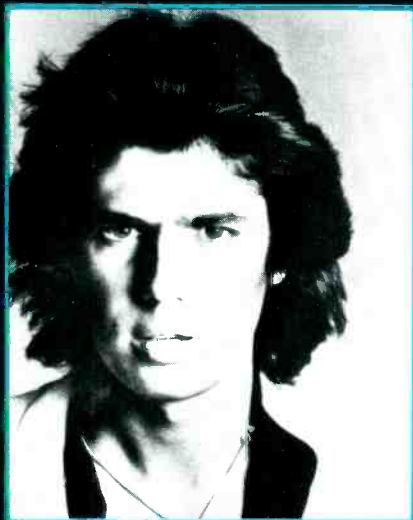
KZAM-FM/SEATTLE

- ADDS:**
- AIN'T LIVIN' LONG LIKE THIS**—Roger Crowell—WB
 - ALONG THE RED LEDGE**—Hall & Oates—RCA
 - CHAMPAGNE CHARLIE**—Leon Redbone—WB
 - JANIS IAN**—Col
 - LIVE AT THE PALAIS**—Michael Nesmith—Pacific Arts
 - SOFT SPACE**—Jeff Lorber Fusion—Inner City
 - SPLENDID**—Coryell/Catherine—Elektra
 - THE STAPLES**—WB
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - WHO ARE YOU**—The Who—MCA
- HEAVY ACTION (airplay):**
- A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville
 - BRUISED ORANGE**—John Prine—Asylum
 - BURN'T LIPS**—Leo Kottke—Chrysalis
 - COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - LAURA ALLAN**—Elektra
 - MISFITS**—The Kinks—Arista
 - PAT METHENY GROUP**—ECM
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STEALIN' HOME**—Ian Matthews—Rockburgh (import)

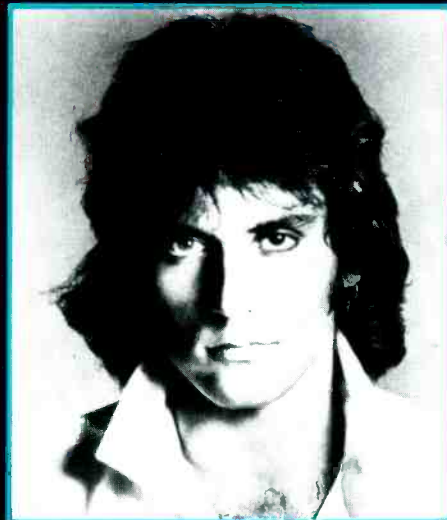
39 stations reporting this week. In addition to those printed are:

- WBAB-FM ZETA 4-FM KPFT-FM
- WAAF-FM WWWW-FM KBPI-FM
- WBLM-FM WZMF-FM KAWY-FM
- WOUR-FM KQRS-FM KOME-FM
- WYDD-FM

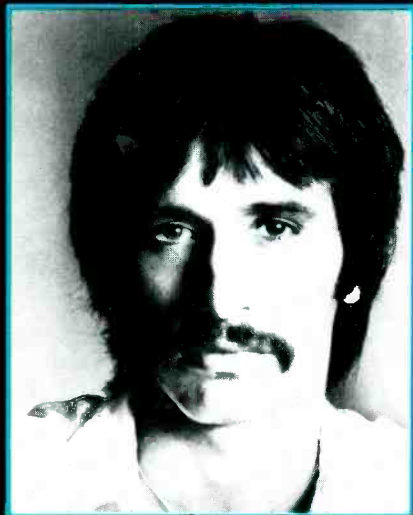
Trickster; a new treat for America.



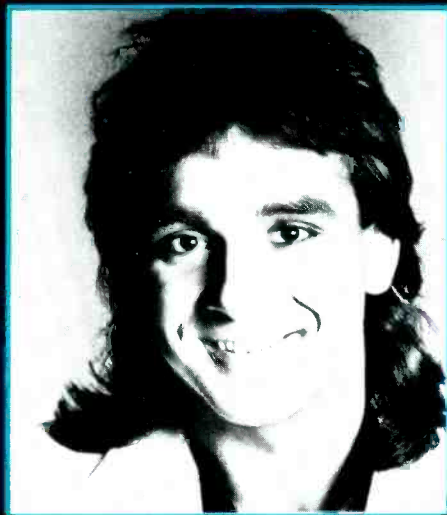
PHIL BATES



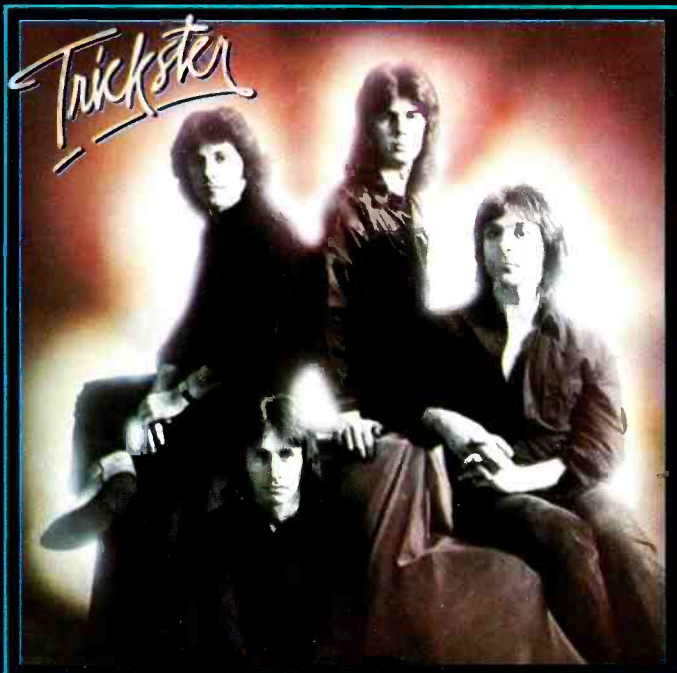
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XXX

O'Brien Joins Ariola

■ LOS ANGELES — Scott Shannon, senior vice president of Ariola Records, has announced the appointment of Tim O'Brien to the position of director of a&r and artist relations.



Tim O'Brien

Prior to joining Ariola, O'Brien was the co-owner of the producers consulting firm Matthews/O'Brien. He has had extensive experience in the a&r field, working for Playboy and Paramount as director of a&r. He has also been a producer for CBS.

In his new position, O'Brien will be responsible for the acquisition of new talent, coordination of pre-production, evaluating new material and artist relations.

Champion Names Two

■ NEW YORK—Tommy Mottola, president of Champion Entertainment Organization Inc. has announced the formation of a promotion department within the company. Susan Wax has been named director, singles promotion and will be responsible for



Susan Wax

Col Special Products Sets Tape Release

■ 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.

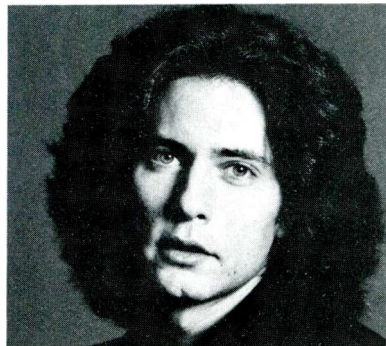
The new tape line will debut at the national music and sound show Saturday, August 26 at the New York Hilton; it will include such recordings as "Show Boat," with Helen Morgan and Paul Robeson; The original Broadway cast recordings of "Bye Bye Birdie," "Do I Hear A Waltz?" and "My Fair Lady," and such jazz albums as the TV soundtrack for "The Sound Of Jazz," "Take Five" with Carmen McRae and Dave Brubeck, "Sarah Vaughan in Hi-Fi" and "Hi-Fi Ellington Uptown."

Also represented are Johnny Mathis' 1956 debut recording, with backing by Buck Clayton, J.J. Johnson, John Lewis, Herb Ellis, Phil Woods and Hank Jones.

singles promotion on the Top 40 and secondary levels.

Jeb Brien

At the same time Jeb Brien has been appointed director, AOR promotion for Champion. Both Brien and Wax will be based in Champion's New York offices.



Jeb Brien

Dozier & Rachtman Bow Summit Artists

■ LOS ANGELES—Deborah Dozier and Peter Rachtman have announced the formation of Summit Artists, a full-service talent agency.

Both Dozier (as an agent) and Rachtman (as a personal manager) have been active for several years in the film, TV and music industries.

The partners are currently holding discussions with possible affiliates in both New York and London and expect to make other announcements shortly. The company is located at 8833 Sunset Blvd., Los Angeles, 90069.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ OH NO, YOU'RE NOT GOING TO QUOTE DAVE MARSH AGAIN ARE YOU!? Not yes, but hell yes, because **Bruce Springsteen** and the **E Street Band** were in town for three sold-out shows at Madison Square Garden last week, each one of which was, to quote from Marsh's Rolling Stone cover story on Springsteen, "not just another concert, but another goddam event."

Following his free concert in Cleveland two weeks ago, Springsteen spoke of "steamrolling into the Garden." This phrase hardly indicates the power of the shows, which in their own way may have been as much of a breakthrough as the Bottom Line sets in the "Born To Run" year. While it is considered the pinnacle of stardom for a rock artist to play the Garden, the venue is also thought of as something of a white elephant acoustically. Springsteen conceded nothing to the hall. The show he brought in was not only far superior to any Knick game, but was also the standard, in every respect, by which arena concerts will hereafter have to be judged.

"Trying to be the best involves certain risks, in or out of the Twilight Zone," **Rod Serling** once said. If anything, Springsteen is willing to take any risk, bear any burden, in his quest for supremacy. He needn't worry though, for the mantle is rightly his now. But it's also his nature to continually ask "Why not?" and to reach for something greater. As monumental as the final Garden show was, perhaps the greatest feeling of all is the realization that it was something of a new beginning for the artist, that his finest hour is yet to come.

MAYBE SHE SHOULD RUN FOR PRESIDENT: If she did **Dolly Parton** would probably carry New York, if the reaction of the crowd at City Hall Monday noon, where she gave a free concert, was any indication. Accompanied by the late **Ira Mayer**, we sauntered over to the festivities in time to catch most of a rousing set of songs (including fine versions of "All I Can Do" and "Heartbreaker") and the People's Press Conference, at which Parton answered questions from the fans. New York City Mayor **Ed Koch** had long since presented the platinum-wigged songstress with the key to the city, but we were around to hear Parton opine as to how she liked the city so much that she was considering renting an apartment here. Then she quickly changed her mind and decided she'd "just move in with the Mayor," who wisely refrained from saying that he wouldn't kick Parton out of bed for eating crackers. Another unwary fan, commenting on the splendor of Parton's hair, asked how often she washed and cut it. Parton's response: "I bought it this way!"

Completely ingenuous, always charming, Parton as well is turning into the total entertainer, as she demonstrated so well at the Palladium Tuesday night. Following a well-received set by one of country music's most-talked about young artists, **Eddie Rabbitt**, Parton entered to the rolling rhythm of "Higher and Higher" and breezed through a set that was by turns comical (in her patter to the audience) and poignant (thanks to songs such as the brilliant but unrecorded "Me and Little Andy") and joyous. It was all great good fun, from the first moment at City Hall to the final notes at the Palladium. To her credit, Parton, in attempting to reach a wider audience, has not forgotten from whence she came. More than ever she seems intent on mining her past, her childhood in the Great Smoky Mountains of Tennessee, for material; and as long as this holds true the lady will be in good shape.

MAYBE HE SHOULD RUN FOR PRESIDENT: Bruce Springsteen fans in Tennessee mounted a write-in campaign for the artist in the state's recent gubernatorial primary election, which is even bigger news than the two-hour sellout of tickets for his September 15-17 stand at the Palladium. More details on the election as they become available.

SOFTBALL NEWS: The Flashmakers' two-game winning streak came to a crashing halt last week when the animals from Guardian Life clawed their way past RW for a 15-3 win. The team, however, was buoyed by the news that long-ball hitting **Stan Meises**, last year's Rookie of the Year, is coming off the disabled list beginning with next week's game against the Atlantic Heavies. So long Mac, it's been good to know you.

RUMOR MILL: **Bob Dylan** at Madison Square Garden, September 29-30.

FACT MILL: **Randy Bachman** appears to be making a concerted effort to start at square one again. Last week Bachman's manager, **Graeme S. Waymark**, confirmed reports of a contractual break between Bachman and Polydor Records. Bachman's aim? To be a "free artist, publisher and producer." The artist's production agreement with MCA, which expired this year, has not been renewed by Bachman, pending further

(Continued on page 89)

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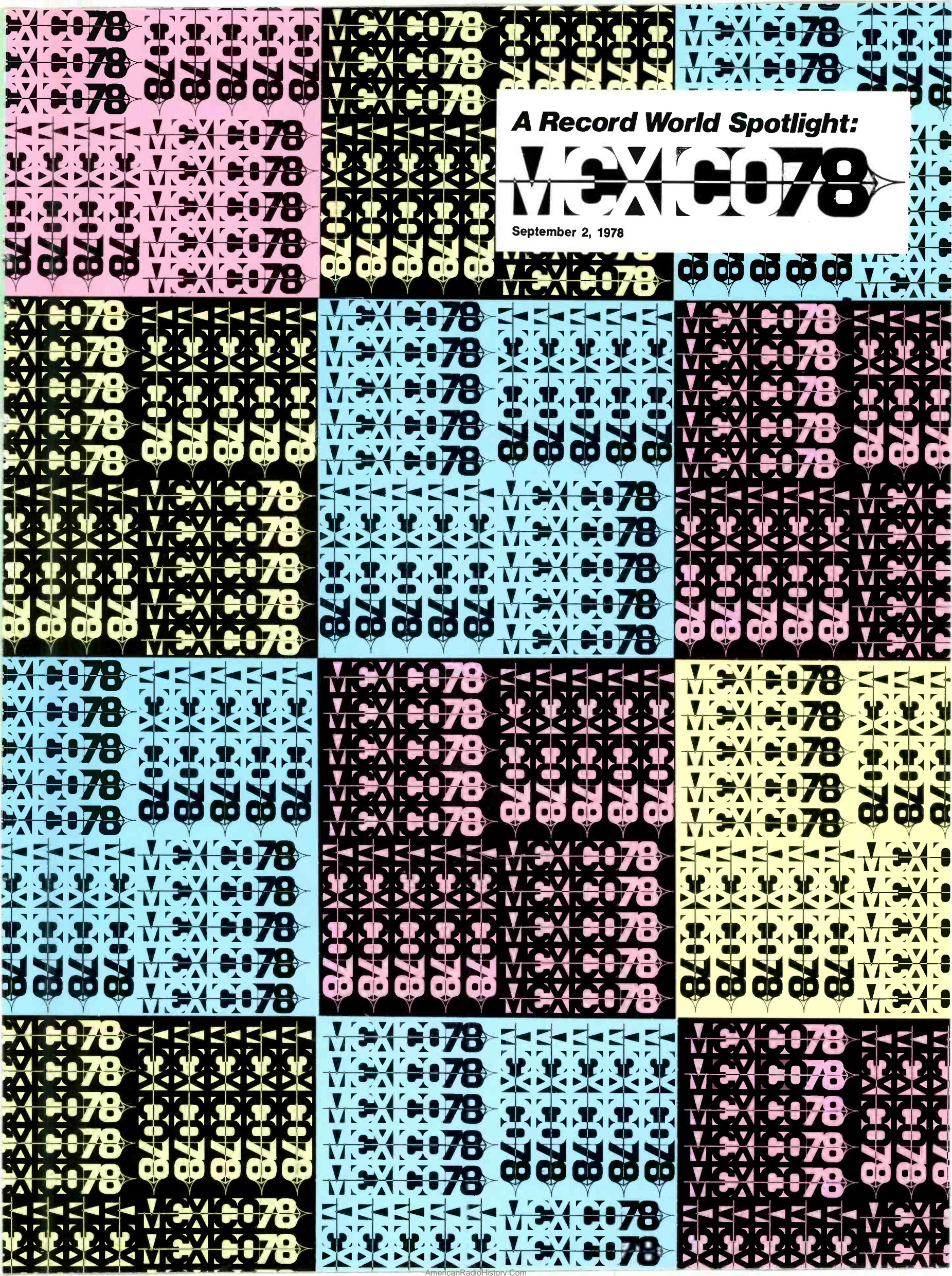
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A Record World Spotlight:

MEXICO 78

September 2, 1978



MEXICO 78

Con 'Gavilan o Paloma' esta superando el medio millon de copias vendidas

Jose Jose Afirma: 'En Ariola Estoy Vivendo La Mejor Etapa De Mi Carrera Discografica'



José José

■ Para José José, su primera etapa discográfica fué brillante en RCA. Después le vino una caída espantosa, que solo cambiando de compañía grabadora pudo superar. Es el propio José José, quien explica como se originaron los triunfos que está viviendo.

Record World: Como te sientes en Ariola?

José José: Feliz, por que los resultados están a la vista. Cuando estaba en RCA me quejaba por la falta de promoción, sobretodo a nivel internacional. Yo realicé una jira el año pasado por todo Centro América, y de lo único que se acordaban era de "La nave del olvido" y "El triste," y de eso ya habían transcurrido 8 años. Entonces ya te imaginas como me siento ahora en Ariola, con números como "Gavilán o Paloma," "Buenos días amor," "Volcán" y "Amar y querer," que están funcionando a nivel internacional. Con estos resultados, se mide automáticamente la capacidad de una compañía para promover a un artista.

RW: ¿A que atribuyes los éxitos que has logrado recientemente?

José José: A la fuerte promoción y al apoyo que he recibido por parte de mi nueva compañía Ariola. Además, con la práctica he aprendido que hay que estar en constante contacto con la gente de la radio y así le he hecho. Mis visitas a las estaciones de radio han sido frecuentes, cuidando como nunca lo había hecho mis relaciones con los programadores de radio. Gracias a Dios, el público consumidor también ha jugado un papel importante con su apoyo.

RW: ¿Experimentas alguna diferencia entre Ariola y tu anterior compañía?

José José: Existe una enorme diferencia, que estriba en la mentalidad que emplea Ariola para manejar las relaciones públicas y la promoción de radio, las mismas que son todo un éxito, y que repercute lógicamente en ventas. Como información te diré, que con el tema "Gavilán o Paloma" estamos superando el medio millón de copias vendidas.

RW: ¿Que concepto tienes de la forma en que operan los sistemas promocionales de Ariola?

José José: Mira, la mentalidad con que Ariola maneja estos sistemas promocionales, está deánitivamente basado en los sistemas europeos. Al instalarse en México, están empleando esa mentalidad para con el elenco nacional y los resultados son la mejor muestra.

RW: ¿Por que te inclinas a grabar un mayor número de obras de autores españoles?

José José: Por que indiscutiblemente son los autores españoles los que están llevando la vanguardia en el género de la balada romántica en toda América Latina. Mi segundo élepe, está lleno de obras de autores españoles y solo existe un número de autor mexicano. Para mi tercer élepe, tenemos la idea de hacer una mezcla, utilizando obras de autores españoles y mexicanos, tratando de darle al público de las diferentes latitudes lo que más le gusta.

RW: ¿Que concepto tienes de Rafael Pérez Botija?

José José: Lo que más me gusta de Rafael, es que a pesar de en corta edad—27 años—su preparación músico cultural es admirable. Es autor y compositor, o sea que domina a la perfección el escribir canciones y musiclizarlas. Es músico, toca el piano y la guitarra, siendo además director artístico y arreglista. Conoce y maneja la consola de grabación. En fin, te digo que es un triunfador, precisamente por todos estos atributos que rodean su personalidad. Su preparación

musical es sencillamente extraordinaria. Yo lo felicito y me alegro de haberlo conocido.

RW: ¿Como has sentido el cambio de dirección artística?

José José: Con el cambio de dirección artística me siento perfectamente bien. Era muy necesario para mí. Como sabras, a mí me dirigen totalmente en Europa. Yo para realizar una grabación, paso primero por España, con la intención ya sea de grabar en Madrid ó en Londres. Para citar un ejemplo te diré, que para Septiembre debo estar en Madrid preparando la grabación de mi futura producción, pero pudiera ser que tambien la realizára en Londres.

RW: ¿Por que prefieres grabar en el extranjero?

José José: Por la calidad de la grabación. Por la calidad de las técnicas de grabación, la cual es muy superior. Que me perdonen mis compatriotas, pero desgraciadamente en México los ingenieros de sonido no están preparados para manejar el equipo que tienen en las manos. Es mi apreciación muy personal. En repetidas veces mi sinceridad na lastimado a muchos compañeros, pero tengo que responder a la pregunta como es. La calidad, la técnica de grabación es muy superior en el extranjero.

RW: ¿A que se debe que los intérpretes del género moderno de México, no se hayan colocado en los mercados internacionales a la altura de las águras de España, Brasil ó Argentina?

José José: Definitivamente por la falta de promoción de las compañías grabadoras mexicanas. Esto es indiscutible. Te diré que resulta muy difícil, siquiera en México pegar a nivel nacional, por lo tanto es mucho más difícil hacerlo a nivel internacional. Esto es precisamente lo que carecemos la mayoría de los intérpretes mexicanos. Se necesita el respaldo total y absoluto de una compañía que si nos contrata y nos ofrece promoción internacional, deben cumplir. El artista debe viajar en plan promocional, claro que estos viajes implican gastos, pero así se debe llevar este negocio.

RW: ¿En que país extranjero te gustaría triunfar?

José José: En Estados Unidos. Es mi sueño dorado entrar al mercado americano.

RW: ¿Desde el momento en que firmaste con Ariola, estas conforme con los resultados discográficos que has alcanzado?

José José: Desde luego que sí. Verás, yo siempre he tenido una gran sombra con "La nave del olvido" y "El triste" que fueron los temas que más vendí en mis inicios, alcanzando las cifras de 250 mil copias cada uno, según reportes de la propia compañía. Ahora, superé ampliamente esas cifras con "Gavilán o Paloma." Los resultados no han podido ser más óptimos, con decirte que discográficamente nunca había alcanzado el éxito que actualmente tengo. Con estos resultados, estoy viviendo la mejor etapa de mi carrera discográfica. Pero es muy justo mencionar, que estos resultados son como consecuencia de los sistemas promocionales tan efectivos que emplea el sello Ariola. Y las cifras en ventas son el mejor ejemplo.

RW: ¿Que concepto tienes del ejecutivo mexicano?

José José: Las empresas discográficas en México son importantes, y hablando a nivel de América Latina, las ventas originadas en México son de un índice muy elevado, por lo que considero que hasta la fecha las compañías grabadoras en México han sido bien llevadas. Pero hay que crecer y tratar de desenvolverse a nivel internacional, lo cual permitiría al artista mexicano alcanzar metas internacionales, lo que hasta la fecha parece imposible. Ojalá y los directivos mexicanos tomáran mayor interés en proyectar a los intérpretes mexicanos hacia el extranjero, apoyándolos con todas las armas promocionales que se puedan emplear. Que la mentalidad de los directivos que manejan las grabadoras en general cambiara, para que el artista mexicano tuviera oportunidad de proyectarse con firmeza, intentando la consolidación en los mercados mas fuertes de América Latina.

RECORD WORLD EN MEXICO

By VILO ARIAS SILVA



■ MEXICO—Una vez más, nuestro Especial 78 se hace presente, dando oportunidad a las declaraciones honestas y constructivas de los personajes más destacados del medio discográfico de México. En cada entrevista, he podido constatar el enorme cariño que ésta gran familia musical le tiene a su profesión. Existe honda preocupación, por la notoria falta de elementos capacitados. La industria, crece gigantesca en cada temporada y los profesionales distinguidos son muy difíciles de encontrar. La mayoría de las empresas, padecen

marcadas deficiencias en muchas de sus áreas y no hay solución visible. Pero apesar de sus errores, de sus pugnas diarias por la consecución de hits y de la lucha constante por superar al competidor, la industria discográfica de México sigue adelante, tratando de ubicarse al ritmo que la época impone, y con la idea fija, en que quizás próxima temporada, los intérpretes y las producciones mexicanas encuentren el camino internacional. Mi sincera felicitación, para todos los integrantes que forman por convicción, la gran familia disquera de México; y que estén concientes, que hoy más que nunca—debido al crecimiento del mercado—, se necesitan ejecutivos que destaquen por sus virtudes y cariño a la industria, para contrarrestar a los advenedizos que causan un daño terrible . . . El SOMDI—Sociedad Mexicana Recaudadora de Derechos Intelectuales—notificó notarialmente a la SACM—Sociedad de Autores y Compositores de México—, la rescisión del contrato, por el cual, los editores habían autorizado la cobranza y administración de los derechos de ejecución pública. La demanda de rescisión, fué cursada el 24 de Julio pasado por el Lic. Genarro Trias Castillo, Notario Público No. 53, quien representa a los

editores miembros del SOMDI. De esta manera, se espera la postura que adoptará la SACM, ya que como lo establece el contrato vigente, la notificación debe efectuarse con 90 días de anticipación al vencimiento, mismo que vence el próximo 26 de Octubre . . . ¡Que manera de evolucionar la de **Alvaro Dávila!** El autor-intérprete de *Mélody*, va que vuela a convertirse en primera figura. En la actualidad, se escucha fuertemente con el tema "Cuando te marchaste" . . . El anuncio, que públicamente hizo **Armando de Llano** al ser nombrado



Alvaro Davila

Vice Presidente Ejecutivo y Director General de CBS Columbia Internacional, en el sentido de que daría un mayor impulso al desarrollo de artistas nacionales é internacionales, va fructificando favorablemente. CBS encuentra la respuesta al esfuerzo por enmendar los errores pasados. ¡Congratulaciones! . . . Un buen inicio de **Jaime Morey**. Su primer lanzamiento titulado "Se enamoró", se coloca paulatinamente en el gusto popular . . . **Juan Calderón**, el disc jockey más destacado y brillante animador de programas musicales en la TV, estará de visita en Madrid en la primera quincena de Septiembre. Su inquietud por retornar a la patria que lo vió nacer, ha hecho que Calderón suspenda su excesivo ritmo de trabajo, a pesar de que su presencia es indispensable en cada uno de sus programas. ¡Buen viaje Juanito! . . . Otro violento cañonazo de **Rocío Durcal** (Ariola), la española que acaparó difusión de costa a costa con sus hitazos



Armando de Llano

"Tarde" y "Jamás me cansaré de Tí," ahora lo hace con "Fué un placer conocerte" . . . De lo más interesante, se vislumbra el MUSEXPO 8 que se realizará del 4 al 8 de Noviembre en el hotel Konover Hyatt de Miami Beach. La industria latina está inquieta y posiblemente la asistencia sea muy numerosa . . . **Raúl Velásco** asumió aparte de la responsabilidad de la Dirección General, la producción del programa de televisión "Siempre en Domingo," al ser inesperadamente separado del cargo **Raúl Lozano** quien fungía como productor.



Jaime Morey

Aparte de esta variante en el organigrama interno, se anuncia también una series de renovaciones, que vendrán a dar una mayor atracción al prestigiado programa de televisión . . . Y ahora ¡Hasta la próxima desde México!

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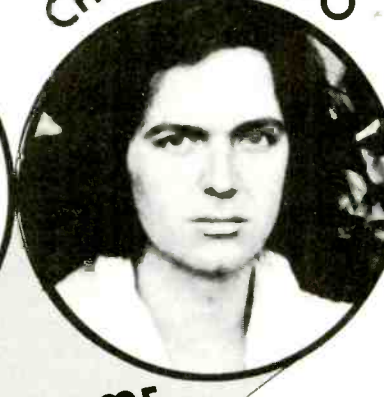
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ROCIO DURCAL



CAMILO SESTO



JUAN GABRIEL



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FUE UN PLACER CONOCERTE

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QUE SERA DE TI

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MIENTEME

AMIGO MIO CUENTA CON
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DISCOLIBRO S.A. H

ANGELA CARRASCO

MARIO PINTOR

ESTRELLITA



AMIGO
DE FUERON TUS PASOS

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POR UNA SONRISA

AMAR Y QUERER

VOLCAN

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GAVILAN O PALOMA



JOSE JOSE

ESPERANZA

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MEXICO 78

El autor-interprete de mayor impacto nacional esta descontento

Napoleon No Quiere Seguir Grabando

■ "Ya no tengo interés en seguir grabando, por que considero que considero que mis mejores canciones están siendo desperdiciadas en una compañía que adolece de conocimientos en cada uno de sus departamentos. No es posible pensar, que algo que produce dinero lo quieran destruir. Es como darle de patadas al pesébre donde uno duerme."

Así se expresa Napoleón de su actual momento discográfico. El autor-intérprete mexicano de mayor impacto de la temporada 77-78, exterioriza su descontento y reclama el apoyo promocional que debería tener como primera figura que és.

"Yo no quiero que me pongan un monumento, sinó sencillamente que se ocupen un poco de mi carrera discográfica y de mi proyección internacional. Que se planee con la debida anticipación la forma en que vamos a trabajar los próximos lanzamientos.

A través del tiempo que tengo en las grabaciones profesionales, he podido darme cuenta del interés que tienen las otras compañías por sus respectivos artistas. Pero aquí, yo me siento totalmente abandonado, sin ningún apoyo. No me explico por que proceden así conmigo, después de haberles vendido cantidades gigantescas en cada lanzamiento.

En el transcurso de esta última temporada, me han sucedido situaciones que no se pueden tole-

'No estoy de acuerdo con las regalías que me han pagado,' dice

rar. ¿Como es posible que me manden a Centro América en plan promocional y tenga yo que pagar los derechos del impuesto del aeropuerto?, por que se dió el caso, que al ejecutivo que lo enviaban conmigo le dieron solamente 133 dólares para todos los gastos. Esto es imposible de creer, pero es cierto, no faltó a la verdad.

Por otro lado, yo sé que en Estados Unidos mis producciones han funcionado bien. Todas las veces que he estado en plan de trabajo por la unión americana, comprobé que las ventas de mis discos sencillos y élepes, cartuchos y cassetts, han sido siempre muy considerables, pero resulta que por concepto de regalías solamente he recibido 3 mil dólares, considerandose en estas liquidaciones, todo el tiempo transcurrido desde el momento en que ingresé a la compañía hasta la fecha. Esto no lo puedo creer. No puede ser posible, ya que dentro de estas liquidaciones, están incluidos los cuatro éxitos más recientes que he tenido, como son "Después de tanto," "Vive," "Pajarillo" y "Hombre." No estoy indisponiendo a la compañía, simplemente quiero que

se entienda y que quede claro que son liquidaciones que no se pueden creer. No tengo ningún temor y por eso lo grito públicamente. Antes me quedaba callado y no reclamaba, pero esto ya pasó los límites y la razón está conmigo, por eso es muy necesario que lleguemos a un arreglo justo." Terminó diciendo el triunfador del pasado festival OTI, que comienza a colocarse en el mercado con su nuevo tema titulado "La vida."

Todo la obra editorial de esta sección ha sido preparada por Vilo Arias Silva.

All editorial copy in the special section was prepared by Vilo Arias Silva.



Napoleon

La Peer Southern Reestructura Sus Sistemas A Nivel Mundial



Edward Villar

La organizacion que fundo Ralph Peer cumple 50 años

■ MEXICO — En sus oficinas centrales de Nueva York, la Peer Southern que cumple 50 años de su fundación, inició la reestructuración total de sus sistemas internos y externos. Sus actuales máximos directivos **Ralph Peer Jr.** y **Monique Peer**, están logrando con estos cambios, una revitalización muy provechosa con todas sus filiales.

La responsabilidad de visitar toda América Latina, la lleva a cabo **Edward Villar**, eficiente y capacitado ejecutivo de origen argentino quien ocupa el cargo de Contralor y Gerente Financiero. Sus y sitas, se realizarán periódicamente, con la intención de mantener una estrecha vinculación con todos los autores, supervisando a su vez cada lanzamiento. De tal forma, el apoyo promocional será simultáneo en todo el mundo, en beneficio de las futuras obras que lance la organización Peer.

Esta reorganización generado mucho entusiasmo, tanto en las oficinas centrales de Estados Unidos, como en cada una de las aproximadamente 30 filiales que operan en todo el mundo, por lo que la Southern Music Publishing Co. Inc.

Violento Hitazo Del Grupo Aria 8 Con El Tema 'Corazon Herido'

■ MEXICO — Uno de los hitazos más espectaculares de la temporada, lo realizó el grupo **Aria 8** con su creación "Corazón herido" (versión en español). **Matilde, Vicky, Fito Rey, Tito Zamorano y Chucho Contreras**, se han constituido en el grupo de moda. Desde que apareció esta primera grabación, el impacto fué arrollador; la difusión se extendió paulatinamente por toda la República, luciendo mucho la labor promocional desplegada por el sello Polydor, y las ventas como eran de suponerse, alcanzaron cifras que colocan al tema "Corazón herido" entre los hitazos más interesantes de la temporada 78.



El Grupo Aria 8 puede constituirse entre los mejores exponentes de Mexico.

LOS TRIUNFADORES INTERNACIONALES

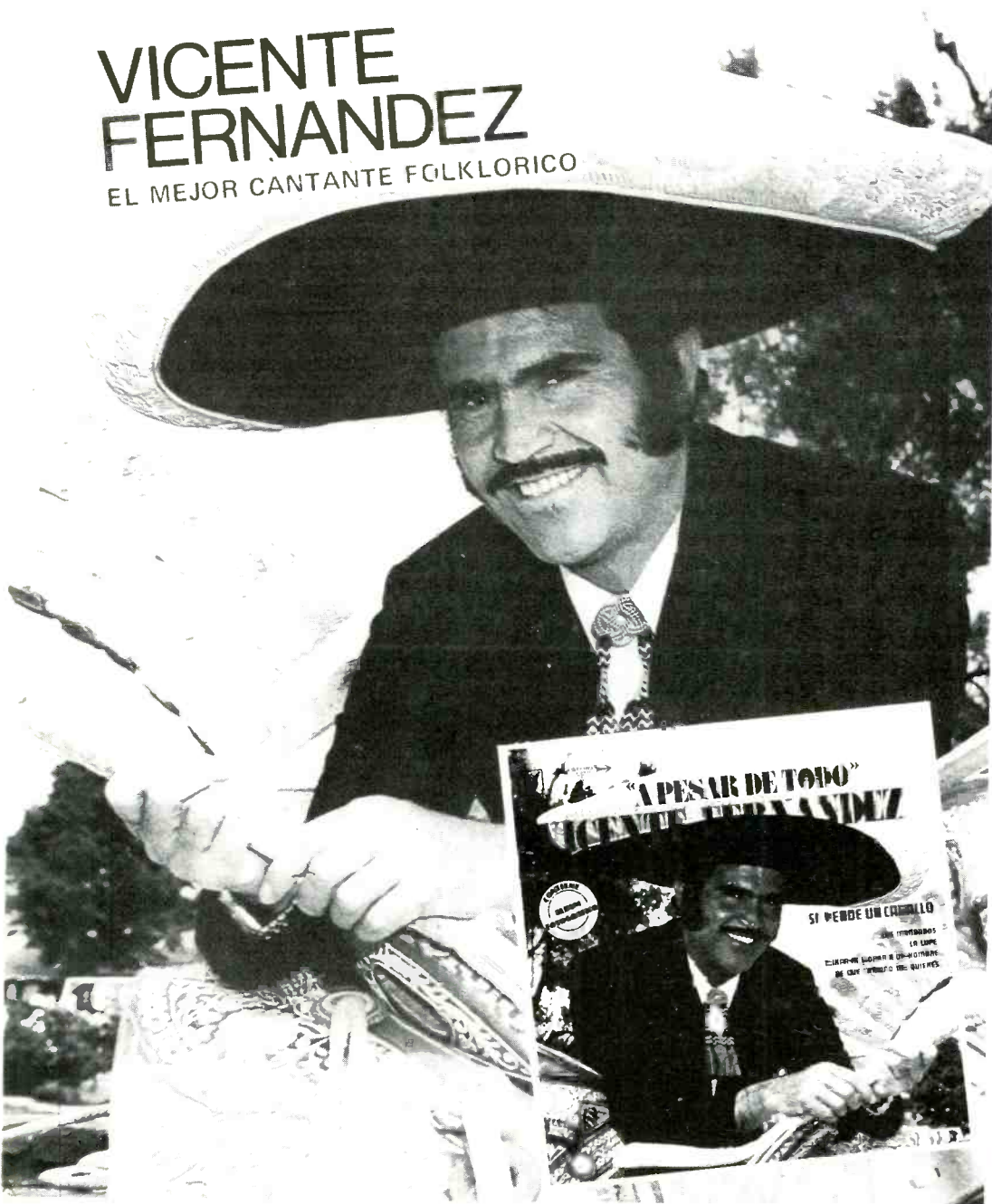
De México



CBS / COLUMBIA INTERNACIONAL, S. A.

VICENTE FERNANDEZ

EL MEJOR CANTANTE FOLKLORICO



MANOELLA
LA MEJOR BALADISTA



LA REVELACION
DE LA BALADA MODERNA

MEXICO 78

Disco Melody, un competidor de respeto en el mercado mexicano

Con Buen Producto Hemos Podido Mantener Nuestro Nivel De Exitos: Ignacio Morales

■ Muchos son los directivos conocidos y respetados del medio, que señalan a Nacho Morales como un ejemplo a la recompensa del esfuerzo que desarrolla el ser humano para llegar a triunfar en la vida. Las frases de "es un triunfador" ó "es la imagen del espíritu luchador", se han hecho comunes cuando se habla de Nacho y su compañía Melody. El sello mexicano, surge incontenible en la competencia por la supremacía de los hits. Para la mayoría, Nacho Morales ya triunfó, pero para él, todavía le falta mucho para consolidar el proyecto que se ha trazado. Es el propio Nacho, quien relata como ha sido el desarrollo discográfico de su compañía en esta última temporada 77-78.



Ignacio Morales

Record World: ¿Qué opinas del desarrollo que ha tenido Melody en la temporada 77-78?

Ignacio Morales: Con toda propiedad te puedo decir que continuamos cosechando éxitos. Nuestra base, estriba en el buen producto que lanzamos al mercado, ya sea en el género tropical, balada romántica o temas internacionales en inglés. Actualmente en el mercado mexicano, hemos entrado a un etapa de gran competencia, y si una compañía de discos no cuida el producto, es imposible pensar que se pueda competir.

En Melody, nuestra infraestructura ha ido en crecimiento, debido a la demanda que el propio mercado exige. Nuestro producto, desde que se origina en los estudios de grabación, está planeado cuidando los más mínimos detalles. Todo con la intención de lograr el mejor producto del género que queremos lanzar. La planificación, es imprescindible para obtener éxito. Por lo tanto, el desarrollo que ha tenido Melody en esta última temporada, lo considero decisivo para las aspiraciones futuras que pretendemos; ya que a pesar de nuestra expansión, que era necesaria en cada uno de nuestros departamentos, como son promoción, publicidad, ventas, distribución y administración, también hemos tenido que cuidar y conservar los hits en el mercado. Lo bueno, es que contamos con buen producto y elementos humanos capacitados. Pero, es muy justo mencionar, que los resultados que logra nuestro elenco artístico, son consecuencia del invaluable apoyo de los medios de difusión, por que considero que la radio y el periodismo especializado son los que hacen realmente a los ídolos, que después los consolida el público.

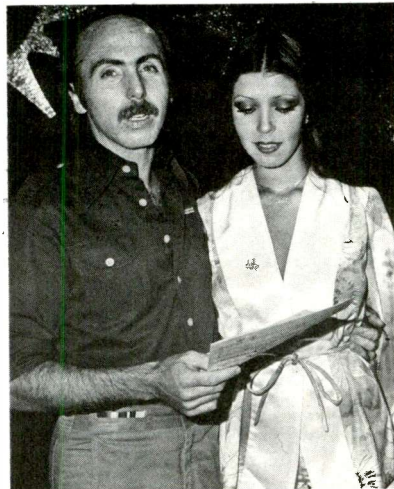
RW: ¿Que piensas de la proyección internacional de los artistas mexicanos?

Morales: Definitivamente hay que viajar é invertir un presupuesto destinado exclusivamente a la promoción de un intérprete que se pretenda colocar en los mercados internacionales. No existe otra forma. Nosotros estamos en la lucha. Estamos haciendo esfuerzos de toda índole, para colocar a nuestros artistas internacionalmente, y a pesar de los obstáculos lo estamos logrando. Como ejemplo, te puedo citar los éxitos que hemos tenido con **Los Bukis** y **La Revolución de Emiliano Zapata** en el mercado argentino, en Centro América y toda el área latina de Estados Unidos. **Raúl Vale**, **Angélica María**, **Rigo Tovar** y **Alvaro Dávila** se han colocado interesantemente en España, Venezuela, Centro América y Estados Unidos. Lo mismo sucede con **José Domingo** y **Los Gatos Negros**. Nuestro esfuerzo,

comienza desde el momento en que se invierte grabando en otros países, con la finalidad de buscar el sonido actual. Los más reciente en grabación, es lo que acabamos de terminar con **Raúl Vale** y **Alvaro Dávila** en España. Estas producciones han quedado sensacionalmente bien realizadas, estando en condiciones de competir con éxito en los mercados más importantes de América Latina.

RW: ¿Como se vislumbra el futuro de Melody para la temporada 78-79?

Morales: Muy atractivo. Y las razones son muy simples. Tenemos brillantes producciones que iremos lanzando paulatinamente y nuestra capacidad de producción está en condiciones de absorber cualquier demanda. En Melody vivimos de realidades, y la única realidad que yo considero en el negocio de los discos, es el producto bien realizado y que sale al mercado protegido con una adecuada promoción, por que sinó es mejor no lanzarlo.



Sonia Rivas y su consejero musical Richard Mochulske, un romance que puede llegar al matrimonio.

Sonia Rivas Una Voz Juvenil De Gran Calidad Y Futuro

■ MEXICO — Entre las nuevas voces juveniles, destaca **Sonia Rivas**. Desde que apareció su primer tema, está exhibiendo una notoria superación interpretativa. Su mayor satisfacción discográfica, la tuvo con "Aquella flor y tu voz," para luego grabar a dueto. Ahora nuevamente como solista, trata de lograr la consolidación. México necesita de estos nuevos valores, pero estos, necesitan todo el apoyo promocional, por que la competencia es cada día más dura.

