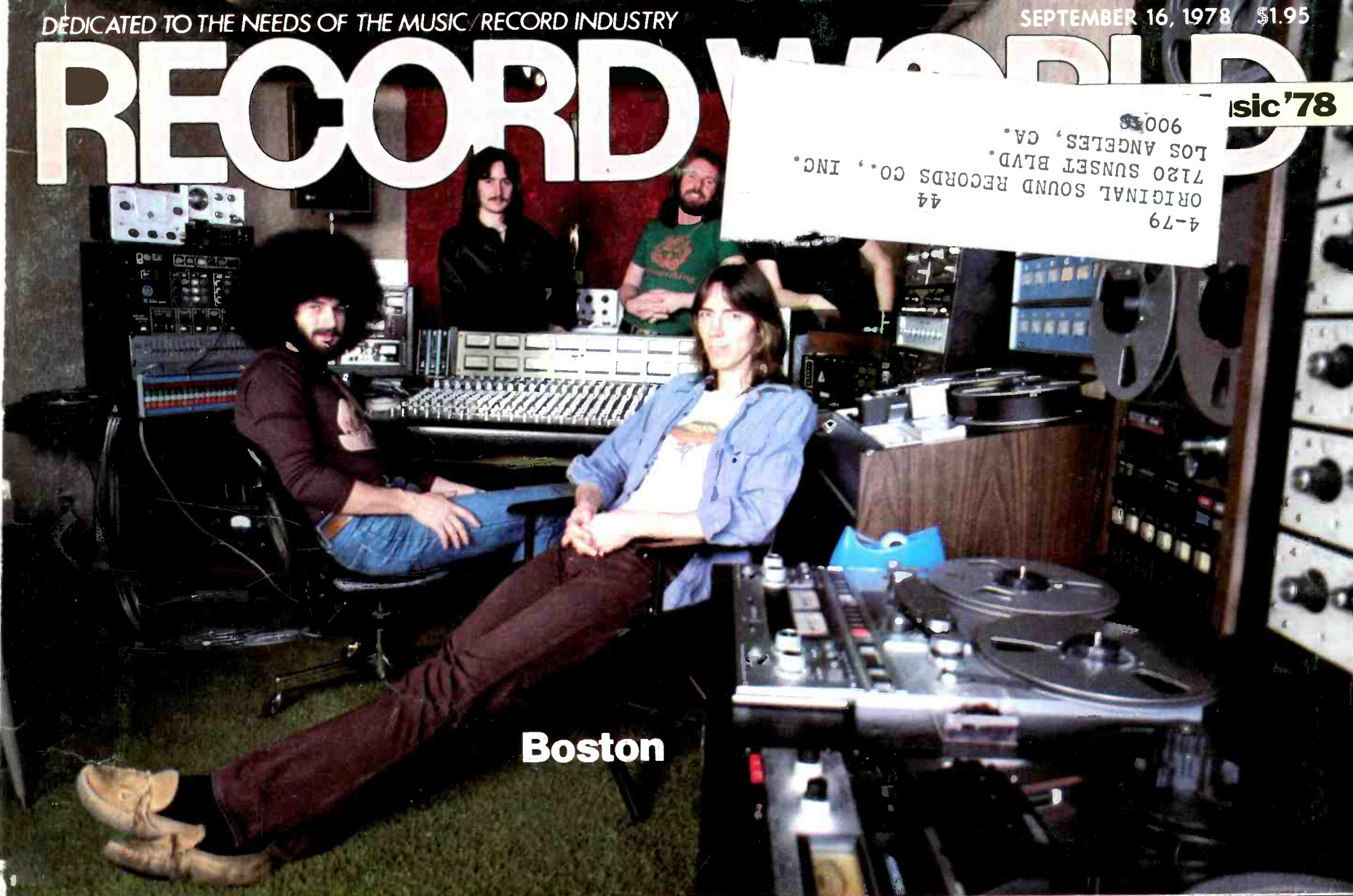


RECORD WORLD

Music '78

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44
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Boston

HITS OF THE WEEK

SINGLES

PABLO CRUISE, "DON'T WANT TO LIVE WITHOUT IT" (prod. by B. Schnee (writers: C. Larios-D. Jenkins) (Irving/Pablo, BMI) (3:38). "Love Will Find a Way" was one of the summer's biggest hits and this new disc has the same soaring vocals, direct lyrical message and sweet and clear instrumental arrangements. A perfect follow-up. A&M 2076.

WALTER EGAN, "HOT SUMMER NIGHTS" (prod. by Buckingham-Dashut-Egan) (writer: Egan) (Melody Deluxe/Swell Sounds/Seldak, ASCAP) (3:20). Egan's "Magnet and Steel" was one of last season's biggest hits and this new disc from the "Not Shy" album is likely to make the same impact in the fall. The summer is over but the memories remain. Columbia 10824.

ATLANTA RHYTHM SECTION, "CHAMPAGNE JAM" (prod. by B. Buie) (writers: Buie-Nix-Cobb) (Low-Sal, BMI) (4:32). This third single from the title album is already a favorite at the AOR level and should be equally endearing to pop audiences. The vocal is easy, the hook memorable and the instrumentation clear and lively. Should appeal to all radio levels. Polydor 14504.

HEART, "STRAIGHT ON" (prod. by M. Flicker-Heart-M. Fisher) (writers: A. Wilson-N. Wilson-S. Ennis) (Wilsongs/Know, ASCAP) (4:09). The group's upcoming "Dog & Butterfly" lp is showcased here with a bluesy rock ballad highlighted by the Wilson sisters' familiar vocals. It rocks hard but could have adult appeal. Portrait 70020 (CBS).

SLEEPERS

LINDISFARNE, "RUN FOR HOME" (prod. by Gus Dudgeon) (writer: Hull) (Crazy/Chappell, Ltd., ASCAP) (4:15). The former English folk group may surprise a few with this first new record in quite some time. The beat is pure early 60s with a 70s message in the lyrics. Gus Dudgeon's production is flawlessly full and the hook is huge. Atco 7093.

LULU, "DON'T TAKE LOVE FOR GRANTED" (prod. by M. Landon-L. Lubin) (writer: Neil Harrison) (Rocket Song, BMI/Abe Songs) (3:26). The lady who made "To Sir With Love" a classic hasn't been heard on disc lately but this lovely new ballad is a more than worthy re-entry. Her soprano is lofty and the background is lush. Rocket 11355 (RCA).

ZWOL, "NEW YORK CITY" (prod. by R. Cook, R. Murphy, W. Zwol) (writer: W. Zwol) (Mother Tongue, ASCAP) (3:24). This new Canadian artist rocks strong right from the opening notes. The classic rock & roll beat makes it a pop natural. The production gives it depth and the lyrics should appeal to all east coast chauvinists. EMI America 8005 (Capitol).

CREME D'COCOA, "DO WHAT YOU FEEL" (prod. by Tony Camillo-Cecile Barker) (writer: Tony Barge) (Barcam, BMI) (3:57). The first release on Venture Records is a classic r&b offering. The dancin' message and funky horn arrangements work together with class. The production is sparse and it adds up to a worthy debut for artist and label. Venture 101.

ALBUMS

CHUCK MANGIONE, "CHILDREN OF SANCHEZ." Mangione's follow-up to his landmark "Feels So Good" is this deluxe packaged two record soundtrack for Hall Bartlett's movie based on the biography of Oscar Lewis. Mangione's distinctive flugelhorn work and composing talents are strong enough to satisfy both new and long time fans. A&M SP-6700 (12.98).

"ROBERTA FLACK." The follow-up to the songstress' "The Closer I Get To You" is another collection of sensual songs including the recent single, "If Ever I See You Again." The album is highlighted by "And the Feeling's Good" and Ralph MacDonald's tender "What A Woman Really Means" which should find crossover success. Atlantic SD 19186 (7.98).

BLONDIE, "PARALLEL LINES." Blondie's third album is an affirmation of the talents of Deborah Harry and her group. Producer Mike Chapman is responsible for the proficient, musical sound that is as much a progression over the last album as that lp was over their debut. Robert Fripp's work on "Fade Away and Radiate" adds yet another dimension. Chrysalis 1192 (7.98).

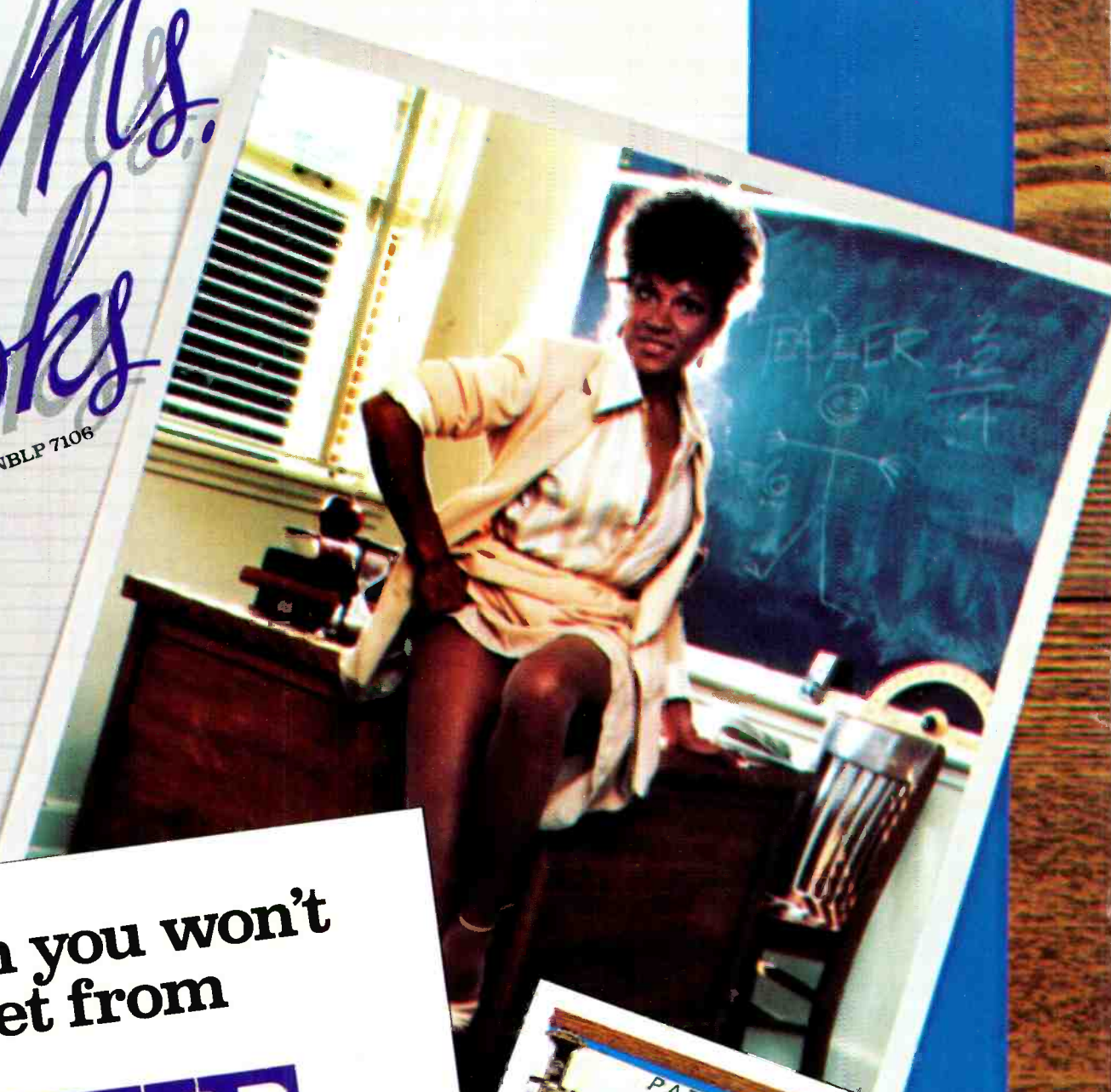
MECO, "THE WIZARD OF OZ." Prior to the release of Quincy Jones' "Wiz" soundtrack, Meco Monardo has updated the music from the original movie with a disco slant. His previous adaptations have proven to be successful ventures and this Meco-Harold Wheeler-Tony Bongiovi effort should be no exception. Millennium MNLP 8009 (Casa-blanca) (7.98).



Take A Bite Out Of Our Apple...

Our Ms. Brooks

NBLP 7106



A lesson you won't
forget from

PATTIE BROOKS

on Casablanca Record and FilmWorks
Produced by Simon Soussan



RECORD WORLD

Retailer Opinions Vary On Catalogue's Strength

By MIKE FALCON

■ LOS ANGELES — Retailers, as well as manufacturers, seem to be taking a closer look at catalogue sales potential, although opinions about catalogue profitability, turnover, and marketing potential in the retail community vary greatly from account to account.

Despite vigorous sales promotions by some labels in pushing catalogue sales (*RW*, Sept. 9), an overall assessment of catalogue sales potential seems often to depend on the particular label. "It varies from label to label," said Roger Adcock, lp buyer for Budget Records & Tapes, "depending on the label's ability to market as well as the popularity of the act. The one consistent ca-

talogue champion seems to be Motown, although they may not have as many titles available as some other labels."

Adcock also stated that customer demand for catalogue items in his chain had somewhat decreased from a year ago. "New releases seem to remain where the brunt of the sales action is."

"For us, catalogue sales have remained pretty constant as a percentage," said Lew Garrett, marketing coordinator for the Camelot Records chain, NARM's Retailer of the Year, "but then again, it's always been a healthy part of our business, and we pride ourselves on this area of operation. We carry as much as we can in a 3000 square-foot location."

"Catalogue sales have remained
(Continued on page 44)

Keith Moon Dies

■ LOS ANGELES — Keith Moon, drummer for the veteran rock group The Who, died last Thursday (7) in London. Although the cause of death was unknown as *RW* went to press, it was reported that Moon, 31, was found by his fiancée, Annette Walter-Lax, and taken to London's Middlesex Hospital, where he was pronounced dead on arrival.

Group History

Moon, who was born August 23, 1947, joined The Who at age 17; he and the other members of the English quartet (guitarist/
(Continued on page 113)

Singles Are Vying With Albums For Additions on AOR Playlists

By ALAN WOLMARK

■ NEW YORK—AOR radio, as is well known, is in a state of rapid proliferation. The Abrams chain is growing by leaps and bounds and established AOR formats have been solidifying their places in their markets over the past couple of years. But according to *Record World's* FM Airplay Report, a curious trend towards programming singles has been developing with particular em-

EMI Announces Global Restructure, Forms Mgmt. Board of Key Execs

■ LOS ANGELES — Bhaskar Menon, chairman and chief executive of EMI Music-Worldwide Operations, which controls the EMI Group's music activities throughout the world, last week announced details of a new management structure for that organization effective October 1, 1978.

Overall management responsibility for EMI Music companies in 33 countries will be shared with Menon by a team of four key executives, three based on London, and one based in Hollywood. Named to that newly-formed team are Ken East, Leslie Hill, Tony Todman and Don Zimmermann. These four, together with Menon, will comprise the EMI Music-Worldwide management board and will have

the responsibility of deciding important issues of EMI Music Operations policy and coordination, and reviewing financial performance.

Europe

Leslie Hill becomes joint managing director, EMI Music Operations, based in London and reporting directly to Bhaskar Menon on EMI Music Operations in Europe, which will consist of four regions, each with a regional management reporting directly to Hill. The four regions are central Europe, with Wilfred Jung as managing director based in Cologne and responsible to Hill for EMI Music companies in Austria, Belgium, Germany, Holland and Switzerland; southern Europe with Francois Minchin as regional director based in Paris, and responsible to Hill for EMI Music companies in France, Italy and Spain (Minchin will also be responsible for Group Music interest in Portugal); Scandinavia, with Anders Holmstedt as regional director based in Stockholm, and responsible to Hill for EMI Music companies in Denmark, Finland, Norway and Sweden; and the United Kingdom and Eire, with Ramon Lopez
(Continued on page 113)

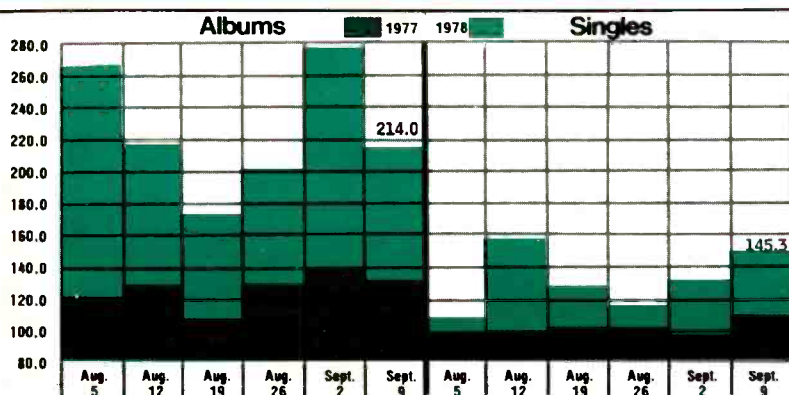
Casablanca Gears Up For Kiss Solo Albums

By SAM SUTHERLAND

■ LOS ANGELES — With a reported initial shipment totalling four million units, an initial commitment of \$2 million and one of the most extensive cross-merchandising programs yet developed for a recording act, Casablanca Records and FilmWorks last week kicked off initial activities in support of its upcoming solo albums by the four members of Kiss.

According to CRF senior VP Larry Harris, "It's the first time in the history of our business that four million units will all ship on the same day—September 18—with that kind of financial commitment already made." Thus far, Harris says, the label has kept pace with its projections that the multi-platinum rock act's constituency would account for one million units on each of the four
(Continued on page 16)

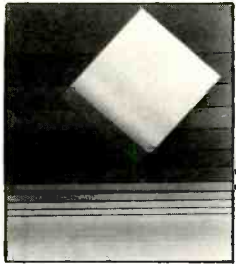
RECORD WORLD SALES INDEX



*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.

Other singles to have received great AOR acceptance in recent weeks include Van Morrison's "Wavelength" which even got
(Continued on page 27)

contents



■ **Opposite page 48.** Black Oriented Music 78—the terminology has changed, but not as quickly as the sounds themselves. With the nation's top black music executives meeting at La Costa this week to chart the future of the Black Music Association, Record World's annual look at what's happening with black artists and their labels is particularly timely.



■ **Page 13.** On the eve of Mushroom Records' first annual convention, Shelly Siegel, the Canadian company's top American executive, talks candidly about how he kept his label from losing heart while it was losing Heart, and about his determination to remain independently distributed amidst the current rush to branch companies.

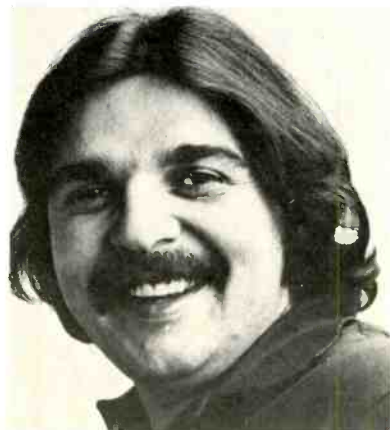
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ABC Names John Barbis Promo VP

■ **LOS ANGELES** — Gary Davis, vice president of promotion and artist development, ABC Records, has announced the appointment of John Barbis to the position of vice president of promotion. Barbis was previously national director of promotion. John Barbis came to ABC Records in Oct., 1977. Previously, he was national promotion manager for Chrysalis Records. Barbis started in local promotion with Shelter Records.



John Barbis

There are no Powerhouse Picks this week.

Best Month Ever Reported By Epic

■ **NEW YORK**—August was the biggest month in Epic Records history, announced Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels. The release of new albums coupled with continued sales success by top Epic albums and singles all contributed to August as the label's biggest sales month ever, according to Dempsey.

Heading off Epic's August sales boom is the release of the second album by supergroup Boston; "Don't Look Back." The album is now nearing sales of four million units, and the title cut single is closing in on the gold mark, according to the label.

August was a platinum month for Epic/Cleveland International artist Meat Loaf when his debut

(Continued on page 113)

Midsong To Go Indie?

■ **NEW YORK** — It was rumored last week that Midsong Intl. Records and MCA have dissolved their distribution pact. Midsong president Bob Reno has reportedly been huddling with London Records veteran Sy Warner about Midsong's probable venture into independent distribution. The Midsong artist roster currently includes John Travolta, Carol Douglas and Silver Convention.

Casablanca Enjoying Its Best Year Ever

■ **LOS ANGELES** — Neil Bogart, president of Casablanca Record and FilmWorks, has announced a fiscal year projected revenue of one hundred million dollars by September 30, 1978. The company's record division has reported an all time high of \$70,440,000, a 113% increase over the same period last year.

(Continued on page 113)

Arista Reports Revenue Increase

■ **NEW YORK** — Arista Records last week reported highest-ever net revenues for the year, six months and fourth quarter ended June 30. For fiscal 1978, Arista took in \$66,198,000 worldwide, up 80.2 percent from the \$36,734,000 reported for the previous year.

Fourth quarter revenues were \$15,378,000, up 10.1 percent from the \$13,972,000 reported for the fourth quarter of fiscal 1977. For the six months ended June 30, Arista's revenues were \$34,443,000, up 44.9 percent from the previous year's \$23,765,000.

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A black and white illustration of a man and a woman in a landscape. The man is on the left, wearing a dark suit and a hat, looking towards the right. The woman is on the right, wearing a light-colored dress, looking towards the man. In the background, there is a large, gnarled tree with bare branches. A glowing orb, resembling a planet or a moon, is visible in the sky, with a bright light emanating from it. The overall scene is misty and atmospheric.

When The War of the Worlds Begins, Autumn Is Forever

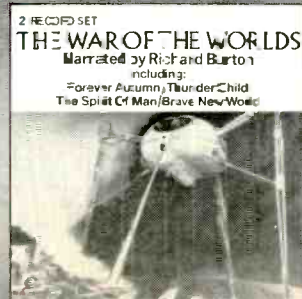
"Forever Autumn"—the new single featuring Justin Hayward from the science fiction spectacle of the year, "The War of the Worlds." It's already a top-ten smash in Britain, where "The War of the Worlds" is Gold. Now watch Autumn blanket America.

Play "Forever Autumn," sung by Justin Hayward.
The new single from Jeff Wayne's musical version of "The War of the Worlds." **PC 2 32200**
On Columbia Records and Tapes.

Produced and composed by Jeff Wayne.
Original lyrics by Gary Osborne.
Dramatized by Doreen Wayne.

"Forever Autumn" lyrics by Gary Osborne and Paul Vigrass

Justin Hayward appears courtesy of
The Decca Record Company Limited.



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Tribunal's Ruling Will Require 'Location Lists' for Jukeboxes

By BILL HOLLAND

■ WASHINGTON — The Copyright Royalty Tribunal unanimously ruled last week that the country's jukebox owners must file a yearly location list of their machines with the CRT in Washington in connection with the license ruling for their performance royalties.

The new ruling is being viewed as a modified version of the Tribunal commissioners' tentative plan, taking into consideration the recent testimony of both jukebox owner associations as well as ASCAP, BMI and SESAC.

The plan, which goes into effect November 1, will require those operators who have received their required license from the U.S. Copyright Office to forward to the Tribunal a complete location list of their machines, as well as the number in each location.

For new operators, or those who have received their first license after October 1, the Tribunal ruled that they will have 30 days in which to send a location list and the number of machines.

The Tribunal's ruling also requires a yearly update of the list of establishments where their machines are located, as well as any change in the number of machines.

The commissioners, in their unanimous vote, rejected all legal and policy arguments advanced by the jukebox industry in previous testimony, which ranged from small owner indignation to larger owner complaints of clerical overloads in compiling such lists.

RSO Plans Promo Tie-In for Korvette's Anniv. Celebration

■ LOS ANGELES—Korvette's, Inc. and RSO Records have announced a special, week-long promotion in celebration of Korvette's 30th Anniversary. The merchandising program was arranged by David Rothfeld (vice president, Korvette's), Howard Schisler (record buyer, Korvette's), Mitch Huffman (national sales manager, RSO) and Art Gelles (east coast regional marketing, RSO).

Catalogue Displays

The entire RSO record and tape catalogue will be featured in every one of Korvette's 50 stores. In all of the Korvette's stores, RSO product will be displayed in a separate wall section with special browser bin cards listing the entire RSO record and tape catalogue. Special wall displays, T-shirts and other merchandising aids have been prepared for the record section of every store.

In the ruling, the CRT commissioners ruled they do have the authority from Congress to require the plan in order to settle future disputes concerning performance royalties.

The Tribunal side-stepped for the time being any ruling on the method of retrieving information on jukebox playlists, and will wait until the first distribution proceeding in the fall of 1979.

Hopefully, by putting the decision back in the laps of ASCAP (Continued on page 113)

Boston Platinum Presentation



Epic Records group Boston recently performed before SRO crowds at New York's Madison Square Garden. The group's second album, "Don't Look Back" is already approaching sales of 4 million units since its release less than a month ago. Pictured at a post-concert reception is Boston being presented with an array of platinum awards. From left: (seated) Tom Scholz of Boston; Cindy Scholz; Brad Delp, Barry Goudreau, and Sib Hashian of Boston; (standing) Paul Smith, senior vice president and general manager, marketing, CBS Records; Walter Yetnikoff, president, CBS/Records Group; Lennie Petze, vice president a&r, Epic; Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels; Fran Sheehan of Boston; Jim Tyrrell, vice president, marketing, Epic/Portrait/Associated Labels; Frank Mooney, vice president, marketing branch distribution, CBS Records.

RCA Names Brown To Pop A&R Post

Window displays will also be used in every suitable location.

Shirts

All Korvette's record department personnel will receive T-shirts bearing both the RSO logo and Korvette's anniversary slogan to wear during the week-long celebration. Korvette's has also prepared special posters for giveaway and 20" x 60" silk-screened displays with the slogan "RSO Records, The #1 Record Company That Brought You Saturday Night Fever, Grease and Sgt. Pepper's Lonely Hearts Club Band" and listing all the artists on the RSO roster.

Half-page advertising in newspaper circulars announcing the special program and picturing the entire RSO catalogue have been set for use in all cities in which Korvette's stores are located.

Injunction Denied in Janus-Stewart Suit

■ LOS ANGELES—Janus Records has been denied an injunction that would have blocked the release of former Janus artist Al Stewart's first album for Arista Records, RW has learned.

New LP

Janus sought to delay the release of Stewart's "Time Passages" until such time as litigation between Arista and Janus was resolved. Janus' motion for an injunction, filed earlier this year, was denied at a hearing that took place in Los Angeles on September 1.

Three L.A. Stations Post Strong Ratings

■ The summer book for Los Angeles places three stations with more than a full rating point jump. Leading the way for this July/August Arbitron survey period is KABC radio, moving from an April/May 8.6 to 10.4.

The following audience figures are a comparison to the April/May rating, showing the 12 plus age group trend Monday through Sunday: KMET increased from 3.6 to 4.8, to place them third in the market, KUTE jumped from a 2.6 to 3.7, giving the station triple the audience from last summer's book, KFI was up from 2.7 to 3.1; KRTH increased from 2.5 to 3.2, KRLA moved up from 2.4 to 3.1, and KNX-FM was up from 2.6 to 3.1. KHJ was off from 3.6 to 3.1, KMPC was up from 3.4 to 4.0, KLOS was down from 2.8 to 2.3, KTNQ off from 2.4 to 2.0, KIIS-FM slipped from 2.1 to 1.7, KIQQ was down from 1.8 to 1.3, KDAY was steady from 2.1 to 2.2, KBIG remained second in the market but was off from 6.6 to 5.6. The next survey period for ARB is Oct./Nov.

Cap Names Garfield To Talent Dir. Post

■ LOS ANGELES—Bruce E. Garfield has been appointed director of talent acquisition for Capitol Records, Inc., announced Rupert Perry, vice president, a&r, CRI.



Bruce E. Garfield

Garfield, a ten-year veteran of the music industry, joined Capitol in March 1976 as the label's national publicity manager. After merging the then-separate press and artist relations departments, he was promoted to director of press & artist relations in July 1976.

Parton To Tour With Neil Young

■ NEW YORK—RCA artist Dolly Parton has announced that she will be touring with singer/songwriter Neil Young on a major U.S. concert tour, beginning September 18 at Pine Knob Pavillion in Clarkston, Michigan.

RCA Names Brown To Pop A&R Post

■ NASHVILLE — Jerry Bradley, division vice president, RCA Records, Nashville, has announced the appointment of Tony Brown to the position of head of pop a&r for RCA Nashville. Based in Los Angeles, Brown will report to Bradley.

Brown's appointment is the latest step in RCA Nashville's expansion plans into the pop market. "We have investigated the possibilities of going with another name or a logo and all that," Bradley told RW. "That's really where we are right now."

Duties

Brown's function, Bradley said, will be the signing and production of promising west coast pop and rock and roll artists. The proposed label would be the first Nashville-based pop subsidiary of a major record company (Continued on page 120)

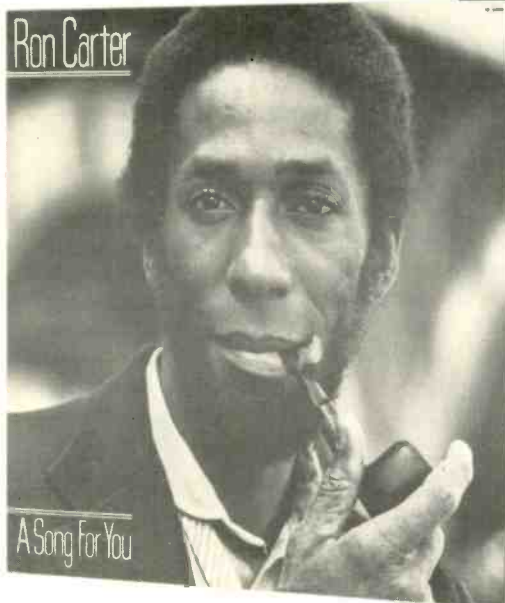
M I L E S T O N E

Jazz Stars

McCOY TYNER

SONNY ROLLINS

RON CARTER



Ron Carter
A Song for You
(M-9086)

The premier bassist brilliantly backed by a cello choir.



Sonny Rollins
Don't Stop the Carnival
(M-55005)

A live double album with two remarkable guest stars—
Tony Williams and Donald Byrd.



McCoy Tyner
The Greeting
(M-9085)

Vivid in-performance LP by the keyboard master and his band.

**Three masters of acoustic jazz,
together in concert for the first and only time.**

The Tour:

Sept. 16 Arlington Theater, Santa Barbara
Sept. 17 Civic Auditorium, San Diego
Sept. 20 Paramount Theater, Seattle
Sept. 21 Civic Auditorium, Portland
Sept. 22 Masonic Auditorium, San Francisco
Sept. 23 Civic Auditorium, Santa Monica
Sept. 26 Regis College, Denver

Oct. 9 Univ. of Michigan, Ann Arbor
Oct. 10 The Palace, Cleveland
Oct. 12 State Theater, Minneapolis
Oct. 13 Auditorium Theater, Chicago
Oct. 14 Royal Oak Theater, Detroit
Oct. 15 Univ. of Wisconsin, Madison

Oct. 19 Music Hall, Boston
Oct. 20 Colony Coliseum, Albany
Oct. 21 Beacon Theater, New York City
Oct. 22 Yale University, New Haven
Oct. 27 Kennedy Center, Washington, D.C.
Oct. 29 Academy of Music, Philadelphia

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RCA Expands Black Music Staff; Harris Named Director of Department

■ NEW YORK—RCA Records has effected a major expansion of its black music marketing and promotion departments, it was announced by Robert Summer, president of the company.

Ray Harris, director, rhythm and blues promotion and merchandising, has been appointed to the newly created position of director, black music marketing. Harris reports to Ray Anderson, division vice president, promotion.

New Appointments

Reporting to Harris in the expanded black music marketing department will be Oswald Marshall, who is named to the newly created position of manager, national black music field merchandising. Marshall, previously a New York City RCA Records branch salesman, will be responsible for the newly appointed black music field merchandising representatives across the country. Initial appointments in these new posts are Vicki Mack in Los Angeles, Wade Smith covering New York, Mike Washington based in Detroit, Donald Spann working Dallas and Ann Broussard working out of Atlanta.

Although these new black music field representatives will report administratively to the local branch sales offices of their respective territories, they will take direction from Marshall.

In another new appointment, Keith Jackson joins RCA Records as manager, black music product merchandising. Jackson, who originated the syndicated radio show, "Rock Around the World," was national r&b promotion coordinator for Polydor and, more recently, worked at Kraft foods.

In the promotion area, there are also additional appointments. Patrick Spencer has been named manager, black music promotion-eastern region, and Snokey Jones has joined RCA Records in the newly created post of black music promotion representative, Philadelphia. Jones comes to RCA from Schwartz in Philadelphia, where he served as a promotion man.

Continuing to report into Harris' black music marketing department are Bill Staton, manager, national black music promotion, and David Todd, national disco liaison.



From left: (standing) Oswald Marshall, appointed to the newly created position of manager, national black music field merchandising; Bill Staton, manager, black music promotion; and (seated) Ray Harris, appointed director, black music marketing; and Keith Jackson, who joins RCA Records as manager, black music product merchandising.

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E/A To Ship Ronstadt Album 'Double Platinum'

■ LOS ANGELES—Elektra/Asylum Records will ship the Linda Ronstadt album "Living In The U.S.A." double platinum, it was announced by Stan Marshall, E/A vice president/sales. It will be the largest shipping in the history of the label.

The initial release of the album will be supported by an extensive advertising campaign including print, television and radio spots. The roller skating motif of the album cover will provide the basis for displays and promotions including buttons, banners and posters.

Reunion



Peter, Paul and Mary headlined two days at the Universal Amphitheatre recently as part of their 17 concert return to live performing tour of America. They will also be putting out a new reunion album on Warner Bros. titled "Reunion." Shown backstage at the Amphitheatre are, from left: Paul Stookey, co-manager John Hartmann, Mo Ostin, chairman of Warner Bros. Records, Peter Yarrow, Mary Travers, Terry Ellis, president of Chrysalis Records, and Harlan Goodman co-manager.

Capitol Expands Singer's Duties

■ LOS ANGELES — Bob Singer has been appointed national marketing coordinator (United Artists Records) in addition to his responsibilities as director of imports for Capitol Records, Inc., announced Walter Lee, vice president, sales, CRI.

With his new appointment Singer assumes the additional responsibility of coordinating United Artists product and information activity with all district sales offices. Based at the Capitol Records Tower in Hollywood, Singer will continue to report to Lee.

Long Career

A native of Cincinnati, Singer joined Capitol in 1965 as a sales representative working out of the Los Angeles branch. Subsequently he was promoted to territory manager and then to head of west coast special projects. Following a year with London Records, Singer returned to Capitol as west coast sales & promotion manager for Angel, Capitol's classical division. He remained in that post until he was appointed director of imports, CRI, in March 1978.

SESAC Taps Cooney

■ NEW YORK—Norman Weiser, president of SESAC, has announced the appointment of Kathy Cooney as administrator/west coast division.

In this capacity, Ms. Cooney will oversee SESAC's newly-opened Los Angeles office located at 9000 Sunset Blvd. She has been part of the music business in Los Angeles since 1966 when she joined MGM Records. Most recently, she has been involved in music publishing through her affiliation with Chappel Music and Clive Fox Music.

New Harmony Hut

■ NEW YORK — The Harmony Hut chain of retail record stores has announced the opening of another store to be featured in a new mall in Montgomery County, Maryland.

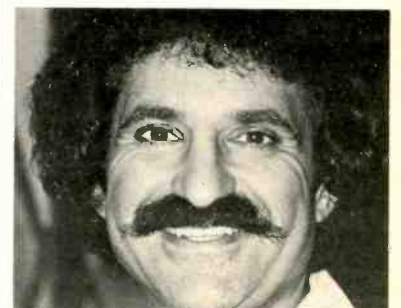
The store's grand opening will be preceded on Monday, September 11 by a cocktail celebration at the store in the new Lakeforest mall.

KC Tour Set

■ NEW YORK — TK recording group KC and the Sunshine Band will embark on its first major tours in nearly a year, it was announced last week. The 21-city tour begins September 30 in Baton Rouge, Louisiana and concludes October 29 at the Jai-Alai Fronton in Miami, Florida. The band's concerts in Chicago, Detroit, Atlanta and Miami will also be recorded for a live album.

Capitol Names Arslanian PR Dir.

■ NEW YORK—Oscar Arslanian has been appointed director of press & artist relations for Capitol Records, Inc., announced Dan Davis, vice president, creative services/merchandising & advertising/press & artist relations,



Oscar Arslanian

Arslanian joined Capitol in April 1975 as national sales manager for Capitol Magnetics. Before that, he was sales manager for Memorex' Consumer Tape Division.

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Platinum Country

Issue Date: October 21, 1978

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For further information contact one of our marketing specialists:

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Los Angeles: Spence Berland (213) 465-6126

RECORD WORLD CHART ANALYSIS

'Grease' Singles Bullet In Top 10; Exile Continues Sales/Radio Gains

By PAT BAIRD

■ With the top three records holding their positions for the second week, two of the singles from the "Grease" soundtrack are bulleting in the Top 10 on this week's RW Singles Chart.

The Commodores (Motown), A Taste of Honey (Capitol) and Frankie Valli (RSO)

held at #1, #2 and #3 while Olivia Newton-John (RSO) picked up the highest bullet at #4. Exile (Warner/Curb) picked up tremendous sales for #5 bullet and John Travolta, Olivia Newton-John and Cast (RSO) had the other bulleting "Grease" single at #8.

Filling out the top of the chart are: Foreigner (Atlantic) #6; Rolling Stones (Rolling Stones) #7; Andy Gibb (RSO) up one spot to

#9 and Evelyn "Champagne" King (RCA) #10.

Barry Manilow's theme from the movie "Foul Play" (Arista) is this week's Chartmaker on strong secondary and major adds, on here at #75 bullet.

The competition is heavy just below the top of the chart with six out of ten records bulleting and three of those added at WABC this week. Nick Gilder (Chrysalis) at #12 bullet, Rick James and The Stone City Band (Gordy) at #14 bullet and Boston (Epic) at #16 bullet, were all ABC adds as well as records that had good top 10 moves in other markets and good sales figures. Little River Band (Harvest) took big jumps and continued to fill in holes for #17 bullet and Anne Murray (Capitol), #1 in Pittsburgh, continued a national spread for #18 bullet. Kenny Log-

gins (Col), #1 in Atlanta, also took big top 10 moves for #19 bullet.

Still filling in radio holes this week and moving well are: Gerry Rafferty (UA) #23 bullet; John Paul Young (Scotti Bros.) #24 bullet; The Who (MCA), last week's Powerhouse Pick and taking four and five point jumps where played, #27 bullet; Linda Ronstadt (Asylum), #52 bullet on the Country Singles Chart, #28 bullet here; Billy Joel (Col) #32 bullet; Crystal Gayle (UA) #34 bullet; Aerosmith (Col), top 10 in New Orleans, #36 bullet; Dan Hill (20th Cent.) #38 bullet; Steely Dan (ABC) #39 bullet and Carly Simon with James Taylor (Elektra), #72 bullet country and big pop in the northeast and southwest, #40 bullet.

Picking up bullets on strong adds this week are: David Gates (Elektra) #45 bullet; Rolling Stones (Rolling Stones), last week's Chartmaker and one of the most added records of the week, #48 bullet; Daryl Hall & John Oates (RCA), big in the

southwest and west and with their album this week's Chartmaker at #79 bullet, #50 bullet here; Paul Davis (Bang) #54 bullet; Donna Summer (Casablanca), taking this week's biggest jump on sales and airplay breaking out of the northeast, up 20 points to #55 bullet; Diana Ross/Michael Jackson (MCA), this week Black Oriented Singles Chartmaker at #55 bullet, #56 bullet here; Michael Johnson (EMI America), breaking out of the midwest and south, #57 bullet; Ambrosia (WB), breaking out nationally from the midwest, #58 bullet, and City Boy (Mercury), regaining a bullet after several weeks on adds in New Orleans and Boston, #59 bullet.

The bulleting records on the next part of the chart also made significant airplay gains: Sylvester (Fantasy), #13 bullet BOS, #61 bullet here; Bruce Springsteen (Col), breaking out of the northeast into the midwest, #62 bullet; Dolly Parton (RCA), #11 bullet country and strong in the
(Continued on page 109)

'Grease' Soundtrack Holds Top Slot; Hall & Oates Take Chartmaker at #79

By MIKE FALCON

■ The soundtrack from "Grease" (RSO) holds on to the #1 spot on the album chart for the ninth consecutive week, still fighting off Boston (Epic) which retains its

#2 ranking. Boston retail sales appear to reach a more mature level on the sales curve this week, following the explosive introduction, and rack activity is picking up. Chart positions 3 through 7 also remain intact from last week: #3 Foreigner (Atlantic), #4 Rolling Stones (Rolling Stones), #5 "Sgt. Pepper's Lonely Hearts Club Band" soundtrack (RSO), #6 Commodores (Motown), #7 Pablo Cruise (A&M), with sales levels little changed in most cases. Last week's Chartmaker, The Who (MCA), moves up from #20 bullet to #8 bullet, the only bullet in the top 20. Rack activity on The Who shows sizeable growth. The "Saturday Night Fever" soundtrack (RSO) moves from #8 to #9, while Bob Seger (Capitol) stays at #10.

Kenny Loggins (Columbia) moves to #23 bullet from its #26

bullet spot last week, with continued retail sales backed by increasing rack activity, #27 bullet The Emotions (Col) has picked up more widespread retail activity, while #42 Little River Band (Capitol) continues with good retail growth. Roy Ayers (Polydor) at #41 bullet sells well in a variety of accounts, while Robin Trower (Chrysalis) at #42 bullet picks up rack sales. #45 bullet The Cars (Elektra) continue with predominantly straight retail sales, #49 bullet Foxy (Dash) retains retail, while #54 bullet Ashford & Simpson (Warner Bros.) show good overall growth patterns. The Village People (Casablanca) pick up a bullet at #55 as retail resurges and rack reports add strength. Sylvester (Fantasy) continues to climb at #56 bullet, and Rose Royce (Whitfield) at #59 bullet jumps 21 spots, exhibiting similar patterns to Ashford & Simpson: good overall retail supplemented by strong r&b account action. #63 Exile (Warner/Curb), promoted by a #5 single, continues good retail movement. Fogelberg & Weisberg (Full Moon) at #68 bullet and Walter Egan, #70 bullet, are selling well.

Chartmaker of the Week is

"Along the Red Ledge" by Daryl Hall & John Oates at #79 bullet, based on retail, similar in account strength to Jean-Luc Ponty (Atlantic), #81 bullet, although Ponty has additional jazz and r&b-oriented accounts.

#82 bullet Atlantic Starr (A&M) and Switch (Gordy), #84 bullet,

show both pop and r&b action. Ambrosia (Warner) #85 bullet, picks up at retail, while #92 bullet Fatback Band (Polydor) has r&b action to support mainstream accounts, #96 bullet Joe Cocker (Asylum) jumps 41 spots on retail, as does Chris Rea (UA) at #100 bullet.

REGIONAL BREAKOUTS

Singles

East:

The Who (MCA)
Aerosmith (Columbia)
David Gates (Elektra)
Hall & Oates (RCA)
Funkadelic (WB)

South:

Gerry Rafferty (UA)
The Who (MCA)
Funkadelic (WB)

Midwest:

Funkadelic (WB)
Dolly Parton (RCA)

West:

Aerosmith (Columbia)
Donna Summer (Casablanca)

Albums

East:

Hall & Oates (RCA)
Switch (Gordy)
Joe Cocker (Asylum)
Chris Rea (UA)
Player (RSO)

South:

Hall & Oates (RCA)
Joe Cocker (Asylum)
Chris Rea (UA)
Genya Ravan
(20th Century Fox)
Player (RSO)

Midwest:

Hall & Oates (RCA)
Joe Cocker (Asylum)
Chris Rea (UA)
Genya Ravan
(20th Century Fox)
Elvis Presley (RCA)

West:

Hall & Oates (RCA)
Fatback Band (Spring)
Player (RSO)

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MCA-3047

Produced by Jimmy R. Johnson and Tim Smith

MCA RECORDS

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Sincoff Joins Arista

■ NEW YORK — Aaron W. Levy, senior vice president, finance, Arista Records, has announced the appointment of Milton Sincoff to the position of Arista's director of manufacturing and purchasing.



Milton Sincoff

In this capacity, Sincoff will supervise the daily operations of the company's Production Department. He will have overall responsibility for manufacturing services, selection and supervision of all suppliers in the area of packaging, pressing and merchandising aids. Sincoff will be working in conjunction with Arista's creative services department.

Prior to joining Arista, Sincoff was vice president, creative services and manufacturing for Bud-dah Records, where he had also previously held the position of director of creative merchandising and packaging. Prior to Bud-dah, Sincoff was director of creative services and production at Kapp Records (MCA).

Court Denies Restraining Order In CB-Ostrow Suit

■ NEW YORK — A New York County Supreme Court judge denied Cash Box Publishing a temporary restraint order Sept. 1 in its suit against Marty Ostrow.

Cash Box had sought to keep Ostrow from continuing to work for Rolling Stone magazine until a hearing on the case is held. That hearing is now scheduled for this Friday (15), following a two-week postponement ordered by Judge Bernard Nadel.

Cash Box is suing for over \$1 million in damages from Ostrow, the former executive vice president of the magazine, alleging that his work as national record marketing director for Rolling Stone has hurt Cash Box's advertising sales, that Ostrow has divulged Cash Box's "trade secrets" to his new employers, and that his new job violates a non-competition agreement Ostrow signed when he left Cash Box last year (RW, Sept. 9).

Ostrow's defense is being handled by lawyers for Rolling Stone.

Siegel Talks About Mushroom's Growth On Eve of Company's First Convention

By SAM SUTHERLAND

■ LOS ANGELES — With Mushroom Records staffers gearing up for the label's first annual convention, due to kick off this Thursday (14), Shelly Siegel, vice president, is forecasting cautious but steady expansion for the independently distributed company.

Although Mushroom is keeping the convention site under wraps, with attendees told only that they'll be visiting the "Isle of Mushroom," Siegel expects an estimated turn-out of 150, representing its distributors, key retail clientele, independent promotion associates and media guests as well as label staff. Among topics on the agenda will be the unveiling of at least one new roster acquisition, with a second major talent signing also in the works and pending final negotiations.

Staff Expansions

As the label's chief architect here since its inception in the U.S., Siegel points to recent staff expansions and a more aggressive, if still conservative, talent strategy as evidence of Mushroom's current stability. With 14 staffers now working out of the label's Sunset Strip offices, nine more based in Vancouver, its original headquarters, and several other key employees in other U.S. territories, Siegel notes that the company's full-time complement has virtually doubled.

"For a long time, there've only been a few employees here," Siegel told RW. "I've been trying to structure the company in that period, and we've also been looking eagerly, although very cautiously, at new talent." Particularly significant for Siegel is Mushroom's recent involvement in screening established acts, representing a break from its initial emphasis on unknown acts.

Siegel confirmed reports that Mushroom has completed negotiations with Ian Matthews, a veteran songwriter and vocalist who relocated from his native England to the U.S. several years ago. Matthews, who has recorded for MCA, A&M, Vertigo, Elektra and CBS, is "the first act in a pop or rock vein we've handled that has a prior track record," according to Siegel, who added he plans to preview Matthews' recently completed lp at this week's gathering.

"I'm also talking to another established act, although those discussions are still too embryonic to detail further. The act is completing an album now, and I'll be hearing it the day before

the convention, so there could well be another signing announced there."

Despite his optimism about Mushroom's continued expansion, Siegel emphasizes that his overall operation remains fairly compact; the majority of new posts created since Mushroom opened its doors here several years ago as a two-man operation have been in the promotion sector. Most recent among those changes have been key national appointments headed by the addition of Rich Palladino as national promotion director, Kathy Weidmann as national promotion manager, and national secondary promotion director Janis Tully.

Key To Expansion

"Promotion has been the key to our expansion," explained Siegel. "All of our promotion is coordinated out of this office, although we've retained all the independent promo people we started with." That increase in promotion staff has not isolated Siegel himself from the field, however, with the executive joking that the label's emphasis on wide involvement in a number of areas was reflected by another re-

cent promotion for Susie Gershon. Now director of artist relations, assistant to Siegel, and director of special projects, Gershon's manifold responsibilities typify his staff's range of activities.

Legal Battle

Less tangible in terms of staff size and roster growth, but equally important to Mushroom's performance in the last year, has been the lengthy legal battle waged between Mushroom and former label act Heart. Siegel admits that one of his biggest challenges in the past year has been to offset the loss of that act in terms of his operation's credibility to the trade.

"In retrospect, we were too close to the situation," Siegel now says of the 13-month litigation following the band's exit. "When the lawsuit came down, if it had been just another act on a major label, it wouldn't have mattered. But this was a blow to us . . . After we'd had a chance to really think about it, though, I decided we couldn't get down into the mud over it. It was crucial that we stay on top of our

(Continued on page 107)

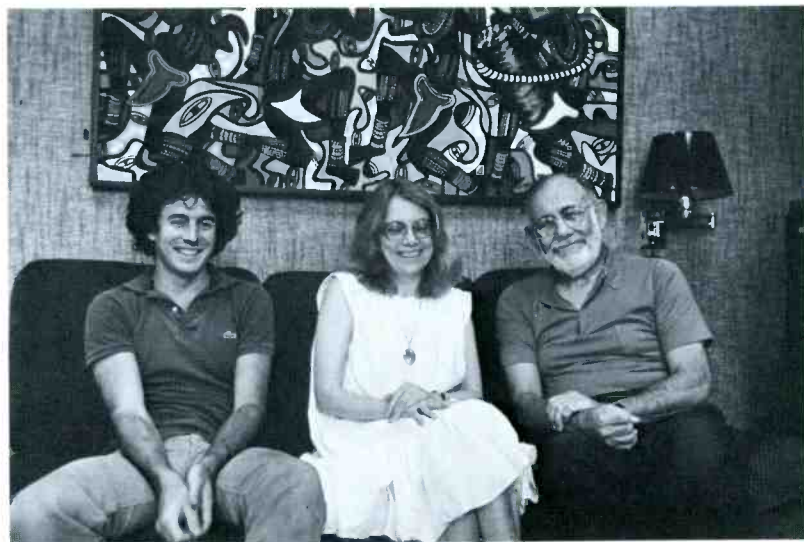
WB Reorganizes N.Y. A&R Dept.

■ NEW YORK — Jerry Wexler, senior vice president and a&r consultant, Warner Bros. Records, has announced the reorganization of the Warner Bros. Artist and Repertoire department in New York. As part of the augmenting and restructuring of Warner Bros.' a&r capabilities on the east coast, Karin Berg has been named associate director, a&r, east coast, and Steven Baker has joined the company in the capacity of a&r staffer and assistant to Wexler.

Ms. Berg joined Warner Bros.

in February of this year as executive assistant to Wexler. She came to Warners after resigning her post as director of east coast a&r for Elektra/Asylum Records. Previously, she has held press relations posts at Elektra/Asylum and Columbia Records.

Baker joins Warner Bros. after working for the Epic and Associated Labels as associate director, publicity, a position he held since 1976. Prior to that, he held a similar position for Elektra/Asylum.



From left: Steven Baker, Karin Berg, Jerry Wexler

Casablanca's Kiss Blitz

(Continued from page 3)
albums.

Both the initial shipment and the initial cost, along with the decision to release all four simultaneously, have drawn criticism, Harris admits, rather cheerfully. "There are those who really think we're crazy," he observed, "yet the reason this makes so much sense to us right now is the schedule of other merchandising tie-ins that will be underway this fall."

Due in October is the full-length television feature, "Kiss Meets The Phantom," to be aired over the NBC network. Competing for fans' dollars—and bringing added exposure for their records and tapes—will be a second Kiss comic special from the Marvel group, Kiss dolls, and even a line of Kiss jeans. All are hitting the marketplace during the fourth quarter, with Casablanca planning to tie in with those activities on behalf of both Kiss catalogue and the new solo releases.

Multi-Media Merchandising

Although the label's formal campaign began last Tuesday (5) as Harris, executive vice president Bruce Bird, national album promo chief Bobby Applegate and Bill Aucoin and Ric Aliberte of Aucoin Management started an 11-city advance tour, the solo project has been in development for two years. Following the tour, which continues up to the shipping date, CRF will be utilizing a wide range of advertising, merchandising and promotional approaches.

Radio & TV

Initial television and radio advertising includes a total of \$1.2 million in time buys, according to Harris. "It consists of 60-second spots at over 100 radio stations," he notes, "prime time TV buys around youth-oriented shows like 'Happy Days' and 'Laverne & Shirley,' and some smaller buys. Right now, our campaign is expected to register 25 million impressions per week within the teen demographic group."

Howard Marks, of the Howard Marks Agency, which handles CRF's advertising, confirms that the radio and television buys are extensive. On the video side, Marks says the spots will reach the top 25 markets with respect to population, representing approximately 50 percent of the total U.S. population, with the split between prime-time buys and off-prime parts about equal. Radio coverage will hit most of the top 50 markets, according to Marks.

All spots will showcase all four albums, in keeping with the unified graphics of the lps, each of which carries a painted portrait of the respective artist while re-

taining a Kiss logo on the left hand margin. Harris notes that the campaign will group the respective Gene Simmons, Ace Presley, Peter Criss and Paul Stanley titles in display pieces and on a special sampler album as well.

Paint advertising, already underway via a teaser campaign that kicked off weeks ago in the trade press, will continue with 22 full-page, four-color ads in consumer media, and, like the trade push, is being conducted in three stages — pre-release teasers, an announcement ad signalling actual shipping, and follow-up layouts. The consumer phase — which will include such buys as People, Rolling Stone, Creem, and Circus — will total 4,340,000 impressions in youth-oriented publications, according to Harris.

Instore, CRF and Polygram are unveiling a variety of display pieces, including 2' by 2' two-sided posters mounted for window placement or free-hanging locations; two-sided danglers; 4' by 4' foam-core wallboards; a mural poster combining all four cover portraits; and an estimated half-million plastic shopping bags. Also planned are billboards for Los Angeles and New York, as well as special ads to be placed on buses and in subways in New York.

Maximizing The Investment

Harris maintains that Casablanca's sizeable investment in the campaign will derive maximum exposure not only by grouping all four lps throughout the advertising and merchandising phases, but also through the virtual millions of dollars of additional ties. Apart from the toy, clothing and TV ties already set, Casablanca is bringing radio stations, retailers and even automobile dealers into the picture.

"There'll be a Kiss sweepstakes which, in radio and print value alone, could be worth several million dollars of additional exposure for us," he explained, noting that Casablanca is already conferring with local radio stations and dealerships representing Chrysler, Ford, Datsun and VW. Between 20 and 40 cars in various markets will be decorated with special decals and designated as Kissmobiles. With six markets already set, the special autos will carry station call letters or retail names depending on the specific tie-in. Entry blanks on hand at local record stores and other youth-oriented shops will direct potential winners to the display site for the cars and other prizes, with the blanks asking entrants to identify the mistakes in a full-color picture of the group. Harris says the promotions, to be judged by radio station personnel, will run between three and four weeks, depending on market.

Meanwhile, Casablanca will also be backstopping its ongoing tie-ins, ads and store merchandising with 400 videocassettes that will be made available to retailers, each including a looped 30-minute presentation covering all four lps.

Previews

Special receptions previewing the albums to the trade are being separated into two series, one for the press, another for radio and retail. "They're both after different things," explains Harris. "The press community is interested in the how, why and what of this project; radio and retail are more interested in just the product itself. By splitting the presentations, we feel it will be more viable, and we can also keep these gatherings more intimate."

(Continued on page 107)

Chrysalis Welcomes Munday



Chrysalis Records recently hosted a party at its offices to welcome Ann Munday as its general manager. Pictured during the festivities from left are Chrysalis staff: Brian Short, staff writer; Terry Ellis, president; Munday; Eric Troyer, singer/songwriter; and Jack Lee, staff writer.

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RECORD WORLD SINGLE PICKS

GENESIS—Atlantic 3511



GO WEST YOUNG MAN
(prod. by D. Hentschel-group) (writer: Rutherford) (Gelring/Run It, BMI) (3:35)

After years of album and in-concert success, "Follow You, Follow Me" gave the veteran group its first chart topping single. This new, equally melodic, disc is likely to get the same pop and a/c acceptance. The overall effect is technically perfect.

QUINCY JONES—A&M 2080



LOVE, I NEVER HAD IT SO GOOD (prod. by Jones) (writers: Jones-Bahler-Austin-Tee) (Yellow Brick Road/Bloody, ASCAP) (3:20)

With the success of his last single and the recent release of material from "The Wiz" (the album is expected momentarily), Jones' chart presence is formidable and this new disc is as infectious as you'd expect. Patti Austin and Charles May contribute the vocals with gusto. It's a stunner.

LEON RUSSELL—Paradise 8667



ELVIS AND MARILYN
(prod. by L. Russell) (writers: Russell-Fowley-Diamond) (Teddy Jack/Bad Boy, BMI/Rare Magnetism, ASCAP) (3:07)

This first cut from Russell's "Americana" lp is a fantasy love story of sorts between the two modern legends who, according to Russell, never even met. It's done in a compelling tempo with Russell's surly vocals somewhat smoother than usual. It could cross in several directions.

BILLY PRESTON—A&M 2071



GET BACK (prod. by G. Martin) (writers: Lennon-McCartney) (Maclen, BMI) (3:15)

This cut from the "Sgt. Pepper" soundtrack was universally acclaimed as the most exciting in the film. Preston's energized vocals and soaring organ parts give it his own personal identity. It should drive right into the top 40 with stops at the AOR and A/C levels.

ANDREW GOLD—Asylum 45521

HOW CAN THIS BE LOVE (prod. by Gold-Walsh) (writers: Safan-Goldenberg) (Pink Flower/Fleedleedle) (3:54)

This light pop rocker is driven along by Gold's clear as crystal tenor vocals and a hook guaranteed to stay in your mind. The production is sparkling and very effective.

BOBBY CALDWELL—Clouds (TK)

WHAT YOU WON'T DO FOR LOVE (prod. by A. Holloway) (writers: Caldwell-Kettner) (Sherlyn/Lindseyanne, BMI) (3:30)

This new artist has all the right sounds of a major crossover artist. The melody is light and the vocal mood perfect for r&b progressive playlists.

GARY CHARLSON—Titan 8914

REAL LIFE SAVER (prod. by C. M. Allen) (writer: Charlson) (It's All Pop, BMI) (3:15)

The Kansas City label kicks off with this strong pop outing from Charlson. The harmony hook is infectious and neatly accented by a churning guitar. It's a strong debut.

HELEN CORNELIUS—RCA 11375

WHAT CHA DOIN' AFTER MIDNIGHT
BABY (prod. by B. Mevis) (writers: Mevis-Garvin) (ABC/Dunhill, BMI) (3:02)

Cornelius is a major country artist and this new rockier single could easily cross her to the pop side. The message and the arrangement should appeal to the a/c's first.

TIM CURRY—A&M 2079

BIRDS OF A FEATHER (prod. by B. Ezrin) (writers: Pope-Staples) (Under-Cut, BMI) (3:35)

This first release from Curry's "Read My Lips" lp is a driving pop rocker with somewhat surly vocal effects. Bob Ezrin's production gives it spark and interest. It's a worthy debut.

DERRINGER—Blue Sky 2774

(CBS)
MIDNIGHT ROAD (prod. by M. Chapman) (writer: Derringer) (Derringer, BMI) (3:03)

Echo heavy vocals and searing guitar work show off the latest from the well known rocker. It could be the latest in Mike Chapman's growing list of hits.

CONTRABAND—Portrait 70021

THAT'S YOUR WAY (prod. by P. Dawkins) (writers: Kennedy-Evans-Orford) (Blackwood, BMI) (3:20)

The new Australian group has a strong rock foundation and vocals guaranteed to drive them onto Top 40 playlists. The vocal/instrumental arrangements are particularly effective.

HI-TENSION—Island 8652

HI-TENSION (prod. by C. Blackwell-K. Ayivor) (writers: group) (Colgems-EMI, ASCAP) (3:28)

This pure funky r&b offering has some interesting drum and guitar counterpoint and could easily hit the discos first. The group's already on the U.K. charts. It's a real toe-tapper.

TOMMY HOEHN—London 271

LOSING YOU TO SLEEP (prod. not listed) (writers: Hoehn-Hoehn) (Sludge, ASCAP) (3:33)

Hoehn perfectly captures the sound of the 70s male singers and the pop ballads that produce such teen appeal. The record is punchy with light guitar work at the core.

LONDON LEE—Amerama 5009

ROOTS OF GLORY (prod. by B. Hirschberg) (writer: Trad.-Lee) (Alabaster, ASCAP) (3:28)

Lee's parody of the "Roots" phenomenon is a pure novelty offering set to "The Battle Hymn of the Republic." This record, with a pocketful of laughs, could put Lee back in the limelight.

STEVE GIBBONS BAND—Polydor

14501
NO SPITTING ON THE BUS (prod. by T. Visconti) (writer: Gibbons) (Eel Pie, BMI) (3:29)

Sounding more than a little like an early Johnny Otis hit, Gibbons beat is pure rock and roll and the lyrics display some intelligent political cynicism.

CROWN HEIGHTS AFFAIR—

DeLite 908
SAY A PRAYER FOR TWO (prod. by Nerangis-Britton) (writers: Thomas-Reid-Young-Anderson) (Delightful/Cabrini, BMI) (3:48)

The group's slick blend of r&b and disco have already made them major sellers and this new disc should continue the trend.

LES McCANN—A&M 2081

JUST THE WAY YOU ARE (prod. by P. Riser) (writer: Joel) (Joelsongs/Blackwood, BMI) (3:57)

The Billy Joel song is quickly becoming a modern standard and McCann's version is one of the smoothest so far. The jazzy rendition should produce r&b and adult action.

DOUCETTE—Mushroom 7036

ALL I WANNA DO (prod. by Hennemann-Lewis) (writers: Doucette-Shindell-Olson) (Andorra, ASCAP) (3:33)

This second release from the artists' latest album has a strong harmony hook and lots of romance in the lyrics. The guitar is particularly inspired as is the overall sound.

LAURA TAYLOR—Good Sounds

9505 (TK)
LADY SCORPIO (prod. by Whittmack-Hensal) (Good Sounds, BMI) (3:33)

The quirky guitar beat coupled with Taylor's lofty soprano reading make this a likely disco hit with radio to follow. Jim Burgess' mix is, once again, right on the mark.

EDDIE RABBITT—Elektra 45531

I JUST WANT TO LOVE YOU (prod. by Malloy) (writers: Rabbitt-Stevens-Malloy) (Briarpatch/DebDave, BMI) (3:59)

Eddie Rabbitt is another country artist ready to break big pop and this could easily be the vehicle. It's a soft, romantic ballad with a/c appeal as well.

GABRIEL—Epic/Sweet City

50594
MARTHA (YOUR LOVERS COME AND GO) (prod. by Maduri-Richmond) (writer: Lauber) (Bema/Terry Lauber, ASCAP) (3:22)

A smooth piano opening kicks off this mid-tempo ballad with some strong guitar work at the core. The hook is powerful.

TOM PAXTON—Vanguard

35206
ANITA O. J. (prod. by M. Solomon) (writer: Paxton) (Accabonac, ASCAP) (2:33)

One of the legends of the folk field uses a Latin beat to take Ms. Bryant to task. The lyrics are a bit raunchy but it could be a major novelty record.

JIMMY "BO" HORNE—Sunshine

Sound (TK)
LET ME (LET ME BE YOUR LOVER) (prod. by Casey/Finch) (writers: same) (Sherlyn/Harrick, BMI) (3:25)

Horne uses a modified funk beat with a few electrified "KC" touches to make this a strong disco/r&b offering with loads of crossover possibilities.

TERRY CALLIER—Elektra 45527

BUTTERFLY (prod. by R. Evans) (writer: Callier) (Chappell/Butler) (3:56)

Callier's warm vocals work beautifully against this complicated jazzy arrangement, giving the disc several crossover possibilities. It's a well-executed beauty particularly suited for the progressive playlist circuit.

Blue Öyster Cult: Some

Don't fear the Blue Öyster Cult.

You're going to be seeing and hearing a lot of the new Cult album, "Some Enchanted Evening."

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"Some Enchanted Evening!"

JC 35563

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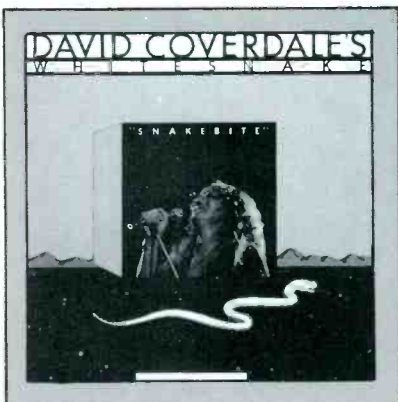
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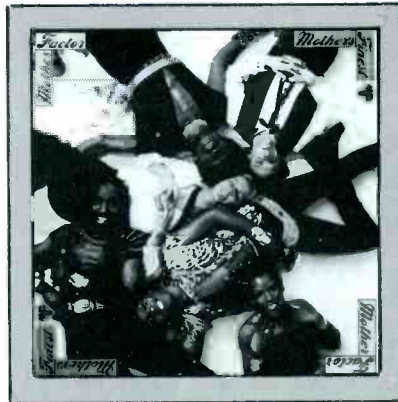
SNAKEBITE
DAVID COVERDALE'S WHITESNAKE—
UA LA915-H (7.98)

Coverdale recorded several albums as the lead singer with Deep Purple and while his voice is not as distinctive as Ian Gillan's, it is powerful on these tracks recorded with some veteran British musicians. Side two was recorded before the formation of Whitesnake in 1977. This should pick up some AOR play.



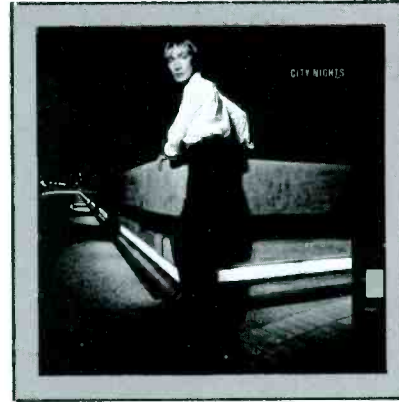
CHANSON
Ariola SW 50039 (7.98)

The group is composed of producers David Williams and James Jamerson, Jr. who along with singer Linda Evans ("I Can't Tell") have put together an invigorating disco oriented set. "Don't Hold Back" and "I Can't Tell" (with Earth, Wind & Fire's Al McKay) are marked by dramatic, sweeping arrangements that will insure popularity at the discos.



MOTHER FACTOR
MOTHER'S FINEST—Epic JE 35546 (7.98)

A smoother and more r&b oriented sound marks the second album from this sextet. "Can't Fight the Feeling," the lp's lead off track typifies the new streamlined approach with vocalist Joyce Kennedy sounding reminiscent of Chaka Khan. "Watch My Stylin'" is another standout with crossover potential.



CITY NIGHTS
NICK GILDER—Chrysalis CHR 1202 (7.98)

It seems that Gilder has topped his "Roxy Roller" hit of last year with "Hot Child In the City" but both tunes carry that teen appeal which is predominant on his second lp. Songs like "We'll Work It Out," "Frustration" and "Here Comes the Night" complement the single which is bulleting up the singles chart.

A FUNKY SITUATION
WILSON PICKETT—Big Tree BT 76011
(Atco) (7.98)



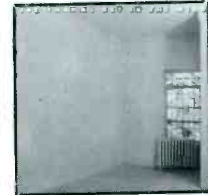
Pickett returns to the Atlantic family after a long absence with the familiar "Wicked" sound that marked his early hits for the label. The combination of Pickett, producer Rick Hall and the Muscle Shoals musicians sizzles throughout.

THE BEST OF DONNY HATHAWAY
Atco SD 38 107 (7.98)



Hathaway has been involved with some fine musical moments over the past years and some of the most personal are included here. In addition to the new single, "You Were Meant For Me," there are two duo performances with Roberta Flack.

GET IN THE WIND
JOE THOMAS—LRC 9321 (TK) (7.98)



Thomas is presently on the BOS chart with his pulsating "Plato's Retreat," a song indicative of his mostly instrumental jazzy stylings. The flautist/saxophonist is joined by a host of name sessionmen for the rousing set.

UPTOWN DANCE
STEPHANE GRAPPELLI—Columbia
JC 85415 (7.98)



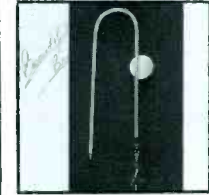
The latest offering from this virtuoso violinist could very well be the jazz sleeper of the year. Lush orchestrations and multi-tiered textures combine to underscore Grappelli's impeccable style. A previously unrecorded Erroll Garner song is only one of many highlights.

CRAIG FULLER/ERIC KAZ
Columbia JC 35324 (7.98)



What Fuller and Kaz have done for Linda Ronstadt and Pure Prairie League, to name but a few (Fuller penned "Amie" and Kaz wrote "Love Has No Pride"), they are ready to do for themselves with this collection of country influenced pop ballads.

BEAUTIFUL BEND
Morlin 2218 (TK) (7.98)



One of the most popular disco albums to emerge in recent weeks, Beautiful Bend is the work of Russian composer/arranger Boris Midney. His ingenious production flourishes add a depth to the sound that holds the lp together.

HEART 'N' SOUL
TINA CHARLES—Columbia JC 35416
(7.98)



Stirring arrangements, simple hooks, able production and Ms. Charles' dynamic vocals make for a quite danceable as well as very listenable record. This one should have no trouble making the crossover from the dancefloor to the radio.

