


# RECORD WORLD


## Al Stewart


Spotlight on Australia  
Gospel Music '78

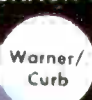
### HITS OF THE WEEK

#### SINGLES


 **QUEEN, "B CYCLE RACE"/"FAT BOTTOMED GIRLS"** (prod. by group-P. T. Baker) (writers: Mercury/May) (Queen/Beechwood, BMI) (3:11)/(3:22). Queen is known for their inventive lyrics and harmonies and this double-sided single puts them together with class. Elektra 45541.


 **BOSTON, "A MAN I'LL NEVER BE"** (prod. by T. Scholz) (writers: same) (Pure, ASCAP) (3:57). The second single from the "Don't Look Back" lp is a mid-tempo ballad keyed by Brad Delp's high sweet vocals and the group's churning guitar sound. It's for teens and adults. Epic 8-50638.


 **HOT CHOCOLATE, "EVERY 1'S A WINNER"** (prod. by M. Most) (writer: Brown) (Finchley, ASCAP) (3:35). This debut disc for the Infinity label is a stunning pop/disco/BOB tune from the veteran English group. Most's bottomless production makes it a must-add everywhere. Infinity 50002 (MCA).


 **SHAUN CASSIDY, "MIDNIGHT SUN"** (prod. by M. Lloyd) (writer: McCann) (ABC, ASCAP) (3:48). Cassidy's wispy vocals are just right for this Peter McCann ballad and should appeal especially to his legions of teen fans. Michael Lloyd's production is the perfect accent. Warner/Curb 8698.

#### SLEEPERS

 **ENGELBERT HUMPERDINCK, "THIS MOMENT IN TIME"** (prod. by Diamond) (writers: Bernstein-Adams) (Silver Blue, ASCAP) (4:01). The same artist/writer/producer team that was responsible for the "After the Lovin'" top charted collaborates on a big ballad for adult programming. Epic 8-52632

 **KIKI DEE, "ONE STEP"** (prod. by B. Schnee) (writers: Snow-Ballardi) (Snow/Saint Basil/Leeds, ASCAP) (3:26). Kiki Dee's hard rock delivery is especially clear on this mid-tempo rocker with a prime Top 40 hook. Solid guitar work and out-front drums add interest. Rocket 11413 (RCA).

 **CHERYL LADD, "GOOD GOOD LOVIN'"** (prod. by G. Klein) (writers: Mann-Wei) (Screen Gems-EMI, BMI) (3:44). Ladd picked a new Mann-Wei composition for her second single release. Her vocal seems fuller on this disc and the record aims for Top 40 playlists. Capitol 4650.

 **7th WONDER, "MY LOVE AIN'T NEVER BEEN THIS STRONG"** (prod. by J. Weaver) (writer: same) (Muscle Shoals, BMI) (3:23). The new group has a feel for the funky disco audience and easily combines the two moods here. A worthy debut. Parachute 515 (Casablanca).

#### ALBUMS

**ERIC CLAPTON, "BACKLESS."** A worthy follow-up to his "Slowhand" album with Clapton again in a trusty mid-tempo mood, adding pungent rhythmic guitar licks to material by Dylan and J. J. Cale in addition to his self-penned songs. Production by Glyn Johns is again clean. RSO RS-1-3039 (7.98).

**KANSAS, "TWO FOR THE SHOW."** The group's two record live set was recorded at various locations during their last three tours. All the requisite greatest hits are included but they manage to take on a new dimension in these inspired on-stage performances. Kirshner PZ2 35660 (CBS).

**TANYA TUCKER, "TNT."** One look at the cover and the songs that she covers (Elvis, Chuck Berry, Buddy Holly) gives a pretty strong indication that this is not the same Tanya. Her most sophisticated and direct to date shows the young songstress has come of age. MCA 3066 (7.98).

**LEIF GARRETT, "FEEL THE NEED."** On his second album, Garrett takes on a more diverse selection of material ranging from the Beach Boys to the Rascals to the Motors. His current single, "I Was Made for Dancing," could even find some disco acceptance. Scotti Bros. SB 7-10 (All) (7.98)



# A proposition not to be taken lightly...



## "Stay With Me"

BXL1-3011

KIKI DEE has created a perfectly balanced relationship between uninhibited emotional expression and tightly controlled musical arrangements. As with her last smash hits, "I've Got The Music In Me" and "Don't Go Breaking My Heart," her new album has 9 new songs destined to keep you seriously involved. How does she do it again and again? Simple. KIKI DEE openly admits to having a love affair with life.

### WATCH FOR KIKI'S UPCOMING FALL TOUR!

- |  |   |  |   |
|--|---|--|---|
| <b>October</b>                             | <b>10</b> San Diego, CA<br>The Roxy Theatre           | <b>24</b> Cincinnati, OH<br>Bogarts'           | <b>6</b> Washington, D.C.<br>The Bayou        |
| <b>30</b> Longview, WA<br>Monticello Hotel | <b>11, 12</b> Huntington Beach, CA<br>The Golden Bear | <b>25</b> Madison, WI<br>Bunky's               | <b>7</b> West Orange, NJ<br>Creations         |
| <b>31</b> Richland, WA<br>Uptown Theatre   | <b>13</b> Tempe, AZ<br>Donley's                       | <b>December</b>                                | <b>8, 9</b> Philadelphia, PA<br>Stars         |
| <b>November</b>                            | <b>15</b> Killeen, TX<br>Crazy Horse                  | <b>1</b> Buffalo, NY<br>Stage One              | <b>11, 12</b> New York, NY<br>The Bottom Line |
| <b>1</b> Eugene, OR<br>The Place           | <b>17</b> New Orleans, LA<br>Old Man River            | <b>2</b> Rochester, NY<br>The Glass Onion      |   |
| <b>4</b> San Francisco, CA<br>Old Waldorf  | <b>18</b> Baton Rouge, LA<br>Kingfish                 | <b>3</b> Geneseo, NY<br>State University of NY |   |
| <b>5</b> Santa Cruz, CA<br>The Catalyst    | <b>21, 22</b> Nashville, TN<br>The Exit Inn           | <b>4</b> Boston, MA<br>Paradise                |   |
| <b>7, 8</b> Los Angeles, CA<br>The Roxy    |   |  |   |

Produced by Bill Schnee



Manufactured and Distributed by RCA Records

BOB RINCE



William Morris Agency

ERIK

MANAGEMENT CONSULTANTS

# RECORD WORLD

## Musexpo Convenes In Miami Beach

■ MIAMI — Musexpo '78, the fourth annual international record and music industry market, convenes today (4) at the Konover Hotel, Miami Beach.

According to Musexpo officials some 2,500 music/record executives from the U.S., Europe, Latin America and the Far East are expected to register.

The itinerary for the five-day meet is as follows:

Saturday (4): 11 a.m.-7 p.m. Registration; 3 p.m.-6 p.m. "International Lawyers & Record Business" (Continued on page 59)

## Joel Album Displaces 'Grease' as No. 1

By MIKE FALCON

■ Billy Joel's "52nd Street" (Col) becomes the first of the new wave of \$8.98 list lps to hit the #1 spot, and in doing so replaces

the soundtrack from "Grease" (R S O), which moves to #3,

finally showing some signs of retail slowdown. Linda Ronstadt (Asylum) retains her #2 spot, but her strength in retail is somewhat slowed by a marginally decreased rack rating. Five of the top 10 albums this week have suggested list prices above \$7.98; in addition to Joel, #10 bullet Steve Martin (WB) jumped 38 spots at \$8.98; Grease at #3 lists for \$12.98; Boston (Epic) is (Continued on page 10)

## Jukebox Owners Lose Two Court Battles As Govt. 'Location List' Deadline Passes

By BILL HOLLAND

■ WASHINGTON — The nation's jukebox operators, who last week told the Copyright Royalty Tribunal they were planning legal action against their location listing requirement, lost two important rounds in their fight within 48 hours last week.

Last Monday (30), they failed to gain a temporary restraining order on the regulation, which requires operators who already have obtained the necessary federal copyright certificates to provide location lists. In oral arguments in the U.S. District Court here before Judge Robinson, the operators, represented by counsel of the Amusement and Music Operators Association, were denied the requested restraining order.

The CRT, by federal rule, was

represented by lawyers from the Department of Justice.

By Monday evening, the operators had filed for an injunction with the U.S. Court of Appeals, and the Appeals Court quickly acted on the matter the next day, affirming the lower court ruling that the operators comply with the CRT ruling.

### Nov. 1 Deadline

The operators have now exhausted all possible legal remedies for the time being, and must supply the CRT with location lists of their jukeboxes. The lists were due by November 1; however, only those operators who have obtained the federal certificates (required now by law) by October 1 were required to send in the location lists.

The location list requirement

was passed unanimously in September by the CRT after months of discussion and hearings with the operators and ASCAP, BMI and SESAC. It is a compromise method by which copyright royalties can now be paid to music copyright owners for jukebox play (RW, Sept. 13).

### Week Extension

CRT Chairman Tom Brennan told RW that while the Nov. 1 deadline has passed, the Tribunal "will be satisfied with a 'good faith' compliance with the ruling with an extension of about a week."

The operators still have their case pending in federal court to prevent the CRT from proceeding with the ruling, and, on the opposing side, the CRT is proceeding with a scheduled Nov. 9 meeting on matters that include the access rules—who will be allowed to inspect the boxes—and the degree of confidentiality, both issues of paramount importance to the operators in the highly competitive jukebox industry. The fireworks are likely to continue, even as the present entanglement has been settled for now.

High on the list of proposed discussion is whether or not location lists can be exempted from (Continued on page 69)

## European Piracy Hits \$100 Million With Phony 'Imports' Leading Way

By PHILIP PALMER

■ LONDON — Last year's European sales value of unauthorized record and tape duplication in all forms amounted to approximately \$100 million, according to the International Federation of Producers of Phonograms and Videograms (IFPI). This estimated figure represents a direct loss of revenue to the countries concerned and a serious reduction of income to composers and artists, says the IFPI.

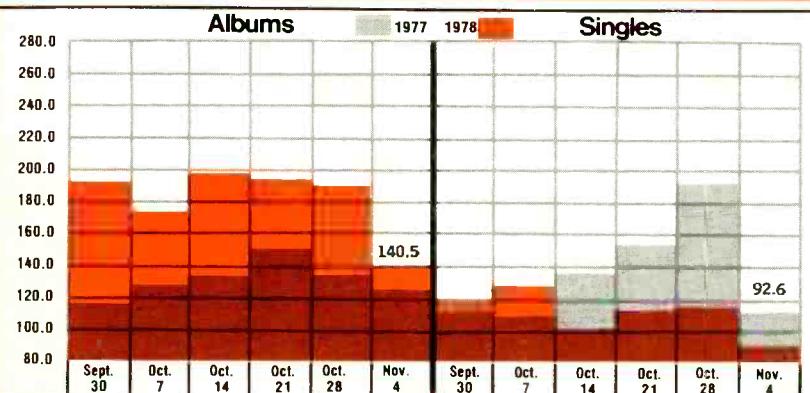
What's more, the IFPI reports, 99 percent of counterfeit product in Europe is currently being dressed up as imports, with a quantity of illegal product finding its way back to record company returns departments, and ultimately back to the market.

These latest figures were reported at a recent conference in Paris convened to plan and coordinate the anti-piracy campaigns underway in Europe. Nearly 40 participants, represented by lawyers, investigators and other experts in the field, attended the fourth European Anti-Piracy Committee meeting or (Continued on page 72)

## CPME Honoring Lundvall

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, will be honored with the 1978 Humanitarian Award at the Conference of Personal Managers East Luncheon on Friday, November 10 at the Pierre Hotel in New York City. The luncheon will be (Continued on page 69)

## RECORD WORLD SALES INDEX



## Charles Ferris Says FCC Has Limited Ability To Improve Radio and TV Programming

By BILL HOLLAND

■ WASHINGTON—FCC chairman Charles D. Ferris told the National Association of Educational Broadcasters last week that the government has only a "limited ability" to stimulate excellence in radio and TV programming, and that public broadcasting can do more to enrich the media than the FCC can as regulators.

Ferris told the broadcasters that

public broadcasting "can become an essential part of the process by which we may be able to reduce government regulation of all broadcasting."

Ferris also backed the current call by public broadcasters for a goal of a public broadcasting system funded at one billion dollars a year by both the private and (Continued on page 69)

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

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■ **Opposite page 118.** Gospel music and records didn't get to be a big, diverse business overnight, but as Record World's second annual look at the gospel field shows, the dollar growth of gospel still maintains a remarkable pace. This year's special focuses on the trend to more and more distinctive styles of sacred music.



■ **Opposite page 74.** Australia is the world's fifth largest market for record and tape sales, and a well-known haven for imported talent, but, as RW's first special salute to that country asserts, our neighbors down under are having more and more success exporting their music as well. Profiles of labels, executives and artists are included in this complete analysis of the Australian market.

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## POWERHOUSE PICKS

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

**Chic** (Atlantic) "Le Freak."

Flying up the BOS and Singles Chart, this record continues to pick up major pop airplay while it takes excellent station jumps. Sales are very strong.

**Billy Joel** (Columbia) "My Life."

Showing solid moves on the primary and secondary levels, the activity on this record remains strong as numerous heavies jumped on it this week.

## Cornyn To Direct WB Creative Services

■ **LOS ANGELES**—The post of director of creative services, left vacant at Warner Bros. Records with the resignation in September of Derek Taylor, will be filled by Warners' executive VP Stan Cornyn.



Stan Cornyn

In the new executive alignment, Cornyn will continue as the company's executive officer, but will take on directing line duties, with the departments of advertising, merchandising, art, editorial, product managers, operations, production, and international reporting to him.

## 20th Fox Reports Revenue Drop

■ **LOS ANGELES**—Third quarter earnings and revenues for 20th Century-Fox Film Corp. were down from the "Star Wars"—boosted totals of the third quarter of 1977, but the company's nine-month results in both categories were its highest ever.

For the quarter ended Sept. 30, Fox reported earnings of \$18,440,000, or \$2.26 per share, on revenues of \$161,001,000. Comparable totals for the third quarter of 1977 were \$31,607,000 in earnings, or \$4.02 per share, on revenues of \$171,473,000.

Fox's nine-month totals of \$51,402,000 in earnings, or \$6.43 per share, on revenues of \$469,130,000 were company records.

Fox's record division again suffered losses in revenue during the first nine months and third quarter of 1978, with revenues for the quarter reported at \$2,461,000, down from \$8,184,000 a year ago; and nine-month totals of \$10,086,000, down from \$13,651,000 in the same period in 1977.

## Injunction Denied In CB/Ostrow Suit

■ **New York**—A New York Supreme Court judge last week denied a request by Cash Box magazine for a temporary injunction that would have prevented Marty Ostrow from working for Rolling (Continued on page 118)

# RECORD WORLD

1700 Broadway, New York, N.Y. 10019  
Phone: (212) 765-5020  
PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID PARNES

SR. VICE PRESIDENT/MANAGING EDITOR MIKE SIGMAN  
SR. VICE PRESIDENT/WEST COAST MGR. SPENCE BERLAND

HOWARD LEVITT/ASSOCIATE EDITOR  
MIKE VALLONE/RESEARCH DIRECTOR  
NEIL MCINTYRE/RADIO DIRECTOR  
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Speight Jenkins/Classical Editor  
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Robert Palmer/Jazz Editor

Advertising Sales  
Stan Soffer Jeffrey Roberts  
WEST COAST  
SAM SUTHERLAND CHRISTY WRIGHT  
WEST COAST EDITOR MARKETING DIR.  
Samuel Graham/Assistant Editor  
Mike Falcon/Assistant Editor  
Terry Droltz/Production  
Portia Glovinazzo/Research Assistant  
6290 Sunset Boulevard  
Hollywood, Calif. 90028  
Phone: (213) 465-6126

NASHVILLE  
TOM RODDEN  
VICE PRESIDENT  
SOUTHEASTERN MANAGER  
Walter Campbell/Southeastern Editor  
Marie Raliff/Research Editor  
Margie Barnett/Assistant Editor  
Cindy Kent/Assistant Editor  
Red O'Donnell/Nashville Report  
49 Music Square West  
Nashville, Tenn. 37203  
Phone: (615) 329-1111  
LATIN AMERICAN OFFICE  
TOMAS FUNDORA  
VICE PRESIDENT  
3140 W. 8th Ave., Hialeah, Fla. 33012  
(305) 823-8491

ENGLAND  
PHILIP PALMER  
Manager  
Suite 22/23, Langham House  
308 Regent Street  
London W1  
01 580 1486  
JAPAN  
ORIGINAL CONFIDENCE  
CBON Guest Building  
18-12 Roppongi 7-chome  
Minato-ku, Tokyo

CANADA  
ROBERT CHARLES-DUNNE  
19 Yorkville Avenue  
Toronto, Ontario  
Canada M4W 1L1  
(416) 964-8406  
GERMANY  
JIM SAMPSON  
Liebherstrasse 19  
8000 Muenchen 22, Germany  
Phone: (089) 22 77 46

AUSTRALIA  
PETER CONYNGHAM  
P.O. Box 678, Crows Nest, N.S.W. Australia  
2-92-6045

FRANCE  
GILLES PETARD  
8, Quai de Stalingrad, Boulogne 92, France  
Phone: 520-79-67

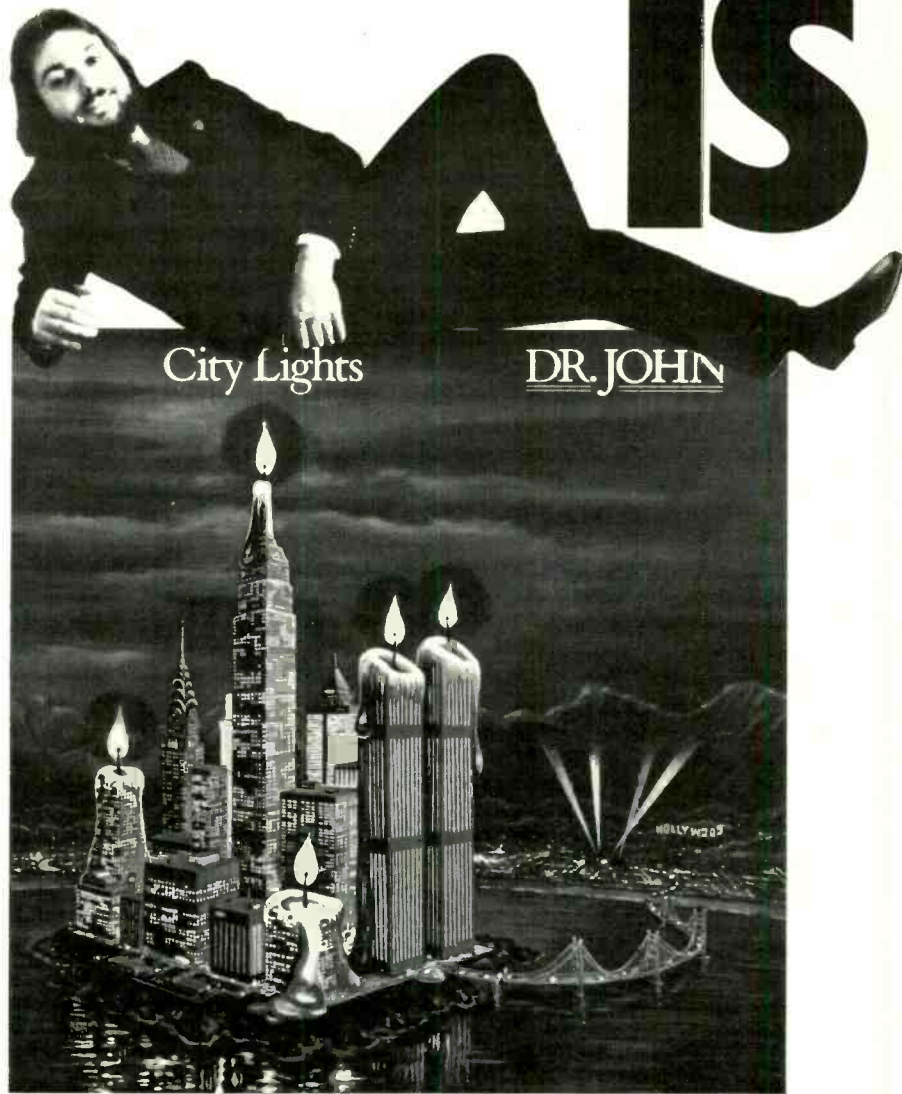
SPAIN  
JOSE CLIMENT  
Virgen de Lourdes 2  
Madrid 27, Spain  
Phone: 403-9651 Phone: 403-9704

MEXICO  
VILO ARIAS SILVA  
Peten 151-402 Colonia Navarre  
Mexico 12, D.F.  
Phone: 536-41-66

CIRCULATION DEPT.  
1697 Broadway, New York, N.Y. 10019  
Phone: (212) 586-0913  
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# THE DOCTOR IS IN.



## "CITY LIGHTS" THE NEW DR. JOHN ALBUM.

SP 732

Produced by Tommy LiPuma and Hugh McCracken



Weisner/DeMann Entertainment, Inc.

### In the following cities:

November 3	San Francisco, California	The Boarding House	November 16	Minneapolis, Minnesota	Doc Holliday's
November 4	San Francisco, California	The Boarding House	November 18	Chicago, Illinois	Park West
November 6	Boston, Massachusetts	Paradise Theatre	November 19	Schaumburg, Illinois	Beginnings
November 7	New York City	The Bottom Line	November 20	New Orleans, Louisiana	Rosey's
November 8	New York City	The Bottom Line	November 21	New Orleans, Louisiana	Rosey's
November 10	Washington, D.C.	The Cellar Door	November 22	New Orleans, Louisiana	Rosey's
November 11	Washington, D.C.	The Cellar Door	November 23	Atlanta, Georgia	The Agora Theatre
November 12	Washington, D.C.	The Cellar Door	November 26	Houston, Texas	Texas Opry House
November 13	Philadelphia, Pennsylvania	Bijou Cafe	November 27	Austin, Texas	Armadillo
November 14	Philadelphia, Pennsylvania	Bijou Cafe	November 28	Boulder, Colorado	Blue Note Cafe
November 15	St. Louis, Missouri	Mississippi Nights	November 29	Aspen, Colorado	Rick's Cafe
			December 7	Los Angeles, California	Roxy

**Horizon Music: Records and Tapes.**

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ALSO APPEARING  
**NEIL LARSEN**  
**"JUNGLE FEVER"**  
 THE NEW NEIL LARSEN ALBUM.  
 Produced by Tommy LiPuma

# Mardin and Dowd Stay In-House In an Age of Indie Productions

By SAM SUTHERLAND

■ LOS ANGELES — While both independent producers and label a&r executives are increasingly seeking production deals and special label affiliations, industry veterans Tom Dowd and Arif Mardin have pursued a lower-keyed but considerably more flexible stance via their respective arrangements with Atlantic Records and the entire Warner Communications recording group.

Although some majors have beefed up inhouse production and administration in recent years, the overall trend toward the proliferation of exclusive production deals, including custom labels, has been evident, demonstrated most recently by deals concluded between Brooks Arthur and 20th Century-Fox for Arthur's Palm Tree Productions, Richard Perry and Elektra/Asylum for Perry's Planet label, David Chackler's Phoenix label via ABC and various single and lp pacts geared to specific product areas, particularly in disco. The benefits for the producers lie in greater contractual say over their product, as well as higher royalties; for labels, the traditional plus is the exclusivity of service attained.

While the three WCI labels all participate in such ventures, Mardin and Dowd, by contrast, have remained tied to Atlantic

## Capitol To Issue Special Beatles Sets

■ LOS ANGELES — Capitol Records will release a "very limited edition" boxed set containing all 12 Beatles studio albums in the original form each was issued in England on the Parlophone/Apple/EMI labels. "The Beatles Gift Box" will be available in the U.S. starting November 13 at a suggested list price of \$132.98 each. Only 3000 sets will be available in this country, distributed along the same criteria Capitol used to distribute the special limited picture disc of "Sgt. Pepper" last summer—the amount of business a particular retailer does with Capitol.

A bit more accessible to the general consumer in time for the Christmas season will be "Beatles Rarities," an album of 17 Beatles songs, including two never before released on an lp in this country—"The Inner Light" and "You Know My Name (Look Up the Number)." Both sets will contain composite posters featuring the four full-color photographs of the Liverpool lads which originally appeared in the Beatles' "White" album.



Arif Mardin

and the two other WCI companies without seeking the greater visibility of more exclusive deals. Both producers recently talked with RW about their current priorities inside and outside the WCI labels, as well as their mutual preference for concentrating on producing sessions rather than diversifying their executive role in line with conventional production of custom label arrangements.

Described by one WCI corporate spokesman as "our secret weapons," Dowd and Mardin are both prolific, consistent producers whose pop and r&b chart credentials may be traced back well over a decade. Both were integral to Atlantic's production styles from the '50s onward (in Mardin's case, the association began in the late '60s), often collaborating with then-label chiefs and producers Ahmet Ertegun, Herb Abramson and Jerry Wexler, as well as with each other.

To Dowd, the advantages of his current involvement with WCI lie in his freedom to undertake interesting projects even where interest from any of the three labels is slight. Dowd himself began as an engineer, making his initial mark on Atlantic when called in to cut their second session before going on to cut the lion's share of Atlantic's releases during its first decade in business. "Technically and by contract, I'm still signed to Atlantic Records," explains Dowd. "I have the obligation to them to give them first right of refusal on any new act I might

## New Bee Gees Single

■ LOS ANGELES — "Too Much Heaven," a new single by the Bee Gees, will be released November 8 it was announced by Al Coury, president of RSO Records. "Too Much Heaven," written by Barry Robin and Maurice Gibb and produced by the Bee Gees, Karl Richardson and Albhy Galuten for Karlbhy Productions, is an advance look at the Bee Gees' upcoming new studio album, which will be released early in 1979.



Tom Dowd

find."

While he is bound by that arrangement to submit two lp projects a year to Atlantic, beyond that requirement and the first refusal clause, he is free to take product elsewhere, with the other WCI labels next in line for chances to bid on any projects. Should these companies also decline, Dowd can then shop his discoveries elsewhere. "I'm at liberty to cut anybody in the world, anywhere, any time, beyond those initial considerations," he summarizes, yet adds that the wide latitude of the arrangement has seldom been tested outside WCI, apart from Dowd's long relationship as producer for Lynyrd Skynyrd's MCA albums.

"It's more a question of how much time you have" than of the eventual label deal, Dowd feels, "and how strongly you feel about that project . . . I could whore myself out, and knock off 10 or 12 albums a year if I really wanted to, but it doesn't really make much sense." Noting that his production chores at Atlantic during the '50s and

(Continued on page 74)

## Salsoul Ups Price On Disco Product

■ NEW YORK — Joe Cayre, president of the Salsoul Record Corporation, has announced that effective immediately, all new disco product on the Salsoul, Gold Mind, Philly Groove and Tom n' Jerry labels will retail at \$3.98, instead of \$2.98 as previously designated.

According to Cayre, this new price category will only affect new releases, beginning with Charo's new single, "Ole, Ole," just shipped on the Salsoul label in the initial pink vinyl edition, and Gold Mind's First Choice new single, "Hold Your Horses," scheduled for late October release.

To distinguish between the two price categories, Salsoul has designed a new universal sleeve for all 12 inch product which utilizes the art from the label background.

## RCA To Release Elvis Picture Disc

■ NEW YORK—RCA Records has announced that its first commercial picture disc will be of Elvis Presley. The disc will contain two full-color likenesses of Presley, one imprinted on either side, and the album will contain two songs never before released and six songs in versions never before issued. The 13-cut album also includes a rare interview with Presley and his manager, Col. Tom Parker.

Titled "Elvis, A Legendary Performer, Vol. 3," the limited edition picture disc will have a suggested price of \$15.98. A regular edition of the album also is being released at a suggested price of \$8.98. Both contain a full-color poster suitable for framing and a 16-page fully illustrated memory booklet.

Dick Carter, division vice president, field marketing, RCA Records, announced last week that the marketing and merchandising campaign for the Presley disc will include two-page four-color trade ads, a 600-line ad for local newspaper insertion, in-store video presentations, and radio and television spots. Among the merchandising accessories offered are a catalog poster, a four-color die-cut, pop-up picture disc display which can be used as a flat wall poster or a standup three-dimensional display and four-color "Available Now" streamers.

## Pic Disc, Inc. Places Alberti Mfg. On Notice

■ LOS ANGELES — Pic Disc, Inc., manufacturer of picture records and exclusive licensee of U.S. Patent No. 3,584,094, has announced that it has put Alberti Record Mfg. Co. on notice that its method of manufacture of its picture records may infringe that patent.

The notice requires that Alberti immediately cease and desist from further infringement or provide proof that it has not and is not now infringing the methods of picture record manufacture covered by the patent or the equivalents thereof. The notice is part of a company program to enforce the company's patent and trade secret rights against all infringers.

## Correction

Arnold I. Rich is PolyGram's vice president, Law and general counsel to the U.S. PolyGram companies. Lloyd N. Simon recently joined the PolyGram Legal Department as assistant to Mr. Rich. The editors regret the printer's error on page 16 of last week's issue which indicated otherwise.

# TILT

Just What You've Been Looking For  
A Whole New Slant on  
**MUSIC** RRLF 9008



Listen to **MUSIC** on Parachute Records  
Produced by Rock City Productions



Distributed by

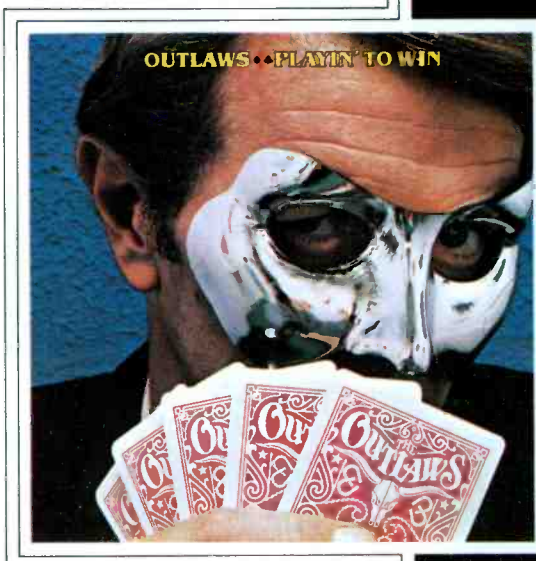


# With this album, the Outlaws emerge as the new champions of American rock.

When you've got the goods, you don't need to bluff. And with this landmark album, brilliantly produced by Robert John Lange, the Outlaws emerge as America's premier rock 'n' roll band. This is the album that takes them one step further...to greatness.

The Outlaws'  
"Playin' To Win."  
This is the one.

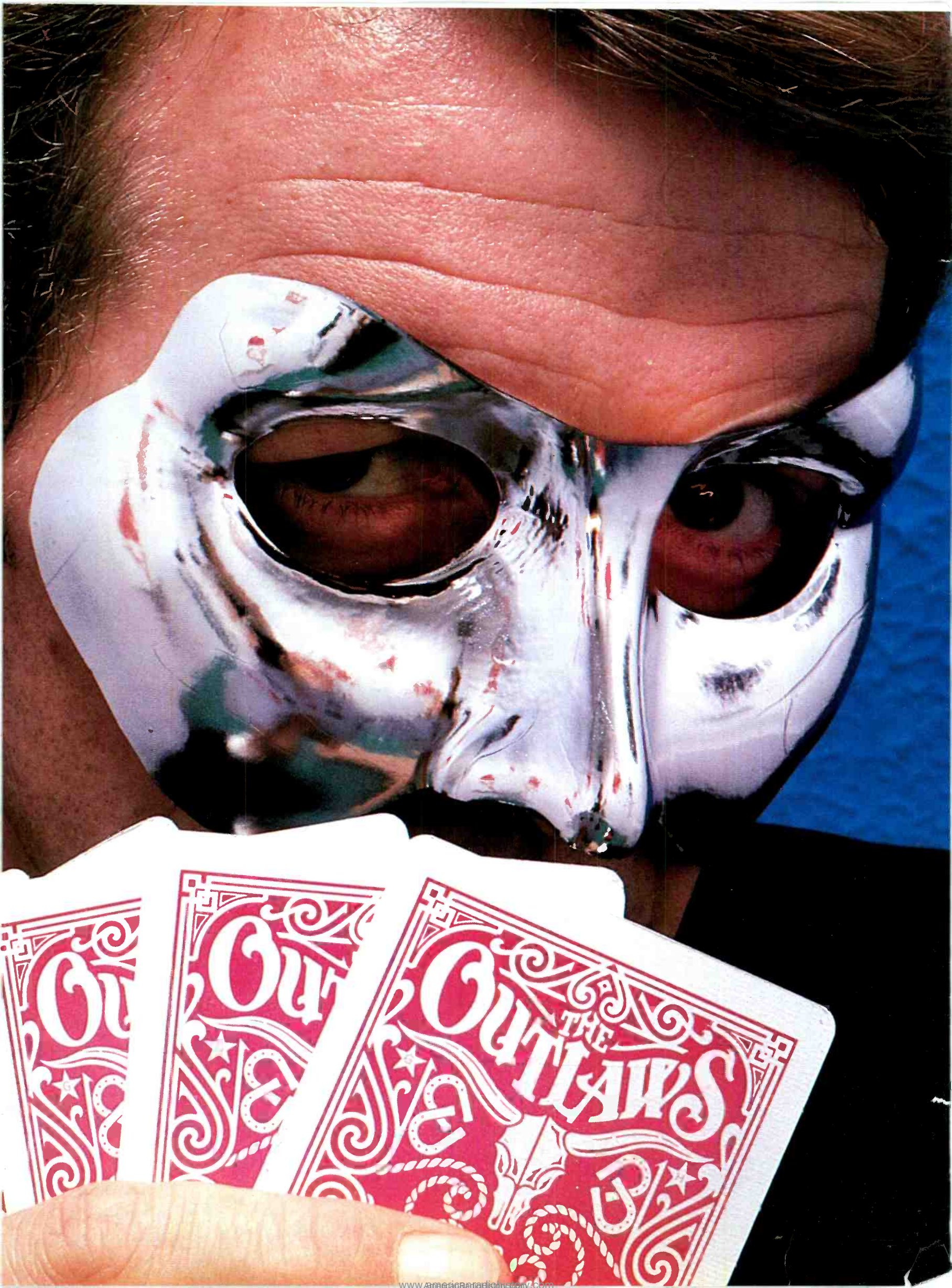
On Arista Records  
and Tapes.



AB 4205

High Tide Management, Inc.,  
Charlie Brusco





# RECORD WORLD CHART ANALYSIS

## Top Three Singles Hold Their Positions; Ronstadt Chartmaker on Airplay Gains

By PAT BAIRD

■ The top three records held their positions for a second week on the RW Singles Chart with Nick Gilder (Chrysalis) holding at #1 on strong sales. Anne Murray (Capitol), #1 on WABC and #2 here, and Donna Summer (Casablanca) at #3, continued airplay movement but Gilder simply outsold all competition.

Singles

Barry Manilow (Arista) gained the highest bullet at #15 on good sales figures, and Captain & Tennille (A&M) also picked up strong sales for #6 bullet. Funkadelic (Warner Bros.), still #1 on the Black Oriented Singles Chart, continued crossover momentum for #8 bullet, and Ambrosia (WB) gained sales and strong movement in all major markets for #9 bullet. Foreigner

(Atlantic) at #10 bullet also garnered strong sales figures.

Linda Ronstadt's "Ooh Baby Baby" (Asylum) is this week's Chartmaker at #46 bullet on big airplay gains.

Rounding out the Top 10 are: Exile (Warner/Curb), just added this week at WABC, #4, and Kenny Loggins (Col) #7.

The competition in the next part of the chart continues to be heavy with eight of ten records bulleting. Gino Vannelli (A&M), #17 bullet BOS, moved to #13 bullet on sales/airplay gains, and Barbra Streisand/Neil Diamond (Col), last week's Powerhouse Pick and one of the biggest records of the season, jumped 14 points to #14 bullet on 10 to 15 point moves at the majors. Dr. Hook (Capitol) also started to sell and filled in airplay holes this week for #15 bullet and Alicia Bridges (Polydor) was added this week at WABC, WFIL and other

majors for #16 bullet. Sylvester (Fantasy) continued to parlay its strong black base with top 10 pop moves in the southwest for #17 bullet and Chicago (Col) garnered good adds and moves and some sales for #18 bullet. Al Stewart (Arista), whose album is #18 bullet on the RW Album Chart, filled in airplay holes for #19 bullet, and Firefall (Atlantic) picked up WRKO and other majors plus a Top 10 spot in Atlanta for #20 bullet.

Taking good chart jumps on airplay gains are: Paul Davis (Bang) #21 bullet; Heart (Portrait) #22 bullet; Styx (A&M), making Top 10 moves, #23 bullet; Pablo Cruise (A&M), added this week at KHJ, #26 bullet; Eric Carmen (Arista) #27 bullet; Andy Gibb (RSO) making big gains and adds for #29 bullet. Stephen Bishop (ABC) picking up WFIL and other majors for #30 bullet; Fogelberg/Weisberg (Full Moon), spreading into the northeast, #31 bullet; Billy Joel (Col), whose album shot to #1 bullet in just three weeks, last week's single Chartmaker, and one of

this week's Powerhouse Picks, was added at KFRC and most majors for #35 bullet; Chic (Atlantic), one of this week's Powerhouse Picks, #11 bullet BOS and taking the biggest chart move for the second week, up 28 points to #37 bullet on solid east coast play, and Chaka Khan (WB) #4 bullet BOS, #39 bullet here.

Still making chart impact are: Village People (Casablanca), on BOS this week at #36 bullet an add at WRKO, #40 bullet; Toto (Col), spreading into the southwest, #41 bullet; Joe Cocker (Asylum) #43 bullet; Musique (Prelude), #25 bullet BOS and #1 in Miami, #48 bullet here; Eric Clapton (RSO), added at WRKO, #49 bullet; Dan Hartman (Blue Sky), still strong in the northeast, #52 bullet; Justin Hayward (Col) #53 bullet; Ace Frehley (Casablanca) #54 bullet; Gene Cotton (Ariola) #55 bullet; Alice Cooper (WB), picking up majors and secondaries, #56 bullet; Elton John (MCA) #58 bullet and Bob Seger & The Silver Bullet Band (Capitol) at #59 bullet, both

(Continued on page 63)

## Billy Joel's '52nd Street' Tops LP Chart; Steve Martin Album Bullets Into Top Ten

(Continued from page 3)

at #5; and Donna Summer (Casablanca) moves up a notch to #6 bullet at \$12.98. It would appear that consumer resistance to the higher list price lps is somewhat less than the furor which accompanied the \$7.98 hike. And #12 bullet Chicago (Col), also an \$8.98 list lp, adds credence to the argument that acceptance of the higher priced lps is occurring quickly, as does Ted Nugent (Epic), who shot up from #76 bullet to #24 bullet at \$8.98, and Heart (Portrait) at #14.

After Nugent's #24 spot, only five other lps registered a jump of 10 spots or more in the top 100, but the sales patterns of some of the numerically smaller lps merits attention. Steve Martin is making major jumps at both rack and retail, surprising in one sense because the lp does not yet have a manufacturer-designated single, in contrast to Chicago, which moves up via buyers exposed to the lp through a top 20 single. Al Stewart (Arista) also moves via single exposure creat-

Albums

ing rack and retail sales to #18 bullet. Neil Young (Reprise) moves up through strong rack action to #22 bullet, solidifying his already excellent retail base. Elton John (MCA) continues to grow primarily through retail to #29 bullet, while #32 Barry White (20th) has bulleting singles on both the pop and BOS charts pushing the lp sales on retail levels. #33 bullet Village People (Casablanca) grows through rack activity, picking up a broad demographic.

After Nugent's big jump, however, other significant escalations would include #27 bullet from #45 Chaka Khan (WB), who has a solid single crossing over from BOS to pop, pushing the album; as well as #31 bullet from #49 Firefall (Atlantic), which also moves up through a single pushing the album, especially at the rack level. Additionally, #52 bullet Santana (Col), another \$8.98 list price lp, jumped 22 spots on predominantly retail activity.

Chartmaker of the Week Ronnie Laws (UA) jumped a whopping 31 slots to #72 bullet, and indications from the field are that the lp is just beginning its climb on the sales curve. Toto (Col)

moves to #99 bullet from #110 following single activity and retail sales. Steely Dan (ABC) enters at #100 with a "hits" package on a retail level with racks yet to pick the lp up.

Although a few albums in the numerically higher regions of the

top 100 lp chart registered a jump of nine slots, most of them continued the sales pattern reported earlier. Exceptions to this include #82 bullet Marshall Tucker Band (Capricorn), which had good retail sales and now bolsters that with fast moving rack activity.

## REGIONAL BREAKOUTS

### Singles

#### East:

Firefall (Atlantic)  
Styx (A&M)  
Chic (Atlantic)  
Village People (Casablanca)  
Ace Frehley (Casablanca)

#### South:

Billy Joel (Columbia)  
Chaka Khan (Warner Bros.)  
Alice Cooper (Warner Bros.)  
Bob Seger (Capitol)  
Nick Gilder (Chrysalis)

#### Midwest:

Firefall (Atlantic)  
Fogelberg/Weisberg (Full Moon)  
Chic (Atlantic)  
Chaka Khan (Warner Bros.)  
Village People (Casablanca)  
Toto (Columbia)

#### West:

Dan Hartman (Blue Sky)  
Ace Frehley (Casablanca)

### Albums

#### East:

Ronnie Laws (UA)  
Quazar (Arista)  
Toto (Columbia)  
Talking Heads (Sire)  
Steely Dan (ABC)  
Isaac Hayes (Polydor)

#### South:

Marshall Tucker Band (Casablanca)  
Talking Heads (Sire)  
Isaac Hayes (Polydor)  
Pat Travers (Polydor)

#### Midwest:

Ronnie Laws (UA)  
Marshall Tucker Band (Capricorn)  
Toto (Columbia)  
Steely Dan (ABC)  
Isaac Hayes (Polydor)  
Brides of Funkenstein (Atlantic)

#### West:

Ronnie Laws (UA)  
Toto (Columbia)  
Black Sabbath (Warner Bros.)  
Isaac Hayes (Polydor)  
Brides of Funkenstein (Atlantic)

#### West:

Ronnie Laws (UA)  
Toto (Columbia)  
Black Sabbath (Warner Bros.)  
Isaac Hayes (Polydor)  
Pat Travers (Polydor)



**YOU  
WERE A  
BELL & JAMES  
FAN LONG  
BEFORE  
THEY MADE  
THEIR  
FIRST  
RECORD.**



When your songs are recorded by the Spinners, the O'Jays, MFSB, Elton John, and L.T.D. *before* your first album is released you know you've got something.

That something can be heard on a new album called *Bell & James* and more specifically on a new single, "Livin' It up (Friday Night)." Both of which, based on their authors, were born as crossover music.

# BELL & JAMES

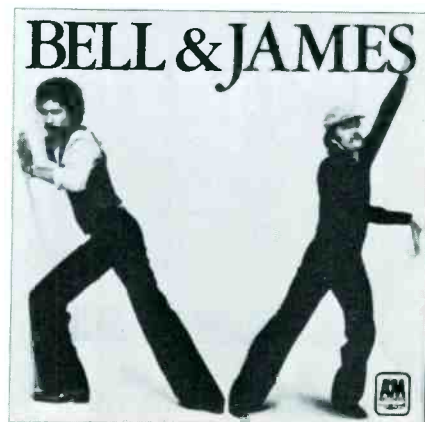
THE SINGLE "LIVIN' IT UP (Friday Night)"  
AM 2069

FROM THE ALBUM "BELL & JAMES" <sup>SP 4728</sup>

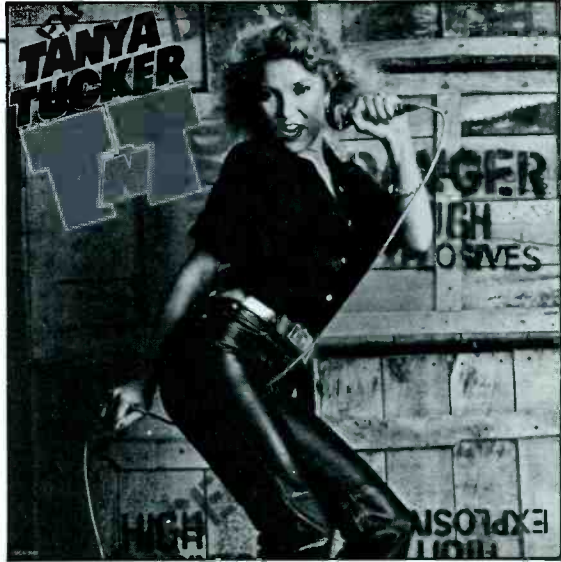
ON A&M RECORDS & TAPES



Produced by LeRoy Bell & Casey James. Executive Producer: Thom Bell ©1978 A&M Records, Inc. All Rights Reserved.



# RECORDMATE OF THE YEAR



Tanya's new album is:  
TNT (MCA-3066)  
Produced and Arranged by Jerry Goldstein  
A Far Out Production for Tanya, Inc.

Name: Tanya Tucker

Height: 5'5" Weight: 114 lbs.

Sign: LIBRA

Birth Date: 10/10/58 Birthplace: Seminole, Tx

Turn Ons: MUSIC, Men, Wild Turkey

Turn Offs: Being bored

Favorite Actress: Marilyn Monroe

Favorite Singers: Elvis Presley, Janis Joplin, Willie Nelson

Favorite Musicians: John Hobbs, Paul Leim, Jerry Scheff

Jerry Swallow, Billy Joe Walker, Jr. (The

guys in the "TNT" band.)

Favorite Foods: Chinese, French, Mexican and whatever

tastes good going down.

Favorite Pastime: Riding, cutting horses, scuba diving

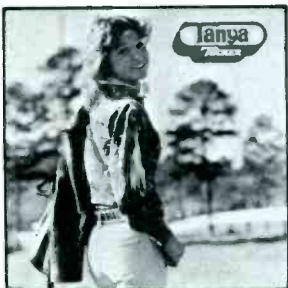
water and snow skiing

and flying

Secret Dream: Keeping it a secret.



Age 16



Tanya Tucker  
MCA-2141

Age 17



Lovin' And Learnin'  
MCA-2167

Age 17



Here's Some Love  
MCA-2213

Age 18



Ridin' Rainbows  
MCA-2253

Age 19



Greatest Hits  
MCA-3032

MCA RECORDS



SERVICES

SERVICES



MCA RECORDS

# Warner Brings Back 'The Cube' To Boost Retail Display Chances

By MIKE FALCON

■ LOS ANGELES — While the problems of in-store merchandising frequently dictate a home-made or improvised approach to problem solving, Warner Bros. Records has probably increased its share of Christmas in-store display space considerably by "re-inventing" "The Cube," a 12"x12"x12" heavy cardboard merchandising aid which requires a minimum of floor space.

Although store managers have frequently stapled or pasted album covers together in an attempt to form display cubes, the results were most often unsatisfactory for a number of reasons. First, the album covers provided by manufacturers were exact duplicates of regular cover art. For retailers, this provided two display difficulties: cardboard that was too thin to support any weight once assembled, and album cover graphics that, while attractive, were ineffective and/or meaningless in a mass display setting.

"The Cube" compensates for those problems by using heavy gauge cardboard. Once assembled cube can support the weight of 15 albums, or serve as the base for a large number of other cubes. In the case of the Neil Young's "Comes A Time" lp, in which the album cover graphics lose effect at the range of a few feet, one half of "The Cube" sides are imprinted with the original album cover art, while the other half have a dark brown background with yellow script: "Neil Young Comes A Time," which can be seen and identified outside of a browser bin.

The cube form has a number of display possibilities. They can

## Clapton Renews Stigwood Pact

■ LOS ANGELES — Eric Clapton has signed a long-term contract continuing his professional relationship with personal manager Robert Stigwood and with his record label, RSO Records.

be stacked, drawing attention to vertical angles in an environment which is chiefly oriented towards product identification through horizontal eye-movement (writing being the chief example, along with retail orientation towards right-to-left displays); placed side-by-side; or combined with album covers and posters, creating three-dimensional displays. They can also be used as mobiles, hung by strings to create inverted arches, or, after cutting off one corner, be visualized by customers as a cube standing on a corner point (which again creates an unusual angularity in the retail environment and draws attention to display).

According to Hale Milgrim, national merchandising coordinator, the idea for the ship-flat unassembled cube concept came from Jim Wagner, national field merchandising specialist. Wagner was reportedly examining a fold-out drink menu in a local restaurant and thought the design might be incorporated in the cube concept. Working with partner Laurie Shipp, they developed the initial concept and brought it to Adam Somers, national operations director and director of merchandising. Ellen Greenberg, assistant director of merchandising, provided the production expertise to make the concept workable.

According to Milgrim, 2000 Cubes have already been printed in four artist versions: Van Morrison, Neil Young, Chaka Khan and Rod Stewart. Response from retailers has been enthusiastic, according to the executive.

## Styx 'Pieces' Platinum



A&M artists Styx were recently presented with a platinum album for their latest release, "Pieces of Eight" at a party for them at L.A.'s Forum Club following their performance to a sell-out crowd at the Forum. Shown cutting the cake are, from left: Judy Friesen (Mrs. Gil Friesen); Chuck Panozzo, Styx; John Panozzo, Styx; Dennie De Young, Styx; Jerry Moss, A&M chairman; (below) Tommy Shaw, Styx; (above) James Young, Styx.

## Capitol To Release Five Picture Discs

■ LOS ANGELES — Capitol Records, Inc. will release special limited edition picture disc versions of 5 multi-platinum Capitol lps to retailers in December and January. Each picture disc carries an SEAX prefix, which is a suggested list price of \$15.98.

The 5 albums are: "Book Of Dreams" by The Steve Miller Band; "Band On The Run" by Wings; "Abbey Road" by The Beatles; "Dark Side Of The Moon" by Pink Floyd; and "Stranger In Town" by Bob Seger and The Silver Bullet Band.

Each picture disc, manufactured by Pic Disc (a division of The Fitzgerald-Hartley Company), will feature the original cover art sandwiched between a 12" black vinyl core and a clear vinyl overlay, on which the grooves are then pressed. Each picture disc will be attractively packaged.

## RCA Reactivating Nipper Trademark

■ NEW YORK — "His Master's Voice" will play again for Nipper, as RCA brings back the trademark in a major corporate marketing program, during the coming months. The Dog and Phonograph symbol is regarded as one of the world's most popular trademarks in use today.

The program to restore the famous trademark to its former level of usage was initiated by RCA president Edgard H. Griffiths, who has long maintained that the historic association of the Dog and Phonograph with RCA is a valuable company asset. Shortly after he became president in 1976, Mr. Griffiths set in motion a re-evaluation program that led to the decision to bring back the trademark.

Plans call for the trademark to be gradually phased into increased usage on products, as well as in newspaper, magazine and TV advertising, on company vehicles, shipping cartons and sales literature, according to Mort Gaffin, director of corporate identification and exhibits. The trademark will be used as an adjunct to the contemporary "RCA" letters of the present logotype, he added.

"Although it is difficult to estimate how much will be spent directly on the new trademark program, Nipper will be included in product division advertising amounting to over \$8 million annually," he said.

RCA's first product to include a revised design of the historic trademark will be the recently-introduced 13-inch (diagonal) color television receiver. Models of this set with the Dog and Phonograph logo are scheduled to be in stores by March 1979.

In addition, the trademark will gradually be placed on the sides of some 3000 trucks of the RCA Service Company.

## Polar-ized



Columbia recording group Jules and the Polar Bears recently appeared at New York's Bottom Line. The group's debut lp is "Got No Breeding." Pictured backstage are, from left: Polar Bears David White, David Beebe, Richard Verdice and Steve Hague; Peter Jay Philbin, associate director, talent acquisition, Columbia west coast a&r; Don Ellis, VP national a&r, Columbia; Jules Shear; Jack Craigo, senior VP and general manager, Columbia Records; Bruce Lundvall, president, CBS Records Division; and Ed Reeves, manager.

Who is

**MONKEY JOE**

Ask Burl Ives...

or call 615-889-7100



*Sarah Dash*

**Dash.  
The album  
has it.  
The lady  
is it.**

When the legendary and long-lived Labelle finally disbanded, three incredible talents were set free for solo soaring. Sarah Dash, who was responsible for one-third of that legend, is now out to make some legends of her own.

And she's starting in with a debut solo album on Kirshner Records called "Sarah Dash" and a very hot single from the album called "Sinner Man."\* Airplay is strong in key markets like New York, Chicago and Philadelphia, and it's building fast all across the country.

**"Sarah Dash"**

JZ 35477

An album—and a woman—of style and substance. Featuring the disco-length hit,

**"Sinner Man."** 2Z8 4279

On Kirshner Records and Tapes.

Distributed by CBS Records.  
Produced by W. Gold, J. Siegel, G. Knight and G. Allan.

Arranged by Leon Pendarvis.  
Executive Producer: Don Kirshner.

\*"A Tom Moulton Mix"  
KIRSHNER RECORDS  
A DIVISION OF DON KIRSHNER  
ENTERTAINMENT CORPORATION.

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# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **EXPANSION TIME:** Look for Feyline Productions, the Denver-based promoters, to expand their operation on a national level by opening offices in L.A. and New York in the coming months. The word we get is that the L.A. office may open as soon as November 15, with N.Y. to follow on February 1. See RW for further details (including information on Feyline's involvement in fields other than concert promotion).

**BULBOUS, ALSO TAPERED:** "The whole world's a stencil," Don "Captain Beefheart" Van Vliet proclaimed to the legion of fervent admirers who filled the Roxy for his October 26 show. "I'm trying to change that."

Indeed. "Cappy Don," as he's affectionately known in Burbank, is a true iconoclast. Standing there in his stiff-rimmed, squared-off black hat, the paunch of advancing middle age obvious despite his baggy clothes, his necktie knotted at about breast level, Beefheart looked more like an eccentric college professor from Pennsylvania's Amish country than anyone's idea of a computer-stamped pop star. And as his talented six-piece band laid down some raunchy—yet controlled—bluesy rock, filled with slippery bottleneck guitar and angular, crazy little melodic tidbits, the good Captain gave that Roxy crowd the word.

As always, Beefheart's new songs—from "Shiny Beast (Bat Chain Puller)," his first new lp in years—are laden with bizarre, whimsical images ("Tropical hot dog night," he snarls, "like two flamingos in a fruit fight"), countered by moments of pure lucidity ("What's the meaning of this?" he asks in "Harry Irene," perhaps the most melodic offering in the entire Van Vliet catalogue). We were treated to plenty of old material, too, as Beefheart drove the faithful wild with tunes from albums like "Safe as Milk," "Lick My Decals Off, Baby," and, of course, "Trout Mask Replica," a certified off-the-wall classic. Beefheart may not be for everybody, as he willingly demonstrated, but therein lies his charm. That alone, the fact that he's different and flaunts it, is more than enough reason to have him around.

**RECORD NEWS:** Peter Frampton will be in L.A. in January and February to record his first album since "I'm In You" . . . The Tubes are recording in San Francisco, Todd Rundgren producing . . . Head East is at the Record Plant . . . Another new A&M band that looks like it'll be a push project is called Magnet; members include former Humble Pie drummer Jerry Shirley, former Montrose vocalist Bob James, and "Year of the Cat" co-author Peter Wood . . . What with the four Kiss albums doing so well, we understand that Casablanca is ready to issue six, count 'em, solo Village People singles: Indian Philippe Rose will do "Running Bear;" cowboy Randy Jones will work out on "Back in the Saddle Again;" soldier Alex Briley will reprise Sgt. Barry Sadler's immortal "Ballad of the Green Berets;" rugged construction worker David "Scar" Hodo will do Merle Haggard's "Working Man Blues;" policeman Victor Willis will sing "I Fought the Law;" and leatherman Glenn Hughes will assay "Chains (My Baby's Got Me Wrapped Up In Chains)." Yeah, and if you believe that, we figure you'll also believe that a new band consisting of Joe South, Dottie West, Alex North and Ken East will soon hit the road for a tour with Jack DeJohnette's Directions, or that RCA president Bob Summer is coming to LA to meet with PR man Norm Winter to discuss a disco update of Vivaldi's "The Four Seasons" . . . On the serious side, it looks like Talking Heads will play a free concert at UCLA on November 19, the same weekend they'll be appearing here at the Roxy.

**MIDLERMANIA:** That's what they're calling it in Australia, where brazen Bette Midler has been gigging recently. Five extra dates, November 17-21, were added to the original five at Sydney's State Theater; another date had to be added in Melbourne as well, all due to popular demand . . . Foreigner also caused quite a stir when they hit the Forum here a couple of weeks ago. Atlantic's Jerry Greenberg flew in from New York just for the show and subsequent party, and ended up playing drums with the group during the encore, while partygoers included record acts (Eloise Laws, Carmine Appice, members of Tom Petty's band, Kenny Rankin, Shaun Cassidy, Leif Garrett, Kiss' Paul Stanley), TV celebs (Cher, Linda Lavin, Mork and Mindy, Judd Hirsh and Jeff Conway of "Taxi," Penny Marshall and Cindy Williams etc., etc.), and many others. Former RW employee Jeff Zimmerman has started a new videotaping service called Tri Video Design, equipped to handle everything from childbirth (we swear, that's

(Continued on page 69)

## Cover Story:

### Stewart: Popular Music With Meaning

■ For a while it seemed surprising that a singer-composer who drew largely on historical and literary sources for inspiration, who was as likely to write a song about the Haitian dictator Papa Doc Duvalier as one based on Kurt Vonnegut's "Sirens of Titan," should find himself reaching a mass public and seeing his records go platinum and beyond, but it has become abundantly clear that the success of Al Stewart is as understandable as it is deserved.

As the Los Angeles Times observed, "the greatest satisfaction of his breakthrough is not the mantle of fame, but the vindication of his assessment of the rock audience." Stewart told one interviewer while "Year of the Cat" was shooting up the charts early in 1977, "My philosophy was always that there was a proven market for lyrically oriented music. The public is much more clever than the media assume them to be."

"Time Passages," Al Stewart's first album for Arista Records, is in many ways a culmination as well as a beginning, and proves the validity of Stewart's assessment of the record-buying public: the immediate response to the lp, and to the title song released as the set's first single, has been very positive.

Stewart, born in Glasgow, Scotland, moved to the south of England at the age of three, and began his professional music career at 17, when he left school to play with a succession of r&b bands like Tony and the Trappers. "The Times They Are A Changin'" altered that direction irrevocably, as Stewart became a huge fan of Bob Dylan and made the decision

to sell his electric guitar and buy an acoustic one. Over a period of a few years he started to write and perform his own material in the folk clubs of England, living for a time in a flat next door to Paul Simon, who would ask Stewart what he thought of new compositions like "Homeward Bound." "It was a very useful introduction into the art of songwriting," Stewart has admitted.

#### Four LPs

Before he made a conscious choice to broaden his subject matter beyond the autobiographical, Stewart cut four lps for CBS Records, "Bedsitter Images," "Love Chronicles," "Zero She Flies" and "Orange," that adhered to the traditional singer-songwriter mode of documenting one's own life and times. "Love Chronicles," the only one of the four to be released in the United States, was named Melody Maker's Folk Album of the Year in 1969, and the musicians on the session included Jimmy Page, then between The Yardbirds and Led Zeppelin, on guitar. (Stewart has always attracted top notch players for his lps, such as Rick Wakeman, Phil Collins, Roger Taylor and Robert Fripp.) Stewart describes these albums as an apprenticeship, and an entirely new phase of his career began with "Past, Present and Future."

With a new record label in America, new manager, and new method of songwriting, Stewart was on his way towards forging a distinctive style. Cinema, literature, legend, fact were all incorporated into "Past, Present and Future," as Stewart steeped himself in history books to give him sufficient background for his ambitious project.

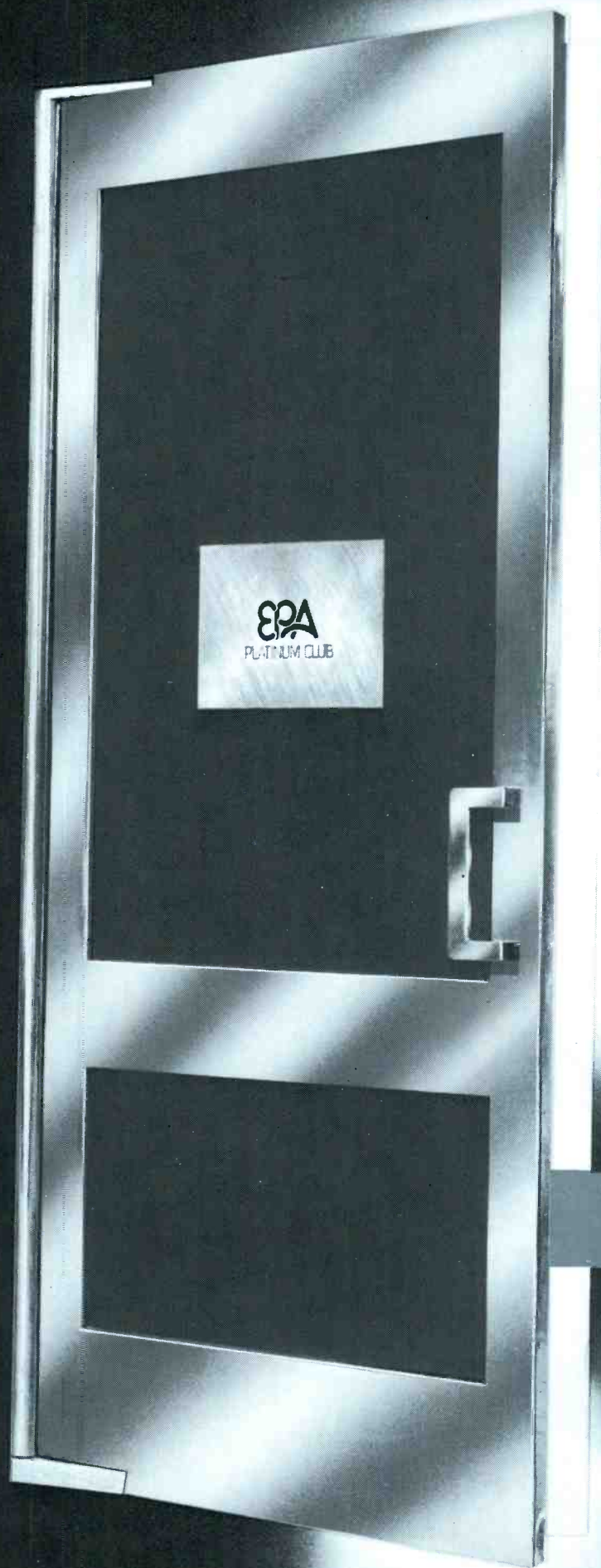
### Player Palladium Date



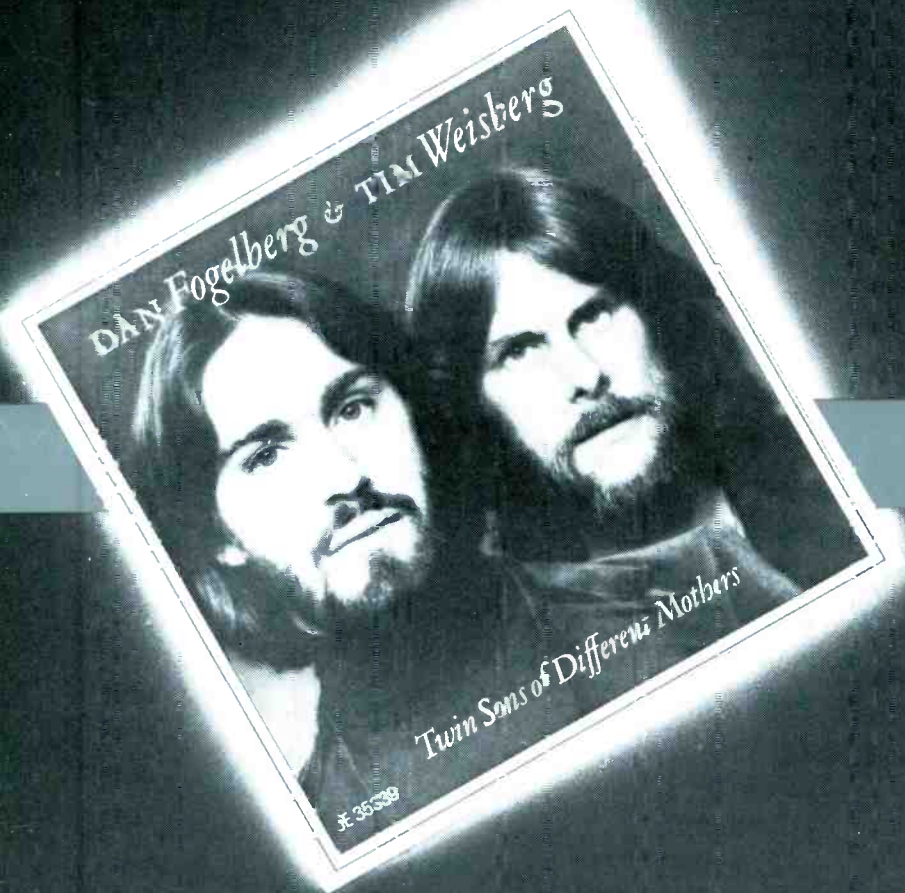
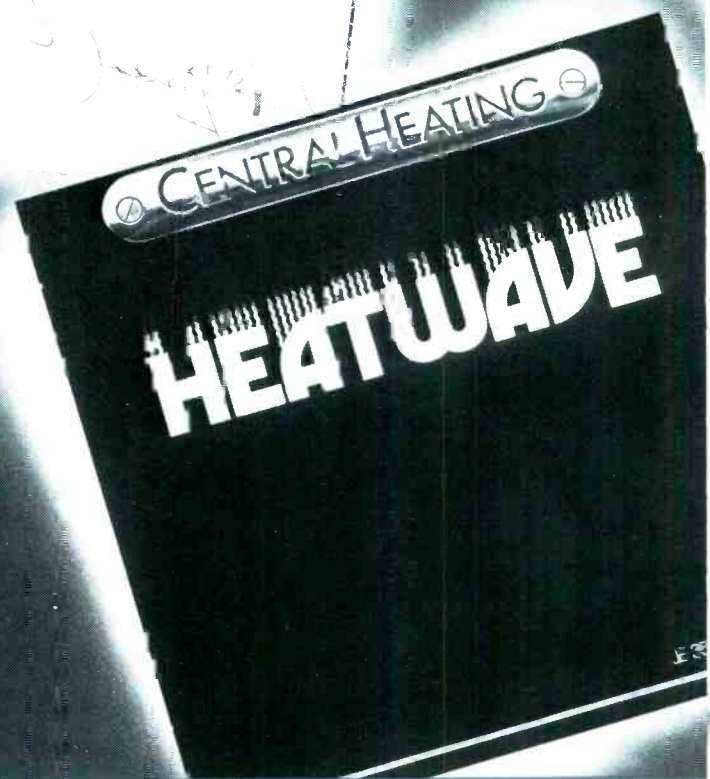
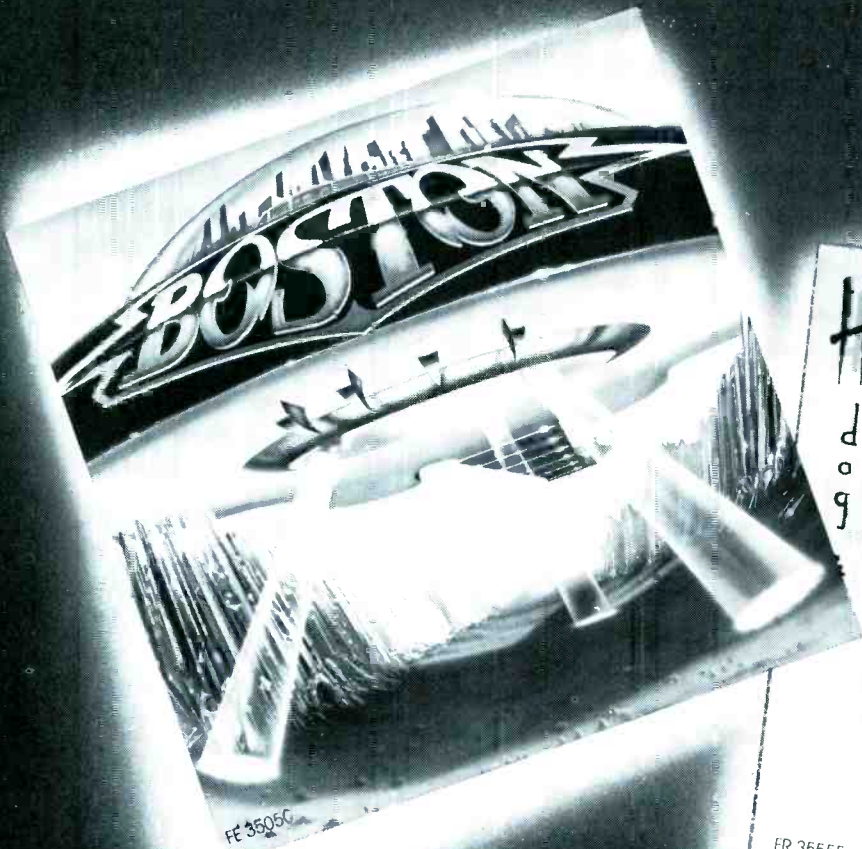
RSO recording group Player recently played the Palladium in New York during their extensive American concert tour in support of the RIAA gold-certified lp "Danger Zone." Pictured backstage with the group following the concert are, from left: Player members John Freisen and Peter Beckett, manager Paul Palmer, Player member J. C. Crowley, Mike Hutson (vice president and managing director of RSO Records International), Michael Dundas (RSO national album promotion director), Player member Ronn Moss, Johnny Belliveau (RSO promotion, New York), Gary Berger (RSO promotion, New York) and manager Mark Roswell.



# Members only.

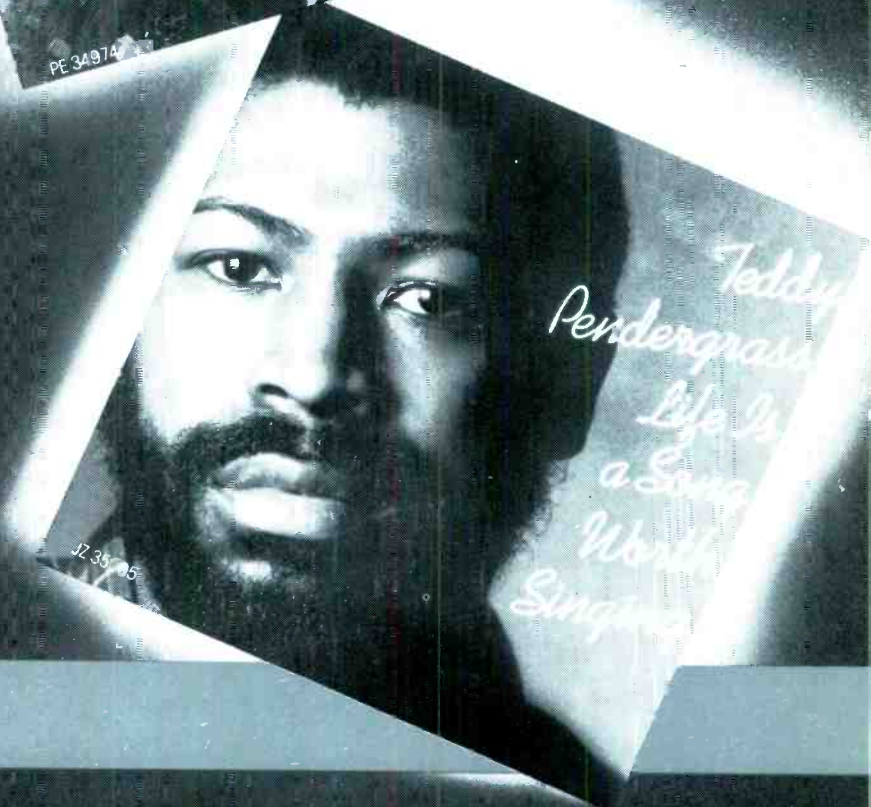
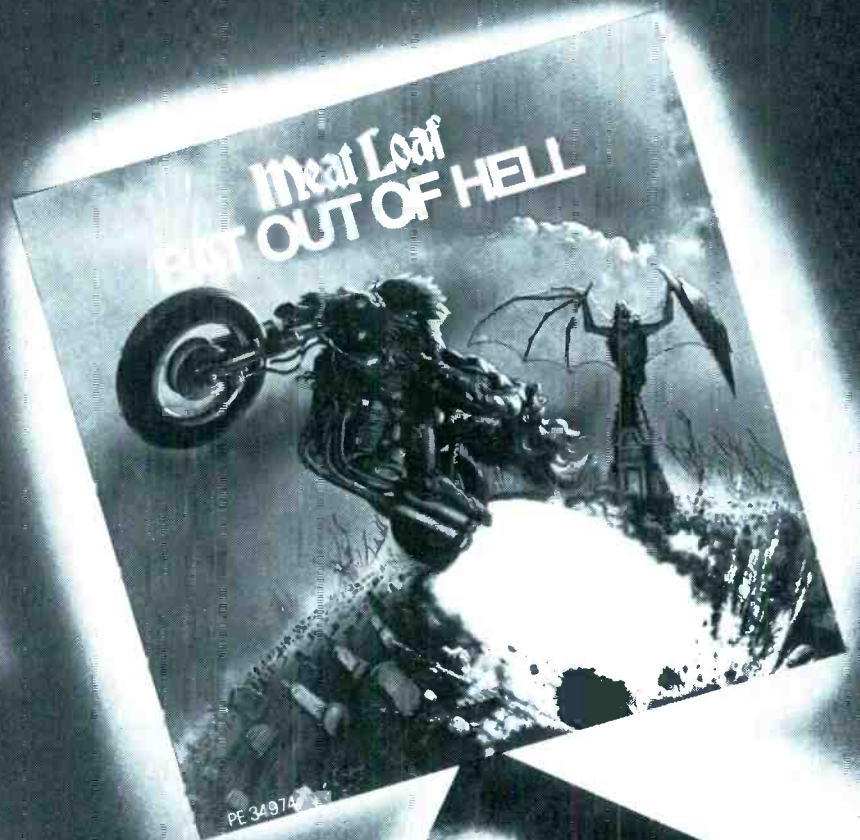
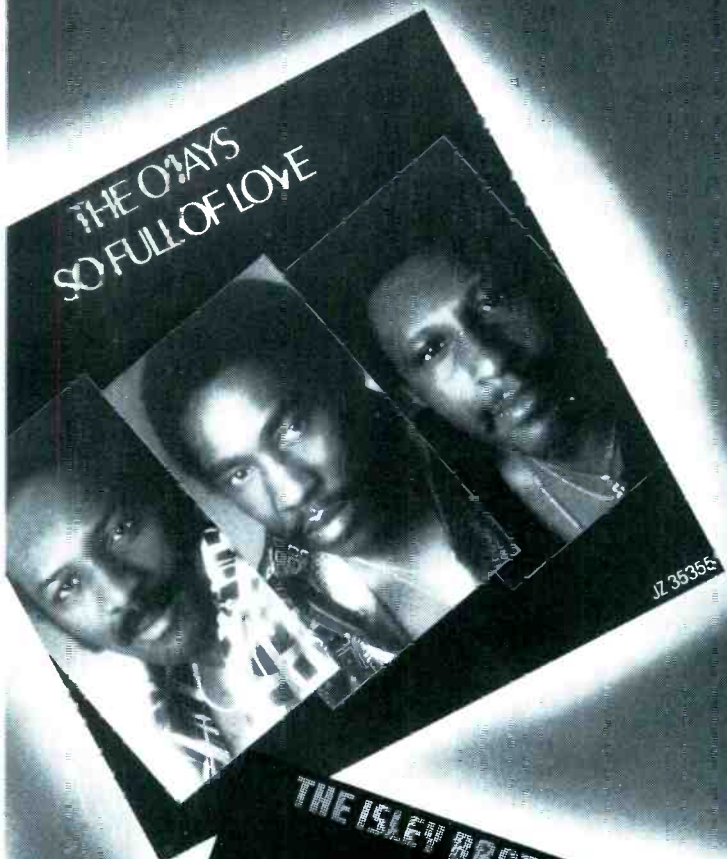


# Welcome to the Epic/Portrait Platinum



The Epic, Portrait™ and CBS Associated Family of Labels Platinum Club—very exclusive. But not so exclusive that we aren't enrolling new members all the time. Entrance requirement: one million units sold (and some of these blue-blooded acts

# Platinum/CBS Associated Labels Club.



belong several times over).

But what the Platinum Club really is, is the caper on a spectacularly successful year. It's precious-metal business all the way, and frankly, good retail business couldn't be done without us. These albums

are the ones guaranteed to be most in demand during the huge holiday buying season coming up, so make sure the Platinum Club is well represented in your stores.

# "Two for the Show." Your ticket to Kansas.

SM

RECORDED  
LIVE IN CONCERT

TWO FOR THE SHOW

The best seats in the house aren't in the house at all, they're right here on this electrifying double-live album from Kansas. Includes classic Kansas performances of "Dust in the Wind," "Carry on Wayward Son," and "Point of Know Return."

Get ready and go for  
"Two for the Show."<sup>PZ2 35660</sup>  
A live two-record set in  
the solid-platinum  
Kansas tradition.  
On Kirshner<sup>SM</sup> Records and Tapes.

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that  
proves  
it.



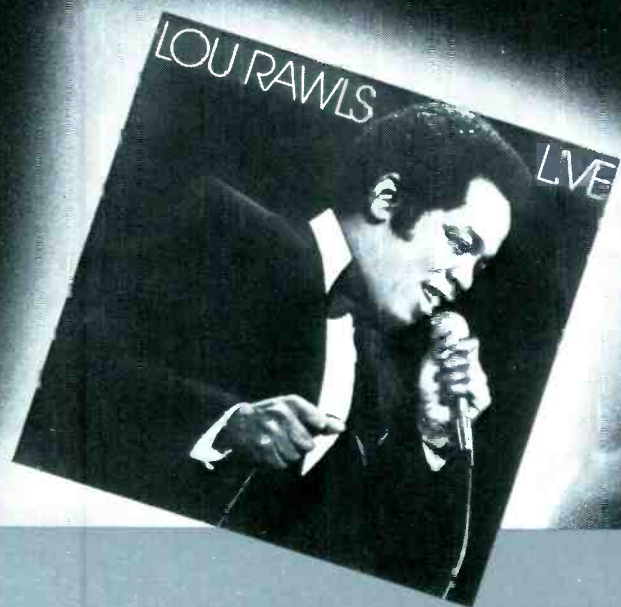
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It's also the first recording by Ted with his new band – the same combination that's been earning ovations and encores in concert halls and stadiums all across America since summertime

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# UJA Entertainment Honors Neil Bogart



More than 2000 leaders of the music and motion picture fields gathered this past weekend at the Americana Hotel in New York City to raise \$700,000 for the UJA's annual drive and to pay tribute to Neil Bogart, president of Casablanca Record & FilmWorks, Inc., as the Man of the Year for the organization's entertainment division. In accepting his award, Bogart urged a "year-round campaign to raise the consciousness of young Americans regarding Israel and the work of the United Jewish Appeal." The program for the evening included Dick Clark as master of ceremonies; Midge Costanza, former assistant to the President of the United States, who brought personal greetings to Bogart from President Carter; a special performance by Donna Summer, which was highlighted by a moving slide presentation chronicling Bogart's career; and a segment during which three of Bogart's children—Jill, Timothy and

Bradley—sang with Summer. Shown above are, from left: (top row) Bogart during his acceptance speech; Mrs. Dick Clark, Joyce Bogart, Neil Bogart and Dick Clark; Clark, Roulette Records president Morris Levy, Bogart and Mrs. Bogart; (second row) Costanza bringing greetings from President Carter; Jill Bogart, Bradley Bogart, Joyce Bogart, Neil Bogart, Timothy Bogart and a cast of characters out of the film "Casablanca"; Manhattan Borough President Andrew Stein presenting Bogart with a proclamation from New York City Mayor Ed Koch; (third row) Donna Summer performing at the event; Casablanca Record & FilmWorks' executive vice president Bruce Bird with Bogart's son Bradley; Roberta Skopp, Casablanca's east coast director of press and creative projects, with Mike Sigman, senior vice president/managing editor, Record World; Rick Sklar, vice president of programming for ABC Radio, with Bogart.

## Col Pictures Pubbery Names Holmes VP

■ NEW YORK — Robert Holmes has been appointed vice president of the newly-formed Columbia Pictures Music Publishing Group, Jim Johnson, vice president, administration of Columbia Pictures, and Ed Masket, executive vice president, administration of Columbia Pictures Television, have announced.

### Background

Holmes was formerly vice president of business affairs for the Arista Music Publishing Group. Prior to that he was general counsel of Motown Record Corporation, which he joined after practicing entertainment law for three years with Paul, Weiss, Rifkin, Wharton & Garrison, a New York law firm.

## Sperling Named Wald-Nanas VP

■ LOS ANGELES — Jeff Wald and Herb Nanas have announced the appointment of Bruce Sperling as vice president of Wald-Nanas Associates.

Sperling comes to Wald-Nanas from a seven-year stint at Capitol Records working in promotion and development. Previous to his tenure with Capitol, Sperling began his career in Baltimore.

## Capitol Goes \$8.98 On Steve Miller LP

■ LOS ANGELES — The 14-song "Greatest Hits—1974-78" lp by The Steve Miller Band, set for release by Capitol Records, Inc. on November 13, will carry an SOO prefix and will list for \$8.98 in both album and tape configurations.

## Chic Picture Disc Released by Atlantic

■ NEW YORK—"Le Freak" b/w "Savoir Faire," the current single by Atlantic recording group Chic, has been released as the first ever 12-inch picture DiscoDisc. The disc, available as a promotional item only, is Atlantic's first picture record, and features different designs on each side of the record.

The four-color paper is embedded between two layers of clear vinyl rather than in the five-layer arrangement used in conventional picture records. The single is available as a seven-inch single and 12-inch commercial and promotional black vinyl DiscoDisc as well as in the picture record format.

"Le Freak" and "Savoir Faire" are taken from Chic's second lp, "C'est Chic," which is set for release shortly.

## Phonogram Names Katz East Coast A&R VP

■ CHICAGO — Irwin H. Steinberg, president of Phonogram, Inc./Mercury Records, has announced the appointment of Steve Katz to the post of vice president, east coast a&r.



Steve Katz

Katz joined Phonogram/Mercury in July of last year as east coast a&r director.



**N**icolette Larson has sung  
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Personal management:

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# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **HOMETOWN BOY DOES IT AGAIN:** Elvin Bishop, born and raised in Tulsa, Oklahoma, now lives on a farm outside Macon, Georgia. There he has a loving wife, a one-year-old daughter who is the apple of his eye, a fine garden, pigs, chickens, and an 8-track recording studio to boot. And Elvin Bishop ain't goin' nowhere—despite having completed a superb new album, his sixth for Capricorn, titled "Hog Heaven."

"Everyone says, 'Oh, you gotta tour concurrent with the album!'" Elvin exclaimed on a recent visit to RW. "Listen," he added, "if I was gonna be an album breakout artist, it would've happened ten years ago. So I've said to hell with all that, I'm gonna sit up in the garden until the charts show me something. It's getting so that they have to pry me out of there with a crowbar."

If there is such a thing as justice in this world, Bishop will be beckoned by his public. "Hog Heaven" is every bit his most fully realized work, graced by forceful playing and singing (particularly from Bishop himself, whose vocals here are likely to have his fans asking themselves why there was ever a need for **Mickey Thomas** in the first place); a stunning variety of material (most of it composed by Bishop, save for the haunting "Waterfall," which is sung and co-written by a Cajun friend of Bishop's by the name of **William Schuler**); and (certainly not the least of "Hog Heaven"'s virtues) the splendid vocal support of **Maria Muldaur**, who duets with Bishop on "It's A Feelin'" and sings the lead on "True Love," Bishop's finest love song.

If Bishop projects a certain sang-froid in discussing the record, it fails to mask his pride: he produced "Hog Heaven," which makes this his first shot behind the board. He admits to having been "real scared" but adds, "I think it came out pretty good."

Having been a band leader for ten years, Bishop took in stride the departure of Mickey Thomas, who sang lead on the band's only hit single thus far ("Fooled Around and Fell In Love"). To outsiders it seemed an immeasurable loss, good vocalists being hard to come by; to the band leader it was more in keeping with what **E. B. White** has termed "the regular run of buses and history." "It never seems to make a difference," Bishop says of musicians who come and go. "It's always a traumatic experience when I have to let a friend of mine go. I worry to death about and then when it happens something better comes along."

Should "Hog Heaven" make some noise, as he thinks it will, Bishop will assemble a new band (he'll try to get the same musicians who play on the album, most of whom are studio veterans of the San Francisco music scene) and hit the road. But he insists to the end that he first wants to see some interest from the outside world. A question: can a die-hard, dyed-in-the-wool guitar player, particularly one who so obviously thrives on live action, stay tucked away on the farm? Bishop waffles: "I don't know. I get tired of the mechanics of the road, the little details you have to attend to, like renting cars, reserving hotel rooms. But I never get tired of playing. There's nothing like it. It's the best thing in the world that ain't got no hair on it."

**THANKS, BUT NO THANKS:** No sooner had **Keith Richards** emerged triumphant from his trial in Toronto, than New York, N.Y. received a press release from the Starship Dispatch Service with an item submitted by **Bob Kennedy** at CHUM protesting the sentence, the year's probation and the free concert Richards was told to give for the

blind children of Toronto. We quote from the press release: "A group called 'Boost' for Blind Organization of Toronto with Self-Help Tactics wants to know what the judge has against blind people. They don't want Richards to perform for them and they don't want to be associated with him." After Richards' impromptu appearance with **Dave Edmunds' Rockpile** at the Bottom Line (see last week's N.Y., N.Y.) he joined Rolling Stones Records president **Earl McGrath**, **Mick Jagger** and **Peter Tosh** and his group in Ja-



Dave Edmunds, Keith Richards

maica for the videotaping of three songs, "(You Got To Walk and) (Continued on page 189)"

## Alice in Detroit



As part of a continuing promotional tour on behalf of his latest Warner Bros. release, "From The Inside", Alice Cooper, along with co-lyricist Bernie Taupin, visited Detroit radio station CKLW to talk with station personnel. Pictured from left: Alice Cooper, CKLW music director Rosaley Trombley; Bernie Taupin.