Sensacional Temporada Del Elenco International De RCA

■ MEXICO — Teniendo a **Donna Summer** — hasta el momento del cambio de compañía como la lider de ventas, el elenco internacional de RCA en México, cuya gerencia la maneja con marcada eficiencia **Artemisa Moreno**, tuvo un sensacional año de hits aplastantes. Donna fué la número uno con "Trilogía de amor" y Meco estuvo también en la pelea con "Star Wars". Entre los grupos é intérpretes que sobresalieron brillantemente en difusión y ventas están: **Donna Summer**, **Meco**, **Silver Convention**, **Munich Machine**, **Boney M.**, **Roberta Kelly**, **Baccara** y **Village People**. Todos ellos, formaron un bloque impresionante marcando éxitos. Sus producciones aparte de quebrar records

de ventas en la compañía que dirige **Louis Coultolenc**, también superaron records de permanencia en el gusto popular. Su Difusión se prolongó, debido a la gran demanda del auditorio, que a pesar del tiempo que permanecieron en el aire cada tema, no fué posible sacarlos de programación.



Donna Summer y Artemisa Moreno en una de las recientes visitas de la reina de las discotheques.



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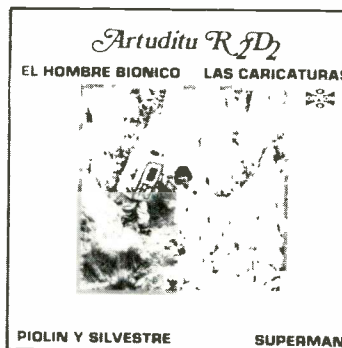
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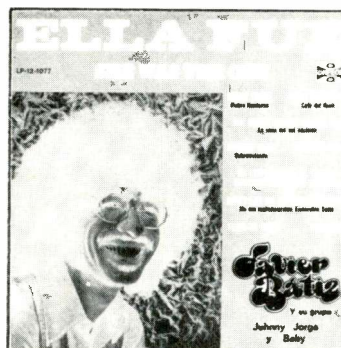
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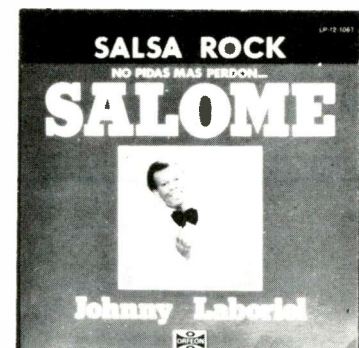
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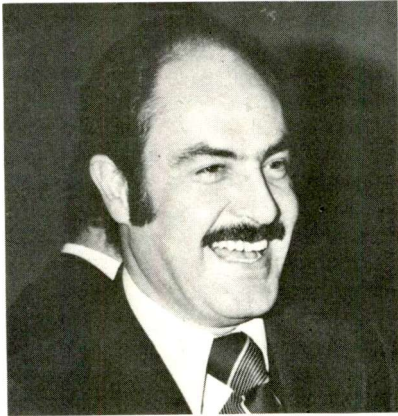
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MEXICO 78

'El Código de Ética de AMPROFON ha sido violado por muchas empresas'

El Sistema De RCA Es Hacer Artistas No Comprarlos Declara Guillermo Infante

■ En la última temporada, RCA ha sufrido fuertes bajas en su elenco artístico nacional. Intérpretes como Juan Gabriel, José José, Armando Manzanero, Estela Nuñez y Los Chicanos, han emigrado a otras compañías; así como anteriormente lo hicieron Héctor Meneses, Imelda Miller y Queta Jiménez. Guillermo Infante, actual Vice-Presidente y Gerente General de RCA, analiza con detalles las causas por las que estos artistas abandonaron la compañía.



Guillermo Infante

Record World: ¿A que atribuyes al éxodo artístico que existe en RCA, al haber dejado la compañía artistas como Juan Gabriel, José José, Armando Manzanero, Estela Nuñez y Los Chicanos, y anteriormente Imelda Miller y Héctor Meneses?

Guillermo Infante: No creo que haya un éxodo artístico. Yo diría más bien, que es el resultado del tipo de oferta que están haciendo a los artistas algunas compañías nuevas, de reciente creación ó reciente instalación en el mercado mexicano. Estas ofertas, han despertado la ambición lógica de los artistas, ya que están ofreciendo gigantescas cifras de dinero. Ahora bien, no nos han impresionado, ni tienen asustados como mucha gente pueda pensar, el hecho de que muchos de nuestros artistas han preferido dejar RCA. No es la primera vez que esto sucede. Cuando viene una empresa nueva a establecerse, lógicamente con todo derecho y planificación, trata de llevarse a los mejores artistas del medio. Recuerdo cuando el sello Orfeón apareció en el mercado, hace aproximadamente 15 años. Lo primero que hizo, fué contratar a los mejores artistas que existían en ese entonces. De RCA se llevó muchísimos, como por ejemplo los hermanos Martínez Gil, los hermanos Reyes, El Charro Avitia etc. y la razón era muy simple, querían crear un catálogo por que era necesario, Querían crear una fuerza dentro del mercado, una imagen. Es lo mismo que está sucediendo en estos momentos. Específicamente te puedo citar el caso de Ariola. Ellos han venido ha establecerse a México desplegando una enorme promoción para algunos de sus artistas, y les está funcionando, a lo cual yo los felicito. Por que no creas que estoy casado con la idea, de odiar a una Cia. por el hecho de haberse llevado algunos artistas nuestros. Todo lo contrario, los aplaudo, por que todo lo que sea promoción en el medio disquero es en beneficio de la industria; no solamente en beneficio de la marca, ni del artista, sino también de la industria discográfica.

Esta gente de Ariola, ha venido a México con una idea, con una meta. Tienen su manera de pensar, son palabras directas de Ramón Segura que es el Vice Presidente Internacional de Ariola, en el sentido de que quieren contar con un elenco de 10 ó 12 figuras de primer nivel en el mercado mexicano. No hacerlas, sino contrarlas. El punto de vista de RCA es completamente diferente. Nosotros hacemos figuras, no las compramos. Cada compañía tiene sus sistemas para desarrollarse. También considero que el artista es un ser humano muy especial, y respeto totalmente el punto de vista de los artistas por que de ellos vivimos todas las compañías grabadoras, pero resulta que cuando el artista triunfa, se dice que es por que el artista es muy bueno, pero cuando fracasa, es por que la compañía es mala. Esto lo hemos vivido siempre. Yo te puedo mencionar el caso de José José. En este artista, RCA invirtió todo lo imaginable. Es un intérprete que nosotros hicimos. Para lanzar al mercado

el producto de José, tardamos más de un año en prepararlo por que estábamos empeñados y logramos producirle el mejor LP que ha tenido en toda su historia discográfica, como fué el primero. Bien hecho, bien estudiado, cuidando el mínimo detalle. Junto con este élepe, vino el éxito de José José. Su imagen subió violentamente, pero después debido a su vida personal, sufrió una ostensible caída, que repercutió en todos los mercados internacionales. Ahora lo contrató Ariola, en un momento en que te puedo asegurar que ni el propio José creía en él mismo. Ariola, ha realizado un esfuerzo promocional muy bien llevado y han triunfado, reconociendo que gran parte del triunfo, se debe a que José José continúa siendo un gran intérprete. Pero también considero, que su éxito se debe al interés que le está dedicando actualmente a su carrera. José, recién se ha dado cuenta que es muy importante cuidar su vida artística y lo está haciendo. Esto dá como resultado los éxitos discográficos, popularidad en mercados internacionales y demanda de contratos. Con RCA te puedo decir, que José no cuidó su carrera artística y no fué paculpa nuestra el que su imagen se derrumbara, sino exclusivamente los errores que cometió en su vida personal.

En el caso de Juan Gabriel, tampoco nos espanta que se haya ido de RCA. El está en lo suyo, es su negocio. A Juan le ofrecieron una cantidad muy grande de dinero y firmó con Ariola. En cuanto a la permanencia de Juan en RCA, no creo que tenga queja, ya que cuando salió de esta empresa, se encontraba en primerísimo lugar de difusión y ventas. Habíamos desbancado por primera vez a Augstin Lara en las liquidaciones de la SACM—Sociedad de Autores y Compositores de México. Había sido el primer artista que había tenido 5 ó 6 números en el mercado ocupando los primeros lugares y estaba a la altura de las mejores figuras de América Latina. Habíamos logrado que triunfara en países como Puerto Rico, Venezuela, Colombia y todo Centro América, además el área latina de EU. Por todo esto, considero que no puede haber ninguna queja de Juan Gabriel hacia RCA, quizás lo único que podría existir, es que llegó una compañía como Ariola a ofrecerle muchísimo dinero que RCA no le ofreció, y no se lo ofrecimos sencillamente por que Juan Gabriel nunca vino a solicitarlo.

El caso de Estela Nuñez es similar. Ariola le ofreció demasiado dinero y ella simplemente firmó, atraída por con esa gigantesca cifra. Pero nosotros en RCA también nos enorgullecemos en decir, que cuando Estela salió de RCA se encontraba—gracias a la labor de RCA—en primerísimo lugar de ventas en el mercado mexicano. Estela salió de RCA estando en plan triunfador. Todos son casos diferentes, tanto el de Juan Gabriel y Estela con el de José José y Armando Manzanero. Pero quisiera agregar que José José hizo muy bien en dejar RCA. A José le hacia falta un nuevo aire, un nuevo impulso, una nueva confianza en si mismo. Hizo muy bien y lo aplaudo. Pero si me revelaría, en el caso de que José manifestara que nunca se le promovió nacional é internamente en RCA, por que siempre le dimos la promoción adecuada en todos los mercados y en todos los aspectos, el que nó colaboró fué el propio José José, en perjuicio de él mismo. Ahora resulta que está colaborando y los triunfos se le han venido encima, por que continúa siendo una gran figura. El resto de los artistas que se han ido de RCA, son intérpretes que no tuvieron ninguna repercusión en el mercado mexicano.

RW: ¿Existe algún convenio en AMPROFON—Asociación Mexicana de Productores de Fonogramas—en el sentido de respetarse los elencos artísticos entre las compañías discográficas?

Infante: Si existe. Es un acuerdo de caballeros, que está contemplado en el Código de Ética de AMPROFON. Este código se estructuró hace algunos años atrás y que tenemos la obligación por principios de respetar, precisamente para no perjudicarnos las compañías grabadoras entre sí, y no perjudicar también, a las gentes que dependen

(Continued on page 11)

MEXICO 78

HIT PARADE DE MEXICO

POPULARIDAD (Popularity)

By Vilo Arias Silva

1° "JURO QUE NUNCA VOLVERE"

LUPITA D'ALESSIO
(ORFEON)



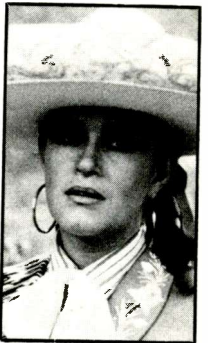
- 2 CORAZON HERIDO
Aria 8 Polydor
- 3 EN UN BOSQUE DE LA CHINA
Cepillin Orfeón
- 4 CON EL VIENTO A TU FAVOR
Camilo Sesto Ariola
- 5 GOLONDRINA DE OJOS NEGROS
Rigo Tovar Mélody
- 6 POBRES NINOS
José Barette y El Miramar Acción
- 7 SOY NUA DAMA
Frecuencia Mod RCA
- 8 AMAR Y QUERER
José José Ariola
- 9 FUE UN PLACER CONOCERTE
Rocío Durcal Ariola
- 10 SABOTAJE
Los Baby's Peerless

VENTAS (Sales)

By Vilo Arias Silva

1° "JURO QUE NUNCA VOLVERE"

LUCHA VILLA
(MUSART)



- 2 AMAR Y QUERER
José José Ariola
- 3 EN UN BOSQUE DE LA CHINA
Cepillin Orfeón
- 4 CORAZON HERIDO
Aria 8 Polydor
- 5 GOLONDRINA DE OJOS NEGROS
Rigo Tovar Mélody
- 6 NAILA
Grupo La Amistad Mélody
- 7 CON EL VIENTO A TU FAVOR
Camilo Sesto Ariola
- 8 LA VIDA
Napoleón Cisne RAFF
- 9 CON UN POCO DE AMOR
Juan Gabriel RCA
- 10 SABOTAJE
Los Baby's Peerless

Guillermo Infante

(Continued from page 10)

den de estas compañías. Uno de los puntos del Código de Etica, trata precisamente del respeto que debemos guardar las compañías afiliadas a AMPROFON por los elencos artísticos. Situación que lamentablemente no se ha respetado. Hasta mí, han llegado directivos de otras empresas a decirme . . . ¿Por que RCA no eleva su queja a AMPROFON? teniendo como fundamento el Código de Etica. No lo hemos hecho, sencillamente por que RCA hace artistas, no los compra. Ahora, si el artista se quiere ir, no lo podemos retener por la fuerza, por que es horrible el que tengamos a un artista cuando no quiere seguir con nosotros. Por lo tanto, contestando tu pregunta, te diré que el Código de Etica existe y ha sido violado en toda la extensión de la palabra por muchas empresas afiliadas a AMPROFON.

RW: Al asumir el nuevo cargo de Vice-Presidente y Gerente General . . . ¿Que medidas has adoptado en beneficio de RCA?

Infante: Varias. Nosotros necesitamos una reestructuración interna, aunque nuestro organigrama durante años a funcionado en forma excelente. Hay veces que se llega al descuido. Quizás por costumbrismo ó monotonía de funciones. Por eso a partir de mi nombramiento, he realizado 8 cambios en los ejecutivos de primer nivel, considerando el más importante la reestructuración del dpto. artístico. **Luis Rubio** quien tenía a su cargo la gerencia del dpto. artístico ha pasado como gerente de operaciones, que viene a ser un coordinador entre la Dirección General y los ejecutivos de primer nivel y en su puesto he nombrado a **Jaime Ortíz Pino**.

Con el ingreso de Jaime, y la contratación de **Arnulfo Vega** y **Pocho Pérez**, te puedo asegurar que RCA llega a tener en la actualidad, el departamento artístico más completo de todo su historial discográfico.

Angelica Maria Y Raul Vale Una Pareja De Triunfadores

■ MEXICO—Un matrimonio feliz, destacados actores, primeras figuras de la televisión y gente de bien fuera de la vida artística; así son **Angélica María** y **Raúl Vale**. Una pareja que conoce la palabra triunfo con letras mayúsculas. Ambos en su especialidad, destacaron notoriamente en estos últimos doce meses. Angélica se eternizó en el gusto popular con

la melodía "Apenas ayer te fuiste", y Raúl dió a conocer a nivel su versión del tema "Eres toda una mujer". En la actualidad, ambos preparan lo que serán sus nuevos lanzamientos bajo la etiqueta Mélody. **Angélica María** acaba de terminar de grabar en México y **Raúl Vale** lo hizo en España.



Raúl Vale, Angélica María y José Domingo en una de las muchas entrevistas que tuvieron en Madrid.

In Mexico forget

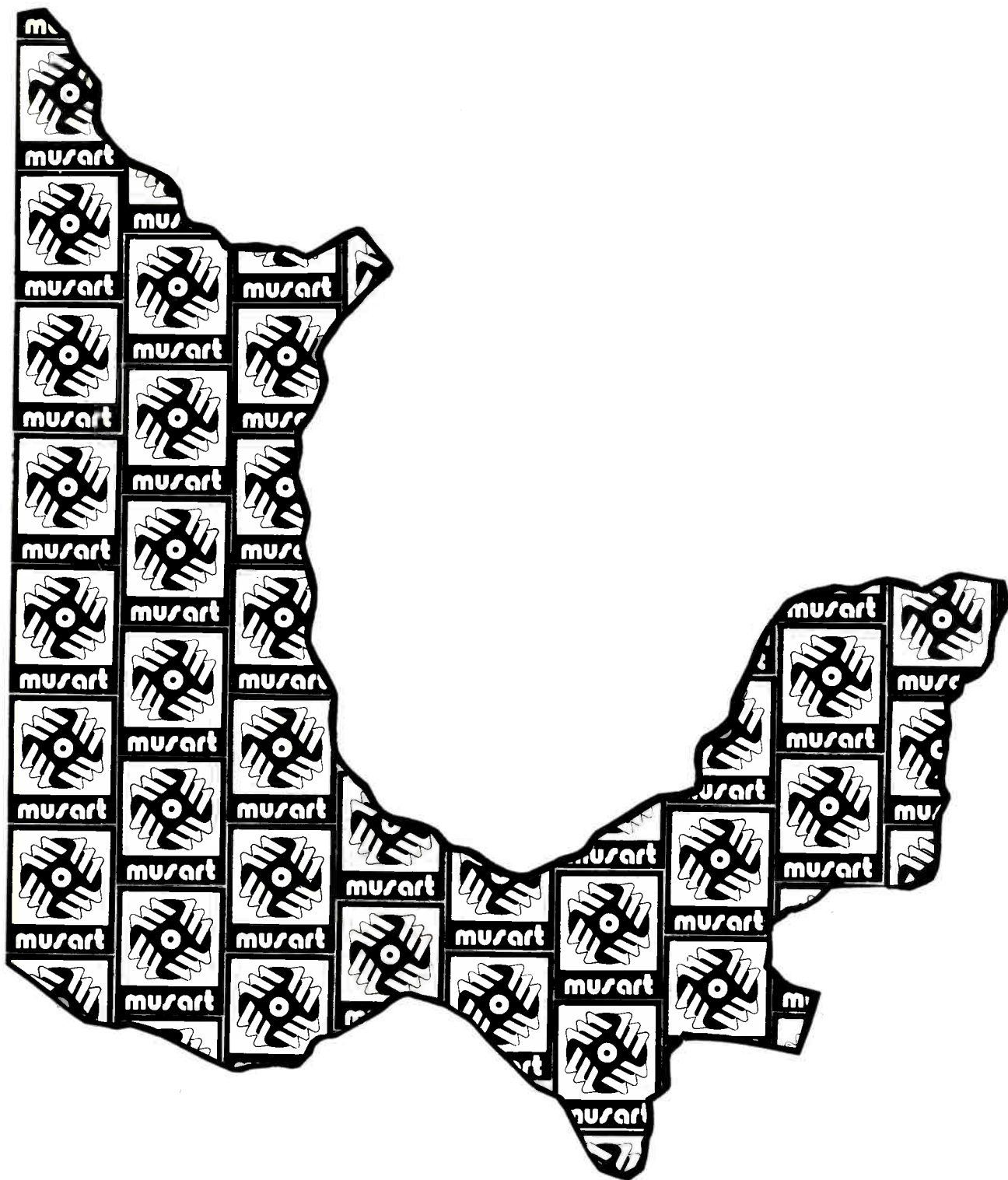


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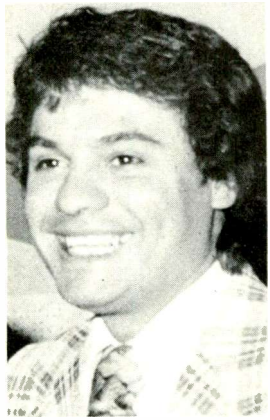
about other names ...



México, D. F. MEXICO

Tels. 527-01-00

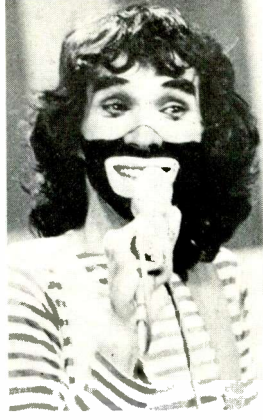
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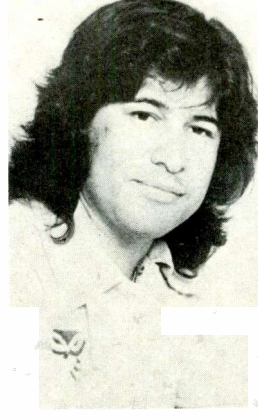
Juan Gabriel



Camilo Sesto



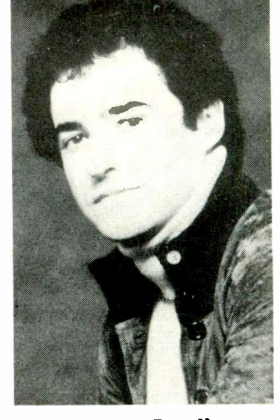
Cepillin



Rigo Tovar



Napoleon



Alvaro Davila



Yolanda Del Rio



Juan Calderon



Los Baby's



Los Pasteles Verdes

Record World 1978

Selección de Valores

FIGURA DEL AÑO NACIONAL

(Autor-Intérprete)

JUAN GABRIEL—Ariola

AUTOR-INTERPRETE DE MAYOR

IMPACTO NACIONAL

NAPOLEON—Cisne RAFF

BALADISTA DEL AÑO

(Femenina)

ANGELICA MARIA—Mélody

FIGURA DEL AÑO EXTRANJERO

(Autor-Intérprete)

CAMILO SESTO—Ariola

AUTOR-INTERPRETE

REVELACION NACIONAL

ALVARO DAVILA—Mélody

BALADISTA DEL AÑO

(Masculino)

RAUL VALE—Mélody

FIGURA DEL AÑO INTERPRETE DE TEMAS INFANTILES

CEPILLIN—Orfeón

INTERPRETE DE MAYOR IMPACTO NACIONAL

JOSE JOSE—Ariola

INTERPRETE GENERICO

(Masculino)

MARCO A. MUÑIZ—RCA

INTERPRETE POPULAR DEL AÑO (Masculino)

RIGO TOVAR—Mélody

INTERPRETE DE MAYOR IMPACTO EXTRANJERA

ROCIO DURCAL—Ariola

BALADISTA REVELACION

(Femenina)

SONIA RIVAS—CBS



Jose Jose



Rocio Durcal



Angelica Maria



Raul Vale



Marco A. Muñiz



Sonia Rivas



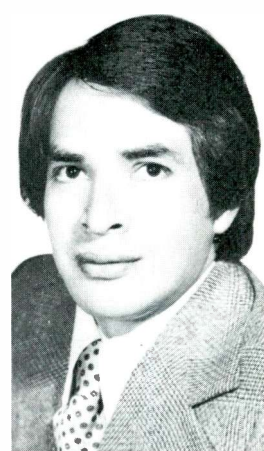
Los Joao



Jose Barette y El Miramar



Elias Cervantes



Ruben L. Cordoba

Awards-Mexico

Mexico 1978

INTERPRETE RANCHERO

(Femenina)

YOLANDA DEL RIO—RCA

PROGRAMA MUSICAL RADIAL DE MAYOR IMPACTO

JUAN CALDERON—Radio XEW

GRUPO MODERNO DE MAYOR IMPACTO NACIONAL

LOS BABY'S—Peerless

GRUPO MODERNO DE MAYOR IMPACTO EXTRANJERO

LOS PASTELES VERDES—Gas

GRUPO MODERNO DE MAYOR PROYECCION NACIONAL

LOS JOAO—Musart

GRUPO MODERNO DE MAYORES EXITOS NACIONAL

JOSE BARETTE Y
EL MIRAMAR—Acción

DIRECTOR ARTISTICO RADIAL DEL GENERO MODERNO

ELIAS CERVANTES—
Radio Variedades

LOCUTOR DEL AÑO

(Emisora XEJP)

RUBEN LOPEZ CORDOBA—
Radio Variedades

SINGLE DEL AÑO

“SIEMPRE EN MI MENTE”

JUAN GABRIEL—RCA

GRABADORA NACIONAL INDEPENDIENTE

DE MAYOR IMPACTO
DISCOS MELODY

GRABADORA TRANSNACIONAL DE MAYOR IMPACTO

DISCOS ARIOLA

EDITOR DEL AÑO

INTERSONG

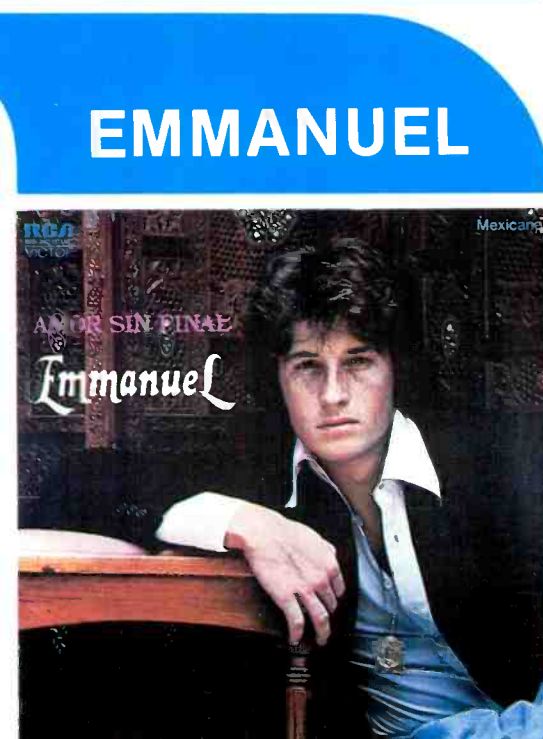
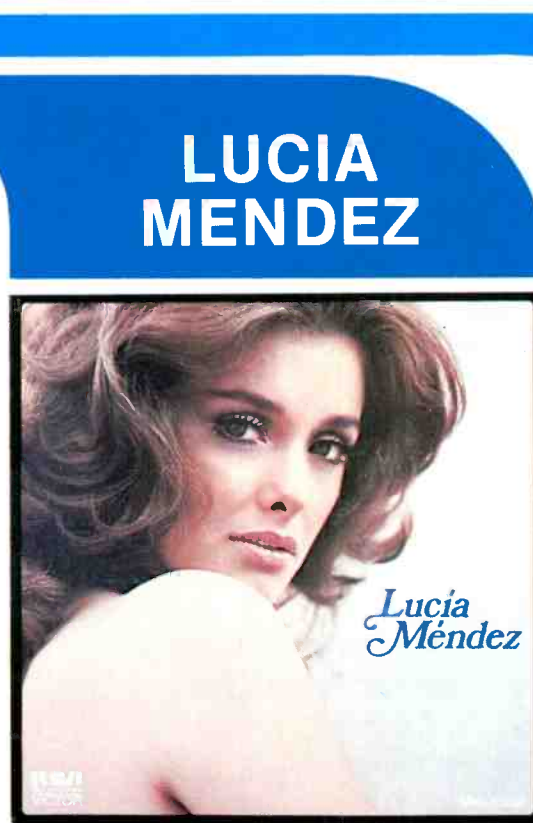
RCA



**ROBERTO
JORDAN**



**MARIA
DE
LOURDES**



En México los mejores



PEDRO VARGAS



MARIA MEDINA



MARCO ANTONIO MUÑIZ

MARIA DEL CARMEN



MIGUEL ACEVES MEJIA



YOLANDA DEL RIO



artistas están en RCA

MEXICO 78

'Melody, Ariola y Orfeon acaparan arrolladoramente las horas en difusion'

'Nacho Morales, Guillermo Infante, Rogerio Azcarraga, Fernando Hernandez, Luis Baston y Carlos Camacho Los Ejecutivos Mas Sobresalientes': Calderon

■ Juan Calderón, conocedor como pocos del medio musical de México, ex-ejecutivo disquero, productor de televisión, locutor, animador y actualmente el disc jockey de mayor impacto de la República mexicana, comenta con la solvencia que le otorgan sus conocimientos del medio, aspectos interesantes del desempeño de los programadores radiales, directivos discográficos y la capacidad promocional de las compañías grabadoras.



Juan Calderon

Record World: ¿Que opinas de la forma en que se programan musicalmente las emisoras en México?

Juan Calderón: La programación se ha vuelto muy mecánica. La elevada cantidad de anuncios y anunciantes, hace que las radiodifusoras programen 12 ó 13 números por hora, lo que dá muy poca oportunidad al locutor para hablar del número musical. Con esto, pierde humanidad la estación, por que hay que cubrir con trece cortes comerciales, trece canciones y un noticiero; en ese momento, el presentador inclusive sobre la introducción de la canción está presentando el tema, con la ánalidad de que no hayan baches y perdida de tiempo comercial dentro del programa. Por consiguiente, las estaciones de radio en México por su alto grado de comercialización han perdido alma, han perdido humanidad y se han vuelto totalmente mecanizadas.

RW: ¿Que sugerencia darías para que se pudiera exponer en las emisoras todo el producto nuevo que sale al mercado?

Calderón: Las horas de rating en México se llevan de 7 de la mañana a 7 de la noche, entonces se le ayudaría a la industria musical y a toda la producción nueva que sale al mercado, abriendo dos ó tres horas diarias, en horas que no se marcaran rating, por ejemplo de 8 a 10 de la noche, introduciendo auténticas novedades, mismas que con la proyección que le diera el propio auditorio, pasarían a las horas estelares. Por lo tanto, considero que las novedades en México, salvo cuando sale el clásico hit, que se siente desde que lo escuchas y lo metes directamente a la programación estelar, salvo esto, todas las novedades se podrían programar en horario nocturno, que no afectara al rating de la estación. Con este sistema, se le daría una gran ayuda a las nuevas producciones, aunque tengo entendido, que algunas estaciones de radio, quizás muy pocas, programan en horarios nocturnos alternando una novedad y un éxito, para no perder el auditorio; ya que en México existe la idea, que al programarse novedades el público automáticamente mueve el dial para buscar otra estación. Pero habría que realizar una prueba, para ver si los resultados son provechosos.

Por otro lado, tambien considero indispensable tratar de planear mejor la producción discográfica, para evitar la saturación de lanzamientos. Debe grabarse menos y mejor. Mas planeado. Mas estudiado. Mas evaluada la producción de tal ó cual artista. Se está grabando con much apresuramiento. A que salga el disco para cubrir los compromisos que hayan, ya sea con los intérpretes ó con las marcas que representan del extranjero. Hay que planear anticipadamente con conciencia, si efectivamente el mercado necesita y puede absorber el tipo de música que se va a lanzar. Que si la personalidad del artista va de acuerdo con el tipo de música que se va a grabar. Si el arreglista es la gente idónea. Y por último, evaluar si el tema lleva posibilidades de éxito para recuperar la inversión.

RW: ¿Que concepto tienes del programador radial en México?

Calderón: México es un país de improvisados, empezando por un

servidor que de la noche a la mañana me improvisé como locutor. No hay carrera. No pueden llevarse estudios en una Universidad que te enseñen a programar. Por lo tanto, vamos a partir de la base que la totalidad de las gentes que manejan la programación musical de las estaciones de radio en México son improvisados. Son empíricos. Esto es una realidad que no e puede ocultar. Todos aprendieron con la escuela misma de la práctica, ya que fueron ayudantes ó asistentes de programadores anteriores, que tambien fueron improvisados. Pero dentro de esta improvisación, el programador de radio en México es un elemento con una habilidad tremenda. Con un gran sentido comercial y oído muy fino para captar el hit. Dentro de esta improvisación, han llegado a eonocer muy bien a su auditorio, y que le dan lo que su público quiere escuchar. Todos los gustos del público oyente, están cubiertos por la habilidad de esta gente.

RW: ¿Que piensas de las presiones que sobre los programadores radiales realizan las compañías disqueras, artistas, editoras etc. y que paulatinamente se han ido acrecentando peligrosamente?

Calderón: Las presiones son parte del trabajo. Pienso que el programador tiene que llegar a la oficina con la mentalidad de tratar de quedar bien con todos, pero en primer lugar con su público, con su audiencia, que es a la que se deben, a la que le tienen que dar gusto. Que es la que finalmente les dá de comer. Yo como disc jockey en mi programa, sé más ó menos el tipo de música que le gusta al público que me escucha. Cuando debo estrenar un número. Cuando debo lanzarlo, y desde luego, trato de ser equitativo con todas las empresas grabadoras que me hacen llegar sus productos. Creo que esta mentalidad, la tienen los demás programadores.

RW: ¿Que piensas de las tentaciones económicas por las que pasa constantemente un programador radial?

Calderón: Que en cierta forma pueden ser muy perjudiciales para la programación de la emisora. Aunque te advierto, que conociendo este tema y sabiendo de que se habla mucho de "payola" o soborno, y que por lo mismo se presta a muchos rumores que posiblemente no sean ciertos, yo considero que sí las compañías de discos llegaran a invertir generosamente dinero en beneficio directo de tal ó cual programador, lo harían teniendo la base de un disco que tuviera oportunidad, que ostentara un alto grado de posibilidades de éxito. Por que comercialmente hablando, se invierte en lo bueno no en lo malo. El producto malo, no debe estar ni siquiera en el catálogo, por lo tanto, sí podría ser perjudicial si como consecuencia de esas tentaciones económicas se impulsara el mal producto.

RW: ¿Que pasaría si en determinado momento una ó varias compañías discográficas poseedoras de buen producto, invirtieran sin escatimar esfuerzos económicos, dando como resultado que acapararan una gran parte de las horas de las emisoras?

Calderón: La culpa no sería del programador, sino de las propias empresas grabadoras que no lanzan producto bueno, y sí lo lanzan, sus sistemas promocionales no son efectivos. Como ejemplo tenemos los casos de Disco Melody, Orfeón y Ariola, que en la actualidad tienen una cantidad muy elevada de us producciones en el aire, como en diciembre del año pasado las tuvo Cisne RAFF. Esto va en función de la calidad del producto. Considero que en estos momentos, el producto de Melody, Ariola y Orfeón, en lo que respecta a música juvenil en español, está muy por encima en calidad en comparación al producto de otras compañías. Y como muestra, está el hit parade que tú mismo publicas en Record World, en donde prevalecen los números de Orfeón Melody y Ariola, tanto en popularidad como en ventas. Estos es una realidad. Una verdad

(Continued on page 19)

MEXICO 78

Juan Calderon *(Continued from page 18)*

que no se puede ocultar. Claro está, que unido al producto bueno, están los positivos sistemas promocionales que están empleando precisamente estas mismas compañías Méloody, Ariola y Orfeón.

RW: Tú que alguna vez fuiste ejecutivo disquero, considerarías que deberían crearse cursos de capacitación para ejecutivos?

Calderón: Considero que sería de gran beneficio. Es muy importante la capacitación del ejecutivo disquero, antes de sentarlo a tomar responsabilidades que no conoce, y más si estas son en el área de promoción.

RW: ¿Que opinión tienes del ejecutivo disquero mexicano?

Calderón: Que al igual que los programadores de radio, son gentes improvisadas en los puestos. Que han llegado algunos, solo algunos muy contados, a entender lo que es la industria y el negocio de los discos, y han triunfado, habiendos ubicado hoy en día como ejecutivos sobresalientes. En cambio otros, que no es preciso mencionar sus nombres por que no vale la pena, sencillamente no entendieron el negocio del disco y se tuvieron que dedicar a otras cosas.

RW: Entre los ejecutivos sobresalientes . . . ¿A quienes mencionarías?

Calderón: Hay gente muy importante. Yo ubicaría a **Nacho Morales**, y lo pongo a Nacho en primer lugar, por el gran mérito que tiene el haber hecho de una compañía pequeña, propia, dependiente única y exclusivamente de su talento y su dinero, una compañía grande como lo es hoy Discos Méloody. Dentro de estos ejecutivos sobresalientes, también ubicaría a los que manejan los interés de compañías transnacionales, como **Guillermo Infante**, **Luis Bastón**,

Carlos Camacho y últimamente **Fernando Hernández** de Ariola. Mención aparte, se merece la labor desplegada por **Rogerio Azcárraga**, quien dando muestras de una brillante capacidad de conocimientos del negocio de los discos, le dió un levantón a su sello Orfeón en esta última temporada 77-78. Y no hay más.

RW: ¿Que consejo le darías a las compañías que no tienen debidamente expuesto sus productos en las emisoras?

Calderón: Yo pienso que hay que variar el monótono sistema al que han entrado la mayoría de las compañías, como es el de regalar discos y posters de promoción. Hay que tratar de que la promoción sea más atractiva. Hay que buscar un motivo de promoción más original para cada uno de los nuevos lanzamientos que frecuentemente se realizan, invitando a las estaciones de radio a que participen con estas promociones. Las emisoras ganarían auditorio y las compañías disqueras lograrían que se expongan sus novedades. Tenemos el ejemplo de Méloody y Ariola, que han prensado élepes especiales de sus éxitos para regalarlos en las estaciones de radio como una exclusiva. Este producto no llega de venta al público. Por eso insisto una vez más, en que aparte del buen producto, los sistemas promocionales de Méloody, Ariola y Orfeón, están siendo empleados brillantemente y como resultado tenemos que sus artistas, entre los que se cuentan **Juan Gabriel**, **José José**, **Rigo Tovar**, **Palito Ortega**, **Lupita D'Alessio**, **Camilo Sesto**, **Raúl Vale**, **Angélica María**, **Pablo Abaira**, **Rocío Durcal**, **Cepillín**, **El Grupo Roca Blanca**, **El Grupo La Amistad** etc. están acaparando los primeros lugares de ventas y popularidad de la temporada 77-78.

IMPACTOS DE ESTRELLAS

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MEXICO 78

Rogelio Azcarraga el gran lider de una compania que resurge con fuerza

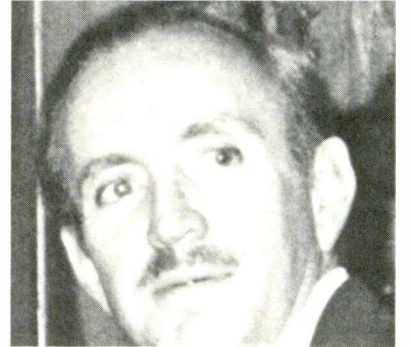
Orfeon Luce Como En Mejor Epoca Acaparando Muchos Exitos Nacionales

■ MEXICO—La voluntad y el deseo de superación en cada uno de sus departamentos, han sido factores determinantes en el re-

surgimiento del sello Orfeón. **Rogelio Azcarraga** se propuso darle una nueva imagen a su compañía, y lo está consiguiendo con

una fuerza asombrosa. Había que empezar por el buen producto y una efectiva promoción. Ambas áreas, fueron cubiertas con energía y comenzaron a caer los éxitos.

De la dirección artística de **José Enrique Okamura**, **Jorge Nájera**, **José Camacho**, **Serna y Polanco**, surgieron las nuevas producciones que el público consumidor las hizo sus favoritas. **Cepillín** resulta lo máximo para el consumidor infantil, **Lupita D'Alessio** vuelve mejor que nunca a la popularidad, **El Grupo Roca Blanca** dá la sorpresa, **Fernando Allende** se consolidó como intérprete ranchero, **El Grupo El Tren** arrolló en difusión, **Lázaro Salazar** otro favorito de los niños; junto con estos artistas, también han pasado al pri-



Rogelio Azcarraga

mer plano **Palito Ortega**, **Johnny Laboriel**, **La Sonora Matancera**, **Miriam Nuñez**, **Javier Bátiz**, **Pancho Catanéo** etc. Un año magníficamente bueno para Orfeón, en donde es justo destacar, lo bien que conoce el negocio de los discos **Rogelio Azcarraga**, que tiene en el Lic.

Pablo Macedo Jr. actual Vice Presidente y su Director Comercial **Adolfo Funes**, dos directivos de confianza que están a la altura de los más capacitados del medio.

Editorialmente Intersong Ratifico Ser La Mejor

■ MEXICO — La agresividad con que **Alfonso "Ponchito" García** se desempeña en su cargo de Gerente General, han hecho posible que la compañía editorial Intersong, se coloque en el mercado mexicano como la mejor.

Las obras convertidas en hits que controla esta empresa editora, se multiplican en cada temporada. A los éxitos ya existentes, se suman los que recientemente han sobresalido, como "Pajarillo" y "Hombre" de **Napoleón**, "La vecindad del Chavo" de **Roberto**

Gómez Bolaños, "Parangaricutirimiticuaro" y **Angélica** de **Ricardo Ceratto**, "Amor sin final" de **Dino Ramos**, "Tarde," "Jamás me cansaré de tí," "Con todo y mi tristeza" de **Juan Gabriel**, "Como no creer en Dios" de **Pedro Alberto Fabini**, "Cuidado amor" de **Roberto Livi**, "Sembrador de amor" de **José Manuel Figueroa**, "Amanecer" de **Armando Manzanero**, "Aquella edad" de **Jorge Macias** etc.

El historial de **Alfonso García** en el terreno editorial, es muy amplio. Su experiencia se remonta a la antigüedad de 25 años. Fué promotor en EMI—Editorial Mexicana de Música Internacional—, asistente de producción de cine y televisión, actor, guionista y continúa dirigiendo la orquesta de la Marina. Su capacidad de organización y su experiencia editorial, lo llevaron recientemente a ser elegido Presidente de EMMAC—Editores Mexicanos de Música A.C.— Asociación que agrupa a las empresas editoras más importantes de la industria en México. Todos estos atributos profesionales que rodean la personalidad de "Ponchito," han favorecido indiscutiblemente al buen desarrollo de Intersong, que se mantiene en un privilegiado lugar en el medio.



Alfonso Garcia

Con Intensa Promocion Revive La Popularidad De Palito Ortega

■ MEXICO — Debido a una intensa promoción que despliega la compañía que representa sus intereses discográficos en México, la popularidad de **Palito Ortega** vuelve a cobrar fuerza. Su reencuentro lo tuvo con el número "Que vas a hacer esta noche" y la continuidad la está llevando con el tema "Por muchas razones te quiero."

Pero lo interesante y comentable del retorno de Palito, es que exhibiendo una experiencia que debería servir de ejemplo, visitó la República mexicana exclusivamente en plan promocional, a pesar de que muchos empresarios—debido a sus éxitos disqueros—ofrecían atractivas cifras. Palito dijo nó . . . "estoy en México promocionalmente y no tengo la intención de trabajar a sueldo por esta vez.

Haré televisión, visitas a las emisoras, a los órganos de prensa y presentaciones en provincias, pero todo en plan estrictamente promocional." Cumplió sus declaraciones y se retiró, dejando muchos contratos firmados para su vuelta.



Una noche de mucho movimiento al ritmo de salsa, fué la presentación del élepe de **Rudy Calzado** que se identifica con "Salsa en los infiernos." En la foto, en el orden acostumbrado, **Adolfo Funes**, el artista cubano, **Rogelio Azcarraga** y el Director del Magazine Disco México **Severiano Hernández**.

Lupita D'Alessio Alcanzo El Primer Lugar De Popularidad

■ MEXICO — Desde el éxito "Mi corazón es un gitano," que la colocó en el mercado como una de las voces juveniles más destacadas de México, **Lupita D'Alessio** no había tenido otro hit de tanta espectacularidad como el que está alcanzando con el tema de **Juan Gabriel** "Juro que nunca volveré." La forma en que ha ido cobrando fuerza esta producción es impresionante. La popularidad abarca hasta los rincones más escondidos de la República y las ventas superan ampliamente los cálculos que se tenían previstos.