I'M A MAN
MACHO—Prelude LP 12160 (7.98)



The label has established itself in the past year as an outlet for some exceptional disco records and this latest set is no exception. While it was never intended as a macho theme, the Spencer Davis Group's percussive title song easily conveys the message.

UNDER THE INFLUENCE
DENISE LA SALLE—ABC AA 1087 (7.98)



Heavy funk, driving r&b rhythms, powerful horn lines and Ms. La Salle's soulful vocals make for an altogether spirited record. The opening cut, "P.A.R.T.Y. (Where It Is)," sets the tone.

MOLLY HATCHET
Epic JE 35347 (7.98)



Jacksonville, Florida has been the breeding ground for such bands as Grinderswitch, Lynyrd Skynyrd, and 38 Special. Now add to that list Molly Hatchet, a six member group that plays their own brand of hard-driving southern rock and roll.

OCEANS BETWEEN US
THE ALLEN HARRIS BAND—Columbia/
Tappan Zee JC 35364 (7.98)



For a band that just sort of "fell" together, the Allen Harris Band is quite remarkable. Diverse musical backgrounds—from classical to jazz to rock—and five different writers means a variety of material and never a dull moment.

TONY BIRD OF PARADISE
TONY BIRD—Columbia JC 34988 (7.98)



The second album from this native African whose style owes much to the rock poets of the 60's, is a compilation of songs running the gamut from the human rights struggle in Africa ("Black Brother") to hope of a better life ("There's A Bright Dawn").

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **A RISING STAR:** Those of us who were fortunate enough to make it to one of the shows at the Roxy last Tuesday and Wednesday witnessed a simply overpowering performance by guitarist **Pat Metheny** and his young (all under 25) quartet. Each member of this group is a capable—no, make that outstanding—instrumentalist; pianist **Lyle Mays'** solo on "San Lorenzo," with its effortless control of dynamics and wealth of lyrical ideas, is a thing of rare beauty. But what makes their music truly impressive, much more than individual virtuosity, is the texture and flow of each composition. In this respect they can be favorably compared with **Weather Report**—which is not to say that the two bands sound alike, because that is hardly the case. In fact, one of the more refreshing aspects of Metheny and his band (which also includes drummer **Dan Gottlieb** and bassist **Mark Egan**) is the fact that their work really doesn't sound like anything else around, although it, like all contemporary music, is a composite of many influences. The Pat Metheny Group's current ECM album quickly established itself with many people, including us, as one of the year's two or three finest, and their live set proved to be every bit as uplifting. It's often fashionable to talk about young musicians such as these in terms of their potential, which is fine, because they've got plenty of it. But what they're doing right now should not be missed.

SURFING BUDDY: Redondo Beach is far enough from Hollywood to make this California coastal town virtually immune to media penetration. Yet last Thursday (31), the clientele at Sweetwater, a local club, was clearly infiltrated by some non-surfing types who'd arrived in sufficient numbers to force the usually laid-back venue to reserve press seats for the first time in its history.

Generating that rush of interest was one **Teddy Jack Eddy**, by now known to practically anybody in the music biz as **Gary Busey**. Busey's screen success as **Buddy Holly** insured the packed room and a crowd outside that peered through the club's windows to see the big-boned singer ply his trade without the added curls and horn-rims used in "The Buddy Holly Story."

With a number of labels reportedly wooing him, it's worth noting that Busey can indeed rock with a vengeance: leaping onstage and jumping onto the tables, he had an admittedly partisan crowd on its feet during the early moments of his set. Holly's impact on his own performance is inescapable—the same hiccupped grace notes and wired energy of his celluloid alter ego were much in evidence—but Busey also drew from outside sources to flesh out his own emerging personality. On the strength of the Sweetwater date, he still has hurdles ahead, yet even his problems are encouraging: if we've any compliant with last week's contact, it's that Busey doesn't hold back enough, and ends up starting and staying at the same frenzied peak. That he doesn't let the energy slip, though, could prove the match point in what looks to be a highly visible musical career.

THE WORD FROM THE VATICAN: We read with interest in one of the movie trades the other day that newly elected **Pope John Paul I** apparently wrote several letters in the '60s and early '70s in which he concerned himself with none other than **The Beatles**. According to the article, the new Pope would whimsically address his letters to long-dead authors like **Charles Dickens** and **Mark Twain**; in one particular epistle that dealt with the Fab Four, he chose to address himself to "the French opera hero **Figaro**" (we assume they're referring to the character from **Rossini's** Italian opera "The Barber of Seville"). He described the group, who were at the peak of their popularity at the time, as "four young disheveled singing birds . . . about whom the Queen of England has to shut up, but on whom she has conferred high honors." He goes on to suggest that the Beatles' music (as well as that of other pop groups) has an insidious effect on youth comparable to that of revolutionaries like **Fidel Castro** and **Che Guevara**: "With their electric guitars, young singers . . . excite spectators, overheating them psychologically and leading them to paroxysms of participation." We must admit, we're disappointed with the Pope's comments. We figured that with a name like John Paul, he'd be replacing those Gregorian chants in the mass with the likes of "Strawberry Fields Forever," "I Am the Walrus" and "Why Don't We Do It In the Road." Incidentally, there's absolutely no truth to the rumor that the next Pope will call himself George Ringo I . . . **Leif Garrett** (talk about a quick change of pace) was in New York recently to tape a TV show; he was the guest of N.Y. Jets quarterback **Richard Todd**, who reportedly gave Leif some tips on how to improve his passing game . . . **The Dirt Band** will be on "The Midnight Special" October 6, with guests including **Steve Martin** (who does "King Tut,"

(Continued on page 109)

KC Gets Multiple Platinum



At a recent roller skating party in Miami, held for the international delegates to the Columbia Convention, Harry W. (KC) Casey and his co-producer and writer, Rick Finch, were surprised with presentations of three platinum records. The awards were presented for the album "Part 3" (a double platinum album), the new album, "Who Do Ya (Love)," and for the group's most recent single, "Keep It Comin' Love." Pictured (from left) are Jim Morey, vice president of the management firm of Katz-Gullin; Rick Finch; Henry Stone, president of TK Records; and Harry W. (KC) Casey.

Pickwick Expands Mgmt. and Promotion Teams

■ **LOS ANGELES**—Jack Bernstein, head of distribution for Pickwick International, has announced several appointments to Pickwick's management team covering distribution in the Los Angeles and San Francisco areas. They are as follows: Bill Shaler, branch manager based in Los Angeles, responsible for all sales / promotion / operation functions of the L.A. distribution facility; Rick Lacovara, sales manager for Southern California, L.A. branch, who will report directly to Bill Shaler; and Jack Campbell, branch manager based in the San Francisco sales/promotion office, responsible for all sales / promotion / advertising/merchandising for Pickwick Distribution, Northern California.

The company has also made additions to its promotion staff. They are: Martha Thomas, r&b regional promotion, Miami branch; Clarese Jackson, r&b regional promotion, Atlanta

branch; and Roger Green, r&b regional promotion for Houston/Dallas, based at the Houston sales/promotion office. Also, L.G. Hughes has assumed full responsibility for regional promotion, Dallas branch.

Herb Goldfarb Expands, Inks Dominique Richard

■ **NEW YORK**—Herb Goldfarb Associates is expanding to include personal management among its services. The announcement was made by the company president Herb Goldfarb, who at the same time announced the signing of French rock artist Dominique Richard to a management contract.

Composer - arranger - vocalist Richard leads an eight-member rock group that is currently being booked in the New York, Philadelphia, Boston and Montreal areas.

CBS Fetes White, Unlimited Gold



The Epic/Portrait/Associated Labels recently hosted a luncheon in New York celebrating its new association with Barry White and Unlimited Gold Records, which will be distributed by CBS Records. Unlimited Gold Records will soon release its first album under the new arrangement, "Barry White Presents Danny Pearson." Pictured are, from left: (seated) Hosea Wilson, independent promo and management consultant, UGR; Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels; Barry White, president, Unlimited Gold Records; Glodean White; Tony Martell, vice president and general manager, CBS Associated Labels; Jim Tyrrell, VP, marketing, E/P/A; (standing) Frank Mooney, VP marketing branch distribution, CBS Records; Elmer Hill, VP, promotion, UGR; Don Eason, director, national promotion, E/P/A, black music marketing; Paul Smith, senior vice president and general manager, marketing, CBS Records; Tony Sepe, production, contracts & studio time, UGR; Paul Politi, executive VP, UGR; Vernon Slaughter, director, jazz/progressive marketing, CBS Records; and Bunny Freidus, vice president, marketing, CBS Records International.

MOLLY H

Molly Hatchet Wields a Mean Axe.

**Three of them,
to be precise.**

This triple threat 6-man band is the new terror of the metallo-rock scene. They earned a reputation in their native Florida for their relentless approach to performing (5 hours a night, 6-7 days a week) as well as their rowdy carousing on and off stage.

Molly Hatchet's distinctive sound has been emulated (unsuccessfully) by a host of lesser groups who've caught them live. A sound more sonically bludgeoning than your typical refried boogie.

Now that sound has been faithfully transcribed to vinyl by Tom Werman, the heavy-metal mastermind behind Ted Nugent and Cheap Trick.

And when folks hear Molly Hatchet's first album, featuring ready-made classics like the ravaging "Bounty Hunter," "Trust Your Old Friend," and "Big Apple," heads are gonna roll.

JE 35347

"Molly Hatchet."

Their razor-sharp debut,
on Epic Records and Tapes.

Produced by Tom Werman.
Management and Direction:
Pat Armstrong and Associates.

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35347



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By DAVID MCGEE & BARRY TAYLOR

■ **MUPPET NEWS:** With the new TV season nearly upon us, we felt it only proper that we check in at Muppet headquarters, send our regards to last year's best new band of the year (so named in New York, N.Y.), **Dr. Teeth** and the **Electric Mayhem**, and find out what the next round of Muppet shows has in store for the unsuspecting public. Our source claims that the new Muppet Show will feature "more music altogether" than did previous shows, "with a much heavier emphasis on pop music than in the past." **Helen Reddy** is scheduled to be the first guest of the new season, on September 18 on CBS (check your local listings for time), to be followed by, among others, **Roy Clark**, **Liberace**, **Loretta Lynn**, **Alice Cooper**, **Pearl Bailey**, **Gilda Radner**, **Kris and Rita**, **Cheryl Ladd**, **Leo Sayer**, **Leslie Warren**, **Jean Stapleton** and **James Coco**. Dr. Teeth himself and individual members of the Electric Mayhem are going to be featured prominently this season, we hear; among the highlights, no doubt, will be a duet between bassist **Floyd Pepper**, coolest of the cool (well, **Zoot** gives him a good run), and Pearl Bailey.

VICTIM OF LIFE'S CIRCUMSTANCES: New York, N.Y.'s main man, **Delbert McClinton**, was arrested last week in Pennsylvania. The charge? (**Arlo Guthrie** take note) Littering. Seems McClinton was driving from Virginia to Philadelphia, via the Pennsylvania Turnpike, when he saw fit to deposit out the window the wrapper of a candy bar he was chowing down on. The wrapper landed on the windshield of the car following McClinton's, which just happened to have inside it a Pennsylvania state trooper. McClinton paid a \$50 fine and made it on time to his show at Temple University. McClinton's road manager, **Mike Wheeler**, served as the alleged litterer's mouthpiece.

WHA? Dolly Parton and **Neil Young** are embarking on a major U.S. concert tour beginning September 18 at Pine Knob Pavilion in Clarkston, Michigan and winding up at the L.A. Forum October 23-24. Headliner Young is due in Madison Square Garden September 28.

BASEBALL NEWS: Just to show that our hearts were in the right place on the eve of the Yankees' crucial series with the Boston Red Sox, we submit the following picture of four Bronx Bombers, regular guys all, out for a good time. The occasion was **Teddy Pendergrass'** Avery Fisher Hall concert; the place is backstage after all the singing was over. Who do we have here but, from left, the nattily attired **Chris Chambliss**, a smiling **Reggie Jackson**, **Teddy Pendergrass**, **Paul Blair** and **Dominick Scala** (the forgotten Yankee. Scala's the bullpen catcher. Note his misshapen glove hand, the victim of one too many **Goose Gossage** fastballs.) Witness the calm outward demeanor of the Yankee players, who only hours before this picture was taken had dropped yet another game to the lowly Seattle Mariners. These men have without question learned something about losing graciously from scouting the Flashmakers in action. We hope the Yankees forget all they've learned from the Flashmakers when they play the Red Sox. That's an order. Or is it a plea?

SOFTBALL NEWS: No news is good news.

JOCKEY SHORTS: Polydor kicked off a massive subway advertising campaign for **Millie Jackson** (her latest LP is "Get It Out'Cha System") last week with a reception in her honor at that most exclusive of addresses, Track 4 of the Time Square Shuttle. Tuxedoed waiters from Sardi's served champagne, Jackson received a gold album for "System," and the artist also took the controls of one of the trains. And who was that man sprawled out unconscious (adding a little New York scenery to the scene, as it were) on the floor of the train? None other than RW's own assistant r&b editor, **Basil Nias**, demonstrating techniques he apparently learned from the late **Ira Mayer** . . . And who was the man wearing an **Eddie Rabbitt** mask at Ethel Kennedy's house? None other than **Roger Mudd** of CBS . . . **Bonnie Bramlett** duets with **Jimmy Hall** (not Wet Willie's singer of the same name) on "Ain't We A Pair," a cut off **Stillwater's** next, due at the end of September . . . **Gretchen Cryer** and **Nancy Ford's** "I'm Getting My Act Together And Taking It On The Road" played its 100th performance at the Public Theatre recently. The principals are now in the studio recording the soundtrack (label affiliation still in negotiation) with **Edward Kleban**

(Continued on page 107)



Holy Cow!!



Epic/Cleveland International recording artist **Meat Loaf** recently presented New York Yankee announcer **Phil "The Scooter" Rizzuto** with a platinum album for Meat Loaf's "Bat Out Of Hell" lp. The award was given in appreciation of Rizzuto's narration which highlights "Paradise By The Dashboard Light," Meat Loaf's current single. The presentation was made at Yankee Stadium prior to the Yankee's game with the California Angels. Pictured in the dugout are, from left: Meat Loaf; **Jim Steinman**, composer of Meat Loaf's songs; **Stan Snyder**, vice president, Cleveland International Records, and **Phil Rizzuto**.

Phonogram Ups McDaniel

■ **CHICAGO**—Jay McDaniel has been appointed national promotion manager, singles, for Phonogram, Inc./Mercury Records, it was announced by Charles Fach, executive vice president/general manager of Phonogram, Inc.

McDaniel, who previously was national singles promotion, secondaries, for Phonogram/Mercury, will be dealing with all Top 40 formatted stations nationally. He will work closely with **Jim Sotet**, national album promotion manager.

McDaniel joined Phonogram/Mercury in March of this year as local promotion manager for the Carolinas. In August, he joined the national office as national singles promotion, secondaries. Before joining Phonogram, he had an extensive background in radio, including



Jay McDaniel

program director of WAIR in Winston-Salem, North Carolina, program director of WMFJ in Daytona Beach, Florida and music director of WTOB in Winston-Salem.

Reed to Casablanca



Neil Bogart, president of Casablanca Records and Filmworks, has announced the signing of singer **Jason Michael Reed**. His first album for the label is scheduled for fall release. Shown at the signing, from left: Reed; producer **Simone Soussan**; Bogart, and **Al Davies**, manager.

Radio Replay

By NEIL McINTYRE



■ For football teams the exhibition season is over and the same is true for radio. It's the last quarter of the year, which should create the strongest competition. Radio's season lasts all year, but sometimes the whole season comes down to one game, ratings. Radio program directors are the coaches of this sport of entertaining, and must be prepared to give the radio fans the right music game plan to keep them listening throughout this final quarter, and make them the real winners, along with the best team in town. The terminology for events that happen during a football game can also find their place during a broadcast day. The radio PD is a victim of down-and-outs, interference, traps, and in general a number of catch-you-off-guard plays. Barring too many penalties and blocked punts, you should be able to rally your team with super music sweeps, and pick up extra points at the end of the fourth quarter. As you ready your defense against the opponents, and hope that your line-up is good enough to score in the book (both ratings and pocket), remember, if football is a game of inches then ratings are a game of tenths.

HERE WE GO AGAIN: If the listening audience had the same habits as the radio stations, the industry would be in some trouble. Imagine the listeners changing what they liked in the way of radio entertainment as much as those who run the radio stations change formats within such a short period of time. The listener could be just starting to like it about the time the sound is shut off. How long does it take to become a popular music station? If I knew the answer to that one, I would have retired years ago, but I don't know because the fair test of a format seems to vary depending on the market size and the amount of competition.

The turnover of formats and thus the audience in some major markets in the last year has been very high. It must also be rather confusing to the listeners who are just learning to accept one style of radio station and then all of a sudden it changes into something else. The stations that continue to dominate the major markets are those which have been doing the same thing for long periods of time. No one is suggesting that a radio station stick with a type or style of format that is not making it after some fair period of time as a test. I would think that at least a year or year and a half should be a minimum energy and time investment that a station should give. Programming is not the only problem area during the format changes; the sales departments have spent a lot of time convincing the buyers to buy what the station is doing, and must turn the story around, not an easy assignment for the best of sales people.

As radio stations change their formats, it seems more than likely they go for something that's already been done or in some cases a style of music programming that was tried before at the same station. There is a lack of innovation in design of formats and in recent years very little that's new has appeared. Most of the changes are within the old structure of the format, with the emphasis being put on the music and how it tested out.

Change for the sake of change is too common at radio stations. If the ideas for the format and the presentation have been well thought out, and are what the management believes could be a success, then give the audience and the staff at the radio a break; stick with it for a long enough period of time to find out if it's a success.

MORE DREAM TEAMS: The following entries of on air personalities are the wishful thinking of three people. If you have a dream team line-up, send it in. **Jack Nantais** of Housetop Records has a team that consists of a 6 a.m.-10 a.m., **O'Brien & Gary**, WTAE/Pittsburgh; 10 a.m.-2 p.m., **Scott Muni** WNEW-FM/New York; 2 p.m.-6 p.m., **Don Imus** WHK/Cleveland; 6 p.m.-10 p.m., **Arnie (Woo Woo) Ginsburg**; 10 p.m.-1 a.m., **Bruce Morrow**; 1 a.m.-6 a.m., **Terry McGovern** or **Reg Cordic**.

John E. Douglas of WGOW/Chattanooga submits the following dream team: 6 a.m.-10 a.m., **The Greaseman**, WAPE/Jacksonville; (Continued on page 112)

RADIO REVIEW

Star Trak: An Insider's Look at Music

By NEIL McINTYRE

(To better serve the needs of program directors and the radio industry, Record World is presenting a series of reviews by radio director Neil McIntyre of available syndicated programs. The following is the third in this series.)

■ Star Trak is a 90-second program that is presented by Westwood One, and features Candy Tusken as the reporter. There have been many programs featuring as content rock news and interviews, but few have been as successful as Star Trak. For those radio stations on a tight budget, this program is provided free to stations on a barter basis. The radio stations have the option to present the program themselves using local facilities, but the majority of the clients take the program with Candy Tusken as the voice. Candy gives these stations an added air voice, and is smooth in her delivery, and over a period of time doing the program has developed a strong association

with Star Trak in the audience's mind.

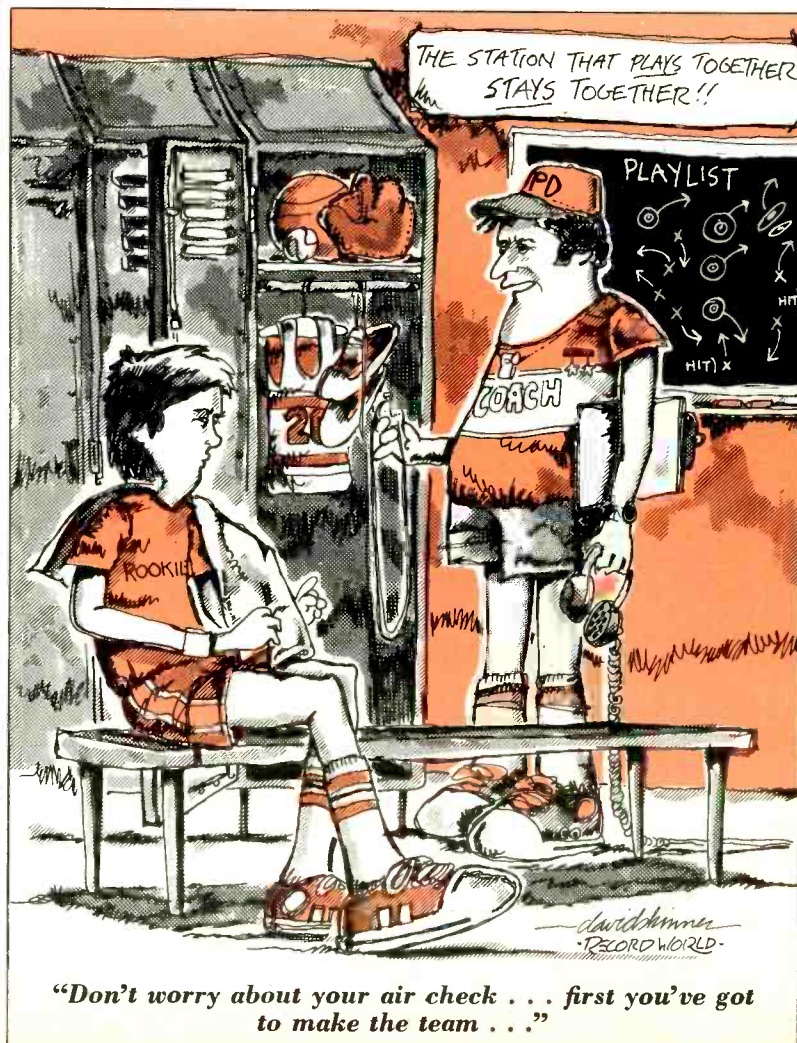
Interviews

Her interviews with popular artists are the highlight of the show, bringing interviews with people in the entertainment business that would not be obtainable in many markets. Over 130 stations currently carry Star Trak weekly, and ratings show a strong number of listeners between 12-34.

Flexibility

Star Trak is a feature that can help a normal newscast sound like the inside track to information about rock stars and items that are of concern to those interested in pop culture. The interviews can be used to the advantage of the radio station either as part of newscasts or as special programs within the body of music shows. With the trend of recording artists using movies as a vehicle for performing and the number of sound-

(Continued on page 27)



Singles Gaining at AOR Stations

(Continued from page 3)
more adds one week than the new Boston album, Daryl Hall & John Oates' "It's A Laugh," Linda Ronstadt's "Back In The U.S.A." and Boston's "Don't Look Back."

From a programmers' point of view, Burch added, "You can only play one song at a time and although I'm not overly conscious of programming singles, over the last couple of years myself and a lot of programmers have been just concerned with finding one good song."

Mike Harrison, the editor of Goodphone Weekly, observes a side trend in that "AOR radio right now is playing more 45s while Top 40 is doing more album tracks. The whole industry is coming to a 'tracks consciousness' where the stations today deal with songs. Albums and singles are record company terms."

Many record companies have recognized this trend and gear their promotions in that vein. Harrison noted that too, referring to the "new science of record

promotion aimed at herding stations to a particular track—focused marketing."

Jon Scott, national AOR promotion director for ABC, concurs with the fact that "stations don't care if it's a 45 or a 33 as long as it's good music." But nevertheless, to garner more radio attention, Scott has exploited the willingness of AOR programmers to add singles by releasing a variety of 45s on 12-inch discs including Steely Dan's "Josie" and Tom Petty's "Listen To Her Heart."

CHUM-FM co-music director Nancy Krant agreed with Scott in that stations will tend to play singles by performers that are considered "image artists." Scott stressed that AORs still maintain that basic "instinct to beat AM radio. If it's a good track they'll play it. They are more interested in the image versus the fact that it's a single pressing."

Phonogram's national AOR director Jim Sotet terms modern AORs as "top track radio" and

Columbia's director of special projects Mike Pillot corroborated that observing an interesting development during his visits to stations around the country: "Whenever I go into a radio station with an album, the first thing they often want to know is which track is the single for programming."

Advance Singles

John Gorman, program director of one of the country's most successful AORs, WMMS-FM/Cleveland, admitted that WMMS plays a considerably increased amount of singles because much of the

local product that the station airs comes in on 45s and because "if you get a single in advance of an album you'd be crazy not to go on it." In addition, oftentimes the B-side of a single is a song never to be released in lp form. Gorman added that the singles situation works both ways for stations and record companies, the station can get an advance and more often than not, the label can "check the reaction to the 45, see if it floats and get a good idea of how to approach the upcoming album."

'Star Trak' (Continued from page 26)

tracks that have been produced using music from rock artists, this will continue to increase the number of people available for interviews on Star Trak. As the public witness their favorite artists moving into the movies, they'll be interested in knowing how this will change their lifestyle, and using past performance as an example, I'm sure Candy

Tusken will be there giving the audience the interviews and the news of the rock entertainers that have gone beyond music.

For more information on Star Trak, contact the president of Westwood One, Norman Pattiz, at (213) 479-7713 or write to Westwood One, 10960 Wilshire Blvd. Suite 902, Los Angeles, Calif. 90024.

"EARTH" Calling All Stations!

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RECORD WORLD DISCO

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ RECOMMENDED ALBUMS: "Anikana-O," the "new" Kongas album on Salsoul, is actually based on material originally released four years ago on the very first Kongas album from Barclay Records in France. Though the original lp had a certain underground success—I still remember it as a highlight of early parties at David Mancuso's Loft—and it surfaced again as an import after the "Gimme Some Loving" album hit big. The Salsoul release is so totally restructured that it deserves to be approached as a new piece of work. The album's original producer, Jean Claudel, is still credited here, but clearly it's mixer Tom Moulton who's responsible for this remarkable transformation. He's dropped all but five of the original 12 cuts, reworking and expanding them with additional drum work by Sigma Sound's Larry Washington and others until they explode with an energy and vitality only hinted at in the earlier versions. Of the original group, pictured on the back cover here, Jean-Marc Cerrone is the most prominent today and Alec Costandinos, whose credits on the first album read R. Rupen, co-wrote the two longest tracks, but Moulton takes their work and runs with it beautifully. The sound is Afro-European, much like early Barrabas—those gruff male leads, jungle percussion and haunting chants—with some echoes in the "Point Zero" segment of the Voyage album: back-to-the-roots disco, recalling a period when all the best music had a wild, joyous, tribal dance spirit. Every cut here is fine, but the title tune, "Anikana-O" (10:14) and "Jungle" (5:55) stand out for their tough vocals and intense chants. One of the most extensive remix jobs of the year, this is also a welcome revival for what might have been a lost record.

It's been more than a year and a half since Loleatta Holloway's

last album—too long for those of us enamored with her wonderfully textured, big, gutsy voice (though her guest appearance on the Salsoul Orchestra's "Run Away" kept us satisfied for a time)—and if her new release, "Queen of the Night" on Gold Mind, doesn't quite live up to the great expectations developed since then, well, we'll take what we can get—and make the best of it for now. The best of it in this case is a pair of tracks that lead off each side of the album: "Catch Me on the Rebound" (6:10), co-written, arranged and produced by Norman Harris in the style to which we've been accustomed—tight, driving Philly soul propelled by Holloway's spunky, witty always-on-target vocals—with a terrific sports metaphor twist to the lyrics, this one's as perfect and timeless as the First Choice classics or the best of Holloway's last album; and "I May Not Be There When You Want Me (But I'm Right On Time)" (7:35), the one already getting most of the disco action, written and produced by Bunny (Continued on page 109)

Disco File Top 20

SEPTEMBER 16, 1978

- 1. YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**
SYLVESTER—Fantasy (disco disc)
- 2. IN THE BUSH/KEEP ON JUMPIN'**
MUSIQUE—Prelude (disco disc/lp cuts)
- 3. BEAUTIFUL BEND**
MARLIN (entire lp)
- 4. INSTANT REPLAY**
DAN HARTMAN—Blue Sky (disco disc)
- 5. THINK IT OVER/WARNING—DANGER**
CISSY HOUSTON—Private Stock (lp cuts)
- 6. VICTIM**
CANDI STATON—WB (disco disc)
- 7. HOT SHOT**
KAREN YOUNG—West End (disco disc)
- 8. LET'S START THE DANCE**
BOHANNON—Mercury (lp cut)
- 9. I'M A MAN**
MACHO—Prelude (lp cut)
- 10. PLEASURE ISLAND**
PAUL JABARA—Casablanca (lp cut)
- 11. DO OR DIE/FAME**
GRACE JONES—Island (lp cuts)
- 12. BOOGIE OOGIE OOGIE**
A TASTE OF HONEY—Capitol (disco disc)
- 13. STARCROISIN'/FANCY DANCER/THIS SIDE OF MIDNIGHT**
GREGG DIAMOND'S STARCROISER—Marlin (lp cuts)
- 14. YOU GOT ME RUNNING**
LENNY WILLIAMS—ABC (disco disc)
- 15. RHYTHM OF LIFE**
AFRO-CUBAN BAND—Arista (disco disc)
- 16. DANCING IN PARADISE**
EL COCO—AVI (disco disc)
- 17. MISS YOU**
ROLLING STONES—Rolling Stones (disco disc)
- 18. LET THEM DANCE**
D.C. LaRUE—Casablanca (disco disc)
- 19. MR. DJ YOU KNOW HOW TO MAKE ME DANCE**
GLASS FAMILY—JDC (lp cut)
- 20. YOU AND I**
RICK JAMES—Gordy (disco disc)

DISCOTHEQUE HIT PARADE

(Listings are in alphabetical order, by title)

INFINITY/NEW YORK

DJ: Jim Burgess

- BEAUTIFUL BEND**—Marlin (entire lp)
HEAVEN—Gibson Brothers—TK (disco disc, not yet available)
I GOT DANCING IN MY FEET—Laura Taylor—TK (disco disc)
I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
IN THE BUSH/KEEP ON JUMPIN'/SUMMER LOVE—Musique—Prelude (lp cuts/disco disc)
LET'S START THE DANCE—Bohannon—Mercury (lp cut)
STARCROISIN'/FANCY DANCER/ARISTA VISTA/THIS SIDE OF MIDNIGHT—Gregg Diamond's Starcruiser—Marlin (lp cuts)
WARNING—DANGER/THINK IT OVER—Cissy Houston—Private Stock (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

INFERNO/NEW YORK

DJ: Rene Hewitt

- ANIKANA-O**—Kongas—Salsoul (lp cut)
BURNIN'—Carol Douglas—Midson (lp cut)
HOT SHOT—Karen Young—West End (disco disc)
I'M A MAN—Macho—Prelude (lp cut)
IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (disco disc)
LAW AND ORDER—Love Committee—Gold Mind (disco disc)
LET'S START THE DANCE—Bohannon—Mercury (lp cut)
LOVE SHADOW/STANDING IN THE SHADOW OF LOVE/FIRE—Deborah Washington—Ariola (lp cuts)
MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

CELEBRATION/BOSTON

DJ: Joe Iantosca

- BEAUTIFUL BEND**—Marlin (entire lp)
DANCING IN PARADISE—El Coco—AVI (disco disc)
FANCY DANCER/ARISTA VISTA/STARCROISIN'/THIS SIDE OF MIDNIGHT—Gregg Diamond's Starcruiser—Marlin (lp cuts)
HOT SHOT—Karen Young—West End (disco disc)
I'M A MAN—Macho—Prelude (lp cut)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (disco disc)
PLATO'S RETREAT—Joe Thomas—TK (disco disc)
VICTIM—Candi Staton—WB (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

THE HUNT & THE CHASE/INDIANAPOLIS

DJ: Mark Multmark

- BEAUTIFUL BEND**—Marlin (entire lp)
CATCH ME ON THE REBOUND/I MAY NOT BE THERE WHEN YOU WANT ME—Loleatta Holloway—Gold Mind (lp cuts)
I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (disco disc)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
LET'S START THE DANCE—Bohannon—Mercury (lp cut)
MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
MR. DJ YOU KNOW HOW TO MAKE ME DANCE—Glass Family—JDC (lp cut)
THINK IT OVER—Cissy Houston—Private Stock (disco disc)
VICTIM—Candi Staton—WB (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy

DISCO'S DYNAMIC DUO
 TWO LPS YOU CAN'T AFFORD TO MISS!

BEAUTIFUL BEND
 Boris Midney, the force behind the international success of USA/EUROPEAN CONNECTION, is back, and he's moving in a totally new musical direction... with **BEAUTIFUL BEND**.
 Produced by Boris Midney for Mesound Productions.

GREGG DIAMOND'S STARCROISER
 Gregg Diamond, the man who brought you "Bionic Boogie" (Risky Changes), and Andrea True's "More, More, More" now gives you his best yet... **STARCROISER**.
 Produced by Gregg Diamond and Godfrey Diamond for Diamond Touch Productions, Ltd.

MARLIN
 Distributed by TK

TK RECORDS
 The Company that keeps you on the dance floor.

IKE & TINA STRIKE AGAIN

"Airwaves"

A New Album

That's Going

Right Where

The Title Suggests.

On.

United Artists

Records & Tapes



UA

OUR BULLETS MEAN BUSINESS!

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

Our Bullets mean business!

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

You can count on us because we count on facts.



RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS

THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC WFIL
WICC WIFI WKBW WPEZ WPGC WPRO-FM
WQAM WRKO WTIC-FM WVBF KDON KFRC
KYA V79 Y100 13Q Z104 96X 99X

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Donna Summer

Extras: Simon & Taylor
Diana Ross/M. Jackson
Hall & Oates
Ambrosia
B. Streisand
Steely Dan

LPCuts: Foreigner (Double)

Also Possible: Wings
Captain & Tennille
Dan Hill
Bruce Springsteen
Funkadelic
Dr. Hook
Barry Manilow
Karen Young
Peter Brown

Last Week: This Week:

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

Adds: Donna Summer
Dr. Hook

Extras: Steely Dan
Michael Johnson
Captain & Tennille
Foxy
Hall & Oates
Gino Vannelli
Alicia Bridges

LPCuts: Foreigner (Double)

Also Possible: Crystal Gayle
ARS
Billy Joel
Dan Hill
Eric Carmen
Raydio
Clout

Last Week: This Week:

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

Adds: Rolling Stones
Billy Joel

Extras: Meatloaf
Ambrosia
Hall & Oates

LPCuts: Foreigner (Double)

Also Possible: Dan Hill
Simon & Taylor
Styx
Donna Summer
Stephen Bishop
Michael Johnson
Stonebolt
Michael Henderson
Meco
Dolly Parton

Hottest:

Rock:

Ambrosia

Adult:

David Gates

R&B Crossovers:

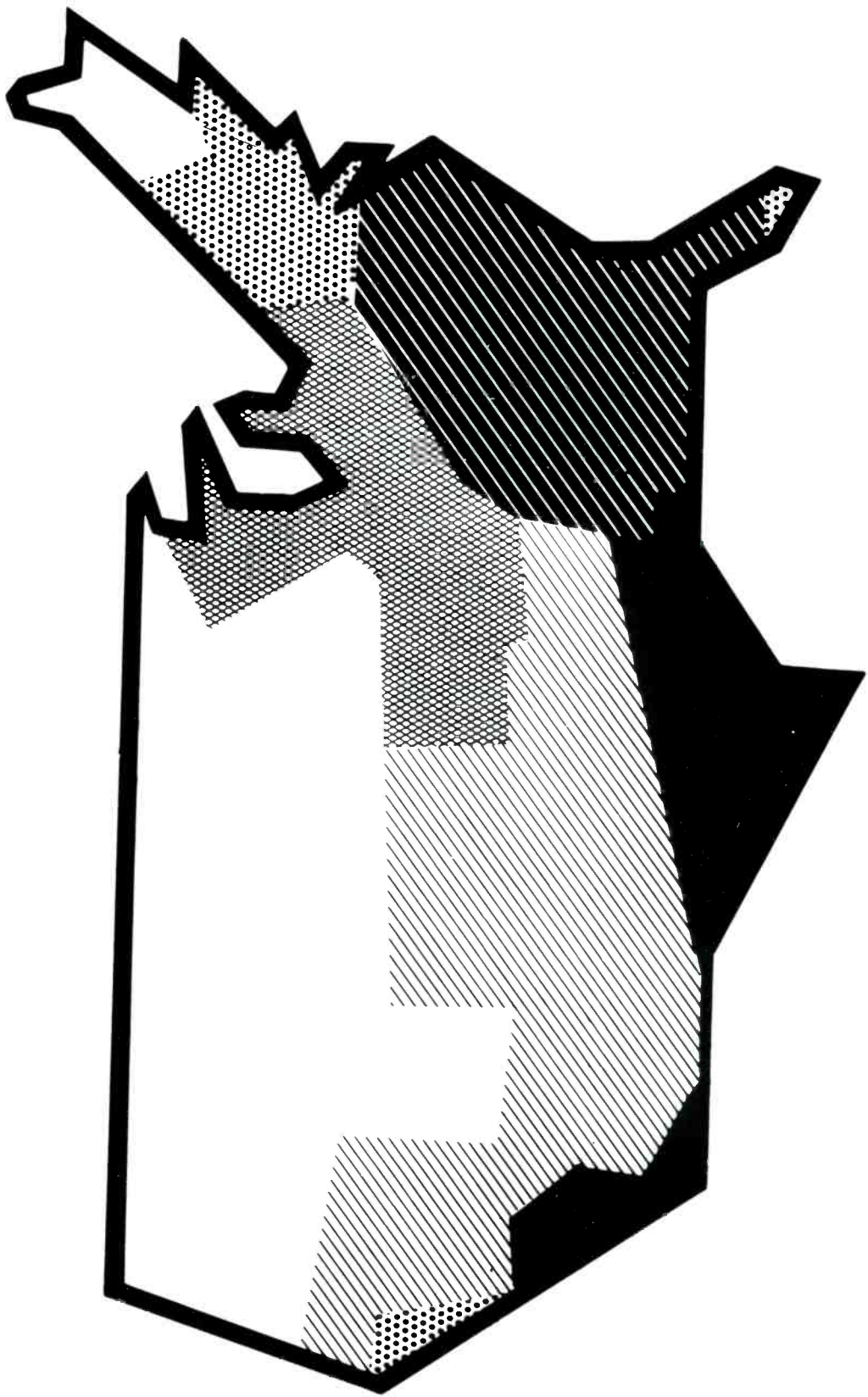
Funkadelic

September 16, 1978
Pullout Section

RECORD WORLD

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



HOT ADDS

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

Most Added Records at Major Markets:

| | |
|---------------------------------------|----|
| Donna Summer (Casablanca) | 16 |
| The Who (MCA) | 13 |
| Rolling Stones (Rolling Stones) | 13 |
| Ambrosia (Warner Bros.) | 11 |
| Billy Joel (Columbia) | 8 |
| Styx (A&M) | 8 |
| Gerry Rafferty (UA) | 8 |

Most Added Records at Secondary Markets:

| | |
|---|----|
| Ambrosia (Warner Bros.) | 14 |
| Styx (A&M) | 13 |
| Daryl Hall & John Oates (RCA) | 13 |
| Donna Summer (Casablanca) | 11 |
| Rolling Stones (Beast) (Rolling Stones) | 10 |
| The Who (MCA) | 10 |
| Billy Joel (Columbia) | 9 |
| Gerry Rafferty (UA) | 9 |

Most Added R&B:

| | |
|--|----|
| Ashford & Simpson (Warner Bros.) | 11 |
| Jacksons (Epic) | 10 |
| Barry White (20th Century Fox) | 10 |
| Diana Ross/Michael Jackson (MCA) | 8 |
| Sylvers (Casablanca) | 8 |
| Holloway & Sigler (Gold Mind) | 7 |
| Funkadelic (Warner Bros.) | 6 |
| Switch (Gordy) | 6 |
| Whispers (Solar) | 6 |
| Betty Wright (Alston) | 6 |

Most Added Country:

| | |
|---------------------------------------|----|
| Mel Tillis (MCA) | 56 |
| Margo Smith (Warner Bros.) | 51 |
| Barbara Mandrell (ABC) | 48 |
| Tom T. Hall (RCA) | 31 |
| Kenny Rogers & Dottie West (UA) | 30 |
| Gene Watson (Capitol) | 26 |
| Donna Fargo (Warner Bros.) | 25 |

ACTION MUSIC

By CHRISTY WRIGHT

■ **Gerry Rafferty (UA)**. Rafferty is continuing with more good moves and is still pulling in stations this week. Moves are 12-7 94Q, 32-29 99X, HB-29 WKBW, 19-16 WRKO, 25-20 WQXI, 34-24 WLAC, 30-25 WZZP, 37-30 KSLQ, 32-27-KXOK, 27-24 Q102, 24-20 KSTP, 30-24 WTIK, 16-13 B100, 24-20 KJR, 34-29 KLIF, 22-17 WVBF, 21-17 KGW, 26-19 KILT, 23-20 KCPX, 26-23 KTOQ, 16-13 WJBQ, 19-16 KKO, 23-18 WEAQ, 19-16 WGUY, 14-11 KHFI, 28-21 KAKG, 30-26 KIMN, 20-16 WCGQ, HB-26 WICC, 9-7 KXX106, 24-18

WANS, 25-20 WSPT, 20-15 KFYZ. Adds are CKLW, BJ105, WRJZ, WBBF, KAAV.



Rolling Stones

■ **Who (MCA)**. Our Powerhouse Pick from last week is really coming through with more station adds this week and is taking good jumps on stations everywhere. Adds were WPEZ, WPGC, WHBQ, 94Q, WVBF, KIMN, WRFC, WSGA, WBBF. Moves are HB-30 WKBW,

19-15 13Q, HB-22 KFRC, 21-14 WLAC, 23-20 WZZP, 20-17 WGCL, 29-26 WDRQ, 28-25 CKLW, 25-23 KSLQ, 35-32 KXOK, 22-17 Q102, 30-26 WNOE, HB-24 B100, 22-14 KBEQ, 30-24 KTOQ, 25-21 WGUY, HB-22 KHFI, HB-26 KUHL, HB-29 WBSR, 31-27 KXX106 WANS, 22-19 WSPT, HB-26 KKLS.

■ **Rolling Stones (Rolling Stones)**. This one looks

as though it is going to be a very successful follow up to their last single with even more adds coming in this week. Adds are KYA, WQXI, 94Q, WDRQ, KSLQ, KDWB, WZUU, WZZP, WNOE, WGUY, KKO, KNOE-FM, WAUG, KSLY, WAAY, KKLS. Moves are 10-5 WHBQ, 27-23 WRKO, 32-29 Q102, HB-29 WPGC, 36-31 KCBQ, HB-25 KHFI, 36-25 KAKC,



Barry Manilow

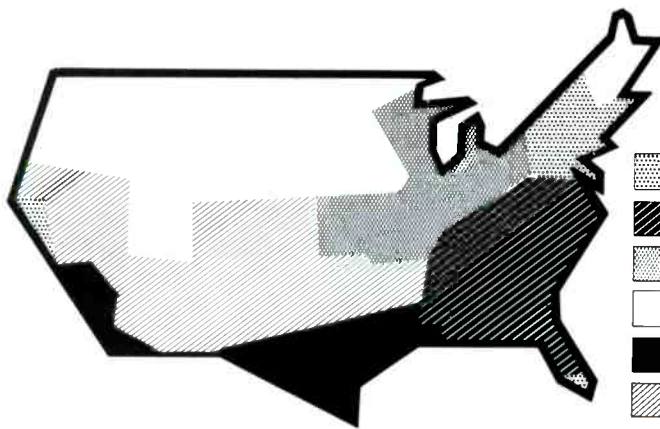
HB-28 WAGQ, and is on 99X, WLAC, WTIK, WEAQ, B100, Z93, KFRC, WCAO, WVBF, KING, KJR, CKLW, KTOQ, WSPT, WANS-FM, WBBQ, KXX106, WSGA, WFLB, WAVZ, KIIS-FM, KCPX.

■ **Donna Summer (Casablanca)**. This record had a good start on the east coast and in the south but this week it is spreading to all parts of the country. Adds for this week were WCAO, KILT, WIFE, Y100, 96X, WPGC, WQXI, WZZP, KSTP, WTIK, KAKC, KNOE-FM, WWKX, WSGA, WCGQ, and is already on WRKO, Z93, WLAC, WNOE, WFI, KFI.

■ **Barry Manilow, "Ready To Take A Chance Again" (Arista)**. This song really racked up the adds on stations in its first week of release. Some stations went on it from the "Foul Play" soundtrack album even before it was released. Adds this week are WKBW, WRKO, KLIF, WICC, KBEQ, KJRB, KNOE-FM and was already on KYA, WTIK.

TPLACE ket Playlists

areas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPX KDWB KFYP KGW KING, KJR KJRB
KKLS KKXL KKOA KLEO KSTP KTOQ

RW V

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

RW VI

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

Tendency:

Pop sounding records, late on R & B cross-overs, consider Country crossovers semi-early, react to influence of 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 |
| 3 | 2 | Olivia Newton-John |
| 5 | 3 | Exile |
| 2 | 4 | Foreigner |
| 6 | 5 | Chris Rea |
| 7 | 6 | LRB |
| 8 | 7 | Travolta & Newton-John |
| 11 | 8 | Nick Gilder |
| 13 | 9 | Anne Murray |
| 10 | 10 | Earth, Wind & Fire |
| 12 | 11 | Kenny Loggins |
| 14 | 12 | A Taste of Honey |
| 15 | 13 | Gerry Rafferty |
| 19 | 14 | Boston |
| 4 | 15 | Andy Gibb |
| 21 | 16 | Robin Gibb |
| 18 | 17 | Captain & Tennille |
| 17 | 18 | The Kinks |
| 24 | 19 | John Paul Young |
| 25 | 20 | The Who |
| 22 | 21 | Crystal Gayle |
| 27 | 22 | Bob Seger |
| 26 | 23 | Steely Dan |
| 9 | 24 | Rolling Stones |
| Add | 25 | Paul Davis |
| Ex | 26 | David Gates |

Adds: Linda Ronstadt
Rolling Stones
Heart

Extras: Michael Johnson
Rupert Holmes
Hall & Oates
Billy Joel

LP Cuts: Foreigner (Double)
Chris Rea (Benny Santini)

Also Possible: Stonebolt
Dan Hill
Wendy Waldman
Bruce Springsteen
Clout
Aerosmith
Gino Vannelli
Styx

Last Week: This Week:

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

Adds: Donna Summer
Heart
Styx

Extras: Hall & Oates
Rolling Stones
McCrarys
John Paul Young
Dolly Parton

LP Cuts: Bee Gees & Peter Frampton
(Sgt. Pepper)
Foreigner (Double)
John Travolta (Grease)

Also Possible: Village People
Crystal Gayle
Dan Hill
Ambrosia
Bruce Springsteen
Paul Davis
Wings
Diana Ross

Last Week: This Week:

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

Adds: Billy Joel

Extras: Hall & Oates
Ambrosia
The Kinks
Steely Dan

LP Cuts: None

Also Possible: Cheryl Ladd
Barry Manilow
D. Ross/M. Jackson
Dan Hill
Wings
Aerosmith
David Gates
Donna Summer
Stephen Bishop

Hottest:

Country Crossovers:

Dolly Parton

Teen:

None

LP Cuts:

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

Looks, acts and most definitely feels like a hit...

"How Much I Feel"^(WBS 8640)

The unmistakable sound of an outright smash single from
Ambrosia



From the Ambrosia album *Life Beyond L.A.*
Produced by Freddie Piro & Ambrosia
On Warner Bros. Records & Tapes BSK 3135



NOW IN ORBIT JEFFERSON STARSHIP

"CRAZY FEELIN'" B/W "LOVE TOO GOOD"

FB-11374



The THIRD Smash Single
From JEFFERSON STARSHIP'S
Platinum Album "EARTH"

BXL1-2515

Produced by Larry Cox and Jefferson Starship

GRUNDT
RECORDS

Manufactured and distributed by RCA Records

Keith

MCA RECORDS

Software Technology

By LEONARD FELDMAN

■ **DIRECT-TO-DISC RECORDINGS:** Audio buffs are enthusiastically purchasing what, on the surface at least, seems to be a new kind of record. It's called direct-to-disc recording, and those of us who have studied the history of the phonograph record and its manufacture are a bit amused by the notion that direct-to-disc recordings are a new kind of software technology. Actually, everything that was ever recorded and pressed on shellac (in the days of 78 rpm discs) and vinyl, at least up until shortly after World War II, was a direct-to-disc recording.

It was in the early 1950s that recorded performances first began to be transcribed onto magnetic tape. The process of multi-track recording has grown ever more sophisticated in the intervening years. Now, individual performers are "assigned" to one or more tape recording tracks in a 16-track, 24-track or even a 32-track recording studio. The individual performances can be "sweetened" or equalized, edited, re-recorded until each track's musical content is just what the record producer (and, hopefully, the recording artist) wants it to be. Further sonic doctoring can be done in the mix-down—the process whereby all the tracks are mixed together in what is hoped will be a final, musically satisfying master tape. It is this tape that is then used to cut the master lacquer disc, from which record stampers are ultimately made.

None of this was possible before the advent of tape recording. In the early days, the performers had to assemble at one time, do their thing straight through and hope for a good performance. If there were goofs in the performance, you had to do the whole thing over again—until you got it right. There is no way of editing a record groove. Well that, believe it or not, is what the "new" direct discs are all about. A master lacquer is cut from an actual performance, with no intervening tape recording process. Why should anyone want to go back to this archaic recording method? For several reasons. Chief among them is the inherent limitation of the magnetic tape recorder. Despite its great advances over the last three decades, the tape recorder still cannot accept the full dynamic range (difference between the loudest louds and the softest softs in a musical performance) of a live performance. The loudest musical passages will saturate the tape (causing distortion), while the very softest musical movements will be buried beneath the tape's residual noise or hiss. Furthermore, every time the recording engineer dubs from one tape to the next, in the course of mixing down for the final master, a bit of tape noise is added in the process. So, to keep things within the capabilities of the tape, a good deal of compression has to be added (making the louds less loud and the softs a bit louder). Then too, even the very best tape recordings introduce levels of distortion that audiophiles can't tolerate.

A few years ago, Sheffield Records came up with the idea of eliminating the tape intermediate process altogether, and the first modern direct-to-disc record appeared. It was a smash hit, at least amongst the knowing audio fraternity members. There followed the formation of several small record companies, here and abroad, who began introducing their own direct-to-disc recordings. Crystal-Clear was one, Audio-Technic was another (they handle several labels from overseas), and Discwasher introduced some under the Denon label (from Japan).

The typical direct-to-disc recording (if you can find any in record stores) carries a suggested price of around \$15.00. There are many reasons why direct-to-discs have to sell for more than twice the price of a mass-produced conventional disc. The first one is obvious from what we've already said. Having to do numerous "takes" of a live performance, with all performers on hand at the same time, can be costly, both in studio time and musician's time. But there's much more to it than that. To maintain the top-notch playback from these discs, every part of the process has to undergo much greater quality control than is typically applied to mass-produced discs. If the master lacquer disc cut during the first live performance is flawed in any way physically, the performance has to be done again—even though musically it may have been first rate the first time. The metal stamper which is created from the original lacquer has to be perfect, too. And, whereas you can make an endless number of stampers from a master-tape-to-lacquer-cut process, you may end up with only one or two master lacquer discs at a direct-to-disc session and each of



Shown above is one of the latest direct-to-disc recordings available from Discwasher, Inc. "Intensive Care" features Paul Smith on piano, Ray Brown on bass and Louie Bellson on drums. List price on the album is \$14.50.

those lacquers can only be used for a limited number of stampers. Since a stamper may be good for only a few thousand final discs (direct-to-disc companies will discard a stamper the moment it begins to show signs of wear or deterioration), the most you can hope to get out of a single release is, perhaps, 100,000 final saleable discs. Not much chance of a "gold record" award with these discs!

Upon first hearing a direct-to-disc recording played back over a top-notch high fidelity component system, the differences between it and a conventional disc are immediately apparent, even to the untrained listener. Instruments seem to stand out better in the stereo sound field. There is noticeably less surface noise and the extremes of loudness and softness are hard to believe. In fact, some of the musical passages are so heavily recorded that it takes a top-grade phono cartridge and turntable system to really "track" some of the more heavily modulated record grooves. Only the very best grades of pure vinyl are used in making these discs, but, of course, if they are mishandled or allowed to collect dirt and dust they will begin to sound no better than ordinary records.

Since recording in real-time places definite limitations on both the recording artist and the recording engineer, many studios are now looking ahead to the day when the tape intermediate process can be used without imposing the limitations on recorded quality that it now does. That can happen if tape recording goes "digital." In digital tape recording, the earlier limitations of dynamic range and distortion are gone, and dub after dub can be made from a master digital tape recording without adding noise. Editing will once more be possible, as will multi-track recording, with all its benefits. Yet, according to those who should know, a digital tape recording used to "master" a disc should be able to produce records with the same high quality as are now made using the direct-to-disc method.

'Bish Bash'



To celebrate the release of ABC recording artist Stephen Bishop's new album, "Bish," the label held a party at Union Station in Los Angeles. Pictured here at the bash are, from left: Lou Galliani, national director of field activity, ABC; Jon Scott, national director of album promotion, ABC; Marvin Deane, national director of MOR, trades, and secondaries, ABC; Gary Davis, vice president of promotion and artist development, ABC; Stephen Bishop; John Young, national director of marketing administration, ABC; Steve Diener, president, ABC; Trudy Green, Bishop's manager; Dino Barbis, national director of artist development, ABC.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

| | | | |
|---|----|--|-----|
| ALL I SEE IS YOUR FACE M. McCauley & F. Mollin (Welback, ASCAP) | 38 | LIGHTS R. T. Baker (Weed High Nightmare, BMI) | 63 |
| ALMOST LIKE BEING IN LOVE B. Maher & S. Gibson (United Artists, No licensee) | 57 | LIVINGSTON SATURDAY NIGHT Norman Putnam (ABC/Dunhill/Unart, BMI) | 65 |
| AN EVERLASTING LOVE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI) | 9 | LONDON TOWN Paul McCartney (MPL/ATV, BMI) | 72 |
| A ROLL 'N ROLL FANTASY R. Davies (Davray, BMI) | 42 | LOVE IS IN THE AIR Vanda & Young (Edward B. Marks, BMI) | 24 |
| BACK IN THE U.S.A. Peter Asher (Arc, BMI) | 28 | LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER) Gary Klein (Just Over The Bridge/Diana, BMI) | 33 |
| BADLANDS J. Landau & B. Springsteen (Bruce Springsteen, ASCAP) | 62 | LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI) | 15 |
| BEAST OF BURDEN The Glimmer Twins (Colgems-EMI, ASCAP) | 48 | LONG HOT SUMMER NIGHTS M. Flicker (Irving/Moon & Stars, BMI) | 92 |
| BLAME IT ON THE BOOGIE Sylvester Leroy (Global, ASCAP) | 87 | LOVE BROUGHT ME BACK D. J. Rogers (Circle R., ASCAP) | 97 |
| BLUE COLLAR MAN (LONG NIGHTS) By Group (Almo/Stygian Songs, ASCAP) | 76 | MAC ARTHUR PARK Giorgio Moroder & Pete Belotte (Canopy, ASCAP) | 55 |
| BOOGIE OOGIE OOGIE (Fonce & Larry Mizell (Conduive/On Time, BMI) | 2 | MACHO MAN Jacques Morali (Can't Stop, BMI) | 64 |
| BRANDY Thom Bell (Mighty Three, BMI) | 80 | MAGNET AND STEEL Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP) | 13 |
| BROUGHT UP IN NEW YORK (BROUGHT DOWN IN L.A.) David Wolfert (Koppelman-Bandier/Paulanne, BMI) | 99 | MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP) | 7 |
| CHANGE OF HEART Carmen (Camex, BMI) | 83 | NEW ORLEANS LADIES Leon S. Medica (Break of Dawn, BMI) | 74 |
| CLOSE THE DOOR Kenneth Gamble & Leon Huff (Mighty Three, BMI) | 31 | OH DARLING George Martin (Maclen, BMI) | 37 |
| COME TOGETHER Jack Douglas & George Martin (Maclen, BMI) | 36 | ONE NATION UNDER A GROOVE George Clinton (Malbiz, BMI) | 69 |
| COPACABANA (AT THE COPA) Don Dante & Barry Manilow (Kamakaze/Appoggiatura Camp Songs, BMI) | 43 | PARADISE BY THE DASHBOARD LIGHT Todd Rundgren (Edward B. Marks/Neerland/Peg, BMI) | 49 |
| DANCE (DISCO HEAT) H. Fuqua & Sylvester (Jobete, ASCAP) | 61 | PEGGY SUE Beach Boys (MPL, BMI) | 77 |
| DEVOTED TO YOU Arif Mardin (House of Bryant) | 40 | PRISONER OF YOUR LOVE D. Lambert & B. Potter (Touch of Gold/Crowbeck/Stigwood, BMI) | 89 |
| DON'T LOOK BACK Tom Scholz (Pure Songs, ASCAP) | 16 | RAISE A LITTLE HELL Randy Bachman (Survivor/Top Soil, BMI) | 52 |
| EASE ON DOWN THE ROAD Quincy Jones & Tom Bayler (Fox Fanfare, BMI) | 56 | READY TO TAKE A CHANCE ON YOU B. Manilow & R. Dante (Ensign/Kamikaze, BMI) | 75 |
| FLYIN' Bruce Fairbairn (Squamish/Corinth, BMI) | 82 | REMINISCING John Boyland & Group (Screen Gems-EMI, BMI) | 17 |
| FOOL (IF YOU THINK IT'S OVER) Gus Dudgeon (Magnet/Sole Selling Agent/Interworld, ASCAP) | 20 | RIGHT DOWN THE LINE Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI) | 23 |
| GET OFF Cory Wade (Sherlyn, BMI/Lindseyanne, BMI) | 22 | SHAKE AND DANCE WITH ME Skip Scarborough (Valle-Joe, BMI) | 60 |
| GOT TO GET YOU INTO MY LIFE Maurice White (Maclen, BMI) | 11 | SHAME Warren R. Schatz (Six Continents/Mills & Mills, BMI) | 10 |
| GOT TO HAVE LOVING Cerrone & D. Ray (Cerrone/MTB, SACEM) | 86 | SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI) | 88 |
| GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI) | 3 | SHE LOVES TO BE IN LOVE T. Thomas, J. Colbeck & E. Organ (Heavy, BMI) | 78 |
| HEARTBREAKER G. Klein (Songs of Manhattan/Unichappell/Begonia Melodies, BMI) | 66 | SHE'S ALWAYS A WOMAN Phil Ramone (Joelsons, BMI) | 32 |
| HOLDING ON (WHEN LOVE IS GONE) Bobby Martin (Almo/McRovscod, ASCAP) | 41 | SMILE Maurice White (Saggifire, BMI/Steelchest, ASCAP) | 93 |
| HOLLYWOOD NIGHTS B. Seger (Gear, ASCAP) | 21 | STRAIGHT ON Mike Flicker, Heart & Michael Fisher (Wilsongs/Know, ASCAP) | 81 |
| HONEY I'M RICH R. Parker (Raydiola, ASCAP) | 85 | SUBSTITUTE G. Beggs (Touch of Gold, BMI) | 91 |
| HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood/John Farrar/Ensign, BMI) | 4 | SUMMER NIGHTS Louis S. Louis (Edwin Morris, ASCAP) | 8 |
| HOT BLOODED K. Olsen, M. Jones, J. McDonald (Somerset/Evansongs/WB, ASCAP) | 6 | SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tania Chappell, ASCAP) | 54 |
| HOT CHILD IN A CITY Mike Chapman (Beechwood, BMI) | 12 | TAKE ME I'M YOURS Michael Henderson (Electrocard, ASCAP) | 70 |
| HOT SHOT A Kahn & K. Borusiewicz (Scully, ASCAP) | 67 | TAKIN' IT EASY Louis Shelton (Phillips-Macleod/Bone Tone, ASCAP) | 84 |
| HOW MUCH I FEEL Freddie Piro & Ambrosia (Rubicon, BMI) | 58 | TALKING IN YOUR SLEEP Allen Reynolds (Christwood, BMI) | 34 |
| I JUST WANNA STOP Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI) | 68 | THEMES FROM THE WIZARD OF OZ Meco Monardo, Tony Bongiovi & Harold Wheeler (Leo Feist, ASCAP) | 91 |
| I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI) | 46 | THERE'LL NEVER BE Bobby Debarge & Bewley Bros. (Jobete, ASCAP) | 100 |
| I'M IN LOVE (AND I LOVE THE FEELING) N. Whitfield (May Twelfth, Warner-Tamerlane, BMI) | 95 | THINK IT OVER Gary Klein (Kengorus, ASCAP) | 51 |
| I WILL STILL LOVE YOU W. Stewart & I. C. Phillips (WB, ASCAP) | 53 | THREE TIMES A DAY J. Carmichael/Commodores (Jobete/Commodores, ASCAP) | 1 |
| IT'S A BETTER THAN GOOD TIME T. Macauley (Macauley/Almo, ASCAP) | 90 | TOOK THE LAST TRAIN D. Gates (Kipahu, ASCAP) | 45 |
| IT'S A LAUGH David Foster (Hot-Cha/Six Continents, BMI) | 59 | TWO TICKETS TO PARADISE Bruce Botnick (Gralionca, BMI) | 35 |
| JOSIE Gary Katz (ABC/Dunhill, BMI) | 30 | WHENEVER I CALL YOU "FRIEND" Bob James (Mik Money, ASCAP/Rumanian Pickleworks, BMI) | 19 |
| JUST WHAT I NEEDED Roy Thomas Baker (Lido, BMI) | 29 | WHO ARE YOU Glyn Johns & Jon Astry (Eel Pie/Towser, BMI) | 27 |
| KING TUT William E. McEuen (Colorado, ASCAP) | 44 | YOU David Anderle (Beechwood/Snow, BMI) | 30 |
| KISS YOU ALL OVER Nicky Chinn & Mike Chapman (Chinnichap/Careers, BMI) | 5 | YOU Trevor Lawrence (Island, BMI) | 98 |
| LAST DANCE Giorgio Moroder (Primus Arista/Olga, BMI) | 25 | YOU AND I Rick James & Art Stewart (Stone Diamond, BMI) | 14 |
| LET'S GET CRAZY TONIGHT R. Holmes (Warner Bros./Holmes Line, ASCAP) | 96 | YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP) | 18 |
| LET'S START THE DANCE Hamilton Bohannon (Bohannon Phase II, ASCAP/Intersong-USA, ASCAP) | 73 | YOU NEVER DONE IT LIKE THAT Daryl Dragon (Kiddo/Don Kirshner, BMI) | 47 |
| LIFE'S BEEN GOOD Bob Szymczyk (Wow & Flutter, ASCAP) | 26 | YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign, BMI) | 79 |
| | | YOU SHOULD DO IT Cory Wade (Sherlyn/Decibel, BMI) | 71 |

101 THE SINGLES CHART 150

SEPTEMBER 16, 1978

| SEPT. 16 | SEPT. 9 | |
|----------|---------|---|
| 101 | 101 | STELLAR FUNGK SLAVE/Cotillion 44238 (Atl) (SpurTree/Cotillion, BMI) |
| 102 | 102 | IN FOR THE NIGHT THE DIRT BAND/United Artists 1228 (Unichappell/Salmon/Muhon, BMI) |
| 103 | — | CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor 14504 (Lon-Sal, BMI) |
| 104 | 104 | WHY SHOULD LOVE BE THIS WAY MICHAEL STANLEY BAND/Arista 0348 (Bema/M. Stanley, ASCAP) |
| 105 | — | SGT. PEPPER'S LONELY HEARTS CLUB BAND/WITH A LITTLE HELP FROM MY FRIENDS THE BEATLES/Capitol 4612 (Maclen, BMI) |
| 106 | 107 | DO IT AGAIN LARRY GATLIN/Monument 259 (Mercury) (First Generation, BMI) |
| 107 | — | LOUIE, LOUIE JOHN BELUSHI/MCA 40950 (Flip, BMI) |
| 108 | — | WHAT GOES UP THE ALAN PARSONS PROJECT/Arista 0352 (Wolfsongs/Careers/Irving, BMI) |
| 109 | 106 | FIRE ROBERT GORDON WITH LINK WRAY/Private Stock 45203 (Ramrod, ASCAP) |
| 110 | 108 | BLUE SKIES WILLIE NELSON/Columbia 3 10784 (Irving Berlin, ASCAP) |
| 111 | 111 | I WANNA LIVE AGAIN CARILLO/Atlantic 3492 (Kyknos Cantos/Vindaloo, ASCAP) |
| 112 | — | WAVELENGTH VAN MORRISON/Warner Bros. 8661 (Essential, BMI) |
| 113 | 115 | SEASONS FOR GIRLS TRAMMPS/Atlantic 3460 (Golden Fleece, BMI) |
| 114 | 116 | EVERYTHING WILL TURN OUT FINE GERRY RAFFERTY AND JOE EGAN/A&M 2075 (Hudson Bay, BMI) |
| 115 | 117 | I WASN'T BORN YESTERDAY ALLAN CLARKE/Atlantic 3497 (Intersong/Timtobe, ASCAP/ATV/Sashsongs/Irving, BMI) |
| 116 | 118 | WUTHERING HEIGHTS KATE BUSH/EMI-America 8003 (Glenwood, ASCAP) |
| 117 | 119 | TAKE GOOD CARE OF MY BABY/WHAT'S A GIRL TO DO PAUL JABARA WITH PATTI BROOKS/Casablanca 937 (Screen Gems/Primus/Olga/Ricks, BMI) |
| 118 | 120 | I PUT A SPELL ON YOU EDDIE JOHNS/Private Stock 45210 (Unart, BMI) |
| 119 | 121 | SOFT AND WET PRINCE/Warner Bros. 8619 (Prince, No licensee listed) |
| 120 | 122 | OUR NIGHT SHAUN CASSIDY/Warner/Curb 8634 (Unichappell/Begonia Melodies/Fedora, BMI) |
| 121 | — | NEW YORK CITY ZWOL/EMI-America 8005 (Mother Tongue, ASCAP) |
| 122 | 123 | STAND UP ATLANTIC STARR/A&M 2065 (Almo/Newborn/Audio, ASCAP) |
| 123 | 126 | DREAMLAND GORDON LIGHTFOOT/Warner Bros. 8644 (Moose, ASCAP) |
| 124 | 139 | IF THE WORLD RAN OUT OF LOVE TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Tree 16115 (Atl) (ABC/Dunhill, BMI) |
| 125 | 125 | THINK IT OVER CISSY HOUSTON/Private Stock 45204 (Sumac, BMI) |
| 126 | — | MELLOW LOVIN' JUDY CHEEKS/Salsoul 2063 (RCA) (AMRA, no license listed) |
| 127 | 103 | IT'S REALLY YOU TARNEY SPENCER BAND/A&M 2049 (ATV/Braintree, BMI) |
| 128 | — | WHEN YOU FEEL LOVE BOB MCGILPIN/Butterfly 1211 (Rateo, BMI) |
| 129 | — | THE ROBOT'S KRAFTWERK/Capitol 4620 (King Klang, ASCAP) |
| 130 | 131 | LET ME TAKE YOU IN MY ARMS AGAIN JAMES DARREN/RCA 11316 (Stone Bridge, ASCAP) |
| 131 | 144 | ROCK 'N' ROLL DAMNATION AC/DC/Atlantic 3499 (E. B. Marks, BMI) |
| 132 | 114 | IF I SING A LOVE SONG BONNIE TYLER/RCA 11349 (MAM, ASCAP) |
| 133 | 135 | YOU GOT ME RUNNING LENNY WILLIAMS/ABC 12387 (Traco, BMI) |
| 134 | 133 | YOU OVERWHELM ME ROBERT PALMER/Island 105 (WB) (Ackee, ASCAP) |
| 135 | 110 | FOR A FEW DOLLARS MORE SMOKEY/RSO 900 (Chinnichap, BMI) |
| 136 | 132 | READY OR NOT DEBORAH WASHINGTON/Ariola 7700 (United Artists, ASCAP) |
| 137 | 112 | BEAUTY SCHOOL DROPOUT FRANKIE AVALON/De-Lite 907 (Mercury) (Edwin Monis, ASCAP) |
| 138 | 140 | DRIFTIN' ALESSI/A&M 2062 (Alessi, BMI) |
| 139 | 138 | OUR LOVE WILL SURVIVE MEMPHIS HORNS/RCA 11309 (Memphis Fire/Six Continents/Knock Wood, BMI) |
| 140 | 137 | ARMS OF MARY CHILLIWACK/Mushroom 7033 (Island, BMI) |
| 141 | 141 | SUN IS HERE SUN/Capitol 4587 (Glenwood & Dentente, ASCAP) |
| 142 | 128 | LADY BLUE GEORGE BENSON/Warner Bros. 8604 (Teddy Jack, BMI) |
| 143 | 129 | SUPER WOMAN DELLS/ABC 12386 (Groovesville/Razzle Dazzle, BMI) |
| 144 | 150 | ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER/ Gold Mind 74012 (RCA) (Lucky Three/Henry Suemay/Six Strings, BMI) |
| 145 | 146 | HEARTBREAKER NANTUCKET/Epic 8 50556 (Nantucket, ASCAP) |
| 146 | 149 | SHOOT 'EM UP COWBOY GARY APPLE/Monument 45261 (Mercury) (Combine, BMI) |
| 147 | 124 | JAMIE'S CRYIN' VAN HALEN/Warner Bros. 8631 (Van Halen, ASCAP) |
| 148 | 109 | MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 (Nineteen Eighty-Five, BMI) |
| 149 | 127 | WILD IN THE STREETS BRITISH LIONS/RSO 898 (Castle Hill/Sheepshead Bay, ASCAP) |
| 150 | 130 | FUNK-O-NOTS OHIO PLAYERS/Mercury 74014 (Play One, BMI) |