## Goodphone™ ROCK ALBUMS

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

LW	TW	NW	Album	Label	
13	7	1	Billy Joel	52nd Street	Columbia
4	5	2	Styx	Pieces Of Eight	A&M
1	1	3	Linda Ronstadt	Living In The U.S.A.	Asylum
2	2	4	The Who	Who Are You	MCA
6	6	5	Al Stewart	Time Passages	Arista
3	3	6	Boston	Don't Look Back	Epic
7	10	7	Fogelberg/ Weisberg	Twin Sons Of Different Mothers	Full Moon/Epic
14	12	8	Chicago	Hot Streets	Columbia
8	8	9	Heart	Dog And Butterfly	Portrait
5	11	10	Van Morrison	Wavelength	Warner Bros.
12	4	11	Neil Young	Comes A Time	Reprise
11	13	12	Foreigner	Double Vision	Atlantic
10	9	13	Yes	Tormato	Atlantic
16	15	14	Firefall	Elan	Atlantic
9	14	15	The Rolling Stones	Some Girls	Rolling Stones
22	17	16	10cc	Bloody Tourists	Polydor
18	18	17	Elton John	A Single Man	MCA
**	**	18	Aerosmith	Live Bootleg	Columbia
20	16	19	Santana	Inner Secrets	Columbia
15	22	20	The Cars	The Cars	Elektra
39	23	21	Ted Nugent	Weekend Warriors	Epic
19	19	22	Gino Vannelli	Brother To Brother	A&M
17	20	23	Kenny Loggins	Nightwatch	Columbia
21	32	24	Daryl Hall & John Oates	Along The Red Ledge	RCA
**	34	25	Steely Dan	Greatest Hits	ABC
26	27	26	Ambrosia	Life Beyond L.A.	Warner Bros.
30	24	27	Toto	Toto	Columbia
24	21	28	Jethro Tull	Bursting Out	Chrysalis
**	**	29	Kansas	Two For The Show	Kirshner
28	30	30	Bob Seger	Stranger In Town	Capitol
**	**	31	Steve Martin	A Wild & Crazy Guy	Warner Bros.
32	29	32	Southside Johnny	Hearts Of Stone	Epic
**	49	33	Jimmy Buffett	You Had To Be There	ABC
**	**	34	Outlaws	Playin' To Win	Arista
25	33	35	Stephen Stills	Thoroughfare Gap	Columbia
47	37	36	Ian Matthews	Stealin' Home	Mushroom
29	36	37	David Bowie	Stage	RCA
34	40	38	Bruce Springsteen	Darkness On The Edge Of Town	Columbia
37	47	39	Pablo Cruise	World's Away	A&M
**	31	40	Joan Armatrading	To The Limit	A&M
**	**	41	The Pointer Sisters	Energy	Planet
**	**	42	Starz	Coliseum Rock	Capitol
**	42	43	Rush	Hemispheres	Mercury
**	**	44	Eric Clapton	Backless	RSO
**	**	45	S'illwater	I Reserve The Right	Capricorn
23	26	46	Lynyrd Skynyrd	First... And Last	MCA
**	45	47	Dave Edmunds	Tracks On Wax 4	Swan Song
**	43	48	Molly Hatchet	Molly Hatchet	Epic
45	25	49	Nicolette Larson	Nicolette	Warner Bros.
**	44	50	Bandit	Partners In Crime	Ariola

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L I N D A R O N S T A D T

***"Ooh Baby Baby"***

E-45546



THE NEW SINGLE FROM THE TRIPLE PLATINUM ALBUM:

***"Living in the USA"*** PRODUCED BY PETER ASHER

6E-155

E N G I N E E R E D B Y V A L G A R A Y

## Kessler & Grass Bow Inphasion Pop Label

■ LOS ANGELES—After building a management and production roster here dominated by black-oriented acts, Danny Kessler and Clancy Grass have turned to pop, AOR and disco talent for initial signings to their new Inphasion Records label, recently pacted to TK Productions for U.S. and Canadian distribution.

"The first three acts signed to the label, and probably the only three white acts we've worked with since we teamed up, are all on Inphasion," says Kessler of Rick Rydell, Daddy Dewdrop and Lu Janis, the first three artists on the label.

Kessler, whose long career in the business began at Columbia before he helmed that company's reactivated OKeh label in the early '50s, later helmed the Sunflower label, as well as the President and Jay Boy labels overseas, but he distinguishes those ventures and Kessler-Grass' ongoing management concerns from Inphasion by admitting "a 100 percent r&b image in terms of how the industry has seen us."

### First Releases

Overseas distribution for Inphasion is currently in negotiation, with the two partners confirming Polydor among the majors currently mulling a pact.

Plans now call for an initial single release by Daddy Dewdrop and initial album by Lu Janis to ship in mid-November, after earlier setting Rydell as debut act, according to Grass, who

## Atlantic Taps Wolmark

■ NEW YORK — Alan Wolmark has been appointed manager of national album promotion & special projects for Atlantic Records. The announcement was made by national pop album promotion director Tunc Erim. Wolmark will report directly to Erim and work closely with associate director of national pop album promotion Judy Libow.



Alan Wolmark

Wolmark joins Atlantic from Record World magazine, where he has been assistant editor since August of 1977, prior to which he taught writing at Brooklyn College for two years. A native of England, he also worked at Virgin Records in the U.K. during 1973.

adds that the fledgling Inphasion roster has been kept separate from the Kessler-Grass management lineup to allay any concern from earlier signings that acts would be shifted over to the new label. With management clients including Papa John Creach (whose "Inphasion" lp provided the label's name, even though the artist is pacted elsewhere), Johnny "Guitar" Watson, Etta James, The Chi-Lites and Willie Hutch, Kessler-Grass already has acts directly contracted, or covered under production arrangements, with DJM, Warner Bros., MCA, RCA, Brunswick, Polydor and Columbia.

### 'Full-line' Approach

Both Grass and Kessler describe their inhouse management and production services prior to the creation of Inphasion as "full-line," but add that new staff appointments are expected. Independent promotion reps, already contracted on selected non-Inphasion projects, have been bolstered with the appointment of two full-time promo staffers; future Inphasion campaigns will likely see additional indie support as well.

Kessler credits his partner with the idea of approaching TK's Henry Stone, adding that the pact with TK might not have followed had Inphasion followed Kessler-Grass' usual black oriented base. "One thing Henry Stone doesn't need from us is more black product," commented Kessler.

"When we contacted him," adds Grass, "it proved very timely, because he was looking to make an expansion move beyond his current disco and r&b acts, and here we came with some new product from artists outside those areas."

## Foreigner Honored



In the midst of their six month U.S. tour, Atlantic Records' Foreigner performed in both Los Angeles and San Diego recently and were given receptions in both cities. At left, they are shown in L.A. with gold record awards for their first gold selling single, "Hot Blooded." From left, standing are: Atlantic national pop album promotion director Tunc Erim; Dennis Elliot of the group; west coast a&r director John David Kalodner; Mick Jones, Al Greenwood and Ian McDonald of Foreigner; group manager Bud Prager; publicist Kathy Schenker, and Atlantic VP/west coast general manager Bob Greenberg. Pictured seated are Ed Gagliardi and Lou Gramm of Foreigner and Atlantic president Jerry Greenberg. Shown at left at their San Diego reception are, from left, group members Dennis Elliot, Al Greenwood, Lou Gramm, Ian McDonald, Ed Gagliardi and Mick Jones with San Diego Mayor Pete Wilson and manager Bud Prager.

## Valli Gets Platinum



Al Coury, president of RSO Records, presented Frankie Valli (right) with a platinum record for the RIAA-certified number one single "Grease." Valli performed the title cut from the original motion picture soundtrack "Grease," the single was written and produced by Barry Gibb. The award represents Valli's first platinum single credit.

## WB Names Somers Operations Director

■ LOS ANGELES—Adam Somers, currently director of merchandising for Warner Bros. Records, will assume additional duties for the company with his appointment as national operations director.



Adam Somers

Somers' additional duties will see him supervising a wide range of operational areas of the company, including personnel, administrative services, and operations in the company's Burbank, New York, and Nashville offices.

## Shmerler Joins RCA

■ NEW YORK — RCA Records has appointed Steven Schmerler to the newly created position of administrator, merchandising, associated labels, it was announced by Larry Palmacci, director of marketing, associated labels, to whom he will report.



Steven Schmerler

Schmerler joins RCA Records from a managerial position with The Paul Winter Consort and A&M Records, for whom he was creatively involved in album promotion, merchandising and artist development.

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**RCA** INTERNATIONAL

## Creative Image Ties Videocassettes to LPs

By SAMUEL GRAHAM

LOS ANGELES — A recently completed arrangement between concert promoter Lewis Grey and the Anaheim, California-based Creative Image Productions, Inc., will result in the production and distribution of audio/video cassette recordings designed to supplement regular album releases by musical acts.

The cassettes will be marketed under the banner of Visual Records, with the first product—by as-yet-unnamed artists—reportedly due as early as December of this year.

Creative Image, under the direction of president Frank Touch, will produce, duplicate (at the rate of 50,000 per month), market, and distribute the video cassettes; Grey will provide the musical talent. The cassettes, which will retail for \$49.95, will match visual performances by artists to audio tracks that are either partially or totally pre-recorded, or, in some instances, recorded simultaneously (and live) at the Creative Image facility in Anaheim.

Touch indicated that Creative Image employs "the best equipment money can buy," including the Ampex BBC-10 color camera, which "costs twice the price of anything comparable, but is a 100 percent necessity," he said, adding that the BBC-10 is "one of only two in the United States."

### 20th Names Stebbins Midwest Sales Manager

LOS ANGELES—Jim Fisher, national director of sales for 20th century-Fox Records, has announced the appointment of Bud Stebbins as midwest regional sales manager.

Stebbins, based in Chicago, is handling all sales, marketing and advertising in the cities of Minneapolis, Chicago, St. Louis, Milwaukee, Indianapolis, Detroit, Kansas City, Cincinnati, Cleveland and Pittsburgh.

Previously, Stebbins had been the midwest regional promotion director for Private Stock Records and RCA.

### WB Names Selsky Business Affairs Dir.

NEW YORK — Ira Selsky has been appointed director of business affairs for Warner Bros. Records, it was announced by David Berman, vice president of business affairs for the label. In his new position, Selsky will be responsible for all aspects of business affairs for the company.

Prior to his appointment, Selsky occupied the post of general attorney for ABC Records for a period of four and a half years.

Other equipment—"all state of the art"—includes the Ampex VPR-1 for mastering, hand-held Ampex and Sony cameras, a "one of a kind" sound console, and a stage that can be arranged according to preference and need with portable modules.

Touch said that Visual Records will be mostly self-distributed, with some "other firms"—not record distributors—also handling the product. As for actual sales, Touch said, the cassettes will initially be offered through audio/visual specialty stores—"like direct-to-disc records" with record retail outlets picking up the product as it becomes more popular. Touch added that "we are talking with a particular magazine to set up 'visual record tape clubs'" on a mail order basis. Touch also said that "next year the company will duplicate our Anaheim facility on wheels" for concert tapings.

### Japan Tour Set

LOS ANGELES—Ariola recording group Japan, has announced their debut American tour, which will encompass Los Angeles, San Francisco, Boston and New York. This tour will be the most expensive promotional tour in the history of Ariola.

Merchandising aids in the form of two color posters, flyers, and stickers will display the theme, "Get Into Japan," utilizing the controversial "hand - in - pants" campaign which has already been banned by several publications. The merchandise is offered to record stores, one-stops and citywide public distribution.

As part of the promotional effort, press, radio, accounts and radio listeners are being flown and bused in for all of the dates.

### Tempchin Steps into Spotlight



Jack Tempchin, composer of such hit records as The Eagles' "Peaceful Easy Feeling" and "Already Gone" and Johnny Rivers' "Slow Dancing," has now stepped into the spotlight as a solo artist. His first album, "Jack Tempchin," was recently released on Arista, and he brought his songs, voice and guitar to New York City's Bottom Line for a solo set. Shown backstage at the Bottom Line are, from left: Abby Konowitch, director, product management, Arista; Richard Palmese, vice president, national promotion, Arista; Jack Tempchin; Bob Feiden, vice president, east coast a&r, Arista; Larry Larson, Tempchin's manager; Rick Dobbis, vice president, artist development, Arista; Harold Sulman, director national sales, Arista.

## CLUB REVIEW

### Van Morrison Turns It On

NEW YORK—When Van Morrison's opening show at the Bottom Line last week had finally ended, much of his audience lingered in the club, talking excitedly, shaking hands, unwilling to leave. Morrison had turned it on, and they had been there.

It was the sort of performance every rock 'n' roll fan dreams of catching, and wants to hang on to long after it is over. The reclusive Morrison (WB) rarely performs, and only a handful of rock artists have ever performed as he did that night.

#### Standards

From the opening "Moon-dance" through such standards as "Into the Mystic," "Tupelo Honey," "Brown Eyed Girl" and "Wild Night," Morrison sang as he did on the 1972 tour which produced his live album. His unsurpassed sense of dynamics, of the drama inherent in the best rock singing, brought out the spirit—call it the Irish mysticism—in his repertoire. His vocal trademark, the repetition of words or syllables until he has wrung the meaning out of them, has as much to do with Yeats as with the blues.

The new material Morrison performed from his "Wavelength" album is also beginning to pull its weight in his show, led by the revival-flavored "Kingdom Hall" and the title track, which explores one of Morrison's main themes, the mystical power of the airwaves.

#### Band Members

Morrison's band, led by Peter Bardens, once of Them, and Bob Tench, is not a flawless outfit, and when Morrison is not at his peak they have seemed unable to

pick him up, but here they rose to his level of intensity, particularly in blues solos by Bardens and Tench on organ and guitar during "Help Me."

Morrison's choices for encores, "Caravan" and "Cypress Avenue," showed his greatness. At his best, he seems to be swept away by the intoxicating energy of his music, and carries the audience with him. At the climactic moment—the shout of "It's too late to stop now" that ends "Cypress Avenue"—Morrison flung himself on his back as if an enormous electrical charge had run through him. No moment in rock could have more impact.

Marc Kirkeby

### Infinity Set To Pact Music Playoff Winners

NEW YORK — Manhattan borough president Andrew Stein, who recently announced the formation of a music task force to aid in revitalizing the city's appeal to the music and recording industries, has announced that the newly-formed Infinity label, headed by Ron Alexenburg, is pledged to offer a singles recording contract to the winners of the Manhattan Music Playoffs.

#### Structure

The Manhattan Music Playoffs, a borough-wide competition for amateur groups, is the first project of the task force, and will bring together many behind-the-scenes elements of the music industry, including promoters, managers, disc jockeys, publishers, and recording company executives, as audition judges and committee members. Local radio stations are expected to donate free air time for spot announcing contest details, and posters are being distributed in schools, retail outlets, and public transportation facilities.

#### Regulations

The initial playoffs, set for December 2 and 9, will be open to self-contained amateur groups of three to seven performers who are residents of the borough of Manhattan, and not currently under contract to a record label. These playoffs are open to groups performing contemporary material only. Later competitions are planned for classical, jazz and other musical forms.

Information and applications are available now by writing the Manhattan borough president's Office, Room 2035, Municipal Building, 1 Center Street, New York, New York 10007; or by calling 566-4976.

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AS 0349



# RECORD WORLD DISCO

## Disco File

(A weekly report on current and upcoming discotheque breakouts)  
By VINCE ALETTI

■ **LES GIRLS:** Heading this week's round-up of female vocal records are two releases from trios that were disco favorites even before the genre got its name—**First Choice** and, back after a long absence from the dancefloor, the **Three Degrees**. Both groups have taken a new direction this time out, leaving the safe confines of the Philadelphia sound for extensive Eurodisco make-overs, First Choice hedging somewhat with a **Tom Moulton/Thor Baldursson** co-production that retains Philly roots, Three Degrees going more or less all the way with **Giorgio Moroder**, who showers them with synthesizers in his best production job outside of **Donna Summer** in some time. The only problem is that, in putting aside a production style they'd been identified with for so long, both groups sound suddenly unfamiliar, not like themselves, and the change can be disconcerting. This is especially true of the First Choice's record, a disco disc preview of their forthcoming album called "Hold Your Horses" (Gold Mind), which is only occasionally recognizable as the First Choice, primarily because vocals are at a minimum here. With only two verses before the break, lead **Rochelle Fleming** tends to get buried in the driving chorus work and only breaks loose at the end (when she sings, "You gotta know/I like it slow") and then too briefly. Still, "Horses" is

hot and spunky with a brassy, fast-pumping beat and an effective, if overly simplified break; it's already getting enthusiastic response at a short, sweet 5:50 length but an expanded version could strengthen its punch. "New Dimensions," Giorgio's Three Degrees album on Ariola, was recorded in London and Los Angeles, which might account for its sometimes muddy density of sound and lack of clarity, usually a Giorgio trademark. Much of the synthesizer work retains that cutting edge but sometimes the productions tend to thicken up and get awfully bassy, losing the vocals in the electronic soup. The key cuts here are on side one, whose three songs trace an emotional passage out of love and back in again: "Giving Up, Giving In" (6:07, *Continued on page 118*)

## Disco File Top 20

NOVEMBER 11, 1978

- 1. MacARTHUR PARK SUITE**  
DONNA SUMMER—Casablanca (lp medley)
- 2. AIN'T THAT ENOUGH FOR YOU**  
JOHN DAVIS & THE MONSTER ORCH.—Sam (disco disc)
- 3. I LOVE THE NIGHTLIFE**  
ALICIA BRIDGES—Polydor (disco disc)
- 4. MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY**  
JAMES WELLS—AVI (lp cuts)
- 5. INSTANT REPLAY**  
DAN HARTMAN—Blue Sky (disco disc)
- 6. IN THE BUSH/KEEP ON JUMPIN'**  
MUSIQUE—Prelude (lp cuts/disco disc)
- 7. WORKIN' & SLAVIN'**  
MIDNIGHT RHYTHM—Atlantic (disco disc)
- 8. SHOOT ME (WITH YOUR LOVE)**  
TASHA THOMAS—Orbit (disco disc)
- 9. YOU STEPPED INTO MY LIFE**  
MELBA MOORE—Epic (disco disc)
- 10. A LITTLE LOVIN'**  
THE RAES—A&M (import disco disc)
- 11. CREAM (ALWAYS RISES TO THE TOP/CHAINS)**  
BIONIC BOOGIE—Polydor (lp cuts)
- 12. BEAUTIFUL BEND**  
Marlin (entire lp)
- 13. STARCUISEIN/FANCY DANCER/THIS SIDE OF MIDNIGHT/ARISTA VISTA**  
GREGG DIAMOND'S STARCUISEIN—Marlin (lp cuts)
- 14. I MAY NOT BE THERE WHEN YOU WANT ME/CATCH ME ON THE REBOUND**  
LOLEATTA HOLLOWAY—Gold Mind (lp cuts)
- 15. DANCIN' IN MY FEET**  
LAURA TAYLOR—TK (disco disc)
- 16. YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**  
SYLVESTER—Fantasy (disco disc)
- 17. LE FREAK**  
CHIC—Atlantic (disco disc)
- 18. I'M A MAN**  
MACHO—Prelude (lp cut)
- 19. JUNGLE DJ**  
KIKROKOS—Polydor (lp cut)
- 20. VICTIM**  
CANDI STATON—WB (disco disc)

# DISCOTHEQUE HIT PARADE

### STUDIO ONE/LOS ANGELES

DJ: Manny Slali

**CONTACT**—Edwin Starr—20th Century (disco disc)

**CREAM (ALWAYS RISES TO THE TOP)/CHAINS**—Bionic Boogie—Polydor (lp cuts)

**FEED THE FLAME/I'M LEARNING TO DANCE ALL OVER AGAIN**—Lorraine Johnson—Prelude (lp cuts, not yet available)

**HOLD YOUR HORSES**—First Choice—Gold Mind (disco disc)

**I MAY NOT BE THERE WHEN YOU WANT ME/TWO SIDES TO EVERY STORY/CATCH ME ON THE REBOUND/MAMA DON'T PAPA WON'T**—Loleatta Holloway—Gold Mind (lp cuts)

**MacARTHUR PARK SUITE**—Donna Summer—Casablanca (lp medley)

**MY CLAIM TO FAME**—James Wells—AVI (lp cut)

**SHAKE YOUR GROOVE THING**—Peaches & Herb—Polydor (disco disc)

**SHOOT ME (WITH YOUR LOVE)**—Tasha Thomas—Orbit (disco disc)

**WORKIN' & SLAVIN'**—Midnight Rhythm—Atlantic (disco disc)

(Listings are in alphabetical order, by title)

### G.G. BARNUM ROOM/ NEW YORK

DJ: Willie Guzman

**A LITTLE LOVIN'**—The Raes—A&M (import disco disc)

**AIN'T THAT ENOUGH FOR YOU**—John Davis & the Monster Orch.—Sam (disco disc)

**CREAM (ALWAYS RISES TO THE TOP)**—Bionic Boogie—Polydor (lp cut)

**HOLD YOUR HORSES**—First Choice—Gold Mind (disco disc)

**THE HUNCHBACK OF NOTRE DAME**—Alec Costandinos & the Syncophonic Orch.—Casablanca (entire lp)

**MacARTHUR PARK SUITE**—Donna Summer—Casablanca (lp medley)

**MY CLAIM TO FAME**—James Wells—AVI (lp cut)

**SHOOT ME (WITH YOUR LOVE)**—Tasha Thomas—Orbit (disco disc)

**SING SING/BOOGIE WOMAN**—Gaz—Salsoul (lp cuts)

**WORKIN' & SLAVIN'**—Midnight Rhythm—Atlantic (disco disc)

### LES MOUCHES/NEW YORK

DJ: Vince Michael

**AIN'T THAT ENOUGH FOR YOU**—John Davis & the Monster Orchestra—Sam (disco disc)

**CAN'T NOBODY LOVE ME LIKE YOU DO**—General Johnson—Arista (disco disc)

**GET DOWN**—Gene Chandler—20th Century (disco disc)

**I LOVE THE NIGHTLIFE**—Alicia Bridges—Polydor (disco disc)

**KEEPING MY HEAD ABOVE WATER**—Ted Taylor—MCA (disco disc)

**MacARTHUR PARK SUITE**—Donna Summer—Casablanca (lp medley)

**SHOOT ME (WITH YOUR LOVE)**—Tasha Thomas—Orbit (disco disc)

**SING SING**—Gaz—Salsoul (lp cut)

**YOU FOOLED ME**—Grey & Hanks—RCA (disco disc)

**YOU STEPPED INTO MY LIFE**—Melba Moore—Epic (disco disc)

### CLUB FEVER/DETROIT

DJ: Claude Dunne

**BABY YOU AIN'T NOTHING WITHOUT ME/BRING ON THE BOYS/WHERE IS HE**—Karen Young—West End (lp cuts)

**CREAM (ALWAYS RISES TO THE TOP)/CHAINS/FESS UP TO THE BOOGIE**—Bionic Boogie—Polydor (lp cuts)

**HEARTBREAK IN DISGUISE/THIS IS THE HOUSE WHERE LOVE DIED/COME FLY WITH ME/LET'S DO IT AGAIN**—Pattie Brooks—Casablanca (lp cuts)

**I CAN TELL/DON'T HOLD BACK**—Chanson—Ariola (lp cut/disco disc)

**I MAY NOT BE THERE WHEN YOU WANT ME/TWO SIDES TO EVERY STORY/GOOD, GOOD FEELING/MAMA DON'T PAPA WON'T**—Loleatta Holloway—Gold Mind (lp cuts)

**I'M IN YOU/BLACK COCO/SOMETIMES WHEN WE TOUCH/KEEP YOUR EYE ON THE SPARROW**—Samba Soul—RCA (lp cuts)

**LOVIN', LIVIN', GIVIN'/WHAT YOU GAVE ME/YOU WERE THE ONE/REACH OUT**—Diana Ross—Motown (lp cuts)

**MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY**—James Wells—AVI (lp cuts)

**NEVER LET GO/CLOUDBURST**—Eastbound Expressway—AVI (disco disc)

**WORKIN' & SLAVIN'**—Midnight Rhythm—Atlantic (disco disc)



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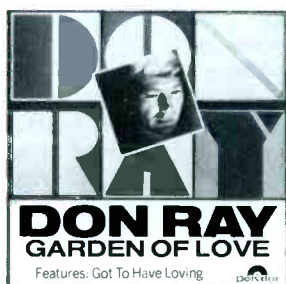
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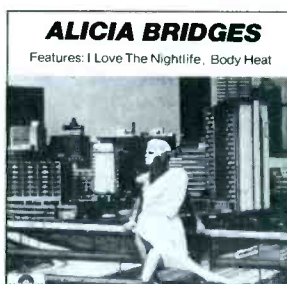
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*Eye-catching, Sales-making In-Store Displays and Merchandising!*  
*A Specially Produced Sampler LP, for In-Store play and Retail Contests!*  
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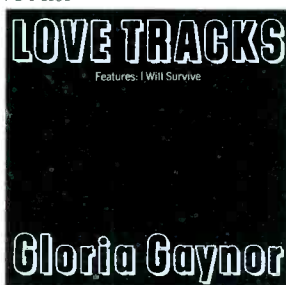
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PD-1-6171



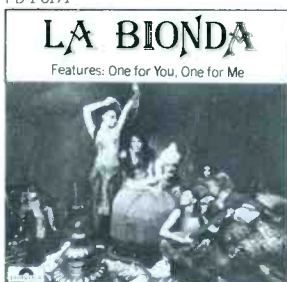
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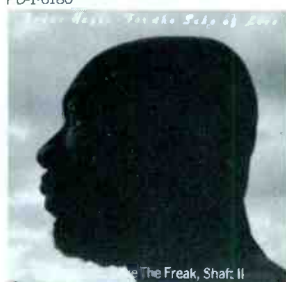
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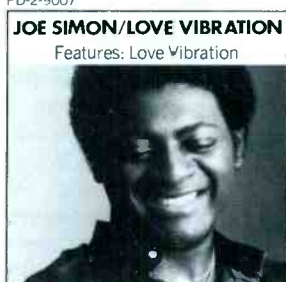
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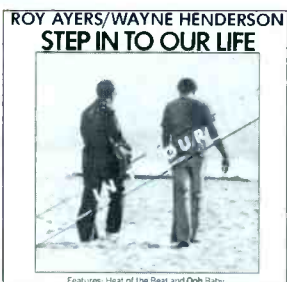


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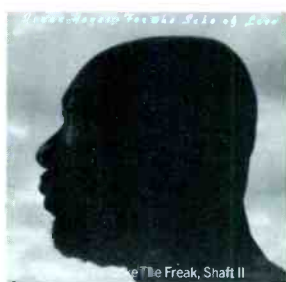


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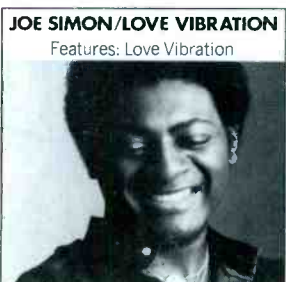
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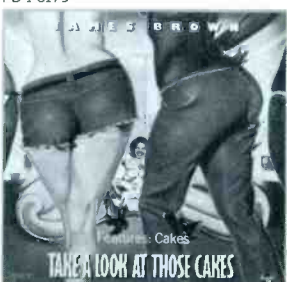
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## Radio Replay

By NEIL McINTYRE



■ Whatever happened to all those radio groupies? In Pittsburgh there was Radio Rita, who would call every disc jockey on the station—must have listened to the radio 24 hours a day. New York City had a combination of heavy breathers and “I want to get into the business” people. Are they still out there listening to their favorites on the radio and showing up at all the personal appearances, and calling the married guys at home? You probably are aware that the radio groupies are not just females who love the sound of a radio voice, but there’s a number of male listeners who are on the request lines, waiting in the lobby, and who like the trend of women on the radio. I would hope that the radio groupie as part of the one-way communication has not disappeared. No one knows the answer to this better than those who are reading this. I think that many of those one-time air personalities that have moved into the ranks of management would appreciate knowing if the groupie is still around; let me know, and I’ll let them know.

**SORRY WRONG NUMBER:** Sometimes overlooked by radio management is the importance of being represented to the listener and potential listener by a friendly and well informed person answering the phone at the radio station. We all know the amount of time put into programming, from hiring the right people to presenting the format, to researching the music, collecting information, and promoting listenership, but what about the person who answers the phone? Sometimes when I call a radio station, I feel there’s a school for receptionists—the same one the phone company must have for long distance operators. You get the feeling there are classes in disconnecting, rudeness and a general lack of knowledge about the radio station.

The person who answers the phone at the station might be the only contact the listener makes, and the impression of the whole personality of what your radio station is all about can be either conveyed or discovered. Having a well informed person representing your station is a necessity; the training of the receptionist is a procedure that many radio stations skip. When someone calls with a complaint about programming, someone with the answer should take the call quickly. If it’s not done, the next complaint will be how long they waited, or were horsed around by people at the radio station without an answer. The receptionist job is the beginning for some people getting into other departments, if that person is sharp enough to handle the big public relations job of talking to the clients and the audience.

It doesn’t make a lot of sense to spend a fortune for advertising about the radio station, programming aids, good personalities, and take a chance of having it all go down the toilet, because of one person who answers the phones at your radio station.

**MORE WINTER TOUR POSSIBILITIES:** I offer some more tours that a smart promoter or advertising person could get a lot of mileage out of in the press. The following combinations are to play on the name value rather than the musical talents, gathered on the same stage. The first tour would be for the youthful audience: **John Paul Young, Neil Young, Jessie Colin Young**, with opening act **Henny Youngman**. For the family folks, **Brothers Johnson, Pointer Sisters, Papa John Creech, Sister Sledge** and the **Brothers Gibb**. For all the chess fans: **Steven Bishop, Starcastle, Gladys Knight, Queen and Evelyn (Champagne) King**. The last of the grouping would be a star-studded show: **Starland Vocal Band, Starship, Stargard, Starbuck, Starz and Starsky and Hutch**.

**MOVES:** **Jim Smith**, formerly of WOKY/Milwaukee and WLS/Chicago, has joined WRVR/New York as PD . . . **Arthur G. Camiolo**, GM at WIOQ/Philadelphia, has been named president of Que Broadcasting . . . **Michael Sarzynski** has joined WNBC/New York, 6-10 p.m. . . . **Brother John** to on-air at WKYS/Washington, D.C., formerly at KSLQ/St. Louis . . . **Cathy Grzanka** has been named research manager  
(Continued on page 69)

## Rock Radio Award Winners Announced

■ NEW YORK—Bob Meyerowitz and Peter Kauff of DIR Broadcasting have announced the winners of the second annual Rock Radio Awards.

A two-hour radio special, featuring live performances, records and acceptance speeches by the winners, will be broadcast on DIR’s group of 250 FM stations on Wednesday, November 22, at 8:00 p.m. The show will be hosted by Rita Coolidge and Scott Muni, program director of WNEW-FM. Ben Fong-Torres, senior editor of Rolling Stone Magazine and air personality at KSAN-FM, scripted the show and will serve as announcer.

The winners are:

Favorite Female Singer 1978—Linda Ronstadt;

Favorite Male Singer 1978—Jackson Browne;

Favorite Group 1978 — Fleetwood Mac;

Favorite Singer/Songwriter 1978—Jackson Browne.

Favorite Album 1978—“Running On Empty” — Jackson Browne;

Favorite Debut Album 1978—“French Kiss”—Bob Welch;

Favorite Single 1978—“Because The Night”—Patti Smith;

Favorite All-Time Album—“Rumours”—Fleetwood Mac.

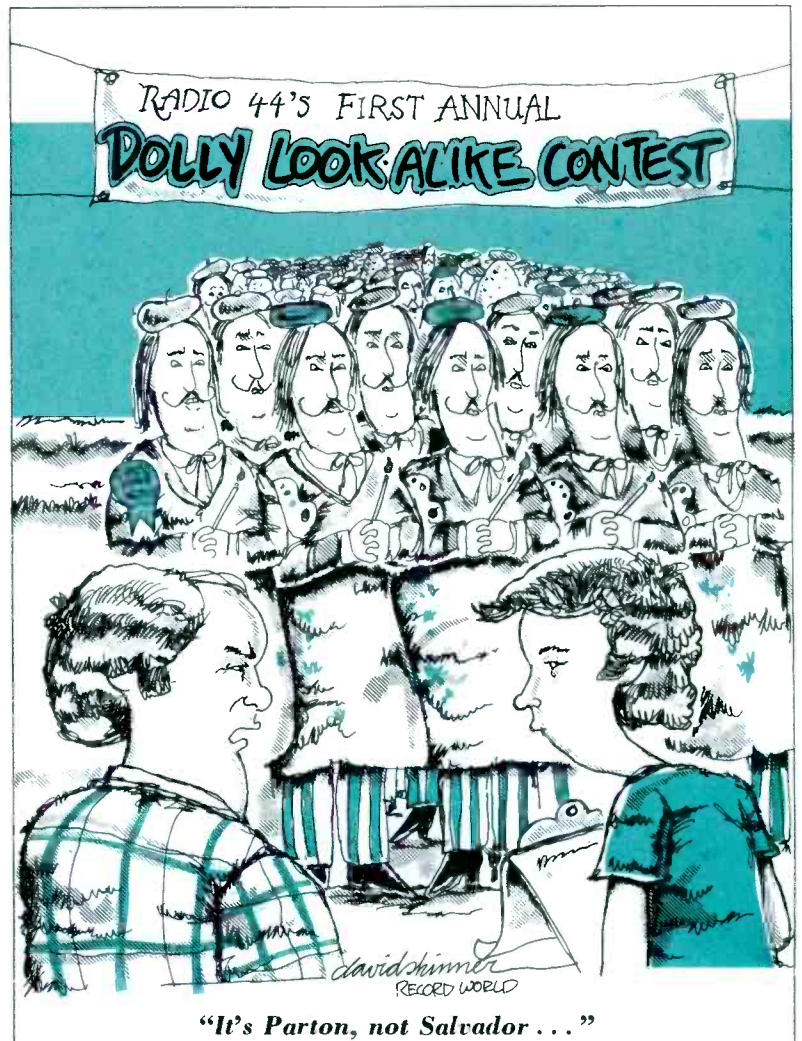
A special ninth award, the Tom Donahue Memorial Award, named for the man who pioneered the progressive rock format in radio, and recognizing significant  
(Continued on page 37)

## Arbitron Adds Eight Markets

■ NEW YORK — Arbitron Radio has announced that it is adding eight markets to its October/November sweep, now in progress. All eight are also surveyed for the April/May book.

The cities are Austin, Texas; Baton Rouge, Louisiana; Beaumont-Port Arthur, Texas; Columbia, South Carolina; Kalamazoo-Portage, Michigan; Lansing-East Lansing, Michigan; Lexington-Fayette, Kentucky and Mobile, Alabama.

The additions brings the fall sweep to a total of 82 markets, representing 83.8 percent of the total persons 12+ Metro, according to Arbitron data.



“It’s Parton, not Salvador . . .”

# CKXL's Keith James: Inside Canadian Pop Radio

By ROBERT CHARLES-DUNNE

■ Keith James, soon to celebrate his 30th anniversary in radio, is vice president of Moffat Communications and general manager of CKXL in Calgary, Alberta. Born in Virginia and raised in the Shenandoah Valley, James began working at 15 and quickly made the rounds of a half dozen smaller market stations, doing everything from on-air shifts to news to programming. In 1960 he took an on-air slot at Norfolk's WGH where he soon became involved in promotion and then doing music. Eager to apply his experience



Keith James

in a management/programming position, James accepted an offer from Moffat in early 1964 and took the helm of Edmonton, Alberta's CHED, a station which had slipped from a dominant position. In the eleven years that James served as PD, CHED virtually slaughtered the Top 40 competition. This is evident today as CHED remains the city's sole AM rock station. In 1975 James became vice president and supervised the Moffat chain, which consists of five AM outlets and three FM's. Now general manager of CKXL ("and kinda glad to be off the road"), James is an articulate speaker and is held in high regard in the Canadian business.

**Record World:** As an American who's seen the development of the Canadian business, how do you view the position of Canadian radio?

**Keith James:** First, I've got to say that I've been very lucky in the business here. When I got here, I was given a free rein to do as I saw fit. When I've been wrong, I've been yelled at . . . but I've always had the freedom to make my own mistakes and that's something I'm not sure I would have received in a U.S. market of comparable size.

**RW:** It's often been implied that all the AM stations in the Moffat chain are programmed in a central fashion with the use of a computer. What is the truth of the matter?

**James:** That's come up very often and I'm glad I have the opportunity to clarify our operation. The computer is used to assist on-air personnel and give them information about when a record was last played, what rotation it's in, what's coming up in the log and things like that. The computer is a very valuable asset when you want to analyze research, but it doesn't dictate to anybody. Remember also that this is a major investment, about \$100 thousand per station for a terminal and screen in each. The markets vary too much in size and demographics for one central computer to be useful, so each station uses it and applies it to their own market.

**RW:** Obviously the markets do vary, as you say. Do they vary to the point of regional chauvinism? Do western stations support primarily western acts and eastern stations eastern acts to the point of exclusivity?

**James:** One thing that most people forget about Canada is that there is no north and south, only east and west really. Now in the U.S. people expect there to be differences in attitude and programming because the country can be divided into quarters. But Canada's geography is such that it's all east/west. As a result, Canadians expect more uniformity in attitudes, tastes and even radio. But it's perfectly normal for a Vancouver station to support someone like Trooper if they have a good record. But I don't think western stations are deliberately withholding airplay from eastern acts or visa versa. In fact, Dan Hill has always been huge here. Every hit that Dan's had has broken out of Calgary. You can check that with anyone you like. It's neat to see a record that was a hit here a year ago sitting on top of the U.S. charts now. But that shows there's no animosity between regions . . . Dan's a Toronto lad and he's biggest on the prairies. As a programmer, you really can't afford to make judgements on that type of basis. You have to run with what your audience wants. It's all a matter of being in tune with their desires.

**RW:** Speaking of being in tune with your audience, what's your approach to market research?

**James:** I've never been much on passive research, primarily because I think that's just what's wrong with radio today; it's too passive. Certainly the popularity of FM radio in the past decade has been a factor, but it's also that we're too stationary as an institution. In the '60s, the pre-Drake days, radio was active and vital. These days many stations simply want to maintain the status quo and they expect to stay on top without changing with the times. I'm not against passive research, I'm just not for it. The active research area is where the computer comes in particularly handy. I'm not a very sophisticated programmer, but I think we have sophisticated control over the information necessary to give a station an edge over the competition. You see, I'm a firm believer that it's not so much what you decide to do, it's how well you do it. If a country station comes into a market and is a success, many people say, "That market really needed or wanted a country station." I'm more inclined to suspect that the people who run that station simply do the job better. If you look at a WABC or WCCO in Minneapolis, for instance, those people are still big because they have continued to do an excellent research job. They'll always be on top. But someone like KHJ, for example, shows how an empire can tumble when you don't use your research properly. A couple of wrong moves and you're not number one anymore. If a competitor comes into my market and makes steady gains, I've got to acknowledge that he's doing something better than I am. It's that simple. He who does, wins.

**RW:** Well, speaking of promotion, what type of promotion is favored by the Moffat group, or is their a uniform approach?

**James:** I think you'll find two general similarities and I think they're both important. Firstly, we tend toward small, appropriate prizes. The big razmataz approach works well for a while, but if you're buying your audience, you're in for a big shock when the contest cash runs out. We also attempt, wherever possible, to orient our promos toward public service and community affairs angles. For instance, next week I'm meeting with the Mayor of Calgary who will officially announce CKXL's Drive Decent Week. I'm not talking about Sunday social announcements and that type of crap. We try to do something of value for the community and we've received just excellent press and comments about the Drive Decent Week. We find that the audience really responds to constructive approaches better than big prizes.

**RW:** If this is a relatively recent phenomenon, do you relate this to the "socially and politically active" youth of the '60s now comprising the population bulge?

**James:** There's no doubt about it. Our citizens care more than ever and much of it is due to the uproar in the '60s. Today's citizens are more concerned, more aware and more active, even if they appear conservative in relation to what they were a decade ago. That's not to say they'll fall for some token liberal gesture. You can't fool them. They know when you're being sincere and when you're not. And when they show that they'll support you, you've got to be there, willing to respond to them. A station such as WBZ in Boston, for example, gives its listeners sincere community support, be it promotion for causes, letting your remote wagon be used for a PA or whatever. If your commitment is real, it shows.

## Rock Radio Awards

(Continued from page 36)

contributions to FM throughout the year, will go to George Meier, Chosen by decision by the board of governors of the Rock Radio Awards, Meier has been an important force in the music industry through his 10 year old publication Walrus.

Winners will receive a Baccarat crystal obelisk, designed by Tiffany & Co.

**Who is**

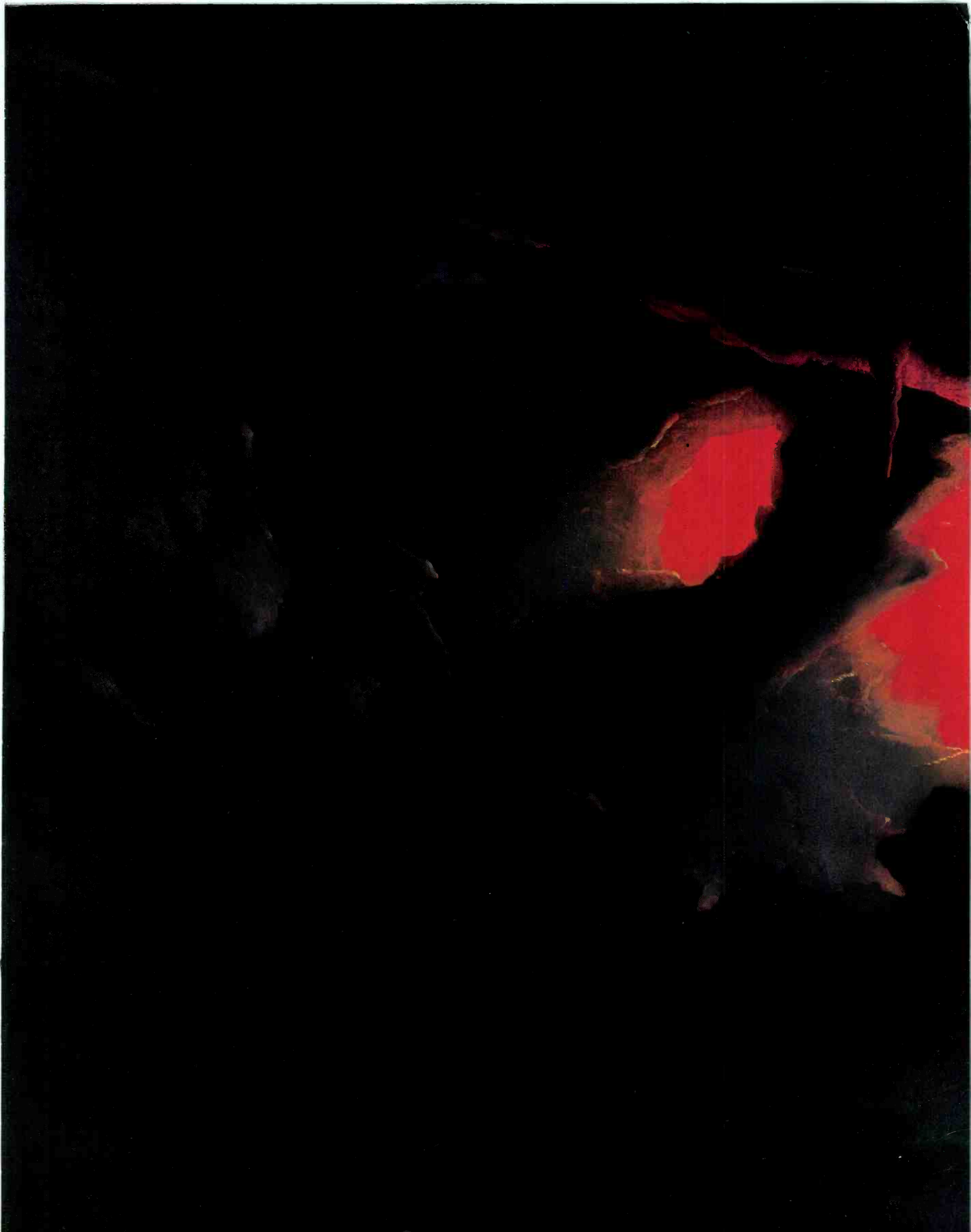
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The Journey Begins; Encounter with the Ringwraiths  
Riders of Rohan

Side 2

Escape to Rivendell  
Mines of Moria  
The Battle in the Mines; the Balrog

Side 3

Mithrandir  
Gandalf Remembers  
Frodo Disappears  
Following the Orcs  
Attack of the Orcs

Side 4

Helm's Deep  
The Dawn Battle; Theoden's Victory  
The Voyage to Mordor;  
Theme from *The Lord of the Rings*

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# RECORD WORLD ALBUM PICKS



**PLAYIN' TO WIN**  
**OUTLAWS**—Arista AB 4205 (7.98)  
 The group takes a giant step in a new direction with this album produced by Robert John Lange, noted for his work with City Boy and Graham Parker and the Rumour. The flavor of the music is pop oriented with the group's three guitarists put to good use on "Take It Any Way You Want It" and "You Are the Show."



**COLISEUM ROCK**  
**STARZ**—Capitol ST-11861 (7.98)  
 One of America's leading practitioners of hard rock, Starz has become a top attraction while their albums manage to maintain an edge that gives them their distinction. This Jack Richardson produced album is no exception with standouts like "So Young, So Bad;" "Don't Stop Now" and "Coliseum Rock."



**MISS GLADYS KNIGHT**  
**GLADYS KNIGHT**—Buddah BDS 5714 (Arista) (7.98)  
 Knight shows that she has not lost the magic touch that transforms a song into a moving experience with these fine performances produced by either Gary Klein or Tony Macaulay. Standouts are "We Don't Make Each Other Laugh Any More" and "It's A Better Than Good Time."



**DIRE STRAITS**  
**Warner Bros. BSK 3266 (7.98)**  
 The group emerged from the U.K. in a climate that would not appear to be conducive to its music, but found that their acceptance was almost unanimous. Their chunky, rhythmic guitar work recalls J.J. Cale or Eric Clapton while songs like "Sultans Of Swing" and "In the Gallery" show their songwriting depth.

**GREEN LIGHT**  
**CLIFF RICHARD**—Rocket BXL1 2958 (RCA) (7.98)



While he has yet to come up with a single as big as his "Devil Woman" hit of a couple of years ago, Richard stands a very good chance here. The Bruce Welch produced set is singles oriented with songs like "Green Light" and "Under Lock And Key" showing pop appeal.

**PARTNERS IN CRIME**  
**BANDIT**—Ariola SW 50042 (7.98)



The second album from this British rock quartet was produced by Matthew Fisher. The group has a solid rock core that is embellished by good vocal interplay and some tasteful guitar work on "Stick Around" and "Love Song."

**KOSS**  
**PAUL KOSSOFF**—DJM 2-300 (7.98)



An anthology of Paul Kossoff's finest work, this two record set contains one side of material from his work with Free, Amazing Blondel, and Back Street Crawler and three previously unreleased sides which were recorded prior to his death in 1976.

**CRY**  
**JOHN KLEMMER**—ABC AA 1106 (7.98)



An album of spontaneous solo saxophone improvisations that show the depth of Klemmer's skills. With the use of various electronic gadgets, he manages to give a series of expressive performances that reflect the emotions in the titles of the individual pieces.

**PRONTO MONTO**  
**KATE & ANNA McGARRIGLE**—Warner Bros. BSK 3248 (7.98)



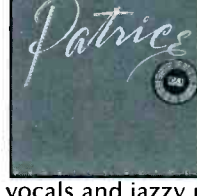
The McGarrigle sisters have once again combined their striking sopranos to produce a tempting record. The twelve songs contained here exhibit a warmth and charm which will find acceptance at many A/C stations.

**SLEEPER WHEREVER I FALL**  
**BOBBY BARE**—Columbia KC 35645 (7.98)



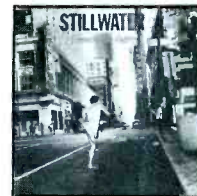
Producer Kyle Lehning has steered Bare into a pop direction with this varied set that includes the Stones' "The Last Time" and the Byrds' "I'll Feel A Whole Lot Better" among others. It should be just the thing to get him over to a wider audience.

**PATRICE**  
**PATRICE RUSHEN**—Elektra 6E-160 (7.98)



Keyboardist Rushen has come up with a warm flowing album laced with catchy hooks, satiny vocals and jazzy rhythms. "Music Of The Earth," "When I Found You" and "Play" are the most enticing tracks.

**I RESERVE THE RIGHT**  
**STILLWATER**—Capricorn CPN 0210 (7.98)



One of the newest members of the Capricorn stable, Stillwater plays razor sharp rock and roll with just a hint of the southern influences one might expect. The title track is a fine rocker, while "Alone On Saturday Night" (a sweet ballad) shows off their versatility.

**INTIMATE STRANGERS**  
**TOM SCOTT**—Columbia JC 35557 (7.98)



Scott's latest offering is a skillfully crafted blend of jazz, disco and funk which shows off his composing talents as well as his performing talents. The "Intimate Strangers" suite ranks as his most enchanting work.

**NEW DIMENSIONS**  
**THE THREE DEGREES**—Ariola SW 50044 (7.98)



A new label and a new producer for these three ladies accounts for the "New Dimensions" title. Giorgio Moroder produced the lp and composed most of the material which has given the group a new electronic sound and a new image.

**HUNCHBACK OF NOTRE DAME**  
**ALEC R. COSTANDINOS**—Casablanca NBLP 7124 (7.98)



As one of the world's top disco producers, Costandinos continues to tackle some grand themes which he adapts to his musical style. His latest features some uncredited musicians who he manipulates in his unique style.

**THE BEST**  
**LEO KOTTKE**—Capitol SWBC 11867 (7.98)



Kottke, who is one of the most inventive and imaginative folk-blues guitarists around, is shown at his best on this two record collection which traces his career from his "Mudlark" lp recorded in 1971 to his "1971-1976 Did You Hear Me?" release.

(Continued on page 63)



# STILLWATER

I reserve the right!



**RIGHTFULLY. ON CAPRICORN RECORDS & TAPES.**



CAPRICORN RECORDS

Executive Producer — Buddy Bule

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# RECORD WORLD SINGLE PICKS

**BROTHERS JOHNSON**—  
A&M 2098



**AIN'T WE FUNKIN' NOW**  
(prod. by Q. Jones)  
(writers: L. Johnson-  
Jones-Bahler-Weir-V.  
Johnson) (Yellow Brick  
Road/Kodi, ASCAP/  
Kidada, BMI) (3:33)

The follow-up to their "Ride-O-Rocket" single is, as the title suggests, a funky number featuring a punchy backbeat, supercharged horns and solid layers of vocals. Quincy Jones' production makes it cook. BOS and pop airplay are assured.

**DAN HILL**—20th Cent. Fox 2392



**LET THE SONG LAST  
FOREVER** (prod. by  
McCauley-Mollin)  
(writers: Hill-Mann)  
(Welbeck, ASCAP/ATV-  
Mann & Weill, BMI)  
(3:15)

This latest Hill-Barry Mann composition has much of the "Sometimes When We Touch" feel and Hill's sparkling clear vocal style is perfect for this kind of realistic/romantic tune. The sparse arrangements, keyed by Mann's piano work, are the perfect garnish.

**BOB DYLAN**—Columbia 3-10851



**CHANGING OF THE  
GUARD** (prod. by  
DeVito) (writer: Dylan)  
(Special Rider, ASCAP)  
(3:39)

This second single from the "Street Legal" album has but a touch of the customary Dylan sound and, like the rest of the lp, has already garnered strong AOR play. The beat is decidedly rock and the big background vocals and demanding track get it for Top 40. Look for quick response.

**JIMMY BUFFETT**—ABC 12428



**MANANA** (prod. by N.  
Putnam) (writer: Buffett)  
(Coral Reefer/Outer  
Banks, BMI) (2:45)

Buffett's slw way with a lyric is spotlighted on this second single from the "Son of A Son of A Sailor" lp. It's a largely acoustic offering with guitar and piano parts standing out. Like "Margaritaville, the mood is easy with a touch of Latin. Airplay on his live album should help this single along.

## Pop

**EDDIE MONEY**—Columbia  
3-10842

**YOU'VE REALLY GOT A HOLD ON ME**  
(prod. by Money-Lyon) (writer:  
Robinson) (Jobete, ASCAP) (3:09)

Money's third single from his debut album is an expertly done remake of The Miracles 1963 hit. The artist rocks it up a bit and makes it prime Top 40 material.

**FOTOMAKER**—Atlantic 3531  
**MILES AWAY** (prod. by Cornish-Danelli)  
(writer: Vinci) (Footmaker-Adrien  
Leighton, BMI) (3:35)

The group is already known for their high harmony vocals over a pulsating instrumental base and this first single from their second album is a grand example. It's pure Top 40 power pop.

**DON McLEAN**—Arista 0379  
**IT DOESN'T MATTER ANYMORE** (prod. by  
L. Butler) (writer: Anka)  
(Spanka, BMI) (3:02)

The song, written by Paul Anka, was once recorded by Buddy Holly and McLean modernizes it here. His vocals and the acoustic instrumentation, make it right for pop and a/c play.

**MARSHALL HAIN**—Harvest 4648  
(Capitol)

**DANCING IN THE CITY** (prod. by C. Neil)  
(writers: Hain-Marshall) (Pub. not  
listed) (3:25)

The record already went Top 5 in the U.K. and should find quick interest here. The female lead vocals are articulate and work well against the semi-disco background.

**STARBUCK**—United Artists 1245  
**GO WILD** (prod. by Blackman-Clark)  
(writers: B. Blackman) (Brother Bill's  
Music, ASCAP) (2:30)

Starbuck's second single from their "Searching For A Thrill" album is a lilting ballad with a sweet vocal hook. Pop and a/c airplay are a natural.

**THE YARDLEYS**—Saturn 5066  
**PIRATE OF LOVE** (prod. by Infanzon-  
Trefilio-Weisz) (writer: Loliscio)  
(Frog, ASCAP) (2:56)

The vocals are familiar and the guitar line thundering. It makes this a group to watch.

**BILLY SWAN**—A&M 2103  
**NO WAY AROUND IT (IT'S LOVE)**  
(prod. by B. T. Jones) (writer: Swan)  
(Combine, BMI)

Swan's feeling for the early days of rock is perfectly displayed here. The vocals are 50's perfect and the message, the punchy piano parts and Les Paul guitar work make it a curious 70's entry.

**STEVE GIBBONS BAND**—  
Polydor 14516

**CHELITA** (prod. by T. Visconti) (writer:  
Steve Gibbons) (El Pie, BMI)  
(3:15)

Gibbon's mid-tempo rocker is an impassioned plea to a young girl not to throw her life away. A spicy sax throughout plays well against Gibbons Dylanesque vocals. Radio play is certain.

**KINGFISH**—Jet 8 5053 (CBS)  
**HARD TO LOVE SOMEBODY** (prod. by  
J. Sandlin) (writer: M. O'Neill)  
(Skooter, BMI) (3:15)

The latest from their "Trident" lp is an easy uptempo rocker with a characteristic San Francisco feel. Michael O'Neill's crisp vocals add the necessary touch. This one should appeal to most FM audiences.

## Country/Pop

**POACHER**—Republic 028  
**DARLING** (prod. by R. Kingston)  
(writer: Blandemer) (September,  
ASCAP) (3:15)

This is U.K. master, placed with Republic here, is a crafty blend of English music hall and Grand Old Opry. The beat is easy and the harmony hook is just the thing for a/c playlists.

**MICKEY GILLEY**—Playboy  
8-50631

**THE SONG WE MADE LOVE TO**  
(prod. by Foster & Rice) (April/  
Widmont, ASCAP) (2:12)

Gilley's familiar baritone vocals are embellished here by a soft pop track with pedal steel as the only country touch. It's a sweetly sad ballad aimed for pop/adult play.

**ROY HEAD**—ABC 12418  
**LOVE SURVIVED** (prod. by J. Bowen)  
(writers: Foster-Rice) (Jack & Bill,  
ASCAP) (2:43)

The artist, known now in country, previously made an impact pop and r&b and this new disc should give him adult presence as well. The arrangements are huge and the right backdrop for Head's big vocals.

## B.O.S./Pop

**GREGG DIAMOND**—Marlin 3329  
**STAR CRUISER** (prod. by G. & G. Diamond)  
(writer: Diamond) (Arista/Diamond  
Touch, ASCAP) (4:07)

Diamond is becoming one of the staples of the disco field and for good reason. This new disc is one of the hottest around with non-stop vocal/instrumental arrangements and radio active hook.

**BROADWAY**—Hilltak 7802 (Atl.)  
**KISS YOU ALL OVER** (prod. by  
Henderson) (writers: Chapman-Chinn)  
(Chinnichap, BMI) (3:48)

This is the first of what will no doubt be many covers of the Exile #1 single. It's highly discofied here with chant-like singing and electronic wizardry.

**D.J. ROGERS**—  
Columbia 3-10836  
**ALL MY LOVE** (prod. by Rogers)  
(writer: same) (Circle R, ASCAP) (3:48)

Rogers' last single was a major BOS outing and crossed in a number of markets. This new disc has a bigger dance feel but all the same capabilities. Roger's vocals are staggering.

**CURTIS MAYFIELD**—Curton 0142  
**IN LOVE, IN LOVE, IN LOVE** (prod. by  
Mayfield) (writer: same) (Mayfield,  
BMI) (3:44)

The veteran rock/bluesman ventures a bit into disco here with a new single beautifully orchestrated by both the lilting instrumentation and Mayfield's eerily familiar vocals.

**SWEET CREAM**—Shadybrook  
1046 (Janus)

**DO A DANCE FOR LOVE** (prod. by  
The Wizards) (writers: Barnes-Hall-  
Johnson-Myles-Lawson-Moore)  
(Bach to Rock/Perfect Timing/  
Son Mike, BMI) (3:40)

The Detroit group debuts on a slick satan disco single, driven by their three-part vocals and a funk up instrumentation. It's for the dance floor and radio alike.

**KINSMAN DAZZ**—20th Cent.  
Fox 2390

**I MIGHT AS WELL FORGET ABOUT  
LOVING YOU** (prod. by Bailey-  
Vicari-Johnson) (writers: Cain-Bacon)  
(Combine/Resac, BMI) (3:36)

This new Cleveland based group debuts with a mid-tempo BOS ballad just as likely to garner pop airplay. The high harmony vocals are stirring.

**DAMON HARRIS**—Fantasy/  
WMOT 839

**SILK** (prod. by Bud Ellison) (writers:  
Barry-Ingram) (Parker/WMOT,  
BMI) (3:20)

A breathy vocal hook dominates this catchy disco tune. Aptly titled, the silky production and vocals make this an enticing record. Disco goers should pick up on this immediately.

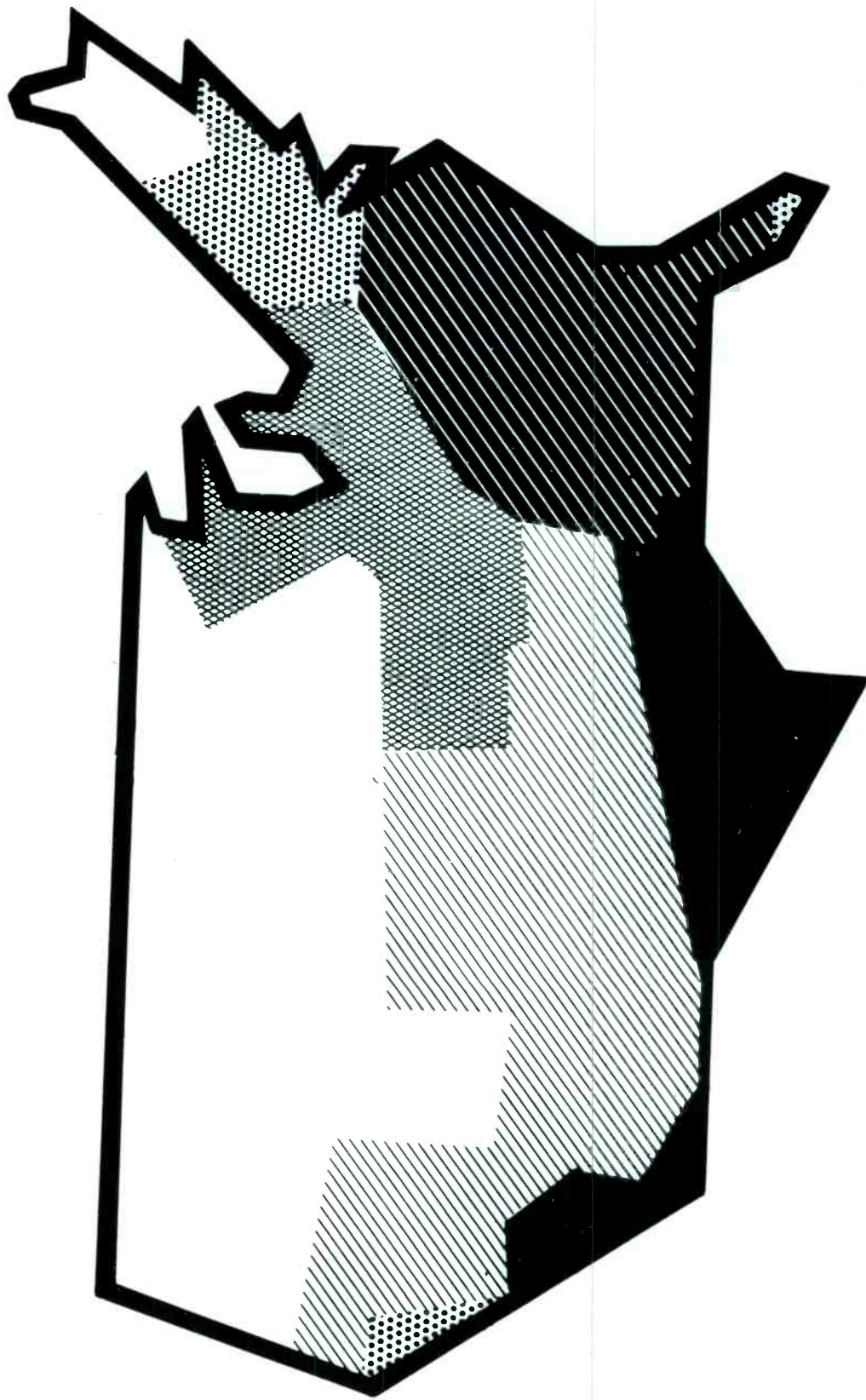
**MARGIE JOSEPH**—Atlantic  
**LOVE TAKES TEARS** (prod. by J. Bristol)  
(writer: J. Bristol) (Bushka, ASCAP)  
(3:19)

Starting off slowly this disco/BOS number alternates hard and soft for a dramatic effect. Joseph's silky vocals soar over lavish production. BOS play is sure to come and a pop crossover is likely.

November 11, 1978  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



# THE RADIO MARKETPLACE

## Record World Suggested Market Playlists

Based on airplay and sales in similar behavioral areas.

### Stations:

#### RW I

WABC WAVZ WBBF WCAO WDRC F105  
WFIL WICC WIFI WKBW WPEZ WPGC  
WPRO-FM WQAM WRKO WTIC-FM KDON  
KFRC KYA F105 V97 Y100 13Q Z104 96X 99X

#### RW II

WAAY WANS-FM WAUG WBBQ WBSR  
WCGQ WFLB WGSV WHBQ WHHY WISE  
WLAC WMAK WORD WRJZ WSGA WSM-FM  
WRFC BJ105 Z93 KX/104 KXX/106 Q105 94Q

#### RW III

WCOL WDRQ WEFM WHB WIFE WINW WLS  
WMET WNDE WOKY WSAI WZUU WZZP  
KBQE 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	Donna Summer
2	2	Anne Murray
4	3	Kenny Loggins
6	4	Ambrosia
8	5	Foreigner
12	6	Barry Manilow
9	7	Rolling Stones
13	8	Funkadelic
16	9	Dr. Hook
10	10	Captain & Tennille
3	11	Nick Gilder
18	12	Alicia Bridges
14	13	Don Ray
5	14	The Who
19	15	Gino Vannelli
29	16	Barbra & Neil
20	17	Pablo Cruise
21	18	Al Stewart
25	19	Styx
23	20	Chicago
11	21	Exile
7	22	Gerry Rafferty
24	23	Heart
27	24	Musique
26	25	Andy Gibb
30	26	Sylvester
31	27	Firefall
AP	28	Eric Carmen
Add	29	Billy Joel
Add	30	Dan Hartman

**Adds:** Chic  
Fogelberg/Weisberg  
Linda Ronstadt  
Village People

**Extras:** Elton John  
Toto  
Alice Cooper  
Livingston Taylor  
Paul Davis

**LPCuts:** None

**Also Possible:** Van Morrison  
10cc  
Ace Frehley  
Joe Cocker  
Donny & Marie  
Chanson  
Paul Stanley  
Leif Garrett  
Queen

#### Last Week: This Week:

6	1	Alicia Bridges
1	2	Anne Murray
7	3	Donna Summer
8	4	Foreigner
12	5	Gino Vannelli
13	6	Dr. Hook
3	7	Ambrosia
16	8	Barry Manilow
11	9	Captain & Tennille
19	10	Funkadelic
20	11	Al Stewart
4	12	Foxy
5	13	Kenny Loggins
22	14	Eric Carmen
21	15	Pablo Cruise
17	16	Stephen Bishop
2	17	Nick Gilder
23	18	Styx
24	19	Firefall
25	20	Chicago
26	21	Andy Gibb
9	22	Rolling Stones
10	23	The Who
29	24	Heart
30	25	Barbra & Neil
28	26	Eric Clapton
31	27	Fogelberg/Weisberg
32	28	Gene Cotton
LP	29	Linda Ronstadt
Add	30	Elton John
Ex	31	Toto

**Adds:** Billy Joel  
Joe Cocker  
Alice Cooper  
Hot Chocolate  
Queen

**Extras:** Village People  
Justin Hayward  
Bob Seger  
Chic  
Ace Frehley

**LPCuts:** None

**Also Possible:** Chaka Khan  
Van Morrison  
Sylvester  
10cc  
Paul Anka  
Glen Campbell

#### Last Week: This Week:

5	1	Donna Summer
2	2	Anne Murray
1	3	Exile
3	4	Kenny Loggins
9	5	Ambrosia
4	6	Nick Gilder
10	7	Barry Manilow
11	8	Foreigner
12	9	Styx
15	10	Funkadelic
14	11	Heart
7	12	Rolling Stones
21	13	Gino Vannelli
22	14	Dr. Hook
18	15	Captain & Tennille
16	16	Hall & Oates
17	17	Foxy
6	18	LRB
25	19	Chicago
27	20	Barbra & Neil
24	21	Al Stewart
23	22	Firefall
26	23	Alicia Bridges
8	24	The Who
20	25	Meatloaf
29	26	Eric Carmen
28	27	Pablo Cruise
30	28	Village People
Ex	29	Fogelberg/Weisberg
Ex	30	Andy Gibb

**Adds:** Chic  
Billy Joel

**Extras:** Stephen Bishop  
Donny & Marie  
Linda Ronstadt  
Alice Cooper  
Ace Frehley  
Sylvester

**LPCuts:** None

**Also Possible:** 10cc  
Joe Cocker  
Chaka Khan  
Bob Seger  
Paul Stanley  
Queen  
Paul Davis

### Hottest:

#### Rock:

Billy Joel  
Queen

#### Adult:

Linda Ronstadt

#### R&B Crossovers:

Chaka Khan  
Chic

# HOT ADDS

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

## Most Added Records at Major Markets:

Billy Joel (Columbia) .....	27
Barbra Streisand & Neil Diamond (Columbia) .....	18
Linda Ronstadt (Asylum) .....	14
Al Stewart (Arista) .....	14
Village People (Casablanca) .....	12
Bob Seger & The Silver Bullet Band (Capitol) .....	12
Andy Gibb (RSO) .....	12
Chic (Atlantic) .....	11
Fogelberg/Weisberg (Full Moon) .....	10

## Most Added Records at Secondary Markets:

Elton John (MCA) .....	21
Billy Joel (Columbia) .....	21
Alice Cooper (Warner Bros.) .....	15
Barbra Streisand & Neil Diamond (Columbia) .....	15
Chic (Atlantic) .....	11
Bob Seger & The Silver Bullet Band (Capitol) .....	10
Andy Gibb (RSO) .....	9
Queen (Elektra) .....	8
Village People (Casablanca) .....	8
Linda Ronstadt (Asylum) .....	8

## Most Added R&B:

Rose Royce (Whitfield) .....	14
Bobby Caldwell (Clouds) .....	12
Evelyn "Champagne" King (RCA) .....	10
LTD (A&M) .....	10
Chic (Atlantic) .....	9
Melba Moore (Epic) .....	8
Musique (Prelude) .....	7
Jerry Butler (Phila. Intl.) .....	7
Lenny Williams (ABC) .....	7

## Most Added Country:

Don Williams (ABC) .....	55
John Conlee (ABC) .....	52
Jacky Ward (Mercury) .....	50
Loretta Lynn (MCA) .....	49
Joe Stampley (Epic) .....	40
Larry Gatlin (Monument) .....	35
Merle Haggard/Leona Williams (MCA) .....	31
Marty Robbins (Columbia) .....	31

# ACTION MUSIC

By CHRISTY WRIGHT

■ Fogelberg/Weisberg (Full Moon). This single really came through this week with good adds and good moves on major market and secondary stations. Adds were 99X, WKBW, WPEZ, WMET, WIFI, KIMN, WJBQ, KCPX, WAVZ, WNOX, WSGA. Moves were 1-1 WSPT, 12-8 KXX106, HB-29 WQXI, 19-14 94Q, 28-25 WLAC, HB-34 WZZP, 27-23 WDRQ, 24-20 KXOK, 25-22 Q102, 18-14 KDWB, 25-22 KJR, 31-20 B100, HB-29 WCAO, 20-16 KBEQ, 32-29 KCBQ, 24-21 WGUY, HB-24 KLEO, 16-11 KTOQ, 27-21 KKXL, 19-15 KUHL, 39-34 KLUE, 19-14 KAKC, 23-19 WBBF, 26-20 WANS-FM, 23-16 WAUG, 28-23 WRFC, 23-16 WRJZ.



Village People

Billy Joel (Col). From the number one album in the country comes this single which is climbing rapidly on stations where it is receiving play and is continuing to pick up air-play. Adds for this week were WPEZ, KRFC, WQXI, WZZP, WDRQ, WNOE, KRBE, KLIF, KTLK, F105, KBEQ, WZUU, KFI, KKO, KLEO, KTOQ, KIIS-FM, KUHL, KOFM, WBBF, WANS-FM, WCIR, WAUG, WRJZ. Moves are 14-5 WAVZ, 21-18 WNBC, HB-25 WKBW, 21-18 WFIL, 29-26 WRKO, 29-24 WPGC, 28-23 94Q, HB-28 Z93, 20-17 WMET, 36-32 Q102, 26-23 KDWB, 28-24 KSTP, HB-24 KJR, 25-23 KRTH. HB-28 WCAO, HB-27 WIFI, HB-23



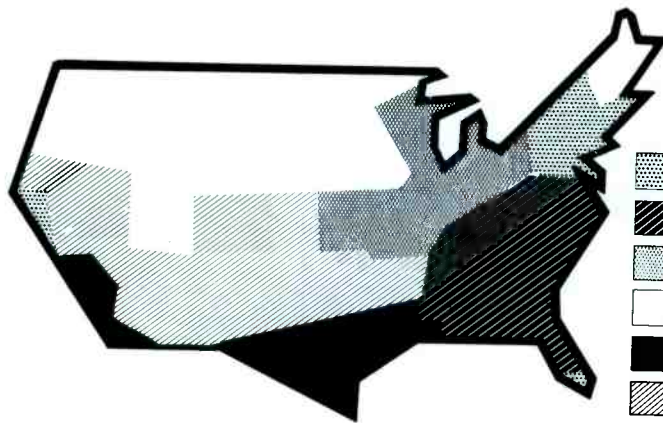
Linda Ronstadt

KGW, HB-29 WEAQ, HB-20 WJON, 26-14 KCPX, 30-25 KKXL, HB-24 WSPT, HB-25 WEFM.

Village People (Casablanca). This record exploded this week with many major market adds and great moves on all levels. It also came on the BOS charts this week (#63 with a bullet). Adds were WNBC, 13Q, WRKO, WPGC, WLAC, KJR, KTLK, F105, KLEO, KCPX, KNOE-FM. Moves are 24-10 96X, HB-28 WKBW, 21-11 WGCL, 27-22 KRTH, HB-32 WZZP, HB-22 WNOE.

Alice Cooper (WB). Really breaking out in the southeast and midwest, this record came in with good adds and good moves this week. Adds were WLAC, KXOK, KING, KKO, WJON, KCPX, WANS-FM, WAUG, WRFC, WRJZ, WBBQ, and is already on WKBW, 94Q, KJR, KTLK, KGW, WZUU, WGUY, KTOQ, WSPT, KNOE-FM, KUHL, KLUE, KAKC, WAVZ, WTIC-FM, WINW, WCIR, WBSR, KXX106.

Linda Ronstadt, "Ooh Baby Baby" (Asylum). Radio went on this one right out of the box just as they got the album and with the release of the single this week even more stations added it. Really looking good with adds like 96X, 96KX, KRFC, Q102, KJR, WTIX, KRBE, KGW, KCBQ, KILT, KIIS-FM, V97, WNOX, WSGA, WRJZ and is already on 94Q, Z93, WLAC, KRTH, WDRQ, KSTP, WIFI, F105, KFI, KBEQ, KLUE, KTFX, WEFM.



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

## Stations:

### RW IV

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

### RW V

WNOE WTIX KCBQ KFI KHFI KHJ KIIS-FM  
KILT KNDE KNOE-FM KRBE KRTH KSLY  
KUHL B100 FM100 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:**

7	1	Donna Summer
6	2	Billy Joel (She's)
2	3	Ambrosia
3	4	Anne Murray
9	5	Foreigner
12	6	Gino Vannelli
15	7	Dr. Hook
1	8	Nick Gilder
14	9	Paul Davis
10	10	Rolling Stones
20	11	Al Stewart
19	12	Styx
4	13	The Who
5	14	Gerry Rafferty
18	15	Heart
23	16	Stephen Bishop
25	17	Barry Manilow
24	18	Firefall
22	19	Pablo Cruise
8	20	Kenny Loggins
11	21	Captain & Tennille
29	22	Fogelberg/Weisberg
26	23	Chicago
28	24	Barbra & Neil
30	25	Andy Gibb
31	26	Eric Carmen
13	27	Hall & Oates
Add	28	Billy Joel
Add	29	Alice Cooper
Ex	30	Eric Clapton

**Adds:** Elton John  
Village People  
Linda Ronstadt

**Extras:** James Walsh Gypsy Band  
Alicia Bridges  
Gene Cotton  
Bob Seger  
Justin Hayward

**LP Cuts:** None

**Also Possible:** Queen  
Toto  
Hot Chocolate  
Lindisfarne  
Glen Campbell  
Joe Cocker  
Chris Rea

**Last Week:**    **This Week:**

1	1	Nick Gilder
4	2	Donna Summer
2	3	Anne Murray
8	4	Ambrosia
9	5	Barry Manilow
10	6	Foreigner
5	7	The Who
18	8	Dr. Hook
13	9	Gino Vannelli
3	10	Kenny Loggins
20	11	Chicago
23	12	Al Stewart
6	13	Rolling Stones
14	14	Captain & Tennille
24	15	Toto
16	16	Styx
17	17	Heart
26	18	Fogelberg/Weisberg
25	19	Andy Gibb
28	20	Barbra & Neil
29	21	Firefall
Add	22	Billy Joel
15	23	Hall & Oates
7	24	Foxy
30	25	Eric Carmen
21	26	Paul Davis
11	27	LRB
Add	28	Village People
Ex	29	Pablo Cruise
AP	30	Funkadelic

**Adds:** Queen  
Linda Ronstadt  
Elton John

**Extras:** Chaka Khan  
Bob Seger  
Alicia Bridges  
Leo Sayer  
Joe Cocker  
10cc  
Chris Rea

**LP Cuts:** None

**Also Possible:** Stephen Bishop  
Nick Gilder  
Leif Garrett  
Chic

**Last Week:**    **This Week:**

2	1	Anne Murray
3	2	Kenny Loggins
5	3	Ambrosia
1	4	Nick Gilder
6	5	Donna Summer
7	6	Captain & Tennille
10	7	Dr. Hook
13	8	Foreigner
14	9	Barry Manilow
4	10	Exile
12	11	Rolling Stones
17	12	Gino Vannelli
16	13	Stephen Bishop
21	14	Firefall
19	15	Styx
15	16	Hall & Oates
11	17	The Who
8	18	LRB
9	19	Gerry Rafferty
24	20	Andy Gibb
23	21	Eric Carmen
27	22	Pablo Cruise
25	23	Heart
29	24	Al Stewart
28	25	Chicago
30	26	Alicia Bridges
22	27	Crystal Gayle
Add	28	Barbra & Neil
Add	29	Alice Cooper
Ex	30	Fogelberg/Weisberg

**Adds:** Elton John  
Billy Joel

**Extras:** Toto  
Linda Ronstadt  
Chaka Khan  
Gene Cotton

**LP Cuts:** None

**Also Possible:** 10cc  
Ace Frehley  
Joe Cocker  
Billy Joel  
Leo Sayer  
Eric Clapton  
Alice Cooper  
Jacksons

## Hottest:

### Country Crossovers:

Glen Campbell

### Teen:

Leif Garrett

### LP Cuts:

None

On December 2, 1978  
at 7 pm in the Fairmont Hotel,  
San Francisco, California,  
the Radio and Record Industries  
will join forces  
to honor

Mr. Bill Gavin.

Reservations are now  
being accepted for  
this Historic Event.

Black Tie

Table For Ten - \$1250.00  
Per Person - \$125.00

Net proceeds of this affair will go to the Janet Breed  
Gavin General Research and Projects Endowment  
Unit, American Association of University Women,  
Educational Foundation.

**make checks payable to:**

janet breed gavin endowment fund, a.a.u.w.  
bill gavin testimonial dinner  
p.o. box 957  
fairfax, california 94930  
(415) 456-8343

**for further information contact:**

**stan monteiro**  
(213) 464-8241

**spence berland**  
(213) 465-6126

**john sippel**  
(213) 273-7040

**dick krizman**  
(213) 553-4330

# **"How You Gonna See Me Now?"**

WBS 8695

*An insanely sensitive new ballad...  
and a new look into Alice Cooper.*

*"How You Gonna See Me Now?" is a new single out of  
Alice Cooper's new album FROM THE INSIDE* (BSK 3263)

*Produced by David Foster  
Original concept, lyrics and direction by  
Alice Cooper and Bernie Taupin*

*On Warner Bros. Records and Tapes*



*Management:*

*ALIVE*

ALIVE ENTERPRISES, INC.

8600 Melrose Ave., L.A., CA 90069







*Southside Johnny  
and the Asbury Jukes*

*"Hearts of Stone."* JE 35488

The new **Southside Johnny and the Asbury Jukes** album.  
**On Epic Records and Tapes.**

Debuts 10/21/78:

Flashmaker — *Record World*

#3 Most Added — *Cash Box*

#3 National Breakout — *Billboard*

#4 Most Added — *Bill Hard Report*

Debuted at #37 — *Goodphone*

#5 Most Added — *Album Network*

**SOUTHSIDE JOHNNY  
and the ASBURY JUKES  
ON TOUR**

Nov.

- 10 Portland, OR
- 11 Seattle, WA
- 13 Sacramento, CA
- 14 Santa Cruz, CA
- 15 San Francisco, CA
- 16 Santa Barbara, CA
- 17 Los Angeles, CA
- 18 San Diego, CA
- 20 Tucson, AZ
- 21 Phoenix, AZ
- 22 Albuquerque, NM
- 23 Denver, CO
- 25 Austin, TX
- 26 Dallas, TX
- 28 Houston, TX
- 29 Baton Rouge, LA
- 30 Memphis, TN

Dec.

- 1 Columbus, OH
- 2 Toledo, OH
- 3 Cleveland, OH
- 5 Chicago, IL
- 6 St. Louis, MO
- 7 Kansas City, MO
- 8 Chicago, IL
- 9 Madison, WI
- 10 Milwaukee, WI
- 11 Minneapolis, MN
- 13 Dayton, OH
- 14 Pittsburgh, PA
- 15-16 Detroit, MI
- 18-19 Toronto, CN
- 21 Buffalo, NY
- 22 Rochester, NY
- 26 Philadelphia, PA
- 27-28 New York City, NY
- 30-31 Passaic, NJ
- January-February  
Washington, DC  
Southeast  
Boston, MA

Produced by  
Stevie Van Zandt.

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# COPY WRITES

## (A Report on the Music Publishing Scene)

By PAT BAIRD

■ **CROSSOVERS:** While record companies plot and plan to cross their r&b and country artists into the pop field with tours, costume changes and radio interviews, it seems finally that the artists and/or their producers are making the first thrust with their thoughtful choice of material. Two albums just released make the point with clarity.

**Bobby Bare** (Columbia), a strongly established country artist, picked **The Rolling Stones'** "This Could Be The Last Time" and **Gene Clarke's** "I'll Feel A Whole Lot Better" (done by **The Byrds**) for his latest "Sleeper Wherever I Fall" lp produced by Steve Gibbons. Both tunes are curiously different and perfect for his style . . . **The Pointer Sisters** (Planet) went even further into the pop/rock market, recording **Bruce Springsteen's** "Fire," **Steely Dan's** "Dirty Work," **Bob Welch's** "Hypnotized," **Stephen Stills'** "As I Come Of Age," **Russ Ballard's** "Come And Get Your Love," **Allen Toussaint's** "Happiness" and **Loggins and Messina's** "Angry Eyes." There are only three Pointer Sisters recording together now and their effect on these tunes, especially "Fire," is stunning. It was produced by **Richard Perry**.

IN PRINT: "Making It With Music" by **Kenny Rogers** and **Len Epanand** (Polydor's west coast director of publicity and artist relations) and published last week by Harper & Row, is so far the best handbook we've seen on how to break into the music business . . . properly. Set against the backdrop of Rogers' career as performer (with **The New Christy Minstrels**, **First Edition** and as solo artist), the book is chatty and chock full of information on everything from "Doing Your Own Publicity" and "Making It to Your Gig" (while still a bar band) to "Making A Record" and "Road Life" (after the contracts have been signed). The section on songwriting, co-writing and publishing are particularly accurate and helpful. It's for the experienced and amateur alike. (cloth, \$12.95-paper, \$5.95.)

SOMETIMES JUST NUTHIN' GOES RIGHT: Last column we reported that Intersong U.S.A. had its first two published songs released recently. Wrong. It's the first two records released via their new production involvement and they, of course, already have several charting singles. Our apologies to **Don Oriolo** . . . Also, **Leo Sayer's** "Rainin' In My Heart" was written by **Felice** and **Boudleaux Bryant** and published by House of Bryant. We really should have known that.

SIGNINGS: **Rod Argent**, legendary English musician, and **Larry Fast**, U.S. synthesizer specialist recently seen with **Peter Gabriel**, have signed with Run It Music. Argent's deal is for the world and Fast will be represented by Run It outside North America. Pictured here are (standing) **Tony Smith**, chairman of the Hit & Run Companies, and **Gareth Perkins**, general manager of the publishing division, and (seated) **Ron Argent**

. . . **Shawn Phillips** to Casablanca's Cafe Americana Music via **VP Steve Bedell** . . . **Mitch Johnson**, co-writer of **The Kendalls'** "Old Fashioned Love" to MCA Music via L.A.'s **Dude**

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**McLean** . . . **Dennis Knutson** to **ATV Music**, Nashville . . . **David Lasley**, writer of **Rita Coolidge's** current single "Love Me Again," to **Almo Music**.

ON THE MOVE: **ATV Music** has moved its Nashville office to 1217 16th Ave. S. Meanwhile, back in New York, it looks like the company will be opening a new office here to be headed by the ever inevitable **Marv Goodman**, late of **Chrysalis Music** . . . **Sarah Dash** (Kirshner), whose "Sinner Man" is a must play in the disco, is doing her first solo tour, opening in Charlotte Nov. 6 and closing Nov. 17 in New York . . . The National Music Publishers' Association will host a luncheon Nov. 14 at L.A.'s Bel-Air Hotel to begin the establishment of a west coast Music Publishers' Forum. Attending will be **NMPA** president **Leonard Feist**, **Arthur Braun**, **Ralph Peer II** and board chairman **Salvatore Chiantia**. The luncheon will coincide with **NMPA's** annual membership and board meetings.

INTERNATIONAL: **Stanley Mills** of September/Galahad Music will be attending **Musexpo** this year to talk up the need for foreign copyrights to fill the needs of U.S. pop and country markets. Mills is currently working on the U.S. releases of "Heaven" by the **Gibson Bros.**, a French copyright, "Darling" by **Poacher**, one of **Bob Kingston's**

masters, and the upcoming release of "Like They Do In France" by **Jody Miller** from **Hush Music** in England . . . **LEGIT:** **Ed Silvers** and **Mel Bly** of **Warner Bros. Music** have set a matching folio to **Eubie Blake's** current Broadway hit "Eubie." The publishers recently honored **Blake** (the oldest living **ASCAP** member) at **Warner's** N.Y. office . . . **Macmillan Performing Arts** have cut demos of two songs from **Broadway's** upcoming "The Grand Tour" (written by **Jerry Herman**) and professional consultant **Buddy Robbins** is set for a national tour to promote the tunes to artists and producers. The play will open in **San Francisco** Nov. 21 and will move to **Broadway** in **December**. The **Original Cast Album** will be on **Columbia**.

**HAPPY:** **Allan Tepper** of **Dick James Music** reports that **Elton John's** "Rocket Man" will be in the next **Neil Diamond** album . . . Lyricist **Bonnie Sanders'** "Farewell to a Friend" is included in the low-budget hit movie "Black Pearl." The music's by **Eumir Deodato** . . . **CAM** currently has a slew of covers to report including discs by **Paul Anka**, **Yvonne Elliman**, **Joey Travolta**, **Olivia Newton-John** and **Crackin'** as well as the score of the upcoming feature flick "The Visitor" starring **Glen Ford**, etc. and two songs in the feature "Boardwalk" starring **Lee Strasberg** and **Ruth Gordon** . . . **David Spinozza** (**A&M**) will record **Frank Weber's** "Carmelita" on his next album. **Weber** records for **RCA**.