La idea de grabar este tema, nació de su director artístico y productor **José Enrique Okamura**, quien estaba convencido de que **Lupita** podía renacer en el gusto

popular. Y no estaba equivocado, la canción del autor de moda, a resultado para **Lupita** y para el sello Orfeón un cañonazo de enormes proporciones.

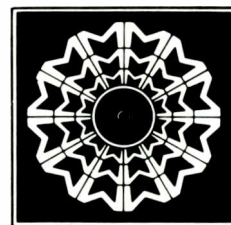


Lupita D'Alessio



**A todos ellos una sola palabra
...GRACIAS**

**Por este conducto, a nuestros amigos
radiodifusores, programadores,
productores de T.V.,
periodistas especializados,
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y a todos quienes en una u otra forma
han colaborado con su decidido apoyo,
para hacer discos de éxito, creando
ARTISTAS, MERCADO E INDUSTRIA**



MELODY

DISCOS Y CINTAS MELODY, S. A.

MEXICO 78

Incursionaran en los mercados internacionales

Peter Ulrich Le Inyecta Agresividad A Peerless

■ MEXICO — Peerless tomó otra fisonomía con la aparición del Ing. Peter Ulrich. La promoción, es la base de una compañía discográfica, así lo declara, y así es como el Ing. Peter ha comenzado a trabajar. Su nombramiento como Gerente General, le ha venido a dar un aire renovador a la empresa que cuenta con un elenco artístico en donde destacan grupos de mucha calidad dentro de la onda moderna. La inquietud con que ha tomado el cargo, es desbordante. Se nota claramente agilización de sistemas en todas las áreas. Su idea y

razón no le falta-, es que el sello Peerless tiene estar en la pelea por los hits. El conformismo ha quedado en el pasado, para dar paso a la agresividad en promoción.

Esta nueva etapa, luce muy interesante para la empresa del Ing. Heinz Klinckwort y Leo Porias, ya que siempre han brindado buen producto al mercado. Los Baby's, Los Freddy's y Los Solitarios, son grupos que ratifican en cada grabación su calidad musical, constituyéndose además, en sólidos vendedores de cifras respetables.

Por otro lado, dentro de los proyectos inmediatos del Ing. Peter, está la proyección internacional de su elenco. Sus salidas al exterior se han multiplicado. Las producciones Peerless, están siendo exportadas y apoyadas en cada país en donde entablan relaciones comerciales. Hay intención de entrar en la competencia en plan grande, y por el desarrollo que luce la compañía con el nombramiento del Ing. Peter Ulrich, se vislumbra que deben fructificar sus proyectos para la temporada 78-79.



Peter Ulrich

45 Años Impulsando Artistas Mexicanos

■ MEXICO — Concurrancia distinguida y un ambiente de cordialidad, en el aniversario en que Peerless celebró sus 45 años. El Ing. Heinz Klinckwort Presidente de la compañía, en breve discurso reseñó el historial de la empresa desde su fundación, agradeciendo en forma especial, la presencia de muchos distinguidos presidentes

de otras compañías, que se dieron cita a este significativo acto.

En la historia de Peerless, lo que más resalta es el constante apoyo que les ha brindado tanto a la música como a los intérpretes mexicanos, teniendo en las grabaciones de Pedro Infante, a su máspreciado artista. La conducción de

la ceremonia, estuvo bajo la responsabilidad de Juan Calderón, quien demostró lo bien que domina estas especiales reuniones, y en el show principal actuaron Juan y David Zaizar, Los Baby's, Verónica Castro y Los Solitarios. Fué una noche digna para el recuerdo.

Los Baby's Estan A Gusto, Renovaron Contrato Y Continuan Cosechando Exitos

■ MEXICO — Los Baby's renovaron contrato con Peerless, ratificando su confianza por la compañía que los hizo famosos. La popularidad, que a base de mucho esfuerzo se han sabido ganar, no ha decaído, por el contrario, se nota en cada grabación una constante renovación, de acuerdo con los ritmos que gustan.

Sus grandes éxitos, los han logrado interpretando baladas románticas, pero también sus temas instrumentales tienen simpatizantes. En la actualidad, comienza a colocarse atractivamente su más reciente lanzamiento "Sabotaje."



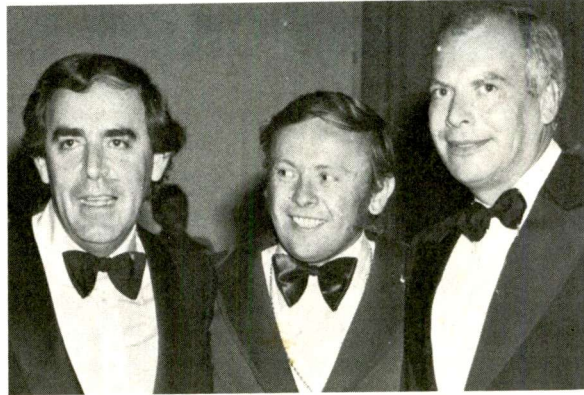
La Sra. Consuelo Velázquez Presidente de la Sociedad de Autores y Compositores de México, en compañía del Ing. Heinz Klinckwort Presidente del sello Peerless.



El Ing. Peter Ulrich, Verónica Castro, Juan Calderón, Alfonso Ascencio y Guillermo Arriago, formaron otro agradable grupo.



Jesús Acosta, Leo Porias Gerente General de Peerless, Guillermo Acosta Presidente de Amprofón y el Ing. Peter Ulrich Sub Gerente General de Peerless.



José Ignacio Morales Presidente de Discos y Cintas Méloidy, Carlos Avila Director del grupo Los Baby's y Enrique Ortiz Director de Programación de Radio Mil.



Carlos Avila Director de Los Baby's, firma la renovación del contrato con Peerless en presencia de Leo Porias, Armando Avila, el Ing. Heinz Klinckwort y el Ing. Peter Ulrich.

Fábrica de Discos Peerless, S. A.

PRESENTA A SUS TRIUNFADORES



SOLITARIOS



BEATRIZ ADRIANA



BABY'S



LINO LUJAN



ZE
LUIS



FREDDY'S



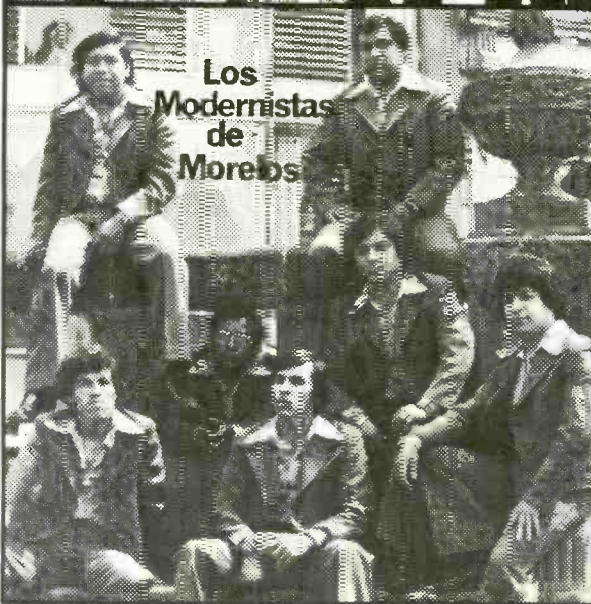
HNOS.
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SONOR'S



LOS POTROS



Los
Modernistas
de
Morelos



LOS KASSINO
de
Chucho
Pirto

MEXICO 78

Un elenco de lujo difícil de igualar

Ariola Completo Una Brillante Temporada

■ MEXICO — La noticia en todos los aspectos la sigue dando Ariola. La idea de completar un elenco de lujo y la agresividad con que están trabajando la promoción, colocan al sello que dirige **Fernando Hernández** en la sensación del momento. El elenco que tienen actualmente, es muy difícil de igualar. **Camilo Sesto**, **Juan Gabriel**, **José José**, **Estela Nuñez** y **Rocío Durcal**, son artís-

tas que arrollan en difusión y ventas. La popularidad en México de estas cinco figuras es incontenible. Cada producción es un bombazo. Para el programador radial, resulta una garantía para su rating, y para el consumidor, un producto que esperan con verdadera ansiedad.

Dentro del organigrama a nivel directivo en que Ariola desar-

rolla sus sistemas, destaca notoriamente el trabajo que en promoción realiza **Sergio Blanchet** y el talento que derrocha como asesor musical **Eduardo Magallanes**, quienes junto con **Fernando Hernández** Director General, integran un equipo de ejecutivos que han entendido lo que realmente es el negocio de los discos en el medio mexicano.



Fernando Hernandez

Sergio Blanchet



Juan Gabriel compone y Rocío Durcal hace el hit. Cada lanzamiento de la intérprete hispana es un cañonazo. La comprensión se hizo latente hasta cuando cantaron a dúo para un especial de televisión.



Rocío Durcal se ganó un Disco de Oro por las gigantescas ventas que logró con el tema "Tarde." La acompañan con una sonrisa de satisfacción Sergio Blanchet y Fernando Hernández directivos del sello Ariola.

'Un Hijo En Febrero' Otro Espectacular Hit Del Triunfador Monges

■ MEXICO — El triunfador **Aldo Monges**, consolida otro espectacular hitazo con su creación "Un hijo en Febrero." Aún se recuerda con simpatía, los temas con que el autor argentino se dió a conocer. "Brindo por tu cumpleaños" y "La tristeza de mi mujer," fueron dos violentos cañonazos que alcanzó el año pasado el artista de Microfón.

El trovador romántico—como lo llamanse ganó el favoritismo de las masas rápidamente, agotando atractivas cifras en ventas. Esta vez, su nueva producción vuelve a tener la misma reacción del público, de su público que ya lo hizo su favorito. Los locutores se entusiasman cada vez que presentan "Un hijo en Febrero," y el auditorio con su apoyo lo está llevando a los primeros lugares en las listas de éxitos.



Aldo Monges

'Si se corrigen errores'

'Podemos Colocar Figuras Internacionales': Alvarez

Record World: ¿Cual es tu labor en Mélody?

Genaro Alvarez: Tengo a mi cargo la Gerencia de Publicidad y Promoción y casi un 60 por ciento de la dirección artística.

RW: ¿Que concepto tienes de las grabaciones del género moderno que se realizan en México?

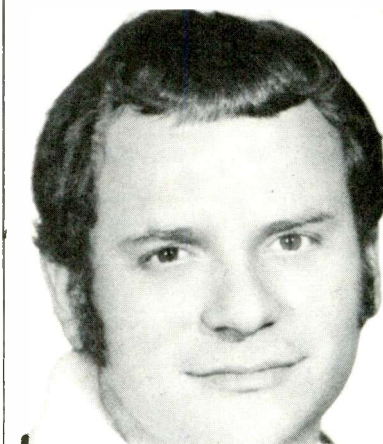
Alvarez: Existe un defecto muy negativo, y es que todos los directores artísticos graban al jahí se va!. Existen grupos sensacionales, pero desgraciadamente un 90 por ciento de las grabaciones del género moderno en español se graban al aventón.

RW: ¿Crees que hay escases de ejecutivos capacitados?

Alvarez: Indiscutiblemente que sí. Esto no lo podemos negar. En el terreno que yo me desempeño, como es el de promoción, la escases es alarmante. A los jovenes hay que enseñarles el negocio y la mayoría renuncia por que no se adaptan al trabajo.

RW: ¿Consideras que un intérprete mexicano del género moderno, se podría colocar como águila sobresaliente en los mercados internacionales?

Alvarez: Solo si se corrigen errores. Como primera medida, se tiene que planear como se va a desarrollar esa águila internacional. Que género de música va a interpretar de acuerdo con su personalidad. Hay que cuidar su vestimenta, sus arreglos musicales etc. Luego, con la producción bajo el brazo, hay que viajar, hay que salir como lo hacen los españoles, argentinos y brasileños. Esta gente, cuando se proponen consolidar a uno de sus artistas a



Genaro Alvarez

nivel internacional, lo hacen desplegando todos los recursos promocionales que pueden utilizar. Por ejemplo, cuando una compañía española nos envía una cinta de un artista que les interesa, automáticamente junto con la cinta, aparece un ejecutivo español y comienza la presión . . . ¿de que forma vamos a realizar el lanzamiento? . . . Si el disco ya está en todas las radiodifusoras . . . Paralelamente con todas estas presiones, este español trae su video cassetts para los programas de TV y tiene un itinerario para las presentaciones de promoción que va a realizar el artista en fecha futura. Un plan completo, que ha dado como resultado que muchos artistas españoles estén dominando el mercado mexicano. Nosotros en Mélody, estamos realizando el esfuerzo. Pienso que es una labor de tiempo y de mucha inversión, pero es la única forma en que se debe entender el negocio de los discos.

DISCOS CISNE RAFF



y su elenco

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MEXICO 78

Una encuesta dio el resultado

Musart Exhibe Una Completa Red De Distribucion En El Mercado Mexicano

■ MEXICO—La finalidad cuando una canción se lleva a la grabación, es el éxito en ventas que se espera futuro. En este proyecto, existen dos etapas claramente marcadas para lograr lo que se pretende; una buena promoción y una completa red de distribución. Ambas áreas, tienen que estar íntimamente ligadas. Si el producto está bien logrado, idóneo para que el público consumidor lo asimile, con un respaldo promocional adecuado y una distribución óptima, tiene que haber resultados en ventas. No se puede pretender ventas, si existen deficiencias en una de estas áreas, ya sea promoción ó distribución. Por lo general, como emergencia se puede llegar a improvisar el área de promoción. Pero, la dis-

tribución es imposible, es un suicidio si se quiere improvisar. Es un departamento que requiere de directivos capaces. Con conocimientos de mercado, con experiencia, y que además, dependen de un buen equipo de vendedores. Esto no se logra de un año para otro en un mercado como México y en la etapa que estamos viviendo. Se requiere de años de organización. De constante renovación de sistemas. De amplitud de acción. De llevar al día la expansión de nuevos vendedores, distribuidores y pequeños comerciantes que viven de la venta de discos.

Unánime Conclusión

Sobre la teoría, suena simple la organización, pero sobre la práctica, es casi imposible de lograr

que esta importante área de la infraestructura de una empresa disquera logre la perfección. Y en este sentido, después de haber realizado una encuesta entre capacitados integrantes de la industria disquera de México, llegamos a la conclusión que Discos Musart, exhibe una de las más completas redes de distribución en el mercado mexicano. Sus sistemas, llegan a acercarse a lo perfecto. El producto Musart, está exhibido hasta en el rincón más apartado de la República, lo que muchas veces dá como resultado, que se logren ventas debido a la buena distribución, sin que el producto haya sido un tema de gran difusión.

Base De La Compañía

El desarrollo del sello Musart

en cuanto a sus sistemas de distribución, se remontan a muchos años atrás. La planificación de este departamento y los resultados que se han ido obteniendo año con año, son la base de la compañía del caballero apellido Baptista, que significa destacadas generaciones de dirigentes discográficos. Auténticos pioneros de la industria de los acetatos en México.

Siempre Con La Epoca

La distribución de Musart, es por consiguiente una muestra de capacidad y organización. De años de perfeccionamiento y de una revitalización constante y permanente, para evitar que el cremiento del mercado deje atrás a los sistemas.

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MEXICO 78

La UPEM Cumplio Tres Años De Limpia Trayectoria

■ MEXICO — Tres años de limpia trayectoria y de unidad ejemplar, exhibe la UPEM—Unión de Periodistas de Espectáculos de México—en su aniversario. Entre las actividades que se generaron en este nuevo año, sobresalió la continuidad de los festivales nacionales é internacionales, orga-

nizados con todo esplendor por el selecto grupo de periodistas que preside **Juan Jaime Larios**.

El Festival de la Carcajada, creado para dar impulso a los nuevos valores cómicos y premiar a los consagrados, tuvo una edición más en la costa oeste de la unión

americana, el mismo que el próximo año cambiará de sede y será realizado en San Francisco, con la intención de que el atractivo espectáculo tenga rotación.

En los dos festivales pasados, la presencia de notables figuras de la risa como **Manuel "El Loco" Valdéz**, **Capulina**, **Sergio Corona**,

Carmen Salinas, **Chabelo Quico**, **Enrique Cuenca "El Polivoz"**, **La India María** y los invitados como **Napoleón**, **Queta Jiménez "La Prieta Linda"**, **María Victoria**, **Lyn May** y **Blanca Peña**, le dieron la categoría de un show de primer nivel que merece el público latino de Estados Unidos.



Juan Jaime Larios y María Victoria.

Rosario Retorna A La Popularidad Y Eduardo Nunez Ratifica Su Talento

■ MEXICO — La baladista **Rosario de Alba**, retornó a la popularidad con la canción "Cuidado amor" del compositor **Roberto Livi**. Esta grabación fué lanzada por el sello Cisne RAFF, que en la actualidad acaba de poner en el mercado, su primer élepe, que trae como identificación el tema "Agua Caliente."

Al mismo tiempo, **Eduardo Nuñez** también aparece con un nuevo élepe en el que viene incluido su más reciente éxito "Creo estar soñando," y se completa con "El viejo popo," "Llanto a mi madre," "Mi paloma" y "Lindas mexicanas."



Rosario de Alba



Eduardo Nuñez



Raúl Cervantes Ayala, Queta Jiménez "La Prieta Linda" y Alejandro Alvarado.



Napoleón, Blanca Peña, José Antonio Cano y Lilia de Inclán.



Ramón Inclán, Carmen Salinas y Octavio Alba.



Wilbert Torre, Lyn May y Vilo Arias.



Manuel Pallares, Enrique Cuenca "El Polivoz" y Raúl Vieyra.

SONIDO Y RITMO S.A.

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Y en música moderna

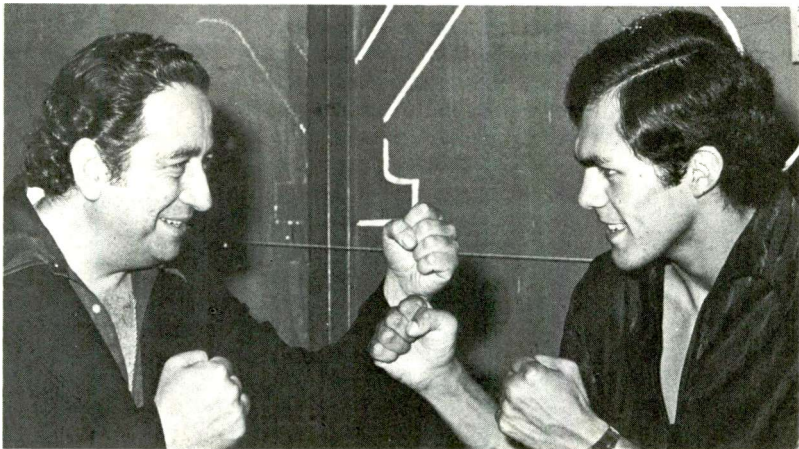
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MEXICO 78

Las ventas de Orfeon en la Costa Oeste son aplastantes

Jose Angel Rota En Plan Triunfal En California

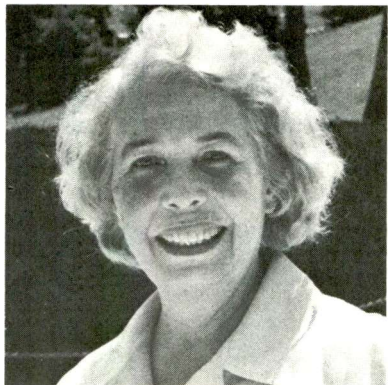


Jose Angel Rota y Pepino Cuevas

Provi Garcia Simbolo De Profesionalismo En La Organizacion Peer

■ MEXICO — La isla de Manhattan fué testigo de la evolución profesional de **Provi García**. Desde muy joven, labella puertorriqueña de enormes ojos claros, se convirtió en una incansable promotora de las obras latinas dentro de la organización Peer. Su recorrer por el mundo en cada temporada, se hizo cada vez más intenso.

Las obras musicales y los autores latinos aumentaban cuando la dinámica Provi visitaba un país. Ahora, convertida en Director General del área latina de la Peer Southern, Provi vé satisfecha esa fructífera labor que llevó año con año, que cuidó celosamente sin perder detalle y que originaron infinidad de éxitos en favor de su siempre querida empresa orientación al joven autor que



Provi Garcia

cuando se trata de dar apoyo ú recién se inicia. La imagen de **Provi García**, en la organización que fundó hace 50 años **Rhalp Peer**, es un símbolo de honestidad y profesionalismo.

Su ausencia, que por motivos de salud la han alejado momentaneamente de su habitual cargo, es extrañada por los innumerables amigos que ha ganado, precisamente por esa particular belleza de espíritu, que la caracteriza

■ MEXICO — Por un margen aplastante, las actuales ventas de Orfeón en la costa oeste de Estados Unidos han superado a las que facturaba normalmente la anterior administración, lo que dá automáticamente una aureola de triunfo profesional a **José Angel Rota** quien dirige la filial en California. Los sistemas operativos desde la aparición de Rota, sufrieron una variante muy beneficiosa para la compañía mexicana, que se vió reflejada en difusión y ventas. Muchos han sido los temas que han alcanzado el primer lugar de popularidad, situación

que no había sucedido nunca. La experiencia de este ejecutivo argentino, es ampliamente conocida en el medio discográfico internacional. Sus incursiones en muchos mercados — incluyendo México—han sido con resultados inclinándose la balanza a lo positivo. Es un disquero que vive, que siente el nacimiento de un tema. Que lo cuida, lo protege y lo impulsa con su característica simpatía. **José Rota** nació para ser promotor, y esta virtud lo está llevando una vez más, a destacar en un nuevo mercado.

Los idolos de Antano conservan su fama

Las Joyas Musicales De Orfeon Logran Ventas De Gran Volumen

■ MEXICO — Los ídolos de antaño, continúan conservando su popularidad. Así lo demuestran las elevadas ventas que logra el sello Orfeón con su linea Joyas Musicales Orfeón. Los albums que son presentados con vistosas portadas de lujo, contienen las mejores grabaciones de los artistas que en época pasada impactaron espectacularmente en todo mundo latino. Entre estos contamos a la **Sonora Matancera**, **Los Dandy**, **Los Tres Reyes**, **Chavela Vargas**, **Los Ases**, **Olga Guillot**, **Antonio Bribiescas**, **Enrique Guzmán**, **Rafael Acevedo**, **Naty Mistral**. **El Mariachi de Silvestre Vargas**, **Los hermanos Martínez Gíl**, **Pérez Prado**, **Toña La Negra**, **Julio Jaramillo**, **El Charro Avitia** etc. Junto a estos nombres que arrastraron multitudes, hay que ubicar en un lugar muy especial de las Joyas

Musicales, las grabaciones de **Jorge Negrete** y **Pedro Infante**, cuyas imágenes perduran como en su época de oro.



Guillermo Santiso

Guillermo Santiso En El Staff De Orfeon

■ MEXICO — El staff de Orfeón en Los Angeles, California, se reforzó notablemente con la contratación del eficiente y agresivo ejecutivo **Guillermo Santiso**. La incursión de Santiso cuando estuvo en México, dejó un grato recuerdo de directivo honesto y en la costa oeste, su personalidad lo está llevando a ganarse la simpatía.

Por su parte, **Rogelio Azcárrago** exterioriza su satisfacción manifestando que la contratación de **Guillermo Santiso**, está considerada entre las más importantes adquisiciones que a nivel directivo a realizado el sello Orfeón en los últimos tiempos.



Después de prolongada ausencia, el grupo venezolano **Los Terrícolas** reaparecen en el mercado con la melodía "Donde vamos," que los ubica nuevamente en la preferencia del pueblo.

MEXICO 78

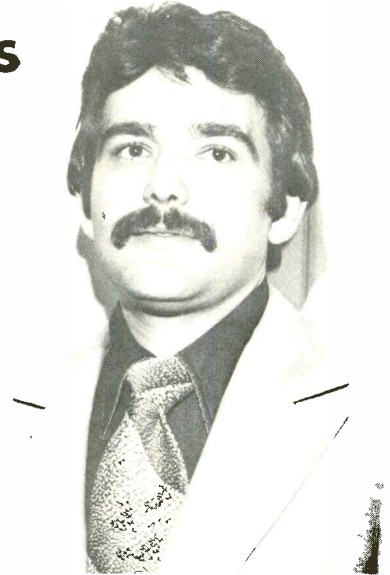
Destacada labor de Jorge Iglesias en la Dirección General

Sonido Y Ritmo Se Consolido En Tres Anos

■ MEXICO—Hace tres años que Sonido y Ritmo abrió sus puertas en México. El conocimiento del mercado fué difícil, pero no im-

posible para el joven ejecutivo **Jorge Iglésias**, que traía como única carta fuerte dentro de su elenco artístico, el catálogo de

Fania. La Salsa era el ritmo a impulsar. La incursión primero en la capital y posteriormente los viajes al interior de la República, fueron ubicando a Iglésias en la realidad. La Salsa, resultaba un género musical muy difícil para hacer negocio en México. Pero su espíritu de lucha no decayó. El presupuesto se redujo a la mínima expresión y continuaba en la batalla. Con sus novedades bajo el brazo y cubriendo a conciencia cada plaza importante, sus artistas comenzaron a escucharse. Primero **Héctor Lavoe**, luego **Pete "Conde" Rodríguez**, y siguieron **Willy Colón**, **Johnny Pacheco**, **Ismael Miranda** y todas las estrellas de Fania. El desarrollo interno también creció. El cambio delocal se hizo indispensable y el plantel directivo tomó una forma sólida. **Pedro Bastón** ocupó con solvencia la Dirección Comercial, **Alejandro Delgadillo** la Gerencia de Producción y **Rosa María Manzano Silva** la Gerencia de Administración. La expansión del sello Sonido y Ritmo continúa su marcha. Todo el producto de las marcas que representan para el mercado mexicano, como son Fania, Vaya, Tico, Alegre, International y Salsoul, cuentan ya con una bien lograda exhibición en todas las tiendas de autoservicio de la República, cubriendo también las principales cadenas de distribuidores. En esta última temporada, los progresos son notorios, y el futuro se vislumbra más favorable, al haber comenzado a tomar fuerza la Salsa tanto en difusión como en ventas.



Jorge Iglesias



Pedro Bastón

En ventas

Héctor Lavoe En Primer Lugar Con 'Mentira'

■ MEXICO — Héctor Lavoe con "Mentira" y Pete "Conde" Rodríguez con "Catalina la O," son las producciones que están entre las que mayores ventas alcanzaron en el mercado de la salsa. La demanda del consumidor en este género musical, a ido vertiginosamente en aumento, llegando en la actualidad a cifras que hacen presagiar que la salsa se va extendiendo interesantemente en todas las plazas importantes de la República mexicana.

A continuación los 10 números que más vendió en la temporada el sello Sonido y Ritmo: "Mentira" Héctor Lavoe, "Catalina la O" Pete "Conde" Rodríguez, "Ella fué" Las Estrellas de Fania, "Guaracha" Willie Colón, "Don Toribio" Melón y Pacheco, "El inventor" Johnny Pacheco, "La cartera" Larry Harlow, "A México con amor" Ismael Miranda, "El ratón" Las Estrellas de Fania y "Usted abusó" con Celia y Willy.



Héctor Lavoe



Willie Colón

Willie Colón Y Héctor Lavoe Se Lucen 'Cosa Nuestra'

■ MEXICO — La creación musical de Willie Colón en el elepe "Cosa Nuestra," confirma el talento del artista que se ha ganado mercedamente miles de fanáticos en todo el mundo latino. El aporte vocal de Héctor Lavoe en esta producción, también resulta sensacional, dadas las notables cualidades de Héctor para interpretar canciones de ritmo caliente. Ambos formaron una pareja de mucho vaor, que dió como resultado una excelente producción que está despertando el interés de los simpatizantes a la música explosiva.

En esta grabación, viene incluido como tema principal "Che che colé" y se completa con "No me llores más," y otras.



Johnny Pacheco



Charo

Charo La Sensación De La Temporada Con Su 'Speedy Gonzalez'

■ MEXICO — La espectacular intérprete Charo, que graba en exclusiva para la etiqueta Salsoul, logra fuerte impacto con su nueva versión del conocido tema "Speedy Gonzalez." La promoción se ha intensificado como consecuencia de la respuesta que hay en las plazas más importantes del interior, en donde los locutores presentan a la bella Charo como la sensación de la temporada.

En este élepe, además del "Speedy Gonzalez," Charo se luce con "Dance a Little Bit Closer," "Let's Spend the Night Together," "Borriquito," "More of You," "El Reloj," "Cuchi-Cuchi," "Cookie Jar," "You're Just The Right Size" y "Only You."

En Buenos Aires, Argentina

Estudios Ion Con Las Técnicas Mas Avanzadas

■ MEXICO—Con las técnicas más avanzadas de la era de las grabaciones, Estudios ION de Argentina puso en marcha sus instalaciones que cuentan con dos salas de grabación. La sala A con capacidad para 60 músicos aproximadamente, está provista de una consola de 28 canales de entrada por 24 canales de salida con sistema de automatización.

En la sala B que tiene capacidad para 15 músicos, tienen un sistema de consola y grabador para 8 canales, con dolby para la reducción de ruidos. Estos estu-

dios ubicados en la calle Hipolito Yrigoyen 2519 de Buenos Aires, Argentina, están habilitados para dar un especial servicio a todas las empresas discográficas de América Latina. Su personal de grabación, seleccionados celosamente, están capacitados para lograr las más perfectas grabaciones que se podrían realizar en los países del primer nivel musical, dadas las características que ofrecen además la sala de control, la misma que está hecha, acorde con las técnicas más actuales en cuanto a diseños acústicos se refieren.



Activando uno de los controles, el ingeniero en jefe del estudio Oswaldo Acedo, capacitado elemento que tiene la responsabilidad de todos los sistemas.

Super Show Nacio Con Los Exitos De Napoleon

■ MEXICO—El Ing. Jaime Sánchez Rosaldo, que cubriera con solvencia los cargos de la gerencia del dpto. internacional y la dirección general artística de importante compañía discográfica cuando estuvo en funciones, es actualmente el director gerente de la empresa de Representaciones Artísticas Super Show, que nació con los hits de Napoleón. Por la relación y los vínculos comerciales que lo unen con su artista estrella Napoleón, Jaime nos dá sus impresiones sobre la evolución musical del autor-intérprete que logró la consolidación definitiva en la temporada 77-78.

Record World: ¿Como sientes la evolución musical que ha tenido Napoleón en la temporada 77-78?

Sánchez Rosaldo: Brillante, en lo que respecta a su desarrollo personal como artista, pero necesita el apoyo promocional de su compañía disquera. La consolidación de Napoleón se inició con el tema "Vive," canción que estuvo a punto de no grabarse, por que los directivos de la compañía

Cisne RAFF se oponían terminantemente, aduciendo que... ¿a quien podía interesar un cuarto lugar de un festival?. Por lo tanto no valía la pena grabar el tema "Vive." Después de muchísimas luchas, por fin la canción de grabó acompañada de una dotación de músicos bastante pobre. Por todo esto, considero que fué una suerte casi milagrosa el hecho de que se haya llevado a la grabación esta canción. Lo que sucedió después, todos lo sabemos, ya que como te dije anteriormente, con este tema comenzó la consolidación definitiva de "Napó," habiendo rebasado cualquier cantidad de copias vendidas, tanto en discos sencillos, elepes, cartuchos y casettes. Y por consiguiente, habiendo ganado la compañía Cisne Raff millones de pesos, que por su "ceguera" y necesidad estuvieron a punto de dejar de ganar.

Por otro lado, internacionalmente considero que no está en el lugar que debería. Esto lo hemos comprobado con profunda tristeza, al visitar algunos países

Infopesa

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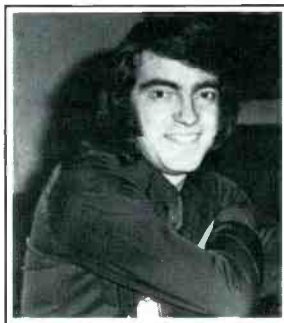
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"SAGITARIO" El sensacional cantautore de la Rumba Flamenca



"ANTONIO MARTELL"
Autor de "COMO DIOS MANDA" Se consagra como la nueva estrella Melódica



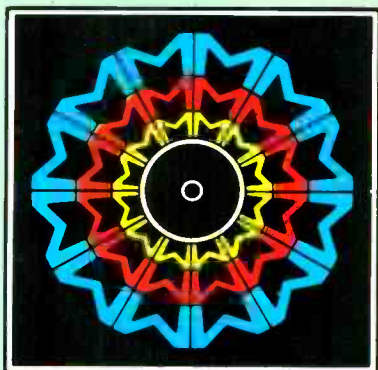
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Strong Summer Sales

(Continued from page 3)

"Business definitely is better for us this summer," stated Barry Pascall, lp buyer for The Record Factory chain centered in San Francisco, "but some or much of the improvement is due to internal changes in the organization." In explaining some of the factors of an external nature that have prompted a good selling season, Pascall noted that strong releases have played a part but further suggested that the exact causes outside his organization have been somewhat unclear. This observation was echoed by a number of other retailers.

Leonard Singer, co-principal in Associated Distributors and Hollywood and Circles Records, stated, "Our retail stores have done much better this summer, but I can't pin down the reason. There could be a number of factors. The price hike could conceivably play a part." *Record World's* Sales Index, however, is based on piece counts, rather than dollar amounts, so the large increases recorded by the Index are not relative to the dollar differential except in an inexact correlation to last year's figures. "There are so many variables that it makes it impossible to isolate. We've gotten a lot more r&b exposure from a new local disc jockey, Mike Reynolds, and our r&b business has materially picked up, but there's so much chemistry that goes into it that I'm reluctant to isolate a few factors."

"There are a lot of strong releases this summer, including T.G.I.F., Boston, Grease and things like that," said Steve Nichol, director of advertising for Eucalyptus Records. "Our volume has gone up and we've found more available advertising, but other than that it would be difficult to isolate a cause."

This difficulty in isolating sales factors that have been principally responsible for the sales increase may be due to the extreme complexity of influences affecting the sales curve. "It seems that each summer I have one month in the season that's bad for sales and the other two are great," said Tom Modica, owner of Longhair Music in Portland, Oregon. "Except for the Christmas season I find that two out of three months in each quarter are very strong and one is not. They bear little relationship to preceding years or their patterns. Concerts have been especially strong in this area, but RSO and movies have also stimulated formerly lethargic or reluctant buyers. I don't think we've seen the peak of this yet, because we're getting an overall expansion in the demographics of our buyers as well as great releases. And mass media seems to

be playing on the music industry and the personalities involved more and more. Two years down the road we may be able to predict 20-million sellers."

At Licorice Pizza in Los Angeles the chain-wide increase logged during this summer selling season is due to the full range of factors available to retailers, according to Lee Cohen, advertising director. Cohen emphasized, like many other retailers, the difficulty in explaining just what the precise causes of the sales boom are. "Certainly the strong new releases have played a major part for us," said Cohen, "but the increase in local concerts during the summer helps a lot too, as do the ad programs and the manufacturer programs. It seems to me that manufacturers are taking more chances now in both signing and promoting new product, so that offers us some leeway in approaching sales, as well as giving us new acts to put before a rather 'now'-minded customer."

And even the weather has played a part, at least at Franklin Music in Hartford, Conn. "July was kind of quiet for us, but August has been very good. Believe it or not, I think the two weeks of rain we received kept people home and made them concentrate more on home entertainment," said Al Franklin, principal. He added that neither the nature of the new releases nor manufacturer programs played a principal role in his sales increase.

Capitol Ups Apsitis

■ LOS ANGELES — John Apsitis has been appointed director of administration and business affairs for the Magnetic Products Division and Musicden, Capitol Records, Inc., announced Ed Khoury, executive vice president and chief operating officer, Capitol Magnetic Products Division, CRI.

Groovies in Gotham



Sire recording artists the Flamin' Groovies made their first visit to New York City in seven years last week when they played two nights at the Bottom Line. Seen in the dressing room are, from left: John Montgomery, Sire promotion; (seated) David Wright, Flamin' Groovies; Seymour Stein, managing director, Sire; Cyril Jordan, Flamin' Groovies; Mike Wilhelm, Flamin' Groovies; George Alexander, Flamin' Groovies; Ken Kushnick, VP artist development, Sire; Chris Wilson, Flamin' Groovies.

20th Signs Kinsman-Dazz



20th Century-Fox Records recently gave a welcoming party for Kinsman-Dazz to celebrate their signing with the label. The nine-man band hails from Cleveland, Ohio. Kinsman-Dazz's first album will be released in mid October. Shown from left: Les Thaler, Ike Wiley, Mike Jackson, Mike Calhoun, Bill Donnelly, executive vice president, 20th Century Fox Records, Kenny Pettus, Wayne Preston, Bobby Harris, Jack Hakim, vice president, international, 20th Century Fox Records. From left, Front Row: Ed Myers, Pat Glasser, director of a&r administration, and Sonny Jones, band manager. Not pictured is Mike Wiley.

Irene Kral Dies

■ LOS ANGELES—Vocalist Irene Kral died here Tuesday (15) after a six-year bout with cancer. Kral, 46, passed away in an Encino hospital. A Chicago native, the veteran singer had been based in Southern California for much of her career.

Big Band Singer

Irene Kral first drew recognition through tenures with the bands of Woody Herman, Maynard Ferguson and, with her husband, trumpet player Joe Burnett, Stan Kenton, beginning in the '50s. During the 60's, however, her performing activity dropped as she entered semi-retirement to raise her children, although she did perform locally with Shelly Manne at his club here. She had resumed a more active career locally during the early '70s.

Survivors

Immediate survivors include her brother, Roy Kral, daughters Jodi, 17, and Melissa, 12, and ex-husband Burnett. In accordance with her wishes, her body was to be cremated and the ashes returned to her home in Cicero, Ill.

Australian Accolades



Ivan Mogull (right) is pictured receiving platinum lp disc for "ABBA The Album" for sale in Australasia by the world famous group ABBA from general manager of RCA Australia Morrie Smith. Mogull is exclusive publisher in Australasia as well as in the United States and Canada of ABBA's material.

Columbia Ups Gales

■ LOS ANGELES — Ken Sasano, director, product management, west coast, Columbia Records, has announced the appointment of David Gales to the position of associate product manager, west coast.

Gales' most recent position with Columbia Records was manager of branch merchandising in the Chicago market.

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L.A. 'Songwriters Weekend'



Mayor Bradley proclaimed it "Songwriters Weekend" and honored both the Annual Songwriters Expo, its producers Len Chandler and John Braheny of the Alternative Chorus' Songwriters Showcase, and BMI, which sponsors the showcase. Pictured from left: L.A.'s Mayor Bradley, Braheny, BMI's Neil Anderson, Chandler, and BMI's VP Ron Anton. The second Songwriters Expo held last week featured such hit songwriters as Peter McCann, Bruce Johnston, Jackie DeShannon, Pam Sawyer & Marilyn McLeod, Al Kasha, Buddy Kaye, and Earl Robinson.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ Arc Music, the independent catalogue owned by Gene Goodman, is experiencing a major re-surgence due in large part to the current trend of covering the rock music of the '50s and '60s and the increasing number of films that deal with those decades.

According to **Buddy Robbins**, who acts as a consultant to Arc, the company can now count some 14 current covers on major album releases (including **Linda Ronstadt's** new single, "Back In The U.S.A.") and inclusion in the soundtracks to "American Graffiti," "The Last Waltz," "American Hot Wax" and "The Buddy Holly Story." Arc compositions will also be included in the upcoming "Apocalypse Now" and "American Graffiti II."

As publishers of such writers as **Chuck Berry, Bo Diddley, Jimmy Reed, Sonny Boy Williamson, Howling Wolf** and **John Lee Hooker**, the company has one of the largest blues and early rock catalogues in the industry.

STIFF GETS COVERED: While speculation on the longevity of "new wave" artists continues, compositions by some of those writers are appearing regularly on new album releases. **Linda Ronstadt's** new album will include **Elvis Costello's** "Alison" and new artist **Dyan Diamond** (MCA) picked his "Mystery Dance." **Leo Kottke** (Chrysalis) recorded **Nick Lowe's** "Endless Sleep" for his new album.

HAPPY: **Rick Joseph**, formerly of Dawnbreaker Music, recently formed his own Concourse Music for publishing and production and has already signed up several label artists. **Marcus Joseph** will be produced by **Parker McGee** for Big Tree Records and **John O'Banion** will be produced by **Joey Carbone** and **Richie Zito** for Warners. Also signed to Concourse is the team of **Tony Sciuto** (music) and **Sam Egoria** (words). Joseph just completed a sub-publishing deal with Carlin Music for England . . . **David Wilkes** reports that after just eight weeks of operation MLO Music has its first chart entry, "You Never Done It Like That" by **The Captain & Tennille**, written by **Neil Sedaka** and **Howard Greenfield** . . . ATV Music writers **John Parker** and **C.M. Lord** are currently working on new material with **Franne Golde** for her first Portrait Records album. The disc will be produced by the ever busy **Albhy Galuten** and **Karl Richardson** . . . With the re-release of the Academy Award winning "Madame Rosa" and the full distribution of "Viva Italia" and "Bread and Chocolate," CAM Music has a high profile on the foreign film score market . . . According to Screen Gems president **Lester Sill**, the company now has the most chart hits since joining EMI two years ago. It's an even dozen.

NAMED: **Glenn Friedman**, formerly of Big Heart Music, to Chappell, L.A. . . . **Geri Duryea**, formerly of April-Blackwood, to Screen Gems L.A. next week . . . **Gaylon Horton** to Hollywood division manager Welk Music Group . . . **Bud Scoppa** to west coast a&r, Arista Records . . . **Peter K. Siegel** to a major consultancy to Bourne Music to bring in new contemporary songwriters . . . **Mike Millius** to MCA Music associate director creative services/east coast . . . **Byron Hill** to professional manager ATV Music, Nashville. He was with Dixie Music in Winston-Salem, N.C.

IN PRINT: Warner Brothers Publications, in association with Sire Books, has just released "Fleetwood Mac—The Authorized History" written by RW's own **Samuel Graham**. The 104-page soft cover includes bios and photos on all group members, past and present, from 1967 to 1978. It also contains discographies on all the Macs before during and after their years with the group and 51 pages of photos. Take a break Sam . . . Columbia Pictures Publications just released personality books on "Fotomaker" (Atlantic) and **The Commodores'** "Natural High" (Motown), as well as a mixed folio, "42 New Superhits of The Superstars."