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WITH AN EXPLOSIVE NEW SINGLE

"DON'T TAKE LOVE FOR GRANTED"

YB-11355

AVAILABLE NOW
ON ROCKET RECORDS
FROM HER
FORTHCOMING ALBUM



Produced by Mark London
and Lem Lubin



Manufactured and Distributed
by RCA Records

RECORD WORLD SINGLES CHART

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

| SEPT. 16 | SEPT. 9 | | WKS. ON CHART |
|----------|---------|---|---------------|
| 1 | 1 | THREE TIMES A LADY COMMODORES Motown 1443 (5th Week) | 13 |
| 2 | 2 | BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4565 | 14 |
| 3 | 3 | GREASE FRANKIE VALLI/RSO 897 | 16 |
| 4 | 5 | HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/ RSO 903 | 11 |
| 5 | 7 | KISS YOU ALL OVER EXILE/Warner/Curb 8589 | 11 |
| 6 | 4 | HOT BLOODED FOREIGNER/Atlantic 3488 | 12 |
| 7 | 6 | MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl) | 17 |
| 8 | 14 | SUMMER NIGHTS JOHN TRAVOLTA, OLIVIA NEWTON- JOHN & CAST/RSO 906 | 7 |
| 9 | 10 | AN EVERLASTING LOVE ANDY GIBB/RSO 904 | 10 |
| 10 | 9 | SHAME EVELYN "CHAMPAGNE" KING/RCA 11122 | 16 |
| 11 | 12 | GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796 | 8 |
| 12 | 15 | HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226 | 13 |
| 13 | 13 | MAGNET AND STEEL WALTER EGAN/Columbia 3 10719 | 16 |
| 14 | 17 | YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown) | 13 |
| 15 | 8 | LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048 | 16 |
| 16 | 20 | DON'T LOOK BACK BOSTON/Epic 8 50590 | 5 |
| 17 | 19 | REMINISCING LITTLE RIVER BAND/Harvest 5605 (Capitol) | 8 |
| 18 | 21 | YOU NEEDED ME ANNE MURRAY/Capitol 4574 | 11 |
| 19 | 23 | WHENEVER I CALL YOU "FRIEND" KENNY LOGGINS/ Columbia 3 10794 | 8 |
| 20 | 16 | FOOL (IF YOU THINK IT'S OVER) CHRIS REA/Magnet/UA 1198 | 11 |
| 21 | 22 | HOLLYWOOD NIGHTS BOB SEGER AND THE SILVER BULLET BAND/Capitol 4618 | 6 |
| 22 | 24 | GET OFF FOXY/Dash 5046 (TK) | 12 |
| 23 | 28 | RIGHT DOWN THE LINE GERRY RAFFERTY/United Artists 1233 | 6 |
| 24 | 27 | LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Brothers 402 (Atl) | 10 |
| 25 | 11 | LAST DANCE DONNA SUMMER/Casablanca 926 | 18 |
| 26 | 18 | LIFE'S BEEN GOOD JOE WALSH/Asylum 45493 | 15 |
| 27 | 40 | WHO ARE YOU THE WHO/MCA 7708 | 4 |
| 28 | 31 | BACK IN THE U.S.A. LINDA RONSTADT/Asylum 45519 | 5 |
| 29 | 30 | JUST WHAT I NEEDED THE CARS/Elektra 45491 | 11 |
| 30 | 32 | YOU McCRARYS/Portrait 6 70014 | 10 |
| 31 | 25 | CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS) | 14 |
| 32 | 37 | SHE'S ALWAYS A WOMAN BILLY JOEL/Columbia 3 10788 | 6 |
| 33 | 34 | LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER) BARBRA STREISAND/Columbia 3 10777 | 8 |
| 34 | 38 | TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214 | 9 |
| 35 | 26 | TWO TICKETS TO PARADISE EDDIE MONEY/Columbia 3 10765 | 12 |
| 36 | 41 | COME TOGETHER AEROSMITH/Columbia 3 10802 | 6 |
| 37 | 39 | OH! DARLING ROBIN GIBB/RSO 907 | 5 |
| 38 | 43 | ALL I SEE IS YOUR FACE DAN HILL/20th Century Fox 2378 | 6 |
| 39 | 44 | JOSIE STEELY DAN/ABC 12404 | 4 |
| 40 | 48 | DEVOTED TO YOU CARLY SIMON WITH JAMES TAYLOR/ Elektra 45506 | 5 |
| 41 | 42 | HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057 | 8 |
| 42 | 33 | A ROCK 'N' ROLL FANTASY THE KINKS/Arista 0342 | 8 |
| 43 | 29 | COPACABANA (AT THE COPA) BARRY MANILOW/Arista 0339 | 15 |
| 44 | 35 | KING TUT STEVE MARTIN/Warner Bros. 8577 | 18 |
| 45 | 55 | TOOK THE LAST TRAIN DAVID GATES/Elektra 45500 | 4 |
| 46 | 50 | I LOVE THE NIGHTLIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14488 | 9 |
| 47 | 51 | YOU NEVER DONE IT LIKE THAT CAPTAIN & TENNILLE/ A&M 2062 | 5 |
| 48 | 66 | BEAST OF BURDEN ROLLING STONES/Rolling Stones 19309 (Atl) | 2 |



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|----|----|--|----|
| 49 | 52 | PARADISE BY THE DASHBOARD LIGHT MEATLOAF/Epic/ Cleveland Intl. 8 50588 | 5 |
| 50 | 57 | IT'S A LAUGH DARYL HALL & JOHN OATES/RCA 11371 | 4 |
| 51 | 54 | THINK IT OVER CHERYL LADD/Capitol 4599 | 9 |
| 52 | 53 | RAISE A LITTLE HELL TROOPER/MCA 40924 | 7 |
| 53 | 56 | I WILL STILL LOVE YOU STONEBOLT/Parachute 512 (Casablanca) | 7 |
| 54 | 60 | SWEET LIFE PAUL DAVIS/Bang 738 | 6 |
| 55 | 75 | MAC ARTHUR PARK DONNA SUMMER/Casablanca 939 | 2 |
| 56 | 63 | EASE ON DOWN THE ROAD DIANA ROSS/MICHAEL JACKSON/MCA 40947 | 3 |
| 57 | 64 | ALMOST LIKE BEING IN LOVE MICHAEL JOHNSON/EMI- America 8004 | 6 |
| 58 | 74 | HOW MUCH I FEEL AMBROSIA/Warner Bros. 8640 | 3 |
| 59 | 65 | 5.7.0.5. CITY BOY /Mercury 73999 | 8 |
| 60 | 61 | SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008 | 7 |
| 61 | 70 | DANCE (DISCO HEAT) SYLVESTER/Fantasy 827 | 4 |
| 62 | 69 | BADLANDS BRUCE SPRINGSTEEN/Columbia 3 10801 | 3 |
| 63 | 68 | LIGHTS JOURNEY /Columbia 10800 | 4 |
| 64 | 58 | MACHO MAN VILLAGE PEOPLE/Casablanca 922 | 13 |
| 65 | 67 | LIVINGSTON SATURDAY NIGHT JIMMY BUFFETT/ ABC 12391 | 5 |
| 66 | 73 | HEARTBREAKER DOLLY PARTON/RCA 11296 | 3 |
| 67 | 71 | HOT SHOT KAREN YOUNG/West End 1211 | 4 |
| 68 | 77 | I JUST WANNA STOP GINO VANNELLI/A&M 2072 | 2 |
| 69 | 76 | ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. 8618 | 3 |
| 70 | 72 | TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista) | 7 |
| 71 | 78 | YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK) | 3 |
| 72 | 79 | LONDON TOWN WINGS/Capitol 4625 | 2 |
| 73 | 81 | LET'S START THE DANCE BOHANNON/Mercury 74015 | 3 |
| 74 | 49 | NEW ORLEANS LADIES LOUISIANA'S LE ROUX/Capitol 4586 | 14 |

CHARTMAKER OF THE WEEK

75 — **READY TO TAKE A CHANCE ON YOU**
BARRY MANILOW
Arista 0357



| | | | |
|-----|----|---|----|
| 76 | — | BLUE COLLAR MAN (LONG NIGHTS) STYX/A&M 2087 | 1 |
| 77 | 85 | PEGGY SUE BEACH BOYS/Brother 1394 (WB) | 2 |
| 78 | 83 | SHE LOVES TO BE IN LOVE CHARLIE/Janus 276 | 7 |
| 79 | 45 | YOU'RE THE ONE THAT I WANT OLIVIA NEWTON-JOHN AND JOHN TRAVOLTA/RSO 891 | 25 |
| 80 | 89 | BRANDY O'JAYS/Phila. Intl. 3652 (CBS) | 2 |
| 81 | — | STRAIGHT ON HEART /Portrait 6 70020 | 1 |
| 82 | 82 | FLYIN' PRISM/Ariola 7714 | 6 |
| 83 | — | CHANGE OF HEART ERIC CARMEN/Arista 0354 | 1 |
| 84 | 92 | TAKIN' IT EASY SEALS & CROFTS/Warner Bros. 8639 | 4 |
| 85 | 87 | HONEY I'M RICH RAYDIO/Arista 0353 | 3 |
| 86 | 93 | GOT TO HAVE LOVING DON RAY/Polydor 14489 | 3 |
| 87 | 90 | BLAME IT ON THE BOOGIE MICK JACKSON/Atlantic 7091 | 4 |
| 88 | — | SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621 | 1 |
| 89 | — | PRISONER OF YOUR LOVE PLAYER/RSO 908 | 1 |
| 90 | 59 | IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista) | 6 |
| 91 | 96 | SUBSTITUTE CLOUT/Epic 50591 | 2 |
| 92 | 95 | LONG HOT SUMMER NIGHTS WENDY WALDMAN/ Warner Bros. 8617 | 3 |
| 93 | 94 | SMILE EMOTIONS /Columbia 3 10791 | 4 |
| 94 | — | THEMES FROM THE WIZARD OF OZ MECO/Millennium 620 (Casablanca) | 1 |
| 95 | 99 | I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE/ Whitfield 8629 (WB) | 2 |
| 96 | — | LET'S GET CRAZY TONIGHT RUPERT HOLMES/ Private Stock 45799 | 1 |
| 97 | 97 | LOVE BROUGHT ME BACK D. J. ROGERS/Columbia 3 10754 | 3 |
| 98 | 36 | YOU RITA COOLIDGE/A&M 2058 | 12 |
| 99 | — | BROUGHT UP IN NEW YORK (BROUGHT DOWN IN L.A.) PAUL ANKA/RCA 11351 | 1 |
| 100 | — | THERE'LL NEVER BE SWITCH /Gordy 7159 (Motown) | 1 |

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



BISH
STEPHEN BISHOP
ABC

MOST ADDED:

- STRAIGHT ON (single)—Heart—Portrait (19)
- BISH—Stephen Bishop—ABC (12)
- BLUE COLLAR MAN (single)—Styx—A&M (11)
- SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA (9)
- TWIN SONS—Fogelberg/Weisberg—Full Moon (9)
- SNAKEBITE—David Coverdale—UA (8)
- NEW YORK CITY (single)—Zwol—EMI-America (7)
- CHILDREN OF SANCHEZ—Chuck Mangione—A&M (5)
- DESERT HORIZON—Norton Buffalo—Capitol (5)
- JANIS IAN—Col (5)
- MOLLY HATCHET—Epic (5)

WBCN-FM/BOSTON

- ADDS:**
- BISH—Stephen Bishop—ABC
 - CHANGE OF HEART (single)—Eric Carmen—Arista
 - CITY NIGHTS—Nick Gilder—Chrysalis
 - JANIS IAN—Col
 - MacARTHUR PARK (single)—Donna Summer—Casablanca
 - NEW YORK CITY (single)—Zwol—EMI-America
 - PITY THE RICH—Pierce Arrow—Col
 - THE SHIRTS—Capitol
 - TWIN SONS—Fogelberg/Weisberg—Full Moon
 - VICTIM (single)—Candy Staton—WB

- HEAVY ACTION (airplay in descending order):**
- WHO ARE YOU—The Who—MCA
 - THE CARS—Elektra
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - MOE SONGS—Talking Heads—Sire
 - LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
 - MEANWHILE—Willie Alexander—MCA
 - STRANGER IN TOWN—Bob Seger—Capitol
 - DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
 - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
 - SHOTS FROM A COLD NIGHTMARE—Moon Martin—Capitol

WLIR-FM/LONG ISLAND

- ADDS:**
- A TOUCH ON THE RAINY SIDE—Jesse Winchester—Bearsville

- ALVIN LEE & CO.—London
- BLUE COLLAR MAN (single)—Styx—A&M
- COMMON GROUND—Paul Winter—A&M
- DESERT HORIZON—Norton Buffalo—Capitol
- 1994—A&M
- SAVAGE RETURN—Savoy Brown—London
- SIR ARMY SUIT—Klaatu—Capitol
- STRAIGHT ON (single)—Heart—Portrait
- THE SOUTH'S GREATEST HITS, VOL. 2—Capricorn

- HEAVY ACTION (airplay in descending order):**
- SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
 - SNAIL—Cream
 - WHO ARE YOU—The Who—MCA
 - LAST KISS—Fandango—RCA
 - THREE'S A CROWD—Tarney/Spencer Band—A&M
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
 - THE CARS—Elektra
 - DON'T LOOK BACK—Boston—Epic

WCOZ-FM/BOSTON

- ADDS:**
- DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
 - NEW YORK CITY (single)—Zwol—EMI-America
 - NEXT OF KINH—Greg Kihn—Beserkley
 - STRAIGHT ON (single)—Heart—Portrait

- HEAVY ACTION (airplay 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
 - WAVELENGTH (single)—Van Morrison—WB
 - DON'T LOOK BACK—Boston—Epic
 - WHO ARE YOU—The Who—MCA
 - SGT. PEPPER (soundtrack)—RSO
 - WORLDS AWAY—Pablo Cruise—A&M

WAAF-FM/WORCESTER

- ADDS:**
- SHOTS FROM A COLD NIGHTMARE—Moon Martin—Capitol
 - STRAIGHT ON (single)—Heart—Portrait
 - WHATEVER HAPPENED—Chris Rea—UA

- HEAVY ACTION (airplay in descending order):**
- DON'T LOOK BACK—Boston—Epic
 - SGT. PEPPER (soundtrack)—RSO
 - THE CARS—Elektra
 - DOUBLE VISION—Foreigner—Atlantic
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - WHO ARE YOU—The Who—MCA
 - SGT. PEPPER—The Beatles—Capitol
 - WORLDS AWAY—Pablo Cruise—A&M
 - TWIN SONS—Fogelberg/Weisberg—Full Moon
 - MORE SONGS—Talking Heads—Sire

WBLM-FM/MAINE

- ADDS:**
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- HEAVY ACTION (airplay in descending order):**
- DON'T LOOK BACK—Boston
 - THE CARS—Elektra
 - DOUBLE VISION—Foreigner—Atlantic
 - WHO ARE YOU—The Who—MCA
 - WORLDS AWAY—Pablo Cruise—A&M
 - WHITE, HOT & BLUE—Johnny Winter—Blue Sky
 - BRUISED ORANGE—John Prine—Asylum
 - NIGHTWATCH—Kenny Loggins—Col
 - SLEEPER CATCHER—Little River Band—Harvest
 - THE DIRT BAND—UA

WPLR-FM/NEW HAVEN

- ADDS:**
- BISH—Stephen Bishop—ABC
 - CHILDREN OF SANCHEZ—Chuck Mangione—A&M
 - DANGER ZONE—Player—RSO
 - FOREVER AUTUMN—Justin Haywood—London
 - IMAGES—The Crusaders—ABC
 - SNAKEBITE—David Coverdale—UA

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
 - STRANGER IN TOWN—Bob Seger—Capitol
 - DIRTY ANGELS—A&M
 - DON'T LOOK BACK—Boston—Epic
 - THE CARS—Elektra
 - NIGHTWATCH—Kenny Loggins—Col
 - DOUBLE VISION—Foreigner—Atlantic

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BLUE COLLAR MAN (single)—Styx—A&M
 - CRAIG FULLER/ERIC KAZ—Col
 - NEW YORK CITY (single)—Zwol—EMI-America
 - SNAKEBITE—David Coverdale—UA
 - STRAIGHT ON (single)—Heart—Portrait

- HEAVY ACTION (airplay, sales, phones in descending order):**
- WHO ARE YOU—The Who—MCA
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - DON'T LOOK BACK—Boston—Epic
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - LIFE BEYOND L.A.—Ambrosia—WB
 - DOUBLE VISION—Foreigner—Atlantic
 - LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
 - BOOK EARLY—City Boy—Mercury
 - MORE SONGS—Talking Heads—Sire
 - ALONG THE RED LEDGE—Hall & Oates—RCA

WSAN-AM/ALLENTOWN, PA.

- ADDS:**
- BLUE COLLAR MAN (single)—Styx—A&M
 - STRAIGHT ON (single)—Heart—Portrait
 - WAVELENGTH (single)—Van Morrison—WB

- WHITE RHYTHM & BLUES (single)—Linda Ronstadt—Asylum

- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - STRANGER IN TOWN—Bob Seger—Capitol
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - NIGHTWATCH—Kenny Loggins—Col
 - DON'T LOOK BACK—Boston—Epic
 - WHO ARE YOU—The Who—MCA
 - WHATEVER HAPPENED—Chris Rea—UA
 - DANGER ZONE—Player—RSO
 - LIFE BEYOND L.A.—Ambrosia—WB
 - ALONG THE RED LEDGE—Hall & Oates—RCA

WQDR-FM/RALEIGH

- ADDS:**
- BISH—Stephen Bishop—ABC
 - COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
 - DANGER ZONE—Player—RSO
 - TWIN SONS—Fogelberg/Weisberg—Full Moon

- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN—Bob Seger—Capitol
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - NIGHTWATCH—Kenny Loggins—Col
 - WORLDS AWAY—Pablo Cruise—A&M
 - WHO ARE YOU—The Who—MCA
 - DON'T LOOK BACK—Boston—Epic
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
 - DOUBLE VISION—Foreigner—Atlantic
 - WAR OF THE WORLDS—Col

WKLS-FM/ATLANTA

- ADDS:**
- BISH—Stephen Bishop—ABC
 - BLUE COLLAR MAN (single)—Styx—A&M
 - SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—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
 - OCTAVE—Moody Blues—London
 - DON'T LOOK BACK—Boston—Epic
 - WHO ARE YOU—The Who—MCA

WORJ-FM/ORLANDO

- ADDS:**
- A TOUCH ON THE RAINY SIDE—Jesse Winchester—Bearsville
 - AIN'T LIVIN' LONG LIKE THIS—Rodney Crowell—WB
 - BEFORE THE RAIN—Lee Oskar—Elektra
 - IMAGES—The Crusaders—ABC
 - LEO SAYER—WB
 - MOLLY HATCHET—Epic
 - WHITE RHYTHM & BLUES (single)—Linda Ronstadt—Asylum

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - WHO ARE YOU—The Who—MCA
 - WORLDS AWAY—Pablo Cruise—A&M
 - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum

- OCTAVE—Moody Blues—London
- DON'T LOOK BACK—Boston—Epic
- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
- STRANGER IN TOWN—Bob Seger—Capitol
- DOUBLE VISION—Foreigner—Atlantic
- NIGHTWATCH—Kenny Loggins—Col

WQSR-FM/TAMPA

- ADDS:**
- BISH—Stephen Bishop—ABC
 - CRIMSON TIDE—Capitol
 - JANIS IAN—Col
 - SECRETS—Gil Scott-Heron—Arista
 - STRAIGHT ON (single)—Heart—Portrait

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

- NIGHTWATCH—Kenny Loggins—Col
- WHO ARE YOU—The Who—MCA
- SOME GIRLS—Rolling Stones—Rolling Stones
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- CITY TO CITY—Gerry Rafferty—UA
- LIFE BEYOND L.A.—Ambrosia—WB
- DOUBLE VISION—Foreigner—Atlantic
- A TOUCH ON THE RAINY SIDE—Jesse Winchester—Bearsville
- STRANGER IN TOWN—Bob Seger—Capitol
- ALONG THE RED LEDGE—Hall & Oates—RCA

WMMS-FM/CLEVELAND

- ADDS:**
- COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
 - SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
 - THE SHIRTS—Capitol
 - TWIN SONS—Fogelberg/Weisberg—Full Moon

- HEAVY ACTION (airplay in descending order):**
- DON'T LOOK BACK—Boston—Epic
 - WHO ARE YOU—The Who—MCA
 - THE CARS—Elektra
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - DOUBLE VISION—Foreigner—Atlantic
 - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
 - CABIN FEVER—Michael Stanley Band—Arista
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN—Bob Seger—Capitol
 - NOT SHY—Walter Egan—Col

WBAX-FM/DETROIT

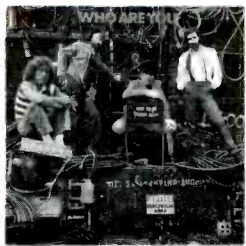
- ADDS:**
- BISH—Stephen Bishop—ABC
 - KISS YOU ALL OVER (single)—Exile—WB
 - NEW YORK CITY (single)—Zwol—EMI-America
 - STRAIGHT ON (single)—Heart—Portrait

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DON'T LOOK BACK—Boston—Epic
 - DOUBLE VISION—Foreigner—Atlantic
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - WORLDS AWAY—Pablo Cruise—A&M
 - WHO ARE YOU—The Who—MCA
 - STRANGER IN TOWN—Bob Seger—Capitol

RECORD WORLD FM AIRPLAY REPORT

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

TOP AIRPLAY



WHO ARE YOU
THE WHO
MCA

MOST AIRPLAY:

- WHO ARE YOU**—The Who—MCA (36)
- DON'T LOOK BACK**—Boston—Epic (32)
- SOME GIRLS**—Rolling Stones—Rolling Stones (32)
- DOUBLE VISION**—Foreigner—Atlantic (26)
- STRANGER IN TOWN**—Bob Seger—Capitol (19)
- NIGHTWATCH**—Kenny Loggins—Col (17)
- WORLDS AWAY**—Pablo Cruise—A&M (17)
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col (16)
- THE CARS**—Elektra (16)
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum (12)
- TWIN SONS**—Fogelberg/Weisberg—Full Moon (10)

WXRT-FM/CHICAGO

- ADDS:**
- AIN'T LIVIN' LONG LIKE THIS**—Rodney Crowell—WB
 - AMERICAN STRANGER**—Happy Traum—Kicking Mule
 - BLUE COLLAR MAN** (single)—Styx—A&M
 - DIRTY ANGELS**—A&M
 - JANIS IAN**—Col
 - PARALLEL LINES**—Blondie—Chrysalis
 - REAL TO REEL**—Starcastle—Epic
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - SPLENDID**—Coryell/Catherine—Elektra
 - WAR OF THE WORLDS**—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- WHO ARE YOU**—The Who—MCA
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DON'T LOOK BACK**—Boston—Epic
 - CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
 - OBSESSION**—UFO—Chrysalis
 - COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
 - NIGHTWATCH**—Kenny Loggins—Col
 - MORE SONGS**—Talking Heads—Sire

KSHE-FM/ST. LOUIS

- ADDS:**
- BISH**—Stephen Bishop—ABC
 - NEW YORK CITY** (single)—Zwol—EMI-America

- STRAIGHT ON** (single)—Heart—Portrait
 - TRIDENT**—Kingfish—Jet
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DON'T LOOK BACK**—Boston—Epic
 - WHO ARE YOU**—The Who—MCA
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic
 - THICK AS THIEVES**—Trooper—MCA
 - STRANGER IN TOWN**—Bob Seger—Capitol

- DAVID GILMOUR**—Col
- WHITE, HOT & BLUE**—Johnny Winter—Blue Sky
- CABIN FEVER**—Michael Stanley Band—Arista
- LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom

WKDF-FM/NASHVILLE

- ADDS:**
- BLUE COLLAR MAN** (single)—Styx—A&M
 - DREADLOCK HOLIDAY** (single)—10cc—Polydor (import)
 - FROZEN IN THE NIGHT**—Dan Hill—20th Century
 - 1994**—A&M
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - STRAIGHT ON** (single)—Heart—Portrait

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

- SOME GIRLS**—Rolling Stones—Rolling Stones
- DOUBLE VISION**—Foreigner—Atlantic
- WORLDS AWAY**—Pablo Cruise—A&M
- DON'T LOOK BACK**—Boston—Epic
- NIGHTWATCH**—Kenny Loggins—Col
- SGT. PEPPER** (soundtrack)—RSO
- STRANGER IN TOWN**—Bob Seger—Capitol
- PYRAMID**—Alan Parson Project—Arista
- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- WHO ARE YOU**—The Who—MCA

WQFM-FM/MILWAUKEE

- ADDS:**
- BISH**—Stephen Bishop—ABC
 - CITY NIGHTS**—Nick Gilder—Chrysalis
 - FROZEN IN THE NIGHT**—Dan Hill—20th Century
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - STRAIGHT ON** (single)—Heart—Portrait

HEAVY ACTION (airplay in descending order):

- DON'T LOOK BACK**—Boston—Epic
- WHO ARE YOU**—The Who—MCA
- DOUBLE VISION**—Foreigner—Atlantic
- SOME GIRLS**—Rolling Stones—Rolling Stones
- NIGHTWATCH**—Kenny Loggins—Col
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
- COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
- WORLDS AWAY**—Pablo Cruise—A&M

- PYRAMID**—Alan Parson Project—Arista

KLOL-FM/HOUSTON

- ADDS:**
- BISH**—Stephen Bishop—ABC
 - CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
 - CREED**—Elektra
 - SECRETS**—Gil Scott-Heron—Arista
 - SNAKEBITE**—David Coverdale—UA
 - STRAIGHT ON** (single)—Heart—Portrait
 - WELL KEPT SECRET**—Juice Newton—Capitol

HEAVY ACTION (airplay in descending order):

- FORK IN THE ROAD**—Jay Boy Adams—Atlantic
- WHO ARE YOU**—The Who—MCA
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- NEXT OF KIHN**—Greg Kihn—Beserkley
- NIGHTWATCH**—Kenny Loggins—Col
- DON'T LOOK BACK**—Boston—Epic
- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- WAVELENGTH** (single)—Van Morrison—WB
- WHATEVER HAPPENED**—Chris Rea—UA
- SOME GIRLS**—Rolling Stones—Rolling Stones

KBPI-FM/DENVER

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - STRAIGHT ON** (single)—Heart—Portrait

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

- DOUBLE VISION**—Foreigner—Atlantic
- SOME GIRLS**—Rolling Stones—Rolling Stones
- WHO ARE YOU**—The Who—MCA
- DON'T LOOK BACK**—Boston—Epic
- STRANGER IN TOWN**—Bob Seger—Capitol
- NIGHTWATCH**—Kenny Loggins—Col
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- WORLDS AWAY**—Pablo Cruise—A&M
- MIXED EMOTIONS**—Exile—WB
- CITY TO CITY**—Gerry Rafferty—UA

KGB-FM/SAN DIEGO

- ADDS:**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - MORE SONGS**—Talking Heads—Sire
 - 1994**—A&M
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - WAVELENGTH** (single)—Van Morrison—WB

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

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

- NIGHTWATCH**—Kenny Loggins—Col
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- STRANGER IN TOWN**—Bob Seger—Capitol
- HEAVEN TONIGHT**—Cheap Trick—Epic
- THE CARS**—Elektra

KWST-FM/LOS ANGELES

- ADDS:**
- BLUE COLLAR MAN** (single)—Styx—A&M
 - PEGGY WUE** (single)—Beach Boys—WB
 - STRAIGHT ON** (single)—Heart—Portrait

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

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

KZAP-FM/SACRAMENTO

- ADDS:**
- CRAIG FULLER/ERIC KAZ**—Col
 - MOLLY HATCHET**—Epic
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - SNAKEBITE**—David Coverdale—UA
 - STRAIGHT ON** (single)—Heart—Portrait
 - WELL KEPT SECRET**—Juice Newton—Capitol
 - WHAT ABOUT YOU**—Stanley Turrentine—Fantasy
 - YOU GOTTA WALK IT**—Fagen, Becker & Diaz—Visa

HEAVY ACTION (airplay in descending order):

- SOME GIRLS**—Rolling Stones—Rolling Stones
- WHO ARE YOU**—The Who—MCA
- MORE SONGS**—Talking Heads—Sire
- ALONG THE RED LEDGE**—Hall & Oates—RCA
- THE CARS**—Elektra
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- NEXT OF KIHN**—Greg Kihn—Beserkley
- LARRY CARLTON**—WB
- PARALLEL LINES**—Blondie—Chrysalis
- DESERT HORIZON**—Norton Buffalo—Capitol

KSJO-FM/SAN JOSE

- ADDS:**
- CA PLANE POUR MOI**—Plastic Bertrand—Sire
 - MEANWHILE**—Willie Alexander—MCA
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - SNAKEBITE**—David Coverdale—UA
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon

- HEAVY ACTION (airplay):**
- ALL NIGHT LONG**—Sammy Hagar—Capitol

- DON'T LOOK BACK**—Boston—Epic
- DOUBLE VISION**—Foreigner—Atlantic
- HEAVEN TONIGHT**—Cheap Trick—Epic
- NEXT OF KIHN**—Greg Kihn—Beserkley
- POWERAGE**—AC/DC—Atlantic
- SOME GIRLS**—Rolling Stones—Rolling Stones
- THE CARS**—Elektra
- WHO ARE YOU**—The Who—MCA
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

KSAN-FM/SAN FRANCISCO

- ADDS:**
- NEW YORK CITY** (single)—Zwol—EMI-America
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - SNAKEBITE**—David Coverdale—UA
 - YOU GOTTA WALK IT**—Fagen, Becker & Diaz—Visa

HEAVY ACTION (airplay):

- DON'T LOOK BACK**—Boston—Epic
- HEAVEN TONIGHT**—Cheap Trick—Epic
- IN THE DARK**—Dyan Diamond—MCA
- MORE SONGS**—Talking Heads—Sire
- NEXT OF KIHN**—Greg Kihn—Beserkley
- PARALLEL LINES**—Blondie—Chrysalis
- SOME GIRLS**—Rolling Stones—Rolling Stones
- THE CARS**—Elektra
- URBAN DESIRE**—Genya Ravan—20th Century
- WHO ARE YOU**—The Who—MCA

KZAM-FM/SEATTLE

- ADDS:**
- ALLEY & THE SOUL SNEEKERS**—Alan Gordon—Capitol
 - DESERT HORIZON**—Norton Buffalo—Capitol
 - FUSION IS**—Barry Miles—Century
 - JORGE SANTANA**—Tomato
 - MAHAL**—Eddie Henderson—Capitol
 - PLEASURE SIGNALS**—Wilding/Bonus—Visa
 - TIME & CHANCE**—Caldera—Capitol
 - WOMAN IN THE WINGS**—Maddy Prior—Chrysalis (import)

HEAVY ACTION (airplay):

- A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville
- AIN'T LIVIN' LONG LIKE THIS**—Rodney Crowell—WB
- BRUISED ORANGE**—John Prine—Asylum
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- MATTERS OF THE HEART**—Gary Burr—Lifesong
- PAT METHENY GROUP**—ECM
- SOME GIRLS**—Rolling Stones—Rolling Stones
- STEALIN' HOME**—Ian Matthews—Rockburgh (import)
- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- WHO ARE YOU**—The Who—MCA

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

- WBAB-FM WYDD-FM KPFT-FM
- WCMF-FM WWW-FM KAWY-FM
- WOUR-FM WZMF-FM KOME-FM
- WHFS-FM QRFS-FM KZEL-FM

Retailers Surveyed on Catalogue

(Continued from page 3)
pretty much steady for us," explained Mike Adelseim, manager of Longhair Music in Portland, "although there's a give and take, depending on the artist."

This variety in observations of the catalogue retailing scene may be largely dependent on the label activity, as Adcock stated, but sales are often determined by local airplay, much like current product. "Our r&b catalogue sales have increased tremendously here," stated Angela Singer, co-principal in Hollywood Records and Circles Records in Arizona, "and I'm certain much of it has to do with Mike Reynolds, a local air personality. R&B play is new in Arizona. Formerly, unless a black artist happened to be Stevie Wonder, and his record went to the top of the charts, you would not see black artist catalogue sales."

Nevertheless, despite the differences in local airplay patterns, retailers seem to be increasing or maintaining the amount of catalogue selections available, although the turnover does not always meet those of current hit standards. Often, this is because catalogue items are a source of secondary impulse sales, from consumers, who had originally intended to buy a specific selection, but wind up with an additional offering. The remodeling of a number of Camelot stores will allow additional catalogue items, according to Garrett, and the related Grapevine superstores carry nearly 15,000 titles.

But this decreased turnover rate is often compensated for, in part, by the higher markup many stores use for non-current product. "We really don't run catalogue sales as such," said Garrett, "and in some cases it may be priced higher than new releases. It would not be as profitable for us to give it away for a dollar to a dollar-and-a-half less than usual."

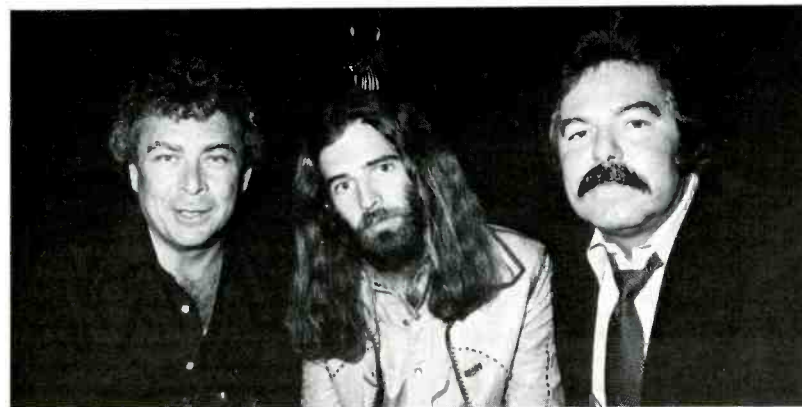
At Circles and Hollywood Records, however, the process seems to be reversed, again illustrating the divergent retailer thought in regard to catalogue items. "We have many artist-oriented catalogue sales," said Singer, "and we're running one on Fogelberg now. Generally speaking, you have to pay more for an older album than a new one, and these sales make the offers a little more attractive."

While retailers are retaining or increasing the number of catalogue titles available, they often take extremely critical looks at the type of product which is garnering the majority of catalogue sales dollars. This can change from year to year. "A couple years ago our jazz catalogue was mov-

ing very well," said Budget's Adcock, "but now it's almost asleep." Adcock cited radio airplay as a primary factor, but suggested that this particular type of catalogue may be in trouble for a number of reasons.

"One possible reason that jazz catalogue sales could be down, and this is in general terms," explained Adcock, "is that retail managers do not have the historical jazz perspective. Frequently they're in their early 20's, and rarely does a manager last more than a few years." Adcock admitted that this could plague rock catalogue sales too. "As time goes by, I wonder how someone new or fairly new to the business can keep track of all the previously recorded material."

Jay Boy in Burbank



Atlantic/Lone Wolf recording artist Jay Boy Adams, whose second album has been released, recently played a date at the Starlight Bowl in Burbank, California. Following the show by Adams and his band, a midnight supper party was held at Le Dome restaurant. In addition to a full contingent of Atlantic Records executives, led by vice president/west coast general manager Bob Greenberg, on hand for the event were representatives of the media as well as a number of notable personalities. Shown at Le Dome restaurant are, from left: Atlantic vice president/west coast general manager Bob Greenberg, Jay Boy Adams, and Bill Ham, Jay Boy's personal manager and head of Lone Wolf Productions.

Tomato Debuts Regional Offices

■ NEW YORK — Kevin Eggers, president of Tomato Records, has announced the institution of three regional Tomato offices.

Bruce Bromberg, west regional manager, will head the Los Angeles office; Ron Strassburg, mid-west regional manager, will head the midwest office in Chicago, and Irv Trencher, Tomato's newly appointed southeast manager, will head the Miami office.

In a related announcement, Jack Levy, vice president of sales and marketing for the label, made the following appointments: Tom Burns to director of national promotion; Alan Kalina to midwest promotion coordinator, Chicago; and Margaret Haynes to administrative assistant to the promotion department.

Nina Herman, executive assistant to the president, announced the appointment of Jean Petrucci to the position of executive secretary to the president.

This age demographic difficulty in jazz sales, as well as in catalogue rock sales, might be offset by in-store play, but the extreme competition for this type of exposure most often results in current product receiving the play. "We try to play the current albums," explained Dave Schuller, assistant lp buyer and ad director for the Recordland chain, "although it varies with the time of day and the type of customer who frequents stores during these times."

Low-priced anthologies of previously released numbers also seem to have problems in-store, despite various manufacturer dating programs and special buy-in provisions. "I don't see the special low-priced collections sell-

ing all that great, with the exception of the Motown releases," said Singer. "Usually I think anthologies sell best when the artist is hot today, as opposed to some collections which may be historically interesting but have no contemporary customer 'hook'."

"Anthologies definitely have to be pushed," said Recordland's Schuller, "because people don't generally know they're available." Schuller adds that catalogue sales help monitor a store profile in two important ways. "For example, we've experienced an increase in rock catalogue sales, and when these special orders come in we look at how many stores have ordered a particular album and then may include the title as a regular part of the store catalogue. Another valuable function is that this enables us to build a more specific knowledge of the area the store is located in."

Capricorn Ups Chapman

■ MACON, GA. — Frank Fenter, executive vice president of Capricorn Records, has announced the promotion of Linda Chapman as the label's international coordinator.

Chapman joined Capricorn Records in 1973 as executive secretary to Fenter. In her new position, she is responsible for the distribution of master tapes, album artwork, promotion materials, and other information to all of Capricorn's foreign licensees. She will report directly to Frank Fenter.

Kirshner Signs Sarah Dash



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

Everyone's dancing to the Rhythm of Life.

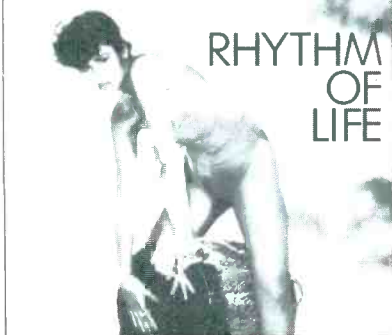
RHYTHM OF LIFE
from the Afro-Cuban Band.
It's the hottest dance
album of the year.



RHYTHM OF LIFE. From the Afro-Cuban Band. Their
sizzling debut album, featuring the smash single

"Rhythm of Life." AS 0355

AFRO-CUBAN BAND



BB: 88*

On Arista Records
and Tapes.



AB 4188

Produced, arranged and conducted by Michael Zager. Executive Producer: Jerry Love.

Millie Gets Gold



Polydor Incorporated recently held a reception in the New York City subway station at Times Square to present Spring Records artist Millie Jackson with a gold album for "Get It Outcha System." Pictured from left: Roy Rifkind, vice president, Spring Records; Julie Rifkind, president, Spring Records; Millie Jackson; Fred Haayen, president, Polydor Incorporated; and Bill Spitalsky, vice president, Spring Records.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ MCA Music, a company that has undergone a major re-structuring over the past six months, is holding a national staff meeting this week in Nashville. Scheduled to open on Monday (11), company president **Sal Chiantia** will at that time introduce Leeds Levy as MCA's new vice president/assistant to the president. Levy joins MCA after several years at Rocket Records' Jodrell Music in New York.

And speaking of Rocket, the company recently incorporated their group of companies under the name Rocket Publishing and relocated to 489 Fifth Ave., N.Y. The new phone number is (212) 986-9361.

HAPPY: Bourne Music's "Unforgettable," written by **Irving Gordon** in 1951, was the main theme used during NBC-TV's three hour biopic "Little Mo." According to Bourne consultant **Peter K. Siegel**, the company has since been bombarded by congratulations and requests for the tune and has, in one week, been picked for a cover by one major artist.

CELEBRATING: **Howard Deitz**, writer of such standards as "That's Entertainment," "Dancing In The Dark" and a host of others, celebrated his 82 birthday last week with a party at the Rusk Rehabilitation Center, N.Y. Deitz is recuperating from a broken hip. Some of his fellow ASCAP members and children from the center joined in the celebration. You can drop him a card at Rusk, 400 E. 34th St., N.Y.C.

FIGHTING BACK: **Sam Trust**, president of ATV Music which owns Maclen Music, has launched a vigorous campaign against the pirated works of **John Lennon** and **Paul McCartney**. According to Trust, Maclen has been defrauded of more than \$1 million over the past ten years by unauthorized use of the works. "A large amount of our profits are being set aside for the pursuit and prosecution of these versions (recorded and stage)," Trust stated. "We have retained attorneys throughout the U.S. and are working with the F.B.I. to close down these operations."

COVER BATTLES: "Substitute," the record that went top 10 in a half dozen foreign territories as recorded by **Clout**, has an interesting past and even more interesting present. Written by a number of years ago by **Willie Harry Wilson** (published by Touch of Gold Music) it was recorded at various times by **Percy Faith** and **The Righteous Brothers**. Just as the Clout version was reaching the top of the U.K. charts, Long View Farm Records released a cover by **Joanne Barnard**. Moments later Epic picked up the original and released it, followed shortly thereafter by **Gloria Gaynor's** recording on Polydor. **Sylvia Vartan** has a French version out as well. If you'd like to hear a "Substitute Fever" tape of all the current versions, call **Joyce** at (800) 225-9055 . . . Meanwhile, "Just One Look" written by **Doris Payne** and **Gregory Carroll** (published by Premier Music) is currently appearing on new albums by **Linda Ronstadt** and **Mark Farner**. It was previously recorded by **Doris Troy** and **The Hollies**.

RECOMMENDED READING: The cover story of Esquire's 9/12 issue is **Aaron Latham's** "The Ballad of the Urban Cowboy: America's Search for True Grit." The action takes place at Gilley's in Houston and, while it has little to do with music, it has a lot to do with romance and lifestyle as described in modern country songs. In the wake of the success of such places a The Lone Star Cafe (N.Y.) and The Palamino and **Happy Trout's** Corral in Los Angeles, it's a must read.

SIGNINGS: **Little River Band** to Screen Gems-EMI Music for the U.S. and Canada. The group recently made a clean sweep of the First Australian Rock Awards . . . **Anson Williams** ("Happy Days" Potsie) has signed a co-publishing agreement for his Loronson Music with ATV's ASCAP affiliate Krumpkin Music. Williams writes with **Ron Rose** . . . Columbia artists **Les Dudek** and **Jim Krueger** to April/Blackwood . . . **WORKING:** Soundmixers Studios, N.Y.C. was the home for new albums by **Larry Coryell** (Arista), **Wonder Band** (Atlantic) and **Baby Grand** (Arista).

IN PRINT: Creative World Music Publications, the publishing arm of **Stan Kenton's** Creative World Music, to be distributed by Warner Brothers Music . . . Columbia Pictures Publications just released folios on **Warren Zevon's** "Excitable Boy" and "Country Edition—Top of the Charts."

NAMED: **Mike Mullins** to professional manager of Screen Gems-EMI, Nashville. He was with **Mervyn Conn**.

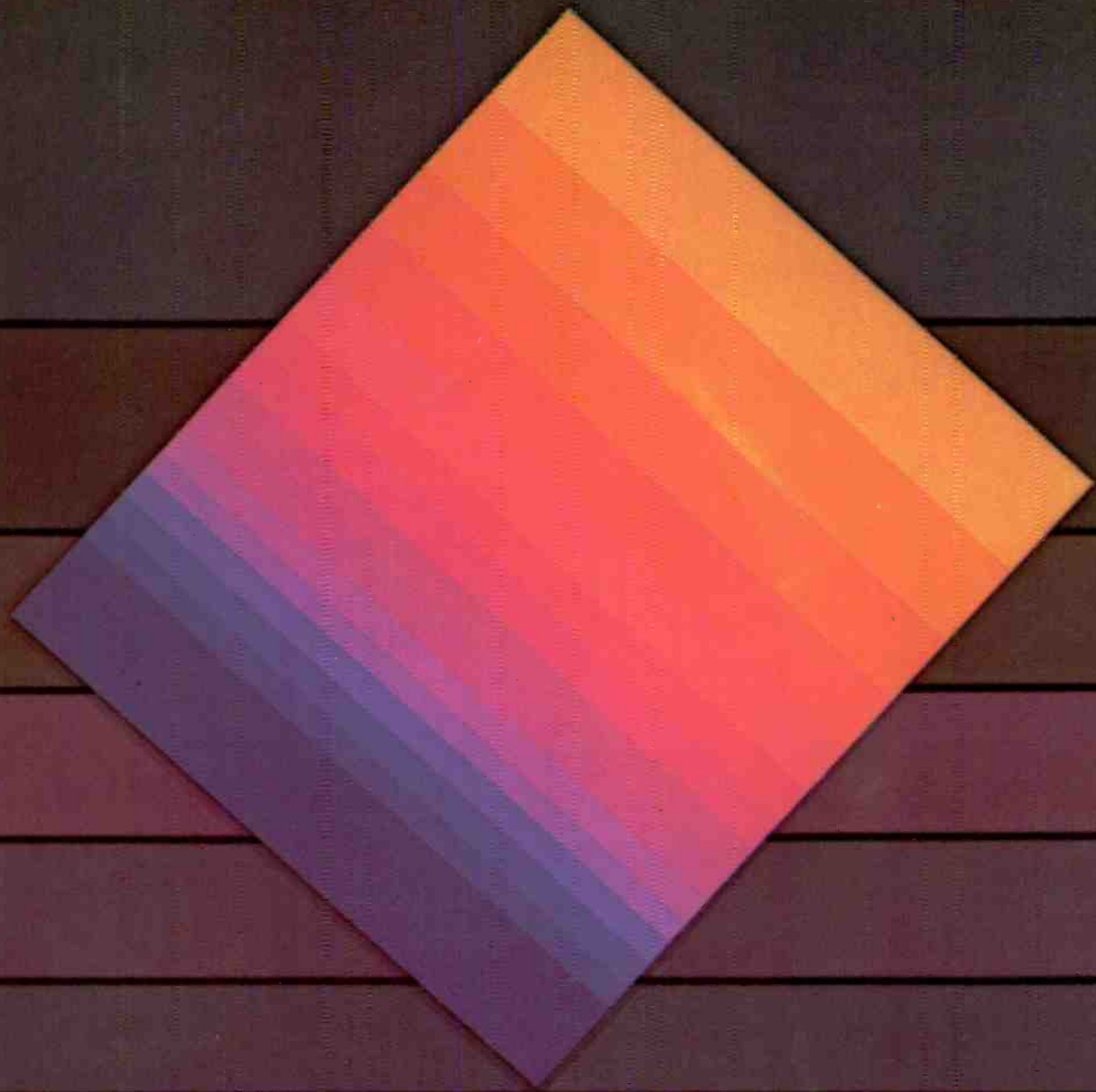
Goodphone™

ROCK ALBUMS

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

| LW | TW | NW | | | |
|----|----|----|-------------------------|-----------------------------------|-----------------|
| 7 | 2 | 1 | The Who | Who Are You | MCA |
| 5 | 4 | 2 | Boston | Don't Look Back | Epic |
| 1 | 1 | 3 | The Rolling Stones | Some Girls | Rolling Stones |
| 2 | 3 | 4 | Foreigner | Double Vision | Atlantic |
| ** | 26 | 5 | Lynyrd Skynyrd | First And . . . Last | MCA |
| 6 | 5 | 6 | Bruce Springsteen | Darkness On The Edge Of Town | Columbia |
| 3 | 7 | 7 | Bob Seger | Stranger In Town | Capitol |
| 10 | 8 | 8 | Kenny Loggins | Nightwatch | Columbia |
| 9 | 9 | 9 | Pablo Cruise | World's Away | A&M |
| 8 | 6 | 10 | The Cars | The Cars | Elektra |
| 15 | 12 | 11 | Robin Trower | Caravan To Midnight | Chrysalis |
| 4 | 10 | 12 | Joe Walsh | But Seriously, Folks | Asylum |
| ** | 25 | 13 | Fogelberg/Weisberg | Twin Sons Of Different Mothers | Full Moon/Epic |
| 12 | 11 | 14 | David Gilmour | David Gilmour | Columbia |
| 13 | 13 | 15 | Alan Parsons | Pyramid | Arista |
| 14 | 14 | 16 | Daryl Hall & John Oates | Along The Red Ledge | RCA |
| 22 | 17 | 17 | Ambrosia | Life Beyond L.A. | Warner Bros. |
| 32 | 32 | 18 | Talking Heads | More Songs About Buildings & Food | Sire |
| 22 | 16 | 19 | Little River Band | Sleeper Catcher | Harvest |
| 20 | 20 | 20 | Greg Kihn | Next Of Kihn | Beserkley/Janus |
| 11 | 18 | 21 | The Moody Blues | Octave | London |
| 16 | 19 | 22 | Bob Dylan | Street-Legal | Columbia |
| 36 | 35 | 23 | Jean-Luc Ponty | Cosmic Messenger | Atlantic |
| 19 | 27 | 24 | City Boy | Book Early | Mercury |
| 23 | 23 | 25 | Joe Cocker | Luxury You Can Afford | Asylum |
| 18 | 22 | 26 | Various Artists | Sgt. Pepper soundtrack | RSO |
| 31 | 30 | 27 | UFO | Obsession | Chrysalis |
| 35 | 44 | 28 | Peter Gabriel | Peter Gabriel | Atlantic |
| 21 | 15 | 29 | Tom Petty | You're Gonna Get It | ABC |
| 38 | 31 | 30 | Player | Danger Zone | RSO |
| 17 | 21 | 31 | Cheap Trick | Heaven Tonight | Epic |
| ** | ** | 32 | 1994 | 1994 | A&M |
| 34 | 39 | 33 | Blondie | Parallel Lines | Chrysalis |
| 44 | 40 | 34 | Meat Loaf | Bat Out Of Hell | Cleve. Int'l |
| 48 | 41 | 35 | Steve Gibbons | Down In The Bunker | Polydor |
| ** | 50 | 36 | Jesse Winchester | A Touch On The Rainy Side | Bearsville |
| 40 | 33 | 37 | Johnny Winter | White Hot And Blue | Blue Sky |
| 47 | 46 | 38 | Moon Martin | Shots From A Cold Nightmare | Capitol |
| ** | ** | 39 | Janis Ian | Janis Ian | Columbia |
| 24 | 28 | 40 | The Kinks | Misfits | Arista |
| 29 | 29 | 41 | Genya Ravan | Urban Desire | 20th Century |
| ** | 42 | 42 | David Coverdale | Snake Bite | UA |
| ** | ** | 43 | Rodney Crowell | Ain't Living Long Like This | Warner Bros. |
| ** | ** | 44 | Nick Gilder | City Nights | Chrysalis |
| 43 | ** | 45 | Gerry Rafferty | City To City | UA |
| 28 | 24 | 46 | Dave Mason | Mariposa de Oro | Columbia |
| 25 | 36 | 47 | Kingfish | Trident | Jet |
| 26 | 43 | 48 | Chilliwack | Lights From The Valley | Mushroom |
| 46 | 34 | 49 | Prism | See Forever Eyes | Ariola |
| 39 | ** | 50 | Ozark Mt. Daredevils | It's Alive | A&M |

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Record World Presents a Special Section

In Conjunction with the first
Black Music Association Board Meeting

Black Oriented Music '78: A Significant Progression

September 16, 1978



THANK YOU RECORD WORLD!

#1 Top Female Vocalist
DONNA SUMMER

#1 Top Male Group
VILLAGE PEOPLE

#1 Top Instrumental "Star Wars"
MECO

#1 Top Instrumentalist
MECO

The Casablanca Record and FilmWorks Family





***Progression:* From R&B to Black Oriented Music**

This week's planning meetings of the Black Music Association may mark a watershed in the growth of the black popular music industry in this country. Numerous groups and conventions have claimed to represent the "black point of view" in the past, but none with the organization or unanimity that the BMA seems to have. We wish it well.

Indeed, 1978 may be remembered as the year black music, and the companies that record and market it, got together. The ratings of many black-formatted radio stations are the highest they've ever been. Record companies are structuring their support of black artists more sensibly than ever before. And awareness that the audience for any artist isn't neces-

sarily limited by racial lines is making cross-over a more and more common term.

Record World's response to black music has also evolved. Just as "race" music was replaced by "rhythm & blues" during the fifties, we feel "r&b" has given way to "black-oriented music," reflecting the expanding horizons and audiences for sounds that have long since become too varied to put into one bag. The growth of an older, album-buying public for this music has been similarly highlighted, in RW's newly-inaugurated Black-Oriented Album chart.

Our annual look at what's new in black-oriented music has much to say about all these points. As the field continues to change and grow, we expect to be there to cover it.





The O'Jays



Barry White



Natalie Cole



Johnny Mathis & Deniece Williams



George Duke



Rick James



Chaka Khan



Meco



Heatwave



High Inergy



A Taste of Honey



1978 Record World Black

Top Record (Group)

- USE TA BE MY GIRL
The O'Jays—Phila. Intl.
- (EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN
LTD—A&M
- SERPENTINE FIRE
Earth, Wind & Fire—Columbia
- FLASH LIGHT
Parliament—Casablanca
- FLOAT ON
Floaters—ABC
- YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)
High Inergy—Gordy
- DANCE, DANCE, DANCE
Chic—Atlantic
- KEEP IT COMIN' LOVE
KC & The Sunshine Band—TK
- WHICH WAY IS UP
Stargard—MCA
- DUSIC
Brick—Bang
- TAKE ME TO THE NEXT PHASE
Isley Bros.—T-Neck
- BOOTZILLA
Bootsy's Rubber Band—Warner Bros.
- FFUN
Con Funk Shun—Mercury
- THE GROOVE LINE
Heatwave—Epic
- STRAWBERRY LETTER 23
Brothers Johnson—A&M
- THREE TIMES A LADY
Commodores—Motown

Top Record (Solo Artist)

- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME
Barry White—20th Century Fox
- OUR LOVE
Natalie Cole—Capitol
- ON BROADWAY
George Benson—Warner Bros.
- LOVELY DAY
Bill Withers—Columbia
- DANCE WITH ME
Peter Brown—Drive
- IF YOU'RE NOT BACK IN LOVE BY MONDAY
Millie Jackson—Spring
- CLOSE THE DOOR
Teddy Pendergrass—Phila. Intl.
- SHAME
Evelyn 'Champagne' King—RCA
- RUNAWAY LOVE
Linda Clifford—Curton
- THE GREATEST LOVE OF ALL
George Benson—Warner Bros.
- I BELIEVE YOU
Dorothy Moore—Malaco

Top Record (Duo)

- TOO MUCH, TOO LITTLE, TOO LATE
Johnny Mathis & Deniece Williams—Columbia
- THE CLOSER I GET TO YOU
Roberta Flack With Donny Hathaway—Atlantic

Top Featured Artist

- REACH FOR IT
George Duke—Epic

- DUKEY STICK
George Duke—Epic
- STUFF LIKE THAT
Quincy Jones—A&M
- MS.
David Oliver—Mercury

Top Record—Featured Vocalist (Male)

- YOU & I
Rick James—Gordy

Top Record—Featured Vocalist (Female)

- STAY
Chaka Khan—ABC

Top Instrumental

- STAR WARS
Meco—Millennium

Top Male Group

- HEATWAVE—Epic
- O'JAYS—Phila. Intl.
- COMMODORES—Motown
- LTD—A&M
- EARTH, WIND & FIRE—Columbia
- PARLIAMENT—Casablanca
- FLOATERS—ABC
- ISLEY BROS.—T-Neck
- CON FUNK SHUN—Mercury
- KC & THE SUNSHINE BAND—TK
- BRICK—Bang
- BOOTSY'S RUBBER BAND—Warner Bros.



Stargard



Chic



George Benson



Peabo Bryson



Peter Brown



Linda Clifford



Evelyn "Champagne"
King



Roberta Flack



Donny Hathaway



Bee Gees



Andy Gibb

Oriented Music Singles Awards

13. BROTHERS JOHNSON—A&M
14. RICK JAMES STONE CITY BAND—Gordy
15. SLAVE—Cotillion

Most Promising Male Group

RICK JAMES STONE CITY BAND—Gordy

Top New Male Group

1. HEATWAVE—Epic
2. FLOATERS—ABC
3. RAYDIO—Arista
4. ENCHANTMENT—Roadshow
5. { CONTROLLERS—TK
FAZE-O—SHE

Top Female Group

1. HIGH INERGY—Gordy
2. STARGARD—MCA
3. { EMOTIONS—Columbia
FIRST CHOICE—Gold Mind

Top New Female Group

1. HIGH INERGY—Gordy

Most Promising Female Group

1. STARGARD—MCA

Top Vocal Combination

1. CHIC—Atlantic
2. ROSE ROYCE—Whitfield
3. A TASTE OF HONEY—Capitol
4. ODYSSEY—RCA
5. { RUFUS FEATURING CHAKA KHAN—ABC
CJ & CO.—Westbound

Most Promising Vocal Combination

1. A TASTE OF HONEY—Capitol

Top New Vocal Combination

1. CHIC—Atlantic
2. ODYSSEY—RCA
3. PHILA. INTL. ALL STARS—Phila. Intl.

Top Male Vocalist

1. { BARRY WHITE—20th Century Fox
GEORGE BENSON—Warner Bros.
2. PETER BROWN—Drive
3. BILL WITHERS—Columbia
4. TEDDY PENDERGRASS—Phila. Intl.
5. PEABO BRYSON—Capitol
6. JIMMY 'BO' HORNE—Dash
7. TYRONE DAVIS—Columbia
8. ANDY GIBB—RSO
9. JOHNNY GUITAR WATSON—DJM
10. SMOKEY ROBINSON—Tamla

Most Promising Male Vocalist

1. PEABO BRYSON—Capitol
2. JIMMY 'BO' HORNE—Dash

Top New Male Vocalist

1. PETER BROWN—Drive
2. PRINCE—Warner Bros.

Top Female Vocalist

1. NATALIE COLE—Capitol
2. MILLIE JACKSON—Spring
3. EVELYN 'CHAMPAGNE' KING—RCA
4. DOROTHY MOORE—Malaco

5. LINDA CLIFFORD—Curton
6. DONNA SUMMER—Casablanca
7. DENISE LASALLE—ABC
8. KELLE PATTERSON—Shadybrook
9. CANDI STATON—Warner Bros.

Most Promising Female Vocalist

1. LINDA CLIFFORD—Curton

Top New Female Vocalist

1. EVELYN 'CHAMPAGNE' KING—RCA
2. KELLE PATTERSON—Shadybrook

Top Duo

1. JOHNNY MATHIS & DENIECE WILLIAMS—Columbia
2. ROBERTA FLACK WITH DONNY HATHAWAY—Atlantic
3. ASHFORD & SIMPSON—Warner Bros.

Most Promising Duo

1. ROBERTA FLACK & DONNY HATHAWAY—Atlantic
2. ASHFORD & SIMPSON—Warner Bros.

Top New Duo

1. JOHNNY MATHIS & DENIECE WILLIAMS—Columbia

Top Crossover (Group)

1. BEE GEES—RSO
2. PLAYER—RSO

Top Crossover (Solo Artist)

1. ANDY GIBB—RSO
2. FRANKIE VALLI—RSO



1978 Record World Black

Top Album (Group)

1. **ALL N' ALL**
Earth, Wind & Fire—Columbia
2. **IN FULL BLOOM**
Rose Royce—Whitfield
3. **TOO HOT TO HANDLE**
HEATWAVE—Epic
4. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
Parliament—Casablanca
5. **REJOICE**
Emotions—Columbia
6. **SOMETHING TO LOVE**
LTD—A&M
7. **SO FULL OF LOVE**
O'Jays—Phila. Intl.
8. **SHOWDOWN**
Isley Bros.—T-Neck
9. **NATURAL HIGH**
Commodores—Motown
10. **COMMODORES LIVE**
Commodores—Motown
11. **EASY**
Commodores—Motown
12. **CENTRAL HEATING**
Heatwave—Epic
13. **STAY**
Rufus—ABC
14. **BOOTZILLA**
Bootsy's Rubber Band—Warner Bros.
15. **FLOATERS**
Floaters—ABC
16. **BRICK**
Brick—Bang
17. **GALAXY**
War—MCA
18. **RIGHT ON TIME**
Bros. Johnson—A&M
19. **FLYING HIGH ON YOUR LOVE**
Barkays—Mercury
20. **FFUN**
Con Funk Shun—Mercury

Top Album (Solo Artist)

1. **THANKFUL**
Natalie Cole—Capitol
2. **WEEKEND IN L.A.**
George Benson—Warner Bros.
3. **BLUE LIGHTS IN THE BASEMENT**
Roberta Flack—Atlantic
4. **FEELIN' BITCHY**
Millie Jackson—Spring
5. **REACH FOR IT**
George Duke—Epic
6. **YOU LIGHT UP MY LIFE**
Johnny Mathis—Columbia
7. **LIFE IS A SONG WORTH SINGING**
Teddy Pendergrass—Phila. Intl.
8. **SOUNDS... AND STUFF LIKE THAT**
Quincy Jones—A&M
9. **STAR WARS & OTHER GALACTIC FUNK**
Meco—Millennium
10. **WHEN YOU HEAR LOU, YOU'VE HEARD EVERYTHING**
Lou Rawls—Phila. Intl.
11. **MENAGERIE**
Bill Withers—Columbia
12. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
Barry White—20th Century Fox
13. **SMOOTH TALK**
Evelyn 'Champagne' King—RCA
14. **PEABO**
Peabo Bryson—Capitol
15. **BABY, IT'S ME**
Diana Ross—Motown
16. **IF MY FRIENDS COULD SEE ME NOW**
Linda Clifford—Curtom
17. **LIVE AT THE BIJOU**
Grover Washington, Jr.—Kudu
18. **DON'T LET GO**
George Duke—Epic
19. **ONCE UPON A DREAM**
Donna Summer—Casablanca
20. **GET IT OUTCHA SYSTEM**
Millie Jackson—Spring

Top Soundtrack

1. **SATURDAY NIGHT FEVER**—RSO
2. **THANK GOD IT'S FRIDAY**—Casablanca

Top Male Vocalist

1. **GEORGE BENSON**—Warner Bros.
2. **TEDDY PENDERGRASS**—Phila. Intl.
3. **JOHNNY MATHIS**—Columbia
4. **LOU RAWLS**—Phila. Intl.
5. **BILL WITHERS**—Columbia
6. **BARRY WHITE**—20th Century Fox
7. **JOHNNY GUITAR WATSON**—DJM
8. **PEABO BRYSON**—Capitol
9. **PETER BROWN**—Drive
10. { **MICHAEL HENDERSON**—Arista
LENNY WILLIAMS—ABC

Most Promising Male Vocalist

1. **PEABO BRYSON**—Capitol

Top New Male Vocalist

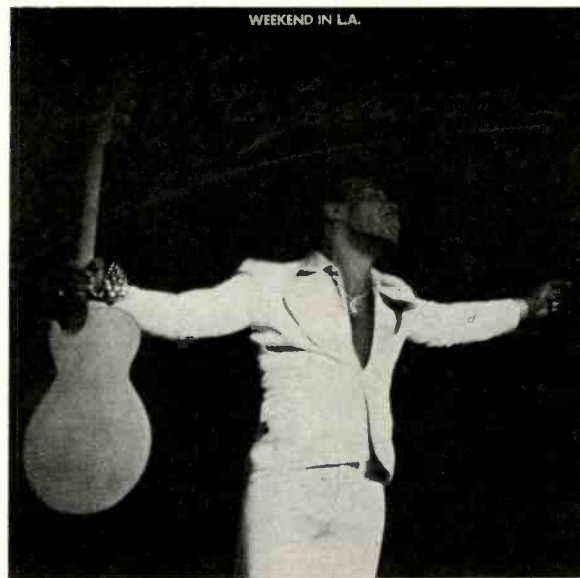
1. **PETER BROWN**—Drive

Top Female Vocalist

1. **NATALIE COLE**—Capitol
2. **ROBERTA FLACK**—Atlantic
3. **MILLIE JACKSON**—Spring
4. **DONNA SUMMER**—Casablanca
5. **PATTI LaBELLE**—Epic
6. **EVELYN 'CHAMPAGNE' KING**—RCA
7. **LINDA CLIFFORD**—Curtom
8. **DIANA ROSS**—Motown
9. **BETTY WRIGHT**—Alston
10. **ARETHA FRANKLIN**—Atlantic

Most Promising Female Vocalist

1. **PATTI LaBELLE**—Epic
2. **LINDA CLIFFORD**—Curtom



Oriented Music Album Awards

Top New Female Vocalist

1. EVELYN 'CHAMPAGNE' KING—RCA

Top Male Group

1. COMMODORES—Motown
2. HEATWAVE—Epic
3. EARTH, WIND & FIRE—Columbia
4. LTD—A&M
5. ISLEY BROS.—T-Neck
6. PARLIAMENT—Casablanca
7. O'JAYS—Phila. Intl.
8. MAZE—Capitol
9. WAR—MCA
10. BOOTSY'S RUBBER BAND—Warner Bros.
11. FLOATERS—ABC
12. BRICK—Bang
13. CON FUNK SHUN—Mercury
14. BROS. JOHNSON—A&M
15. BAR KAYS—Mercury
16. RAYDIO—Arista
17. DRAMATICS—ABC
18. RICK JAMES STONE CITY BAND—Gordy
19. SLAVE—Cotillion
20. ENCHANTMENT—Roadshow

Most Promising Male Group

1. CON FUNK SHUN—Mercury
2. BAR KAYS—Mercury

Top New Male Group

1. FLOATERS—ABC
2. RAYDIO—Arista
3. RICK JAMES STONE CITY BAND—Gordy
4. ENCHANTMENT—Roadshow
5. FAZE-O—SHE

Top Female Group

1. EMOTIONS—Columbia
2. HIGH INERGY—Gordy
3. STARGARD—MCA

Top New Female Group

1. HIGH INERGY—Gordy

Most Promising Female Group

1. STARGARD—MCA

Top Vocal Combination

1. ROSE-ROYCE—Whitfield
2. RUFUS FEATURING CHAKA KHAN—ABC
3. A TASTE OF HONEY—Capitol
4. ODYSSEY—RCA
5. CHIC—Atlantic

Top New Vocal Combination

1. ODYSSEY—RCA
2. CHIC—Atlantic

Most Promising Vocal Combination

1. A TASTE OF HONEY—Capitol

Top Featured Vocalist (Male)

1. FRANKIE BEVERLY (Maze)
2. BEN E. KING (AWB)

Top Featured Vocalist (Female)

1. CHAKA KHAN (Rufus)
2. NORMA JEAN WRIGHT (Chic)
3. CORY DADE (Dr. Buzzard)

Top Duo

1. JOHNNY MATHIS & DENIECE WILLIAMS—Columbia
2. ASHFORD & SIMPSON—Warner Bros.

Top New Duo

1. JOHNNY MATHIS & DENIECE WILLIAMS—Columbia

Most Promising Duo

1. ASHFORD & SIMPSON—Warner Bros.

Top Instrumentalist

1. MECO—Millennium

Top Instrumental Group

1. CRUSADERS—ABC

Top Jazz Crossover Artist

1. GEORGE BENSON—Warner Bros.
2. GEORGE DUKE—Epic
3. QUINCY JONES—A&M
4. JOHNNY GUITAR WATSON—DJM
5. GROVER WASHINGTON—Kudu

Top Jazz Crossover Album

1. WEEKEND IN L.A.
George Benson—WB

Special Achievement

COMMODORES—Motown
EARTH, WIND & FIRE—Columbia
JOHNNY MATHIS—Columbia
QUINCY JONES—A&M
EVELYN 'CHAMPAGNE' KING—RCA
BEE GEES—RSO

Encore Award

JOHNNY MATHIS & DENIECE WILLIAMS—Columbia
BARRY WHITE—20th Century Fox



Peter Brown



Village People



Donna Summer



Ritchie Family



Record World 1978 Disco Awards



Top Male Vocalist

1. PETER BROWN—Drive
2. LENNY WILLIAMS—ABC
3. D.C. LaRue—Casablanca
4. TEDDY PENDERGRASS—Phila. Intl.
5. ISAAC HAYES—Polydor
6. BARRY WHITE—20th Century
7. GEORGE McCRAE—TK

Top New Male Vocalist

1. PETER BROWN—Drive
2. LENNY WILLIAMS—ABC
3. PATRICK JUVET—Casablanca
4. RICK JAMES—Gordy
5. GARY CRISS—Salsoul

Top Male Group

1. VILLAGE PEOPLE—Casablanca
2. TRAMMPS—Atlantic
3. T CONNECTION—Dash
4. BEE GEES—RSO
5. FANTASTIC FOUR—Westbound
6. FOXY—Dash

Top Instrumentalist

1. DENNIS COFFEY—Westbound
2. IDRIS MUHAMMAD—Kudu
3. RALPH MacDONALD—Marlin
4. DEODATO—WB

Top Female Vocalist

1. DONNA SUMMER—Casablanca
2. LINDA CLIFFORD—Curtom
3. PATTIE BROOKS—Casablanca
4. GRACE JONES—Island
5. CLAUDJA BARRY—Salsoul
6. LOLEATTA HOLLOWAY—Gold Mind
7. VICKI SUE ROBINSON—RCA

Top New Female Vocalist

1. LINDA CLIFFORD—Curtom
2. PATTIE BROOKS—Casablanca
3. MARSHA HUNT—Aves
4. MICHELE—West End
5. EVELYN "CHAMPAGNE" KING—RCA
6. MADLEEN KANE—WB
7. SANDY MERCER—H&L

Top Female Group

1. RITCHIE FAMILY—Marlin
2. SILVER CONVENTION—Midsong
3. HODGES, JAMES & SMITH—London
4. FIRST CHOICE—Gold Mind
5. STARGARD—MCA

Top Vocal Combination

1. CHIC—Atlantic
2. ODYSSEY—RCA
3. SANTA ESMERALDA—Casablanca
4. BIONIC BOOGIE—Polydor
5. C. J. & CO.—Westbound
6. SAVANNAH BAND—RCA

Top Vocal/Instrumental

Concept Group

1. USA EUROPEAN CONNECTION—Marlin
2. LOVE & KISSES—Casablanca
3. KONGAS—Polydor
4. VOYAGE—Marlin
5. EL COCO—AVI
6. MICHAEL ZAGER BAND—Private Stock
7. TUXEDO JUNCTION—Butterfly
8. ST. TROPEZ—Butterfly
9. SATURDAY NIGHT BAND—Prelude
10. MUNICH MACHINE—Casablanca

Outstanding Producers

CERRONE
DENNIS COFFEY & MIKE THEODORE
ALEC COSTANDINOS

GREGG DIAMOND

BORIS MIDNEY

JACQUES MORALI

GIORGIO MORODER & PETE BELLOTTE

VINCE MONTANA

LAUREN RINDER & MICHAEL LEWIS

CORY WADE

Top Instrumental Group/ Orchestra

1. SALSOU ORCHESTRA—Salsoul
2. THP ORCHESTRA—Butterfly
3. MIKE THEODORE ORCHESTRA—Westbound
4. KRAFTWERK—Capitol
5. MONTANA—Atlantic

Top Producer/Performers

1. CERRONE—Cotillion
2. ALEC COSTANDINOS—Casablanca
3. GIORGIO—Casablanca
4. DON RAY—Polydor
5. MECO—Millennium
6. LAUREN RINDER & MICHAEL LEWIS—AVI
7. TRAX (PETE BELLOTTE & KEITH FORSEY)—Polydor

Outstanding New Performers

PETER BROWN
VILLAGE PEOPLE
LINDA CLIFFORD
USA-EUROPEAN CONNECTION
CHIC
PATTIE BROOKS
LOVE & KISSES
ODYSSEY
SANTA ESMERALDA
VOYAGE

Special Achievement Awards

"SATURDAY NIGHT FEVER" SOUNDTRACK
"THANK GOD IT'S FRIDAY" SOUNDTRACK

RSO RECORDS

**THE RECORD-BREAKING RECORD COMPANY
CONGRATULATES ITS AWARD-WINNING ARTISTS
AND THE BLACK MUSIC ASSOCIATION**

BEE GEES

SPECIAL ACHIEVEMENT AWARD (ALBUMS)
#1 TOP CROSSOVER GROUP (SINGLES)

ANDY GIBB

#1 TOP CROSSOVER ARTIST (SINGLES)

Player

#2 TOP CROSSOVER GROUP (SINGLES)

**SATURDAY NIGHT
FEVER**

#1 TOP SOUND TRACK (ALBUMS)
SPECIAL ACHIEVEMENT AWARD (DISCO)



Agenda

BMA Corporate Government Meetings at La Costa

10:00 a.m. Sunday, September 10, 1978.