**TEVEE:** **Al Ham** has been signed to write the incidental music for the new syndiseries "Hangin' Out."

**NAMED:** **Janice Pober-Cox** has been named executive assistant to **Almo/Irving/Rondor** president **Chuck Kaye**. She served as his secretary for two years prior to this appointment. And a special congratulations to **Lance Freed** and **Evan Medow** on their recent promotions at the company.

**SCHEDULED:** **Famous Music** president **Marvin Cane** will deliver a speech on "The Changing Role of the Publisher in Today's Music Market," **Mon. Nov. 6** for the **Music and Performing Arts Lodge** of **B'nai Brith**. It will take place at the **Sutton Place Synagogue**, 225 E. 51st St., N.Y.C. beginning at 7:15 p.m.

### A&M Names Rocklin Natl. TV Coordinator

■ **LOS ANGELES**—**Mike Gormley**, director of communications, **A&M Records**, has announced the appointment of **Stacey Rocklin** to the post of national television coordinator.

**Ms. Rocklin** joined the label in **April, 1978** as assistant television coordinator. She was previously administrative assistant in the publicity department at **Capitol Records** and an account executive with **Edye Rome Public Relations**.

### MMO To Relocate

■ **NEW YORK**—**Irv Kratka**, president of the **MMO Music Group**, has announced the company's move into its new worldwide headquarters at 423 West 55th Street, N.Y. on **December 1, 1978**.

At this new location will be housed the **MMO Distribution** firm which handles **New York, New Jersey, Pennsylvania** and parts of **Connecticut**.

**Mort Hillman**, vice president and sales manager, has announced the addition of **Peter Selen** to the **N.Y. distribution arm**.

### Gilder Gold



**Chrysalis Records** executives were on hand at a recent **Mike Douglas** taping to present **Nick Gilder** and band with a gold record for sales in excess of one million for their number one single, "Hot Child In The City." **Douglas** was also presented a gold single for affording the group their first shot on national television. Pictured from left: **Billy Bass**, vice president of promotion and creative services; **Scott Kranzberg**, national promotion director; guitarist **James McCulloch**; **Jaime Herndon**, guitarist/keyboardist; **Mike Douglas**; **Eric Nelson**, bassist; **Nick Gilder**; **Lloyd Segal**, manager; **Terry Ellis**, president of **Chrysalis Records**; **drummer Craig Krampf**, drums and **Sal Licata**, senior vice president of **Chrysalis Records**.

# 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.*



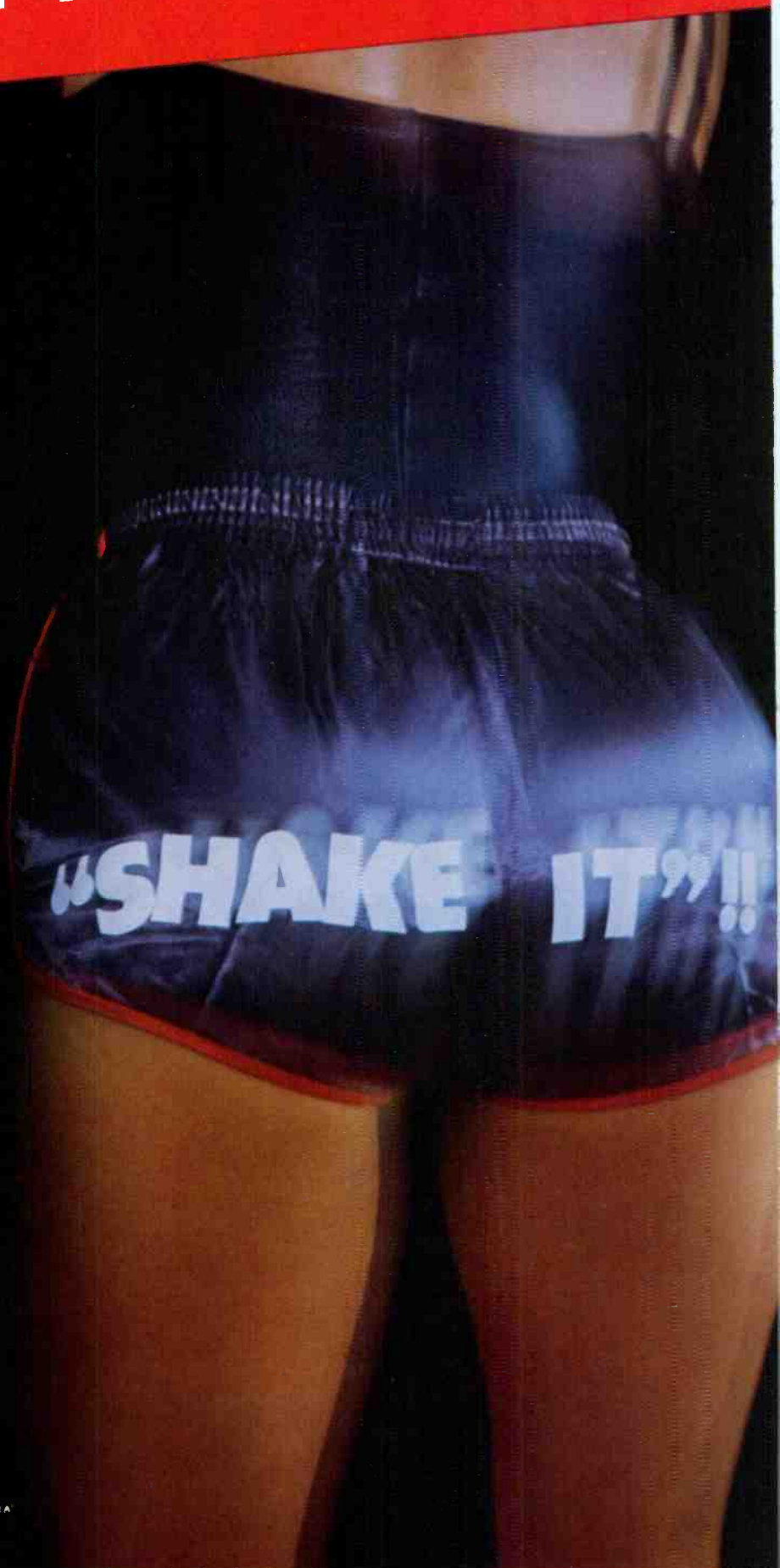
**RECORD WORLD**  
THE MARKETING SOURCE FOR THE PROFESSIONALS

hot single

Lots of Bounce!



MOST DESIRABLE PLAYER



Jan Matthews

"Shake It" M 7039

from the album Stealin' Home



Produced By Sandy Robertson & Jan Matthews

direction: Bronx Arts Associates 206/634-0333

THE R&B MUSIC CENTER OF THE UNIVERSITY OF CALIFORNIA

# RECORD WORLD SINGLES CHART

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

NOV. 11 NOV. 4

WKS. ON CHART

1	1	<b>HOT CHILD IN THE CITY</b> NICK GILDER Chrysalis 2226 (4th Week)	21
2	2	<b>YOU NEEDED ME</b> ANNE MURRAY/Capitol 4574	19
3	3	<b>MAC ARTHUR PARK</b> DONNA SUMMER/Casablanca 939	10
4	4	<b>KISS YOU ALL OVER</b> EXILE/Warner/Curb 8589	19
5	8	<b>READY TO TAKE A CHANCE AGAIN</b> BARRY MANILOW/ Arista 0357	9
6	10	<b>YOU NEVER DONE IT LIKE THAT</b> CAPTAIN & TENNILLE/ A&M 2063	13
7	6	<b>WHENEVER I CALL YOU "FRIEND"</b> KENNY LOGGINS/ Columbia 3 10794	16
8	9	<b>ONE NATION UNDER A GROOVE</b> FUNKADELIC/Warner Bros. 8618	11
9	11	<b>HOW MUCH I FEEL</b> AMBROSIA/Warner Bros. 8640	11
10	12	<b>DOUBLE VISION</b> FOREIGNER/Atlantic 3514	8
11	5	<b>REMINISCING</b> LITTLE RIVER BAND/Harvest 5606 (Capitol)	16
12	7	<b>BOOGIE OOGIE OOGIE</b> A TASTE OF HONEY/Capitol 4565	22
13	16	<b>I JUST WANNA STOP</b> GINO VANNELLI/A&M 2072	10
14	28	<b>YOU DON'T BRING ME FLOWERS</b> BARBRA STREISAND & NEIL DIAMOND/Columbia 3 10840	3
15	20	<b>SHARING THE NIGHT TOGETHER</b> DR. HOOK/Capitol 4621	9
16	21	<b>I LOVE THE NIGHT LIFE (DISCO ROUND)</b> ALICIA BRIDGES/ Polydor 14483	17
17	19	<b>DANCE (DISCO HEAT)</b> SYLVESTER/Fantasy 827	12
18	22	<b>ALIVE AGAIN</b> CHICAGO/Columbia 3 10845	4
19	23	<b>TIME PASSAGES</b> AL STEWART/Arista 0362	6
20	27	<b>STRANGE WAY</b> FIREFALL/Atlantic 3518	7
21	24	<b>SWEET LIFE</b> PAUL DAVIS/Bang 738	14
22	25	<b>STRAIGHT ON HEART</b> /Portrait 6 70020	9
23	26	<b>BLUE COLLAR MAN (LONG NIGHTS)</b> STYX/A&M 2087	9
24	14	<b>BEAST OF BURDEN</b> ROLLING STONES/Rolling Stones 19309 (Atl)	10
25	13	<b>WHO ARE YOU</b> THE WHO/MCA 7708	12
26	29	<b>DON'T WANT TO LIVE WITHOUT IT</b> PABLO CRUISE/A&M 2076	8
27	30	<b>CHANGE OF HEART</b> ERIC CARMEN/Arista 0354	9
28	15	<b>GET OFF</b> FOXY/Dash 5046 (TK)	20
29	34	<b>OUR LOVE (DON'T THROW IT ALL AWAY)</b> ANDY GIBB/RSO 911	5
30	33	<b>EVERYBODY NEEDS LOVE</b> STEPHEN BISHOP/ABC 12406	8
31	37	<b>THE POWER OF GOLD</b> FOGELBERG/WEISBERG/Full Moon 8 50606 (CBS)	5
32	17	<b>RIGHT DOWN THE LINE</b> GERRY RAFFERTY/United Artists 1233	14
33	18	<b>LOVE IS IN THE AIR</b> JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)	18
34	31	<b>SUMMER NIGHTS</b> JOHN TRAVOLTA, OLIVIA NEWTON- JOHN & CAST/RSO 906	15
35	45	<b>MY LIFE</b> BILLY JOEL/Columbia 3 10853	2
36	38	<b>DREADLOCK HOLIDAY</b> 10cc/Polydor 14511	7
37	65	<b>LE FREAK</b> CHIC/Atlantic 3519	3
38	36	<b>SHE'S ALWAYS A WOMAN</b> BILLY JOEL/Columbia 3 10780	14
39	49	<b>I'M EVERY WOMAN</b> CHAKA KHAN/Warner Bros. 8633	6
40	59	<b>YMCA VILLAGE PEOPLE</b> /Casablanca 945	4
41	47	<b>HOLD THE LINE</b> TOTO/Columbia 3 10830	6
42	42	<b>THEMES FROM THE WIZARD OF OZ</b> MECO/Millennium 620 (Casablanca)	9
43	54	<b>FUN TIME</b> JOE COCKER/Asylum 45540	4
44	44	<b>GOT TO HAVE LOVING</b> DON RAY/Polydor 14489	11
45	40	<b>EASE ON DOWN THE ROAD</b> DIANA ROSS/MICHAEL JACKSON/MCA 40947	11



**CHARTMAKER OF THE WEEK**

**46** — **OOH BABY BABY**  
LINDA RONSTADT  
Asylum 45546



47	48	<b>FLYING HIGH</b> COMMODORES/Motown 1452	7
48	56	<b>IN THE BUSH</b> MUSIQUE/Prelude PRL 71110	6
49	60	<b>PROMISES</b> ERIC CLAPTON & HIS BAND/RSO 910	4
50	53	<b>THERE'LL NEVER BE SWITCH</b> /Gordy 7159 (Motown)	9
51	52	<b>GREASED LIGHTNIN'</b> JOHN TRAVOLTA/RSO 909	7
52	57	<b>INSTANT REPLAY</b> DAN HARTMAN/Blue Sky 2722 (CBS)	5
53	58	<b>FOREVER AUTUMN</b> JUSTIN HAYWARD/Columbia 3 10799	6
54	63	<b>NEW YORK GROOVE</b> ACE FREHLEY/Casablanca 941	4
55	62	<b>LIKE A SUNDAY IN SALEM</b> GENE COTTON/Ariola 7723	4
56	64	<b>HOW YOU GONNA SEE ME NOW</b> ALICE COOPER/Warner Bros. 8695	4
57	74	<b>WE'VE GOT TONITE</b> BOB SEGER AND THE SILVER BULLET BAND/Capitol 4653	2
58	71	<b>PART-TIME LOVE</b> ELTON JOHN/MCA 40973	2
59	32	<b>IT'S A LAUGH</b> DARYL HALL & JOHN OATES/RCA 11371	12
60	61	<b>THIS IS LOVE</b> PAUL ANKA/RCA 11395	5
61	66	<b>BLAME IT ON THE BOOGIE</b> JACKSONS/Epic 8 50595	7
62	35	<b>TALKING IN YOUR SLEEP</b> CRYSTAL GAYLE/United Artists 1214	17
63	76	<b>ON THE SHELF</b> D & M/Polydor 14510	2
64	43	<b>RAINING IN MY HEART</b> LEO SAYER/Warner Bros. 8682	7
65	70	<b>WAVELENGTH</b> VAN MORRISON/Warner Bros. 8661	8
66	75	<b>I WILL BE IN LOVE WITH YOU</b> LIVINGSTON TAYLOR/Epic 8 50604	5
67	—	<b>BICYCLE RACE/FAT BOTTOMED GIRLS</b> QUEEN/Elektra 45541	1
68	51	<b>PRISONER OF YOUR LOVE</b> PLAYER/RSO 908	9
69	79	<b>HERE COMES THE NIGHT</b> NICK GILDER/Chrysalis 2264	3
70	81	<b>YOUR SWEETNESS IS MY WEAKNESS</b> BARRY WHITE/20th Century Fox 2380	3
71	83	<b>CAN YOU FOOL</b> GLEN CAMPBELL/Capitol 4638	4
72	82	<b>MY BEST FRIEND'S GIRL</b> THE CARS/Elektra 45537	2
73	85	<b>HOLD ME, TOUCH ME</b> PAUL STANLEY/Casablanca 940	2
74	78	<b>RUN FOR HOME</b> LINDISFARNE/Atco 7093	5
75	77	<b>NEW YORK CITY</b> ZWOL/EMI-America 8005	4
76	80	<b>HOT SUMMER NIGHTS</b> WALTER EGAN/Columbia 3 10824	4
77	39	<b>DON'T LOOK BACK</b> BCSTON/Epic 8 50590	13
78	86	<b>CUZ IT'S YOU GIRL</b> JAMES WALSH GYPSY BAND/RCA 11403	2
79	41	<b>BACK IN THE U.S.A.</b> LINDA RONSTADT/Asylum 45519	13
80	89	<b>MARY JANE RICK</b> JAMES STONE CITY BAND/Gordy 7162 (Motown)	3
81	50	<b>SEARCHING FOR A THRILL</b> STARBUCK/United Artists 1245	7
82	46	<b>YOU SHOULD DO IT</b> PETER BROWN/Drive 6272 (TK)	11
83	55	<b>THREE TIMES A LADY</b> COMMODORES/Motown 1443	21
84	—	<b>WHATEVER HAPPENED TO BENNY SANTINI?</b> CHRIS REA/ United Artists 1252	1
85	—	<b>DON'T HOLD BACK</b> CHANSON/Ariola 7717	1
86	88	<b>YOU CRIED WOLF</b> TODD RUNDGREN/Bearsville 0330 (WB)	3
87	87	<b>TONIGHT IS THE NIGHT PT. 2</b> BETTY WRIGHT/Alston 3740 (TK)	6
88	—	<b>LOVE DON'T LIVE HERE ANYMORE</b> ROSE ROYCE/Whitfield 8712 (WB)	1
89	90	<b>SO YOUNG SO BAD</b> STARZ/Capitol 4637	3
90	91	<b>#1 DJ GOODY GOODY</b> /Atlantic 3504	3
91	99	<b>I WAS MADE FOR DANCIN'</b> LEIF GARRETT/Scotti Bros. 403 (Atl)	2
92	69	<b>SUBSTITUTE</b> CLOUT/Epic 8 50591	10
93	—	<b>GOT TO BE REAL</b> CHERYL LYNN/Columbia 3 10808	1
94	73	<b>HOLDING ON (WHEN LOVE IS GONE)</b> LTD/A&M 2057	15
95	95	<b>OLIVIA (LOST AND TURNED OUT)</b> WHISPERS/Solar 11353 (RCA)	5
96	68	<b>I WILL STILL LOVE YOU</b> STONEBOLT/Parachute 512 (Casablanca)	15
97	—	<b>DISCO TO GO</b> BRIDES OF FUNKENSTEIN/Atlantic 3498	1
98	98	<b>IT SEEMS TO HANG ON</b> ASHFORD & SIMPSON/Warner Bros. 8651	8
99	—	<b>IT'S OVER</b> ELO/Jet 5052 (CBS)	1
100	100	<b>LET'S START THE DANCE</b> BOHANNON/Mercury 74015	5

# RECORD WORLD FM AIRPLAY REPORT

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

## FLASHMAKER



**LIVE BOOTLEG**  
AEROSMITH  
Col

### MOST ADDED:

- LIVE BOOTLEG**—Aerosmith—Col (18)
- PLAYIN' TO WIN**—Outlaws—Arista (17)
- GREATEST HITS**—Steely Dan—ABC (16)
- BICYCLE RACE** (single)—Queen—Elektra (14)
- DESIRE WIRE**—Cindy Bullens—UA (13)
- COLISEUM ROCK**—Starz—Capitol (10)
- YOU HAD TO BE THERE**—Jimmy Buffett—ABC (9)
- TWO FOR THE SHOW**—Kansas—Kirshner (8)
- VIS-A-VIS**—Fotomaker—Atlantic (8)
- TNT**—Tanya Tucker—MCA (7)

## WNEW-FM/NEW YORK

- ADDS:**
- BACK AND FOURTH**—Lindisfarne—Atco
  - DESIRE WIRE**—Cindy Bullens—UA
  - DIRE STRAITS**—WB
  - LIVE BOOTLEG**—Aerosmith—Col
  - LORD OF THE RINGS** (Soundtrack)—Fantasy
  - LOVE WOUNDS FLESH WOUNDS**—Johnny's Dance Band—RCA
  - MOON PROOF**—Tyla Gang—Berserkey
  - PRONTO MONTO**—Kate & Anna McGarrigle—WB
  - TERRY GARTHWAITE**—Fantasy
  - TNT**—Tanya Tucker—MCA

- HEAVY ACTION (airplay in descending order):**
- 52ND STREET**—Billy Joel—Col
  - WAVELENGTH**—Van Morrison—WB
  - HEARTS OF STONE**—Southside Johnny—Epic
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - DON'T LOOK BACK** (single)—Peter Tosh—Rolling Stones
  - ROAD TO RUIN**—Ramones—Sire
  - ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
  - PIECES OF EIGHT**—Styx—A&M
  - OTHER PEOPLE'S ROOMS**—Mark Almond—A&M
  - DOUBLE VISION**—Foreigner—Atlantic

## WBCN-FM/BOSTON

- ADDS:**
- COLISEUM ROCK**—Starz—Capitol
  - DANE DONOHUE**—Col
  - LIVE BOOTLEG**—Aerosmith—Col
  - RED, HOT AND BLUE**—Richard T. Bear—RCA
  - ROGUE WAVES**—Terry Reid—Capitol
  - TNT**—Tanya Tucker—MCA

**VIS-A-VIS**—Fotomaker—Atlantic  
**YOU HAD TO BE THERE**—Jimmy Buffett—ABC

- HEAVY ACTION (airplay in descending order):**
- DUCK FEVER**—James Montgomery—Waterhouse
  - HEARTS OF STONE**—Southside Johnny—Epic
  - THE CARS**—Elektra
  - Q: ARE WE NOT MEN**—Devo—WB
  - KISS SOLO ALBUMS**—Casablanca
  - WAVELENGTH**—Van Morrison—WB
  - LIVE BOOTLEG**—Aerosmith—Col
  - 52ND STREET**—Billy Joel—Col
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - THE SHIRTS**—Capitol

## WCOZ-FM/BOSTON

- ADDS:**
- COLISEUM ROCK**—Starz—Capitol
  - DANE DONOHUE**—Col
  - DON'T LOOK BACK** (single)—Peter Tosh—Rolling Stones
  - EVERY 1'S A WINNER** (single)—Hot Chocolate—Infinity
  - TWO FOR THE SHOW**—Kansas—Kirshner

- HEAVY ACTION (airplay in descending order):**
- WAVELENGTH**—Van Morrison—WB
  - LIVING IN THE USA**—Linda Ronstadt—Asylum
  - WHO ARE YOU**—The Who—MCA
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - DON'T LOOK BACK**—Boston—Epic
  - THE CARS**—Elektra
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - DOUBLE VISION**—Foreigner—Atlantic
  - TIME PASSAGES**—Al Stewart—Arista
  - TWIN SONS**—Fogelberg/Weisberg—Full Moon

## WLIR-FM/LONG ISLAND

- ADDS:**
- COLISEUM ROCK**—Starz—Capitol
  - DESIRE WIRE**—Cindy Bullens—UA
  - I'LL BE WAITING** (single)—Robert Johnson—Infinity
  - OTHER PEOPLE'S ROOMS**—Mark Almond—A&M
  - PLAYIN' TO WIN**—Outlaws—Arista
  - RED, HOT AND BLUE**—Richard T. Bear—RCA
  - THE DOGGERS**—Polydor
  - TNT**—Tanya Tucker—MCA
  - VIS-A-VIS**—Fotomaker—Atlantic

- HEAVY ACTION (airplay in descending order):**
- 52ND STREET**—Billy Joel—Col
  - TRACKS ON WAX 4**—Dave Edmunds—Swan Song
  - THOROUGHFARE GAP**—Stephen Stills—Col
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - A SINGLE MAN**—Elton John—MCA
  - THE CARS**—Elektra
  - ROCKY HORROR PICTURE SHOW** (soundtrack)—Ode
  - BURSTING OUT**—Jethro Tull—Chrysalis
  - WAVELENGTH**—Van Morrison—WB

## WPLR-FM/NEW HAVEN

- ADDS:**
- DUCK FEVER**—James Montgomery—Waterhouse

- GREATEST HITS**—Steely Dan—ABC
- I RESERVE THE RIGHT**—Stillwater—Capricorn
- JUNGLE FEVER**—Neil Larsen—Horizon
- LIVE BOOTLEG**—Aerosmith—Col
- PARTNERS IN CRIME**—Bandit—Ariola
- PAT METHENY GROUP**—ECM
- THE SCRATCH BAND**—(import)
- TO THE LIMIT**—Joan Armatrading—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**
- LIVING IN THE USA**—Linda Ronstadt—Asylum
  - TWIN SONS**—Fogelberg/Weisberg—Full Moon
  - COMES A TIME**—Neil Young—Reprise
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - HOT STREETS**—Chicago—Col
  - TIME PASSAGES**—Al Stewart—Arista
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - THE CARS**—Elektra
  - WAVELENGTH**—Van Morrison—WB
  - DON'T LOOK BACK**—Boston—Epic

## WIOQ-FM/PHILADELPHIA

- ADDS:**
- COLISEUM ROCK**—Starz—Capitol
  - FROM TOKYO TO YOU**—Cheap Trick—Col
  - GREATEST HITS**—Steely Dan—ABC
  - LOVE WOUNDS FLESH WOUNDS**—Johnny's Dance Band—RCA
  - PETER CRISS**—Casablanca
  - PLAYIN' TO WIN**—Outlaws—Arista
  - TWO FOR THE SHOW**—Kansas—Kirshner
  - VIS-A-VIS**—Fotomaker—Atlantic

- HEAVY ACTION (airplay, sales, phones in descending order):**
- 52ND STREET**—Billy Joel—Col
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - TIME PASSAGES**—Al Stewart—Arista
  - DOG & BUTTERFLY**—Heart—Portrait
  - COMES A TIME**—Neil Young—Reprise
  - DOUBLE VISION**—Foreigner—Atlantic
  - DON'T LOOK NOW**—Boston—Epic
  - PARALLEL LINES**—Blondie—Chrysalis
  - THE BRIDE STRIPPED BARE**—Bryan Ferry—Atlantic
  - STAGE**—David Bowie—RCA

## WSAN-AM/ALLENTOWN, PA.

- ADDS:**
- LOVE WOUNDS FLESH WOUNDS**—Johnny's Dance Band—RCA
  - FLAME**—Ronnie Laws—UA
  - GREATEST HITS**—Steely Dan—ABC
  - LIVE AT LAST**—Steeleye Span—Chrysalis
  - PART TIME LOVE** (single)—Elton John—MCA
  - PLAYIN' TO WIN**—Outlaws—Arista

- HEAVY ACTION (airplay in descending order):**
- BROTHER TO BROTHER**—Gino Vannelli—A&M
  - BLOODY TOURISTS**—10cc—Polydor
  - BOOK EARLY**—City Boy—Mercury
  - PIECES OF EIGHT**—Styx—A&M

- ELAN**—Firefall—Atlantic
- HOT STREETS**—Chicago—Col
- TIME PASSAGES**—Al Stewart—Arista
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- AGAINST THE GRAIN**—Phoebe Snow—Col
- TWIN SONS**—Fogelberg/Weisberg—Full Moon

## WKLS-FM/ATLANTA

- ADDS:**
- GREATEST HITS**—Steely Dan—ABC
  - TO THE LIMIT**—Joan Armatrading—A&M
  - YOU HAD TO BE THERE**—Jimmy Buffett—ABC

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - WHO ARE YOU**—The Who—MCA
  - DON'T LOOK BACK**—Boston—Epic
  - DOUBLE VISION**—Foreigner—Atlantic
  - ELAN**—Firefall—Atlantic
  - LIVING IN THE USA**—Linda Ronstadt—Asylum
  - DOG & BUTTERFLY**—Heart—Portrait
  - NIGHTWATCH**—Kenny Loggins—Col
  - BROTHER TO BROTHER**—Gino Vannelli—A&M
  - TWIN SONS**—Fogelberg/Weisberg—Full Moon

## WORJ-FM/ORLANDO

- ADDS:**
- BACK AND FOURTH**—Lindisfarne—Atco
  - DESIRE WIRE**—Cindy Bullens—UA
  - INTIMATE STRANGERS**—Tom Scott—Col
  - JUNGLE FEVER**—Neil Larsen—Horizon
  - LIVE BOOTLEG**—Aerosmith—Col
  - NO SMOKE WITHOUT FIRE**—Wishbone Ash—MCA
  - PARTNERS IN CRIME**—Bandit—Ariola
  - PLAYIN' TO WIN**—Outlaws—Arista
  - TRANSCENDENCE**—Shawn Phillips—RCA
  - VIS-A-VIS**—Fotomaker—Atlantic

- HEAVY ACTION (airplay, sales, phones in descending order):**
- PIECES OF EIGHT**—Styx—A&M
  - TORMATO**—Yes—Atlantic
  - ELAN**—Firefall—Atlantic
  - BURSTING OUT**—Jethro Tull—Chrysalis
  - INNER SECRETS**—Santana—Col
  - 52ND STREET**—Billy Joel—Col
  - BLOODY TOURISTS**—10cc—Polydor
  - DOG & BUTTERFLY**—Heart—Portrait
  - WAVELENGTH**—Van Morrison—WB
  - COMES A TIME**—Neil Young—Reprise

## WQSR-FM/TAMPA

- ADDS:**
- BLUE VALENTINE**—Tom Waits—Asylum
  - BOOK EARLY**—City Boy—Mercury
  - BRINSLEY SCHWARZ**—Capitol
  - DON'T MIND ROCKIN' THE NIGHT**—Ducks Deluxe—RCA
  - GREATEST HITS**—Steely Dan—ABC
  - INNOCENT BYSTANDER**—John Palumbo—Lifesong

- I RESERVE THE RIGHT**—Stillwater—Capricorn
- TO THE LIMIT**—Joan Armatrading—A&M
- YOU GOTTA WALK IT**—Becker/Fagen—Visa
- YOU HAD TO BE THERE**—Jimmy Buffett—ABC

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

- 52ND STREET**—Billy Joel—Col
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- WAVELENGTH**—Van Morrison—WB
- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- TIME PASSAGES**—Al Stewart—Arista
- INNER SECRETS**—Santana—Col
- WHO ARE YOU**—The Who—MCA
- HOT STREETS**—Chicago—Col
- COMES A TIME**—Neil Young—Reprise

## CHUM-FM/TORONTO

- ADDS:**
- AGAINST THE GRAIN**—Phoebe Snow—Col
  - BEFORE THE RAIN**—Lee Oskar—Elektra
  - BICYCLE RACE** (single)—Queen—Elektra
  - ELAN**—Firefall—Atlantic
  - GREATEST HITS**—Steely Dan—ABC
  - HEARTS OF STONE**—Southside Johnny—Epic
  - NICOLETTE**—Nicolette Larson—WB
  - PHOTO FINISH**—Rory Gallagher—Chrysalis
  - THOROUGHFARE GAP**—Stephen Stills—Col
  - TOTO**—Col

## HEAVY ACTION (airplay in descending order):

- 52ND STREET**—Billy Joel—Col
- WAVELENGTH**—Van Morrison—WB
- HOT STREETS**—Chicago—Col
- A SINGLE MAN**—Elton John—MCA
- DON'T LOOK BACK**—Boston—Epic
- PIECES OF EIGHT**—Styx—A&M
- Q: ARE WE NOT MEN**—Devo—WB
- FIRST AND . . . LAST**—Lynyrd Skynyrd—MCA
- BLOODY TOURISTS**—10cc—Polydor
- DOUBLE VISION**—Foreigner—Atlantic

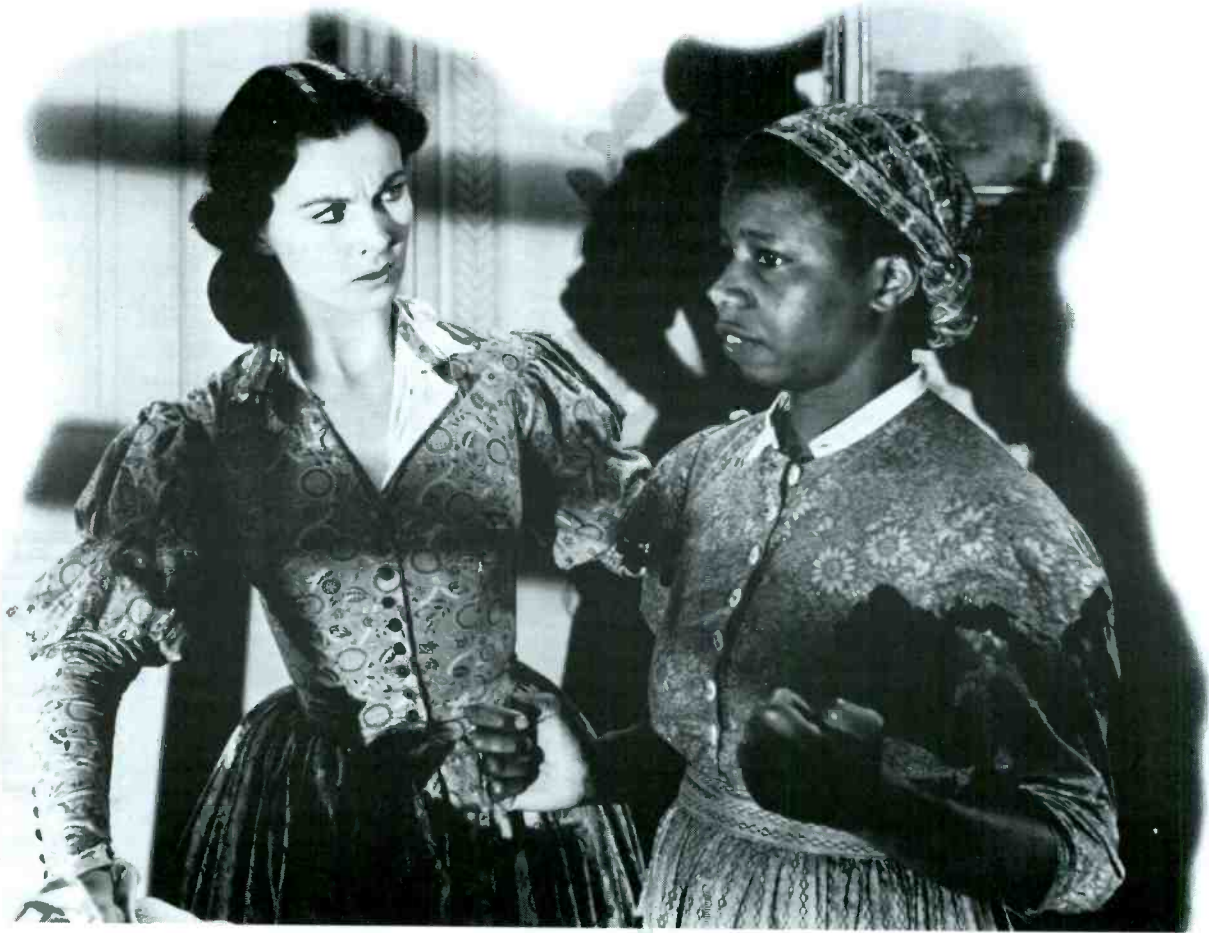
## WMMS-FM/CLEVELAND

- ADDS:**
- COLISEUM ROCK**—Starz—Capitol
  - KINZMAN DAZZ**—20th Century
  - PLAYIN' TO WIN**—Outlaws—Arista
  - Q: ARE WE NOT MEN**—Devo—WB
  - REGGIE KNIGHTON**—Col
  - TNT**—Tanya Tucker—MCA

## HEAVY ACTION (airplay in descending order):

- LIVING IN THE USA**—Linda Ronstadt—Asylum
- 52ND STREET**—Billy Joel—Col
- THE CARS**—Elektra
- COMES A TIME**—Neil Young—Reprise
- TIME PASSAGES**—Al Stewart—Arista
- DOG & BUTTERFLY**—Heart—Portrait
- DON'T LOOK BACK**—Boston—Epic
- WHO ARE YOU**—The Who—MCA
- TORMATO**—Yes—Atlantic
- TOTO**—Col

# Birthin' babies is our business...



If only Scarlett O'Hara had asked Epic Records about Dr. Spock's favorite subject, maybe she and Prissy wouldn't look so upset.

Because at one time or another, Crawler, Southside Johnny and the Asbury Jukes, and Molly Hatchet fell into the category of "baby acts" — those in the developmental stage of radio and consumer acceptance, whose album sales reflect increasing airplay and concert exposure.

But our babies have a way of growing up awfully fast — faster, in fact, than any other musical family in the world. And that's why acts like Crawler, Southside Johnny and Molly Hatchet have achieved major acceptance all over the country.

CRAWLER's latest picked up over 120 AOR stations within hours of its release, and thanks to "Sail On" and other key cuts, along with

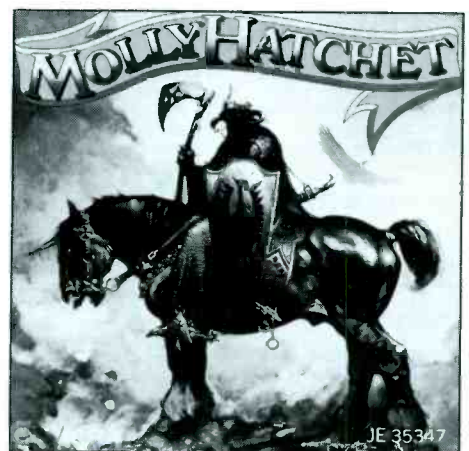
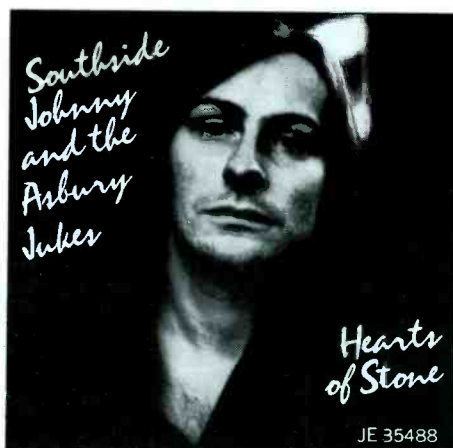
strong support from the Abrams network, "Snake, Rattle and Roll" is being played on WNEW, WIOQ, WBCN, DC101, WKLS, KSHE, KYYS, WEBN, WWWW, KWST, KSAN and WMMS — among many, many others.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES are moving more quickly than ever before on their new album, "Hearts of Stone," which looks like the smash effort that Jukes fans have always anticipated. As their tour reaches the west coast this week, and with the album listed as top add-on in the same release week as Elton John and other multi-platinum artists, the Jukes' time is clearly at hand. "Take It Inside," "Trapped Again" and "Talk To Me" are quickly establishing themselves as the album's top tracks, and that's just part of the reason why Southside Johnny is receiving strong

play on WHFS, WPIX, WMMS, WYDD, KWST, KTXQ, WSHE, KSAN, WAAF, WIOQ, WNEW, KLOL, WBCN and lots more.

MOLLY HATCHET is out on tour with REO Speedwagon, Foreigner, and likewise winning friends wherever they appear — with retail proving equally strong. "Gator Country" is moving into the winter months as a classic track that radio recognized from the top. And it's well on its way at KMET, DC101, WIOQ, WMMS, KSHE, KTXQ, WSHE, KZOK, WNEW, WORJ, KQKQ and KSJO — with additions by the hour.

Steady growth during the ARB's speaks to the strength of each of these albums. And as they grow in leaps and bounds, we at Epic take pride in the fact that nobody births babies like we do. And nobody turns them into giants more quickly.



# ...but delivering giants is our art.

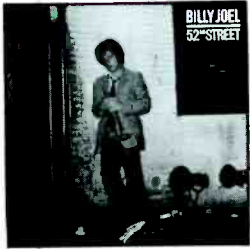
On Epic Records and Tapes 

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# RECORD WORLD FM AIRPLAY REPORT

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

## TOP AIRPLAY



**52ND STREET**  
BILLY JOEL  
Col

### MOST AIRPLAY:

- 52ND STREET—Billy Joel—Col (29)
- WAVELENGTH—Van Morrison—WB (22)
- LIVING IN THE USA—Linda Ronstadt—Asylum (21)
- COMES A TIME—Neil Young—Reprise (21)
- PIECES OF EIGHT—Styx—A&M (19)
- TIME PASSAGES—Al Stewart—Arista (19)
- WHO ARE YOU—The Who—MCA (19)
- DON'T LOOK BACK—Boston—Epic (16)
- HOT STREETS—Chicago—Col (15)
- TWIN SONS—Fogelberg/Weisberg—Full Moon (14)

## WABX-FM/DETROIT

- ADDS:**  
BICYCLE RACE (single)—Queen—Elektra  
DESIRE WIRE—Cindy Bullens—UA  
GREATEST HITS—Steely Dan—ABC  
HEARTS OF STONE—Southside Johnny—Epic  
HEMISPHERES—Rush—Mercury  
ROCK AND ROLL MACHINE—Tijmph—RCA  
TWO FOR THE ROAD—Kansas—Kirshner
- HEAVY ACTION:**  
DON'T LOOK BACK—Boston—Epic  
DOUBLE VISION—Foreigner—Atlantic  
52ND STREET—Billy Joel—Col  
HOT STREETS—Chicago—Col  
NIGHTWATCH—Kenny Loggins—Col  
PIECES OF EIGHT—Styx—A&M  
SOME GIRLS—Rolling Stones—Atlantic  
THE CARS—Elektra  
WEEKEND WARRIORS—Ted Nugent—Epic  
WHO ARE YOU—The Who—MCA

## WXRT-FM/CHICAGO

- ADDS:**  
ANCIENT MEDICINE—Baby Grand—Arista  
A WILD AND CRAZY GUY—Steve Martin—WB  
BICYCLE RACE (single)—Queen—Elektra  
LIVE BOOTLEG—Aerosmith—Col  
ROUGH—Tina Turner—UA  
THE CHIEFTAINS 7—Chieftains—Col  
TO THE LIMIT—Joan Armatrading—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**  
WAVELENGTH—Van Morrison—WB  
52ND STREET—Billy Joel—Col  
COMES A TIME—Neil Young—Reprise  
LIVING IN THE USA—Linda Ronstadt—Asylum  
BLUE VALENTINE—Tom Waits—Asylum

- BLOODY TOURISTS—10cc—Polydor  
TIME PASSAGES—Al Stewart—Arista  
TORMATO—Yes—Atlantic  
PETER GABRIEL—Atlantic  
BURSTING OUT—Jethro Tull—Chrysalis

## KSHE-FM/ST. LOUIS

- ADDS:**  
BICYCLE RACE (single)—Queen—Elektra  
COLISEUM ROCK—Starz—Capitol  
DESIRE WIRE—Cindy Bullens—UA  
HEARTS OF STONE—Southside Johnny—Epic  
HOW YOU GONNA SEE ME (single)—Alice Cooper—WB  
LIVE BOOTLEG—Aerosmith—Col
- HEAVY ACTION:**  
CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis  
DON'T LOOK BACK—Boston—Epic  
52ND STREET—Billy Joel—Col  
GRAB IT FOR A SECOND—Golden Earring—MCA  
PIECES OF EIGHT—Styx—A&M  
TORMATO—Yes—Atlantic  
TOTO—Col  
TREVOR RABIN—Chrysalis  
WEEKEND WARRIORS—Ted Nugent—Epic  
WHO ARE YOU—The Who—MCA

## WKDF-FM/NASHVILLE

- ADDS:**  
FAT BOTTOMED GIRLS (single)—Queen—Elektra  
I RESERVE THE RIGHT—Stillwater—Capricorn  
LIVE BOOTLEG—Aerosmith—Col  
NICOLETTE—Nicolette Larson—WB  
PLAYIN' TO WIN—Outlaws—Arista  
STEALING HOME—Ian Matthews—Mushroom  
STREAMLINED—Lenny White—Elektra  
TOTO—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**  
52ND STREET—Billy Joel—Col  
DON'T LOOK BACK—Boston—Epic  
TWIN SONS—Fogelberg/Weisberg—Full Moon  
PIECES OF EIGHT—Styx—A&M  
DOUBLE VISION—Foreigner—Atlantic  
LIVING IN THE USA—Linda Ronstadt—Asylum  
SOME GIRLS—Rolling Stones—Atlantic  
STRANGER IN TOWN—Bob Seger—Capitol  
WHO ARE YOU—The Who—MCA  
DOG & BUTTERFLY—Heart—Portrait

## WQFM-FM/MILWAUKEE

- ADDS:**  
BICYCLE RACE (single)—Queen—Elektra  
COLISEUM ROCK—Starz—Capitol  
GREATEST HITS—Steely Dan—ABC  
LIVE BOOTLEG—Aerosmith—Col  
PARTNERS IN CRIME—Bandit—Ariola
- HEAVY ACTION (airplay in descending order):**  
52ND STREET—Billy Joel—Col  
DOG & BUTTERFLY—Heart—Portrait  
COMES A TIME—Neil Young—Reprise  
DON'T LOOK BACK—Boston—Epic  
TWIN SONS—Fogelberg/Weisberg—Full Moon  
INNER SECRETS—Santana—Col  
WHO ARE YOU—The Who—MCA  
SOME GIRLS—Rolling Stones—Atlantic  
BROTHER TO BROTHER—Gino Vannelli—A&M  
BURSTING OUT—Jethro Tull—Chrysalis

## KIOL-FM/HOUSTON

- ADDS:**  
BACK TO THE MIDWEST NIGHT—Arlyn Gale—ABC  
COLISEUM ROCK—Starz—Capitol

- ENERGY—Pointer Sisters—Planet  
FAT BOTTOMED GIRLS (single)—Queen—Elektra  
GREATEST HITS—Steely Dan—ABC  
HEAT IN THE STREETS—Pat Travers—Polydor  
MOVE IT ON OVER—George Thorogood—Rounder  
PLAYIN' TO WIN—The Outlaws—Arista  
TRANSCENDENCE—Shawn Phillips—RCA

- HEAVY ACTION (airplay in descending order):**  
COMES A TIME—Neil Young—Reprise  
ELAN—Firefall—Atlantic  
A SINGLE MAN—Elton John—MCA  
52ND STREET—Billy Joel—Col  
THOROUGHFARE GAP—Stephen Stills—Col  
BLOODY TOURISTS—10cc—Polydor  
ALIVE ON ARRIVAL—Steve Forbert—Nemperor  
TIME PASSAGES—Al Stewart—Arista  
THE CARS—Elektra  
INNER SECRETS—Santana—Col

## KZEW-FM/DALLAS

- ADDS:**  
BICYCLE RACE (single)—Queen—Elektra  
COLISEUM ROCK—Starz—Capitol  
DESIRE WIRE—Cindy Bullens—UA  
DINNER AT RAOUL'S—Bliss Band—Col  
ENERGY—Pointer Sisters—Planet  
I'LL BE WAITING (single)—Robert Johnson—Infinity  
LEGENDS—Poco—ABC  
TNT—Tanya Tucker  
TRACKS ON WAX 4—Dave Edmunds—Swan Song  
VIS-A-VIS—Fotomaker—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**  
ALONG THE RED LEDGE—Hall & Oates—RCA  
1994—A&M  
HOT STREETS—Chicago—Col  
A SINGLE MAN—Elton John—MCA  
52ND STREET—Billy Joel—Col  
DOG & BUTTERFLY—Heart—Portrait  
BROTHER TO BROTHER—Gino Vannelli—A&M  
WAVELENGTH—Van Morrison—WB  
LIVING IN THE USA—Linda Ronstadt—Asylum  
STRANGER IN TOWN—Bob Seger—Capitol

## KGB-FM/SAN DIEGO

- ADDS:**  
52ND STREET—Billy Joel—Col  
GREATEST HITS—Steely Dan—ABC  
HEMISPHERES—Rush—Mercury  
LIVE BOOTLEG—Aerosmith—Col  
NEVER SAY DIE—Black Sabbath—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**  
DOUBLE VISION—Foreigner—Atlantic  
SOME GIRLS—Rolling Stones—Atlantic  
THE CARS—Elektra  
DON'T LOOK BACK—Boston—Epic  
PIECES OF EIGHT—Styx—A&M  
LIVING IN THE USA—Linda Ronstadt—Asylum  
NIGHTWATCH—Kenny Loggins—Col  
WHO ARE YOU—The Who—MCA  
COMES A TIME—Neil Young—Reprise  
TORMATO—Yes—Atlantic

## KWST-FM/LOS ANGELES

- ADDS:**  
BACKLESS—Eric Clapton—RSO  
HEAT IN THE STREET—Pat Travers—Polydor  
I'LL BE WAITING (single)—Robert Johnson—Infinity  
LIVE BOOTLEG—Aerosmith—Col  
NEXT OF KINH—Greg Kihn—Beserkley  
NICOLETTE—Nicolette Larson—WB  
1994—A&M

- PLAYIN' TO WIN—Outlaws—Arista  
TWO FOR THE ROAD—Kansas—Kirshner
- HEAVY ACTION:**  
COMES A TIME—Neil Young—Reprise  
52ND STREET—Billy Joel—Col  
HOT STREETS—Chicago—Col  
LIVING IN THE USA—Linda Ronstadt—Asylum  
PIECES OF EIGHT—Styx—A&M  
TIME PASSAGES—Al Stewart—Arista  
TORMATO—Yes—Atlantic  
WHO ARE YOU—The Who—MCA

## KZAP-FM/SACRAMENTO

- ADDS:**  
BACK AND FOURTH—Lindisfarne—Atco  
COLISEUM ROCK—Starz—Capitol  
DESIRE WIRE—Cindy Bullens—UA  
DIRE STRAITS—WB  
ENERGY—Pointer Sisters—Planet  
GREATEST HITS—Steely Dan—ABC  
INTIMATE STRANGERS—Tom Scott—Col  
MOVE IT ON OVER—George Thorogood—Rounder  
TERRY GARTHWAITE—Fantasy  
YOU HAD TO BE THERE—Jimmy Buffett—ABC
- HEAVY ACTION (airplay in descending order):**  
WAVELENGTH—Van Morrison—WB  
BLOODY TOURISTS—10cc—Polydor  
INNER SECRETS—Santana—Col  
52ND STREET—Billy Joel—Col  
PARALLEL LINES—Blondie—Chrysalis  
ALONG THE RED LEDGE—Hall & Oates—RCA  
COMES A TIME—Neil Young—Reprise  
MR. GONE—Weather Report—Arc/Col  
HEARTS OF STONE—Southside Johnny—Epic  
Q: ARE WE NOT MEN—Devo—WB

## KOME-FM/SAN JOSE

- ADDS:**  
CRAFTY HANDS—Happy the Man—Arista  
A SINGLE MAN—Elton John—MCA  
BICYCLE RACE (single)—Queen—Elektra  
LEVON HELM—ABC  
LIVE BOOTLEG—Aerosmith—Col  
MASQUES—Brand X—Arista  
MOVE IT ON OVER—George Thorogood—Rounder  
PLAYIN' TO WIN—Outlaws—Arista  
YOU HAD TO BE THERE—Jimmy Buffett—ABC
- HEAVY ACTION (airplay in descending order):**  
SOME GIRLS—Rolling Stones—Atlantic  
THE CARS—Elektra  
DON'T LOOK BACK—Boston—Epic  
DOUBLE VISION—Foreigner—Atlantic  
WAVELENGTH—Van Morrison—WB  
INNER SECRETS—Santana—Col  
PIECES OF EIGHT—Styx—A&M  
COMES A TIME—Neil Young—Reprise  
TORMATO—Yes—Atlantic  
DOG & BUTTERFLY—Heart—Portrait

## KSAN-FM/SAN FRANCISCO

- ADDS:**  
AGAINST THE GRAIN—Phoebe Snow—Col  
ELAN—Firefall—Atlantic  
52ND STREET—Billy Joel—Col  
GREATEST HITS—Steely Dan—ABC  
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA  
LIVE BOOTLEG—Aerosmith—Col  
MOVE IT ON OVER—George Thorogood—Rounder  
PLAYIN' TO WIN—Outlaws—Arista  
ROGUE WAVES—Terry Reid—Capitol

- HEAVY ACTION:**  
ALONG THE RED LEDGE—Hall & Oates—RCA  
BLOODY TOURISTS—10cc—Polydor  
HEAVEN TONIGHT—Cheap Trick—Epic  
PARALLEL LINES—Blondie—Chrysalis  
STAGE—David Bowie—RCA  
THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic  
THE CARS—Elektra  
TRACKS ON WAX 4—Dave Edmunds—Swan Song  
WAVELENGTH—Van Morrison—WB  
WHO ARE YOU—The Who—MCA

## KZEL-FM/EUGENE

- ADDS:**  
ALIVE ON ARRIVAL—Steve Forbert—Nemperor  
BACKLESS—Eric Clapton—RSO  
CHAKA KHAN—WB  
HEARTS OF STONE—Southside Johnny—Epic  
HEMISPHERES—Rush—Mercury  
MOVE IT ON OVER—George Thorogood—Rounder  
NICOLETTE—Nicolette Larson—WB  
NO SMOKE WITHOUT FIRE—Wishbone Ash—MCA  
PHOTO FINISH—Rory Gallagher—Chrysalis  
TO THE LIMIT—Joan Armatrading—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**  
TWIN SONS—Fogelberg/Weisberg—Full Moon  
52ND STREET—Billy Joel—Col  
COMES A TIME—Neil Young—Reprise  
DON'T LOOK BACK—Boston—Epic  
WEEKEND WARRIORS—Ted Nugent—Epic  
INNER SECRETS—Santana—Col  
TIME PASSAGES—Al Stewart—Arista  
WAVELENGTH—Van Morrison—WB  
DESERT HORIZONS—Norton Buffalo—Capitol  
BURSTING OUT—Jethro Tull—Chrysalis

## KZAM-FM/SEATTLE

- ADDS:**  
ANYTHING'S POSSIBLE—Richard Tarrant—Capitol  
BACK AND FOURTH—Lindisfarne—Atco  
DIRE STRAITS—WB  
ENERGY—Pointer Sisters—Planet  
GUY CLARK—WB  
MOVE IT ON OVER—George Thorogood—Rounder  
PASSING THROUGH—Heath Brothers—Col  
PLAYIN' TO WIN—Outlaws—Arista  
PRONTO MONTO—Kate & Anna McGarrigle—WB  
SOWETO—Dollar Brand—Chiaroscuro

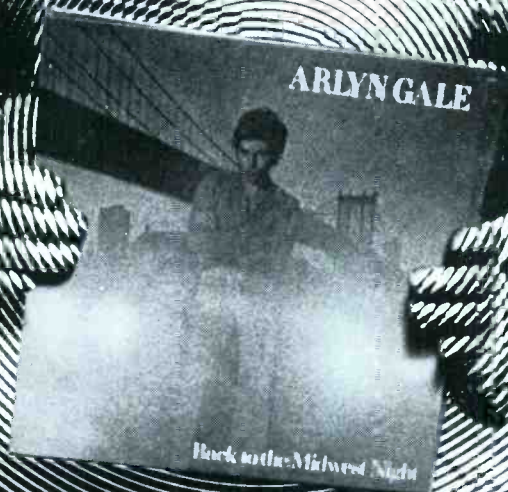
- HEAVY ACTION:**  
A SINGLE MAN—Elton John—MCA  
COMES A TIME—Neil Young—Reprise  
52ND STREET—Billy Joel—Col  
FURTHER ADVENTURES OF—Bruce Cockburn—Island  
LIVING IN THE USA—Linda Ronstadt—Asylum  
THISTLES—Bim—Elektra  
TIME PASSAGES—Al Stewart—Arista  
TWIN SONS—Fogelberg/Weisberg—Full Moon  
WAVELENGTH—Van Morrison—WB  
WILD CHILD—Valerie Carter—Arc/Col

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

- |         |           |         |
|---------|-----------|---------|
| WBAB-FM | WHFS-FM   | KQRS-FM |
| WAAF-FM | WQDR-FM   | KPFT-FM |
| WBLM-FM | ZETA 4-FM | KFML-AM |
| WCMF-FM | WVWW-FM   | KBPI-FM |
| WOUR-FM | WZMF-FM   | KAWY-FM |



# DETONATION: PLATINUM!

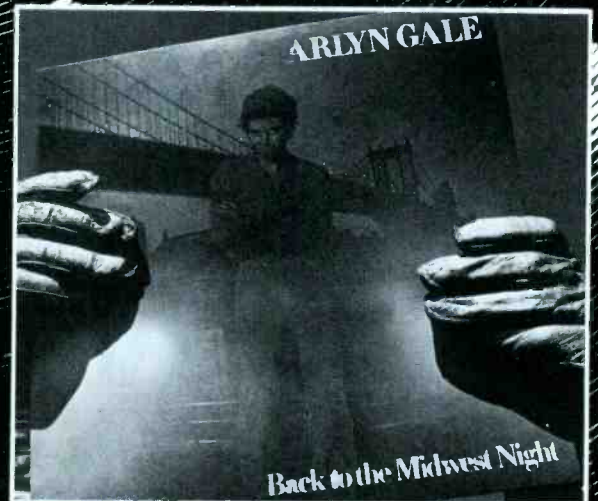


**ARLYN GALE's** debut album explodes with edge-of-your-seat rock-and-roll.

*"Back to the Midwest Night,"*

His band is a lethal weapon. His performance... intense and tough.

**ARLYN GALE.** Radio active sounds. Listen with caution.



Direction-Laurel Canyon Mgmt. c/o Mike Appel  
Produced by Mike Appel & Louis Lahav

AA-1096



RECORDS  
ABC DELIVERS



# SCOTTI BROTHERS RECORDS

## JOHN PAUL YOUNG



**VOTED  
AUSTRALIA'S  
TOP MALE  
VOCALIST  
1978**



SB 7101

Produced by Vanda & Young. SB 7101

**JOHN PAUL YOUNG "LOVE IS IN THE AIR" CONTAINS THE  
TOP-TEN SINGLE: "LOVE IS IN THE AIR"**

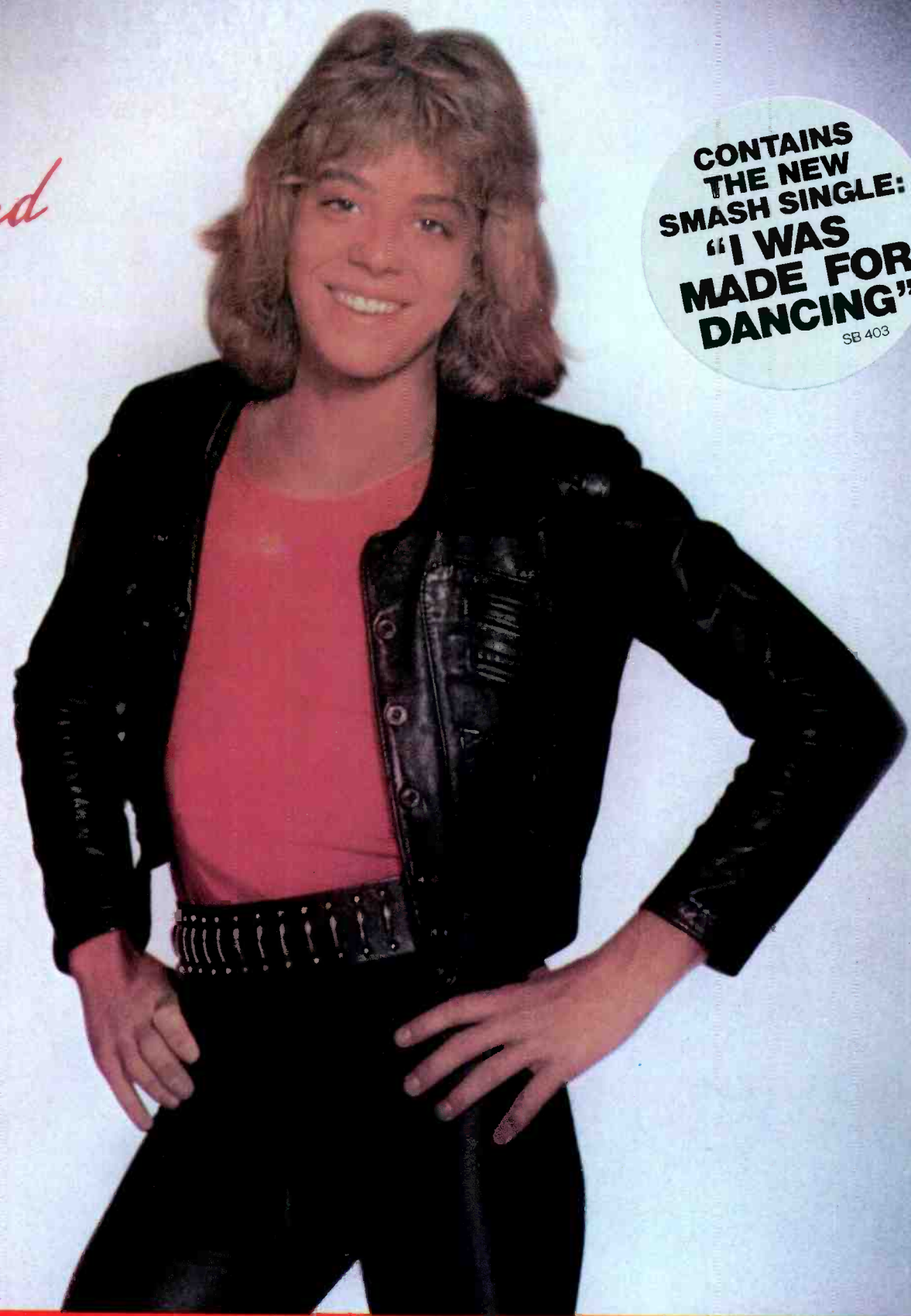
SB 402

FROM SCOTTI BROTHERS RECORDS & TAPES

# ANNOUNCES THEIR FIRST 2 RELEASES:

# LEIF GARRETT

*Feel the Need*



CONTAINS  
THE NEW  
SMASH SINGLE:  
"I WAS  
MADE FOR  
DANCING"  
SB 403

Produced by Michael Lloyd for M ke Curb Productions, Inc. SB 7100

LEIF GARRETT'S SECOND ALBUM "FEEL THE NEED"

# SHIPPING GOLD!

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# ECM's 10-LP Jarrett Package Sets Precedents

By SAMUEL GRAHAM

■ LOS ANGELES — With the October 13 release of pianist Keith Jarrett's "Sun Bear Concerts," ECM Records, the Munich, Germany-based company whose product is distributed in the United States by Warner Bros., has reaffirmed the label's ongoing policy of placing artistic considerations before commercial ones.

"Sun Bear Concerts," a ten record set, chronicles five Jarrett solo performances recorded in Japan in November, 1976. "The five concerts were all so strong, with such a sense of development between them, that it was felt that it was important to release them as a set," ECM director Bob Hurwitz told RW. "This album is a very major statement about Keith's aesthetic sensibilities."

Thomas Stowsand, a Munich-based ECM employee generally responsible for the label's marketing direction, added that "in the beginning, there was no plan to issue such a package—we were simply going to record all of the concerts." The idea for the album he continued, "developed during and after the Japanese tour. It simply didn't make any sense to release them separately."

## Astronomical Costs

While the suggested retail price tag of \$75 carried by "Sun

## Corrison To Infinity

■ NEW YORK—Ron Alexenburg, president of Infinity Records, has announced the appointment of Peter Corrison to the post of director of creative services. His responsibilities will include art design for all album packages, and design supervision of print advertising, promotional and merchandising devices.

Corrison was east coast director of creative services for AGI from 1972 through 1975.

## Sound Palace Opens

■ NEW YORK — Bell Sound Studios has been refurbished and reopened under entirely new management as The Sound Palace.

The Sound Palace currently has three 24 track studios in operation. Two of the studios feature custom built consoles. Most of the technical aspect as well as the design of the consoles and monitor speakers were the creation of audio, electronics and acoustics specialists Ted Rothstein and Shimon Ron.

The Sound Palace is located at 237 W. 54th Street; phone: 212-582-4568.

Bear Concerts" would suggest that the figure was determined basically by multiplying the price of a single \$7.98 disc by ten, Hurwitz indicated that "the costs of putting together the package were astronomical, far greater than would be involved in making ten separate records." Hurwitz then detailed several aspects of the packaging—a two-color silkscreen for the cover, printed on a special type of paper; separate paper jackets for each of the ten discs, all with the rice paper sleeves now found in all ECM product; a sixteen page booklet of photographs and information—that he described as "all very much out of the ordinary." Cassettes, he added, will be offered in a similar package at the same price, with each of the five concerts contained on one cassette.

"It took a very long time to decide just what form the packaging should take," Stowsand said. Rather than include liner notes or reprints of critical analyses of Jarrett's work, he added, "we decided to make it like a movie, in a way, and just give the basic information—where he played the concerts, and so on—and nothing else." As it is, the only writing in the sixteen page booklet other than credits for production (by Manfred Eicher, ECM's founder and the producer of nearly every release), engineering, photography, art direction (by Barbara Wojirsch), etc., is a simple inscription reading "Think of your ears as eyes." "We also kept the cover as simple as possible," Stowsand said, "like a classical record."

Hurwitz admitted that several multiple-disc solo sets by Jarrett—including "Solo Concerts" and

"Koln Concerts," which enjoyed worldwide sales of approximately 250,000 copies and 400,000 copies, respectively — "definitely paved the way" for "Sun Bear Concerts." However, "we didn't do it to have a big sales item—we did it for the music." Stowsand reiterated the ECM philosophy when he said that "we have no idea how many copies it will sell. It's always been our principle simply to get the music out."

The domestic release of "Sun Bear Concerts" was timed to coincide with Jarrett's fifteen day, seven city tour, Hurwitz said. Of the 11,000 copies initially pressed, the first one thousand were printed in Germany and pressed in the U.S. (at Wakefield Manufacturing). All others were and will be both pressed and printed here.

## Atlantic Names Mack To Coast Promo Post

■ NEW YORK—Marty Mack has been appointed west coast regional promotion director, it has been announced by Atlantic vice president/west coast general manager Bob Greenberg and vice president/director of special markets Eddie Holland. Mack will work closely with Holland to insure radio and merchandising exposure for Atlantic Records products and artists on the west coast. He will be based in Atlantic's west coast offices in Los Angeles.

Mack began his career in the music industry in 1968 as a local salesman for Capitol Records in New York. He joined Phonogram Records in January '78, serving as west coast promotion manager until he joined Atlantic.

## Almo Inks David Lasley



Chuck Kaye, president of Almo Music Corp. (the ASCAP affiliated music publishing division of A&M Records), has announced the signing of David Lasley to the company as an exclusive staff songwriter. Pictured from left are Lance Freed, executive vice president, Almo Music; Chuck Kaye; Brenda Andrews, director of r&b/special projects, Almo Music; David Lasley; Shelly Weiss, professional manager, Almo Music; and Evan Medow, vice president of business affairs and international, Almo Music.

## Holloway Hailed



Gold Mind recording artist Loleatta Holloway was honored by Salsoul Records recently on the release of her new album, "Queen of the Night." The reception was held at N.Y.'s Ipanema Discotheque and attended by members of the press and radio as well as RCA Records promotion executives. Ms. Holloway is pictured here with Victor Willis, lead singer of Village People.

## A&M Ups Brown-Powell

■ LOS ANGELES — Mike Gormley, director of communications, A&M Records, has announced the appointment of Sharyn Brown-Powell to the post of publicity manager/r&b.

Miss Brown-Powell joined A&M in 1972 as an administrative assistant in the a&r department, went on to serve as executive secretary to A&M chairman Jerry Moss, and then became administrative assistant to Bob Reitman, vice president of advertising and merchandising. Prior to joining the company, she had served as production assistant on the syndicated "Black Omnibus" show.

## Homewood House Pacts Oz Rock

■ LOS ANGELES — Homewood House Music has announced the formation of a partnership with Oz Rock International, Inc., in which both companies shall jointly own the copyrights by Oz Rock-managed Australian acts.

Songs published under the newly-created partnership will carry the designation: "Homewood House Music/Down Under Music."

## Golden Earring Tour

■ NEW YORK — MCA recording artists Golden Earring have launched a major nationwide tour in support of their new MCA album, "Grab It For A Second."

## Voyage Names Guess Promotion Vice Pres.

■ NEW YORK — Stan Vincent, president of Voyage Records, has announced the promotion of George Guess to vice president in charge of national promotion. He formerly held the title of director, national promotion.

# Album Picks

(Continued from page 42)

## FURTHER ADVENTURES OF BRUCE COCKBURN

Island ILPS 9528 (WB) (7.98)



The latest effort from Cockburn is an enthralling piece of acoustic rock music. His songs have an appealing gracefulness which is enhanced by Cockburn's outstanding guitar work. "Nanzen Ji" and "Prenons La Mer" are masterful.

## WELCOME TO THE CLUB

RICHARD KERR—A&M 4712 (7.98)



Kerr and Will Jennings were the songwriters behind "Mandy" and the two tunesmiths are working together again to create more of the same dreamy, ballad material. "I Can't Afford That Feeling Anymore" shows the duo has lost none of its creativity.

## LIVE AND BURNING

SON SEALS—Alligator 4712 (7.98)



A set of pure, honest and raw blues captured live in Seals' own backyard of Chicago. Seals establishes himself as one of the great touring bluesmen with some inspired performances including "I Can't Hold Out" and "Help Me, Somebody."

## NO GUTS . . . NO GLORY

GEORGE DEFFET—GRR 2005 (7.98)



Deffet, a businessman, has turned to building a singing career for himself with some promising results. His first album, produced by the veteran Al de Lory is full of sparkling arrangements and includes material by Billy Joel and Jimmy Webb; however, his own "European Nights" is the highlight.

## ECSTASY

MICHAEL URBANIAK—Marlin 2221 (TK) (7.98)



Urbaniak has combined his jazz fusion talents with disco/funk rhythms to produce this exciting record. The explosive funky sound is perfect for disco strutting or just plain listening. "Body Rub" is the standout.

## Tape Pirate Sentenced

■ UPPER MARLBORO, MD.—Alton M. Bryant was sentenced to 60 days of hard labor and placed on probation for three years after pleading guilty in Circuit Court here of violating Maryland's anti-piracy statute. He was also permanently enjoined from making or selling pre-recorded tapes.

Bryant was convicted of selling pirated tapes in April of this year in a lower court and had appealed that conviction to the Circuit Court. He withdrew that appeal and entered his guilty plea under a court arrangement called Probation Before Judgment which will result in the removal from the records of the misdemeanor conviction if Bryant performs his 60 days of labor and does not violate his three-year probation term.

## 20th Taps Rogan

■ LOS ANGELES—Tom Rogan has been appointed as east coast promotion director by Barry Goldberg, national director of promotion, 20th Century-Fox Records. Rogan will be responsible for all promotional activities in New York, Philadelphia, Washington, D.C., Baltimore, and the surrounding areas.

Prior to joining the label, Rogan was director of east coast pop promotion for Motown Records for three years, and for T.K. Records, both based in New York.

## Muse, Timeless Pact

■ NEW YORK—Joe Fields, president of Muse Records, has announced the distribution for the United States of the Timeless label of Holland, headed by Wim Wigt. Timeless has recorded such artists as Art Blakey, Woody Shaw, Cedar Walton, Spain's Tete Montoliu, Joe Henderson, Bobby Hutcherson, Rick Laird, Joanne Brackeen and others.

## History of Album Rock



The 48-hour history of album rock is currently in production in West Los Angeles at Village Recorder. Co-produced by Goodphone Productions and Dallas headquartered TM Programming, the show will be released nationally and abroad in Spring '79. Discussing the content of the show are Bert Kleinman (right) executive producer and co-creator, with Mike Harrison, narrator and co-creator of the history of album rock.

## S&C Charity Golf Tourney



Jim Seals (left) and Dash Crofts hosted the first Annual Seals and Crofts National Amateur Invitational Golf Tournament at the Mission Vinejo Country Club in Mission Viejo, California, October 18-22. Proceeds from the five-day event, which featured a celebrity/amateur scramble tournament on the first day in which 31 celebrities from the areas of music, television, variety and sports participated. The winner of the tournament was 20-year-old Mark Wiebe from Escondido, California with a 72-hole score of 287. Proceeds from the tournament were split between the American Diabetes Association and the Western Amateur Golf Association.

## Nancy Jeffries Named RCA A&R Producer

■ NEW YORK — Nancy Jeffries has been appointed a&r producer for RCA Records, it was announced by Warren Schatz, division vice president, popular artists and repertoire for RCA Records.

Prior to her promotion, Ms. Jeffries had served as manager of a&r administration for RCA Records, and had previously served as department a&r coordinator for r&b music at RCA.

Ms. Jeffries' introduction to the music business came during her tenure as lead singer for The Insect Trust, a band which recorded and toured extensively while under contract to Capitol Records and Atlantic Records. A co-founder of the Memphis Country Blues Society which produced five annual blues festivals in the Memphis area, Ms. Jeffries is also an accomplished songwriter who has provided music for children's films. She also has experience in night club management.

## Chrysalis Ups Two

■ LOS ANGELES—Rick Ambrose, director of national publicity for Chrysalis Records, has announced the promotions of Toby Lubov and Fred Salzberg to the positions of manager, west coast and east coast publicity, respectively.

In her new capacity, Ms. Lubov will be responsible for overseeing tour press and acting as trade liaison for Chrysalis and its artists; Mr. Salzberg, as east coast manager, will work in conjunction with east coast director Linda Steiner, coordinating tour publicity and consumer-oriented features.

## Singles Analysis

(Continued from page 10)

picking up strong adds this week.

Also moving well are: The Jacksons (Epic) #61 bullet; Donny & Marie (Polydor), particularly strong in the south, #63 bullet; Livingston Taylor (Epic) #66 bullet; Nick Gilder (Chrysalis) #69 bullet; Barry White (20th Cent.), #3 bullet BOS, #70 bullet here; Glen Campbell (Capitol), #18 bullet here on big midwest gains; The Cars (Elektra), picking up San Francisco and a number of midwest markets, #72 bullet; Paul Stanley (Casablanca) #73 bullet; James Walsh Gypsy Band (RCA) #78 bullet and Rick James Stone City Band (Gordy), #9 bullet BOS and #80 bullet here.

Also new on the chart are: Queen (Elektra) whose double-sided single was already added at KHJ, #67 bullet; Chris Rea (UA) #84 bullet; Chanson (Ariola), #19 bullet BOS, on here at #85 bullet; Rose Royce (Whitfield), #33 bullet BOS, on here at #88 bullet; Cheryl Lynn (Col), #15 bullet BOS, on here at #93; Brides of Funkenstein (Atlantic), #16 bullet BOS, on here at #97, and ELO (Jet) on at #99.

# CBS' 'War Of The Worlds' Gathers Intl. Momentum

■ NEW YORK — Jeff Wayne's "War of the Worlds," Columbia Records' two album dramatization-with-music of the H.G. Wells classic has become an international success with sales reported at close to one million copies worldwide.

Since its release early last summer, the "War of the Worlds" album and the two singles it has spawned, "Forever Autumn" and, more recently, "Eve of the War," have scored in countries such as Great Britain, Australia, New Zealand, Holland and Canada for CBS Records International.

## Incredible Response

The two record set contains performances by Justin Hayward of the Moody Blues, David Essex, Julie Covington of "Evita" and "Rock Follies" reknown, Phil Lynott of Thin Lizzy and Chris Thompson of Manfred Mann's Earth Band with narration by Richard Burton.

"It's tremendously exciting to see the incredible response to War Of the Worlds first from the consumer level and then particularly from the CBS offices around the world," Bunny Friedus, vice president, marketing CBS Records International told *RW* last week. "War Of the Worlds' is a very difficult type of record to market. It is a total concept record with narration and it is a real tribute to the CBS marketing teams everywhere that 'War Of the Worlds' is enjoying such tremendous success," she said.

Although albums involving segments of straight narrative do not have strong track records of commercial success, CBS utilized its marketing department to turn an initially expensive project (reportedly close to \$400,000 and over three years in the making) into a worldwide success. Already, "War of the Worlds" promises to be a self-generating million dollar industry with commercial spin-offs in the form of concert versions, rock opera adaptations and even a Hollywood film rendering all being considered for the near future.

## Overseas Activity

While "War of the Worlds" has reportedly sold close to 200,000 units in the U.S. (the lp is at #94 on the Album Chart while "Forever Autumn" is at #53 bullet on The Singles Chart this week) it is overseas that Wayne's creation has been most widely received.

In Australia, the album has recently ousted "Grease" from the number one chart position and has now sold over platinum. Primary schools are using the art work from the album's 16-page

depiction of the Martian landings for art and coloring. Children across that country are using the album to study English, drama and music.

## Laser Show

In New Zealand, where the CBS company is just over a month old, "War of the Worlds" was the subject of a coordinated promotion blitz using the visual conceptual theme of the product combined with Jeff Wayne's promotional visit. The album is now at number three on that country's charts and has been certified platinum.

In the U.K., "War of the Worlds" was presented to the industry via a specially designed laser show at the London Planetarium, securing extensive radio, TV and press coverage for the album. "Forever Autumn" set the stage for the album rising to the number five position on the charts while Jeff Wayne's two week promo campaign gave added impetus to the album which hit the charts directly in the top 30.

## Xmas Campaign

CBS U.K. is also preparing a Christmas campaign centered around a special box set of "War of the Worlds" which will include a copy of the album and a poster of the Martian fighting machine plus a copy of Wells' book featuring the lp's artwork on the cover. Retailing at about \$20, the package will be a limited offering of 10,000 numbered copies.

In Latin America, CBS Records International companies are preparing to market a Spanish version of the album narrated by Anthony Quinn.

# Sierra/Briar Sets Parsons LP

■ LOS ANGELES — A set of recordings made by Gram Parsons before he joined the Byrds will be released by Sierra/Briar Records in 1979 as "Gram Parsons—The Folk Years, Volume 1."

The material is from Parsons' first professional activity in the mid-sixties, when he toured the college and coffee house circuit with a folk-rock group known as the Shilos.

Packaged with the album will be a booklet consisting of rare photographs, unreleased poetry and songs and notes from interviews with the late singer's friends, family and associates. Sierra/Briar has contracted the rights from the Parsons estate.

# Pendergrass Gold

■ NEW YORK — Philadelphia International recording artist Teddy Pendergrass has had his single, "Close The Door," certified gold by the RIAA.

# Soundmixers Anniv.

■ NEW YORK — Soundmixers, the largest recording studio complex ever built in New York City at one time, is celebrating its first anniversary. During the studio's first twelve months in operation more than 40 major lps have been cut and/or mixed in one or another of its four ultra-modern studios. Soundmixers' list of credits is headed by two R.I.A.A. gold records, Meatloaf's Epic single "Two Out of Three Ain't Bad" and Kenny Loggins' Columbia lp "Nightwatch." Peter Brown's smash TK/Drive disco single "Dance With Me" was also cut at the busy mid-Manhattan studio.

# Brown Loves St. Louis



Parachute recording artist Randy Brown visited St. Louis recently to promote his current single, "I Wanna Make Love To You." Station WESL in East St. Louis did a live remote broadcast from Jack-In-The-Box in East St. Louis, and greeted Randy later at the station. Pictured there were: (foreground) Sandra Gates, WESL. (Background) Bill Moore, WESL; Donna Brooks of Jack-In-The-Box; Jim Gates, WESL program director; Randy; Larry Lavan, Casablanca Midwest promotion director; and Bret Kennedy, Parachute Records marketing.

# RCA Plans Campaign For Werewolves Album

■ NEW YORK — RCA Records has announced marketing plans for their mid-November release of a new Werewolves album, "Ship of Fools." The album, which was recorded entirely aboard ship on the open sea off the Florida keys, contains eleven rock 'n' roll songs and is the second Werewolves lp for RCA. It was produced by former Rolling Stones manager and producer Loog Oldham.

## Merchandising Campaign

Special items for the campaign will include a promotional kit containing several items with design based on the travel concept of the album title. Other projected promotional materials include a special extended play record of three album cuts, plus posters and flyers based on the film-poster concept of the album artwork.

# CBS Names Bench To Atlanta Post

■ ATLANTA — Dave Swengros, Atlanta branch manager, CBS Records, has announced the appointment of Bruce Bench to the position of single record coordinator for the CBS Records Atlanta branch.

## Duties

In his new position, Bench will be responsible for the sales and promotion of single records on all CBS Records labels for the entire Atlanta marketing area.

Bench's most recent position with CBS was as an inventory specialist.

# WB Names Jim Larkin Midwest Promo Director

■ LOS ANGELES — Jim Larkin has been appointed Warner Bros. Records' midwest regional promotion manager, it was announced by Russ Thyret, vice president and director of promotion.

## Background

Prior to his appointment, Larkin worked at ABC Records as local and regional representative, and previously as operations manager for station WEBC in Duluth, Minn., and music director and air personality on stations KQRS and KRSI in Minneapolis.

In his new position, Larkin will be responsible for Warner Bros. promotional activities in the midwest.

■ Roberta Flack's new single "When It's Over," reviewed last week on the cover of *Record World*, was written and produced by Joe Brooks.