Album Analysis (Continued from page 8)

action. #58 bullet, KC & The Sunshine Band (TK), is selling very well in pop accounts and racks, while last week's Chart-maker, Robin Trower (Chrysalis), continues upward movement on the basis of strong retail and goes to #60 bullet. Ohio Players (Mercury) exhibits similar sales patterns to #65 bullet. Foxy (Dash) is the #1 r&b single up for a sales report of #70 bullet.

#71 bullet, Sylvester (Fantasy) exhibits strong crossover. Exile (Warner/Curb) moves to #81 bullet from #97 bullet last week with the "Kiss You All Over" single pushing action. Walter Egan, #83 bullet, continues with good retail reports, the racks yet to come in strongly. Ambrosia (Warner) similarly has retail action at #99 bullet. Atlantic Starr (A&M) moves to #100 bullet.

Goodphone™ ROCK ALBUMS

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

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

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RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



DON'T LOOK BACK
BOSTON
Epic

TOP SALES

DON'T LOOK BACK—Boston—Epic
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis

CAMELOT/NATIONAL

BLAM—Brothers Johnson—A&M
HEARTBREAKER—Dolly Parton—RCA
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
MIXED EMOTIONS—Exile—WB
SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
SUNBEAM—Emotions—Col
THICK AS THIEVES—Trooper—MCA
UNDER WRAPS—Shaun Cassidy—Warner/Curb
WHATEVER HAPPENED TO BENNY SANTINI—Chris Rea—UA
WHEN I DREAM—Crystal Gayle—UA

HANDLEMAN/NATIONAL

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
CHERYL LADD—Capitol
DON'T LOOK BACK—Boston—Epic
ELVIS SINGS FOR CHILDREN—Elvis Presley—RCA
HEARTBREAKER—Dolly Parton—RCA
SGT. PEPPER'S LONELY HEARTS CLUB BAND—Various Artists—RSO (Soundtrack)
SUNBEAM—Emotions—Col
UNDER WRAPS—Shaun Cassidy—Warner/Curb
WHATEVER HAPPENED TO BENNY SANTINI—Chris Rea—UA
WHO DO YOU LOVE—KC & the Sunshine Band—TK

KORVETTES/NATIONAL

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DON'T LOOK BACK—Boston—Epic
GREATEST DISCO HITS—Salsoul Orchestra—Salsoul
HEARTBREAKER—Dolly Parton—RCA
LOVE ME AGAIN—Rita Coolidge—A&M
MISFITS—Kinks—Arista
SNAIL—Cream
SWITCH—Motown
WHO ARE YOU—Who—MCA
WHO DO YOU LOVE—KC & the Sunshine Band—TK

MUSICLAND/NATIONAL

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
ELVIS SINGS FOR CHILDREN—Elvis Presley—RCA
HEARTBREAKER—Dolly Parton—RCA
JASS-AY-LAY-DEE—Ohio Players—Mercury
MIXED EMOTIONS—Exile—Warner/Curb
SESAME STREET FEVER—Sesame Street

SUNBEAM—Emotions—Col
THE CONCEPT—Slave—Cotillion
WHO DO YOU LOVE—KC & the Sunshine Band—TK

RECORD BAR/NATIONAL

BEST OF THE TRAMMPS—Atlantic
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
EDDIE MONEY—Col
LIFE BEYOND L.A.—Ambrosia—WB
NEXT OF KINH—Greg Kihn—Berserkley
PART II—Sylvester—Fantasy
THE ONE & ONLY—Gladys Knight & the Pips—Buddah
WHO ARE YOU—Who—MCA
YOUNGBLOOD—War—UA (Soundtrack)

SOUND UNLIMITED/NATIONAL

BETTY WRIGHT LIVE—Alston
BLAM—Brothers Johnson—A&M
COME GET IT—Rick James—Gordy
FIRED UP 'N' KICKIN'—Fatback—Spring
NIGHTWATCH—Kenny Loggins—Col
OBSESSION—UFO—Chrysalis
PART II—Sylvester—Fantasy
SWEET MUSIC—Roadmaster—Village
TASTE OF HONEY—Capitol
THICK AS THIEVES—Trooper—MCA

KING KAROL/NEW YORK

DOUBLE VISION—Foreigner—Atlantic
EYES OF LAURA MARS—Col (Soundtrack)
GREASE—RSO (Soundtrack)
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
NATURAL HIGH—Commodores—Motown
SHADOW DANCING—Andy Gibb—RSO
SMOOTH TALK—Evelyn Champagne King—RCA
TASTE OF HONEY—Capitol
THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis & Deniece Williams—Col
WORLDS AWAY—Pablo Cruise—A&M

SAM GOODY/EAST COAST

CHERYL LADD—Capitol
DON'T LOOK BACK—Boston—Epic
GREASE—RSO (Soundtrack)
RINGS AROUND THE MOON—Carillo—Atlantic
SMOOTH TALK—Evelyn Champagne King—RCA
SOUNDS—Quincy Jones—A&M
TALL TALES—Richard Supa—Polydor
TOBY BEAU—RCA
WHATEVER HAPPENED TO BENNY SANTINI—Chris Rea—UA
WORLDS AWAY—Pablo Cruise—A&M

TWO GUYS/EAST COAST

BETTY WRIGHT LIVE—Alston
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
IN THE NIGHT TIME—Michael Henderson—Buddah
MIXED EMOTIONS—Exile—Warner/Curb
NIGHTWATCH—Kenny Loggins—Col
NOT SHY—Walter Egan—Col
PART II—Sylvester—Fantasy
SUNBEAM—Emotions—Col
UNDER WRAPS—Shaun Cassidy—Warner/Curb

FOR THE RECORD/BALTIMORE

ATLANTIC STARR—A&M
DON'T LOOK BACK—Boston—Epic
FIRED UP 'N' KICKIN'—Fatback—Spring
GET OFF—Foxy—Dash

IN THE NIGHT TIME—Michael Henderson—Buddah
SUNBEAM—Emotions—Col
SUNLIGHT—Herbie Hancock—Col
THE CONCEPT—Slave—Cotillion
THE ONE & ONLY—Gladys Knight & the Pips—Buddah
YOU SEND ME—Roy Ayers—Polydor

RECORD & TAPE COLLECTOR/BALTIMORE

BEAUTIFUL BAND—USA-European Connection—Marlin
CORDS—Synergy—Passport
DON'T LOOK BACK—Boston—Epic
MIXED EMOTIONS—Exile—Warner/Curb
POWERAGE—AC/DC—Atlantic
SECRET MESSENGER—Jean-Luc Ponty—Atlantic
SLEEPER CATCHER—Little River Band—Harvest
THE ONE & ONLY—Gladys Knight & the Pips—Buddah
VITAL—Van Der Graf Generator—Jem
WHO ARE YOU—Who—MCA

WAXIE MAXIE/WASHINGTON, D.C.

ATLANTIC STARR—A&M
DON'T LOOK BACK—Boston—Epic
FIRED UP 'N' KICKIN'—Fatback—Spring
HEARTBREAKER—Dolly Parton—RCA
SECRET MESSENGER—Jean-Luc Ponty—Atlantic
SLEEPER CATCHER—Little River Band—Harvest
SWITCH—Motown
THE CONCEPT—Slave—Cotillion
WHO ARE YOU—Who—MCA
WHO DO YOU LOVE—KC & the Sunshine Band—TK

PLATTERS/PHILADELPHIA

DON'T LOOK BACK—Boston—Epic
EYES OF LAURA MARS—Col (Soundtrack)
FRANKIE VALLI IS THE WORD—Frankie Valli—Warner/Curb
GARY CRISS—Salsoul
KEEPIN' TIME—Paul Jabara—Casablanca
LIGHTS FROM THE VALLEY—Chilliwick—Mushroom
SATURDAY NIGHT DISCO BAND—DeLite
SECRETS—Gil Scott-Heron & Brian Jackson—Arista
SUPERSTAR—Bob McGilpin—Butterfly
UNDER WRAPS—Shaun Cassidy—Warner/Curb

NATL. RECORD MART/MIDWEST

BEST OF CHUCK MANGIONE—Mercury
BLAM—Brothers Johnson—A&M
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
GET OFF—Foxy—Dash
HEARTBREAKER—Dolly Parton—RCA
SUNBEAM—Emotions—Col
UNDER WRAPS—Shaun Cassidy—Warner/Curb
WHO DO YOU LOVE—KC & the Sunshine Band—TK
YOU SEND ME—Roy Ayers—Polydor

RECORD RENDEZVOUS/CLEVELAND

CARS—Elektra
HEAVEN & EARTH—Mercury
MIDNIGHT BELIEVER—B.B. King—ABC
MORE SONGS ABOUT BUILDINGS & FOOD—Talking Heads—Sire
NOT SHY—Walter Egan—Col
SWITCH—Motown
UNDER WRAPS—Shaun Cassidy—Warner/Curb
URBAN DESIRE—Genya Ravan—20th Century
WORLDS AWAY—Pablo Cruise—A&M
YOU'RE GONNA GET IT—Tom Petty & the Heartbreakers—ABC Shelter

RECORD REVOLUTION/CLEVELAND

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
CARS—Elektra
CORDS—Synergy—Passport
DON'T LOOK BACK—Boston—Epic
NEXT OF KINH—Greg Kihn—Berserkley
SECRETS—Gil Scott-Heron & Brian Jackson—Arista
THE CONCEPT—Slave—Cotillion
THE KICK INSIDE—Kate Bush—EMI America
URBAN DESIRE—Genya Ravan—20th Century
YOU SEND ME—Roy Ayers—Polydor

POPLAR TUNES/MEMPHIS

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
FOR YOU—Prince—WB
GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
GET OFF—Foxy—Dash
MARIPOSA DE ORO—Dave Mason—Col
MIXED EMOTIONS—Exile—Warner/Curb
PART II—Sylvester—Fantasy
SUNBEAM—Emotions—Col
SWITCH—Motown
WHO ARE YOU—Who—MCA

MUSHROOM/NEW ORLEANS

ATLANTIC STARR—A&M
CARS—Elektra
DON'T LOOK BACK—Boston—Epic
OBSESSION—UFO—Chrysalis
SECRET MESSENGER—Jean-Luc Ponty—Atlantic
SECRETS—Gil Scott-Heron & Brian Jackson—Arista
SUNBEAM—Emotions—Col
SWITCH—Motown
WAR OF THE WORLDS—Col
YOU SEND ME—Roy Ayers—Polydor

TAPE CITY/NEW ORLEANS

COME GET IT—Rick James—Gordy
DON'T LOOK BACK—Boston—Epic
MIXED EMOTIONS—Exile—WB
PART II—Sylvester—Fantasy
SLEEPER CATCHER—Little River Band—Harvest
SMOOTH TALK—Evelyn Champagne King—RCA
SOUNDS—Quincy Jones—A&M
SONGBIRD—Barbra Streisand—Col
URBAN DESIRE—Genya Ravan—20th Century
YOU SEND ME—Roy Ayers—Polydor

SOUND TOWN/DALLAS

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
ELVIS SINGS FOR CHILDREN—Elvis Presley—RCA
GET OFF—Foxy—Dash
LIFE BEYOND L.A.—Ambrosia—WB
PART II—Sylvester—Fantasy
READ MY LIPS—Tim Curry—A&M
SUNBEAM—Emotions—Col
WHATEVER HAPPENED TO BENNY SANTINI—Chris Rea—UA
WHO ARE YOU—Who—MCA

INDEPENDENT RECORDS/DENVER

AIN'T MISBEHAVIN'—RCA (Original Cast)
DON'T LOOK BACK—Boston—Epic
DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
FINISHED TOUCH—Motown
HEARTBREAKER—Dolly Parton—RCA
JASS-AY-LAY-DEE—Ohio Players—Mercury
MIXED EMOTIONS—Exile—Warner/Curb
NATURAL HIGH—Commodores—Motown

SWITCH—Motown
YOU SEND ME—Roy Ayers—Polydor

SOUND WAREHOUSE/COLORADO SPRINGS

BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
COME GET IT—Rick James—Gordy
DON'T LOOK BACK—Boston—Epic
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
LOVE ME AGAIN—Rita Coolidge—A&M
SMOOTH TALK—Evelyn Champagne King—RCA
TASTE OF HONEY—Capitol
THE CONCEPT—Slave—Cotillion
WHEN I DREAM—Crystal Gayle—UA
YOU SEND ME—Roy Ayers—Polydor

LICORICE PIZZA/LOS ANGELES

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
GET OFF—Foxy—Dash
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila. Intl.
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
MARIPOSA DE ORO—Dave Mason—Col
NOT SHY—Walter Egan—Col
OCTAVE—Moody Blues—Landon
PYRAMID—Alan Parsons Project—Arista
READ MY LIPS—Tim Curry—A&M
YOU'RE GONNA GET IT—Tom Petty & the Heartbreakers—ABC Shelter

MUSIC PLUS/LOS ANGELES

DON'T LOOK BACK—Boston—Epic
IT'S ALIVE—Ozark Mountain Daredevils—A&M
JASS-AY-LAY-DEE—Ohio Players—Mercury
RHYTHM OF LIFE—Afro-Cuban Band—Arista
SECRET MESSENGER—Jean-Luc Ponty—Atlantic
SLEEPER CATCHER—Little River Band—Harvest
SUNNY SIDE UP—Wilbert Longmire—Col
THE CONCEPT—Slave—Cotillion
URBAN DESIRE—Genya Ravan—20th Century
WHATEVER HAPPENED TO BENNY SANTINI—Chris Rea—UA

EUCALYPTUS RECORDS/WEST & NORTHWEST

CARS—Elektra
JASS-AY-LAY-DEE—Ohio Players—Mercury
LIVE & DANGEROUS—Thin Lizzy—Mercury
MIXED EMOTIONS—Exile—Warner/Curb
NOT SHY—Walter Egan—Col
STONEBOLT—Parachute
THREE'S A CROWD—Torney—Spencer Band—A&M
TOBY BEAU—RCA
TRIDENT—Kingfish—Jet
WHO DO YOU LOVE—KC & the Sunshine Band—TK

EVERYBODY'S RECORDS/NORTHWEST

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
CARS—Elektra
HEAVEN TONIGHT—Cheap Trick—Epic
LOVE ME AGAIN—Rita Coolidge—A&M
MISFITS—Kinks—Arista
NIGHTWATCH—Kenny Loggins—Col
PAT METHENY GROUP—ECM
SLEEPER CATCHER—Little River Band—Harvest
SOUNDS—Quincy Jones—A&M
STRANGE COMPANY—Wendy Waldman—WB

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. 2 AUG. 26



WKS. ON CHART

1	1	GREASE (ORIGINAL SOUNDTRACK) RSO RS 2 4002 (7th Week)	17	J
2	2	NATURAL HIGH COMMODORES/Motown M7 902R1	15	G
3	3	DOUBLE VISION FOREIGNER/Atlantic SD 19999	9	G
4	4	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)	11	G
5	5	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100	5	X
6	6	WORLDS AWAY PABLO CRUISE/A&M SP 4697	12	G

CHARTMAKER OF THE WEEK

7 — **DON'T LOOK BACK**
BOSTON
Epic FE 35050



8	7	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/ RSO RS 2 4001	37	J
9	8	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	12	G
10	10	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/ Phila. Intl. JZ 35095 (CBS)	12	G
11	9	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	15	G
12	11	BUT SERIOUSLY, FOLKS . . . JOE WALSH/Asylum 6E 141	14	G
13	15	BLAM!! BROTHERS JOHNSON/A&M SP 4714	5	G
14	12	THE STRANGER BILLY JOEL/Columbia JC 34987	48	G
15	13	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840	17	G
16	14	OCTAVE THE MOODY BLUES/London PS 708	10	G
17	18	PYRAMID ALAN PARSONS PROJECT/Arista AB 4180	10	G
18	23	A TASTE OF HONEY /Capitol ST 11754	12	G
19	25	COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	11	G
20	22	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	38	G
21	21	TOGETHERNESS LTD /A&M SP 4705	12	G
22	19	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/Columbia JC 35318	12	G
23	16	SOUNDS . . . AND STUFF LIKE THAT!! QUINCY JONES/ A&M SP 4685	12	G
24	17	STREET-LEGAL BOB DYLAN/Columbia JC 35453	9	G
25	20	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	44	G
26	24	SONGBIRD BARBRA STREISAND/Columbia JC 35375	13	G
27	27	EVEN NOW BARRY MANILOW/Arista AB 4164	28	G
28	26	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	36	G
29	31	NIGHTWATCH KENNY LOGGINS/Columbia JC 35387	7	G
30	30	MISFITS THE KINKS /Arista AB 4167	14	G
31	32	IMAGES THE CRUSADERS /ABC AA 6030	8	G
32	48	UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222	4	G
33	46	SUNBEAM EMOTIONS /Columbia JC 35385	4	G
34	34	FM (ORIGINAL SOUNDTRACK) /MCA 2 12000	18	X
35	29	NATALIE . . . LIVE! NATALIE COLE/Capitol SKBL 11709	8	G
36	28	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK) / Casablanca NBLP 7099	18	X
37	40	LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725	10	G
38	39	VAN HALEN /Warner Bros. BSK 3075	27	G
39	41	THAT'S WHAT FRIENDS ARE FOR JOHNNY MATHIS & DENIECE WILLIAMS/Columbia JC 35435	6	G
40	33	SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)	20	G
41	44	LOVE ME AGAIN RITA COOLIDGE/A&M SP 4699	11	G
42	35	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128	19	G

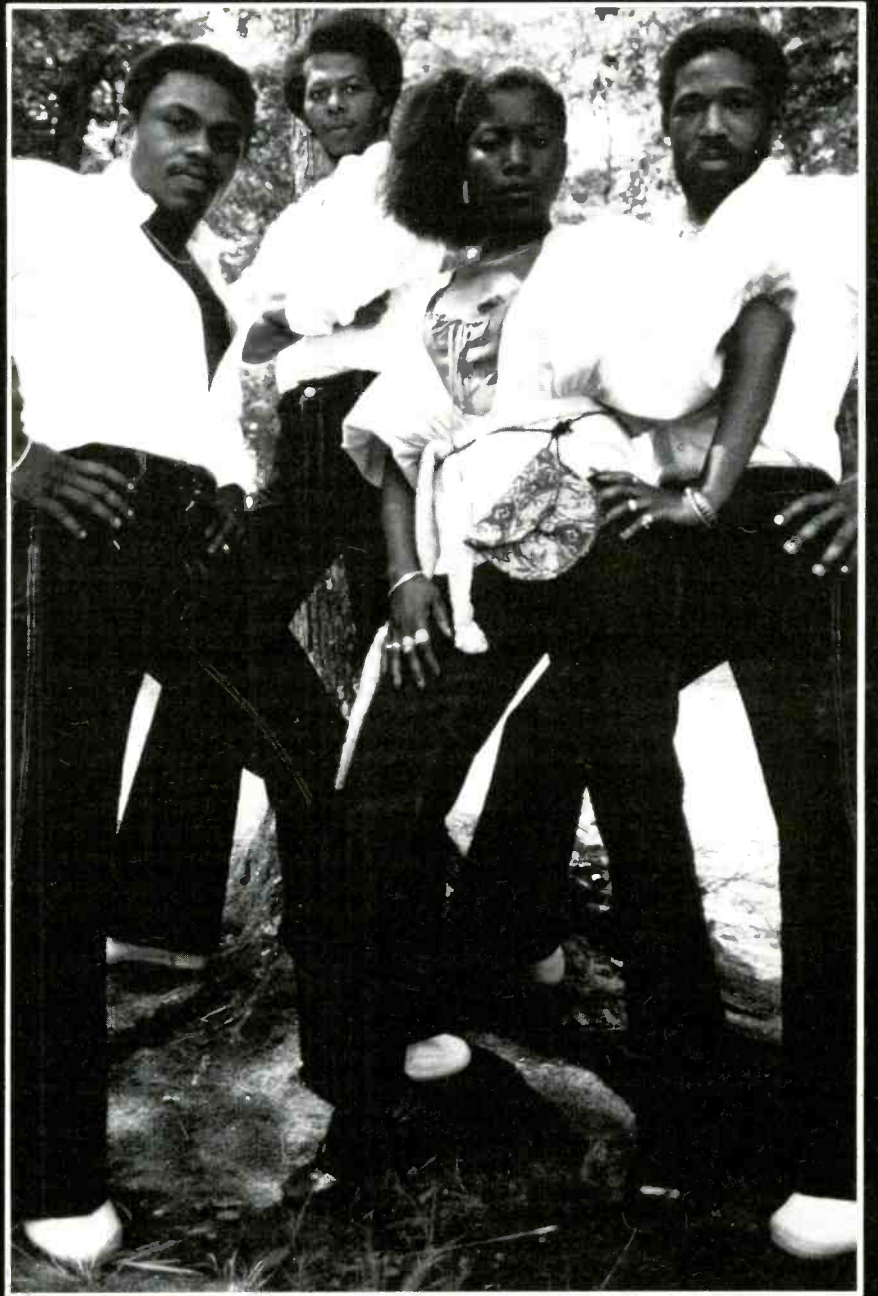
43	42	AJA STEELY DAN /ABC AA 1006	48	G
44	47	HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312	14	G
45	45	YOU'RE GONNA GET IT TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)	13	G
46	51	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 5712 (Arista)	8	G
47	52	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	11	G
48	59	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	4	G
49	43	DAVID GILMOUR /Columbia JC 35388	10	G
50	53	OBSESSION UFO/Chrysalis CHR 1182	5	G
51	54	SMOOTH TALK EVELYN 'CHAMPAGNE' KING/RCA APL1 2466	8	G
52	49	GET IT OUTCHA SYSTEM MILLIE JACKSON/Spring SP 1 6719 (Polydor)	7	G
53	64	YOU SEND ME ROY AYERS/Polydor PD 1 6159	3	G
54	37	THE ALBUM ABBA/Atlantic SD 19164	29	G
55	62	THE CONCEPT SLAVE/Cotillion SD 5206 (Atl)	4	G
56	63	THE CARS /Elektra 6E 135	5	G
57	36	LONDON TOWN WINGS/Capitol SW 11777	21	G
58	67	WHO DO YA (LOVE) KC & THE SUNSHINE BAND/TK 607	3	G
59	50	MARIPOSA DE ORO DAVE MASON/Columbia JC 35285	11	G
60	89	CARAVAN TO MIDNIGHT ROBIN TROWER/Chrysalis CHR 1189	2	G
61	61	PETER GABRIEL /Atlantic SD 19181	6	G
62	65	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	21	G
63	55	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	41	G
64	38	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	14	G
65	73	JASS-AY-LAY-DEE OHIO PLAYERS/Mercury SRM 1 3730	3	G
66	66	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	22	G
67	56	STONE BLUE FOGHAT/Bearsville BRK 6977 (WB)	16	G
68	72	SUNBURN SUN/Capitol ST 11723	7	G
69	74	BETTY WRIGHT LIVE /Alston 4408 (TK)	6	G
70	80	GET OFF FOXY/Dash 3005 (TK)	3	F
71	83	STEP II SYLVESTER/Fantasy F 9556	4	G
72	68	EDDIE MONEY /Columbia PC 34909	27	F
73	76	SUNLIGHT HERBIE HANCOCK/Columbia JC 34907	8	G
74	78	TOBY BEAU /RCA AFL1 2771	4	G
75	71	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	80	G
76	70	LIVE AND DANGEROUS THIN LIZZY/Warner Bros. 2BS 3213	7	H
77	77	THE MICHAEL JOHNSON ALBUM /EMI-America SW 17902	5	G
78	58	EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	25	G
79	85	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists UA LA 903 H	3	G
80	57	SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)	20	G
81	97	MIXED EMOTIONS EXILE/Warner/Curb BSK 3205	2	G
82	86	SWEET THUNDER /Fantasy-WMOT F 9547	4	G
83	91	NOT SHY WALTER EGAN/Columbia JC 35077	2	G
84	60	CENTRAL HEATING HEATWAVE/Epic JE 35260	20	G
85	69	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	46	G
86	75	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	31	J
87	79	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082	18	G
88	92	TROPICO GATO BARBIERI/A&M SP 4710	3	G
89	90	SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073	3	G
90	88	INFINITY JOURNEY /Columbia JC 34912	31	G
91	81	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/ Curtem CUK 5021 (WB)	12	G
92	82	MAGAZINE HEART/Mushroom MRS 5008	20	G
93	93	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	49	G
94	100	FRIENDS CHICK COREA/Polydor PD 1 6160	2	G
95	87	THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177	14	G
96	84	MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)	20	G
97	95	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175	12	G
98	98	SHAUN CASSIDY /Warner/Curb BS 3067	62	F
99	108	LIFE BEYOND L.A. AMBROSIA/Warner Bros. BSK 3135	1	G
100	110	ATLANTIC STARR /A&M SP 4711	1	G

Camillo-Barker Enterprises Announces Our Second Release

★ VENTURE RECORDS™ ★

"DO WHAT
YOU FEEL"^{V-102}
BY
CREME D'COCOA

*Destined To
"Spank"
Your Ass*



Produced By:
Tony Camillo & Cecile Barker
For CB Productions



101 THE ALBUM CHART 150

SEPTEMBER 2, 1978

SEPT. 2	AUG. 26		
101	101	THREE'S A CROWD	TARNEY SPENCER BAND/A&M SP 4710
102	129	SWITCH	Gordy G7 980R1 (Motown)
103	104	CALIFORNIA JAM 2	VARIOUS ARTISTS/Columbia PC 35389
104	99	DOUBLE PLATINUM	KISS/Casablanca NBLP 7100
105	107	LOUISIANA'S LE ROUX	Capitol SW 11734
106	103	STARDUST	WILLIE NELSON/Columbia JC 35332
107	109	FREESTYLE	BOBBI HUMPHREY/Epic JE 35338
108	121	THICK AS THIEVES	TROOPER/MCA 2377
109	111	CABIN FEVER	MICHAEL STANLEY BAND/Arista AB 4182
110	113	AMERICANA	LEON RUSSELL/Paradise PAK 3142 (WB)
111	123	FIRE UP 'N' KICKIN'	FATBACK BAND/Spring 1 6718 (Polydor)
112	96	U.K.	Polydor PD 1 6146
113	105	FOOT LOOSE & FANCY FREE	ROD STEWART/Warner Bros. BSK 3092
114	106	THE LAST WALTZ	THE BAND/Warner Bros. 3WB 3146
115	112	SON OF A SON OF A SAILOR	JIMMY BUFFETT/ABC AA 1046
116	94	EASTER	THE PATTI SMITH GROUP/Arista AB 4171
117	127	LEO SAYER	Warner Bros. BSK 3200
118	118	DREAM WORLD	CROWN HEIGHTS AFFAIR/De-Lite DSR 9506 (Mercury)
119	102	CONTRARY TO ORDINARY	JERRY JEFF WALKER/MCA 3041
120	120	HEADLIGHTS	WHISPERS/Solar BXL1 2774 (RCA)
121	122	A TOUCH ON THE RAINY SIDE	JESSE WINCHESTER/Bearsville BRK 6984 (WB)
122	119	BORN LATE	SHAUN CASSIDY/Warner/Curb BSK 3126
123	—	COSMIC MESSENGER	JEAN-LUC PONTY/Atlantic SD 19189
124	125	FAME	GRACE JONES/Island ILPS 9525 (WB)
125	130	WHEN I DREAM	CRYSTAL GAYLE/United Artists UA LA 858 H
126	145	WHATEVER HAPPENED TO BENNY SANTINI?	CHRIS REA/United Artists UA LA 879 H
127	132	SNAIL	Cream CR 1009
128	131	WAR OF THE WORLDS	VARIOUS ARTISTS/Columbia JC 35290
129	—	WHO ARE YOU	THE WHO/MCA 3050
130	134	ALL NIGHT LONG	SAMMY HAGAR/Capitol SMAS 11812
131	128	STAY THE NIGHT	JANE OLIVOR/Columbia JC 35437
132	133	POWERAGE	AC/DC/Atlantic SD 19180
133	—	URBAN DESIRE	GENYA RAVAN/20th Century Fox T 562
134	—	THE GARDEN OF LOVE	DON RAY/Polydor PD 1 6150
135	136	STAR WARS (ORIGINAL SOUNDTRACK)	20th Century Fox T 541
136	—	ELVIS PRESLEY SINGS FOR CHILDREN AND GROWNUPS TOO	RCA CPL1 2901
137	140	GOLDEN GREATS	BUDDY HOLLY/MCA 3040
138	—	THE ONE AND ONLY . . .	GLADYS KNIGHT AND THE PIPS/Buddah BDS 5701 (Arista)
139	141	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)	20th Century Fox T 550
140	144	YOUNGBLOOD (ORIGINAL SOUNDTRACK)	WAR/United Artists UA LA 940 H
141	114	DOUBLE FUN	ROBERT PALMER/Island ILPS 9476 (WB)
142	147	SGT. PEPPER'S LONELY HEARTS CLUB BAND	THE BEATLES/Capitol SMAS 2653
143	146	THE GRAND ILLUSION	STYX/A&M SP 4637
144	143	FANTASY LOVE AFFAIR	PETER BROWN/Drive 104 (TK)
145	116	FRENCH KISS	BOB WELCH/Capitol ST 11663
146	126	DON'T LET GO	GEORGE DUKE/Epic JE 35366
147	124	ULYSSES THE GREEK SUITE	20th Century Fox 2T 1101
148	115	CASINO	AL DiMEOLA/Columbia JC 35277
149	137	ALL 'N' ALL EARTH, WIND & FIRE	Columbia JC 34905
150	—	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS	Sire SRK 6058 (WB)

151-200 ALBUM CHART

151	OUT OF THE BLUE	ELO/Jet KZ2 35467 (CBS)
152	EYES OF LAURA MARS (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Columbia JS 35487
153	SUMMERTIME GROOVE	BOHANNON/Mercury SRM 1 3728
154	THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK)	Epic JE 35412
155	SEE FOREVER EYES	PRISM/Ariola SW 50034
156	SECRETS	GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
157	STEPPIN' OUT	HIGH INERGY/Gordy G7 982R1 (Motown)
158	WHITE MANSIONS	VARIOUS ARTISTS/A&M SP 6004
159	CORDS SYNERGY	Passport PB 6000 (Arista)
160	FOREIGNER	Atlantic SD 19109
161	WHITE, HOT & BLUE	JOHNNY WINTER/Blue Sky JZ 35475 (CBS)
162	NEXT OF KINH	GREG KIHN/Beserkley JBZ 0056 (Janus)
163	KISS THE WORLD GOODBYE	MTUME/Epic JE 35255
164	IT'S ALIVE	OZARK MOUNTAIN DAREDEVILS/A&M SP 6006
165	GOT A FEELING	PATRICK JUVET/Casablanca NBLP 7101
166	LARRY CARLTON	Warner Bros. BSK 3221
167	THE CAPTAIN'S JOURNEY	LEE RITENOUR/Elektra 6E 136
168	PAT METHENY GROUP	ECM 1 1114 (WB)
169	HAPPY TO BE WITH YOU	JEAN CARN/Phila. Intl. JZ 34986 (CBS)
170	THE BEST OF THE TRAMMPS	Atlantic SD 19194
171	READ MY LIPS	TIM CURRY/A&M 4717
172	BURNT LIPS	LEO KOTTKE/Chrysalis CHR 1191
173	STONEBOLT	Parachute RRLP 9006 (Casablanca)
174	FRANKIE VALLI IS THE WORD	Warner/Curb BSK 3233
175	DAVID JOHANSEN	Blue Sky JZ 34926 (CBS)
176	CHERYL LADD	Capitol SW 11808
177	SWEET MUSIC	ROADMASTER/Village VR 7804
178	THE ESSENTIAL JIMI HENDRIX	Warner Bros. 2 RS 2245
179	MEMPHIS HORNS BAND II	RCA APL1 2643
180	ALIVEMUTHERFORA	VARIOUS ARTISTS/Columbia JC 35349
181	THE KICK INSIDE	KATE BUSH/EMI-America SW 17003
182	THE DIRT BAND	United Artists UA LA 854 H
183	GOODBYE GIRL	DAVID GATES/Elektra 6E 148
184	BEAUTY	SANTA ESMERALDA/Casablanca NBLP 7109
185	ALL ABOUT ESTHER	PHILLIPS/Mercury SRM 1 3733
186	VILLAGE PEOPLE	Casablanca NBLP 7064
187	MIDSTREAM	DEBBY BOONE/Warner/Curb BSK 3130
188	SESAME STREET FEVER	VARIOUS ARTISTS/Sesame Street CTW 79005
189	TASTY	PATTI LABELLE/Epic JE 35335
190	IN FASHION	THE STYLISTICS/Mercury SRM 1 3727
191	NORMA JEAN	NORMA JEAN WRIGHT/Bearsville BRK 6983 (WB)
192	KRISTY & JIMMY	McNICHOL/RCA AFL1 2175
193	FOREVER YOURS	THE SYLVESTS/Casablanca NBLP 7103
194	STICKY FINGERS	ROLLING STONES/Rolling Stones COC 39105 (Atl)
195	LIGHTS FROM THE VALLEY	CHILLIWACK/Mushroom MRS 5011
196	NANTUCKET	Epic JE 35253
197	TEN YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H
198	3 POUSETTE-DART	BAND/Capitol SW 1 1781
199	MY SONG	KEITH JARRETT/ECM 1 1115 (WB)
200	STRANGE COMPANY	WENDY WALDMAN/Warner Bros. BSK 3178

ALBUM CROSS REFERENCE

ABBA	54	STEVE MARTIN	93
AC/DC	132	DAVE MASON	59
AMBROSIA	99	JOHNNY MATHIS AND DENICE WILLIAMS	39
ATLANTA RHYTHM SECTION	66	MEATLOAF	20
ATLANTIC STARR	100	EDDIE MONEY	72
BOB DYLAN	53	MOODY BLUES	16
THE BAND	114	WILLIE NELSON	106
GATO BARBIERI	88	OHIO PLAYERS	65
BEATLES	142	O'JAYS	40
GEORGE BENSON	86	JANE OLIVOR	131
BOSTON	7	ORIGINAL SOUNDTRACK:	
PETER BROWN	144	FM	34
JACKSON BROWNE	28	GREASE	1
JIMMY BUFFETT	115	SATURDAY NIGHT FEVER	8
CALIFORNIA JAM	103	SGT. PEPPER'S LONELY HEARTS CLUB BAND	5
CARS	56	STAR WARS	135
SHAUN CASSIDY	32, 98, 122	THANK GOD IT'S FRIDAY	36
ERIC CLAPTON	64	YOUNGBLOOD	140
STANLEY CLARKE	96	ROBERT PALMER	141
LINDA CLIFFORD	91	ALAN PARSONS PROJECT	17
NATALIE COLE	35	DOLLY PARTON	48
COMMODORES	2	TEDDY PENDERGRASS	10
CON FUNK SHUN	37	TOM PETTY	45
NORMAN CONNORS	95	JEAN-LUC PONTY	123
RITA COOLIDGE	41	ELVIS PRESLEY	136
CHICK COREA	94	GERRY RAFFERTY	15
CROWN HEIGHTS AFFAIR	118	GENYA RAVAN	133
PABLO CRUISE	6	DON RAY	134
CRUSADERS	31	CHRIS REA	126
AL DiMEOLA	148	REO SPEEDWAGON	87
GEORGE DUKE	146	KENNY ROGERS	79
BOB DYLAN	24	ROLLING STONES	4
EARTH, WIND & FIRE	149	LEON RUSSELL	110
WALTER EGAN	83	LEO SAYER	117
EMOTIONS	81	BOB SEGER	11
EXILE	111	CARLY SIMON	42
FATBACK BAND	111	SLAVE	55
FLEETWOOD MAC	75	PATTI SMITH	127
FOGHAT	67	SNAIL	127
FOREIGNER	3	BRUCE SPRINGSTEEN	22
FOXY	70	MICHAEL STANLEY BAND	109
PETER GABRIEL	61	STEELY DAN	43
CRYSTAL GAYLE	125	ROD STEWART	113
ANDY GIBB	9	THE STORY OF STAR WARS	139
GRAHAM CENTRAL STATION	97	BARBRA STREISAND	26
DAVID GILMOUR	49	STYX	143
SAMMY HAGAR	130	SUN	82
HERBIE HANCOCK	73	SWEET THUNDER	116
HEART	92	SWITCH	102
HEATWAVE	84	SYLVESTER	71
MICHAEL HENDERSON	46	TALKING HEADS	150
BUDDY HOLLY	137	TARNEY SPENCER BAND	101
BOBBI HUMPHREY	107	TASTE OF HONEY	18
ISLEY BROS.	80	THIN LIZZY	76
MILLIE JACKSON	52	TOBY BEAU	74
RICK JAMES	19	TROOPER	108
STONE CITY BAND	52	ROBIN TROWER	60
JEFFERSON STARSHIP	78	BONNIE TYLER	64
BILLY JOEL	14	U'LESSES GREEK SUITE	147
THE BROTHERS JOHNSON	1	UFO	50
MICHAEL JOHNSON	77	VAN HALEN	38
GRACE JONES	124	VILLAGE PEOPLE	62
QUINCY JONES	23	JERRY JEFF WALKER	119
JOURNEY	90	JOE WALSH	12
KANSAS	85	BOB WELCH	145
KC & SUNSHINE BAND	58	WHISPERS	120
EVELYN CHAMPAGNE KING	58	WHO	129
KINKS	31	LENNY WILLIAMS	89
KISS	104	JESSE WINCHESTER	121
GLADYS KNIGHT	138	WINGS	57
LITTLE RIVER BAND	47	WAR OF THE WORLDS	128
KENNY LOGGINS	29	BETTY WRIGHT	69
LOUISIANA'S LE ROUX	105		
LTD	21		
CHUCK MANGIONE	25		
BARRY MANILOW	27		

Dialogue

(Continued from page 20)

strong single . . . the concentration FM cut. And what it means basically is that the interest of the record company in signing large numbers of new artists has diminished as a consequence of the tight marketplace. We're looking for fewer artists; we're looking for more experienced people; we're looking for not only the musical possibilities, but we're also looking for the ancillary items such as management, agency connections, and publicity possibilities when we consider a rock and roll act.

RW: Polydor, among other record companies, has enjoyed tremendous commercial success with disco product. Can you explain this success?

Stevens: I think it's because we approached the disco market very carefully. And after doing relatively substantial research we found a way to increase our probability ratio of success. My criteria for disco product is that I have to be confident that we will have a definite top ten disco album with crossover potential. A record company of Polydor's size can't enter the disco market to penetrate only that market without having some crossover activity. I think that the absolute criteria that we didn't want to deal with any marginal product from a crossover point of view despite its possible disco potential and the fact that we absolutely insisted that we had crossover single material on the album has led to our success in that field. The relationships that we've built in disco are with the absolute top people in the industry: Cerrone, Don Ray, Greg Diamond. These are producers, writers, arrangers in whom I have absolute faith to deliver the record that fits our criteria. And that's why we do business with them.

RW: Bionic Boogie really broke Polydor into the disco field. How as the vice president of a&r did you decide to go for it?

Stevens: The a&r function to me doesn't only include the responsibility to go out and discover somebody in a club or in a theater or in some concert arena. And it doesn't only include your function to try to take major artists away from another record company when their contracts expire, okay. It also involves sitting down in your office and thinking of ways to develop viable projects. The Bionic Boogie album was our entree into the disco market. It was our first concentrated effort to reach that marketplace. I felt confident that Greg could deliver the songs and the production and I decided that we should go for it. I mean it's as simple as that.

RW: Given the fact that disco product has shown that it can break without extensive radio airplay, and also given the nature of the product, do you consider the disco field relatively projectable?

Stevens: Disco is a segment of the marketplace that has for the first time provided the music industry with an alternative to radio for prime initial exposure. I can't remember another possibility where, on a regular basis, you have the potential to sell as many as two or more hundred thousand albums without the benefit of any radio play. In other words, it offers you an opportunity to take chances which would otherwise not be available to you. Yes, I find, unlike some other record company executives, that the disco field is a relatively projectable kind of a situation. We've never had a disco record in this company since we went into the field which has not been a top 10 disco record and which has not crossed to the pop charts at some level. And we are committed to that product area for the projectable future.

RW: Do you think disco is a passing thing, a trend, or do you think it's here for a while?

Stevens: I believe that it is here for a while. Its current growth, mass acceptance and prevalence on the charts point to that. What's happened is that disco started out at a very primitive level in terms of the production, the song concepts and the approaches of the producers. The beginning of disco basically was the idea of putting a danceable rhythm track to a pretty melody, many times an older song that was known to everybody; that was it. As the audience expanded, the level of accomplishment and professionalism was augmented, the competition got tougher. The net result is that the disco records that reach the top today, are in their own right extremely interesting artistic productions. A lot of people might argue with that statement, but I think that if you listen carefully to the production value of a Cerrone, Alec Costandinos or Jacques Morali record, you have to agree that in terms of that area of specialty, these guys do it as well as it can be done.

RW: You have been particularly successful in breaking disco product but what about the company's a&r interest in rock or r&b?

Stevens: I have a particular interest in disco but I also have a particular interest in rock and roll and a particular interest in several other categories of music. Let's take rock and roll for example. We have Pat Travers in this company and Rainbow who sell a million units everytime out to the rest of the world and who are now making the first touring shot of the United States. We have the band U.K.

which is comprised of some of the top musicians in rock. We have Steve Gibbons and other top potential rock acts all of whom I think are in their field, bands of great potential. The bottom line is that for me to want to go out and sign a rock and roll act right now, it must be better than great because our energy and our time and our dollars and our emotional output are going towards four or five artists who are sitting on the doorstep but who haven't broken yet in this market. On the other hand, there are other categories, general areas of the business where I think we need to develop a deeper roster. I'm trying right now to build up the black area of the company and I'm talking about the addition of Wayne Henderson to the artist roster, the relationships with the producers Frank Wilson and Freddy Perren and others who are basically allowing us to develop artistic possibilities in an area where the company is very strong. When Matt Parsons left Capitol to join Polydor as the head of the r&b division of our company he gave us a new strength in that area. We are as strong and as viable and have the ability to break the black marketplace, in my opinion, as well as any company in the U.S. record industry. For that reason, it is attractive to me to continue to build up that particular side of the artist roster. One of the things that is really attractive about developing the depth of our roster in various categories is our ability in the future to cross-pollinate certain of our artists by making collaborative efforts with the artists on the roster. I just had a meeting with Roy Ayers. We talked to him about the possibility of collaborating on an album with Wayne Henderson. They are two of the greatest black progressive musicians in the industry, both on the Polydor roster. The idea of a collaboration is incredibly attractive to me from a commercial and an aesthetic point of view. There are other possibilities of collaborative efforts from within the Polydor roster too.