-12 Noon Briefing Session with BMA's Attorneys, Stenographers, Public Relations Staff and Media Crew.

Card Room

12:30 p.m. Introductory Board of Directors' Meeting.
-2:30 p.m.

Hacienda Room

3:00 p.m. Introductory Meeting between Executive
-5:30 p.m.—Council members and their related Divisional Board of Directors' members.

Palmas 1, 2, 3 and Hacienda Room

4:30 p.m. Introductory Advisory Board Meeting.
-5:30 p.m.

Card Room

7:00 p.m. Reception for entire Corporate Group (Board
-8:00 p.m. of Directors; Executive Council, Advisory Board and their guests).

Vallarta Room

—No Head Tables.

—Opening Remarks and Review of Program and Agenda by Ed Wright, Co-Founder.

9:30 a.m. Monday, September 11, 1978.

General Session for entire Corporate Group—Continental Breakfast Available.

La Costa Theatre

10:00 a.m. Film—A 20-minute short on the History of Black Music in America.

10:30 a.m. Welcoming Speech by Kenneth Gamble, Founder.

10:45 a.m. Introduction of Corporate Group by Jules Malamud, Senior Vice President/Managing Director.

11:00 a.m. Presentation of BMA Calendar of Events and Progress-1978/1979 by Glenda Gracia, Executive Director.

11:30 a.m. BMA Corporate Business.

—Distribution of By-Laws.

—Ratification of Existing Officers.

—Elections.

A. Vice President of each Division of BMA Corporate.

B. Chairperson of each Council Division.

C. Chairperson and Vice Chairperson of Advisory Board.

D. Ratification of Project Committee Chairpersons.

E. Announcement of Committee Membership by respective Committee Chairperson

1:00 p.m. General Recap of BMA Corporate Business

-1:30 p.m. —Question and Answer Period.

AFTERNOON AND EVENING FREE

9:15 a.m. Tuesday, September 12, 1978.

Continental Breakfast Available for entire Corporate Group.

9:30 a.m. Break-Out Meetings for each BMA Corporate Division (i.e. Performing Arts, Communications, Marketing & Merchandising, and Recording).

Palmas 1, 2, 3 and Hacienda Room

—Attendees: Board of Directors, Executive Council and related Advisory Board sponsors (each Advisory Board member shall be assigned to a specific Corporate Division break-out meeting).

—Purpose: Suggest groundwork for how BMA will accomplish short-term and long-term Divisional goals and Divisional issues to be addressed at first Founders' Conference.

12 Noon Luncheon

—Each person in the entire Corporate Group shall be assigned to a BMA Project Committee and shall be seated at his/her respective Committee table.

Vallarta Room

1:00 p.m. Committee Meetings

-2:30 p.m.

—Purpose: Suggest groundwork for how BMA will accomplish short-term and long-term Committee projects and goals and Committee issues to be addressed at first Founders' Conference.

3:30 p.m. General Session for entire Corporate Group
-5:00 p.m.

La Costa Theatre

—Reports by Divisional Vice Presidents and Committee Chairpersons on immediate BMA issues and proposed resolutions and programs.

9:15 a.m. Wednesday, September 13, 1978.

Continental Breakfast Available for Conference Committee.

Hacienda Room

9:30 a.m. Conference Committee Meeting.
-12 Noon

—Meeting consists of one (1) member of each Division for Executive Council, Board of Directors and Advisory Board.

—Purpose: Suggest overall goals and character of the BMA's first Founders' Conference.

Hacienda Room

We're kicking up our heels over our big crop of winners.



R & B AWARDS

KC and The Sunshine Band
Singles—Top Male Group
Singles—Top Record (Group)
“Keep It Comin’ Love”

Peter Brown
Singles—Top New Male Vocalist
Singles—Top Male Vocalist
Singles—Top Record (solo)
“Dance With Me”
Albums—Top New Male Vocalist
Albums—Top Male Vocalist
Disco—Top Male Vocalist
Disco—Top New Male Vocalist
Outstanding New Performer

Jimmy “Bo” Horne
Singles—Most Promising Male
Vocalist
Singles—Top Male Vocalist

Foxy
Disco—Top Male Group
USA/European Connection
Disco—Top Vocal/Instrumental
Concept Group
Outstanding New Performer

Voyage
Disco—Top Vocal/Instrumental
Concert Group
Outstanding New Performer

Dorothy Moore
Singles—Top Female Vocalist
Singles—Top Record (Solo)
“I Believe You”

Betty Wright
Albums—Top Female Vocalist

The Ritchie Family
Disco—Top Female Group

Ralph MacDonald
Disco—Top Instrumentalist

T-Connection
Disco—Top Male Group

George McCrae
Disco—Top Male
Vocalist

The Controllers
Singles—Top New
Male Group

Boris Midney
Outstanding Producer

Cory Wade
Outstanding Producer

Jacques Morali
Outstanding Producer

Best wishes to the BMA on its 1st Annual Convention.  **TK Productions, Inc.**
THE HOT ONE!

Black Oriented Music: Beyond Crossovers

By BASIL NIAS

■ Black oriented 1978 was a phenomenal year in terms of breakout of new black and black oriented artists. The big story of the year is the success of "Saturday Night Fever." This album was incredible for many reasons. It launched a host of new talent to the American public. It established the Bee Gees as legitimate superstars. In addition to being the biggest album of the year, it introduced such traditionally black oriented artists as the Trammps, Kool and the Gang, and Ralph MacDonald, to name just a few to an even larger pop audience. The album itself was a phenomenon in so much as it was the first disco oriented album to ever reach the top of the pop chart and maintain that position for 25 weeks. The album was also a two record set and a movie soundtrack, which adds even further to the credibility of this being the most important album of the 1977-78 year.

Emerging Stars

A few of the emerging stars that have enjoyed incredible success have been Evelyn "Champagne" King, Heatwave, Chic, Con Funk Shun, Parliament, Andy Gibb, Samantha Sang, the Bar-Kays, Raydio, Teddy Pendergrass, The Floaters, Peter Brown, Linda Clifford, Rick James, Meco, Stargard, A Taste of Honey, Odyssey, Peabo Bryson, and Millie Jackson. This was the year that saw the return of such stars as Johnny Mathis, Roberta Flack and Donny Hathaway, The Rolling Stones, Lou Rawls, Aretha Franklin, Patti LaBelle and Ben E. King. This was also the year that jazz fusion really made its presence felt on the charts with the rise to national prominence of such stars as George Duke, George Benson, Quincy Jones, Grover Washington, Jr., The Crusaders, Joe Sample and Roy Ayers. The success of the latter artists was due primarily to the fact that these artists were able to crossover from their traditional jazz markets to progressive black oriented markets and eventually to pop.

Never in the history of black music has a term been more controversial than "crossover." It has been debated in open over. It has been debated in open forum, discussed in backrooms and tossed around in casual conversation. The problem seems to stem from the fact that it never has been legitimately established as to who is crossing over from where, and what in fact makes someone a crossover artist.

In one year there have been more artists from the standard pop category appearing on black

oriented music charts than ever before. In the same vein there have been more artists from the traditional jazz category suddenly appearing on the pop and black oriented music charts than ever before. From these two categories alone the term crossover has taken on instant credibility, but when you consider the crossover potential of the disco market, it takes on an entirely different perspective. Except in the case of the jazz artist, the disco experience has been the major vehicle for crossover artists. This medium has finally come of age in the past year.

We will first deal with the element of crossover from the pop market through disco into the black oriented music market. Artists such as The Bee Gees, The Rolling Stones, Andy Gibb, Yvonne Elliman, have always been considered traditional pop artists; especially in the case of the Bee Gees and the Rolling Stones. In the case of the Bee Gees, they first made their emergence into the disco scene with songs like "You Stepped Into My Life," which had moderate success in the black market, and "You Should Be Dancin'," which had tremendous disco response and was a big hit in the black market. It was these songs that led the way for the acceptance of a "Saturday Night Fever" in the market place. In the case of the Rolling Stones, who have been traditional mainstays in the pop market, it was the disco acceptance of "I Miss You" coupled with the tremendous black acceptance of this record that allowed it to dethrone "Saturday Night Fever" from the top of the pop category. In the case of the aforementioned artists, they all enjoyed to some degree great success in the disco market which allowed them to be tremendous crossover artists and reach top ten on almost every black oriented music chart in the country.

Disco

The next major area of concentration will be the primary funnel itself, the disco. In this year alone many major pop artists have been broken from the disco through the traditional black oriented music market and onto the pop charts. Artists such as Evelyn "Champagne" King, Peter Brown, A Taste of Honey, Chic, and Linda Clifford initially got their start in the disco. In the case of all the aforementioned artists they were huge successes in the black oriented music market before they really struck it rich by climbing the ladder to success as pop stars. For example, Peter Brown is reputed to have sold over one mil-

Never in the history of black music has a term been more controversial than 'crossover' . . . Except in the case

“ of the jazz artist, the disco experience ” has been the major vehicle for crossover artists. This medium has finally come of age in the past year.

lion twelve inch disco copies before his album, which first broke black and then pop, ever enjoyed any degree of success. In the case of a group like Chic, it was the express purpose of the group's management to break this group through the disco system and then try to simultaneously break the group in a black and pop market. Another unusual case which will show the strength of this disco phenomenon is Evelyn "Champagne" King. Evelyn's album was out for over six months before the Boston area discos started to break it. In an incredibly short amount of time Evelyn was not only one of the country's hottest disco queens but her record had not only gone gold with the help of the traditional black oriented music market but is starting to pick up a lot of pop play from stations like WABC in New York. Evelyn is currently in the top ten pop and going for platinum. For the record Linda Clifford and A Taste of Honey both sold very substantially in the black and pop market, A Taste of Honey is currently number three on the pop charts.

Jazz

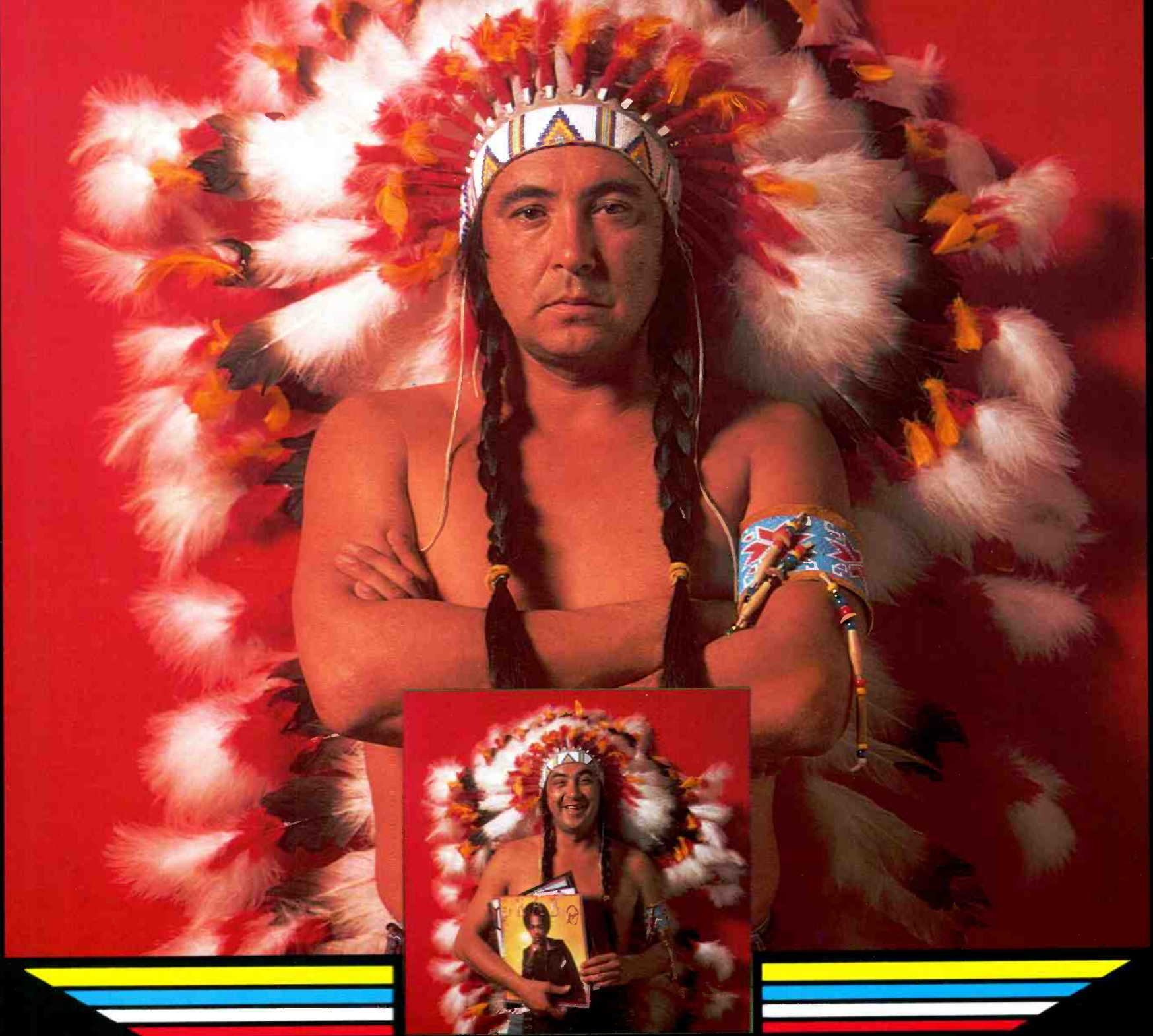
Probably the person who has profited the most from this year's crossover phenomenon is the jazz artist. Artists such as Quincy Jones, Roy Ayers, George Benson, George Duke, Chuck Mangione, Grover Washington, Jr., and the Crusaders; have all experienced a phenomenal year in terms of sales, air play, and exposure. These traditional jazz artists are now huge crossover successes in terms of traditional black and pop acceptance. It is indeed rare to have an artist like Roy Ayers to be Chartmaker of the Week on the pop album chart, entering the chart at the number 80 position with a bullet. Artists such as the Crusaders, George Duke, and Grover Washington, Jr., who have had moderate success in terms of album sales are now receiving gold and in some cases even platinum albums. The

success of artists such as these has given birth to a whole new category of music which is basically jazz fusion. The music itself is reflective of what's happening now. The influences on this musical force are many and varied. Its effect on sales alone has made every major record company sit up and take notice. The fact that in every major record corporation there is a division whose sole purpose is to deal with this music, to promote and expand the sales base for this current popular art form is in itself a major factor to the credibility and continued success of jazz fusion. If disco is to be looked at in retrospect as being the major force of the late '70s then surely the future belongs to jazz fusion.

Acceptance

One disturbing part of the crossover phenomenon has been that the pop oriented music has been more readily accepted by black oriented radio programmers than black oriented music has been accepted by pop oriented programs. It is still true in most instances that in order for a black oriented record to break pop it must first be a big hit in a black oriented format. Generally, a black oriented record has got to break top ten on a black oriented chart before it shows any significant action pop. There are a few notable exceptions: for example, a group like Earth, Wind and Fire, whose single "Got to Get You Into My Life" appeared on the pop chart at number 48 with a bullet and on the black oriented singles chart at 41 with a bullet; and even more recent than that, Ashford and Simpson and Rose Royce, who appeared on the pop album charts at 77 with a bullet and 80 with a bullet, respectively, and on the black oriented album chart at 15 and 17 respectively. But these are the exceptions; the idea of simultaneous break-outs on both the pop and black oriented charts and formats is still a vision of the future.

YOU DON'T HAVE TO BE BLACK TO DIG SOUL MUSIC!



CAPITOL RECORDS, AN INDUSTRY LEADER IN MANY MUSICAL GENRES FROM COUNTRY TO CLASSICAL, CONGRATULATES THE FOLLOWING CAPITOL ARTISTS FOR THEIR BLACK ORIENTED MUSIC AWARDS:

Peabo Bryson:

- #1 Most Promising Vocalist* (Albums & Singles)
- #5 Male Vocalist (Singles)
- #8 Male Vocalist (Albums)

A Taste of Honey:

- #1 New Vocal Combination (Albums & Singles)
- #1 Most Promising Vocal Combination (Singles)
- #3 Vocal Combination (Singles & Albums)

Natalie Cole:

- #1 Record, "Our Love" (Singles)
- #1 Female Vocalist (Albums & Singles)
- #1 Record, "Thankful" (Albums)

Maze:

- #8 Male Vocal Group (Albums)
- #1 Featured Vocalist, Frankie Beverly (Albums)

Kraftwerk:

- #4 Disco Award, Instrumentalist Group (Albums)

CAPITOL SALUTES THEIR PAST AND FUTURE AWARD WINNERS:

Gary Bartz • Caldera • Eddie Henderson • Charles Jackson • Gloria Jones • Bobby Lyle
Neville Brothers • Freda Payne • Raul De Souza • Sun • Javarez • Nancy Wilson



CBS R&B Unites Under Black Music Banner

■ During the '60s there was a lull in the growth of black music within the music industry. CBS Records always had a vested interest in black music and took the necessary gamble to rectify the situation. In the mid '70s CBS Records committed itself to the development of an impressive black roster and, hence, black music marketing.

Headed by vice president Le-Baron Taylor, black music marketing grew out of an obvious need to educate, plan and execute new strategies for merchandising black-oriented product. BMM has the task of reaching the black consumer in ways that would reflect black lifestyles and purchasing habits.

Black music marketing consists of all marketing-support areas including promotion, publicity, product management, artist development and merchandising. Each of these areas works closely in conjunction with the label executives of Columbia, Epic and the Associated Labels to achieve a complete market plan for all black artists, so that their records will have an opportunity to reach the total consuming public.

The effectiveness of black music marketing can be noted by looking at the impressive artist roster on Columbia, Epic and Associated Labels — Lifesong, Nemperor, Philadelphia International, Portrait, T-Neck, Tabu, Kirshner and, the latest addition, Barry White's Unlimited Gold Records (which will feature Barry, Love Unlimited and The Love Unlimited Orchestra.)

BMM recently created a jazz & progressive music marketing department. This area, which is

headed by director of jazz marketing Vernon Slaughter, gives marketing support to the industry's most complete and well-rounded jazz/progressive roster. Columbia, Epic and Associated Labels have achieved by far the largest market share of jazz and progressive record sales.

Columbia

Columbia Records has once again managed to generate excitement with some of the best talent in the r&b field today recording for the label. 1978 has been a busy—but very successful—year for Columbia with the label acquiring major new acts as well as getting top hits from several established Columbia artists.

Two popular Columbia artists, Johnny Mathis and Deniece Williams, teamed up to record an across the board number one hit. Their rendition of Kipner's and Vallen's "Too Much, Too Little, Too Late" resulted in a number one platinum single. Johnny Mathis followed up with his platinum lp, "You Light Up My Life," which included "Too Much, Too Little, Too Late." On the strength of that single, Johnny and Deniece collaborated once again to record an entire duet album entitled "That's What Friends Are For." The lp, as expected, has already been certified gold and, at the rate it's steadily climbing the charts, shows strong indications of going platinum as well.

Columbia Records recently accomplished a major feat by signing two of the most established and respected acts in the r&b field today: super-songstress Gladys Knight and the dynamic duo of Marilyn McCoo & Billy Davis, Jr. Gladys earned her well-



Teddy Pendergrass

deserved reputation as lead singer of the fabulous group Gladys Knight & The Pips for close to two decades. "Midnight Train To Georgia," "Heard It Through The Grapevine," "Daddy Could Swear, I Declare" and "You're The Best Thing That Ever Happened To Me" are just a few of the many, many hits Gladys Knight's superb voice has been responsible for. Her presence on the Columbia label can only mean many, many more hits in the future.

Marilyn McCoo and Billy Davis, Jr. earned their reputations as an integral part of the Fifth Dimension for close to a decade. Their first single as a duo, "You Don't Have To Be A Star (To Be In My Show)," became a number one hit, a gold disc, and earned them their first Grammy award (for "Best R&B Vocal Performance By A Duo"). An ensuing gold album ("I Hope We Get To Love In Time") and a network television show ("The Marilyn McCoo & Billy Davis, Jr. Show") round out the expertise they bring to Columbia Records.

One of the major developments within the past year for Columbia



Herbie Hancock

Records has been the formation of the ARC/Columbia label. Headed by president Maurice White, the ingenious founder and mentor of superstar group Earth, Wind & Fire, ARC/Columbia (ARC standing for the American Recording Company) has already attracted some of the biggest names in entertainment.

Its roster includes, of course, Maurice's own Earth, Wind & Fire along with other established acts such as The Emotions, previously mentioned Deniece Williams, Pockets, D.J. Rogers and Weather Report. (New acts signed to ARC/Columbia include Valerie Carter—who had a successful debut album in 1977—Reggie Knighton, Curtis The Brothers and Peter McLean.)

In its ever so brief existence ARC/Columbia is already proving to be a label other record companies will have to reckon with. Earth, Wind & Fire brings to ARC/Columbia their patented brand of spiritual funk which earned them their fourth consecutive double-platinum record for the "All 'N All" lp. Weather Report, the num-

(Continued on page 46)

Growth for Black Music at RCA

■ The word for the black music area at RCA Records is "growth."

Under the new leadership of Robert Summer, president of RCA Records, commitment, expansion and excitement are a few others that would cover it, too. And sales, as well.

Current successes include the long-lasting disco-black and, now, pop gold record hit single "Shame" by Evelyn "Champagne" King out of her hit lp, "Smooth Talk." The Whispers' current "Headlights" lp, their second hit album in a row, Chocolate Milk's "We're All In This Together," the Salsoul, RCA-distributed "Only You" single by Loleatta Holloway and Bunny Sigler, and the original cast album of "Ain't Misbehavin'" that is beginning to sell up to the many awards it has won as Broadway's newest smash



Evelyn 'Champagne' King

hit musical.

Also garnering airplay and generating sales momentum are Carrie Lucas' Solar Records album, "Street Corner Symphony," "That's Life," the RCA debut of

T. Life, who discovered "Champagne" King and produced her "Smooth Talk" album, current lps by the Memphis Horns and NYCC and action singles by Grey and Hanks ("You Fooled Me") and Solar Flare ("Boogie Fund"). Add to these a disco version of Cab Calloway's classic "Minnie The Moocher" from the RCA-distributed Hologram label and Salsoul product from Gary Chriss, the famed Salsoul Orchestra, Judy Cheeks, Double Exposure, Love Committee and First Choice.

Restructuring

To service and support this renewed emphasis on black music and to underline its commitment there, RCA Records has restructured and strengthened its black music marketing and promotion functions under Ray Harris, director, black music marketing (see

separate story).

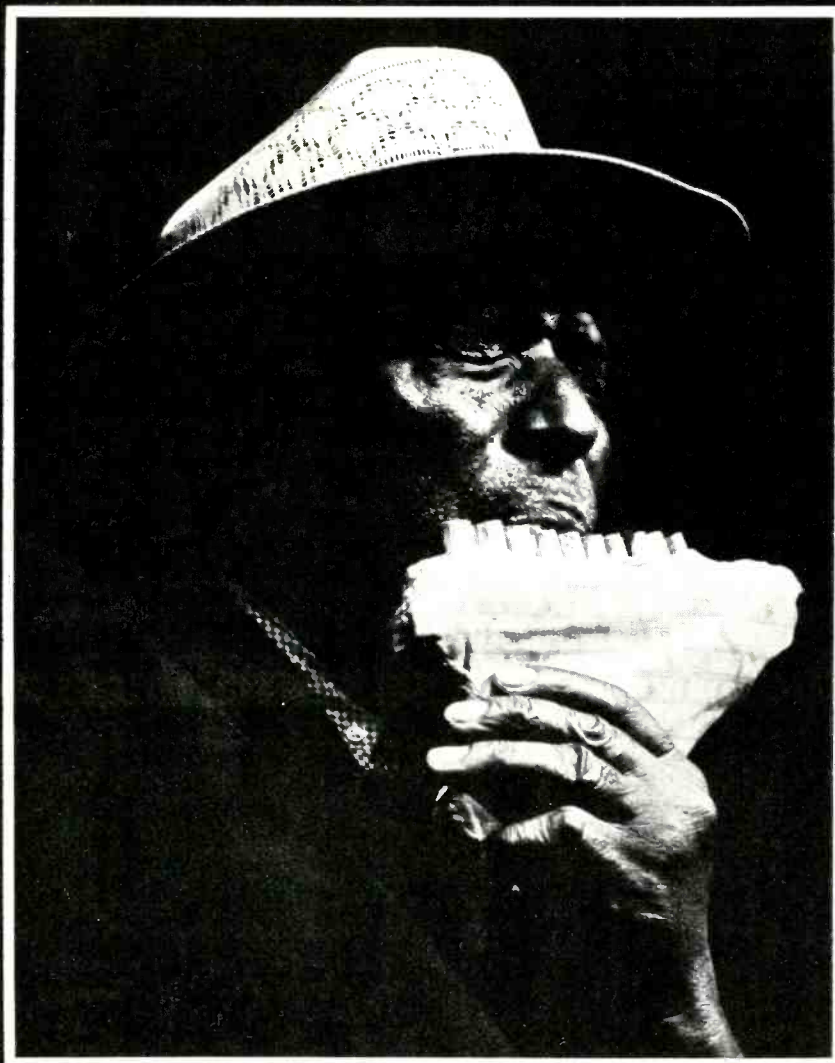
Fall Releases

Adding to the black music excitement at RCA are these coming attractions: new albums by Odyssey and Dr. Buzzard's Original Savannah Band; and October releases that will include the return to discs of Shalamar, who clicked last year with "Uptown Festival," the Solar Records debut of Lakeside, the RCA Records debuts of Major Harris and new artist Geechy Dan and the first RCA recordings by contemporary jazz giant Eddie Harris. Another album bow coming soon will be by Mirage. Promised for the fall: a new release from Salsoul of their classic Bethlehem Jazz series.

This is a time of further expansion, commitment and extensive support of black music at RCA Records.

"I believe we are indebted to the beautiful black people in this country who have given us the roots for the music we love today."

-Herb Alpert



We are proud of the contribution these artists have made and will continue to make in the explosive evolution of black music.

Herb Alpert & Hugh Masekela

Atlantic Starr

Gato Barbieri

The Brothers Johnson

Booker T. Jones

Quincy Jones



L.T.D.

Chuck Mangione

Gap Mangione

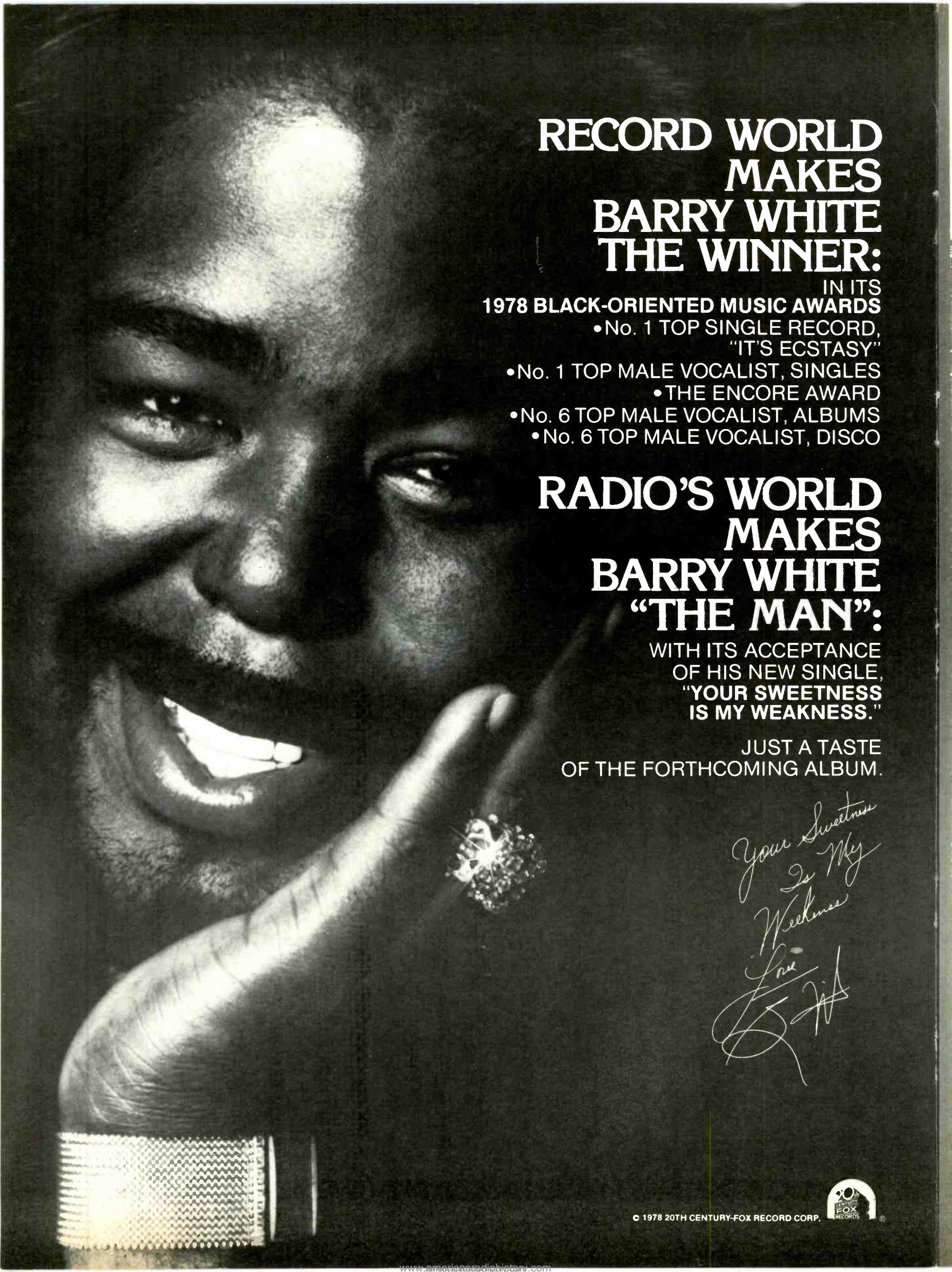
Letta Mbulu

Les McCann

Gino Vannelli

Best wishes from all of us at A&M Records

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**RECORD WORLD
MAKES
BARRY WHITE
THE WINNER:**

**IN ITS
1978 BLACK-ORIENTED MUSIC AWARDS**

- No. 1 TOP SINGLE RECORD,
"IT'S ECSTASY"
- No. 1 TOP MALE VOCALIST, SINGLES
 - THE ENCORE AWARD
- No. 6 TOP MALE VOCALIST, ALBUMS
- No. 6 TOP MALE VOCALIST, DISCO

**RADIO'S WORLD
MAKES
BARRY WHITE
"THE MAN":**

**WITH ITS ACCEPTANCE
OF HIS NEW SINGLE,
"YOUR SWEETNESS
IS MY WEAKNESS."**

**JUST A TASTE
OF THE FORTHCOMING ALBUM.**

*Your Sweetness
Is My
Weakness
Love
Barry White*



*20th Century-Fox Records salutes
The Black Music Association's
1st Corporate Government Meetings
at La Costa
With Our Finest:*

| | | | |
|--------------------------------|----------------------------------|---------------------|-------------------------|
| DENISE KELLY & FAME | BARRY WHITE | AHMAD JAWAID | EDWIN STARR ★ |
| | FAITH, HOPE & CHARITY | | PRINCE ELLIS |
| | Kinsman-D433 | | Di Fosco |

and on Chi-Sound Records:

| | |
|----------------------|--------------|
| GENE CHANDLER | Sugah |
|----------------------|--------------|

Warner's R&B Is In Full Stride

■ In the three years of Tom Draper's tenure as vice president and director of black music marketing for Warner Bros. Records, the company, and its affiliated r&b labels, have established a readily identifiable market profile and enhanced credibility throughout the field of black music. Among the combined factors for this new visibility are primarily an aggressive and closely knit black music staff, as well as a revitalized roster of both new and established artists, all benefiting from the increased attention to Warner's r&b both within and without the company. Warner Bros. is now experiencing a level of success in the sales and marketing of this music that is unequalled in the label's history.

Low Profile

An assured and convivial 37 year-old graduate of the University of Detroit, Draper attributes much of the label's success to a basic low profile approach. "We decided to let the music tell the story," he explains, "because it's the kind of music you market, and the kind of artist that you sign that convinces people of your seriousness." Coming to Warner's from ten years practical experience at RCA, first as a salesman in that company's consumer electronics division, later as a local, regional, national and finally international promotion man, merchandise manager of rock and r&b product, with involvement in a&r activities, it is apparent that Draper's primary concern is with the music.

"In high school I spent a lot of time with people who were involved with Motown in its early years," he recalls, "That intensified my interest." Beyond the continual challenge of his present position, Draper sees tremendous creative opportunities as part of a company "that is very people oriented, very artist oriented, and that has to be considered a major strength." Another important area, according to Draper, is Warner's "staying power. That and the believability we have with all our acts. We're totally committed to building our artists without regard for how long it takes. For example, Ashford and Simpson was one of WB's original black acts, but it's only been within the last year that they've gained the national acclaim and record sales that they deserve.

Limited Roster

"With a limited roster there's more opportunity for artists like Ashford and Simpson to receive individual support and attention they need. You have to consider



From left: Ashford & Simpson, George Benson, Candi Staton

the long haul. It's easy to sign 25 acts, but are you going to be able to support them all two or three years down the road?"

Staff

Beyond specialized attention for developing artists, Draper counts an experienced and well integrated black music staff as a major consideration in Warner's r&b advances during the past three years. "I've got some of the

finest people in the industry working with me in this division." Draper points up. "Some of them are veterans who, in the early days walked into radio stations with music that was less than exciting, so I really respect their tenacity. Then we've got the second generation force who are going to pick up the ball and carry it even further. They have the necessary creativity and capability to effec-

tively promote our music. It's thanks to their efforts that this department is what it is today."

Cortez Thompson came to Warner Bros. from a rich experience in radio, primarily as program director of WOL in Washington, D.C. for five years. National promotion director since June of 1978, Thompson perceives his job as essentially, "getting records played. As an ex-program director I can give the company more insight into what it can realistically expect from the stations in terms of airplay." A science major from Nashville's Fisk University, Cortez remarks, "Music has always excited me, and I'm interested in all phases of it, from marketing to promotion to artist development."

Eddie Gilreath III, national sales director of black music, has been with WB for seven years, after having spent two years as a record promoter for Chip Distributors and several years in Motown's national promotion department. He recalls a time when "Warner's was not respected as a black music entity. But we've grown tremendously, particularly in the past year and a half. We're starting to attract talented black artists who view us as a company that builds and establishes its artists." Gilreath is actively involved in all aspects of advertising and merchandising campaigns, as well as participating in the development of promotion and marketing concepts. "I use a simple method when dealing with my accounts," he admits, "I simply say 'this is my product, and this is what I'd like to do with it. Tell me some of your ideas and let me know if we can work as a unit.'"

"The addition of both Cortez Thompson and Eddie Gilreath has effectively turned the corner for

TK Grows Into a Major Label

■ Record World's Black Music Association/r&b Special marks the year of many major turning points and successes for TK Productions. TK has grown from a small r&b label to a major album label with gold and platinum albums by artists KC and The Sunshine Band, Betty Wright, Peter Brown and Foxy. The label is committed to making hit records, breaking records, and establishing artists' careers.

Henry Stone, president of TK Productions, has built one of the industry's most successful, dynamic and innovative independent labels in r&b, disco, pop, jazz, and gospel . . . with TK's backbone firmly rooted in r&b music.

TK currently works with such artists as KC and The Sunshine Band, Peter Brown, Betty Wright, George McCrae, T-Connection, Ralph MacDonald, Foxy, The Ritchie Family, USA/European Connection, Voyage, Dorothy Moore, Jimmy 'Bo' Horne, The Controllers, Jimmy Castor, Gwen McCrae, Timmy Thomas, Little Beaver, Latimore, Joe Thomas, Gregg Diamond, Miami, Eddie Daniels, Phil Upchurch, Michael Bloomfield, Bobby Caldwell, John Tropea, Celi Bee and the Buzzy Bunch, Kenny Baron, Fire, Michael Urbanik, The Rev. Marvin Yancy, to name just a few, with 14 in-house

and 21 distributed labels.

TK grew from a small r&b label because of the street sense, ear for music and marketing ability of Henry Stone, who moved to Miami in 1946.

TK VP Steve Alaimo broadened TK's r&b base with Stone as he himself had been a recording and performing artist starting in 1958 with Imperial, Chess and Checker.

TK's first gold records were The Beginning of the End's "Funky Nassau," Timmy Thomas' "Why Can't We Live Together" and Betty Wright's "Clean-Up Woman." Then Harry Casey and Rick Finch, leaders of KC and The Sunshine Band, wrote, produced and arranged George McCrae's "Rock Your Baby." That song sold about 15 million worldwide, hit #1 in 52 countries, became The Record of The Year, heralded the disco era while bulleting to #1 on the r&b and pop charts everywhere and turned all industry eyes on the exploding TK Productions located far from the established music centers, in Hialeah, Florida. With roots in r&b, TK's crossover power has consistently had whirlwind success.

KC and The Sunshine Band hit #1 r&b, pop and disco with what became the internationally ac-

(Continued on page 48)

CAROL DOUGLAS

IS
Buzzin'

HER NEW ALBUM READY AND SIZZLIN'

PRODUCED BY ED O'LOUGHLIN AND JOHN DAVIS / MANAGEMENT: NORBY WALTERS & ASSOCIATES
MCA-3048



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Motown Builds on a Strong Tradition

■ From the wellspring of one of the music industry's most innovative rhythm and blues purveyors, there continues to flow the ever-popular and highly identifiable "Motown Sound."

Motown's rhythm and blues roots, among the deepest in the record industry for almost two decades, are constantly being fed by exciting new artists who are individualistic in their style and innovative in their quest for excellence.

Among these newcomers to Motown's stable of veteran artists are Rick James, Switch, 21st Creation, Bloodstone and Fresh. These new artists have joined a long line of veteran Motown recording artists, many of whom have tenure dating back to Motown's beginnings. These Motown veterans, of course, include Diana Ross, Stevie Wonder, Marvin Gaye, Smokey Robinson and the Commodores.

As Motown enters the final quarter of '78, it would be remiss not to recap a few of the highlights from the past eight months before venturing into what to expect from Motown for the remainder of the year.

The Commodores, with their "Natural High" album, have firmly established themselves as one of the world's top rhythm and blues, pop, MOR and AOR bands.

The group's seventh album alerted the industry that the Commodores were a force that must be dealt with; not only was "Natural High" shipped double platinum, but within weeks after release it was declared triple platinum and is still going strong. The album has already enjoyed the number one position on all industry r&b charts and is near the number one position on the pop charts. "Three Times A Lady" has skyrocketed to the number one position on both r&b and pop charts throughout the nation.

The group's extensive four month SRO tour of the states is indicative of its total acceptance, while their earlier tours of Japan, the United Kingdom, and Africa have led to record breaking sales of product internationally.

New Talent

Motown's major strength, as an independent among the giant conglomerates, has been the ability to find, record, create, develop and sell new talent, and such is the case with this year's newcomers Rick James and Switch.

Rick James' debut album, "Come And Get It," which contains the hot single "You and I," was declared gold one month after being released and is nearing platinum status. The album and single both hold strong top



The Commodores

ten positions on r&b charts and both are in the top twenty on the pop music charts.

James is currently in the studio recording a second album which is tentatively scheduled for a November release.

Switch, a new six-man, self contained band, was discovered and signed to Motown by Jermaine and Hazel Jackson, one of the industry's youngest new management teams.

Switch's debut album, aptly entitled "Switch," contains the hit r&b single, "There'll Never Be," which is already in the Top Forty

on the r&b charts, only four weeks after release.

The group's name and album title indicates just what they will be doing in personal appearances, switching to and capably mastering a variety of musical instruments.

Heading the list of major artists who will be having new album product from Motown in the coming months will be Diana Ross, Thelma Houston, Rare Earth, Tata Vega, Syreeta, Smokey Robinson, Cuba Gooding, Jermaine Jackson, the 5th Dimension, 21st Creation, and others.



Diana Ross

Making their debut on Motown this month with strong product will be Grover Washington, Jr., Bonnie Pointer and Bloodstone.

Fall Releases

Other albums scheduled for the remainder of the year include repackages for the holiday season of Stevie Wonder's, Diana Ross & The Supremes', and Motown's Various Artists' Christmas albums.

The much anticipated follow-up to Stevie Wonder's masterpiece, "Songs In The Key of Life," will be scheduled for release to coincide with the opening of the film, "The Secret Life of Plants."

A Strong Roster Scores for Phonogram

■ With a growth of nearly 200 percent over the previous year, the Phonogram, Inc./Mercury Records r&b department is setting its sights on an even more explosive growth pattern during the coming 12 months, according to Bill Haywood, vice president/r&b product for Phonogram/Mercury.

"Despite our enormous strides the past year, I do not consider the division to be successful yet," Haywood stated. "We are still in the building stages. This is merely the first step in deciding how much of the marketplace we wish to take.

"We have one of the strongest rosters in the business," Haywood continued, "and we are getting stronger based on the fact that the names on our roster have yet to reach their full potential. For instance, we hope to have consistent platinum with the Stylistics, whose 'In Fashion' album is their Mercury debut. Likewise, we expect the same from the current Con Funk Shun album, 'Love-shine,' which has passed the gold plateau, and from the new Barkays album, 'Light Of Life,' which

follows their previous gold album, 'Flying High On Your Love.'

"The timetable for this activity calls for it to occur within the next year," Haywood said.

The dramatic gains that Phonogram has made within the past 12 months comes from two areas: the acquisition of independent labels for distribution and the expansion of the regional r&b promotion staff.

The addition of De-Lite Records in December of last year brought two respected hitmakers under the Phonogram fold, Kool & The Gang and Crown Heights Affair. Recently, DJM signed a marketing agreement with Phonogram which brought Johnny Guitar Watson, whose new lp "Giant," is being released this month.

The regional promotion staff has also doubled from three to six members. Haywood also pointed to a reorganization of the promotion managers' territories based on the buying performance of the consumer. Haywood stated this reorganization has already resulted in a higher level of efficiency for the staff.

The current regional r&b promotion staff includes: Earleen Fisher, northeast; Gabby Peterson, mid-Atlantic states; Ernie Singleton, southeast; Tommy Young, southwest; Deke Atkins, midwest; and Marty Mack, west coast.

National Staff

In the Phonogram home office Haywood relies heavily on Cecil Hale, national album promotion manager/publicity manager, r&b. As his title indicates, Hale deals directly with AOB (Album-Oriented Black) radio stations, as well as maintains communication with the key national and local black press. Hale joined the firm during the summer of 1977, and he recently completed work on his doctorate in marketing communications.

The Mercury roster this past year was bolstered by the addition of David Oliver, Esther Phillips, and the aforementioned Stylistics. On his first album, "David Oliver," this Jamaican-born/American bred man scored a top 10 out of the box with "Ms."

(Continued on page 50)

We looked up to you before you reached the top.

Now, along with *Record World*, we honor all our top winners on Columbia, Epic, T-Neck, and Philadelphia International Records and Tapes.

Black Music Awards—Singles

TOP RECORD—GROUP

1. Use Ta Be My Girl—The O'Jays
3. Serpentine Fire—Earth, Wind & Fire
11. Take Me to the Next Phase
—The Isley Brothers
14. The Groove Line—Heatwave

TOP RECORD—SOLO

3. Lovely Day—Bill Withers
6. Close the Door—Teddy Pendergrass

TOP FEATURED ARTIST WITH BACKING VOCALS

1. George Duke

TOP MALE GROUP

1. Heatwave
5. Earth, Wind & Fire
8. The Isley Brothers

TOP NEW MALE GROUP

1. Heatwave

TOP NEW VOCAL COMBINATION

3. Philadelphia International All-Stars

TOP FEMALE GROUP

3. The Emotions

TOP MALE VOCALIST

3. Bill Withers
4. Teddy Pendergrass
7. Tyrone Davis

TOP DUO

1. Johnny Mathis and Deniece Williams

TOP NEW DUO

1. Johnny Mathis and Deniece Williams

Black Music Awards—Albums

TOP ALBUM—GROUP

1. All 'N All—Earth, Wind & Fire
3. Too Hot to Handle—Heatwave
5. Rejoice—The Emotions
7. So Full of Love—The O'Jays
8. Showdown—The Isley Brothers
12. Central Heating—Heatwave

TOP ALBUM—SOLO

5. Reach for It—George Duke
6. You Light Up My Life—Johnny Mathis
7. Life Is a Song Worth Singing
—Teddy Pendergrass
10. When You Hear Lou, You've Heard It All
—Lou Rawls
11. Menagerie—Bill Withers
18. Don't Let Go—George Duke

TOP MALE VOCALIST

2. Teddy Pendergrass
3. Johnny Mathis
4. Lou Rawls
5. Bill Withers

TOP MALE GROUP

2. Heatwave
3. Earth, Wind & Fire
5. The Isley Brothers
7. The O'Jays

TOP FEMALE GROUP

1. The Emotions

TOP FEMALE VOCALIST

5. Patti LaBelle

TOP DUO

1. Johnny Mathis and Deniece Williams

TOP NEW DUO

1. Johnny Mathis and Deniece Williams

MOST PROMISING FEMALE VOCALIST

1. Patti LaBelle

TOP JAZZ CROSSOVER

2. George Duke

DISCO—TOP VOCALIST

4. Teddy Pendergrass

SPECIAL ACHIEVEMENT

Earth, Wind & Fire • Johnny Mathis

ENCORE AWARD

Johnny Mathis and Deniece Williams



T-Neck and Philadelphia International distributed by CBS Records.

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At Atlantic, R&B Is a Top Priority

■ The Atlantic Records family, including the parent label, its divisions, and affiliated custom labels, is currently enjoying an unprecedented hot summer of single and album chart action on five r&b, pop, disco, and jazz levels, spearheaded by its roster of r&b and r&b-oriented artists. This activity will increase this fall pushed by major releases from a number of new and established performers. Atlantic Records was founded in 1948 as an r&b and jazz based company; today, when Atlantic stands as one of the top three recording companies in the world, r&b remains a staple of its output.

Atlantic recording group Chic led the way with "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)," 1977-78's standout disco/r&b/pop crossover smash single which topped the national r&b and pop charts. The group's debut lp also topped the pop and r&b listings, and the lp and single are both RIAA gold. After a second top 10 r&b/top 40 pop hit with "Everybody Dance" and a successful U.S. tour, the group is currently at work on its second lp. In addition, group members Bernard Edwards and Nile Rodgers have produced a solo lp by lead singer Norma Jean Wright (for which they wrote much of the material) and are producing an lp for Cotillion recording group Sister Sledge.

Aretha Franklin celebrated her 11th year with Atlantic with the release of her "Almighty Fire" lp, produced and written by Curtis Mayfield (who was also her collaborator on her 1976 success "Sparkle"). The title track became a top charting r&b single, and the second single pick, "More Than Just a Joy," is currently enjoying heavy r&b and pop acceptance.

Roberta Flack returned to active recording with her first new lp in three years, "Blue Lights in the Basement" (released November '77). The album and its duet single "The Closer I Get to You" (with Donny Hathaway), topped the r&b/pop/easy listening charts. Ms. Flack's most recent single, "If Ever I See You Again" similarly enjoyed heavy sales across the board. Her new lp, "Roberta Flack," containing that single, is set for late August release. The successful duet with Roberta Flack has brought Donny Hathaway back onto the charts with his new single "You Were Meant for Me" taking big bulleted jumps on the r&b charts and breaking into the pop listings. A "Best of Donny Hathaway" compilation which includes the new single and the cream of his Grammy-award winning output from the early



Slave, The Tramps

70s is slated for immediate release.

The Spinners are currently enjoying their biggest r&b/pop crossover single in several years with "If You Wanna Do a Dance All Night" and are preparing a new lp, their tenth for Atlantic, including their recent "Best Of" compilation. Also enjoying action are new singles and lps by Johnny Bristol, Margie Joseph, Ben E. King, Prince Phillip Mitchell, and the star-studded Atlantic Family (the single "Everything Must Change" featuring Ben E. King on lead vocal, pulled from the double lp recorded at the 11th Montreux International Festival.)

1978 marked the breakthrough year for the Tramps, once referred to as the "Led Zeppelin of disco." They hit the top of the pop charts with "Disco Inferno."

Midsong Makes Magic with Disco Sounds

■ When disco music began its surge several summers ago, Midsong was at the forefront of what was to become one of the musical phenomena of the seventies as one of the first companies to institute disco promotion, pre-released disco samplers, and extended 12" singles. Midsong also became one of the first companies to recognize the onslaught of European disco music, which would eventually flood the market and change the face of the disco sound.

Since Silver Convention's back to back gold #1 singles ("Fly Robin Fly" and "Get Up And Boogie"), the European disco market has literally exploded. And almost every one of these records emanating from a European country has featured the same ingredients and innovations that made Silver Convention so successful. Today, Silver Convention as well as Carol Douglas (her "Doctor's

Orders" was Midsong's first top-ten record) are at the core of Midsong's roster. Both of these acts have had great singles success in the past and each act continues to sell a substantial amount of lps on each release.

Carol Douglas' new lp, "Burnin'," has just been released, and all indicators have her star rising again. As part of the promotion for this lp, Carol is making several promotional tours, a publicity campaign is currently rolling, and 50,000 "Burnin'" matchboxes are being distributed.

Midsong's always on the lookout for new r&b and disco artists and will have a few surprises as the year enters its final quarter. With Silver Convention ready to go into the studio and Carol Douglas' "Burnin'" currently out, Midsong's representation in the disco and r&b field should be very strong in the months as well as the years to come.

Slave for their 3rd lp, "The Concept," and current single "Stellar Funck," as well as Mass Production's 3rd lp, "Three Miles High," and current single "Sky High." In March '78 Cotillion assumed promotion and marketing responsibilities for all r&b product released by Atlantic's various affiliated custom labels including Big Tree, SHE, Westbound, Crossover, and Hilltak, in order to balance the flow of r&b music from the company as a whole. Cotillion president Henry Allen and his field staff work closely with Atlantic vice president/director of special markets Eddie Holland in order to maximize the presence of Atlantic-affiliated artists across the country and around the world. Holland continues to direct the overall operations of Atlantic's regional and local promotion and marketing personnel in order to efficiently handle all product released via the Atlantic family.

Atlantic has always enjoyed an especially close relationship with its custom labels, resulting in a continual flow of chart topping product, including a number of major pop/r&b crossover hits. As a case in point, this past fall the Ohio Players brought their own SHE label to Atlantic. The initial release through this agreement was the debut lp by Players proteges Faze-O, "Riding High," which became a top charting r&b and pop item. The title track also became a top 10 r&b single. Faze-O have completed their second lp, containing all original, group-written material, for September release.

Last year, Atlantic also began its association with Detroit's famed Westbound Records, immediately scoring across the board success with C.J. & Co.'s "Devil's Gun." The group's current top-selling lp "Dead Eye Dick." The label is

(Continued on page 38)

At Casablanca, The Only Policy Is Hits

■ Casablanca Record and Film-Works has always had a solid footing in the r&b community. More than 20 Casablanca singles charted strongly on the *Record World* r&b charts in the first half of 1978, and the same success pattern is continuing for the remainder of the year. Many new stars emerged this year while established artists broadened their bases. And what's more, Casablanca had an ideal vehicle, the film "Thank God It's Friday," to pave the way for stars of the future.

One of 1978's greatest successes has been Parliament, who achieved the coveted number one spot on *Record World's* r&b charts with the hit single, "Flashlight." Already riding high with their platinum album, "Funkentelechy Vs. The Placebo Syndrome," Parliament has fulfilled the promise mapped out by founder George Clinton when he formed the group ten years ago. The combination of Clinton's genius and Casablanca's promotion efforts paid off in a big way in 1978, and yet another Parliament album is expected before the end of the year.

The Sylvers signed to Casablanca in 1978, and their first single, "Don't Stop, Get Off," was a *Record World* cover pick as well as an out-of-the-box add at r&b stations throughout the country. Their first Casablanca lp, "Forever Yours," was produced by group member Leon Sylvers and released in July. The Sylvers are a group with a long-established sales record and immense poten-

tial, and Casablanca is predicting even bigger things for the group in its current, more mature configuration. "Let's Spin Sylvers Into Platinum" is the word at Casablanca.

Already platinum is the soundtrack to the Motown/Casablanca feature film, "Thank God It's Friday," comprised of songs by Donna Summer, Diana Ross, Cameo, The Commodores, Pattie Brooks, Paul Jabara, The Wright Brothers Flying Machine and others. The film is a box-office smash both here and abroad, and paved the way to more success for many of the featured artists.

Donna Summer emerged as one of the brightest stars of 1978 with her double album, "Once Upon A Time," and her current hit, "Last Dance," reached #7 on the *Record World* r&b charts as well as being a strong pop, disco and AOR crossover. She first performed the song in "Thank God It's Friday," a feature role that marked her film debut. Her new stage show, recorded live during her recent sold-out engagement at the Universal Amphitheatre in Los Angeles, is the centerpiece of her new two-record set "Live And More." And Paul Jabara, who also had a starring role in "Thank God It's Friday," has just recorded his version of "Last Dance"—the hit he wrote for Donna Summer—for his new album, "Keeping Time."

Cameo, whose hit single, "Find My Way," graced the "Thank God It's Friday" soundtrack, continued to grow as a major r&b act in 1978 for a Casablanca custom

label, Chocolate City Records. They had a hit r&b single, "It's Serious," from their album, "We All Know We Are," and a follow-up, "Ugly Ego," is due for September release.

Also due for September release is "Our Ms. Brooks," the new album by Pattie Brooks that features "After Dark," her smash contribution to the "Thank God It's Friday" score. Pattie has long been a major disco star, and "Our Ms. Brooks" is expected to cause great r&b response as well.

The Village People's emergence in 1978 can be attributed in part to their strong r&b acceptance. While their first album, "Village People," charted in the 30's on *Record World's* r&b charts for several months in 1977, it was the release of the "Macho Man" lp and single in April that pushed them into center stage in r&b circles. Now an established across-the-board act, via massive Casablanca support and heavy television exposure, the Village People are currently finishing their third album, "Cruisin'," with founder/producer Jacques Morali.

Millennium recording artists Brooklyn Dreams, a New York trio, achieved a great deal of r&b airplay with their first "blue-eyed soul" album, "Brooklyn Dreams," and their TV appearances have established them in other areas as well. A new song, "Street Man," was initially released only to discos, but popular reaction brought about its release as a regular consumer single. It will be included on their second lp, produced by Bob Esty.



Donna Summer

The Pips have been among the biggest r&b stars for years, and their new Casablanca album, "Callin'," is being hailed as their best ever. Produced by veteran Philadelphia producer Bunny Sigson of Instant Funk & The Southwest Philly Horn Section, The Pips have reached their creative stride with this new, innovative album.

Casablanca's custom affiliate, Parachute Records, blossomed beautifully in 1978 with the aid of several new r&b artists. Randy Brown's "Welcome To My Room" and 7th Wonder's "Words Don't Say Enough" were both strong debut lps, and newcomer Michelle Phillips scored heavily as well with the release of her Parachute single, "Keep On Doin' Whatcha Doin'." Other custom label debuts included Vernon Burch's "Love-A-Thon" on Chocolate City, and the Millennium single, "Do You Know," by veteran performer Sammy Turner.

Sheppard Builds 20th's Black Music Clout

■ "Either it's in the grooves, or it isn't," says William "Bunky" Sheppard, vice president of 20th Century-Fox Records. He's the man responsible for black product, including a&r and promotion.

This outspoken and seasoned man believes too much emphasis is placed on the term "r&b." "I personally don't think it should be a part of the music industry's vocabulary. Blues gets very limited exposure today, even though it's part of our black heritage. Gospel or spiritual music also has almost been phased out. The object is to sell records. Music is what we're after, not black—not white, just good music."

To support this contention, he points to the trend today in black radio. "Stations are definitely moving from limiting categorization. Look at 'BLS in New York' KDAY in Los Angeles, KMJQ in Houston, or WBMX in Chicago. Programming is no longer specif-



Barry White

ically geared for r&b or pop, but for something else. Take, for the example, the disco markets. They, the disco jock or the disco party crowd, don't want anything that's too black or white, but something in-between. Music today is aimed to reach the masses. If it's a hit, good programmers will play it."

Sheppard points to record sales for proof of the pudding. "White kids are some of the heaviest buyers of Barry White, Marvin Gaye and Stevie Wonder. I know for a fact the ratio is 80/20, white to black for Diana Ross."

Bunky believes 'cross-over' potential is the bottom line in today's industry. "Look at The Commodores, Bootsy Collins, Johnny Mathis and Deniece Williams, just to name a few." He remembers those earlier days at Vee Jay Records as national promotion director. Vee Jay was the first company to release The Beatles, and it was a black label. He cites Elton John's "Bennie and The Jets" as an example of cross-over in reverse. "The black market picked it up first, and then it went pop."

It was this innovation and pragmatism that led Bunky Sheppard to sign a split label deal with Chi-Sound Records out of Chicago. "This is a most unique and un-

sual move for 20th and for any major label." Bunky encouraged this move because he believes in the producer, Carl Davis, the artists and the company. And he knows this decision will bring in that necessary revenue. The Chi-Sound group Sugah has a single to be released in September, followed by Gene Chandler's single, with an album scheduled to follow. Walter Jackson will also have a single and album released in the near future for the 20th ChiSound label.

In addition to artists with Chi-Sound, 20th already has an impressive roster of artists. Denise Kelly and Fame's single, produced by Ed Townsend, will come out in early September, followed by an album at the beginning of next year. "We have found artists quite capable of album potential. And we have committed ourselves."

Faith, Hope & Charity's recent
(Continued on page 48)

Capitol Soul: Primed & Ready for the 'Home Stretch'

■ With little more than four months left in calendar '78, the soul division at Capitol Records is primed and ready for the home stretch . . . and beyond.

"This year we have enjoyed continued success with Maze Featuring Frankie Beverly and Natalie Cole," states Larkin Arnold, vice president & general manager of the label's soul division. "We've broken two new acts, Peabo Bryson and A Taste Of Honey, and Sun's third album, 'Sunburn,' is well on its way to gold."

Since January of this year, the artists on the soul roster have turned four albums gold, two singles gold and one album platinum. According to Arnold, that's only part of the story.

In the five short years since the division was formed (with Tavares running their name up soul and pop charts with their '73 Capitol debut lp, "Check It Out"), Capitol Records has emerged as one of the industry's leading labels in the fields of soul and jazz.

"We now have an extremely strong and competitive division," Arnold continues. "Not only is there real strength in our fine roster of artists, but we have tightened up our marketing and sales operations until we have a well-functioning machine that is capable of both delivery and maintenance."

Natalie Cole

One of the artists who has benefitted from the workings of that streamlined machine is Natalie Cole, whose albums and singles consistently top both pop and soul charts. Since she began her recording career with Capitol in '75, the talented singer has accrued five gold and two platinum albums, two gold singles and three Grammy Awards. Her fourth album, "Thankful," yielded her second gold single in "Our Love." Released in June '78, "Natalie !!! Live!," her fifth Capitol lp, became her fifth gold effort by the end of July.

But the first act in the soul division to bring gold to Capitol in '78 was Maze featuring Frankie Beverly. The lp, "Golden Time Of Day," captured spots high on both the pop and soul charts and has already given two soul hits, "Golden Time Of Day"/"Traveling Man" and "Working Together," to the group that had "the quietest gold album of the year" in '77 with their Capitol debut, "Maze Featuring Frankie Beverly."

Exploding in the national spotlight was A Taste Of Honey. Gold less than one month after its release in late '77, then platinum, "A Taste Of Honey," captivated soul, pop and disco audiences.



A Taste of Honey, Natalie Cole

They also captured the No. 1 spot on the national soul charts and spun into the pop top 10 with their first single, "Boogie Oogie Oogie."

Peabo Bryson

Another artist striking gold on his first Capitol outing was Peabo Bryson. Bryson's "Reaching For The Sky" crossed over from the upper regions of the soul charts into the pop charts, bringing with it two soul hits, the title track and "Feel The Fire."

Sun, a nine member group, released their third album on the



label, "Sunburn." The lp scored high on the soul charts, spawning a hit in "Sun Is Here," before making inroads on the pop charts.

Tavares

Tavares, Capitol's first major soul act, continued strong as ever, releasing their seventh lp, "Future Bound." The album not only jumped from the heights of the soul charts into pop placement, but contained the equally popular "More Than A Woman" and soul charted hits in "Ghost Of Love" and "Timber."

Nancy Wilson, who has spent

her entire recording career at Capitol, celebrated her silver anniversary in the music business with the release of "Music On My Mind," while writer/producer Charles Jackson made his debut as a solo artist with the well-received "Passionate Breezes." And Gloria Jones, in the midst of enjoying international disco success with "Bring On The Love (Why Can't We Be Friends Again)," finished work on her upcoming debut album on Capitol, "Windstorm."

Fall Releases

Looking ahead, the die of continued success has been cast with upcoming albums by the incomparable Freda Payne, Peaby Bryson, Tavares and the New Orleans-based Nashville Brothers.

"This year and next will see us more increasingly into the disco field," adds Arnold. "Our real strength will be demonstrated over the next two years as new artists continue to build on their successes, in our continued growth, and in our proven ability to reach the ever expanding soul, pop, disco and jazz audiences with our product."

Hi Smooths Cream's R&B Entry

■ With the acquisition last year of Memphis-based Hi Records, Al Bennett's Cream Records has jumped full force into the r&b field. Established artists already on the Hi roster such as Al Green, Ann Peebles, Syl Johnson and O. V. Wright have enabled the company to sustain itself while developing additional talents.

However, according to Hal Winn, a&r vice president, "It has never been our intention to have an 'r&b label' and a 'pop label.' Although Hi did start out with a base of r&b acts, there are other types of talent on the label like Ace Cannon and Bill Black's Combo. And, of course, Cream made a very strong entry into the r&b field this past year with Brenton Wood. Although there may be some different promotional considerations, the line today between pop/r&b/jazz has become extremely thin."

R&B Support

Don Mupo, national sales manager of the Xanadu Records jazz line, which is distributed by Cream, feels that jazz in general really could not exist without r&b support. "Jazz, r&b and gospel music all come from the same roots. The r&b stations are always the first to go on good jazz product. From there, the potential to cross over to pop has become

very strong, as we've seen over and over this past year."

Allen Orange, national r&b promotion for Cream Records, based in Memphis adds, "Jazz fusion, the combination of r&b and jazz, has opened the eyes of record consumers. Now they will buy product by artists they never would have considered a short time ago. The diversity of music coming from Hi and Xanadu Records makes Cream a total concept label. I think it also shows that Memphis is once again becoming a dynamic force within the music industry."

Smaller Outlets

Marketing of r&b product does present more precise problems. As pointed out by vice president of marketing Paul Culberg, "Because there are only a few chains of major 'black' retailers in country, the majority of the product in this category is left to the smaller outlets. The lack of industry support to these outlets means that they do not have sufficient buying power and, therefore, cannot get favorable terms to buy and work the more marginal product. The result is that new product is passed by even when these small retailers are actually selling it because the industry only reads the major chains and racks."

"The explosion of more specialized radio broadcasting in the past five years has led to a higher exposure for various kinds of "crossover r&b" and "crossover jazz," says Don Graham, vice president of promotion. "At any given point the listener can avail himself of a tremendous cross section of radio formats. As a promoter then, it's important for me to evaluate each specific Cream/Hi/Xanadu release, keeping in mind its individual broadcast appeal. This gives all of us at Cream the opportunity to explore the crossover potential of so-called "r&b."

Mitchell

Veteran producer Willie Mitchell has long been an integral part of Hi Records, having developed such star talent as Al Green, Ann Peebles and O.V. Wright. He remains a key figure in the company today, where he continues to produce and head up the Memphis a&r. Perhaps Willie sums it up best when he says, "An Al Green or an Ann Peebles has the potential to have a top ten record on the r&b, pop, maybe even the country charts all at the same time. We're seeing it happen right now within the music industry. There is no limit to where r&b can be today."

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VIVIAN REED
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"MAGIC IN
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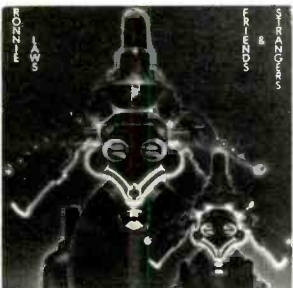
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RONNIE LAWS—
"FLAME"

TINA TURNER—
"ROUGH"

"BRASS
CONSTRUCTION IV"

ENCHANTMENT—
"JOURNEY TO
THE LAND OF
ENCHANTMENT"



RONNIE LAWS
"FRIENDS & STRANGERS"



BRASS CONSTRUCTION III



NOEL POINTER
"HOLD ON"



ENCHANTMENT
"ONCE UPON A DREAM"



ON UNITED ARTISTS
RECORDS AND TAPES

Staff Roster Expansion Marks MCA R&B

■ In the past year MCA Records has been engaged in the further expansion of its r&b department which officially opened its doors in the spring of 1977. Developing a staff and roster have been priorities with a commitment to sustained growth in the black music field.

Regional promotion managers were established in each of the four MCA districts. Earl Sellers, headquartered in the New York branch office, was brought in as east coast regional promotion manager with areas of responsibility including: Boston; Philadelphia; Baltimore/Washington, D.C., as well as New York City. Willie Bean, who held similar positions at London and Sussex Records, joined MCA's r&b staff as southeastern promotion manager in September, 1977. Working under Bean is Wanda Dunn, who operates as southeastern r&b regional coordinator. Both are headquartered in Atlanta. Former on-air personality Bernie Hayes is the midwest regional promotion manager headquartered in St. Louis, and Sparkle Kemp, west coast promotion manager, is headquartered in Los Angeles.

In order to provide concentrated effort in promotion, and with the increasing product load demands, local promotion men have recently been added to the staff.

Marcus Martin staffs the local position in Philadelphia and covers Baltimore/Washington, D.C., as well. Located in Houston, Ed Warner handles the Dallas and New Orleans areas, as well as his base city. Former Fantasy and Sussex promotion manager Larry Allen covers Cleveland and Pittsburgh, as well as his base of operation, Detroit. Rudy Rollins is MCA Records' local promotion manager in Chicago. His territory extends into Milwaukee.

MCA intends to further expand its r&b staff at the local level within the coming months.

The continuing growth of the r&b artist roster included the signing of Dr. Rock Productions in the early part of this year. The first project released under this multi-album agreement was Stargard, comprised of Janice Williams, Debra Anderson and Rochelle Runnells. Their first single release, "Which Way Is Up," reached the # position on the r&b charts. A second album from Stargard will be released before the end of this year.

Brotherhood, a Los Angeles-based, seven-piece band headed by Dwight White, released its first lp through Dr. Rock Productions and enjoyed significant chart action on their initial single, "Change Of Pace."