# RECORD WORLD RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**WEEKEND WARRIOR**  
TED NUGENT  
Epic

### TOP SALES

- WEEKEND WARRIOR—Ted Nugent—Epic
- WILD & CRAZY GUY—Steve Martin—WB
- CHAKA—Chaka Khan—WB
- 52ND STREET—Billy Joel—Col

## CAMELOT/NATIONAL

- BEST OF JOE WALSH—ABC
- CHANGE OF HEART—Eric Carmen—Arista
- ELAN—Firefall—Atlantic
- 52ND STREET—Billy Joel—Col
- GREATEST HITS—Steely Dan—ABC
- HOT STREETS—Chicago—Col
- LIVING IN THE USA—Linda Ronstadt—Asylum
- THE WIZ—MCA (Soundtrack)
- WEEKEND WARRIOR—Ted Nugent—Epic
- WILD & CRAZY GUY—Steve Martin—WB

## HANDLEMAN/NATIONAL

- BURSTING OUT—Jethro Tull—Chrysalis
- CHANGE OF HEART—Eric Carmen—Arista
- CRUISIN'—Village People—Casablanca
- ELAN—Firefall—Atlantic
- 52ND STREET—Billy Joel—Col
- GREATEST HITS—Marshall Tucker Band—Capricorn
- ROSS—Diana Ross—Motown
- STEP II—Sylvester—Fantasy
- THE MAN—Barry White—20th Century
- TORMATO—Yes—Atlantic

## KORVETTES/NATIONAL

- A SINGLE MAN—Elton John—MCA
- BROTHER TO BROTHER—Gino Vannelli—A&M
- BURSTING OUT—Jethro Tull—Chrysalis
- CRUISIN'—Village People—Casablanca
- LET'S KEEP IT THAT WAY—Anne Murray—Capitol
- QUAZAR—Arista
- SWITCH—Motown
- THE MAN—Barry White—20th Century
- THE WIZ—MCA (Soundtrack)
- WEEKEND WARRIOR—Ted Nugent—Epic

## PEACHES/NATIONAL

- BEST OF DAVE MASON—ABC
- 52ND STREET—Billy Joel—Col
- HEARTS OF STONE—Southside Johnny & the Asbury Jukes—Epic
- ONCE IN A WHILE—Dean Martin—Reprise
- Q: ARE WE NOT MEN—Devo—WB
- SECRETS—Gil Scott-Heron & Brian Jackson—Arista
- TO THE LIMIT—Joan Armatrading—A&M
- UGLY EGO—Cameo—Chocolate City
- WEEKEND WARRIOR—Ted Nugent—Epic
- WILD & CRAZY GUY—Steve Martin—WB

## PICKWICK/NATIONAL

- COMES A TIME—Neil Young—Reprise
- CRUISIN'—Village People—Casablanca
- ELAN—Firefall—Atlantic
- 52ND STREET—Billy Joel—Col
- GREATEST HITS—Marshall Tucker Band—Capricorn
- HOT STREETS—Chicago—Col
- INNER SECRETS—Santana—Col
- THE MAN—Barry White—20th Century
- WEEKEND WARRIOR—Ted Nugent—Epic
- WILD & CRAZY GUY—Steve Martin—WB

## RECORD BAR/NATIONAL

- BRASS CONSTRUCTION IV—UA
- CERRONE IV: A TOUCH OF GOLD—Cotillion
- CHAKA—Chaka Khan—WB
- FOR THE SAKE OF LOVE—Isaac Hayes—Polydor
- GREATEST HITS—Steely Dan—ABC
- HOT BUTTERFLY—Gregg Diamond—Bionic Boogie—Polydor
- LIVE BOOTLEG—Aerosmith—Col
- LOU RAWLS LIVE—Phila. Intl.
- WHAT YOU WAITIN' FOR—Stargard—MCA
- YOU HAD TO BE THERE—Jimmy Buffett—ABC

## SOUND UNLIMITED/NATIONAL

- CITY NIGHTS—Nick Gilder—Chrysalis
- CRUISIN'—Village People—Casablanca
- DANGER ZONE—Player—RSO
- ELAN—Firefall—Atlantic
- HEAT IN THE STREET—Pat Travers Band—Polydor
- MONEY TALKS—Bar Kays—Stax
- NEXT OF KIHN—Greg Kihn Band—Berserkley
- THE MAN—Barry White—20th Century
- TIME PASSAGES—Al Stewart—Arista

## KING KAROL/NEW YORK

- ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
- CHILDREN OF SANCHEZ—Chuck Mangione—A&M
- 52ND STREET—Billy Joel—Col
- HOT STREETS—Chicago—Col
- IS IT STILL GOOD TO YA—Ashford & Simpson—WB
- KEEP ON JUMPIN'—Musique—Prelude
- LET'S KEEP IT THAT WAY—Anne Murray—Capitol
- LIVE & MORE—Donna Summer—Casablanca
- NIGHTWATCH—Kenny Loggins—Col
- TIME PASSAGES—Al Stewart—Arista

## TWO GUYS/EAST COAST

- A SINGLE MAN—Elton John—MCA
- BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
- COMES A TIME—Neil Young—Reprise
- CRUISIN'—Village People—Casablanca
- 52ND STREET—Billy Joel—Col
- GENE SIMMONS—Casablanca
- HOT STREETS—Chicago—Col
- LET'S KEEP IT THAT WAY—Anne Murray—Capitol
- LIVE & MORE—Donna Summer—Casablanca
- TORMATO—Yes—Atlantic

## CUTLER'S/NEW HAVEN

- BRASS CONSTRUCTION IV—UA
- BURSTING OUT—Jethro Tull—Chrysalis
- CHANSON—Ariola
- DANGER ZONE—Player—RSO
- DIRTY ANGELS—A&M
- 52ND STREET—Billy Joel—Col
- FLAME—Ronnie Laws—UA

- FOR THE SAKE OF LOVE—Isaac Hayes—Polydor
- SWITCH—Motown
- THE MAN—Barry White—20th Century

## FOR THE RECORD/BALTIMORE

- CHAKA—Chaka Khan—ABC
- ENERGY—Pointer Sisters—Planet
- 52ND STREET—Billy Joel—Col
- FLAME—Ronnie Laws—UA
- NOTHING SAYS I LOVE YOU LIKE I LOVE YOU—Jerry Butler—Phila. Intl.
- QUARTZ—Marlin
- QUAZAR—Arista
- REED SEED—Grover Washington Jr.—Motown
- SECRETS—Gil Scott-Heron—Arista
- WILD & CRAZY GUY—Steve Martin—WB

## RECORD & TAPE COLLECTOR/BALTIMORE

- A SINGLE MAN—Elton John—MCA
- CHAKA—Chaka Khan—WB
- FLAME—Ronnie Laws—UA
- FOR THE SAKE OF LOVE—Isaac Hayes—Polydor
- GREATEST HITS—Steely Dan—ABC
- LIVE BOOTLEG—Aerosmith—Col
- MOLLY HATCHETT—Epic
- TOTO—Col
- WEEKEND WARRIOR—Ted Nugent—Epic
- WILD & CRAZY GUY—Steve Martin—WB

## WAXIE MAXIE/WASH., D.C.

- A SINGLE MAN—Elton John—MCA
- CHAKA—Chaka Khan—WB
- CHANSON—Ariola
- ELAN—Firefall—Atlantic
- FOR THE SAKE OF LOVE—Isaac Hayes—Polydor
- FUNK OR WALK—Brides of Funkenstein—Atlantic
- GREATEST HITS—Commodores—Motown
- QUAZAR—Arista
- STAGE—David Bowie—RCA
- ZWOL—EMI America

## FATHERS & SUNS/MIDWEST

- A SINGLE MAN—Elton John—MCA
- CHAKA—Chaka Khan—ABC
- ELAN—Firefall—Atlantic
- GREATEST HITS—Commodores—Motown
- LIVE BOOTLEG—Aerosmith—Col
- LOU RAWLS LIVE—Phila. Intl.
- ON THE EDGE—Sea Level—Capricorn
- WEEKEND WARRIOR—Ted Nugent—Epic
- WILD & CRAZY GUY—Steve Martin—WB
- YOU HAD TO BE THERE—Jimmy Buffett—ABC

## WEBB/PHILADELPHIA

- AGAINST THE GRAIN—Phoebe Snow—Col
- ALL FLY HOME—Al Jarreau—WB
- BAREBACK—Temptations—Atlantic
- BROTHER TO BROTHER—Gino Vannelli—A&M
- CHERYL LYNN—Col
- INNER SECRETS—Santana—Col
- NOTHING SAYS I LOVE YOU LIKE I LOVE YOU—Jerry Butler—Phila. Intl.
- THANK YOU FOR F.U.M.L.—Donald Byrd—Elektra
- 2 HOT—Peaches & Herb—Polydor
- WHAT YOU WAITIN' FOR—Stargard—MCA

## MUSIC STORE/DETROIT

- BLOODY TOURISTS—10cc—Polydor
- CHAKA—Chaka Khan—WB
- CHANGE OF HEART—Eric Carmen—Arista

- FOR THE SAKE OF LOVE—Isaac Hayes—Polydor
- INNER SECRETS—Santana—Col
- RANDY BROWN—Parachute
- THE MAN—Barry White—20th Century
- TIME PASSAGES—Al Stewart—Arista

## RECORD RENDEZVOUS/CLEVELAND

- ALL FLY HOME—Al Jarreau—WB
- CHAKA—Chaka Khan—WB
- COMES A TIME—Neil Young—Reprise
- CRUISIN'—Village People—Casablanca
- FLAME—Ronnie Laws—UA
- HEMISPHERES—Rush—Mercury
- LOU RAWLS LIVE—Phila. Intl.
- MR. GONE—Weather Report—Col
- SUNNY SIDE UP—Wilbert Longmire—Col
- WEEKEND WARRIOR—Ted Nugent—Epic

## RECORD REVOLUTION/CLEVELAND

- BLUE VALENTINE—Tom Waits—Asylum
- CHAKA—Chaka Khan—WB
- HEARTS OF STONE—Southside Johnny & the Asbury Jukes—Epic
- SNAKEBITE—David Coverdale—UA
- STREAMLINE—Lenny White—Elektra
- TIMELESS—Isley Brothers—T-Neck
- TO THE LIMIT—Joan Armatrading—A&M
- TOTO—Col
- WAVELENGTH—Van Morrison—WB
- WILD & CRAZY GUY—Steve Martin—WB

## 1812 OVERTURE/MILWAUKEE

- A SINGLE MAN—Elton John—MCA
- AGAINST THE GRAIN—Phoebe Snow—Col
- CHAKA—Chaka Khan—WB
- CRUISIN'—Village People—Casablanca
- HEAT IN THE STREET—Pat Travers Band—Polydor
- INTIMATE STRANGERS—Tom Scott—Col
- MONEY TALKS—Bar Kays—Stax
- STEALIN' HOME—Ian Mathews—Mushroom
- WEEKEND WARRIOR—Ted Nugent—Epic
- WILD & CRAZY GUY—Steve Martin—WB

## EAST-WEST RECORDS/CENTRAL FLORIDA

- ALL FLY HOME—Al Jarreau—WB
- CHAKA—Chaka Khan—WB
- CHILDREN OF SANCHEZ—Chuck Mangione—A&M
- HEAT IN THE STREET—Pat Travers Band—Polydor
- LIVE & MORE—Donna Summer—Casablanca
- LIVE BOOTLEG—Aerosmith—Col
- REED SEED—Grover Washington Jr.—Motown
- ROSE ROYCE STRIKES AGAIN—Whitfield
- WILD & CRAZY GUY—Steve Martin—WB
- YOU HAD TO BE THERE—Jimmy Buffett—ABC

## POPLAR TUNES/MEMPHIS

- A SINGLE MAN—Elton John—MCA
- BURSTING OUT—Jethro Tull—Chrysalis
- CHAKA—Chaka Khan—ABC
- CHILDREN OF SANCHEZ—Chuck Mangione—A&M

- GREATEST HITS—Steely Dan—ABC
- SECRETS—Gil Scott-Heron & Brian Jackson—Arista
- WEEKEND WARRIOR—Ted Nugent—Epic
- WHAT YOU WAITIN' FOR—Stargard—MCA
- WILD & CRAZY GUY—Steve Martin—WB
- YOU HAD TO BE THERE—Jimmy Buffett—ABC

## MUSHROOM/NEW ORLEANS

- BOBBY CALDWELL—Clouds
- COMES A TIME—Neil Young—Reprise
- 52ND STREET—Billy Joel—Col
- INNER SECRETS—Santana—Col
- MONEY TALKS—Bar Kays—Stax
- NEVELL BROTHERS—Capitol
- NEXT OF KIHN—Greg Kihn Band—Berserkley
- NO SMOKE WITHOUT FIRE—Wishbone Ash—MCA
- THE MAN—Barry White—20th Century
- TIME PASSAGES—Al Stewart—Arista

## INDEPENDENT RECORDS/COLORADO

- ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
- CHAKA—Chaka Khan—WB
- FOR THE SAKE OF LOVE—Isaac Hayes—Polydor
- GREATEST HITS—Steely Dan—ABC
- HOT BUTTERFLY—Gregg Diamond—Bionic Boogie—Polydor
- LES McCANN THE MAN—A&M
- LIVING IN THE USA—Linda Ronstadt—Asylum
- STAGE—David Bowie—RCA
- WEEKEND WARRIOR—Ted Nugent—Epic
- WHAT YOU WAITIN' FOR—Stargard—MCA

## CIRCLES/ARIZONA

- A SINGLE MAN—Elton John—MCA
- ELAN—Firefall—Atlantic
- GREATEST HITS—Commodores—Motown
- GREATEST HITS—Steely Dan—ABC
- PAGES—Epic
- UGLY EGO—Cameo—Chocolate City
- WEEKEND WARRIOR—Ted Nugent—Epic
- WHAT YOU WAITIN' FOR—Stargard—MCA
- WILD & CRAZY GUY—Steve Martin—WB
- YOU HAD TO BE THERE—Jimmy Buffett—ABC

## MUSIC PLUS/LOS ANGELES

- ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
- BEST OF KEITH JARRETT—ABC
- BLUE VALENTINE—Tom Waits—Asylum
- BOBBY CALDWELL—Clouds
- GREATEST HITS—Steely Dan—ABC
- LIVE BOOTLEG—Aerosmith—Col
- PLEASURE & PAIN—Dr. Hook—Capitol
- SWITCH—Motown
- TO THE LIMIT—Joan Armatrading—A&M
- WEEKEND WARRIOR—Ted Nugent—Epic

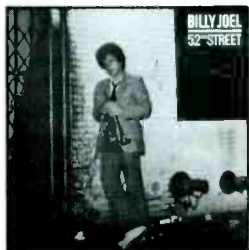
## EUCALYPTUS RECORDS/WEST & NORTHWEST

- A SINGLE MAN—Elton John—MCA
- BISH—Stephen Bishop—ABC
- BURSTING OUT—Jethro Tull—Chrysalis
- 52ND STREET—Billy Joel—Col
- FLAME—Ronnie Laws—UA
- GREATEST HITS—Marshall Tucker Band—Capricorn
- INNER SECRETS—Santana—Col
- THE WIZ—MCA (Soundtrack)
- WEEKEND WARRIOR—Ted Nugent—Epic
- WILD & CRAZY GUY—Steve Martin—WB

# RECORD WORLD ALBUM CHART

PRICE CODE: F — 6.98 G — 7.98 H — 8.98 I — 9.98 J — 11.98 K — 12.98 L — 13.98

TITLE, ARTIST, Label, Number, (Distributing Label)  
NOV. 11 NOV. 4



**10 52ND STREET**

BILLY JOEL  
Columbia FC 35609

WKS. ON CHART  
3 H

2	2	LIVING IN THE USA	LINDA RONSTADT/Asylum 6E 155	6	G
3	1	GREASE (ORIGINAL SOUNDTRACK)	RSO RS 2 4002	27	K
4	4	DOUBLE VISION	FOREIGNER/Atlantic SD 19999	19	G
5	3	DON'T LOOK BACK	BOSTON/Epic FE 35050	11	H
6	7	LIVE AND MORE	DONNA SUMMER/Casablanca NBLP 7119	8	K
7	5	SOME GIRLS	ROLLING STONES/Rolling Stones COC 39108 (Atl)	21	G
8	6	PIECES OF EIGHT	STYX/A&M SP 4724	7	G
9	9	ONE NATION UNDER A GROOVE	FUNKADELIC/Warner Bros. BSK 3209	7	G
10	48	A WILD AND CRAZY GUY	STEVE MARTIN/Warner Bros. HS 3238	2	H
11	8	WHO ARE YOU	THE WHO/MCA 3050	10	G
12	13	HOT STREETS	CHICAGO/Columbia FC 35512	5	H
13	12	TWIN SONS OF DIFFERENT MOTHERS	DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS)	10	G
14	11	DOG & BUTTERFLY HEART	Portrait FR 35555	7	H
15	15	TORMATO	YES/Atlantic SD 19202	5	G
16	14	NIGHTWATCH	KENNY LOGGINS/Columbia JC 35387	17	G
17	16	IS IT STILL GOOD TO YA	ASHFORD & SIMPSON/Warner Bros. BSK 3219	10	G
18	21	TIME PASSAGES	AL STEWART/Arista AB 4190	7	G
19	20	THE STRANGER	BILLY JOEL/Columbia JC 34987	59	G
20	17	SGT. PEPPER'S LONELY HEARTS CLUB BAND	(ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100	15	X
21	25	BROTHER TO BROTHER	GINO VANNELLI/A&M SP 4722	7	G
22	29	COMES A TIME	NEIL YOUNG/Reprise MSK 2266 (WB)	4	G
23	23	BAT OUT OF HELL	MEATLOAF/Epic/Cleveland Intl. PE 34974	48	G
24	76	WEEKEND WARRIORS	TED NUGENT/Epic FE 35551	2	H
25	19	STRANGER IN TOWN	BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	25	G
26	26	STRIKES AGAIN	ROSE ROYCE/Whitfield WHK 3277 (WB)	10	G
27	45	CHAKA CHAKA	KHAN/Warner Bros. BSK 3245	2	G
28	31	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol ST 11743	7	G
29	38	A SINGLE MAN	ELTON JOHN/MCA 3065	2	G
30	22	MIXED EMOTIONS	EXILE/Warner/Curb BSK 3205	12	G
31	49	ELAN	FIREFALL/Atlantic SD 19183	2	G
32	37	THE MAN	BARRY WHITE/20th Century Fox T 571	5	G
33	39	CRUISIN'	VILLAGE PEOPLE/Casablanca NBLP 7118	4	G
34	34	BISH	STEPHEN BISHOP/ABC AA 1082	8	G
35	18	WORLDS AWAY	PABLO CRUISE/A&M SP 4697	22	G
36	41	JETHRO TULL LIVE BURSTING OUT	/Chrysalis CH2 1201	4	J
37	30	CHILDREN OF SANCHEZ	CHUCK MANGIONE/A&M SP 6700	8	K
38	24	SLEEPER CATCHER	LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	21	G
39	42	SWITCH	/Gordy G7 980R1 (Motown)	10	G
40	47	REED SEED	GROVER WASHINGTON, JR./Motown M7 910R1	6	G
41	40	STEP II	SYLVESTER/Fantasy F 9556	14	G
42	27	SKYNYRD'S FIRST AND . . . LAST	LYNYRD SKYNYRD/MCA 3047	8	G
43	43	SOME ENCHANTED EVENING	BLUE OYSTER CULT/Columbia JC 35563	7	G
44	44	I'VE ALWAYS BEEN CRAZY	WAYLON JENNINGS/RCA AFL1 2979	5	G
45	28	NATURAL HIGH	COMMODORES/Motown M7 902R1	25	G
46	46	DANGER ZONE	PLAYER/RSO RS 1 3036	8	G
47	50	GENE SIMMONS	/Casablanca NBLP 7120	6	G
48	33	SATURDAY NIGHT FEVER	BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	47	K
49	52	CITY NIGHTS	NICK GILDER/Chrysalis CHR 1202	7	G

50	32	CITY TO CITY	GERRY RAFFERTY/United Artists UA LA 840 G	27	G
51	35	LIFE IS A SONG WORTH SINGING	TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)	22	G
52	74	INNER SECRETS	SANTANA/Columbia FC 35600	3	H
53	55	THE CARS	/Elektra 6E 135	15	G
54	56	BETTY WRIGHT LIVE	/Alston 4408 (TK)	16	G
55	59	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113	46	G
56	60	LIFE BEYOND L.A.	AMBROSIA/Warner Bros. BSK 3135	11	G
57	62	ALONG THE RED LEDGE	DARYL HALL & JOHN OATES/RCA AFL1 2804	9	G
58	63	ACE FREHLEY	/Casablanca NBLP 7121	6	G
59	64	PAUL STANLEY	/Casablanca NBLP 7123	6	G
60	61	MR. GONE	WEATHER REPORT/Arc/Columbia JC 35358	5	G
61	68	WAVELENGTH	VAN MORRISON/Warner Bros. BSK 3212	5	G
62	70	CHANSON	/Ariola SW 50039	4	G
63	69	PETER CRISS	/Casablanca NBLP 7122	6	G
64	65	THE WIZ (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/MCA 2 14000	6	X
65	66	SECRETS	GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189	7	G
66	72	STAGE	DAVID BOWIE/RCA CPL2 2913	4	J
67	36	A TASTE OF HONEY	/Capitol ST 11754	22	G
68	54	TOGETHERNESS	LTD/A&M SP 4705	21	G
69	58	TAKE IT ON UP	POCKETS/Columbia JC 35384	7	G
70	57	GET OFF	FOXY/Dash 3005 (TK)	13	F
71	73	SUMMERTIME GROOVE	BOHANNON/Mercury SRM 1 3728	5	G

CHARTMAKER OF THE WEEK

**72 103 FLAME**

RONNIE LAWS  
United Artists UA LA 881 H



73	81	KEEP ON JUMPIN'	MUSIQUE/Prelude PRL 12158	4	G
74	51	DARKNESS ON THE EDGE OF TOWN	BRUCE SPRINGSTEEN/Columbia JC 35318	22	G
75	82	CHANGE OF HEART	ERIC CARMEN/Arista AB 4184	2	G
76	85	ALL FLY HOME	AL JARREAU/Warner Bros. BSK 3229	3	G
77	84	BLOODY TOURISTS	10cc/Polydor PD 1 6161	3	G
78	71	LUXURY YOU CAN AFFORD	JOE COCKER/Asylum 6E 145	9	G
79	83	MOTHER FACTOR	MOTHER'S FINEST/Epic JE 35546	6	G
80	53	BLAM!!	BROTHERS JOHNSON/A&M SP 4724	7	G
81	90	ROSS	DIANA ROSS/Motown M7 907R1	3	G
82	91	GREATEST HITS	THE MARSHALL TUCKER BAND/Capricorn CPN 0124	2	G
83	75	COSMIC MESSENGER	JEAN-LUC PONTY/Atlantic SD 19189	10	G
84	79	AJA	STEELY DAN/ABC AA 1006	58	G
85	77	VAN HALEN	/Warner Bros. BSK 3075	37	G
86	88	LEO SAYER	/Warner Bros. BSK 3200	4	G
87	80	FEELS SO GOOD	CHUCK MANGIONE/A&M SP 4658	54	G
88	97	QUAZAR	/Arista AB 4187	2	G
89	78	SHADOW DANCING	ANDY GIBB/RSO RS 1 3034	22	G
90	87	YOU SEND ME	ROY AYERS/Polydor PD 1 6159	13	G
91	86	BEFORE THE RAIN	LEE OSKAR/Elektra 6E 150	8	G
92	89	COME GET IT	RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	21	G
93	67	IN THE NIGHT-TIME	MICHAEL HENDERSON/Buddah 5712 (Arista)	12	G
94	96	WAR OF THE WORLDS	VARIOUS ARTISTS/Columbia JC 35290	3	G
95	101	MACHO MAN	VILLAGE PEOPLE/Casablanca NBLP 7096	1	G
96	105	MORE SONGS ABOUT BUILDINGS AND FOOD	TALKING HEADS/Sire SRK 6058 (WB)	1	G
97	98	PARALLEL LINES	BLONDIE/Chrysalis CHR 1192	4	G
98	99	RUMOURS	FLEETWOOD MAC/Warner Bros. BSK 3010	90	G
99	110	TOTO	/Columbia JC 35317	1	G
100	—	GREATEST HITS	STEELY DAN/ABC AB 1107/2	1	J



NEW MOON RISING

MG7830

*Lisa Lawalin*



MG 7630

NEW MOON RISING is LISA \*LAWALIN's dazzling debut album on Monument. A fast rising collection of inspired performances from a very fast rising star. The single shipping is "YOUR LOVE"<sup>(45-273)</sup> from Monument Records and Tapes.

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212 757-1101

# 101 THE ALBUM CHART 150

NOVEMBER 11, 1978

NOV. 11	NOV. 4	
101	108	NEXT OF KIHN GREG KIHN/Beserkley JBZ 0056 (Janus)
102	112	NEVER SAY DIE BLACK SABBATH/Warner Bros. BSK 3186
103	102	THE WIZARD OF OZ MECO/Millennium MNLP 8009 (Casablanca)
104	—	FOR THE SAKE OF LOVE ISAAC HAYES/Polydor PD 1 6164
105	109	GIANT JOHNNY GUITAR WATSON/DJM 19 (Mercury)
106	92	UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222
107	94	PYRAMID ALAN PARSONS PROJECT/Arista AB 4180
108	93	ROBERTA FLACK/Atlantic SD 19186
109	121	FUNK OR WALK THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201
110	122	HEAT IN THE STREET THE PAT TRAVERS BAND/Polydor PD 1 6170
111	117	ANIMAL HOUSE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/MCA 3046
112	114	LEGACY RAMSEY LEWIS/Columbia JC 35483
113	123	GOODY GOODY/Atlantic SD 19197
114	116	THE GRAND ILLUSION STYX/A&M SP 4637
115	104	RHYTHM OF LIFE AFRO-CUBAN BAND/Arista AB 4188
116	126	ON THE EDGE SEA LEVEL/Capricorn CPN 0212
117	127	STEALIN' HOME IAN MATHEWS/Mushroom MRS 5012
118	111	SONGBIRD BARBRA STREISAND/Columbia JC 35375
119	134	UGLY EGO CAMEO/Chocolate City CCLP 2006 (Casablanca)
120	125	STRANGERS IN THE WIND BAY CITY ROLLERS/Arista AB 4194
121	133	ELVIS: A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KKL1 7065
122	95	SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES/Capitol SMAS 2653
123	—	WHAT YOU WAITIN' FOR STARGARD/MCA 3064
124	128	PAT METHENY GROUP/ECM 1 1114 (WB)
125	136	JORGE SANTANA/Tomato Tom 7020
126	132	BOSTON/Epic JE 34188
127	106	THE GARDEN OF LOVE DON RAY/Polydor PD 1 6150
128	138	MOLLY HATCHET/Epic JE 35347
129	139	GOIN' COCONUTS DONNY & MARIE/Polydor PD 1 0798
130	—	Q: ARE WE NOT MEN? A: WE ARE DEVO DEVO/Warner Bros. BSK 3239
131	137	LEVON HELM/ABC AA 1089
132	115	EVEN NOW BARRY MANILOW/Arista AB 4164
133	100	NOT SHY WALTER EGAN/Columbia JC 35077
134	—	TO THE LIMIT JOAN ARMATRADING/A&M SP 4732
135	146	HEARTS OF STONE SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic JE 35488
136	140	CARNIVAL MAYNARD FERGUSON/Columbia JC 35480
137	—	SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW 79005
138	—	LOU RAWLS LIVE/Phila. Intl. PZ2 35517 (CBS)
139	—	BRASS CONSTRUCTION IV/United Artists/UA LA 916 H
140	113	BUT SERIOUSLY, FOLKS JOE WALSH/Asylum 6E 141
141	107	STREET-LEGAL BOB DYLAN/Columbia JC 35453
142	118	BOOK EARLY CITY BOY/Mercury SRM 1 3737
143	145	REUNION PETER, PAUL & MARY/Warner Bros. BSK 3231
144	—	THOROUGHFARE GAP STEPHEN STILLS/Columbia JC 35380
145	—	MONEY TALKS THE BAR-KAYS/Stax STX 4106 (Fantasy)
146	150	THE BEST OF JOE WALSH/ABC AA 1083
147	141	ATLANTIC STARR/A&M SP 4711
148	—	AGAINST THE GRAIN PHOEBE SNOW/Columbia JC 35456
149	129	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797
150	—	MELBA MELBA MOORE/Epic JE 35507

# 151-200 ALBUM CHART

151	LIVE SKY CRACK THE SKY/Lifesong JZ 35620 (CBS)
152	1994/A&M SP 4709
153	NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243
154	JAMES WALSH GYPSY BAND/RCA AFL1 2914
155	JANIS IAN/Columbia JC 35325
156	STUDIO TAN FRANK ZAPPA/DiscReet DSK 2291 (WB)
157	QUARTZ/Marlin 2216 (TK)
158	THE GOLDEN TOUCH CERRONE/Cotillion SD 5208 (Atl)
159	ANYWAY YOU WANT IT DEBORAH WASHINGTON/Ariola SW 50040
160	NO SMOKE WITHOUT FIRE WISHBONE ASH/MCA 3060
161	BOBBY CALDWELL/Clouds 8804 (TK)
162	ALICIA BRIDGES/Polydor PD 1 6158
163	THE BEST OF CHUCK MANGIONE/Mercury SRM 2 8601
164	GOOD THANG FAZE-O/She SH 741 (Atl)
165	ZWOL/EMI America SW 17005
166	MASQUES BRAND X/Passport P8 9829 (Arista)
167	FOREIGNER/Atlantic SD 19109
168	YOU'RE GONNA GET IT TOM PETTY & THE HEARTBREAKERS/Shelter DA 52029 (ABC)
169	SOFT SPACE THE JEFF LORBER FUSION/Inner City IC 1056
170	WET DREAM RICHARD WRIGHT/Columbia JC 35559
171	THANK YOU . . . FOR F.U.M.L. (FUNKING UP MY LIFE) DONALD BYRD/Elektra 6E 144
172	BLUE VALENTINE TOM WAITS/Asylum 6E 162
173	HOT BUTTERFLY BIONIC BOOGIE/Polydor PD 1 6162
174	PHOTO-FINISH RORY GALLAGHER/Chrysalis CHR 1170
175	SINCE BEFORE OUR TIME OSIRIS/Tom Dog TD 0001
176	LES McCANN THE MAN/A&M SP 4718
177	TRACKS ON WAX 4 DAVE EDMUNDS/Swan Song SS 8505 (Atl)
178	LIGHTS FROM THE VALLEY CHILLIWACK/Mushroom MRS 5011
179	SIMPLICITY OF EXPRESSION—DEPTH OF THOUGHT BILLY COBHAM/Columbia JC 35457
180	MOVE IT OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024
181	OTHER PEOPLE'S ROOMS THE MARK-ALMOND BAND/Horizon SP 730 (A&M)
182	INTIMATE STRANGERS TOM SCOTT/Columbia JC 35557
183	FALLEN ANGEL URIAH HEEP/Chrysalis CHR 1204
184	ROAD TO RUIN RAMONES/Sire SRK 6063 (WB)
185	M.I.U. ALBUM THE BEACH BOYS/Brother/Reprise MSK 2268
186	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU JERRY BUTLER/Phila. Intl. PZ2 35510 (CBS)
187	JOURNEY TO ADDIS THIRD WORLD/Island ILPS 9554 (WB)
188	OUT OF THE WOODS OREGON/Elektra 6E 154
189	THE BEST OF KEITH JARRETT/Impulse IA 9348 (ABC)
190	LOSING YOU TO SLEEP TOMMY HOEHN/London PS 719
191	VERY BEST OF DAVE MASON/ABC BA 6032
192	CHERYL LYNN/Columbia JC 35486
193	CRY JOHN KLEMMER/ABC AA 1106
194	ENERGY POINTER SISTERS/Planet P 1 (Elektra)
195	TRUE STORIES DAVID SANCIOS & TONE/Arista AB 4201
196	FOR YOU PRINCE/Warner Bros. BSK 3150
197	SAVAGE RETURN SAVOY BROWN/London PS 718
198	ANOTHER SIDE VIVIAN REED/United Artists UA LA 911 H
199	MIDNIGHT EXPRESS (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7114
200	LARRY CARLTON/Warner Bros. BSK 3221

# ALBUM CROSS REFERENCE

AFRO-CUBAN BAND	115	MEATLOAF	23
AMBROSIA	56	MECO	103
JOAN ARMATRADING	134	PAT METHENY GROUP	124
ASHFORD & SIMPSON	17	MOLLY HATCHET	128
ATLANTIC STARR	147	MELBA MOORE	150
ROY AYERS	90	VAN MORRISON	61
BAR-KAYS	145	MOTHER'S FINEST	79
BAY CITY ROLLERS	120	ANNE MURRAY	28
BEATLES	122	MUSIQUE	73
STEPHEN BISHOP	34	TED NUGENT	24
BLACK SABBATH	102	ORIGINAL SOUNDTRACK:	
BLONDIE	97	ANIMAL HOUSE	111
BLUE OYSTER CULT	43	GREASE	3
BOHANNON	71	SATURDAY NIGHT FEVER	48
BOSTON	5, 126	SGT. PEPPER'S LONELY HEARTS CLUB BAND	20
DAVID BOWIE	66	THE WIZ	64
BRASS CONSTRUCTION	139	LEE OSKAR	91
BRIDES OF FUNKENSTEIN	109	ALAN PARSONS PROJECT	107
JACKSON BROWNE	55	DOLLY PARTON	149
CAMEO	119	TEDDY PENDERGRASS	51
ERIC CARMEN	75	PETER, PAUL & MARY	143
CARS	53	PLAYER	46
SHAUN CASSIDY	106	POCKETS	69
CHANSON	62	JEAN-LUC PONTY	83
CHICAGO	12	ELVIS PRESLEY	121
CITY BOY	142	QUAZAR	88
JOE COCKER	78	GERRY RAFFERTY	50
COMMODORES	45	LOU RAWLS	138
PETER CRISS	63	DON RAY	127
PABLO CRUISE	35	ROLLING STONES	7
DEVO	130	LINDA RONSTADT	2
DONNY & MARIE	129	DIANA ROSS	81
BOB DYLAN	141	ROSE ROYCE	46
WALTER EGAN	133	SANTANA	52
EXILE	30	JORGE SANTANA	125
MAYNARD FERGUSON	136	LEO SAYER	86
FIREFALL	31	SEA LEVEL	116
ROBERTA FLACK	108	BOB SEGER	25
FLEETWOOD MAC	98	SESAME STREET FEVER	137
DAN FOGELBERG AND TIM WEISBERG	13	GENE SIMMONS	47
FOREIGNER	4	PHOEBE SNOW	148
FOXY	70	SOUTHSIDE JOHNNY & THE ASBURY JUKES	135
ACE FRELHEY	58	BRUCE SPRINGSTEEN	74
FUNKADELIC	9	PAUL STANLEY	59
ANDY GIBB	89	STARGARD	123
NICK GILDER	49	STEELY DAN	84, 100
GOODY GOODY	113	AL STEWART	18
HALL & OATES	57	STEPHEN STILLS	144
ISAAC HAYES	104	BARBRA STREISAND	118
HEART	14	STYX	8, 114
LEVON HELM	131	DONNA SUMMER	6
MICHAEL HENDERSON	93	SWITCH	39
GIL SCOTT-HERON AND BRIAN JACKSON	65	SYLVESTER	41
RICK JAMES STONE CITY BAND	92	TALKING HEADS	96
AL JARREAU	76	TASTE OF HONEY	67
WAYLON JENNINGS	44	TOTO	77
JETHRO TULL	36	PAT TRAVERS	99
BILLY JOEL	1, 19	VAN HALEN	110
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BROTHERS JOHNSON	80	VILLAGE PEOPLE	21
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GREG KIHN	101	WAR OF THE WORLDS	140, 146
RONNIE LAWS	72	GROWER WASHINGTON, JR.	94
RAMSEY LEWIS	112	JOHNNY GUITAR WATSON	40
LITTLE RIVER BAND	38	WEATHER REPORT	60
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MARSHALL TUCKER BAND	82		
STEVE MARTIN	10		
IAN MATHEWS	117		

## Jukebox Owners Lose Two Court Baffles

(Continued from page 3)  
disclosure under the Freedom of Information Act.

At this point, the CRT must determine if it has the legal right or the jurisdiction to limit access. Also to be discussed is the method by which the music licensors are to determine their fair share of the jukebox royalty pool. BMI has told the Tribunal it favors the charts of the music industry and jukebox industry trade papers, whereas ASCAP and SESAC prefer a method of sampling of actual play on boxes—spot checks. Again, the jukebox owners are very critical of authorities of any sort showing up at their clients' places of business, and unless the CRT and the ASCAP and SESAC representatives can arrive at a sophisticated, unobtrusive and confidential method of spot-checking, there is bound to be a continuing howl of outrage from the jukebox operators.

It should be pointed out that even with the new federal law

## McCune and Culp Join Image Mktng.

■ LOS ANGELES — Linda McCune and Phil Culp have joined the staff of Image Marketing & Media in Los Angeles. McCune, formerly with 12 by 12 Magazine and Pickwick's North Hollywood rack operations, will be serving as a marketing representative. Culp, formerly buyer for Superior Music in Glendale, will be working in the capacity of operations liason.

## Murray Single Gold

■ LOS ANGELES—"You Needed Me," Anne Murray's current hit, has been certified gold by the RIAA.

## Musexpo '78 Convenes

(Continued from page 3)

ness' workshop; 9p.m. cocktail reception; 10p.m. artist showcase.

Sunday (5): 10a.m.-noon "Radio Programming and Record Industry" workshop; noon-7p.m. marketplace / exposition hours; 10p.m. artist showcase.

Monday (6): 10a.m.-11:30a.m. "Music Publishing" workshop; noon-7p.m. marketplace hours; 10p.m. Country Music Association Gala.

Tuesday (7): 10a.m.-11:30a.m. "Distribution and Marketing" workshop; noon-7p.m. marketplace hours; 10p.m. Australian artists showcase.

Wednesday (8): 10a.m.-11:30 a.m. "A&R and Artist Development" workshop; noon-7p.m. marketplace hours.

requiring jukebox operators to obtain certificates from the Copyright Office, only a small minority of operators, usually the smaller companies, have complied. As a result, the royalty pool is small, and the CRT and Copyright Office are faced with an even bigger problem—how to get the majority of jukebox operators to comply with the law.

The scheduled Nov. 9 meeting, because of the recent flurry of legal strategems and renewed interest by all parties, has been moved from CRT headquarters to Room 1318 of the Dirksen Senate Office Building on Capitol Hill.

The CRT has other matters it must first discuss, and issues concerning jukebox operators should get underway around 10:30 a.m.

## CPME Honoring Lundvall

(Continued from page 3)

emceed by Don Cornelius and Scott Muni.

Lundvall is being honored for his "philanthropic efforts outside and within the recording industry," according to luncheon president Gerard Purcell. Among his many activities Lundvall is a charter member of the T.J. Martell Memorial Foundation for Leukemia Research. The Conference of Personal Managers East will contribute in Lundvall's honor a portion of the luncheon proceeds to the Foundation.

## Ferris Speech

(Continued from page 3)

government sectors.

Noting that while the FCC has no direct role in setting public broadcasting funding levels, he said that the FCC was moving in other ways to help public broadcasting grow. He cited FCC actions during the past year to improve UHF television and FM radio, where most public stations are located, and to seek an international expansion of the AM radio board, a portion of which might become available to public radio.

Ferris urged the public broadcasters, who were meeting here for their annual convention, to explore cooperative ventures with commercial broadcasters, and to keep in the forefront of technological advances.

Throughout his keynote speech, Ferris cited the role of public broadcasting programming as "yardsticks" and "spurs" for broadcasting in general, and how the commercial medium had responded to the benchmarks set by public broadcasting, particularly in children's programs, in-depth public affairs analysis and drama and musical presentations.

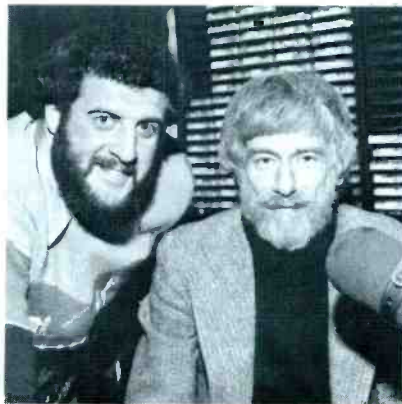
## Feingold Makes N.Y. Debut



Recently, Phonogram, Inc./Mercury Records artist Fonda Feingold made her New York City debut at the Copacabana where she featured songs from her debut Mercury album, "Fonda Feingold." Seen after her debut are, from left: Steve Greenberg, New York City promotion manager for Phonogram/Mercury; Tom Penzone, manager of Fonda Feingold; Harry Losk, vice president/national sales for Phonogram/Mercury; Charles Fach, executive vice president/general manager of Phonogram/Mercury; Ms. Feingold; Irwin H. Steinberg, president of Phonogram/Mercury; Lou Simon, senior vice president/director of marketing for Phonogram/Mercury; and David Werchen, director of law for the firm.

## Radio Replay (Continued from page 36)

at WBBM-FM/Chicago . . . **Kim Jones** named PD at WTQR/Winston-Salem . . . **Earl E. Allen** to on-air at WWRL/New York, formerly at KACE/Los Angeles . . . **Dave Nichols** to assistant PD at WHBQ/Memphis from WBSR/Pensacola . . . **Jim Tsalapinas** to on-air WINY/Putnam, Conn., from WVLY/Water Valley, Miss. . . **Dave Ford** is now doing mornings at WBBM/Miami . . . RW classical editor **Speight**



**Jenkins** will host a weekly classical music show on WQXR/New York . . . Portia at RW west reports: **Mark Donahue** to on-air at KYA-FM/San Francisco from KGW/Portland . . . New morning team **Scott & Crunch** join KPOL/Los Angeles; this male/female team worked together at WCAR/Detroit and WMEX/Boston . . . **Neil Cannon** has joined KFMB/San Diego doing weekends . . . **Bruce Lee** joins KTLK/Denver on-air from K96/Salt Lake City . . . Pictured here, **Lyle Alzado**, all-pro defensive end for the Denver

Broncos, recently joined KHOW/Denver for a talk show with co-host **Alan Berg** . . . Send your moves and changes to either Portia RW west or in the east to Neil (Rangers) McIntyre.

## The Coast (Continued from page 18)

what they told us) to travelogs. They can be reached at 7188 Sunset, suite 204, in LA or at (213) 876-2551 . . . **Jefferson Starship** drummer **John Barbata** was in a serious car accident a couple of weekends ago after swerving to avoid a deer in the road. He suffered fractures of the neck, right forearm and jaw, as well as a concussion, will be hospitalized for at least a month, and will need a good six-eight months for total recuperation. We wish him well . . . Watch out: **Patti Smith** returns to rock journalism (we know, that's a contradiction in terms) when she reviews the new **Morrison/Doors** project for Creem . . . **Dan Fogelberg** recently did a benefit at Denver's Auditorium Theater for an anti-nuke outfit called the Rocky Flats Truth Force, and succeeded in raising some \$20,000; he was joined onstage by **Joe Walsh** and recent partner **Tim Weisberg** . . . **Jack Nicholson**, filming in London, flew over to Dublin to see **Dolly Parton** when she appeared there recently, while **Olivia Newton-John** (yes, there are plenty of other jokes on her name that could be made right here and now, but we're going to give you a break) attracted the likes of **Peter Frampton** and tennis star **Vitas Gerulaitis** to her Japanese concerts.

# RECORD WORLD LATIN AMERICAN

## Record World en Argentina

By RODOLFO A. GONZALEZ

■ **Demis Roussos** estuvo en la Argentina. Y lo vimos. Y nos ha dejado la impresión de ser un artista cabal: un profesional completo. El y sus músicos que recrearon los temas de mayor éxito con una altura y un respeto por el público, muy dignos de encomio. Mucho público en cada una de sus presentaciones y como era de esperar, un repunte significativo en la venta de los discos del artista.

"Music Express" se titula el LP que la compañía K. Tel ha lanzado recientemente al mercado. Los responsables del sello editor depositan grandes esperanzas en esta nueva experiencia de la empresa canadiense que desde Julio del año pasado, está operando entre nosotros y ha lanzado 2 LPs. con éxitos variados. Esta vez tendrá que competir duramente con Hit Sounds, placa editada por la asociación de tres Compañías: CBS, Phonogram y EMI, siendo ésta última la encargada de la venta del disco que por supuesto reúne una muy buena selección temática y los mejores artistas de esas tres empresas.

Durante las últimas 17 semanas "Saturday Night Fever" estuvo ocupando el primer puesto del Ranking Nacional de los 100 Consagrados. El álbum con los 2 discos LP reproduciendo la banda original de sonido de aquella película resulta hoy ser el producto discográfico de mayor venta en lo que vá del año y ahora se in síúa de gran aceptación el nuevo album de **John Travolta** que transcribe la música de la película "Grease."

Llegó al país **Raffaella Carra**. El día 5 arribó a Buenos Aires acompañada por su cuerpo de baile, estando prevista su actuación en el Luna Park de esta capital para el día 12, la cual constituye su única presentación con público para esta visita. Con una muy concurrida reunión celebrada en distinguido lugar de las cercanías de esta ciudad, anunció el inicio de su vida independiente, el grupo Capitol, que hasta hace poco tiempo funcionaba adherido a EMI, que manejaba su administración y distribuía los discos de esa etiqueta.

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Por supuesto que recibo correspondencia en cantidades impresionantes. Una parte de ella es noticiosa, que agradezco plenamente, otra parte es hermosa, cuajada de epítetos hacia mi labor que me elevan el ego a características monstruosas. Bueno, me ayuda a vivir algunas veces este proceso, aunque en el fondo, ya pasé la etapa de la auto-adulación y la auto-premiación de mis virtudes. Se reciben ya muy pocas cartas insultivas o hirientes, (Debo estar poniendome viejo y ya la gente no quiere odiarme) y menos aún recibo cartas, como antes recibía de gentes simples y honestas, que querían gritar algo a los cuatro vientos, algo que les dolía o mortificaba a tal punto que recurrían al amigo periodista, para protestar de la condición o la situación. Ah!, esta semana he recibido una de **Fidel Ibarra**, de Union City, New Jersey. Dice así: "Estimado Fundora: Por mucho tiempo he sido lector de sus escritos y hasta ahora no he visto en ninguna revista en los E.U.A., ningún periodista que tenga suficiente coraja como para decirle a las radio-difusoras lo que todo Suramericano piensa de la programación discriminatoria hacia nuestra música y gusto. Todos hablamos



Lupita D'Alessio

de la discriminación hacia los latinos, pero permanecemos callados hacia la discriminación radial de latinos del Caribe hacia los Suramericanos, que musicalmente, después del Mexicano, somos el grupo mayor de hispanos con el mismo fin musical en los E.U.A. Hemos más de 90,000 Suramericanos en la Florida, más de 300,000 en Nueva York, más de 185,000 en California, etc., A todos (excepto Argentinos) básicamente nos gusta la misma música, mientras que las otras nacionalidades están divididas musicalmente. Con poca excepción, las difusoras radiales nos acorralan como cerdos. Si queremos oír nuestra música, tenemos "quizás" que esperar una semana para que nos den una hora, cuando salsa, merengues, guitarras Puertorriqueñas y Mexicanas y hasta música típica Española y Cubana son a todas horas. Cuando se oyen los **Hnos. Martelos, Los Melodicos, Graduados, Billo's Caracas Boys**, etc. durante el día? ¿Acaso somos menos que los demás? ¿Acaso no nos calzamos y consumimos productos o es que los que Escogen la música como no son Colombianos o Ecuatorianos, no realizan nuestra existencia? Por ser vendedor viajante, tengo oportunidad de ver en los rincones más remotos personas de Managua, Cali o Guayaquil. ¡Pero no oigo su musical



Moya Moline y Monche Vargas

... Bueno, felicito al amigo **Fidel Ibarra** por los conceptos emitidos y su ardiente defensa. Estoy humanamente de acuerdo con él y con todos los Suramericanos en Estados Unidos, pero hace tiempo aprendí que la vida va movida, desgraciadamente, por porcentajes y "agallas." La "Revista Time" acaba de sacar un extenso artículo y estudio en su última edición, titulado en la portada "Hispanic Americans, Soon: The Biggest Minority" (Hispano-Americanos, Dentro de poco: La mayor minoría) (Aconsejo a todos los latinos en Estados Unidos buscarse un ejemplar) En el estudio de la revista (que no es el nuestro, pero que hace tiempo menciono, sin que la gente me preste mucha atención) se menciona la cantidad de 12 millones de habitantes latinos en Estados Unidos a través de las más recientes informaciones recibidas del Censo de Estados Unidos y se eleva a 19 millones, tomando en consideración los residentes ilegales en el país. Dentro de esta gran fuerza de población, que ya preocupa a muchos anglos en Estados Unidos como fuerza política, las grandes

(Continued on page 71)

## RECORD WORLD LATIN AMERICAN ALBUM PICKS

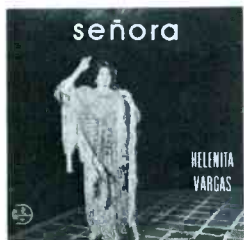


### PARA VIVIR UN GRAN AMOR

CACHO CASTAÑA—Microfon LMS 2113

Quizás el interprete con más posibilidades de arrasarse internacionalmente en este momento, Cachó Castaña se crece aquí en "Para vivir un gran amor" (Castaña), "Vamos a vivir . . . amiga mía!" (Castaña), "Atrapada por mi amor" (Castaña) y "Ultimamente no pasa nada" (Castaña). Muy talentosos arreglos y dirección de José Carli. No hay relleno en este larga duración.

■ One of the performers with possibilities of smashing international impact at this time, Cachó Castaña is incredible in "Para vivir un gran amor," "Atrapada por mi amor," "Vamos a vivir . . . amiga mía" and others. Rest of the repertoire is extraordinarily good. Arrangements by José Carli.



### SEÑORA

HELENITA VARGAS—Sonolux 01 (0131) 01092

Con su marcada influencia mexicana, Helenita Vargas interpreta bellos temas con arreglos de Carlos Montoya, Guillermo González y Tomás Burbano. "Señora" (H. Aguilar), "Yo lo comprendo" (D. Ramos-R. Cantoral), "Tus maletas en la puerta" (Rojas Chavez) y "Mentías" (R. Otero).

■ Strongly influenced by Mexican musical expression, Helenita Vargas is selling nicely in Colombia with new album. Always a winner. "Limosna del hijo" (B. Villarreal), "Cuéntale a Ella" (D.R.), "Soy fiel a todos" (J. Piedrahita), others.

(Continued on page 74)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Fresno, Cal.

By KGST (RENE DE CORONADO)

1. **MI FRACASO**  
JUAN GABRIEL/Pronto
2. **JURO QUE NUNCA VOLVERE**  
LUPITA D'ALESSIO/Orfeon
3. **SOMOS UNO**  
GRUPO SUPERIOR/Mar Intl.
4. **VERDADES AMARGAS**  
GERARDO REYES/Caytronics
5. **COMO**  
AMALIA MENDOZA/Gas
6. **VIVIR ASI ES MORIR DE AMOR**  
CAMILO SESTO/Pronto
7. **CARAMBA DONA LEONOR**  
GENERACION 2000/Atlas
8. **PEQUENO TORBELLINO DE AMOR**  
LOS JOAO/Musart
9. **ESA MUJER**  
RAMMIRO/MR
10. **ROSITA**  
GRUPO CANAVERAL/Fama

### Miami

By WCMQ-AM (HECTOR VIERA)

1. **EL JUEGO DEL AMOR**  
MIGUEL BOSE
2. **CELOS PORQUE TE QUIERO**  
VIOLETA RIVAS
3. **NO TE OLVIDES DE MI**  
ROBERTO CARLOS
4. **VAY A PERDER LA CABEZA POR TU AMOR**  
JOSE LUIS
5. **QUE MAS DA**  
LUIA MARIA GUELL
6. **AMOR SE ESCRIBE CON LLANTO**  
ELIO ROCA
7. **ESTA CANCION**  
DEMIS ROUSSOS
8. **EL ULTIMO RAYO DE SOL**  
MANOLO GALVAN
9. **LA SOLEDAD, EXTRANA AMIGA**  
SANDRO
10. **FAROLERO**  
JOSE JOSE

### San Antonio

By KUKA (JAVIER DE LA CERDA)

1. **EL NEGRO JOSE**  
LOS VIRTUOSOS DE LA SALSA/Microfon
2. **NAILA**  
LUIS DE NERI/Orfeon  
LA AMISTAD/Mericana-Melody  
COSTA MAR/Atlas
3. **DE VEZ EN VEZ**  
VICTOR ITURBE/Philips
4. **MATAME**  
BEATRIZ ADRIANA/Peerless
5. **AMIGO**  
ROBERTO CARLOS/Caytronics
6. **MECEME**  
LUPITA D'ALESSIO/Orfeon
7. **NO ME QUIERAS TANTO**  
MANOLO MUNOZ/Gas
8. **CARA DE GITANA**  
ENRIQUE LYNCH/AL  
DANIEL MAGAL/Caytronics
9. **CREO ESTAR SONANDO**  
EDUARDO NUNEZ/Raff
10. **AYER Y HOY**  
GRUPO MAZZ/Santos

### Mexico

By VILO ARIAS SILVA

1. **JURO QUE NUNCA VOLVERE**  
LUPITA D'ALESSIO/Orfeon
2. **POBRES NINOS**  
JOSE BARETTE Y EL MIRAMAR/Accion
3. **GOLONDRINA DE OJOS NEGROS**  
RIGO TOVAR/Melody
4. **CORAZON HERIDO**  
ARIA 8/Polydor
5. **Y LAS MARIPOSAS**  
JOAN SEBASTIAN/Musart
6. **SABOTAJE**  
LOS BABY'S/Peerless
7. **MOTIVOS**  
JOSE DOMINGO/Melody
8. **CINCO CANAS MAS**  
TRIGO LIMPIO/Polydor
9. **DIME ABUELITO**  
HEJDI/RCA
10. **MI FRACASO**  
JUAN GABRIEL/Ariola

## Ventas (Sales)

### Miami

1. **VOY A PERDER LA CABEZA POR TU AMOR**  
JOSE LUIS/T.H.
2. **VIVIR ASI ES MORIR DE AMOR**  
CAMILO SESTO/Pronto
3. **CELOS PORQUE TE QUIERO**  
VIOLETA RIVAS/Karisma
4. **QUIEREME**  
MIAMI SOUND MACHINE/Audiofon
5. **PORQUE DIABLOS HEMOS CAMBIADO**  
BRAULIO/Alhambra
6. **ROSA DE FUEGO**  
PECOS KANVAS/Velvet
7. **MORIR AL LADO DE MI AMOR**  
DEMIS ROUSSOS/Atlas
8. **NO TE OLVIDES DE MI**  
ROBERTO CARLOS/Caytronics
9. **LA NOCHE MAS LINDA DEL MUNDO**  
LOLITA DE LA COLINA/Caytronics
10. **QUE MAS DA**  
LUIA MARIA GUELL/Alhambra

### New York

1. **UN IMPOSIBLE AMOR**  
GILBERTO MONROIG/Artomax
2. **VOY A PERDER LA CABEZA POR TU AMOR**  
JOSE LUIS/T.H.
3. **PORQUE ME GUSTAS**  
FELITO FELIX/Mega
4. **CELOS**  
CAMILO SESTO/Pronto
5. **PEGADITA DE LOS HOMBRES**  
CONJUNTO QUIZQUEYA/Liznel
6. **EL TIGRE CALLO**  
WILFRIDO VARGAS/Karen
7. **EL FILETE**  
JOHNNY VENTURA/Combo
8. **LAS CARAS LINDAS**  
ISMAEL RIVERA/Tico
9. **EL CANTANTE**  
HECTOR LAVOE/Fania
10. **COPACABANA**  
LISSETTE/Coco

### Mexico

By VILO ARIAS SILVA

1. **JURO QUE NUNCA VOLVERE**  
LUCHA VILLA/Musart  
LUPITA D'ALESSIO/Orfeon
2. **SABOTAJE**  
LOS BABY'S/Peerless
3. **GOLONDRINA DE OJOS NEGROS**  
RIGO TOVAR/Melody
4. **POBRES NINOS**  
JOSE BARETTE Y EL MIRAMAR
5. **AMAR Y QUERER**  
JOSE JOSE/Ariola
6. **ADIOS AMOR TE VAS**  
JUAN GABRIEL/Ariola
7. **POR MUCHAS RAZONES TE QUIERO**  
PALITO ORTEGA/Orfeon
8. **Y LAS MARIPOSAS**  
JOAN SEBASTIAN/Musart
9. **VIVIANA**  
LUCIANA/RCA
10. **CORAZON HERIDO**  
ARIA 8/Polydor

### Rio De Janeiro

By ASSOCIACAO BRASILEIRA

1. **GET OFF**  
FOXY/CBS
2. **WUTHERING HEIGHTS**  
KATE BUSH/Odeon
3. **THE CLOSER I GET TO YOU**  
ROBERTA FLACK/WEA
4. **BOOGIE OOGIE OOGIE**  
A TASTE OF HONEY/Odeon
5. **NIGHT FEVER**  
BEE GEES/Phonogram
6. **STAYIN' ALIVE**  
BEE GEES/Phonogram
7. **O AMOR QUE EXISTE EM MIM**  
ADRIANA/Continental
8. **DANCIN DAYS**  
AS FRENETICAS/WEA
9. **MACHO MAN**  
VILLAGE PEOPLE/RCA
10. **LET'S ALL CHANT**  
THE MICHAEL ZAGER BAND/Odeon

## Nuestro Rincon (Continued from page 70)

mayorías están integradas por Mexicanos, Puertorriqueños y Cubanos. Después les siguen Colombianos, Peruanos, Ecuatorianos, Argentinos, etc., que entran dentro de la clasificación de Suramericanos. Únicamente pueden los Suramericanos recibir un tratamiento digno musicalmente, cuando comiencen a hacerse notar. Cuando comiencen a gritar por sus derechos en este país. Pero, primero hay que luchar por los derechos de todos los latinos en conjunto. Y Dios me libre, de hablar refiriendome a fuerzas políticas. Sé que un programador radial tiene que guiarse por porcentajes de nacionalidades en sus territorios al programar (si no lo hace, le cuesta el puesto). Si los Suramericanos aceptan el sufrir el silencio de su música y se amargan la vida oyendo solo música Mexicana, Puertorriqueña, Cubana o Colombiana, tienen solo uno de dos caminos: "O cambian su dial a estaciones que radien en Inglés y se evitan la tortura o protestan energicamente y se hacen notar, como el gran amigo Ibarra acaba de hacer. ¡Y en ello... cuenten conmigo!

Está arrasando **Lupita D'Alessio** en la costa oeste de Estados Unidos con "Juro que nunca volveré" y comienza a hacerse notar en la costa este. ¡Felicidades Azcarraga!... Me visitó **Dax Rambo**, cantante salvadoreño que acaba de grabar "Nací en New York y perdí en L.A." y "Feelings—What the world needs now" con arreglos de **Gee Karlshon** en grabación Leo del Salvador. La profesora Karlshon me anuncia proxima visita... **Joe Cayre** acaba de crear un "Trust Fund" a favor del hijo de **Raúl Lemes**, Gerente General de Caytronics en la Florida, falleció la semana pasada. Cualquiera de los grandes amigos de Raúl, que inundaron las oficinas de Caytronics con telegramas, notas de duelo y llamadas entristecidas ante las terribles nuevas, pueden enviar su donación a: Caytronics Corp., 240 Madison Ave., New York, N.Y. 10016, a nombre de **Raul Lemes Jr. Trust Fund**. Raulito, actualmente de 4 años de edad, recibirá los fondos depositados al cumplir su mayoría de edad... **Ricardo Kleinman** ha vuelto a lanzar en Buenos Aires su popular programa radial "Modart en la Noche" con el Hit Parade Disco de **Vince Aletti**, Record World. Cuenta Ricardo con la

colaboración de **Fabian Ross** como Corresponsal Musical de su Programa en los Estados Unidos. ¡Felicidades Ricardo!... Lanzó Sonolux una nueva grabación de **Helenita Vargas** titulada "Señora." ¡Muy buena!... Costeño lanzó en Colombia a la nueva voz de **Sergio Moya Molina** con la labor al acordeón de **Ramón "Monche" Vargas**. El larga duración ha sido titulado "El Patrón." Muy bueno yailable... **Ralph Mercado** y **Ray Avilés** presentarán el 10 de Noviembre su "Salsa International Concert" en el Madison Square Garden de Nueva York, con **Ismael Rivera** y **sus Cachimbos**, **Wilfrido Vargas** y **sus Beduinos**, **Dimensión Latina** con **Andy Montañez** y **Rodrigo Mendoza** de Venezuela. De Colombia presentarán a **Fruko y sus Tesos**... Y ahora... ¡Hasta la próxima!

As usual, I've been receiving correspondence in impressive amounts. One part is news, which I appreciate completely, another part is lovely, filled with praise towards my work, which elevates my ego to a monstrous condition. Well, this process helps me to live at times, even though deep down inside, I've overcome the stage of self-praise and the self over-evaluation of my virtues. I now receive a small amount of insulting or offensive letters (I must be getting old and people no longer want to upset me), and even less do I receive letters like I used to of simple and honest people who wanted to scream something to the four winds, something that hurts them to a point that they would go to a journalist friend to protest the condition or the situation they were in. Ah! This week I've received one of **Fidel Ibarra** of Union City, New Jersey. It says: "Dear Fundora: For a long time I've been a reader of your articles and up to now I have not seen, in any other magazine in the United States, a journalist who has sufficient courage enough to tell the radio stations what all South Americans think of the discriminative programs towards our music and taste. We all speak of the discrimination towards the Latins, but remain silent to the radio discrimination of Caribbean Latins towards the South Americans, who musically, after the Mexi-

(Continued on page 74)

## Fleetwood Mac's German Gold



"Rumours" is only the ninth album in the German record industry history to attain platinum status, which is cause enough for these folks to be happy. Joining the jubilant Mac for the German award presentation are, from left: Ken Caillat, co-engineer and co-producer on "Rumours;" John Courage, road manager; Richard Dashut, co-engineer and co-producer on "Rumours;" Fleetwood Mac's Christine McVie; Sigfried Loch, WEA Germany managing director; Fleetwood Mac's Stevie Nicks, Lindsey Buckingham, Mick Fleetwood and John McVie; Gabriele Arras of Seddy Management and Tom Ruffino, Warner Brothers director of international affairs.

## CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO — ERIC CLAPTON WAS JOHN THE BAPTIST; DAVE EDMUNDS IS GOD: It's enough to make a grown rocker cry. For the past decade, Dave Edmunds has been recording and performing some of the best music on the planet. Now that he stands a chance of cracking the U.S. market, he's been placed on the current Van Morrison tour, a string of dates which brought him here recently. Without a sound check, with minimal volume and constant sound problems, Edmunds and Rockpile delivered performances which should have caused the audience to have a religious experience. However, decked out in three piece leisure suits, the audience was more interested in the headliner . . . and when the show was over, the house lights went up before the assembled masses had even begun to clap. Two great artists don't necessarily make an intelligent bill if the audience isn't on the right wavelength. Our best kudos to the kid from Cardiff. Hurry back.

IF YOU FACED A HEAVY JAIL TERM, WOULD YOU MAKE JOKES?: Keith Richards did. During his stay in our fair town for his possession of heroin charges, the Stones guitarist admitted that he hadn't really started thinking about the trial until a few days prior to appearing in court. After the sentence was passed, the tight security around Richards failed to stop a young girl from approaching him by an elevator and asking him for money. Richards, obviously amused and much to everyone's amazement, slipped her \$50. Later, after being told part of the sentence was a mandatory benefit for the Canadian National Institute For The Blind, Richards began cracking jokes about winning a blind date with the Rolling Stones, much to the chagrin of Paul Wasserman, media troubleshooter. Celebrating the light sentence, Richards and friends sipped champagne. As they argued who would drain the last bottle, Richards suggested that he should have the last of the bubbly because he was "privileged." When Wasserman asked him what made him "privileged," Richards simply asked, "Weren't you in court today?" Obviously not one to bow down to authority figures, Richards' most bizarre action took place during a post-sentence press conference. While all the attendant media were gathered and waiting for the felon's arrival, Richards stumbled into the room in a mocked state of narcotic ecstasy. To those who watched the news on TV that night, it appeared that Richards was more wasted than ever, despite the fact that it was all a gag. Wasserman was not amused.

BITS'N'PIECES: Local all-femme new wavers The Curse have changed their name to the less offensive The Curves (not that we were offended, mind). Former CBC cameraman Joe Sutherland knows how to make his breaks. In the middle of filming a "psychodrama," Sutherland wanted to use footage of local new wave acts and told a couple of local acts that he'd film whoever showed up and played at the Toronto Free Theatre for free. Of course, he's been inundated.

## European Piracy

(Continued from page 3)

ganized by the IFPI. These include IFPI national groups from Austria, Belgium, Finland, France, Germany, Greece, Italy, The Netherlands, Spain, Sweden and the U.K. In addition, delegates from the RIAA and the Australian Record Industry Association attended the two-day conference.

The conference's main theme was the continual growth of counterfeiting and proposals for anti-counterfeit measures as a means of more easily detecting and identifying illegal product.

In a related story, the British Phonographic Industry (BPI), acting on a search-and-seize order issued by the high court, has recovered 1,500 finished cassettes consisting of 350 different titles including "Saturday Night Fever" and "Grease." This

follows a raid on a house being used as a distribution center in South London.

### Info Requested

The occupants of the house have appeared in the high court to answer a civil action alleging infringement of copyright. One of the occupants was ordered to provide information on the source of the tapes to the high court, which has adjourned the case until November 7. The two named were Grace Reilly and her daughter, Linda, who have been trading under the unregistered company, Ararafat Recording Co.

The BPI now has the right to bring a civil action via a single record company, whereas in the past, actions have had to be brought jointly by up to 30 record companies.

## ENGLAND

By PHILIP PALMER

■ The government has given the green light for 18 new radio stations, nine each for the BBC and the Independent Broadcasting Authority. It has been estimated that there will be over a hundred local radio stations operating in the U.K. within the next 15 years. With the new stations, the BBC and the IBA will now control 57 local radio outlets. It has been revealed that it costs up to 500,000 pounds to open a station and that yearly operating costs stand at around 220,000 pounds.

CHAPPELL ADDS TWO: Chappell music director Tony Roberts has signed two worldwide music publishing contracts, with Siouxsie and the Banshees and Paul Shuttleworth. Chappell's deal with Siouxsie and the Banshees is through an arrangement made with Nills Stevenson's Pure Noise Music and includes their recent silver disc hit, "Hong Kong Garden," and material from a new Polydor album, "The Scream." Paul Shuttleworth, former lead singer with the Kursaal Flyers, and now a solo artist on Epic, has been signed to Chappell under a five-year contract. He was placed with Chappell by his manager, Nick Blackburn.

SIGNING ON: Songwriter, producer, arranger and artist Patrick Campbell Lyons has been pacted to April Music on a worldwide basis. As a co-founder of '60s chart act Nirvana, Patrick Campbell Lyons was involved in hit singles like "Rainbow Chaser" and "Pentecost Hotel." Now, after nearly a ten-year break from Nirvana, the band has been re-formed and they debut on the Pepper/United Artists logo with "Love Is," written and co-produced by Lyons with Jonathan Hodge . . . Founder and former Uriah Heep singer David Brown has been signed by Arista Records and will debut with an album, "Baby-Faced Killer" . . . Island Records has acquired U.K. representation to the recently formed New York-based label ZE Records. First release is "Hard Day at the Office" by The Reasons . . . Virgin Music has picked up U.K. representation to the Shelter Records publishing companies and will now control material by Tom Petty, J.J. Cale, Dwight Twilley and titles by Peter Tosh, Bunny Wailer and Leon Russell.

IN TOWN: John Vallins of the Australian band, Keady, Vallins and Phelps was in town recently and during his visit renewed his publishing contract with Chappell. Vallins was responsible for co-writing, with Nat Kipner, "Too Much, Too Little, Too Late," recorded by Johnny Mathis and Deniece Williams. Vallins is currently visiting Chappell offices in Paris and Hamburg, then goes to Los Angeles (November 8) where he plans to promote his new songs. He will spend around two weeks in L.A. before returning to Australia via Hawaii.

(Continued on page 73)

## RCA Opens Latin American Office; Vias Named Director, Mkt. Development

■ NEW YORK—RCA Records has opened a Latin American regional office in Miami and named Joe Vias, Jr. to run it as director, market development, Latin American region, it was announced by Arthur C. Martinez, division vice president, international at the company.



Joe Vias, Jr.

In his newly created position, Vias will have full responsibility for the acquisition of outside labels, artists and masters for exploitation in Latin America; for the direction and administration of licensees in Latin America; for the exploitation of RCA catalogues from around the world; for the promotion of Latin American product within Latin America and in Latin American markets in the United States; and for the initiation and coordination of RCA artist tours.

Vias will report to Adolfo Pino, throughout Latin America, currently president, RCA Brazil and RCA Argentina.

Joe Vias, Jr. was director, international headquarters operations in his last post. He joined RCA as advertising administrator in the international home instruments division in 1957, and became manager, advertising, there in

1961. During the next two years, he served as a field man and sold foreign records in the midwest and southwest. In '64, Vias was named regional manager for Latin America, a post he held until promoted to general manager, record division, Mexico in '69. He returned to the United States in '72 and shortly thereafter was appointed manager, international support services. He then became director, international planning administration, a post he held for a year, and prior to his promotion to his headquarters operations post.

## ENGLAND'S TOP 25 Singles

- 1 SUMMER NIGHTS JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO
- 2 SANDY JOHN TRAVOLTA/Midsong
- 3 RASPUTIN BONEY M/Atlantic
- 4 RAT TRAP BOOMTOWN RATS/Ensign
- 5 LUCKY STARS DEAN FRIEDMAN/Lifesong
- 6 MAC ARTHUR PARK DONNA SUMMER/Casablanca
- 7 SWEET TALKIN' WOMAN ELO/Jet
- 8 PUBLIC IMAGE PUBLIC IMAGE Ltd./Virgin
- 9 HURRY UP HARRY SHAM 69/Polydor
- 10 DARLIN' FRANKIE MILLER/Chrysalis
- 11 EVER FALLEN IN LOVE (WITH SOMEONE YOU SHOULDN'T'VE) BUZZCOCKS/United Artists
- 12 LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/Whitfield
- 13 BLAME IT ON THE BOOGIE JACKSONS/Epic
- 14 DOWN IN THE TUBE STATION AT MIDNIGHT JAM/Polydor
- 15 TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists
- 16 I CAN'T STOP LOVING YOU (THOUGH I TRY) LEO SAYER/Chrysalis
- 17 YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy
- 18 NOW THAT WE'VE FOUND LOVE THIRD WORLD/Island
- 19 BICYCLE RACE/FAT BOTTOMED GIRLS QUEEN/EMI
- 20 GREASE FRANKIE VALLI/RSO
- 21 MEXICAN GIRL SMOKIE/RAK
- 22 DIPPETY DAY FATHER ABRAHAM/Decca
- 23 GIVING UP GIVING IN THREE DEGREES/Ariola
- 24 INSTANT REPLAY DAN HARTMAN/Blue Sky
- 25 A ROSE HAS TO DIE DOOLEYS/GTO

(Courtesy: Record Business)

## Canadian Gold For Cheap Trick



CBS Records International recording group Cheap Trick flew to Toronto, Canada, recently for a party thrown in their honor by CBS Canada at which they were presented with gold records for their lp "Heaven Tonight." Highlight of the affair was a special screening of the film "Cheap Trick in Tokyo" which will be shown on the Canadian Global TV Network on December 9. Pictured at the Hotel Toronto, at the Cheap Trick Party: Arnold Gosewich, chairman of the board of CBS Canada; Bun E. Carlos, Cheap Trick; Jean Desjardins (half hidden behind Robin Zander), vice president of marketing, CBS Canada; Robin Zander, Cheap Trick; Terry McGee, E/P/A product manager; and Rick Nielsen, Cheap Trick.

## Polygram Names Franz Sr. Vice President

■ BAARN/HAMBURG—Dr. Hermann Franz, who has served as a member of the management of PolyGram B.V./GmbH since April of 1978, took over as successor to Dr. Dick van Amstel on October 1, 1978. As senior vice president, PolyGram, he is responsible for the areas of manufacturing, recording technology and development. Van Amstel, who became a member of the Polygram management in 1972, is retiring from active business on October 31, 1978.



Hermann Franz

Franz joined the PolyGram management on April 1, 1978, after having served since 1969 as managing director of the Siemens

subsidiary company Vacuum-schmelze GmbH. Prior to that he was managing director of that company's works in Berlin, having worked since 1956 in its development department and later in its manufacturing sector.

## England (Continued from page 72)

ON TV: A&M Records is embarking on its most expensive campaign ever by spending 300,000 pounds to promote a new album by the **Carpenters**, "Singles 1974/78." TV slots and radio time have been booked to promote the album, which promises to be a major Christmas seller. EMI plans to spend a similar amount to herald the release of "20 Golden Greats," by **Neil Diamond**, the 14th in the EMI TV series.

EXECS ON THE MOVE: **Tony Bramwell**, who has been working as an independent promotion man for Polydor for the past seven years, has joined the company full time to head the promotion and the overseas exploitation divisions. **Adrian Rudge**, currently overseas exploitation manager, will maintain his overseas responsibilities and becomes deputy head of promotion. **Tony Bramwell**, who originally worked on promotion at Apple Records, will continue to work on national television and radio promotion with promotion executive **John Howson** . . . Former Decca staffer **Freddy Lloyd** has joined Polydor to handle the MOR and jazz catalogues.

A new and completely revised edition of "The Book of Golden Discs" compiled by **Joseph Murells** has just been published by Barrie and Jenkins. The book sets out in chronological order the details of every record which has been certified or reliably reported to have sold one million or more units on a global basis. The book covers the period from 1903 to 1975 although it also includes two appendix for 1976 and 1977. The book is to be published in America in January by Arco Publications at a price tag of \$11.95.

OVERSEAS DEALS: **Sandy Robertson** of Rockburgh Records has concluded six major deals for the release of **Ian Matthews'** album, "Stealin' Home." The album has been placed with Victor Records of Japan, RTC Records of New Zealand, Phonogram Records in Australia and Italy and with Polydor Records in France and Spain. The album has been issued on Mushroom Records in the U.S.

## Mardin & Dowd (Continued from page 6)

'60s often saw many more projects than that during a given year, Dowd points to the longer production schedules sometimes needed, as well as his virtual "all-star" roster of current clients like Rod Stewart and Firefall, as contributing to his current output of three to five albums a year.

"The whole nature of the industry has changed overall," continues Dowd, "with regard to marketing, merchandising, promotion, advertising and the dramatic effect touring has had on many acts . . . It's made every album a potential million-seller, if that record has good songs, good performances and good production to begin with . . . Today, you have to be thinking that when you go into the studio to record."

While Dowd was still in Los Angeles completing sessions for Rod Stewart's next lp, Arif Mardin, interviewed in Atlantic's New York studios, echoed that view in explaining his own attitude toward his production career. Like Dowd, Mardin has outgrown his early reputation as a black oriented music specialist through subsequent assignments that have taken him into adult contemporary and pop fields.

"Since my early days at Atlantic—I forget exactly what year it was, but it was '69 or '70—I was given permission to do one outside album a year," recalls Mardin. "This led to projects like Laura Nyro, for example. I was working with Jerry (Wexler) then, and he gave that to me as an incentive. But I was so busy with the other projects I already had that Laura Nyro ended up being the only one I was able to do. Later, I was given full freedom." Like Dowd, he now owes rights of refusal first to Atlantic and then the other labels within WCI, but is otherwise a free agent so long as outside projects don't jeopardize his WCI projects; also like Dowd, Mardin says his current output won't exceed five lps a year.

Classically trained as a composer, Mardin was recommended to Atlantic as an arranger by Nesuhi Ertegun. While Mardin has since graduated into production, he still cites his background as an arranger as the most conspicuous "tool" he brings to any production assignment, much as Dowd says his strengths begin with his engineering expertise. Both men explain their lack of any interest in pursuing special label deals by stressing their most concrete skills.

"There are many obvious risks involved in going into your own business," offers Mardin. "I simply prefer doing what I do well and earning a living from

that, then opening an office and trying to expand into other areas." Mardin accordingly rates his abilities as an administrator and talent scout below his studio skills.

Similarly, Tom Dowd allows, "I'm not a whiz at picking acts. If somebody screens 10 acts and then says, 'which one of these do you like,' fine. But as for picking out raw talent the first time out, it's not my strength as a producer." That sense of his own limitations, as well as some caution about the greater executive demands required, also colors Dowd's view of label deals.

"I've had that prospect thrown at me, and I've entertained the notion during those fleeting moments when I wondered just what I'm doing here," says Dowd. "But if it adds a single hour that I have to spend away from what I want to do most, which is relating to artists and helping them with their work, it isn't worth it. I don't want to be trapped, sitting in an office and handling 10 phone calls at a time, along with all the lawyers, all the accountants, and all the hassles." Like Mardin, Dowd feels those business functions are best performed by specialists in their respective fields, and adds that he questions the precise extent of any advantage gained in an exclusive production arrangement. "Today, all a producer is getting out of a label deal is financing: he goes to Warners, or he goes to CBS, and delivers product to them in return for that backing."

Ironically, Dowd and Mardin have, in a sense, "changed places" in terms of their production sites. While Dowd still refers to Atlantic Recording Studios in the label's old 1841 Broadway location as "my child," his move to Florida during the early '70s, coupled with his recent productions of acts from all over the world, has led to Dowd's affiliations with studios in London, Los Angeles, Paris, Macon and Colorado, in addition to Miami's Criteria Studios, which Dowd helped christen during that facility's early projects for Atlantic. Mardin, on the other hand, still bases most of his sessions in New York.

Mardin most recently wrapped Chaka Khan's first solo album for Warner Bros., and started sessions with Roberta Flack and Donny Hathaway two weeks ago. Dowd has meanwhile completed the next Rod Stewart lp, as well as the recently released Firefall album on Atlantic, and is slated next for the Cate Brothers' first Atlantic album (the act recorded most recently for Asylum).

## Nuestro Rincon (Continued from page 71)

cans, are the Latin majority group with the same musical goals in the United States. There are over 90,000 South Americans in Florida, over 300,000 in New York, over 185,000 in California, etc. All of us (except Argentinians), basically like the same music, while the other nationalities are musically divided. With few exceptions, the radio stations treat us like pigs. If we want to hear our music, we have to 'maybe' wait one week so that they give us one hour, when salsa, merengues, Puerto Rican and Mexican guitars, and even typical Spanish music from Spain and Cuba are on every hour. When do you hear the **Hnos. Martelos, Los Melodicos, Graduados, Billo's Caracas Boys**, etc. during the day? Are we perhaps less than the others? Perhaps we don't fit and consume products or is it that those who choose the music, since they are not Colombians nor Ecuadorians, do not accredit our existence? Because I'm a travelling salesman, I have the opportunity to see into the most remote corners, persons from Managua, Cali or Guayaquil. But I don't hear their music!" Well, I congratulate Fidel Ibarra for the concepts expressed and his fiery defense. I agree with him and with all the South Americans in the United States, but a long time ago, I learned that life moves on, unfortunately by percentages and "guts." Time Magazine has just released an extensive article and analysis on their last edition, titled on the front cover "Hispanic Americans, Soon: The Biggest Minority." I advise all Latins in the United States to get a copy. In the analysis of the magazine (which is not ours, but which I've mentioned in the past without people paying too much attention), they mention the amount of 12 million Latin inhabitants in the United States through the latest and most recent information received by the census of the United States and it elevates to 19 million, taking into consideration the illegal residents in the country. Within the great force of this population, the great majority are made up of Mexicans, Puerto Ricans and Cubans, followed by Colombians, Peruvians, Ecuadorians, Argentinians, etc. who enter the classification of South Americans. The South Americans will only receive dignified musical treatment when they start letting themselves be known, when they start screaming for their rights in this country. But first, they have to fight for the rights of all the Latins as a group. I know that a radio programmer must guide himself by percentage of nationalities in the territories he's programming (if he doesn't, it costs him his job). If the South Americans suffer the silence of their music, listening only to Mexican, Puerto Rican, Cuban or Colombian music, they have one of two paths to take: Either they change their dial to stations airing in English and avoid the torture, or protest energetically and make themselves noticeable like good friend Ibarra has done. And on that . . . count on me!

## Latin American Album Picks

(Continued from page 70)

### JORGE SANTANA

**JORGE SANTANA—Tomato TOM 7020**

Muy talentosos músicos liderados por Jorge Santana ofrecen aquí una grabación en Inglés con fuerte expresión disco y algunos temas marcadamente latinos con grandes posibilidades. Vendiendo fuerte en el mercado norteamericano. Excelentes cortes son "Love You, Love You" (R. Bean-G. Santana), "Love the Way" (R. Bean), "Sandy" (R. Bean-G. Santana) y "We Were There" (R. Bean-G. Santana).

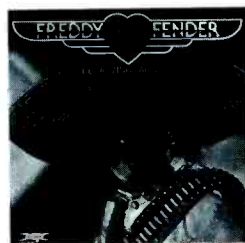


Very talented musicians led by Jorge Santana offer an outstanding package of disco music. Superb sound and disco mixing. A superb blend of Latin and disco music to follow. Selling nicely whenever exposed. "Sandy," "Love You, Love You," "Darling I Love You" (R. Bean-G. Santana), others.

### ELLA VINO AL VALLE

**FREDDY FENDER—GCP 141**

Con la música de la película "Ella vino al valle," Freddy Fender brinda excelentes cortes en Español a su brillante manera. "Ella vino al valle" (M. David-T. Leonetti-Huerta), "Habla-me" (J. Seneca), "Mis Brazos" (Redding) and "Mis sueños." (Meaux).



Freddy Fender performs the theme of the film "She Came To The Valley" and an outstanding repertoire in Spanish. "Profundidad" (Thurston-Harris), "Cuando llueve," (T. McLain) and "Triste amor" (J. P. Meaux).





Record World Presents  
A Special Section

Spotlight on

Australia

11/11/78

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Dragon and Contraband appear on *Pottery* records & tapes.

# Spotlight on Australia

## Australia: World's Fifth Largest Record Consumer

By GLENN BAKER

■ Right under the noses of the international music marketplace, Australia has become the fifth largest (by dollars) record consumer in the world and the third most profitable concert tour market. The per capita expenditure on record-tape product is, at \$14.28, the second highest in the world (after Sweden).

Australia is a vast, mostly unpopulated land with long distances (Sydney to Perth equals LA to NY) between major centers. Transport and communication costs are excessive in comparison to the other world markets, and with the population of just 14 million scattered mostly along an eastern coastal belt, Australia is unable to support a great many minority appeal cultures. The power bases of the music industry are Sydney and Melbourne, with peripheral activities in other cities.

The production of cylinder records began in Australia around 1910, and ten years later the first disc records made their appear-

ance. The industry struggled on as an incidental clearing house for foreign product for 35 years under the dominance of EMI (established 1926) and the Melbourne independent, W&G.

It was not until Festival Records introduced the 45 rpm seven-inch single into Australia in 1955 that the serious recording of Australian artists began. EMI and Festival and, to a lesser extent, ARC (Australian Record Company) undertook 90 per cent of the local recording activity at that time.

In 1959 Festival scored more than 30 chart hits with local pop product, and EMI, though more concerned with classics, enjoyed similar success. Throughout the sixties, more local companies commenced operations, and Australian artists were able to record regularly and with moderate success.

The most popular Australian recording artist throughout the late fifties and early sixties was rock 'n' roll wildman Johnny O'Keefe—an amazing performer who was

responsible for the discovery of hundreds of local recording artists in his heyday (only eight less than the Beatles), and Rolf Harris and Slim Dusty also enjoyed freak hits with novelty-type songs like "My Boomerang Won't Come Back" and "The Pub With No Beer," both of which charted in England too.

The latter sixties saw Australian popular artists mount serious competition to the formerly dominant foreign product on the home charts. Huge hits by such artists as Russell Morris, Johnny Farnham, Normie Rowe, the Twilights and the Easybeats actually giant overseas stars. One artist, Ray Brown (& his Whispers), was able to score three consecutive national No. 1 hits in one year.

But Australian music remained isolated throughout these years except for an occasional hit which escaped. Only the Seekers with two No. 1, two No. 2 and one No. 3 UK hits made everyone aware of Australia.

Australian recording really

came of age in 1972 when local group Daddy Cool sold an unprecedented 70,000 copies of its debut album. Prior to that, sales of 20,000 were considered phenomenal. Daddy Cool further emphasized this impact with a gold single "Eagle Rock," which refused to be budged from the No. 1 spot for eight weeks.

This standard of achievement was left unchallenged until 1975 when a bizarre Melbourne cultist politico outfit called Skyhooks burst the country open with the most cyclonic whirlwind of hysteria imaginable. Their debut album (interestingly produced by Daddy Cool leader Ross Wilson) earned an unprecedented 15 gold awards for sales of 225,000—a figure which has yet to be exceeded.

Because of the common denominator of the English language Australia is in "open season" for all the product of the popular music world which is recorded in English (about 90 per cent) and this fact applies to TV as well.

(Continued on page 30)



# THE \$200 MILLION MARKETPLACE

● Darwin

● Perth

● Sydney

● Canberra

● Melbourne

● Brisbane

● Adelaide

**Population:** 14,000,000

**Homes with music playing equip.:** 95 per cent

**Exchange rate:** U.S. \$1=Aust. 86¢ [adjusted daily]

**Est. rec./tape sales:** \$200,000,000 PA

**Per-capita expenditure:** \$14.28 (2nd highest global)

**Average record prices (retail):** \$1.25 single, \$7.99 album/cass.

**Import Duty:** Records-Nil, tapes-35 per cent.

**Govt. Sales Tax:** 27 1/2 per cent imports, 27 1/2 per cent local manuf.

**Exports:** (records): 1 per cent (\$2 mill) PA

**Imports:** (records): 15-20 per cent app. (\$30-35 mill) PA

(tapes) 10 per cent App. (\$20 mill) PA

**Jukeboxes:** 5,000

**Industry Employment:** 3,000 persons (app.)

**Local recording outlay:** \$2 million PA

**Local recording outlay:** \$2 million PA.

**Recording costs:** 1/3 less than UK/US

**Local content radio quota:** 20 per cent (usually exceeded by 1/3)

**Cash flow out of Aust.** (from record sales): \$20 mill. (app.) PA

**Local recording penetration of Top 100:**

Singles-23 per cent (1977)

Albums-13 per cent (1977)

**Radio Stations:** 213 (125 C'cial, 88 Gov't)

**TV Stations:** 137 (50 C'cial, 87 Gov't) (Predom. US/UK content)

**Consumption of print media:** Highest, per-capita, in world.



## WIZARD RECORDS' SALES ARE SKYROCKETING!

- ★ Australia's #1 Independent since 1974
- ★ Over 75% of all Wizard LPs are GOLD+
- ★ Over 35% of all Wizard singles have charted in the Top 40
- ★ 5 LPs have passed DOUBLE PLATINUM (100,000 units) in the past 2 years

The Secret to our Wizardry:

- Selective, well-spaced Releases
- Specialized, concentrated Promotion & Marketing
- Superior PolyGram Distribution

**IT'S SIMPLY WIZARD IN AUSTRALIA**  
(and now in Canada, New Zealand & S. Africa too)

LET US MAKE  
SOME HITS  
FOR YOU



- WIZARD spearheaded the development of 'Black' Music and Disco Music Sales in Australia via our 'MIRACLE' Label.
- WIZARD initiated the local 'New Wave' push in '77/78.
- WIZARD launched the 'Australian Invasion' in the U.S. in the early '70s.  
... all these areas were practically ignored or previously avoided by the 'Major' Australian record conglomerates.

- WIZARD achieved its success to date with local Artists and production. Our roster includes the leading Australian Artists:

MARCIA HINES	DADDY COOL	DELILAH	THE STUDS	SUPERNAUT
RICK SPRINGFIELD	RUSSELL MORRIS	HUSH	EMMA HANNAH	KEITH LAMB
AIR SUPPLY	LES GOCK	SHAUNA JENSEN	ROCH SHIPTON	THE LAST WORDS

...This also helps keep our Music Publishing Division's\* International licensors very happy!

- **NOW, WIZARD is carefully expanding and WE WANT YOUR PRODUCT AND/OR SUB-PUBLISHING TOO!**

Contact: WIZARD Records Pty. Ltd., 100 William St., Sydney 2010 Australia. Telex: 26856. Phone: 357-3277.  
Managing Director: Tony Hogarth.

In the U.S.: WIZARD Records, 9825 Melinda Drive, Beverly Hills, California 90210. Phone: (213) 271-0383.  
Board Chairman: Robie Porter



**IT CAN BE WIZARD IN AUSTRALIA FOR YOU TOO!**



...Wizard Records... Miracle Records... Big Time Phonograph Records... Wizard/Sparmac Music\*...

# Spotlight on Australia

## Australia: A Top Concert Tour Market

By GLENN BAKER

■ Australia is now accepted as the third most important concert tour territory in the world—after the U.S. & Europe and before Japan and England. This is despite the huge distances between centres and the large initial costs to cover air transport/freight to the Southern Hemisphere.

There is virtually no important international record or concert act in any popular music field who has not visited Australia and enjoyed capacity houses—for there are few losses sustained.

The high level of profitability which attracts the big names is a result of two factors—the natural appetite of the Australian populace for high standard live entertainment and the proficiency of the small but expert group of promotion companies which handle the bulk of major tours.

Radio and other media forms provide sustained product back-up to promoters often up to three months before actual arrival of act.

The standards of technical staff and sound facilities are undeniably world class, though this has not always been so. Road crews and tour managers have all undergone a baptism by fire throughout the Seventies, as monster tour after monster tour has given them every possible degree of experience. The geography of the country is such that no foreign crew could hope to negotiate its peculiarities. More than a few leading crew leaders have been spirited away by visiting acts (Spy Matthews to Supertramp is just one) and all members of the best teams are besieged with endless offers.

Over the past two years Australia has been criss-crossed by the likes of Abba, Rod Stewart, ELO, Beach Boys, Boz Scaggs, Bob Dylan, 10cc, Fleetwood Mac, Santana, John Denver, Billy Joel, Bay City Rollers, Alice Cooper, Wings, Eagles and Leo Sayer. None of these acts came only to boost record sales they came for the cash.

The only real problem which Australia faces in enticing talent is the relatively poor standard of indoor venues. The largest capacity indoor venue is Perth's Entertainment Centre with an 8,000 seat concert hall. In Sydney the Hordern Pavillion holds only 5,400 and Melbourne's Festival Hall only does a little better with 6,000. Subsequently most of the

artists have appeared in outdoor settings which are more appropriately the home of basketball, agricultural shows and racehorses.

A run of abysmally bad luck resulted in all of Abba's, Bob Dylan's and the Beach Boys' Sydney shows being heavily rained upon and the resultant storm of public and media protest seems to have brought the matter to a productive head. NSW Minister of Consumer Affairs Sid Einfeld has reached agreement with promoters on desired maximums at outdoor venues and the NSW government has agreed to join 50/50 with private enterprise in the funding of construction of a suitable stadium-type indoor venue.

Melbourne suffers less by virtue of its semi-covered Myer Music Bowl which can comfortably contain 12,000. Brisbane, with its 4,500 capacity Festival Hall (where the Beach Boys played five shows!), seems likely to remain unimproved and Adelaide/Perth don't really present a major problem.

Penetration into rural and secondary city areas has been minimal. Most tours omit Hobart and

Darwin and some even miss Perth. Only acts with time to spare (Flo & Eddie, Supercharge etc.) venture into country centers and even then the extent would be no more than 10 towns. Most non-city dwellers are accustomed to chartering buses to attend big shows. An average tour itinerary would be for 12 shows and this would include doubling/tripling in at least three cities (Syd, Melb, Bris/Adl).

The cost factor of staging major artist tours has virtually quadrupled over the past three years—as have average audience levels. With grosses as high as \$2½ million (Abba) and as possible as \$1½ million (Dylan, Beach Boys) the risk capital investment can be as high as \$¾ million. Most of the large scale promoters carry a staging cost of between \$¾ & 1 million on their bigger shows and look toward a maximum profit level of 15 percent.

The second level of tours (Jethro Tull, Dr. Hook, Lou Reed, Steeleye Span, Byrds, Joan Armatrading, 10cc, Chuck Berry, Billy Joel, Chic Corea, Foreigner, Jackson Browne etc.) have been able to gross between \$¼ & ½ million and most return yearly. There

are remarkably few admitted failures evident apart from Bay City Rollers and Blondie who lost their respective promoters around \$50,000 each, and Janis Ian who lost somewhat less.

The Musicians Union has a strict '1 for 1' policy as regards to local representation of concert tours. A steady club/cabaret circuit is also being opened up and acts such as Shirley Bassey, 5th Dimension, James Brown, Silver Convention, Isaac Hayes, Manhattan Transfer and Dionne Warwick have passed through over the past year.