RW: Why is Polydor more attractive now to artists?

Stevens: There is no U.S. record company with a smaller artist roster in relationship to our management and our financial resources and our ability to deliver a record. That's our advantage. Why is Polydor attractive? The same job that our distribution operation does for RSO and for Casablanca and for Capricorn, and all the other major labels which are distributed, is available to us. So we have viable distribution, we have the financial resources to develop any concept

(Continued on page 84)

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RECORD WORLD

Phonogram Revitalization

(Continued from page 3)

Phonogram's drive to expand its market share through label deals thus continues apace. "I feel in an industry as big as ours is now, it's very hard to penetrate the marketplace artist by artist," Steinberg said. "Acquiring of labels is a very good way to penetrate the marketplace, and I also think it's good for the label. Generally these labels need the machinery and the finances of a larger organization."

Phonogram is still interested in talking with smaller companies about such deals, Steinberg said, but the company has a certain kind of custom label in mind.

"Our preference is, generally, that we like companies to come to us with very little overhead," he said. "The way De-Lite comes to us is a good example. Our interface is with Fred Fioto and Bernie Block. They know their way around the industry, they know marketing, they know promotion, they know how to liaison with us. We don't like to have overlapping organizations, where they're redundant, where someone with a full promotion and marketing staff comes to us. It's wasteful, generally. Instead of one system plugging into another, you have two systems fighting each other."

While he maintains that independent distribution "will never disappear," Steinberg feels that the move of smaller companies to affiliate with branch-distributed label's foreshadows the shape of the record business in the years to come.

Oligopoly

"Two years ago . . . I talked about the fact that I thought the industry was going to move toward a kind of oligopoly, because the costs in the industry, the need for company-owned distribution, was becoming more and more predominant, that it was going to be harder for a diverse number of companies to function. And

that was misinterpreted. Everybody interpreted that as my saying that the small companies would no longer exist. That isn't what I said. I said that it was going to be necessary for them to function through larger companies. And it isn't that that was our invention—the film industry went the same route.

"I think the major force that drives people and companies toward the companies with greater financial resources—which usually includes company-owned distribution — is the constantly-increasing costs," Steinberg continued. "This involves royalties, record pressing, the cost of producing an lp, which has altered so massively over the last few years. Generally speaking, it's very hard for smaller companies to accumulate the resources to sign and develop talent. I said it was a major force in '76, it's a major force today."

Phonogram's plans for the fall are based on a rethinking of its promotion and merchandising strategies to provide more support for a smaller number of artists, Steinberg said.

"When you look at the top 25 or 30 acts in the industry, you can't help but notice that two-thirds of them have been on the charts seven or more years," he noted. "The opportunity to bring new artists into the charts is restricted by the fact that artists stay successful much longer. What logically follows is to be more selective and employ more money behind the talent you select. It requires better staffing and better organization.

"Mercury grew very dramatically from 1969 to about 1975," Steinberg concluded, "and sort of plateaued for a couple of years, and now we're making a major drive on the marketplace. We want Mercury to take its place as a major company in our group of companies."

Chicago/KLOS Promo



KLOS-FM recently presented a live broadcast of Columbia recording artists Chicago from the Greek Theatre where the group performed for six nights. At the end of the broadcast KLOS made an announcement encouraging listeners to write in with their comments on the show and the first thousand writers would receive the new Chicago album, "Hot Streets," upon release. The station, within a few days, was deluged with over 20,000 cards and letters from listeners. From left: Frank Cody, program director, KLOS-FM; Donny Branker, Nederlander Productions; Paul Rappaport, west coast, regional album promotion, Columbia Records; John Winnaman, vice president/general manager, KLOS-FM.

Dialogue (Continued from page 83)

which we feel is viable from a marketing or from an aesthetic point of view. We have under Freddy Haayen, our new president, a guy who is into the American music scene, and a management team which is as strong, in my opinion, as any other team in the American record industry. You can certainly say that there are other companies which have the same qualifications. To me, what's our advantage over them? It's the fact that you're dealing with a universe of less than fifty artists on the Polydor roster instead of the situation at some larger American companies.

RW: What are the advantages of working for a successful international company, particularly in closing deals?

Stevens: Enormous advantages. Polydor can offer an artist, unquestionably the best international opportunity existing in the record industry today. Polydor International is, in terms of volume, in terms of the ability to develop talent in specific national marketplaces and spread it through the rest of the world, unparalleled. Their ability to do that, their international success, is one of the great legends of the record industry.

RW: Do you get involved in production at all?

Stevens: No. I don't go to the studio to produce records. I'm involved in the production in the following respect. Given the nature and size of the investment necessary to create the best record and develop it in the marketplace, it's absolutely essential for the a&r department of a record company to be totally involved on an upfront basis. I mean, coordinating conceptual ideas and direction with the artist before he goes into the studio. The actual situation about the level of the a&r departments involvement varies from record to record. For example, Chick Corea is certainly an artist who sets his own course without any direct input other than feedback from our people as to what the marketplace reacts to or doesn't react to in his music. On the other hand, an artist who I would describe as a "shell artist," that is an artist who is largely dependent for the ultimate musical result on the producer to develop song material, production and arranging ideas, we would have to work very closely in coordinating the direction for them, in selecting the producer whom we feel can deliver the songs and the arrangement and the production and direction, and in some cases actually suggest specific song material for the artist. So it varies with the specific artist.

RW: What is the most important quality you look for in an a&r person?

Stevens: To me, one of the prime requisites for a successful a&r guy is his ability to be a realist, to be a pragmatist. It's very easy to love music, to get knocked out by a lot of groups or musicians. But the marketplace is too competitive, it's too expensive to attempt to develop talent that doesn't have the absolute potential to succeed commercially. A&R decisions have to be based upon the reality of breaking records and searching for excellence and uniqueness.

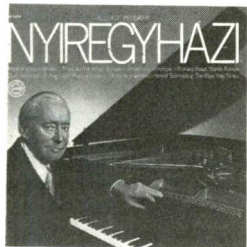
RW: How do you assess your current artist roster?

Stevens: The development of the Atlanta Rhythm Section and the attractiveness and style of the current management team at Polydor has enabled us to close a number of significant deals in the last few months. We were able to bring U.K. to the company, a progressive rock band comprised of Bill Bruford from Yes and King Crimson, John Wetton from Family, Eddie Jobson, who worked with Zappa, and Alan Holdsworth, one of the most respected progressive guitarists in the world. Your magazine reviewed their album and said this was one of the most significant groups to emerge in the 70's, and the results of their first tour indicate that U.K. is going to be a commercial success as well. 10 cc is now with us, and the new album, which is called "Bloody Tourists," is very strong. Buddy Buie and Arnie Geller have brought us Alicia Bridges, who is having great success with her very first single, and, in the area of singer-songwriters, we have Kenny Nolan and Richard Supa.

Perhaps a good example of our artist development work is the singer-guitarist Pat Travers. The first time I ever saw Pat was three years ago at the Knebworth Festival in England. He was the fifth act to go on after a series of mediocre rock bands who were never heard from again. Pat was the first interesting artist to come on, and the 50,000 people sitting there in the mud in a pouring rain went from total disinterest to standing and cheering and clapping from the first song to the end of his set. So we made the deal for the U.S. and Canada on the spot, the decision to go ahead with it. But it was more than Pat's ability to rouse that crowd that made him so attractive to us. It was his ability to get that same excitement down on tape, his professional management organization, and the charisma and image that you need to have to project through advertising and publicity. Pat had, and has, all these advantages and because of all this, and our concentrated efforts as a company he is well on his way to becoming a giant artist. And that, of course, is what it is all about. ☺

CLASSICAL RETAIL REPORT

SEPTEMBER 2, 1978
CLASSIC OF THE WEEK



NYIREGYHAZI PLAYS LISZT
Columbia

BEST SELLERS OF THE WEEK

NYIREGYHAZI PLAYS LISZT—Columbia
BRAVO PAVAROTTI—London
PUCCINI: LA FANCIULLA DEL WEST—
Neblett, Domingo, Milnes, Mehta—
DG

SAM GOODY/EAST COAST

HOLST: THE PLANETS—Marriner—Philips
LEHAR: PAGANINI—Rothenberger, Gedda,
Boskovsky—Angel
MOSTLY MOZART, VOL. III—
De Larrocha—London
NYIREGYHAZI PLAYS LISZT—Columbia
BRAVO PAVAROTTI—London
**LUCIANO PAVAROTTI: HITS FROM
LINCOLN CENTER**—London
PUCCINI: LA FANCIULLA DEL WEST—DG
**RACHMANINOFF: PIANO CONCERTO NO.
3**—Horowitz, Ormandy—RCA
ROMBERG: DESERT SONG—Kirsten,
MacRae—Angel
ROMBERG: NEW MOON—Kirsten,
MacRae—Angel

KORVETTES/EAST COAST

LEHAR: PAGANINI—Rothenberger, Gedda,
Boskovsky—Angel
NYIREGYHAZI PLAYS LISZT—Columbia
BRAVO PAVAROTTI—London
**LUCIANO PAVAROTTI: HITS FROM
LINCOLN CENTER**—London
**LEONTYNE PRICE: PRIMA DONNA, VOL.
IV**—RCA
PUCCINI: LA FANCIULLA DEL WEST—DG
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—Horowitz, Ormandy—RCA
RAMPAL ENCORES—Columbia
RAVEL: BOLERO—Bernstein—Columbia
SONNERIE—Peters International

DISCOUNT RECORDS/ WASHINGTON, D.C.

BEETHOVEN: SYMPHONY NO. 9—
Fricsay—DG
**BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO**—Rampal, Bolling—Columbia
MAHLER: SYMPHONY NO. 4—Von Stade,
Abbado—DG
MOZART: QUINTETS—Katims, Budapest—
Columbia

NYIREGYHAZI PLAYS LISZT—Columbia
ACHELBEL: KANON—Paillard—RCA
BRAVO PAVAROTTI—London
PUCCINI: LA BOHEME—De Los Angeles,
Bjoerling, Beecham—Seraphim
PUCCINI: LA FANCIULLA DEL WEST—DG
JOHN WILLIAMS AND FRIENDS—
Columbia

SOUND WAREHOUSE/DALLAS

**BRAHMS: FOUR LAST SONGS, OTHER
SONGS**—Baker—Angel
FALLA: ATLANTIDA—Fruehbeck de
Burgos—Angel
HAYDN: VIOLIN CONCERTO—Zukerman
—DG
HOLST: THE PLANETS—Marriner—Philips
MAHLER: SYMPHONY NO. 4—
Von Stade, Abbado—DG
NYIREGYHAZI PLAYS LISZT—Columbia
BRAVO PAVAROTTI—London
PUCCINI: LA FANCIULLA DEL WEST—DG
**RAMPAL AND LASKINE PLAY JAPANESE
MELODIES ON FLUTE AND HARP**—
Columbia
VIVALDI, OTHERS: CELLO CONCERTOS—
Rostropovich, Sacher—DG

VOGUE RECORDS/LOS ANGELES

CHOPIN: CELLO SONATAS—Rosen—
Desmar
JAMES GALWAY: MAGIC FLUTE—RCA
HAYDN: LORD NELSON MASS—Blegen,
Bernstein—Columbia
MUSIC OF KETELBY—Lanchberry—Angel
MAHLER: SYMPHONY NO. 9—Giulini—
DG
NYIREGYHAZI PLAYS LISZT—Columbia
**LUCIANO PAVAROTTI: HITS FROM
LINCOLN CENTER**—London
**SCHUMAN: CONCERTOS ON OLD
ENGLISH ROUNDS**—Bernstein—
Columbia
VIVALDI: CELLO CONCERTOS—
Rostropovich, Sacher—DG
**VIVALDI: FOUR SEASONS, OTHER
CONCERTOS**—Harnoncourt—
Telefunken

ODYSSEY RECORDS/ SAN FRANCISCO

FLUTE CONCERTOS—Rampal, Wilson—
RCA
HOLST: THE PLANETS—Marriner—Philips
MAHLER: SYMPHONY NO. 4—Von Stade,
Abbado—DG
NYIREGYHAZI PLAYS LISZT—Columbia
PUCCINI: LA FANCIULLA DEL WEST—DG
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—Horowitz, Ormandy—RCA
SAINT-SAENS: SYMPHONY NO. 3—
Bernstein—Columbia
SCHUBERT: OCTET—Academy of St.
Martins-in-the-Field Chamber Group—
Philips
STRAVINSKY: PULCINELLA SUITE—
Boulez—Columbia
JOHN WILLIAMS AND FRIENDS—Columbia

Behrens as Salome on Angel

By SPEIGHT JENKINS

NEW YORK — The good news from Angel is that Herbert von Karajan has created a superb opera recording: Strauss' *Salome*. The album is a record of the 1977 Salzburg Festival performance of the opera in which Hildegard Behrens stars as the Judaen princess (as always with Karajan, the recording was made slightly before the live performances). The fascination in any *Salome* is the combination of conductor and soprano, and here there is a constant development of excitement. Miss Behrens has a clear, strong voice with more than a little silver in it. She can make a big sound and can also file her instrument down to a tiny sliver of light. Her *Salome* is one that moves from a somewhat normal sounding young girl to a panther of repressed sexuality, making an occasional ugly sound to emphasize the extent of her depravity but capping the final scene off with orgasmic tone.

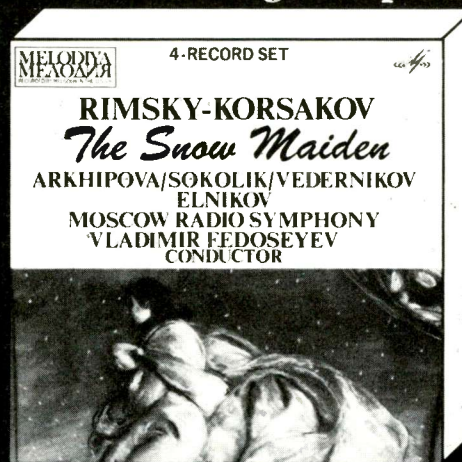
At first, indeed, one might

think that Karajan and Miss Behrens are out to create a somewhat impersonal princess, a feast of sound without much heart in the tradition of many recent Karajan recordings. But as she demands the Baptist's head, she gets more and more theatrically involved, and the final scene is the orgy of decadence Strauss intended. Hers is not the *Salome* of the full-throated Wagnerian soprano, nor that of a lyric soprano such as Montserrat Caballe. It stands between these two worlds and makes the kind of young effect on records that Teresa Stratas made visually on TV in her taped presentation of the opera. This is a major reading, and one that will whet New York area operagoers appetite for Miss Behrens' *Fidelio* this autumn at the Metropolitan. Sales, incidentally should go wild on *Salome* about that time around here.

Karajan gives a vital reading of the score, not too slow, not too

(Continued on page 94)

Now, for the first time!
The Only Complete Recording
of a Rare Opera
From One of
Russia's Leading Composers



M4 34599

THE SNOW MAIDEN

by Rimsky-Korsakov

Another in the series of great Russian operas
from Columbia Masterworks/Melodiya



RECORD WORLD

BLACK ORIENTED

MUSIC

Soul Truth

By BASIL NIAS

■ NEW YORK — Personal Pick: "Ease On Down The Road"—**Diana Ross/Michael Jackson** (MCA). This is the first single from the soon-to-be-released soundtrack, and if this is any indication of things to come look out "Saturday Night Fever." The combination of talent is amazing; Michael and Diana plus the creative genius of **Quincy Jones** makes this an out-of-the-box smash. The road may be golden, but there is plenty of platinum at the end.

There is a concerted effort under way to help to relieve some of the financial difficulties of Durham College in North Carolina. An organization called The National Progressive Communication Assn., whose membership includes **Sonny Woods, Chester Simmons, Bob Riley** and **Bunky Sheppard**, is asking record companies to donate five to ten albums or tapes of top acts which the school will sell for two to three dollars a piece. The material will be stamped "Help Save Durham College." Time is of the essence as this fine school has only 60 days to meet its financial obligations or it will have to close its doors for good. "A mind is a terrible thing to waste."

Two very interesting promotional items crossed my desk this past week. Records in themselves are not unusual, but when one considers the source, it becomes very interesting. The first came from Famous Amos cookies, and the second came from **Al and the Kidd Promotions** in Wash., D.C. "Wally's Theme" is a slick production that features of all things a kazoo. The record is out on Brown Day Records and if nothing else should help to spread the word around about Wally's famous cookies. **Max Kidd** from Al and the Kidd Productions has just cut a single utilizing some of N.Y.'s best session people. The thrust here is the job of the promotion man in the industry. Max hopes to promote this as serious record, and is even thinking of doing an animated pilot on the same theme if the record is successful.

The **Trammps** have had to cancel all dates until Sept. 10, due to an illness of lead singer **Jimmy Ellis**.

The first release on the new Le Joint label under the auspices of London Records will be "Change" by **Zulema**. The release date is scheduled for the end of August.

Sweet Cream, the Detroit based female group on Shadybrook, will be opening a three week stint at **Sheppards** in N.Y.'s exclusive Drake Hotel beginning the last week in August.

A testimonial is scheduled to salute and honor **Bobby Earle** of WBOK in New Orleans. The date of the affair is Oct. 27, and it will be held at the New Orleans Hilton.

SNEAK PREVIEW

Ray Barretto—"Can You Feel It" (Atlantic). This is without a doubt Ray's most important and commercial venture to date. Ray has always been a master percussionist and has long associated with the salsa explosion. The force here is in a different direction and should gain Ray the accolades that he deserves.

Sweet Cream—"Sweet Cream And Other Delights" (Shadybrook). This debut album by this Detroit-based group should attract a lot of attention from the current music scene. Their harmonies are tight and remind one of the glorious days of Motown in the '60s, when they had such groups as the Marvelettes and Martha and the Vandellas.

20th Hires King

■ LOS ANGELES—20th Century-Fox Records announces the appointment of Carol L. King to manager of r&b west coast regional promotion and trade liaison. Prior to joining 20th, Miss King held this same position with United Artists.

Atlantic Taps Caldwell

■ NEW YORK — Hank Caldwell has been appointed Atlantic national promotion and marketing coordinator/special markets, according to vice president/director of special markets Eddie Holland.

Black Oriented Album Chart

SEPTEMBER 2, 1978

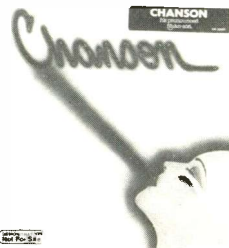
- LIFE IS A SONG WORTH SINGING**
TEDDY PENDERGRASS/Phila. Intl.
JZ 35095 (CBS)
- NATURAL HIGH**
COMMODORES/Motown M7 902R1
- COME GET IT**
RICK JAMES STONE CITY BAND/Gordy
G7 981R1 (Motown)
- BLAM!!**
BROTHERS JOHNSON/A&M SP 4714
- TOGETHERNESS**
LTD/A&M SP 4705
- A TASTE OF HONEY**
Capitol ST 11754
- 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
APL 1 2466
- LOVESHINE**
CON FUNK SHUN/Mercury SRM 1 3725
- BETTY WRIGHT LIVE**
Alston 4408 (TK)
- THE CONCEPT**
SLAVE/Cotillion SD 5206 (Arl)
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
- FIRFD UP 'N' KICKIN'**
FATBACK BAND/Spring 1 6718 (Polydor)
- GET IT OUTCHA SYSTEM**
MILLIE JACKSON/Spring SP 1 6719
(Polydor)
- SUMMERTIME GROOVE**
BOHANNON/Mercury SRM 1 3728
- WHO DO YA (LOVE)**
KC & THE SUNSHINE BAND/TK 607
- JASS-AY-LAY-DEE**
OHIO PLAYERS/Mercury SRM 1 3730
- STEP II**
SYLVESTER/Fantasy F 9556
- NATALIE . . . LIVE!**
NATALIE COLE/Capitol SKBL 11709
- THAT'S WHAT FRIENDS ARE FOR**
JOHNNY MATHIS & DENIECE
WILLIAMS/Columbia JC 35435
- SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
- SUNBURN**
SUN/Capitol ST 11723
- SWITCH**
Gordy G7 980R1 (Motown)
- SPARK OF LOVE**
LENNY WILLIAMS/ABC AA 1073
- ATLANTIC STARR**
A&M SP 4711
- THE ONE AND ONLY . . .**
GLADYS KNIGHT AND THE PIPS/
Buddah BDA 5701 (Arista)
- HEADLIGHTS**
THE WHISPERS/Solar BXL 1 2744 (RCA)
- YOUNGBLOOD (ORIGINAL
SOUNDTRACK)**
WAR/United Artists UA LA 904 H
- 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
- TASTY**
PATTI LABELLE/Epic JE 35335
- IN FASHION**
THE STYLISTICS/Mercury SRM 1 3727
- THIS IS YOUR LIFE**
NORMAN CONNORS/ARISTA AB 4177
- NORMA JEAN**
Bearsville BRK 6983 (WB)

PICKS OF THE WEEK

SINGLE THE JACKSONS, "BLAME IT ON THE BOOGIE" (Almo Music Corp., ASCAP). This is the long awaited return of one of America's most popular families. This single should catapult them back into the national spotlight with a bang. The material is excellent and the production is superb. Look out for the Jacksons to break every playlist in the country in no time at all. Epic 8-50595.

SLEEPER ROBIN GIBB, "OH! DARLING" (Maclen Music Inc., BMI). This has been a very good year for the Bee Gees and for Robin this single should be no exception. There's a nostalgic, soulful root to this song that should give it the emphasis it needs to cross over. The track record is good and this should be no exception to the rule. RSO RS907.

ALBUM "CHANSON." This new group on Ariola has all the makings of superstars. The pedigree on this group is quite impressive and so is the supporting cast. Al McKay from Earth, Wind and Fire, Ollie Brown and a host of others make this a very exciting album. Ariola 50039.



Two New Artists on Brunswick

TOMMY SANDS

BL 754216

with his debut album



MICHAEL WATSON

and his latest L.P.

“Silent Sunset”

BL 754217

BRUNSWICK

DAKAR

BLACK ORIENTED ALBUMS

SOUTH/SOUTHWEST

Adds

Benny Latimore
Ohio Players
Roy Ayers
Sylvester
Fatback Band
Ashford & Simpson
Switch

War
Bobby Caldwell
Nancy Wilson
Norma Jean
Sassafras
Slave

Prime Cuts

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
Teddy Pendergrass—(Only You)—WDIA; (When Somebody)—WLOK, WDIA, WMBM
Dells—(Call Me)—WDIA, KYOK; (Super)—WDIA, KYOK, WBOK; (Goodies)—WDIA, KYOK
D. J. Rogers—(Love Brought)—WMBM, KYOK; (When Love)—WMBM; (Sold On Ya)—KYOK
Lenny Williams—(Cause)—KYOK, WMBM, WBOK; (Midnight)—KYOK; (Runnin')—KYOK
Soul Children—(Stranger)—WEDR; (Summer)—WEDR; (Hard Living)—WEDR; (Start To Boogie)—WEDR
Mass Production—(Make A Dream)—WEDR, WMBM; (Groove Me)—WMBM; (Sky High)—WEDR, KYOK
Michael Henderson—(Happy)—WMBM; (Night Time)—WAOK
Atlantic Starr—(Stand Up)—KYOK; (Keep It)—KYOK
Curtis Mayfield—(Party)—WEDR; (Do It)—WEDR, WBOK; (No Goodbye)—WEDR
Crown Heights—(Dream World)—WBOK; (Prayer)—WBOK
Al Hudson—(How Do You Do)—WBOK; (Spreading Love)—WBOK
Sylvester—(Dance)—WBOK, KMJQ; (Mighty Real)—WBOK
LTD—(Deserve)—WMBM; (Fooled)—WLOK
Slave—(Stellar)—WMBM; (Just Freak)—WBOK; (Drac . . .)—WMBM; (Entire LP)—KYOK, WBOK, WEDR
Randy Brown—(All We Need)—WMBM; (Too Little)—KYOK, WBOK, WEDR; (Do It)—WEDR; (Want To Make Love)—WEDR
War—(Youngblood)—WEDR

Jazz Fusion

Nancy Wilson—(Music On My Mind)—WEDR
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
Quincy Jones—(Taking It . . .)—WLOK; (Love Me . . .)—KMJQ; (Tell Me . . .)—KMJQ; (Stuff . . .)—KMJQ; (Entire LP)—WYLD
Crusaders—(Snowflake)—KMJQ; (Bayou)—KMJQ, WAOK; (Covert)—KMJQ; (Entire LP)—WYLD
Deodato—(Whistle)—WLOK; (Love Island)—WLOK

Sales Breakouts

Sylvester (Fantasy)
Natalie Cole (Capitol)
Switch (Gordy)
Prince (Warner Bros.)
Ohio Players—(Funk-O-Nots)—WEDR, WBOK; (Jazz)—WEDR, WMBM; (Time Slips Away)—KMJQ
Larry Graham—(Are You Happy)—WLOK; (My Radio)—KMJQ
Millie Jackson—(Homefires)—WEDR, WLOK; (System)—WEDR; (Put A Little Time)—WEDR, WLOK
Gladys Knight & The Pips—(Better Than)—KMJQ; (Butterfly)—KMJQ; (What If . . .)—KMJQ; (Entire LP)—WMBM
Carrie Lucas—(Streetcorner)—WEDR; (Edge Of Night)—WEDR
Betty Wright—WEDR
Sassafras—WEDR
Jean Carn—(Don't Let It)—KMJQ
Mtume (Just Funnin')—KMJQ; (Love Lock)—KMJQ; (This Is Your World)—KMJQ
High Inergy—(Loving Fever)—KMJQ
Howard Kinney—(No Fun)—KMJQ
Benny Latimore—(Entire LP)—WMBM
Sharon Ridley—(Changin')—WBOK
Vernon Burch—(Love Is)—WBOK
Sylvers—(Don't Stop)—WBOK
Eon—(Love Is)—WBOK
Switch—(There'll Never Be)—WBOK; (Whole LP)—WEDR

WEST

Adds

Bros. Johnson
Earl Klugh
Switch
KC & The Sunshine Band
Curtis Mayfield

Betty Wright
Margie Joseph
Bohannon
Patti Brooks
Prince

Jazz Fusion

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

Sales Breakouts

Switch (Gordy)
Atlantic Starr (A&M)
Whispers (Solar)
The Staples (Warner Bros.)
Norma Jean—(Dancing)—KDAY; (Sorcerer)—KDAY
Prince—(Just As Long)—KDAY; (Entire LP)—KUTE
Bros. Johnson—(Blam)—KSOL
Curtis Mayfield—(I'm In Love)—KKT
Betty Wright—(Toni)—KKT
Margie Joseph—(I Feel His Love)—KKT
Patti Brooks—(After Dark)—KKT
Bohannon—(Let's Start)—KDAY, KKT

Prime Cuts

Rick James—(Mary Jane)—KDAY
Switch—(Fever)—KDAY; (There'll Never Be)—KDAY; (Entire LP)—KDAY
Teddy Pendergrass—(When Somebody)—KKT, KDAY; (Cold, Cold, World)—KDAY
Sylvester—(Dance)—KKT, KDAY; (Mighty Real)—KDAY
Con Funk Shun—(Make It Last)—KDAY
KC & The Sunshine Band—(How About . . .)—KKT; (Entire LP)—KDAY
Commodores—(Flyin)—KDAY; (Say Yeh)—KDAY

MIDWEST

Adds

Ohio Players
Wilbert Longmire
Vernon Burch
Chick Corea

Terry Callier
Rose Royce
Sweet Thunder

Prime Cuts

Emotions—(Walking)—WCHB, 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)—KKSS, WAMO; (It's You)—WCHB, KPRS, WABQ; (Streetwave)—KPRS, WABQ
Commodores—(Say Yeh)—WAMO, WVON, KATZ; (Such A Woman)—KATZ; (I Like)—WAMO, WVON; (Visions)—WJPC; (Entire LP)—KPRS
Dennis Coffey—(Another Time)—KKSS, KPRS
Gladys Knight & The Pips—(Better Than)—KKSS, KPRS
Sylvers—(Don't Stop)—KATZ, WAMC; (Forever Yours)—KATZ, KPRS, WJPC; (Love Changes)—KKSS; (Diamonds)—KKSS
Taste of Honey—(Good Hands)—WJPC; (Just Boogie)—WCHB
Lenny Williams—(Cause)—WJPC, WBMX; (Midnight)—WVON
LTD—(Deserve)—WVON, WAMO, KPRS; (Concentrate)—WVON, WCHB; (Jam)—WCHB, KATZ, KPRS
Rick James—(Mary Jane)—WVON, WSHB, WAMO
Dells—(Super)—WVON; (Drowning)—WVON
Natalie Cole—(I Can't Say No)—WVON; (Lucy)—WABQ, WCHB; (Catching)—KPRS, KATZ
Teddy Pendergrass—(When Somebody)—WCHB, KATZ; (Cold, Cold, World)—WCHB; (I Don't Hurt)—WCHB, WBMX; (Get Up)—KATZ
Atlantic Starr—(Give Me)—KKSS, WAMO; (With Your Love)—KKSS
Switch—(There'll Never Be)—WJPC, WBMX; (Entire LP)—KPRS, WCHB

Jazz Fusion

Crusaders—(Covert)—WJPC; (Fairytale)—WAMO; (Entire LP)—WABQ, KPRS
Wilbert Longmire—(Lovely Day)—WJPC; (Starflight)—KKSS
Herbie Hancock—(Thought)—WAMO, WJPC, WVON
Stanley Turrentine—(Fire)—WJPC, WBMX
Lee Ritenour—(Morning Glory)—WBMX
Roy Ayers—(You Send Me)—WBMX, WABQ, WAMO, KPRS; (Can't You See)—KKSS
David Sanborn—(Solo)—WABQ
Phil Upchurch—(Free)—WABQ; (Strawberry)—WABQ; (Good Times)—WABQ
Blue Mitchell—(Evergreen)—WABQ, KKSS; (Summer Soft)—WBMX
Quincy Jones—(Love I Never)—KKSS
Chick Corea—WABQ
Terry Callier—WABQ

Sales Breakouts

Sylvester (Fantasy)
Switch (Gordy)
Atlantic Starr (A&M)
The Staples (Warner Bros.)
Ohio Players—(Time Slips Away)—KKSS; (Jazz)—WJPC; (Funk-O)—WAMO
O'Jays—(Help)—WBMX, WJPC
Sun—(Sun Is Here)—WBMX, WJPC
D. J. Rogers—(All My Love)—KKSS, WBMX
McCrays—(Living It Up)—KKSS
Michael Henderson—(Nighttime)—KKSS; (Take Me)—KATZ
Mtume—(Just Funnin)—KKSS; (Love Lock)—KKSS
Vernon Burch—(Brighten Days)—WVON; (Baptize)—WVON; (Entire LP)—WABQ
Sweet Thunder—(Don't Care)—WCHB; (What You Say)—WCHB
Al Hudson—(How Do You Do)—KATZ
Betty Wright—(Clean Up)—KATZ, WBMX; (Toni)—KATZ, WCHB
B.B. King—(Midnight)—KATZ; (When)—KATZ
Rose Royce—(Love Don't Live Here)—KATZ

EAST

Adds

Randy Brown
D. J. Rogers
Cissy Houston
Afro Cuban Band
Phyrework

People's Choice
Rich James
Softones
Gladys Knight
Gary Criss

Prime Cuts

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
Bohannon—(Let's Start)—WDAS-FM; (Me & The Gang)—WDAS-FM
Randy Brown—(Do It)—WWIN; (I Love You)—WWIN, WOL; (I Want To)—WOL
D. J. Rogers—(Love Brought)—WOL; (When Love)—WOL; (Entire LP)—WNJR
Cissy Houston—(After You)—WOL
Afro Cuban—(Rhythm)—WOL, WWRL
Phyrework—(Put Your Hands)—WOL; (Do You Feel)—WOL
People's Choice—(Got The Feelin')—WOL; (Entire LP)—WNJR
Rich James—(Mary Jane)—WOL
Bros. Johnson—(Ride)—WWRL; (Ain't)—WOL
O'Jays—(This Time)—WWRL
Faith, Hope & Charity—(Ready For A New Love)—WWRL, WNJR; (People In Love)—WNJR
Ritchie Family—(Disco Good)—WNJR, WOL, WWIN
Ohio Players—(Jazz)—WWIN; (Dance)—WWIN; (Entire LP)—WNJR

Jazz Fusion

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
Blair—(Night Life)—WWRL, WWIN, WOL
Wilbert Longmire—(Lovely Day)—WWRL; (Love Why Don't)—WWIN

Sales Breakouts

Atlantic Starr (A&M)
Candi Staton (Warner Bros.)
Gladys Knight & The Pips (Buddah)
The Staples (Warner Bros.)
Lenny Williams—(Cause)—WOL; (Runnin')—WOL
Jean Carn—(Don't Let It)—WDAS-FM; (Shortage)—WDAS-FM
Softones—(Silly Billy)—WWIN
Curtis Mayfield—(No Goodbyes)—WWIN; (Love, Love)—WWIN
Sylvers—(Don't Stop)—WOL, WWIN; (Love Changes)—WWIN; (Forever)—WWIN; (Sweet)—WWIN
High Inergy—(Loving Fever)—WWIN, WWOL; (Everytime)—WWIN; (Beware)—WWIN
Millie Jackson—(Go Out & Get Some)—WWIN; (Homefires)—WWIN; (Logs & Things)—WWIN
Gary Criss—(Rio)—WDAS-FM

RECORD WORLD R&B SINGLES CHART

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
SEPT. 2	AUG. 26		
1	3	GET OFF FOXY Dash 5046 (TK)	10
2	2	BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	13
3	1	THREE TIMES A LADY COMMODORES/Motown 1443	11
4	4	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	15
5	5	SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008	10
6	6	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	9
7	7	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/Columbia 3 10796	6
8	8	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 5648 (CBS)	14
9	10	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)	11
10	13	YOU McCRARYS/Portrait 6 70014	10
11	11	I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor)	12
12	9	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	21
13	14	VICTIM CANDI STATON/Warner Bros. 8582	11
14	17	WHAT YOU WAITIN' FOR STARGARD/MCA 40932	6
15	18	SMILE EMOTIONS/Columbia 3 10791	6
16	12	STUFF LIKE THAT QUINCY JONES/A&M 2043	16
17	15	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10722	9
18	21	LOVE BROUGHT ME BACK D. J. ROGERS/Columbia 3 10754	8
19	16	LAST DANCE DONNA SUMMER/Casablanca 926	16
20	27	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	8
21	19	ANNIE MAE NATALIE COLE/Capitol 4572	17
22	25	STELLAR FUNGK SLAVE/Cotillion 44238 (Atl)	7
23	30	I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE/Whitfield 8629 (WB)	4
24	22	IF YOU WANNA DO A DANCE SPINNERS/Atlantic 3493	8
25	28	SATURDAY NORMA JEAN WRIGHT/Bearsville 0326 (WB)	7
26	26	FIRST IMPRESSIONS THE STYLISTICS/Mercury 74406	12
27	29	THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343	9
28	33	SOFT AND WET PRINCE/Warner Bros. 8619	6
29	49	ONE NATION UNDER A GROOVE FUNKADELIC/Warner Bros. 8618	3
30	34	BRANDY O'JAYS/Phila. Intl. 3652 (CBS)	5
31	20	USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS)	22
32	31	CASTLES OF SAND JERMAINE JACKSON/Motown 1441	8
33	35	SUPER WOMAN DELLS/ABC 12386	5
34	40	IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)	4
35	41	READY OR NOT DEBORAH WASHINGTON/Ariola 7707	5
36	39	OUR LOVE WILL SURVIVE MEMPHIS HORNS/RCA 11309	6
37	42	FUNK-O-NOTS OHIO PLAYERS/Mercury 74014	5
38	45	STAND UP ATLANTIC STARR/A&M 2065	4



39	44	I DIDN'T TAKE YOUR MAN ANN PEEBLES/Hi 78518 (Cream)	6
40	52	THERE'LL NEVER BE SWITCH /Gordy 7159 (Motown)	4
41	47	YOU GOT ME RUNNING LENNY WILLIAMS/ABC 12387	5
42	50	LET'S START THE DANCE BOHANNON/Mercury 74015	4
43	51	GREASE FRANKIE VALLI/RSO 897	4
44	32	YOUNGBLOOD (LIVIN' IN THE STREETS) WAR/United Artists 1213	9
45	46	BLUE LOVE RUFUS FEATURING CHAKA KHAN/ABC 12390	6
46	56	YOU WERE MEANT FOR ME DONNY HATHAWAY/Atco 7092	3
47	36	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	9
48	38	SUN IS HERE SUN/Capitol 4587	10
49	43	MORE THAN JUST A JOY ARETHA FRANKLIN/Atlantic 3495	7
50	24	BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826	12
51	54	THINK IT OVER CISSY HOUSTON/Private Stock 204	4
52	58	HOT SHOT KAREN YOUNG/West End 1211	3
53	61	ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER/Gold Mind 74012 (RCA)	2
54	60	THE BEST OF STRANGERS NOW EDDIE KENDRICKS/Arista 0346	3
55	65	IT SEEMS TO HANG ON ASHFORD & SIMPSON/Warner Bros. 8651	2
56	62	LADY BLUE GEORGE BENSON/Warner Bros. 8604	3

CHARTMAKER OF THE WEEK

57	—	BLAME IT ON THE BOOGIE THE JACKSONS Epic 8 50595	1
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58	23	NEVER MAKE A MOVE TOO SOON B. B. KING/ABC 12380	11
59	55	I DON'T KNOW WHAT I'D DO SWEET CREAM/Shadybrook 1044	5
60	67	DON'T STOP, GET OFF SYLVERS/Casablanca 938	2
61	—	TAKE IT ON UP POCKETS/Columbia 3 10755	1
62	68	MIND BLOWING DECISIONS HEATWAVE/Epic 8 50586	2
63	69	PLATO'S RETREAT JOE THOMAS/LRC 94 (TK)	2
64	70	HONEY I'M RICH RAYDIO/Arista 0353	2
65	71	LITTLE GIRLS PATTI LaBELLE/Epic 8 50583	2
66	—	TONIGHT IS THE NIGHT PT. 2 BETTY WRIGHT/Alston 3740 (TK)	1
67	—	SPECIAL OCCASION DOROTHY MOORE/Malaco 1052 (TK)	1
68	—	YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK)	1
69	53	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602	12
70	73	DO YOURSELF A FAVOR NEWCOMERS/Mercury 74011	2
71	74	DON'T LET IT GO TO YOUR HEAD JEAN CARN/Phila. Intl. 3654	2
72	48	GROOVE WITH YOU ISLEY BROS./T-Neck 8 2277 (CBS)	9
73	57	SHADOW DANCING ANDY GIBB/RSO 893	17
74	63	I THOUGHT IT WAS YOU HERBIE HANCOCK/Columbia 3 10781	7
75	37	DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox 2370	12

New York, N.Y. (Continued from page 44)

discussions with MCA and other labels. His publishing agreement with Columbia Screen Gems-EMI Music expires at the end of the year. Bachman is said to be commencing artist negotiations with Warner Bros., Mushroom Records and the new Scotti Bros. label.

R.I.P.: **Television** has disbanded. Our source tells us it was an amicable parting, and that the group members, particularly **Tom Verlaine**, are planning solo projects.

THIS IS NO JOKE: **Joseph Papp** has accepted an invitation by the Ballroom in Soho to make his cabaret debut. The famed producer (Shakespeare Festival, Public Theater, etc.) will perform for one week only beginning Tuesday, September 26. Reservations now being accepted. Also at the Ballroom (**Sam Sutherland** take note), beginning October 3, the **Yale Whiffenpoofs**.

JOCKEY SHORTS: **Jimmy Pursey** of **Sham '69** slated to play the cen-

tral character, **Jimmy**, in the film version of the Who's "Quadrophenia." **Pete Townshend** reportedly sought **Johnny Rotten** for the role, but the punk star wasn't interested . . . **Jolt's Jim Doak** was knocked cold by 220 volts of electricity during one of the group's recent London concerts, and was revived by heart massage administered by **Bram Tchaikovsky** of the **Motors**, who was in the audience . . . **Neil Sedaka's** new album, "All You Need Is The Music," slated for October release on Elektra . . . **Lisa Burns'** band, the **Young Doctors**, now includes **Richie Fliegler** (formerly with **Lou Reed**) on guitar and **Bruce Brody** (formerly with **Patti Smith**) on keyboards. Sad to say, **Michael Brown** has left the group . . . **Bob James** cut his first television theme, for the ABC sitcom "Taxi," last week at Columbia Recording Studios, with assistance from **Eric Gale**, **Steve Kahn**, **Ralph McDonald** and **Mike Brecker**.

RECORD WORLD JAZZ

By ROBERT PALMER

■ If not in terms of quantity, then certainly in terms of quality, the Black Saint label of Milan (distributed in the U.S. by Rounder, 186 Willow Avenue, Somerville, Massachusetts 02144) is one of the very best jazz lines operating anywhere in the world. Though producer **Giacomo Pellicciotti's** tastes run toward the avant-garde, he seems to be able to consistently draw more varied and thoughtfully programmed albums out of his artists than any other producer working in the idiom. Among his newest releases, "The 5th Power" by trumpeter **Lester Bowie** must rank as a kind of milestone. It's a departure for Bowie in that, while he very definitely is playing his own style, he has also reached out to embrace a lyricism and an involvement in gospel roots that were not usually evident in his earlier work. The album features alto saxophonist **Arthur Blythe**, who will have a new album on Columbia soon, playing at peak form. Lester himself is featured on **Jack DeJohnette's** album, "New Directions," slated for September release by ECM. He is probably the finest and most influential trumpeter of the generation that matured in the middle and late sixties, and his work on this album, with the **Art Ensemble of Chicago** (who have also recorded for ECM), and with DeJohnette should finally make the public at large aware of that fact.