Stargard

War also signed to MCA Records toward the end of last year. War, the group that popularized "street music" and fused rock, jazz, Latin, blues, soul, and African components, is credited with six platinum lps, eight gold lps and sales of 20 million records worldwide. "Galaxy," their first MCA release, achieved gold status within one week of release.

Among those joining the MCA roster within the last year was Leon Haywood, who has released one album and four singles.

New artists at MCA include Ted Taylor, a 20-year veteran of the music industry, who debuted on MCA with "Keeping My Head Above Water." Album product from Ted Taylor is expected early

Shadybrook:

Seeking Success Through Selectivity

■ Joe Sutton, former executive vice president of MCA, founded Shadybrook Records three years ago. The company presently has four acts which work in a variety of formats. This emphasis on working the Shadybrook roster in a number of areas dovetails in an interesting manner with the Shadybrook managerial and corporate attitude, summed up by Chip Donelson, Sutton's assistant.

"We have a pretty unique situation in which we don't place a lot of emphasis on titles," explained Donelson. "There's an attitude here that no one person can know everything, and consequently, we each get involved ourselves by putting in suggestions that are listened to. Because we're a relatively new and small company there's a need to learn different aspects of the business and work well in a variety of situations. That helps us communicate those needs and situations to the acts. It also results in an 'up' attitude." Donelson formerly worked for CTI in Washington, D.C.

The basic philosophy behind the label is to have a select number of acts and develop them in a number of areas to full potential.

this fall.

"Here's To Good Friends," by the commercial's originator, Arthur Prysock, is the initial MCA single from the artist.

The MCA r&b department will have a number of major lp projects this fall.

"The Wiz," currently on Broadway, will be released by Universal Pictures in late October. The double-pocket soundtrack album, featuring the talents of Diana Ross, Michael Jackson, Richard Pryor, Nipsy Russell, Lena Horne and Mabel King, will be shipped almost two months prior to the film with several singles planned for release by four record companies: A&M; MCA; Motown, and Epic. MCA's first single, "Ease On Down The Road," by Michael Jackson and Diana Ross, has just been released.

Promotions, including "Wiz Day" in major cities, are being planned to extend a campaign throughout 1978.

Quincy Jones supervised, produced and wrote original material for the movie and soundtrack which contains 23 cuts.

The next year will find MCA Records broadening its base in the black music field through artist acquisitions and expansion of its staff.

"You don't need a lot of acts to generate a successful profit picture," explains Donelson, "but you do need a few acts that do extremely well, and so far we've been able to follow through on that philosophy."

Kellee Patterson, a former Miss America contestant, has found acceptance in all sorts of media and radio outlets. O. C. Smith was also signed to the label and is in the process of reestablishing himself as a premier artist. "He's got headliner status," said Donelson, "and we're going to help him find the type of exposure he needs to acquaint him with the national audience." Sweet Cream, a Detroit-based group of three sisters, combines r&b and disco in an innovative manner. "This is a new act and helps us achieve a balance in that respect," noted Donelson, in explaining the variety of marketing approaches the company is using. Delegation, a new group from France, rounds out the Shadybrook roster to give the label two established acts and two newcomers with a lot of promise. "From a performance aspect, all of these acts can definitely hold their own, and it's up to us develop them further," stated Donelson.

New Music For Whitfield Records

■ Whitfield Records' association with Warner Bros. and its family of labels was established one year ago this summer with the release of Rose Royce's platinum-selling "In Full Bloom." Since that time, activities of the small but vital label have centered on establishing a select and cohesive roster, recording new product and firming staff appointments. Beyond "In Full Bloom," much new music from Whitfield Records will be heard this fall.

Norman Whitfield is perhaps one of the most unique and innovative molders of contemporary black music in the field today. From an obscure second string writer and arranger for Motown, through his association with lyricist Barrett Strong and arranger Paul Riser to his staggering run of hits over the past decade, Whitfield has brought a distinctive and highly successful personal stamp to everything he does. His work as producer for Undisputed Truth, Gladys Knight and the Pips, Edwin Starr, Rare Earth, the Temptations and above all, Rose Royce, has marked him as a creative force with a rare instinct for hit making music.

Aside from a roster of strong, individualized artists, perhaps the greatest single asset of Whitfield Records is Norman Whitfield himself. Since purchasing the old Sound Factory West Studios in Los Angeles and re-naming them Fort Knox Recording, Whitfield has been engaged unceasingly in producing acts that appeal to his highly attuned ear. Whitfield's most substantial accomplishment, that of the international success of Rose Royce, began with the film "Carwash" with music performed by Rose Royce and written in its entirety by Whitfield. The lp, selling in excess of three million copies not only established the group as more than another collection of faceless studio musicians, but financed the Whitfield Records operation.

Releases

At the present time, Whitfield Records stands poised on the brink of a major series of releases, all reflecting the expanded horizons of r&b as envisioned by Norman Whitfield. With singles from Willie Hutch ("All American Funkathon") and Rose Royce ("I'm In Love") already in release, as well as Rose Royce's second Whitfield lp, "Rose Royce III—Strikes Again," which is less than a month has topped the 400,000 mark, Whitfield Records is currently preparing albums by Jr. Walker, Undisputed Truth, Nytro and vocal group Masterpiece. Additionally.

The Maestro

SINGLES

Pop Record (Solo)
#1 Ecstasy When You Lay Down—Barry White
Top Male Vocalist
#1 Barry White
Encore Award
#1 Barry White

ALBUMS

Top Male Vocalist
#6 Barry White
Disco Awards
Top Male Vocalist
#6 Barry White



Barry White

The Man and His Love

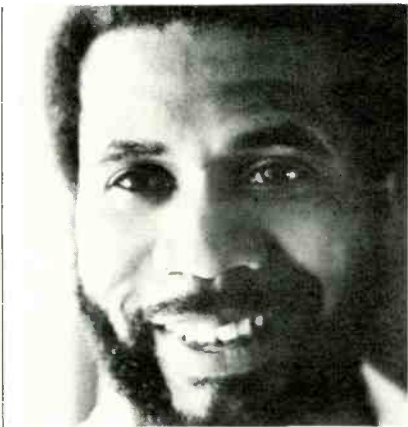
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ABC Special Markets: A Team that 'Can't Be Beat'

■ Operating under the axiom, "A team that won't be beat, can't be beat," ABC Records' special markets division is actively working to further expand its tradition of leadership in the area of black music. That tradition has spun gold for such roster acts as Rufus and Chaka Khan, the Dramatics, and the Floaters.

As part of this new effort, the division is currently putting into action several priorities: bolstering its promotion and sales strength in the field; taking an aggressive stance in the area of talent acquisition; becoming more deeply involved in long-term career development; and placing substantially greater emphasis on comprehensive marketing and merchandising programs for roster acts.

To meet these aims, ABC has recently made three significant appointments in the special markets division. Bill Craig is now serving as vice president of field activity, coordinating the activities of the field promotion staff and assuming full-fledged a&r responsibilities. While supervising all of the promotional activities, John Smith, vice president of promotion, is also involved extensively in creating and implementing marketing and merchandising campaigns for the label's artists. Also, Jan Barnes has widened her efforts as national director of album promotion. Craig said Barnes is the first female to hold such a position.



Lenny Williams

Under this new executive alignment, success has come in the form of taking veteran acts—both old and new to the label—to significantly higher sales plateaus. Prime examples are B.B. King and Bobby Bland, whose latest albums, "Midnight Believer" and "Come Fly With Me," have, Craig said, sold three times more than each's previous release. Both are for the first time receiving airplay on black progressive FM stations in addition to their traditional r&b AM radio base, Smith added. A veteran act new to the label, the Dells, have scored big recently with their initial ABC single, "Super Woman"—it's the group's biggest release in years, according to Craig. Smith said ABC is looking to follow the success of the Dells with a new veteran signing, Mel Brown. The artist's upcoming debut album features an updated rendition of

his 1966 #1 soul hit, "Love Makes the World Go 'Round" (at that time, he went by the name Dion Jackson).

With regard to veteran acts, the overall game plan, said Craig, is to stress freshness. Bland was hooked up with a new producer, Al Bell, on "Come Fly With Me," and B.B. King was for the first time matched with Stewart Levine and members of the Crusaders on "Midnight Believer." The Four Tops are currently finishing an album produced by the team of Baker-Harris-Young, who are well known for their work with the Trampmps.

The special markets division, Smith stated, is equally committed to its new, younger talent. ABC has just launched a second thrust marketing campaign for the group Shotgun in conjunction with the group's current tour with the Brothers Johnson and the Emotions. The Shotgun program is indicative of the label's new depth in the areas of marketing and merchandising. ABC has designed numerous point-of-purchase materials for the group, including "Shotgun popguns," "Love Attack" fortune cookies, a new four-color poster, and a stop sign mobile. The label is also supporting tour dates with time buys and consumer print advertising.

"What we're doing is taking promotion and broadening the term," Smith said. "We are becoming more sensitive to the art-

ist's needs in terms of publicity, merchandising aids, and media advertising. More importantly, we are making a firm commitment to developing an artist's career on a long-term basis."

Smith pointed to Lenny Williams as an example of what ABC special markets is doing in the area of artist development. Prior to the release of his new lp, "Spark Of Love," Williams' following was basically based on the east and west coasts. One tour covering major cities in the inner portions of the United States and another tour following are rapidly broadening Williams audience, Smith said. For example, tracks from his album are for the first time being programmed on stations in Texas and Louisiana.

Success in special markets at ABC, both Craig and Smith feel, is based both on dedication and creativity. "We have one of the most solid, professional field staffs in the country," Smith said. Craig added that this staff's success hasn't been limited to black records. The special markets team got a significant amount of r&b airplay on Steely Dan's "Aja" album, and cross Barbara Mandrell's country hit, "Woman To Woman," onto the r&b charts. A similar effort is now underway for Freddy Fender's current single, "Talk To Me." Also, in another innovative move, ABC is placing a gospel cut, "Ain't God Something," on the B-side of the next Bobby Bland single.

Salsoul Authoritatively Enters Black Music Market

■ NEW YORK — For Salsoul Records, the initial plunge into the rhythm and blues movement happened three years ago when Cayre Industries' president Joe Cayre announced an extensive plan to permeate the American r&b market. Cayre's plan called for a thorough and world-wide search for top-notch talent, production and increased promotional marketing and sales campaigns to effectively compete in the industry.

Salsoul entered the r&b market with its first single, "The Salsoul Hustle," with the newly-formed Salsoul Orchestra. The success of the single, based on a concept of Ken Cayre, vice president of Salsoul Records, introduced the blending of the latino sound with strong r&b rhythm, backed with lilting strings. Based on the immediate acceptance of the single, an album, "The Salsoul Orchestra," was released, thereby making music history and gaining solid status after four months on the market, to the degree that



Salsoul Orchestra

the independent label has risen in sales, whereby a recent RCA distribution agreement was consummated.

With this foundation established by its debut disc, the Salsoul Orchestra created an excitement that led to expanding the

label through the signing of major r&b talent, Double Exposure, whose debut single, "Ten Percent," hit the charts and paved the way for their best selling Baker-Harris-Young produced lp. It was at this time that Salsoul was able to introduce the first com-

mercial "Giant 45" of "Ten Percent." James Williams, Joe Harris, Charles Whittington and Leonard Davis, Salsoul's four ambassadors of rhythm and blues are back with a much awaited new single, "Newsy Neighbors" from their new lp "Fourplay," to be released this fall.

One of the most pleasant surprises for Salsoul this season is the emergence of 24-year-old Judy Cheeks, currently being applauded for her hit single, "Mellow Lovin'," on the Salsoul label. This talented young performer/songwriter, once the protege of Ike and Tina Turner and who has written for such popular artists as the Jackson Five, Diana Ross and Thelma Houston, has surfaced upon the music scene full force, thrusting Cheeks into the forefront of contemporary music.

One of the newest additions to the Salsoul label is Metropolis, a Philadelphia-based group who received recognition when they recorded "I Love New York" for
(Continued on page 50)

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Arista Makes Its Mark in R&B

■ No area of music at Arista Records has exploded over the past year with the kind of velocity that r&b has, and the enormous success the label has generated with their black music roster has been the result of an intensified commitment to signing and recording some of the most exciting new and established talent in the field. With the gold breakthrough of Raydio, the first r&b act to reach that plateau for the company, the acquisition and subsequent sales action of Eddie Kendricks, Norman Connors and Mandrill, the current crossing-over of Buddah Records' Michael Henderson and Gladys Knight & the Pips (with their hottest single in years, "It's A Better Than Good Time"), the disco-funk rhythms of the Afro Cuban Band and Quazar, and the recent additions of Phyllis Hyman, Bobby Womack and Dionne Warwick to the Arista family, the company is well on its way to becoming one of the very top homes of r&b in the industry.

This activity didn't spring full blown during 1977-78; from the very inception of Arista, label president Clive Davis and the a&r staff were determined to make r&b a vital part of the new company's identity. Gil Scott-Heron, one of the most articulate, energetic and volatile communicators of the black experience through music, was an early signing, and his recordings instantly began to find a wide and appreciative audience. A many-faceted talent, Scott-Heron has two brand new album projects for Arista: the just-released lp "Secrets," and an lp of poetry scheduled for release shortly, "Whole Damn Thing," on which he's preparing to re-record some of his most popular spoken works from his pre-Arista albums. Harvey Mason, whose sales continue to climb with every lp, the pioneering fusion band the Headhunters, singers Shirley Brown and General Johnson, and the Brecker Brothers, whose brand of heavy metal be-bop found fans among r&b record buyers, all contributed to the label's visibility in the field.

But the real establishment of Arista as an r&b force came with the debut effort by a group put together by Ray Parker, Jr., an in-demand session musician and composer of impressive credentials who decided to initiate a career of his own. "Raydio," an album produced, composed, sung, played, arranged by Parker, was an instant smash. "Jack & Jill," the first single issued from the set, reached the top ten on the pop charts and sold well over a million discs, earning Raydio a premiere gold record. The album also went gold, and two more



Ray Parker, Jr.

hit singles have come from the lp, "Is This A Love Thing" and the new "Honey I'm Rich." After more than six months of steady touring, Raydio have gone off the road and are now preparing their follow-up effort, tentatively titled "Raydio II."

R&B-oriented acts who have come to Arista from other labels and who have strong track records behind them have reached

new levels of achievement and broadened their appeal. Musical alchemist Norman Connors, renowned for his ability to assemble and direct the finest singers and players into his own unique sound, released his Arista debut "This Is Your Life" this year to wide acclaim and strong sales, and will have a compilation of his prior work, "The Best of Norman Connors and Friends," out in October. Two lps produced by Jeff Lane placed veteran performers in updated settings with excellent aesthetic and commercial results: Eddie Kendricks, famed as a vocalist with The Temptations and subsequently as a soloist, was in top form with the best songs he's sung in ages on "Vintage '78," and Mandrill's "We Are One" blended the band's r&b, jazz, Latin and rock elements into one of their most popular albums. A new Mandrill lp is scheduled for release this fall.

Michael Zager and Jerry Love have brought their newest project

to Arista Records, and the Afro Cuban Band's "Rhythm of Life" is taking off as a bonafied disco giant.

Over the coming months, Arista is stepping up its r&b action even further, with some explosive talents who have recently been added to the label about to record their debuts under the Arista banner. Dionne Warwick, the interpreter of countless hit songs over the years, and major r&b innovator-performer-composer Bobby Womack have recently been signed to Arista and are about to commence recording projects, and songstress Phyllis Hyman, regarded as one of the most promising female r&b voices in the music business, has completed an album for fall release. Quazar, a funky r&b band produced by the late Glen Goins, former lead singer and guitarist for Parliament-Funkadelic, has begun to cause a stir with their "Funk 'N' Roll" single, and records are forthcoming from a group of new bands that range in approach from Philadelphia soul to Memphis funk: Breakwater, Workshop and Fiesta.

Polydor Expands Its R&B Roster and Staff

■ Polydor has long been recognized as one of the major forces in the r&b area with such artists as Roy Ayers, Gloria Gaynor, the legendary James Brown and Spring artists Millie Jackson, Joe Simon and Fatback. One of the major strengths of Polydor's r&b department has been its ability to evaluate its artists and to chart career directions for them.

Roy Ayers, well-known for his ability to reach not only r&b audiences but the mainstream of pop, embodies the musical philosophy of "It don't mean a thing if it ain't got that swing" with his phenomenally successful "Life-line" and the more recent "Let's Do It" and "You Send Me." Roy is expanding his considerable horizons even further in his work with recently-signed Polydor artist Wayne Henderson. The two are collaborating on an album which will be released in the fall. With the release of Henderson's album, "Living On A Dream," Polydor has laid the groundwork for mass acceptance of his unique jazz/r&b vision. Long known as a member of The Crusaders (an unprecedented 20-year stint!) and as a writer, producer, and arranger, Henderson is now in an enviable career position.

1978 is truly Spring artist Millie Jackson's year. She has two back-to-back gold albums: "Feeling Bitchy" and the recently released "Get It Out'Cha System." Polydor, in conjunction with Spring Records, has firmly established her as one of the top 1978 r&b al-



Roy Ayers

bums artists. Millie is touring with a mini-musical based on the contents of the "System" album and will be bringing it to audiences throughout the U.S. on her upcoming tour.

James Brown released two albums in 1978—"Mutha's Nature" and "James Brown JAM 1980's." The "Jam" album was probably one of Brown's biggest albums to date: Brown has always been known as a singles artist throughout his long career, and Polydor has succeeded in continuing that tradition ("The Spank" the single from the album, is doing extremely well) as well as expanding Brown's considerable horizons. In addition, Brown was heavily involved in the release of his back-up band's album on Polydor, J. B.'s International's "Jam II: Disco Fever."

Grammy-award winning Spring artist Joe Simon is making strong inroads in expanding his national

appeal. Simon is expected to release a new album in October.

Disco Queen Gloria Gaynor is expanding her image. Her '78 Polydor album, "Park Avenue Sound," is the embodiment of that desire. Polydor's plans for Gaynor center on its efforts to establish a new image.

Fatback has always been a band that has made disco a force to contend with on the music scene, and their recently-released Spring album, "Fired Up And Kickin'," supports that track record. The single off the record, "I Like Girls," is one of the hottest discs on the radio right now, and the band is at the strongest point of its career.

Polydor's recent signing of Academy Award-winning Isaac ("Shaft") Hayes was one of the r&b department's more important events. His "New Horizons" album proved that Isaac Hayes is still Isaac Hayes—a performer and recording artist with one of the most formidable talents in the business. Hayes projected a new, more smoothed-down and sophisticated image on the album. A new album is expected in February.

Other new Polydor signings include Ollie E. Brown (famous for his work on two Rolling Stones tours) whose first album will be released September 11, Destiny, whose album will also be released September 11, and The Independent Movement, whose album, "Slippin' Away," was recently released.



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UA: A Rich Tradition of Soulful Sounds

■ It's hard to conceive of a full-line record company not having a significant rhythm 'n' blues roster. The United Artists concept of r&b has been honed throughout its history by the presence of such artists as Tina Turner, Brass Construction and Enchantment who represent both ends of the r&b spectrum, from the progressively oriented Noel Pointer to the more traditional sounds of Brass Construction.

In these days when establishing an artist as a household name involves the crossover phenomenon, these artists have been able to reach out and expand their audiences without having to compromise artistic credibility.

Brass Construction offers the prime example. During the past two years the group has built a reputation that most would find difficult to live up to—two gold albums and one platinum.

The band, which will soon release "Brass Construction IV," has integrated the traditional r&b sound with sparkling horn and string arrangements. Brass Construction recently concluded a month-long tour of England and is now preparing for an extensive U.S. tour, scheduled to begin in late October.

Ronnie Laws, born into a musical family that includes older brother Hubert, the world-renowned jazz and classical flutist; older sister Eloise, an actress-singer; and mother Miolla, a gospel pianist; has proven to be an important artist in his own right.

A versatile musician—Laws has mastered most woodwind instruments—he also grew up under the influence of the legendary Crusaders, friends of his family



Earl Klugh, Enchantment



when the Laws lived in Houston.

Laws soaked up the sounds surrounding him until it all built to "Pressure Sensitive," his debut album which exploded on Blue Note Records. What happened was the work went on to become the largest-selling debut album in the 37-year history of the label.

Enchantment's members also claim startling musical associations during their formative years. Lead vocalist Emanuel Johnson daily sat with Stevie Wonder as they rode the bus to school. Joe Thomas watched his cousins, The Temptations, rehearse in his parents home. Smokey Robinson served as Edgar Clanton's baby sitter.

Enchantment found success when it hooked up with producer Michael Stokes. Their first collaboration was the well-received "Once Upon A Dream" album. Their second is "Journey to the Land of Enchantment," due for September release.

Noel Pointer's unique perspective literally destroys the structure of r&b, leaving only the basic foundation which he uses to build his music on.

His history includes an appearance as a violin soloist with the

Symphony of the New World at the age of 13, and other guest dates with the Chicago Chamber Orchestra and Detroit Symphony. Pointer soon moved on to concert work with a spectrum of artists that ranged from John Denver to Thelonius Monk. Recently Noel completed a tour with George Benson. He also worked recording sessions for Aretha Franklin, Kool and the Gang, Randy Newman and Jon Lucien.

Then came "Phantasia," his debut album on Blue Note. "Hold On," which followed, including the moving "Roots Suite," a 10-minute interpretation of the music from the television special.

Earl Klugh is the perfect stablemate for Pointer, only Klugh takes aim with a guitar.

Extensive airplay is not only r&b formats, but AOR, pop and even some country has exposed Klugh to a vast audience. The path travelled prior to his four albums for Blue Note and United Artists crossed those travelled by such artists as George Benson, Chick Corea and George Shearing.

"Magic In Your Eyes," his most recent album, was co-produced by Earl and Brooker T. Jones.

Tina Turner continues to be one

of the most easily identifiable women recording today. She was the Acid Queen in Ken Russell's film, "Tommy." Her brief appearance in the Rolling Stones' film, "Gimme Shelter," pictured her as a highly sensual, uninhibited artist.

Beneath it all she remains Tina Turner, a volatile, yet elegant, artist. Her new album, "Rough," will be released soon.

In "Another Side," her first United Artists album, Vivian Reed takes the best of her influences from the Broadway stage and combines them with the well-known talents of such songwriters as Billy Joel and Allen Toussaint.

Betty Everett is a United Artists veteran. With such classics as "You're No Good," "The Shoop Shoop Song" and "Let It Be Me" to her credit, she's currently represented by the single "True Love."

It is, of course, difficult to conceive of the history of black music at United Artists without mentioning War. Though no longer signed as a group to the label, War's latest release, the soundtrack for the film "Youngblood," is available on United Artists.

Atlantic *(Continued from page 24)*

also currently represented by Dennis Coffey's lp and single, "A Sweet Taste Of Sin" and Caesar Frazier's lp, "Another Life." Upcoming Westbound product includes lps by the veteran Detroit Emeralds and Fantastic Four, producer/arranger Mike Theodore, and newcomer Carlis Munro.

Big Tree Records, which early this year moved from custom label status to become a division of Atlantic, has brought a number of r&b hits to the Atlantic family (Hot Chocolate, Hot, Belle Epoque) and in one of the major musical events of the past year signed soul legend Wilson Pickett. His debut 45 under the new agreement, "Who Turned You On," achieved heavy r&b sales and airplay; his debut lp, "A Funky Situation," (set for late August release) represents his return to the Atlantic family where he achieved

international stardom as a performer and songwriter.

Ray Charles' triumphant return to the Atlantic fold this past fall via a distribution agreement with his Crossover label drew massive national press coverage. Ray's reintroduction came via the "True to Life" lp, which pulled off a triple-barreled coup with simultaneous r&b, pop, and jazz chart figures, plus the hit single "I Can See Clearly Now." A world wide array of personal appearances was capped in July '78 with a special tribute to Ray at this year's Montreux International Jazz Festival where he performed with a galaxy of the brighter stars of jazz including Kenny Burrell, Hank Crawford, David Newman, and Esther Phillips. Ray's second lp under the Atlantic/Crossover agreement, "Love and Peace" is due at the end of August. Another

major Atlantic signing in '77 was that of the legendary Temptations, whose superb label debut "Hear to Tempt You," easily combined r&b and pop appeal and yielded the top selling r&b single "In a Lifetime." The group's second Atlantic lp, "Bare Back," produced by their old friends Brian and Eddie Holland, is set for fall release. The title track has already been released as a 45 in Europe where the Tempts are touring.

The newest member of the Atlantic family is Hilltak Records, headed by president Hillery Johnson (former Atlantic vice president/director of special markets) and chairman Tom Takayoshi. The label began operations in July '78 and its first single release, Patti Hendrix' "Lighting a Fire (That You Can't Put Out)," is taking big bulleted jumps on the r&b listings.

In the immediate future, Atlantic's r&b attention will be focused on a battery of new releases, spearheaded by new lps from Wilson Pickett, Ray Charles, Ben E. King, Goody Goody (produced by Salsoul Orchestra master Vincent Montana), Ray Barretto, Faze-O, the Temptations, Bridges of Funkenstein, the fourth lp by Cotillion recording artist Cerrone, a reggae set by Peter Tosh, and a compilation set of "Westbound Disco Sizzlers." Late fall will see albums by Average White Band, Sisters Sledge, Chic, the Tramps, Spinners, Vincent Montana under the artist name Montana with a followup to his astonishing "Dance Fantasy Inspired by Close Encounters Of the Third Kind," the Midnight Rhythm Band, Phreek, G.B.E. & Speed, the Wonder Band, Narada Michael Walden, and Mike Theodore.

RECORD WORLD

BLACK ORIENTED

MUSIC

Soul Truth

By BASIL NIAS

■ NEW YORK—PERSONAL PICK: "Change"—Zulema (Le Joint—London). This is hot!! It's been a long time since the world has been graced with a record from this prolific young lady and her day has finally come after years of sitting in the shadow of success. The record jumps from beginning to end, with some rather interesting breaks under a scorching vocal. This could be the one; give it a listen.

Dede Dabney would like to thank everyone for the tremendous amount of cards and flowers that she received while she was ill. We are glad to say she is back with us once again, and has been put in charge of our new special projects section. Ms. Dabney will be coordinating all Specials relating to the black oriented music division.

The CBS-TV network is airing a new news program similar in format to "60 Minutes." The new show is to be called "30 Minutes" and will premiere on Sept. 16 at 1:30 p.m. On the debut show there will be a segment on how a young group goes through the process of breaking a record. The group that was used was Mahogany recording artists Southroad Connection. The tape will show the group visiting local radio station WBLS-FM, and will also offer group interviews and live performance.

Chic is in the studio finishing up production on their second album for Atlantic. This phenomenal group that took the country by storm says that this will be even bigger than their last album.

There's an abundance of raw talent waiting to be discovered. The Leviticus Entertainment Complex in N.Y. has established a program for exposing this talent to the general public. The commitment has been made and the club owners are sharing handsomely in the profits from an expanded audience. Seen there recently are **The Best Of Friends**, a self-contained group from Philadelphia, and **Ayerkraft**, a jazz trio from N.Y. In addition to the outstanding amateur talent, the complex hosts major recording artists like **A Taste Of Honey**, **Three Ounces of Love**, **Lenny Williams**, **Jean Carn** and a host of others.

Wax To Watch

This is the beginning of a bi-weekly series that will alternate with Sneak Previews.

SINGLES: "Love Attack"—**Shotgun** (ABC)—Funk, no question; "Burnin'"—**Carol Douglas** (MCA)—Disco explosion; "Rhythm of Life"—**Afro Cuban Band** (Arista)—Salsa plus soul plus Zager; "She Puts the Ease Back into Easy"—**Brothers by Choice** (ALA)—Super Smooth; "Love I Never Had It So Good"—**Quincy Jones** (A&M)—Q at his best.

ALBUMS: "The Boppers"—**The Boppers** (Fantasy)—Side Effect's band with Wayne Henderson's touch; "Phyrework"—**Phyrework** (Mercury)—Produced by Mike Cooper of Con Funk Shun, this new group gives up the funk; "Past, Present and The Futures"—**The Futures** (Philadelphia Intl.)—The future looks bright with this slick Philly production; "Under The Influence"—**Denise La Salle** (ABC)—Come on and party with Denise. It don't hurt to boogie.

PICKS OF THE WEEK

SINGLE THE BROTHERS JOHNSON, "RIDE-O-ROCKET" (Nick-O-Val Music). This, the first single off the new platinum album, comes from one of the most prolific songwriting teams of this generation, Nick Ashford and Valerie Simpson. The song is already receiving great airplay off the album and should do well in pushing the album to double platinum. George and Louis are in top form, and the music is in the pocket. Look for immediate airplay cross the board. A&M 2086-S.



SLEEPER MUSIQUE, "IN THE BUSH" (PAP Music Div./Leeds Music Corp./Phylmar Music, ASCAP). This record, which is already a smash disco hit should join the ranks of Karen Young and Sylvester as a crossover smash. The disc jumps from the opening bar to the fade. Patrick Adams has really outdone himself on this one. The future looks good indeed with the group starting to pick up international recognition out of the box. Prelude PRL71110.

Prelude

Epic Honors Heatwave



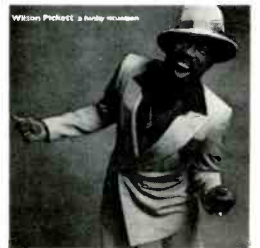
Epic Records recently hosted a luncheon in New York for Heatwave presenting the group with platinum albums for "Central Heating" and gold singles for "Groove Line." Pictured are, from left: Billy Jones and Roy Carter of Heatwave; LeBaron Taylor, vice president, black music marketing, CBS Records; Calvin Dukes and Johnnie Wilder Jr. of Heatwave; Richard Steckler, manager, CBS Records; Mario Mantese, Ernest "Bilbo" Berger and Keith Wilder of Heatwave.

Black Oriented Album Chart

SEPTEMBER 16, 1978

- LIFE IS A SONG WORTH SINGING**
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- BLAM!!**
BROTHERS JOHNSON/A&M SP 4714
- TOGETHERNESS**
LTD/A&M SP 4705
- COME GET IT**
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- A TASTE OF HONEY**
Capitol ST 11754
- NATURAL HIGH**
COMMODORES/Motown M7 902R1
- SUNBEAM**
EMOTIONS/Columbia JC 35385
- GET OFF**
FOXY/Dash 30005 (TK)
- IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 512 (Arista)
- THE CONCEPT**
SLAVE/Cotillion SD 5206 (Atl)
- IS IT STILL GOOD TO YA**
ASHFORD & SIMPSON/Warner Bros. BSK 3219
- STRIKES AGAIN**
ROSE ROYCE/Whitfield WHK 3227 (WB)
- SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- FIRE UP 'N' KICKIN'**
FATBACK BAND/Spring 1 6718 (Polydor)
- BETTY WRIGHT LIVE**
Alston 4408 (TK)
- LOVESHINE**
CON FUNK SHUN/Mercury SRM 1 3725
- JASS-AY-LAY-DEE**
OHIO PLAYERS/Mercury SRM 1 3730
- SUMMERTIME GROOVE**
BOHANNON/Mercury SRM 1 3728
- STEP II**
SYLVESTER/Fantasy F 9556
- GET IT OUTCHA SYSTEM**
MILLIE JACKSON/Spring SP 1 6719 (Polydor)
- SWITCH**
Gordy G7 980R1 (Motown)
- ATLANTIC STARR**
A&M SP 4711
- SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
- SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
- SPARK OF LOVE**
LENNY WILLIAMS/ABC AA 1073
- HEADLIGHTS**
THE WHISPERS/Solar BXL1 2744 (RCA)
- IMAGES**
THE CRUSADERS/ABC AA 6030
- WHO DO YA (LOVE)**
KC & THE SUNSHINE BAND/TK 607
- NATALIE . . . LIVE!**
NATALIE COLE/Capitol SKBL 11709
- THAT'S WHAT FRIENDS ARE FOR**
JOHNNY MATHIS & DENIECE WILLIAMS/Columbia JC 35435
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- FOR YOU**
PRINCE/Warner Bros. BSK 3150
- HOUSE OF LOVE**
CANDI STATON/Warner Bros. BSK 3207
- TASTY**
PATTI LABELLE/Epic JE 35335
- UNLOCK YOUR MIND**
THE STAPLES/Warner Bros. BSK 3192
- LOVE BROUGHT ME BACK**
D.J. ROGERS/Columbia JC 35393
- THINK IT OVER**
CISSY HOUSTON/Private Stock PS 7015
- LOVING IS LIVING**
McCRARYS/Portrait JR 34764
- SUNBURN**
SUN/Capitol ST 11723

ALBUM WILSON PICKETT, "A FUNKY SITUATION." It's been a long time since we've heard from this renowned entertainer. This new album reflects a new Mr. Pickett: the funk is still there but the material is more up to date and seems to be disco oriented. There are a pack of singles here, at least three per side. Wilson has placed himself in the running for the comeback of the year award. Cream always rises to the top!!! Big Tree BT76001 (Atlantic).



RW BLACK ORIENTED SINGLES

TITLE, ARTIST, Label, Number, (Distributing Label)
SEPT. 16 SEPT. 9

WKS. ON CHART

| | | | | |
|----|----|---|---|----|
| 1 | 1 | GET OFF FOXY Dash 5046 (TK) (3rd Week) |  | 12 |
| 2 | 5 | HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057 | | 11 |
| 3 | 3 | GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796 | | 8 |
| 4 | 4 | SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008 | | 12 |
| 5 | 2 | BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4565 | | 15 |
| 6 | 6 | THREE TIMES A LADY COMMODORES/Motown 1443 | | 13 |
| 7 | 8 | TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista) | | 13 |
| 8 | 9 | YOU McCRRARYS/Portrait 6 70014 | | 12 |
| 9 | 7 | YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown) | | 17 |
| 10 | 12 | SMILE EMOTIONS /Columbia 3 10791 | | 8 |
| 11 | 19 | ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. 8618 | | 5 |
| 12 | 14 | WHAT YOU WAITIN' FOR STARGARD/MCA 40932 | | 8 |
| 13 | 16 | DANCE (DISCO HEAT) SYLVESTER/Fantasy 827 | | 10 |
| 14 | 10 | CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 5648 (CBS) | | 16 |
| 15 | 18 | I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE/ Whitfield 8629 (WB) | | 6 |
| 16 | 11 | I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor) | | 14 |
| 17 | 17 | LOVE BROUGHT ME BACK D. J. ROGERS/Columbia 3 10754 | | 10 |
| 18 | 13 | VICTIM CANDI STATION/Warner Bros. 8582 | | 13 |
| 19 | 15 | SHAME EVELYN "CHAMPAGNE" KING/RCA 11122 | | 23 |
| 20 | 30 | THERE'LL NEVER BE SWITCH /Gordy 7159 (Motown) | | 6 |
| 21 | 21 | STELLAR FUNGK SLAVE /Cotillion 44238 (Atl) | | 9 |
| 22 | 25 | SOFT AND WET PRINCE/Warner Bros. 8619 | | 8 |
| 23 | 27 | BRANDY O'JAYS/Phila. Intl. 3652 (CBS) | | 7 |
| 24 | 29 | STAND UP ATLANTIC STARR/A&M 2065 | | 6 |
| 25 | 20 | STUFF LIKE THAT QUINCY JONES/A&M 2043 | | 18 |
| 26 | 23 | SATURDAY NORMA JEAN WRIGHT/Bearsville 0326 (WB) | | 9 |
| 27 | 40 | IT SEEMS TO HANG ON ASHFORD & SIMPSON/ Warner Bros. 8651 | | 4 |
| 28 | 31 | IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista) | | 6 |
| 29 | 33 | YOU GOT ME RUNNING LENNY WILLIAMS/ABC 12387 | | 7 |
| 30 | 45 | BLAME IT ON THE BOOGIE THE JACKSONS/Epic 8 50595 | | 3 |
| 31 | 36 | LET'S START THE DANCE BOHANNON/Mercury 74015 | | 6 |
| 32 | 32 | READY OR NOT DEBORAH WASHINGTON/Ariola 7707 | | 7 |
| 33 | 42 | ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER/ Gold Mind 74012 (RCA) | | 4 |
| 34 | 38 | YOU WERE MEANT FOR ME DONNY HATHAWAY/Atco 7092 | | 5 |
| 35 | 35 | OUR LOVE WILL SURVIVE MEMPHIS HORNS/RCA 11309 | | 8 |
| 36 | 34 | FUNK-O-NOTS OHIO PLAYERS/Mercury 74014 | | 7 |
| 37 | 37 | I DIDN'T TAKE YOUR MAN ANN PEEBLES/Hi 78518 (Cream) | | 8 |
| 38 | 24 | LAST DANCE DONNA SUMMER/Casablanca 926 | | 18 |

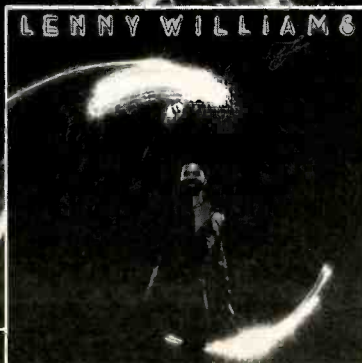
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|----|----|---|--|----|
| 39 | 41 | GREASE FRANKIE VALLI/RSO 897 | | 6 |
| 40 | 44 | HOT SHOT KAREN YOUNG/West End 1211 | | 5 |
| 41 | 26 | FIRST IMPRESSIONS THE STYLISTICS/Mercury 74406 | | 14 |
| 42 | 50 | DON'T STOP, GET OFF SYLVERS/Casablanca 938 | | 4 |
| 43 | 28 | THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343 | | 11 |
| 44 | 51 | THE BEST OF STRANGERS NOW EDDIE KENDRICKS/ Arista 0346 | | 5 |
| 45 | 48 | THINK IT OVER CISSY HOUSTON/Private Stock 204 | | 6 |
| 46 | 58 | TONIGHT IS THE NIGHT PT. 2 BETTY WRIGHT/Alston 3740 (TK) | | 3 |
| 47 | 54 | TAKE IT ON UP POCKETS/Columbia 3 10755 | | 3 |
| 48 | 55 | MIND BLOWING DECISIONS HEATWAVE/Epic 8 50586 | | 4 |
| 49 | 56 | HONEY I'M RICH RAYDIO/Arista 0353 | | 4 |
| 50 | 22 | YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10722 | | 11 |
| 51 | 61 | OLIVIA (LOST AND TURNED OUT) WHISPERS/Solar 11353 (RCA) | | 2 |
| 52 | 59 | YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK) | | 3 |
| 53 | 60 | SPECIAL OCCASION DOROTHY MOORE/Malaco 1052 (TK) | | 3 |
| 54 | 57 | LITTLE GIRLS PATTI LABELLE/Epic 8 50583 | | 4 |

CHARTMAKER OF THE WEEK

| | | | | |
|----|----|---|--|----|
| 55 | — | EASE ON DOWN THE ROAD DIANA ROSS/MICHAEL JACKSON MCA 40947 |  | 1 |
| 56 | 53 | LADY BLUE GEORGE BENSON/Warner Bros. 8604 | | 5 |
| 57 | — | YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/ 20th Century Fox 2380 | | 1 |
| 58 | 65 | DON'T LET IT GO TO YOUR HEAD JEAN CARN/Phila. Intl. 3654 | | 4 |
| 59 | 66 | LIGHTING A FIRE (THAT YOU CAN'T PUT OUT) PATTI HENDRIX/Hilltak 7801 (Atl) | | 2 |
| 60 | 62 | PLATO'S RETREAT JOE THOMAS/LRC 94 (TK) | | 4 |
| 61 | 67 | DO YOURSELF A FAVOR NEWCOMERS/Mercury 74011 | | 4 |
| 62 | 68 | YOU'RE GONNA NEED THIS LOVE N'COLE/Millennium 617 (Casablanca) | | 2 |
| 63 | 69 | LUCY IN THE SKY WITH DIAMONDS NATALIE COLE/ Capitol 4623 | | 2 |
| 64 | 73 | SEASON FOR GIRLS THE TRAMMPS/Atlantic 3460 | | 2 |
| 65 | 71 | SAY A PRAYER FOR TWO CROWN HEIGHTS AFFAIR/ De-Lite 908 (Mercury) | | 2 |
| 66 | — | SWEET MUSIC MAN MILLIE JACKSON/Spring 185 (Polydor) | | 1 |
| 67 | — | DANCING IN PARADISE EL COCO/AVI 203 | | 1 |
| 68 | — | RHYTHM OF LIFE AFRO-CUBAN BAND/Arista 0355 | | 1 |
| 69 | 72 | YOU'RE THE BIGGEST JOKE IN TOWN EON/Ariola/ Roadshow 77077 | | 2 |
| 70 | — | PARTY LEON HAYWOOD/MCA 40941 | | 1 |
| 71 | 52 | SUN IS HERE SUN/Capitol 4587 | | 12 |
| 72 | 43 | SUPER WOMAN DELLS/ABC 12386 | | 7 |
| 73 | 39 | IF YOU WANNA DO A DANCE SPINNERS/Atlantic 3493 | | 10 |
| 74 | 49 | BLUE LOVE RUFUS FEATURING CHAKA KHAN/ABC 12390 | | 8 |
| 75 | 47 | USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS) | | 24 |

LENNY WILLIAMS

Spark of Love



AA-1073

Produced and Arranged by
Frank E. Wilson for Spec-O-Lite Productions
Personal Management: Sandra R. Newman

MCA R & B

BROTHERHOOD

"Change Of Pace"
MCA-40916

Produced by Dwight White For Doctor Rock Productions Inc.

CAROL DOUGLAS

"Burnin' "
MCA-40945

Produced by Ed O'Loughlin And John Davis



LEON HAYWOOD

"Party"
MCA-40941

Produced by Leon Haywood For Eve-Jim Productions

LONNIE JORDAN

"Nasty"
MCA-40921

Produced by Lonnie Jordan For Far Out Productions



VAN McCOY

"Two Points"
MCA-40938

Produced by Van McCoy & Charles Kipps For McCoy-Kipps Productions

ARTHUR PRY SOCK

"Here's To Good Friends"
MCA-40943

Produced by Billy Davis

SILVER CONVENTION

"Spend The Night With Me"
MCA-40896

Produced by Michael Kunze For Butterfly Productions



STARGARD

"What You Waitin' For"
MCA-40932

Produced by Mark Davis For Doctor Rock Productions, Inc.

TED TAYLOR

"Keepin' My Head Above Water"
MCA-40937

Produced by Pardo Jones

WAR

"Hey Senorita"
MCA-40883

Produced by Jerry Goldstein In Association With
Lonnie Jordan And Howard Scott For Far Out Productions



RED HOT!

RECORD WORLD

BLACK ORIENTED ALBUMS

SOUTH/SOUTHWEST

Adds

Rose Royce
Wilson Pickett
Ashford & Simpson
Donna Summer
Supermax
Brotherhood
Vivian Reed

Loleatta Holloway
Switch
Ann Peebles
Michael Henderson
Emotions
Rick James

Prime Cuts

Ashford & Simpson—(Debt)—WYLD-FM; (Is It Still)—KMJQ, KYOK, WYLD-FM; (Get Up)—KYOK; (You Always Could)—KYOK; (Flashback)—KYOK; (Hang On)—WYLD-FM
Dennis Coffey—(Give Me)—KYOK
Pablo Cruise—(Love Will Find)—KMJQ
Norma Jean—(Saturday)—KMJQ; (Love)—KMJQ
Bobby Caldwell—(What Won't You)—KMJQ
Latimore—(Long Distance)—WMBM, WDIA; (Entire LP)—WEDR-FM; (Too Hot)—WDIA; (Tonight's)—WDIA
Cissy Houston—(Think It Over)—WYLD-FM; (Love Don't Hurt)—WYLD-FM; (Warning)—WYLD-FM
Afro Cuban—(Rhythm)—WYLD-FM; (You're Like)—WYLD-FM
Al Hudson—(Spreading Love)—WYLD-FM
Ann Peebles—(Handwriting)—WLOK; (If I Can't See)—WLOK
Michael Henderson—(Happy)—WLOK
Emotions—(Shaking)—WLOK, KYOK; (Right On)—KYOK; (Walking)—WLOK, WAOK; (Smile)—WMBM; (Ain't No Doubt)—KYOK, KMJQ
Rick James—(Mary Jane)—WLOK
O'Jays—(Sing My Heart)—WLOK
Commodores—(Say Yeh)—WLOK; (Flying)—WLOK
Bros. Johnson—(Blam)—WLOK, WMBM, WBOK, WDIA; (Ain't)—WLOI, WMBM, WDIA, KMJQ, KYOK, WBOK; (Ride)—KYOK, WBOK; (Streetwave)—WMBM, KMJQ, WDIA; (Mr. Cool)—KYOK
Rose Royce—(I'm In Love)—KYOK; (Love Don't)—KYOK, WYLD-FM, WAOK; (That's What's Wrong)—KYOK; (Entire LP)—WEDR-FM, WMBM
Wilson Pickett—(Groovela)—WMBM; (Entire LP)—WEDR-FM

WEST

Adds

Vivian Reed
Betty Wright
Donna Summer
Futures
Delegation

Bohannon
Gil Scott-Heron & Brian Jackson
Ashford & Simpson

Prime Cuts

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

Jazz Fusion

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

Sales Breakouts

Crusaders (ABC)
D. J. Rogers (Columbia)

Harvey Scates—(Shakamatic)—WMBM
Donna Summer—(Mac Arthur)—KMJQ; (Heaven Knows)—KMJQ
Gladys Knight & The Pips—(If Ever I Should)—KMJQ
LTD—(Concentrate)—WAOK
Lenny Williams—(Cause)—WAOK
Switch—(There Will Be)—WDIA; (I Want To Be Closer)—WDIA
Brotherhood—(Entire LP)—WEDR-FM
Supermax—(Entire LP)—WEDR-FM
Staples—(Entire LP)—WEDR-FM
Major Lance—(Entire LP)—WEDR-FM
Vernon Burch—(Entire LP)—WEDR-FM
Eddie Horan—(Entire LP)—WMBM
Loleatta Holloway—(Entire LP)—WBOK, WEDR-FM
Vivian Reed—(Entire LP)—WYLD-FM

Jazz Fusion

Quincy Jones—(Love I Never)—KDAY
Roy Ayers—(Entire LP)—KDJIA
Earl Klugh—(Entire LP)—KDJIA
Gil Scott-Heron & Brian Jackson—(Entire LP)—KDJIA

Sales Breakouts

Atlantic Starr (A&M)
D. J. Rogers (Columbia)

Vivian Reed—(It's Alright)—KKT, KDAY; (Don't Start)—KKT; (Entire LP)—KDJIA
Donna Summer—(One Of A Kind)—KKT; (Love To Love)—KKT; (Heaven Knows)—KKT; (Entire LP)—KUTE, KDAY
Futures—(You Got It)—KKT
Delegation—(Oh Honey)—KKT
Betty Wright—(Tonight's The Night)—KDAY; (Entire LP)—KUTE
Bohannon—(Entire LP)—KUTE
Ashford & Simpson—(Entire LP)—KDJIA

MIDWEST

Adds

Bar Kays
Rose Royce
Eddie Horan
Mother's Finest
Shotgun
Lee Oskar
Sonny Fortune
David Simmons
Jimmy Ponder

Gil Scott-Heron & Brian Jackson
Trammps
Ashford & Simpson
Steely Dan
KC & The Sunshine Band
Lenny Williams
Gladys Knight & The Pips

Prime Cuts

Ashford & Simpson—(Is It Still)—WCHB; (Entire LP)—KPRS, KATZ
Rose Royce—(Angel)—WCHB; (Love Don't Live)—WCHB, KATZ, WBMX; (That's What's Wrong)—WCHB; (Entire LP)—KPRS
Sylvester—(Mighty Real)—WBMX
Floater—(Time Is Now)—WBMX
Pablo Cruise—(Love Will)—WBMX
Dells—(Goodies)—WBMX
Crown Heights—(Prayer)—WBMX
Slave—(Just Freak)—WVON
Staples—(Showdown)—WVON; (Unlock)—WVON
Bohannon—(Let's Start)—WVON
Donny Hathaway—(You Were Meant)—WVON
Sylvers—(Don't Stop)—KATZ, WAMO; (Forever Yours)—KATZ, KPRS, WJPC; (Love Changes)—KSS; (Diamonds)—KSS
Ohio Players—(Time Slips Away)—KSS; (Jazz)—WJPC, WVON; (Fck-O)—WAMO
Emotions—(Walking)—WCHB, KKSS, WVON, KPRS, WJPC, WAMO, WBMX; (Shaking)—WBMX; (Smile)—WVON
Bros. Johnson—(Blam)—WCHB, WAMO, WJPC, WBMX, KKSS; (Ain't)—WCHB, KATZ, WAMO, WJPC, WJMO, KKSS; (Ride)—KKSS, WAMO; (It's You)—WCHB, KPRS, WABQ; (Streetwave)—KPRS, WABQ
Rick James—(Mary Jane)—WVON, WCHB, WAMO
Dennis Coffey—(Someone)—WCHB; (Another Time)—KKSS, KPRS
Al Hudson—(Spreading Love)—WCHB; (Lost Inside)—WCHB; (How Do You Do)—WCHB
Vernon Burch—(Love Is)—KKSS

Jazz Fusion

Gil Scott-Heron & Brian Jackson—(Angel Dust)—WBMX; (A Prayer)—KKSS
Bobby Lyle—(Good)—WBMX, KKSS; (Fine)—John Klemmer—(Arabesque)—WBMX
Terry Callier—(Entire LP)—KPRS
Eddie Henderson—(Entire LP)—WABQ
Crusaders—(Covert)—WJPC; (Fairytale)—WAMO; (Entire LP)—WABQ, KPRS
Stanley Turrentine—(Fire)—WJPC, WBMX
Lee Ritenour—(Morning Glory)—WBMX
Roy Ayers—(You Send Me)—WBMX, WABQ, WCHB, WAMO, KPRS; (Can't You See)—KKSS; (Get Up)—WCHB; (Rhythm)—KKSS
Lee Oskar—(Feeling Happy)—WBMX, KKSS; (Haunted House)—WBMX; (Entire LP)—KPRS, WABQ
Esther Phillips—(Ms)—WBMX
Earl Klugh—(Magic)—WBMX
Sonny Fortune—(Perihelion)—WBMX
Jimmy Ponder—(Entire LP)—WABQ

Sales Breakouts

Crusaders (ABC)
Gil Scott-Heron & Brian Jackson (Arista)
D. J. Rogers (Columbia)

Teddy Pondergrass—(It Don't Hurt)—WJPC
Bar Kays—(Runaway)—WBMX
Michael Henderson—(In The Night)—WBMX
Curtis Mayfield—(In Love)—WBMX
Eddie Horan—(Love The Way)—WBMX
Mother's Finest—(Love Changes)—WBMX
Shotgun—(Love Attack)—WBMX
Trammps—(Season For Girls)—KSS; (Entire LP)—WCHB
David Simmons—(Will They Miss)—WJLB
Steely Dan—(Josie)—WJPC
Lenny Williams—(Cause)—WJPC, WCHB; (Runnin)—WCHB
Gladys Knight & The Pips—(Entire LP)—WCHB
KC & The Sunshine Band—(She's Enough)—WJPC; (Who Do You Love)—KATZ
Futures—(Entire LP)—WABQ
Wilson Pickett—(Entire LP)—WCHB, WABQ
Eon—(Entire LP)—KPRS

EAST

Adds

Ashford & Simpson
Atlantic Starr
Mother's Finest
Crown Heights
Sylvester

Marilyn McCoo & Billy Davis Jr.
Brotherhood
Joe Cocker
Carol Douglas
Ohio Players
Pips

Prime Cuts

Ashford & Simpson—(Is It Still)—WWIN, WOL; (Get Up)—WWIN; (You Always Could)—WWIN; (It Seems To Hang On)—WDAS-FM; (Entire LP)—WNJR
Rose Royce—(Let Me Be)—WDAS-FM; (Love Don't)—WOL, WDAS-FM; (Do It)—WWOL; (Angel . . . Sky)—WOL, WDAS-FM; (First Come)—WOL, WDAS-FM; (That's What's Wrong)—WDAS-FM; (I'm In Love)—WDAS-FM; (Entire LP)—WWIN, WNJR
Lonette McKee—(At Least I Had)—WWIN; (Maybe There Are Reasons)—WWIN; (Traintracks)—WWIN
Switch—(We Like To Party)—WWIN; (It's So Real)—WWIN
Whispers—(Olivia)—WOL
Emotions—(My Everything)—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
Sylvers—(Don't Stop)—WOL, WWIN; (Love Changes)—WWIN; (Forever)—WWIN; (Sweep)—WWIN
Rick James—(Mary Jane)—WOL
Phyrework—(Put Your Hands)—WOL
Mother's Finest—(Don't Wanna Come Back)—WOL
Atlantic Starr—(Give Me)—WOL
Crown Heights—(Prayer)
Sylvester—(Entire LP)—WNJR; (Mighty Real)—WWRL
Brotherhood—(Giving My Love)—WWRL

Jazz Fusion

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

Sales Breakouts

Crusaders (ABC)
Gil Scott-Heron & Brian Jackson (Arista)

Joe Cocker—(Fun Time)—WWRL
Carol Douglas—(Burnin')—WWRL
Ohio Players—(Jazz)—WOL, WWRL, WWIN; (Dance)—WWIN; (Entire LP)—WNJR
Pips—(Baby I'm Your Fool)—WWRL, WOL; (Anything)—WWIN
Bohannon—(Let's Start The Dance)—WOL
Ritchie Family—(Disco Good)—WWRL, WNJR, WWIN, WOL
Afro Cuban—(Rhythm)—WWRL, WOL, WDAS-FM
Staples—(Unlock)—WDAS-FM
Wilson Pickett—(Funky Situation)—WDAS-FM; (Grooving)—WDAS-FM; (The Night)—WDAS-FM
Futures—(Party Time)—WDAS-FM; (Deep Inside)—WDAS-FM; (Ain't No Time)—WDAS-FM; (Come To Me)—WDAS-FM
Vernon Burch—(Brighter Days)—WDAS-FM
Sail—(You're So Beautiful)—WDAS-FM
Dells—(Drowning)—WDAS-FM
War—(Entire LP)—WWIN
Confunkshun—(Entire LP)—WNJR
Marilyn McCoo & Billy Davis Jr.—(Entire LP)—WDAS-FM

THE SOUL OF OUR SUCCESS

ON POLYDOR

ROY AYERS, BIONIC BOOGIE,
ALICIA BRIDGES, JAMES BROWN,
GLÓRIA GAYNOR, ISAAC HAYES,
WAYNE HENDERSON,
INDEPENDENT MOVEMENT,
KONGAS, PEACHES & HERB,
DON RAY, TRAX.

ON SPRING

FATBACK, MILLIE JACKSON,
JOE SIMON.

**OUR TALENT IS SHOWING.
ON POLYDOR AND SPRING
RECORDS AND TAPES.**

Fantasy Takes a Great Leap Forward

■ The biggest little independent in the r&b business today is Fantasy Records, a company which has made some massive leaps forward in the last year. The secret to Fantasy's success has been threefold: acquisition of talent (both artistic and managerial), catalogue (Stax and its subsidiaries), and the sustaining commitment to black music.

New Moniker

The official company moniker is now Fantasy/Prestige/Milestone/Stax. The revitalization of Stax, under the auspices of vice president David Porter, has been a top priority in the last year, with the first newly-recorded Stax albums now in stores—lps by the Soul Children and Sho' Nuff. Other Stax product includes the upcoming Circle O'Fire and Rhonda Berg, and material by Mac Rice. Fantasy is also to be commended for the manner in which they've dealt with reissuing the vast Stax catalogue. Beautiful reissue compilations by Isaac Hayes and Johnnie Taylor did very well, and ten of the top-selling albums from the Gospel Truth are in the stores again. A new package of the ten top Stax albums will be available soon—the original music and the original packages.

"We're walking a thin line with semi-completed albums," says Porter. "For instance, we have unfinished tracks to the Bar Kays in the can, which had been done several years ago. The folks in Berkeley worked on the music, and the result is just what would have happened if the Bar Kays had finished the lp themselves. I am completely satisfied that Fantasy is handling this material with taste and good judgement."

Fantasy's highest profile r&b act at this writing is Sylvester. His "Dance Disco Heat/You Make Me Feel Mighty Real" has been topping the disco chart for a month, and is a solid pop hit as well. The album, "Step II," was produced by Harvey Fuqua.

Adds New Label

Meanwhile, Fantasy continues to develop and support a wide variety of individual talent like Stanley Turrentine, Side Effect, David "Fathead" Newman, Pleasure, Bill Summers, The Boppers, Phil Hurtt, Rudy Copeland and Larry Williams. The Blackbyrds continue to record gold albums for Fantasy. Their third and latest is "Action," and the band is now in the studio.

Fantasy also added a new label this year, Fantasy/WMOT Records, with product originating from WMOT Productions in Philadelphia. One of their first lps, "Sweet Thunder," gained impressive sales and airplay with help from the single, "Baby, I Need



Sylvester

Your Love Today." WMOT has just finished an album by pop/soul singer David Simmons and by Damon Harris, former lead vocalist of The Temptations and part of the Fantasy/WMOT group Impact. Other WMOT acts are F.L.R. (formerly Fat Larry's Band) and the newly-signed female vocal duo, Breeze.

An important and interesting new r&b addition to Fantasy ros-

London R&B Taps Custom Label Talent

■ London Records has underlined its full commitment to r&b product in its continuing successful relationship with Mickey Stevenson, producer of Hodges, James & Smith, together with the signing of a new production pact with the Le Joint label.

The first lady of Le Joint, Zulema, is making her debut album on this label distributed by London Records. The title is "Z-licious" and Zulema has co-produced with Van McCoy. The release date is September 15th.

Ms. Z is about to fulfill a goal that won her the "Most Promising New Artist" award, by the Radio Announcers of America; "The Soul and Blues" award as "The Best New Female Artist" and has made her a special favorite of music critics and disc jockeys throughout the country.

Prior to her London Records affiliation, Zulema recorded for RCA. Her first Sussex album made the r&b charts as did several singles for RCA and one of her lps which featured six original compositions out of nine, charted pop.

Last year Zulema met her current manager who kindled her desire for artistic success. Except for three songs that Van McCoy wrote especially for this album, Zulema performs all original material. She has arranged for strings and horns and produced as well.

The Le Joint agreement also covers "The Beck Family," who were signed shortly after Zulema. They're quite a group. Three brothers; Tyrone 18, Menelick (Mendy) 26 and the oldest, Tony 27. One sister, JoAnna 24, and

ter is drummer/composer Idris Muhammed. Already firmly established as a successful crossover artist, Idris and producer William Fisher are now at work on his first album for the label, due for fall release.

Fantasy director of a&r/black music is Henry Cosby, a writer, musician and producer who had a hand in many of the Motown hits in the '60s. He started by recording lps for Fantasy with the Originals and Martha Reeves, who has just finished recording, newly-signed acts Softouch and The Blue Notes, as well as Rance Allen's first secular album for Stax.

The company's sales and promotion team is headed by David Luchessi (national sales), Phil Jones (marketing) and Bob Ursery (National Promotion/Black Music). Branch offices are located in Los Angeles, New York and Memphis, with company headquarters in Berkeley.

two cousins, Donnie Wilson 20 and Nick Mundy 21. The Beck Family hails from Philadelphia and has an interesting background. In 1966, three boys from the immediate family started out in gospel as "The Beck Brothers." They played the gospel circuit with their father, Elder Charles Beck, a minister, at the helm, and their mother, Bertha, at the piano.

When Charles Beck died a few years ago, Tony decided that the Beck family should move toward a more contemporary sound of r&b and brought in Donnie & Nick. Their new lp will be produced by T-Life. He feels they have the appeal of the Jackson Five, with a fresh and open sound all their own.

The first album, called naturally, "The Beck Family," will be released by Le Joint in October.

Hodges, James & Smith is a trio that can appeal to a broad audience, singing r&b, pop and disco. "What Have You Done For Love?" is their second album for London. Last year's well received "What's On Your Mind" lp, featuring the top disco hit "Since I Fell From You."



Hodges, James & Smith

Curtom, Warner Bros. Dedicated To Quality

■ Warner Bros. Records' association with Chicago-based Curtom Records marks that label's longest association to date with an independent black music company. Distributed by Buddah from 1968 through 1974, Curtom's linking with Warner came at a time critical to both companies. For Warner, Curtom Records represented legitimate access to black markets, an area the company was attempting to bolster. For Curtom, Warner's distribution meant wider exposure of some of the best product in the small but thriving label's history. Formed by r&b innovator Curtis Mayfield and Marv Stewart, Curtom has, during the past four years, produced some of the best black music on the contemporary scene. 1977-78 have been particularly auspicious years.



Linda Clifford

With a very small and select artist roster, Curtom can provide the sort of intense personal attention to artists that often makes the difference between hits and misses. Operated by Mayfield and Stewart, with vice-president Clarice Pollack, Curtom carefully oversees the release of about six albums a year. In 1977-78 those albums included Linda Clifford's "If My Friends Could See Me Now," a certified disco hit, yielding two chart singles, "Runaway Love" and the title track. A priority artist for both Curtom and Warner's, Clifford's success reflects the careful career attention provided by both labels.

"Last year was very exciting for us both creatively and financially," remarks Marv Stewart, speaking from the label's Chicago office. "Not only was Linda's album and single very gratifying, but both Curtis' production of Aretha Franklin's album and the release of his own lp "Do It All Night," brought some real attention."

With the signing of Gavin Christopher, writer/producer/performer, who has written for Warner Bros. artist Chaka Khan, as well as renewed studio activity from both Mayfield and Clifford, Stewart's predictions seem justified.

THANK YOU FOR PUTTING US ON TOP

SINGLES

TOP New Female Vocalist

1. EVELYN "CHAMPAGNE" KING

TOP Female Vocalist

3. EVELYN "CHAMPAGNE" KING

TOP Record (Solo)

7. SHAME – EVELYN "CHAMPAGNE" KING

TOP Vocal Combination

4. ODYSSEY

TOP New Vocal Combination

2. ODYSSEY

ALBUMS

TOP Album (Solo)

13. SMOOTH TALK – EVELYN "CHAMPAGNE" KING

TOP Female Vocalist

6. EVELYN "CHAMPAGNE" KING

TOP New Female Vocalist

1. EVELYN "CHAMPAGNE" KING

TOP Vocal Combination

4. ODYSSEY

TOP New Vocal Combination

1. ODYSSEY

Special Achievement

EVELYN "CHAMPAGNE" KING

DISCO

TOP New Female Vocalist

5. EVELYN "CHAMPAGNE" KING

TOP Female Vocalist

7. VICKI SUE ROBINSON

TOP Vocal Combination

2. ODYSSEY

6. SAVANNAH BAND

Outstanding New Performers

ODYSSEY

RCA
Records



ber one jazz/progressive group worldwide, joins ARC/Columbia riding the wave of success with a recently acquired gold record for their "Heavy Weather" lp. The label's first single release, "Got To Get You Into My Life" by Earth, Wind & Fire, has already gone gold. The Emotions' first ARC/Columbia album, "Sunbeam," came in as Record World's "Chartmaker Of The Week" and D.J. Rogers' first ARC/Columbia album, "Love Brought Me Back," is now on all major charts.

The addition of D.J. Rogers to ARC/Columbia's already impressive roster adds a new dimension of freshness and vitality to the r&b field.

The Manhattans

Blue Lovett, Kenny Kelley, Sonny Bivins and Gerald Alston are the four talented vocalists who make up the Manhattans. Since their first Columbia hit single, "There's No Me Without You" (released in 1973), the Manhattans have become one of the label's most consistent r&b acts. This year has been no different as the Manhattans are currently streaking toward gold with their latest Columbia lp, "There Is No Good In Goodbye."

Vocalists Keith Barrow and Tyrone Davis have both tasted success this year. Keith's hit single "You Know You Wanna Be Loved" paved the way for his forthcoming Columbia lp, "Physical Attraction." Tyrone had a major disco hit this year with his ten minute version of "Get On Up" from the lp, "I Can't Go On This Way." The Fania All-Stars proved the ever-growing popularity of their highly rhythmic latin-r&b fusion with their big-selling album "Spanish Fever." Leading the way in the latin vein was, of course, Santana, whose "Moonflower" lp—a double album package—went gold this year and has a strong shot at platinum before the year is out.

B.T. Express, the "street funk" band hailing from Brooklyn, New York had a big single with "Shout." Their most recent Columbia album, also entitled "Shout," has sold well over 300,000 units, making yet another gold record for this dynamic funk band a strong possibility. Tower Of Power, the California-based band whose driving horn section has become the standard of excellence for all other r&b groups, did well with their "We Came To Play" lp. Johnny "Disco Lady" Taylor continues to woo the women on his latest Columbia lp, "Ever Ready."

Tunes like "Ain't No Man Worth It" and "Does Your Mama Know About Me" indicate a promising future for Sharon Redd,

Ula Hedwig and Charlotte Crossley. The three women—collectively known as Formerly Of The Harlettes—previously sang with Bette Midler but their unique blend of '40s harmonies and contemporary rhythms is all their own. Bill Withers is currently putting the finishing touches on what will no doubt be a strong follow-up to last year's smash single "Lovely Day" from his gold lp, "Menagerie." A new Columbia act to keep an eye on is singer/composer Cheryl Lynn. Ms. Lynn got her big break on the "Gong Show" but her forthcoming debut album, simply entitled "Cheryl Lynn," is no joking matter.

Other Columbia r&b artists to watch out for in the remaining months of 1978 are Ronnie Dyson, Z. Z. Hill, Thelma Jones, Bobby Scott, Jackie Moore, Phoebe Snow, The Miracles, Samuel Jonathan Johnson, Tina Charles and Boz Scaggs, whose "Silk Degrees" lp, catapulted by the single "Lowdown," is triple platinum and still selling.

On the jazz & progressive music marketing side, Columbia Records is leading the way with some of the most renowned artists in the jazz idiom. Legends abound in such names as trumpeter Miles Davis, pianist Herbie Hancock and vocalist Alberta Hunter. Other top names on BMM's jazz & progressive music roster include Ramsey Lewis, Willie Bobo, Marlena Shaw, Billy Cobham, Freddie Hubbard, Eric Gale, Hubert Laws, Weather Report, Lonnie Liston Smith, Woody Shaw, Maynard Ferguson, Ronnie Foster, Al DiMeola, Cedar Walton, Tony Williams, Stan Getz, Dexter Gordon and Bobby Hutcherson.

Blossoming talent includes The Heath Brothers, Jaroslav, Irakere (the first Cuban act to be signed by an American record company in over 20 years), Arthur Blythe, Rodney Franklin, Stephan Grappelli, Helen Humes, Benny Golson, John Lee & Gerry Brown, Hillary, Steve Khan, Tom Scott, The Writers and Tys Van Leer. In addition to the blossoming talent, jazz & progressive music also boasts the development of multi-talented Bob James' new label, Tappan Zee/Columbia, which features along with James, Mark Colby, Wilbert Longmire and Richard Tee.

1978 has been a great year for CBS Records' Epic, Portrait & Associated labels (commonly referred to as E/P/A)—and the year is far from over. Epic Records has had a successful 1978 so far with Heatwave's platinum-plus lp, "Central Heating," leading the way. The immense success of "Central Heating" when coupled with the platinum success of last year's debut Heatwave lp, "Too

Hot To Handle" (which featured the platinum single "Boogie Nights"), has resulted in an astonishing total of over 7,000,000 units sold worldwide after just two albums.

Another hot act on the Epic label is George Duke. Duke, of course, is the multi-talented keyboardist, producer and composer who, since joining Epic Records in 1977, has redefined the term "fusion music." Duke's unique blend of rock, funk and jazz results in what he prefers to call "multi-stylistic" music.

Epic Records had a major signing this year when the label acquired superstar actress/singer Melba Moore. The combination of Melba and supersoulstress Patti Labelle puts Epic way in front when it comes to r&b female vocalists. Epic also has the firepower of the Jacksons (their latest single, "Blame It On The Boogie," is a definite winner) and the unique funk-rock of Mother's Finest, the heirs apparent to Sly Stone's vacated throne. In addition, the label has strong material coming soon from Wild Cherry, Free Life (a sensational new group produced by Earth, Wind & Fire's Philip Bailey), Baron Longfellow and The Joneses.

On the Jazz/Progressive side, success is inevitable for Mtume. Mtume co-wrote (with Reggie Lucas) "The Closer I Get To You," which went on to become a number one hit for Roberta Flack and Donny Hathaway, and his debut album, "Kiss This World Goodbye," is starting to take off. Flutist Bobbi Humphrey is enjoying her biggest selling album yet. The disc, "Freestyle," features a pulsating harmonica solo by Stevie Wonder (on her hit single "Home-Made Jam") and has already sold close to 200,000 units. Pianists Eddie Palmieri has a hot soon-to-be-released lp entitled "Lacumi Macumba Voodoo" which should catapult him back to the forefront of the latin-jazz scene. Forthcoming works by Webster Lewis, Jaco Pastorius, Donald Smith and Jeff Beck are also destined for success.

Philadelphia International Records, headed by the phenomenal superstar songwriting/producing team of Kenny Gamble and Leon Huff, has been an unbelievable year. The O'Jays started it all with their platinum lp, "So Full Of Love," which continues to streak toward double-platinum. Right behind them is Teddy Pendergrass's "Life Is A Song Worth Singing," which is already platinum and still averaging close to 75,000 units sold per week. At that rate Teddy should soon be double-platinum as well. In addition to those sky-high sales, Lou Rawls' "When You Hear Lou,

You've Heard It All" is close to the platinum level, Dexter Wansel's "Voyager" has sold over 100,000 units and Jean Carn's "Happy To Be With You" will soon tip the scales at 100,000 units as will People's Choice's "Turn Me Loose" lp.