No stringent government restrictions apply to artists taking money out of Australia and taxation runs at a moderate level. The only serious problem to have emerged has been an outbreak of ticket forging during the Dylan tour. About 200 bogus tickets were detected but promoter Pat Condon has declared that prosecutions are about to be laid on the culprits who will be shown no mercy. Condon is currently investigating the overseas trend toward forgeproof tickets and expects to introduce them soon.

The most regular and successful promoters of visiting artist tours are Parradine, Paul Dainty Corp. & Kevin Jacobsen in the 'big league,' and ACE & AGC/Evans/Gudinski in the 'secondary' markets. The latter two have made a valuable contribution to the diversity of the concert market by presenting fine minority appeal talent with a definite 'risk factor.' Ray Evans appears to have an uncanny ability for turning the most unlikely tours into box office bonanzas, as his sell-outs with The Chieftans and Billy Connolly proves.

Actually the most prolific and the most successful entrepreneurs in Australia do not concentrate on the rock market. Musica Viva, a chamber music group formed in 1945 presented more than 300 concerts in Australia in 1977 and arranged for the international touring of many local acts they are certainly the most prolific. The most successful, in terms of dollar turnover, is the huge (Micheal) Edgley International company which has presented 6,000 visiting acts since 1920. Although Edgley does stage rock shows, his biggest gates (around \$5 million) are for Moscow Circuses and Ice Shows. The company's 1977 gross exceeded \$20 million.

## Major Companies Sell 80% of Aussie Records

■ More than 80% of the total Australian record/tape market is in the hands of seven major companies—Astor, Australian Record Company (CBS), EMI, Festival, Polygram, RCA & WEA. All but Festival are local branch offices of multinational recording corporations.

The oldest-established is EMI (1926), then ARC (1936), Festival (1952), Astor (1954), RCA (1956), Polygram (1968) & WEA (1970). These companies employ approximately 88% of the industry workforce. EMI and Festival have recording studios and all but WEA and Polygram have their own manufacturing plants.

The current market leader is the tenacious Festival Records, a News Ltd.-owned company operating on an independent basis. In an exceptional display of marketing prowess, the company has been able to grab a staggering 25.9% of the total singles chart market, more than 8½% in front of its nearest rival in the field (EMI). This is particularly impressive when one realizes that Festi-

val does not have a flow of market-proven product from a parent company but must survive on the often-erratic supply of material from a string of small, fellow-independent labels, such as Island, Virgin and A&M (interestingly, Australia is the only foreign territory where A&M is not handled by CBS). In the area of local recording, Festival has remained unmatched for the past 25 years and this is obviously a major factor in its market supremacy.

Closely breathing down Festival's neck in the lucrative album market is WEA. The Australian office is a highly efficient and professional set-up with expert skills in promotion of its parents' high-volume sellers. Their small but select stable of local acts are of uniformly high quality and will certainly bring the company more chart action over the next three years.

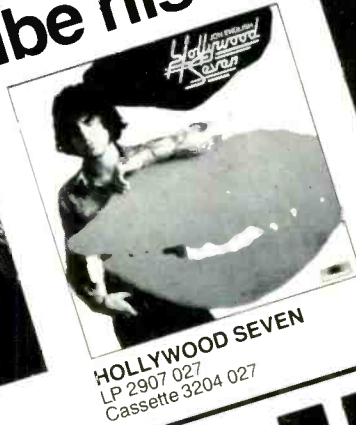
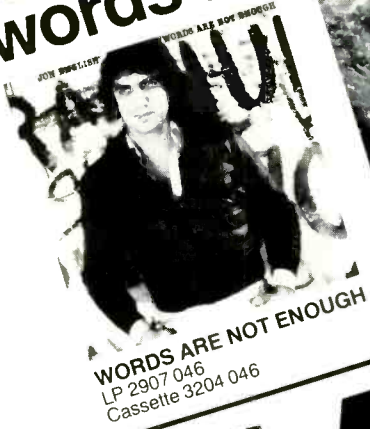
The mighty conglomerate of EMI, traditionally the market leader, has been in a slump position for the past year and is now

(Continued on page 24)

# PolyGram Australia is proud of our homegrown stars!

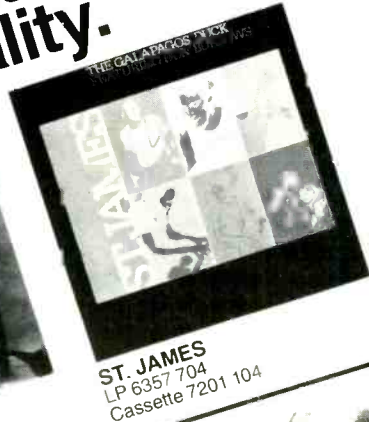
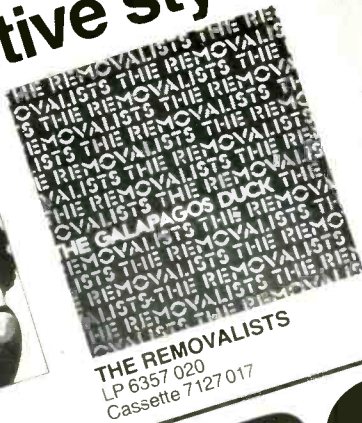
## JON ENGLISH

words are not enough to describe his many talents



## GALAPAGOS DUCK

have received international acclaim for  
their inventive style and originality.



## KEVIN BORICH EXPRESS

PolyGram's latest signing!



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# Spotlight on Australia

## The Nature of the Australian Market

### Distribution

■ With the collapse of Tempo Record Sales years ago there has been no significant independent distribution system in the Australian record marketplace. All the major companies operate their own distribution networks with all but Festival using a centralized warehousing setup. It is not uncommon for a retailer's stock to be shipped up to 600 miles by commercial road/rail services. Even so, most companies effect a 24-48 hour turnaround on orders with same-city orders being delivered by company staff in small vans.

Most of the important independents (Mushroom, ATA, Razzle, Oz, Wizard, Fable, Eureka, Alberts, Image, Pisces) are distributed by one of the majors and consequently, the only independent supply lines are run by small concerns such as Avant Gard, Folkways, Janda, Carinia, Minstrel and the 'TV special' companies such as Summit, J&B, Hammard, K-Tel, EMS & Impact. In turn, some of these indies take on other even smaller outfits (e.g. Bunip with Avant Gard, Larrikan with Folkways).

Virtually no rack jobbing, deletion/cut-out dumping or super-market racking occurs and loss leading is sparsely dabbled in by some department store outlets only.

### Retailing

Most Australians prefer to purchase from standard record store outlets and it is estimated that about 80 percent of the total market is moved through such channels. About 75 percent of the outlets are independent concerns with the few chains having less than 10 stores. Some of these network systems are Edels, Sound Advice, Palings, Light & Sound (Syd.) and Brashes, Homecrafts, Allans (Melb.).

Variety/Department store record bars usually carry only current chart items and account for no more than 5-7 percent of the total market sales. Discounting, after more than five years of heavy promotion, has failed to become a notable market area and, except in selected suburban areas, rarely threatens regular outlets.

All major companies apply strict limits and conditions to their supply and, subsequently, the number of viable outlets has been indirectly controlled for the better. All dictate a basic 'no-

return' policy to retailers but this is usually broken by all (except Festival) in the case of hot new items which are often dumped onto the marketplace in large numbers. Since the poor performance of the much-vaunted "Arrival" (ABBA) album last year, dealers have become cautious about what they accept, even on a consignment basis.

### Budget Records

Summit Records remains the only significantly prosperous independent budget label in Australia and is a corporate continuation of Paul Hamlyn's pioneering 1967 'Music For Pleasure' label. Apart from leasing product from all the major labels, Summit has full lease on RCA's Camden label and Polygram's Contour catalogue, as well as rare classical items from Festival's now defunct Universal Record Club.

EMI's Axis label is Summit's main competitor and has been lately active with excellent value releases of (originally full priced) pop product from EMI England, such as Billy J. Kramer and Brian Poole & the Tremeloes. This resurgence could indicate a return to popularity of the \$2.00-\$5.99 budget rack album.

### Television Records

Though EMI started the majors' trend for TV advertising in the

late sixties, K-tel commanded the market from the early seventies with their "20 Groovy Greats" packages of current hits leased from all local companies. By 1975 the majors realized that the huge sales of these albums could just as easily be reaped by themselves, and began to release their own hits packages. It was not until two or more majors began combining their product that vast sales levels were achieved. Under the banner of the Polystar label, Phonogram and Festival enjoyed two 300,000+ sellers in 1976 (Ripper & Ripper '76). Phonogram has since co-operated with other companies and the latest collaboration; "Choc-o-Block" with WEA is currently racking up similar sales.

K-tel, as a result, has shifted its thrust toward "theme" and single artist albums the 1977 "Living Legend-Johnny O'Keefe" moved in excess of 400,000.

### Saturation Campaigns

All the majors do, from time to time, undertake saturation TV campaigns for budget-priced stock. Phonogram is most successful with 400,000+ sales of a Nana Mouskouri set and several instances of 100-150,000 units of Kamahl titles. Festival has been successful with Olivia Newton-John and Gene Pitney packages.

All 'TV special' packages are recycled titles. The only company

seriously recording new material for budget albums is Hammard, which has released commendable quality packages from such artists as The Daly Wilson Big Band, Don Lane, Little Sally Boyden and Brian May's ABC Orchestra (the latter selling more than 100,000 units of one album in Melbourne alone.)

Most TV-specials are available in department stores only, the companies responsible obviously not wanting to compete with standard record stock. Standard price for these lines is \$5.99 album and \$6.99 cassette.

### Repertoire

Because of the varying repertoire-specializing tendencies of all Australian record companies, it is virtually impossible to accurately break down overall sales figures into specific music style categories. Not unlike the common international trend, pop/rock captures around 70 per cent of the pie with the remainder going (approximately) to c&w (10 per cent), classical (6 per cent) and MOR (10 per cent), jazz (3 per cent), misc. (1 per cent).

EMI and Phonogram accounts for almost all classical sales while Phonogram and specialist independents account for most jazz sales. Both fields are heavily covered by imports, with local recording activity being virtually non-existent.

RCA, EMI and independents ATA, Larrikin, Hadley & '77 account for most of the hardcore c&w sales with Festival picking up considerable market from the pop/country area. Apart from rock, the most common local recording style is country and, to a lesser extent, folk. These fields suffer from a lack of sales recognition which tends to cast their achievements into some doubt. The scattered rural distribution of sales often results in huge country sellers making no impact on the national charts. EMI has long lamented the failure of platinum Slim Dusty albums to make a showing on any charts.

Likewise with Reg Lindsay and even Kamahl, who suffers the same difficulty in his own market.

All companies contribute to the MOR field, with perhaps Astor and various 'TV-special' concerns having the edge in sales.

Virtually all MOR is from overseas masters—The high cost of its local recording just can not be returned from local sales.

## Meatloaf Platinum Down Under



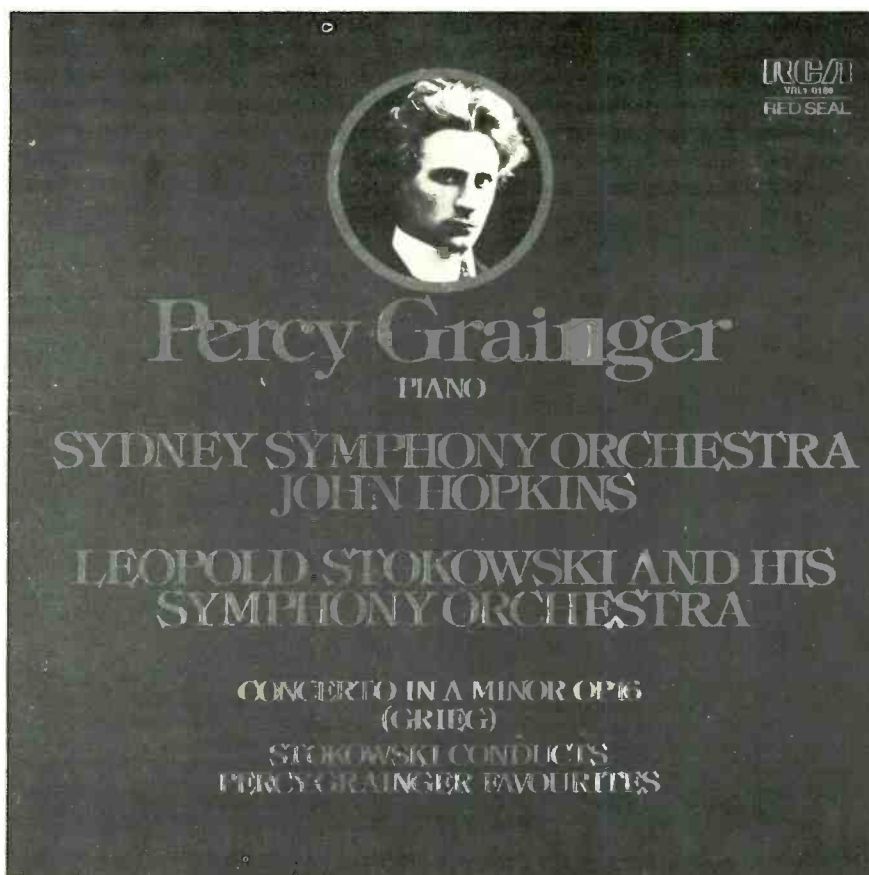
Meat Loaf and Jim Steinman, while touring Australia in June, presented tombstones to radio station 25M for their support and assistance in making "Bat Out Of Hell" platinum. In fact, the album is now platinum six times. Pictured from left Jim Steinman, Barry Chapman (25M), David White (25M), Meat Loaf and Bill Smith, managing director, CBS Records Australia.



# RCA AUSTRALIA

presents

# PERCY GRAINGER



RCA RED SEAL VRL1 0168

An astonishing 1978 realisation of the Grieg piano concerto played by Percy Grainger, the man who, as a close friend of the composer, knew exactly how the concerto should be played.

CONCERTO IN A MINOR OP16  
(GRIEG)

SYDNEY SYMPHONY ORCHESTRA  
JOHN HOPKINS

SONGS OF PERCY GRAINGER  
PERCY GRAINGER — PIANO

LEOPOLD STOKOWSKI AND HIS  
SYMPHONY ORCHESTRA

TELEX RECEIVED FROM WHITE PLAINS NY 11.6.78

ATTN HAROLD HORT

GOOD LUCK AND LOVING GREETINGS TO ALL CONCERT PARTICIPANTS  
THE ORCHESTRA JOHN HOPKINS AND ESPECIALLY THOSE WHO CAME TO LISTEN

... ELLA GRAINGER

# RCA

# Spotlight on Australia

## Aussie Radio: A Prosperous, Progressive Medium

■ The scope and power of Australian radio falls on a middle ground between England and America. Some would suggest that it combines the intelligent nature of U.K. radio with the varied programming choice available in the U.S. Though it has its share of vociferous critics, Australian radio is a prosperous, progressive media area with immense effect on the local music industry. All successful local recording artists enjoy full moral and practical support from the Australian radio industry.

There are presently 213 broadcasting stations—125 commercial and 88 federal (Australian Broadcasting Commission). Country areas are well served by an autonomous local station in every center with a population in excess of 10,000.

The major capital city allocation of licenses is as follows: Sydney (& surr. area): ABC—3 (2BL, FC, JJ), C'cial—8 (2SM, UW, UE, GB, KY, WS, CH, CT, KA), F.M.—2 (2 MBS-FM, 2ABC-FM), Ethnic—1 (2EA), S. Wave—1 (VLI-ABC) Melbourne: ABC—2 (3LO, AR), C'cial—7 (3XY, DB, UZ, AK, AW, KZ, MP), F.M.—2 (3MBS-FM, 3ABC-FM), Campus—1 (3RMT-FM), C'unity—1 (3CR), S. Wave—2 (VLH-ABC, VLR-ABC); Adelaide: ABC—2 (5AN, CL), C'cial—(5KA, AD), F.M.—1 (5ABC-FM), Campus—1 (5UV); Brisbane: ABC—2 (4QG, QR), C'cial—5 (4IP, BK, BC, KQ, BH), Campus—1 (4ZZZ-FM), S. Wave—2 (VLQ-ABC, VLM-ABC); Perth: ABC—2 (6WF, WN), C'cial—4 (6PM, IX, KY, PR), Campus—2 (6NR, 6UWA-FM), S. Wave—1 (VLW-ABC); Hobart: ABC—(7ZL, ZR), C'cial—2 (7HO, HT), Campus—1 (7CAE-FM); Canberra: ABC—2 (2 CN, CY), C'cial—2 (2CC, CA), Campus—1 (2XX), F.M.—1 (1ABC-FM); Newcastle: ABC—2 (2NA, NC), C'cial—(2KO, 2KX); Other FM; 2ARN-FM (Armidale NSW), 2MCE-FM (Bathurst NSW), 2NCR-FM (Lismore NSW).

With no needletime restrictions (live studio broadcasts on commercial stations are virtually nonexistent), the metropolitan stations present a variety of formats, predominated by rock/MOR/pop and including current affairs, constant beautiful music and country. In each city the pop/rock specialist (2SM, 3XY, 4IP, 5AD/KA, 6PM, 2CC, 2NX) comfortably dominates the ratings, occasionally scoring huge

victories over its opposition (e.g., in the most recent survey, 2SM Sydney captured an overall 24.5% in a 15 station market, with some time zones logging as high as 30%).

Second place is usually held by a similar-formatted station (25-35 yrs). With third spot becoming increasingly held by "beautiful music" outlets which were almost unheard of just a few years ago.

Country music, Australia's most popular indigenous music, is a staple for virtually all non-metropolitan stations but receives little exposure in the cities.

As in the American situation, radio airplay is essential for charting and although playlists are tight (average of 60 tracks), they are generally fair. Certain stations are proud of their reputation for 'breaking' new acts and hits (often unlikely ones), particularly Adelaide stations 5KA & 5AD and

Melbourne's 3MP. The average local content of the singles charts in 23%, which is commensurate with the content quota of 20%.

The only stations experiencing any real difficulty in meeting the quota are 'beautiful music' outlets, who suffer from a shortage of locally recorded MOR product.

The 'rock network' (2SM, 3XY, 4IP, 6PM, 2NX) is promotionally motivated to the extreme and regularly features the major local rock superacts (LRB, Sherbet, Cold Chisel, Angels, Sports, Jon English, John Paul Young, Dragon, etc.) in huge outdoor free concerts. Crowds of up to 100,000 are not uncommon in Sydney and such presentations are an inestimable contribution to the popularity and commercial viability of the acts. The network usually presents rock concerts on most public holidays and on any suitable occasion such as football grand finals. This year the traditional 'Rocktober' free

concerts have been bolstered with the importing of Thin Lizzy and Wha-Koo.

One of the most interesting experiments attempted in Australian radio has been radio 2JJ in Sydney—a government run (commercial free) contemporary rock station with fully autonomous programming control. After three years of broadcasting, the station has emerged as a valuable champion of both Australian talent and non-AM imported material. Many of the secondary concert promoters are able to import acts such as Joan Armatrading, Ry Cooder, Taj Mahal and McGuinn, Clark & Hillman, with the assured backup of the station in the country's biggest centre. 2JJ also presents a regular series of outdoor & studio live concerts featuring a balance of popular and emerging local rock talent. Essentially the station serves much the same role as the better American FM stations with its content of intelligent music, extensive community information and cultural/political matters.

### Astor Distributes Across Australia

■ One of the largest independent record companies operating in Australia is Astor Records Pty. Ltd. which has been established since the early 1950's. Astor represents some of the worlds' leading labels, including MCA, Pye, Casablanca, Vanguard, Cream, Attic and more recently, the Motown label (from the October 1, 1978). Astor also represents Australian labels including Image, Fable, Seabird and Pisces.

The company's Australia-wide operation includes record and cassette manufacturing facilities incorporating a modern printing factory for production of labels, jackets and point-of-sale material.

On the commercial side, there is an extensive distribution, promotional and marketing network, with sales offices located in all capital cities, with the head office located in Melbourne.

Astor's expertise is not only in the pop music area but also in the budget record and cassette field with a large racking distribution over Australia.

The company is headed by general manager Rex M. Barry, marketing manager Vin. A. Forbes and national promotions manager Frank J. Monck.

## MARKET SHARES

(Based solely on national chart placings —  
From information supplied by Kent Music)

### Albums:

FESTIVAL	22.9%
WEA	20.9%
ARC (CBS)	14.0%
EMI	12.2%
POLYGRAM	11.8%
RCA	10.6%
ASTOR	3.9%
Others	3.7%

### Singles:

FESTIVAL	25.9%
EMI	17.1%
WEA	16.6%
ARC (CBS)	14.1%
POLYGRAM	11.0%
RCA	10.4%
ASTOR	4.3%
Others	0.6%



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**Bob Dylan**  
**Billy Joel**  
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# Spotlight on Australia

## The Growth of the Independents

■ There are few business undertakings in Australia more risky than that of operating an independent label for local recording. For the few who have stuck at it and become successful there is a mile-long list of those that have released one single and an album and then quietly disappeared. To read an industry guide from just 2-3 years ago is to find multitudes of ambitious concerns that never made it: Copperfield, Billingsgate, Good Thyme, Ritz and Crystal.

The smaller independents are not able to cover their local losses with profits from safe imported masters. Every release has to be a winner. Those concerns which have made it all have one characteristic in common—the leadership of an experienced hit-proven entrepreneur (e.g. Michael Gudiski, Robbie Porter, Ross Wilson or Roger Davies).

The 20 or so viable independents account for only 20 percent of the total market turnover, with the remaining 80 percent divided between seven majors. There is no special assistance afforded to independents to help them overcome their obvious disadvantages. Accordingly the inordinately high penetration which companies such as Mushroom and Wizard have made into market shares and overall record sales are to be applauded as exceptionally good business operation.

Following is a breakdown list of the most important independents.

**MUSHROOM:** Established in 1973 by young promoter/manager Michael Gudiski and Ray Evans, Mushroom has achieved a quite phenomenal level of market and artistic success. Devoted to all facets of rock recording, the label is exemplary in its standards of promotion. Of the top six selling Australian albums of all time, Mushroom can boast three. Beginning with a (rare) 1973 gold record for the first album release (Madder Lake—Stillpoint), Mushroom has recorded more than 50 local rock acts, including Skyhooks, OI'55, The Dingoes, The Ferrets, Mother Goose Sports, Cheek, Scandal, Captain Matchbox, Chain, Ayers Rock, Renee Geyer (via RCA), Stars and TMG. Distributed by Festival Records.

**ALBERTS:** The recording arm of music publishers J. Albert & Son. Commenced as a produc-

tion house in 1965, leasing masters to EMI. Became established as a label in 1973, on the return to Australia of ex-Easybeats Harry Vanda & George Young (original Alberts artists). Apart from a huge (85,000) national hit from the Ted Mulry Gang ("Jump in my Car") in 1975, the label's success has been dominated by writers, producers and arrangers, Vanda and Young and their long-term plans for international charting. Alberts is undoubtedly the most internationally-oriented label in Australia, with a string of strong charters in South Africa, the US, UK and Europe by John Paul Young and AC/DC. Current local activity includes Rose Tatro and The Angels, as well as sporadic releases by V&Y under the pseudonym of Flash & The Pan. Distributed by EMI.

**OZ:** The brainchild of Australian producer/writer/rock star Ross Wilson, Oz operates out of Melbourne under Little River Band manager Glenn Wheatley and has so far concentrated on minority appeal and underground rock acts with surprising success. The label was established in 1977 and, accordingly, it is a little soon to ascertain its

achievements. The talent roster has so far included Stiletto, Stylus, Jo Jo Zep & the Falcons Red Symons, Red Hot Peppers and Leon Berger. Distributed by EMI.

**RAZZLE:** Another newcomer with unrevealed potential. Owned by Sherbert manager Roger Davies, Razzle has so far concentrated on medium-appeal rock entities such as Rockwell T. James, Daryl Braithwaite and the Sinclair Brothers. Leadership is strong and outlook ambitious, indicating that Razzle just might be the label to watch in the future. Distributed by Festival Records.

**ATA:** Operates under the leadership of Australian popular singer Col Joyce and his entrepreneur brother Kevin Jacobsen. ATA has proven to be a tenacious and regularly successful label, concentrating its activity in the country market. Throughout its early years of operation, regular chartings were achieved by Sandy Scott, Little Pattie, Col Joyce and Judy Stone, including a huge number one from Joyce ("Heaven is my Woman's Love"). Now oriented toward the adult album market and has recently specialized in 'Trucking' releases. Talent presently includes Jim Cooper

and Cowboy Bob Purtell. Distributed by Festival Records.

**WIZARD:** Established in 1975 by ex-child star Robbie Porter (Rob E.G.), Wizard's operations have been confined to a small select stable of acts including Hush, Russell Morris, Rick Springfield, Marcia Hines, Pantha, The Studs, Emma Hannah, Andy Upton and Benjamin Hugg. The label's early operations were bolstered by the excellent sales of Hush (a perennial flash/glitter rock act) but this has been eclipsed by the unprecedented sales of Marcia Hines who has sold over 500,000 albums over the past three years. An offshoot label titled Miracle carries the Hines releases. Distributed by Phonogram.

**IMAGE:** Founded in 1972 as a subsidiary of the now-defunct Tempo Record distribution/re-recording organization, by industry veteran John McDonald. Has developed slowly and surely into a diverse catalogue local recording outfit. Roster includes Kevin Borich, The Bushwackers, Lee Conway, Ariel, Johnny Chester, Cash Backman, Linda George, Tony Pantano and others. Borich is currently the label's hottest act. Licensee for Specialty. Distributed by Astor.

**7:** A solidly successful multi-faceted independent, owned by the Fairfax Publishing group. Previously, the label was established by 'variety' local material such as the Tasmanian Military Tattoo, nursery rhymes, football team themes and amateur gospel. Now the label is more chart oriented and is planning expansion into rock areas. Latest signing is popular rock revival act OI'55 and a regular charter is Marty Rhone. Distributed by RCA.

**EUREKA/STOKADE:** Admirable purist blues label with smart professional operation. Moderate success with acts like Dutch Tilders & Fore Day Riders. As distributor of Rounder, manager Les Simmonds was able to seize upon George Thorogood & the Destroyers product with promotional vigor and has achieved highest per-capita sales in world. Distributed by RCA.

**LASER:** Previously owned by the 9 TV network, now run by ex-singer Gene Pierson. Concentrating on local disco recording predominately with acts Dark Tan, Deborah Gray & Peaches. Distributed by RCA.

## The Fabulous Low-Key Rise of Fable

■ According to the dictionary, a fable is loosely termed as "a fictitious story." There is nothing fictitious about the Fable Records' story in Australia—the fact is that Fable is one of Australia's most successful independent labels.

The company was launched in 1970 by Ron Tudor after he had spent the previous twelve years in executive positions with two other labels in Australia. Tudor left Astor Records in 1967 and began an independent production company which had leasing arrangements with five majors in Australia; these deals continued until early 1970, when Tudor formed and introduced Fable Record Company Pty. Ltd.

In the eight years that Fable has been operating it has released about 80 albums and 320 singles. By his own admission, this is not a great deal of product, and Ron Tudor explains his policy this way: "We very definitely believe in quality rather than quantity. I feel strongly that we owe it to our performers, as well as to the company, to release a minimal amount of product and to work

that product solidly at all levels in-the-field."

Evidence that this philosophy works for Tudor and Fable is seen in the impressive lists of awards and achievements that have been bestowed on Fable artists and associated people: 1) 13 gold and 12 silver records for sales in Australia; 2) 28 industry awards for artists, writers, product, achievements and contribution to the industry; 3) Fable originated the first all-Australian international hit, "The Pushbike Song" by The Mixtures.

Some of Australia's best-known artists have product in the Fable catalogue, including Brian Cadd, The Mixtures, John Williamson, Kerrie Biddell, The Hawking Brothers, Matt Flinders, Johnny Chester, Hans Poulsen, Mississippi, Bluestone, Jigsaw, Liv Maessen and Bobby & Laurie.

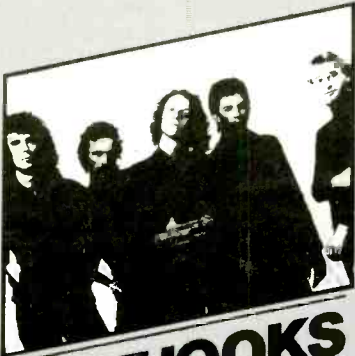
At this moment Ron Tudor is negotiating a world-wide release on the album "Beginnings," which features Glenn Shorrock, Beeb Birtles and Graham Goble, who are the three front-line members of Little River Band.

# MUSHROOM

# AUSTRALIA

## INTERNATIONAL PRODUCTIONS

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## SKYHOOKS

Currently riding high on the recent success of their Top 5 smash hit "WOMEN IN UNIFORM" and gold album "GUILTY UNTIL PROVEN INSANE" produced by Eddie Leonetti. The Hooks have sold more than half a million albums in Australia and are soon to be re-launched on the world market.



## T.M.G.

One of the most consistent hit makers in the country with a string of National Top 10 hits and gold albums behind them. Their first offering in the USA coming up in early '79 on the Atlantic label.



## THE FERRETS

With a debut gold album "DREAMS OF A LOVE" and the biggest hit of 1977 "DON'T FALL IN LOVE" behind them, The Ferrets are currently signed to Charisma Records UK for the world outside USA and Canada. One to watch.



## SPLIT ENZ

A unique New Zealand export; one time Chrysalis recording artists who have successfully headlined numerous UK tours and have a USA tour under their belts. Currently recording a follow up album to "DIZ-RYTHMIA". Unique to say the least - must be seen alive!!



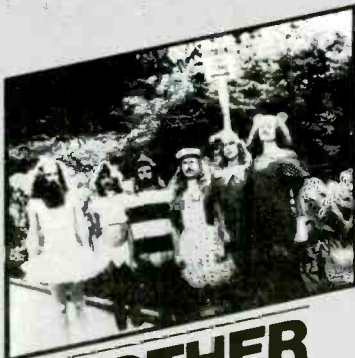
## THE SPORTS

Hottest new act causing vibrations in the Australian market. Signed to the famous Stiff label for the UK and Europe and currently recording a new album for their world debut.



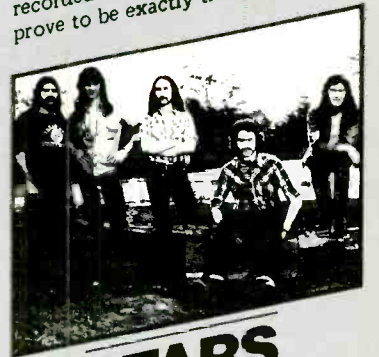
## RENÉE GEYER

This lady's amazing talents could never be praised highly enough. Without a doubt the best female vocalist this country has produced. She received rave reviews with her album for Polydor "MOVING ALONG". Her new album "WINNER", recorded in the US should prove to be exactly that.



## MOTHER GOOSE

Visually mindblowing the Geese have already spread their wings to America and are currently touring there. The Scotti Bros. have taken them under their wings; we expect a smash hit early in 1979.



## STARS

Following in the steps of the Little River Band they have the ability to combine more mellow rock with hard hitting gutsy guitar band rockers. Their debut album "PARADISE" struck gold for them and the band are currently in the studios working on their second album.

## MUSHROOM RECORDS

59b Wellington Street, Windsor, Victoria, Australia.  
Phone: (03) 51 9821/Telegrams: "Mushroom" Melbourne/Telex: AA31738.  
Postal Address: P.O. Box 121, St. Kilda, Victoria, 3182, Australia.  
New York: Paul Schindler, 65 East Fifty Fifth Street, N.Y., 10022, USA.

# Spotlight on Australia

## CBS Continues Hitmaking Tradition

■ CBS Records Australia, under the leadership of managing director Bill Smith, has the enviable reputation of being recognized internationally as "hitmakers."

Over the past year and a half, CBS Australia has pushed to superstardom Boz Scaggs, Meat Loaf, and the quiet man-behind-the-scenes, Jeff Wayne. This artist/album development has been accomplished by a co-ordinated

team effort from Bill Smith, with Barry Bull, marketing manager, to Bob Eadie, national sales manager, and Denis Handlin, national promotions manager.

Boz Scaggs' "Silk Degrees" is now a seven-platinum sales figure and the line, "Boz Is The Buzz," a household phrase. "Silk Degrees" stayed at No. 1 for a record 18 weeks on the national Australian charts.

Even more remarkable was the Meat Loaf story. Here was an artist that was unknown to the Australian record buyer. CBS Australia made "the fat man" a teenage idol and a public figure with inventive promotions, striking window and point-of-sale displays and creative merchandising. After Meat Loaf's tour in June, CBS Australia followed through and sustained that high public awareness, taking "Bat Out Of Hell" to No. 1 and keeping it there for nine weeks. The album has just earned its sixth platinum award, with the single, "You Took The Words Right Out Of My Mouth" at gold status also.

Jeff Wayne's "The War Of The Worlds" reached No. 1 on the national charts and double-platinum status. Jeff Wayne's promotional visit to Australia in early September was perfect timing. Public awareness of "The War Of The Worlds" was growing and building rapidly through radio and television promotions, eye-catching retail displays and in store promotions. So with Jeff's visit and the resulting publicity and national exposure that brought to the album, "The War Of The Worlds" was away.

The last two years has seen a marked increase in local Artists & Repertoire activities within CBS Australia. Largely, it began with the appointment of Peter Dawkins to the position of executive producer. In the two years that Dawkins was in this position, the Company had several major successes in the rock music area. Air Supply and Dragon both be-

came platinum selling album artists in Australia, while Dragon and Contraband were picked up for release by Portrait Records in the U.S.A. Both groups have product currently released in the U.S. and also, in the case of Dragon, U.K., Europe and several other major territories.

Dawkins is now director of a&r for Potrait Records in Los Angeles and has been replaced at CBS in Australia by Alan Galbraith, who prior to his appointment was an independent producer with several years experience in a&r for EMI Records and who was also running a successful artist management company in New Zealand.

With this experience and a similarity to Dawkins in his approach to a&r in Australia, Galbraith intends to make no major changes in the way things have been working at CBS Australia. "We currently have five Australian artists signed to us—Dragon, who's third album in Australia "Ozzam-bezi" looks it will go platinum any day now; Contraband, who are about to record their second album; Malcolm McCallum, a singer/songwriter who's first album "Naked To The Sky" has received enthusiastic reviews; Tony Alvarez, a very popular young singer/actor who is working in a pop/MOR style; and Mark Williams. Mark was a highly successful pop/rock act in New Zealand whose style is tinged with an r&b flavor."

Having only a small select stable of artists is part of their local recording policy.

### WHAT THE COMPANIES HANDLE

#### International Labels

ASTOR	Casablanca, MCA, Pye, Chelsea, Janus, Springboard, Barnaby, Rediffusion, Playboy, Vanguard, Attic, Motown/Gordy, Curtom.
ARC	Columbia, CBS, Epic, Caribou, Philadelphia Int., Portrait, Bethlehem, TK Prods, T-Neck, Alston, Dash, Drive, Kirshner, Marlin, LRC.
EMI	Capitol, EMI group, Decca, Passport, RAK, Carrere, Ariola, Stiff, HMV, London, Deram, Arista, MAM, Private Stock, Rolling Stone, Harvest.
FEST.	Bronze, Island, A&M, Virgin, UA, Beserkley, Shelter, Chrystals, Musicor, Monument, Blue Note, Claddagh, Fantasy, 20th Century, Milestone, Jet, Laurie, Ranwood, Prestige, SSS, Vogue, NEMS, True North, GRT, Butterfly, Mushroom (US), Rainbow Collection, (others).
P'GRAM	Rocket, RSO, Polydor, Phillips, MGM, Spring, Buddah, Mercury, Verve, Kama Sutra, Chess, Deutsche Gramophon, Fontana, Karussell, Capricorn, Trace, Charisma, Vertigo.
RCA	Soul Train, ABC, Blue Thumb, Impulse, Polar Music, Anchor, Probe, Millennium, Bluesway, Ebony, RCA, Grunt.
WEA	Warner, Elektra, Atlantic, Nonesuch, Reprise, Big Tree, Little David, Radar, Sire, Swan Song, Bearsville, Brother, Whitfield, Asylum, Scotti Bros., Curb, Cotillion.

#### Local Labels

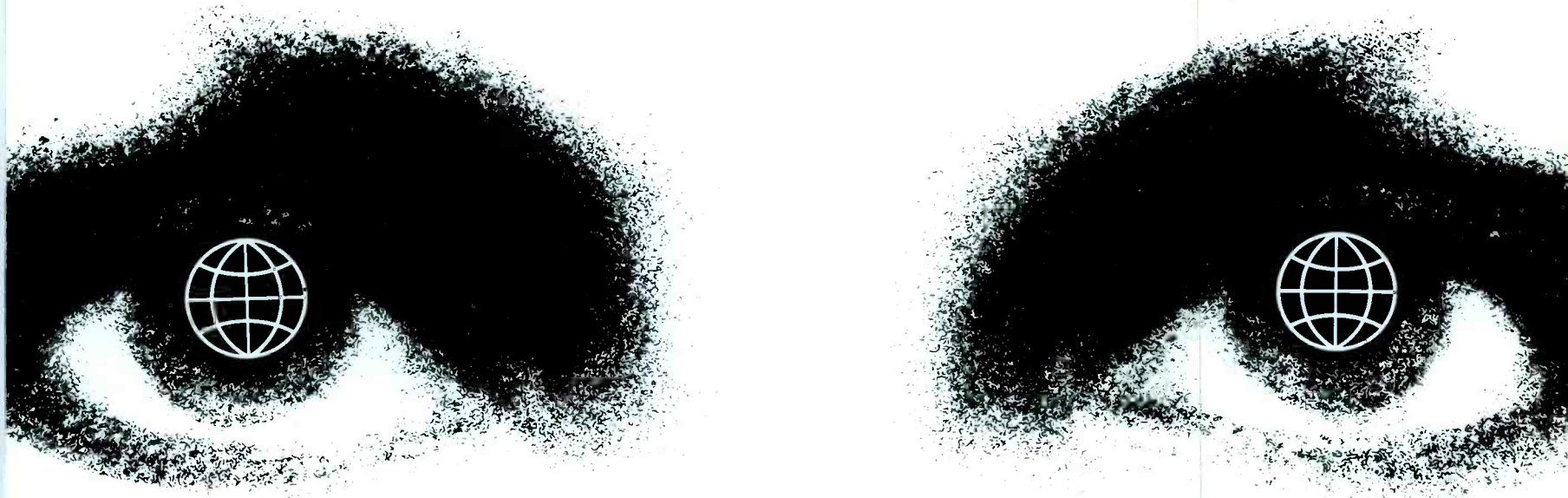
ASTOR	Image, W&G, Pisces, Indigo, Fable/Bootleg.
ARC	nil
EMI	Alberts, Oz.
FEST.	Mushroom, ATA, Clarion, Razzle.
P'GRAM	44, Wizzard/Miracle.
RCA	Laser, Eureka/Stockade, 7.
WEA	nil



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**EMI Records Australia, not only develops local artists such as The Little River Band for the international market, but we also make international artists happen in the world's 6th largest music market...Australia.**

EMI Australia is totally committed to produce local acts which will succeed in the world's major music markets.

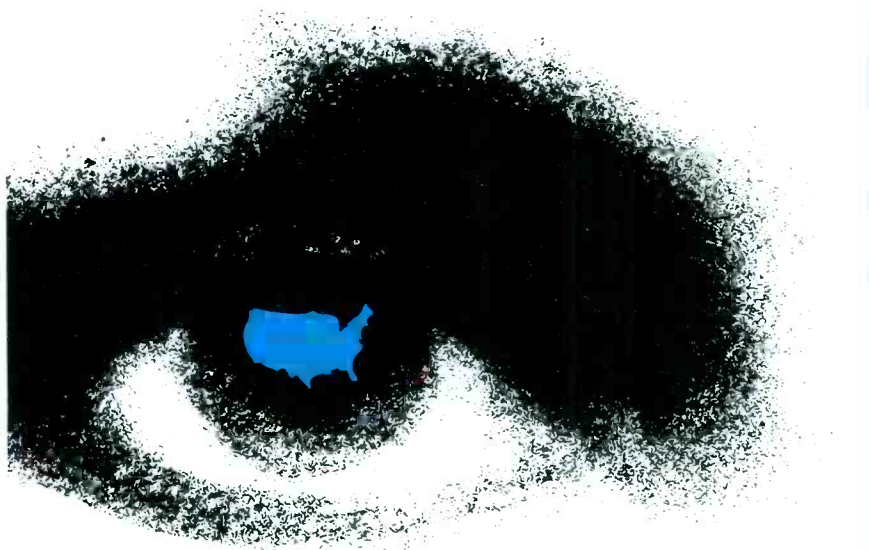
We have heavily invested in our recording studios, giving us the finest recording complex in the southern hemisphere. We bring international producers to Australia such as John Boylan (Boston) to produce Little River Band's albums and John Wood (Fairport Convention) for Red Hot Peppers.

Our most successful group to date (with the great help of Capitol Records) is the Little River Band and their album "Sleeper Catcher".

New Australian Acts on our developing international roster of artists are...Ross Wilson's Mondo Rock (ex Daddy Cool), Darryl Cotton (ex Cotton, Lloyd & Christian) and Stylus.

**LRB's latest album  
"Sleeper Catcher"  
No. 18 in Cashbox  
with the Bullet  
5th October**

**LRB's latest single  
"Reminiscing"  
No. 3 in Cashbox  
with the Bullet  
5th October**



**Sleeper Catcher**  
**Gold in America...**  
**on its way to Platinum.**  
**Platinum in Canada.**  
**Double Platinum in Australia.**

**"Sleeper Catcher"  
Release Commitments**

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Capitol CANADA  
EMI U.K.  
EMI Toshiba Japan  
EMI Electrola Germany  
Pathe Marconi-EMI France  
EMI Denmark  
EMI Brazil  
EMI Holland  
EMI South Africa  
EMI Singapore  
EMI Hong Kong

EMI Finland  
EMI Italy  
EMI Norway  
EMI Malaysia  
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EMI Ireland  
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EMI Philippines  
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EMI Greece



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## Australian Platinum and Gold Sellers in the last twelve months.

### PLATINUM

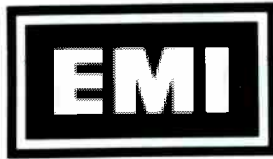
- Bob Seger (Capitol)
- Dr. Hook (Capitol)
- Kate Bush (EMI U.K.)
- Smokie (Rak)
- Wings (M.P.L.)
- Beatles (EMI U.K.)
- Rolling Stones (EMI U.K.)
- Pussycat (EMI Holland)

### GOLD

- Bob Welch (Capitol)
- Barry Manilow (Arista)
- Patti Smith (Arista)
- Alan Parson's Project (Arista)
- Bay City Rollers (Arista)
- Glen Campbell (Capitol)
- Carole King (Capitol)
- Helen Reddy (Capitol)
- Hot Chocolate (Rak)
- David Soul (Private Stock)
- John Paul Young (Alberts)
- AC/DC (Alberts)
- Moody Blues (Decca)
- Cliff Richard (EMI U.K.)
- Pam Ayres (EMI U.K.)
- Vera Lynn (EMI U.K.)
- Decca Classical - Private Collection

### Little River Band Singles

- It's a long way there 28
- Help is on its way 10
- Happy Anniversary 14
- Nostalgia 3



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# UNDERBUBBLERS WITH POTENTIAL

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Seasoned hard rock act (a la Led Zepelin) currently in hot demand for major tours. Just picked up by U.S. Elektra. Ideal for U.S. concert circuit. Raw voiced singer.

## THE ANGELS (Alberts)

Currently hottest live act in the country. Dynamic 'new rock' with punk overtones. Mesmerising lead singer and fine musicians. Loud, aggressive and tasteful. U.S. interest growing for 2 LPs.

## MOTHER GOOSE (Mushroom)

Highly theatrical, serious rock group from N.Z. Recently signed in U.S. by Scotti Bros./Atlantic. Could follow success of fellow countrymen Split Enz.

## SPORTS (Mushroom)

Odd but exciting cross between new wave and sixties revival. Strong live following and highly acclaimed debut album. Handpicked by Graham Parker for Oz tour support.

## KEVIN BORICH EXPRESS (Image)

Australia's premier rock guitarist (ex La De Das)—local 'musical' hero. Currently recording in U.S. under Jack Richardson. Has strong advocates in Carlos Santana and Bill Graham.

## RICHARD CLAPTON (Festival)

Startlingly original rock oriented singer songwriter. Fifth album release just gold. Oft compared to Jackson Browne, John Martyn, Van Morrison. New LP being recorded in U.S. at present.

## OL'55 (Mushroom)

Peak of popularity in 1976 but now creating pop masterpieces in Beach Boys/First Class/Wizzard vein. Led by fine commercial writer Jim Manzie. American interest growing steadily.

## MARCIA HINES (Wizard)

Despite monstrous home popularity, no overseas aspirations until now for this pop-soul queen. Already her albums are part recorded in U.S. so 'sound' is right for a 1979 assault on world market.

## FLASH & THE PAN (Alberts)

Actually Vanda & Young, ace writers/producers/performers. Seemingly effortless Australian chart conquering. Immense international reputation—album eagerly awaited.

## JO JO ZEP & THE FALCONS (Oz)

Tight, tough good-time R&B with sax dominant. Highly experienced musos. Already 10+ European pickups on 2 albums. Tour possible soon, to back-up.

## BILLY THORPE (Unattached)

One of Oz Rock's favourite sons—a consistent charter since 1964. Currently recording in Los Angeles with some tracks produced/written by Barry Gibb. Good songwriting success (Ringo Starr, Donny Osmond covering).

## KAMAHL (Phonogram)

Long established MOR Superstar with highly impressive local sales record. Spends 6 months per year in Europe. Current U.S. push via MOR TV, and album production under Dick Glasser.

## AIR SUPPLY (ARC/CBS)

Just completed U.S. tour with Rod Stewart. Strong U.S. interest, should grow. Harmony 'F.M.-type' duo+band.

## ROSE TATTOO (Alberts)

Vanda & Young's latest project. Raw, raucous, aggressive and animalistic—more ominously evil than English punk-new wave. Due for release in U.S. soon.

## CONTRABAND (ARC/ABC)

Eighth signing to U.S. Portrait label on strength of second album. Foreigner type hard rock album.

## DARYL COTTON (EMI)

Teen idol during 60's in The Zoot with Rick Springfield & LRB's Beeb Birtles. Two albums in U.S. with Cotton, Lloyd & Christian and one with Friends. Commercial writer/singer. Currently working out of Australia. Great pop potential.

## SKYHOOKS (Mushroom)

Have already undertaken one U.S. campaign (1976-7) with middling success but are ready to relaunch. Latest album prod. by Eddie Leonetti, strong local showing. Highly respected.

## STYLUS (Oz)

Soft L.A. style soul/funk. Heavy interest in Europe for second album. Very experienced and professional. Not unlike Player.



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# Spotlight on Australia

## Studios Move with the LP Boom

■ The greatest obstacle to the coming-of-age process of Australian music recording has always been, prior to the last years, a marked lack of world-class studios and skilled producers/engineers.

Indeed, Festival Records, the most consistent user of local talent over the past 25 years, operated a one-track mono recording system right up until 1968! The tiny domestic market prior to the 1973 album boom simply could not support an extensive update of facilities.

Not surprisingly, the upward swing of the Australian record industry, particularly in terms of its international acceptance, has been commensurate with the rapid improvement of studio standards.

### 16-track Studio

Australia's first 16-track studio was installed at Armstrongs in Melbourne, during 1969 and turned out an instant string of hits, the most notable being Russell Morris' "The Real Thing." Quality producers also began to emerge—the likes of Ian Meldrum, David McKay and John Sayers.

Big money, however, did not begin to flow toward studio construction until April 1974 when Festival Records commissioned the country's first 24-track system, at a cost of more than half a million dollars (funded primarily by returns from the top 5 U.S. hit of Sister Janet Mead's "The Lord's Prayer"). Acclaimed by "Studio Sound" magazine as "the largest and most ambitious recording studio in the Southern Hemisphere," it featured a 28-input Neve Console and a 15 x 11.5 x 4.5m 'floating room' studio able to accommodate 50 musicians.

Twenty-four-track studios continued to proliferate after 1975, limited in usage only by the lack of qualified personnel. Albert Productions made the next important move in 1976 by installing a twin 24-track studio complex for Vanda & Young at a cost of (to date) \$750,000. By the end of 1976 there were seven operational 24-track studios in Australia, all located in either Sydney or Melbourne. Albert Productions, one of only two twin 24-track studio complexes in Australia have just unveiled a third 24-tracker, becoming the only triple set-up in the country.

### New Recording Plant

In 1977, EMI Australia announced a staggering \$2 million invest-

ment in a revolutionary new recording plant—an update of their dilapidated, 1926-vintage studio system. By engaging the best-credentialed international consultants, EMI has, apparently, put together a truly exceptional recording center. Due to be unveiled near the end of this year, it will feature the very latest (Swiss) Studer system of two electronically interlocked 16-track tape transports (giving an effective 30-channel system), a computer controlled mixdown suite located in an 87-ton "floating room" with maximum acoustic isolation, and a highly-advanced control room monitor system of the truest acoustic quality. However, despite their boasts, EMI's computer mixdown system will not be a "first" as both Richmond Recorders and Alberts have won that race by almost a year. When in operation, EMI expect to begin regular production of the Sheffield style "direct-to-disc" recordings, which Trafalgar Studios have pioneered. Also, extensive research has unveiled a new efficient cutting system (dubbed "Maxicut") which is expected to result in significantly louder pressings from EMI next year.

Appropriately, studio staff is now of a consistently high standard, particularly in the engineering field with such fine talent as Ross Cockle, Alan Thorne, Graham Owens, Peter Walker, Ian McKenzie, Ross Burton, John French, Ross Linton, Ern Rose, Roger Savage, Gerry Stevens, Wyn-

Wynyard, Bruce Brown, Malcolm Devenish, Mark Opitz, Tony Cullen and Duncan McGuire.

The only major recording activity consistently conducted outside Australia is master cutting. Despite the presence of a handful of quite competent masters, many important albums are dispatched to the U.S., often in the presence of Australian producers/masters, to take advantage of the fantastically expensive equipment at such concerns as Kendon Recorders (L.A.), and Sterling Sound (N.Y.).

### Artists Return Home

Undoubtedly the most impressive testament to the high standard of Australian recording is the fact that an impressive number of the country's legion of internationally successful artists are returning home to record, notably Little River Band, AC/DC and John Paul Young.

Another sign of acceptance is the growing tendency of visiting artists to record 'down under' while on tour. The latest Manhattan Transfer LP boasts one cut ("Where Did Our Love Go") laid down at EMI and such visitors as Mike Nesmith, John Denver, Stephane Grapelli and Sammy Davis Jr. have recorded entire albums (both live and studio).

As far as Australians are concerned, if Little River Band can shift over 1½ million LP units worldwide of material recorded entirely at home, then local studios and staff need no further endorsement.

## The Piracy Problem

■ With its proximity to Asia, the Australian record industry is highly susceptible to the plague of record and tape pirates, based in Hong Kong, Singapore and Thailand.

Bogus cassettes have become the biggest problem since 1976, when a large number of forgeries of Sherbet, Skyhooks, OI'55, Bad Company & Led Zeppelin tapes were detected.

Swift action by the Australian Record Industry Association (a mutual assistance organization supported by most of Australian record companies) has resulted in the flow being effectively stemmed—though at steep cost.

ARIA executive director Peter Carey estimates that his organization has spent around \$400,000 eradicating the problem; most of which has been allocated to spe-

cialist legal aid. The Australasian Performing Right Association (APRA) has also swung its weight behind the campaign, particularly in the area of prosecutions for evasion of copyright, and has also made available the services of its own experienced legal staff.

### 750,000 Pirate Tapes

Over the past 2½ years more than 750,000 pirate tapes have entered Australia, affecting all the local major companies. Cooperation from the Australian Customs has been of vast assistance in stamping out this menace.

A small amount of domestic-based piracy is presumed to be occurring within Australia. These items, sold in small numbers at markets, service stations, stalls and hotel bars, are extremely difficult to detect and do pose a continuing problem.

### Trafalgar Studio:

## Bold Initiatives Bring Success

■ The most recent Kent Music Report lists 11 Australian singles and 12 Australian albums on the top 100/60 listings. Of these, four singles and five albums were recorded at one studio—Trafalgar, in the Sydney suburb of Annandale.

This exceptional charting rate is but a minor aspect of the rags to riches' story which surrounds Trafalgar. Generally considered to be the rock recording studio, Trafalgar has played host to more than half of the major recording acts in Australia—Skyhooks, Daly Wilson Big Band, OI '55 Sherbet, Marcia Hines, TMG, Gold Chisel, Cheek, Radio Birdman, Ray Burton, Jeff St. John and Hush are but a few.

The studio was established in 1974 by three producers, John Sayers, Charles Fisher and John Zuhlika. It struggled valiantly for two years, earning little more than a good reputation.

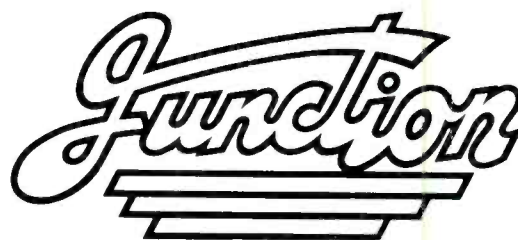
In 1976, Fisher, an ex-Hungarian musician with little production experience, took on an untried rock revival outfit called OI '55 and turned out a double platinum plus, history-making album "Take it Greasy." Over the ensuing two years, Fisher has become one of the very finest pop producers in the country with a string of single hits by OI'55, Ray Burton & Cheek, and highly acclaimed album work for Radio Birdman.

The Radio Birdman efforts so impressed Sire Records (USA) chief Seymour Stein that he invited Fisher to New York to produce American rock outfit Stanky Brown. Despite a notable lack of publicity concerning this occurrence, it must be noted as the very first occasion that an Australian producer has been afforded such an opportunity—indeed it is normally the reverse situation which occurs, with foreign producers such as John Boylan, Henry Mancini and Eddie Leonetti visiting Australian for recording projects.

In June of this year, Trafalgar logged another highly impressive first by accomplishing the first successful "direct-to-disc" recording in Australia. Producer Alan Thorne (with experience in such procedures from Canada's Phase 1 studio) laid down ace jazz/rock group Crossfire with consummate ease.

# INTRODUCING...

... to the international market  
a small but aggressive group of labels ...



These labels are totally Australian owned and are a division of one of the largest television networks in Australia.

The company have their own modern and high-speed pressing plant and custom cassette facilities. National distribution of the product is handled exclusively by RCA Limited for Australia and New Zealand.

**Stable of local Artists include:**

OL' 55  
Midnight Oil  
Gene D'Aniele  
Maureen Elkner  
Sweet Jayne  
Nev Nicholls  
Errol Buddle  
John MacDonald

**Australian Licensees for:**

Penny Farthing  
Rampage Records  
Transatlantic  
Aura Records  
Ember Records  
Change Records

Company representatives will be attending both Musexpo - 78 and Midem - 79

# Spotlight on Australia

## Image: Leading Privately-owned Company

■ Since its inception in 1972 as a division of a record distributor, Melbourne based Image Records Pty. Ltd. has emerged as Australia's leading privately owned record and music company. In 1974 Image was purchased from Tempo Record Sales Pty. Ltd. by John McDonald, a twenty-year veteran of the Australian Music Industry.

Australian artists signed to the company include Kevin Borich, Ariel, Lee Conway, Barry O'Dowd, Tony Pantano, The Bushwackers, Johnny Chester, Cash Backman, Ken Brumby, Linda George and Peter Martin. In addition to local acts Image leases foreign product from many labels around the world.

Working on the premise that catalogue is just as important to independent companies as majors, McDonald has built a catalogue of 180 albums covering all forms of music. "We don't concentrate solely on rock music. To specialize in one form of music in Australia is very risky especially if you are producing the material yourself" says McDonald.

### Overseas Releases

By having such a diverse catalogue Image has been able to place a large amount of its material with several overseas record companies. Product is now released in Canada, U.K., Eire, Belgium, Holland, France, Sweden, Norway, Germany, Austria, Switzerland, South Africa, U.S.A., Italy and New Zealand.

Image is in regular attendance at international trade exhibitions such as MIDEM and Musexpo. Additionally, John McDonald makes frequent trips to the U.S. particularly Los Angeles, where Image has its own U.S. based operation American Image Music Inc.

Image artists are on the move too with Lee Conway having only just completed his latest album in Los Angeles (produced by Larry Murray) and The Bushwackers album "Murrumbidgee" was completed late last year in London (produced by John Wood). Later this year Kevin Borich will record his next album in the U.S.A.

These three acts all have product released in foreign markets and there are ongoing commitments for their new material. McDonald feels it's important as it affords them the opportunity of being exposed to different expertise particularly in studio situations.

In 1977 Image entered into a national distribution agreement with Astor Records who also manufacture their product.

### Image Music

The International market has played a major part in the development of Image Music who have had considerable success overseas with their Australian copyrights.

In January 1974 Image established its own U.S. company American Image Music Inc. in Los Angeles which has given the Australian company a working outlet in America for placement of Australian copyrights.

Image Music together with American Image Music Inc. represent many Australian composers including — Brian Cadd, Johnny Chester, Cash Backman, Glyn Mason, Lee Conway, Brian Solmark, Ken Brumby, Terry Dean, Marion Arts and Robbie Laven (Red Hot Peppers), Mandu, Tony Pantano, Paul O'Gorman, Peter Moscos and Doug Trevor.

## Major Companies

(Continued from page 6)

in the process of streamlining its massive operation to avoid another loss similar to last year's deficit of almost \$11 million. The company's staff, facilities and distribution are of excellent standard and there is no doubt that a full scale revival is just around the corner.

ARC has become, of late, the company to watch, with a new local recording policy and imaginative promotion of disco product. Polygram, by virtue of hot RSO product, has also made large strides in the marketplace over the past year and seems to be doing all it can to maintain its position if the RSO boom abates by strengthening its local recording activity. RCA commands the country music field with both foreign and domestic product. The bursting of the ABBA balloon, which was expected to plummet the company's market share in 1977-78 has been compensated by the Elvis-death product boom which has swept the world.

The smallest of the majors, Astor (owned by Philips, The Netherlands), is currently in the process of a label drive. In the last six months Astor has acquired Motown and five local labels. Thus, it is fair to assume that the company may begin to gradually increase its low market share over the next few years.

Artists of the caliber of Glen Campbell, Cilla Black, Lionel Hampton, Gene Pitney, Diana Trask, Papa John Creech, Marti Kane, and Dobie Gray have recorded Image administered songs. The Brian Cadd composition "Let Go" recorded by Dobie Gray was a great success in South Africa recently where the record achieved gold status and some six cover versions were recorded.

The staff at Image Music include Terry Dean, Margie Bayes and Steve Rawlins who all have backgrounds as performers and recording artists. These people are fully aware of the importance of good song demos and the selection of suitable material for particular artists and producers.

Overseas Companies represented by Image Records Pty. Ltd. include — Axe Records (Canada), Boot Records (Canada), CNR Records (Holland), Emerald Records (U.K.), Gillette-Madison (USA), Hawk Records (Eire), Jupiter Records (Germany), Midsong Records (USA), Music World (N.Z.), Red-

wood (Canada), Release (Eire), Specialty Records (USA), Shadybrook (USA), Sydney Thompson Records (U.K.), Takoma Records (USA) Great Bands Records (U.K.), & JMI Records (USA).

Overseas Publishers represented by Image Music include—Axe (Canada), Badboy Music (USA), Brian Cadd Music (USA), Contagious (Sth. Africa), Criterion (USA), Cumberland (USA), Darla/Darjen (USA), Daylight Ginseng (USA), Emerald (U.K.), Emma Music (U.K.), Frontlawn/Backyard (USA), Greystone (USA), Hebra (Belgium), Jugumba (USA), Keady (Eire), New Acme Music (U.K.), Hush Music (U.K.), September Music (USA), Ed. Primus Rolf Budde (Germany), Meridian Butterfly (Germany), Siegel Music (Germany), Morning Music Group (Canada & USA), Jack Music (USA), Nimbus 9 Group (Canada), Prodigal Son (USA), Rip/Keca Music (USA), Sparta Florida (U.K.), Wooden Nickel (USA), Home-wood Music (USA) & Blue Echo Music (USA).

## MAJOR RECORDING STUDIOS

### ALBERTS

139 King St., Sydney NSW 2000, (02) 232 2144. Studio Mgr. - Bruce C. Brown

### ATA

96 Glebe Pt. Road, Glebe NSW 2037 (02) 660 3466. Studio Mgr. - Duncan McGuire

### ARMSTRONG AUDIO

180 Bank St., South Melbourne VIC 3205, (03) 699 1844. Studio Mgr. - Roger Savage

### CLARION

63 Thompson Rd., North Freemantle W.A. 6159, (09) 384 6491. Studio Mgr. - Martin Clarke

### CRYSTAL CLEAR

2 Hotham St., South Melbourne VIC 3205, (03) 699 7784. Studio Mgr. - Phil Dwyer

### EMI

301 Castlereagh St., Sydney NSW 2000 (02) 20912. Studio Mgr. - Nigel Wake

### FESTIVAL STUDIO 24

63-79 Miller St., Pyrmont NSW 2009. Studio Mgr. - Vicki Preston

### PEPPER

7 Moger Lane, Adelaide S.A. 5000 (08) 223 2788. Studio Mgr. - Colin Freeman

### RICHMOND RECORDERS

17 Pearson St., Richmond VIC 3121, (03) 429 4922. Studio Mgr. - Chris Naper

### SLATER

24 Grover St., North Adelaide S.A. 5006, (08) 267 3499.

### TCS PRODUCTIONS

22 Bendigo St., Richmond VIC 3121, (03) 42 0696. Studio Mgr. - Ern Street

### TRAFALGAR

74b Trafalgar St., Annandale NSW 2038, (02) 660 0385. Studio Mgr. - Mike McMartin

### UNITED SOUND

21 Pier St., Sydney NSW 2000, (02) 26 1381. Mgr. - Ron Purvis

### WINDOW

10 Buchanan St., West End QLD 4101, (07) 44 6844. Studio Mgr. - John Davies

# On tour Down Under

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Bob Dylan, The Beach Boys,  
Billy Joel, Boz Scaggs,  
Supertramp, Bob Hope,  
Sammy Davis Jr.

Joan Armatrading, Tina Turner,  
Janice Ian, Peter Allen,  
Roberta Flack, Bay City Rollers,  
Charley Pride, Nana Mouskouri,  
Dave Allen, Dick Emery.

**AGC** PARADINE PTY LTD,  
Pat Condon, Managing Director,  
55 Lavender Street,  
Milsons Point NSW,  
Australia Telephone 922 4000  
Telex: AA25997

London Representative:  
David Paradine Productions Ltd,  
Audley House, Suite 1,  
9 North Audley Street,  
London W1Y 1WF U.K.  
Phone: (01) 629 3793  
Telex: 27613

New York Representative:  
David Paradine Productions Ltd,  
C/- NBC Suite 1508W,  
30 Rockefeller Plaza,  
New York, N.Y. 10020  
Phone: (212) 758 7314  
Telex: 236858



# Spotlight on Australia

## Jands Light and Sound Sets Up in a Flash

Jands Pty. Ltd. provides one of the best sound and lighting systems and production services for concerts and concert tours held in Australia. This wholly Australian-owned company first began operations in 1967 renting psychedelic lighting effects and P.A. systems to local rock shows and music festivals.

The first major concert undertaken by Jands was an outdoor concert tour by Elton John in January, 1970. This tour's success led to an increasing number of acts playing Australia and the company began growing in order to meet the demand for high-quality portable sound and lighting systems.

Jands' current headquarters is a 20,000 sq. ft. three-story building in Sydney, near Mascot airport and Sydney's major entertainment venue, the R.A.S. Showground. The company is actively involved in manufacturing audio and lighting equipment, with such products as mixing consoles, amplifiers, crossovers, dimmers and dimmer boards. These are all completely manufactured in-house and designed to withstand the rigors of continual road use and as such they have become an industry standard within Australia.

Jands has a full metalworking and welding facility and a wood-working shop. The company makes its own lighting grids, elaborate sets and staging de-

vices, designed by their own engineers to meet local safety regulations.

Jands has made its mark by solving unique touring problems. For Swedish group Abba's tour of Australia, union regulations necessitated the employment of some thirty Australian musicians. Rather than use a support act, Abba elected to use an orchestra to accompany them during certain sections of their act. The problem was: how to get a full orchestra on stage quickly, tune them up and then get them off stage again without disturbing the smooth running of the show. Jands designed and built a portable hydraulically-operated riser measuring 20 feet x 8 feet and capable of lifting to a height of 12 feet. Using this device it was

possible for the orchestra to set up out of sight of the audience, below stage level to be elevated into view at the appropriate time tuned and playing. Abba subsequently purchased the riser for use on a European tour.

Such involved engineering is not uncommon for Jands, who have also designed and constructed an outdoor stage roof to protect against unfavorable weather conditions often experienced during outdoor concerts. This roof can be fully assembled and rigged in about three hours and is hoisted into place over the stage using four chain hoists. It is possible to raise or lower the roof or angle it in order to best deflect wind and rain. During the Beach Boy's recent Sydney concert winds gusting to 55 m.p.h.

were experienced and over four inches of rain fell. The weather conditions were so severe that Sydney Harbor was closed to marine traffic and Mascot airport was at times unusable. Despite this, the concert went off as scheduled with Jands' roof providing protection for the stage.

Jands sound and lighting systems are currently being prepared for use with David Bowie, who will play a series of outdoor concerts; Bette Midler, who will be working indoor concert halls; and Manhattan Transfer, who are appearing in cabaret.

## Australian Market

(Continued from page 3)

Inevitably, the emergence of a truly ethnic Australian cultural society is almost an impossible concept.

An interesting theory advanced is that New Zealand groups have a far higher level of original quality than do most of their Australian counterparts because they are much less exposed to imported material (until recently there was only one national TV channel in NZ). The current international impact of Split Enz, Dragon and (soon) Mother Goose gives credence to this theory.

The search for an intrinsically "Australian" sound is certainly not over—it has barely begun. The current wave of achievements overseas places an immeasurable burden on the entire Australian industry to keep 'coming up with the goods'. For, if Australia is to be accepted fully as a major country in the world recording league, then this success must continue and improve. Emphatically, the Australian recording industry is ready to meet that challenge.

## 7 Records Moves into Pop

The 7 Records Company (formerly M7 Records Pty. Ltd.) is totally Australian-owned and since June, 1977 has been a division of A.T.N. Channel 7, one of the largest television networks in Australia.

The company is affiliated with John Fairfax & Sons, the largest newspaper publisher in our country and also Macquarie Broadcasting, a major radio station network.

The 7 Records Company has its own modern and high-speed pressing plant and custom cas-

sette facilities, and national distribution of the product is handled exclusively by RCA Limited for Australia and New Zealand.

The company is soon to launch two new associate labels, Junction Records and Powderworks Records. The first signing on the Junction label is the highly successful Australian rock and roll band, "Ol' 55" with many hit records to their credit.

The Powderworks label will be launched with a new Australian group called "Midnight Oil," a contemporary rock and roll band. Tony Wade-Ferrell (a&r manager) says that with the launching of these two bands, 7 Records has taken a new direction, endeavoring to break into the very lucrative Australian pop market. The company aims to build a strong, cross-the-board catalogue.

## Wayne Gets Gold



Jeff Wayne was presented in Melbourne with gold discs for sales of his double album, "War of the Worlds" while doing a promotional tour of Australia. Wayne is the creator and producer of this musical version of the H.G. Wells novel. Since the gold awards, "War of the Worlds" has gone platinum and the album reached #1 on the national charts. Picture shows Jeff Wayne receiving a gold record from Ian Meldrum, host of the national TV show, "Countdown."

## COMPARATIVE CHART PERFORMANCE OF INDEPENDENT LABELS 1977-78

(From data provided by Kent Music Report)

1977		1978 (Jan-May only)					
LPs	Singles	LPs	Singles				
Mushroom	29½%	Mushroom	39%	Mushroom	41%	Mushroom	47%
Wizard	24¼%	Alberts	21%	Wizard	37%	Alberts	22%
Razzle	21%	Wizard	15½%	Alberts	6½%	Wizard	19%
Alberts	15%	Razzle	15%	M7	5½%	Razzle	11½%
M7	9%	M7	9%	Razzle	5%	Other	½%
Other	1%	Other	½%	Image	4%	Other	1%



# Spotlight on Australia

## Prime Movers in the Australian Record Industry

**IAN MELDRUM:** Currently talent co-ordinator and host of the powerful "Countdown" national pop TV program, Meldrum has been a major cog for 15 years—as an award-winning producer, journalist, advisor and industry "guru." Meldrum's fierce belief in the quality of Australian music has long been a rallying point for constructive action and subsequent success.

**ALAN HELY:** Managing Director of Festival Records and an active lobbyist for the advancement of the local industry. Many attribute Festival's buoyant position to his perceptive direction and he is often cited as a leading force in the penetration of world markets by Australian product.

**VANDA & YOUNG:** Undisputed as Australia's leading songwriters/producers/arrangers and talent spotters, Vanda & Young have a rich musical heritage as members of Australia's first world chart-topping rock act — The Easybeats. V&Y are acclaimed

throughout the world and have cracked the US top 40 on five occasions since 1967 with their compositions. Their continued presence in Australia is instrumental in focusing worldwide attention on the country. Little River Band's current success notwithstanding, it is generally felt that it is Vanda & Young who will lead Australian music to the world.

**GLENN WHEATLEY:** Manager of Little River Band and Managing Director of Oz Records and Tumbleweed Productions/Music, Wheatley is an ex-pop musician of high regard (the Masters Apprentices) who has established a new standard for Australian managers and manipulators. He has accomplished what no other before him has been able to and, accordingly, was voted "Manager of the Year" in the 1977 National Rock Awards.

**MICHAEL GUDINSKI:** A shrewd 25-year-old whiz-kid who has

been responsible for creating the exceptionally successful Mushroom Records and managing the staggering successful Skyhooks group. Presently partner in the Evans-Gudinski concert promotions organization, director of the national Premier Artists booking organization and brainchild behind the late-night "Nitemoves" TV rock show. Has amazing a&r ability.

**MICHAEL CHUGG:** For many years a tough and powerful concert promoter and occasional manager, Chugg has emerged over the past few years as a fine rock manager—undoubtedly a legacy of his wide experience in all facets of the local industry. His three acts (Kevin Borich Express, Richard Clapton and Stars) have all boomed under his leadership.

**RON BLACKMORE:** A legendary "back-room" figure in Australian music, Blackmore was Paul Dainty's personal representative for five years until 1977. Was a

'Godfather' figure behind Sherbet's meteoric rise, co-ordinating much of their concert work. Now runs Artist Concert Tours and handles sound/road matters on many major national tours.

**ROGER DAVIES:** Manager of Sherbet/Razzle Records and an engineer of a string of full-scale prestige extravaganzas which have given an element of international professionalism to the local rock business. His careful handling of Sherbet kept them in premium position for five peak years at home and now seems to be working in the U.S. as well.

**ROBIE PORTER:** An ex-child-star (Rob E.G.) who has struck gold (multi platinum actually) with Marcia Hines, for whom he writes and produces. Also boss of Wizard Records, Porter is the first Australian producer to add significant parts of his recordings in overseas studios, striving for an acceptable "Australian Sound" with international acceptability.

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# CONTACT DIRECTORY

## Sheet music

Music Sales, 27 Clarendon St., Artarmon NSW 2065 (02) 439 8855 Tlx. AA 25621. Neville Prentice.

## Photographers

Bob King, P.O. Box Q8, Queen Vic. Bldgs. Sydney NSW 2000 (02) 808 2375. (Covers all a/s & local rock acts).  
Greg Noakes, 14 Godfrey Ave., East St. Kilda VIC 3182 (03) 946875.  
Graeme Weber, Returb Studios. Phil Morris.

## Industry associations

APRA, 25 Albany St., Crows Nest NSW 2065 (02) 439 8666. Mng. Dir.: John Sturman. (Aust. equivalent to BMI, ASCAP & PRS).  
Australian Music Publishers Assoc. Ltd., 215-217 Clarence St., Sydney NSW 2000 (02) 297631. Dir.: Mr. A. J. Turner.  
Australian Record Industry Assoc., 340 Pitt St., Sydney NSW 2000 (02) 61 2906. Exec. Dir.: Peter Carey.  
Australian Copyright Council Ltd., 24 Alfred St., Milsons Point NSW 2061 (02) 921151. Chairman: Mr. G. O'Donnell.

## Tape manufacturers

Greencorp Magnetics P/1, 80 Perry St., Matraville NSW 2036 (02) 661 6511 Tlx. AA24761. Mng. Dir.: Jack Green. (Manufacturer).  
K.G.C. Magnetic Tape P/1, P.O. Box 118, St. Peters NSW 2044 (02) 519 2677 Tlx. AA22809. Mng. Dir.: Mr. K. G. Coles. (Duplicate).  
Klarion Enterprises P/1, 63 Kingsway, South Melbourne VIC 3205 (03) 61 3801. Mng. Dir.: B. K. Horman. (Duplicate).  
Tape Duplicators P/1, 3 Chard Rd., Brookvale NSW 2100 (02) 938 1539. Dir.: Don Thomson. (Duplicate).

## Sleeve design

Kettle Art, 3 Systrum St., Ultimo NSW 2007 (02) 211 0835. Rick Godfrey.  
Peter Ledger, (063) 6724 ext 38.  
Ian McCausland, c/o Mushroom Records, P.O. Box 121, St. Kilda VIC 3182 (03) 758 5067 (private).  
Returb Studios, 72 York Studios., Richmond VIC 3121 (03) 429 4147. Graham Weber.

## Trade unions

Musician's Union of Australia, 65 Wellington St., Windsor VIC 3181 (03) 51 2110. Gen. Sec.: Don Cushion.  
Actors & Announcers Equity Assoc., 72 Stanley St., East Sydney NSW 2000 (02) 31 7718/21. Gen. Sec.: Bob Alexander.  
Theatrical & Amusement Employers Assoc., 15 Glebe Point Rd., Glebe NSW 2037 (02) 660 4766. Gen. Sec.: Damian Stapleton.

## Promotional films

Paul Drane, 65 Queens Rd. (Suite 2), Melbourne VIC 3000 (03) 529-4961.  
Count Features, 16 Kipling St., North Melbourne VIC 3051 (03) 329 5849.  
Head: Chris Lofven.

## Publicists

David Douglas & Assoc., 121 Glebe Pt. Rd., Glebe NSW 2037 (02) 692 0077.  
Patti Mostyn, 8 Cliff St., Milsons Point NSW 2061 (02) 924601/9294702.  
Sandy Patterson, 8 Cliff St., Milsons Point NSW 2061 (02) 922 3736.  
Propaganda, 113 Lonsdale St., Melbourne VIC 3000 (03) 663 3947. Head: Beverly Patterson.

## Music press

Juke, 250 Spencer St., Melbourne VIC 3000 (03) 600421 Tlx. AA30449.  
Editor: Allan Webster; Asst. Eds.: Christie Eliezer, Al Webb, Ed Nimmer-voil.  
Just Jazz 25/186 Sutherland St., Paddington NSW 2021 (02) 32 0949.  
Editor: Horst Liepold.  
Record Mirror (Australian Edition) 47 Falcon St. Crows Nest NSW 2065. Tel (02) 926045. Editor: Peter Conyngham.  
Keyboard World P.O. Box 2104 North Parramatta NSW 2151. Editor: Les Flanagan.  
Encore Magazine 104-108 Mount St. North Sydney NSW 2060. Editor: Andrew L. Urban. Tel. 922 5556 (Sydney)  
RAM (Rock Australia Magazine), 77 Glebe Point Rd., Glebe NSW 2037 (02) 6600-833. Editor: Anthony O'Grady; Assist. Ed.: Stuart Coupe  
Rolling Stone (Australian Edition), 6a Cliff St., Milsons Point NSW 2061 (02) 920861. Editor: Paul Gardiner; Assist. Eds.: Paul Comrie-Thompson, Jane Mattheson, Ken Quinell.  
Adv. & Pr.: Don Dive.  
Freelance writers (Rock); Glenn A. Baker (02) 639 3709.  
Jenny Brown, (03) 347 6699.  
Kevin Hillier, (07) 229 3333.  
David Pepperell (03) 63 5507.  
Ross Stapleton (03) 600421.

## Concert staging

Jands Hire 380 Princess H'wy. St. Peters NSW 2044 (02) 516 3622. Mgr. Eric Robinson.  
Artist Concert Tours, 14 Villiers St. North Melbourne VIC 3051 (03) 329 6033. Mng. Dir.: Ron Blackmore.

## Music publishers

J. Albert & Son 139 King St. Sydney NSW 2000 (02) 232 2144. Tlx. AA25621. Gordon Clark.  
Allans Music Ltd. 276 Collins St., Melbourne VIC 3000 (03) 630451. P. J. Green.  
April Music 11 Hargrave St. East Sydney NSW 2000 (02) 310255. Tlx. AA21246 John Anderson.

Associated Music P/1, 2 Dind St., Milsons Point NSW 2061 (02) 929 0244. Tlx. AA21654. Ron Wills.

Bellbird Music, 28 Cross St., Brookvale NSW 2100 (02) 938 2200. Ron Hurst.  
Boosey & Hawks P/1, 26-28 Whiting St., Artarmon NSW 2064 (02) 439 4144. Gordon Harrison.

Castle/Belinda Music, 120 Christie St., St. Leonards NSW 2065 (02) 439 6688. Tlx. AA22872. Frank Donlevy.

Chappell/Intersong Group, 225 Clarence St., Sydney NSW 2000 (02) 290 3500. Tlx. AA26856. Johnathon Simon.

Essex Music Group 5-13 Northcliff St., Milsons Point NSW 2061 (02) 922 4100 Tlx.: AA26405. Bruce Powell.

Festival Music, 63-79 Miller St., Pyrmont NSW 2009 (02) 660 5218. Tlx. AA25686. Peter Heddes.

Jonathan Music, Suite 304, 30 Glen St., Milsons Point NSW 2061 (02) 9296787. Barry Kimberley.

Leeds Music, 23 Pelican St., Darlinghurst NSW 2010 (02) 61 6088. Jack Argent.  
Matthews Music, P.O. Box 243, Epping NSW 2121 (02) 86 3817. Phil Matthews.

Mushroom Publishing, 59 Wellington St., Windsor VIC 3181 (03) 519 821. Tlx. AA31738. Gary Ashley.

Penjane Music P/1, 5-13 Northcliff St., Milsons Point NSW 2061 (02) 922 6503/6540. Tlx. AA22923. Penny Whiteley.

Razzle Music, 76 Spring St., Bondi Junction NSW 2022 (02) 389 5011. Tlx. AA23482. Roger Davies.

Rondar Music P/1, 104-108 Mount St., North Sydney NSW 2060 (02) 92 0666. John Brommell.

J. Schroeder Music P/1, 99 Elizabeth St. (12th Fl.), Sydney NSW 2000 (02) 233 1588. Mr. J. Belfer.

Southern Music Co., 38-40 York St., Sydney NSW 2000 (02) 29 1392. Chris Vaughan-Smith.

Sparmac Music, 100 William St., Kings Cross NSW 2011 (02) 357 3277. Tlx.: AA26856. Tony Hogarth.

Sundowner Music P/1, P.O. Box 215, Armadale VIC 3143 (03) 509 4031. Barry Coburn.

Tumblewood/Antipodes Music, 155 Clarendon St., South Melbourne VIC 3205 (03) 699 5366. Tlx.: AA 35906. Paul Wheatley.

Warner Bros. Music, 319b Penshurst St., Willoughby NSW 2068 (02) 406 5322. Tlx.: AA24653. Bill Fleming.

Woomera Music Co., 17-19 Roadford Rd., Reservoir VIC 3073 (03) 460 4522. Miss R.L. Buffham.

## RECORD COMPANIES

### Majors:

Astor Records, 1082 Centre Rd., Clayton VIC 3168 (03) 544 244 Tlx. AA31244. G. M. Neville Smith.

Australian Record Company (CBS), 15 Blue St. North Sydney NSW 2060 (02) 31 0255 AA21246. M.D. A.W.T. Smith.

EMI (Australia) 301 Castlereagh St. Sydney NSW 2000 (02) 2 0912. Tlx. AA-24182. M.D. (Music) Stephen Shrimpton.

Festival Records P/L, 63-79 Miller St. Pyrmont NSW 2009 (02) 660 4022. Tlx.: AA25686. M.D. Allan Hely.

Polygram P/L, Westfield Tower, 100 William St. Kings Cross NSW 2011, (02) 357 3277. Tlx. AA26856. M.D. Ross Barlow.

RCA Ltd., 11 Khartoum Rd., North Ryde NSW 2113 (02) 888 5444. Tlx. AA21-654. M.D. Bob Cook.

WEA Records, 7-9 George Place, Artarmon NSW 2064 (02) 428 3633. Tlx. AA24653. M.D. Paul Turner.

ATA Records, 96 Glebe Point Rd., Glebe NSW 2037. (02) 660 3466. M.D. Kevin Jacobsen.

### Independents:

(PRIMARILY LOCAL RECORDING)

Albert Productions, 139 King St., Sydney NSW 2000. (02) 232 2144. Tlx. AA-25621. M.D. Ted Albert.

ATA Records, 96 Glebe Point Rd., Glebe NSW 2037. (02) 660 3466. M.D. Kevin Jacobsen.

Batty Man Records, P.O. Box 94, Bathurst NSW 2795. (063) 31 2062. Mgr. Chris Batty.

Bunyip Records, 1/17 Wilgar St., Bondi NSW 2026. (02) 2718. Ian B. McLeod.

Clarion/Bicton Records, 117 Airlie St. (Suite 1), Peppermint Grove W.A. 6011. (09) 384 6491. Martin Clarke.

Eureka/Stockade Records, P.O. Box 113 North Ryde NSW 2113. (02) 888 6470. Les Simmonds.

Fable/Bootleg Records, 137 Moray St. South Melbourne VIC 3205. (03) 699 9999. Tlx. AA33609. M.D. Ron Tudor.

44 Records C/-Phonogram, 100 William St., King's Cross NSW 2011. (02) 357 3277. Tlx. AA26856. Horst Liepold.

Image Records (see Fable Records, previous) M.D. John McDonald.

Indigo/Seabird Records  
A&R Chris Baines.

Larrikav Records, 58 Oxford St., Paddington NSW 2021 (02) 33 3980. Mgr. Warren Falley.

Laser Records, 109 Alexander St., Crows Nest NSW 2065 (02) 438 2858. Mgr. Gene Pierson.

Mushroom Records, 59 Wellington St. Windsor VIC 3182. (03) 51 9821. Tlx. AA31738. M.D. Michael Gudinski.

Oz Records, 155 Clarendon St. South Melbourne VIC 3205 (03) 699 5366. Tlx. AA35906. Glenn Wheatley.

Pisces Records 299 Lennox St., Richmond VIC 3121 (03) 42 3758. M.D. Johnny Young.

Razzle Records 76 Spring St., Bondi Junction NSW 2022 (02) 389 5011. Tlx. AA23482. Ops. Mgr. Roger Davies.

7 Records, 28 Cross St., Brookvale NSW 2100 (02) 938 2200. Chief Exec., Ken Harding.

Spotlight (Christian) Records, 264 Pitt St. (5th Fl.) Sydney NSW 2000 (02) 61 3136. Mkt. Mgr. Michael J. O'Neil.

Trafalgar Direct-To-Disc Records, 746 Trafalgar St., Annandale NSW 2038 (02) 6600 385. Mgr. Charles Fisher.

Swaggie Records, P.O. Box 125 South Yarra VIC 3141 (03) 2886280. Neville Sherburn.

Wizard/Miracle Records, 100 William St. Kings Cross NSW 2011 (02) 357 3277. Tlx. AA26856. Mgr. Tony Hogarth.

W&G Records, 17-19 Redford Rd., Reservoir VIC 3073 (03) 460 4522. M.D. Ron Gillespie.

## Budget/tv

(LOCAL AND LEASED PRODUCT)  
Axis Records, 6 Parramatta Rd., Homebush NSW 2140 (02) 764 0044. Mgr. Len Parry.

E.M.S. Sound Industries ('Wonder Disc' label) 202-212 Hindley St., Adelaide S.A. 5000. Mgr. C.A. Pettit.

Hammond Records, 21 Wangaratta St., Richmond VIC 3121 (03) 421618. Sino Guzzardi.

J & B Records, 107 Waker St., (Room 501), North Sydney NSW 2060 (02) 929 5977. Brian Nichols.

K-Tel International, 46 Pyrmont Bridge Rd., Pyrmont NSW 2009 (02) 660 0011. Head M.K. McDonald.

Summit Records, 176 South Creek Rd., Dee Why West NSW 2099 (02) 982 6577. Mgr. Dir.: Simon Compertz.

## Distribution

(OVERSEAS PRODUCTS)  
Avan Guard Records, 524 Kent St., Sydney NSW 2000 (02) 61 3278. Ali Knoll.

Carinia Records, 6 Artarmon Rd., Willoughby NSW 2068 (02) 95 2005. Leal Barlow.

Folkways Records (see Larikin Records)  
Fourth Age Distributors, 38-40 Chandos St., St. Leonards NSW 2065 (02) 439-7142. Alex Chananeke.

Janda Records, 47 Wellington St., Rozelle NSW 2039 (02) 82 0628. Andrew Steele.

Minstrel (Italian) Records, P.O. Box 142 Roseberry NSW 2018 (02) 699 2720. Peter Ciani.

Scala Record Import Co., 504-520 Pacific H'way., St. Leonards NSW 2065 (02) 43 0243. M.D. George Polgar.

## Spotlight on Australia

# Australia Claims World's Highest TV Exposure Level

■ The Australian music industry is fortunate in having access to what is claimed to be the highest level of TV exposure for popular music anywhere in the world. Altogether 12 hours a week are allocated by the one national and three commercial networks for current pop music. Countdown (ABC) one hour plus one hour repeat; Sound Unlimited (7) three hours, Nitemoves (8) two hours, Right On (10) three hours, plus a variety of localized breakfast or children's shows, totalling about two hours.

The extent of influence by TV exposure over chart activity is huge; numerous cases can be cited where a good film clip has projected a single to lofty chart position. An excellent example is Mike Nesmith's Rio. Certainly the Abba phenomenon would not have occurred in Australia without saturation TV exposure and endorsement TV, of course, has an added role in making up for the relative shortage of live perform-

ances.