But we are slighting the other new Black Saint release, "Warriors" by the pianist **Don Pullen** and his exceptional quartet—**Chico Freeman** on the tenor sax, **Fred Hopkins** on bass, and **Bobby Battle** on drums. Chico, the son of celebrated Chicago tenorman **Von Freeman**, really shows his mettle here, and Pullen turns in one of his most riveting performances on record . . . Speaking of labels devoted to new jazz, in 1969-70 the French Byg company led the pack. It sank without a trace a few years later, leaving widespread rumors and some dissatisfied musicians in its wake. With it went an exceptional catalogue by some of the music's major voices—**Sun Ra**, **Archie Shepp**, the **Art Ensemble of Chicago**, **Don Cherry** and **Anthony Braxton**, to name a few. Now the Byg recordings are beginning to appear again on an English label called Affinity, distributed in the U.S. by Peters International. Of the first four releases to become available in the States, three—Sun Ra's "The Solar Myth Approach, Volume One," the Art Ensemble's "A Jackson in your House," and Cherry's "Mu, First Part" are classics. The fourth, Archie Shepp's "Blase," is not his best album, though it does include a nice trio performance featuring **Philly Joe Jones**.

Inner City's latest release is more fusion-oriented than the label has been up to now, but with a continuing commitment to quality and to a relatively broad musical spectrum. The new albums include "Soft Space" by the **Jeff Lorber Fusion**, with guest appearances from **Chick Corea** and **Joe Farrell**; "Growing" by the west coast-based group **Listen**, featuring reedman **Mel Martin**; "Light-Year" by former Gary

Burton and Don Ellis sideman, guitarist **David Pritchard**; "Mantilla," a quintet date by the celebrated Latin percussionist **Ray Mantilla**, featuring **Jeremy Steig**; "Spheroe" by the French fusion group of the same name; "Alicia" by guitarist **Gregory James**; and "The **Harold Danko Quintet**" by the excellent young pianist who works with the Thad Jones-Mel Lewis big band, and featuring an affecting performance by the late tenor saxophonist **Gregory Herbert**.

Justly proud of its new association with **Don Schlitten's** Xanadu label, Cream Records (8025 Melrose Ave., Hollywood, California 90046) has put together "Four Decades of Jazz: A Musical History of Xanadu" as a special promotional sampler, available to radio stations, reviewers, and so on. Radio response has been so heavy, the company says, that they're now going to issue the two-record set for sale to the general public. The material ranges through Xanadu's catalogue, from historic **Charlie Parker** performances to more recent outings by the likes of **Dexter Gordon**, **Teddy Edwards**, **Barry Harris**, and **Sonny Criss** . . . The majors are already gearing up for their fall jazz push. During the last week we've had a new **Eddie Henderson** album, "Mahal," from Capitol; **Joachim Kuhn's** "Sunshower" and **Jean-Luc Ponty's** "Cosmic Messenger" from Atlantic; and "Splendid," a second acoustic guitar collaboration between **Larry Coryell** and **Philip Catherine**, on Elektra.

The Jazz LP Chart

SEPTEMBER 2, 1978

- IMAGES**
THE CRUSADERS/ABC AA 6030
- SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- SUNLIGHT**
HERBIE HANCOCK/Columbia JC 34907
- TROPICO**
GATO BARBIERI/A&M SP 4710
- FEELS SO GOOD**
CHUCK MANGIONE/A&M 4658
- FRIENDS**
CHICK COREA/Polydor PD 1 6160
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
- FREESTYLE**
BOBBI HUMPHREY/Epic JE 35338
- ARABESQUE**
JOHN KLEMMER/ABC AA 1068
- COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
- THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
- MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
- DON'T LET GO**
GEORGE DUKE/Epic JE 35366
- HEART TO HEART**
DAVID SANBORN/Warner Bros. BSK 3189
- CASINO**
AL DIMEOLA/Columbia JC 35277
- MY SONG**
KEITH JARRETT/ECM 1 1115 (WB)
- MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
- LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
- PAT METHENY GROUP**
ECM 1 1114 (WB)
- LARRY CARLTON**
Warner Bros. BSK 3221
- SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
- IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- SUNNY SIDE UP**
WILBERT LONGMIRE/Tappan Zee/Columbia JC 35363
- SUPER BLUE**
FREDDIE HUBBARD/Columbia JC 35386
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- ALL ABOUT ESTHER PHILLIPS**
Mercury SRM 1 3733
- INFINITY IS**
SUNNY FORTUNE/Atlantic SD 19187
- PHIL UPCHURCH**
Marlin 2209 (TK)
- THE BEST OF CHUCK MANGIONE**
Mercury SRM 2 8601
- THE CAPTAIN'S JOURNEY**
LEE RITENOUR/Elektra 6E 136
- EASY**
GRANT GREEN/Versatile MSG 6002
- ELECTRIC GUITARIST**
JOHN McLAUGHLIN/Columbia JC 35326
- ALIVEMUTHERFORYA**
VARIOUS ARTISTS/Columbia JC 35349
- SUNSHOWER**
JOACHIM KUHN BAND/Atlantic SD 19193
- STORMY MONDAY**
KENNY BURRELL/Fantasy F 9558
- SUMMER SOFT**
BLUE MITCHELL/ABC IA 9347
- LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- SO! DO MEIO DIA**
EGBERTO GISMONTI/ECM 1 1116 (WB)



(F-9563)

stanley turrentine

WHAT ABOUT YOU!

FEEL THE FIRE that results from the pairing of the most sensuous saxophone sound in popular music with the Philadelphia soul savvy of Richie Rome—Stanley Turrentine's *What About You!* Contains "Feel the Fire," the single "Disco Dancing," and "Manhattan Skyline," "Wind and the Sea," "My Wish for You," "Heritage."

Produced by Stanley Turrentine. Arranged and conducted by Richie Rome.

ON FANTASY RECORDS AND TAPES



Disco File

(Continued from page 24)

some of the horn passages here but is otherwise minimal) but recalling the others in its rough, shouted vocals (though they're often so heavily accented one has only the faintest idea of what they're saying) and superb, expansive central break. Macho's break begins with an echoing trade-off of riffs between the horns and one of those deep, froggy synthesizers—much like the "five tones" exchange in "Close Encounters of the Third Kind." It builds relentlessly over a crackling synthesizer pattern, layering on breathy chants, percussion, guitars, then breaking back into the swirling density of the basic track. Star City's approach is more tightly aggressive, cleaner and pop-oriented (the opening picks up from "Let's All Chant") but it holds few surprises. A mock-macho tone is established with the male chorus chanting the title or growling "Gimme, gimme" in unnaturally deep-chested voices, so a four-line female vocal segment toward the end is at first unsettling in the midst of all this masculine ego-strutting, but her throaty tribute to The Man adds a seductive, velvety underlining to the rest. The Latin percussion break is standard but steamy nonetheless—only it's no match for the instrumental tour de force of the Macho version. Star City, on the other hand, is the more concentrated knockout (thanks, one suspects, to its **Jim Burgess** mix) and the one with the most commercial edge. Macho's "Man" is overlong, perhaps, but its changes make it supremely satisfying as a disco workout and it has that European appeal which could prove to be a key deciding factor. Prelude has a temporary jump with "I'm a Man" test-pressings rushed into a number of clubs across the country (and already appearing on two of this week's top 10 lists) but TK is first in the marketplace and coming on strong. Should be an interesting battle.

RECOMMENDED ALBUMS: Briefly, a rundown of recent releases of interest by female vocalists: **Carol Douglas'** "Burnin'" (Midsong/MCA), her first album in two years, picks up where she left off with "Midnight Love Affair" in the three-part, 17-minute medley on side one here. The medley's opener, "Fell in Love for the First Time Today," closest in style to "Midnight," captures the exultant, "caught-up-in-a-dream" mood of a new love that gets more intense in "Burnin'," the crunchy central cut with its driving break and syndrum accents. "Let's Get Down to Doin' It Tonight" closes the side on a nitty gritty note,

taking the romance and passion to its logical conclusion with both the vocals and the production more hard-edged here. Side one production credit: **Ed O'Loughlin** and **John Davis**. Also included: the previously released Douglas version of "Night Fever" . . . **Cissy Houston's** "Think It Over" (Private Stock) provides at least one other track with the appeal of its title tune: "Warning—Danger" (5:56), a fine showcase for Houston's roughly-textured vocals and producer **Michael Zager's** no-nonsense approach to disco—sleek, pumping with lots of zest in the break. Also recommended: "Somebody Should Have Told Me," whose energetic pace and great, aching vocals recall peak period **Dionne Warwick** . . . **Deborah Washington's** "Any Way You Want It" (Ariola) proves that her elegant, sexy "Ready Or Not" was no fluke—she recaptures the tantalizing earth-angel quality of early **Diana Ross** with her silky, whispery vocals that always have an edge of simmering sensuality. The knockout here: "Love Shadow/Standing in the Shadow of Love" (6:11), a delicious interpretation of the **Four Tops** hit with "Love Hangover" overtones that should make it irresistible on the dance floor. Washington's versions of **Arthur Brown's** "Fire" and **Joe Cocker's** "The Letter" add little to the vocabulary of rock-into-disco interpretations, but "The Letter," at least, has a certain punch (it's included on a separate disco disc available to DJs with "Love Shadow/Standing in the Shadow" on the other side, same length as the lp cuts). Also check out, for audacity, "Baby Love" minus **The Supremes'** enchanting innocence but surprisingly good anyway . . . **Vivian Reed**, who's starred on the cabaret/Broadway show circuit for some time, has never sounded better on vinyl than she does on her new, **Jeff Lane**-produced album, "Another Side" (UA). Her vocals are grainy, strong, warm and intriguing—Lane matches her spirit with his supple productions, particularly on "It's Alright (This Feeling I'm Feeling)," the album's energy peak, and "Start Dancin'," a down-paced funky-beat number that succeeds in spite of its many gimmicks (the super-bassy male vocal accents seem especially unnecessary). "Sweet Harmony" is a very pretty slower track that also deserves attention—it and "It's Alright" are featured on a separate disco disc in slightly longer versions.

EDDIE HENDERSON

EDDIE HENDERSON,	ON HIS NEW ALBUM	"MAHAL,"	CONFIDENTLY
STANDS ALONE	ON TODAY'S MUSICAL	LANDSCAPE,	EXCELLING
ON TRUMPET AND	FLUGELHORN	IN THE REALMS	OF BOTH
TRADITIONAL AND	PROGRESSIVE	JAZZ.	PRODUCED BY SKIP
DRINKWATER.	"MAHAL" IS LACED	WITH COMMERCIAL	LICKS
AND IMPROVISATIONAL	SOLOS FROM HENDERSON	AND	SOME
'NAME' MUSICIANS.			

5W-11846

Capitol
© 1978 CAPITOL RECORDS, INC.



Record World en Los Angeles

By EUNICE VALLE

■ Con una fuerte promoción a nivel internacional la Compañía Peer International lanza a su nueve valor juvenil **Clay Carillon**, recientemente descubierto en España por el versátil Productor y Consultante de la Compañía **Gene Nash**. Las aspiraciones de Nash es de hacer del galán **Clay** una super-estrella, y el joven tiene todo para llegar a serlo! Tuvimos la oportunidad de ver un "screen" de tres de sus canciones y opinamos que Clay tiene voz, sabe actuar y es dueño de ese "angel" indispensable para triunfar. El artista español de solamente 19 años, también es compositor y muy bueno/ Posiblemente su "hit" sea, en la onda de la balada su tema "Refugio" y en la onda del disquete "Canta mi canción" (Donavan). Sus discos serán representados en Estados Unidos y Puerto Rico por Alhambra Records . . . El famoso Rodeo Nacional Mexicano de **Antonio Aguilar, Flor Silvestre, Tonito y Pepito** y sus estrellas efectuado en la Arena Deportiva, fue todo un éxito, como en años anteriores . . . Con motivo de la celebración de la Independencia de Colombia, la guapa **Claudia de Colombia** visitó por primera vez Los Angeles, presentándose exitosamente en el Hollywood Palladium . . . Después de su rotundo éxito "Derrumbes," la Revelación Juvenil del '78: **Salvador's** esta apuntándose otro éxito titulado "Como Lios Manda" a "La Otra" (Arriba), el cual se encuentra en los primeros puestos de ventas en las discotecas. Es bueno ver como el público gusta de canciones declamadas en una época en la que se cree que el romanticismo no existe . . . El más reciente LP del sensacional artista **Camilo Sesto**, "Entre Amigos" (Pronto)

está recibiendo una gran acogida en todo el territorio norteamericano, según nos reporta el Departamento de Prensa de la Compañía Caytronics. En Los Angeles se escucha uno de sus temas titulado "Mienteme," el cual esta incluí en la programación de Radio XPRS, colocándose entre los favoritos del público. Una buena noticia para sus admiradores: Camilo se presentará en Concierto en Los Angeles para el mes de Octubre.

El popularísimo grupo **Los Humildes**, está manteniendo en los primeros puestos de venta su más reciente tema titulado "Que Linda Eres" (Fama), en la onda ranchera y también en la misma onda esta gustando mucho "Como" de la sin par **Tariacuri Amalia Mendoza** (Gas) . . . El elepe "Rocio Durcal Canta a Juan Gabriel" (Pronto), es uno de los de más venta en California desde hace varios meses. Nos comunican que pronto saldrá su segundo LP, el que se vislumbra como otra joya musical, conteniendo bellas melodías con Mariachi . . . Y hablando de **Juan Gabriel**, su más reciente elepe titulado "Espectacular" (Pronto), pone de manifiesto su gran talento como compositor y como retundo interprete. Actualmente tres de sus temas en ese album se escuchan en las radios: "Aunque te enamores," "Mi Fracaso" y "Adios amor, te vas." Indiscutiblemente que **Juan Gabriel** es de esos pocos artistas que mantienen tres "hits" en las listas de las radios y en el gusto del público, y por supuesto, su elepe es el numero uno en ventas.

Los Freddy's, el grupo creador de más exitos radiales, se está apuntando otro en la onda romántica titulado "Nuestro Adios" (Peerless).

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Según comunica **Stanley Cohen**, presidente de T.R. Records, la demanda establecida por Fania contra su firma, ha quedado arreglada a través de un acuerdo por el cual Fania venderá aproximadamente 5000 albums de la grabación "Angel Canales Live at Roseland" en Puerto Rico, en el periodo comprendido por un mes. Cohen nos manifiesta que el abogado de Fania, **Sal Nigrone**, trabajó los términos del arreglo, creando un mejor entendimiento entre **Cohen** y **Jerry Masucci**, presidente de Fania Records . . .

Henry Stone, presidente de T.K. Records y Tone Distributors de Miami, ha lanzado a triunfo absoluto en los mercados norteamericano e internacional al grupo cubano (exilio) **Foxy**, a través del número "Get Off." En contra de la opinión general de los "genios" que consideraban que **Foxy** no podría llegar lejos, siendo un grupo netamente latino, **Henry Stone**, un creador a la saciedad, ha demostrado ampliamente lo contrario, alcanzando la grabación y popularidad de **Foxy**, características sensacionales. Nuestra felicitación al grupo, a la organización T.K. en general y a **Henry Stone** en particular . . .

En otro gesto sin precedente, T.K. acaba de adquirir los derechos de distribución "Dance to the Drummer's Beat" en interpretación de **Herman Kelly** y su album "Percussion Explosion" de manos de Audio Latino Recording Co., empresa latina del área de Miami. T.K. acaba de lanzar en su sello Alston, el sencillo de **Kelly** interpretando este número y el disco versión de 12 pulgadas, en una remezcla genial de **Jim Burgess**. El número, colocado de éxito en muchas áreas, entre las cuales se cuenta la inmensa Nueva York, estaba sufriendo dificultades de una debida distribución, motivado en gran parte por la enorme cantidad de pedidos por discos, que la firma latina, no podía asimilar. En pocos días las ventas de esta grabación también está alcanzando cifras impresionantes. Esta grabación es distribuida internacionalmente por RCA . . .



Louie Ramirez

El nuevo album de **Louie Ramirez** titulado "Louie Ramirez y sus Amigos" luce como un triunfador, en la etiqueta Cotique. Los temas que están recibiendo mayor promoción son "Something" y "Salsa Vibes." Hasta ahora, Louie se ha mantenido "detrás de la escena," pero ahora planes integrar una banda que presente bailarines al frente, para presentar una serie de conciertos y Bailes Especiales, en lugar de estar asalariado semanalmente. Exitos le deseamos a Louie en sus nuevos empeños.



Paola

Me he llenado de alegría el lanzamiento por RCA en Argentina de un simple en interpretación del extremadamente talentoso compositor **Dino Ramos**. Se interpretan los números "Me Muero de Ganas" (Ramos-Cantoral) y "Yo seguiré mi camino" (Ramos-Sanchez) Mis felicitaciones por este logro al gran talento argentino y bellísimamente feo amigo . . . Philips lanzó en Colombia la excelente voz de **Paola** en "Eso" (Homero-Exposito) y "Pesares." (J. Barros) Ante el éxito alcanzado por los cuatro previos sencillos lanzados por esta excelente interprete, Philips está apresurando el lanzamiento de un album titulado "Por encontrar tu amor." El tema que con sagró a **Paola** el año pasado en Colombia lo fué "Y amarte más," con el cual recibió el premio "Antena" de la revista especializada en faráncula Antena. **Paola** debe ser lanzada con fuerza al mercado internacional, en el cual pudiera lograr impacto . . . Muy bueno el simple lanzado por Sonolux con el tema ganador del XV Festival de

(Continued on page 93)

LATIN AMERICAN ALBUM PICKS

Penitencia



PENITENCIA

ISADORA—Sonolux 05-0131-01484

Con arreglos y dirección de Fernando Parra, Isadora de Colombia de excelentes interpretaciones romanticos de temas muy vendedores como "Penitencia" (P. Chang-F. Parra), "Lamparilla" (M. A. Cazares), "Ansiedad" (Ch. Sarabia) y "Pensar" (Chang-F. Parra).

■ With arrangements and direction of Fernando Parra, Isadora from Colombia offers a very romantic and mellow package of boleros. Great potential! "Penitencia," "Ansiedad," "Lamparilla," others.

(Continued on page 94)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Santa Clara, Cal.

By KNTA (WILFRED IRIZARRY)

1. COPACABANA
LISSETTE/Coco
2. QUE PROFUNDO ES TU AMOR
RAMMIRO/Miami
3. AMAR Y VIVIR
LOS ANGELES NEGROS/International
4. UN TAL JOSE
EMMANUEL/Arcano
5. QUIEREME
MIAMI SOUND MACHINE/Audiofon
6. POR LO MAS SAGRADO
PUNTO SUR/Jaguar
7. EL SIN PAPELES
TANY PONCE/Luna
8. AMOR SIN FUNDAMENTO
PALMERAS DE TAMPICO/Sabroso
9. CARMELINA
RAMON ORLANDO Y SUS VIRTUOSOS/
Discolor
10. COMO ME DUELE LA CABEZA
LOS BLANCO/Jaguar

Orlando, Fla.

By WFIV (LIONEL AGUILAR)

1. LA CANTAleta
GRUPO HUGO
2. LEJOS DE TI
MIAMI SOUND MACHINE
3. COPACABANA
LISSETTE
4. TE VOY A DEJAR
LOLITA
5. POR QUE SERA
OSCAR D'LEON
6. NO ME HABLAS DE AMOR
PERLA
7. OJOS MALOS
LUIS OVALLES
8. POR LA PLAYA
MICHY Y SUS BRAVOS
9. POR QUE NO TE QUEDAS
CONJUNTO TROPICAL
10. YO SOY UNO MAS
DIEGO VERDAGUER

Los Angeles

By KWKW (PEPE ROLON)

1. MATAME
BEATRIZ ADRIANA/Peerless
2. EL NEGRO JOSE
LOS VIRTUOSOS/Gas
3. LA CAMIONETA VERDE
GUAUHEMOC/Volcan
4. FALSAS PROMESAS
LOS FELINOS/Musart
5. NAILA
LUIS DE NERI/Orfeon
LA AMISTAD/Melody
6. NOBLEZA
EL JEFE Y SU GRUPO/Cronos
7. NECESITAS QUE ESTE MUERTA
SONIA LOPEZ/Chapultepec
8. COMO OLVIDAR
SAN JUAN/Arriba
9. MI PIQUITO DE ORO
CARLOS Y JOSE/Falcon
10. COMO DIOS MANDA (LA OTRA)
SALVADOR'S/Arriba
A. MARTELL/Microfon

Spain

By JOSE CLIMENT

1. CIUDADANO
JOAN MANUEL SERRAT/Ariola
2. BAILEMOS UN VALS
JOSE VELEZ/Columbia
3. DANZA RITUAL DEL FUEGO
PACO DE LUCIA/Fonogram
4. AL AMANECER
JOSE Mc PURON/Movieplay
5. PEQUENA AMANTE
BRAULIO/Belter
6. SOLOS TU Y YO
ISABEL PATTON/Columbia
7. MOLIENDO CAFE/DOS ARBOLITOS
SERGIO Y ESTIBALIZ/Zafiro
8. SUN AFTER THE RAIN
BEBU SILVETTI/Hispavox
9. MALA RUINA TENGAS
LOS CHICHOS/Fonogram
10. HAZ EL AMOR
ACUARIO/RCA

Ventas (Sales)

Houston

1. JURO QUE NUNCA VOLVERE
LUPITA D'ALESSIO/Orfeon
LUCHA VILLA/Musart
2. NAILA
LUIS DE NERI/Orfeon
3. LOS COMPADRES
GRUPO SIN FINAL/Novavox
4. LA CALANDRIA
RIGO TOVAR/Mericana/Melody
5. MI FRACASO
JUAN GABRIEL/Pronto
6. QUE CASUALIDAD
JOE BRAVO/Freddy
7. PALOMA BLANCA
COSTA MAR/Atlas
GRUPO TORMENTA/Novavox
8. CANCION MIXTECA
YOLANDA DEL RIO/Arcano
9. NO ME CULPES
CADETES DE LINARES/Ramex
10. MI FRACASO
JUAN GABRIEL/Pronto

Miami

1. QUIEREME (I WANT YOU TO
LOVE ME)
MIAMI SOUND MACHIN/Audiofon
2. COPACABANA
LISSETTE/Coco
3. CARA DE GITANA
DANIEL MAGAL/Caytronics
4. LA NOCHE MAS LINDA DEL MUNDO
LOLITA DE LA COLINA/Arcano
5. SI ES PRECISO
NELSON NED/WS
6. HOMBRE
LOLITA/Caytronics
7. YO LE DIJE QUE SI LA QUERIA
SANDRO/International
8. PEQUENA AMANTE
BRAULIO/Alhambra
9. Y TE AMARE
LUIS GERARDO TOVAR/Velvet
10. CELOS
VIOLETA RIVAS/Carisma

Puerto Rico

1. VOY A PERDE LA CABEZA POR TU
AMOR
JOSE LUIS RODRIGUEZ/TH
2. CARA DE GITANA
DANIEL MAGAL/Caytronics
3. CUCUBANO
TONY CROATO/Disco Sur
4. UN IMPOSIBLE AMOR
GILBERTO MONROIG/Artomax
5. LOS MALES DE MICAELA
CONJUNTO QUISQUEY A/Liznel
6. AMAME
PECOS KANVAS/Velvet
7. EL CANTANTE
HECTOR LAVOE/Fania
8. NUESTRO AMOR
FELITO FELIX/Mega
9. CADA DIA MAS
JULIO ILESIAS/Alhambra
10. JUANITA MOREL
OSCAR D'LEON/TH

Brazil

By ASSOCIACAO BRASILEIRA

1. IT'S A HEARTACHE
BONNIE TYLER/RCA
2. STAYIN' ALIVE
BEE GEES/Phonogram
3. QUEM E ELE
MISS LENE/CBS
4. NIGHT FEVER
BEE GEES/Phonogram
5. VERDE VINHO
PAULO ALEXANDRE/Chantecler
6. LET'S ALL CHANT
THE MICHAEL ZAGER BAND/Odeon
7. DANCE A LITTLE BIT CLOSER
CHARO AND THE SALSOUL ORCHESTRA/
Top Tape
8. HOW DEEP IS YOUR LOVE
BEE GEES/Phonogram
9. BLACK-COCO
PAINEL DE CONTROLE/RCA
10. CUARTO DE MANSAO
PAULO DE PAULA/RGE/Fermata

Nuestro Rincon (Continued from page 92)

la canción (Villavicencio) titulado "La Gente," en interpretación de José y Darío . . . Después de su éxito en Brasil con "Quem Da Mais," RCA está oportunidad acompañado en la interpretación por su esposa, la actriz brasileña **Debora Duarte**. Esta grabación será rápidamente lanzada al mercado internacional Itino, grabada en Español . . . Partió **Sonia Rivas** de México para actuaciones en Europa. En su más reciente disco sencillo se ha incluido la melodía "Tú te vas" que bajo el sello Epic, está logrando apoyo radial en México. CBS ha lanzado a **Sonia** a duo con **Yoshio** en los temas "Reencuentro" y "El de la Banca de Atrás" que han logrado impacto en México . . . Y ahora . . . ¡Hasta la próxima!

Stanley Cohen, president of TR Records, has announced that the suit brought against his firm by Fania Records has been settled through an agreement in which Fania will sell approximately 5000 albums of the "Angel Canales Live at Roseland" recording in Puerto Rico for a period of a month. Cohen says that the attorney for Fania, **Sal Nigrone**, worked out the terms, creating a better understanding between Cohen and **Jerry Masucci**, president of Fania Records . . . **Henry Stone**, president of T.K. Records and Tone Distributors of Miami, has released, with success in both national and international markets, the Cuban-American group **Foxy** with the hit record "Get Off." Contrary to the opinion of many "geniuses" who thought **Foxy** could not go very far since they are a Latin group, Stone a creator, showed the contrary to be true with his recording and promotion of the group. Our congratulations to the group, to the T.K. organization in general and to **Henry Stone** in particular . . . In another unprecedented action, T.K. has acquired the rights for distribution of "Dance to the Drummer's Beat" by **Herman Kelly** and to the album "Percussion Explosion," from Audio Latino Recording Co., a Miami area Latin recording company. T.K. has just released, under its Alston label, the single and 12" disco version remixed by **Jim Burgess**. This tune, which is smashing in various areas of the country, including New York, was having distribution problems because

of enormous orders which the Latin company could not cover. In just a few days, sales figures have gone up tremendously. This recording is distributed internationally by RCA . . . The new album by **Louie Ramirez**, entitled "Louie Ramirez y sus Amigos" (Louie Ramirez and his Friends), looks like a winner. Released under the Cotique label, the tunes which are getting heavy promotion are "Something" and "Salsa Vibes." Up until now, Louie has been kept behind the scenes, but now he has plans to form a show which will include a band, dancers, etc. and will start a series of concerts and dances. We wish Louie much success in his new endeavor . . . I am very pleased with the new RCA Argentina release of a single by the talented composer **Dino Ramos**, with the tunes "Me muero de ganas" (Ramos-Cantoral) and "Yo seguiré mi camino" (Ramos-Sanchez). My congratulations to this great Argentinian talent and good friend . . . Philips is releasing in Colombia an excellent recording by a beautiful voice, **Paola**. The tunes include "Eso" (Homero-Exposito) and "Pesares" (J. Barros). Because of the success of the four singles previously released, Philips is rushing the release of the album, entitled "Por encontrar tu amor." The song which broke **Paola** in the Colombian market last year was "Y amarte más," for which she received the "Antena" award given by the Colombian press. **Paola** should be released in the international market where she could make a big impact . . . Sonolux from Colombia released a very good single winner of the XV Song Festival (Villavicencio) entitled "La Gente" and sung by **Jose Darío** . . . After smashing in Brazil with the tune "Quem da Mais," RCA is releasing a new album by the talented **Antonio Marcos** which includes the participation of his wife, Brazilian actress **Debora Duarte**. This lp will be recorded in Spanish and released in the international Latin market . . . **Sonia Rivas** from Mexico travelled to Europe for several appearances. Her latest single includes the tune "Tu te vas," released under the Epic label and getting good airplay in Mexico. CBS also released **Sonia** in a duet with **Yoshio**, singing the tunes "Reencuentro" and "El de la Banca de Atrás," which also made impact in Mexico . . . and that's it for the time being!

Columbia Signs Ronnie Foster



Dr. George Butler, vice president, jazz/progressive a&r, Columbia Records, has announced the signing of Ronnie Foster to the Columbia label. Foster, currently the keyboardist in George Benson's band, is featured as both keyboardist and vocalist on his upcoming Columbia lp, "Love Satellite," produced by Jerry Peters and scheduled for September release. Pictured at Columbia Records' New York office are, from left: Foster; Vernon Slaughter, director, jazz/progressive marketing, black music marketing, CBS Records; Jim Fishel, Columbia a&r; Butler; and Rita Roberts, product manager, black music marketing, CBS Records.

Behrens as Salome FBI Seizes Tapes

(Continued from page 85)

subdued, not too pretty. It has excitement, variation of mood and tempo and his kind of brilliant theatricalism.

Jose Van Dam sings a warm, powerful and expressive Jochanaan. His horror at Salome, the sensuality of his bass-baritone and his ability to communicate inner strength make him a most impressive exponent of the role.

■ MONTICELLO, MISS. — More than 12,000 allegedly pirated 8-track tapes were seized by FBI agents from a residence here and from two vans parked near the house.

The raid, which capped an investigation of several months, was made on the home of Jimmy Brooks, doing business as Jimmy Brooks Enterprises, at 810 Mary Street here.

Classical Retail Tips

■ Columbia's release for August, out this week, is a small one by the mammoth American company's standards, and is highlighted by the only stereo recording of Rimsky Korsakov's *Snow Maiden* now available. Irina Arkhipova and Valentina Sokolik star in the rare but important opera with the Moscow Radio Symphony led by Vladimir Fedoseyev. The only other recording from Columbia on Masterworks that might make some impression with dealers is Daniel Barenboim's version of *The Royal Hunt and Storm* sequence from *Les Troyens* and an orchestral suite from *Romeo and Juliet*, both Berlioz favorites.

From *Odyssey* comes a re-issue of a famous recording: Marc Blitzstein's *Regina*, the opera taken from Lillian Hellman's *The Little Foxes*. The recording was made by Columbia shortly after the New York City Opera succeeded with the work in 1950 and has been out of print for some time; dealers

in "opera cities" should be prepared for a lot of interest.

London Records announces several important albums, to be shipped this week. Leading off is the next step in the odyssey of Vladimir Ashkenazy as a conductor. Acclaimed for his recording of the Tchaikovsky Violin Concerto with Boris Belkin as soloist, he now leads the Philharmonic Orchestra in Tchaikovsky's Fifth Symphony, a work that should bring out his Russian sense as did the composer's violin concerto.

Alicia de Larrocha

One of the few pianists in the same class as Ashkenazy—and also a London exclusive artist—is Alicia de Larrocha. In this shipment she is heard accompanying her colleague and countrywoman, Pilar Lorengar, in songs of Enrique de Granados, including the important cycle, "Tonadillas." Though the pianist as accompanist is the major seller, both together should make a strong sales impression.

Singles Analysis (Continued from page 8)

bullet r&b, #62 bullet here; David Gates (Elektra) #64 bullet; Con Funk Shun (Mercury), still #5 r&b, #66 bullet here; Daryl Hall & John Oates (RCA), especially strong on the secondary level and spreading well, #67 bullet; Paul Davis (Bang) #68 bullet; Journey (Col) #72 bullet; Michael Johnson (EMI America) picking up a first bullet at #73 on good south and midwest adds; Sylvester (Fantasy) #20 bullet r&b, #79 bullet here; Karen Young (West End) #52 bullet r&b,

#80 bullet here, and Michael Henderson (Buddah), especially strong in Detroit, #81 bullet.

Also new on the chart this week are: Bruce Springsteen (Col) #78 bullet; Dolly Parton (RCA), already #23 country, #85 bullet; Peter Brown (Drive), #68 bullet r&b, #86 bullet; Funkadelic (WB), #29 bullet r&b, #92; Böhannon (Mercury), #42 bullet r&b, #97; Don Ray (Polydor) #98; Wendy Waldman (WB) #99 and D.J. Rogers (Col), #18 bullet r&b, #100.

Radio Replay (Continued from page 22)

WZZP/Cleveland new on-air line-up: 6 a.m.-10 a.m. **Cleveland Reynolds**; 10 a.m.-noon **Tom Jeffries**; noon-3 p.m. **Bob McKay**; 3 p.m.-7 p.m. **Jack Fitzgerald**; 7 p.m.-12 **The Smoker**; 12 a.m.-6a.m. **Ray Henry** . . . **Joey Dee** to mornings at WNEU/Wheeling from FM97/Pittsburgh . . . **Bob Raleigh** to mornings at WJBO/Baton Rouge. Also at WJBO **Bill Calder** to afternoons as MD, while **Steve Cannon** moves to middays . . . Portia at RW west reports: **Charlie Tuna** out at KHJ/Los Angeles, replaced by **True Don Blue** from KDWB/Minneapolis . . . **Charlie & Harrigan** leave mornings at KCBQ/San Diego to join WRKO/Boston . . . **Charlie Brown** named PD at KTSA/San Antonio . . . Send your moves, changes, and pictures to either Portia at RW west or in the east, to returning NAB panelist Neil McIntyre.

Latin American Album Picks

(Continued from page 92)

IMPACTO CREA

Vaya JMS 71

En producción de Bobby Valentic y bajo la dirección musical de Ernesto Juan Rivera, Impacto Crea ofrece aquí un muy movido repertorio cargado de salsa y sabor. "Lamento Taíno" (J. Rivera Ortiz), "Solo" (J. A. Cruz), "Rebelde" (J. A. Cruz) y "Cielo Azul" (A. Rodríguez).

■ Produced by Bobby Valentic and with the musical direction of Ernesto Juan Rivera, Impacto Crea offers a very danceable salsa package that will sell. "Te cantaré" (J. A. Cruz), "Cruel Despertar" (V. Colon), "Son Sabrosón" (I. Plata) and "Señora Tristeza (M. Magdalena Otero).



HOMENAJE A GARZON Y COLLAZOS

SILVA Y VILLALBA—Philips 634106

El gran dueto colombiano de Silva y Villalba interpretan aquí música en homenaje al gran dueto colombiano formado por Garzón y Collazos. Bellas páginas musicales. "El Cabello Colombiano" (J. Villamil), "Garza Morena" (J. Villamil), "Dos voces y un corazón" (R. Silva) y "Me llevarás en tí" (J. Villamil).

■ Popular Colombian duo Silva and Villalba offers a musical to the famous duet Garzon and Collazos. Beautiful and unforgettable South American musical pages. "Adios al huila" (J. Villamil), "El Sanjuanero" (A. Durán) and "La matrona del pueblo" (R. Silva).



TRIUNFADORA DE MALLORCA

DULCE—America DAL 02

Con arreglos de Mario Patrón y Eduardo Magallanes y en producción de Armando Manzanero, Dulce interpreta aquí su éxito del Festival de Mallorca "Señor Amor." También excelentes "Delirio" (C. Portillo de la Luz), "Soñamos lo mismo" (Manzanero), "Es amor" (Manzanero) y "Ya no me quieres" (M. Grever).

■ With arrangements by Mario Patron and Eduardo Magallanes and produced by Armando Manzanero, Dulce performs her winning song at the Mallorca Festival, "Señor Amor." Also good: "Yo fui un gorrión" (R. Robles), "Amigos y Amantes" (S. Canavati) and "Soñamos lo mismo" (A. Manzanero).



A&M Video (Continued from page 12)

sideration. Clips originally developed for use overseas on a strictly free promotional basis, or in similar applications (at least in the legal view) for in-store, cable or network use here, can end up in another producer's package, sans credit or sufficient control by the original creator to insure that technical quality and continuity are maintained.

"Out of nowhere, an amazing number of video producers are approaching us with television pilots that require outside clips," she reports. "The plot lines are designed to link the promotional clips they get from labels with the live studio action they tape or film." Apart from the production savings the pilot producers receive by side-stepping actual concert shoots themselves, Baren asserts, "The original production companies responsible for the clips are almost never credited." More than just a blow to the ego, such deletions could spell copyright problems down the road, she says.

"We protect ourselves carefully as far as copyrights go," continues Baren, "and make sure that we copyright every piece we do; we also credit all our photographers and any outside companies we work with. Because we'll maintain a better relationship with video suppliers and technicians if we give them adequate credit, we've made that mandatory." However, she notes, labels less familiar with the future copyright tangles possible are still just learning of the gravity of distinguishing between documentary usages (which includes promotional productions supplied free of charge to the user) and theatrical rates applying to any footage sold to a distributor, exhibitor or network.

A&M's in-store film and video footage is developed in tandem with the label's marketing and creative services arms. In addition to in-store applications and clips for television use, the label has also experimented with theatrical distribution of films via a Joan Armad trading film done over a year ago and placed through Cinema Concepts. Cable television exposure is another area that A&M has experimented with.

More immediately important however are the label's television spots and in-store presentations. Baren agrees with many of her video and film peers that one key to maximum cost effectiveness for footage remains the development of clips suitable for multiple uses, but notes that she, like most music industry video producers, is still hobbled by the relatively modest current uses

available. "I think most companies still collect footage in response to specific needs, rather than with an eye toward a variety of uses. But I think that will probably change as the overall investment continues to climb.

One of Baren's special advantages, however, is A&M's Los Angeles studio and office complex, located on the old Chaplin lot. With access to the large soundstage there, originally built for film production, Baren and her staff have been able to produce the majority of their live performance pieces on the lot—as typified by a recent day-long shoot that saw her beginning with Gino Vannelli in the morning, shooting Alessi in the afternoon, and finishing in the evening with a clip on the Tarney-Spencer Band.

Other acts featured in recent film and video clips for spot or inhouse use include the Strangers, The Tubes, Garland Jeffreys, Styx, the Brothers Johnson, Cat Stevens, LTD, Supertramp, Chuck Mangione, Rita Coolidge and others.

Mosesman to E/A

■ LOS ANGELES—Danny Mosesman has been named Elektra/Asylum local promotion representative/Dallas, it was announced by Ken Buttice, vice president/promotion.

Prior to coming to E/A Mosesman did advertising and promotion in Dallas for the Texas-based Sound Town record store chain.

ABC Names Rhone

■ LOS ANGELES — John Smith, vice president of promotion, special markets, ABC Records, has announced the appointment of Sylvia Rhone to the position of promotion representative, north-east region, special markets.

April-Blackwood Pacts Hurtt & Rome



Phil Hurtt and Richie Rome recently signed long term publishing agreements with April-Blackwood Music, the CBS publishing arm. Hurtt wrote "I'll Be Around" for the Spinners and currently has an album out on Fantasy Records. Rome will soon be recording an instrumental album. Pictured at the signing are, from left: Lloyd Remick, manager and business partner; Bob Esposito, vice president, creative affairs; Rick Smith, vice president and general manager, and (seated) Hurtt and Rome.

Crusaders Evening



George Greif and Sid Garris (managers of the Crusaders) in conjunction with ABC Records, put together a "very special evening" honoring The Crusaders at Greif's Encino home. Highlighting the festivities was an outdoor performance by the group. Pictured from left: Stix Hooper, drums; Wilton Felder, sax; Robert "Pops" Popwell, bass; Joe Sample, keyboards; and Billy Roger, guitar.

NAB Convention (Continued from page 23)

couraged at most of the general meetings.

The conference provided a 24-hour legal clinic where program directors were able to discuss legal problems with broadcast lawyers about station contests, promotions, and general on-the-air responsibilities.

This first National Association of Broadcasters programming conference was also a first for the music industry, represented by a "Face the Music" panel, including the following presidents of record labels: Clive Davis, Arista; Gil Friesen, A&M; Neil Bogart, Casablanca; and Joe Smith, Elektra / Asylum / None-such. This panel was moderated by RKO president Dwight Case. Radio programming people seemed interested in the distribution of promotional product, the panel's feelings about disco music, and the quality of the record companies' finished product. The presidents of five radio networks, led by panel moderator Bruce Johnson, Starr Broadcasting president, and panelists Sam Cook Diggs, CBS Radio Division; Hal Neal, ABC Radio; Jack Thayer; NBC Radio Network and Edward

Little, Mutual, gave a luncheon presentation which covered the future of broadcast opportunities and technology, and the respon-oriented trade publications (in-well as inform the audience.

Representatives from radio-cluding this reporter) were questioned by the audience of radio personnel, on subjects including the validity of the music charts, being misquoted, and the honoring of release dates for radio information. This "reverse press conference" was moderated by VP of programming for ABC Radio Rick Sklar.

Throughout the conference in most meetings there were discussions on the effect of different rating services, and on the final day of the three day conference the radio people were able to judge for themselves, as the NAB presented a discussion on the variety of rating services available. The panel, "Rating . . . What's New with the Numbers," was moderated by John Dimling, VP & director of research for NAB. Included were Lew Alpert, VP, Burke Broadcast Research Inc.; Dale Bennett, president of Professional Research Services, Inc.; William E. Engel, VP, Radio Stations sales for Arbitron; Avery Gibson, VP of Trac 7; Jack McCoy president, RAM Research and James W. Seiler, president, Media Statistics, Inc.

Radio programmers talked about sample size, the relative value telephone vs. diary methodology, and the effect of new services on their careers as programmers.

At the end of each of the day's workshop sessions there was entertainment provided in the evening, beginning with the Dirt Band on Sunday, followed on Monday night by Chicago, and on Tuesday evening by Barry Manilow.

NAB has started plans for next year's programming conference, and has reserved space at a St. Louis facility.

Industry Looks On as Washington Takes a Break

(Continued from page 4)

the government agencies have failed to lasso, bronc-break, or brand.

Congress is just about to take a recess; the legislators have to get back home and talk with the folks, with elections in November. The Supreme Court will not be in public session for awhile, although the hundreds of staffers will continue toiling to make sense of the endless stacks of briefs and statements. The ebb and flow of the agencies and bureaus are ultimately governed by a sort of Congressional lunar cycle.

The recording industry is watching helplessly as mediators try to head off the wildcat strike threatened by a half-million postal workers, while the U.S. Postal Service finds its contract agreements in shambles. At this point in time, U.S. Postmaster William E. Bolger is on vacation, of course, but he did reject the postal workers' request for resumed negotiations, insisting that the dispute be submitted to the Federal Mediation and Conciliation Service.