With forthcoming releases from Archie Bell & The Drells, newly signed Jerry "Iceman" Butler, the Futures, Dee Dee Sharp Gamble, the Jones Girls, MFSB, Billy Paul and Bobby Rush still in the works, it's impossible to predict what kind of sales figures Philadelphia International Records will close out the year with.

T-Neck Records delivered as usual this year with another platinum smash by the Isley Brothers. The Isleys current album, "Showdown," is approaching double-platinum and may turn out to be the most successful Isleys album yet. Reaching new heights is not easy for a group that has been consistently gold and/or platinum on each of their last four albums. Nempor recording artist Stanley Clarke is approaching an impressive 300,000 units sold with his "Modern Man" lp. The album features the superb bassist in a setting he describes as "progressive r&b" with tunes ranging from the disco-influenced "More Hot Fun" to the serious acoustic bass found in "Interlude: It's What She Didn't Say."

Epic/Ivory Tower Records has signed Randy & Janet Jackson, the youngest siblings of the famous Jackson family. Randy's first single release, "How Can I Be Sure," proved that the youngest of the Jackson brothers will undoubtedly follow in the family tradition. Tabu Records has had a big year with the success of Brainstorm's second lp, "Journey To The Light," which has already sold over 100,000 units. Tabu also expects big things in the future from Ms. Sharon Ridley (who scored earlier this year with the hit single "Changes" from her debut album, "Full Moon"), Lalo Schiffrin and former Brainstorm bassist, Lamont Johnson.

Portrait Records is doing well with its new group, The McCrarys, whose "Loving Is Living" lp (featuring Stevie Wonder on the hit single "You") is receiving a great deal of support as is Lifesong Records' highly rhythmic group The Voltage Brothers. Kirshner Records, headed by rock impresario Don Kirshner, has signed beautiful Sarah Dash. Ms. Dash possesses the ultra-high and melodious voice heard for years in the fantastic trio, Labelle. Her debut solo album, simply entitled "Sarah Dash," magnificently highlights the voice that for so many years remained "hidden" within the group structure.

ABC Congratulates Our Record World Award Winners

THE CRUSADERS

THE FLOATERS

CHAKA KHAN (RUFUS)

DENISE LASALLE

RUFUS

LENNY WILLIAMS



R E C O R D S
ABC DELIVERS

TK

(Continued from page 20)

claimed disco anthem, "Get Down Tonight" followed by hits like "That's The Way I Like It," "Shake Your Booty," "I'm Your Boogie Man" (featured on "Saturday Night Fever"), "Keep It Comin' Love" and have hit platinum and double platinum with the lps "KC and The Sunshine Band," "KC Part 3" and the current "Who Do Ya' (Love)."

Betty Wright's current lp "Betty Wright Live" on TK's Alston label featuring the single "Tonight Is The Night" hit gold. Wright has long been Miami's queen of soul and is consistently on the top of international soul polls in both trade and consumer publications. She received her first gold record and Grammy nomination at the age of 18 for "Clean Up Woman" and co-wrote the Grammy awarded "Where Is The Love" hitting with the lps "Danger High Voltage," "Explosion" and "This Time For Real." Dick Clark recently presented Wright with her gold "Betty Wright Live" on American Bandstand.

Peter Brown received a gold record for his debut single "Do You Wanna Get Funky With Me"; also the industry's first gold disco 12" ever while his next single on TK's Drive label, "Dance With Me" and debut lp "Fantasy Love Affair" hit gold. Working with producer Cory Wade, Brown has firmly established himself as one of the year's top new artists on singles and albums in r&b, pop and disco, hitting now with "You Should Do It."

USA/European Connection became one of the world's top disco offerings with the TK/Marlin "Come Into My Heart" and flip side "Love's Coming/Baby Love." That album and the new "Beautiful Bend" lp are masterminded by the internationally renowned Boris Midney.

Foxy's single "Get Off" from their album "Get Off" on TK/Dash hit number one with a bullet on *Record World's* r&b charts, with like force on the pop, album, and disco charts. The

group has previous hits with "Get Off Your Aahh! and Dance" and "The Way You Do The Things You Do" from their debut "Foxy" lp. The group recently taped Dick Clark's American Bandstand and the The Merv Griffin Show. Foxy is produced by Cory Wade. The "Get Off" album is solid gold and moving fast to platinum.

Jimmy 'Bo' Horne's "Dance Across the Floor" lp, the title single on TK/Sunshine Sound features Bo Horne working with the dynamic Casey/Finch duo. The artist previously hit with "Gimme Some" and "Get Happy."

Dorothy Moore is represented by "I Believe You" on TK distributed Malaco, a classic as was her previous gold "Misty Blue." Moore's lps are "Misty Blue" and "Dorothy Moore."

T-Connection, produced by Cory Wade on TK/Dash is scoring with their current lp "On Fire" featuring "Let Yourself Go" and the current "Groove To Get Down." The Bahamian group previously hit with "Disco Magic" and "Do What You Wanna Do" from their debut lp "Magic."

The Controllers are one of the world's top new male r&b groups. Produced by Frederick Knight for the TK distributed Juana label, the group is currently hitting with the lp, "Fill Your Life With Love," following their "In Control" lp.

Ralph MacDonald is the world's most innovative instrumentalist, having turned all eyes and ears on percussion. His debut TK Marlin album, "Sound of a Drum" featured "Calypso Breakdown," which was also featured on the "Saturday Night Fever" soundtrack. MacDonald's album "The Path" innovatively traced percussion from African rhythms to the New York discos. Additionally, MacDonald's songwriting talents, as in the classic "Where Is The Love" and his appearance on every major N.Y. recording session have firmly established MacDonald as one of the industry's leading talents.

Voyage's debut lp "Voyage" on

TK/Marlin will be followed by "Voyage II," another fantastic musical voyage around the world, and continuing to represent the international disco sound.

Joe Thomas' hit "Plato's Retreat" introduced the artist's third TK/LRC album "Get In The Wind." "The Bionic Boogie" man, Gregg Diamond, has just released his debut TK/Marlin lp "Star Cruiser." "Bertha Butt Boo-

20th (Continued from page 29)

single, "Don't Pity Me," made the 'top tens' on all national charts. The album is also doing quite well. Bunky is expecting another single release from them shortly.

Barry White's single, now released, is to be followed by his new album. Ahmad Jamal's album will also be released in late September. "We will make use of every possible tool available to us to break into the jazz idiom with this exceptional jazz favorite."

20th has also just signed several new acts with extensive marketing and promotional plans in the works. Difosco's (Dee Ervin) single just shipped, and an album is expected at the first of next year. Kinsman-Dazz, a nine-man band, will be releasing a single in mid-October, followed by an album. Sheppard has plans to launch this group in their home town of Cleveland via press parties and other promotional tactics. Both a single and album are also expected from Edwin Starr.

Disco versions of several artists are also being planned for AM-FM and disco airplay. "We will be after every conceivable market to bring revenue to 20th,

WB (Continued from page 20)

us in terms of an effective black marketing approach. Our follow-through in each area of exposure and sales is thorough and comprehensive." Draper adds that the network of W.E.A.'s black field force, under Oscar Field and the fleshing out of Warner's own local promotion men has also aided in the growth process.

In terms of key product during the '77-'78 period, Draper points to several artists both new and established. "Ashford and Simpson's 'Send It' lp was a key turning point not only for this department but for taking this act to the gold plateau and beyond," he remarks. "Also, the establishment of Bootsy Collins as an important artist in his own right was a real accomplishment. We fully anticipate taking Bootsy to platinum status with his next album," Draper asserts. "Linda Clifford was one of our proudest accomplishments during last year," he adds, "We have brought her to a point of wide visibility, from

gie" precedes Jimmy Castor's debut TK/Drive album. Latimore's recently released album, "Dig A Little Deeper" is on TK/Glades, produced by TK VP Steve Alaimo.

This year TK introduces Bobby Caldwell with his debut album "Bobby Caldwell" on TK/Clouds. Eddie Daniels' "Street Winds" is for the r&b, disco, pop and jazz charts with his dynamic clarinet, flute and sax.

and we will be pulling all stops to break these acts. You name it. Whatever it takes to break an artist's singles and albums we will do."

Several executive changes have taken place at 20th to facilitate this foreseen expansion. Bunky came to 20th this year from CTI. Carol King has joined him as west coast regional promotion manager and trade liaison. She will be assisting Bunky directly in his dual capacity as vice president and company executive responsible for all black product. They go back to the Vee Jay days together. Says Miss King, "I'm very glad to be back once again with one of the greatest men in the recording industry."

Sheppard plans to beef up his staff as the need arises. In the interim he says, "My aim is to build 20th into the monster it can be. That's why I'm here. We intend to get our share of the five billion annual gross income earned by the music industry."

And William "Bunky" Sheppard has the total support of 20th Century-Fox Records behind him to make it happen.

which we can establish a strong sales base and a radio exposure." Clifford's recent chart successes attest to Draper's game plan for the budding vocalist.

Looking forward to the '78-'79 period, Draper singles out several projects that will be receiving special attention. "The upcoming Chaka Khan lp for Warner Bros. will undoubtedly solidify our position as a label of major artists. We are all very excited with her signing, as we are with another unknown, but tremendously important new artist named Prince." Prince, an 18 year-old Minneapolis resident, has written, produced and performed his debut album for Warner's completely on his own. "He's a genius," Draper states simply.

"We are also looking forward to increased sales and exposure for such established acts as Bootsy, George Benson, and Funkadelic, whose upcoming album promises to be the biggest of their career."



KC and The Sunshine Band

RECORD WORLD JAZZ

By ROBERT PALMER

■ As Janus Records and GRT Music Tapes continue to reissue album from the catalogue of the long-defunct Candid label, it becomes more and more apparent that Candid was the quality jazz line of the early sixties. Several of the sessions were important developmental signposts, but it is the consistent excellence of the series that commands attention. The Candid recordings were produced by jazz writer **Nat Hentoff**, who protests that he did little but pick the leaders for the dates, make suggestions that could be vetoed by the musicians, and order sandwiches. But he must have done something more, because each of the Candid lps is a gem.

Hentoff is involved in the new reissue series, updating his original liner notes and apparently choosing the items to be reissued, for the first ten releases have focused on musical merit rather than going for the bigger names in the catalogue. Of the initial six items, at least two, "Charles Mingus Presents Charles Mingus" and trumpeter **Booker Little's** "Out Front," are classics. Now there are four more. "Newport Rebels" documents a musicians' counterfestival staged in 1960 to protest the increasing commercialization of the Newport Jazz Festival. (Does that sound familiar?) The musicians included both veterans and modernists, and the album is a must. Its centerpiece is the first recorded encounter between trumpeter **Roy Eldridge**, playing as brilliantly as he has ever played, and bassist Charles Mingus, who more than rose to the challenge. There's also some terrific **Eric Dolphy**. Another track from the Mingus-Eldridge-Dolphy meeting is on "The Jazz Life!," which was a kind of Candid sampler and also includes a **Lucky Thompson** quartet performance, a bracing item by trumpeters **Kenny Dorham** and **Benny Bailey**, and a rare recorded performance by the late trumpeter and composer **Cal Massey**. The third of the new albums is "Jazz Reunion," a mainstream session featuring **Pee Wee Russell** and **Coleman Hawkins** in an ebullient frame of mind. The fourth is "How Time Passes," an early date by trumpeter **Don Ellis**, with **Jaki Byard** doubling piano and alto saxophone.

The Chiaroscuro label continues its healthy expansion into all areas of the jazz spectrum with four new releases. "The **Lee Konitz** Nonet" features the master saxophonist's nine piece group, tight and ready to record after a year of Monday nights at Stryker's in Manhattan. The repertoire speaks eloquently for Konitz' wide-ranging musicality; in addition to originals, it includes tunes by Louis Armstrong, Charlie Parker, Lennie Tristano, Tadd Dameron, and John Coltrane. The other new Chiaroscuros are "Six by Six," by a group called Synthesis that includes the talents of saxophonist **Arthur Blythe** (now at work on his first Columbia lp) and trumpeter **Olu Dara**; "Ring Toss" by guitarist **Ryo Kawasaki**; and "You Can't Live Without It" by guitarist **Jack Wilkins**, with the **Brecker Brothers**.

Bee Hive Records, a new label located at 1130 Colfax Street, Evanston, Illinois 60201, promises to "emphasize modern jazz in the tra-

dition of bebop with special regard to innovation." It is off to a most promising start with its first two releases. "Baritone Madness" is a debut date by baritone saxophonist **Nick Brignola**, who has been impressing everyone as featured soloist with trumpeter **Ted Curson's** group. The sextet Brignola assembled for the date includes both Curson and his fellow baritonist **Pepper Adams**. This is a smoking date, and so is "Manhattan Project" by trumpeter **Dizzy Reece**, who has been little heard from since his fondly remembered Blue Note albums of the fifties. Reece features two hustling Chicago tenors, **Clifford Jordan** and **Charles Davis**. The drummer on both dates is **Roy Haynes**. Bee Hive, named for a legendary Chicago night club of the fifties, is going to be a label to watch.

"Transfiguration," the new **Alice Coltrane** double album on Warner Brothers, finally demonstrates what an impressive organist she is. It was recorded live in concert, with **Reggie Workman**, **Roy Haynes**, and strings . . . Percussionist **Gerry Hemingway**, one of several remarkable young musicians who attended or performed at Yale during the early seventies, has a first album out on the Auricle label (P.O. Box 1114, New Haven, Ct. 06505). It's called "Kwambe" and features pianist **Anthony Davis**, vibraphonist **Jay Hoggard**, and the amazing trombonists **George Lewis** and **Ray Anderson** . . . Guitarist **Linda Cohen**, working only with keyboard and percussionist **Craig Anderson**, has an original new album on Tomato, "Angel Alley" . . . Bay Area bluesman **Sonny Rhodes** has a tough first album, "I Don't Want My Blues Colored Bright," on the Advent label, P.O. Box 635, La Habra, California 90631.

The Jazz LP Chart

SEPTEMBER 16, 1978

- IMAGES**
THE CRUSADERS/ABC AA 6030
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
- COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
- TROPICO**
GATO BARBIERI/A&M SP 4710
- SUNLIGHT**
HERBIE HANCOCK/Columbia JC 34907
- FRIENDS**
CHICK COREA/Polydor PD 1 6160
- FEELS SO GOOD**
CHUCK MANGIONE/A&M 4658
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- FREESTYLE**
BOBBI HUMPHREY/Epic JE 35338
- RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
- ARABESQUE**
JOHN KLEMMER/ABC AA 1068
- DON'T LET GO**
GEORGE DUKE/Epic JE 35366
- THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AB 4189
- IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712
(Arista)
- PAT METHENY GROUP**
ECM 1 1114 (WB)
- LARRY CARLTON**
Warner Bros. BSK 3221
- MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303
(CBS)
- THE BEST OF CHUCK MANGIONE**
Mercury SRM 2-8601
- MY SONG**
KEITH JARRETT/ECM 1 1115 (WB)
- HEART TO HEART**
DAVID SANBORN/Warner Bros. BSK 3189
- TIME AND CHANGE**
CALDERA/Capitol SW 11810
- CASINO**
AL DiMEOLA/Columbia JC 35277
- ALL ABOUT ESTHER PHILLIPS**
Mercury SRM 1 3733
- MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
- PHIL UPCHURCH**
Marlin 2209 (TK)
- SUNNY SIDE UP**
WILBERT LONGMIRE/Tappan Zee/
Columbia JC 35363
- THE BEST OF LONNIE LISTON SMITH**
RCA AFL1 2897
- SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
- EASY**
GRANT GREEN/Versatile MSG 6002
- NIGHT DANCING**
JOE FARRELL/Warner Bros. BSK 3225
- SUNSHOWER**
JOACHIM KUHN BAND/Atlantic SD 19193
- SPLENDID**
LARRY CORYELL & PHIL CATHERINE/
Elektra 6E 153
- WHAT ABOUT YOU**
STANLEY TURRENTINE/Fantasy F 9563
- BEFORE THE RAIN**
LEE OSKAR/Elektra 6E 150
- MAHAL**
EDDIE HENDERSON/Capitol SW 11846
- UPTOWN DANCE**
STEPHANE GRAPPELLI/Columbia JC 35415
- THE BLUE MAN**
STEVE KHAN/Columbia JC 35539
- NEW WARRIOR**
BOBBY LYLE/Capitol SW 11809

Mercury Inks Insiders



Phonogram, Inc./Mercury Records has announced the signing of the Insiders from the upstate New York area. Their first single, "Nighty Night," has just been released. Seen at the signing are, from left: Bill Haywood, vice-president/r&b product for Phonogram/Mercury; Deke Atkins, midwest regional r&b promotion manager for Phonogram/Mercury; the four members of the Insiders; Cecil Hale, national album promotion manager/publicity manager, r&b, for Phonogram/Mercury; and Bonnie Brass, business manager for the Insiders.

Brothers Johnson at WPGC



In the midst of their country-wide tour, the Brothers Johnson visited station WPGC. Shown from left are Louis Johnson; Jim Elliot of WPGC; George Johnson; and J. B. Brenner, local A&M promotion. The Brothers Johnson new release, "Blam," has already gone platinum.

Salsoul

(Continued from page 34)

a special promotional campaign for the State of New York. Titled *The Greatest Show On Earth*, of which the single of the same name was released in August, Metropolis features the vocal diversity of three of the best r&b singers in the business, Carla Benson, Evette Benton and Barbara Ingram.

Salsoul Orchestra

The Salsoul Orchestra emerges with a new release, *The Salsoul Strings' "How Deep Is Your Love,"* that further establishes the orchestra as one of the tightest, most sophisticated sounding bands on the market. This lp features The Bee Gees' "How Deep Is Your Love," Billy Joel's "Just The Way You Are" and Joe Brook's "You Light Up My Life" with a heavily r&b easy-listening flavor that is a treat to listeners of all ages. The album was produced, arranged and conducted by Vincent Montana, Jr.

Scheduled for release in October is the heavily r&b funk-oriented *Instant Funk*, who gained recognition this past season as the polished backup band for Gold Mind recording artist Bunny Sigler on his "Let Me Party With You" lp. *Instant Funk* whose credits as backup musicians range from Evelyn "Champagne" King, The Pips, The O'Jays, The Trammps to Loleatta Holloway, *Double Exposure*, *Love Committee* and *First Choice*, will undoubtedly excite the music world this fall with their debut lp on the Salsoul label.

In honor of what would have been Duke Ellington's 79th birthday this year, Salsoul recently released "Luv You Madly" by the newly-formed *Luv You Madly Orchestra*. The *Luv You Madly Orchestra* was created in admiration of the Duke by his nephew, Stephen James and was recently signed to the Salsoul label by the company's president, Joe Cayre.

Earlier this year, Salsoul released Claudja Barry's "Claudja," which received acclaim by *Record World* as "an essential lp." Singles "Dancin' Fever" and "Take It Easy" were charted, paving the way for Ms. Barry to become as popular a star in this country as she is in Europe.

Gold Mind's Success

Norman "The Harris Machine" Harris first came to Salsoul Records as lead guitarist with *The Salsoul Orchestra*, though his previous credits would make him the backbone of the sound of Philadelphia. Harris' *Gold Mind* label has had similar success with Salsoul.

Gold Mind's first artist, Loleatta Holloway created a musical upheaval with r&b classics "Worn Out Broken Heart," "Hit And

Run" from the "Loleatta" lp and "Run Away" on the *Salsoul Orchestra's* *Magic Journey* album. As one of today's most popular Southern-style gospel-oriented r&b singers, Holloway is showcased on *Gold Mind's* recent release of *Queen of the Night*. Produced by Norman Harris, Bunny Sigler, Ron Tyson, Gordon Edwards and Floyd Smith for *The Harris Machine* and Tom Moulton, Loleatta shines as a strong rhythm and blues balladeer on this latest production. Her first single, "Only You," from the lp with guest vocalist Bunny Sigler, who also wrote and produced it, was recently released in accordance with the upsurge of popularity for musical duos.

Love Committee

Love Committee debuted on *Gold Mind* with their lp, "Law and Order," produced by Baker-Harris-Young in collaboration with TAN Productions.

"*First Choice*," the trio of love-lies that include Rochelle Fleming, Annette Guest and Debby Martin, skyrocketed into the national record scene in 1973 when "Armed and Extremely Dangerous" zoomed to the top of the charts.

Expansion Keys Roadshow Activities

■ The past year has been one of significant expansion for Roadshow Records. Recent acquisitions include the catalogue of the independently-distributed gospel label *Hob Records, Inc.*, the formation of a production company, *Nature's Music, Inc.*, in conjunction with *RCA Records*, and the signing of Tina Turner to a production deal in conjunction with *United Artists Records*.

The purchase of the *Hob* catalogue will result in the future release of compilation albums by several of black gospel's most important performers: Shirley Caesar, Rev. James Cleveland, The Shirley Caesar Singers, The Original Blind Boys Of Alabama, Rev. Milton Brunson, The Staple Singers, The Swan Silvertones and The Mighty Clouds of Joy.

Already released on *Hob* is the new Shirley Caesar album, "From The Heart." Last year's "First Lady" lp, distributed by *United Artists*, was #1 on the gospel charts and similar results are expected for the new album.

Nature's Music, Inc. brings to the *Roadshow* roster disco group *Touch of Class*, who are currently in the studio at work on a new single, and singer Al Wilson, who scored in the early '70s with the hit singles "Show and Tell" and "The Snake." Al is currently at work on a new album, with *Roadshow* president Fred Frank as

Phonogram/Mercury

(Continued from page 22)

Esther Phillips' current album, "All About Esther Phillips," has already enjoyed considerable success on the west coast and is spreading east from there. The *Stylistics* have already scored big with their debut Mercury single, "First Impressions."

The backbone of the Mercury r&b roster is three groups: the *Bar-Kays*, *Con Funk Shun*, and the *Ohio Players*. The *Bar-Kays* are coming off a gold lp for "Flying High On Your Love" which contained two hit singles, "Let's Have Some Fun" and "Attitudes." The new album for the *Bar-Kays* is entitled "Light Of Life."

The past two albums for *Con Funk Shun*, "Secrets" and "Love-shine," have passed the gold mark, with "Love-shine," propelled by the single, "Shake & Dance With Me," moving quickly to platinum status. *Con Funk Shun* is currently on a nationwide tour expected to last until November.

For over four years, the *Ohio Players* have been a leading force in black music, evidenced by three platinum albums, five gold lps, and three gold singles. The *Players* last album, "Jass-Ay-lay-



Johnny 'Guitar' Watson

Dee," has already spawned one hit single, "Funk-O-Nots," with more expected shortly.

Also doing very well is the new *Bohannon* single, "Let's Start The Dance," taken from his "Summertime Groove" album. The singer on the single and much of the album is *Caroline Crawford*, who will have her debut album, "My Name Is Caroline," produced by *Bohannon*, released on Mercury later this month.

Other strong albums recently from the Mercury label include lps by the *Gary Toms Empire*, *Heaven & Earth*, *Phyrework*, and *Crystal Grass*. Already, a single from *Heaven & Earth*, "Guess Who's Back In Town," is doing well on the charts. The *Phyrework* album, entitled simply "Phyrework," is garnering much radio airplay. The *Crystal Grass* album, "Love Train," is starting to explode at a disco level at this writing.

Although known primarily as a jazz musician, *Bennie Maupin* is making inroads with his r&b instrumental version of *Gerry Rafferty's* "Baker Street."

Both *Kool & The Gang* and *Crown Heights Affair* are making substantial inroads with their latest albums on *De-Lite Records*. "Everybody's Dancing" is the September *Kool & The Gang* lp, while *Crown Heights Affair's* latest album, "Dream World," is already the biggest record of their career. Other *De-Lite* artists with new albums due in the fall are *Made In U.S.A.* and the *Kay Gees*.

Also released this month on the *DJM* label is "Giant," by *Johnny Guitar Watson*, his first album in nearly a year. Two of the past three *Watson* albums have attained the gold level. His backing group, the *Watsonian Institute*, also has a single climbing the charts called "Master Funk," taken from their debut album of a few months ago.

In recapping the year, *Haywood* made the point that although the size of the Mercury Records r&b roster remained the same, the quality of it had increased drastically.

executive producer.

New albums by *Tina Turner* and *Enchantment* are due out in September on *United Artists* featuring the *Roadshow* logo. Tina's album, "Rough," is her first for *Roadshow*, highlighting contemporary material by *Elton John*, *Dan Hill* and others.

Enchantment's third lp, "Journey To The Land Of Enchantment," is also eagerly awaited. *Enchantment* recently completed a 35 city tour supporting such acts as the *O'Jays*, *Patti Labelle* and *Maze*.

Also coming in September is *Moondock Productions' "Brass Construction IV,"* on the *United Artists* label. *Brass Construction* has two gold and one platinum album.

Roadshow is also represented by *Eon*, a group distributed by *Ariola*. *Eon* is currently preparing a tour to support their "Eon" album. Another *Roadshow* act distributed by *Ariola* is the *Winners*, a Brooklyn-based group with a current album "Winners," and single, "Get Ready For The Future." The single is available as a twelve-inch disco disc.

Roadshow's first single in 1974 was the *B. T. Express' "Do It Til You're Satisfied,"* and now, four years and many albums later, the group is preparing to enter the studio to begin recording their next *CBS/Roadshow* album.

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

We Sing Our Hearts Out For You

Philadelphia International All Stars

Billy Paul
 Dee Dee Sharp Gamble
 O'Jays
 Archie Bell & The Drells

So Full Of Love

The O'Jays
 #7 — Top Album (Group)
 Use Ta Be My Girl
 #1 — Top Record (Group)
 #2 — Top Male Group

When You Hear Lou, You've Heard It All
 Lou Rawls
 #10 — Top Album (Solo)

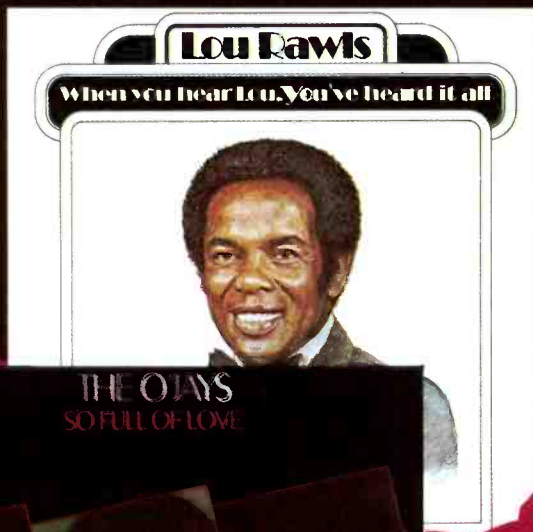
Lou Rawls
 Teddy Pendergrass
 MSFB
 & The Drells

Life Is A Song Worth Singing

Teddy Pendergrass
 #7 — Top Album (Solo)
 Close The Door
 #6 — Top Record (Solo)
 #4 — Top Male Vocalist

Let's Clean Up The Ghetto

Philadelphia International All-Stars
 #3 — Top New Vocal Combination



JZ 35036



JZ 34659



JZ 35355



JZ 35095



Available on Philadelphia International
 Records and Tapes

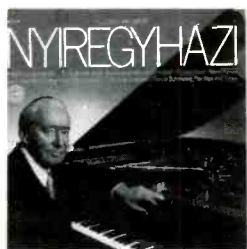


"You'll Never Forget Our Tunes"

CLASSICAL RETAIL REPORT

SEPTEMBER 16, 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
- RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP**—Columbia
- STRAUSS: SALOME**—Behrens, Van Dam, Karajan—Angel

KORVETTES/EAST COAST

- BERNSTEIN: COMPLETE SYMPHONIES, OTHER WORKS**—Bernstein—DG
- BRAHMS: SONGS**—Baker, Previn—Angel
- MOZART: CONCERTOS**—Rampal—RCA
- NYIREGYHAZI PLAYS LISZT**—Columbia
- PUCCINI: LA FANCIULLA DEL WEST**—DG
- BRAVO PAVAROTTI**—London
- LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER**—London
- RACHMANINOFF: PIANO CONCERTO NO. 3**—Horowitz, Ormandy—RCA
- LA SONNERIE**—Peters International
- STRAUSS: SALOME**—Angel

RECORD WORLD/TSS/ LONG ISLAND

- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- GREATEST HITS OF 1720**—Columbia
- HOLST: THE PLANETS**—Steinberg—DG
- NYIREGYHAZI PLAYS LISZT**—Columbia
- BRAVO PAVAROTTI**—London
- LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER**—London
- RACHMANINOFF: PIANO CONCERTO NO. 3**—Horowitz, Ormandy—RCA
- RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP**—Columbia
- SAINT-SAENS: SYMPHONY NO. 3**—Bernstein—Columbia
- STAR WARS**—Mehta—London

RECORD & TAPE COLLECTORS/ BALTIMORE

- BACH: B MINOR MASS**—Marriner—Philips
- BRAHMS: SONGS**—Baker, Previn—Angel
- COPLAND: ORCHESTRAL WORKS**—Mata—RCA
- DVORAK: SYMPHONY NO. 9**—Davis—Philips
- MAHLER: SYMPHONY NO. 4**—Von Stade, Abbado—DG
- MOZART: QUINTETS**—Katims, Budapest—Odyssey
- TASHI PLAYS MOZART**—RCA
- NYIREGYHAZI PLAYS LISZT**—Columbia
- STRAUSS: SALOME**—Angel
- TCHAIKOVSKY: THIRD SUITE**—Maazel—London

SOUND WAREHOUSE/DALLAS

- BRAHMS: SONGS**—Baker, Previn—Angel
- COPLAND: ORCHESTRAL WORKS**—Mata—RCA
- HAYDN: LORD NELSON MASS**—Blegen, Bernstein—Columbia
- 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 FOR FLUTE AND HARP**—Columbia
- SCHUBERT: STRING QUINTET**—Melos Quartet, Rostropovich—DG
- STRAUSS: SALOME**—Angel

ODYSSEY RECORDS/ SAN FRANCISCO

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

TOWER RECORDS/ SAN FRANCISCO

- BACH: B MINOR MASS**—Marriner—Philips
- HAYDN: IL MONDO DELLA LUNA**—Dorati—Philips
- NYIREGYHAZI PLAYS LISZT**—Columbia
- PUCCINI: LA FANCIULLA DEL WEST**—DG
- RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP**—Columbia
- SHOSTAKOVICH: PIANO CONCERTOS NOS. 1, 2**—List, Shostakovich—Columbia
- STRAUSS: SALOME**—Angel
- VERDI: DUETS**—Ricciarelli, Domingo—RCA
- VIVALDI, TARTINI, BOCCHERINI: CELLO CONCERTOS**—Rostropovich—Angel
- VIVALDI: ORLANDO FURIOSO**—Horne, Scimone—RCA

Bartok from Philips, Prey's Schubert

By SPEIGHT JENKINS

NEW YORK — Two fresh releases from Philips demand attention. In the full price line a recording of Bartok, Mozart and Debussy features the two-piano team of Martha Argerich and Stephen Bishop Kovacevich. The two have strong and basically lyrical pianistic approaches, respectively, and the combination is striking. The Bartok piece brilliantly employs two percussionists, Willy Goudswaard and Michael de Roo, and is full of hard lines, some dance-like music and overall clarity of sound despite the thick writing. The Mozart is full of charm and the Debussy ("En Blanc et Noir") a masterpiece of subtle atmosphere.

Philips' medium-priced line, called Festivo, specializes in rereleasing important recordings previously dropped. Certainly a record of Herman Prey signing favorite Schubert songs with Leonard Hokanson and Karl Engel as accompanists deserves its rerelease richly. Prey's mellifluous baritone,

his grasp of Schubert's style and his overall expression make for marvelous listening. This is unmannered singing of a high order.

Classical Retail Tips

Sometimes records serve as ballots to determine if an artist has really made it with the public or if what seems to be success is really a lot of publicity. RCA's release for September, out this week, should tell part of the story on the Irish flutist James Galway, who won an enormous public reaction in New York and Los Angeles this summer. He has recorded for RCA before, but this is the first record—"James Galway Plays Bach"—to appear after the public and the musical press has had a chance to experience this Irish phenomenon live. Bets from this

(Continued on page 112)

Come September, Come Celebrate With Andre Kostelanetz!

ANDRE KOSTELANETZ
COLUMBIA SYMPHONY ORCHESTRA

FESTIVE OVERTURES

- SHOSTAKOVICH: FESTIVE OVERTURE
- WOLF-FERRARI: THE SECRET OF SUSANNE
- BORODIN: PRINCE IGOR
- REZNICEK: DONNA DIANA
- OFFENBACH: LA BELLE HELENE
- SAINT-SAENS: LA PRINCESSE JAUNE
- RIMSKY-KORSAKOV: THE TSAR'S BRIDE
- WALTON: JOHANNESBURG FESTIVAL OVERTURE

M 35114

More great Kostelanetz from Columbia Masterworks:



M 33933



MG 33728



MG 31415

101 THE ALBUM CHART 150

SEPTEMBER 16, 1978

| SEPT. 16 | SEPT. 9 | |
|------------|---------|---|
| 101 | 102 | LOUISIANA'S LE ROUX/Capitol SW 11734 |
| 102 | 120 | URBAN DESIRE GENYA RAVAN/20th Century Fox T 562 |
| 103 | 104 | THICK AS THIEVES TROOPER/MCA 2377 |
| 104 | 105 | CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182 |
| 105 | 88 | LIVE AND DANGEROUS THIN LIZZY/Warner Bros. 2BS 3213 |
| 106 | 100 | CALIFORNIA JAM 2 VARIOUS ARTISTS/Columbia PC 35389 |
| 107 | 112 | LEO SAYER/Warner Bros. BSK 3200 |
| 108 | — | DANGER ZONE PLAYER/RSO RS 1 3036 |
| 109 | 98 | INFINITY JOURNEY/Columbia JC 34912 |
| 110 | 96 | THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177 |
| 111 | 103 | WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139 |
| 112 | 107 | FREESTYLE BOBBI HUMPHREY/Epic JE 35388 |
| 113 | 117 | A TOUCH ON THE RAINY SIDE JESSE WINCHESTER/Bearsville BRK 6984 (WB) |
| 114 | 124 | THE GARDEN OF LOVE DON RAY/Polydor PD 1 6150 |
| 115 | 106 | CENTRAL HEATING HEATWAVE/Epic JE 35260 |
| 116 | 126 | ELVIS PRESLEY SINGS FOR CHILDREN AND GROWNUPS TOO/RCA CPL1 2901 |
| 117 | 122 | WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H |
| 118 | 115 | STARDUST WILLIE NELSON/Columbia JC 35332 |
| 119 | 130 | POWERAGE AC/DC/Atlantic SD 19180 |
| 120 | — | BISH STEPHEN BISHOP/ABC AA 1082 |
| 121 | 132 | SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES/Capitol SMAS 2653 |
| 122 | 123 | WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290 |
| 123 | 136 | SECRETS GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189 |
| 124 | — | LYNYRD SKYNYRD'S FIRST AND... LAST/MCA 3047 |
| 125 | 119 | AMERICANA LEON RUSSELL/Paradise PAK 3142 (WB) |
| 126 | 121 | SNAIL/Cream CR 1009 |
| 127 | 131 | GOLDEN GREATS BUDDY HOLLY/MCA 3040 |
| 128 | 128 | FAME GRACE JONES/Island ILPS 9525 (WB) |
| 129 | 129 | FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092 |
| 130 | 133 | THE ONE AND ONLY... GLADYS KNIGHT & THE PIPS/Buddah BDS 5701 (Arista) |
| 131 | 138 | RHYTHM OF LIFE AFRO-CUBAN BAND/Arista AB 4188 |
| 132 | 110 | MAGAZINE HEART/Mushroom MRS 5008 |
| 133 | 134 | STAR WARS (ORIGINAL SOUNDTRACK)/20th Century Fox T 541 |
| 134 | 141 | THE GRAND ILLUSION STYX/A&M SP 4637 |
| 135 | 143 | SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728 |
| 136 | — | LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119 |
| 137 | — | MOTHER FACTOR MOTHER'S FINEST/Epic JE 35546 |
| 138 | 140 | YOUNGBLOOD (ORIGINAL SOUNDTRACK) WAR/United Artists UA LA 940 H |
| 139 | — | SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW 79005 |
| 140 | 127 | BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 |
| 141 | 139 | THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century Fox T 550 |
| 142 | 118 | DOUBLE PLATINUM KISS/Casablanca NBLP 7100 |
| 143 | 147 | MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/Sire SRK 6058 (WB) |
| 144 | — | BEFORE THE RAIN LEE OSKAR/Elektra 6E 150 |
| 145 | 109 | IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/Curtom CUK 5021 (WB) |
| 146 | 150 | READ MY LIPS TIM CURRY/A&M 4717 |
| 147 | 108 | SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS) |
| 148 | — | EYES OF LAURA MARS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Columbia JS 35487 |
| 149 | 113 | MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS) |
| 150 | 111 | MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175 |

151-200 ALBUM CHART

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|-----|---|-----|--|
| 151 | OUT OF THE BLUE ELO/Jet KZ2 35467 (CBS) | 177 | LIGHTS FROM THE VALLEY CHILLIWACK/Mushroom MRS 5011 |
| 152 | SEE FOREVER EYES PRISM/Ariola SW 50034 | 178 | THE CAPTAIN'S JOURNEY LEE RITENOUR/Elektra 6E 136 |
| 153 | NEXT OF KIHN GREG KIHN/Beserkley JBZ 0056 (Janus) | 179 | BOOK EARLY CITY BOY/Mercury SRM 1 3737 |
| 154 | PAT METHENY GROUP/ECM 1 1114 (WB) | 180 | TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H |
| 155 | CORDS SYNERGY/Passport PB 6000 (Arista) | 181 | GOODBYE GIRL DAVID GATES/Elektra 6E 148 |
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| 158 | BURNT LIPS LEO KOTKKE/Chrysalis CHR 1191 | 184 | WHITE, HOT & BLUE JOHNNY WINTER/Blue Sky JZ 35475 (CBS) |
| 159 | FOREIGNER/Atlantic SD 19109 | 185 | FOR YOU PRINCE/Warner Bros. BSK 3150 |
| 160 | FRANKIE VALLI IS THE WORD/Warner/Curb BSK 3233 | 186 | NANTUCKET/Epic JE 35253 |
| 161 | THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK) Epic JE 35412 | 187 | DRIFTIN' ALESSI/A&M SP 4713 |
| 162 | GOT A FEELING PATRICK JUVET/Casablanca NBLP 7101 | 188 | SHOTS FROM A COLD NIGHTWARE MOON MARTIN/Capitol SW 11787 |
| 163 | THE BEST OF THE TRAMMPS/Atlantic SD 19194 | 189 | LOVING IS LIVING THE McCRARYS/Portrait JR 34764 |
| 164 | IT'S ALIVE OZARK MOUNTAIN DAREDEVILS/A&M SP 6006 | 190 | THINK IT OVER CISSY HOUSTON/Private Stock PS 7015 |
| 165 | STEPPIN' OUT HIGH INERGY/Gordy G7 982R1 (Motown) | 191 | HOUSE OF LOVE CANDI STATON/Warner Bros. BSK 3207 |
| 166 | STONEBOLT PARACHUTE RRLP 9006 (Casablanca) | 192 | REAL TO REEL STARCASTLE/Epic JE 35441 |
| 167 | WHITE MANSIONS VARIOUS ARTISTS/A&M SP 6004 | 193 | JANIS IAN/Columbia JC 35325 |
| 168 | BEAUTY SANTA ESMERALDA/Casablanca NBLP 7109 | 194 | SIR ARMY SUIT KLAATU/Capitol SW 11836 |
| 169 | CHERYL LADD/Capitol SW 11808 | 195 | KEEP ON JUMPIN' MUSIQUE/Prelude PBL 12158 |
| 170 | TIME AND CHANGE CALDERA/Capitol SW 11810 | 196 | VILLAGE PEOPLE/Casablanca NBLP 7064 |
| 171 | KISS THIS WORLD GOODBYE MTUME/Epic JE 35255 | 197 | STICKY FINGERS ROLLING STONES/Rolling Stones COC 39105 (Atl) |
| 172 | SWEET MUSIC ROADMASTER/Village VR 7804 | 198 | VINTAGE '78 EDDIE KENDRICKS/Arista AB 4170 |
| 173 | DAVID JOHANSEN/Blue Sky JZ 34926 (CBS) | 199 | CHANSON/Ariola SW 50039 |
| 174 | THE DIRT BAND/United Artists UA LA 854 H | 200 | LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743 |
| 175 | FROZEN IN THE NIGHT DAN HILL/20th Century Fox T 558 | | |
| 176 | THE KICK INSIDE KATE BUSH/EMI-America SW 17003 | | |

ALBUM CROSS REFERENCE

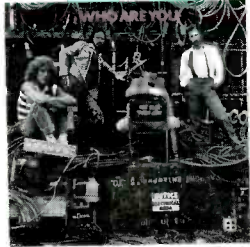
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RECORD WORLD SEPTEMBER 16, 1978

RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



WHO ARE YOU
WHO
MCA

TOP SALES

WHO ARE YOU—Who—MCA
DON'T LOOK BACK—Boston—Epic
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
STRIKES AGAIN—Rose Royce—Whitfield

CAMELOT/NATIONAL

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
JASS-AY-LAY-DEE—Ohio Players—Mercury
MIXED EMOTIONS—Exile—Warner-Curb
NIGHTWATCH—Kenny Loggins—Col
SUNBEAM—Emotions—Col
SWITCH—Motown
WAR OF THE WORLDS—Col
WHO ARE YOU—Who—MCA

HANDLEMAN/NATIONAL

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
CHERYL LADD—Capitol
DON'T LOOK BACK—Boston—Epic
MIXED EMOTIONS—Exile—Warner-Curb
NIGHTWATCH—Kenny Loggins—Col
PYRAMID—Alan Parsons Project—Arista
SESAME STREET FEVER—Sesame Street
URBAN DESIRE—Genya Ravan—20th Century
WHO ARE YOU—Who—MCA

KORVETTES/NATIONAL

A LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
ATLANTIC STARR—A&M
BISH—Stephen Bishop—ABC
BLAM—Brothers Johnson—A&M
COME GET IT—Rick James—Gordy
NIGHTWATCH—Kenny Loggins—Col
SPARK OF LOVE—Lenny Williams—ABC
SWITCH—Motown
THINK IT OVER—Cissy Houston—Private Stock
UNDER WRAPS—Shaun Cassidy—Warner-Curb

MUSICLAND/NATIONAL

BISH—Stephen Bishop—ABC
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
CHILDREN—Chuck Mangione—A&M
DON'T LOOK BACK—Boston—Epic
MIXED EMOTIONS—Exile—Warner-Curb
NIGHTWATCH—Kenny Loggins—Col
SESAME STREET FEVER—Sesame Street
SLEEPER CATCHER—Little River Band—Harvest
WHATEVER HAPPENED TO BENNY—SANTINI—Chris Rea—UA
WHO ARE YOU—Who—MCA

RECORD BAR/NATIONAL

A LUXURY YOU CAN AFFORD—Joe Cocker—Asylum

BEST OF DONNY HATHAWAY—Atco
BISH—Stephen Bishop—ABC
DANGER ZONE—Player—RSO
FROM THE HEART—Shirley Caesar—Roadshow
FROZEN IN THE NIGHT—Dan Hill—20th Century
HOUSE OF LOVE—Candi Staton—WB
MOTHER FACTOR—Mother's Finest—Epic
SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
WIZARD OF OZ—Meco—Millennium

SOUND UNLIMITED/NATIONAL

BETTY WRIGHT LIVE—Alston
BLAM—Brothers Johnson—A&M
COME GET IT—Rick James—Gordy
FROZEN IN THE NIGHT—Dan Hill—20th Century
NIGHTWATCH—Kenny Loggins—Col
NOT SHY—Walter Egan—Col
OBSESSION—UFO—Chrysalis
STEP II—Sylvester—Fantasy
SWEET MUSIC—Roadmaster—Village
THICK AS THIEVES—Trooper—MCA

RECORD WORLD-TSS STORES/NEW YORK

A LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
DANGER ZONE—Player—RSO
DON'T LOOK BACK—Boston—Epic
DRIFTIN'—Alessi—A&M
LIVE & MORE—Donna Summer—Casablanca
STRIKES AGAIN—Rose Royce—Whitfield
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WHATEVER HAPPENED TO BENNY—SANTINI—Chris Rea—UA
WHO ARE YOU—Who—MCA

SAM GOODY/EAST COAST

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
DON'T LOOK BACK—Boston—Epic
DOUBLE VISION—Foreigner—Atlantic
GOT A FEELING—Patrick Juvet—Casablanca
GREASE—RSO (Soundtrack)
SOME GIRLS—Rolling Stones—Rolling Stones
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WHATEVER HAPPENED TO BENNY—SANTINI—Chris Rea—UA
WHO ARE YOU—Who—MCA
WORLDS AWAY—Pablo Cruise—A&M

TWO GUYS/EAST COAST

BISH—Stephen Bishop—ABC
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
CARS—Elektra
HEARTBREAKER—Dolly Parton—RCA
IMAGES—Crusaders—ABC
IN THE NIGHT TIME—Michael Henderson—Buddah
MIXED EMOTIONS—Exile—Warner-Curb
NIGHTWATCH—Kenny Loggins—Col
STEP II—Sylvester—Fantasy
WHO ARE YOU—Who—MCA

FOR THE RECORD/BALTIMORE

ATLANTIC STARR—A&M
DON'T LOOK BACK—Boston—Epic
FOR YOU—Prince—WB
GET IT OUT 'CHA SYSTEM—Millie Jackson—Spring
IN THE NIGHT-TIME—Michael Henderson—Buddah
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
STRIKES AGAIN—Rose Royce—Whitfield
SUNLIGHT—Herbie Hancock—Col
THE CONCEPT—Slave—Cotillion
THE ONE & ONLY—Gladys Knight & the Pips—Buddah

RECORD & TAPE COLLECTOR/BALTIMORE

IS IT STILL GOOD TO YA—Ashford & Simpson—WB
LET'S KEEP IT THAT WAY—Anne Murray—Capitol
MOTHER FACTOR—Mother's Finest—Epic
SECRET MESSENGER—Jean-Luc Ponty—Atlantic
SECRETS—Gil Scott-Heron & Brian Jackson—Arista
SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
STRIKES AGAIN—Rose Royce—Whitfield
SWITCH—Motown
TIME & CHANCE—Caldera—Capitol
VAN HALEN—WB

KEMP MILL/WASH., D.C.

DANGER ZONE—Player—RSO
FIRED UP 'N' KICKIN'—Fatback—Spring
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
MCCRARYS—Portrait
MOTHER FACTOR—Mother's Finest—Epic
SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
SLEEPER CATCHER—Little River Band—Harvest
STEP II—Sylvester—Fantasy
SUMMERTIME GROOVE—Bohannon—Mercury
YOU SEND ME—Roy Ayers—Polydor

WAXIE MAXIE/WASH., D.C.

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
BEFORE THE RAIN—Lee Oskar—Elektra
BEST OF DONNY HATHAWAY—Atco
CORDS—Synergy—Passport
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
LIVE & MORE—Donna Summer—Casablanca
MOTHER FACTOR—Mother's Finest—Epic
SECRETS—Gil Scott-Heron & Brian Jackson—Arista
TIME & CHANCE—Caldera—Capitol
WHO ARE YOU—Who—MCA

GARY'S/RICHMOND

BLAM—Brothers Johnson—A&M
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
DOUBLE VISION—Foreigner—Atlantic
LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—Phila.-Intl.
NIGHTWATCH—Kenny Loggins—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
SLEEPER CATCHER—Little River Band—Harvest
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WHO ARE YOU—Who—MCA

NATL. RECORD MART/MIDWEST

A LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DANGER ZONE—Player—RSO
DON'T LOOK BACK—Boston—Epic
IN THE NIGHT-TIME—Michael Henderson—Buddah
STRIKES AGAIN—Rose Royce—Whitfield
URBAN DESIRE—Genya Ravan—20th Century
WHO ARE YOU—Who—MCA
YOU SEND ME—Roy Ayers—Polydor

RECORD REVOLUTION/CLEVELAND

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
DON'T LOOK BACK—Boston—Epic

IS IT STILL GOOD TO YA—Ashford & Simpson—WB
SECRET MESSENGER—Jean-Luc Ponty—Atlantic
SHOTS FROM A COLD NIGHTMARE—Moon Martin—Capitol
SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
STRIKES AGAIN—Rose Royce—Whitfield
TIME & CHANCE—Caldera—Capitol
URBAN DESIRE—Genya Ravan—20th Century
WHO ARE YOU—Who—MCA

EAST-WEST RECORDS/CENTRAL FLORIDA

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
DON'T LOOK BACK—Boston—Epic
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
MIXED EMOTIONS—Exile—Warner-Curb
OBSESSION—UFO—Chrysalis
SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
STRIKES AGAIN—Rose Royce—Whitfield
SWITCH—Motown
WHATEVER HAPPENED TO BENNY—SANTINI—Chris Rea—UA
WHO ARE YOU—Who—MCA

MUSHROOM/NEW ORLEANS

ATLANTIC STARR—A&M
BEFORE THE RAIN—Lee Oskar—Elektra
DON'T LOOK BACK—Boston—Epic
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
SECRET MESSENGER—Jean-Luc Ponty—Atlantic
SECRETS—Gil Scott-Heron & Brian Jackson—Arista
STRIKES AGAIN—Rose Royce—Whitfield
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
URBAN DESIRE—Genya Ravan—20th Century
WHO ARE YOU—Who—MCA

MUSIC BOX/NEW ORLEANS

A LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
BEAUTY—Santa Esmeralda—Casablanca
BEFORE THE RAIN—Lee Oskar—Elektra
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
CARS—Elektra
EYES OF LAURA MARS—Various Artists—Col (Soundtrack)
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
LIVE & DANGEROUS—Thin Lizzy—Mercury
STRIKES AGAIN—Rose Royce—Whitfield
YOUNGBLOOD—War—UA (Soundtrack)

TAPE CITY/NEW ORLEANS

DON'T LOOK BACK—Boston—Epic
LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
MIXED EMOTIONS—Exile—Warner-Curb
NOT SHY—Walter Egan—Col
OUT OF THE BLUE—ELO—Jet
SECRETS—Gil Scott-Heron & Brian Jackson—Arista
SLEEPER CATCHER—Little River Band—Harvest
SMOOTH TALK—Evelyn Champagne King—RCA
STEP II—Sylvester—Fantasy
WHO ARE YOU—Who—MCA

INDEPENDENT RECORDS/COLORADO

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
DON'T LOOK BACK—Boston—Epic
FRIENDS—Chick Corea—Polydor
HEARTBREAKER—Dolly Parton—RCA
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
NIGHTWATCH—Kenny Loggins—Col

STRIKES AGAIN—Rose Royce—Whitfield
WHO ARE YOU—Who—MCA
WHO DO YOU LOVE—KC & the Sunshine Band—TK
YOU SEND ME—Roy Ayers—Polydor

SOUND WAREHOUSE/COLORADO SPRINGS

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
ELVIS SINGS FOR CHILDREN—Elvis Presley—RCA
GET OFF—Foxy—Dash
HEARTBREAKER—Dolly Parton—RCA
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
SMOOTH TALK—Evelyn Champagne King—RCA
STRIKES AGAIN—Rose Royce—Whitfield
TASTE OF HONEY—Capitol
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WHO ARE YOU—Who—MCA

CIRCLES/ARIZONA

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

MUSIC PLUS/LOS ANGELES

A LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
BLAM—Brothers Johnson—A&M
BOOK EARLY—City Boy—Mercury
DANGER ZONE—Player—RSO
LIVE & MORE—Donna Summer—Casablanca
MCCRARYS—Portrait
SESAME STREET FEVER—Sesame Street
STRIKES AGAIN—Rose Royce—Whitfield
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon

EUCALYPTUS RECORDS/WEST & NORTHWEST

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
ATLANTIC STARR—A&M
DANGER ZONE—Player—RSO
FIRED UP 'N' KICKIN'—Fatback—Spring
IS IT STILL GOOD TO YA—Ashford & Simpson—WB
LIVE AT THE PALAIS—Michael Nesmith—Pacific Arts
NIGHTWATCH—Kenny Loggins—Col
SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
STRIKES AGAIN—Rose Royce—Whitfield
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon

EVERYBODY'S RECORDS/NORTHWEST

CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
DON'T LOOK BACK—Boston—Epic
MISFITS—Kinks—Arista
MIXED EMOTIONS—Exile—Warner-Curb
SECRET MESSENGER—Jean-Luc Ponty—Atlantic
SMOOTH TALK—Evelyn Champagne King—RCA
SOFT SPACE—Jeff Lorber's Fusion—Inner City
TASTE OF HONEY—Capitol
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WHO ARE YOU—Who—MCA

RECORD WORLD ALBUM CHART

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

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

SEPT. 16 SEPT. 9



WKS. ON CHART

| | | | | |
|----|----|--|----|---|
| 1 | 1 | GREASE (ORIGINAL SOUNDTRACK) RSO RS 2 4002 (9th Week) | 19 | J |
| 2 | 2 | DON'T LOOK BACK BOSTON/Epic FE 35050 | 3 | G |
| 3 | 3 | DOUBLE VISION FOREIGNER/Atlantic SD 19999 | 11 | G |
| 4 | 4 | SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl) | 13 | G |
| 5 | 5 | SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100 | 7 | X |
| 6 | 6 | NATURAL HIGH COMMODORES/Motown M7 902R1 | 17 | G |
| 7 | 7 | WORLDS AWAY PABLO CRUISE/A&M SP 4697 | 14 | G |
| 8 | 20 | WHO ARE YOU THE WHO/MCA 3050 | 2 | G |
| 9 | 8 | SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001 | 39 | J |
| 10 | 10 | STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698 | 17 | G |
| 11 | 11 | LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS) | 14 | G |
| 12 | 9 | SHADOW DANCING ANDY GIBB/RSO RS 1 3034 | 14 | G |
| 13 | 12 | BLAM!! BROTHERS JOHNSON/A&M SP 4714 | 7 | G |
| 14 | 13 | THE STRANGER BILLY JOEL/Columbia JC 34987 | 50 | G |
| 15 | 15 | CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 | 19 | G |
| 16 | 17 | A TASTE OF HONEY /Capitol ST 11754 | 14 | G |
| 17 | 19 | BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974 | 40 | G |
| 18 | 18 | COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown) | 13 | G |
| 19 | 14 | BUT SERIOUSLY, FOLKS . . . JOE WALSH/Asylum 6E 141 | 16 | G |
| 20 | 16 | PYRAMID ALAN PARSONS PROJECT/Arista AB 4180 | 12 | G |
| 21 | 21 | OCTAVE THE MOODY BLUES/London PS 708 | 12 | G |
| 22 | 22 | DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/Columbia JC 35318 | 14 | G |
| 23 | 26 | NIGHTWATCH KENNY LOGGINS/Columbia JC 35387 | 9 | G |
| 24 | 23 | TOGETHERNESS LTD/A&M SP 4705 | 14 | G |
| 25 | 24 | STREET-LEGAL BOB DYLAN/Columbia JC 35453 | 11 | G |
| 26 | 28 | UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222 | 6 | G |
| 27 | 30 | SUNBEAM EMOTIONS/Columbia JC 35385 | 6 | G |
| 28 | 25 | FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658 | 46 | G |
| 29 | 27 | SONGBIRD BARBRA STREISAND/Columbia JC 35375 | 15 | G |
| 30 | 29 | SOUNDS . . . AND STUFF LIKE THAT!! QUINCY JONES/A&M SP 4685 | 14 | G |
| 31 | 32 | MISFITS THE KINKS/Arista AB 4167 | 16 | G |
| 32 | 31 | IMAGES THE CRUSADERS/ABC AA 6030 | 10 | G |
| 33 | 35 | LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725 | 12 | G |
| 34 | 33 | EVEN NOW BARRY MANILOW/Arista AB 4164 | 30 | G |
| 35 | 36 | VAN HALEN /Warner Bros. BSK 3075 | 29 | G |
| 36 | 40 | AJA STEELY DAN/ABC AA 1006 | 50 | G |
| 37 | 42 | SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol) | 13 | G |
| 38 | 39 | LOVE ME AGAIN RITA COOLIDGE/A&M SP 4699 | 13 | G |
| 39 | 34 | RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113 | 38 | G |
| 40 | 43 | IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 5712 (Arista) | 10 | G |
| 41 | 46 | YOU SEND ME ROY AYERS/Polydor PD 1 6159 | 5 | G |
| 42 | 49 | CARAVAN TO MIDNIGHT ROBIN TROWER/Chrysalis CHR 1189 | 4 | G |
| 43 | 44 | HEARTBREAKER DOLLY PARTON/RCA AFL1 2797 | 6 | G |
| 44 | 47 | SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 2466 | 10 | G |
| 45 | 50 | THE CARS /Elektra 6E 135 | 7 | G |
| 46 | 48 | OBSESSION UFO/Chrysalis CHR 1182 | 7 | G |
| 47 | 41 | HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312 | 16 | G |
| 48 | 51 | THE CONCEPT SLAVE/Cotillion SD 5206 (Atl) | 6 | G |
| 49 | 58 | GET OFF FOXY/Dash 3005 (TK) | 5 | F |

| | | | | |
|----|----|---|----|---|
| 50 | 52 | WHO DO YA (LOVE) KC & THE SUNSHINE BAND/TK 607 | 5 | G |
| 51 | 38 | FM (ORIGINAL SOUNDTRACK) /MCA 2 12000 | 20 | X |
| 52 | 37 | NATALIE . . . LIVE! NATALIE COLE/Capitol SKBL 11709 | 10 | G |
| 53 | 45 | SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS) | 22 | G |
| 54 | 77 | IS IT STILL GOOD TO YA ASHFORD & SIMPSON/Warner Bros. BSK 3219 | 2 | G |
| 55 | 60 | MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096 | 23 | G |
| 56 | 64 | STEP II SYLVESTER/Fantasy F 9556 | 6 | G |
| 57 | 61 | JASS-AY-LAY-DEE OHIO PLAYERS/Mercury SRM 1 3730 | 5 | G |
| 58 | 53 | THAT'S WHAT FRIENDS ARE FOR JOHNNY MATHIS & DENIECE WILLIAMS/Columbia JC 35435 | 8 | G |
| 59 | 80 | STRIKES AGAIN ROSE ROYCE/Whitfield WHK 3277 (WB) | 2 | G |
| 60 | 54 | BOYS IN THE TREES CARLY SIMON/Elektra 6E 128 | 21 | G |
| 61 | 56 | THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK) /Casablanca NBLP 7099 | 20 | X |
| 62 | 65 | CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134 | 24 | G |
| 63 | 73 | MIXED EMOTIONS EXILE/Warner/Curb BSK 3205 | 4 | G |
| 64 | 66 | BETTY WRIGHT LIVE /Alston 4408 (TK) | 8 | G |
| 65 | 59 | GET IT OUTCHA SYSTEM MILLIE JACKSON/Spring SP 1 6719 (Polydor) | 9 | G |
| 66 | 67 | SUNBURN SUN/Capitol ST 11723 | 9 | G |
| 67 | 55 | DAVID GILMOUR /Columbia JC 35388 | 12 | G |
| 68 | 85 | TWIN SONS OF DIFFERENT MOTHERS DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS) | 2 | G |
| 69 | 70 | SUNLIGHT HERBIE HANCOCK/Columbia JC 34907 | 10 | G |
| 70 | 76 | NOT SHY WALTER EGAN/Columbia JC 35077 | 4 | G |
| 71 | 72 | RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010 | 82 | G |
| 72 | 62 | THE ALBUM ABBA/Atlantic SD 19164 | 31 | G |
| 73 | 75 | LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists UA LA 903 H | 5 | G |
| 74 | 57 | YOU'RE GONNA GET IT TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC) | 15 | G |
| 75 | 71 | SLOWHAND ERIC CLAPTON/RSO RS 1 3030 | 43 | G |
| 76 | 63 | MARIPOSA DE ORO DAVE MASON/Columbia JC 35285 | 13 | G |
| 77 | 79 | SWEET THUNDER /Fantasy-WMOT 9547 | 6 | G |
| 78 | 69 | PETER GABRIEL /Atlantic SD 19181 | 8 | G |

CHARTMAKER OF THE WEEK

79 125 **ALONG THE RED LEDGE**
DARYL HALL & JOHN OATES
RCA AFL1 2804



| | | | | |
|-----|-----|--|----|---|
| 80 | 68 | LONDON TOWN WINGS/Capitol SW 11777 | 23 | G |
| 81 | 92 | COSMIC MESSENGER JEAN-LUC PONTY/Atlantic SD 19189 | 2 | G |
| 82 | 90 | ATLANTIC STARR /A&M SP 4711 | 3 | G |
| 83 | 87 | FRIENDS CHICK COREA/Polydor PD 1 6160 | 4 | G |
| 84 | 93 | SWITCH /Gordy G7 980R1 (Motown) | 2 | G |
| 85 | 94 | LIFE BEYOND L.A. AMBROSIA/Warner Bros. BSK 3135 | 3 | G |
| 86 | 84 | SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073 | 5 | G |
| 87 | 86 | TROPICO GATO BARBIERI/A&M SP 4710 | 5 | G |
| 88 | 78 | EDDIE MONEY /Columbia PC 34909 | 29 | F |
| 89 | 91 | POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS) | 48 | G |
| 90 | 74 | TOBY BEAU /RCA AFL1 2771 | 6 | G |
| 91 | 82 | IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821 | 16 | G |
| 92 | 101 | FIRE UP 'N' KICKIN' FATBACK BAND/Spring 1 6718 (Polydor) | 1 | G |
| 93 | 81 | STONE BLUE FOGHAT/Bearsville BRK 6977 (WB) | 18 | G |
| 94 | 89 | EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA) | 27 | G |
| 95 | 97 | SHAUN CASSIDY /Warner/Curb BSK 3067 | 64 | F |
| 96 | 137 | LUXURY YOU CAN AFFORD JOE COCKER/Asylum 6E 145 | 1 | G |
| 97 | 95 | YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082 | 20 | G |
| 98 | 83 | THE MICHAEL JOHNSON ALBUM /EMI-America SW 17002 | 7 | G |
| 99 | 99 | LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090 | 51 | G |
| 100 | 116 | WHATEVER HAPPENED TO BENNY SANTINI? CHRIS REA/United Artists UA LA 879 H | 1 | G |



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A CERRONE PRODUCTION

Cover Story:

Boston Blasts to Top Again

■ On the strength of just one album released a little over two years ago, and a newer, just released hit lp, Boston (Epic) is truly a supergroup and continues to show itself as one of the greatest musical successes of the '70s. From the obscurity of a number of Boston basement rock bands, the five members came together with guitarist/composer/producer Tom Scholz at the controls and the result was the debut "Boston" lp which has sold in excess of six million copies and which has been hailed as a master production.

Buried away for endless hours in his 24-track studio which occupies his home's basement, Scholz has once again produced another technical achievement, delayed for months by his meticulously long and painstaking writing and producing process. But the end product is eight more songs smacking of that distinct Boston sound which is now virtually monopolizing both AM and FM air-time. And now, in only three weeks, Boston's second album, "Don't Look Back," is already repeating their first's dynamic chart action at #2 for the second consecutive week on RW's Album Chart and supported by its bulleted #16 title single.

Boston's thus far short life is marked by overwhelming accomplishments which have set precedents for success in this decade. Guitarist Barry Goudreau said of their first lp, "Our record had been out about three weeks and had gone gold before we'd played a gig." And by the time Boston's first tour materialized, they were headlining the largest

arenas and auditoriums throughout the country.

Boston's members are Tom Scholz, lead vocalist Brad Delp, Barry Goudreau, bassist Fran Sheehan and drummer Sib Hashian who, collectively, prior to forming Boston, had about 30 years of experience which combined with Scholz' technical expertise, naturally resulted in the melodic power that characterizes the group's two albums.

RCA Taps Cohen

■ NEW YORK—Josef Cohen has been appointed manager, international product management, RCA Records, according to Kelli Ross, division vice president, international creative affairs, to whom he will report.

In his new position, Cohen will be responsible for the worldwide release scheduling of RCA U.S. and associated label product, the marketing and merchandising of that product and the tour coordination of various artists.

Cohen joins RCA from Voyage Records where he specialized in artist management and music publishing. Prior to that, he worked for Columbia Records International where he served as associate director of music publishing. From 1972 through 1975, he worked in creative services at Fred Heller Associates and as director of talent development at Dick James Music, Inc. He served as professional manager of The Wes Farrell Organization from 1971 to 1972, and before that, was sales promotion manager for the American Broadcasting Company, Inc.

Epic Signs Pages



Bobby Colomby, vice president, west coast a&r, Epic Records, has announced the signing of Pages to the Epic label. The group, originally from Phoenix was discovered while they were the backup group behind Andy Gibb. Pages' debut lp is slated for September release. Pictured from left: (standing) Becky Shargo, associate director, Epic a&r, west coast; Mike Atkinson, director, Epic a&r, west coast; Alan Ostroff, product manager, west coast, E/P/A; Bruce Lundvall, president, CBS Records Division; Jerry Manfredi, Peter Leinheiser, and Russell Battelene of Pages; Bobby Colomby, vice president, Epic a&r, west coast; (sitting) Richard Page, and Steve George, Pages.

Intersong Inks Marshall Hain



Marshall Hain, both with a gold disc under their belts for their debut single, "Dancing In The City," have signed an exclusive songwriting agreement with Intersong via their manager Mark Rye's company, Bob The Dog Music. Kit Hain and Julian Marshall are pictured at the pacting with, from left, lawyers Barlo Beckerleg and Steven Fisher, Mark Rye and Intersong director and general manager Bruno Kretschmar.

CONCERT REVIEW

Commodores Dazzle Forum Fans

■ LOS ANGELES — On August 20 at the Inglewood Forum, the Commodores (Motown) brought an energetic, sexually aroused audience to their feet with the same power and elan that recently shot them to the number 1 spot in both pop and r&b categories with their greatest hit to date, "Three Times a Lady." They dazzled the hordes of eager young fans who filled the huge Forum.

The band presented a good mix of lilting ballads and funkified rockers including "Flying High," "Zoom," "Easy," "Too Hot To Trot" (from "Thank God It's Friday") and the faster-paced "I Like What You Do." The crowd was spellbound by Lionel Richie's vocals on "Three Times a Lady," the soothing ballad with lush melodies and provocative lyrics taken from the Commodores' platinum-plus "Natural High" album. In fact, the entire group so overpowered the audience that extra security had to be called in to handle the wild excitement in the aisles.

The concert had its problems: there was too long a wait after the opening act, the Commodores' performance was a bit too short, and the group seemed to lack that extra push needed to follow a hot new act like L.T.D. The Commodores closed with the predictable but ultimate crowd pleaser, "Brick House."

L.T.D. (A&M) opened the concert with great confidence, sex appeal, and funky spirit that put their performance on a par with the Commodores'. When they opened with "Jam," from their new album "Togetherness," they were not half-steppin'. "Holding On" excited the audi-

ence to a musical frenzy. The crowd begged for more when they played "Love Ballad," an all-time favorite with the ladies, who swooned and moaned all night.

Stan West

RCA Ups McCafferty

■ NEW YORK — Jeanne McCafferty has been appointed director, international administrative services for RCA Records International, it was announced by Kelli Ross, division vice president, international creative affairs, to whom she will report.

In her new position, Ms. McCafferty will be responsible for all international contract administration, order servicing and the development of a new international special projects department.

Ms. McCafferty joined RCA in 1971 and worked for six years in the administration department of Sunbury Dunbar Music, Inc., formerly RCA's music publishing subsidiary. Prior to RCA, she worked at London Records, Inc. and ABC Records, Inc.

Col Taps McEwen

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

McEwen comes to Columbia with an extensive background in journalism. Among the publications he has written for are Rolling Stone, The Village Voice and the Boston Phoenix. McEwen was also a featured air personality with WBCN in Boston from 1974 through 1978.

Mushroom

(Continued from page 13)

operation.

"I wanted to see that we continued to build credibility for ourselves and for those acts we still had." Even so, he concedes that Heart's success, and the shadow of the subsequent dispute, created an obstacle. "One thing we've really been trying to beat into people's heads is that Mushroom isn't just Heart. We want to build up another act of our own."

Although the current U.S. roster of three acts — Chilliwack, Doucette and Paul Horn — is still tiny when compared with the majors, Siegel feels he's made his point with the retail community, primarily through maximizing sales in more remote markets, or in more scattered groups of markets, than many majors might be willing to. "On the Chilliwack album, we only broke out in five or six major markets," he says by way of example. "But in each of those markets, we succeeded in getting top airplay, top sales. Where a major would have pulled out, we stayed on top of what activity there was, and made the most of that."

Ironically, he also feels that the resolution of the Heart controversy has ultimately reinforced the company. "When we finished our settlement with CBS, they told us they hadn't expected us to stay in business that long," he now observes. "I think maintaining business, paying our bills on time, and generally staying on top of the situation in the middle of all that ultimately brought us credibility within the industry."

In addition to the arrival of Matthews and the prospect of one or more other new signings before year's end, Siegel also reports that Mushroom is seriously examining the disco market as a new avenue for the previously

rock and progressive oriented label. Currently discussing the possibility of a separate disco label with a top independent producer, Siegel says such a line could bow as early as this fall.

Such a move will represent a shift in strategy, he admits. "The way I've always promoted records is to promote artists, not just the product," he asserts. "The problem with disco is that the second a record falls off the chart, you're left with nothing; there seems to be less of an image there for the buyer. I'm investing in my artists, not just their product, so the thing that's usually steered me away from disco in the past was that I needed more contact there. But I can't ignore disco now, because it obviously is creating a market."

Remain Independent

If Mushroom's forecast calls for growth, Siegel still adamantly dismisses any interest in leaving independent distribution, although he claims he regularly receives offers from majors. "I've always been an independent, and remain one. That's just the way my mind works . . . The success that we've reached to date has come from those independents, and we won't alter that."