Countdown is the most important and influential of all. Similar in format to England's Top Of The Pops, the show is lavish, pacy, meticulously up-to-date and well presented. One play of a clip on Countdown, with suitable endorsement, can result in chart entry the following week, even without radio play.

Radio programmers keep a close eye on the show for early signs of upcoming hits. It has been estimated that the show, with its national screening, is viewed by up to three million people a week—just over a fifth of the total population of Australia.

Of the others, Sound Australia is a pre-Australia kaleidoscopic 2-hour show of music, interviews, contests, information and record reviews screened live each Saturday morning by ATNA Sydney; Nitemovies is an older-oriented In Concert type, late-night format and Right On leans straight towards the teen market with a six-

day-a-week after school timeslot.

In addition, high rating adult variety shows (Paul Hogan Show, Norman Gunston show, Naked Vicar Show, etc.) regularly feature rock acts. The filmclip has become, for local acts, an essential promotional tool. According, a mini-industry has sprung up to create appealing clips and a high level of creative and technical quality is being achieved.

Said Rob Walker, EMI Records national promotion manager: "In promotional terms, the Australian record market is unique because of the strong influence exerted by television. Quite aside from the weekly rock shows, we have over 70 other TV programmes that recognize the importance of contemporary music, and have formats, flexible enough to allow the regular inclusion of film clips, interviews and guest appearances.

"The question is no longer who has broken in this market primarily through film clips: it is more relevant to ask who hasn't."

### Aussie Publicists: Important Contributors

■ Australia's small band of professional publicists are among the most important and effective contributors to the running of the industry. The leader is the internationally famous Patti Mostyn, who has worked in the Australian music industry for more than 15 years and is able to command exceptional respect from the nation's media. Patti has the responsibility of publicising most of the huge concert tours, such as ABBA, Rod Stewart and Fleetwood Mac.

Sandy Patterson is another industry veteran who began working for Festival Records when just 14½ years old. She also handles many of the major visiting tours and, like Patti, works closely with the AGC/Parradine company.

Both David Douglas and Beverly Patterson of Propaganda are relative newcomers to the publicity field.

# Tumbleweed Music

## A pretty hard act to toss.

Wheatley Bros. Entertainment. Exclusive world wide management for Little River Band, Stylus, Ross Wilson's Mondo Rock and Darryl Cotton. 4344 Promenade Way, Suite 300, Marina Del Rey, California 90291. (213) 823 8311.



Also representing through Tumbleweed Music/Antipodes Music the works of Jo Jo Zep and the Falcons, Ian Mason and Sports. We also represent the Arista/Careers Catalogue for Australasia. Tumbleweed Music Pty Ltd/Antipodes Music Pty Ltd 88 Richardson St. Albert Park, 3206 Victoria Australia. Telephone (03) 699 5366. Telex AA35906.

Special thanks to our overseas affiliates: EMI Music Limited (U.K.) Anagon Music (Holland) Air Music (Scandinavia) Melodie Der Welt (Germany, Austria, Switzerland) for Tumbleweed Music, Siegel Musikverlage (Germany, Austria, Switzerland) for Antipodes Music, Angus Music (Belgium and Luxembourg). Pathe-Marconi (France)

# Spotlight on Australia

## Australia Offers Lucrative Market to International Acts

■ Whether by accident or intention, the Australian music marketplace has come to be recognized throughout the world as a useful "testing ground" and springboard for eventual international mass-appeal acts and products.

The most notable example of this is the ABBA market saturation of 1975-6. For a solid year ABBA fired all their guns toward Australia with such force that standard parameters of chart and sales success were rendered useless. On a scale exceeding even "Beatlemania," the four Swedes infiltrated Australian households with a more effective penetration than soap powders. No entertainment act has ever enjoyed greater common acceptance in the country. With sales of one million, one in every 14 living Australians own a copy of "Best of Abba."

There is little doubt that the experience and expertise gained by ABBA management and RCA from their Australian exercise (which eventually included the location shooting of a feature film) has contributed invaluable to their ongoing campaign for international mass acceptance. Interestingly, when ABBA's thrust was directed slightly away from Australia (and toward U.K. & U.S.) the bubble burst with a resounding bang and sales plummeted.

An interesting precedent to this phenomenon occurred in 1973 with Neil Diamond's "Hot August Night" double set. For no apparent reason, the album broke every standing Australian sales record by shifting units. Despite a sell-out tour, no subsequent Diamond release has remotely rivalled this figure. The key to this

example is that no comparative overseas sales boom can be held responsible for the surge.

Indeed, Australians have shown a marked propensity toward selecting their own international superstars, regardless of overseas standing. A good example of this is Bryan Ferry, who enjoyed a number one single and double platinum album in 1976, as well as a sell-out concert tour, yet was only a moderate charter in the U.K. and a relative failure in the U.S.

This trend has been reinforced notably over the past year with high reaching national hits by artists who have not enjoyed similar breakouts in world markets — Graham Bonnett, Blondie, The Babys, Supercharge, Dr. Hook, Bonnie Tyler are just a few. Billy Joel enjoys god-like concert status, number one albums and hit singles, and yet remains a medium figure in his own base—the examples are endless.

Record companies outside Australia are becoming increasingly aware of this escalating trend and, as a result, a steady stream of acts are visiting the antipodes for one-to-two week non-performing promotional tours. Over the past two years the likes of Shaun Cassidy, Leif Garrett, Johnny Sagar, Kate Bush, Bonnie Tyler, Lonnie Donegan, Graham Bonnett, Blondie and Bruce Johnson have journeyed down under to promote their wares.

There is every indication that this activity will continue to expand as Australian record and concert consumption continues to expand and offer increasingly lucrative returns.

## Stephen Shrimpton Underscores EMI's International Commitment

■ EMI Australia can take much credit for the international success of the Little River Band. The company put its money where its belief was and came up trumps. The group's previous album, "Diamantina Cocktail," went triple platinum in Australia and gold in the U.S. and Canada. The Little River Band is now released in 22 countries and its new album, "Sleeper Catcher," is expected to easily outsell its predecessor.

Stephen Shrimpton sees further international success for Australian acts through the Oz label, the first all-Australian label to gain distribution overseas. Oz now has eight artists, including Stylus, Jo Jo Zep and the Falcons, Red Hot Peppers, Stiletto, Leon Berger, Ross Wilson and Ian Mason.

"The acquisition of Oz Records and the \$2 million upgrading of our head office recording studios are evidence of our absolute commitment to local product as well as our group product from around the world," Shrimpton said.

Added Shrimpton, "The main innovation at EMI Records in the last year is the establishment of a separate company within the company to administrate the Australian product."

"We market and distribute as one, but in terms of management, a&r selection, release patterns, promotional activity, our Australian a&r manager, John Kerr, has his own team."

In the next year EMI Australia will continue its three years of concentrated support for the Little River Band's conquest of the U.S. Shrimpton believes "Sleeper Catcher" will go latinum in the States.

"It will be the beginning of an amazingly successful career," he said.

EMI Music employs 575 people in Australia. They work in various companies.

EMI Records is considered Australia's leading record company. Its annual turnover is estimated to be well over \$20 million and exceeds its nearest competition by far.



Members of the Little River Band played staffers of Radio 2SM recently, in Australia's first celebrity baseball game. The broadcasters won, 10-8. All proceeds went to Foundation 41. Shown after the contest are (back row, from left) Peter Rooney, John Kerr, Australian a&r manager, EMI Records, Barry Chapman, program director, 2SM, Ernie Rose, Gordon O'Byrne, George McArdle (LRB), Steve Blandar, Jeff Holland, Geoff Cox (LRB), Rob Walker, national promotions director, EMI, Marc Smith, Steve White, John Kaye, promotions manager, 2SM, Glenn Shorrock (LRB) and Nick Jones; (front row) David Briggs (LRB), Peter Grace, LRB manager Glenn Wheatley, Beeb Birles (LRB), Trevor Johnson, John Money and Mike Gibson.

## TOUR ORGANISATIONS

A.G.C./Paradine Entertainments P/1, 55 Avender St. (7th Fl.) Milsons Point NSW 2061 (02) 922 4000 Tlx: AA25997. Mng. Dir.: Pat Condon.

A.T.A., 96 Glebe Point Rd., Glebe NSW 2037 (02) 660 3466. Mng. Dir.: Kevin Jacobsen

Australian Concert Entertainments (ACE), 258 Flinders Lane (3rd. Fl.), Melbourne VIC 3000 (03) 631772 Tlx: AA35783. Mng. Dir.: Zev Eizik.

Paul Dainty Corporation, 299 Lennox St., Richmond VIC 3121 (03) 429 3577. Asst. Mgr.: Mike Barnett.

Duet Productions, 2 Northcote St., St. Leonards NSW 2065 (02) 439 6688. Mng. Dir.: Kevin Ritchie.

Edgley International P/1, c/o Perth Entertainment Centre, Wellington St., Perth W.A. 6000 (09) 321 2662. Mng. Dir.: David Petersen.

Evens-Gudinski & Assocs., 59 Wellington St., Windsor VIC 3185 (03) 519 821 Tlx: AA31738. Mng. Dir.: Ray Evans.

Marquee Attractions, 275 Alfred St. (15th Floor), North Sydney NSW 2060 (02) 920365 / 925262. Mng. Dir.: Michael Chugg.

Harry M. Miller Attractions P/1, 1 Baywater Rd. (Suite 901), Kings Cross NSW 2011 (02) 357 3077 Tlx: AA22349. Mng. Dir.: Harry M. Miller.

Musica Viva Australia, 68-70 Clarence St., Sydney NSW 2000 (02) 298441. Gen. Mgr.: Michael Griggs.

Nova Entertainment Organisation, 47 Falcon St., Crows Nest NSW 2065 (02) 926045. Mng. Dir.: Peter Conyngham.

Stadiums Ltd., Southern Cross Hotel (Suite 2), 95 Bourke St., Melbourne VIC 3000 (03) 635654 Tlx: AA30193. Mng. Dir.: Dick Lean.

Van Egmond Promotions P/1, 55 Exhibition St., Melbourne VIC 3000 (03) 635251 Tlx: AA 34122. Mng. Dir.: Gary Van Egmond.

J. C. Williamson Productions Ltd., 240 Exhibition St., Melbourne VIC 3000 (03) 6633211 Tlx: AA33947. Mng. Dir.: Kenn Brodziak.

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# Beginnings

(Before Little River Band)

featuring

**Glenn Shorrock** (Axiom)

**Beeb Birtles** (Mississippi)

**Graham Goble** (Mississippi)

Glenn Shorrock, Beeb Birtles and Graham Goble are the vital nucleus of Little River Band from Australia.

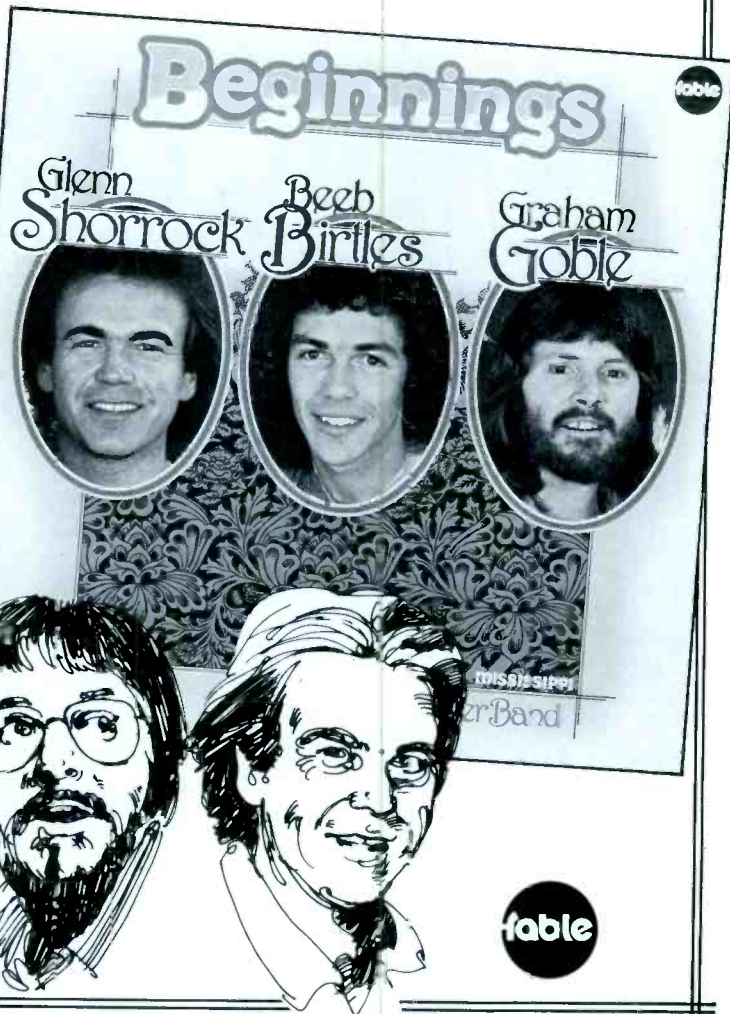
"BEGINNINGS" features these three front-line members of Little River Band in pre-LRB days on an outstanding album containing all the highlight tracks from the early days of these great Australians.

Tracks include chart singles "A LITTLE RAY OF SUNSHINE", "KINGS OF THE WORLD", "ARKANSAS GRASS", "WILL I" etc, etc.

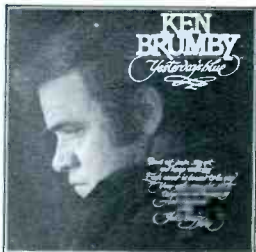
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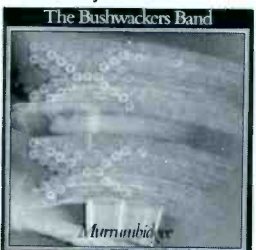
ILP 793  
All I Want To Do



ILP 797  
Yesterday's Blue



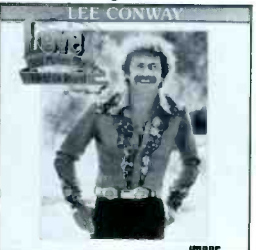
ILP 796  
Last Night In The City



ILP 776  
Murrumbidgee



ILP 764  
Piano Artistry of  
Bruce Rowland



ILP 763  
Love Still Makes The  
World Go Round

# image

**RECORDS & TAPES**



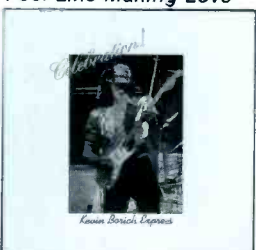
ILP 778  
Lonely One



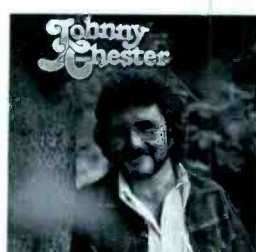
ILP 788  
Feel Like Making Love



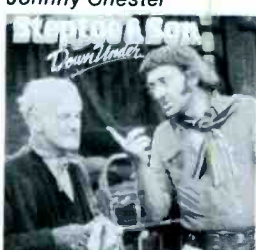
ILP 4914  
English Pub Songs



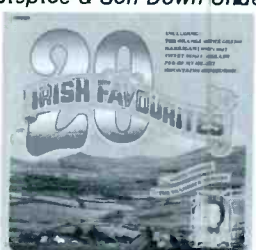
ILP 757  
Celebration



ILP 794  
Johnny Chester



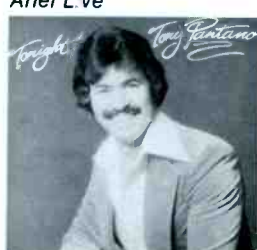
ILP 780  
Stephie & Son Down Under



ILP 4907  
20 Irish Favourites



ILP 795  
Ariel Live



ILP 790  
Tonight



ILP 4941  
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# Sherbet



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# RECORD WORLD

## BLACK ORIENTED

### MUSIC

## Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick: "Every 1's A Winner"—**Hot Chocolate** (Infinity). This group has a track record it hopes to extend to its new home. It is an excellent debut for this talented group that in the past has given you such hits as "Sexy Thing" and "Disco Queen." The record is already a smash hit in England and should experience simultaneous breakout here in the states.

The **Bobby Earls** testimonial in New Orleans was a tremendous success. This progressive communicator has been serving the community for 17 years—it was only fitting and just that he be so honored by his peers. The dais roster was very impressive, with just about every major record company in attendance. The MC for the evening was **E. Rodney Jones**, who was absolutely hysterical. I think Rodney has missed his calling. The guest speaker was **Ed Wright**, one of the co-founders of the B.M.A.

We would like to express our condolences to **Hillary Johnson**, whose mother, **Mrs. Ollie Johnson**, passed away on October 25, 1978. The funeral was in Chicago on October 28, 1978 at the Woodlawn A.M.E. church.

**Michael Henderson**, whose Buddah album is "In The Night-Time," has just announced that he is about to undertake a new project: producing his duet partner, **Rena Scott**, for Buddah. Initial work on the album began recently at Sigma Sound Studio in Philadelphia and is scheduled for an early release in '79. Rena is a native of Detroit, a child prodigy and legend in her own time.

BEATLES REVISITED: Earlier this year **Earth, Wind & Fire** had a runaway smash hit with a cover on the Beatles tune "Got to Get You Out of My Life," from the "Sgt. Pepper" soundtrack. This may have caused a renewed resurgence of interest in the Beatles material. EW&F's keyboardist, **Larry Dunn**, has just produced another Beatles tune on **Lenny White's** new album, "Streamline" (Elektra). The tune is "Lady Madonna" and features **Chaka Khan** on vocals and White on drums. A very interesting arrangement, with some hooks that will snatch you out of your seat.

"... THROUGH THE GRAPEVINE": Atlantic records has just signed **Tasha Thomas** to their label. There's speculation on an album deal, but Atlantic will be releasing a single and 12-inch disc on "Shoot Me With (Your Love)."

**Sylvia Rhone** will soon be leaving ABC to join the big push over at Ariola. Ariola in the past couple of months has made several significant moves to bolster its position in the industry. Ariola's **Deborah Washington** recently performed before a sold-out audience at San Francisco's Trocadero -Transfer for a benefit for "No on 6."

**Cissy Houston** will be performing with a 100-voice choir at a special benefit for the United Negro College Fund (U.N.C.F.). The benefit will be held at N.Y.'s Carnegie Hall on November 13, 1978.

## Garden Heating



Epic recording group Heatwave recently gave a performance at New York's Madison Square Garden, featuring music from their platinum-plus lp, "Central Heating." Pictured backstage following the show are, from left: (top) Al DeMarino, VP, artist development, Epic/Portrait/Associated Labels; Lennie Petze, VP a&r, Epic; Johnnie Wilder, Jr., Mario Mantese and Keith Wilder of Heatwave; Mike Bernardo, black music marketing northeast regional promotion, CBS Records; Russell Timmons, director, progressive music, Epic a&r; Ernest "Bilbo" Berger of Heatwave; (seated) Roy Carter of Heatwave; Jim Charne, director, merchandising, E/P/A, and Calvin Duke and Billy Jones of Heatwave.

## Black Oriented Album Chart

NOVEMBER 11, 1978

- ONE NATION UNDER A GROOVE**  
FUNKADELIC/Warner Bros. BSK 3209
- LIVE AND MORE**  
DONNA SUMMER/Casablanca NBLP 7119
- IS IT STILL GOOD TO YA**  
ASHFORD & SIMPSON/Warner Bros. BSK 3219
- THE MAN**  
BARRY WHITE/20th Century Fox T 571
- CHAKA**  
CHAKA KHAN/Warner Bros. BSK 3245
- STRIKES AGAIN**  
ROSE ROYCE/Whitfield WHK 3227 (WB)
- SWITCH**  
Gordy G7 980R1 (Motown)
- CRUISIN'**  
VILLAGE PEOPLE/Casablanca NBLP 7118
- REED SEED**  
GROVER WASHINGTON, JR./Motown M7 910R1
- BLAM!!**  
BROTHERS JOHNSON/A&M SP 4714
- LIFE IS A SONG WORTH SINGING**  
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- FUNK OR WALK**  
THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201
- STEP II**  
SYLVESTER/Fantasy F 9556
- BETTY WRIGHT LIVE**  
Alston 4408 (TK)
- IN THE NIGHT-TIME**  
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- SECRETS**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- GIANT**  
JOHNNY GUITAR WATSON/DJM 19 (Mercury)
- UGLY EGO**  
CAMEO/Chocolate City CCLP 2006 (Casablanca)
- SUMMERTIME GROOVE**  
BOHANNON/Mercury SRM 1 3728
- KEEP ON JUMPIN'**  
MUSIQUE/Prelude PRL 12158
- FLAME**  
RONNIE LAWS/United Artists UA LA 881 H
- QUAZAR**  
Arista AB 4187
- FOR THE SAKE OF LOVE**  
ISAAC HAYES/Polydor PD 1 6164
- ALL FLY HOME**  
AL JARREAU/Warner Bros. BSK 3229
- COME GET IT**  
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- TOGETHERNESS**  
LTD/A&M SP 4705
- WHAT YOU WAITIN' FOR**  
STARGARD/MCA 3064
- BRASS CONSTRUCTION IV**  
United Artists UA LA 916 H
- ROSS**  
DIANA ROSS/Motown M7 907R1
- SUNBEAM**  
EMOTIONS/Columbia JC 35385
- SPARK OF LOVE**  
LENNY WILLIAMS/ABC AA 1073
- THE WIZ (ORIGINAL SOUNDTRACK)**  
VARIOUS ARTISTS/MCA 2 14000
- CHANSON**  
Ariola SW 50039
- GREATEST HITS**  
COMMODORES/Motown M7 912R1
- MELBA**  
MELBA MOORE/Epic JE 35507
- HEADLIGHTS**  
WHISPERS/Solar BXL1 2774 (RCA)
- WELCOME TO MY ROOM**  
RANDY BROWN/Parachute RRLP 9005 (Casablanca)
- BOBBY CALDWELL**  
Clouds 8804 (TK)
- SMOOTH TALK**  
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
- CHERYL LYNN**  
Columbia JC 35486

## PICKS OF THE WEEK

**SINGLE** ROSE ROYCE, "LOVE DON'T LIVE HERE ANYMORE" (May Twelfth/Warner-Tamerlane Pub. Corp., BMI). This has become one of the most-played cuts from their new album. This devastating ballad should become a legend in a relatively short time. It has heavy across the board appeal, and should do well to boost album sales. Whitfield—WHI 8712.

**ALBUM**



"KINSMAN DAZZ," KINSMAN DAZZ (20th Century Fox T574). This Cleveland-based group has all the potential of becoming superstars. There's a freshness in their sound that hasn't been heard in quite some time. Listen to the hornline on "Saturday Night"—it sounds like a cross between James Brown and Chicago. A very impressive debut album.



"DESTINY," THE JACKSONS (Epic JE35552). There was a call for help and this talented group rose very impressively to the challenge. This debut album for Peacock Productions was completely written and produced by the Jacksons. The group has made great strides in expanding their musical destinies to cover all areas of the music industry.

# RW BLACK ORIENTED SINGLES

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>ONE NATION UNDER A GROOVE</b> FUNKADELIC Warner Bros. 8618 (6th Week)	13
2	2	<b>THERE'LL NEVER BE SWITCH</b> /Gordy 7159 (Motown)	14
3	5	<b>YOUR SWEETNESS IS MY WEAKNESS</b> BARRY WHITE/ 20th Century Fox 2380	9
4	9	<b>I'M EVERY WOMAN</b> CHAKA KHAN/Warner Bros. 8683	6
5	8	<b>MAC ARTHUR PARK DONNA</b> SUMMER/Casablanca 939	8
6	4	<b>IT SEEMS TO HANG ON</b> ASHFORD & SIMPSON/Warner Bros. 8651	12
7	7	<b>TONIGHT IS THE NIGHT PT. 2</b> BETTY WRIGHT/Alston 3740 (TK)	11
8	6	<b>BLAME IT ON THE BOOGIE</b> THE JACKSONS/Epic 8 50595	11
9	10	<b>MARY JANE RICK JAMES</b> /Gordy 7162 (Motown)	6
10	3	<b>DANCE (DISCO HEAT)</b> SYLVESTER/Fantasy 827	18
11	24	<b>LE FREAK CHIC</b> /Atlantic 3519	4
12	12	<b>OLIVIA (LOST AND TURNED OUT)</b> WHISPERS/Solar 11353 (RCA)	10
13	11	<b>I'M IN LOVE (AND I LOVE THE FEELING)</b> ROSE ROYCE/Whitfield 8629 (WB)	14
14	14	<b>LET'S START THE DANCE</b> BOHANNON/Mercury 74015	14
15	22	<b>GOT TO BE REAL</b> CHERYL LYNN/Columbia 3 10808	8
16	29	<b>DISCO TO GO</b> BRIDES OF FUNKENSTEIN/Atlantic 3498	6
17	20	<b>I JUST WANNA STOP</b> GINO VANNELLI/A&M 2072	8
18	18	<b>FLYING HIGH</b> COMMODORES/Motown 1452	7
19	23	<b>DON'T HOLD BACK</b> CHANSON/Ariola 7717	6
20	21	<b>EASE ON DOWN THE ROAD</b> DIANA ROSS/MICHAEL JACKSON/MCA 40947	9
21	13	<b>GET OFF</b> FOXY/Dash 5046 (TK)	20
22	15	<b>DON'T STOP, GET OFF</b> SYLVERS/Casablanca 938	12
23	25	<b>ONLY YOU</b> TEDDY PENDERGRASS/Phila. Intl. 3657 (CBS)	6
24	27	<b>UNLOCK YOUR MIND</b> STAPLES/Warner Bros. 8669	8
25	31	<b>IN THE BUSH</b> MUSIQUE/Prelude 71110	6
26	30	<b>FUNK 'N' ROLL (DANCIN' IN THE FUNKSHINE)</b> QUAZAR/Arista 0349	6
27	16	<b>HOLDING ON (WHEN LOVE IS GONE)</b> LTD/A&M 2057	19
28	32	<b>YOU FOOLED ME</b> GREY & HANKS/RCA 11346	7
29	17	<b>SOFT AND WET</b> PRINCE/Warner Bros. 8619	16
30	34	<b>I WANNA MAKE LOVE TO YOU</b> RANDY BROWN/Parachute 517 (Casablanca)	8
31	28	<b>PARTY</b> LEON HAYWOOD/MCA 40941	9
32	43	<b>LONG STROKE</b> ADC BAND/Cotillion 44243 (Atl)	4
33	45	<b>LOVE DON'T LIVE HERE ANYMORE</b> ROSE ROYCE/Whitfield 8712 (WB)	2
34	38	<b>TAKE THAT TO THE BANK</b> SHALAMAR/Solar 11379 (RCA)	6
35	40	<b>(I'M JUST THINKING ABOUT) COOLING OUT</b> JERRY BUTLER/Phila. Intl. 3656 (CBS)	5
36	19	<b>BOOGIE OOGIE OOGIE</b> A TASTE OF HONEY/Capitol 4365	23
37	42	<b>ANGEL DUST</b> GIL SCOTT-HERON/Arista 0366	5
38	26	<b>ONLY YOU</b> LOLEATTA HOLLOWAY & BUNNY SIGLER/Gold Mind 74012 (RCA)	12



39	53	<b>WHAT YOU WON'T DO FOR LOVE</b> BOBBY CALDWELL/Clouds 11 (TK)	3
40	48	<b>IN THE NIGHT-TIME</b> MICHAEL HENDERSON/Buddah 600 (Arista)	3
41	35	<b>HOT SHOT</b> KAREN YOUNG/West End 1211	13
42	33	<b>YOU SHOULD DO IT</b> PETER BROWN/Drive 6272 (TK)	11
43	37	<b>DANCING IN PARADISE</b> EL COCO/AVI 203	9
44	59	<b>I DON'T KNOW IF IT'S RIGHT</b> EVELYN "CHAMPAGNE" KING/RCA 11386	2
45	52	<b>GET DOWN</b> GENE CHANDLER/Chi-Sound 2386	3
46	57	<b>MIDNIGHT GIRL</b> LENNY WILLIAMS/ABC 12423	3
47	54	<b>SO EASY</b> CON FUNK SHUN/Mercury 74024	3
48	49	<b>DO WHAT YOU FEEL</b> CREME D'COCOA/Venture 101	6
49	44	<b>RIDE-O-ROCKET</b> THE BROTHERS JOHNSON/A&M 2086	6
50	51	<b>LOVE I NEVER HAD IT SO GOOD</b> QUINCY JONES/A&M 2080	7
51	61	<b>YOU STEPPED INTO MY LIFE</b> MELBA MOORE/Epic 8 50600	3
52	62	<b>LOVE TO BURN</b> O. C. SMITH/Shadybrook 1045	3
53	55	<b>WHOLE LOT OF SHAKIN'</b> EMOTIONS/Columbia 3 10828	5
54	46	<b>I LOVE THE NIGHTLIFE (DISCO ROUND)</b> ALICIA BRIDGES/Polydor 14483	8
55	63	<b>WE BOTH DESERVE EACH OTHER'S LOVE</b> LTD/A&M 2095	2
56	36	<b>TAKE ME I'M YOURS</b> MICHAEL HENDERSON/Buddah 597 (Arista)	21
57	47	<b>SWEET MUSIC MAN</b> MILLIE JACKSON/Spring 185 (Polydor)	9
58	50	<b>SAY A PRAYER FOR TWO</b> CROWN HEIGHTS AFFAIR/De-Lite 908 (Mercury)	10
59	56	<b>IT'S ALRIGHT (THIS FEELING I'M FEELING)</b> VIVIAN REED/United Artists 1239	6
60	60	<b>BAREBACK</b> TEMPTATIONS/Atlantic 3517	5
61	67	<b>CHANGE</b> ZULEMA/Le Joint/London 3012	3

## CHARTMAKER OF THE WEEK

62	—	<b>GANGSTER OF LOVE</b> JOHNNY GUITAR WATSON DJM 1101 (Mercury)	1
63	—	<b>YMCA VILLAGE PEOPLE</b> /Casablanca 945	1
64	—	<b>SHAKE YOUR GROOVE THING</b> PEACHES & HERB/Polydor 14514	1
65	65	<b>I WISH YOU WELL</b> MAZE/Capitol 4629	4
66	—	<b>DON'T WEAR YOURSELF OUT</b> McCRRARYS/Portrait 6 70022	1
67	68	<b>HELP YOURSELF</b> BRASS CONSTRUCTION/United Artists 1242	3
68	—	<b>LIVIN' IT UP (FRIDAY NIGHT)</b> BELL & JAMES/A&M 2069	1
69	72	<b>NOW THAT WE FOUND LOVE</b> THIRD WORLD/Island 8663 (WB)	2
70	71	<b>CAN'T NOBODY LOVE ME LIKE YOU DO</b> GENERAL JOHNSON/Arista 0359	2
71	58	<b>DON'T WANNA COME BACK</b> MOTHER'S FINEST/Epic 8 50596	7
72	66	<b>LET ME (LET ME BE YOUR LOVER)</b> JIMMY 'BO' HORNE/Sunshine Sound 1005 (TK)	5
73	69	<b>DO YOU FEEL ALL RIGHT</b> KC & THE SUNSHINE BAND/TK 1030	5
74	—	<b>THINKIN' ABOUT IT TOO</b> AL JARREAU/Warner Bros. 8677	1
75	—	<b>NO EASY WAY TO SAY GOODBYE</b> O. V. WRIGHT/Hi 78521 (Cream)	1



IT'S SHAKING UP DISCOS  
IT'S SHAKING UP RADIO  
IT'S SHAKING UP SALES

# "SHAKE YOUR GROOVE THING"

PEACHES & HERB'S SMASH NEW SINGLE FROM "2 HOT!"  
ON POLYDOR RECORDS AND TAPES.

PRODUCED BY FREDDIE PERREN  
FOR GRAND SLAM PRODUCTIONS



POLYDOR INCORPORATED  
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Distributed by Polygram Distribution, Inc.





**"ANYTHING FOR YOU"  
TOUCHES OFF  
AN UNEXPECTED RESPONSE.**

ZS8 5506

*Anacostia*

When "Ain't Ncthing to It" by Anacostia was released as a single, people immediately began to take sides.

And many took to the "B" side: "Anything for You."

Of course, it isn't surprising that a group like Anacostia can produce two very strong sides per single. After all, it's four members have been singing and writing music in the Washington, D.C. area for over a decade. So by popular demand—and in keeping with the spirit of the song—"Anything for You" is now Anacostia's new single. Which should please everyone.

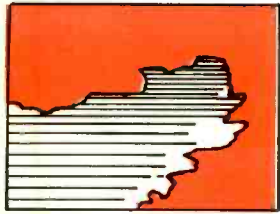
**"ANYTHING FOR YOU!"  
IT PROMISES TO  
KEEP EVERYONE DANCING.  
FROM ANACOSTIA'S DEBUT ALBUM  
ON TABU RECORDS AND TAPES.**

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Productions, Inc. and QUALITY RECORDS LTD.  
Distributed by CBS Records.

# RECORD WORLD BLACK ORIENTED ALBUMS

A weekly survey of airplay and sales activity on key black oriented albums



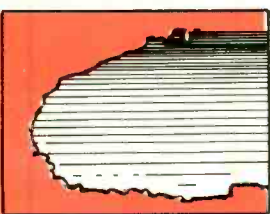
## EAST

### Adds

Dan Hartman  
Ramsey Lewis  
Gene Chandler  
Sarah Dash  
Wilton Felder  
Donald Byrd  
David Christie  
Kinsman Dazz  
Isaac Hayes  
Latimore  
Chaka Khan  
Jerry Butler  
Cheryl Lynn  
Odyssey  
Tina Turner  
Ray Barretto  
Major Harris  
Caroline Crawford  
Jimmy Castor  
Cameo  
Les McCann  
Freda Payne  
Patrice Rushen

### Prime Cuts

Funkadelic—(Groove allegiance)—WDAS-FM; (Cholly)—WWIN, WDAS-FM; (One Nation)—WDAS-FM; (Funk Band)—WDAS-FM  
Major Harris—(I Want To Dance)—WWRL (Let Me Take You)—WOL  
Isaac Hayes—(Just The Way)—WWRL; (Zeke The Freak)—WWIN; (Shaft II)—WWIN  
Chaka Khan—(We Got Love)—WOL, WWIN; (Sleep On It)—WOL; (I Was Made)—WWIN; (Life Is A Dance)—WWIN, WDAS-FM\*  
Melba Moore—(Dance)—WNJR; (Promise)—WNJR; (Pick Me Up)—WWRL; (You Stepped)—WDAS-FM  
Brass Construction—(Pick Yourself Up)—WDAS-FM, WOL; (Get Up)—WOL, WDAS-FM  
Cameo—(Anything You Want)—WWIN; (Ugly Ego)—WOL, WDAS-FM, WWRL, WWIN; (Friend To Me)—WOL, WWIN; (Give Love A Chance)—WWIN, WJPR\*  
Black Sun—(Big Money)—WWRL  
LTD—(It's Time)—WWRL  
Barry White—(Look At Her)—WOL, WDAS-FM; (It's Only Love)—WWIN; (Just The Way)—WWIN, WJPR\*  
Cheryl Lynn—(Give My Love)—WWIN; (You're The One)—WWIN, WDAS-FM\*  
Quazar—(Funk With Big Foot)—WNJR  
Village People—(Hot)—WNJR  
Jerry Butler—(Let's Make Love)—WDAS-FM, WWIN; (Are You Lonely)—WDAS-FM, WWIN; (Sad Eyes)—WDAS-FM; (Nothing Says)—WDAS-FM, WOL; (Dreamworld)—WWIN  
Ashford & Simpson—(Get Up)—WWIN; (Flashback)—WWIN  
Billy Joel—(52nd St.)—WDAS-FM; (Stillletter)—WDAS-FM  
Caroline Crawford—(Coming On Strong)—WDAS-FM  
Charles Jackson—(The Train)—WOL  
Peaches & Herb—(Love It Up)—WOL; (Get Up)—WOL  
Rance Allen—(I Belong)—WOL  
Bar Kays—(Holy Ghost)—WDAS-FM



## WEST

### Adds

Gino Vannelli  
Jimmy McGriff  
Jimmy Ponder  
Dan Hartman  
Macho  
Al Jarreau  
Sun  
Village People  
Carlos Santana  
Hi Tension  
Three Degrees

### Prime Cuts

Barry White—(Just The Way)—KTTT, KDAY\*  
Donna Summer—(Last Dance)—KTTT; (Heaven Knows)—KTTT, KDIA\*, KUTE\*, KDAY\*  
Mother's Finest—(Don't Wanna)—KTTT  
Gino Vannelli—(I Just Wanna)—KTTT, KDIA  
Chaka Khan—(We Got Love)—KTTT; (Some Love)—KTTT, KUTE\*  
Carlos Santana—(One Chain)—KTTT  
Faze-O—(Good Thang)—KTTT; (Who Loves)—KDIA  
Pockets—(Happy For Love)—KTTT, KDIA, KUTE\*  
Zulema—(Change)—KDIA  
Bionic Boogie—(Hot Butterfly)—KTTT  
Eddie Drennon—(Disco Jam)—KTTT  
Johnny Guitar Watson—(Miss Frisco)—KDIA  
Melba Moore—(You Stand)—KTTT, KDAY\*  
McCoo & Davis—(I Got Love)—KSOL  
Dan Hartman—(Instant Replay)—KTTT  
Macho—(I'm A Man)—KTTT  
Sun—(Son Of A Gun)—KTTT

### Jazz Fusion

Ronnie Laws—(Live Is Here)—WDAS-FM, WWIN, WWRL  
Roy Ayers—(Touch)—WWRL, WJPR, WWIN; (Get On Up)—WDAS-FM  
Al Jarreau—(I'm Home)—WDAS-FM; (Fly)—WDAS-FM; (Wait)—WDAS-FM; (Bright)—WWRL  
Les McCann—(You Think)—WWRL  
Donald Byrd—(Thank You)—WOL, WDAS-FM; (Lakeside)—WOL, WJPR\*  
Patrice Rushen—(Music)—WNJR, WWRL  
Wilton Felder—(Let's Dance Together)—WDAS-FM; (My Name Is Love)—WDAS-FM; (Star)—WDAS-FM  
Ramsey Lewis—(I Love To Please)—WDAS-FM  
Gil Scott-Heron & Brian Jackson—(Show Bizness)—WDAS-FM; (A Prayer)—WDAS-FM; (To Be Free)—WDAS-FM  
Richard Groove Holmes—(Let's Groove)—WWRL  
Brecker Bros.—(East River)—WWRL  
Lenny White—(Lady Madonna)—WWRL  
Aquarian Dream—(Play It)—WOL, WWIN, WJPR; (You're A Star)—WDAS-FM  
Herb Alpert & Hugh Masekela—WDAS-FM\*

### Sales Breakouts

Isaac Hayes (Polydor)  
Brass Construction (UA)  
Melba Moore (Epic)  
Bobby Caldwell (Columbia)  
Double Exposure—(Perfect Love)—WOL; (Falling In Love)—WOL  
Kool & The Gang—(Everybody's Dancing)—WWIN, WJPR\*  
Rose Royce—(Dot It)—WWIN, WOL  
Shalamar—(Lovely Lady)—WWIN; (Stay Close)—WWIN  
Jimmy Castor—(Mystery)—WWRL  
Latimore—(Long Distance)—WWIN  
Odyssey—(Lucky Star)—WWIN  
Tina Turner—(Fruits)—WOL  
Caroline Crawford—(It Rains Because)—WOL; (Caroline's Breakdown)—WOL, WDAS-FM\*  
Gene Chandler—(Get On Down)—WDAS-FM  
Dan Hartman—(Instant Replay)—WDAS-FM  
Sarah Dash—(Sinner Man)—WDAS-FM  
Kinsman Dazz—(Saturday Night)—WDAS-FM; (Forget About Loving)—WDAS-FM  
Pockets—(Happy)—WOL; (Tell Me)—WWIN; (Lay Your Head)—WWIN  
Switch—(Pulled A Switch)—WDAS-FM  
The Wiz—(Can I Go On)—WDAS-FM; (You Can't Win)—WDAS-FM; (Poppy)—WDAS-FM; (Home)—WDAS-FM  
Third World—WDAS-FM\*  
Freda Payne—WNJR\*

### Sales Breakouts

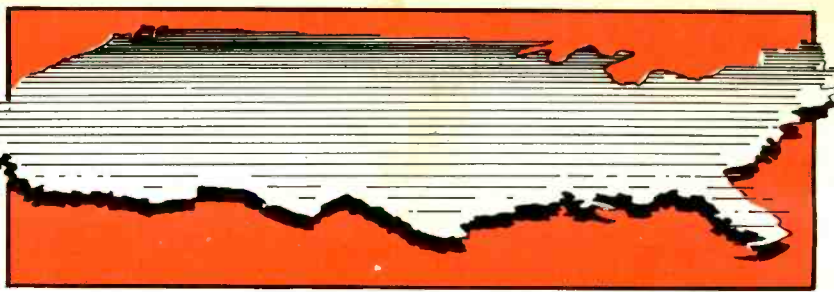
Isaac Hayes (Polydor)  
Stargard (MCA)  
Brass Construction (UA)  
Commodores (Motown)  
Cheryl Lynn (Columbia)  
Al Hudson—(Lost Inside)—WBMX  
Rose Royce—(Angel)—WBMX  
Kool & The Gang—(Everybody's Dancin')—WAMO; (Dancing Shoes)—WAMO; (I Like Music)—WAMO, KPRS\*  
McCoo & Davis—(I Thought)—KSSS  
Wilton Pickett—(She's So Tight)—WJLB  
Pointer Sisters—(Fire)—WJLB  
Tempations—(Wake Up)—WJPC; (Eveready)—WVON, WABQ\*  
Denise Lasalle—(Overtime)—WBMX  
Stargard—KPRS\*  
Brass Construction—KPRS\*  
Brides Of Funkenstein—KPRS\*, WAMO\*

### Jazz Fusion

Roy Ayers—(You Send Me)—KSOL, KDIA  
Aquarian Dream—(Play It)—KTTT, KDIA  
George Duke—(Movin')—KTTT  
Jimmy Ponder—(Love Will)—KDIA; (A Clue)—KDIA  
Brecker Brothers—(East River)—KTTT, KUTE\*  
Al Jarreau—(Think)—KTTT  
Jimmy McGriff—(Midnight Boogie)—KDIA  
Gil Scott & Brian Jackson—KDAY\*  
Bobby Caldwell—KDAY\*, KDIA\*, KUTE\*

### Sales Breakouts

Brass Construction (UA)  
Commodores (Motown)  
Bobby Caldwell (Columbia)  
Cheryl Lynn (Columbia)  
Village People—(YMCA)—KTTT, KUTE\*  
Quazar—KDIA\*  
Carlos Santana—KUTE\*  
Hi Tension—KUTE\*  
Three Degrees—KUTE\*  
Funkadelic—KUTE\*  
Diana Ross—KUTE\*  
Brides Of Funkenstein—KDAY\*, KUTE\*  
Ashford & Simpson—KDAY\*  
Rose Royce—KUTE\*, KDAY\*



## MIDWEST

### Jazz Fusion

Wilton Felder—(Let's Dance)—KSSS, WBMX, WJLB\*; (I Know)—WBMX; (Why Believe)—WBMX, KPRS\*  
Ronnie Foster—(Soft Heart)—WBMX; (Midnight)—WBMX, WAMO; (Happy Song)—WJPC; (Easier Said)—WAMO, WABQ\*  
Lenny White—(Lady Madonna)—KSSS  
Grover Washington, Jr.—(Santa Cruzin)—KSSS, WABQ\*  
Ronnie Laws—(All Of You)—KSSS, WCHB; (Love Is Here)—WBMX; (Grace)—WBMX, KPRS\*  
Patrice Rushen—(When I Found)—WBMX, WABQ\*  
Richard Groove Holmes—(Let's Groove)—WBMX, WABQ\*  
Chuck Mangione—(Children)—KSSS, WJPC  
Al Jarreau—(Thinking)—KSSS, WJPC; (Home)—WBMX, KSSS; (Fly)—KSSS, WJPC; (Bright & Sunny)—WBMX, WABQ  
Bobby Caldwell—(What You Won't)—WBMX & Gil Scott-Heron & Brian Jackson—(A Prayer)—KSSS; (Showbizness)—WVON  
Roy Ayers—(Get On Up)—WCHB, WJPC; (You Send Me)—WBMX; (Touch)—WCHB, KSSS; (LP)—WCHB\*, WAMO\*, KPRS\*, WABQ\*  
Bobby Lyle—(Good)—WBMX, KSSS, WABQ; (Groove)—WBMX  
Alpert & Masekela—(Coming Home)—WJPC  
Billy Cobham—(Balinas)—KSSS, WABQ\*  
Ramsey Lewis—(All The Lies)—WJPC  
Les McCann—(Just The Way)—WBMX  
Donald Byrd—KPRS\*, WABQ\*  
Aquarian Dream—WJLB\*

### Adds

Wilton Felder  
Sea Level  
Aquarian Dream  
Wilson Pickett  
Pointer Sisters  
Ramsey Lewis  
Tempations  
Donald Byrd  
Stargard  
Les McCann  
Patrice Rushen  
Bell & James  
Free Life

### Prime Cuts

Funkadelic—(One Nation)—WAMO, WCHB  
Barry White—(September)—WBMX, WCHB; (It's Only Love)—WJPC; (Just The Way)—WBMX, WAMO, WJPC; (Look At Her)—WCHB; (Early Years)—KATZ, KPRS\*  
Johnny Guitar Watson—(Miss Frisco)—KATZ; (Gangster)—WBMX, WVON  
Isaac Hayes—(Zeke The Freak)—WCHB; (Just The Way)—WCHB; (Shaft)—WCHB, WABQ\*, KPRS\*, WAMO\*  
Cameo—(Anything)—WBMX, KPRS\*, WABQ\*  
Faze-O—(Good Thang)—WBMX, WVON, WABQ, KPRS\*  
Diana Ross—(Never Say)—WCHB; (I Don't)—WCHB; (Reach Out)—WCHB, WABQ\*  
Chaka Khan—(Every Woman)—WJPC, KSSS; (We Got Love)—KSSS, WJPC, KPRS\*  
Melba Moore—(You Stepped)—KSSS, WBMX, WABQ\*, WAMO\*  
Cheryl Lynn—(Saved My Day)—KSSS  
Gonzalez—(Just Let)—WBMX; (Dancing)—KSSS; (Bob Grope's Blues)—KSSS, KPRS\*  
Dennis Coffey—(Someone Special)—WJLB  
Bar Kays—(Holy Ghost)—KSSS, KATZ  
Booker T. Jones—(Try To Love)—WJLB  
Latimore—(Dig A Little)—WBMX  
Bell & James—(Living It Up)—KSSS, WBMX  
Phyrework—(Coming For Your Love)—KSSS  
Lou Rawls—(Stay With Me)—KSSS; (Send In The Clowns)—KSSS  
Ashford & Simpson—(Is It Still Good)—KSSS, WJPC, WCHB, KPRS\*, KATZ\*, WAMO\*  
Taste Of Honey—(If We Love)—WJPC  
Free Life—(Wish You Were Here)—WBMX  
Mother's Finest—(Don't Wanna)—WJLB, KSSS; (Love Changes)—KSSS, WBMX; (Watch My Styling)—WVON  
Staples—(Unlock)—WVON, WBMX, WJPC; (Showdown)—WVON, WAMO\*



## SOUTH-SOUTHWEST

### Jazz Fusion

Al Jarreau—(Fly)—KMJQ; (Thinking)—KMJQ; (Sitting)—KMJQ  
Ronnie Laws—(These Days)—WBOK; (Live Your Life Away)—WGIV  
Patrice Rushen—(Didn't You Know)—KMJQ; (Hang It Up)—KMJQ; (Music)—KMJQ  
Wilton Felder—(Cycles Of Time)—KMJQ; (Star)—KMJQ; (I Know)—KMJQ; (Watermelon Man)—KMJQ  
Grover Washington, Jr.—(Doo Dat)—WAOK, KMJQ, KYOK; (Santa Cruzin)—KMJQ, KYOK, WYLD-FM\*  
Roy Ayers—(Get On Up)—WBMB, WAOK; (You Send Me)—KMJQ, WYLD-FM; (Can't You See)—KMJQ, KYOK, WYLD-FM  
Gil Scott-Heron & Brian Jackson—(Angola)—WYLD-FM; (Showbizness)—WYLD-FM; (Madison Avenue)—WLOK  
Billy Cobham—(Bolinas)—KMJQ; (LP)—WYLD-FM\*  
Bobby Lyle—(Groove)—WAOK  
Ronnie Foster—(Happy Song)—KMJQ; (Love Satellite)—KMJQ; (Nassau)—KMJQ; (Soft Heart)—KMJQ; (Easier Said)—KMJQ  
Ramsey Lewis—(Legacy)—WGIV  
Bobby Caldwell—(Down For The Third Time)—KMJQ  
Eddie Horan—(Concert By The Sea)—KMJQ; (Love The Way)—KYOK  
Aquarian Dream—WBOK\*

### Adds

Wilton Felder  
Patrice Rushen  
Stargard  
Jerry Butler  
Howard Kenney  
Bobby Caldwell  
Faze-O  
Phyrework  
Melba Moore  
Goody Goody  
Isaac Hayes  
Bar Kays  
Ronnie Laws  
Ramsey Lewis  
Chaka Khan  
Cheryl Lynn  
Cameo  
Ollie Baba  
Jimmy Castor  
Booker T. Jones  
Double Exposure

### Prime Cuts

Funkadelic—(Into You)—KYOK, WEDR-FM; (One Nation)—KYOK, WBOK; (Cholly)—WALQ, WBOK  
Barry White—(Just The Way)—KMJQ, WAOK; (Look At Her)—WBOK; (Your Sweetness)—KMJQ, WDLA; (September)—KMJQ, WBMB  
Ashford & Simpson—(Is It Still Good)—WAOK, KMJQ, KYOK, WYLD-FM, WLOK  
Rose Royce—(First Come)—WBMB, WBOK; (That's What's Wrong)—KYOK, WEDR-FM, WLOK  
Melba Moore—(You Stepped)—WGIV; WBOK (Pick Me Up)—WGIV; (It's Hard)—WBOK  
Phyrework—(Put Your Hand)—KYOK, WBOK; (My Funk)—WBOK  
Latimore—(Tonight)—WEDR-FM, WDLA; (Long Distance)—WBMB; (Dig)—WEDR-FM; (Too Hot)—WDLA  
Crackin'—(Heavenly Days)—KMJQ; (I Can't Wait)—KMJQ  
Gino Vannelli—(I Just Wanna)—WAOK  
Johnny Guitar Watson—(Miss Frisco)—WAOK; (Gangster)—WEDR-FM, WBOK; (Tu Jour)—KMJQ  
Jerry Butler—(Mighty Good People)—KMJQ; (Thinking)—WDLA; (Lonely Tonight)—KMJQ, WBMB\*, WEDR-FM\*, KYOK\*  
Bar Kays—(Holy Ghost)—WBOK, WLOK, WGIV, WEDR-FM\*  
Kool & The Gang—(Everybody's Dancing)—WBOK  
Double Exposure—(War)—WBOK; (Why Do You)—WBOK, WEDR-FM\*  
Isaac Hayes—(Just The Way)—WLOK, KYOK, WGIV; (Zeke The Freak)—KYOK; (Believe In Me)—WLOK, WEDR-FM\*  
Howard & Kenney—(No Fun)—KMJQ  
Faze-O—(Good Thang)—WBOK; (Party Time)—WBOK, KYOK\*

### Sales Breakouts

Ronnie Laws (UA)  
Isaac Hayes (Polydor)  
Stargard (MCA)  
Goody Goody—(#1 DJ)—WGIV  
Stargard—(Chameleon Lady)—KMJQ; (Sensuous Woman)—KMJQ; (Star)—KMJQ  
Jorge Santana—(Satellite)—KMJQ; (Love The Way)—KMJQ  
Cameo—WEDR-FM\*, KYOK\*  
Ollie Baba—WEDR-FM\*  
Booker T. Jones—WEDR-FM\*  
El Coco—(Dancing)—WAOK  
Cheryl Lynn—WEDR-FM\*, KYOK\*  
Sweet Cream—WEDR-FM\*  
Jimmy Castor—WEDR-FM\*  
Chaka Khan—WEDR-FM\*, KMJQ\*, KYOK\*  
Brides Of Funkenstein—KYOK\*

(Asterisk indicates entire LP is being played)

Produced by Cynthia Biggs, William Bloom,  
Douglas Brown, Carl Gamble, Kenneth Gamble,  
Joseph B. Jefferson, Sherman Marshall,  
Terry Price, Charles B. Simmons, Frankie  
Smith, John L. Usry, Jr., Ted Wortham.

# Party with The Futures.

The five soulful voices  
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on their new single  
"Party Time Man." It's about a part-  
time partier and it's a full-time hit.

"Party Time Man." ZS8 3661  
The Futures' new single.  
From their album  
"Past, Present and  
The Futures." JZ 35458  
On Philadelphia  
International  
Records and Tapes.  
Distributed by CBS Records.



# RECORD WORLD JAZZ

By ROBERT PALMER

■ So many top-notch jazz players have expatriated themselves to Europe, and so many have come back in recent years, for a visit or for a tour to stay, that exiles' returns no longer seem especially newsworthy. But when **Johnny Griffin** returned to the U.S. this fall, it was news. For one thing, Griffin is an awesome saxophonist—the only credential he needs to mention is that he replaced John Coltrane in the Thelonious Monk quartet back in the fifties, although he has credentials in abundance. For another thing, he has been gone a whopping 15 years, during which time he has been heard from on American recordings quite infrequently indeed.

Griffin's two New York dates—one a Harlem concert, one co-billed with his friend **Dexter Gordon** at Carnegie Hall—were electrifying, for Griffin has become an exceptionally supple and sensitive tenor saxophonist as well as an exceptionally fast one. To celebrate the man's return, Inner City has resericed reviewers with Griffin's recent album, "Blues for Harvey," and released a band new two record set, "Live in Tokyo." Both records burn with original ideas and propulsive swing and go a long way toward explaining what the excitement is all about. When he was in the States, Griffin began recording for the Galaxy label.

Speaking of Dexter, the grand rhapsodist of the tenor has a new album on Columbia, "Manhattan Symphonie," featuring his superb working quartet and boasting some fine liner notes by Pete Hamill. And Columbia has released "Stepping Stones," by Gordon's former bandmate trumpeter **Woddy Shaw**, who recorded with his quintet live at the Village Vanguard . . . Shaw also has a new album, "Little Red's Fantasy," on Muse. It was recorded in 1976 and has notes by this writer. The other new Muses are "The Clean Machine" by **Eddie "Cleanhead" Vinson**, who's in sparkling form on this 1978 blues-blowing date; "Inward Fire" by tenor saxophonist **Clifford Jordan**, with some Chicago compatriots such as **Muhai Richard Abrams** and **Richard Davis**; "The Nearness of You" by saxophonist **Houston Person**; "Alto Madness" by saxophonist **Richie Cole**; and "On a Gentle Note" by vibraphonist **Dave Pike**.

The latest Arista jazz release includes five new entries in the Novus series and two belated but very welcome additions to the Arista Freedom line. The Novus Ips are "Montreux Suisse Air" by the trio **Air**, another excellent record by this band and another in a series of clever titles that have included "Air Song," "Air Raid," "Air Time," and "Open Air Suite;" "Spiral," a solo piano album by **Muhai Richard Abrams**, also recorded live at Montreux; "European Impressions," a solo guitar album by **Larry Coryell** recorded partly at the festival and partly in a studio; "Rapport" by pianist **Ron Blake**, with appearances by saxophonists **Ricky Ford** and **Anthony Braxton**; and "Free Smiles," a duet concert by pianist **Warren Bernhardt** and vibraphonist **Mike Mainieri**. The Freedom entries are "The Great London Concert" by **Ornette Coleman**—one of Ornette's essential albums, from a 1965 London concert, now available in the U.S. for the first time—and "A Little Copenhagen Night Music" by the late pianist **Hampton Hawes**,

recorded in Denmark in 1971 and including a guest appearance on one track by **Dexton Gordon**.

The Classic Jazz label, an Inner City subsidiary, has released what promises to be the first of a new series of albums from French sources by important American mainstream jazzmen. It's "Illinois Jacquet with Wild Bill Davis" and, as you might suspect, it's straight ahead. Other recent Inner City releases are "The Great Jazz Trio at the Village Vanguard" by **Hank Jones**, **Ron Carter** and **Tony Williams**; "Without a Song" by vocalist **Joe Lee Wilson**; "Free Fall" by pianist **Richard Sussman's** quintet.

The Fantasy/Prestige/Milestone combine, which is scoring with its Milestone Jazzstars tour, has also released a new batch of two-fer jazz reissues from the vaults of Prestige and Riverside. The albums are "First Sessions 1949," a collection of sides from Prestige's first year by the likes of **Lennie Tristano**, **Lee Konitz**, and **Fats Navarro**; "Pre-Rahsaan" by **Roland Kirk**, featuring two dates, one from 1961 and one from 1968; "Work Songs" by **Nat Adderley**, with brother **Cannonball** and **Wes Montgomery**; "The Real Thing" by **Coleman Hawkins**; "In Greenwich Village" by **Charlie Byrd**; "Blues on Down" by **Benny Golson**; "Stay Right With It" by **Barry Harris**; and "Taking Care of Business" by **Sonny Rollins**, a title that might serve as a review of the whole series. Even though the F/M/P reissue two-fers now number in the hundreds, there's still plenty of excellent material left in the catalogues of two seminal jazz labels.

## The Jazz LP Chart

NOVEMBER 11, 1978

- REED SEED**  
GROVER WASHINGTON, JR./Motown M7 910R1
- CHILDREN OF SANCHEZ**  
CHUCK MANGIONE/A&M SP 6700
- MR. GONE**  
WEATHER REPORT/Arc/Columbia JC 3535B
- FLAME**  
RONNIE LAWS/United Artists UA LA 881 H
- SECRETS**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- ALL FLY HOME**  
AL JARREAU/Warner Bros. BSK 3229
- COSMIC MESSENGER**  
JEAN-LUC PONTY/Atlantic SD 19189
- LEGACY**  
RAMSEY LEWIS/Columbia JC 35483
- SOFT SPACE**  
THE JEFF LORBER FUSION/Inner City IC 1056
- CARNIVAL**  
MAYNARD FERGUSON/Columbia JC 35480
- PAT METHENY GROUP**  
ECM 1 1114 (WB)
- IMAGES**  
THE CRUSADERS/ABC AA 6030
- WHAT ABOUT YOU?**  
STANLEY TURRENTINE/Fantasy F 9563
- FEELS SO GOOD**  
CHUCK MANGIONE/A&M 4658
- HEAVY METAL BE-BOP**  
THE BRECKER BROTHERS/Arista AB 4185
- SIMPLICITY OF EXPRESSION—DEPTH OF THOUGHT**  
BILLY COBHAM/Columbia JC 35457
- YOU SEND ME**  
ROY AYERS/Polydor PD 1 6159
- THANK YOU . . . FOR F.U.M.I. (FUNKING UP MY LIFE)**  
DONALD BYRD/Elektra 6E 144
- SOUNDS . . . AND STUFF LIKE THAT!!**  
QUINCY JONES/A&M SP 4685
- THE GREETING**  
McCOY TYNER/Milestone M 9085 (Fantasy)
- OUT OF THE WOODS**  
OREGON/Elektra 6E 154
- FRIENDS**  
CHICK COREA/Polydor PD 1 6060
- TROPICO**  
GATO BARBIERI/A&M SP 4710
- INTIMATE STRANGERS**  
TOM SCOTT/Columbia JC 35557
- THE BLUE MAN**  
STEVE KHAN/Columbia JC 35539
- A SONG FOR YOU**  
RON CARTER/Milestone M 9086 (Fantasy)
- STREAMLINE**  
LENNY WHITE/Elektra 6E 164
- IN THE NIGHT-TIME**  
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- LES McCANN THE MAN**  
A&M SP 4718
- BEFORE THE RAIN**  
LEE OSKAR/Elektra 6E 150
- TIME AND CHANCE**  
CALDERA/Capitol SW 11810
- LARRY CARLTON**  
Warner Bros. BSK 3221
- MANHATTAN SYMPHONIE**  
DEXTER GORDON QUARTET/Columbia JC 35608
- ANGELS OF THE DEEP**  
SWEET BOTTOM/Elektra 6E 156
- WE ALL HAVE A STAR**  
WILTON FELDER/ABC AA 1109
- CRY**  
JOHN KLEMMER/ABC AA 1106
- SOWETO**  
DOLLAR BRAND/Chiaroscuro CR 2012 (AFE)
- TRUE STORIES**  
DAVID SANCIOS & TONE/Arista AB 4201
- MAIN EVENT—LIVE**  
HERB ALPERT & HUGH MASEKELA/A&M SP 4727
- PATRICE**  
PATRICE RUSHEN/Elektra 6E 160

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BL 754217

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**DAKAR**

## Disco File (Continued from page 34)

also available on a 12-inch) is the energy peak and continues with variations in "Looking for Love" (5:26) to form a two-part medley—in the midst of both songs' synthesizer swirls, the group sounds rougher, somewhat rawer than before and, though I miss the more delicate balance of the Philly vocals, the new style is more gutsy. The side ends with "Falling In Love With Love Again" (5:34) which is more in that familiar Philly style vocally and has an overly quick pace that is nonetheless irresistible. "The Runner" (6:18) is also of interest; again, the pace is fast and the sound is reminiscent of European disco/pop like **Boney M.** and **Abba**. The concept is interesting throughout but the execution is less than satisfying; both producer and performers are giving up, giving in, but it's Giorgio who wins this round.

**OTHER RECOMMENDED ALBUMS:** **Saturday Night Band** and **Constellation Orchestra** production team **Moses Dillard** and **Jesse Boyce** continue their winning streak with the new **Lorraine Johnson** album, "Learning to Dance All Over Again" (Prelude). Likely to be one of the best-received female solo albums in the discos this fall, Johnson's record contains two knockout eight-minute tracks—"I'm Learning to Dance All Over Again" and "Feed the Flame"—that combine the best of Dillard & Boyce's funk-tinged pop/disco styling with superb, shouting vocals strong enough to stand up to the big, bright productions. Both these cuts are clean, razor-sharp, no-nonsense productions, excellent showcases for Johnson's singing which is often played off against male chorus work. Another possibility here: "Who Do You Think You're Fooling," which has a near-sleaze feel. All together, a high impact album, highly recommended . . . **Thelma Houston's** new release, "Ready to Roll" (Tamla) has a lot more disco material than any of her previous albums and she sounds, of course, consistently fine, but most everything stops just short of being truly exciting. My favorites are "Love Is Comin' On" (6:13), a high-spirited, happy number with good breaks and a solid building arrangement that probably needs slowing down some; "Strange" (4:36), which has a great beat, sounds like a **Diana Ross** number, but suffers from an odd thinness in the production; "Saturday Night, Sunday Morning," which seems to be the early favorite among DJs, too, though it's kind of off-beat and real short at 3:56; and "Midnight Mona" (4:22), about a girl with "heels five inches high and the devil in her eye," highlighted by spunky vocals, tasty sax solo, steamy chorus work. Lots to choose from here and, even if it's standard stuff in general, it'll probably grow on you.

**REMIXES:** One of my favorite "new" records this week is **Al Garrison's** total revamping of an overlooked cut on the **Evelyn "Champagne" King** album called "I Don't Know If It's Right" (RCA). Almost twice as long as the original cut at 8:15, this version brings the song to full bloom with the addition of new vocal and instrumental elements, some dropped or buried in the original mix, others, I suspect, newly recorded for this disco disc. Key touch-ups: King's vigorous moaning, shouting, give-it-to-me intro, picked up again for the song's vamp ending; precise, clipped handclaps to tighten things up; a sizzling sax break and a more prominent sax line throughout. The song has King facing a familiar dilemma—"I don't know if I should/Give my love to you/When I know you're no good"—and, in the slightly slower lyric verses at least, recalls the emotion and adolescent candor of female vocal records of the '60s, but it's a classic feel updated beautifully. "I Don't Know" may not become the standard "Shame" has grown into, but it should hold us until the next album comes along . . . **Zulema**, who, save for her frequent background work with **Faith, Hope & Charity** and **Van McCoy**, has been absent from the disco scene for too long, returns with a rousing, urgent plea for "Change" (Le Joint/London). **Richie Rivera's** new mix, available on a non-commercial disco disc, also nearly doubles the original lp track with the addition of a much-needed break—featuring a perky synthesizer, skipping horns and a smooth flow of strings for lubrication—and gives Zulema's strong, husky-around-the-edges vocals extra presence. Already on a lot of disco playlists, this one looks like it might have staying power, especially with the radio boost it's getting as a single . . . **Walter Gibbons** has gone back and reworked his disco mix of **Bettye LaVette's** "Doin' the Best That I Can" for West End and the result is a radically different record so full of new instrumental shifts and breaks that cataloguing them all would take more adjective-spiked paragraphs than we have space for here. Suffice it to say that this new eleven-minute version is Gibbons at his most outrageous and progressive, ending with an amazing pile-up of percussive changes that broad-jump from speaker to speaker and merge into a final thump thump thump. Hard-core disco that's already getting strong club reaction; should bring LaVette back from vinyl limbo.

**OTHER NOTABLE REMIXES:** Though he's uncredited on the disco disc label, **Richie Rivera** has also remixed **Gentle Persuasion's** "Litterbug" (WB), restructuring the intro, plumping up the breaks, dropping a piano track here, bringing up the synthesizer there. The song remains a little stiff and uneven but it's cuter than ever (and runs 7:10 now) . . . **Jim Burgess** was called into to perk up two cuts from the **Karén Young** album—"Bring On the Boys" and "Baby You Ain't Nothin' Without Me" (back-to-back on West End)—and, though my original reservations about the records still hold, both new versions have hotter breaks and flashy moves that should bring them renewed attention from DJs . . . **Loleatta Holloway's** "I May Not Be There When You Want Me" (Gold Mind) has been reissued on a disco disc in a somewhat different version that adds little but takes away the talk break at the end and smooths things out nicely (I'd still love to hear a Walter Gibbons mix on this one); "Mama Don't, Papa Won't" is on the flip side. **NOTES:** **Denise LaSalle's** get-down "P.A.R.T.Y. (Where It Is)" is now available on a disco disc from ABC, same length (4:56) as the lp cut . . . Butterfly has issued a direct-to-disk 12-inch of **Denise McCann's** two previous hits, "Tattoo Man" and "I Don't Wanna Forget You," to coincide with the release of her first album for the label; next they might consider a serious reworking of "Midnight Madness" from the lp.

**NEWS:** Atlantic Records has picked up **Tasha Thomas's** smash "Shoot Me (With Your Love)" from Orbit and is planning a simultaneous Americana and European disco disc release immediately to be followed by a single version shortly. A Tasha Thomas album, still in production is already scheduled for early January.

## Injunction Denied In CB/Ostrow Suit

*(Continued from page 4)*

Stone magazine while Cash Box's anti-competition lawsuit against him is being considered.

Cash Box filed suit against Ostrow August 28 here, charging that Ostrow's work as national record marketing director for Rolling Stone violated an agreement he had signed upon leaving Cash Box in which he promised not to go to work for a competing magazine.

Judge Bernard Korn ruled last Wednesday (1) that Cash Box had not proved that Cash Box and Rolling Stone are in competition or that Ostrow knew any "trade secrets" relating to Cash Box that he had given to Rolling Stone.

Ostrow will continue in his work there while the suit goes forward.

## Ranwood Sets Seven Two-For-One Albums

■ **LOS ANGELES**—Bud Dolinger, general manager of Ranwood Records, has announced the release of seven new titles from the Ranwood Records two-for-one catalogue. Included in the catalogue are such artists as Lawrence Welk, Myron Floren, The Magic Organ, Joanne Castle, The Exotic Guitars and The Swing Machine, each two-disc package will include 22 popular selections while list price will be \$7.98.

### In-Store Aids

Dolinger stated that Ranwood plans to back each release with a variety of print advertisements in both consumer and trade publications as well as in-store marketing tools including display units, posters and slick-back books which highlight the new releases pictorially.

## Fantasy Inks Blue Notes



The Blue Notes, with three of the veteran quintet's founding members, have signed with Fantasy Records. The first Blue Notes release on Fantasy is "All I Need," a disco single. Pictured from left are: Blue Notes Lloyd Parks and Larry Brown, Fantasy a&r director Hank Cosby, Fantasy president Ralph Kaffel shaking hands with Blue Notes manager Herb Meyers, Blue Note members Ollie Woodson, Bernard Wilson and John Atkins.



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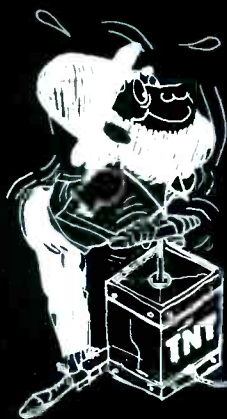
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# Gospel Music Spreads The Word

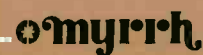


Last year Record World caught the attention of the secular record, radio and retail fields with the music industry's first special salute to gospel music. The special revealed an energetic gospel industry of growing record labels and allied companies, and a broadening spectrum of internationally renowned talent. This year's special is designed to further the industry's awareness of gospel music—its sounds, artists and business professionals, and hence its present and potential impact on the marketplace.

As always, gospel's message is most important, but the music itself is far from monolithic, encompassing hard driving rock 'n' roll, pop/contemporary, MOR, jazz, soul and disco as well as the traditional spiritual and inspirational music of the church. The technical quality of much of the gospel product available today can easily compete with pop's most sophisticated productions.

Increased knowledge of gospel music's diversities has broadened its potential audience appeal to an estimated 70 million people in the U.S. alone. To be instrumental in spreading this knowledge is Record World's goal through our regular gospel section and these specials. The gospel music industry's growth on both artistic and business levels has been tremendous, and its future is bright and promising. Record World takes great pride in presenting our second annual gospel special.

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Florida Boys  
The Happy Goodman Family  
Teddy Huffam and the Gems  
The Inspirations  
Cotton Ivy  
The Lewis Family  
Rex Nelon Singers  
The Singing Christians  
The Thrasher Brothers

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The Boones  
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DeGarmo and Key  
Dan Peek  
Betty Jean Robinson

The Archers  
Dan Burgess  
Ralph Carmichael  
Tami Chere  
Children of the Day  
Andraé Crouch and  
the Disciples  
Larry Dalton  
Dino & Debby  
Jessy Dixon  
John Fischer  
Clark Gassman  
Walter Hawkins  
Jeremiah People  
Johnny Mann  
Messenger  
Jamie Owens-Collins  
Jimmy and Carol Owens  
Flo Price  
Sweet Comfort  
Jana Wacker

Bob Ayala  
Beautiful Zion Missionary  
Baptist Church Choir  
Steve Camp  
Chris Christian  
Fireworks  
Glad  
Gospel Seed  
Amy Grant  
Lilly Green  
Honeytree  
Limpic and Rayburn  
Randy Matthews  
David Meece  
Nutshell  
Michael Omartian  
Dave Pope  
Billy Preston  
Second Chapter of Acts  
The Pat Terry Group  
B. J. Thomas  
The Alwyn Wall Band  
Mike Warnke  
Dogwood



Terry Clark  
Chuck Girard  
Love Song  
Bili Thedford



Phil Keaggy & Band  
Nedra Ross  
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Lewis McVay  
Mustard Seed Faith  
Eric Nelson  
Parable  
John Pantry  
Adrian Snell  
Becky Ugartechea  
The Way  
Kelly Willard

Pat Boone  
Dave Boyer  
Anita Bryant  
Roy Clark  
Jerry Clower  
Mike Douglas  
Dale Evans  
Tennessee Ernie Ford  
Bill Gaither Trio  
Hale and Wilder  
Larnelle Harris  
Paul Harvey  
The Hawaiians  
Wanda Jackson  
Kurt Kaiser  
Anita Kerr  
Carol Lawrence  
Tom Netherton  
Ray Price  
Roy Rogers & Dale Evans  
George Beverly Shea  
Corrie ten Boom  
Evie Tornquist  
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## Image VII

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# Record World 1978 Gospel Awards

## Contemporary & Inspirational

### Top Albums

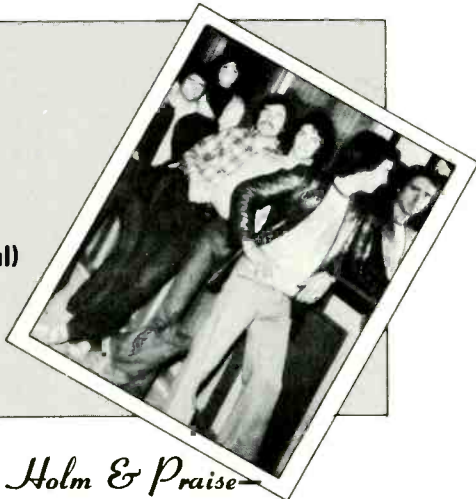
(Contemporary and Inspirational)



- Mirror*—Evie Tornquist—Word
- HOME WHERE I BELONG**  
B.J. Thomas—Myrrh
- GENTLE MOMENTS**  
Evie Tornquist—Word
- FOR HIM WHO HAS EARS TO HEAR**  
Keith Green—Sparrow
- ALLELUIA!**  
Bill Gaither Trio—Impact
- PRAISE II**  
Various Artists—Maranatha
- DALLAS HOLM & PRAISE LIVE**—Greentree
- THIS IS NOT A DREAM**  
Pam Mark—Aslan
- LIVE FROM NASHVILLE**  
Jimmy Swaggart—Jim
- MUSIC MACHINE**  
Candle—Birdwing
- HAVE YOU KISSED ANY FROGS TODAY?**  
Joe Reed—House Top
- THIS IS ANOTHER DAY**  
Andraé Crouch—Light
- LADY** Reba Rambo Gardner—Greentree
- JESTER IN THE KINGS COURT** Mike Warnke—Myrrh
- ELVIS' FAVORITE GOSPEL SONGS**  
J.D. Sumner & the Stamps—QCA
- EMERGING** Phil Kaegy Band—New Song
- MANSION BUILDER**  
2nd Chapter of Acts—Sparrow
- WINDOW OF A CHILD**  
Seawind—CTI
- A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS** Evie Tornquist—Word
- TELL 'EM AGAIN**  
Dallas Holm & Praise—Greentree

### Top Male Artist

(Inspirational)



- Dallas Holm & Praise*—Greentree
- Jimmy Swaggart—Jim
- Kenneth Copeland—Ken Copeland Productions

### Top Male Artist

(Contemporary)



- Keith Green*—Sparrow
- Phil Kaegy—New Song
- Andraé Crouch—Light

### Top Female Artist

(Inspirational)



- Evie Tornquist*—Word
- Pam Mark—Aslan
- Jamie Owens-Collins—Light

### Top Female Artist

(Contemporary)



- Reba*—Greentree
- Honeytree—Myrrh
- Janny Grine—Sparrow

*Top Trio*  
(Inspirational)



1. *Bill Gaither Trio—Impact*

*Top Trio*  
(Contemporary)



1. *2nd Chapter of Acts—Sparrow*

*Top New Male Artist*  
(Contemporary)



1. *Joe Reed—House Top*
2. *Don Francisco—New Pax*

*Top New Female Artist*  
(Contemporary)



1. *Glynnna Session—Chrim*
2. *Stephanie Booshada—House Top*
3. *Amy Grant—Myrrh*

*Top New Male Artist*  
(Inspirational)



1. *Tom Netherton—Word*

*Top Group*  
(Contemporary)



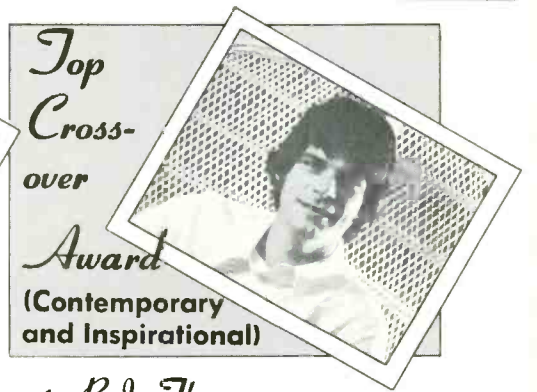
1. *Candle—Sparrow*
2. *Seawind—CTI*
3. *Sweet Comfort—Maranatha*
4. *Imperials—DaySpring*
5. *Love Song—Good News*
6. *Archers—Light*

*Top Group*  
(Inspirational)



1. *Happy Goodmans—Canaan*
2. *J.D. Sumner & the Stamps—QCA*
3. *Rambos—HeartWarming*
4. *Florida Boys—Canaan*
5. *Speers—HeartWarming*
6. *Inspirations—Canaan*

*Top Cross-over Award*  
(Contemporary and Inspirational)



1. *B.J. Thomas—Myrrh*
2. *Noel Paul Stookey—NewWorld*
3. *Boone Girls—Lamb & Lion*

*Top Non-Musical Artist*  
(Contemporary and Inspirational)



1. *Mike Warnke—Myrrh*

*Memorial Award*



- Elvis Presley—RCA*

*Top Record Label*  
(Contemporary and Inspirational)

1. *Word*

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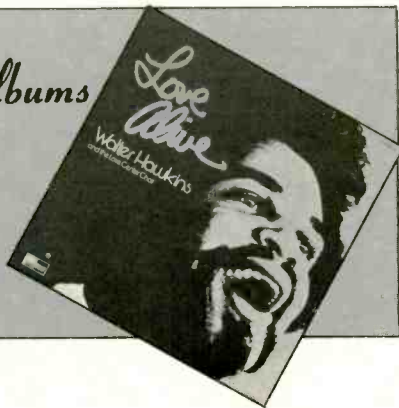
# Record World 1978 Gospel Awards

## Soul & Spiritual

1. *Love Alive*—Walter Hawkins—  
*Light*

### Top Albums

(Soul & Spiritual)



2. **FIRST LADY** Shirley Caesar—Roadshow
3. **LIVE AT CARNEGIE HALL** Rev. James Cleveland—Savoy
4. **TONIGHT'S THE NIGHT** Gospel Keynotes—Nashboro
5. **JOY!** Milton Brunson & the Thompson Community Choir—Creed
6. **THE COMFORTER** Edwin Hawkins—Birthright
7. **WHEN JESUS COMES** Sara Jordan Powell—Savoy
8. **THIS IS ANOTHER DAY** Andraé Crouch—Light
9. **MAMA PRAYED FOR ME** Sensational Williams Brothers—Savoy
10. **JESUS CHRIST IS THE WAY** Walter Hawkins—Light
11. **FROM AUGUSTA WITH LOVE** Swanee Quintet—Creed
12. **RIDE THE SHIP TO ZION** Gospel Keynotes—Nashboro
13. **WONDERFUL** Edwin Hawkins—Birthright
14. **NOW & FOREVER** Pilgrim Jubilee Singers—Nashboro
15. **SPECIAL APPEARANCE** Isaac Douglas—Creed
16. **LIVE AND DIRECT** (tie) The Mighty Clouds of Joy—ABC/Peacock
17. **SEE YOU IN THE RAPTURE** Sensational Nightingales—ABC/Peacock
18. **DON'T MAKE WAR** Harrison Johnson & the Los Angeles Community Choir—Creed
19. **NOW** Kings Temple Choir—Creed
20. **GOTTA FIND A BETTER HOME** Angelic Gospel Singers—Nashboro
20. **IS THERE ANY HOPE FOR TOMORROW** Rev. James Cleveland & the Charles Fold Singers, Vol. III—Savoy

### Top Male Artist

(Soul)



1. *Walter Hawkins*—*Light*
2. *Edwin Hawkins*—Birthright
3. *Andraé Crouch*—Light

### Top Male Artist

(Spiritual)



1. *Rev. James Cleveland*—*Savoy*
2. *Isaac Douglas*—Creed
3. *Ernest Franklin*—Jewel

### Top Female Artist

(Soul)



1. *Shirley Caesar*—*Roadshow/Hob*
2. *Danniebelle*—Sparrow
3. *Dorothy Norwood*—LA

### Top Female Artist

(Spiritual)



1. *Sara Jordan Powell*—*Savoy*
2. *Myrna Summers*—Savoy
3. *Dorothy Love Coates*—Savoy

*Top  
New  
Artist*

(Soul & Spiritual)



1. *Rahni Harris—Emprise*

*Top  
Group  
Male*

(Soul)



1. *Sensational Williams Brothers—Savoy*
2. *Sensational Nightingales—ABC/Peacock*
3. *Mighty Clouds of Joy—ABC/Peacock*

*Top  
Group  
Male*

(Spiritual)



1. *Gospel Keynotes—Nashboro*
2. *Pilgrim Jubilee Singers—Nashboro*
3. *Swanee Quintet—Creed*
4. *Troy Ramey & the Soul Searchers—Nashboro*

*Top  
Group  
Female*

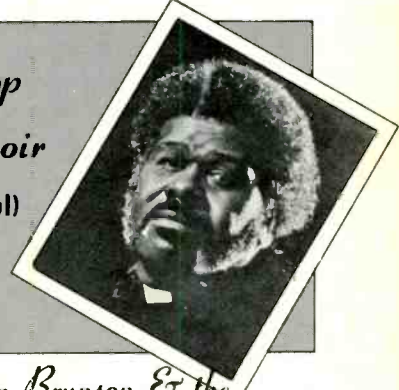
(Soul & Spiritual)



1. *Angelic Gospel Singers—Nashboro*

*Top  
Choir*

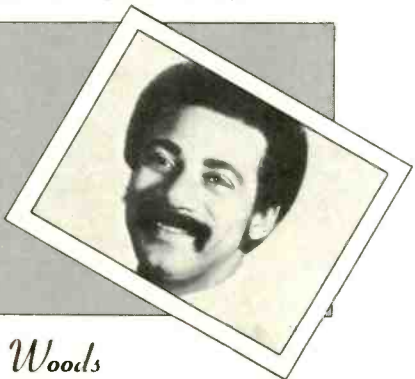
(Soul)



1. *Milton Brunson & the Thompson Community Singers—Creed*
2. *Harrison Johnson & the Los Angeles Community Choir—Creed*
3. *Kings Temple Choir—Creed*
4. *Institutional Radio Choir of Brooklyn, NY—Savoy*

*Top  
Choir*

(Spiritual)



1. *Rev. Maceo Woods & the Christian Tabernacle Choir—Savoy*
2. *Donald Vails Choraleers—Savoy*
3. *Bibleway Radio Choir—Savoy*

*Top  
Non-Musical  
Artist*

(Soul & Spiritual)



1. *Rev. W. Leo Daniels—Jewel*

*Top  
Crossover  
Artist*

(Soul & Spiritual)



1. *Billy Preston—Myrrh*

*Top Record Label*

(Soul & Spiritual)

1. *Savoy*

# Gospel Retailing: Reaching Out to an Expanding Market

By MARGIE BARNETT

■ The gospel retail scene is one of increased acceptance on both secular retail and Christian bookstore levels, increased consumer sales and increased label promotion and merchandising. Along with the often rapid growth and expansion in gospel retailing comes inevitable growing pains, posing barriers that record companies are striving to hurdle in their quest to develop the still infant Christian marketplace.

The record companies' employment of more promotional techniques and merchandising tools has contributed significantly to their products' acceptance in the retail world. "The companies are more promotion-oriented than they were several years ago," states Dennis Atkinson, national promotion buyer for Lieberman. "They are more willing now to supply display material and different types of promotions and new marketing ideas that they really didn't have four or five years ago."

## Secular Appeal

Quality recordings and diverse sounds also aid gospel's newfound appeal with secular retailers. "It seems like just recently there are some gospel groups that don't sound so traditional, and they are getting airplay," says Rick Gilman, buyer for Music Plus. "Catalogues are getting bigger with more diverse types of material like comedy albums and rock. I deal with salesmen from gospel labels like I deal with salesmen from secular labels. They come to see me and sell me new releases. We are now picking up on gospel tapes, and instead of splitting one to a store, we concentrate on stores in neighborhoods that sell well."

"Gospel is more or less like mainline product," asserts Bob Dahl of Pickwick. "Three or four years ago it was just a sideline with us, and we weren't really involved with it at all. Now we buy it as a very viable product both in our retail and rack divisions. We buy up merchandising on a regional basis, but as yet haven't done any national programs with gospel product."

## Retail Growth

The consensus of the major gospel labels shows that approximately 25-30 percent of all record sales go through secular channels with the remainder in Christian bookstores and gospel retail and distribution outlets. All companies report that artist sales, at one time a significant portion of the total sales picture, no longer have an impact on sales figures with the maximum showing only five percent or less in most cases.

According to Charlie Shaw,

formerly with Tower Records in Los Angeles for 13 years and presently with the Living Way Bookroom, there are 8000 Christian bookstores throughout the country, but only about 600 do significant business selling records. "For those bookstores who are really doing a job," explains Shaw, "20 percent of their total inventory will be records, and it turns out that this 20 percent generally carries the rest of the operation in terms of profit."

## Airplay Boost

In dealing with Christian bookstores, Jim Keaton, director of religious trade sales for the Benson Co., states that bookstores have found an increase in new accounts from people who may or may not be church members, but come in based on the airplay of gospel music on secular stations. Despite this, the bookstores only reach a tiny percentage of gospel's potential buyers.

"I want to point out to the secular industry that 95 percent of the Christians never walk into a Christian bookstore," declares Sparrow president Billy Ray Hearn. "The Christian Bookseller Association says it is reaching five percent of the Christian market. So there are all these other Christians walking through secular stores every day, and we're missing that market."

"In a Christian bookstore you're dealing with a limited audience," concurs Shaw. "The stores do not provide a very conducive shopping environment, and I feel responsible to help create better retailing. This is where you can actually break a

record and get the momentum going to show some numbers and begin to spread it.

"The acceptance of gospel music in the retail marketplace is a steady thing," continues Shaw. "It is based on the ability of the labels creating the music to get people at the chain level excited. You're fighting for merchandising space and store space anyway, so if you're only coming to a buying office once every two or three months, you are going to lose your momentum. For the gospel market to continue to increase and become a more viable part of major chain retailing, the labels are going to have to concentrate more and more on servicing, coming up with ideas, promotions and advertising dollars to support that marketplace."

## Larger Staff

The need for a larger promotion and sales field staff to effectively cover the retail market is a well-recognized fact with most all gospel labels. "Four years ago we didn't call secular outlets at all," states Word vice president of marketing Stan Moser. "We spent our time calling Bible bookstores totally. I know how much further we have to go, but I also know how far we have come.