Other issues, not quite as immediately upsetting, still are in need of settlement, as various components of the record and broadcast industry wait out the August dog days in D.C. ASCAP has filed its opposition reply to the CBS brief at the Supreme Court, hoping that in the fall the Court will see fit to review its fight with the network over its right to utilize blanket fees in licensing.

The RIAA, record executives and musical performers continue their stare-off with the nation's broadcasters over the performance rights in the sound recordings bill (H.R. 6063) until the next session of Congress. Staffers dealing with the bill on Capitol Hill say that irrespective of all the testimony offered this past session, they'll "have to start from scratch."

The nation's jukebox operators are waiting until next week for the Copyright Royalty Tribunal to

Orleans to ABC

(Continued from page 3)

Gary Davis realigning his operations to become head of ABC's promotion and artist development sectors, after overseeing those responsibilities as well as label marketing and sales.

A veteran of independently distributed label operations, Orleans was most recently VP in charge of sales and marketing for 20th Century-Fox Records, a post he assumed after a tenure with A&M culminating in his stint as national sales manager there.

vote on a viable method of distributing royalties to copyright owners, and friends and foes of the new proposed re-write of the Federal Communications Act are waiting until the members of the House Subcommittee on Communications complete their "on the road" hearings and return to Washington to make some sort of decisions on what they've heard in hearings all summer.

The many problems of first amendment rights in the field of broadcasting (and recordings) continue to flare up despite the Supreme Court decisions dealing with vulgar language on the air and the rights of newsmen to be protected from unconstitutional searches, and Sen. Birch Bayh (D.-Ind) and others have set up a Senate Subcommittee on the Constitution dealing with the matters—which many here view as an outright challenge to some of the recent decisions by what critics call the "Nixon" Court.

Of course, the FCC, August or not, continues its endless rule-making (and receives, it seems, endless criticism), and its still-secret national investigation of payola and related activities.

Concurrent with this August business lull has been a very positive Washington-record industry relationship off the field of battle, with the recent jazz festival at the White House, the Muddy Waters concert, and the upcoming special events featuring artists such as Matislav Rostropovich, Leontyne Price and

Andre Segovia this fall. The Carter Administration cannot be accused of not having an out-reaching love for music.

Our legislators and their recording and broadcast industry constituents must sometimes wish it was as easy to get a bill passed as it is to catch some fine music on the White House lawn.

Townshend at 99X



Peter Townshend, Roger Daltrey and Keith Moon of the Who recently visited New York to promote the group's first album in three years, "Who Are You" (MCA). While here, Townshend (center) stopped by radio station 99X and met VP and general manager Erica Farber (left) and news director Charlie Steiner.

NARM Regional Meetings Pay Dividends

(Continued from page 3)

combined attendance at the 12 meetings held last year. Cohen projects a total attendance at this year's 18 regionals of 2500, 2000 of which he claims have never been involved in any industry function. Cohen attributes the increased numbers in part to a first-time show of interest among rack jobbers, one stop operators and black retailers: in Detroit, for example, Cal Simpson brought to the meeting held there on August 16, 36 black retailers who are customers at his one-stop operation.

Beyond this, Cohen cites recognition and development as the keys to the success of the regional meetings. "Store managers have never been recognized for how important they are to the industry," he says. "Without their support of certain product, without their merchandising nothing is going to happen in this industry. They are the final link in the marketplace to the consumer. In many cases they run little companies called 'record stores' that do two million dollars worth of business a year and they're responsible for everything that happens in that company. Now we're finally recognizing them by including them in a function and making them feel like they're part of the industry. The rewards are simply fantastic: they're very mo-

tivated, they're excited, they're appreciative."

In addition to paying heed to the importance of store managers, Cohen feels NARM's educational programs are catching on in the industry. The current regional program includes audio-visual presentations on advertising and merchandising which were originally shown at this year's annual convention; these are supplemented by written material and by speakers expert in each field. As well, Dr. David Rachman is again conducting problem-solving clinics at each meeting and giving advice on the management of retail stores.

Afternoon sessions, as was the case last year, are devoted to one-on-one meetings between merchandisers and manufacturers in attendance. "This dialogue is the same kind of dialogue you usually find at a NARM convention at a higher level, but we're doing it on a local regionalized level," Cohen says. "Let's face it: even the buyer from the largest company doesn't see all of the 36 managers from Music Plus that were at the L.A. meeting. Now there is that line of communication in existence for today, and we're trying to establish it so it will be constructive in the future.

"It's my firm belief that the ultimate future of our industry and

the unlimited potential that we have will only be reached if everybody works together, and that's what these afternoon sessions are accomplishing."

Cohen indicated that if rack jobbers, one stop operators and black retailers continue to show an interest in the meetings, NARM will create original programming geared to the regionals. Beyond this, Cohen feels that the regionals will dovetail nicely with the NARM retail management certification program, which is in its final developmental stages and will be headed by Dr. Rachman.

Noting that next year's regionals could conceivably find NARM in as many as 24 cities and reaching as many as 5000 people, Cohen called the regional meeting concept "the most encouraging thing we've done at NARM."

"What we're doing is bringing it to the street," he adds. "Bringing it to the people. The key thing is recognition and development and the involvement of small store owners and employees. If one person leaves each meeting with one idea or makes one contact they can use in the future it's worth it. The numbers are impressive and speak for themselves, but it's the quality of what we're doing that's important."

Album Picks

(Continued from page 14)

MEANWHILE . . . BACK IN THE STATES

WILLIE ALEXANDER & THE BOOM BOOM BAND—MCA 3052 (7.98)



Willie Alexander's second album for the label breaks even more ground than his first one did.

All the humor and originality that permeated the first record is out in force again here. The reggae satire on "Bring Your Friend" is one of the highlights.

ON AGAIN OFF AGAIN

HENRY GAFFNEY—Manhattan MRLA P41 H (United Artists) (7.98)



On his latest, Henry Gaffney has written some melodic love songs which he has neatly inter-

spered with some rousing honky tonks. He has a delicate delivery which he uses quite effectively on his ballads.

STATE OF SHOCK

THE MOIRS—Rocket BXLI 2956 (RCA) (7.98)



Producer John Farrar has a way with female vocalists and in combination with these three

songbirds, he has created a unique debut record. Each of the Moir sisters possesses an exceptional voice, but the composite of the three is extraordinary.

GREGG DIAMOND'S STAR CRUISER

Marlin 2217 (TK) (7.98)



A throbbing beat and the ever present female vocals make this Gregg Diamond (Andrea

True, Bionic Boogie) produced record a very danceable one. Nonstop funk should help make this popular at the discos. Heavy breathing by the Disco Dykes is one of the highlights.

MICHAEL BLOOMFIELD

Elektra B-1063 (7.98)



Mike Bloomfield has kicked around in different rock bands for the past couple of years, but he is

at his best when he's playing the blues by himself with only supporting musicians. On his latest record he des just that.

CLUB REVIEW

John Hartford:

Bluegrass on Tap

■ **NEW YORK**—It's rather difficult to categorize John Hartford into a neat little slot. Just when you think you've got his progression figured out, he throws in an augmented chord. His career has taken him through the ups and downs of 13 albums and three record labels (he now records for Flying Fish).

The strength of Hartford's performance is his ability to juggle his songs and his instruments with amazing ease. His August 16 appearance at the Bottom Line was a fine example of this ability. After starting his set with a typical Hartford fiddle-and-electric tapdance number, he switched over to banjo for "Gentle On My Mind," his most well-known tune, though not necessarily his best. ("Gentle On My Mind," which was written by Hartford in 1967, has been recorded by over 400 groups and, in the process, has sold over 20 million copies.) It was perhaps a smart move on Hartford's part to use it as the second song of the set. Once he had played it and gotten it over with, he didn't have to worry about the inevitable requests for it.

After a serious banjo rendition of "Don't Leave Your Records in the Sun" (complete with the scratches, skips, and hissing of a warped record), Hartford switched to guitar for his "Tall Buildings," an almost-lullaby about city life. In addition to being an unusually good musician, Hartford has a flair for interesting subject matter in his songs. His motifs range from life in the city to building barges on the Illinois River. And what's more, his method of delivery is just as interesting. He slaps out tunes on his face. He tap dances. He makes washing machine noises.

Hartford has always had his roots in bluegrass. (He has picked with Doug Dillard since he was 17.) So, it was no real surprise when he did "Rollin' in My Sweet Baby's Arms" or even "Orange Blossom Special." One of the more unusual songs of the evening, however, was his version of an old Bill Monroe bluegrass tune which Hartford calls "Little Cabin on the Hill Wah Wah."

Hartford closed the show (after being called back for two encores) with "Steamboat Whistle Blues," a song from his excellent "Aereo-Plain" album. Even this song was unmistakably bluegrass-oriented. But just when you think you've got him effectively pegged into a bluegrass category, he grins and slips in a diminished chord.

David Skinner

COUNTRY RADIO

By CHARLIE DOUGLAS

■ The annual FICAP (Federation of International Country Air Personalities) banquet will be on Thursday of the convention week this year and the entertainment will be provided by Hickory Records under the guidance of **Wesley Rose** and **Bob Jennings**. The FICAP function has now become a part of the official agenda of convention week as another reason for membership. All FICAP members will register for the convention free and that ain't no bad shot at all.

Don Perry joins KCKN, Kansas City, Kansas, as evening personality. The Kentucky Fried Chicken Songwriting contest rolled along in its second year with this year's winning entry to be recorded by Barbara Mandrell.

It's difficult to figure out how the KSON winners' song ties in with fried chicken, but **Rod Hunter**, PD, says the title is "I'm Drunk And You're Dreaming" . . . **Gordon Marcy** and crew at KINE, Kingsville, Tex., covered the fourth annual World Championship Pinto Bean Festival and while the station recipe was not good enough to win first prize, one would imagine that it certainly cleared the air . . . for miles around.

Some anniversaries are KFDI, Wichita, celebrating their 14th, **Larry Vaughn** of WSIX-FM, Nashville, his tenth at the station . . . Look for a chain of country stations (three) to try to negotiate a sale-merger soon. They've been having a series of difficulties in all departments and are looking for a way out. Excellent markets and stick facilities, by the way.

Bill Ward and the KLAC crew smiling over the Storer decision to sell 10-Q in L.A. rather than continue its operation. They were scheduled to go country. One wonders who else in the market may now make that change decision.

Ron Scott, formerly of KRMD, Shreveport, is the new PD at WPNX, Columbus, Ga.

Bob Bane, now drive time at KBET, in Reno . . . **Bill Knight**, now MD at WUNI, in Mobile . . . **Biff Collie** showing his newly revamped "Inside Nashville" series for syndication. It's a flock of 60-second country news bits with customized opens and closes. Contact Biff at (615) 373-3448.

Mary Schweitzer, promotion director at WSEN, Baldwinsville, N.Y., has announced the formation of the New York State Country Broadcasters Committee (NYSCBC). Membership stations include WWOL-AM & FM, Buffalo; WNYR, Rochester; WSEN-AM & FM, Syracuse; WADR, Utica; WOKO, Albany, and WKOP, Binghamton. The stations will be working together in the areas of research, music, sales, and programming.

Sorry to see that **Ralph Emery**, who was nominated in the major market category of the annual CMA "DJ of the Year" award, has asked that his name be withdrawn. Ralph is concentrating on his TV projects and feels that since he no longer does much radio, other than his syndicated show, he should not be eligible. Ralph and **Bill Robinson**, of WIRE, Indianapolis, are the two men that are primarily responsible for the existence of the awards and it seems a shame that Emery may never be so honored. We offer our congratulations to the other finalists.

WHK, Cleveland, announced Phyllis Bailor as the grand prize winner in a recent weekend contest. Bailor and husband received the V.I.P. treatment at a Larry Gatlin concert as the prize.

Don't forget that around the middle of September, this column will originate from the **Record World** offices in Nashville. Your mailings should be addressed to 49 Music Square West, Nashville, Tenn. 37203.

Butterfly Signs McCann



As manager Guy Sobell (left) looks on, Denise McCann signs a long-term recording contract with Butterfly Records. A. J. Cervantes (right), president of the label, has also announced that Denise's album, produced by Sobell and her first for Butterfly, "Tattoo Man," is slated for October release.

GERMANY

By JIM SAMPSON

■ **MUNICH**—The Phonoverband industry association reports a 17 percent sales surge in the first half of 1978, fueled primarily by an extraordinary 19 percent jump in singles turnover. A further encouraging sign: budget product is up about 10 percent but full price pop sales have exploded by 20 percent for lps and 38 percent for cassettes. Teldec says it now sells as many cassettes as long plays. On the negative side, the profit squeeze caused by prices under import pressure continues. Notes Phonoverband director **Dr. Norbert Thurow**: "That's a trend in the last few years, rising sales and lower prices with profits unable to keep pace." Thurow also sees a heavier flow of imports from the United States now that the dollar is worth less than two marks.

PIRACY AWARENESS ON THE RISE: A recent WEA ad campaign to solicit dealer support in tracking down pirates has brought a "gratifyingly lively" response, according to WEA's **Wolfgang Krueger**. 34 cases are now being prosecuted in Germany, many coming from tips spurred by the WEA campaign. Last month, two Hamburg pirates lost final appeals on suspended nine month jail sentences and \$1400 to \$1900 fines in connection with peddling a counterfeit **Udo Juergens** K-Tel cassette. A bootlegger was also recently convicted. The Phonoverband and GEMA report increased awareness of the problem, largely attributed to a wave of press articles that followed the WEA ads. Krueger admits that counterfeiting remains an increasingly serious problem. But he believes dealers are more careful, more willing to cooperate with manufacturers and GEMA in tracing the sources of illegal product.

TEUTONIC TELEX: Bellaphon's **Branko Zivanovic** has landed **Leroy Gomez** (ex-Santa Esmeralda) to a five year exclusive contract after negotiations with **Ron Strassner** and **Charles Basolini** of Backstage Management; singles and album already released . . . EMI/Harvest coming out with a new **Kraan** studio set featuring a new drummer; group will tour late this year and early next . . . Recent club dates in Hamburg and Berlin brought high visibility to **Helen Schneider's** talents, despite an awkward mid-concert cancellation of her Munich show; singer to be subject of a 45 min. prime time net special later this year . . . Officially, the "FM" Frankfurt previews were "not what we had hoped for;" unofficially, the flick bombed, though the film company is stepping up promotion as are MUZ pubbery in Munich and Metronome records in Hamburg (Metronome's **Detlev Keroemker** says 50,000 albums sold so far) . . . Bellaphon starting a major market-campaign for the Stax catalogue.

ITALY

By ALDO PAGANI

■ **Mario Rapallo**, former director of Carosello Records, has started his own label, Lotus, to be distributed by Ricordi. The first two records on the label, "Disco Rock Machine" and "Vasco Rossi," immediately entered the charts on the private radio stations . . . De Gennaro, former manager of CBS-Sugar, recently set up a record distribution and services company, "Panarecord" . . . **Piero La Falce**, former sale director at R.I.F.I., has been appointed general manager of CBS Italy. **Claudio Baglioni**, one of this country's most popular singer/composers, recently signed with that label.

Mina, the number one female singer here, is back on the charts with her new single, "Citta' Vuota." She recently performed at Bussola Domani (the biggest theater in Italy) for the first time in six years . . . **Tony Binarelli**, a well known clairvoyant-medium, recorded some exercises of his mental faculties called "Quinta Dimensione." In support of these experiments he engaged the new pop group **Persinsans**, which includes five members of the Symphony Orchestra of Genoa.

Baby Records just signed a distribution deal with CGD. The label formerly had its own distribution . . . Dott. **Giuseppe Gramitto Ricci** and **Piero Sugar** were elected vice president of the Italian Phonographic Association (A.F.I.) . . . Dischi Ricordi will hold its annual convention in Rome during the first week of September.

ENGLAND

By PHILIP PALMER

■ **LONDON**—The French Carrere Records operation, now fully operational in the U.K. under its managing director **Freddy Cannon**, is in the process of signing its first British act, an as yet unnamed group. The act will debut with an album in January and comes to Carrere from the Trident group of companies which were originally responsible for discovering **Queen**. Carrere is soon to release an Italian charttopper in the U.K., "Sol O Tu," by **Matia Bazaar**, which has been a top four disc in France. Although issued on Carrere in France, Arista holds the Italian recording rights. Future product from Carrere will be the debut album by chart act **Clout**, which is scheduled for an October/November release.

FEVER: "Grease" fever is already taking over from where "Saturday Night Fever" left off and the soundtrack album from the film has already gone platinum (August 14) exactly one month before the film receives its U.K. premiere. **Olivia Newton-John** and **John Travolta's** "You're The One That I Want" has held the top position for nine weeks and is the biggest single of all time. The **Frankie Valli** song "Grease" is the biggest pre-sell single in Polydor's history. Future releases from "Grease" include "Hopelessly Devoted To You" by Newton-John, "Sandy" by Travolta and "Summer Nights" by both.

PROFITS & SALARIES: The profits of the Pye Records Group for 1977/78 rose in the region of 1,200,000 pounds according to figures published in the annual ATV Group report of accounts. The report also revealed that ATV supremo **Lord Grade's** salary has climbed to 210,426 pounds a year and that Pye chairman **Louis Benjamin** receives 60,000 pounds.

CHIPPING IN: Carlin Music VP **Paul Rich** has signed an agreement with Blue Chip Music whereby Carlin will have exclusive publishing rights to all material written by singer/writer **Trevor Rabin** for all British territories. Carlin has also renewed its association with the **Isley Brothers' Bovina Music** as well as the successful conclusion of a major deal with American attorney **Stan Diamond** under which Carlin has secured sub-publishing rights to On Time Music, Condisive Music, Pearlised and Marvista Music catalogues which represent the publishing interests of American act **A Taste Of Honey**.

STRENGTHENING: State Music has concluded several international sub-publishing deals aimed at strengthening the company's representation around the world. The agreements are with Editions Claude Pascal (France), Attic Music (Canada), Air Music (Scandinavia), New Dayglow Music (Holland), Hans Kusters Music (Belgium), Intro Music (Germany, Austria and Switzerland) and Yackamo Music (South Africa). Deals for Italy and Greece are currently being negotiated. State Music deputy managing director **Brian Oliver** said, "We are still

(Continued on page 99)

Motown, EMI Renew Pact



The Motown Record Corporation has renewed its licensing agreement with the licensed repertoire division of EMI Records. Seen at the contract signing are Motown president **Barney Ales** (seated), Motown's international vice president **Ken East**, and **Alan Kaupe**, managing director, EMI licensed repertoire division. The new deal takes Motown into its 16th year with EMI Records.

Two Classical/Pop Albums Hit U.K. Charts

By PHILIP PALMER

■ LONDON — Now and again classical music makes an appearance in the top album charts but it has taken the fusion of rock and classical musicians to come up with two albums which are currently proving to be major sellers here.

The London Symphony Orchestra, acknowledged as one of the world's finest, is currently number 10 in the *Record Business* album chart with their album, "Classic Rock," which contains pop hits like the Rolling Stones' "Paint It Black" and Rod Stewart's "Sailing." The music is set to a classical form with cellos and violins standing in for the electric guitars and drums. The album, which features over 100 musicians, has already sold in excess of 200,000 and has gone gold.

Issued on the K-Tel label, a second album will be released at the end of the year called "Classic Rock — The Second Movement" which features arrangements of hits by The Who,

Jim Hendrix, the Beach Boys and the Moody Blues. The album was the brainchild of Don Reedman, K-Tel's a&r manager, who realized the obvious potential of combining the musical expertise of the LSO and rock tunes enabling the album to reach both sides of the potentially huge market.

Live Appearances

The London Symphony Orchestra often appears in concert at a loss and it is understood that the orchestra does not usually receive royalties from classical records, but with recordings of pop music royalties can amount to something like 10,000 pounds a year which helps to subsidize Festival Hall appearances. It is now planned for the LSO to stage a classical rock concert with a big name conductor in the next few months. The other album which has proven to be a strong seller is John Williams' album "Traveling" which marries popular themes with a classical structure.

England (Continued from page 98)

seeking representation in America, Australasia, South America, Latin America and Israel."

TRADE FAIR: A company called Interpop '78 is planning to hold an international fair for record and music publishing companies at the London Hilton September 11-13. The registration fee is 110 pounds, a stand is 875 pounds and composers and artists will be charged 60 pounds. Interpop '78 is based at 3, Pavilion, Brighton, Sussex.

JAZZ AT ARISTA: Arista is to launch the classic Savoy jazz label this autumn with a major campaign built around the release of 15 double albums to be followed by a further 13 double albums in November. The double albums will be imported from America in their original shrink-wrapped form. The assets of Savoy Records were acquired by Arista president **Clive Davis** in November, 1975, exactly 33 years after the label was founded by **Herman Lubinsky** in Newark, New Jersey.

AWARD: The highest industry award in The Netherlands, The Edison, has been presented to **Kate Bush** for "Wuthering Heights" as "Single Of The Year." Other award winners for this year are **Gerry Rafferty** and **Elvis Costello** (Best LP), **Abba** (Best Vocal Group) and **Billy Joel** (Best Singer/Songwriter). The Edison award has been presented annually since 1953 by the NVPI, Nederlandse Vereniginej Phonografische Industry.

SIGNINGS AND ACQUISITIONS: **Barbara Dickson**, who appears in the film "Sgt. Pepper's Lonely Hearts Club Band," has been pacted by CBS on a worldwide basis. She is currently recording tracks for a debut album . . . Chappell head of the music division **Tony Roberts** has signed singer/songwriter **Mike Heron** to a worldwide contract embracing all of his compositions over the next four years. Formerly leader of **The Incredible String Band**, Heron has most recently concentrated on songwriting and his songs have been recorded by a variety of artists including **Manfred Mann**, **Al Stewart** and **Bonnie Tyler**. Chappell professional manager **Stuart Newton** will now seek to place more of Heron's songs and to secure a recording deal for him . . . Vintage rock label Charly has signed its first reggae band, **Steppin' Out** . . . **Barbara Thompson**, who recently appeared on **Andrew Lloyd Webber's** "Variations" album, has been pacted by MCA.

GIGGING: **John Curd** for Straight Music is presenting a major U.K. tour by **Rose Royce** beginning next month. Coinciding with the tour, WEA will release a new album, "Rose Royce Strikes Again" . . . **The Crusaders** play a nine concert series of appearances here beginning next month.

ENGLAND'S TOP 25 Singles

- 1 **THREE TIMES A LADY** COMMODORES/Motown
- 2 **YOU'RE THE ONE THAT I WANT** JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
- 3 **IT'S RAINING DARTS**/Magnet
- 4 **SUBSTITUTE CLOUT**/Carrere/EMI
- 5 **RIVERS OF BABYLON** BONEY M/Atlantic
- 6 **BOOGIE OOGIE** A TASTE OF HONEY/Capitol
- 7 **FOREVER AUTUMN** JEFF WAYNE'S "WAR OF THE WORLD'S"/CBS
- 8 **JILTED JOHN** JILTED JOHN/EMI Int.
- 9 '5.7.0.5.' **CITY BOY**/Vertigo
- 10 **IF THE KIDS ARE UNITED** SHAM 69/Polydor
- 11 **THE SMURF SONG** FATHER ABRAHAM/Decca
- 12 **NORTHERN LIGHTS** RENAISSANCE/Warner Bros.
- 13 **DREADLOCK HOLIDAY** 10cc/Mercury
- 14 **SUPERNATURE** CERRONE/Atlantic
- 15 **BABY STOP CRYING** BOB DYLAN/CBS
- 16 **WALK ON BY** STRANGLERS/UA
- 17 **IT'S ONLY MAKE BELIEVE** CHILD/Ariola
- 18 **OH WHAT A CIRCUS** DAVID ESSEX/Mercury
- 19 **FROM EAST TO WEST VOYAGE**/GTO
- 20 **BRITISH HUSTLE** HI TENSION/Island
- 21 **COME BACK AND FINISH WHAT YOU STARTED** GLADYS KNIGHTS & THE PIPS/Buddah
- 22 **STAY JACKSON BROWNE**/Asylum
- 23 **DANCING IN THE CITY** MARSHALL, HAIN/Harvest
- 24 **LIFE'S BEEN GOOD** JOE WALSH/Asylum
- 25 **AN EVERLASTING LOVE** ANDY GIBB/RSO

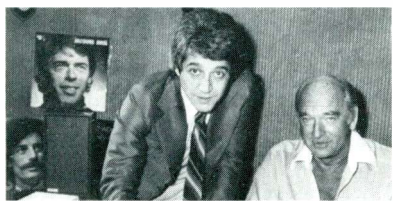
(Courtesy: Record Business)

Genesis Scores in Canada



While in the midst of their current 1978 world tour, Atlantic recording group Genesis recently played two sold-out performances at the Montreal Forum in Canada. Following the shows, Atlantic Records and WEA Canada took the opportunity to present the band and their manager, Tony Smith, with a collection of accumulated certified gold and platinum awards for several of their albums. Platinum discs were presented for "Trick Of The Tail" and "Selling England By The Pound," while gold plaques were given for "The Lamb Lies Down On Broadway" and the current lp, ". . . And Then There Were Three . . ." Shown in Montreal are the members of Genesis, from left: Phil Collins, tour drummer Chester Thompson, Michael Rutherford, Tony Banks and tour guitarist Daryl Stuermer.

Barclay, Soussan-Pact



The Paris-based Barclay Records Group recently concluded an agreement with producer Simon Soussan, who has worked with Leroy Gomez and Pattie Brooks, among others, for rights to two new disco-oriented acts, Charisma and Romance, whose albums will be released internationally before the end of the year. Shown at the signing are Barclay chairman Eddie Barclay (left) and Simon Soussan.

Tyrrell To Visit European Companies

■ NEW YORK—Jim Tyrrell, vice president of marketing for Epic, Portrait and CBS Associated Labels, will share his expertise with CBS Records' affiliates in Norway, Sweden and Belgium this week in two days of meetings on Tonsborg, Norway.

Representatives of each company will hear a presentation by Tyrrell on E/P/A's marketing and merchandising techniques, particularly the companies' strategies for developing enthusiasm at the retail level for CBS product.

RECORD WORLD GOSPEL

Record Bar Focusing on Gospel Product

By MARGIE BARNETT

■ DURHAM, N.C. — Over a period of several months the 80+ store Record Bar chain headquartered here has focused more and more attention to its gospel stocks, recognizing the sales potential and gearing up product lines.

"We feel that this product is emerging as a viable entity," states Fred Traub, vice president of purchasing for the chain. "In the past several weeks we've made commitments to add some black and white gospel lines to our selection and are bringing in centrally some black gospel lines in response to store requests." The chain has always stocked the Word group and other gospel product, but a month ago they started carrying Sparrow, picked up many more selection numbers on Benson product about four or five months ago and just last week increased attention on the Savoy and Nashboro lines.

"Our initial feedback comes from either statistical information or store level information," explains Traub, "and we got it from both ends. Some stores started asking for more in the gospel category, and our statistical information showed high yields or a high turnover frequency in catalogue items. We are talking about catalogue items that do turn and sell on a regular basis week in and week out in a con-

siderable number of locations. As a matter of fact in two of the last four months, the greatest frequency that we received of any catalogue item has been on gospel items. So it worked hand in hand; we were getting good sales in what we were carrying and suddenly recognized that we really weren't carrying enough."

David DeFravio, vice president of retail sales, reports that gospel "seems to be growing at an every increasing rate" as gospel lps represent 3.2 percent of Record Bar's sales, following close behind soundtracks at 3.7 percent.

The individual stores are giving gospel a closer look. Traub relates that at one time gospel stock was only replaced when sold off on a catalogue basis, but now stores are tracking gospel as individual items, treating some almost like best sellers—charting them and reordering them weekly.

Record Bar #10 in Durham, N. C., moves a lot of gospel product and Doug Harvey explains their treatment of it in the store. "We've pretty much started treating gospel, black gospel in particular, as what we call rack items," he said. "A rack item or best seller item is one that I'm going to have anywhere from say five to 150 copies of at any given time just due to the frequency of sales and the popularity of it, as distinguished from catalogue product of which we normally keep only one. I've taken about 12 gospel items and put them on those best selling racks and treat them like I would say a new release by the Brothers Johnson or Boston, not quite as much emphasis but with enough to make the items visible to the browsing customer and to show that it is selling.

According to Traub, Record Bar carries albums and tapes for white gospel product and is presently stocking black albums only, but "we're feeling our way and trying to learn what tapes to carry. We're better identifying the product, the places where it ought to be sent and the results. This has been an on-going effort on our part that started before the first of the year, and I think we haven't yet tapped the surface."

Supreme Inks Johnson

■ NASHVILLE — Tom Walls, president of Supreme Records, has announced the signing of Don Johnson to a long-term artist agreement with the label.

Spirit & Assoc. Bows

■ NASHVILLE—Spirit & Associates, a new music publishing operation headed by general manager Don Sumner, has just opened offices at 58 Music Square West. Sumner recently acquired interests in Kolormark Music (BMI), Redmark Music (SESAC) and Bluemark Music (ASCAP), all formerly operating out of Cincinnati as publishing affiliates of QCA Records.

QCA Taps Two

■ CINCINNATI — Edward R. Bosken, president of QCA Records, Inc., has announced the appointments of Dennis Williams and Andrea Bosken to the staff. Williams will be involved in the promotion of gospel music on a radio level for QCA while maintaining his present position as a deejay for WHKK, Erlanger, Ky. Ms. Bosken will supervise the company's computer operation.

GOSPELTIME

By MARGIE BARNETT

■ Rev. James Cleveland and the Cleveland Singers appeared at Stan's Records in Shreveport, La. for a recent autograph session sponsored by Savoy Records. The promotion is in conjunction with Cleveland's latest album with the Charles Fold Singers, "Tomorrow" . . . Ten of the top selling albums from the Gospel Truth label are being reissued this month for distribution by Fantasy/Prestige/Milestone/Stax Records. The release includes five albums from the Rev. Maceo Woods and the Christian Tabernacle Choir, three from the Rance Allen Group, and lps from the Henry Jackson Company and the Howard Lemon Singers. All ten albums are being reissued with original artwork . . . During the last two weeks in August, Terry Clark (Good News) set out on a promotional tour to key radio stations and distributors throughout southern California and selected sites in Texas. He did various radio spots and a TV appearance for Vida Industries in El Paso, Tex.

Radio 1340 in Washington, D.C. has introduced the format of progressive gospel or "positive music" to its listenership. The station's motto, "Inspiration and Information," outlines the basis for the station. It is owned by the Washington Community Broadcasting Company, D.C.'s only minority owned broadcast company . . . Marijohn Wilkin's biography, "Marijohn . . . Lord, Let Me Leave A Song," has just been released. The book is authored by Darryl Hicks and published by Word, Inc. An album bearing the book's title is also available on Word's DaySpring label and contains all Wilkin-penned songs.

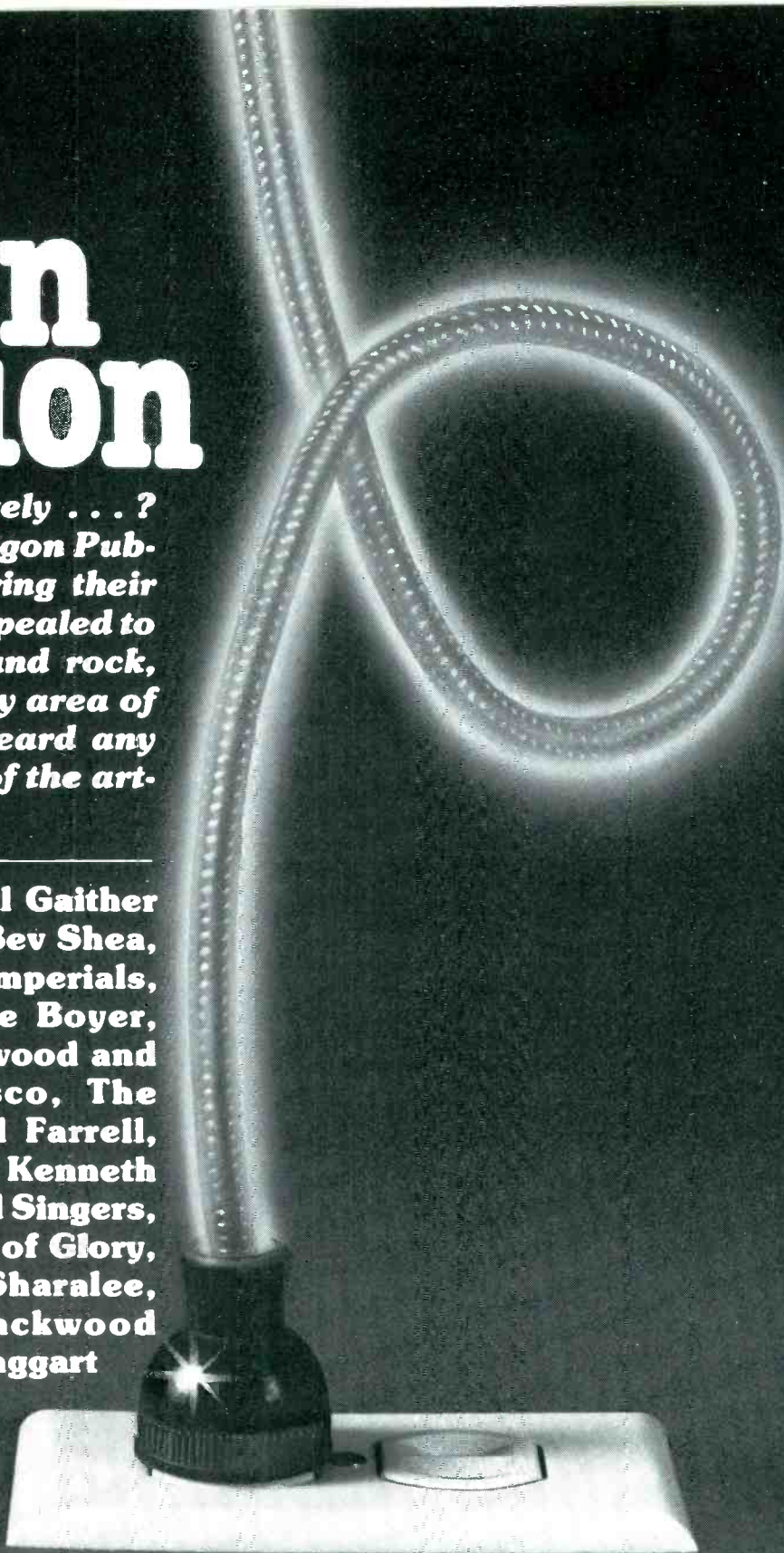
CONTEMPORARY & INSPIRATIONAL GOSPEL

SEPT. 2	AUG. 19		20	9	
1	1	MIRROR EVIE TORNQUIST/Word WBS 8735	21	—	SOMETHING NEW AND FRESH NOEL PAUL STOOKEY/ Newworld 090376
2	2	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow 1015	22	34	JUST AS I AM TOM NETHERTON/Word 8690
3	4	HOME WHERE I BELONG B. J. THOMAS/Word WST 6571	23	29	THIS IS ANOTHER DAY ANDRE CROUCH/Light 5683 (Word)
4	3	MANSSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow 1020	24	—	FIRST CLASS BOONE GIRLS/Lamb & Lion LL 1038
5	5	GENTLE MOMENTS EVIE TORNQUIST/Word WST 8714	25	14	FRESH SURRENDER THE ARCHERS/Light LSB 5707 (Word)
6	—	COMMUNION Birdwing BWR 2009	26	28	DIFFERENT WORLD OF GARY S. PAXTON New Pax 33005
7	8	MUSIC MACHINE CANDLE/Birdwing BDWG 2004	27	10	LAUGHTER IN YOUR SOUL JAMIE OWEN/Light 5681 (Word)
8	—	HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)	28	15	IN CONCERT THE FLORIDA BOYS/Canaan 9814 (Word)
9	6	HAVE YOU KISSED ANY FROGS TODAY? JOE REED/Housetop 706	29	11	SONG IN THE AIR PHIL KAEGGY/Star Song 005
10	—	COME BLESS THE LORD CONTINENTALS/New Life NL 77-7-6	30	27	THIS IS NOT A DREAM PAM MARK/Aslan 1003
11	7	EMERGING PHIL KAEGGY BAND/New Song NS 004	31	25	THE LADY IS A CHILD REBA/Greentree R 3486
12	12	A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNQUIST/Word 8745	32	36	SWFFT COMMUNION KAREN LAFFERTY/ Maranatha 037
13	21	ALLELUIA BILL GAITHER TRIO/Impact R 3408	33	38	SOMEWHERE LISTENIN' JIMMY SWAGGART/Jim 128 (Benson)
14	17	WINDOW OF A CHILD SEAWIND/CTI 5007	34	18	TELL 'EM AGAIN DALLAS HOLM & PRAISE/ Greentree R 3480
15	13	LIVE IN LONDON ANDRE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	35	16	BREAD UPON THE WATER KEN COPELAND/Ken Copeland Productions KCP 1005
16	26	LIVE IN SWEDEN WITH THE CHORALENIA DANNIEBELLE/Sparrow 1019	36	19	SAIL ON THE IMPERIALS/DaySpring DST 4006 (Word)
17	—	PRaise II VARIOUS ARTISTS/Maranatha 77-026	37	20	GLYNNA SESSIONS Chrism 7806
18	37	WE'LL TALK IT OVER JIMMY SWAGGART/Jim 127 (Benson)	38	22	I'M NOT RELIGIOUS, I JUST LOVE THE LORD SCOTT WESLEY BROWN/ Sparrow 1018
19	—	PRaise I VARIOUS ARTISTS/Maranatha 77-008	39	23	STEPHANIE BOOSHADA Housetop 705
			40	24	PILGRIMS PROGRESS BILL GAITHER TRIO/Impact 3495

The Heaven Connection

Have you heard any good songs lately . . . ? Our writers have. And we at the Paragon Publishing Group are very excited to bring their message to you. That message has appealed to artists in gospel and pop, country and rock, and is continuing to be heard in every area of the music industry. If you haven't heard any good songs lately . . . listen to some of the artists who have.

Elvis, Gary S. Paxton, Ernie Ford, Bill Gaither Trio, Connie Smith, Evie Tornquist, Bev Shea, Richard Roberts, Pat Boone, The Imperials, Stuart Hamblen, Stu Phillips, Dave Boyer, Truth, Mike Johnson, Andrus, Blackwood and Co., Doug Oldham, Don Francisco, The Hawaiians, The Speers, Farrell and Farrell, Continental Singers and Orchestra, Kenneth Copeland, Larnelle Harris, Blackwood Singers, Dallas Holm, Randy Matthews, Hope of Glory, Re'Generation, Gary McSpadden, Sharalee, Glynn Session, Sammy Hall, Blackwood Brothers, Tom Netherton, Jimmy Swaggart



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Hot on the heels of her
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SHIRLEY CAESAR
"FROM THE HEART"
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GOSPEL ALBUM PICKS

WELCOME

TERRY CLARK—Good News GNR 8107

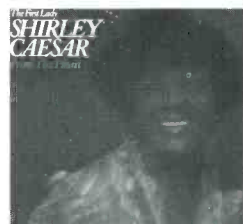
This compilation of self-penned tunes is a block-buster debut lp for Clark, who displays equally impressive skills in his writing, singing and performing. The bluesy growl in Clark's vocals combined with the quality production of fellow artist Chuck Girard gears the total sound of this lp far beyond gospel boundaries. Contemporary gospel stations will be well pleased with all cuts, especially "Living Loving Eyes," and AOR stations might take note of "Red Cloud."



FROM THE HEART

SHIRLEY CAESAR—Hob HBL 501

The title of the album couldn't be more appropriate as the "First Lady" sings each song with a feeling and sincerity that is instrumental in driving the ultimate message home. The contemporary soul sound varies from easy r&b ballads like "Salvation" to the disco beat of "Heavenly Father." This lp will serve to strengthen Shirley's ever widening audience appeal.



SOUL & SPIRITUAL GOSPEL

SEPT. 2	AUG. 19						
1	4	IS THERE ANY HOPE FOR TOMORROW VOL. III	REV. JAMES CLEVELAND & CHARLES FOLD SINGERS/Savoy 7020 (Arista)	21	—	GOSPEL FIRE	GOSPEL KEYNOTES/Nashboro 7202
2	9	LIVE IN LONDON	ANDRE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	22	37	NOW AND FOREVER	THE PILGRIM JUBILEE SINGERS/Nashboro 7181
3	1	WHEN JESUS COMES	SARA JORDAN POWELL/Savoy 1445 (Arista)	23	—	WONDERFUL	EDWIN HAWKINS/Birthright BRS 4005
4	2	LIVE AT CARNEGIE HALL	JAMES CLEVELAND/Savoy 7014 (Arista)	24	—	JACKSON SOUTHERNAIRES	Malaco 4357
5	13	LOVE ALIVE	WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word)	25	12	PRAY FOR ME	DR. MORGAN BABB/Nashboro 7194
6	3	DONALD VAILS CHORALEERS	Savoy 7019 (Arista)	26	10	SPECIAL APPEARANCE	REV. ISSAC DOUGLAS/Creed 308 (Nashboro)
7	5	SINGING IN THE STREETS	THE PILGRIM JUBILEE SINGERS/Nashboro 7198	27	—	VERY BEST OF MIGHTY CLOUDS OF JOY	ABC/Peacock AA 1091/2
8	7	MAMA PRAYED FOR ME	THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)	28	—	BEHOLD	BILLY PRESTON/Myrrh MSB 6605 (Word)
9	19	I'LL KEEP HOLDING ON	MYRNA SUMMERS/Savoy 14483 (Arista)	29	25	TAKE HIM AT HIS WORD	BIBLEWAY RADIO CHOIR/Savoy 14459 (Arista)
10	21	FIRST LADY	SHIRLEY CAESAR/Road Show RS 744 (United Artists)	30	14	JOY	REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
11	8	NOW!	THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)	31	27	TAKE YOUR BURDENS TO THE LORD	VERNARD JOHNSON/Glori 1042
12	15	LIVE AND DIRECT	THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038	32	30	I'M GOING MY WAY	THE WEEKS SISTERS/HSE 1513
13	23	THIS IS ANOTHER DAY	ANDREA CROUCH/Light 5863 (Word)	33	33	CHAPTER 5	INEZ ANDREWS/ABC/Songbird SB 269
14	22	LIVE IN SWEDEN	DANNIEBELLE WITH THE CHORALENIA/Sparrow 1019	34	34	CHRISTIAN BAND	STEPHENS SINGERS/Inspirational Sounds IS 1000
15	11	JESUS IS COMING	THE SENSATIONAL NIGHTINGALES/ABC/Peacock 29232	35	18	LIVE IN DETROIT	GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy 7106 (Arista)
16	26	THE COMFORTER	EDWIN HAWKINS/Birthright BRS 4020 (Ranwood)	36	17	SINCE I LAID MY BURDENS DOWN	THE SWAN SILVERTONES/Savoy 14468 (Arista)
17	—	TRY BEING BORN AGAIN	TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7190	37	29	HOW FAR IS HEAVEN	REV. JULIUS CHEEKS/Savoy 14486 (Arista)
18	—	LIVE	DOROTHY NORWOOD/LA DCP 1915	38	36	MARGARET, JOSEPHINE, BERNICE	THE ANGELIC GOSPEL SINGERS/Nashboro 7196
19	6	TONIGHT'S THE NIGHT	THE GOSPEL KEYNOTES/Nashboro 7187	39	24	THE GOSPEL SOUL OF HOUSTON PERSON	Savoy 14471 (Arista)
20	—	HAPPY IN JESUS	REV. MACIO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista)	40	31	HE'LL MAKE EVERYTHING A-RIGHT	THE B.C. & M. CHOIR/Savoy 14475 (Arista)

Tulsa Fest Set

■ TULSA — November 4-5 has been set for the second annual Tulsa '78 International Music Festival. Hosted by the Tulsa-based Jim Halsey Co., this year's festival will feature two days and one night of international and country music entertainment.