He also feels that Mushroom's importance to its distributors has been amplified by the continuing growth of the majors. "We've got more clout with the indies because of larger labels like UA that have left to join a branch situation. [The indies] know that they have to come through if they want to keep our business, and they've been coming through for us."

RW will report on Mushroom's first convention, scheduled for September 14 through 17, in next week's issue.

Orlando Outing



Elektra recording artist Tony Orlando performs cuts off his new lp on his debut appearance on "Midnight Special," airing Friday night (September 15) on NBC. Pictured from left are Frank H. Lieberman, "Midnight Special" executive producer Burt Sugarman, the show's associate producer, Loretta Strickland, Orlando, and Jerry Sharell, Elektra vice president in charge of artist development.

Casablanca's Kiss Blitz

(Continued from page 16)

While admitting that the decision to combine all four albums in a single release has been a controversial one, Harris says the diversity between the lps—each with a separate producer, and without the participation of the other group members — along with the careful timing of the campaign will eliminate any potential competition between the respective titles. Despite the size of the initial order, he also predicts a reorder pattern to be established quickly. "I'm projecting at this point in time that we'll sell between six and eight million units by Christmas." Depending on the momentum generated after release through the final

weeks of the last quarter, he notes Casablanca may prepare picture discs on the lps.

Singles are being viewed much more critically in terms of release, with Harris noting that only one single from all four is being shipped initially.

Separate Yet One

Summarizing the campaign, he noted, "We're treating those as four separate albums, as well as one large Kiss concept. The lps themselves are almost a complete change from the band's previous albums. We're confident they'll shock a lot of people in terms of the growth they'll reflect, and in terms of these guys' musical capabilities."

Evans to Ariola



Scott Shannon, senior vice president of Ariola Records, has announced the signing of Linda Evans to an exclusive recording contract for the label. Pictured from left: (back row) James Jamerson, Jr., producer; Marc Kreiner, MK Productions; Scott Shannon, senior vice president of Ariola; David Williams, producer; (front row) Linda Evans; Jay Lasker, president of Ariola.

New York, N.Y.

(Continued from page 25)

producing and Craig Zadan acting as associate producer. Cryer and Ford are currently writing what is being described as "a musical period piece" about Eleanor Roosevelt, for a Broadway opening sometime next year . . . Elektra/Asylum staffers defeated the Eagles, 10-7, in a softball game held at Chicago's Comiskey Park.

PICTURES AND MORE PICTURES: Shown here, following their massive, sold-out, outdoor concert in England, **Leopold and Loeb**.



MORE JOCKEY SHORTS: The next **Monty Python** movie starring all six original members of the troupe is set to go before the cameras this month in Tunisia. The film is titled "Monty Python's Life Of Brian" and is said to be a take-off on a Cecil B. DeMille Hollywood religious epic. The production will be financed by **George Harrison** and has a tentative release date in early 1979 . . . Rockages' fifth rock and roll convention is set for September 16 and 17 at the Statler Hilton Hotel in N.Y.C. . . . Sound Heights recording studio has announced the purchase of an MCI 16 board, making them the first 16 track facility in Brooklyn according to producer/engineer **Vince Traina** and manager/producer **Bob W. Motta**.

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| <i>Bob Austin</i> | <i>Don Dempsey</i> | <i>Don Kirshner</i> | <i>Artie Mogull</i> | <i>Samuel Trust</i> |
| <i>Clerence Avant</i> | <i>Ron Delsener</i> | <i>Raymond Kives</i> | <i>Jerry Moss</i> | <i>Larry Uttal</i> |
| <i>Frank Barsalona</i> | <i>Terry Ellis</i> | <i>Phil Kurnit</i> | <i>Charles Nuccio</i> | <i>Hon. Robert Wagner</i> |
| <i>Sen. Birch Bayh</i> | <i>Ahmet Ertegun</i> | <i>Gov. Richard Lamm</i> | <i>Mo Ostin</i> | <i>Phil Walden</i> |
| <i>Hon. Abraham Beame</i> | <i>Nesuhi Ertegun</i> | <i>Jay Lasker</i> | <i>Steve Paul</i> | <i>Jo Walker</i> |
| <i>Mortimer Berl</i> | <i>Leonard Feist</i> | <i>George Levy</i> | <i>Russ Regan</i> | <i>Jerry Weintraub</i> |
| <i>Albert Berman</i> | <i>Gil Friesen</i> | <i>Hon. Arthur Levitt</i> | <i>Bob Reno</i> | <i>Norman Weiser</i> |
| <i>Neil Bogart</i> | <i>John Frisoli</i> | <i>David Lieberman</i> | <i>Brian Robertson</i> | <i>Jerry Wexler</i> |
| <i>Joseph Cayre</i> | <i>Victor Fuentealba</i> | <i>Alan Livingston</i> | <i>David Rothfeld</i> | <i>Sanford Wolff</i> |
| <i>Vinton Carver</i> | <i>Floyd Glinert</i> | <i>Bruce Lundvall</i> | <i>Michael Schulhof</i> | <i>Lee Zhito</i> |
| <i>Salvatore Chiantia</i> | <i>Sam Goody</i> | <i>J. K. Maitland</i> | <i>Charles Smith</i> | <i>Don Zimmerman</i> |
| <i>Joseph Cohen</i> | <i>Gerald Greenberg</i> | <i>Jules Malamud</i> | <i>Joseph Smith</i> | <i>Barbara Israel</i> |
| <i>Al Coury</i> | <i>David Handleman</i> | <i>Tony Martell</i> | <i>Paul Smith</i> | Director of Development |

COMMITTEE

| | |
|-------------------------|-------------------------|
| <i>Robert Altshuler</i> | <i>Sally Mark</i> |
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| <i>Ralph Ebler</i> | <i>Stan Nowak</i> |
| <i>Al Feilich</i> | <i>Sid Parnes</i> |
| <i>Larry Finley</i> | <i>Arnold Rich</i> |
| <i>Stan Harris</i> | <i>Robert Rolontz</i> |
| <i>Herb Helman</i> | <i>Charles Scully</i> |
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| <i>Is Horowitz</i> | <i>Larimee Ward</i> |
| <i>Ted Jaffe</i> | <i>Abe Willinger</i> |
| <i>Ray Lawrence</i> | <i>Ron Willman</i> |
| <i>Aaron Levy</i> | <i>Jules Yarnell</i> |
| <i>Pat Lucas</i> | <i>Diane Zabawski</i> |

The Coast (Continued from page 22)

of course), Louisiana's **LeRoux** and **David Bromberg** . . . Speaking of Martin, he and producer/director (and manager) **Bill McEuen** are involved in a videotape (made with the production facilities of Sunrise Canyon Video) to be played at the upcoming Warner Bros. national sales meeting. The subject of the film? Why, it'll be Steve himself, reading sales reports from his latest album, "A Wild and Crazy Guy" . . . AC/DC was also in town to tape "The Midnight Special," after which they headed out to race cars at Malibu Grand Prix, an increasingly popular spot these days.

ETCETERA: Singer **Maxine Nightingale** is now managed by **Craig Baumgarten**. **Baumgarten's** younger brother, by the way, is a rookie pitcher making some serious waves with the Chicago White Sox . . . The roster for **Ron Alexenburg's** new label is said to include **Dobie Gray**, **Hot Chocolate**, a new band called **New England**, and **Robert Johnson** . . . Monday, Sept. 11 is the day set for a San Francisco benefit opposing the Briggs Initiative. The benefit, sponsored by the Mabuhay Gardens and KSN's "Outcaste Hour," will feature new wave bands including **Crispy Baby**, the **Dils**, **DV-8**, the **Liars**, the **Offs** and the **Readymades** and will be held at the Mabuhay . . . At Secret Sound in N.Y.: **Spyro Gyra**, produced by **Rich Calandra** and engineered by **Jack Malken**; also **Eric Thorngren** and **Southside Johnny** and the **Asbury Jukes**.

Arista Signs Cash



Clive Davis, president of Arista Records, has announced the signing of the New York-based band Cash to an exclusive long-term recording agreement. The group will begin recording its debut album for Arista this fall with producer Robert John Lange, for release early in 1979. Shown at the signing are, from top left: Mark Kreider, Cash; Bob Feiden, VP, east coast a&r, Arista; Bob Casper, attorney; Mark Rivera, Cash; Davis; Norman Mershen, Cash; John Gordon, Cash; Richard Steinberg and Michael Fonfara of Cash.

World Song Fest Announces Finalists

■ TOKYO—The 25 final entries for this year's 9th annual World Popular Song Festival to be held November 10-12 in Tokyo's Budokan Hall have been announced by the festival committee headed by Gen'ichi Kawakami, president of the events sponsor, the Yamaha Music Foundation. Entries include three American tunes, four from Britain, and represent 17 countries in total.

Added attractions at this year's gathering will be guest performances from last year's winners Masanori Sera and Twist and a one-hour special show by Crystal Gayle supported by the 58 members of the Yamaha World Pops Orchestra.

Singles Analysis

(Continued from page 10)

south and southwest, #66 bullet; Gino Vannelli (A&M), #68 bullet; Funkadelic (WB), #11 bullet, BOS, #69 bullet here; Peter Brown (Drive), #52 bullet BOS, #71 bullet here; Wings (Capitol) #72 bullet; Bohannon Mercury), #31 bullet BOS, #73 bullet here; Beach Boys (Brother), #77 bullet; O'Jays (Phila. Intl.), #23 bullet BOS, #80 bullet here; Seals & Crofts (WB) at #84 bullet; Don Ray (Polydor) at #86 bullet; Styx (A&M) #76 bullet; Heart (Portrait) #81 bullet; Eric Carmen (Arista) #83 bullet; Dr. Hook (Capitol) #88 bullet; Player (RSO) #89 bullet; Meco (Millennium) #94; Rupert Holmes (Private Stock) #96; Paul Anka (RCA) #99 and Switch (Gordy), #20 bullet BOS, on here at #100.

Disco File (Continued from page 28)

Sigler in his usual full-speed-ahead, quirky style: a rough-and-ready, shouting rave-up with more energy than many whole albums, it jumps through a number of erratic changes, only drifting off somewhat toward the end when Loleatta and Bunny have a short spoken exchange. Another possibility: "Mama Don't, Papa Won't." While not up to the "Hit and Run" level, of the last album, "Queen of the Night" is a necessary fix for Loleatta Holloway addicts but a **Walter Gibbons** mix should be much appreciated here.

RECOMMENDED DISCO DISCS: **Laura Taylor's** "Dancin' in My Feet" (6:02 on TK), the theme song from TV's "Disco Magic," has a cute, fresh sound dominated by a sharp falsetto lead (multi-tracked) and a male falsetto chorus who are absent from the track only long enough to allow for a fast, tasty break; very slick, super-pop, but so ultrabright it's an immediate turn-on (mix by **Jim Burgess** . . . **Gentle Persuasion's** "Litterbug" (WB) is a classic sort of Girl Group record, complete with clever metaphor (the boyfriend is a litterbug—she warns him about "throwing his love around"), combining delicious cliché elements of the '60s and '70s in a creamy-smooth mix most reminiscent of the **Three Degrees**. Just slightly long at 6:35, but **Jerry Ross's** production and **Meco Monardo's** arrangement keep things interesting . . . **Lemon's** "Freak On" (4:33 on golden yellow transparent vinyl from Salsoul), "produced, arranged and conducted" by **Kenny Lehman** (originally with the **Chic** team; latest success: **Roundtree's** "Get On Up," whose writers reappear here), is off-the-wall, funk-tinged disco in the **Patrick Adams/Greg Carmichael** vein—alternately sleek and freak/gritty, the song puts itself through a lot of changes but pulls through them all quite nicely. Reportedly a hit in Paris (where its release preceded ours by a few weeks), **Lemon** is this week's left field pick . . . "Never Let Go" by **Eastbound Expressway** (9:55 on AVI) is very much like **Roy Ayers'** "Running Away"—the bouncy bass line is nearly identical and it goes for that same sort of cheery, comfortable feel, particularly with the repeated, clipped group vocals. But British producer **Ian Levine** has fashioned an elaborate variation here, throwing in innumerable breaks (some excess baggage) yet keeping it perky, fun. Mix by **Rick Gianatos**; could be a sleeper . . . "Tossing, Turning and Swinging" by **Shalamar** (5:47 on Solar Records, through RCA) links the group for the first time with **Leon Sylvers**, who co-produced (with **Dick Griffey**), co-wrote and co-arranged—the result is energetic, hi-gloss pop (cf., of course, **The Sylvers**, **The Jacksons** and, for the jittery keyboard line, **Marvin Gaye**), a bit bubblegum, but the snappy kind. Flip side, "Take That to the Bank" (6:14) is given a lighter touch but the approach is basically the same.

RADIO FREE DISCO?: Under the headline, "Russia Running a Disco Fever," the San Francisco Examiner last week reported on an article in Moscow's Komsomolskaya Pravda, the newspaper of the Young Communist League, which claimed that "due to the powerful law of youth demand, discos are growing like mushrooms" in the Soviet Union. Over the four-month life-span of one popular club in 1977, it attracted more than 40,000 young people. And in the Ukraine, where the club scene is reported to be "especially hot," disco operators are organizing to further the development of disco technology in the face of what is likely to be a permanent shortage of special equipment—basics like turntables, speakers, lights. Another critical shortage: disco records, which, like nearly all American records, are strictly black market items.

James at RW



Rick James, Motown Records artist, who is riding the crest of a hit lp, "Come Get It," and a smash single, "You And I," visited Record World recently and chatted with RW's Basil Nais about his future recording plans. Rick and his group go into the studio in New York this week to record his second album for Motown.

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Record World en Brasil

By OLAVO A. BIANCO

El programa de televisión de Raul Gil que se transmite por la Cadena Record todos los sabados tiene un nuevo maestro de ceremonias, el popular "showman" brasileño Wilson Simonal (RCA) que regresa a la televisión después de muchos años de ausencia. ¡Mucha suerte al querido amigo! . . . Una exclusiva de este corresponsal! Claudio Fontana (Copacabana) acaba de firmar un contrato con una compañía productora de películas para que utilicen sus composiciones en varias producciones cinematográficas. El autor de éxitos como "El Hombre de Nazaret," grabado por Antonio Marcos y "Feliz Cumpleaños Querida" grabado por Nelson Ned, nos mostró varios de los temas, que son realmente excelentes . . . Y ya que mencionamos a Antonio Marcos (RCA) el tema de Alberto Luiz que grabó Toninho y que es uno de los más fuertes de la telenovela "El Derecho de Nacer," estamos seguros será un éxito en toda Latinoamérica. "Vai meu irmão" que es el título de la canción, está incluido en su más reciente LP ya lanzado por la RCA . . . Bajo la producción de Armando Pittigliani, Jair Rodrigues (Phonogram) se encuentra grabando un nuevo LP.

Agepe

Según nos informan el cantante Agepe (Continental) no firmará la renovación de contrato con su firma disquera. Dos otras compañías se disputan al conocido cantante . . . Brasil perdió a una de sus grandes voces, Orlando Silva. Silva que fué el primer intérprete en grabar "A Jardineira," conocida mundialmente, tenía la mayoría de sus grabaciones en los catálogos RCA, Odeon (EMI) y

Copacabana. Extrañaremos a este ser tan humano, simple e inolvidable . . . Otras dos pérdidas del ambiente musical brasileño fueron las de Samuel Hiller, jefe de programación musical de la Radio Gazeta, Julio Atlas, producto de la Radio Bandeirantes y gran amigo, y Don Jose Vitale, Director de Irmaos Vitale. Don Jose Vitale que junto con Emilio Vitale y Alfonso Vitale crearon y dirigieron por muchos años Som Industria y Comercio (Copacabana), deja su nombre inscripto en la historia de la música brasileña. Descansen en paz.

Roberto Carlos (CBS) ya se encuentra seleccionando temas para su próximo LP que comenzará a grabar en el mes de Septiembre. La prensa de Rio de Janeiro comenta que Roberto renovó su contrato con la CBS por una cifra (\$\$\$) bastante interesante . . . Acaba de salir al mercado el nuevo LP de Angela Maria para la Odeon. Consideramos que el tema más fuerte es "Prisionera" de Claudio Fontana . . . y hablando de Claudio Fontana, el popular cantautor esta promoviendo su nuevo disco "Marido Infiel" . . . Muy pronto se presentará en Sao Paulo el show de Tom Jobin, Toquinho, Miucha y Vinicius de Moraes que tanto éxito tuvo durante su presentación en el "Canecao" de Rio de Janeiro. El show ya fué grabado al vivo por la Sigla.

Uno de los shows mas costosos de la televisión brasileña, "Saudade nao tem Idade," será grabado proxicamente en Buenos Aires utilizando de marco la "Casa de Gardel," "El Viejo Almacén," "Caño 14" y otros locales típicos.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



El resultado de las elecciones en la ABEM (Asociación Brasileña de Editores de Música) ha sido el siguiente: Presidente: Bruno Quaino (Sistema Globo de Ediciones Musicales) Directores: José Loureiro (Intersong) Enrique Lebendiger (Fermata) y A Fiorenza. (EMBI) Permanece en la Secretaria Ejecutiva el abogado Antonio Araujo Porto. Mucho éxito le deseamos a la nueva directiva en el desarrollo de sus funciones . . . Celebrando por todo lo alto su "30 Aniversario" la firma Som Industria

y Comercio (Copacabana) en Brasil . . . En momentos en que Beth Carvalho está preparando su nuevo long playing en portugués, RCA anuncia el próximo lanzamiento del primer álbum de la popular cantante brasileña, en Español, producida por Rildo Hora y con versiones en Español de Soledad Bravo, actualmente residiendo en Venezuela. Entre el repertorio figuran temas de Martinho da Vila y Candeia, sambistas de gran popularidad en Brasil dentro de la onda "Samba de Partido alto" ultimamente, con gran arraigo entre las grandes masas de pueblo . . . Regresó a Puerto Rico la cantante "disco" puertorriquena Celi Bee, después de su exitosa jira por México, promoviendo su nuevo éxito "Macho" (Pepe Luís Soto) . . .



Beth Carvalho

Jose Luis Rodríguez está recibiendo gran impacto de popularidad a través de "Voy a perder la cabeza por tu amor" en el área de la costa este de Estados Unidos, incluyendo Puerto Rico. El tema, apoyado por ser tema de una telenovela y una excelente programación radial está logrando buenas cifras de venta. Bien para TH Records, liderada en Estados Unidos por Tony Moreno . . . Según parece, los problemas legales surgidos entre TH y Fania Records, en relación con la firma de Tommy Olivencia, seran resueltos sin que lleguen a corte. Una reunión entre Jerry Massuci, Rickens, Vidal, Moreno y los abogados de ambas empresas, Sal Negrone por Fania y Paul Bas por TH la semana pasada, está logrando la base para acuerdos amistosos . . . Va tomando cierta fuerza Camilo Sesto en Estados Unidos, después del lanzamiento de su nuevo elepe por Pronto titulado "Entre amigos." El número "Celos" está comenzando a rendir fruto. Un nuevo long playing de Camilo está listo para ser programado. Se espera que su "tournee" por Estados Unidos proxicamente sea exitosa.

Recibo noticias del amigo Gee Karlshonn, Gerente Artístico de Discos Centroamericanos, anunciandome los grandes planes promocionales de la producción de Oscar Olano, titulada "Reflejos," realizada dentro de los requerimientos actuales de grabación y actuación. Merece esta producción un tratamiento especial . . . A su regreso de Colombia y Venezuela, Ralph Mercado se muestra muy entusiasmado por el éxito de Hector Lavoe en esos territorios con el tema "El Cantante" incluido en su nuevo album titulado "Comedia," que le hizo disfrutar de gran asistencia a sus presentaciones . . . TR Records acaba de firmar la voz femenina de Rhio Corelli, cuya voz se oye en numerosos comerciales radiales en Español. Rhio grabará en la onda "disco," siguiendo el paso trillado por Celi Bee de Puerto Rico y Lissette . . . Ralph Santi comenzo este mes a grabar su nuevo album para T.R. Records y la Orquesta Sublime entrará en los estudios a mediados de Septiembre.

Presentó el afamado "Apollo Theater" de Manhattan su primer espectáculo de "salsa" la semana pasada con la actuación de Celia Cruz, Eddie Palmieri, Mongo Santamaría y Bobby Rodríguez y la Compañía

(Continued on page 111)

RECORD WORLD LATIN AMERICAN ALBUM PICKS



AMAME . . .

PECOS KANVAS—Velvet PRS 8013
Con arreglos de Jesus Gluck, Perez Botija, J.C. Calderon y Raul Fortunato, el venezolano Pecos Kanvas logra a plenitud hermosas tales como "Rosa de Fuego" (P. Botija), "Amame" (D. Cabuche), "Por tí" (B. Richard) y "Clara" (P. Botija). Vendiendo fuerte en Puerto Rico.

With arrangements by Jesus Gluck, Perez Botija, J.C. Calderon and Raul Fortunato, Venezuelan singer Pecos Kanvas is at his best in this package of superb commercial ballads. Selling big in Puerto Rico, "Amame" is included here. Also excellent: "María José" (J.C. Calderón), "Clara" "Maldito orgullo" (Calderón) and "Rosa de Fuego."

(Continued on page 112)



Jose Luis

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Lancaster, Pa.

By WDDL (WILFREDO SEDA)

1. LLEVALE A MI AMOR
ADALBERTO SANTIAGO/Fania
2. SUAVECITO
LIBRE/Salsoul
3. ESA MUJER ME GUSTA
BORINCUBA/Libra
4. MORENO SOY
BOBBY VALENTIN
5. CAMPANERO
JOSE MANGUAL JR./True Venture
6. SALUD, AMOR Y DINERO
ORQUESTA NOVEL/Fania
7. TOITICO
NELSON GONZALEZ/TR
8. FIESTA EN MI CORAZON
RAPHY LEAVITT Y LA SELECTA/Borinquen
9. CANTO AL AMOR
SONORA PONCENA/INCA
10. LATIN FROM MANHATTAN
BOBBY RODRIGUEZ Y LA COMPANIA/
Vaya

Fresno, Cal.

By KGST (RENE DE CORONADO)

1. MIA FRACASO
JUAN GABRIEL/Pronto
2. NAILA
LA AMISTAD/Aifa
LUIS DE NERI/Orfeon
3. DEJAME QUE PAGUE YO
YOLANDITA MONGE/Coco
4. SE VENDE UN CABALLO
VICENTE FERNANDEZ/Caytronics
5. JURO QUE NUNCA VOLVERE
LUPITA D'ALESSIO/Orfeon
6. HIPOCRESIA
RUBEN RODRIGUEZ/Gas
7. ERES MI MUNDO
YNDIO/Atlas
8. COMO DIOS MANDA
SALVADOR'S/Arriba
9. TE DEVUELVO TU CARINO
CHACHA SAAVEDRA/Falcon
10. AMOR COMPRADO
YOLI SANDOVAL/Discolando

Los Angeles

By KALI (RAUL ORTAL)

1. LA VIDA
NAPOLEON/Raff
2. LA VFNADITA
EL MEXICANO/Audio Latino
3. LLORAR SOLO LLORAR
GRANDES DE COSTA CHICA/Yuriko
4. MI CASITA DE PAJA
HERMANOS BARRON/Joey
5. QUIE PEN A ME DA
DANNY DANIEL/Borinquen
6. CEMENTO, LADRILLO Y ARENA
NEGRITO SABOR/Phillips
7. FIEBRE NOCTURNA
BANDA FIEBRE/Musart
8. SENOR AMOR
DULCE/America
9. YO SOY
RUMBA TRES/Alhambra
10. EL FANDANGUERO
HUMBERTO CABANAS/Latin

Puerto Rico

By WKAQ-FM (SILVO M. IGLESIAS)

1. VOY A PERDER LA CABEZA POR
TU AMOR
JOSE LUIS RODRIGUEZ
2. CARA DE GITANA
DANIEL MAGAL
3. EL CANTANTE
HECTOR LAVOE
4. YOU'RE THE ONE THAT I WANT
TRAVOLTA/NEWTON-JOHN
5. LAS CARAS LINDAS
ISMAEL RIVERA
6. LOS MALES DE MICAELA
CONJUNTO QUISQUEYA
7. UN IMPOSIBLE AMOR
GILBERTO MONROIG
8. EL BARBARAZO
WILFRIDO VARGAS
9. AMAME
PEKOS CANVAS
10. COPACABANA
LISSETTE

Ventas (Sales)

Houston

1. JURO QUE NUNCA VOLVERE
LUCHA VILLA/Musart
LUPITA D'ALESSIO/Orfeon
2. A PESAR DE TODO
VICENTE FERNANDEZ/Caytronics
3. NAILA
LUIS DE NERI/Orfeon
LA AMISTAD/Mericana
4. MI FRACASO
JUAN GABRIEL/Pronto
5. SABOTAJE
LOS BABY'S/Peerless
6. CUENTAS CLARAS
CHELO/Musart
7. DOS COSAS
RIGO TOVAR/Mericana/Melody
8. ERES MI MUNDO
YNDIO/Atlas
9. OCHO PALABRAS
LOS POLIFACETICOS/Latin
10. LA CALANDRIA
RIGO TOVAR/Mericana/Melody

New York

1. EL BARBARAZO
WILFRIDO VARGAS/Karen
2. COPACABANA
LISSETTE/Coco
3. EL CANTANTE
HECTOR LAVOE/Fania
4. PORQUE ME GUSTAS
FELITO FELIX/Mega
5. PEGADITA DE LOS HOMBRES
CONJUNTO QUISQUEYA/Liznel
6. AQUI NO HA PASADO NADA
GRAN COMBO/EGC
7. CELOS
CAMILO SESTO/Pronto
8. VOY A PERDER LA CABEZA POR TU
AMOR
JOSE LUIS RODRIGUEZ/TH
9. UN IMPOSIBLE AMOR
GILBERTO MONROIG/Artomex
10. ME TIENE ENREDAO
JOHNNY VENTURA/Combo

Argentina

By CENTRO CULTURAL DEL DISCO

1. ES UNA PENA
BONNIE TYLER/RCA
2. TU . . . SIEMPRE TU
FRANCO SIMONE/Microfon
3. MANANAS DE TERCIOPELO
DEMIS ROUSSOS/Phonogram
4. MANTENIENDOSE VIVO
BEE GEES/Phonogram
5. DAMA DE PLATA
DAVID SOUL/Private Stock EMI
6. DIME ABUELITO
HEIDI/RCA
7. EL MIUNDIAL
ENNIO MORRIGONE/RCA
8. PERDONAME
ALDO Y LOS PASTELES VERDES
9. ESTAMOS TODOS SOLOS
RITA COOLIDGE/A&M EMI
10. SABADO POR LA TARDE
TIBERIO/Microfon

Spain

By JOSE CLIMENT

1. FUE TAN POCO TU CARINO
ROCIO DURCAL/Ariola
2. ESPINITA
ALBERT HAMMOND/Epic
3. VIVIR ASI DE MORIR DE AMOR
CAMILO SESTO/Ariola
4. EL BOXEADOR
LAREDO/CBS
5. INQUIETUDES
FELIPE CAMPUZANO/Movieplay
6. SE ACABO
MARIA JIMENEZ/Movieplay
7. NECESITO UN TRAGO
TEQUILA/Zafiro
8. HAY QUE VENIR AL SUR
RAFFAELLA CARRA/CBS
9. EL FINAL DE LA JUERGA
PEQUENA COMPANIA/Movieplay
10. CUANDO SEAS MIA
TONY FRONTIERA/EMI-Odeon

Nuestro Rincon (Continued from page 110)

. . . Coco Records lanzó el nuevo album de la **Tipica Ideal** titulado "Fuera del Mundo" (Out of this world) producido por **Ira Herscher** . . . Grabará próximamente **Celia Cruz** con la **Sonora Ponceña** . . . Las ventas de "Morir al lado de mi amor" por **Demis Roussos** en el área de Miami son en extremo interesantes. El número, popularizado por WCMQ por muestras recibidas de Argentina, a través de **Carlos Antonio Grillone**, Jefe de Producción y Programación de FM92, empresa gemela de WCMQ, y programado por ambas emisoras por **Hector Viera** y **Betty Pino**, se ha mantenido como éxito permanente, hasta tanto Atlas pudo lanzar la grabación la semana pasada. Muy buena labor radial que sienta precedentes el la labor desplegada por gente que se preocupa profundamente con el servicio que una emisora debe a su público oyente . . . FM92 ha perdido a una de sus más responsables por el éxito en su programación, al presentar su renuncia **Betty Pino**, como programadora de esta emisora. **Agustín Acosta**, joven discjockey del área, ha sido señalado por **Herb Dolgoff** propietario de las dos emisoras, como el próximo programador de esta estación. El primer paso dado por **Dolgoff** ha sido enviar a **Acosta** a los mercados productores, fuera de Estados Unidos, para establecer contactos discográficos, que le aseguren el contar en su programación con lo mejor de cada mercado, comenzando con España.

The results from the elections in the ABEM (Brazilian Music Publishers Association) are the following: president, **Bruno Quaino** (Sistema Globo de Ediciones Musicales); Directors **Jose Loureiro** (Inter-song), **Henrique Lebendiger** (Fermata) & **A. Fiorenza** (EMBI). Attorney **Antonio Araujo Porto** will stay on as executive secretary. Our best wishes to the organization . . . Som Industria e Comercio (Copacabana Brazil) is celebrating its 30th anniversary . . . While in the process of recording her next lp in Portuguese, RCA has announced that **Beth Carvalho** will have her first lp in Spanish released all over Latin America. The production is by **Rildo Hora** and the Spanish version by **Soledad Bravo**, who is presently residing in Venezuela. The repertory include songs by **Martinho da Vila** and **Candeia**, very popular "samba" composers . . . **Celi Bee**, the Puerto Rican disco singer, returned to Puerto Rico after a very successful tour in Mexico where she went

to promote her latest hit, "Macho," by **Pepe Luis Soto** . . . **Jose Luis Rodriguez** is making a big impact with his latest hit, "Voy a perder la cabeza por tu amor," on the east coast as well as in Puerto Rico. The song, which is the theme of a TV soap opera and which has terrific radio promotion, is getting very good sales. Good for TH Records and its chief in the U.S., **Tony Moreno** . . . It seems that the legal problems between TH and Fania Records with reference to the signing of **Tommy Olivencia** will be solved out of court. A meeting among **Jerry Massuci**, **Rickens**, **Vidal**, **Moreno** and the attorneys for both sides, **Sal Negrone** (Fania) and **Paul Bass** (TH), last week, concluded in a friendly agreement . . . **Camilo Sesto** is starting to push with his latest release, "Celos," a cut from his lp "Entre Amigos." A new lp, however, is schedule for release soon. His coming U.S. tour is expected to be very successful . . . **Gea Karlshonn**, artistic director of Discos Centroamericanos, has announced the big promotional plans around the new **Oscar Olano** production, entitled "Reflejos" . . . After his return from Colombia and Venezuela, **Ralph Mercado** is very excited over the success of **Hector Lavoe** in that market with his latest hit, "El Cantante," a cut from his lp "Comedia" . . . TR Records has just signed **Rhio Corelli**, a female voice heard in many Spanish-speaking commercials. Rhio will record following the disco scene of **Celi Bee** and **Lisette** . . . **Ralph Santi** went into the studio to record his new lp for TR Records and **Orquesta Sublime** will go into studio in the middle of September . . . The famous Apollo Theater in Manhattan presented its first "salsa" production last week with appearances by **Celia Cruz**, **Eddie Palmieri**, **Mongo Santamaria** and **Bobby Rodriguez and Compania** . . . Coco Records is releasing a new lp by **Tipica Ideal**, entitled "Out of this World" (Fuera del Mundo), and produced by **Ira Herscher** . . . **Celia Cruz** will record with **Sonora Ponceña** . . . Sales from **Demis Roussos'** "Morir al lado de mi amor" in the Miami area are quite interesting . . . The song made popular by WCMQ from samples received from Argentina by **Carlos Antonio Grillone**, production and programming director of FM92, sister station of WCMQ, has been kept with popularity until Atlas could finally release the lp. Good radio programming such as WCMQ's is what makes a good radio station serving a community.

Stax Signs Sho-Nuff



Stax vice president of a&r/talent David Porter has announced the signing of Sho-Nuff, a Jackson, Mississippi-based group whose first album for Stax, "From the Gut to the Butt," has just been released; the single is "I Live Across the Street." Porter (center) is pictured with the members of the group, from left: Lyn "Sky" Chambers, Freddie Young, Jerod Minnies, Bruce Means, Porter, Lawrence Lewis, Al Bell III, and James Lewis.

Classical Retail Tips

(Continued from page 101)

quarter are that at least in places where Galway has been, the public will buy his record enthusiastically.

It's a good month all 'round for RCA with the next installment in James Levine's important Mahler cycle. The American conductor, who opens the Metropolitan Opera next week leading *Tannhauser*, has recorded Mahler's Fifth Symphony and the Adagio from the unfinished Tenth Symphony, and here leads the Philadelphia Orchestra for the first time on records. All Mahler records sell well, and Levine's prior performances with the First, Third and Fourth should help push this new disc.

After a good August for Angel—and several of those records suggested as sellers in this corner have become prominent on our retail lists—the company plans what seems to be a stronger September, headed by the first new recording Verdi's *Nabucco* in many years. This early opera of Verdi, his first major success, has in Abigaille the killer soprano role of all time in it, and Renata Scotta has put her considerable talents on the line to impersonate Nebuchadnezzar's wayward daughter. Riccardo Muti will conduct an all-star cast, which includes Matteo Manuguerra in the title role, Nicolai Ghiurov, Veriano Luchetti and Elena Obraztsova. The stories about the difficulties of *Nabucco* and the more than two-and-a-half octave range of Abigaille will make

these albums move as fast as a retailer can get them.

Angel will also in September have its turn in the craze for the work of Lazar Berman. The Soviet pianist will be heard in a Schubert commemorative album, playing the B-flat Sonata (D. 960). Although Berman is often called "legendary," Angel's bona fide legend, Maria Callas, will be heard in what might be her last unreleased music from the company's files. Some of these arias will be exciting, others may be painful, but the whole package should sell very well.

Though the company also headlines the five Beethoven Concertos with the powerful team of Alexis Weissenberg and Herbert von Karajan—all of them, incidentally, new releases except for the "Emperor" Concerto, the sleeper of the Angel package may be Mahler's First Symphony conducted by Klaus Tennstedt. The German conductor is leading the London Philharmonic, and estimates of the record's saleability come from two factors: Mahler Symphonies, as noted above, sell rather better than those of any other major composer and Tennstedt has developed quite a cult following wherever he has appeared. He has twice been in New York and if he has appeared elsewhere in the U.S. with that frequency, the record may be quite a surprise, seller. He is not a conductor whom people hear and forget.

Radio Replay (Continued from page 26)

10 a.m.-2 p.m., "Dude" Walker, WRKO/Boston; 2 p.m.-6 p.m., Dan Ingram, WABC/New York; 6 p.m.-10 p.m., The Real Bob James, WGAR/Cleveland; 10 p.m.-2 a.m., M. G. Kelly; 2 a.m.-6 a.m., Dick Summer. Former Detroit radio star Scott Regan of Atco Records lists his all time favorites: 6 a.m.-9 a.m., Klavan & Finch; 9 a.m.-noon, Jack Lacy, WBAL/Baltimore; noon-3 p.m., Charlie Van Dyke; 3 p.m.-7 p.m. Dan Ingram, WABC/New York; 7 p.m.-10 p.m., Alan Freed; 10 p.m.-1 a.m., B. Mitchell Reed; 1 a.m.-6 a.m. Larry Glick, WBZ/Boston.

MOVES: Dennis Waters joins WYNY(Y97)/New York as new PD from WRVR where he had helped the jazz oriented station gain great respect in the New York market . . . Lee Arnold leaves WAAF/Worcester as PD to join RCA to do southeast regional album promotion, based in Atlanta . . . Lou Myer named MD at 96X/Miami . . . Dave Wolfe joins WINN/Louisville as MD . . . Doug Silver to middays at KSTP/Minneapolis from WXYZ/Detroit . . . John Naum new PD at WKQQ/Lexington from 96KX/Denver . . . Rob Braide new MD at CHOM-FM/Montreal . . . Stuart Soroka, ace weather forecaster, returns to New York doing morning predictions for Les Davis on WRVR . . . Portia at RW west reports: Greg Allen new PD at KTLK/Denver replacing Rick Brady . . . P. T. Morgan to on-air at WRFC/Athens from WTOC/Savannah . . . Bob Church new PD at KCAP/Helena from KAAK/Great Falls . . . Chris Michaels named PD at KBDF/Eugene. Russ Daniels joins the station as MD from KISW/Seattle . . . For those with new information on station changes and promotions you can call collect 4-5 p.m. Tuesdays at RW New York, (212) 765-5020. When mailing your information on moves and changes, plus station pictures, send them Portia RW west or in the east to Neil McIntyre.

Latin American Album Picks

(Continued from page 110)



LA CADENCIA DEL . . .

TROPICAL CARIBE—Audio Latino RCALS 5055

El muy popular grupo de música tropical mexicana, Tropical Caribe está moviendo fuerte esta grabación en el oeste de Estados Unidos y México. Se incluyen "Pres-tame tu boquita" (A. Delmar), "Está sellado" (Fabregat-Montes), "Noemí" (R. Flores) y "Yo tengo un cariñito" (J. Ruíz Montañón). Original RCA, México.

■ The popular Mexican tropical music group Tropical Caribe is selling heavily on the west coast and Mexico with a package of danceable tunes such as "Yo tengo un cariñito," "Mi Calvario" (C. Quintana), "Pideme" (Martínez) and "Prestame tu boquita."



LOS VIRTUOSOS DE LA SALSA

Microfon LMS 76111

Con su "El Negro José" vendiendo fuerte en México y la costa oeste de Estados Unidos, Los Virtuosos de la Salsa están logrando buenas cifras de venta, con esta grabación de salsa peruana. "Se me olvidó que te olvidé" (L. de la Colina), "El negro José" (R. Ternán), "Sigue tu camino" (Dileón), "El Juicio" (R. Dilando) y "Quiereme, quiereme" (F. Cervantes).

■ With "El Negro José" selling big in México and the west coast, Los Virtuosos de la Salsa from Peru are selling well with this package of Peruvian salsa. "Llorarás" (O. de León), "Libre soy" (G. Montoya), "A la memoria del muerto" (D.R.), others.



DINO SILVANI

Miami MLD 2043

Dino Silvani de Colombia va tomando fuerza con "Te volví a soñar" (E. Alejandro) y "Que manera de amar" (E. Alejandro) incluidas en esta excelente producción de Chuck Day. "Dime que sí" (Barret-Mimi Korman), "Sabor a mí" (D.R.) y "No he podido verte hoy" (P. Luís Soto).

■ Dino Silvani from Colombia is moving with "Te volví a soñar" and "Que manera de amar" included in this package of modern ballads and disco. Excellent production by Chuck Day. "Dime que sí," "No te vayas de mí" (Taylor-Alejandro-Silvani) and "Divina tentación" (Silvani-Alejandro).

EMI Global Restructuring

(Continued from page 3)

as regional director based in London, and responsible to Hill for EMI Records (UK) and its subsidiaries (Music for Pleasure, World Records and IMV Record Shops) and EMI Ireland Limited.

Roel Kruize, based in Amsterdam, is appointed director, a&r and marketing Europe, reporting directly to Hill.

Five London-based executives will report directly to Hill. They are Ray Mathews, who is appointed director, manufacturing resources; Guy Marriott, who is appointed director, business affairs and copyright; Bob Hart, who is appointed director, publicity; Ron Caves, who is appointed international repertoire executive; and Ken Butcher, who is appointed international license controller.

Ken East, who was previously vice president of Motown International, becomes joint managing director, EMI Music Operations. He will be based in London, and will report directly to Bhaskar Menon on EMI Music Operations outside of Europe, North America and Japan, which will consist of four regions, each with a regional director reporting directly to East. The four regional directors are Hans Beugger, who will be based in Sao Paulo, and will be responsible to East for EMI Music companies in Argentina, Brazil, Chile and Mexico, and for Group Music interests in Central and South America and the Caribbean; Malcolm Brown, who will be based in Hong Kong, and will be responsible to East for EMI Music companies in Hong Kong, Malaysia, Singapore and Thailand, and for Group Music interests in Taiwan, Indonesia, the Philippines, Vietnam, Cambodia, Laos, Korea and the People's Republic of China; Peter Brown, who will be based in London and will be responsible to East for EMI music companies and investments in Greece, India, Iran and Pakistan, and for Group Music interests in Arab North Africa and the Middle East, West Asia, Turkey, Cyprus, Malta and countries adjacent to the Indo-Pakistan subcontinent; and Mike Wells, who will be based in London and will be responsible to East for EMI Music companies in Kenya and Nigeria, and for Group Music interests in East, West and Central Africa.

In addition to these four areas, East will have reporting directly to him, Clive Kelly, managing director EMI South Africa Limited, and Peter Jamieson, managing director EMI New Zealand. East will also maintain a direct functional relationship

with EMI Australia Limited for all music activities of that company.

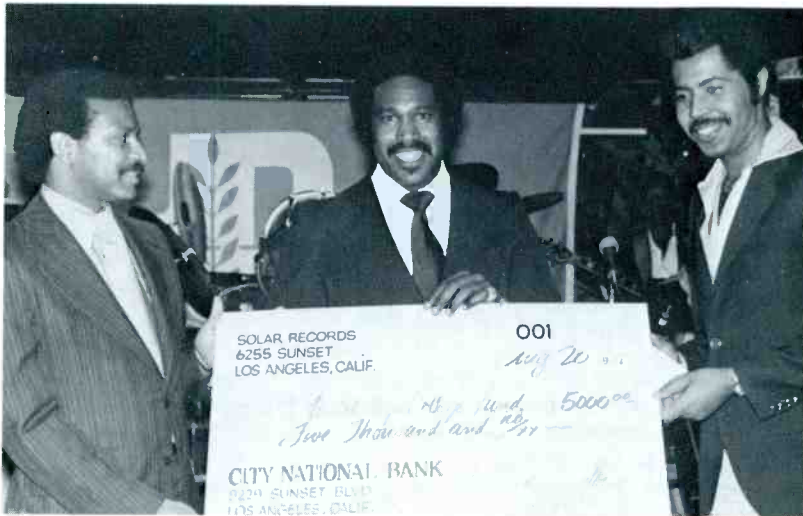
The Group's worldwide music publishing business will be managed as follows: Screen Gems and Colgems in North America will be the responsibility of Lester Sill (president) reporting directly to Menon. In addition, the Group's London-based international music publishing company, EMI Music Publishing Limited and its subsidiaries, will continue to be the responsibility of Ron White (managing director), reporting directly to Ken East, who will be appointed chairman of that company. Finally, local publishing companies owned by EMI record companies in various territories will be accountable to the appropriate record company managing directors and their respective regional managements. White retains his central coordinating responsibilities for EMI music publishing activities outside North America. Ken East will have special responsibility to Menon for the commercial and creative interface between the three EMI international music publishing activities.

London Raises List On Catalogue Product

■ NEW YORK — Effective September 1978, London Records raised its suggested lp list price from \$6.98 to \$7.98 on all existing catalogue pop product, including Phase 4 and The International Series.

The London Collectors Edition Series, which is a re-issue line, is not affected. These lps remain at \$5.98.

Checking In



Dick Griffey's Solar Records and The Whispers have donated \$5,000 to the United Negro College Fund. The check presentation was made coincidental with a recent appearance at New York's Copacabana where The Whispers were starring in a "Headlights" promotion arranged to spotlight their current Solar Records lp by that title and to select a national "Miss Headlights" contest winner. Shown with a prop facsimile of the actual donation check are (from left): Ken Harris, UNCF's director of the Greater New York Area Campaign; Dick Griffey, president of Solar Records; and Ray Harris, director of black music marketing for RCA Records, which distributes Solar.

Tony Todman, who joined EMI in 1976 as group controller in the Central EMI Finance office, becomes finance director, EMI Music Operations, based in London and reporting directly to Bhaskar Menon for the following finance functions covering EMI Music activities worldwide excluding North America: Operating controls and monitoring music companies' performance; management information services; budgets; planning and business development; market research and statistics; royalties; and financial analysis for Capitol expenditure, acquisitions and talent deals. Todman will announce details of his future London-based organization soon after taking up his appointment in October.

Bhaskar Menon will retain direct responsibility for Capitol Industries-EMI, Inc., Capitol Records, Inc., EMI America Records, Inc., Screen Gems/Colgems, Capitol Records-EMI of Canada Limited, and their various subsidiaries in North America.

Don Zimmermann, president, Capitol Records, Inc., will represent the Group's North American Music interests on the EMI Music - Worldwide Management Board.

Copyright Tribunal

(Continued from page 6)

—which favors spot check visits —and BMI and SESAC—which favor trade chart information—the organizations can arrive at a "voluntary agreement" among themselves, according to CRT chairman Tom Bennan.

If not, the Tribunal will again step in to resolve the dispute.

Olivia Newton-John To Polar Records For Scandinavia

■ LOS ANGELES — Olivia Newton-John has signed an exclusive agreement with Polar Records for album representation and distribution in the countries of Sweden, Denmark, Finland, Norway and Iceland.

Polar Records is co-owned by the internationally popular recording group, ABBA, and Stig Anderson, their producer and manager.

Keith Moon Dies

(Continued from page 3)

composer/leader Peter Townshend, vocalist Roger Daltrey, and bassist John Entwistle) comprised the band's only personnel from their first recordings (a single, "I Can't Explain," and an album, "The Who Sings 'My Generation'") to their most recent (the album "Who Are You," released last month). Moon quickly earned a reputation for his frenetic percussion style, which was said to have matched his rather zany personality. He was also an occasional actor, having appeared in the screen adaptation of The Who's rock opera "Tommy" and the critically-acclaimed "That'll Be the Day," in addition to several other roles.

Epic

(Continued from page 4)

album "Bat Out Of Hell" sold through platinum status. Meat Loaf's singles "Two Out Of Three Ain't Bad" (which went gold) and new single, "Paradise By the Dashboard Light," were both strong sellers over the 30-day period.

Other artists contributing to the strong sales period included Dan Fogelberg (now in collaboration with Tim Weisberg), Cheap Trick, The Jacksons, Heatwave, Ted Nugent and REO Speedwagon.

Casablanca

(Continued from page 4)

Commenting on the growth of the company, Bogart noted that "the percentage growth of Casablanca has been extremely gratifying. We've enjoyed volume increases in excess of 100% every year since the company's inception in January '74, with the exception of a single year in which Casablanca attained a 62% increase."

"It is my belief that the success of any venture can only be judged fairly through the test of time," added Bogart, "and as Casablanca approaches its fifth anniversary, we are proud."



Aboard The Sarina



Cruising around the Mediterranean in his 226-foot motor yacht *Sarina I*, Robert Stigwood was joined last week in Venice by his proteges, Bee Gees Barry and Robin Gibb and their younger brother Andy. The four met members of the international press aboard the yacht, which the Australian-born Stigwood bought from Lowell Guinness in June. The two-month trip is reportedly Stigwood's first holiday in 15 years. The missing Bee Gee, Maurice, was vacationing in the Bahamas with his in-laws and will be joining his brothers aboard the yacht later this month. Shown above, from left, are: Andy Gibb, Barry Gibb, Robin Gibb and (center) Stigwood.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—CANADA JAM—AUDIENCE GETS HIGH, CRITIC GETS PIE-EYED: Well, all the Canada Jam craziness has subsided and, although the promoters are calling it an unqualified success, there's no word as to whether it will be repeated again. Promoters **Sandy Feldman** and **Lenny Stogel** announced an attendance of 110,000 bodies, about half what they drew with the two previous Cal Jams. Local media people put the figure at about 80,000 with Sun writer **Wilder** ("I'm a music columnist, not a critic!") **Penfield III** guessing a measly 60,000. That's less than the number of tickets the promoters claim were sold in advance. Penfield was the unsuspecting victim of rock violence too. Apparently **Kansas** didn't much care for Penfield's review of their only previous Toronto date so they hit him in the face with six pies. He was not amused and suspects that CBS staffer **Joe Owens**, a deadly aim with pies himself, was behind the assault even though Owens was on vacation at the time. Personally, we know it was the creampuffs in Kansas who planned it.

CHANGES: Former GRT employee **Len Gill** has established his own Echo Advertising, with Concert Productions International as his first client. Polygram a&r man **Peter Horvath** is no longer at that label and will be announcing his future plans shortly. **Bonnie Bender** has joined the Capitol staff, handling Ontario promotion of Chrysalis product. GRT has announced that **Jeff Burns** has been upped to VP of a&r and promotion. **Claude Sassoon** has also been named that label's VP of finance and administration.

WOMEN GANG UP ON BATTERED WIVES: Five women's groups in Montreal recently demanded that the debut album by **Battered Wives** on the new Bomb label be withdrawn from the market. Calling themselves Women Against Violence Against Women, the coalition deplores the "commercial exploitation of violence directed against women," as somehow depicted by the album jacket. But the jacket shows a young girl picking up four hitchhikers in her limo on the front and the back bears a picture of the same girl getting back into the limo (without a scratch on her) with the four hitchhikers mauled on the ground.

BITS-N'-PIECES: Phonodisc rep **David McDougall** is mounting a personal campaign to break UK act **Dead Fingers Talk**. "90 Minutes With A Bullet" will feature album cuts once a month this fall, something which former host **Jim Millican** had fought for throughout his tenure. He's now producer of the show. Mushroom Records has changed its independent status somewhat, signing a national distribution deal with A&M Records which will also promote the new product.

RUMOURS REGARDLESS OF ACCURACY: Is it true that Passport is scouting new Canadian acts? Is it true that Island Records is in a state of crisis here? Is it true that a bootleg of **Elvis Costello** at the El Mocambo is making the rounds? It's an EP and is going for a healthy buck. Is it true that a person at WEA was recently asked what their version of a limited edition was and replied, "It's limited to the number of people who buy it"?

ENGLAND

By PHILIP PALMER

■ LONDON—Negotiations are understood to be currently taking place between the BBC, Phonographic Performance Ltd. and the Musicians Union for a proposed increase in needletime for both BBC radios one and two. The change would include round-the-clock broadcasting for two and a major increase in needletime for one and the new look is expected to be launched before the end of the year. A major press conference is to take place at Broadcasting House on September 14 when exact details will be revealed.

With an increase in needletime, the BBC is expected to recruit more disc jockeys, introduce new programs and extend existing shows. The BBC is planning to make changes in wavelength for the four major stations on November 23.

STATESIDE: Logo Songs, which incorporates Logo Music and the Heathside Music catalogues, has been secured by **Freddy Bienstock's** Hudson Bay Music Company under a three-year sub-publishing for America and Canada. The deal follows negotiations between **Geoff Hannington** and **Olav Wyper** of Logo with **Freddy Bienstock** of Hudson Bay, the parent company of Carlin Music.

Included in the deal is all of **Gerry Rafferty's** early material currently enjoying a resurgence of interest in America and Canada. Logo Music boss **Rob Gold** plans an American visit in October to visit the New York and L.A. offices of Hudson Bay to assist in the overall promotion of the catalogue.

AD CAMPAIGNS: WEA embarks on a major campaign built around **Bette Midler's** first-ever U.K. concert appearances which begin at the London Palladium September 19. Apart from an extensive dealer campaign, WEA will back up the sales boost with advertisements in trade journals advertising a new album, "The Best of Bette." WEA will also soon mount campaigns for new product by **Rose Royce** and **The Ramones** built around current U.K. tours.

Phonogram is mounting a massive campaign built around the release of the new **10cc** album, "Bloody Tourists," issued on the Mercury logo September 15. Apart from extensive press advertising and dealer window displays, Phonogram has booked billing space on London Transport underground trains and buses during September and October. Additionally the company has hired the popular advertising space on the Swiss Center Newscaster for a period of 10 days in mid-September. Though the album will be advertised on London buses, London Transport decided not to utilize the album title as they felt it might offend foreign tourists.

STATESIDE VISITING: **Roy Tempest**, director and general manager of the EMI Music pop division, is currently in America visiting pub-

(Continued on page 115)

GERMANY

By JIM SAMPSON

■ HAMBURG—It's the annual sales meeting season again. Bellaphon's **Branko Zivanovic** announced seven pop marketing campaigns for the coming months, including catalogue specials for Sun, Stax and Charly. The "TGIF" German premiere and **Leroy Gomez's** signing further brightened the sales outlook in Frankfurt's Bellaphon headquarters.

FLEETWOOD MAC PLATINUM NO RUMOUR: Highlight of WEA Germany's convention was managing director **Siggi Loch's** announcement of the company's first platinum album in Germany, **Fleetwood Mac's** "Rumours," only the second album of original material by a U.S. act to pass 500,000 in sales here (it took **Simon & Garfunkel** seven years to do it with "Bridge Over Troubled Waters"). Burbankers **Tom Ruffino** and **Bob Krasnow** thanked all concerned for the achievement. They joined Atlantic's **Mike Klenfner**, **Bob Kornheiser** and **Sheldon Vogel**, **Robin Loggie** of Elektra/Asylum and WEA International's **Claude Nobs** and **Gitta Peschko** in bringing international expertise to the German confab. WEA International VP **Lee Mendell** called the local company a pioneer in sales force, distribution, manufacturing, and producing domestic artists with international poten-

(Continued on page 115)

O.C. to Shadybrook



O. C. Smith, best remembered for his version of "Little Green Apples," has signed with Shadybrook Records for an exclusive, longterm, worldwide recording contract. Gathering for the signing are, from left, Chip Donelson, general manager of Shadybrook, Larry Welk, president of the GRT Record Group, (seated) O. C. Smith, Joe Sutton, president of Shadybrook Records and Arnold Mills, manager.

Germany (Continued from page 114)

tial (Passport, Mick Jackson, Joachim Kuehn, Luisa Fernandez and Lucifer's Friend). WEA Germany's policy of building up new talent instead of raiding the competition is paying off according to Loch, who cites current chart success by Juergen Drews and Supermax. Just as Fleetwood Mac and the Eagles powered WEA sales in the last years, Loch predicts that Rod Stewart (touring 18 German cities this fall), Foreigner and Supermax will stimulate a surge in the coming months. The first half of '78 saw sales up 26 percent, well above the industry average here. Local artists account for one quarter of turnover. Domestic production will get even more attention under new a&r chief Killy Kumberger and Gibo Kemp. Highlight of the WEA convention's closing gala was Mick Jackson, the "Blame It On The Boogie" man who tore the place apart with a dynamic live show.

NEVER FEST FETES QUADRUPLE GOLD: Mrs. Molly Gibb, Robin's better half, flew in from the States, RSO's Mike Hutson caught the London-Hamburg shuttle to join DGG/Polydor's Wolfgang Arming and Ray Schmitt-Walk and Chappell's George Hildebrand in celebrating one million units sold of the "Saturday Night Fever" soundtrack in Germany. Four solid gold discs were presented for the biggest selling multiple-record album in German (250,000 is the German album gold standard). Latest sales count on "Fever" is 1.3 million. Wolfgang Arming adds that the "Grease" soundtrack reached gold in late August, exactly one month before the film opens here.

TEUTONIC TELEX: EMI Electrola has won a four company bidding war and signed the internationally successful German rock group Scorpions (ex-RCA) to a European contract; group now managed by Fritz Rau who featured them with Frank Zappa, Joan Baez, Genesis and others on his latest open air monster tour (which is being filmed for TV and taped by Dieter Dierks) . . . Leon Deane, RCA promo major domo, plastered ten cities with posters for the new Lesley Hamilton single, which has been in the top ten for several weeks . . . Chappell's Willi Schloesser has signed with Hustler Management for Outlaws pub rights . . . Juergen Kramer leaves CBS for Intercord, where he's intl. pop product manager.

GERMANY'S TOP 10

Singles

1. YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN-RSO
2. RIVERS OF BABYLON BONEY M.-Ariola
3. DANCING IN THE CITY MARSHALL, HAIN-Harvest
4. ONE FOR YOU, ONE FOR ME LA BIONDA-Ariola
5. BAKER STREET GERRY RAFFERTY-United Artists
6. ICH ZEIGE DIR MEIN PARADIES ANDREA JUERGENS-Ariola
7. AUTOMATIC LOVER DEE. D. JACKSON-Jupiter
8. LOVEMACHNE SUPERMAX-Atlantic
9. DIE LEGENDE VON BABYLON BRUCE LOW-Ariola
10. NO HOLLYWOOD MOVIE LESLEY HAMILTON-RCA

Albums

1. NIGHTFLIGHT TO VENUS BONEY M.-Hansa Intl.
2. SATURDAY NIGHT FEVER VARIOUS ARTISTS-RSO
3. WATCH MANFRED MANN'S EARTH BAND-Bronze
4. PYRAMID ALAN PARSONS PROJECT-Arista
5. CITY TO CITY GERRY RAFFERTY-United Artists
6. OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA-Jet
7. THEN THERE WERE THREE GENESIS-Charisma
8. GREASE VARIOUS ARTISTS-RSO
9. SOME GIRLS ROLLING STONES-Rolling Stones
10. SWEET REVENGE AMANDA LEAR-Ariola

(Courtesy: Der Musikmarkt)

England (Continued from page 114)

lishers represented by EMI in the U.K. On part of his visit Tempest is accompanied by Phil Sharp, the recently appointed repertoire coordinator for the American Tree Music catalogue.

FOUR SILVERS, OR DIDN'T THEY DO WELL: Phonogram is currently enjoying the fact that four of their latest singles have all gone silver, all in the space of seven days. The singles are City Boy's "5.7.0.5.," 10cc's "Dreadlock Holiday," Lindisfarne's "Run For Home" and David Essex' "Oh What A Circus" from the hit musical "Evita." Phonogram expects the latest Status Quo single, "Again And Again," to turn silver any day now.

MUSIC NOTES: EMI Music has introduced a new series in its music folio series called Songsmiths with an initial release spotlighting the most popular songs composed by Jimmy Kennedy and Les Reed. The lavishly illustrated books feature a text by EMI Music scribe Peggy Jones.

SIGNINGS AND ACQUISITIONS: Rocket has pacted Lulu to a worldwide contract and she debuts with her version of a Neil Harrison composition, "Don't Take Love For Granted." Lulu is currently recording an album with producers Mark London and Lem Lubin . . . Charlie Dore, currently recording an album in Nashville, has been signed to Island . . . New Yorker Chuck Brunicardi has been signed by Chrysalis . . . Yvonne Keeley, who recently had an international hit with Scott Fitzgerald called "If I Had Words," debuts on Ariola with new partner Steve Flanagan with "We Got Love." Fitzgerald has been signed as a solo artist to United Artists . . . Real Records has pacted Tommy Morrison to the label in an exclusive worldwide deal. Morrison's debut single, "When This Pub Closes," was produced by Bad Company's lead vocalist Paul Rodgers . . . Polydor's new signing, Olympic Runners, who debut with "Get It While You Can," are touring the U.K. . . . Rod Argent has signed a long term recording contract with MCA for the world outside of America and Canada, and MCA will release Argent's first-ever solo album in November. The album, as yet untitled, was produced by Robin Lumley and all the tracks were penned by Argent who is also responsible for all vocals and keyboards. A single from the album, "Home," is to be released September 22.

COMINGS, GOINGS, AND PROMOTIONS: At EMI's middle of the road division, Peter Hunsley has been upped to general manager, marketing and repertoire, Richard de Sylvia is named national promotion manager and Bob Street joins as promotion manager . . . Previously copyright and royalties manager at Interworld Music, Shirley Clark has quit to join CBS Records as copyright manager.

GIGGING: Leo Sayer embarks on an extensive U.K. tour beginning October 11. Chrysalis has just released Sayer's sixth album, "Leo Sayer."

ENGLAND'S TOP 25

Singles

1. THREE TIMES A LADY COMMODORES/Motown
2. DEADLOCK HOLIDAY 10CC/Mercury
3. IT'S RAINING DART/Magnet
4. RIVERS OF BABYLON/BROWN GIRL IN THE RING BONEY M./Atlantic
5. OH WHAT A CIRCUS DAVID ESSEX/Mercury
6. JILTED JOHN JILTED JOHN/EMI Int.
7. YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
8. SUPERNATURE CERRONE/Atlantic
9. PICTURE THIS BLONDIE/Chrysalis
10. HONG KONG GARDEN SIOUXSIE AND THE BANSHEES/Polydor
11. FOREVER AUTUMN JEFF WAYNE'S "WAR OF THE WORLDS"/CBS
12. AGAIN AND AGAIN STATUS QUO/Vertigo
13. IT'S ONLY MAKE BELIEVE CHILD/Ariola/Hansa
14. TOP OF THE POPS REZILLOS/Sire
15. SUBSTITUTE CLOUT/Carrere/EMI
16. DAVID WATTS 'A' BOMB IN WARDOUR STREET JAM/Polydor
17. AN EVERLASTING LOVE ANDY GIBB/RSO
18. BRITISH HUSTLE/PEACE ON EARTH HI TENSION/Island
19. BABY STOP CRYING BOB DYLAN/CBS
20. FORGET ABOUT YOU MOTORS/Virgin
21. BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol
22. I THOUGHT IT WAS YOU HERBIE HANCOCK/CBS
23. GREASE FRANKIE VALLI/RSO
24. IF THE KIDS ARE UNITED SHAM 69/Polydor
25. GALAXY OF LOVE CROWN HEIGHTS AFFAIR/Mercury

(Courtesy: Record Business)

RECORD WORLD GOSPEL

Seminars, Concerts Key GMWA Meet

■ WASHINGTON, D.C. — The 11th annual convention for the Gospel Music Workshop of America (GMWA) was held here August 16-25 with over 12,000 in attendance. Founded by Rev. James Cleveland in 1968, the basic objective of the workshop is to educate and train people in gospel music furthering their musical awareness.

The workshop focused on various musical and cultural courses and seminars with concerts showcasing choirs, groups and individuals. Record companies and other related gospel businesses (choir robes, etc.) set up exhibits to expose their products. Talent contests are held with winners receiving college scholarships. The gospel announcers guild, ushers guild, nurses guild and a business guild—all formed with-

in the workshop framework—met and attended courses designed specifically for their needs. Youth group, women's groups and men's groups also met throughout the week to exchange ideas and encourage their respective contributions to the gospel field.

Industry personnel were on hand to speak with groups and classes. Louise Williams of WDAS in Philadelphia, Irene Ware of WGOK, Mobile, Ala. and Martha Jean "The Queen" Steinberg of WJLB, Detroit offered keynote addresses at various convention functions.

The value of the educational activities is a staple characteristic of the ten-day convention, but even more important is the bringing together of various gospel contingents to gain an understanding and appreciation of each other and share ideas and their love of gospel music. Labels, key artists, amateur performers, radio personnel and associated organizations all join
(Continued on page 118)

Sparrow Campaign Set

■ CANOGA PARK, CALIF. — Sparrow Records is sponsoring an October label promotion, "Sparrow Spotlight Month," announced by company marketing director Steve Potratz.

The campaign, available to any store wishing to participate, includes special discounts to dealers, radio co-op allowances, instore posters on the artists and the campaign itself and copies of the Sparrow Spotlight paper, a 16 page tabloid that features all artists' bios designed as store bag-stuffers, etc. All product will be discounted from the \$6.98 list price to at least \$5.49.

Potratz says the campaign is designed to "expose some of the older albums from artists that are presently doing well."

Joy Productions Bows

■ WOODLAND HILLS, CAL. — Dick Curd, former director of international marketing and merchandising for NBC Entertainment Corp., has formed Joy Productions, Inc., an international Christian marketing and merchandising service. The company will also assist promoters in presenting gospel performers and staging seminars.

Joy Productions, Inc. is located at 21109 Oxnard St., Woodland Hills, Ca. 91364; phone: (213) 884-5922.

James Bullard Honored



James Bullard (left), vice president of Roadshow/Hob Records, was presented a plaque for Manufacturer of the Year by the Gospel Announcers Guild at the Gospel Music Workshop of America convention. Hob artist Shirley Caesar and Fred Frank, president of Roadshow/Hob, are pictured with Bullard.

CONTEMPORARY & INSPIRATIONAL GOSPEL

SEPTEMBER 16, 1978

| SEPT. 16 | SEPT. 2 | SEPT. 16 | SEPT. 2 |
|----------|---------|----------|---------|
| 1 | 4 | 20 | 13 |
| 2 | 2 | 21 | 16 |
| 3 | 1 | 22 | 14 |
| 4 | 3 | 23 | 21 |
| 5 | 8 | 24 | 25 |
| 6 | 6 | 25 | 18 |
| 7 | 7 | 26 | 31 |
| 8 | 24 | 27 | 34 |
| 9 | 5 | 28 | 33 |
| 10 | 10 | 29 | 23 |
| 11 | 11 | 30 | 22 |
| 12 | 17 | 31 | — |
| 13 | — | 32 | — |
| 14 | 12 | 33 | 29 |
| 15 | 20 | 34 | 26 |
| 16 | 15 | 35 | 36 |
| 17 | — | 36 | 28 |
| 18 | 19 | 37 | 37 |
| 19 | 9 | 38 | 32 |
| | | 39 | 40 |
| | | 40 | — |

GOSPEL ALBUM PICKS

Reunion!!!!



REUNION!
JAMES CLEVELAND & ALBERTINA WALKER—
Savoy 14502

The liner notes describe the combined talents of Cleveland & Walker as "personifying the epitome of black gospel singing," a statement borne out in every cut on this lp. Under Cleveland's production guide, Walker puts a warm new feeling into old songs like "Jehova Is His Name." The album starts at the top with the Cleveland/Walker duet, "Know He Can, Believe He Will," and maintains this pinnacle throughout.

(Continued on page 118)

GOSPEL TIME

By MARGIE BARNETT

■ Kansas City now has a 24 hour gospel station, KCNW, owned by Universal stations . . . WNYG, New York, will celebrate its third anniversary on the air Sept. 16 as the only contemporary gospel music station in the greater New York metropolitan area. The station's festivities will include a record giveaway the week of Sept. 11 and a day-long gospel concert the 16th featuring local and regional talent.

Bee Jay Recording Studio has signed a production agreement with **Chalice**, a St. Petersburg gospel group. The group, composed of **Wally Joiner**, **Jeanne Whang**, **Steve Whang** and **Billy Hires**, has a jazz/classical/rock sound. **Eric Schabacker** will direct marketing of the product . . . **Julia Rhaney** has signed a recording contract with Memorie Records. Her manager/producer is **Allen Cash** of Sounds, Inc. in Nashville.

Upon completion of his new lp, **Jessy Dixon** (Light) will embark on a September tour of England, Wales, Scotland and Holland, making several television appearances as well . . . **Messenger**, a jazz/rock gospel group on Light Records, has been booked for two double-night September concerts at Knott's Berry Farm. On the 16th and 17th they will represent KBRT, a new AM station in Los Angeles that features contemporary Christian music, in "The Big Broadcast of '78"—a presentation of the Southern California Broadcasters Association which will review radio from the '20s to the '70s. During the evenings
(Continued on page 118)

SOUL & SPIRITUAL GOSPEL


SEPTEMBER 16, 1978

SEPT. SEPT.
16 2

- | | | | | | | |
|----|----|--|----|----|----|--|
| 1 | 1 | 15 | 19 | 20 | 19 | TONIGHT'S THE NIGHT THE GOSPEL KEYNOTES/ Nashboro 7187 |
| | | | | 21 | 24 | JACKSON SOUTHERNAIRES Malaco 4357 |
| | | | | 22 | 17 | TRY BEING BORN AGAIN TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7190 |
| 2 | 2 | LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word) | | 23 | 11 | NOW! THE KINGS TEMPLE CHOIR/ Creed 3083 (Nashboro) |
| 3 | 5 | LOVE ALIVE WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word) | | 24 | 28 | BEHOLD BILLY PRESTON/Myrrh MSB 6605 (Word) |
| 4 | 3 | WHEN JESUS COMES SARA JORDAN POWELL/Savoy 1445 (Arista) | | 25 | 30 | JOY! REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro) |
| 5 | 6 | DONALD VAILS CHORALEERS Savoy 7019 (Arista) | | 26 | — | GLYNNA SESSIONS Chrism 7806 |
| 6 | 9 | I'LL KEEP HOLDING ON MYRNA SUMMERS/Savoy 14483 (Arista) | | 27 | 27 | VERY BEST OF THE MIGHTY CLOUDS OF JOY ABC/Peacock AA 1091/2 |
| 7 | — | FROM THE HEART SHIRLEY CAESAR/Hob HBL 501 | | 28 | 15 | JESUS IS COMING THE SENSATIONAL NIGHTINGALES/ABC/ Peacock 29232 |
| 8 | 7 | SINGING IN THE STREETS THE PILGRIM JUBILEE SINGERS/ Nashboro 7198 | | 29 | 23 | WONDERFUL EDWIN HAWKINS/Birthright BRS 4005 |
| 9 | 4 | LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy 7014 (Arista) | | 30 | 37 | HOW FAR IS HEAVEN REV. JULIUS CHEEKS/Savoy 14486 (Arista) |
| 10 | 8 | MAMA PRAYED FOR ME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista) | | 31 | 31 | TAKE YOUR BURDENS TO THE LORD VERNARD JOHNSON/Glori 1042 |
| 11 | 16 | THE COMFORTER EDWIN HAWKINS/Birthright BRS 4020 (Ranwood) | | 32 | 26 | SPECIAL APPEARANCE REV. ISAAC DOUGLAS/Creed 308 (Nashboro) |
| 12 | 21 | GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202 | | 33 | 38 | MARGARET, JOSEPHINE, BERNICE THE ANGELIC GOSPEL SINGERS/Nashboro 7196 |
| 13 | 14 | LIVE IN SWEDEN DANNIEBELLE WITH THE CHORALENIA/Sparrow 1019 | | 34 | 22 | NOW AND FOREVER THE PILGRIM JUBILEE SINGERS/ Nashboro 7181 |
| 14 | 10 | FIRST LADY SHIRLEY CAESAR/Roadshow RS 744 | | 35 | 25 | PRAY FOR ME DR. MORGAN BABB/Nashboro 7194 |
| 15 | 12 | LIVE AND DIRECT THE MIGHTY CLOUDS OF JOY/ ABC/Peacock AB 1038 | | 36 | 34 | CHRISTIAN BAND STEPHENS SINGERS/ Inspirational Sounds IS 1000 |
| 16 | 13 | THIS IS ANOTHER DAY ANDRAE CROUCH/Light 5863 (Word) | | 37 | 35 | LIVE IN DETROIT GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy 7106 (Arista) |
| 17 | 33 | CHAPTER 5 INEZ ANDREWS/ABC/Songbird SB 269 | | 38 | 29 | TAKE HIM AT HIS WORD BIBLEWAY RADIO CHOIR/Savoy 14459 (Arista) |
| 18 | 18 | LIVE DOROTHY NORWOOD/LA DCP 1915 | | 39 | 32 | I'M GOING AWAY THE WEEKS SISTERS/HSE 1513 |
| 19 | 20 | HAPPY IN JESUS REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista) | | 40 | 36 | SINCE I LAID MY BURDENS DOWN THE SWAN SILVERTONES/Savoy 14468 (Arista) |

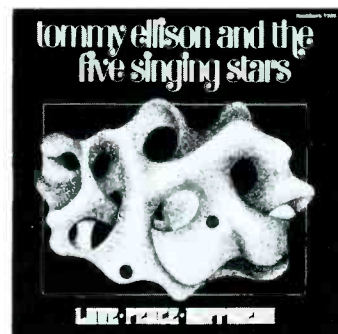
NASHBORO

The House Of Gospel

still the  presents



NASHBORO 7202



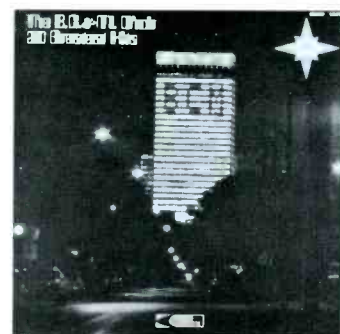
NASHBORO 7203



CREED 3087



NASHBORO 7204



CREED 23086

LP, 8 TRACK & CASSETTE



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Nashville, Tenn. 37206
(615) 227-5081

Nelson in Cleveland



Following his recent Blossom Music Center Show in Cleveland, Columbia's Willie Nelson presented the Cleveland program directors with a visual reminder of his trip to the area. Pictured are (from left): Bill Coffey, PD, WSLR; Terry Stevens, MD, WHK; Nelson; Jeff McClusky, local promotion manager, Columbia Records, Cleveland; Bob Walker, PD, WNYN, Canton; and Larry Wall, midwest regional country marketing manager, CBS Records, Nashville.