"It's a slow process, because to jump in there and effectively compete with an A&M, for instance, we'd have to be able to put \$50 million in cash into this company next year. You can't do that, but what you do is take all the cash you generate every year and plow it right back in more people which creates more cash, and then it's a geometric progression.

## Tempo Stays in Tune with the Times

■ Kansas City is the home of Tempo Records, Inc., one of the fastest growing Christian record companies on the scene.

Tempo Records started as the result of a publishing venture in 1961 by Dr. Jesse Peterson and Max Elliott in Springfield, Missouri, under the original name of Tempo Music Service.

As late as 1966-67 Tempo was still operating from the Peterson residence now located in Kansas City. Lillenas Publishing Company of Kansas City approached Peterson with the idea of a merger, and negotiations were finalized in the fall of 1967. Peterson became a music consultant on the Lillenas staff. This is where records came on the scene as part of the total music company concept.

## Distribution

Prior to 1973, different avenues of distribution for the albums were explored, but none worked well enough to satisfy everyone

concerned. So on January 16, 1974 Tempo Records, Inc. was formed. Tempo is now one of the top Christian record companies. Dr. Jesse Peterson remains as president of the company, with Kent E. Barber as vice president and general manager.

## Sales

Sales of Tempo products are handled by Avant Sales, a marketing organization also located in Kansas City. Directed by Sam Mehaffie, Avant Sales uses both regional sales representatives and telephone sales to promote Tempo products.

Artists represented by Tempo or affiliated labels are Gary S. Paxton, Kenneth Copeland, Kathie Lee Johnson, Len Mink, Hope of Glory, Roger McDuff and others. Affiliated labels are Chrism, Pax, John Hall Records, Petra, Sound III, Hosanna, Heritage, KCP, Scripture In Song, Tempo of Kansas City, and Tempo Music Publications.

I can guarantee that within three years our plan is to be competing on the level of the smaller secular labels, but it is something that has to evolve. It's not an overnight process."

## Greater Awareness

Directly proportional to the increase in label field staffs is the increase in the retailers' awareness and knowledge of gospel product. "We investigated the gospel market prior to going into it," explains Dave Casey of Program Records distributorship, "and found that nobody could put a finger on it except the gospel manufacturer himself, but nobody was after him. He has a sales force but it seemed to be geared more towards Christian outlets where the knowledge of the particular artists was already here. So we have had to educate the people that we're selling. As they get to know the artists and become more attuned to the product, we find that the sales figures automatically pick up."

Determination of market preference for the different types and styles of gospel music is one key to effective sales. Bruce Brown of the Peaches store in St. Louis points this out. "There is such a difference between our three stores here in town," asserts Brown, "not to mention the stores across the country. The chain has put the buying power back in our hands so we can pick up what we need to tailor our own certain market.

"Our store on the north side is located in a very heavy black populated area. They probably could not give away a Chuck Girard album, but they sell tons of James Cleveland, Rodena Preston and Andraé Crouch; albums that market their storewide top 30. I'm not talking about outrageous numbers in the hundreds, but they will sell 25-30 a week. The figures remain steady at about 10-15-20 units a week, even after it drops off their top 30."

An outstanding characteristic of gospel music is the long life of artists' catalogues. "Gospel has the lowest mortality rate," says Fred Mendolsohn, president of Savoy. "Records we made 20 years ago are still selling all over the country. The gospel audience is not a fickle one like the pop audience. Once an artist's name is established, that artist will live forever as an artist and maintain an audience and buying public."

As the growth of gospel music continues in terms of quality product and merchandising aids and promotions available, gospel's potential as a viable entity in the retail marketplace will be effectively recognized and exploited.

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A JOYFUL NOISE  
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# Gospel Music: A Sound For Everyone

■ Both white and black gospel radio are plagued with various format and sales problems. Fortunately, each entity is supported by some hard-working and innovative leaders who have set high standards and goals for themselves and the industry.

White gospel radio is becoming increasingly involved in format modifications designed to increase the music played and decrease the pre-taped programs aired. These experimental changes have failed for some but there are a few success stories. David Benware of Benware & Associates radio consulting cites KBRT, Los Angeles; KFKZ-FM, Greeley, Colorado; KPBC, Dallas; KYMS, Santa Ana, Ca., and KBHL, Lincoln, Neb. as examples of successful stations programming a contemporary music format with few if any preaching programs.

According to Benware, two major problems associated with a contemporary music format are the lack of significant ratings support and a dual image conflict with the pre-taped programs which derive support from basically a 45+ audience. "A young buying audience is attracted to the contemporary sound," states Benware, "but it is very difficult to commercially sell 45+. A lot of stations are trying an MOR approach to broaden their listenership to a commercially salable audience without offending the audience listening to the pretaped programs.

"Probably 90 to 95 percent of the religious stations in the country still have pretaped programs on the air somewhere. Unfortunately Christian radio is in one direction right now, and they are forced to appeal to an older age bracket mainly for financial reasons. It is difficult for contemporary music to come in and really work within that format.

"The potential audience for Christian radio is probably limited, because it takes a relatively high degree of spiritual commitment before a person will listen to a religious radio station. As more stations turn to religious formats, it is causing the best thing that ever happened to Christian radio—competition. Programmers are starting to look at music, news, public affairs and sports trying to become full service and meet more of the Christian audience's needs.

"Through our local involvement with the LA Dodgers, we have really built our audience," states Rick Painter, PD for KQLH (contemporary Christian) in San Bernardino. "We wanted to bring in the non-Christian listeners, so that's why we've gone with our

pro sports. We're 18 hours music right now and as of April '79 we'll be 22 hours, so we're using sports to complement what we're trying to achieve musically."

"We've always been all music," says Gail Holmes, station manager for KFKZ-FM. "We've never had preaching from the very first day we went on the air, and we're doing fine; our sales are increasing. We did have a period of about nine months when sales zoomed to the bottom, and we were really worried. We analyzed it and found out that we had bad salesmen. Within three weeks after we got new employees, the sales showed a dramatic improvement."

"Ninety percent of our business is secular," asserts Ed Lubin, KBRT's sales director. "We're not trying to just get the Christian businessman on the air, we're selling it like radio. I show a media buyer that KBRT is playing a certain selection of music that the public is buying, and therefore, somebody wants to listen to it. I tell my advertisers that

Christians eat hamburgers and buy cars, homes and tires, so why not advertise on my station. As we get more numbers in the ARB and begin to promote and sell our station properly, then we'll be successful."

"There is a tremendous lack of highly qualified people in gospel radio, by secular standards, in both the programming and sales areas," asserts Benware. "You have to be a very good salesman to sell the religious format commercially on the street."

According to Matt Steinhauer, record promotions manager for the Benson Co., there are about 600-700 full-time religious stations in the National Religious Broadcasters membership. Approximately half play enough music to be considered music stations. Steinhauer also stated that there are at least 3000 to 3500 stations in the country that play gospel music at some time during the day and a third of the country's radio stations have some gospel programming during the week. Music formats range from

contemporary, traditional, MOR, southern and black, with all types of combinations found.

It appears as though the state of black gospel radio is somewhat uncertain at this point in time. According to those involved in it and working with it black gospel radio is in a dangerous situation.

"Radio is in the saddest state it's ever been," states Fred Mendolsohn, Savoy president, "because most stations are eliminating black gospel from their programming. They feel that gospel does not help them compete for ratings, so they get rid of the gospel shows and put on additional r&b shows or jazz shows which puts them in direct competition with all other radio stations playing the same thing.

"The older crowd past 40 or 50 years of age are still devoted gospel buyers, but there is a developing young audience for gospel music. Radio stations don't seem to understand that."

Martha Jean "The Queen" Steinberg of WJLB in Detroit programs "Inspirational Time" for the station. "I know that black gospel music programmed correctly can bring in as much revenue, do as much of a public service, have as much class as any other program and be just as popular," declares Steinberg.

"If it is a black radio station then it should be presenting all that is black," continues Steinberg. "If they have their license serving the black community, they are discriminating when they refuse to put a gospel song on the air. Most of the inspiration for blacks in the music field today was gotten from the black church. I think radio stations should put an inspirational song on every hour like they do an oldie.

"The black gospel industry has got to become more sophisticated. They've got to be sure the sound and production is up to par, that it is timed just right and is presented and competing with every other business form of soul expression. Gospel music is so deeply rooted in so many social, economic and emotional needs. The only thing I'm saying is let gospel get its inspiration from that, but let it live today."

Hoss Allen, who worked with what was then WLAC radio hosting a black gospel program feels that the old style of gospel must give way to a more progressive sound. "I think gospel as I knew it will never die," states Allen, "but to survive as a viable entity in the music business, gospel is going to have to modernize and progress. To survive at all gospel has got to keep up with the times."

## Gospel Music Seeks Ways To Unite And Publicize Its Various Styles

By DON CUSIC

■ "There is no such thing as gospel music."

That statement and sentiment has been expressed by a number of people in the gospel music industry to make a point: gospel music covers the entire musical spectrum, from rock to jazz, country to classical, disco to MOR, hard rock to r&b. Musically it can compete and be compared with the music heard on any secular radio station. The difference is the lyrics.

With all this musical diversification, it's easy to see how this results in division within the gospel music industry. While struggling for recognition and acceptance from the secular music industry, the gospel music industry has been struggling within itself with each segment seeking to establish an "identity" of its own. Those within the industry know of the differences in black gospel and white gospel, contemporary and traditional and church music and Jesus music bands. The secular industry looks at all as gospel, lumping it all together under one heading. That's like saying there's no difference between the Bee Gees and Merle Haggard, or between the local high school glee club and the Rolling Stones.

The Gospel Music Association has done much to bring these diverse elements together while still recognizing the individuality of each faction's music. This has

been a monumental task at best. However, under the leadership of executive director Don Butler and current president John T. Benson III the GMA has attracted the attention of nearly everyone in gospel music.

On the 10th annual Dove Awards program the GMA has recognized most of the different elements of gospel music with performances as well as in Dove Awards themselves, given in honor and recognition of the achievements in the different categories of gospel music. The awards have also attracted the attention of network TV executives, and this year the GMA signed an agreement with Jaffe-Markowitz, a production firm in Los Angeles, to produce the Doves for television. When this occurs, perhaps in a year, it will be a significant boost for gospel music.

The Gospel Music Association is helping at the radio level with the Christian Radio Seminar, providing a forum for radio announcers, station owners, program and music directors to get together and discuss the means and methods for improving gospel radio. Progress here is a giant step forward for the gospel music industry.

Many of those involved with gospel music see the music as a "ministry," a way to spread the gospel and message of Jesus  
(Continued on page 64)

THE SPARROW FAMILY OF CONTEMPORARY CHRISTIAN MUSIC

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KEITH GREEN  
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2ND CHAPTER OF ACTS  
#1 Trio (Contemporary)\*

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DANNIEBELLE  
#2 Female Artist (Soul)\*

NOEL PAUL STOOKEY  
#2 Crossover Award (Contemporary and Inspirational)

JANNY  
#3 Female Artist (Contemporary)\*

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# Word, Inc.: Meeting the Needs of the Human Heart

■ In the last five years, Word, Inc. has doubled its volume of sales, to become one of the largest religious communications companies in the United States and a major force in American religious life. Word continues to be led by Jarrell McCracken, its founder and only president, and operates as an independent subsidiary of ABC. Word, Inc. is comprised of several different product divisions including records, books, music and educational products distributed by trade and direct marketing systems. Record and music sales, however, provide the greater volume of sales.

Word supplies four basic styles of religious music: southern gospel, inspirational or traditional, contemporary music and black soul gospel. Word's artists can be found at any given time on all major gospel sales and radio reporting charts. In record production, the Word family has developed a number of labels designed to market various musical styles. Fine traditional, MOR or easy listening music is best characterized by the Word label which features the music of such musicians as Kurt Kaiser, George Beverly Shea, Tom Netherton, Evie Tornquist and the Bill Gaiter Trio. This style is also supported by the music of Light Records, featuring Ralph Carmichael, Jimmy Owens, Dino and Johnny Mann. Also, Paragon Records offers the music of Ronn Huff and Richard Roberts. Word's Canadian arm features traditional music on the Image VII label.

Canaan Records was organized in 1964 to supply the Christian market with southern gospel music with such legendary greats as the Happy Goodman Family, The Inspirations, Gov. Jimmy Davis and the Florida Boys. With dozens of groups constantly touring all 50 states, this musical style, whose roots are in the earliest American folk hymns and revival songs, is bigger than ever.

Black or soul gospel music is very much on the rise and the Word family supplies some of the leading artists in the industry. Light Records is the home for such popular artists as Andrae Crouch, Walter Hawkins, Tramaine Hawkins and Jessy Dixon. Word has recently released a soul gospel album from the versatile entertainer Billy Preston. Other gospel artists on the rise include Bili Thedford on Good News Records and Teddy Huffam on Canaan.

Today's fastest growing gospel musical style is contemporary gospel. An outgrowth of what was called the "Jesus revolution" in the early 1970s, this form of gospel that is built on rock music has come into its own as a separate

field. Word produces contemporary gospel on two labels—Myrrh and DaySpring—and distributes several more, including Light, Lamb and Lion, NewPax, Solid Rock, New Song, Seed, Good News and Word's most recent distribution acquisition, Maranatha! Music. The Word Family artists in this category are numerous. A few of the key stand-outs would have to include B. J. Thomas, Evie Tornquist, Larry Norman, Phil Keaggy, Nancy Honeytree, The Boones, Don Francisco, Jamie Owens, the Archers and the Imperials.

Word marketing and product distribution is spearheaded by an active and aggressive force of marketing and promotion staff personnel. As vice president of marketing, Stan Moser oversees the entire Word marketing and distribution system for all product lines. Roland Lundy, vice president of sales for records and music, heads a highly organized sales force of six regional sales managers and seventeen regional sales representatives located across the country.

The record promotion department continues to grow and change to meet the needs of a rapidly expanding market. Dan Johnson, director of marketing and promotion for Word, Inc., oversees all promotional and advertising operations. A new promotional structure recently put into effect includes Word newcomer Stan Jantz who will coordinate all instore and merchandising promotion efforts. Jantz comes to Word with an excellent Christian retail market background, coming from a management position with the Fresno Bible House in Fresno, California, one of the strongest Christian retail outlets in the country. Ron Bowles has moved into the public relations position to coordinate all PR operations relating to Word product and artist activities. Rob Dean, Dan Hickling and Johnny Lawrence are responsible for all radio promotional efforts including the radio servicing and maintenance of all product supplied by Word,

Inc. Karla Cox assists Dan Johnson in many special marketing relations projects.

Word a&r operations have expanded in the past year to include a new face and branch office. Buddy Huey, vice president of a&r at Word, recently announced the addition of Gary Whitlock as an assistant a&r director. Huey has also expanded the geographical boundaries of his office by opening a Word a&r branch office in Nashville to be manned by assistant Michael Blanton. Gary Whitlock will soon be moving to Los Angeles to open a similar west coast operation in 1979.

Thirteen years ago, Word launched itself into a new area of Christian communications with the establishment of a book publishing division. In a field often typified by limited denominational or ideological markets, Word has carved out a broad area of acceptance. Besides the million-seller writings of Billy Graham, Word's current list of authors includes books by Ruth Carter Stapleton, former Black Panther Eldridge Cleaver, Watergate figure Jeb Magruder, theologian Carl F. H. Henry, Senator Mark Hatfield and Super Bowl star Roger Staubach. Not surprisingly though, most of Word's sales have come through the hundreds of authors and artists who are less well-known to the general public, but who have dedicated followings of their own.

Jarrell McCracken can remember when Word was only an idea, a couple of products, and a box of bills on the kitchen table. It was 1951, and McCracken had just graduated from Baylor University in Waco. He was working as an announcer for a local radio station, when another devout Southern Baptist minister's son sent him an unusual article to read. The young man's name was Jimmy Allen, and the article he had written was a sports allegory called "The Game of Life," with Jesus Christ as the coach, the Bible as the rulebook and Average Christian as one of the players. McCracken adapted the piece

and recorded it as a play-by-play of a football game, complete with a cheering crowd soundtrack. That record launched McCracken into a career in the recording industry.

So Word began in the 1950s as a tiny operation out of McCracken's apartment. The company took its name from the mythical radio station WORD featured in "The Game of Life." In 1957 McCracken started the Family Record and Tape Club, the first of a series of direct marketing services that now include three record clubs and three book clubs with more than 225,000 members.

## Book Publishing

Word began to publish books in 1965, and came up with a best-seller the very first year: Keith Miller's "The Taste of New Wine." Miller has established himself as a mainstay on the religious best-seller list and as an important figure in the church renewal movement that has spread into all American denominations.

The year 1969 proved one of the most important in the company's history, with three major events occurring in the course of a few months. (1) The acquisition of the Rodeheaver Company, one of the oldest and most respected sacred music publishers, launched Word as a major outlet for songwriters and arrangers. (2) Efforts to enter the religious education market resulted in the formation of the creative resources division, now a part of the educational products division. (3) The development of a monthly magazine, "Faith At Word," provided guidance and inspiration for the growing church renewal movement. In early 1978 "Faith At Word" separated from Word and now is published as an independent entity.

## Direction

Neither the relationship with ABC nor the phenomenal sales figures of its bestselling books and records has changed Word's fundamental direction and spirit. McCracken still considers Word to be a ministry as well as a business. "That ministry," says McCracken, "is to offer people 'a church away from church,' a way of providing daily inspiration and spiritual challenge. We try to provide answers from a Christian standpoint," he adds, "yet we have learned to be flexible, always ready to move into new frontiers."

Today Word is alive with new names, new faces, new talents, new sounds and new areas of concern. Whatever breakthrough and adventures Word may have produced in the past, there is certainly no tendency to rest on previous successes.



Walter Hawkins, Steve Camp



MCA RECORDS

EXTENDS A WARM WELCOME TO



LOGAN H. WESTBROOKS . STANLEY BETHEL

L . I . S . T . E . N

FOR THEIR INITIAL SINGLE RELEASES



THE  
VALENTINE BROTHERS  
"Sound Of Music"

SOR-4091

Produced and Arranged by Richard Evans

CHUCK BROWN  
& THE SOUL SEARCHERS  
"Bustin' Loose"

SOR-4097

Produced by James Purdie for Dancer Productions

# Inspired Marketing Leads To Growth for Benson

■ The Benson Company is a big, big firm with home-grown roots. Now a multi-million dollar company encompassing four record labels, a book company and a music publishing company, as well as other subsidiary companies, the company was started in Nashville back in 1902 by John T. Benson, Sr., publishing hymnals and printing evangelistic tracts. In 1948, John T. Benson, Jr., the youngest of three sons who had taken over from dad in the early 30s, began to devote all of his time to publishing sacred and gospel music. One of the most popular hymnals ever published by The Benson Company in the early days was "Inspirational Hymnal." Since the beginning of the "Inspirational Hymnals," their popularity has led the company to print a series of them. Today there are ten in the series. In addition to hymn books, the company publishes choral collections, sheet music, adult, youth and children's musicals, as well as octavos.

The company owns over 4,000 copyrights including such well-known songs as "Love Lifted Me," "Blessed Redeemer," "Rise Again" and "If That Isn't Love." The Benson Company owns 15 music companies, the latest acquisition being Hemphill Music. Some of the other companies include Rambo Music, HeartWarming Music, Dimension Music, Lanny Wolfe Music and Kingsmen Music.

## Writers

Some of the most well-known Benson Company writers are Dottie Rambo, John Stallings, Phil Johnson, Joel Hemphill, Dallas Holm, Tim Shephard, Reba, Donnie McGuire and Elmo Mercer. Dottie Rambo has written over 700 songs, many of which are published by Benson. She has had her songs recorded by such artists as Governor Jimmie Davis, Elvis, Andrae Crouch, Connie Smith, Danny Gauthier and Jerry Lee Lewis. Some of her most familiar songs are, "He Looked Beyond My Fault," "I Go To The Rock," "If That Isn't Love" and "Holy Spirit, Thou Art Welcome."

Hymnals and sheet music were the beginning of music publishing for The Benson Company. Through the years, the company has broadened to encompass vast areas of gospel music publishing. It is a growing business, and Benson is playing a large role in the growth and expansion of the gospel music business.

The music publishing aspect of The Benson Company is only part of it. Bob Benson joined the family business in the early 60s. Bob convinced his father, John T., that a record label would expose

the songs that were being published; thus, the establishment of HeartWarming Records. A few years later, John T. Benson III joined the company. John T. Benson, Jr., retired thereafter and left his sons to run the company. Bob Benson, Sr. now serves as president with John T. Benson III as chairman of the board.

The management is structured with four senior vice presidents under Bob Benson, Sr. and the company's financial consultant, Gerald Skinner. Jim Van Hook, sr. vice president, creative, deals with the development, implementing and directing of goods and services the company markets. He is responsible to see that these goods and services maintain and amplify the philosophic principles on which the strength of the company rests and provide the company an expanding position in the marketplace with strategies and policies to achieve profit objectives and continued profitable growth. Ed Messick, sr. vice president, administrative, is in charge of planning and administering the company copyrights and catalogues for maximum earnings to both the company and its writers. He is also responsible for the fiscal control of various profit centers and affiliates of enterprises of the company, including the overseas branch and for all contracts, agreements and licenses entered into by the company. Mike Cowart, sr. vice president, finance and resources, is responsible for planning, developing, implementing and directing short- and long-range financial objectives, strategies, policies and plans to achieve profitable day-to-day operation of the company and to insure long term profitable growth for the company. He also plans and administers the other basic resources of the company including people, facilities and goods. Robert Benson, Jr., sr. vice president, marketing, is accountable for plan-

ning, developing, implementing and directing short- and long-range marketing objectives, strategies and policies, to achieve both profit objectives and long-range profitable growth for the company's goods and services. He also directs the sales functions of the company, coordinating the promotion and sales of products to obtain short- and long-range objectives for sales growth. Robert Benson, Jr. supervises the promotion department, religious retail sales and rack distributor sales.

The promotion department is divided into four separate divisions. The record promotions group functions under the direction of Matt Steinhauer. This recently-named record promotions manager works with Robert Benson. The function of record promotions is to capitalize on all possible areas of promoting records, including airplay, artist exposure, radio interviews, autograph parties and concert tour support; and have input on in-store merchandising and advertising, as well as work directly with the Benson artist relations and press and publicity.

The advertising department, directed by advertising manager Ann Adams, is directly responsible for all media buying, including print, radio and TV, and for all copyrighting. The department also works directly with the retail bookstores on how to use in-store merchandising and advertising effectively.

The special project division of promotions is the job of Ms. Bo Siler, who handles logistics for all the conventions, seminars and special meetings in which The Benson Company is involved including CBA, NARM, NRB, etc.

The Impact Book Promotions is handled by Mike Benson. His main function is to handle all special promotions that have to do with Impact Books or its authors. He has input into the com-

pany's advertising and in-store merchandising, and also handles press and publicity in the book division.

The marketing division of The Benson Company also entails religious trade sales. This is under the immediate supervision of Jim Keaton. The Benson Company has a team of 11 salesmen across the United States, three WATS sales people and one salesman who calls on Christian distributors. These people are directly responsible for all the sales in the religious bookstores.

Benson also has three distributor salesmen who call on secular rack accounts. Each of these salesmen calls Nashville his home, but travels about 20 days out of the month servicing secular distributors across the United States.

The marketing division of The Benson Company has grown into a very professional and dedicated team of people.

## April/Blackwood Makes Gospel Inroads

■ While a number of gospel companies are crossing over into the secular field, April/Blackwood, a division of CBS, Inc., and one of the major secular publishers, is making strong inroads into the Christian field. This proves further that gospel music is crossing all musical boundaries.

Writers for April/Blackwood include Keith Green, Don & Jackie Cusic and Chris Waters.

### Keith Green

Sparrow recording artist Keith Green's first album, "For Him Who Has Ears To Hear," went to number one on the contemporary Christian trade charts. One of the songs from that album, "Your Love Broke Through," was recorded by a number of other artists, including the Cruse Family, Phil Keaggy and Debby Boone on her platinum album, "You Light Up My Life." The song is also a Dove finalist.

The success of this album led April/Blackwood and CBS to release a songbook of the printed sheet music of the songs from Green's album—the first time that CBS has ever released a folio from a Christian artist. This project was initiated by Charlie Monk, head of the Nashville office of April/Blackwood.

Don & Jackie Cusic have just signed a co-publishing agreement with April/Blackwood. Jackie is known as a former member of Dave and Sugar and singer on a number of jingles, while Don is a writer and journalist.

Heading the Nashville office of April/Blackwood is Charlie Monk with Chris Walters, Judy Harris and Bob Mather.



Kingsmen

*Inez Andrews*  
*Biblical Gospel Singers*  
*Mildred Clark and the Melody-Aires*  
*The Crowns*  
*The Dixie Hummingbirds*  
*Tessie Hill*  
*The Robert Lyons Singers*  
*Gladys McFadden and the Loving Sisters*  
*Sensational Nightingales*

*The Heart and Soul*  
*of great*  
*Gospel Music.*



# Don Butler: Spreading the Word Through the GMA

■ Don Butler is executive director for the Gospel Music Association, a position he has held the past two and a half years. He was one of the founders of the GMA and served on its board of directors before being named to the executive director position. Butler was formerly a singer with The Statesmen Quartet and other groups as well as a talent agent and publisher. In this interview, he discusses the origin functions and future of the Gospel Music Association.



Don Butler

**Record World:** What is the Gospel Music Association?

**Don Butler:** The Gospel Music Association is a service organization, a membership organization, formed in 1964, for the purpose of promulgating the gospel of the Lord Jesus Christ through music, recordings, television, radio, sheet music, song books, whatever, and the dissemination thereof; and the perpetuation of the heritage of the Christian music world and to urge support by whatever means possible for the visibility, the credibility of gospel and those people who are involved in ministering within the music industry.

**RW:** How did it get started?

**Butler:** Well, there's a lot of pros and cons on who started it and how it got started. There were two Gospel Music Associations that were trying to get started at the same time back in 1964, and regardless of who started it or how it got started, it was brought about for the purpose of having a voice or having a common meeting ground or a place to exchange ideas, to discuss problems, purposes, goals, and so forth; a need for fellowship and understanding among those people involved in gospel music.

**RW:** Didn't it begin from the Southern Gospel Quartet Convention?

**Butler:** Yes, in fact the charter that we operate under, at the present time, James Blackwood, J. D. Sumner, Cecil Blackwood, and I were the people that got together and chartered the association. There was another group headed by Don Light and some other folks down here in Nashville at that time, trying to get the association started. All of us were feeling the need for the same thing, so, when it finally got off the ground, the charter that we had (The Blackwoods, Sumner and I) we turned it over to the organization group to operate under and that's the charter we operate under now. There were many people involved that felt the need for this thing but did not know how to do it, or how to do it, or how to go about doing it. Everybody was working separately, you know, trying to get something started, and it finally came together and we used the National Quartet Convention as a place to hold the organizational meeting because it was in Memphis at the time and that was the one time of year more people within the gospel industry were gathered together than any other time during the year. So, the month of October, 1964, at the National Quartet Convention—the first organizational meeting of the GMA took place, and the first board of directors were elected.

**RW:** What does a Gospel Music Association do?

**Butler:** Well, that's a very difficult question to answer, because there's no way to say what you do unless you keep a minute-by-minute diary of your actions. There's a varied number of things that are done by the Gospel Music Association and its staff here on a nationwide basis. We are constantly in contact with trade papers, magazines, and newspapers, trying to get exposure for gospel music. We're in touch with Washington, Congress, etc. trying to get exposure for gospel music people and the industry. We are in touch with churches, libraries and universities, trying to get information within those places so that they will know that gospel music is alive and well. We're in touch with radio stations, television stations, and airlines. Any way that we can get a foot in the door to let these people know that gospel music is a vital and vibrant part of the music industry. It's not just a revival, a sect or a cultural type thing, but this is a large industry, and I'm not saying that it is not used in the ministry—it is a tool for the ministry; but it is an industry. We are a profession. We're just like the American Medical Association we're like the lawyers association, or the dairyman's association, or whatever association you might want to call upon. We're out there promulgating what we're all about—gospel music. And we service the members by making their job more acceptable, making their product more acceptable, bringing ideas to them for more up-to-date modern ways of marketing and merchandising with radio stations by crossing over into the secular market, and pro-

gramming to the secular audience—urging people to do this. These are some of the things that the Gospel Music Association is constantly working on.

**RW:** Who are your members?

**Butler:** Our members come from all walks of life as far as the industry. We have two types of members, trade and associates. Now, first I'll talk about the trade. The trade members of our association come from all of these areas that I just mentioned. In fact, we have categories that's made up much the same as the Senate of the United States Congress. We have two members on our board from each category, and within these different categories, a person has to be interested in gospel music and derive a part or portion of their livelihood by working within one of these areas such as an artist-musician, promoter, composer performance licensing agency, trade paper, talent agency, artist management, church staff musicians, all of these areas—a person must derive a portion of his livelihood from being involved. Now the associate membership is made up of people who just like gospel music, who are interested in it, and who would like to support it and see it grow larger and better—the quality of it be more acceptable. Some people call them fans, but I don't like that word—that means fanatic. I would call them supporters, patrons, you know, people that just want to see it go forward. So that's the two classes of membership and our members within the trade and the associate category come from all over the world. In fact, I would venture to say that we have members in most of the English speaking countries, and some members in those areas that are not English speaking. However, our membership is not as large overseas as it is here. But, it is growing and there's a keen interest on the international scope.

**RW:** The Gospel Music Association is responsible for the Dove Awards every year. How did that get started?

**Butler:** Well, originally, the idea came from Bill Gaither. Bill thought that we ought to have some means by which we recognized the people who were making lasting contributions and great contributions in our own field of endeavor. You know, so many other people have awards like the Academy for Motion Pictures, the Oscar, the Grammy for the recording, the Emmy for TV, and the Country Music Awards for the country music people, and not that we were trying to copy anybody, but we just thought that here was the best music in the world, and the people ought to be recognized. So the board took Mr. Gaither's recommendation, thought it was a good one, and appointed a committee to work on it; and the Dove Awards were instituted whereby certain categories of endeavor, such as recording, television, radio, disc jockey, groups artists so forth, would be recognized. Now Mr. Les Beasley, who is manager of the Florida Boys Quartet, a past president of the Gospel Music Association, was responsible for the design of the Dove. He got together with some people who were in that field of endeavor and came up with the design as the statuette can be seen. And the Dove Awards became an annual affair. The first one was held at the Peabody Hotel in Memphis, Tennessee. It was a warm time.

We are a profession. We're just like

“ American Medical Association . . . ”  
We're out there promulgating what  
we're all about . . .

**RW:** When was this—what year?

**Butler:** This was in 1968. This was a warm time of just the family of gospel music, not a lot of outsiders were there, although the ballroom of the Peabody was packed, and it was a real nice feeling, and for once in their lifetime, the people felt like their peers respected and appreciated what they were doing. So it grew from there. We increased our categories of awards, and so forth, to the extent that now we give recognition and a Dove Award in every facet of gospel music as it is known in the world today.

**RW:** How are the Dove Award-winners selected?

**Butler:** It is done by a vote through the membership. All categories are voted on by the trade members and it's a three-ballot process with the tabulation of the ballots being done by a certified auditing firm, and nobody knows who the winners are except the auditing firm until the time comes when they're announced. Now the associate category, at one time voted on all the awards, but about three years ago, we changed that, and it's now a separate award—the associates have their own award. A Dove statuette is given and it's presented at the same time as the regular Dove Awards; however, nobody votes

(Continued on page 52)

On the occasion of the  
1978 Annual Record World Awards  
**THE BENSON COMPANY**  
commends these artists . . .

**Dallas Holm & Praise**  
**Jimmy Swaggart**

“TOP MALE ARTIST” (Inspirational)

**Reba**

“TOP FEMALE ARTIST”

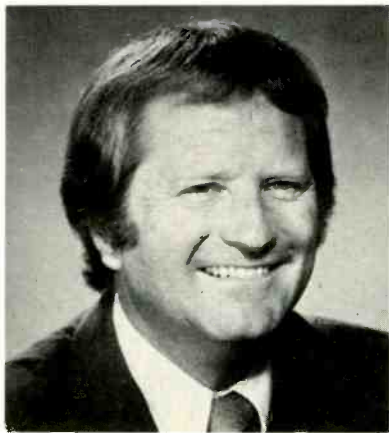
**Rambos**  
**Speers**

“TOP GROUP INSPIRATIONAL”

**on a year well done!**

# Billy Ray Hearn on Sparrow's Take-off

**Billy Ray Hearn** is president and owner of Sparrow Records, one of the leading contemporary Christian labels today with artists such as Keith Green, Barry McGuire, Second Chapter of Acts, Janny Grine and the Talbot Brothers. He was formerly with Word, Inc. where he started the Myrrh label, the contemporary Christian label for the Word organization. He is currently based in Los Angeles. In this interview, Hearn discusses Sparrow Records and contemporary Christian music in the music industry today.



Billy Ray Hearn

**Record World:** Why don't you start with a brief history of how Sparrow got started.

**Billy Ray Hearn:** I was at Word Records for eight years and founded and established the Myrrh label for them. In the latter part of 1975, a corporation named CHC out of Los Angeles had gotten into the religious book publishing business and they had the idea that expanded that into religious records, much like what Word was doing with records and books. And they just approached me one day on a phone call and said would you be interested in starting your own label with another company from the beginning and that excited me. I had a lot of sleepless nights over it, because I was very secure where I was, but it just felt like God was telling me to do this; that we needed another good contemporary label. Not that there was anything wrong with Myrrh, but our industry needs more centers of recruitment of talent, development of talent, more financial centers. Not that we had a lot of finance—we did have enough to start a label, which takes a lot of money, but one company shouldn't have to do it all. There's more good talent and the industry is growing so fast, that there should be several good labels in the contemporary, and since I left, there's been others started.

**RW:** Is this why you started in Los Angeles?

**Hearn:** Well, I think that's where it should be. I can't say there was nobody out there doing exactly what I wanted to do. A lot of my artists that I wanted were out there. Living in Waco, I always had to go to Nashville or Los Angeles to record, and Nashville already had enough of a religious thing going and there's a lot in Los Angeles; but some of my closest friends and artists were there and so I just went out and started with nothing. That was January, the middle of January, 1976.

**RW:** Who'd you start with—what artists?

**Hearn:** Well, I signed Barry McGuire. His contract was up at Myrrh and when I left, Barry and I were so close that he just wanted to stay with me whatever I did. Being an "a&r" man, I become very attached to my artists. So I signed Barry McGuire, and the Talbot Brothers were available, who had just left Warner Brothers—The Mason Proffitt. I had discovered Janny Grine and gotten involved with her in Nashville, looking at her future in gospel music, so when I left Word, she wanted to go where I was. Then I signed Anne Herring, who was one of the members of the Second Chapter of Acts, to do a solo albums and those were my first artists, John Talbot, Terry Talbot, Janny Grine, Anne Herring and Barry McGuire.

**RW:** How did you get distribution?

**Hearn:** I started it myself. I hired a young man who was the book store manager in Los Angeles of a very successful book store, and he wanted to be a supplier instead of a retailer. He was a very marketing and aggressive contact which I needed. I'm a creative guy and not an administrator. So I found that he would be interested in doing this. I took my assistant at Word, a lady named Adeline Griffith, and she wanted to stay with me.

**RW:** What are the normal Christian outlets, and how did you get to them?

**Hearn:** Well, there's about 20-30 independent religious music and record distributors that go direct to stores, and I knew all of those guys from past experience. There's only about 10 of them that are of significant size that could help. So when I started, I

had to depend on them a lot because I had no sales force except for one guy. We started out with doing some heavy trade advertising in different trade magazines of gospel music and then a lot of the direct advertising to the consumers, and with McGuire and Herring and the Talbot Brothers, you create a demand right away with consumers and so people started asking for our records. There are four or five thousand book stores, but three thousand of them aren't anything at all active in selling records; and only about five hundred of those sell 80% of the product, so it's not hard to get to five hundred stores. We hired two kids to get on the phones and we called every store, and in about three months, I had 1,800 accounts direct to stores on the phones, to just tell them the story. We trained the kids very well about what we are, and they were really into what we are, and knew exactly what to say to the book store people. I've always hired very dedicated Christian people that were dedicated also to the music that we were into. They loved the music, they're not just professional salesmen, so they were so excited about our product that they just naturally sold well. Then we started easing into a sales force and we hired a couple of guys, one in Texas and one in California, and then we moved this past year into a joint sales force with Tempo Records, called ABA Sales. We started a separate sales company, not a distribution company. We still do our own distribution, but we have a sales representative force that is jointly owned by Tempo and Sparrow called ABA Sales, and now we have eight salesmen.

**RW:** Okay, book stores and Christian outlets don't normally order large numbers of records. Was the cost prohibitive to drop mail directly to a store? It would seem like your cost would be terribly high.

**Hearn:** Well, that's the industry. Everybody has to do it. It's better to sell direct and make sure all of your product is in the stores. If you depend on distributors in the secular field, your product would sit on the shelves, because they don't do any selling, they just take orders. Whatever you create a demand for, they'll take orders for it. So you will sit with some very good albums that are not popular. You've got to create a demand and the best way to do that is to get on the phones and start creating a demand with the stores, calling them and getting them excited. It builds up and it's better to go direct because you control your own promotion campaigns, your own in-store advertising dollars don't have to go through that distributor and it's a little better discount and that difference of income that helps pay that difference.

**RW:** What made Sparrow different when you started it? What did you do different at Sparrow than what was being done? Did you spend a lot of money on production to produce some quality albums?

**Hearn:** I don't spend any more in production than anyone else was spending. Experience is a great teacher, and I had learned how to be very tight with budgets and I put a lot of the burden of the company on the shoulders of the artists. I was not a big fat company that had all the money in their eyes. I was the young "no-money" company that the artist wanted to see succeed and so I would give them a very tight budget and they would do everything they could to produce fantastic records with very little money.

**RW:** I thought you spent a lot of money in production.

**Hearn:** No, I didn't, I spent less, and I still spend less, I think, than most people. You learn how to cut corners. I bought the company from CHC Corporation last year when CHC Corporation sold its assets to ABC. That made everybody else more aware of the need for saving dollars everywhere we could and be very pointed with everything we do. But we were very, very attentive to quality, and gave the illusion that we spent a lot of money. But it really wasn't spending a lot of money, it was that very close attention to quality and being very close with the dollars. And jacking and advertising, I felt, was the lack in our industry—the attention to quality not only in the superficial or the technical quality, but the spiritual qualities of the artist. We are very dedicated to spiritual qualities of artists because we feel like people who buy religious records. It takes a person who is totally involved in religious activities to buy religious records. So they need to feel tremendous spiritual quality in the record, as well as technical quality.

(Continued on page 48)

Everybody Needs to Communicate

**We Do it  
Through Music**

ANDRUS/BLACKWOOD & CO.



THE RAMBOS



THE SPEERS



DANNY GAITHER TIM SHEPPARD



HENRY & HAZEL SLAUGHTER



ONE TRUTH



DOTTIE RAMBO



THE WALL BROS. BAND



BRIDGE

For concert bookings,  
contact:  
Great Circle Representation  
365 Great Circle Road  
Nashville, Tennessee, 37228

(615) 256-4321/Director: Bill Murray/

Talent Consultants: Tom Harrison, Rachel Gallup, Steve Bradley

# ABC Gospel: A Spirited Success

■ Through its Songbird and Peacock labels, ABC Records continues to be one of the leading forces behind contemporary gospel music. The company's steady support of its gospel artists—guided by ABC's director of gospel music, Sonny Carter—made 1978 a successful, productive year, furthering the growth and development of its gospel roster. The ABC family of gospel artists are: The Dixie Hummingbirds, The Biblical Gospel Singers, Inez Andrews, Mildred Clark & The Melody-Aires, The Crowns, Tessie Hill, The Sensational Nightingales, The Loving Sisters and Robert Lyons and The Robert Lyons Singers.

The Dixie Hummingbirds are currently celebrating their fiftieth anniversary as a performing group, with the just released "Golden Flight" album commemorating the group's longevity. In 1972, they won the title of Best Gospel Group (awarded by NATRA). In 1973 they backed Paul Simon on his recording "Love Me Like A Rock," which became #1. Throughout their career, they've been one of the best known, most popular gospel acts in the country.

Led by Reverend C. E. Simmons, The Biblical Gospel Singers have been together for over fifteen years. Their most recent record, "The Biblical Gospel Singers Live!" captures the inspiring, exciting nature of the group in concert—the Biblicals demonstrating a strong soul and r&b influence. The contemporary nature of the group's material is responsible for their diverse, broadly based audience appeal.

Grammy Award winner Inez Andrews is cited as being responsible—along with fellow ABC recording artist Tessie Hill—for the renaissance of gospel music in the '70s, with the universally acclaimed gospel classic, "Lord Don't Move That Mountain," to her credit. Her most recent album, "Chapter Five," is a richly innovative presentation of gospel music.

Mildred Clark & The Melody-Aires are a group of four young ladies from the midwest, singing their own progressive, spirited brand of gospel. "2000 Years," Mildred Clark & The Melody-Aires' latest lp, was produced by Eddie Robinson, who has worked with Tessie Hill, The Crowns and many others.

Billy Joe Shephard, leader of The Crowns (previously known as The Crowns Of Glory), brought together a group of women and men to form his gospel unit. Their record, "And From These Roots," is one of the few concept gospel albums, telling the story

of the progression and evolution of gospel music through a number of musical interpretations.

In 1977 *Record World* named Tessie Hill the Female Gospel Artist of the Year. Hill has been singing in churches in and around Detroit and the midwest for awhile now, and is singled out by gospel aficionados along with Inez Andrews, for the resurgence of gospel music's popularity in the late '70s. "Think About It" is her most recent recorded work.

Since 1947, when they were discovered by Bonnie Parks in Birmingham, Alabama, The Sensational Nightingales have been spreading joy to thousands of fans throughout the country. Led by Charles Bishop Johnson, the quartet's latest album is "Jesus Is Coming."

## Bill Gaither Signing Highlights Word's Year

■ A simple story equating the Christian life with a football game, recorded 25 years ago by Jarrell McCracken, was the beginning. Today, Word Records is the leading religious record label offering the finest inspirational and traditional music sounds. It all began with the "Game of Life" recorded on the Word label. Next was a recording by Frank Boggs, and from there it has snowballed to what it is today.

Word Records, the oldest label at Word, Inc., has represented artists of the full spectrum of Christian music. Word is a name recognized as offering the very best in Inspirational, MOR and Traditional gospel music. Kurt Kaiser, vice president, director of music, and Buddy Huey, vice president of a&r, along with Huey's assistants, Mike Blanton and Gary Whitlock, coordinate the artists and recording activities on Word Records.

Some of the most popular Christian artists today are featured on the Word label including Evie Tornquist, George Beverly Shea, Tom Netherton, Anita

The Loving Sisters are indeed sisters — Leona, Lorraine, Josephine, Anna and Gladys Williams, all hailing from Arkansas. They've received many awards during their career, among them the top Female Gospel Group citation (NATRA award). Their disc, "A New Day," reflects the spirit and diversity inherent in their work.

Robert Lyons is one of contemporary gospel music's leading exponents. Billy Davis (Lyons' cousin and half of the Billy Davis & Marilyn McCoo pop/soul duo) produced Lyons' debut album, "It Pays Each Day To Be On The Lord's Side." Lyons formed his 22-person singing congregation in Oakland, California, and has toured extensively since the group's inception.

Bryant, Dave Boyer, Roy Rogers and Dale Evans, Tennessee Ernie Ford, Larnelle Harris and Ken Medema.

Just recently the Word label announced a major acquisition with the signing of the Bill Gaither Trio to a multi-record contract. Their first album on Word has just been released entitled "The Very Best of the Very Best—The Bill Gaither Trio." The new album features the Gaithers' 10 all-time favorite songs, newly arranged and just recorded, including "He Touched Me," "There's Something About That Name," "The King Is Coming" and more. The album also presents a new song entitled "I Am Loved" which the Gaithers feel will be the focus of a new direction in their ministry. Word's president, McCracken, sums up the new association as "a breakthrough for gospel music as a whole, as we discover new ways to expose more people to the significant and life-changing realities of the gospel message as it is so beautifully expressed by these outstanding artists."



Bill Gaither Trio

## Gospel Pays Off For Program

■ The year was 1975 when Program Records, headed by Ralph Schechtman and Dave Casey, was first introduced to the gospel market. A void existed in gospel distribution and the market was ready for a comprehensive gospel distributor.

Program Records started by stocking Nashboro and its related lines. The first revelation (no pun intended) came when we discovered how well catalogue merchandise sold. Not only did the one and two year old items move but releases going back as far as five and ten years ago began to sell. Program then made a concerted effort to garner those gospel lines for which it felt there was a market, from the major gospel labels such as Savoy and the Word Family labels to independents like Glori, Locus, Benson, Sparrow and many others.

If someone were to ask to what Program Records' success with gospel product is attributable, the credit would have to be divided between two areas: promotion and marketing. Most stations playing gospel music confined it to early Sunday morning or 1:00 a.m. on weekdays. That situation even existed in the populous northeastern metropolitan area, where an estimated 5 million blacks live.

With the cooperation of Nashboro Records, WWDJ, a 500 watt station located in northern N.J., gave Program a trial for a 13-week period at 10:00 to 11:00 p.m. daily. WWDJ, whose primary beam goes to New York, had previously devoted their programming primarily to white gospel music.

The trial period passed and the rest is history. The 13 weeks extended to two years of airplay plus a black listener Arbitron rating for the station. With this increased airplay Program was able to exploit the market with a basic "best of" concept.

One of the most common objections received from both large and small accounts was that although they knew of the demand for gospel records, they did not know how to market the product. Program supplied the answer. It chose the best selling titles from the lines it distributed. The result was gospel's best selling 100 titles. The company even included a best selling white gospel list. This innovation brought about immediate success.

Major chains such as Sam Goody's, Alexanders, TSS, Two Guys and May's are among those who have availed themselves of Program's service. In addition, the company is serving accounts from coast to coast.



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# Black Gospel: Not Just a Passing Fad

Names like Andrae Crouch, Danniebelle, Walter and Edwin Hawkins and Jessy Dixon are major sellers in the hottest selling trend in the gospel music market.

But, there's a whole black gospel buying market which is still untapped and very receptive, according to Gentry McCreary, director of radio promotion, Light Records and Lexicon Music. The talent has always been there, but a major push on their records is relatively new.

McCreary was raised in the same Oakland church with Walter and Edwin Hawkins and has been involved in the black gospel music movement for over 17 years. "The black singing movement goes all the way back to the slave era in this country and really came into its own in the 1940s," he said. "It's not a fad—it's always been there."

In the 1940s, groups like the Golden Gate Singers were called "Spiritual Singers." Others included the Sally Martin Singers, Roberta Martin Singers and the Davis Sisters. Then came The Rev. James Taylor, and the Rev. James Cleveland who, McCreary believes, is probably the most powerful man in black gospel music.

## Early Days

In the early days, black gospel music was the mainstay of the black-oriented radio stations before rhythm and blues came along. Recording studios behind dealing in r&b heard the sound and considered it a real money-maker for listeners in general. Rhythm & Blues record producers continued to put major money into the sound and it caught on. Meanwhile, the black gospel sound moved onto the back burner at stations, while black gospel acts continued to appear in churches as well as auditoriums as they always had. "When I was a boy in Oakland in the 50s, the Davis Sisters came and packed 7,000 seats in the Oakland Auditorium and few people outside the black community even knew it!" McCreary said.

While the east coast is generally accepted as the major market for black gospel, Europe is another story according to McCreary. "Europe, including the Scandinavian countries, love the sound. It has been accepted there for years to the extent that there are a number of black gospel groups living in Europe."

McCreary credits Andrae Crouch as the pioneer in contemporary soul inspirational and for bringing the sound back and

to the attention of the mass audiences, both black and white. Others followed Crouch's lead rapidly. Crouch recently made a tour of Great Britain, recording his current "Live In London" album on location. Jessy Dixon just finished a tour of five cities there.

"We plan the albums and the material and spend the time in the studios to create a top sound just like they do in r&b," McCreary said. "Past problems of money and little promotion made sales difficult. Originally it was a sale that depended on word of mouth. But times have

really changed. The market is still far from tapped and we need to research it even more. People will support black gospel records just as they have proven for years that they will support the live tours and performances."

Research indicates a much wider buying audience than the normal 18-35 age spread. "We know our audience for record sales is 10-40 years," states McCreary. "And, they are tuned in to the sound." McCreary should know. He keeps tabs and contact with over 900 radio stations plus visits to churches, travels across the country and is currently on

a tour of major cities with Walter Hawkins to promote the artists "Love Alive II" album.

Discussing word-of-mouth, he points out that traditionally black gospel groups have met each other at conventions, in the churches and promoted each other in their respective cities, a phenomenon unknown in the broader gospel appearance circuit. James Cleveland's annual Gospel Workshop is a major meeting place for the groups as is the influence of the Church of God in Christ conventions, although black promoters have presented the groups for years.

## GMA: A Representative Voice

The Gospel Music Association was formed in 1964 and chartered in the state of Tennessee as a non-profit organization. The need for a representative voice and a platform from which to speak in addressing the needs, problems, goals, purpose and ideals as well as a desire to perpetuate the heritage and promulgate the message of Christ through music was foremost in the minds of this chosen field of endeavor.

It was a small beginning with a small board of directors representing nine categories of trade membership. Tennessee Ernie Ford was elected as first full term president along with two vice presidents, a secretary and treasurer to guide the newly formed association. Over the past 14 years the association has grown from nine categories of membership to 15 categories. An initial board of directors numbering 18 has grown in number to the present side of 30 plus a president, executive vice president, 11 vice presidents, a secretary and treasurer.

The GMA offices located on Music Row were first staffed by one person, an executive secretary. The staff now includes a full time executive director, two full time clerical staff members, and, from time to time, volunteers in the form of students from area colleges serving internships in music business courses.

GMA has seen a tremendous increase in the acceptance and marketing of gospel music in recent years, and much of the credit for this rise must be attributed to the efforts of those persons working through the GMA.

As the membership has expanded, so have the services offered by the association. In 1969 an awards program known as the Dove Awards was established for the purpose of recognizing those individuals, companies and

groups who throughout the year had made lasting contributions to gospel music. Dove Awards are given annually and are voted by the membership in 17 categories.

In 1971 the first induction of living and deceased persons into the newly established Gospel Music Hall of Fame took place in Nashville, Tennessee. The annual induction is announced in conjunction with the Dove Awards at the annual ceremony. An associate award in the form of a Dove is also presented each year, and this award is voted by the associate members only.

In 1973 the GMA became sponsor of the Gospel Radio Seminar. This seminar is designed to educate and equip radio personnel as well as other industry persons on how to better communicate the message of gospel music. The seminar, previously held in Nashville on an annual basis, is growing and, due to this growth, will move to Dallas, Texas for its 1979 session.

The board of directors of GMA for years met in Nashville on a quarterly basis; however, since 1974 the board holds its meetings throughout the United States with an annual meeting in Washington, D.C., at which time a congressional breakfast is hosted by the GMA.

As a service to members and industry persons, the GMA produces a resource book each year providing invaluable information in the form of editorial content and directory listings. The top ten gospel songs as voted by the membership is produced in record album form each year and offered for sale throughout the world. The directory and record album are given to each member of the association as part of their membership benefits. Other benefits are added regularly such as car rental discounts, insurance plans, etc.

In the past ten years the GMA has seen the gospel music industry increase in size from five gospel record companies in 1964 to over 40 today and talent agencies, from one in 1964, to over a dozen in 1978. Publishers of gospel product number over 100, and radio stations number 226 full time gospel and over 1000 programming 6 hours or more each week for a total of 50,000 hours weekly.

Added to this are over 12 television stations and two television networks with satellite broadcasts programming a regular schedule of gospel music. Put this together with the major trade magazines each featuring gospel news and advertising and over 36 major trade magazines each featuring gospel news and advertising and over 36 major gospel formatted newspapers or magazines, and you get some idea of the progress gospel has made and is making.

## Kaeggy and Ross Score for New Song

New Song Records in Freevill, N.Y. boasts artists Phil Kaeggy and Nedra Ross. Kaeggy has three albums out on the label, "What A Day," "Love Broke Thru" and his latest, "Emerging." He is currently working on a new solo album slated for a February/March release. The album is entirely instrumental and is a very unique concept is Christian music. All songs are original compositions ranging in style from a classical renaissance feel to a jazz and r&b feel.

New Song is part of Love Inn called "Full Circle" by Nedra Ross. In the early '60s Ross was a member of the Ronettes. Kaeggy assisted in Nedra's album through his writing, producing and performing.

New Song is part of Love Inn Ministries started by Scott Ross.

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# Nashboro: Spreading the Gospel for 30 Years

■ "Step By Step We'll Make This Journey," sung by The Boyer Brothers, was the first gospel recording released by the Nashboro Record Company more than 30 years ago. Nashboro is still making gospel records today and taking giant steps to produce, distribute and sell the music it believes in so strongly.

Nashboro and Excello Records were founded by Ernest Young, owner of Ernie's Record Mart, which at that time was broadcasting nightly over radio station WLAC. Mail orders poured in from all around the country and many were requesting gospel recordings by black artists. Since religious recordings by black artists were still very hard to come by at the time, Ernie decided to form his own label which would satisfy the needs of his customers; thus Nashboro was born. Many of the artists signed in the early days still record for the label. They include The Angelic Gospel Singers, The Swanee Quintet and The Consolers.

Over the years the company has experimented with blues, country, rock and pop, but as of this year, Nashboro Records became a total gospel company. The Excello, Abet, Nasco and Mankind labels have been shelved and all product is now being issued on the gospel labels Nashboro, Kenwood, Creed and Ernie's. Since each year gospel sales continue to rise, sales figures persuaded company executives to convert to total gospel. "We have experienced a record-breaking year," reports Bud Howell, president of the firm, "and we're selling more gospel since we discontinued our production of blues."

Nashboro has also stepped up its promotion campaign this year by adding more distribution outlets, buying its own radio shows as well as spot advertising and by conducting sales seminars with distributors, aided by audio-visual machines that have been purchased to better demonstrate gospel product to sales and promotion staff members, many of whom are not totally familiar with the gospel market. Other promotional aids offered by the company are full-color posters of all new releases and poster size calendars which feature full color shots of many top sellers available from the company.

With the sharp rise in sales of gospel tapes, Nashboro decided this year to enter the cassette market. Now all new releases are available on records, eight-track and cassette.

Shannon Williams, who handles artists and production for the company, boasts that the Nashboro-Creed catalogue now con-

tains product by almost every significant soul gospel singer ever to record. Some of these artists are: Mahalia Jackson, Clara Ward The Famous Ward Singers, The Gospel Keynotes, James Cleveland, The Roberts Martin Singers, The Supreme Angels, The Pilgrim Jubilee Singers, The Dixie Hummingbirds, Alex Bradford, Rev. Cleophus Robinson, Brother Joe May, Edna Gallmon Cooke, The Swanee Quintet, The Angelic Gospel Singers, The Caravans, Dorothy Love Coates & The Gospel Harmonettes, Marion Williams, Rev. Isaac Douglas, The Sensational Williams Brothers, The Five Blind Boys, Staple Singers, The Highway QC'S, Sister Lucille Pope and The Consolers.

Williams is especially proud of the growth of the Creed label, which was introduced a few years ago to bring more contemporary talent to the label. The traditional quartet singers still appear on the Nashboro label. Creed has become very active in the gospel charts with many of its new choirs such as Benny Cummings and The Kings Temple Choir, Rev. Milton



Rev. Cleophus Robinson

Brunson & The Thompson Community Choir, The Houston Mass Choir, The B.C. & M. Choir, Harrison Johnson & The Los Angeles Community Choir and Rev. Isaac Douglas & The Savannah Community Choir, who most recently was a finalist in last year's balloting for the Grammy award, soul gospel category. Creed also records other known acts such as

The Twenty-First Century Singers, The O'Neal Twins, Delois Barrett Campbell & The Barrett Singers, Evangelist Rosie Wallace and The Johnson Ensemble. Rev. Oris Mays was also signed this year to Creed. Creed also offers three albums by Dr. Martin Luther King, Jr. including his famous "I Have A Dream."

Everyone within the company is very excited about its involvement with several gospel television packages which are currently running. One such package, "Oh Happy Day," offered by Suffolk Marketing, contains five Nashboro masters and is reported to be a tremendous success.

Promotion at Nashboro is headed by Rick McGruder. Other staff members include Cliff Spencer, Billy Ross, Vernice Watson, Teresa Cox, Carrie Smithson, Adelle Spence and Ernest Meadows. Affiliated companies are Woodland Sound Studios, Excellorec Music Company and the mail order company, Ernie's Record Mart. Offices are located in Nashville, Tennessee at 1011 Woodland Street.

## ASCAP Actively Supports Gospel Growth

■ The American Society of Composers, Authors and Publishers has completed yet another year which, according to executive regional director Ed Shea, has been "the best yet for ASCAP and our growing family of gospel writers and publishers."

Indicative of ASCAP's support was its first gospel music luncheon held in conjunction with the 1977 Dove Award celebrations. 1978 will see a continuation of this new tradition with an appreciation luncheon to take place during Gospel Music Week festivities.

Shea, who currently serves as chairman of the board of directors of the Gospel Music Association, saluted the new roster of ASCAP members. Included are Rusty Goodman, Dottie Rambo, Teddy Huffam, James Barden, Amy Grant, Dogwood, and DeGarmo and Key. These ASCAP newcomers join the roster of perennial greats including Bill Gaither, Gary S. Paxton, Andrae Crouch, Ralph Carmichael, Walter Hawkins, Edwin Hawkins, Nancy Honeytree, Mike Warnke, Chuck Girard, Pat Terry, Janny Grine, Stuart Hamblem, Homer Rodeheaver, Anne Herring, Gordon Jenson, Randy Matthews, Keith Green, Garland Craft, Dony McGuire, Jimmy Hinson, Cindy Cruse, Phil Keaggy, Dale Veans, Betty Jean Robinson, Brown Bannister, Cynthia Clawson and Ba-

gan Courtney.

"Our commitment to the present and future of gospel music stems from ASCAP's rich tradition in gospel's past," continued Shea. Gospel standards licensed by ASCAP include "The Old Rugged Cross," "His Hands," "How Great Thou Art," "Because He Lives," "May The Good Lord Bless And Keep You," and "He Touched Me." ASCAP members who have won the coveted Dove and Grammy awards include Andrae Crouch and Bill Gaither,

who is the only songwriter ever to win the Dove Award for Songwriter of the Year. Gaither has won the Dove every year since its inception, 1977 being his eighth straight.

With the arrival of Gospel Music Week the ASCAP staff of Shea, Connie Bradley, Merlin Littlefield, Judy Gregory and newcomer Rusty Jones are prepared to help celebrate the fact that gospel is indeed an important major musical form and Nashville has become its center.

## QCA Grows in Size and Success

■ Entering its fourth year of operations, QCA Records realized a great year in '78 and anticipates '79 to be even greater, offering a broader catalogue as a result of 10 additions to the QCA artist rosters.

Signings included two additions to the QCA/New Day label, which houses contemporary Christian music; three additions to QCA/ Rejoice, the company's black gospel label; and five additions to the mother QCA label which contains country, southern and traditional gospel product.

QCA has made major distribution advancements during the past year in placing gospel product in the secular marketplace; along with a sizable roster of product being introduced into Columbia House, the record club

division of Columbia Records. On the worldwide level, various branches of RCA International have been granted distribution rights to QCA product.

The most significant success in 1978 was J. D. Sumner & The Stamps Quartet, who for many years toured with the late Elvis Presley. Total sales of the Stamps approached the quarter-million pieces mark.

Another major success in the past year has been a tremendous popularity rebirth of The Blue Ridge, long time gospel favorites. The recent increased success falls on the heels of the release of their album "Thank You, Mr. D.J.," which features the recent country hit "Mr. D.J."

Early indicators show an overwhelming response to the two new releases by QCA as well.

“No bird soars  
too high if he  
soars with  
his own wings.”

—William Blake

The Gospel Music Association has distinguished members who have soared high on their own. But more importantly, the GMA collectively is thriving because of its diverse membership.

Associate members are people just like you—supporters of Gospel Music who make up about 50% of the association. Trade members are those actively engaged in various areas of Gospel Music.

Join our growing membership to help promote Gospel Music and the “Good News” of Jesus Christ through music. Surely one of the following categories will suit you. Soar with GMA.

**Artist/Musician**

Anyone who earns at least a portion of his livelihood by performing before the public and/or on recordings, radio, television, pictures, etc.

**Associate**

Any person who is interested in Gospel Music.

**Broadcast Media**

Anyone currently employed by radio

or television as an on-the-air personality.

**Church Staff Musician**

Anyone who is a minister of music, choir director or instrumentalist at a church.

**Composer**

Anyone whose compositions have been published and/or recorded.

**Merchandiser**

Anyone who is actively engaged in distributing, retailing or similar merchandising of music and/or recordings.

**Performance Licensing Organization**

Anyone employed on a regular basis by a performance licensing organization.

**Promoter**

Anyone who is actively engaged as a promoter of concerts.

**Public Relations/Advertising Agency**

Anyone actively engaged in the public relations or advertising field.

**Publisher**

Anyone who is engaged in the publishing of music.

**Radio-Television**

Anyone who is employed on a regular basis in the broadcast industry other than on-the-air talent.

**Record Company**

Anyone who may be considered an integral part of the recording industry.

**Talent Agency/Artist Management**

Anyone engaged in the booking or management of performing or recording artists.

**Trade Paper**

Anyone who is an employee of a trade paper or other commercial publications allied to the music field.

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The Gospel Music Association

# James Cleveland on Expanding Gospel's Audience

■ The Reverend James Cleveland is one of the most well-known figures in gospel music, performing as an artist for Savoy Records, as pastor for the Cornerstone Institutional Baptist Church in Los Angeles and founder and president of the Gospel Music Workshop of America. In this interview he discusses the workshop, gospel radio and his views on the gospel industry.



The Rev. James Cleveland

**Record World:** What is the Gospel Music Workshop of America?

**James Cleveland:** The Gospel Music Workshop of America is an organization of musicians and singers designed for the purpose of training other musicians and singers. It's a workshop where people who aspire to learn anything about gospel can come and get first-hand information to help them increase their knowledge from some of the best people in the business.

**RW:** How did it get started?

**Cleveland:** It was a dream I had eleven 11 years ago. There are a lot of good gospel musicians that need help, you know, like there are a lot of people that can play by ear. They don't know where to go to get someone to help them. There are no colleges or schools that actually teach gospel; therefore, the man that has a little knowledge that wants to increase his knowledge doesn't have any place to go. Directors, songwriters, organists, soloists, people who want to learn how to effectively be a lead singer, etc., every phase of gospel music—there is no place they can turn other than to people in the business who know the business, so I've asked these people to donate a portion of their time each year to help the other musicians.

**RW:** You feel like this is a very important part of your ministry?

**Cleveland:** Yes, because if gospel music is to live, it is going to have to be performed right, and if it's going to be performed right then somebody has to train the people that aspire to be gospel and religious musicians and singers.

**RW:** Do you have a desire to hear your records played on pop radio stations, rhythm and blues stations, and in the secular world?

**Cleveland:** Oh yes, I would certainly like to reach a wider audience because I find people like gospel as well as anything else, when they get a chance to hear it. My problem or the problem of most of these singers is, we can't become as big name-wise as the pop singers only because we don't have the exposure. You see, they hear pop 20 hours a day and they hear gospel one hour, and that's usually five or six o'clock in the morning on most stations when nobody gets a chance really to hear it. Therefore, the artist can never really be known because they're never exposed at the right time when people can connect with them. But if we had a decent amount of radio time dedicated for gospel time in major cities, the artists would become bigger because their popularity would grow as people know who they are. Then record sales would grow and so would public appearances.

**RW:** That's come along a lot in the last couple of years hasn't it?

**Cleveland:** Oh yes, we are moving in that direction, but as far as we've come, we have that much further to go.

**RW:** What were some of the biggest changes that you've seen in gospel?

**Cleveland:** Well, I see it growing. I remember when quartet singers didn't have any instruments at all, and now they just about all have rhythm sections. Quartet singers used to stand on the floor and sing with no music—now they have guitars, basses, organs, drums, piano, etc. I've seen it come of age with using the instruments. I've also seen the church choirs who were frowned on for bringing instruments in the church at first because folks thought instruments could only be used for worldly music. So I've seen churches accept new trends in gospel. There was a time when it was unheard of to have a drum in church, but now churches have organ, piano, drums, bass, and some have horns and other instruments. I've seen them accept the music for music's value and not claim that a tune is sinful because a tune is not sinful. It's the words that you put to a tune that make it sinful. People like music, even if they hear a song with no words they'll get into the music.

**RW:** How about the James Cleveland Presents Series, how did that come about.

**Cleveland:** Well, there were so many good gospel artists who would get the chance to get a record on the street. But even after they got the chance, jocks wouldn't play it because they didn't know the name, they didn't know the new artist. Many times they run into the station in the morning and they see their stack of mail for the day and sometimes there are two or three new releases from record companies. Well, they don't have time to monitor the records to find out if they are good, bad or indifferent. Well, the jocks should do their homework and give a portion of their time to listening to new artists, but they don't. They will pick up a stack of new releases that come into the station and see James Cleveland's name or Shirley Caesar, or Walter Hawkins, and they just figure, hey, these are the ones! They'll pick that up whether they hear it or not and play it—they don't know whether it's good or bad, but they go by name instead of ability. So they'll pick up an album with the Jones Singers, and they don't know the Jones Singers, they won't have a track record, so they put that record back on the shelf, and good artists die upon the shelf. So I thought of an idea of trying to help the artists—let's connect a major name with a lesser name and at least get the jocks to play it, and once they hear that these people have ability, then when an album comes thereafter, at least the jock says, "Well hey, they had a good record before; they probably have something good"—they'll start giving the new artist a break and this is the only way these people are going to be heard. So I said to my company, "Why don't you let me do a series called James Cleveland Presents, and the object of James Cleveland Presents is for me to say to the jocks, "Hey, here is a good group—and I'm presenting them, and if you trust my ability as a gospel entrepreneur, then give them a listen." Most jocks will pick up an album and if they see James Cleveland on there, they will say, "Oh, well, hey, he's got another good group here—I'll give them a play." When he gives them a play, he finds they're excellent, so the next album these artists put out, even though the name James Cleveland isn't on it, the artist's name is recognizable to the jock, and he'll play it because the artist has some merit of his own.

**RW:** Gospel music has been basically, in a sense, divided between the black gospel and the white gospel. Do you think that's coming together?

**Cleveland:** Oh, definitely. Andraé Crouch has bridged the gap between black and white audiences and done a very good job. The white artists are very interested in the more soulful type of gospel music. Also, in the contemporary sound of gospel music, many black musicians are now embracing the contemporary sound. There is a great upsurge of white choirs that sing like black choirs, and the blacks have always tried to excel and perfect performances relating to sound, arrangement and instrumentation. Orchestration and the like bring us closer to what the white man has been doing all the time. Then the white man is coming more to the soulful side, trying to deal more with the spiritual than the technical aspect. So they're coming our way, and we're going their way. Somewhere in the middle of the road we're bound to run into one another!

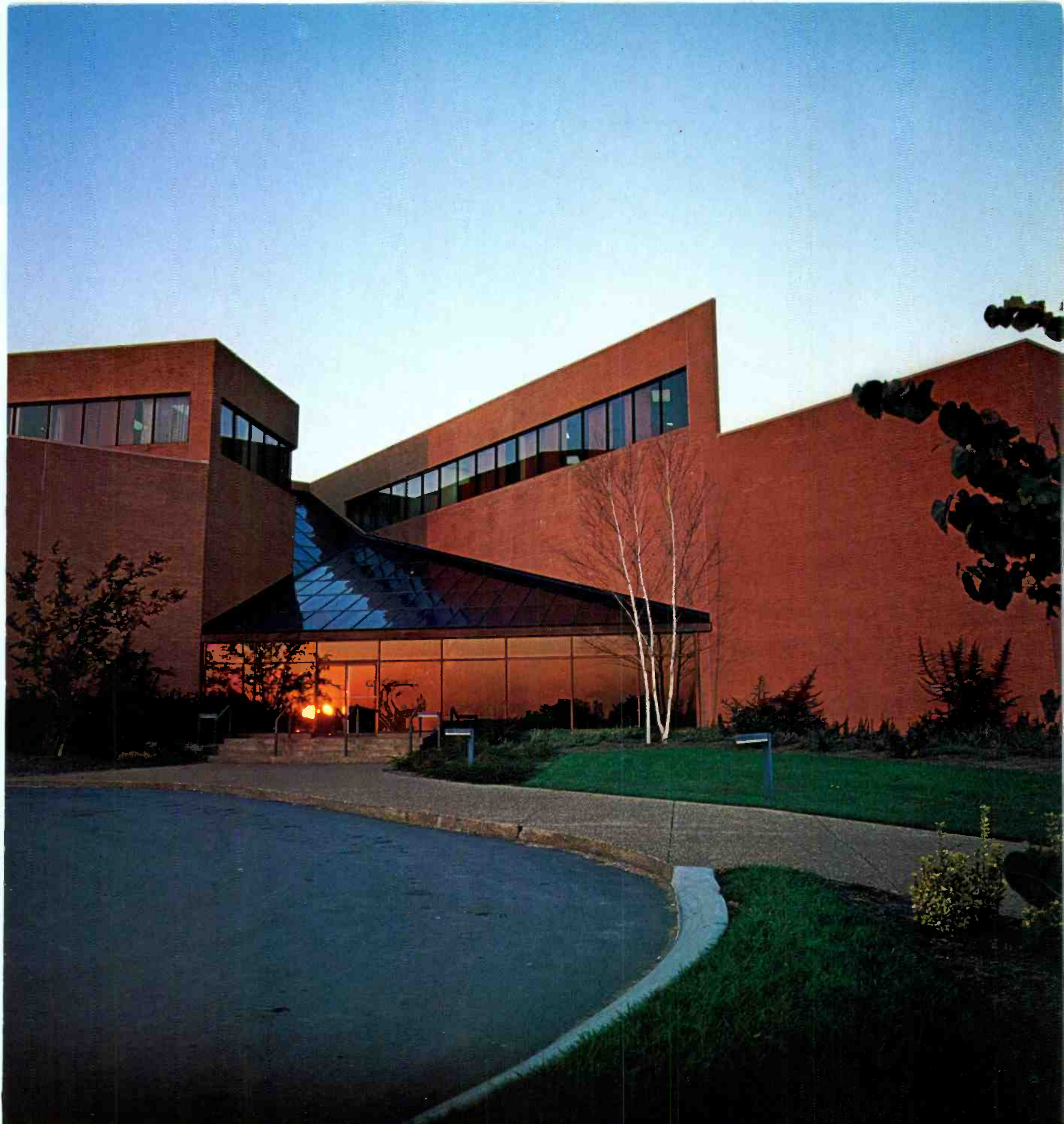
**RW:** What about the secular music businessmen who want to get into gospel? What advice would you give them?

**Cleveland:** Well, the thing to do is find a good distributor in your area and let him tell the businessmen who in the catalogue makes money. Let them start, because people are going to buy gospel. The problem is there aren't enough stores to service the product in enough areas to be effective. If we could get gospel in more stores, more gospel buyers would come consistently if they know the stores are going to stock the material. I would say anybody interested in finding a distributor should find out who is currently on the charts and who's selling. Then stock the stores with that stuff first. Once they see they have an audience for it, they can start stocking a wider cross section of gospel music. If they're in the business of selling records, they should program all types and let people have a selection.

**RW:** Do you think people without a Christian commitment can successfully be involved in gospel music?

**Cleveland:** Many people. There are a lot of people who have the ability to expound that are not necessarily heavily religious. There are a lot of people who can sing and bring tears to your eyes but are not deeply religious. But there are people with the ability to sing gospel. It comes natural to black folks because it's so kin to the other types of black music, and we have people who can stand up and sing gospel, and they have fantastic voices that would impress you if you didn't know anything about their lives. Then there are folks that don't really care about church, and don't really care about the cause—but they can still do the job. What we're trying to do is see that person

(Continued on page 48)



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# Light & Lexicon Lift their Lamp to the People

■ Light Records and Lexicon Music of Woodland Hills, California, have just completed their most successful year and early indications for 1979 show a major leap forward.

With nine winners in the *Record World* Gospel Awards, Light Records scored more winners than any other gospel label. Walter Hawkins was named "Top Male Soul Artist" and scored first place for the second consecutive year in "Top 25 Albums—Soul Spiritual" with his "Love Alive" album. Others making strong showings in the awards were Andrae Crouch, Jamie Owens-Collins and the Archers.

"Things are going," says Light president Ralph Carmichael. "There's a whole new excitement. A year or two from now the influence of gospel music on the world will defy the imagination.

"My secret desire is for Light Records and Lexicon Music to be on the cutting edge. And, there's no reason we can't lead the way again with our artists as well as in marketing and promotion."

Carmichael sees the number of sales doubling and possibly more in the next several years. "Gospel music has turned into a high energy product," Carmichael continues. "Some ten years ago there was little motivation to buy gospel music. A sale of 10,000 albums was fantastic. Now people want the sound. I believe we'll live to see the day gospel artists will sell into eight figures." Carmichael bases his prediction on over 100 million Christians in the United States and selling a record to only one in ten for 10 million sales of a single album.

Bill Cole, director of a&r, believes the major move forward can be attributed to the Light label's becoming synonymous with a high quality product in artists, recording and packaging. Light and Lexicon are both distributed by Word, Inc., of Waco, Texas. "We've really broadened our base effectively in the last year to become the strong leader in sacred gospel music," he said.

Cole sees the blooming of contemporary Christian radio stations as a major plus. "By recording groups who are artistically competent and with a quality content, we earn the right to be played on the air. And we continually check the commerciality of the product which is designed to expand the exposure. "However, we remain firm in our conviction that the Christian message remain clear and unmasked. We allow no compromise with the virility of the message in order to gain more secular air play."



Andrae Crouch

Light Records' goal for 1979, according to Cole, is to add to the strength of existing artists by adding significant new talent. Carmichael points to the signing of the Sweet Comfort Band in contemporary gospel and Tramaine Hawkins in soul gospel as indications of strong, proven talent joining the label.

"The cream is rising to the top," he noted. "There's a marvelous number of groups kicking over the traces and gathering a following which is neither young-old, black-white or denomina-

## House Top: An Innovative Force

■ In 1978, House Top Records firmly implanted itself as an innovative force in the Christian recording world, with an impact that reaches all the way to the lighted dance floors of New York's most dazzling discos. House Top's new, undergirding philosophy of "reaching people where they live" has caused the newcomer recording firm to move into realms where other Christian record companies have yet to tread.

Founded in 1976, the Virginia-headquartered company has scored heavily on the side of artistic success for its small "family" of recording artists. The impact has gone much further than just collections of moving songs captured in plastic. On one hand, there are major music awards received, and top selling albums. On the other hand, there are raised eye brows from the traditional religious record companies, and the more staid, church element. But everywhere there is excitement.

The excitement reached a new peak recently when Joe Reed and Stephanie Boosahda, two of House Top's best selling artists, were respectively named "Best New Male Artist," and "Best New Female Artist" for 1978 by *Record World*. Like all the House Top recordings, Joe and Stephanie's albums were the result of teaming with producer James Barden. Barden's own album on the House Top label is a first-of-

its-kind, Christian disco single, "Theme From Judas," backed by "Thirty Pieces of Silver."

Joe Reed, quarterback for the Detroit Lions, catapulted into the eye of the music world with the onslaught of his very first album, "Have You Kissed Any Frogs Today?" which hit number one on the gospel record charts. Likewise, other House Top artists have carved their notches in the upper rungs of the gospel charts. Cathie Taylor, who joined the record company after completing contracts with both Columbia and Capitol Records, pulled into the top 20 on the nation's gospel listings with "I Am the Sparrow." Stephanie Boosahda, "Moose" Smith and Roger Wiles also found their way to the hearts of music enthusiasts across the country. Recently, House Top signed on two new artists, tenor Steve Roseberry, and Daphne Swilling.

House Top's success is due to several factors according to Bob Rouse, head of the company, and Leon McBryde, who coordinates national album promotion and special projects. "We discovered that some of the established methods and styles used to advertise Christian product weren't effective for the market we were trying to reach," said Rouse. "For one, we've tried to create an emotional consumer response based on humor and everyday feelings. And we focus on compatibility between corporate goals and an artist's ministry."

Upcoming albums for 1979 in addition to Tramaine Hawkins and the Sweet Comfort and include The Archers, Jessy Dixon, Children of the Day, Dan Burgess, Tami Chere, John Fischer, Jim Gilbert, Jeremiah People and Johnny Mann's new album based on Andrae Crouch material.

Larry Jordan, controller, notes that 1978 has been the biggest growth year for both Light Records and Lexicon Music.

### Publications

Jordan and Carl Seal, director of publications for Lexicon Music, point to both a major push and success in publications. Lexicon's "The New Church Hymnal" has over 350,000 copies in print in two years and with another

170,000 expected to sell in 1979. And, Lexicon is the first gospel music publisher making a major move into the Spanish market.

The first two projects will be a Spanish version of "The New Church Hymnal" entitled "Una Nueva Alabanza" with 56 hymns, including traditional hymns and music from Ralph Carmichael, Bill Gaither, Jimmy Owens, Andrae Crouch and others. A new song book, "Lo Mejor Di Andrae" (The Best Of Andrae) will be produced in Spanish.

New musicals will include "Celebrate His Love," by Dan Burgess, and Clark Gassman's new work for children, "Share A Little Sunshine."

Additional publishing projects include a choral book based on Walter Hawkins new "Love Alive II" album; a Jamie Owens-Collins solo song book; "Scripture Praise" with 101 old and new scripture choruses; "Inspirational Soul" song book featuring music from Andrae Crouch, Walter Hawkins, Edwin Hawkins, Jessy Dixon, Danniebelle and Edward McCrary; and "Hallelujah" featuring 100 songs for soloists including "He's Alive" plus last year's Dove Award winning songs.

## Herald Association Exhibits Strong Sales

■ The Herald Association, one of the newest gospel music recording/publishing organizations, is headquartered in Johnsonville, S.C., and boasts a 30 percent increase in sales each year.

The Herald Association, Inc. was started in 1974 by gospel singer/songwriter Erv Lewis to locate, produce and market Christian records through Herald Records (MOR), Klesis Records (contemporary) and the administration and marketing of Mark Five Records (southern gospel) for the Mark Five Studio complex in Greenville, S.C.

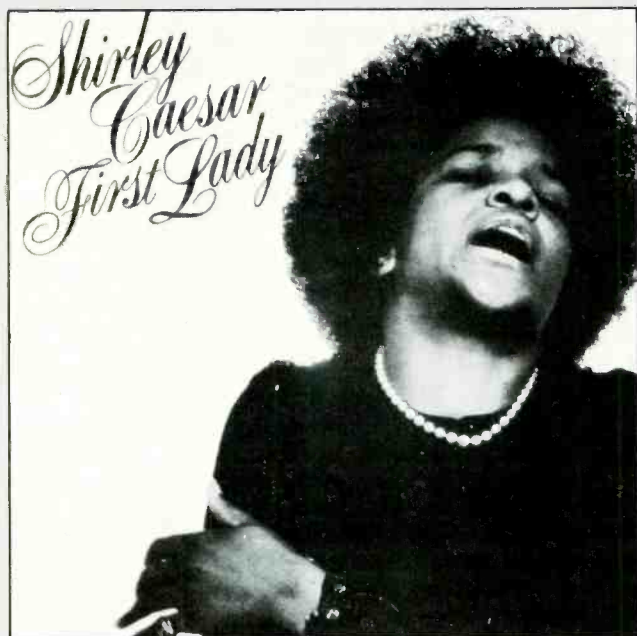
### Roster

The artist roster has grown to over 20 with the catalogue featuring 35 active titles. Recently signed artists include Synda Taylor, Stan Bailey and Steve Wilson. Other artists on the labels include Jerry Arhelger, Rick Eldrige, Sandy Bond, Judy Herring, The Singing Echoes, The Churchmen and Teresa, and Erv Lewis, who still maintains an active concert/speaking activity.

The Herald Association also owns three publishing catalogues — Silhouette Music (SESAC), Bridge Music (BMI) and Heraldic Music (ASCAP).

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 1978 GOSPEL  
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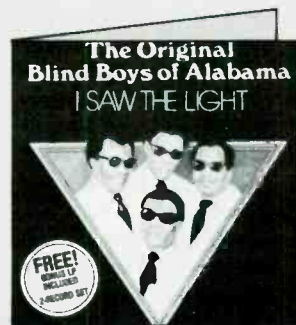
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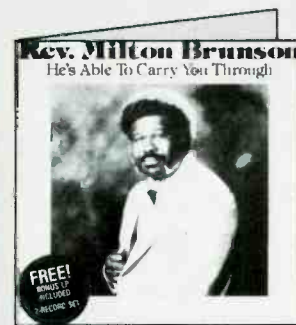
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HBL-504



HBL-505



HBL-506

2 RECORDS • 2 FOR THE PRICE OF 1



# Savoy Blends The Old and The New

■ This past year was one of the most exciting in the history of Savoy Records with Savoy artist Rev. James Cleveland winning the Grammy for his "Live At Carnegie Hall" album. Rev. Cleveland also won the Record World award for Best Male Soloist and Gospel Ambassador.

Savoy's other award winners of the year were Rev. Maceo Woods for the Best Choir; Myrna Summers, Best Female Singer and The Williams Brothers for Best Soul and Spiritual Group. All in all, it was a year of achievement and accomplishment.

The promotion department has been expanded so that more complete and personal attention can be given to gospel announcers and over-all radio stations throughout the country. Although it is still a hardship to get proper air time throughout the country on a day-to-day basis, Savoy has endeavored to cover every station

## Miller Associates Adds 5 New Artists

■ Linda Miller and Associates, a Nashville-based management agency for Christian artists, has enjoyed a most prosperous year. During the past 12 months a new booking agency, Limited Edition Talent, Inc., was formed for the purpose of handling the personal appearances of the artists under management contract.

According to Linda Miller, president and owner of the two agencies, "With the signing of five additional artists since May, we now exclusively represent eight unique talents: Cynthia Clawson, songwriter, concert and recording artist; Ragan Courtney, writer, actor and concert artist; David Ford, concert and recording artist; George Gagliardi, songwriter; Hale and Wilder, concert vocal duo and recording artists; and Nielson and Young, concert piano duo and recording artists."

### New Staffers

In August, Linda Miller and Associates and Limited Edition Talent, Inc., announced the addition of three new staff members: Norma Boyd, business manager; Frances Fuqua, artist representative; and Marianne Yunt, administrative assistant. In connection with the staff expansion, Bebe Allen was promoted to artist representative.

To make room for the expansion, an old house was purchased and remodeled at 1009 17th Ave. South. All artists and employees, along with music industry friends were present at an open house at the new offices on Sept. 15. Several of the artists presented concerts in the Nashville area during that weekend.



Rev. James Cleveland and The Cleveland Singers

and every program, no matter how small, to expose the many talented artists on the label.

Savoy has made plans to film for promotional purposes, a gospel program for release to churches, schools and particular theatres as a fund-raising item and to help promote and expose Savoy artists in remote sections of the country.

In an effort to bring to the public new and exciting talent, Savoy introduced new artists such as

Marva Hines & Company, Essence, The J. C. White Singers, The Modulations and a surprise new artist, whom the label feels could become a major star shortly, Shirley Finney. In addition, Savoy continues to enhance the careers of such gospel stalwarts as Rev. Maceo Woods, Sara Jordan Powell, Myrna Summers, Dorothy Love Coates, Institutional Radio Choir, The Swan Silvertones and Rev. Julius Cheeks, and many others.

## NALR Boosts Revenues

■ In seven years, Ray Bruno of North American Liturgy Resources (NALR) in Phoenix has boosted his annual gross revenues from approximately \$70,000 in 1971 to a projected \$4 million in 1978: doubling sales each year since the firm has been in business. Although he readily admits that it's getting more difficult to double these days, that rate could well be exceeded as the news media begins to take note of the impact of such NALR artists as the St. Louis Jesuits, Carey Landry, the Dameans, and others.

With a largely Roman Catholic market, NALR produces contemporary music for worship aimed at the 18,000 Catholic church communities in the U.S. More recently, because of vastly improved productions, the wider market of general Christian listeners has been turning on to the characteristically scriptural lyric and folk-based style of NALR's family of recording artists. Thirteen of the firm's 60 releases are new for 1978.

What makes NALR's contemporary music unique is its longevity. Bruno reports that "Earthen Vessels," an album by the St. Louis Jesuits released in the fall of 1975, is selling better today than ever. With over 120,000 units already pressed, it will undoubtedly be the company's first gold record. The same is true of "I Will Not Forget You" by Carey

Landry released in the spring of that same year.

The continued saleability of his products baffles even NALR's president, Bruno. Part of the reason has to be the inexpensive hymnals the firm markets not only to Catholic churches, but to all Christian denominations. With over one million songbooks sold, Bruno estimates that one out of every six Catholic churches is presently using one of NALR's four hymnals produced since 1975. "As more and more people discover the beauty of this music in their Sunday worship," he surmises, "they want to share it in their homes through recordings."

"Our most frequent complaint from customers," Bruno declares, "is that they have a hard time finding the product." Marketing 80 percent of his wares through traditional Catholic religious good stores, some of whom are approaching six figures in annual net purchases from the firm, the product's saleability remains one of the most closely guarded secrets in the record industry. "A good selling record for us used to be around 15,000," Bruno states; "now, if we can't project moving that many the day of its release, we probably won't even produce it."

Bruno has planned a new \$2 million complex for NALR's corporate offices and warehousing, due to be completed next year.

## Paragon Reports A Year of Growth

■ In 1978 Paragon Associates, a Nashville-based, multi-faceted Christian organization active in publishing, recording and television productions, grew from an in-house staff of 12 to 24 employees and has moved into new offices and tripled its space. This rapid growth for the three and a half year old company was necessary to keep up with the new product constantly being prepared in the evergrowing marketplace.

### New Labels

Paragon Associates, with its two record labels, Paragon and NewPax, produced 12 new albums this year. On the Paragon label Ronn Huff released the "Eclectic Light Singers" complete with a choral accompaniment book and a special Christmas musical, "Unto Us A Child Is Born," featuring the voices of the Oklahoma Baptist Festival Choir. This musical was created with church programs in mind and a complete choir and orchestra arrangement was published.