Staged at the 9000-seat Assembly Center in Tulsa, the festival is a worldwide congregation of country music performers, talent buyers, syndicated and major network television producers, promoters from state and county fairs and Las Vegas, the international press and record company executives.

The response to Festival '78 has been good so far, according to Jeff Nauser, vice president of the Halsey Co., with offers from several sponsors to purchase all the seats for the international show. The three scheduled concerts are expected to attract over 40,000 guests.

Performers from nine foreign countries will headline the opening show at 2:00 p.m. on Saturday, Nov. 4. Many of these acts will be making their U.S. debut at the Assembly Center. Saturday evening at 7:00 p.m. and Sunday afternoon at 2:00 p.m., country music will be under the spotlight.

NSD, MRC Pact

■ NASHVILLE — Nationwide Sound Distributors has assumed marketing and distribution duties for MRC Records. The announcement was made jointly by MRC head John Major and NSD's Joe Gibson. The label is moving immediately to quarters in the NSD building.

Ray Pennington will be in charge of the a&r department and a person will be named to head up national promotion for MRC product within a week.

Country Hall Of Fame Nominees Announced

■ NASHVILLE—Five country acts have been chosen as nominees to the Country Music Hall of Fame for 1978. Johnny Cash, Vernon Dalhart, Grandpa Jones, Hank Snow and the Sons of the Pioneers were the finalists selected from the 20 nominees previously named by the Hall of Fame nominating committee, constituted by members of the CMA board of directors. From these names, this year's Hall of Fame inductee will be chosen by an anonymous panel of more than 200 electors. The electors must themselves have participated actively in country music for at least ten years, and must merit respect and recognition for their accomplishments and/or knowledge in the field.

Each elector votes by secret ballot for his choice; the votes are then tallied by Deloitte Haskins & Sells, a certified public accounting firm. In the case of a tie, two winners are declared. This year's winner will be announced on the 12th Annual CMA Awards Show on October 9 via the CBS Television Network.

Pop Acts Connect with Country Radio

By WALTER CAMPBELL

■ NASHVILLE — Crossing records over from country to pop audiences and consumers has been a goal sought by nearly every country artist at one time or another in efforts to reach as many people as possible and sell more records. And although the efforts are stronger than ever now, the reverse seems to be picking up with artists not previously thought of as country acts.

In the past six weeks, records by Eric Clapton, Bonnie Tyler, Rita Coolidge, Carly Simon & James Taylor, Randy Newman, John Prine—even the Commodores and the Rolling Stones—have shown up in country radio stations around the country. That doesn't mean they are all being played or rising in the country chart, but attempts are being made to get them on, nevertheless.

Clapton, Tyler, Coolidge, Newman and Taylor have seen some country success with singles, and efforts were made by promotion people with their following records. As for the results on

those records, time will tell.

"One of the things that I'm really strong on is that you don't necessarily promote the artist in those cases," said Elektra/Asylum national country promotion director Norm Osborne. "You promote the song or the record, and I think the Carly Simon/James Taylor song 'Devoted To You' has potential, but that does seem to be picking up. Management for another of our L.A. pop acts called the other day and wants us to work his next single country. It's too soon to tell on that, but there's a possibility."

Bonnie Tyler's "It's A Heartache" gained country success after RCA received positive reactions from several country radio stations and serviced the record to country stations, according to Joe Galante, director
(Continued on page 104)

ABC Signs Fuller



Ron Fuller (right), who has just been signed to an exclusive recording contract with ABC Records in Nashville, listens to a playback with his producer Ron Chancey, vice president of a&r, ABC Nashville, at Woodland Studios. Fuller has written songs for and produced such artists as Rick Nelson, Union Gap, O.C. Smith, Mark Lindsey, Andy Williams and Johnny Mathis.

NASHVILLE REPORT

By RED O'DONNELL



■ Warner Bros. artist Margo Smith's tour, which began Aug. 2, has been a success at the box office—but not without its physical and mechanical breakdowns. The attractive singer fell on steps prior to a performance in Pomeroy, Ohio and suffered either a sprain or bone split. (She hasn't stopped long enough for a doctor to conduct a thorough examination.) Then there are bus and equipment truck problems. The bus blew an engine in Amarillo and the show's regular and rented trucks got into the engine-blowing act at Dalhart, Tex., and Lewisburg, West Va. And if that weren't enough, the sound system blacked out while she was performing on stage in Dubuque, Iowa.

(Continued on page 105)

COUNTRY PICKS OF THE WEEK

SINGLE

THE KENDALLS, "SWEET DESIRE" (prod.: Brien Fisher) (writer: J. Kendall) (Terrace, ASCAP) (2:30). The Kendalls look like they have another hit with this uptempo song written by Jeannie Kendall, whose distinctive vocal style continues to show strength. Brien Fisher's production work provides a full sound with electric guitars, a subtle steel and a touch of synthesized drums. Ovation 0112.

SLEEPER

SONNY THROCKMORTON, "I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE)" (prod.: Buddy Killen) (writer: S. Throckmorton) (Tree, BMI) (3:17). Throckmorton's debut single on Mercury has a distinct, reggae-like rhythm supported with full, clean guitar licks. Vocals, which are harmonized throughout, are expressive and full on this self-penned tune, keeping Throckmorton's usual high quality. Mercury 55039.

ALBUM

RODNEY CROWELL, "AIN'T LIVING LONG LIKE THIS." Crowell, who has seen success lately as a songwriter, does several of his better known songs as well as three by other writers, with vocal assistance by Emmylou Harris, Willie Nelson and others along with an equally impressive list of musicians. Produced by Brian Ahern, the sound is clear and strong as are Crowell's vocals. Especially effective are "Elvira," "Leavin' Louisiana In The Broad Daylight," "Song For The Life" and the title cut. Warner Bros. BSK 3228.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

- Mel Tillis — "Ain't No California"
Margo Smith — "Little Things Mean A Lot"
David Rogers — "When A Woman Cries"
Barbara Mandrell — "Sleeping Single In A Double Bed"
David Allan Coe — "If This Is Just A Game"



Sonny Throckmorton

Ace songwriter Sonny Throckmorton ("Knee Deep In Loving You," "Middle Age Crazy") widens the scope of his musical thrust with his first single for Mercury, "I Wish You Had Turned My Head (And Left My Heart Alone)." It's a super rhythmic cut that will see instant adds!

The Cates Sisters have a very strong start with "Lovin' You Off My Mind," already listed at WXCL, WTOD, KWKH, WSDS, KFDI, KSOP, WPNX, KRAK, KJJJ, KYNN, KXLR, KVOO, WJQS, WPIK, WSLC, KKYY.

Monster Movers: Oak Ridge Boys, Ronnie Milsap, Kenny Rogers & Dottie West.



Mundo Earwood

Mundo Earwood seeing strong initial adds on "Things I'd Do For You" at KKYY, WSDS, KSOP, KJJJ, KENR, KFDI, WVOJ, KRAK, WPNX, WBAM, WPIK, KIKK, WSLC.

New duo Jim Mundy & Terri Melton picking up play on "If You Think I Love You Now" in the southwest; ditto for Betty Martin's "Don't You Feel It Now." Jenny Lynn's "Taste of Love" good in Jacksonville, Toledo, Wichita and Salt Lake City.

Nick Noble is pleasing country audiences with "Stay With Me" in major markets such as WEMP, WJJD, WIL, WMAQ, WIRE, as well as WUBE, KWKH, WSDS, WTSO, KYNN, WXCL, KSOP.

LP Interest: WOKO playing "Texas, Me and You" from the new Asleep at the Wheel album; The Back Alley Bandits' "Love Stuff" playing at KSOP.

Rita Remington's "The Day Before the Night" beginning at KRMD, KVOO, WVOJ, KFDI, WSLC. Ruby Falls getting early action on her super-ballad "If That's Not Loving You" at WPNX, KYNN, KFDI, WSDS.

David Rogers is starting to show with "When A Woman Cries" at KKYY, WXCL, WTOD, KSOP, KFDI, KRMD, KVOO, WPIK, KSO, KAYO. David Allan Coe's "If This Is Just A Game" playing in the south and southwest.

SURE SHOTS

- Barbara Mandrell — "Sleeping Single In A Double Bed"
Mel Tillis — "Ain't No California"
Tom T. Hall — "What Have You Got To Lose"
The Kendalls — "Sweet Desire"

LEFT FIELDERS

- Boots Randolph — "Movin' On Up"
Van Trevor — "Luziana River"
Jerry Reed — "Stars and Stripes Forever"

AREA ACTION

- Sherri Grooms — "Me" (KRAK, WPIK)
Jimmy Ellis — "I'm Not Trying To Be Like Elvis" (WPNX)
Butch Edmondson — "You've Got A Way With Me" (WSDS)

Showcase Relocates

■ NASHVILLE — Showcase Talent, Inc. has moved into larger quarters, located at 704 18th Avenue South, Nashville. The expansion actually began in January, according to Jim Case, Showcase president, with the addition of partner Bernie Terrell.

Clients

Showcase clients include Louise Mandrell, Roni Stoneman and Lonzo & Oscar.

Pincus Inks Lipari

■ NEW YORK—George Pincus, who heads Gil Music Corp., has signed country writer/artist Phil Lipari.

Pop Acts Connect

(Continued from page 103)

of marketing for RCA's Nashville operations.

More recently, Randy Newman's "Rider In The Rain" was serviced as a country record after a major market country station added it, according to Stan Byrd, Warner Bros. national country promotion director. "At that point we had to mail it country," he noted. "The music director's feeling on it was he felt he had a softening of the 25-36 listeners, and what he was looking for was something to use in his drive times, specifically afternoon drive. He knew that the album was in a million and a half homes, off a previous hit record, so what he was doing was safe programming, looking for records that were appealing down in his demographic fringe area. That's usually the case for us with that type of record. Radio's initiative often is the cause of the record being serviced country."

Eric Clapton's "Lay Down Sally" worked the same way, according to RSO promotion people. Early radio acceptance triggered full country promotion.

WVOJ in Jacksonville has played a number of records by pop artists, including Bonnie Tyler, Randy Newman, Carly Simon & James Taylor, and "Far Away Eyes" by the Rolling Stones as a test. "You have to know when to add them and when to get off of them," observed music director Country Charlie. "We can't go on them early like the rockers, and we can't stay on them until somebody digs a grave for them. If I put on a pop record, it's got to be a record that every juke box has got. If you can hear it on the television; if you can hear it when you go out at night, and so on, I'll consider almost anything. I'll go on a Rod Stewart if that happens. The whole thing is a combination of mood and good promotion,

Chellman/Twitty Golf Planned for October

■ NASHVILLE — The sixth annual Chuck Chellman/Georgia Twitty Radio Invitational Golf Tournament has been scheduled for Wednesday, October 18, at Crockett Springs Golf and Country Club in Nashville.

A buffet breakfast, catered by the Hyatt Regency Hotel, will be held in the morning, before the field of radio personalities, country music artists and industry executives begin at 9 a.m.

Trophies will be awarded in three categories: radio, artist and executive. Prizes will be given to both low net and low gross scores.

probably some of the best promotion being done by the promotion people that we've seen. Also, talented music directors in the various cities that are aware of what's happening in their cities and how to get those numbers, and what is good programming."

But Charlie adds that the trend could go too far. "I would not add more than three of those kind of records on the list at one time because then that's too much. You have to know how to play it, too, right next to something else, something that blends easily with it."

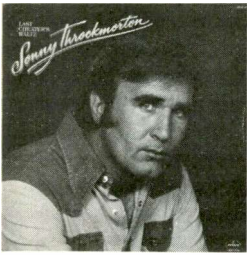
Other stations face the same situation, each tailored to the individual markets and formats. "We're not actually moving in that direction," said WMAQ, Chicago, music director Suzanne Benson. "We're MOR country anyway, and if there's a good song, just a good song, then we'll play it. I look at all the charts, not only country, to see what's going on. The record companies are starting to pick up on what's gone down in country. With artists like Randy Newman and the Rolling Stones, there have been a lot of record people approaching us with records like that lately. That's new. Country crossing over to pop has been going on for some time, but this other stuff is new."

"Three Times A Lady" by the Commodores is among the records being played on WMAQ "because it's a good hit record that can fit with us," according to Benson, "but no one called us up about that one."

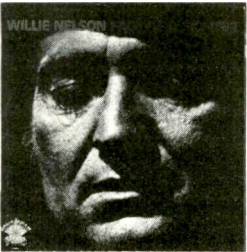
Probably one of the more interesting examples, in the opinion of several music directors, is "Far Away Eyes" by the Rolling Stones, who insist that the record is a true country record and are actively promoting it as such.

(Continued on page 105)

COUNTRY ALBUM PICKS



LAST CHEATER'S WALTZ
SONNY THROCKMORTON—Mercury SRM-1-3736
 The strength of the material alone makes Throckmorton's debut album worth listening to, and the songwriter's treatment of his own songs has some pleasant surprises. His expressive voice may not be as strong and clear (or country) as some of the artists who have already recorded the material, but it doesn't need to be.



FACE OF A FIGHTER
WILLIE NELSON—Lone Star L-4602
 This collection of songs recorded over 15 years ago offers an interesting perspective on Willie's past and present as both a writer and singer. Most cuts are melancholy love songs as Willie's distinctive voice hits hard with its clarity and depth, noticeable because of earlier production techniques and an earlier Willie Nelson.



LET'S SHAKE HANDS AND COME OUT LOVIN'
KENNY O'DELL—Capricorn 0211
 Another exceptional songwriter coming out with an album of his own, O'Dell shows plenty of strength as a singer, too. Included among the cuts are several familiar songs previously cut by other artists, notably "Behind Closed Doors" and "When It's Just You And Me." All have a balanced, uncluttered sound with O'Dell's vocals leading the way with smooth expression.

Pop Acts Connect *(Continued from page 104)*

A check with country stations shows very light acceptance so far, mostly on a test basis, but according to one program director whose station did not add the record, "if Linda Ronstadt's version of 'Tumbling Dice' can be played on country radio, it seems logical that the Stones'

version of a much more country song would be considered as well, but their strong rock and roll identity comes into play. The divisions are fading between categories of music, and if the listeners want it, it's our job to give it to them, but you have to be careful."

Nashville Report *(Continued from page 103)*

So much for the joys and fun of the road, starring Margo Smith, who plans to visit an M.D. this week and find out just what's wrong with her ankle. "After what already has happened," she laughs, "I'm definitely prepared for the worst—and hoping for the best. Make that 'hopping,'" she punned.

"The Christmas Story: Tennessee Ernie Ford in Dallas" is the title of an NBC-TV special scheduled Wednesday, Dec. 13. The all religious music hourcast will have the 180-voice First Baptist Church choir in Big D backing up Ford as the only guest. A Cates Brothers (Gil & Joe) production, it'll be taped Oct. 30-Nov. 3 in the church. Con Brio Records' chief **Bill Walker** is the musical conductor and **Gary Moore** directs the choir.

Donna Fargo hasn't talked to any of the press since her illness earlier this summer but word is that "she's looking great." There also is talk out of Osmond Entertainment Center in Orem, Utah, that she'll resume taping the second 13 episodes of her syndicated show there, starting Oct. 23.

United Artists recording artist **Del Reeves** is telling folks he soon plans to begin performing as Franklin Delano Reeves, the name he was given shortly after he was born July 14, 1933 in Sparta, N.C. Del (or FDR) recently read for a part in the movie "Disc Jockey," which is scheduled to be filmed here next month. (It originally was slated to start August 7.) **Don Wayne** and **Bobby Fischer**, co-writers of Reeves' current single, "Dig Down Deep," have submitted material to the picture's producer for consideration.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BARBARA MANDRELL—ABC 12403
SLEEPING SINGLE IN A DOUBLE BED (prod.: Tom Collins) (writers: Fleming/D. W. Morgan) (Pi-Gem, BMI) (2:20)
 Mandrell's latest has a definite pop feel to it, although it has appeal for country listeners as well. Produced by Tom Collins, the flow is strong with the help of a quick piano and background singers on the catchy chorus.

MEL TILLIS—MCA 40946
AIN'T NO CALIFORNIA (prod.: Jimmy Bowen) (writer: S. Whipple) (Tree, BMI) (3:35)
 Tillis sings a Sterling Whipple tune with a steady pace and clear, balanced sound. With its smooth strings and background chorus, it is suited for MOR as well as country play.

JOHNNY CASH—Columbia 3-10817
GONE GIRL (prod.: Larry Butler) (writer: J. Clement) (Jack, BMI) (3:04)
 A strong, steady bass sets the pace as Cash sings deep and clear. A vocal chorus and horns add a distinct tone to this Jack Clement song for a successful sound over-all.

TOM T. HALL—RCA PB-11376
WHAT HAVE YOU GOT TO LOSE (prod.: Roy Dea & Tom T. Hall) (writer: T. T. Hall) (Hallnote, BMI) (3:12)
 Hall sings a solid country, self-penned song about drinking, women and trying to forget which should see immediate success. The melody moves strong and steady with a nice chorus hook, accented with a steel guitar, and replaced by a fiddle on the verses.

TERRI HOLLOWELL—Con Brio 139
STRAWBERRY FIELDS FOREVER (prod.: Bill Walker) (writers: J. Lennon/P. McCartney) (Maclen, BMI) (2:57)
 Hollowell's version of a Beatles classic is softer and smoother than the original with an equally smooth steel guitar adding a country flavor. Vocals are clear and strong throughout for added quality.

STEVE YOUNG—RCA PB-11361
WHISKEY (prod.: Roy Dea) (writer: J. Vann) (Hallnote, BMI) (3:00)
 The title is the subject of this song, sung slowly and with feeling by Young. The deliberate pace and a sliding steel guitar reinforce the lyrics along with Young's soulful singing.

ROY CLARK—ABC 12402
THE HAPPY DAYS (prod.: Jim Foglesong) (writers: B. Craig/C. Aznavour) (Chappell/Aznavour, ASCAP) (3:55)
 Clark's latest single is a song of reflection emphasizing the positive and the present. With the lyrics, sung effectively, and the full instrumental accompaniment, the record lends itself to a/c as well as country play.

CLIFF REYNOLDS—Capitol P-4614
DO WRONG BLUES (prod.: Tommy Allsup) (writer: F. Dycus) (ATV, BMI) (2:41)
 A harmonica and Reynold's blues singing stand out on this uptempo country blues record. Should see chart action soon.

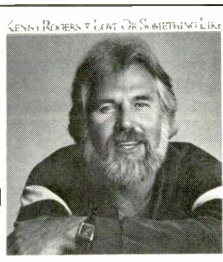
BRIAN COLLINS—RCA PB-11350
MOONLIGHT AND MAGNOLIA (prod.: Pat Carter) (writers: R. Bourke/L. Chiriacka) (Chappell/Warner Bros., ASCAP) (2:58)
 As the title indicates, Collins' latest single is easy-moving with a touch of the blues, accented with nice guitar, drum and saxophone sounds. A pleasant change of pace.

BOOTS RANDOLPH—Monument 263
MOVIN' ON UP (prod.: Charlie Tallent) (writers: J. Berry/J. DuBois) (Belfast, BMI/Duce, ASCAP) (2:38)
 Randolph does the theme from the TV show "The Jeffersons," sounding so convincing he could be mistaken for a member of the cast. The sound resembles black gospel with a saxophone up to Randolph's usual high quality standards.

RECORD WORLD COUNTRY ALBUM CHART

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

SEPT. 2	AUG. 26					
1	1	LOVE OR SOMETHING LIKE IT	KENNY ROGERS	United Artists LA 903 H	(2nd Week)	7
2	2	HEARTBREAKER	DOLLY PARTON/RCA AFL1 2797			3
3	4	WHEN I DREAM	CRYSTAL GAYLE/United Artists LA 858 H			10
4	3	STARDUST	WILLIE NELSON/Columbia JC 35305			17
5	5	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686			31
6	6	OH! BROTHER	LARRY GATLIN/Monument MG 7626			12
7	7	ONLY ONE LOVE IN MY LIFE	RONNIE MILSAP/RCA AFL1 2780			10
8	8	VARIATIONS	EDDIE RABBITT/Elektra 6E 127			22
9	9	ROOM SERVICE	OAK RIDGE BOYS/ABC AY 1065			12
10	10	BEST OF STATLER BROTHERS	/Mercury SRM 1 1037			132
11	15	WOMANHOOD	TAMMY WYNETTE/Epic KE 35442			5
12	12	EVERY TIME TWO FOOLS COLLIDE	KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H			21
13	13	CONTRARY TO ORDINARY	JERRY JEFF WALKER/MCA 3041			10
14	18	I'M ALWAYS ON A MOUNTAIN WHEN I FALL	MERLE HAGGARD/MCA 2375			9
15	17	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO!	RCA CPL1 2901			3
16	11	ENTERTAINERS... ON AND OFF THE RECORD	STATLER BROTHERS/Mercury SRM 1 5007			22
17	20	QUARTER MOON IN A TEN CENT TOWN	EMMYLOU HARRIS/Warner Bros. BSK 3141			31
18	19	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H			33
19	21	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol ST 11743			29
20	28	OLD FASHIONED LOVE	THE KENDALLS/Ovation OV 1733			20
21	16	IT'S A HEARTACHE	BONNIE TYLER/RCA AFL1 2821			13
22	26	HONKY TONK HEROES	CONWAY TWITTY & LORETTA LYNN/MCA 2372			9
23	27	THE VERY BEST OF CONWAY TWITTY	/MCA 3043			15
24	24	I WOULD LIKE TO SEE YOU AGAIN	JOHNNY CASH/Columbia KC 35313			19
25	25	TAKE THIS JOB AND SHOVE IT	JOHNNY PAYCHECK/Epic KE 35405			41
26	30	SIMPLE DREAMS	LINDA RONSTADT/Asylum 6E 104			51
27	14	SON OF A SON OF A SAILOR	JIMMY BUFFETT/ABC AA 1046			22
28	29	SIX PAK, VOL. 1	VARIOUS ARTISTS/Lone Star L 4600			3
29	32	LOVE IS JUST A GAME	LARRY GATLIN/Monument MG 7616			52
30	34	LOVE ME WITH ALL YOUR HEART	JOHNNY RODRIGUEZ/Mercury SRM 1 5011			7
31	31	WE BELONG TOGETHER	SUSIE ALLANSON/Warner Bros. BSK 3217			3
32	22	I BELIEVE IN YOU	MEL TILLIS/MCA 2364			10
33	23	BARTENDER'S BLUES	GEORGE JONES/Epic KE 35414			5
34	35	C. W. McCALL'S GREATEST HITS	/Polydor PD 1 6156			2
35	36	Y'ALL COME BACK SALOON	OAK RIDGE BOYS/ABC DO 2993			47
36	37	GUITAR MONSTERS	CHESTER & LESTER/RCA APL1 2786			10
37	42	THE OUTLAWS	WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312			141
38	40	HEAVEN'S JUST A SIN AWAY	KENDALLS/Ovation OV 1719			52

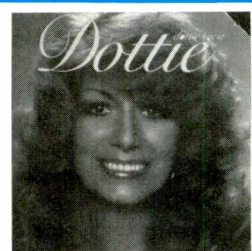


WKS. ON CHART

39	39	HERE YOU COME AGAIN	DOLLY PARTON/RCA APL1 2544	45
40	49	WHITE MANSIONS	VARIOUS ARTISTS/A&M SP 6004	4
41	46	FAMILY ALBUM	DAVID ALLAN COE/Columbia KC 35306	17

CHARTMAKER OF THE WEEK

42 — **DOTTIE**
DOTTIE WEST
United Artists LA 860 G

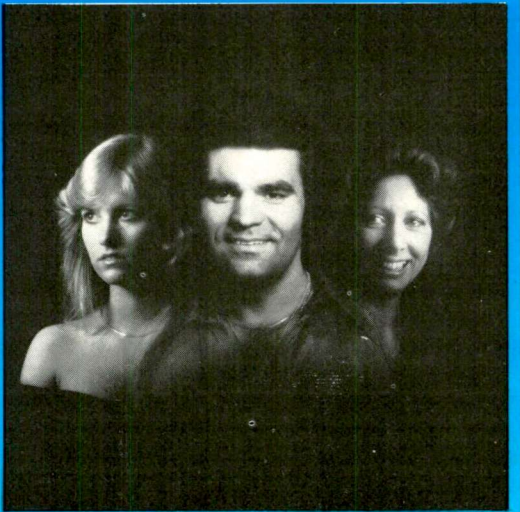


43	43	CONVOY (ORIGINAL SOUNDTRACK)	United Artists LA 910 H	2
44	44	SWEET LOVE FEELINGS	JERRY REED/RCA APL1 2764	10
45	52	THE BEST IS YET TO COME	JOHNNY DUNCAN/Columbia KC 35451	5
46	41	BEST OF GENE WATSON	/Capitol ST 11782	11
47	74	GREATEST HITS	LINDA RONSTADT/Asylum 6E 106	88
48	48	COUNTRY BOY	DON WILLIAMS/ABC DO 2088	33
49	50	LOVE . . . & OTHER SAD STORIES	BILL ANDERSON/MCA 2371	10
50	51	LITTLE JUNIOR	GARY STEWART/RCA APL1 2779	13
51	60	CLASSIC RICH	CHARLIE RICH/Epic JE 35394	5
52	53	OL' WAYLON	WAYLON JENNINGS/RCA APL1 2317	68
53	56	SOFT LIGHTS AND HARD COUNTRY MUSIC	MOE BANDY/Columbia KC 35288	23
54	—	WITH A LITTLE HELP FROM HIS FRIENDS	HANK COCHRAN/Capitol ST 11807	1
55	57	COLLISION COURSE	ASLEEP AT THE WHEEL/Capitol SW 11726	8
56	45	BEST OF DOLLY PARTON	/RCA APL1 1117	118
57	58	DAYTIME FRIENDS	KENNY ROGERS/United Artists LA 754 G	59
58	59	BILLY CRASH CRADDOCK SINGS HIS GREATEST HITS!	ABC AY 1078	11
59	54	REDHEADED STRANGER	WILLIE NELSON/Columbia KC 33482	153
60	69	KEEPS ROCKIN'	JERRY LEE LEWIS/Mercury SRM 1 5010	6
61	65	LOOK AWAY	DOC & MERLE WATSON/United Artists LA 887 H	6
62	47	IT WAS ALMOST LIKE A SONG	RONNIE MILSAP/RCA APL1 2439	52
63	55	EASTBOUND AND DOWN	JERRY REED/RCA APL1 2516	52
64	61	TOGETHER FOREVER	MARSHALL TUCKER BAND/Capricorn CPN 0205	13
65	33	HONKY TONK MASQUERADE	JOE ELY/MCA 2333	18
66	64	KENNY ROGERS	/United Artists LA 689 G	95
67	62	SOMEONE LOVES YOU HONEY	CHARLEY PRIDE/RCA APL1 2478	27
68	71	THE BEST OF THE OAK RIDGE BOYS	/Columbia KC 35302	21
69	72	RED WINE AND BLUE MEMORIES	JOE STAMPLEY/Epic KE 35443	5
70	38	TANYA TUCKER'S GREATEST HITS	/MCA 3032	22
71	63	THE COUNTRY AMERICA LOVES	STATLER BROTHERS/Mercury SRM 1 1125	74
72	66	BOLD & NEW	EARL SCRUGGS REVUE/Columbia JC 35139	16
73	67	SHORT STORIES	STATLER BROTHERS/Mercury SRM 1 5001	54
74	68	THAT'S THE WAY LOVE SHOULD BE	DAVE & SUGAR/RCA APL1 2477	52
75	70	WE MUST BELIEVE IN MAGIC	CRYSTAL GAYLE/United Artists LA 771 G	59



Dave & Sugar
Tear Time
(APL1/AP51/APK1-2861)

... so good it makes you want to cry.



RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

SEPT. 2	AUG. 26		WKS. ON CHART
1	3	RAKE AND RAMBLIN' MAN DON WILLIAMS ABC 12373	10
2	2	WHEN I STOP LEAVING (I'LL BE GONE) CHARLEY PRIDE/ RCA 11287	11
3	1	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214	11
4	9	BLUE SKIES WILLIE NELSON/Columbia 3 10784	8
5	6	BOOGIE GRASS BAND CONWAY TWITTY/MCA 40929	8
6	8	LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL) JOHNNY RODRIGUEZ/Mercury 55029	9
7	4	WE BELONG TOGETHER SUSIE ALLANSON/Warner/Curb 8597	11
8	13	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA 11344	6
9	10	BEAUTIFUL WOMAN CHARLIE RICH/Epic 8 50562	10
10	14	WOMANHOOD TAMMY WYNETTE/Epic 8 50574	8
11	11	I'LL JUST TAKE IT OUT IN LOVE GEORGE JONES/ Epic 8 50564	10
12	15	HELLO MEXICO (AND ADIOS BABY TO YOU) JOHNNY DUNCAN/Columbia 3 10783	8
13	16	LET'S SHAKE HANDS AND COME OUT LOVIN' KENNY O'DELL/Capricorn 0301	9
14	17	IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE) JOE STAMPLEY/Epic 8 50575	8
15	12	ROSE COLORED GLASSES JOHN CONLEE/ABC 12356	15
16	19	WHO AM I TO SAY STATLER BROTHERS/Mercury 55037	5
17	21	WITH LOVE REX ALLEN JR./Warner Bros. 8608	6
18	20	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/ Ovation 1107	11
19	22	PENNY ARCADE CRISTY LANE/LS/GRT 167	7
20	24	IF THE WORLD RAN OUT OF LOVE TONIGHT JIM ED BROWN & HELEN CORNELIUS/RCA 11304	6
21	25	CARIBBEAN SONNY JAMES/Columbia 3 10764	6
22	26	EASY FROM NOW ON EMMYLOU HARRIS/Warner Bros. 8623	5
23	28	HEARTBREAKER DOLLY PARTON/RCA 11296	3
24	29	IT'S BEEN A GREAT AFTERNOON MERLE HAGGARD/ MCA 40936	4
25	5	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488	13
26	32	HERE COMES THE HURT AGAIN MICKEY GILLEY/Epic/ Playboy 8 50580	6
27	27	THE DAYS OF SAND AND SHOVELS NAT STUCKEY/ MCA 4923	9
28	33	THREE TIMES A LADY NATE HARVELL/Republic 025	7
29	38	TEAR TIME DAVE & SUGAR/RCA 11322	3
30	35	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/ RSO 903	6
31	36	HELLO! REMEMBER ME BILLY SWAN/A&M 2046	9
32	7	I'LL FIND IT WHERE I CAN JERRY LEE LEWIS/Mercury 55028	11
33	39	I WANT TO BE IN LOVE JACKY WARD/Mercury 55038	6
34	43	DO IT AGAIN TONIGHT LARRY GATLIN/Monument 259	4
35	40	TONIGHT'S THE NIGHT ROY HEAD/ABC 12383	4
36	41	NO SLEEP TONIGHT RANDY BARLOW/Republic 024	4
37	37	SINGLE AGAIN GARY STEWART/RCA 11297	6
38	49	I FOUGHT THE LAW HANK WILLIAMS, JR./Warner Bros. 8641	4
39	45	'57 CHEVROLET BILLIE JO SPEARS/United Artists 1229	4
40	47	THE FEELINGS SO RIGHT TONIGHT DON KING/Con Brio 137	5
41	48	LOVE, LOVE, LOVE SANDY POSEY/Warner Bros. 8610	8
42	18	YOU NEEDED ME ANNE MURRAY/Capitol 4574	17

CHARTMAKER OF THE WEEK

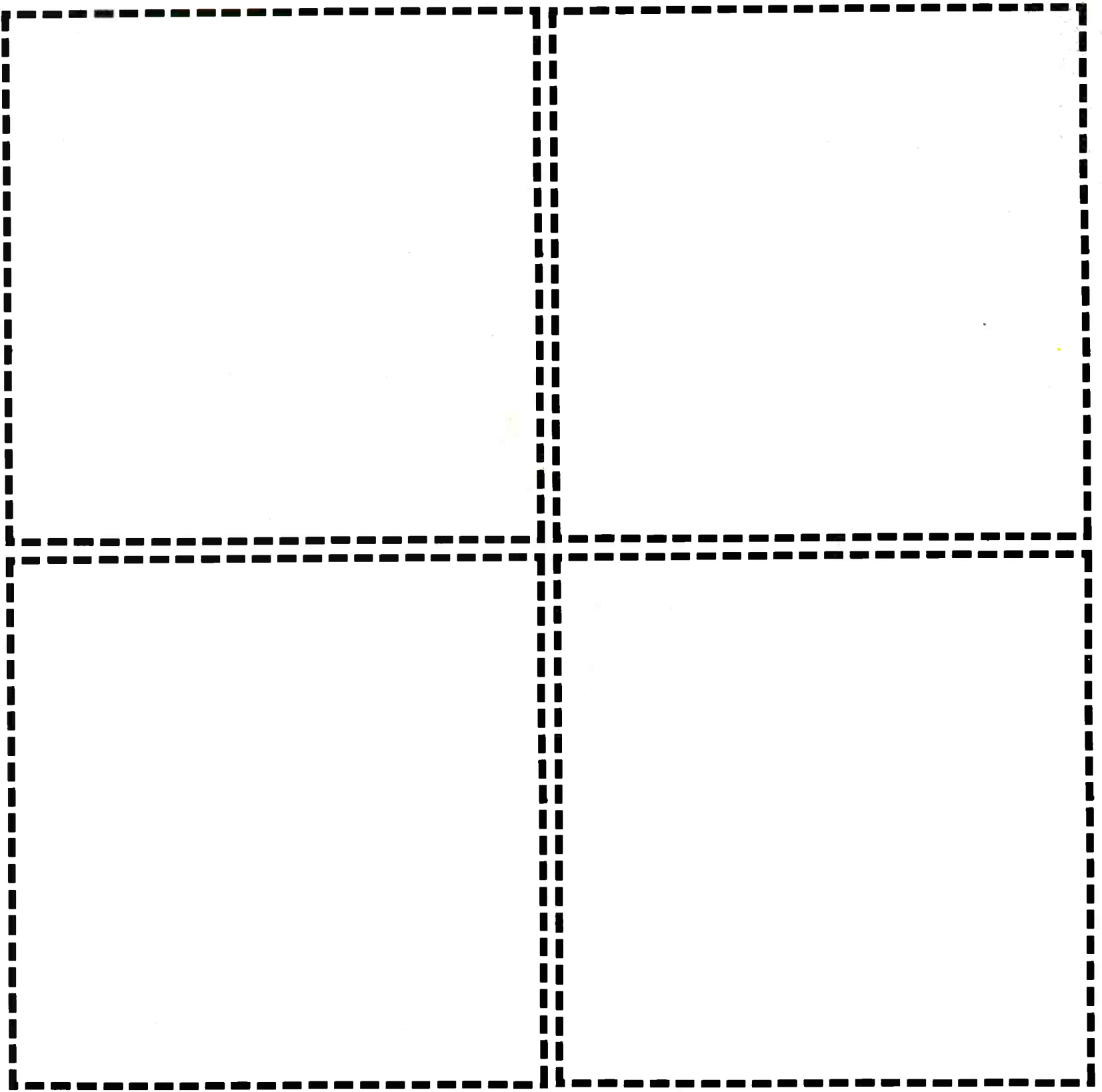
43	—	CRYIN' AGAIN OAK RIDGE BOYS ABC 12397	1
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44	55	SWEET FANTASY BOBBY BORCHERS/Epic 8 50585	4
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45	54	FAIR AND TENDER LADIES CHARLIE McCOY/Monument 258	4
46	46	I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists 1223	6
47	—	LET'S TAKE THE LONG WAY AROUND THE WORLD RONNE MILSAP/RCA 11369	1
48	23	I JUST HAD YOU ON MY MIND DOTTSY/RCA 11293	9
49	30	NO LOVE HAVE I GAIL DAVIES/Lifesong 8 1771	8
50	68	ANOTHER GOODBYE DONNA FARGO/Warner Bros. 8643	2
51	61	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN RAZZY BAILEY/RCA 11338	3
52	52	DON JUAN BILLY "CRASH" CRADDOCK/ABC 12384	6
53	31	BAR WARS FREDDY WELLER/Columbia 3 10769	9
54	64	BORDERTOWN WOMAN MEL McDANIEL/Capitol 4597	4
55	62	TOE TO TOE FREDDIE HART/Capitol 4609	3
56	—	ANYONE WHO ISN'T ME TONIGHT KENNY ROGERS & DOTTIE WEST/United Artists 1234	1
57	69	ONE SIDED CONVERSATION GENE WATSON/Capitol 4616	2
58	58	ANIMAL/I JUST WANTED YOU TO KNOW RONNIE McDOWELL/Scorpion 1553	6
59	34	FROM SEVEN TIL TEN LORETTA LYNN & CONWAY TWITTY/ MCA 40920	11
60	65	LET ME TAKE YOU IN MY ARMS AGAIN JAMES DARREN/ RCA 11316	5
61	71	BE YOUR OWN BEST FRIEND RAY STEVENS/Warner Bros. 8603	4
62	42	TALK TO ME FREDDY FENDER/ABC 12370	12
63	63	NORMA JEAN SAMMI SMITH/Elektra 45504	5
64	70	THIS MAGIC MOMENT SANDRA KAYE/Door Knob (WIG) 8 068	5
65	44	LOVE OR SOMETHING LIKE IT KENNY ROGERS/ United Artists 1210	14
66	66	MOTEL ROOMS LITTLE DAVID WILKINS/Epic/Playboy 8 50571	6
67	51	(I LOVE YOU) WHAT CAN I SAY JERRY REED/RCA 11281	13
68	59	MUSIC, MUSIC, MUSIC REBECCA LYNN/Scorpion 0550	9
69	50	UNDERCOVER LOVERS STELLA PARTON/Elektra 45490	9
70	72	YOU SHOULD WIN AN OSCAR (EVERY NIGHT) CHUCK POLLARD/MCA 40944	5
71	91	NIGHTS ARE FOREVER WITHOUT YOU BUCK OWENS/ Warner Bros. 8614	2
72	53	ANOTHER FINE MESS GLEN CAMPBELL/Capitol 4584	13
73	74	I'VE GOT AN ANGEL (THAT LOVES ME LIKE THE DEVIL) BOBBY HOOD/Chute 101	4
74	60	COME SEE ME AND COME LONELY DOTTIE WEST/ United Artists 1209	13
75	—	TWO HEARTS TANGLED IN LOVE KENNY DALE/Capitol 4619	1
76	76	BABY BLUE KING EDWARD SMITH IV/Soundwaves 4573	6
77	78	(LET ME BE YOUR) TEDDY BEAR ELVIS PRESLEY/RCA 11320	5
78	79	PUT IT ON ME LOUISE MANDRELL/Epic 8 50565	3
79	—	DANGER HEARTBREAK AHEAD ZELLA LEHR/RCA 11359	1
80	—	LOVIN' YOU OFF MY MIND CATES SISTERS/Caprice 2052	1
81	82	SO SAD (TO WATCH GOOD LOVE GO BAD) STEVE WARINER/ RCA 11336	5
82	—	BACK IN THE U.S.A. LINDA RONSTADT/Asylum 45519	1
83	85	SHOW ME A SIGN JIM CHESNUT/ABC Hickory 54033	4
84	—	YOU'RE A DANCER EDDY RAVEN/Monument 260	1
85	57	KAY JOHN WESLEY RYLES/ABC 12375	9
86	67	WHISPER IT TO ME BOBBY G. RICE/Republic 023	7
87	88	LONELY SIDE OF THE BED LINDA CASSADY/Cin/Kay 047	4
88	—	THINGS I'D DO FOR YOU MUNDO EARWOOD/GMC 104	1
89	—	LAST LOVE OF MY LIFE LYNN ANDERSON/Columbia 3 10809	1
90	—	LAST NIGHT, EV'RY NIGHT REBA McENTIRE/Mercury 55036	1
91	73	BETTER ME TOMMY OVERSTREET/ABC 12367	13
92	93	SHE'S LYING NEXT TO ME NICK NIXON/Mercury 55035	2
93	—	STAY WITH ME NICK NOBLE/Churchill 7713	1
94	96	RIDER IN THE RAIN RANDY NEWMAN/Warner Bros. 8630	2
95	—	UNTIL THE NEXT TIME BILLY PARKER/SCR SC 160	1
96	100	FIRST ENCOUNTER OF A CLOSE KIND TOM BRESH/ABC 12389	2
97	75	JUST KEEP IT UP NARVEL FELTS/ABC 12374	11
98	98	WHY BABY WHY JERRY INMAN/Elektra 45508	2
99	56	I DON'T LIKE CHEATIN' SONGS DALE McBRIDE/Con Brio 135	8
100	77	YOU MEAN THE WORLD TO ME HOWDY GLEN/ Warner Bros. 8616	6

KISS

COMING IN SEPTEMBER



DON'T MISS THE SPECTACULAR ACTION MOVIE, "KISS MEETS THE PHANTOM," NBC SAT OCT 28, 9 PM EST.



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