LRC Marketing Campaign

■ NEW YORK — LRC Records, the New York based label distributed through T.K. Productions, is initiating a marketing campaign in support of three new albums which are now hitting retail outlets across the country. Bud Katznel, president of LRC Records, personally visited some ten key markets to present the three new albums, and explain

the sales program and the label's marketing approach.

The new releases include "Outside Looking In" by organist Jimmy McGriff, "All Things Beautiful" by guitarist Jimmy Ponder, "Get In The Wind" by reed man Joe Thomas. The Joe Thomas album includes his current disco chart hit "Plato's Retreat."

Gospel Album Picks

(Continued from page 116)

COSMIC COWBOY

BARRY McGUIRE—Sparrow SPR 1023

McGuire has come to the forefront of contemporary gospel music and delivers a new lp designed to keep him there. His vocal style sets him apart from the crowd fixing an appropriate mood for all his songs especially the title cut. The gravelly sound he can put in his voice adds a funky touch to several selections including the standout song, "Good News Shoes."



DWELL IN ME

REV. MACEO WOODS & THE CHRISTIAN

TABERNACLE CHOIR—Savoy 14501

The popularity of Rev. Maceo Woods & the Christian Tabernacle Choir is widespread. This new package will solidify that following and no doubt make a quick entry onto the soul & spiritual charts. The talents of several soloists are spotlighted throughout in both old and new hymns.



TRANSFORMATION

THE CRUSE FAMILY—Canaan CAS 9826

The smooth harmonies that characterize the Cruse Family's music make this new album an easy listening treat that is sure to please established fans and make plenty of new ones. The standout cuts include "If It Wasn't For You" penned by Becky and Cindy Cruse, a Larry Gatlin song, "Mercy River," and the title cut.



BETHLEHEM

Marantha 77-040

Well-crafted songs and exceptional musicianship characterize this new album. Bethlehem has a mellow "mountain" sound with definite country/rock overtones, and they are a refreshing and welcome entry on the gospel music scene. "Holy Ghost Blues," "This Road" and "No Good Excuses" give a good insight to the talents of the five member group.



GMWA Meet

(Continued from page 116)

forces to create a gospel music phenomenon with a tremendous impact on the gospel community.

Among the record labels attending the workshop were Roadshow/Hob, Savoy, Word, ABC, Glori, Birthright and Jewel. Well-known artists appearing during the week included Shirley Caesar (Hob), Edwin Hawkins (Birthright), Walter Hawkins (Light), Andrae Crouch, (Light), Billy Preston (Myrrh), Mighty Clouds of Joy (Cypress), the B. C. & M. Choir (Savoy) and of course Rev. James Cleveland (Savoy).

Plans have already been laid for the 1979 workshop, scheduled

for New Orleans the second and third week of August. The Quartet Convention, held this year just prior to the GMA, will be incorporated into the workshop's regular line-up of activities next year. A board meeting is presently slated for March in Birmingham to set up further details for the New Orleans convention.

GMWA officers are Rev. James Cleveland, founder and president; William C. Sims, vice president; Rev. Charles Nicks, Jr., 2nd vice president; Edward M. Smith, executive secretary; and Dr. Robert M. Simmons, dean of workshops.

Gospel Time

(Continued from page 117)

of the 29th and 30th, Messenger will perform in the annual gospel music production "Jubilation."

Cam Floria's Continental Singers and Orchestra have just released "Sing It With Love" on the New Life label. Recorded at the Music Centre in Wembley, England, the lp features the songs of **Barry McGuire, Danniebelle, Don Francisco, Janny Grine, Larry Norman, Phil Johnson, Cam Floria** and **Aaron Brown** in choral arrangements arranged by Cam Floria and produced by **Paul Stillwell**. . . **Merrill Womach** has released "In Quartet" on the New Life label which features Merrill singing all four parts of the gospel quartet arrangements.

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RECORD WORLD

Snow Benefit Concert Draws Large Turnout

■ NASHVILLE—The Hank Snow International Foundation for the Prevention of Child Abuse and Neglect of Children, Inc. reported a big turnout for the first annual fund-raiser August 31 at the Grand Ole Opry House. The near-capacity crowd was entertained by country performers including Loretta Lynn, Conway Twitty, Boots Randolph, Skeeter Davis, Ernest Tubb, the Four Guys, the Carolee Singers, Ralph Sloan and the Tennessee Travelers and Joe Edwards.

Snow said he hoped the event would raise at least \$15,000 for the foundation, but at press time a final figure hadn't been tabulated. The foundation, chartered by the state of Tennessee in June 1978, hopes to hold the event each August at the Opry House.

"It's great that country artists are eager to participate for such a cause," Snow said. "Child abuse is the number one child killer in the country. What we're trying to do is increase people's awareness of the seriousness of the problem."

Other goals for the foundation include starting a Hank Snow Rescue Mission and Training Center.

Coe Tour Set

■ NASHVILLE — Columbia recording artist David Allan Coe this week began a major 21-city tour throughout the southeast and Texas in anticipation and support of his forthcoming album, "Human Emotions."

The tour, dubbed "Suicide Tour II" by Coe, will feature larger venues and halls than his previous tour.

The entertainer will take time out in mid-October to make a cameo-appearance in the upcoming movie, "Living Legend."

CMA Meet Set

■ NASHVILLE — The Country Music Association's annual membership meeting will be held October 19 at 9:30 a.m. at Opryland's American Music Theatre here. The gathering gives CMA's entire membership the opportunity to meet together and to hear the organization's annual report.

Also highlighting the membership meeting will be the election of the new CMA board members for 1978-79. One director from each of the 12 membership categories and three-at-large directors will be elected.

The remainder of the meeting will include the presentation of this year's CMA Founding President's Award (established by Connie B. Gay). The three country radio station winners of 1977's Country Music Month contest will also receive their plaques at the meeting. Those stations are WJIL Radio, Jacksonville, Ill. (small market); KSSS Radio, Colorado Springs, Col. (medium market); and WCMS Radio, Norfolk, Va. (large market).

Lifesong Makes Inroads in Country Market

By CINDY KENT

■ NASHVILLE—With a history of success in the pop market, New York-based Lifesong Records is extending its coverage to the country market, with the signing of three country acts to the label within the past year. In addition to Gail Davies, whose first Lifesong single, "No Love Have I," reached #30 in RW's Country Singles Chart, the label boasts duo Corbin and Hanner, and songwriter/singer Joey George.

Label vice president Tommy West, perhaps best known in the pop world as co-producer of the late Jim Croce, says accompanying the country boost may eventually be plans for a Nashville office.

Nashville Base

"My idea is to establish a base in Nashville for Lifesong," says West. "I'm trying to work with good people in Nashville to establish a flow of music, whether it be called country or not."

"I feel country has a mass appeal, and can be as popular as any other type of music, if done

the right way. Personally, I love country folk-type music, which is what I did with Croce, and it appealed to the pop market. Look at 'Lucille'—it's a country song that became a hit pop record. Country music is for the world, not just the country charts."

Lifesong, headed by president Terry Cashman (also co-producer of Croce), vice president Phil Kurnit, and West, was formed in 1975, and was independently distributed for two years. In 1977, Lifesong became a CBS Associated Label, with CBS handling all distribution, promotion, and marketing.

"At the formation of the label, most of Terry Cashman's and my success was in pop," West noted. "We had recorded (as artists) for ABC and Capitol, and as a production team had worked with Mary Travers, Dion, and Croce. But we wanted to include other forms of music on our label, including country."

The label's first success in the pop market was with Henry Gross' gold record, "Shannon," in 1976. Since formation of the label, at least six other pop/progressive acts have been signed, including the Voltage Brothers, Crack the Sky, Nina Kahle, Dean Friedman, Gary Burr, and John Palumbo.

The label's first country record was West's own version of Ed and Patsy Bruce' "Mamma's, Don't Let Your Babies Grow Up To Be Cowboys." In late 1977, Gail Davies, a songwriter for Screen Gems (Beachwood), signed with the label, and has an album to be released in late October. Corbin and Hanner's first single was shipped last week in August.

"Nashville is one of the best places to work and record," (Continued on page 122)

NASHVILLE REPORT

By RED O'DONNELL



■ Justin Tubb underwent surgery. "Just say," Tubb suggested, "the doctors got to the bottom of the trouble—and I'm now doing okay" . . . Roy Acuff celebrates birthday No. 75 Friday (15). The Dean of Country Music has no plans for retirement. "What would I retire to?" he asked. Speaking of Roy, Elektra/Asylum is releasing a double album of Roy's greatest hits.

Jerry Reed signed to co-star with Suzanne Pleshette and Dom DeLuise in a motion picture titled "Hot Stuff." It's a police-adventure story with filming to begin pronto in the Miami area . . . Lotsa big name stars on the Sept. 29th 2-hour "GE All Star Anniversary" special. Charley Pride is the only country music performer on the elite guest list . . . "Tonight" program guests this week: Dolly Parton (Wednesday) and Mel Tillis (Thursday) . . . A&M artist Billy Swan and wife selling their Nashville home and (Continued on page 121)

COUNTRY PICKS OF THE WEEK

SINGLE EDDIE RABBITT, "I JUST WANT TO LOVE YOU" (prod.: David Malloy) (writers: E. Rabbitt/E. Stevens/D. Malloy) (Briarpatch/Debb-Dave, BMI) (3:59). Rabbitt's third single from his latest album, "Variations," has potential to do as well as the first two (both of which went to number one). An easy, quiet verse gives way to a chorus which builds in sound and emotion with Rabbitt's smooth vocals leading the way. Elektra 45531.

SLEEPER DR. HOOK, "SHARING THE NIGHT TOGETHER" (prod.: Ron Haffkine) (writers: E. Struzick/A. Aldridge) (Music Mill, ASCAP/Alan Cartee, BMI) (2:53). Dr. Hook's latest is an easy, mellow love song well-suited for Dennis Locorriere's vocal style. Electric and acoustic guitars, supported by strings and simple, steady drums head up the instrumental accompaniment for a soft, successful sound. Capitol P-4621.

ALBUM ROY CLARK AND BUCK TRENT, "BANJO BANDITS." Clark and Trent show their speed, precision and general expertise on the banjo with this collection of instrumentals, produced by Jim Foglesong. Special guest Johnny Gimble provides equally impressive fiddle work to complete the sound, which is a mixture of country and bluegrass, arranged and composed with a good-time feeling and plenty of energy. ABC AY-1084.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

The Kendalls — "Sweet Desire"

Jimmie Rodgers — "Secretly"

Glen Barber — "What's The Name Of That Song"

Dr. Hook — "Sharing The Night Together"



Tom T. Hall

"What Have You Got To Lose" is proving to be a big winner for Tom T. Hall! Early believers include WIRE, WBAM, WITL, KERE, KJJJ, KRAK, KLAK, WHOO, WPIK, WUBE, KMPS, WPNX, KXLR, KSOP, KFDI, KCUB, WWOL, WSLC, KKYX, KNIX, KCKC, KIKK, KSON, WMT, WJQS, KENR, WINN, WESC, WSDS, WVOJ, WPLO, KCKC.

David Allen Coe is showing immediate acceptance to "If This Is Just A Game" with new adds this week at KERE, WHOO, WMT, KSO, KNEW, KYNN, KSOP, KMPS, KVOO.



Moe Bandy

Carly Simon & James Taylor continue to add country markets to "Devoted To You." It should go all the way! Likewise, Charly McClain continues to pick up strong markets on "That's What You Do To Me."

Moe Bandy's "Two Lonely People" showing well at KCKN, WXCL, KMPS, KXLR, KSOP, KFDI, WWOL, KKYX, KYNN, KIKK, WJQS, WINN, WSDS, KRAK, WBAM, WEET, KSO.

Glen Barber picking up key southwestern markets on "What's The Name Of That Song." The Bellamy Brothers' Wild Honey beginning in the southeast.

Dr. Hook is pulling country play with "Sharing The Night Together" at WHOO, WUBE, KSOP, WBAM. Jimmie Rodgers picking up points at KVOO, WVOJ, WSDS, KJJJ, KYNN, WBAM on "Secretly."

Mary K. Miller's "Handcuffed To A Heartache" getting heavy initial play at KLAK, KIKK, WIRE, WKDA, WVOJ, KYNN, KKYX, KFDI, WPNX, KRMD, KMPS, KSO, WXCL, WSDS. Ann J. Morton has early adds in Tulsa, Omaha, Wichita and Ypsilanti on "Share Your Love Tonight."

Monster Movers: Mundo Earwood, Donna Fargo, Kenny Rogers & Dottie West, Gene Watson.

LP Interest: Don Williams' "Lay Down Beside Me" from the "Expressions" LP choice at KCKC, with Crystal Gayle's "Cry Me A River" showing at KCUB; Kenny O'Dell's "We Might Be All Night" picked at WSDS, and "In For The Night" by the Dirt Band playing at WOKO.

SURE SHOTS

Eddie Rabbitt — "I Just Want To Love You"

LEFT FIELDERS

Billy Larkin — "My Side of Town"

Andrew Gold — "I'm On My Way"

Texas Moon — "Things Are Swingin' Down in Texas"

Bobby Wright — "Takin' A Chance"

AREA ACTION

Ron Shaw — "Save The Last Dance For Me" (WPNX)

Dave Conway — "Lookin' Back on Lovin' You" (KSOP)

Ohio Honors Country Music Month



Ohio became the first state to officially honor Country Music Month for 1978, when Governor James A. Rhodes signed a proclamation to take effect the first week of October, during the recent Ohio State Fair in Columbus. On hand to witness the signing were Dolly Parton, who was appearing in a grandstand show at the fair, and members of the Ohio Country and Western Music Association. Pictured, from left are: Carl Wendelken of WMNI Radio in Columbus; Bill Rice, chairman of the board of trustees of the Ohio Country and Western Music Association; Governor Rhodes; and Dolly Parton.

CBS, King's Dominion Set Country Month

■ NASHVILLE—CBS Records and King's Dominion, have together deemed September Country Music Month at the theme park located in Dozwell, Virginia. In a cooperative effort to last the entire month, a total of 14 artists (11 CBS) will perform two shows each on a scheduled weekend.

Kicked off this past Labor Day weekend with Columbia's R.C. Bannon, Lynn Anderson, Epic's Charly McClain, Warner Bros.' Margo Smith and Monument's Larry Gatlin, it will continue to the first of October when Willie Nelson and Johnny Cash will appear. The schedule in between includes Johnny Duncan and Janie Fricke, Ronnie Milsap, Johnny Paycheck, Moe Bandy, Mickey Gilley, Freddy Weller, and Bluegrass.

To reach the consumers, a cooperative advertising scheme was devised utilizing 267 area A&P Food Stores who both placed promotional material in their stores and ran ads weekly that featured discount coupons redeemable at the gate. CBS in turn distributed 22,000 record samplers on the artists appearing.

This brought to 10 million the number of coupons associated with the program. A total of 386 accounts were tied in as well, as they displayed quantities of point-of-sale material and posters about the King's Dominion event.

According to Bill Yost, an advertising representative from McCann-Erickson, A&P's ad agency, approximately 12 million people were reached by a specially printed handbill distributed at the A&P stores.

Broadcast advertising is being carried over 80 stations in the five-state marketing area. In all, between CBS, King's Dominion and A&P, nearly \$250 thousand has been spent in advertising.

The cooperative venture between CBS and King's Dominion began in October, 1975 when two weekends of appearances were scheduled.

IRDA Relocates

■ NASHVILLE — Hank Levine and Mike Shepherd have announced that IRDA/Album World has relocated its offices to suburban Hendersonville, Tenn. Because of IRDA's expansion this year into album product via the Album World division, the company needed increased office and shipping/warehousing space, according to Shepherd.

IRDA (International Record Distributing Associates) is a distributor for independent record labels. The company's distribution plan gives the independent the option to move to a major label once chart status is achieved or to remain with IRDA.

IRDA's new address is Suite 107, City Square, Hendersonville, Tenn. 37075; phone: (615) 824-9100.

RCA Names Brown

(Continued from page 6)

and would recruit artists from both Nashville and the west coast.

Brown, whose appointment is effective September 18, came to Nashville from Durham, N.C. in 1970.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ It's been a fun four years, but the press of time, other responsibilities, causes this writer to fold his typewriter and fade slowly into the moonlight. "Country Radio" as a column and as an important entity in the world of continuing information will be written in the coming weeks and months in the Nashville offices of *Record World*. Please address all your future correspondence to Country Radio, *Record World*, 49 Music Square West, Nashville, Tenn. 37203. And we thank you!

I'm in Kansas City this week at Truck Week '78 and for the fourth annual Truck Drivers Country Music Awards Show at the Music Hall Convention Center. Good to see such stalwarts as **Phil Young**, WDAF, Kansas City; **John Leslie**, KCKN, Kansas City; **John Trimble**, WRVA, Richmond; **Coyote McCloud**, WSM, Nashville; all participating in the awards show.

Weird Wayne Edwards is here with headliner Tom T. Hall. Edwards
(Continued on page 122)

Nashville Report (Continued from page 119)

plan to move to west coast. Just to be near the action of the **Kris Kristofferson-Rita Coolidge** road show, on which he is featured. (Swan'll continue to do his recording in Nashville—or at least some of it.)

Larry Gatlin, **Fred Foster's** Monumental singer, set as host-entertainer on Friday's NBC "Midnight Special."

Performances of **Johnny & June Carter Cash**, **Kenny Rogers**, **Dolly Parton**, **Charley Pride**, **Eddie Rabbitt**, **Dottie West** at recent Ohio State Fair (Columbus) were taped for TV special to air this fall on ABC.

Dispatch get-well messages to Hall of Fame songwriter **Vaughn Horton**, who is recovering from heart attack at New Port Richey, Fla.'s Community Hospital. Horton, who wrote (among others) the super-hit "Mockingbird Hill," suffered the attack while at his New Richey home. It was his second coronary, having survived a near fatal attack six years ago in Nashville.

RCA's premier picker **Chet Atkins** will perform at halftime of the important Tennessee-Alabama Southeastern Conference football game Saturday, Oct. 21 in Knoxville. "I thought I had done everything musicwise," said Chet, "but this is a first."

Time out for birthday greetings to **Jimmie Davis**, **George Jones**, **Helen Carter**, **Bill Monroe**—and the aforementioned **Roy Acuff**.

Dolly Parton is not showing increased sales in records alone. Newsstand managers in Music City report sales of the latest issue of *Playboy*, featuring Dolly on the cover and in the monthly interview, are selling at double the normal volume.

Epic artist **Jim Owen** has just signed with **Jimmy Jay's** United Talent for booking.

Fourth annual **Roy Clark** Golf Classic slated Friday and Saturday in Tulsa's Cedar Ridge Country Club. Approximately 50 celebrity-type friends of Clark have agreed to play. Profits earmarked for Children's Medical Center in Tulsa. . . . Local writer **John Riggs** wrote and recorded the song that Georgia Lieut. Gov. **Zell Miller** is using in his campaign for re-election.

Tuesday marks 20th anniversary of Grand Ole Opry comedian **Rod Brasfield's** death. **Minnie Pearl**, who teamed with him on many shows, tells some funny—and tall—tales about Rodney.

Gene Autry's "Back in the Saddle Again" biography (written with **Mickey Herskowitz**) is scheduled to hit bookstands next Friday. The \$8.95 book, 264 pages, illustrated with 47 photos, is published by the blue chipper Doubleday & Co., Inc. Autry is one singing cowboy who, as they say, watched his money—and then some. Among his holdings is the California Angels team which has a good shot at winning the western division of the hot American League race. (Anaheim papers, please copy.)

Bill Anderson and his show appear Thursday at Suntanna Raceway, Provo, Utah, to celebrate KFTN's "Listener Appreciation Week," which got underway the past Thursday. By the way, Whispering Bill has a sort of vested interest in KFTN. Fact is, he owns it!

Music producer-publisher **Si Siman** elected to the Missouri Conservation Commission's advisory committee, Springfield, Mo.'s Siman is a pioneer in TV production as related to country music. Remember his "Ozark Jubilee" weekly program on early ABC?

Eddy Arnold recently bought a 53-foot motor yacht. Picked up the craft at New Bern, N.C., piloted it via the Atlantic and Gulf to Fort Myers, Fla., the north on the Mississippi and Tennessee rivers to Old Hickory Lake (Tenn.) moorings. Of course, Eddy and the yacht stopped at numerous ports on the journey.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

TOMMY OVERSTREET—ABC 12408

FADIN' IN, FADIN' OUT (prod.: Ron Chancey) (writers: B. Braddock/S. Throckmorton) (Tree, BMI) (2:32)

Overstreet's latest gets off to a strong start with an energetic sound backed by strong, steady drums. Lyrics are also distinctive, as love is compared to a radio signal.

BILLY LARKIN—Mercury 55040

RING IN MY POCKET (prod.: Jerry Gillespie) (writer: R. Kramer) (Publicare, ASCAP) (2:46)

A south of the border sound, with horns and castanets, dominates the mood as Larkin sings steady and smooth. The medium tempo is accented with a piano, strings and strong drums.

ANDREW GOLD—Asylum 45522

I'M ON MY WAY (prod.: Andrew Gold with Brock Walsh) (writer: M. Safn) (Pink Flower, ASCAP) (3:36)

Gold sings strong with the accompaniment of rhythmic acoustic guitar licks and bright electric guitar breaks. The pace is easier than earlier efforts for a more down-home effect which should please country listeners.

JOHN WESLEY RYLES—ABC 12410

SOMEDAY YOU WILL (prod.: Johnny Morris) (writers: J. Foster/B. Rice) (Hall-Clement, BMI) (2:25)

With an easy, deliberate pace, Ryles sings convincingly of heartache and pain. Instrumental arrangement is full but uncluttered for effective support.

TEXAS MOON—Texas 5604

THINGS ARE SWINGIN' DOWN IN TEXAS (prod.: not listed) (writer: J. Godwin) (Demand, BMI) (2:50)

As the title indicates, this single is western swing, complete with fiddles, a steel guitar, and an electric guitar working together with vocals, bass and drums for a good-time feeling.

BILL PHILLIPS—Soundwaves 4575

I LOVE MY NEIGHBOR (prod.: Sonny Throckmorton & Jerry Shook) (writers: B. Braddock/R. Van Hoy) (Tree, BMI) (2:40)

A simple, light instrumental sound paves the way for solid country lyrics. The theme is cheatin'; the title explains the rest.

BOBBY WRIGHT—United Artists X1238

TAKIN' A CHANCE (prod.: Don Gant) (writer: J. Tex) (Tree, BMI) (2:59)

With strong instrumental and vocal support, Wright sings a love song with plenty of feeling. Should see chart action soon.

LoWANDA LINDSEY—Mercury 55041

I'M A WOMAN IN LOVE (prod.: Jerry Kennedy) (writers: T. Skinner/J. L. Wallace) (Hall-Clement, BMI) (2:15)

A strong, simple chorus kicks off Lindsey's single about love and temptation. Subtle strings and a steel guitar add support along with a steady rhythm track.

HANK SNOW—RCA PB-11377

RAMBLIN' ROSE (prod.: Chuck Glaser) (writers: N. Sherman/J. Sherman) (Sweco, BMI) (2:27)

Snow covers a song made famous by Nat King Cole. The arrangement is similar, although a little more countrified, with drums, piano, guitar and vocals.

DON GIBSON—ABC Hickory 54036

OH, SUCH A STRANGER (prod.: Ronnie Gant) (writer: D. Gibson) (Acuff-Rose, BMI) (2:33)

Gibson sings slow with a touch of the blues on this self-penned song of lost love. Female background vocalists add to the feeling with a slight touch of gospel.

Dolly Does It in Cheyenne



RCA recording artist Dolly Parton performed recently at the Cheyenne Frontier Days in Cheyenne, Wyoming to a soldout grandstand. RCA Records brought a delegation of music industry people from Denver to see Dolly's performance. Pictured after Dolly's concert (from left) are: (front row) Bill Hesselblock, DLM Records, buyer; Ray Gmeiner, Mile High, buyer; (middle row) Sandra Halper, advertising director, Budget Tapes & Records; Alan Meis, RCA regional promotion; Dolly Parton; Jon Lawrence, KERE music director; (back row) Rick Jackson, KERE program director; Carson Schreiber, RCA regional country promotion manager; Don Zucker, RCA Denver promotion; Eric Holcomb, Coca Cola Bottling Co.

\$23 Thousand Stolen From Hall of Fame

■ NASHVILLE — The Country Music Hall of Fame and Museum was robbed Tuesday (5) of approximately \$23,000 in cash by two masked men who held an employee at gunpoint and forced him to hand over most of the receipts from the busy Labor Day weekend business.

Nashville police reported they had no leads as to who entered the museum during the museum's regular morning hours and placed a gun to the head of cashier Rick Shields. Officers said the two robbers were last seen running down an alley on the west side of the museum toward Music Circle South.

The holdup occurred minutes before officers arrived across the street to investigate the theft of about 150 silver dollars taken Sunday from Webb Pierce's "Silver Dollar Car," which is parked in Piece's own recently completed Hall of Fame for Country Music Fans across the street from the museum. Some

of the coins are valued at \$50 apiece and were attached to Pierce's 1962 Pontiac custom convertible on display beside the singer's guitar-shaped swimming pool.

Police said the two thefts were thought to be unrelated.

Bill Ivey, executive director of the Country Music Foundation which operates the museum, said the robbery of the Hall of Fame and Museum appeared to be well-planned and that a reward is being offered for information leading to the arrest and conviction of the robbers.

Lee Inks Conlee

■ NASHVILLE — John Conlee, former Nashville deejay, whose hit single is "Rose Colored Glasses," signed a contract for bookings with Buddy Lee Attractions.

The first album by the ABC artist is scheduled for a September release.

Lifesong Makes Country Inroads

(Continued from page 119)

mainly because of the musicians and people," West continued. "Frank Mull has been doing independent promotion for the label, and Ed and Patsy Bruce have been a help in my getting established in Nashville. If I personally do anymore recording, it will be in Nashville."

Lifesong, in addition to its other artists, now includes Jim Croce on its label roster, since all of Croce's original masters were owned by Cashman and West (Croce was formerly on ABC).

"You can never tell what will happen in this business," said West. "With Croce, every major label turned down a deal on 'Don't Mess Around With Jim,' his first album. Today, that album has sold five million copies and is still selling. In addition, each of Croce's other albums has gone platinum."

As for other future plans for the Lifesong label, West said he might also eventually do a series of lps with some of the older country artists that don't have current recording contracts.

Country Radio (Continued from page 121)

has sent along the first ballot, maybe the only ballot, in the "Top 40 Ugly List." Among those receiving nominations for the radio category are **Jack Reno**, WLW; **Ron Jones**, KLZ; **Bill Coffee**, WSLR, **John Chaffee**, Malrite; **Bill Carr**, KRAM; **Bob Young**, KNEW; **Ed Salomon**, WHN; **Bob Knight**, WMPS; **Les Acree**, WMC; **Walter Vaughn**, WIL; **Dave Donahue**, WLQL; **Jack Cresse**, KVOO; **Dave Martin**, KWKH; **Bill Mack**, WBAP; **Jonathan Fricke**, WSAI; **Mike Hoyer**, KFGO; **Alan Peck**, KBOX; **Craig Scott**, Plough; **Ray Potter**, KHEY; **Joe Ladd**, KIKK; **Ted Cramer**, WDAF; **Ricky Libby**, KENR; **Arch Yancey**, KNUZ; **Don Langford**, KLAC; **Mike Burger**, WHOO; **Bobby Denton**, WIVK; **Chris Collier**, KCKN; **Don Rhea**, KFIX; and me . . . and that's about as ugly a crew as you'll find gathered together under anybody's roof.

Catching up on the catching up: First, it was **Ron Jones** and the Crazy at WHK, Cleveland, and now it's **Jacque Strickland** at WMC, Memphis, who was attacked and viciously cut and stabbed by a listener. Fortunately Strickland is recovering from the physical wounds, but one wonders what such an encounter must do to the psyche. Many of us who have personal contact via telephone with listeners have had some strange conversations and on occasion a threat which usually never is fulfilled. Talk with any on-air person who answers a request line or does some two-way talk, and you'll find instances of highly disturbed people making all sorts of wild threats. Once in a while the air personalities are met by one who has called, usually for nothing more than conversation and perhaps a few harsh words. Not so in the case of Jacque Strickland. We wish her a speedy recovery.

New PD at KSO, Des Moines, Iowa, is **John Charleston** . . . **Chuck Thornton** at WEPM/WESM, Martinsburg, W. Va., needs an all-nighter . . . **Russ Knight** moves into the PD chair at WHK, Cleveland . . . WWSW, Pittsburgh will stay under the programming thoughts of **Dave Hammond** with the new country format.

Buddy Ray, WWVA, Wheeling, was in Kansas City this past week doing some remote broadcasting from the lobby of the Muhlebach Hotel during the truck show's festivities . . . And other than that keep in mind that the FICAP survey regarding the dates for future conventions in Nashville will be arriving on your desk within the next couple of weeks. And, if you're a FICAP member, you will register free at future conventions. Membership in the organization for radio air people offers a bunch of goodies, all designed to save you a buck or two, provide some insurance and offer you an opportunity to become involved in your own profession on a level not previously available. The FICAP offices are at 1201 16th Ave. S. in Nashville and executive director **Georgia Twitty** will be happy to give you full details and answer any questions.

Colin Chandler, producer of the BBC's Country Club with **Wally Whyton**, will be handling the arrangements for an overseas hook-up prior to convention week. Wally will be handling the on-air chores in Nashville with land lines to BBC New York and then via satellite to London. The programme (that's British for show) will air Thursday, October 5, at 2:02 p.m. to 4 p.m. from the WSM studios, and the records will be aired by **David Allen** in London Studio B 13.

Russ Rountree has been appointed music director at KUGR, Green River, Wyo. **David Hayduk**, former MD, will still work at the station but will switch over to sales . . . **Reggie Davis** at WUNI reports the station is looking for a new morning man. No phones, no tapes. **Bill Knight** is PD for the station, at P.O. Box 2567, Mobile, Ala.



A NDERSON



Lynn's gorgeous new single is
"LAST LOVE OF MY LIFE!" 3-10809
Produced by Steve Gibson.

B ANDY



Moe's got a natural winner with
"TWO LONELY PEOPLE!" 3-10820
Produced by Ray Baker.

HITS RIGHT FROM THE START.

On Columbia Records 

RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
 SEPT. 16 SEPT. 9

1 3 STARDUST

WILLIE NELSON

Columbia JC 35305



WKS. ON CHART

8

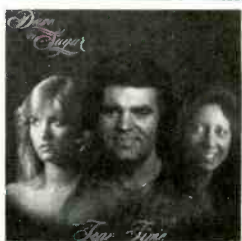
| | | | | |
|----|----|--|---|-----|
| 2 | 1 | LOVE OR SOMETHING LIKE IT | KENNY ROGERS/ United Artists LA 903 H | 9 |
| 3 | 2 | HEARTBREAKER | DOLLY PARTON/RCA AFL1 2797 | 5 |
| 4 | 4 | WHEN I DREAM | CRYSTAL GAYLE/United Artists LA 858 H | 12 |
| 5 | 5 | WAYLON & WILLIE | WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686 | 33 |
| 6 | 6 | OH! BROTHER | LARRY GATLIN/Monument MG 7626 | 14 |
| 7 | 7 | LET'S KEEP IT THAT WAY | ANNE MURRAY/Capitol ST 11743 | 31 |
| 8 | 8 | WOMANHOOD | TAMMY WYNETTE/Epic KE 35442 | 7 |
| 9 | 9 | ONLY ONE LOVE IN MY LIFE | RONNIE MILSAP/ RCA AFL1 2780 | 12 |
| 10 | 11 | BEST OF THE STATLER BROTHERS | /Mercury SRM 1 1037 | 134 |
| 11 | 10 | ROOM SERVICE | OAK RIDGE BOYS/ABC AY 1065 | 14 |
| 12 | 14 | ELVIS SINGS FOR CHILDREN AND GROWN UPS TOO | /RCA CPL1 2901 | 5 |
| 13 | 12 | VARIATIONS | EDDIE RABBITT/Elektra 6E 127 | 24 |

CHARTMAKER OF THE WEEK

14 — TEAR TIME

DAVE & SUGAR

RCA APL1 2861



1

| | | | | |
|----|----|--|--|-----|
| 15 | 37 | THE OUTLAWS | WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312 | 143 |
| 16 | 16 | HONKY TONK HEROES | CONWAY TWITTY & LORETTA LYNN/MCA 2372 | 11 |
| 17 | 27 | SON OF A SON OF A SAILOR | JIMMY BUFFETT/ABC AA 1046 | 24 |
| 18 | 18 | LOVE ME WITH ALL YOUR HEART | JOHNNY RODRIGUEZ/ Mercury SRM 1 5011 | 9 |
| 19 | 21 | TEN YEARS OF GOLD | KENNY ROGERS/United Artists LA 835 H | 35 |
| 20 | 17 | ENTERTAINERS . . . ON AND OFF THE RECORD | STATLER BROTHERS/Mercury SRM 1 5007 | 24 |
| 21 | 25 | EVERY TIME TWO FOOLS COLLIDE | KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H | 23 |
| 22 | 22 | CLASSIC RICH | CHARLIE RICH/Epic KE 35394 | 7 |
| 23 | 26 | TAKE THIS JOB AND SHOVE IT | JOHNNY PAYCHECK/ Epic KE 35405 | 43 |
| 24 | 13 | I'M ALWAYS ON A MOUNTAIN WHEN I FALL | MERLE HAGGARD/MCA 2375 | 11 |
| 25 | 15 | QUARTER MOON IN A TEN CENT TOWN | EMMYLOU HARRIS/Warner Bros. BSK 3141 | 33 |
| 26 | 30 | CONTRARY TO ORDINARY | JERRY JEFF WALKER/MCA 3041 | 12 |
| 27 | — | EXPRESSIONS | DON WILLIAMS/ABC AY 1069 | 1 |
| 28 | 51 | REFLECTIONS | GENE WATSON/Capitol ST 11805 | 2 |

| | | | | |
|----|----|-------------------------------------|--|-----|
| 29 | 31 | SIX PAK, VOL. I | VARIOUS ARTISTS/Lone Star L 4600 | 5 |
| 30 | — | FACE OF A FIGHTER | WILLIE NELSON/Lone Star L 4602 | 1 |
| 31 | 29 | BARTENDER'S BLUES | GEORGE JONES/Epic KE 35414 | 7 |
| 32 | 32 | DOTTIE | DOTTIE WEST/United Artists LA 860 G | 3 |
| 33 | 33 | WHITE MANSIONS | VARIOUS ARTISTS/A&M SP 6004 | 6 |
| 34 | 35 | Y'ALL COME BACK SALOON | OAK RIDGE BOYS/ABC DO 2993 | 49 |
| 35 | 20 | OLD FASHIONED LOVE | THE KENDALLS/Ovation OV 1733 | 22 |
| 36 | 36 | DAYTIME FRIENDS | KENNY ROGERS/United Artists LA 754 G | 61 |
| 37 | 41 | I BELIEVE IN YOU | MEL TILLIS/MCA 2364 | 12 |
| 38 | 34 | GUITAR MONSTERS | CHESTER & LESTER/RCA APL1 2786 | 12 |
| 39 | 39 | THE BEST IS YET TO COME | JOHNNY DUNCAN/Columbia KC 35451 | 7 |
| 40 | 43 | MELLO MEL | McDANIEL/Capitol ST 11779 | 2 |
| 41 | 61 | HONKY TONK MASQUERADE | JOE ELY/MCA 2333 | 20 |
| 42 | 50 | REDHEADED STRANGER | WILLIE NELSON/Columbia KC 33482 | 155 |
| 43 | 42 | HERE YOU COME AGAIN | DOLLY PARTON/RCA APL1 2544 | 47 |
| 44 | 40 | C. W. McCALL'S GREATEST HITS | /Polydor PD 1 6156 | 4 |
| 45 | 19 | IT'S A HEARTACHE | BONNIE TYLER/RCA AFL1 2821 | 15 |
| 46 | 28 | SIMPLE DREAMS | LINDA RONSTADT/Asylum 6E 104 | 53 |
| 47 | 45 | WE BELONG TOGETHER | SUSIE ALLANSON/Warner Bros. BSK 3217 | 5 |
| 48 | 44 | HEAVEN'S JUST A SIN AWAY | THE KENDALLS/Ovation OV 1719 | 54 |
| 49 | 49 | COLLISION COURSE | ASLEEP AT THE WHEEL/Capitol SW 11726 | 10 |
| 50 | 52 | LOVE IS JUST A GAME | LARRY GATLIN/Monument MG 7616 | 54 |
| 51 | 60 | RED WINE AND BLUE MEMORIES | JOE STAMPLEY/Epic KE 35443 | 7 |
| 52 | 46 | CONVOY SOUNDTRACK | /United Artists LA 910 H | 4 |
| 53 | 62 | KEEPS ROCKIN' | JERRY LEE LEWIS/Mercury SRM 1 5010 | 8 |
| 54 | 48 | OL' WAYLON | WAYLON JENNINGS/RCA APL1 2317 | 70 |
| 55 | 23 | THE VERY BEST OF CONWAY TWITTY | /MCA 3043 | 17 |
| 56 | 55 | LITTLE JUNIOR | GARY STEWART/RCA APL1 2779 | 15 |
| 57 | 58 | SOMEONE LOVES YOU HONEY | CHARLEY PRIDE/RCA APL1 2478 | 29 |
| 58 | 67 | LOOK AWAY | DOC & MERLE WATSON/United Artists LA 887 H | 8 |
| 59 | 57 | BEST OF DOLLY PARTON | /RCA APL1 1117 | 120 |
| 60 | 53 | IT WAS ALMOST LIKE A SONG | RONNIE MILSAP/RCA APL1 2439 | 54 |
| 61 | 69 | BEST OF GENE WATSON | /Capitol ST 11782 | 13 |
| 62 | 56 | TOGETHER FOREVER | MARSHALL TUCKER BAND/Capricorn CPN 0205 | 15 |
| 63 | 59 | EASTBOUND AND DOWN | JERRY REED/RCA APL1 2516 | 54 |
| 64 | 73 | THE COUNTRY AMERICA LOVES | STATLER BROTHERS/ Mercury SRM 1 1125 | 76 |
| 65 | 66 | LOVE . . . & OTHER SAD STORIES | BILL ANDERSON/ MCA 2371 | 12 |
| 66 | 65 | THE BEST OF THE OAK RIDGE BOYS | /Columbia KC 35302 | 23 |
| 67 | 70 | COUNTRY BOY | DON WILLIAMS/ABC DO 2088 | 35 |
| 68 | 38 | FAMILY ALBUM | DAVID ALLAN COE/Columbia KC 35306 | 19 |
| 69 | 47 | GREATEST HITS | LINDA RONSTADT/Asylum 6E 106 | 90 |
| 70 | 54 | WITH A LITTLE HELP FROM HIS FRIENDS | HANK COCHRAN/ Capitol ST 11807 | 3 |
| 71 | 64 | SOFT LIGHTS AND HARD COUNTRY MUSIC | MOE BANDY/ Columbia KC 35288 | 25 |
| 72 | 24 | I WOULD LIKE TO SEE YOU AGAIN | JOHNNY CASH/ Columbia KC 35313 | 21 |
| 73 | 63 | KENNY ROGERS | /United Artists LA 689 G | 97 |
| 74 | 68 | SWEET LOVE FEELINGS | JERRY REED/RCA APL1 2764 | 12 |
| 75 | 74 | SHORT STORIES | STATLER BROTHERS/Mercury SRM 1 5001 | 56 |

"That's What You Do To Me" (8-50598)
 The fast-breaking new single from the breath-taking

Charly McClain

Just one of the hits from
 her brand new album

Let Me Be Your Baby (KE-35448)

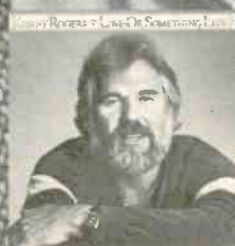
 On Epic
 Records
 and
 Tapes

It started with a song.

The first time they sang together the song was "Every Time Two Fools Collide." The impact put the country on its ear and a new duo was headed for Number One.

Kenny & Dottie

They're making music together. And the whole country's talking.



On United Artists
Records and Tapes



RECORD WORLD COUNTRY SINGLES CHART


TITLE, ARTIST, Label, Number
SEPT. 16 SEPT. 9

WEEKS ON CHART

| | | | | |
|-----------|-----------|--|---|-----------|
| 1 | 2 | I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS RCA 11344 |  | 8 |
| 2 | 1 | BLUE SKIES WILLIE NELSON/Columbia 3 10784 | | 10 |
| 3 | 3 | BOOGIE GRASS BAND CONWAY TWITTY/MCA 40929 | | 10 |
| 4 | 7 | WOMANHOOD TAMMY WYNETTE/Epic 8 50574 | | 10 |
| 5 | 8 | HELLO MEXICO (AND ADIOS BABY TO YOU) JOHNNY DUNCAN/Columbia 3 10783 | | 10 |
| 6 | 9 | IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE) JOE STAMPLEY/Epic 8 50575 | | 10 |
| 7 | 12 | WHO AM I TO SAY STATLER BROTHERS/Mercury 55037 | | 7 |
| 8 | 13 | WITH LOVE REX ALLEN, JR./Warner Bros. 8608 | | 8 |
| 9 | 14 | IT'S BEEN A GREAT AFTERNOON MERLE HAGGARD/MCA 40936 | | 6 |
| 10 | 10 | LET'S SHAKE HANDS AND COME OUT LOVIN' KENNY O'DELL/Capricorn 0301 | | 11 |
| 11 | 20 | HEARTBREAKER DOLLY PARTON/RCA 11296 | | 5 |
| 12 | 15 | PENNY ARCADE CRISTY LANE/LS/GRT 167 | | 9 |
| 13 | 4 | RAKE AND RAMBLIN' MAN DON WILLIAMS/ABC 12373 | | 12 |
| 14 | 17 | IF THE WORLD RAN OUT OF LOVE TONIGHT JIM ED BROWN & HELEN CORNELIUS/RCA 11304 | | 8 |
| 15 | 19 | EASY FROM NOW ON EMMYLOU HARRIS/Warner Bros. 8623 | | 7 |
| 16 | 18 | CARIBBEAN SONNY JAMES/Columbia 3 10764 | | 8 |
| 17 | 22 | TEAR TIME DAVE & SUGAR/RCA 11322 | | 5 |
| 18 | 21 | HERE COMES THE HURT AGAIN MICKY GILLEY/Epic/Playboy 8 50580 | | 8 |
| 19 | 26 | DO IT AGAIN TONIGHT LARRY GATLIN/Monument 259 | | 6 |
| 20 | 23 | THREE TIMES A LADY NATE HARVELL/Republic 025 | | 9 |
| 21 | 25 | HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/RSO 903 | | 8 |
| 22 | 27 | NO SLEEP TONIGHT RANDY BARLOW/Republic 024 | | 6 |
| 23 | 28 | I WANT TO BE IN LOVE JACKY WARD/Mercury 55038 | | 8 |
| 24 | 16 | OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/Ovation 1107 | | 13 |
| 25 | 5 | LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL) JOHNNY RODRIGUEZ/Mercury 55029 | | 11 |
| 26 | 31 | '57 CHEVROLET BILLIE JO SPEARS/United Artists 1229 | | 6 |
| 27 | 32 | I FOUGHT THE LAW HANK WILLIAMS, JR./Warner Bros. 8641 | | 6 |
| 28 | 33 | CRYIN' AGAIN OAK RIDGE BOYS/ABC 12397 | | 3 |
| 29 | 37 | LET'S TAKE THE LONG WAY AROUND THE WORLD RONNIE MILSAP/RCA 11369 | | 3 |
| 30 | 35 | THE FEELINGS SO RIGHT TONIGHT DON KING/Con Brio 137 | | 7 |
| 31 | 36 | LOVE, LOVE, LOVE SANDY POSEY/Warner Bros. 8610 | | 7 |
| 32 | 6 | WHEN I STOP LEAVING (I'LL BE GONE) CHARLEY PRIDE/RCA 11287 | | 13 |
| 33 | 42 | ANOTHER GOODBYE DONNA FARGO/Warner Bros. 8643 | | 4 |
| 34 | 39 | SWEET FANTASY BOBBY BORCHERS/Epic 8 50585 | | 6 |
| 35 | 44 | ANYONE WHO ISN'T ME TONIGHT KENNY ROGERS & DOTTIE WEST/United Artists X 1234 Y | | 3 |
| 36 | 45 | ONE SIDED CONVERSATION GENE WATSON/Capitol 4616 | | 4 |
| 37 | 43 | WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN RAZZY BAILEY/RCA 11338 | | 5 |
| 38 | 40 | FAIR AND TENDER LADIES CHARLIE McCOY/Monument 258 | | 6 |
| 39 | 46 | AIN'T NO CALIFORNIA MEL TILLIS/MCA 40946 | | 2 |
| 40 | 11 | TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214 | | 13 |
| 41 | 48 | TOE TO TOE FREDDIE HART/Capitol 4609 | | 5 |
| 42 | 47 | BORDERTOWN WOMAN MEL McDANIEL/Capitol 4597 | | 6 |
| 43 | 24 | WE BELONG TOGETHER SUSIE ALLANSON/Warner/Curb 8597 | | 13 |
| 44 | 55 | SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL/ABC 12403 | | 2 |
| 45 | 57 | LITTLE THINGS MEAN A LOT MARGO SMITH/Warner Bros. 8653 | | 2 |
| 46 | 29 | HELLO! REMEMBER ME BILLY SWAN/A&M 2046 | | 11 |
| 47 | 51 | BE YOUR OWN BEST FRIEND RAY STEVENS/Warner Bros. 8603 | | 6 |

| | | | |
|-----------|-----------|--|-----------|
| 48 | 34 | TONIGHT'S THE NIGHT ROY HEAD/ABC 12383 | 6 |
| 49 | 30 | BEAUTIFUL WOMAN CHARLIE RICH/Epic 8 50562 | 12 |
| 50 | 59 | DANGER HEARTBREAK AHEAD ZELLA LEHR/RCA 11359 | 3 |
| 51 | 38 | I'LL JUST TAKE IT OUT IN LOVE GEORGE JONES/Epic 8 50564 | 12 |
| 52 | 66 | BACK IN THE U.S.A. LINDA RONSTADT/Asylum 45519 | 3 |
| 53 | 62 | TWO HEARTS TANGLED IN LOVE KENNY DALE/Capitol 4619 | 3 |
| 54 | 41 | ROSE COLORED GLASSES JOHN CONLEE/ABC 12356 | 17 |
| 55 | 63 | NIGHTS ARE FOREVER WITHOUT YOU BUCK OWENS/Warner Bros. 8614 | 4 |
| 56 | 49 | YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488 | 15 |

CHARTMAKER OF THE WEEK

| | | | | |
|------------|-----------|--|---|-----------|
| 57 | — | WHAT HAVE YOU GOT TO LOSE TOM T. HALL RCA 11376 |  | 1 |
| 58 | 53 | YOU NEEDED ME ANNE MURRAY/Capitol 4574 | | 19 |
| 59 | 50 | THE DAYS OF SAND AND SHOVELS NAT STUCKEY/MCA 4923 | | 11 |
| 60 | 52 | I'LL FIND IT WHERE I CAN JERRY LEE LEWIS/Mercury 55028 | | 13 |
| 61 | 60 | LET ME TAKE YOU IN MY ARMS AGAIN JAMES DARREN/RCA 11316 | | 7 |
| 62 | 82 | THINGS I'D DO FOR YOU MUNDO EARWOOD/GMC 104 | | 3 |
| 63 | 74 | IF THIS IS JUST A GAME DAVID ALLEN COE/Columbia 3 10816 | | 2 |
| 64 | 77 | WHEN A WOMAN CRIES DAVID ROGERS/Republic 029 | | 2 |
| 65 | 70 | LAST LOVE OF MY LIFE LYNN ANDERSON/Columbia 3 10809 | | 3 |
| 66 | 75 | STAY WITH ME NICK NOBLE/Churchill 7713 | | 3 |
| 67 | — | THAT'S WHAT YOU DO TO ME CHARLY McCLAIN/Epic 8 50598 | | 1 |
| 68 | 68 | YOU SHOULD WIN AN OSCAR (EVERY NIGHT) CHUCK POLLARD/MCA 40944 | | 7 |
| 69 | 78 | LAST NIGHT, EV'RY NIGHT REBA McENTIRE/Mercury 55036 | | 3 |
| 70 | 72 | LOVIN' YOU OFF MY MIND CATES SISTERS/Caprice 2051 | | 3 |
| 71 | 79 | SHOW ME A SIGN JIM CHESNUT/ABC Hickory 54033 | | 6 |
| 72 | 90 | DEVOTED TO YOU CARLY SIMON & JAMES TAYLOR/Elektra 45506 | | 2 |
| 73 | — | HUBBA HUBBA BILLY CRASH CRADDOCK/Capitol 4620 | | 1 |
| 74 | 80 | YOU'RE A DANCER EDDY RAVEN/Monument 260 | | 3 |
| 75 | 76 | PUT IT ON ME LOUISE MANDRELL/Epic 8 50565 | | 5 |
| 76 | — | TWO LONELY PEOPLE MOE BANDY/Columbia 3 10820 | | 1 |
| 77 | 83 | UNTIL THE NEXT TIME BILLY PARKER/SCR SC 160 | | 3 |
| 78 | 89 | GONE GIRL JOHNNY CASH/Columbia 3 10817 | | 2 |
| 79 | 64 | THIS MAGIC MOMENT SANDRA KAYE/Door Knob (WIG) 8 068 | | 7 |
| 80 | 73 | I'VE GOT AN ANGEL (THAT LOVES ME LIKE THE DEVIL) BOBBY HOOD/Chute 101 | | 6 |
| 81 | 54 | SINGLE AGAIN GARY STEWART/RCA 11297 | | 8 |
| 82 | 56 | I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists 1223 | | 8 |
| 83 | 81 | SO SAD (TO WATCH GOOD LOVE GO BAD) STEVE WARNER/RCA 11336 | | 7 |
| 84 | 67 | NO LOVE HAVE I GAIL DAVIES/Lifesong 8 1771 | | 10 |
| 85 | — | I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE) SONNY THROCKMORTON/Mercury 55039 | | 1 |
| 86 | — | HANDCUFFED TO A HEARTACHE MARY K. MILLER/Inergi 310 | | 1 |
| 87 | 69 | NORMA JEAN SAMMI SMITH/Elektra 45504 | | 7 |
| 88 | 65 | I JUST HAD YOU ON MY MIND DOTTSY/RCA 11293 | | 11 |
| 89 | 71 | BAR WARS FREDDY WELLER/Columbia 3 10769 | | 11 |
| 90 | 93 | DREAMLAND GORDON LIGHTFOOT/Warner Bros. 8644 | | 2 |
| 91 | 91 | RIDER IN THE RAIN RANDY NEWMAN/Warner Bros. 8630 | | 4 |
| 92 | — | DON'T THINK TWICE, IT'S ALL RIGHT DOC & MERLE WATSON/United Artists 1231 | | 1 |
| 93 | — | THE HAPPY DAYS ROY CLARK/ABC 12402 | | 1 |
| 94 | 94 | ROSES AIN'T RED CATHY O'SHEA/MCA 40934 | | 2 |
| 95 | — | ALL I WANT TO DO IN LIFE JACK CLEMENT/Elektra 45518 | | 1 |
| 96 | — | BLUER THAN BLUE BEVERLY HECKEL/RCA 11360 | | 1 |
| 97 | 98 | DIG DOWN DEEP DEL REEVES/United Artists 1230 | | 2 |
| 98 | 99 | ALL NIGHT LONG PEGGY SUE/Door Knob (WIG) 8 069 | | 2 |
| 99 | 58 | DON JUAN BILLY CRASH CRADDOCK/ABC 12384 | | 8 |
| 100 | 61 | ANIMAL/I JUST WANTED YOU TO KNOW RONNIE McDOWELL/Scorpion 1553 | | 8 |

RAH!

Commodores
#1 MALE GROUP (albums)
SPECIAL ACHIEVEMENT AWARD

RAH!

Rick James & The Stone City Band
TOP NEW MALE GROUP (albums)
TOP RECORD FEATURING A MALE VOCALIST (singles)
MOST PROMISING MALE GROUP (singles)

RAH!

High Energy
#1 NEW FEMALE GROUP (albums)
#1 NEW FEMALE GROUP (singles)
#1 FEMALE GROUP (singles)



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A&M Now Solidly Established in R&B Music

■ "It's obvious that we're there, solidly established." With those words A&M president Gil Friesen sums up the feeling within the company and the industry regarding A&M's entrance into the field of black music.

Friesen pointed to the Brothers Johnson as an example. When they were asked how it felt to have a platinum album, they said it was hard to answer. They'd never had anything but platinum albums." The Brothers' current effort, "Blam!" has recently been certified platinum, which makes it three for three for them. Their first single from the album, "Ride-O-Rocket," has just been released.

Friesen also cited two other top r&b acts for the label, two of the top r&b acts in the country, Quincy Jones and LTD. "Quincy, who has produced all the Brothers Johnson albums, is enjoying a big single crossover hit with 'Stuff Like That,' now followed by the new single, 'Love Never Had It So Good.' His 'Sounds . . . And Stuff Like That,' album is also nearing platinum." Through the production of his own album and the Brothers', Quincy Jones may have set an in-studio record by working on the soundtrack for "The Wiz," on which he served as musical director.

LTD

"Last year," Friesen continued, "LTD went platinum with 'Something To Love,' which was produced by Bobby Martin, and the single from that album, 'Back In Love Again,' was A&M's best-selling single of the year. 'Togetherness,' their current album, has just been certified platinum as well." The nine-man group is presently the special guest of The Commodores on a national tour through December, and their current single, "Holding On," is bulleted on all charts. After five albums on A&M, LTD has emerged as one of the major black acts in our industry.

"We've been especially gratified by Bobby Martin's continuing success with LTD," Friesen added, "and we're looking forward to several new projects with him at the helm in the future."

As far as the future of r&b at A&M Kip Cohen, vice president of a&r, points out that the future is in fact already here. Atlantic Starr, a new act, is a very hot item. "You can almost draw a parallel to the Brothers' success with Atlantic Starr," Cohen said. "Their debut album for us, 'Atlantic Starr,' produced by seasoned pro Bobby Eli, took off right out of the box. The single from that album, 'Stand Up,' is already strongly charted and is beginning to cross over. The ease



Brothers Johnson, Quincy Jones

with which it is happening is amazing."

Cohen indicated several other A&M acts to watch, including Gato Barbieri. "Gato is in the same place this year that Chuck Mangione was in at this time last year," he said. Barbieri's "Tropico" album has charted and is getting good airplay with the single, "Latin Lady," currently being prepared for a rush release due to radio and listener response.

"Another exciting new act for us is Bell & James," said Cohen. Their first single, 'Livin' It Up,' has just been released and their debut album is scheduled for October. Interest is high in the duo because of their track record as writers including co-authoring The Spinners' current hit, "If You



Wanna Do A Dance," as well as the current O'Jays' single, "This Time Baby."

The r&b list goes on at A&M. Upcoming albums of importance include a new Booker T. Jones entitled "Try And Love Again" to be released in early September at the same time as an album of special note, "Main Event Live." The latter is the new Herb Alpert/Hugh Masekela album. It's a live recording done during their recent tour of the U.S. and follows the success, particularly in the r&b field, of last year's "Herb Alpert and Hugh Masekela" album.

"We think Les McCann's new album, 'Les McCann The Man,' produced by Paul Riser, will do for Les what George Benson's

Buddah Is Long Time R&B Leader

■ For several years now, r&b music has been the mainstay of Buddah Records. As the "Bubble Gum" era drew to a close, Buddah's r&b artists began breaking with more consistency than the pop artists, and Buddah continued to follow the path which proved most successful. This path has led the label to a position where most people automatically think of r&b product when Buddah is mentioned.

Its current artist roster, by design, is short in length but high in quality:

Gladys Knight & the Pips—Just released, the lp is entitled "The One and Only" and contains the single "It's a Better Than Good Time" which is bulleting up the charts.

Michael Henderson—Vocalist, musician, producer and writer of his current lp, "In The Night Time," Henderson is proving that he is the rising star everyone has predicted him to be. His lp and single are both top 10 on r&b charts. Constantly striving for improvement, he has just remixed several cuts geared to the disco audience.

Phyllis Hyman—Following her successful debut on the Norman Connors "You Are My Starship" album, Phyllis Hyman's first solo album solidified her position as

one of the top female artists. Her new album is scheduled for release in October via a joint arrangement with Arista Records. It contains a cut produced by Barry Manilow.

Norman Connors—One of Norman Connors' best abilities is to produce and select top quality talent to perform on his albums. Many of these talents have gone on to achieve popularity in their own right. In October, an album will be released, "The Best of Norman Connors and Friends," which is a compilation of these top artists: Phyllis Hyman, Dee Dee Bridgewater, Jean Carn, Michael Henderson, Philip Mitchell and Eleanor Mills.

It is Buddah's intention to seek out new r&b artists during the coming year. The company has recently signed Roberta Gilliam and the two tracks she will be recording show promise. Also, Buddah is currently negotiating with three more artists who already have good track records. Although Buddah is increasing its roster, it is doing so cautiously so as to not lose the ability to effectively promote each release.

According to Buddah president Art Kass, r&b music will continue to be important to Buddah and will receive the label's strongest emphasis.

work with Tommy LiPuma did for him," Cohen said. "His first single is a strong r&b version of Billy Joel's 'Just The Way You Are'."

Since the Bee Gees, Chuck Mangione, Elton John and others have proven that white artists can successfully venture into the r&b charts, it is no surprise to see an act like Pablo Cruise in there with the best. Their hit single "Love Will Find A Way" is enjoying that kind of crossover right now. Another crossover artist is Gino Vannelli.

"Gino has a very interesting black base," Cohen said, "and his new album, 'Brother To Brother,' which we're releasing in September will follow the single, 'I Just Wanna Stop,' which is already picking up major Top 40 and r&b action."

Billy Preston has, of course, achieved considerable success in the past in both the r&b and pop field. A&M has just released his version of "Get Back" from the "Sgt. Pepper" soundtrack. Other A&M artists who are making headway in the r&b field are Letta Mbulu, Joan Armatrading, and Milton Nascimento, the premier artist of Brazil, whose new album will be out in October.

R&B and Pop Success

It is no coincidence that A&M's r&b success usually goes hand in hand with success in the pop field. As Derry Johnson, national manager of Black music marketing suggested, "One of the keys to our growth in this area is the fact that all of our people—regional and local directors and special projects people—work hand in hand to coordinate our efforts. I think we've been doing a bang-up job. It's one reason why the Brothers Johnson, Quincy Jones and LTD are all platinum or near platinum with their recently released product."

According to Harold Childs, senior vice president/promotion, "We can credit the major inroads we've made in the r&b area in the last two years both to our attitude toward our artists, and the fact that black radio is changing. It's become urban radio with an urban sound, and is no longer exclusively limited to black artists. Our approach is based on sound, not color. It's a gratifying trend as far as the entire industry is concerned. All record companies are enjoying the expanded base of black radio."

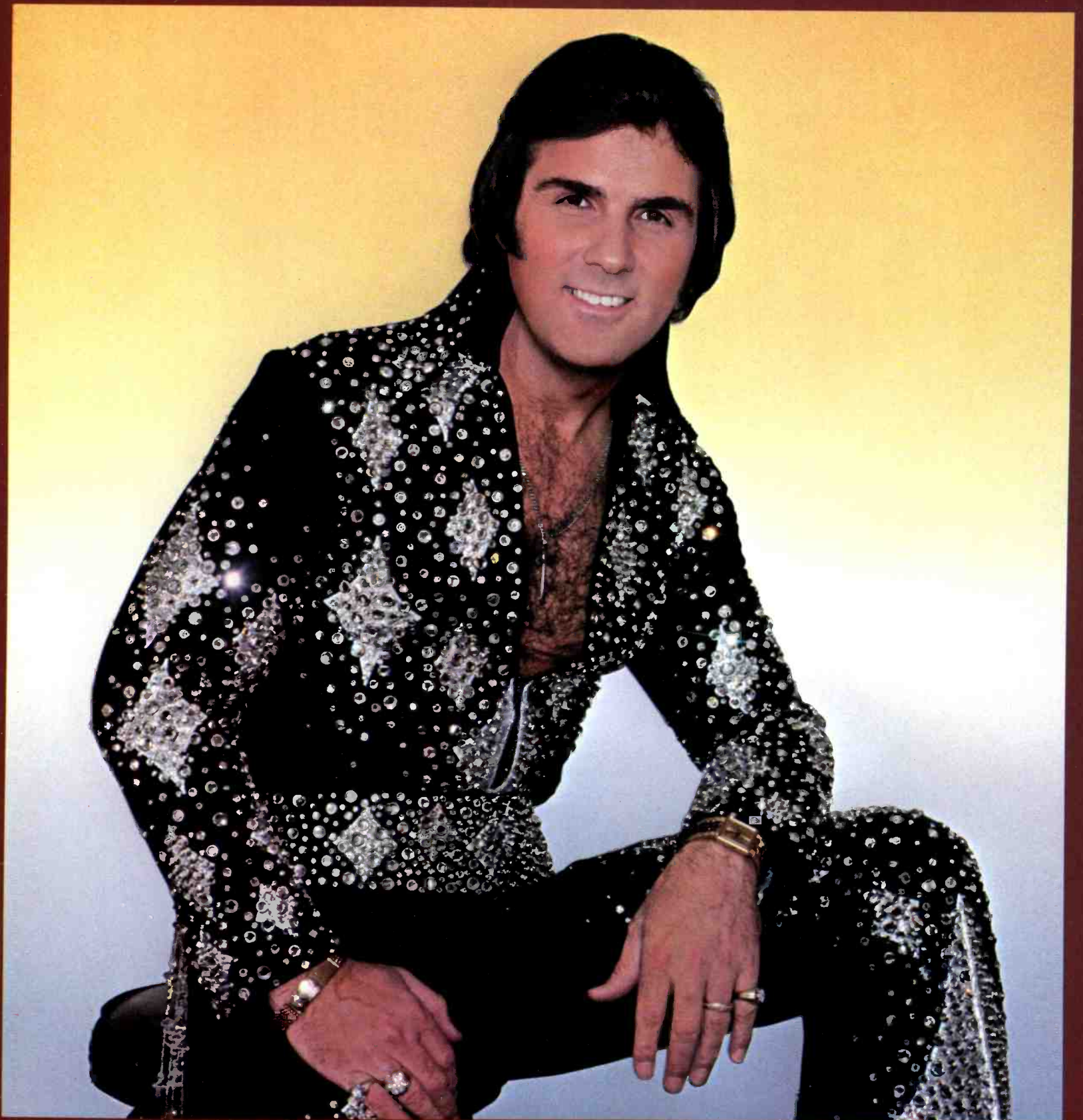
A&M is committed to r&b. Its impact has been strong and is getting stronger with each release. The combination of good product and an attitude that refuses to limit the scope of r&b music has put the label firmly into the field.

HUBBA HUBBA! HE'S BACK AGAIN.

BILLY 'CRASH' CRADDOCK

TURNING UP AND TURNING ON SW-11853

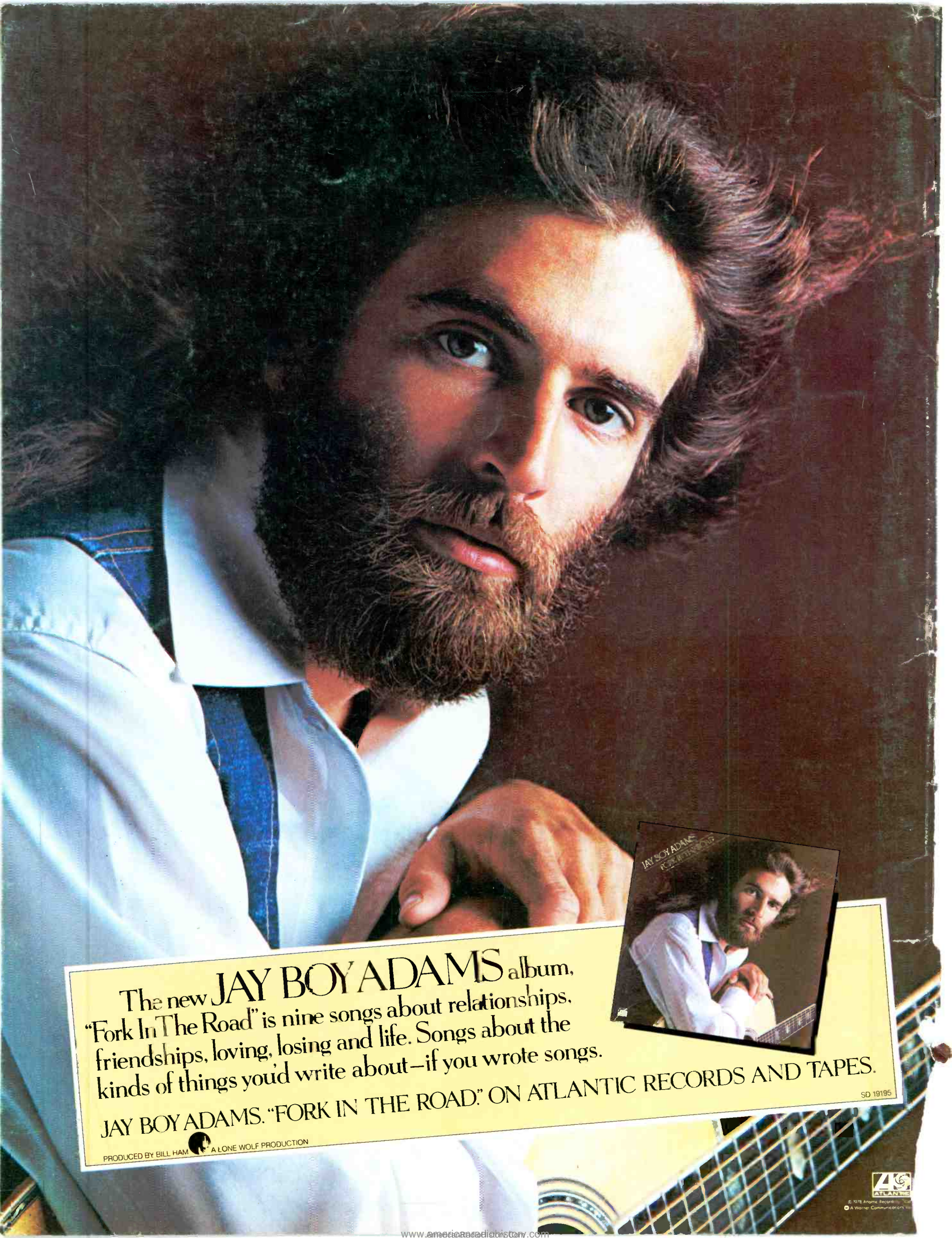
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