Richard Roberts, featured singer on the Oral Roberts monthly TV specials, recorded the album "Seed Faith Living." Truth, Roger Breland's 17 member group from Mobile, Ala., recorded two albums, "Departure," the first gospel direct-to-disc recording, and a Christmas album "Now . . . This is Christmas." The group traveled 150,000 miles and performed 300 concerts during the year. John and Phyllis Miller put together Paragon's first full scale children's musical, "Rainbow Express," about Noah and the ark.

NewPax had a banner year receiving substantial airplay on Christian stations across the country. One of these albums, Don Francisco's "Forgiven" featuring the song "He's Alive," rose to the top of the charts and remained there for three months. "He's Alive" was sung by the Continental Singers in 700 of their concerts and by Richard Roberts of the nationally televised Oral Roberts show. The song also received a dove award nomination as the song of the year.

Bob and Jayne Farrell with their first release, "Farrell And Farrell," went on a cross country promotional tour generating extensive airplay for their song "Earthmaker." The third NewPax album receiving attention is the new "Danny Taylor And Band—Live" album.

If 1978 was a year of growth, 1979 will be a bonanza. Paragon is still a young company, but it has a commitment to grow and serve.

# Dharma Artist Agency Continues To Grow

■ The growth syndrome has become a comfortable consistency at Dharma Artist Agency, Inc. Still known unabashedly as "Nashville's foremost agency for contemporary Christian artists," Dharma has established a broad base of involvement that continues to grow from an attitude as well as a physical standpoint.

Supported by agent Joe Morgan and executive administrator Carole Dove, Dharma president J. Wesley Yoder coordinates personal appearance activities for the impressive roster of Mike Warnke, John & Viccijo Witty, The Sharretts, Fireworks, David Meece, Scott Wesley Brown and Danny Taylor, as well as an April/May U.S. tour for Britain's Dave Pope.

## Diversity

The diversity of the Dharma roster is two-fold, encompassing communicative approach and degree of establishment. Mike Warnke has sold 70,000 and 50,000 units respectively of his first two albums, "Mike Warnke—Alive" and "Jester In The Kings Court," which earned "Contemporary and Inspirational Non-Musical Artist of the Year" accolades from *Record World* in 1977 and 1978. His third album, brand



Mike Warnke, John & Viccijo Witty

new from Myrrh, entitled "Hey Doc," has shipped 30,000 on release. The ex-Satanist's comedy genuinely conveys the joy of the Christian experience with particularly heavy impact on youth. One especially gratifying recent special project by Warnke was a one-hour special syndicated over some 800 radio stations, "A Christian Perspective on Halloween," which dramatically demonstrates his rapport with youth.

## John & Viccijo

Less known perhaps but no less zany, the husband and wife team of John and Viccijo Witty live up to their name, translating every-

life situations into hilarious revelations influenced by their former nightclub involvement with the Insane Liberation Group, but inspired by their current relationship with Christ. Riding the crest of hot new albums, classically-trained David Meece, modern harmony vocal group the Sharretts and energy-oriented Fireworks, further represent the thrust of Dharma into artist development in contemporary Christian music, balanced comfortably by the more established Scott Wesley Brown and Danny Taylor.

Paralleling the Dharma growth

has been the Warnke career, which has steadily spilled beyond the small concert structure to large indoor venues. In July of this year Warnke and B. J. Thomas headlined Jesus Northwest at Salem, Oregon, with 35,000 in attendance. He also spoke to a total of 6000 Marines at Camp LeJeune, North Carolina, over a two day period in September, reflecting the range of his audience. In addition, 1978 marked a massive Warnke tour (with Honeytree) of Australia where he not only made 26 appearances in 28 days in every major city, but also got special parliamentary permission to enter the country to offset a passport error—his only identification was a Nashville library card!

## 'Heart'

The underlying current of the Dharma energy is what Wes Yoder calls "the heart of it all," as summarized in his criteria for artists joining the roster: "1. Condition of the heart. 2. Ability to communicate. 3. Performance capability," all of which reflect the sincerity and dedication that have made contemporary Christian music more than an art form and considerably more than a business.

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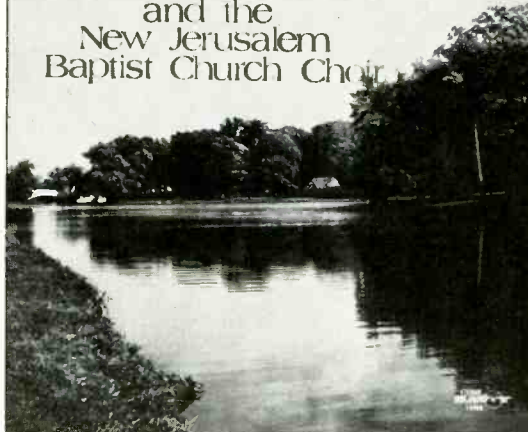


**JAMES CLEVELAND 'LIVE'**  
at Carnegie Hall



James Cleveland  
Live At Carnegie Hall 7014

'Everything Will Be Alright'  
JAMES CLEVELAND  
and the  
New Jerusalem  
Baptist Church Choir



James Cleveland and  
New Jerusalem Baptist Choir 14499

**Reunion!!!!**



JAMES CLEVELAND AND ALBERTINA WALKER

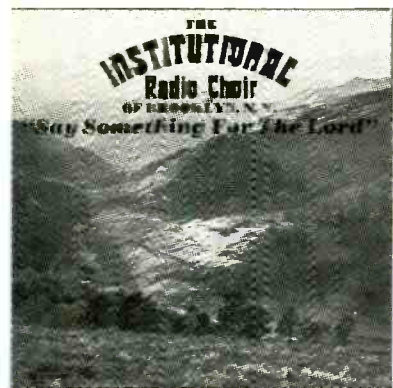
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Albertina Walker 14502

**On Savoy Records and Tapes.**

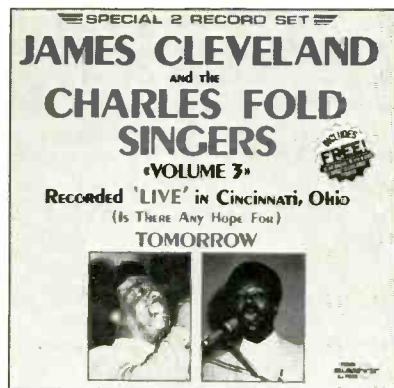
# Savoy Records.

## The number one Gospel label.

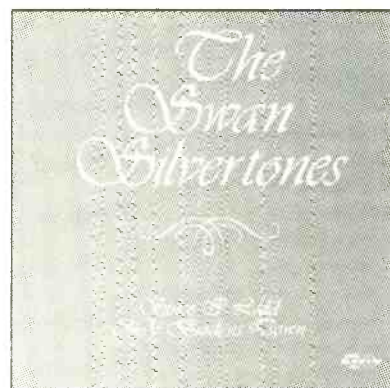
### Gospel Music's Greatest Performers.



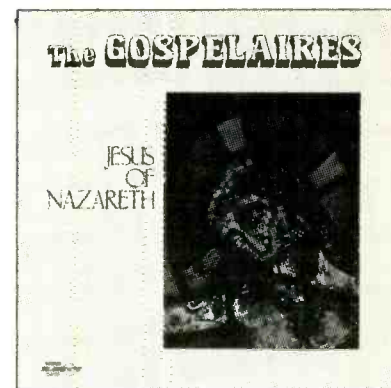
The Institutional Radio Choir 14495



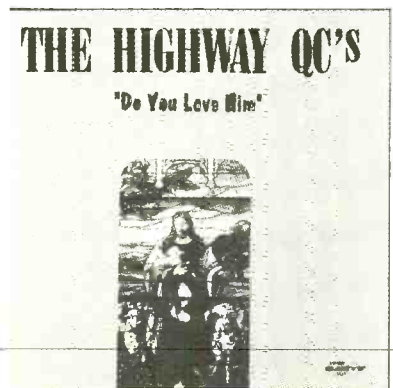
James Cleveland and The Chas. Fold Singers, Vol. III 7020



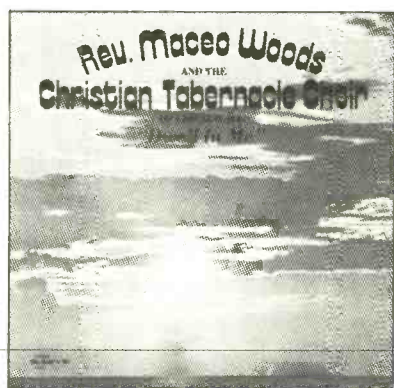
Swan Silvertones 14468



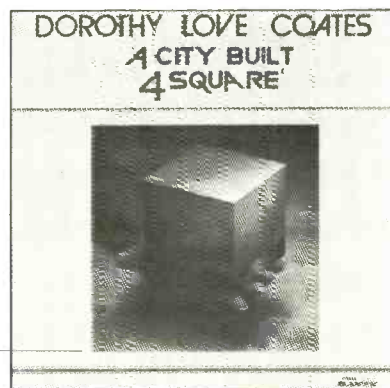
The Gospelaires 14473



The Highway QC's 14469



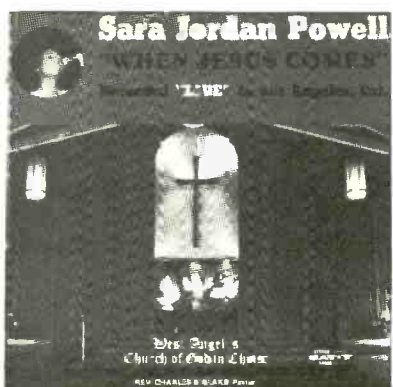
Rev. Maceo Woods 14501



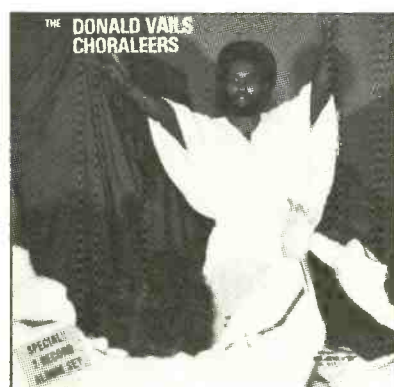
Dorothy Love Coates 14500



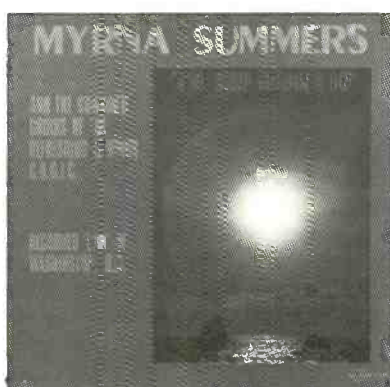
The Williams Brothers 14462



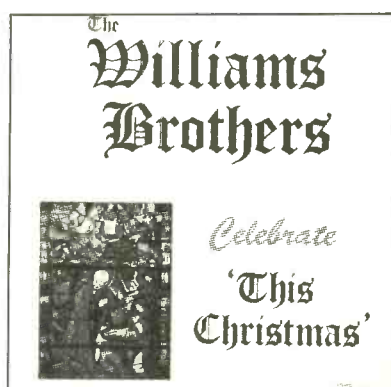
Sara Jordan Powell (Live) 14465



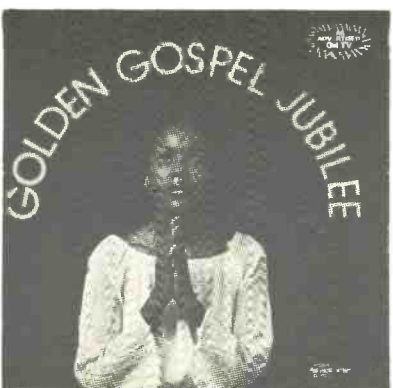
Donald Vails Choraleers 7019



Myrna Summers 14483



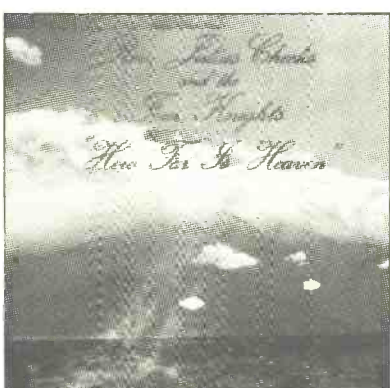
The Williams Brothers 14514



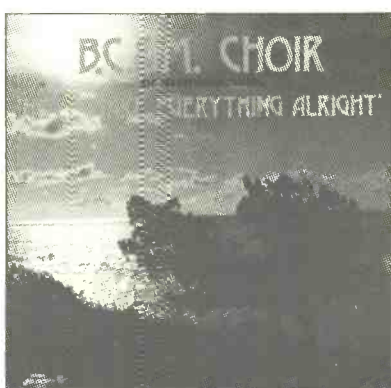
Golden Gospel Jubilee 7022



Gospel Music Workshop Mass Choir (Live) 7016



Rev. Julius Cheeks and The Four Knights 14486



The B. C. & M. Choir 14475

## Wayne Coombs Agency:

# A Pace-Setter in the Gospel Field

■ The Wayne Coombs Agency has not only been a pace-setter in its industry, but also the only one that has successfully infiltrated the secular field, creating an unparalleled versatility in its markets. Not limited to providing talent strictly for gospel performances, the agency is now placing its artists in settings such as conventions, industrial shows, fairs, amusement parks and television.

The agency provides service to the artist through a program called "Career Development." This involves determination of artists' career potential with sensitivity to their individual perception of their career direction. The necessary exposure and benefit reaped from personal appearances are determined and evaluated in an effort to achieve the desired goal of career longevity. A skillfully selected market is targeted and the artist is promoted through packaging and showcasing.

There are various satellite companies that work together to provide total service for the artist if needed or desired. These affiliate



Dan Peek

companies include public relations, which conducts aggressive publicity campaigns, media penetration, encouragement of record companies to give tour support and consultation with promoters. Other available services through affiliated companies are in areas of business management, investment counseling and production.

In recent months, the agency has had the pleasure of joining efforts with an exciting new group of artists and personalities. In the contemporary gospel music field, the recent signing of Dan Peek, formerly with America, signified a desire to use his time

and talents more fully in the composing and performing of crossover music. Dan was featured recently in a package tour concert at the University of Oregon, where he performed with Billy Preston. This same package is soon to be available as a roadshow called "Gospel Fever," and will also be joined by B. J. Thomas and Debby Boone with Pat Boone as host.

Also represented by the Wayne Coombs Agency are some of the world's leading motivational speakers in the inspirational field such as Ruth Carter Stapleton, Dale Evans Rogers, Pat Boone, Col. James Irwin, Art Linkletter and several pro athletes. The addition of Eldridge Cleaver to this list of names was another significant move for the agency in recent months. A former Black Panther leader and author of "Soul on Ice," Cleaver's dramatic life change has prompted the telling of his story in his book, "Soul

on Fire," and in personal appearances throughout the country.

The agency is now enjoying its largest staff since inception. Its six agents, all experienced in the inspirational market, are as follows: Don Waisanen, executive vice president; Dave Peters II, vice president; Dan Raines, administrator; David Antisdale, lecture and seminar director; Marc Whitmore, convention and fair director, and Bob Gerardi, handling the church/gospel market.

After a year of experiencing changes and seeing brand new areas open up within the agency, the future is anticipated with a keen sense of excitement and expectancy. The striving for ever-increasing professionalism in every aspect of service to artist and sponsor is prevalent. Though always moving forward in progress and diversification, not to be left behind are the convictions and principles on which the agency was founded.

## PTL Maintains Its Winning Ways

■ The PTL Television networks music came in a Dove shaped package last year.

PTL's wide-ranging musical guests have proven to be a platform that brings about the unity of every expression of gospel music. A typical week's bookings may include the southern gospel blend of the Speers, the opera of Marguerite Piazza, the soft sound of Pat Boone, the soulful beat of Andrae Crouch, the Nashville sound of Jeannie C. Riley, or the rock beat of Gary S. Paxton. PTL audiences have even tuned into to find classical pianist Dino Kartsonakis discuss the possibility of an album with the Happy Goodmans.

One of PTL's favorite guests, Gary S. Paxton, who became famous for "Monster Mash" and "Alley Oop" and who is now a born-again Christian, produces Tammy Faye's albums. She is the wife of PTL president Jim Bakker and star of her own "Tammy Faye Show." Gary's unique production combined with Tammy's country interpretation of such gospel tunes as "The World Didn't Give It To Me," "Love Never Gives Up" and "Jesus Keeps Taking Me Higher and Higher" make her a favorite of PTL as well as her own audiences. One of the near future plans of PTL is to feature Gary S. Paxton as host of a born-again version of "Saturday Night Live."

Thurlow Spurr, arranger/director of the PTL band and singers, is typical of the many winning ways of PTL. Years ago, Thurlow Spurr became inspired to breed the orchestrated-singer sound of Fred Waring and the Pennsylvanias into gospel music. From this has come his group, The Spurrflows, and 21 years of travel.

Spurr then came to PTL. The highlight of Thurlow's tenure at PTL is the heritage of sacred song production, a gospel music history performed this summer at PTL's heritage, USA amphitheatre. It has been lauded as the best of recent God and country productions.

Also important to PTL is "Accent on Music," an hour-long program solely devoted to every type of gospel music. Seen daily on PTL's satellite network and hosted by PTL vice president Don Storms and his wife, Ruth, "Accent on Music" reflects the tenor and scope of the Gospel Music Association, with such guests as Skeeter Davis, Tony Valenti, Shirley Caesar and the Blackwood Brothers.

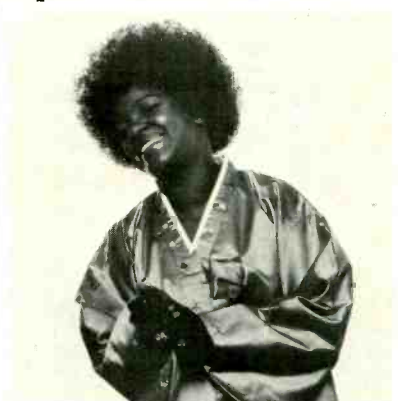
When PTL was announced winner of the Gospel Music Association's Dove Award for Best Gospel Program, it proved Jim Bakker's belief that gospel, as the common denominator of all music on PTL, is successful in many styles and is communicable to a universal audience.

## Hob Strengthens Its Gospel Commitment

■ Hob Records continues its support of Shirley Caesar's crossover effort and also plans the release of five new albums on the label for November, according to company president Fred Frank. In conjunction with October and November being "Shirley Caesar months," evangelist Caesar is in the studio making tagged "thank you" radio spots for all stations and cities who have participated in the Hob campaign. She will also take part in special luncheons and in-store appearances to promote her current Hob album, "From The Heart." Hob has also hired a consultant to work with stores in the preparation of window displays.

Vice president James Bullard, who has been on the road for over a month to help dealers and distributors organize the Caesar months nationwide, reports that no other black gospel artist is being marketed like Shirley Caesar. Bullard has continual requests for extra merchandising material from customers who see the special Hob displays and want a Shirley Caesar souvenir.

Gospel music is enjoying a tremendous resurgence in the marketplace. Crossover appeal is seen in the current trend, spearheaded by Hob, towards inspirational music with a message directed to the youth market. Both Bullard and Hob west coast vice president and general manager Nick Albarano report that a precedent is being set with the placement of Caesar's product in



Shirley Caesar

gospel, soul and general music bins. This is true for ma and pa stores as well as large retailers.

Hob will increase its catalogue with the following scheduled November releases: Shirley Caesar—"Treasures," The Original Blind Boys Of Alabama—"I Saw The Light," The Swan Silvertones—"I'll Keep On Loving Him," Reverend James Cleveland—"The Love Of God" and Reverend Milton Bronson—"He's Able To Carry You Through."

Each album in the series will be packaged as a two-record set containing a second bonus record. The bonus lp contains additional songs by each artist in the series plus two cuts by Dr. W. T. Bigelow. Hob has designed the two-record set to create increased consumer awareness of and interest in the entire Hob catalogue. Merchandising aids to support the new albums will include posters, streamers, media and other advertising and radio spots.



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**RECORD WORLD**

# "The Harvest Is Plenty"

Matt. 9:37

<p>Wood Hath Hope by the St. Louis Jesuits JF78</p>		<p>Remember Your Love by the Dameans DA78</p>
<p>Music, Laughter, and Tears by Deanna Edwards DE78</p>		<p>Love and a Question by Paul Quinlan PQ78</p>

AT

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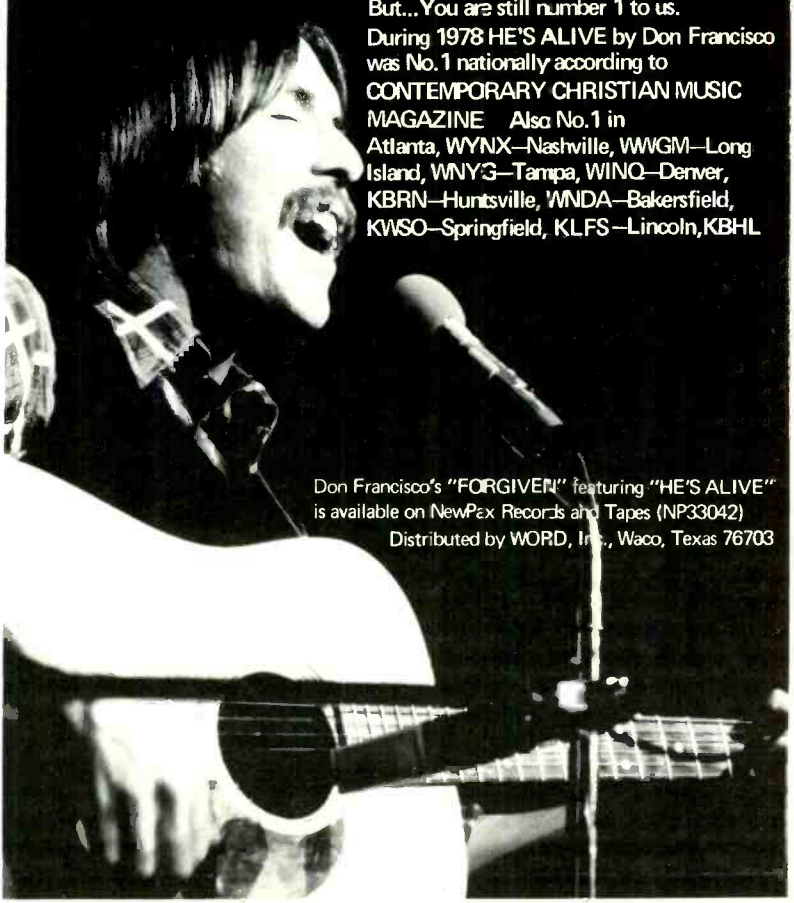


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# Benson Expands into Foreign Markets

■ The foreign market is relatively unexplored, untested area in the field of gospel music—at least in the field of gospel music published by The Benson Company. Yet it encompasses over 90 percent of the population of the world. The potential customers within the marketplace is phenomenal. Any record buyer is a potential customer.

## Recognition

Most recently The Benson Company has begun researching the potential foreign market. There is a demand in the foreign market for the kind of music that is published by the company. HeartWarming, Impact, Greentree and Jim Records along with Benson Music are becoming recognized in the foreign market because of the quality of the production and the popularity of the artists. With recent successful overseas tours of such artists as Dallas Holm and Praise and Tim Sheppard and with the increased demand for related products, expansion into foreign distribution

has become necessary. Therefore, steps are being taken to establish The Benson Company and its catalogue throughout the world.

Recent negotiations with Kingsway Publications Ltd. in London, England have resulted in the establishment of Benson Publishing Ltd. to be located in London. Kingsway will distribute Benson's product and Benson Publishing Ltd. will handle every other aspect of the operation. Directed by Harold Purvis, president of Benson Publishing Ltd., the overseas company will function as a subsidiary of The Benson Company USA. The newly established company will entail marketing, royalties, accounting, and customer services. The operation will be overseen by Dr. Jack-Hywel Davies, chairman of Kingsway Publishing Ltd. The countries covered by the London office include England, Germany, Holland and Sweden. Marketing plans for foreign sales include media advertising, both radio and print, along with airplay promotions and in-

store merchandising. To begin with, the company will sell a selected number of lps and then gradually expand over the entire catalogue. The Benson Company anticipates significant exposure and growth because of the formation of Benson Publishing Ltd.

## Canadian Distribution

Canadian distribution for Benson product is in the planning stages. The decision is to be made soon as to whether to establish a Canadian Benson Company that would function in the same way as Benson Publishing Ltd. of London. A significant number of Benson artists are well-established in the Canadian market because of Canadian tours and TV appearances. The Benson product has been distributed to some extent in Canada for a number of years. However, the Benson Company feels that the formation of a Canadian Benson Company would further expose and expand Benson product there.

Australia and South Africa are

two countries that have received very little exposure to Benson product. Even with limited airplay and limited distribution, the demand has been felt and the decision to expand distribution has been made. Australian distribution for Benson product will be handled by Rhema Artist. A company managed by David Smallbone and located in Sydney, Australia. The company will distribute HeartWarming, Impact, Greentree, and Jim Records as well as Benson Music. The Benson product distribution in South Africa will be taken over by Bet-el. They will handle their own pressing and distribution.

The positive and aggressive approach of the company is opening more doors and stirring interest in many countries. The entire free world, from all indications, is wide open to the promotion and sell of Gospel records. The Benson company is expanding its operation to reach that world with records from HeartWarming, Impact, Greentree and Jim.

# Greentree Reaches Out for More Listeners

■ Greentree Records was originated by the Benson Company as a platform for contemporary Christian artists and today is established as one of the best-known contemporary labels in the industry.

The concept of Greentree became a reality in 1976 with the signing of Reba, Dallas Holm, Tim Sheppard and the Wall Brothers. Other artists joining the label include Sharalee, One Truth, Andrus/Blackwood & Co., Phil Johnson and McGuire. The latest group to sign with Greentree is Found Free.

Based in Philadelphia, Found Free stylistically varies from blues to jazz to easy rock. The members of the band are Keith Lancaster, David Michael Ed, Catherine MacCallum, Bish Alverson, Jack Faulkner, Wayne Farley and Rebecca Ed. Their first album "Closer Than Ever" contains original material by the group's members.

Andrus/Blackwood & Co. joined Greentree in 1977 with their debut lp "Grand Opening." Terry Blackwood and Sherman Andrus traveled together with the Imperials for a number of years before leaving and later forming the new group. The company part of Andrus/Blackwood & Co. is made up of Karen Voetlin, Tim Marsch, Rocky Laughlin and Bob Villareal. Their second album, "Following You" is a two-record studio album produced by Phil Johnson and set for November release.



Andrus/Blackwood & Company

In addition to Andrus/Blackwood & Co., Phil Johnson, in-house producer for the Benson Company, produces Reba, Tim Sheppard, One Truth and Dallas Holm & Praise. Phil is a writer and has most recently come from behind the scenes to record his first album on Greentree. "Somebody Like You" was released in the spring of this year.

The Greentree artist that has been with the Benson Company longest is Reba. Her gospel career began at the age of 13 when she joined her parents, Buck and Dottie Rambo, to sing soprano in The Rambos. In July of 1977 Reba launched a solo career recording two Greentree albums, "Lady" and "The Lady Is A Child." "Lady" won her a Dove Award for Best Contemporary Album and she has also been awarded

the *Record World* award for Top Female Artist (Contemporary) two years in succession.

The first act signed on Greentree Records was the Wall Brothers Band—Kraig and Greg Wall. As their travels broadened, they added guitar player Randy Nelson and drummer Billy Catron. The group has three albums on Greentree with the latest being "Start All Over Again."

Another band on the label is One Truth. Based in California this group is made up of Randy, Terry and Floyd Butler, Smitty Price, Bill Dragoo and Andy Osbrink. They have one album, "Gospel Truth."

Tim Sheppard, one of Greentree's original artists, is one of the most gifted songwriters to come along in recent years. Through Dallas Holm, Sheppard

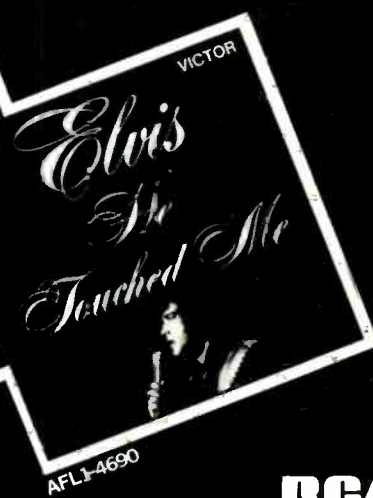
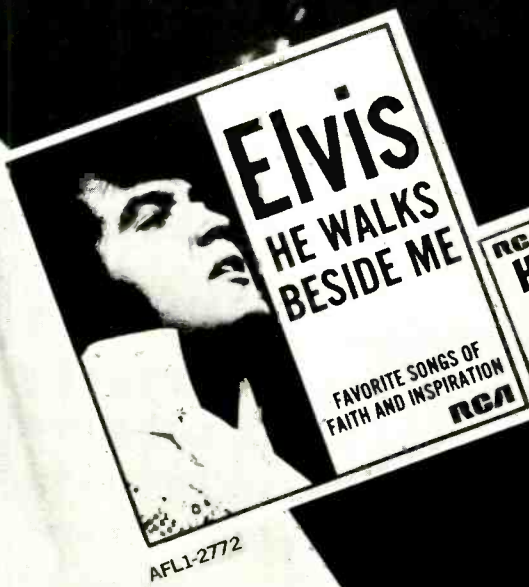
met Phil Johnson, Benson producer, who offered him a contract. Tim has since released two albums, "Diary" and "Inside My Room" and has had songs recorded by other artists such as Andrus/Blackwood & Co., the Imperials and Truth. A third lp is being readied.

Sharalee Lucas launched her career in the well-known group, the Spurlows. While at Oral Roberts University she was part of the World Action Singers and was also lead soprano for the Johnny Mann Singers and then joined the Paul Johnson Singers. Her first release with Greentree is "Daughter Of Music," containing all original material.

Sharalee has just completed a successful promotional tour of the west coast, which included TV and press appearances in Los Angeles, San Francisco and Seattle. The tours were set up to promote her album as well as her first book, "Always Becoming," published by Impact Books, a division of the Benson Company.

One of the most popular singer/songwriters to come along is Dallas Holm. Together with his group, Praise, Holm has traveled the country with the David Wilkerson Crusades for nine years. He was recently named the Gospel Songwriter of 1977 by SESAC as well as nominated for Songwriter of the Year by the Gospel Music Association. His composition "Rise Again" was nominated by the GMA as best song. Holm has three releases on Greentree.

# Elvis



# Billy Ray Hearn

(Continued from page 24)

**RW:** You're not aiming for that crossover market?

**Hearn:** Not really, there's too big a market to worry about in our own field to worry about that. I'm not trying to make hit records. I mean if one comes along, I'll be glad to solve the problem of distribution, which is a very big problem. A hit record would be very hard for me to take financially. I couldn't expose myself that much.

**RW:** How did you get into secular stores?

**Hearn:** We'd just call on the rack jobbers, like the book stores. I think about 20 percent of our business is secular market. That came as a demand for the product came and as we hired salesmen who could go in and tell the story direct to them. You can't do that on the phone. With the reputation of our artists, you don't have to do much but call the rack and say we have Barry McGuire, Second Chapter of Acts, the Talbot Brothers, because they've bought those people before, it's just a new label, so what do they care. Labels aren't what sell.

**RW:** You said once you didn't sign artists, you signed ministers.

**Hearn:** Right, the spiritual quality—that's what I was talking about.

**RW:** How important is touring when you have a Sparrow record?

**Hearn:** Well, touring is important, I think it's changing a little more with our more effective mass media that's come in the last year. Television programs have become widely viewed, religious television programs are syndicated and religious radio has come up enormously within the last year. This allows an artist to get exposed with less touring, but I still insist that our artists be 100 percent in the ministry.

**RW:** You're talking about performing?

**Hearn:** Right, like a Keith Green, who is involved in a lot of ministry in his life. He runs halfway houses, he runs evangelistic street ministries; all of this and his concerts are just one of the facets of his ministry. So he is a full minister and we help him with his musical outlet. Same with Barry McGuire and the Second Chapter of Acts. They have ministries that help in a lot of ways, not just singing. What I want are fully dedicated ministers and we are their musical support. We are not the end result of them being in the business. They are ministers and we help them. They look upon us, and we look upon them as a supportive action to each other instead of "We're carrying the ball."

**RW:** How much do you support an artist when they go out on the road?

**Hearn:** We support them mainly through local advertising and we do support them generally in a lot of ways—when they need help we help them. But we can't feel responsible—we don't have a booking agency, we don't have an artist management company, we don't have all of that. We only sign artists who have it together and are strong enough to have their own things. Now, when we sign a new, fresh, young talent that hasn't gotten that far, we know that, and we say, "We will help you get started."

**RW:** Where do you sell your records—are there any parts of the country that are any better than the others?

**Hearn:** The west coast is about 30 percent of our sales, but the west coast is about 30 percent of the population, so how can I say that's fair? We're not any more effective there. We're very strong in Chicago, the mid-west. We're very strong around eastern Pennsylvania, and we're very strong in the Texas-Oklahoma area.

**RW:** How did you go about getting an image for Sparrow?

**Hearn:** I think it was the premise that when we started we would pay close attention to the technical qualities of our records and jacketing, and the spiritual quality. When you put those together, you have a dynamite product! I mean, it's dynamite! When you put spiritual with high technical ability and quality—when you never allow anything else to come out except that, then it doesn't take people long to realize what you are. We put records that were almost finished in the can forever in that first year, and we said, "That's not going to make it—that's going to hurt us." We swallowed a lot of big budgets—not a lot, several, and we stopped the product, or we would not release it. We didn't bat a hundred percent, but it was obvious what we were doing, to the public. And when they saw what we were doing, then they began to trust us. And I think, like I said before, people who buy reli-

(Continued on page 51)

# Rev. James Cleveland

(Continued from page 32)

become dedicated to the music, not just be in business for a dollar; see that person become dedicated and sing that music so it's inspiring to others to come to Christ and the church. More people are drawn to the church through music than what you are preaching. Over the years people have been turned off to preaching so much that they don't want to come to church. But music is one of the most perfect magnets you can use to draw people to church. Like, on my Tuesday evening revivals around the country, those people flock in there to hear me sing, and I use the music like a piper to get them into the church to hear me sing. Then, while they're there, I tell them the message I want them to hear. But I do it so uniquely they don't even know they've been preached to. You preach a specific message and follow it up with a song that leads toward that message and before the evening's over you've given them two or three short sermonettes with the music behind it to carry the message a little further. It's been quite effective in getting to the people everywhere we go. If we get the chance, we open the doors of the church whether it's a big hall or small church. We find that people get right up out of their seats after they're inspired by the music and they come and make a commitment right there in the auditorium to go back to a church and start working in the church, and start getting their lives back together. So I think it's a very effective method. I think that any minister of any church of a denomination believing in music, who has a well rounded music department, because music softens the heart of the people, can deliver the sermons and effectively win souls for Christ.

**RW:** What will it take to hear more gospel music on the radio airwaves?

**Cleveland:** Well, I'd like to let the general public know they don't know how much power they have in the radio medium. They don't know how much power and voice they have to effectively reach the stations. What I'm trying to say is, if they don't like the programming of the stations, the station wants to know. If there are certain programs they would like more of on a station, the will of the people is the desire of the station. If they would write a letter or card saying they desire more gospel time, the station management would try to satisfy them. It goes without saying, the folks who listen to rock and roll are not the only people buying the product advertised. Church folks buy the same product. But the church people have not learned to use buying power to bring about the changes they want. If they would rise up together and boycott some of those stations, we would get gospel music not at 5:00 in the morning—we would get it during the prime hours of the day. And we could get more religious programming in our cities, if management was aware there is an audience for it. I'd like to see some of those stations challenged by the general public, and then and only then would the public know how much power they have. They can change conditions, but they never can change until the people stand up and say, "Hey, we want to hear this, or we want to hear that."

**RW:** You're talking about gospel programming. You know one of the things that has turned people off is that there's not enough gospel music—there's not an "all gospel music" station where they don't have the preaching and teaching programs. If there were more gospel stations, would you like to see more music on there or would you like to see it the way it is now?

**Cleveland:** Well, I'm talking about several areas, I'm talking about record companies pushing to get time on local black rock stations so that the artist can become better known. I'm talking about enough time to play the artist so that they can maintain a stature in the cities where they're heard. I'm also talking about ministers and local people in the city who are about the business of reaching people through religious programming. And I'm talking about them getting up and demanding their rights within religion to get their programs pushed to the forefront. Anything that's pushed in radio and television is thriving. And if we could get religious programming for local churches, local preachers would grow. If we could get programming for national religious artists, they would grow. And to the promoter who brings in gospel artists for entertainment purposes, he should be pushing with the church, with the singer and with the record company to get more promotion, because until an artist is of a big enough stature to come into a city and pack an auditorium like rock artists do, then you don't have any artists. So really, all of them have an interest to pull together to bring about change in black radio programming, because it would help the promoter, the artist, the church and the record manufacturer. But all of them are suffering because of one thing and that's exposure, and let's face it, the only two mediums getting to the people are radio and television.

# Thanks

## RECORD WORLD WINNERS

*Top 25 Albums — Contemporary*

12. Andrae Crouch — THIS IS ANOTHER DAY

*Soul-Spiritual Album*

1. Walter Hawkins — LOVE ALIVE

8. Andrae Crouch — THIS IS ANOTHER DAY

10. Walter Hawkins — JESUS CHRIST IS THE WAY

*1978 Contemporary & Inspirational Artist Awards*

**TOP GROUP:**

6. The Archers

**TOP MALE ARTIST — CONTEMPORARY**

3. Andrae Crouch

**TOP FEMALE ARTIST — INSPIRATIONAL**

3. Jamie Owens-Collins

*Soul & Inspirational Awards*

**TOP MALE ARTIST — SOUL**

1. Walter Hawkins

3. Andrae Crouch



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# SESAC Boasts Growth in Gospel

■ SESAC and gospel music are synonymous. As a pioneer in performance licensing of gospel music, SESAC's results have been steady growth and prominence in that area. Coupled with the strong support given to the gospel music industry by SESAC, it has consistently added numerous new and established publishers to its long list of great gospel catalogues.

Early in 1964, SESAC, realizing the vast potential in the future of both gospel and country music, opened its first regional office in Nashville. About this time SESAC initiated a first for gospel writers and publishers by hosting an annual luncheon specifically for their affiliates. Today that luncheon is one of the major events of the year in the gospel music world. It is held each fall during Gospel Music Week in conjunction with SESAC's support of the Gospel Music Association.

In 1969, SESAC's roll had expanded to such a degree that they opened and officially dedicated the SESAC building, a modern two story office building in

the heart of Music Row. Under the watchful eye of its new president, Norman Weiser, SESAC recently broadened its outreach with the opening of a west coast office in Los Angeles. This further enhances the interest and involvement of SESAC in the rapidly growing contemporary Christian music world that springs out of the California area.

## Jim Black

Jim Black heads up the gospel activity for SESAC on the Nashville scene. In the more than four years that Black has worked in this capacity, he has developed and broadened the repertoire as well as the lists of publisher and writer affiliates. During this time SESAC initiated another first by giving awards to its gospel writers and publishers at its annual luncheon. These special awards honor designated recipients for their contributions and efforts made to the gospel world, and include a SESAC Songwriter of the Year and Song of the Year award.

SESAC is honored and proud to represent the song "I'm Stand-

ing On The Solid Rock" written by affiliate Harold Lane and published by Ben Speer Music. This outstanding gospel hit received the 1978 Singing News Fan Award for Gospel Song of the Year.

The list of gospel publishers and writers with SESAC looks like a "Who's Who" in the gospel music world. From the denominational church related publishing houses, like Broadman Press for the Southern Baptists, Gospel Publishing House with the Assemblies of God, Tennessee Music and Church of God Music for the Church of God, Augsburg Publishing for the Lutheran Church, Lillenas Music with the Church of the Nazarenes, to the independent publishers like Sing-spiration, Dimension, LeGirl, Promiseland, Chinwah, Gospel Quartet, JoySong, Dawn Treader, and on and on, the list shows the impact SESAC makes on the gospel publishing field. With one, and sometimes two publishing companies represented in the major gospel record labels, some of the top contemporary and traditional writers are involved.

## Bill Cherry Mgmt. Focuses on Gospel

■ As gospel music begins to take its rightful place in the music industry those people who have combined talent with faith are becoming more visible. At Bill Cherry Management, Inc., headquartered in Los Angeles, simple visibility becomes sharp focus on a rising artist, Bili Thedford.

Bili's first album, "Music of My Second Birth," displays a versatile talent ranging from blues to the up-tempo "Hallelujah Song." His second album, "More Than Magic," slated for release in January, is being recorded by Good News Records for distribution by Word, Inc.

## A Strong Roster Buys New Life

■ New Life Records, a division of National Music Service, represents a strong and active artist roster topped by their number one artist, Merrill Womach.

Womach, who almost died and is permanently scarred from a plane crash in 1961, has nine albums in the catalogue, including his newest release, "Merrill Womach In Quartet." Other artists for the label include Gloria Jean, Michael and Tamara, Trish Lenihan, Skip Ross, Mary Van Arsdale, Johnny Hall and Cam Florida with The Continental Singers.

Merrill Womach is also president of Natl. Music Services.

## Canaan:

# Broadening Its Horizons

■ When you speak of southern gospel or country gospel, those in Christian music usually think of Canaan Records. While this remains true, Canaan is also broadening its horizons to include black and contemporary gospel.

Canaan Records is headed by its founder, Marvin Norcross, who is a vice president and secretary-treasurer for the Word, Inc. organization. Ken Tarding, assistant a&r director; Aaron Brown, general manager of Canaanland Music; and Johnny Lowrance, administrative assistant, aid Norcross.

Canaan Records began 16 years ago with the Florida Boys as their first artist. The Florida Boys are still with Canaan, still recording and releasing successful albums. Under Les Beasley, the Florida Boys are hosts of the longest running gospel television program in syndication, the Gospel Singing Jubilee. The show has been on the air for over 20 years.

Other artists on the label include the Cruse Family, Jimmie Davis, the Singing Christians, Thrasher Brothers, Wendy Bagwell and the Sunlisters, Rex Nelson Singers, the Lewis Family, Inspirations, Happy Goodman Family, Cathedral Quartet, Cotton Ivey and Teddy Huffman and the Gems. Canaan is working on breaking Teddy Huffman and the

Gems in the black market and the Cruse Family as a contemporary act as well as maintaining their current strength in the traditional fields.

This year Canaan instituted the "Good Ole Gospel Music" campaign which began in February. The promotion has proven itself so successful that it continues to run. The campaign involved special displays for instores, aprons, 4 color mobiles, T-shirts, bag stuffers and bags. The pre-pack included 100 albums and 20 tapes. A measure of the success of this campaign lies in the fact that in the first six months of 1978, Canaan pressed more records than they did in the entire 1977 year.

"We wanted to open up and expose the Canaan line to the market place, not just the Christian bookstores, but secular stores," stated Marvin Norcross. "Our success proves that we've done that far beyond our expectations."

Canaanland Music, the publishing firm headed by Aaron Brown, has developed into one of the most successful publishing companies in Nashville. Owned by Word, it is an integral part of Canaan Records, as well as standing on its own as a publishing company with a catalogue of songs and writers whose incomes approach the seven figure mark.

## Copeland Publications:

# Meeting the Needs Of the People

■ Kenneth Copeland Publications began five years ago when the Kenneth Copeland Evangelistic Association could no longer handle the public's demand for Christian teaching tapes, books, and music. The two companies are joined by one goal: to meet the needs of the people.

Records have never been the main thrust of KCP, but they have a definite part in the ministry. No special tours are done in order to promote Kenneth's music, but because of the power of music, he sings in nearly every phase of the ministry. During seminars he will minister up to 45 minutes in music before delivering his sermon. Live musicians accompany him in these seminars. Albums are always a part of merchandise made available at the end of each service.

For the past two years his radio broadcast, the "Believer's Voice Of Victory," has been the greatest outlet for Kenneth's music. The broadcast airs on approximately 600 stations across the United States and Canada. At the beginning of most every show he plays a cut from one of his albums providing an excellent means for introducing material to DJs who might not air an album they, or their audience, is unfamiliar with.

Kenneth almost always sings when he appears as a guest on Christian talk shows. Catalogues, brochures, and special offers in the monthly newsletter all contribute to exposure.

There are other means of publicity besides what KCP does directly. Several large distributors such as Tempo, Windy, Whitaker House, Harrison House, Crown Products, Inspirational Marketing, Zondervan, and others have done promotional work. For example, Tempo sponsored "Kenneth Copeland Days" at many Christian bookstores. Also the bookstores themselves have done some advertising, and more than once individuals have taken it upon themselves to advertise or see to it KCP music is given more airplay.

In 1977, with seven albums on the market, 188,000 lps, cassettes, and eight tracks were sold. Now that there are eight albums by Kenneth Copeland the total is expected to reach 330,000 by the end of 1978.

Music has a part in nearly every phase of the ministry, but it is never used simply to promote records. To do that would defeat the purpose of recording Kenneth Copeland's music. Whenever he sings, his music is intended to meet someone's need for peace.

# Billy Ray Hearn

(Continued from page 48)

gious records are spiritual people, and they must be ministered to in a record, and when everytime they pick up a Sparrow record, they're ministered to, then the next time they walk into the store and they see a new Sparrow record, and they've never heard of the artist, they're going to trust us.

**RW:** What do you do when you release an album—what are some of the steps you take when you put it out?

**Hearn:** Well, we advertise about a month ahead in the trades—the religious trades—the Book Store Journal, the Christian Book-seller, things like that; to let the stores know. Then we have about a month or two-month campaign with our telephone people calling and saying, "We got a new record coming," because we're so small, a record coming out is an event. One or two a month coming out—it's an event!—"Wow, Sparrow has a new record"—It's not, "Well, of the ten coming out this month, the best one is..." We call and say, "Man, we got a new Barry McGuire coming out!"—Wow everybody! And when it hits the store, everybody says, "Wow, a new Sparrow record," and they put it on the shelf, because they know it's good. Once you build the reputation, advertising comes easy.

**RW:** How about in-store promotions, have you done any of that?

**Hearn:** We're very concerned with that, and we've consistently had prize-winning floor dumps or floor displays. You know, we won the CBA award of the year for best floor displays. And we do some very fine posters and very fine things, but I don't think we've done enough of that, especially now that we are moving more into the secular market. The secular market calls for that more than the Christian book stores. The book stores would like to have it, but when you have five hundred stores and need something, it's hard to run a big, beautiful, four-color poster five hundred copies—it doesn't pay. It costs you five dollars a poster. But when you start going into all the racks and the big chains, and you can run several thousand posters and get them used, then it's worth doing.

**RW:** How many artists do you have?

I think we should be very concerned that we sign mature talent, not only in musical talent but in spiritual qualities . . .

**Hearn:** Eleven or twelve. We're signing one artist this year. One artist out of the hundreds to come to us that want to be on Sparrow.

**RW:** So you plan to stay small? You will not go for being the biggest gospel label?

**Hearn:** We're not a General Motors, we're a Mercedes.

**RW:** Let's get down to some facts and figures. How many sales in Christian music is considered a hit album, a successful album? How many sales would produce a "break even" album? We are dealing with "ball-park" figures, not just Sparrow, but in contemporary music.

**Hearn:** You break even about thirty to thirty-five thousand. We spend almost as much in advertising an album as we do producing an album. In overhead and administration and getting it out, we spend probably more than we do in producing it, so it's a joint venture between the artist and the record company up to about thirty to thirty-five thousand, and then both of us start making profit from an album. It's very difficult to make much money, because it's such small margins, the discounts are so heavy. Especially if you're going to the secular market. But a very successful album would be sixty-five to seventy-five thousand albums. There just aren't too many of those. Just recently at a meeting, our whole company went and had a three-day retreat and we just wanted to see where we were in the industry. I don't like the word "business" or "industry," because we're really not a business. And we want to make a record, and they will put up some of the money

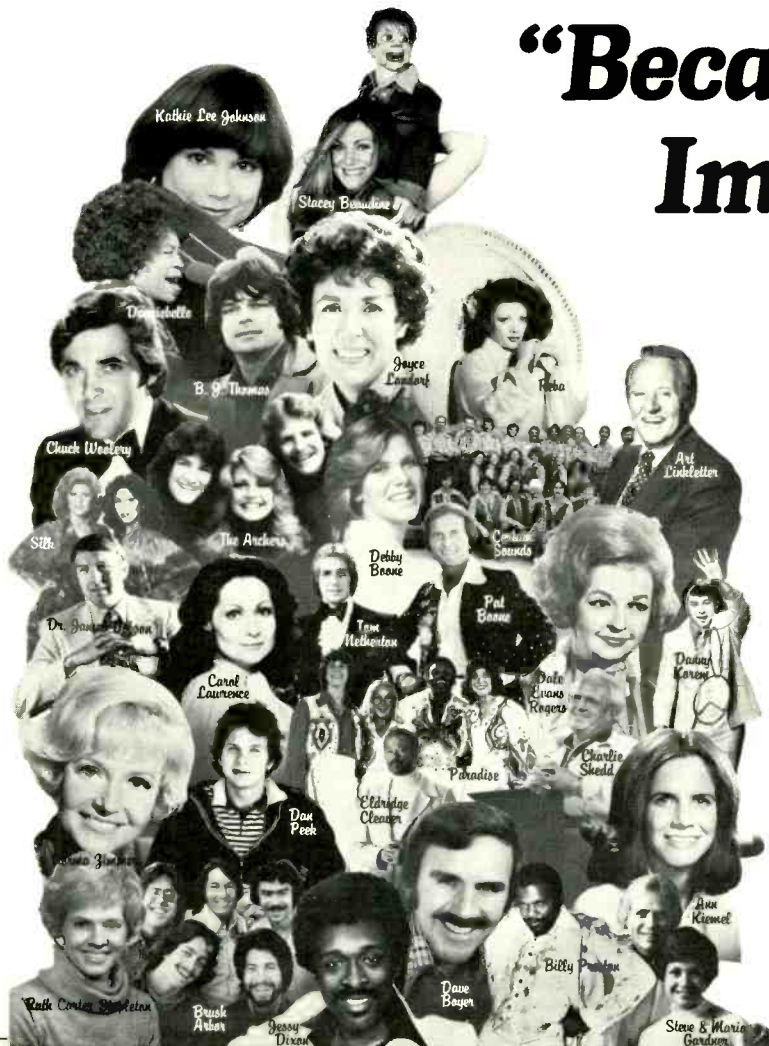
(Continued on page 63)

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## Don Butler *(Continued from page 22)*

on that besides the associate members, and that's kind of like a popularity thing. They are allowed to vote for either a group of performers, an individual performer, a record or a song that they consider as having given the most substantial or most outstanding contribution to gospel music during that year.

**RW:** The Gospel Music Association has gone from originally a basically southern gospel organization, to something covering all of gospel is that correct?

**Butler:** Well, let me interject something there, if I may. It was not originally planned as a southern organization. It happened that way because number one, the southern style quartets were the ones that were willing to put some money into the pot to get the thing started. The high church music that was in existence at the time, the same as it is today really felt like southern quartet style music was sacrilegious because it was up-tempo, hand-clapping foot-tapping, type music and it was a little bit beneath them. So they didn't want to have anything to do with it. The black gospel music which has always been very prominent, was separated because they did not want to intermix their music with the white music, and the whites didn't want to mix their's with the black music because of the sociological, cultural side there. A lack of understanding and appreciation. So there was only that one segment. There was not any contemporary music at that time. The southern quartet type music was the contemporary music of that day, if you can imagine that. There was no rock gospel then, so only those three facets could have given support. Now there were a few people from each of those areas outside of the southern quartet that supported the Gospel Music Association from the beginning—but it was very few. But it was designed to represent everyone in gospel music from the very beginning, and we're just now realizing that position.

**RW:** What were some of your growing pains?

**Butler:** Getting acceptance, number one. Getting people to recognize that it is a business, that it is a profession, that it is an industry. Also, being able to broaden our base to represent, on an equitable base, all facets of gospel music and not having any one area feel that they own or deserve any more than the other. Being able to establish lines of communication has been the most difficult. Having the capital, the finances to operate effectively. Reaching out, stretching, extending ourselves and being careful not to over extend ourselves; these are some of our growing pains. Being careful not to alienate anyone. It's very difficult to walk that tight line when you try to broaden your base and represent everyone fairly. Someone who has been receiving a lot of attention would not receive quite as much openly, or on the surface, but they're actually receiving it below the line, moreso because the more success overall for gospel music, the more success for each different facet of gospel music.

**RW:** How about the Hall of Fame, how is it linked with the Gospel Music Association.

**Butler:** Well, the Gospel Music Association is the parent organization and as one of its subsidiaries, the Gospel Music Hall of Fame Research Library and Hall of Fame Museum, is a project, a major project. The Gospel Music Association owns it, and therefore, that means that everyone in gospel music owns it. It's governed and managed and planned and so forth by the Board of Directors and officers that are elected by the constituents of gospel music. The Hall of Fame is going to be a reality as far as paper work. As far as the people being inducted into the Hall of Fame, there are twenty-four already inducted into the Hall of Fame. But now when we speak of "Are you going to have a Hall of Fame," it's in existence and has been since 1967, and since 1971, when the first member was inducted. However, the physical repository, the building, the edifice where we're going to have a research library, the Hall of Fame, and Archives and Museum, the building—plans have been drawn, the land has been secured, we have an architect, a contractor. All we're waiting on now is the money to afford it and we're in the process of starting a national fund raising campaign. We've had some localized fund raising in order to get the earnest money to put up, and the money to do the schematic designs and drawings, the preliminary stuff. Now, we're getting together a fund raising campaign nationally, where we hope to raise money to completely pay to have the building erected. It will take a year to construct it, and hopefully, in another year and one-half, or two years, we'll be in that building and it will house the Gospel Music Association offices for promotion purposes, administrative purposes, etc. It will house a research library that will be available for laymen and professional people from all walks of life to come and study and do research work on the history of gospel music and what it's all about, and where it came from, where it is today, where it is going. Then, of course, we will have the Hall of Fame where a likeness will be of

those people who have been inducted into the Hall of Fame and a Museum with a lot of artifacts in there concerning the history of the music gospel. It will be an information center for the whole world because there's not another facility like it in the world.

**RW:** What are some of the chief goals of the Gospel Music Association?

**Butler:** Well, I always go back to this when you talk about a goal. Acceptance of the gospel of Christ is the number one goal. To see men's lives change and to elevate people to a level just a little bit higher than the mundane things of life. This is the prime purpose, to reach people and see their lives changed through the gospel. Secondly, the effort is to educate, and by educate, I mean to make people knowledgeable of the great heritage of gospel music and then to better equip people to have a better style, a better professionalism, a better manner in which they present this music, through workshops, seminars whatever. To establish a chair in a university for the study of gospel music and to offer scholarships to aspiring young people who wish to make their lives an endeavor in gospel music. There are just so many goals. Credibility, you know, goes along with understanding and there's just so many things that we want to do. We want to inundate the world with gospel music.

**RW:** How big is gospel music?

**Butler:** When you say, how big is gospel music, it is unmeasurable as far as its potential, its impact as far as effect on people. If you're talking about dollars and cents, I would say that the gross revenue, dollar wise that we have been able to document, would be somewhere between eighty-five to one hundred million dollars a year. Of course, there are a lot of unknowns in gospel music, and this stems back to the time when everybody was going their own separate way and doing their own thing, and no one was together. Of course, there are a lot of people that still operate that way. They don't let the left hand know what the right hand is doing, so they won't tell anybody how much revenue they are bringing in from gospel products. They don't want to let anybody know how many records they're selling, how much sheet music they're selling, or what have you. They don't trust people for some reason so it's a little bit difficult to gather demographics to give facts and figures, and I'm sure that the eighty-five to one hundred million figure is much larger if we could document it all because of the number of custom recordings alone that we have no way of tracking that would really make it surge into larger amounts.

**RW:** Surveys I've seen show gospel music is about 2-3 percent of the music business. Do you think that's misleading or do you think that's accurate?

**Butler:** I think it's a little bit misleading, I think it's a little conservative. I remember just a few years ago when everybody was saying, "Well, we're only programmed to 1 percent of the entertainment buying public," and then I turn around and I see people say, "Well, gospel music is where country music was 10 years ago, 20 years ago." I don't believe this. In the first place I don't believe that we programmed ten years ago to 1 percent of the entertainment buying public. I believe it was larger but we had no way of tracking it—which goes back to what I was saying just a few minutes ago, concerning all the custom recordings and privately printed sheet music and song books on a custom basis and things of this sort. A lot has been said that there are 50 to 60 million born-again evangelicals out there in the world, and that this is a ready market and so forth, but that's a little bit misleading also. I think it's a numbers game, I don't think that there are 50 to 60 million born-again evangelicals out there, there's probably that many on the church roles that say they're born again and like to be identified with the rage right now but I'm convinced that there are more than 50 to 60 million people out there that believe in God and that have some contact with the church and that have some contact with religion that can appreciate material that is well done, that can appreciate lyrics that are not pornographic in content so they don't have to worry about screening or monitoring what their children listen to. We've proven that stylistically, sound wise, there is no such thing as gospel music from this standpoint—that we can take a classical tune, we can take a rock and roll tune, we can take a rhythm and blues tune, we can take a country-western tune, and by changing the lyric content, we can make it a gospel song. It happens all the time. It's happening in the country field crossing over into the pop field, and into rhythm and blues and jazz, and so forth. So music is music is music. You change the lyric content and make it gospel; therefore, I think that the youth in the world has made it very obvious that they can tune into this music and enjoy it, regardless of what the lyric is. Sometimes they don't even know what the lyrics

*(Continued on page 60)*



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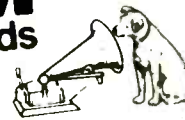
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# Maranatha Makes Musical Magic

■ Seemingly, at the beginning of 1978, God was leading Maranatha! Music into a full-blown marketing and distribution build-up. Budgets were drawn up for a national field sales force, as well as a promotional network, a publicity blitz, ad campaigns, complicated discount and dating system and all the rest of a program envisioned as necessary to move those phonograph records.

Then, just as the first of the plans were being put into effect with Karen Lafferty's album, "Sweet Communion," and the "Praise Strings II" lp, the Lord made it clear that a full-blown marketing and distribution trip was not for Maranatha! Music after all.

Ten months later the label had completely changed directions to begin production of a weekly,

## HSE Flourishes With Gospel's Finest

■ In 1969, Hoyt Sullivan jumped into black gospel. After 30 years of association with the music, he committed the whole of himself to the recording of gospel music, and HSE Records was begun.

HSE has established a precedent which other black gospel recording companies soon followed and introduced such artists as Norris Turner, The Gerald Sisters, The Bethlehem Gospel Singers, The Lockett Brothers, The Mighty Golden Harmonizers, The Ramada Singers, Willie Banks and the Messengers and J.J. Farley and the Original Soul Stirrers, whose albums, "Time Has Made A Change" and "I'll Travel On," have been nominated for Dove Awards for the last two years in a row.

Another dream of Sullivan's was to have black gospel on the air. After long and complicated investigations and negotiations, a contract with WLAC Radio (Nashville) was signed. Hoyt Sullivan moved his company from Greenwood, S.C. to Nashville, and WLAC had the first full-time gospel show (1 hr. and 45 min., six nights weekly) hosted by Hossman Allen. Stretching across more than half of the United States, the gospel broadcast reached thousands of listeners who would not have been reached otherwise, due to the scarcity of local black gospel programming. The show ran successfully from 1972 until 1977.

HSE Records has also expanded its enterprise to include a multi-track recording studio. HSE Records, Inc., has moved from a novice company born from the roots of the gospel and has flourished with the people who have loved the music for centuries.

and was concentrating its total effort toward evangelism. Distribution had been turned over to Word, Inc.

Most of the company's 27 employees feel that the job they are doing is only adequate and are simultaneously hungry to do better. In the process of learning the business of recording and marketing music in the burgeoning Christian music field, Maranatha has made its share of bungles. Yet as their list of product in release has grown to 37 albums, three songbooks and four pieces of sheet music, valuable lessons have been learned.

Now that the organization is no longer in the distribution business, these lessons, and the energy formerly drained off by distribution, will be applied to expand the boundaries of creative evangelism.

Another drain, the dollar drain incurred, by the purchase of outside studio time, was plugged this past year with the completion of a 24-track studio, which is now booked so solidly, a second studio will be added next year.

Money saved by the construction of the studio enabled M!M



Lewis McVay

television, "Maranatha! Concert," broadcast via satellite to 4000 cable outlets three times weekly by the Christian Broadcasting Network. "Maranatha! Concert" includes performances by three or four Christian bands or musicians, followed by a gospel message of ten minutes or so. Soon the company will be purchasing television time in major cities to broadcast the series to an even wider audience.

In the spring the first national tour by the Maranatha! Singers will initiate another new evangelism program. The Singers are identified with the best-selling

"Praise" album series ("Praise I" hour-long concert program for has sold more than 200,000 copies) and the beautiful part about it is that it involves all of the Maranatha! Music ministers in a family performing group. The personnel makeup of the group can be constantly changing depending on the availability of Maranatha musicians.

There are a dozen such artists working with Maranatha! now—single performers Oden Fong, Karen Lafferty, Leon Patillo, John Pantry, Adrian Snell and Lewis McVay and Kelly Willard; duos Ernie Rettino and Debbie Kerner, and Erick Nelson and Michele Zarges; and the band Bethlehem. The twelfth is the comedy group Isaac Air Freight. With the exception of IAF, all of these ministers will continue to tour on their own, as well as becoming involved in the Maranatha Singers.

Despite the enormous change of course at Maranatha in 1978, or perhaps because of it when the improvement in effectiveness is taken into account, the faith of the people at the label is stronger than ever. Which is what the bottom line is all about at Maranatha! Music.

## Lamb & Lion: Innovative and Energetic

■ Since its birth in 1971, Lamb and Lion Records, owned by Pat Boone, has emerged as a highly innovative and energetic label.

As Lamb and Lion has gained momentum in the past year, Pat Boone has stepped back and allowed the label to stand on its own merit, and stand it has.

With the administrative and creative talents of Doug Corbin, vice president, Lamb and Lion has met the challenge of the changing complexion of gospel music. This has resulted in a broadening of inspirational music's appeal and impact.

Lamb and Lion has expanded its audience by continuing to sign artists representative of contemporary gospel music's sound and style, by providing artist guidance and by maintaining the state of the art in production.

### Crossover Appeal

The type of artist selected is one with crossover appeal. In most cases they have experienced success in the secular industry which has cultivated a keen perception of the approach that should be used to reach the industry with the message of gospel music. The approach is subtle but is, by no means, less effective.

A recently signed artist best representative of the above is Dan Peek. Former lead singer and composer for the pop group

America, Peek signed with Lamb and Lion Records last August and is currently recording his first solo album, "All Things are Possible." The album will amplify Peek's seasoned abilities as a songwriter and musician and is expected to be well received by the entire industry. It is scheduled to be released in February of 1979.

### De Garmo and Key

Indicative of Lamb and Lion's innovation and diversification is the De Garmo and Key Band. They contribute a unique dimension to contemporary Christian music with their high energy rock and roll sound and have successfully penetrated an audience frequently unreceptive to the more traditional forms of gospel music. This unique sound and style is captured skillfully in the Lamb and Lion release, "This Time Thru."

Lamb and Lion's versatility and maintenance of the state of gospel art is best exemplified in their recent release, "First Class" by the Boone Girls. A brilliant combination of traditional ballads, up-tempo pop and contemporary rock, this album is Lamb and Lion's first major step towards bridging the gap between the Christian and secular markets.

Corbin also sees radio airplay as essential to bridging the gap: "The mainstream music industry



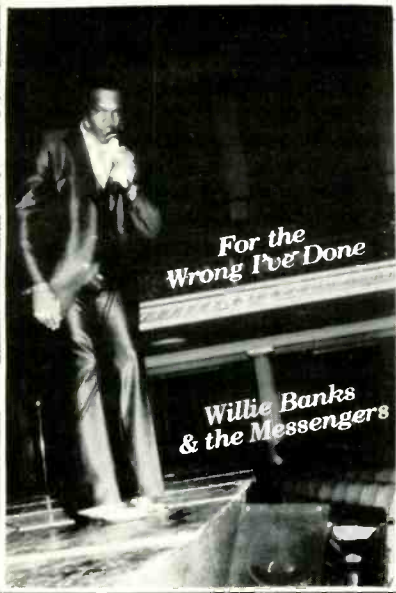
Pat Boone

relies heavily on radio airplay as their primary vehicle for generating sales. Once in the marketplace, we're confident our music will cross all barriers and reach people with gospel music's message."

### Other Artists

Among the other artists represented by Lamb and Lion Records are Pat Boone, Debby Boone and Wendell Burton.

Lamb and Lion Records' grasp of the industry's wants and needs translated into careful talent selection, development, production and distribution has spotlighted them as trend setters in the record world.

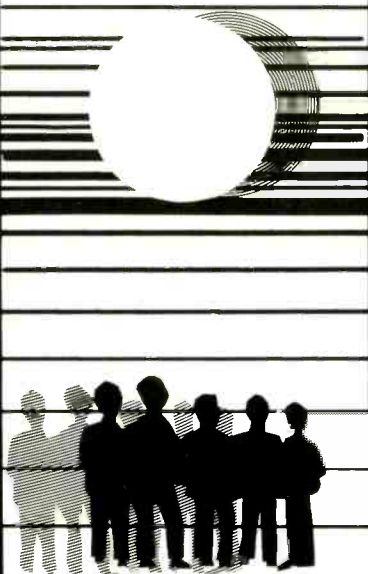


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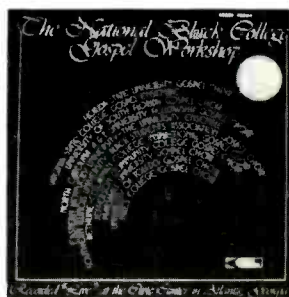


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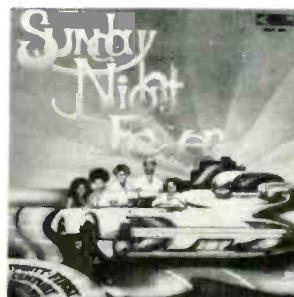
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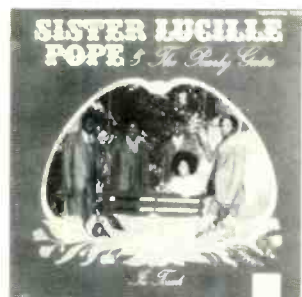


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# 'A Joyful Noise' Is Still Going Strong

■ Acclaimed as the first all-Jesus music radio show ever syndicated, "A Joyful Noise" with host Paul Baker is well into its eighth year of continuous broadcasting and still going strong. Primarily designed to accomplish PSA on non-religious stations, the show has earned its place on major-market rock stations as feature programming.

Begun in April of 1970 on charter station WLCY in Tampa/St. Petersburg, the show was originally a half-hour mono production from which it has grown to a one-hour feature on some eighteen stations coast-to-coast. Over the years it has been recog-

## Messianic Grows With Lamb and More

■ Messianic Records, Inc. of Philadelphia extends the boundaries of the industry through its unique presentation and interpretation of prophetic music. Their group Lamb was formerly distributed through Myrrh, Inc., to such stores as Peaches, Lieberman's and Swallens, religious bookstores and other stores throughout the country. Messianic Records is now exclusively handling its own national and international distribution to distributors and retailers.

Rick "Levi" Coghill is the producer of all the Messianic label recordings. Coghill and Joel Chernoff (composer, lyricist and vocalist) are Lamb. All three of their albums, "Lamb," "Lamb II" and "Lamb III" have been at the top of the national contemporary gospel charts.

Lamb's music combines progressive musical techniques with ancient Biblical content sung mainly in English and sometimes in Hebrew. The group's unique sound is described as both contemporary and MOR, appealing to the whole spectrum of music listeners.

Messianic Records, Inc. launched a 3-month national advertising campaign for Lamb's "Songs for the Flock" album to be released November 15. This, in conjunction with their national tour, will be followed up with full scale radio and television promotion in 1979. Messianic Records is now negotiating with distributors in Canada, Australia and Europe for international distribution.

In addition to Lamb, Kol Simcha and Sonship are on the Messianic label. Kol Simcha is a choral ensemble singing Messianic/Israeli songs in Hebrew and English. Howard Mandel and Nancy Helms comprise the contemporary duo Sonship.

nized as the pioneer for many similar shows now in existence, boasting a full-stereo all-music format which is lauded for its excellence of quality.

When asked about the longevity of the one-hour weekly series, Baker commented that "I'm convinced that the key to the staying power of 'A Joyful Noise' has been in the fact that we have dared to be different as the trends of radio have changed. Some shows have been stuck in such a rigid format that they can't be adaptable when the need arises."

Credited with the maintenance of the high quality of "A Joyful Noise" is Jack Bailey, head of GME Radio Productions, exclusive syndicator/distributor of the series for two years. "Another first for 'A Joyful Noise' is that it's the first religious/PSA program that ever carried a subscription charge with it," noted Bailey. "That's just part of what it takes to do the job well and give our stations the best. All of our subscribing stations think it's worth it to have the best and clean up some of the PSA garbage that's on the air."

One of the early subscribers

## Star Song Emerges from a Prayer

■ In 1978, Star Song, a hitherto obscure contemporary Christian recording company, emerged as an important creative force on the gospel music scene.

In February of 1975 Wayne Donowho, founder of Jubilee Communications, Inc., parent company of Star Song Records, purchased a thousand dollars' worth of products from Marantha Music in an effort to bring contemporary Christian music to Texas. He parlayed his near-overnight success and additional investment capital from his dad into a full-line wholesale distributor of religious music, distributing such lines as Benson, Tempo and Word to accounts throughout the southwest region of the U.S.

At this time, Darrell Harris, with a record promotion background at ABC/Dunhill, Arista and leading gospel label Myrrh, joined the company. The combination of Harris' record promotion background with Donowho's experience as a songwriter and musician created between the two a desire to be involved with record production.

Tom Autry, a previous acquaintance of Donowho's whose nearly finished custom recording had been turned down by leading gospel recording companies, provided the opportunity for Star Song's birth. By the end of 1977 Star Song had a catalogue of four albums by Tom Autry, Jim Gill,

to "A Joyful Noise" was WKDF, progressive rocker in Nashville. Jack Crawford, program director of the Nashville outlet for five years, was sold on the series when he arrived at WKDF. Now with Drake-Chenault, Crawford still recommends Baker's show to clients in need of all-music PSA.

Both Bailey and Baker show strong optimism for the future of "A Joyful Noise." Baker is certain that the market for contemporary Christian music of the kind he programs is just beginning to come of age and that future growth will continue to be strong for some time to come. Bailey added that increasing numbers of stations are becoming more willing to pay a subscription charge for a religious show to improve their overall programming, rather than trying to sweep PSA under the carpet as has been the attitude among many in the past.

"Stations subscribe to a top 40 countdown or some other special-feature show for one reason: it reaches an audience which will tune in to listen," observed Bailey. "That's why they subscribe to 'A Joyful Noise,' too."

Fletch Wiley (formerly of Andrae' Crouch and the Disciples) and Phil Keaggy with Glass Harp.

In 1978, Star Song emerged as an important force in gospel music with "Song In The Air" by Phil Keaggy rising high on the gospel charts, as well as Keaggy's being chosen as *Record World's* #2 Top Male Contemporary Artist of the year. The innovative "Ballade" by Fletch Wiley, possibly the first instrumental jazz/gospel album, received the auspicious "Best Album Of The Year" award by the national *Campus Life Magazine*.

Star Song's newest release, "Awaiting Your Reply," by the Resurrection Band, is believed by many to be the first quality album of heavy-metal rock from the gospel ranks. It is swiftly moving up all the gospel music charts, and currently occupies position #11 in the *Record World* gospel chart.

New releases from Star Song are "Blood Of The Lamb," by Tom Autry, and "Dawn Treader One," a sampler of various artists. January of 1979 will bring four new releases from Jim Gill and Fletch Wiley, as well as debut albums from the gospel/rock band Arkangel and Randy Adams, bass player for Dallas Holm and Praise.

Jubilee Communications' third division is Rivendell Sound Records, with Jimmy Hotz and Brian Tankersley as engineers.

## HeartWarming: Home For Gospel's Greats

■ The Benson Company, already a well-known gospel publisher, established HeartWarming Records in 1961 to promote songs and songwriters involved in the publishing company. The special quality HeartWarming maintained in the orchestrations and rhythm sounds was partially credited for the label's immediate success, not to mention the talented and popular artists who recorded for the label, many of whom still do.

The Rambos, Buck and Dottie, have recorded 14 albums with HeartWarming. Their latest is "Queen Of Paradise." Dottie, a prolific gospel songwriter, has written all the songs on the new album and has over 600 tunes to her credit. Her latest work is a children's musical, "Down By The Creekbank."

The Speer Family has been in gospel music since 1921. Under the leadership of Brock and Ben Speer, they have most recently released their tenth album for HeartWarming, "Promises To Keep." The Speers include Brock, Ben, Faye and Brian Speer, Diane and John Mays, Harold Lane and Steve Williams.

### Hemphills

The Hemphills are another family group on HeartWarming. They are Joel and LaBreeska Hemphill, their children Joel Jr., Candy and Trent, and drummer John Foster. The Hemphills host a thirty-minute weekly TV show, "Hemphill Family Time," which will be syndicated to forty stations across the country.

The Kingsmen have become standards in the field of gospel music and in the family of HeartWarming Records. Based out of Asheville, N.C., they have been singing for twenty years in churches and auditoriums all over the country. The group is composed of tenor Ernie Phillips, lead Jim Hamil, baritone Squire Parsons and bass Ray Don Reese. They are backed by a three piece band and managed by Eldridge Fox. Their latest album is entitled "Upper Window."

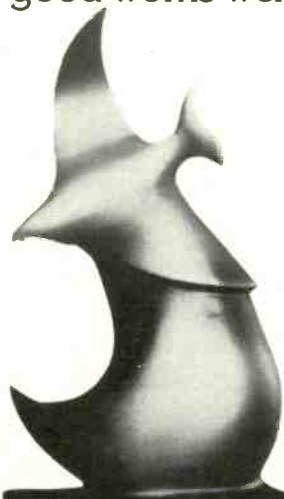
Henry and Hazel Slaughter have recorded 14 albums on HeartWarming. Joined by their son David on bass guitar and Mike on drums, this well-known gospel duo present approximately 150 concerts each year. Henry has recorded four instrumental albums for HeartWarming and has written and published a successful piano and organ instruction course. The Slaughters' most recent lp is entitled "Rejoice! Rejoice!"

HeartWarming Records provides the base for Benson artists, who have a special way of communicating their talent.

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## KYMS: 'A New Song Goin' On'

■ "There's a new song goin' on" in Orange County, Cal... a song that attracts listeners by the thousands Monday through Sunday from the early hours of the morning to late at night. KYMS, a 3000 watt FM station, broadcasts a unique blend of contemporary Christian music, timely news broadcasts, public service announcements, editorials, interviews and teaching.

KYMS was "born again" in March of 1975 when the format changed from acid rock to Christian music. This change brought about surprising results, much to the delight of Southwestern Broadcasters, as listenership skyrocketed and the fate of the station shifted from inevitable doom to a bright and promising future.

Three years ago Ed Shaddek, president of Southwestern Broadcasters, was prepared to sell KYMS as it plunged deeper and deeper into debt. Arnie McClatchey, then program director of KEZY, brought to Ed Shaddek's attention the ever widening gap in the Orange County market. This "vacuum," as described by

## Gospel Workshop: Everybody Is Somebody

■ The Gospel Music Workshop of America, the major gathering for those involved in the black gospel segment of the Christian music industry, became a ten-day event this past year with a quartet convention preceding the regular week-long choir clinics, performances and various seminars conducted by those within the industry.

Over 12,000 attended the event, held August 16-25 at the Shorham-Americana Hotel in Washington, D.C., with nightly performances at Constitution Hall. Under the guidance of president and founder Rev. James Cleveland, the event saw representatives from every major label involved in gospel music and performances by knowns as well as unknowns each night.

Workshops were held for public relations, attire, background singing, lead singing, emceeing, booking, performance licensing, Bible, piano, recording first aid, and the history of gospel music and other subjects. Daily workshops on choral reading and choir performances were also held, training singers and choirs in all aspects of musical performances.

Among the artists performing during the event were Rev. James Cleveland, Walter Hawkins, Billy Preston, Rodena Preston, Andraé Crouch, Shirley Caesar and a number of choirs.

some, was a direct result of the mushrooming growth of Christianity in Orange County.

In 1975, the nation's press carried the news of a "new wave of evangelism" that was sweeping across the United States (some 70 million Americans had had a "born again experience," according to a Gallup opinion survey). This movement seemed to have its roots in Orange County where three of the country's largest congregations resided—Calvary Chapel of Costa Mesa in Santa Ana (25,000 members), Melodyland Christian Center in Anaheim (10,000 members), and Garden Grove (7000).

As more and more young people accepted Jesus Christ as their Savior (the average age ranged between 27 and 38), the market gap became more distinct. To meet the needs of this listening audience, Ed Shaddek appointed Arnie McClatchey general manager of KYMS. Acting as a consultant for the first five months and then taking over complete management in July of 1975, Arnie converted KYMS into a full-time, full service Christian station.

Now three years later, Arnie still shapes the style, pace, and sound of KYMS, and he does it with the aid of a computer. After careful screening and selection of the cuts, Arnie designs a computer program. He then feeds the information into the computer and the result is a "selection by selection" print-out to be followed by the disc jockeys.

## Birtheright Sees A Bright Future

■ Birtheright Records in Los Angeles boasts artist Edwin Hawkins, whose lps "Wonderful" and "The Comforter" still show significant sales after being on the market over a year. His new live album, cut with the Love Center Choir and the Oakland Symphony Orchestra, will be released shortly.

Birtheright night at the Gospel Music Workshop of America in Washington, D.C. this past August saw an enthusiastic reception from workshop attendees for The Spirit Of Love Choir, The Voices Of Glory and Rodena Preston and the Voices of Deliverance. A special guest appearance by Edwin Hawkins capped off a talent-filled evening of entertainment.

The Spirit Of Love has just released a new lp entitled "Power Of Your Love." Rodena Preston and Birtheright artists The Pattersons are presently recording albums for future release. The Pattersons are composed of three children supervised in the studio by their father.

## Gary S. Paxton: A Mini-Empire

■ Gary S. Paxton is more than just a successful recording artist and top songwriter—he's a mini-empire!

Paxton owns three record labels—Pax Musical Reproductions, a division of Tempo; Neoteric Musical Reproductions and Garpax Records. Publishing companies include Gary S. Paxton, BMI; Garpax Music Press, ASCAP; and Pax House, BMI. With Bob MacKenzie, he owns New Pax, BMI; Christian Grit, ASCAP and White Tornado, BMI. Paxton owns Pax-Len, SESAC, with John Lentz, and Brush Ape, BMI, with Pete Drake.

## Christian Artists Meet Draws Large Turnout

■ That beautiful setting of the Rockies was the scene of the annual Christian Artists Music Seminar, held this past year July 30-Aug. 5 in Estes Park, Colorado. This is one of the major events for contemporary Christian music held during the year. Artists involved in Christian music—both amateur and professional, gather for the week long series of seminars and concerts.

Staged and headed by Cam Floria and his Christian Artists Corp. of Thousand Oaks, California, this marked the fourth such gathering, and each year the registrants have doubled in number. This year there were 1100 registrants who attended the seminars—over 175 total—to see the more than 200 panelists discuss a range of topics that included advertising and promotions, choreography, sound systems maintenance, songwriting, performance licensing, booking, television, radio, public relations and management, production, and the record business. Additionally, there were choral clinics each day.

Among the panelists who conducted the seminars were Jesse Peterson, with Tempo; Don Butler, executive director of the GMA; Joe Moscheo, president of New Direction Artists Guild; Billy Ray Hearn, president of Sparrow; Stan Moser, vice president, marketing, of Word; Aaron Brown, Canaanland Music; Wayne Coombs of the Wayne Coombs Agency; Lennart Sjolholm, producer; Thurlow Spurr, president of Splendor Productions; Jim Van Hook, vice president at the Benson Co.; Chris Christian, producer-artist; Buddy Huey, vice president, a&r, at Word; Dick Curd, Joy Productions; Jim Black, SESAC; Dave Peters, with Wayne Coombs Booking Agency; Randy Cox, with Paragon Music; Dan Johnson, Mike Blanton, Gary Whitlock and Noni Wells, all with Word.

Artists on Pax Records are Jim Bakker, Tammy Bakker (both with the PTL Club), Roger McDuff, Sammy Hall, Lawrence Chewning and Gary S. Paxton. Paxton is also one of the owners of both Sound Stage Studios along with Bob MacKenzie, Bill Gaither, Ron Huff, Doug Oldham, Joe Moscheo, Wayne Ericson, and Ron Kern. He also owns The Wax Works Studio Corp. along with Bill Woodward and Buck Williams.

Paxton will also be involved with his own television show, titled "The Gary S. Paxton Christian Grit Revue," to be aired over the PTL network. The show will be "a Christian Saturday Night Live" according to Paxton. Additionally, Paxton is involved with the production of animated Christian cartoons to be used as teaching tools in churches for the youth. A line of coloring books will also be part of their youth oriented project.

Along with all of this Paxton is planning a unique touring schedule that will encompass 33 concerts.

## Gospel Spectrum Leads L. I. Christian Surge

■ In 1978 contemporary Christian music has exploded on Long Island. Gospel Spectrum has helped that explosion take place.

Formed in March of 1977 as a non-profit organization dedicated to presenting contemporary Christian music to the people in the Long Island area, Gospel Spectrum continues to grow. In its first year of operation, Gospel Spectrum brought three artists to Long Island for concerts, all three being MOR Christian performers.

In January of this year the organization, under the direction of president Lloyd Parker, made a swing toward contemporary Christian music by presenting its first annual "Rockin' Gospel New Year's Celebration." The concert featured Danny Taylor and John Michael Talbot and paved the way for a whole year of appearances by top Christian artists.

Local ministers and youth leaders began contacting Gospel Spectrum to book national talent. In March Danny Taylor made a second appearance on the island, presenting two church concerts and making a guest appearance on Lloyd Parker's "Contemporary Sounds of the Gospel" program, heard every weekday afternoon on WNYG, Babylon. In the following months Gospel Spectrum booked Dogwood, Barry McGuire, Chris Christian, Terry Talbot, Don Francisco, Ron Moore and Farrell and Farrell.

# BMI: A Home for Sacred Music

■ The proud motto "To BMI Sacred Music Has Always Been Sacred," is a seemingly description for the determination of the world's largest performing rights society to serve the cause of sacred music and its writers and publishers, even as it has that of the many other worlds of music.

In 1940, the first year of its life, Broadcast Music, Inc. prepared the 500-page BMI hymnal. In it were gathered, for the first time, the best available sacred songs not merely of one faith or creed, but of all faiths and religious groups of the western world. For the first time, hymns which have inspired, guided and consoled Protestants, Catholics and Jews were bound together in one volume. In it, also, were those beautiful spirituals which have welled up from the souls of the American black man and sustained him in his time of despair and tribulation.

The BMI hymnal contains the

## Woodland Studios Win with Gospel

■ From its beginning, Woodland Sound Studios in Nashville, Tennessee has played an active role in the recording of gospel music, and this year has been no exception.

During one week in the past year, Woodland was proud to take full credit for 100 percent of the soul gospel picks in *Record World*. Also, the studio and mastering are coming through with a consistent show of 25 percent or more of the soul and spiritual charts. Woodland Studios has shown exceptional growth in the contemporary and inspirational gospel field. In this area 30 percent of the products that have been recorded and/or mastered by the Woodland staff, have been charted.

Artists who have either recorded and/or mastered at Woodland include: The Bill Gaither Trio, Rusty Goodman, Re-Generation, David Meece, McGuire, Rev. Issac Douglas, Farrell & Farrell, Rainbow Express, David Ford, Gary S. Paxton, Imago-Dei, Free Spirit, Gospel Keynotes, Little Richard, Twenty-First Century Singers, Centurymen, Angelic Gospel Singers, Anita Bryant, Cynthia Clawson, and Emmanuel.

Woodland's facilities include 24 track recording studios, featuring Studer tape recorders and Neve consoles. Two mastering rooms are available featuring Neumann Sal 74 cutting systems. Both Dolby and DBX noise reduction systems are available in both studios, as well as both mastering rooms.

songs of the great 19th-century gospel writers, Philip Bliss, Fanny Crosby, Robert Lowry, William Bradbury, Lowell Mason, Ira Sankey, Isaac Woodbury, and those other giants whose contribution to our national gospel music has sustained America for over a quarter of a century. As the Gospel Music Hall of Fame honors its founding fathers, these are among the names which will win places of honor.

During one of his crusades, Reverend Billy Graham interrupted his ministry to cite the BMI hymnal and accept a specially bound volume for his library. On that occasion at Madison Square Garden, Reverend Graham also paid tribute to the new giants of gospel music, many of whom were affiliated with BMI.

Today, 36 years after it opened its doors to the creators of American music, BMI still serves as steward of the performing rights for many who serve the ministry of God in writing and singing His praise.

Leading catalogues of gospel music affiliated with BMI include those published by Stamps-Baxter

Music and Printing Co.; Savoy Music Co.; Canaanland Music; Heartwarming Co.; Songs of Calvary Publishing; Unichappell Music Inc.; Thomas A. Dorsey Catalog; Jimmie Davis Music Co. Inc.; Beasley & Barker Music Publications; New Pax Press; Crescendo Music Publishers of Dallas; Goff Publishing Co.; Venice Music Inc.; and Excellorec Music Company Inc.

BMI affiliated composers of gospel songs are those who have been household names for decades, as well as many new writers who are finding inspiration in the gospel. Among them are: creators of black gospel music like the inspired writer of "Precious Lord, Take My Hand," and hundreds of other magnificent hymns, Thomas A. Dorsey; James Cleveland; Jessy Dixon; Shirley Caesar; the late Alex Bradford; Dorothy Love Coates and Marion Williams.

Joining with them in shedding the light of hope are their white brothers and sisters in faith and song: Lester Beasley; Albert E. Brumley, Jr.; Urias Le Fevre; J. R. Baxter; Joel and La Breeska

## Christian Radio Seminar Comes of Age

■ Not too many years ago when someone mentioned gospel radio broadcasting, one's thoughts automatically went to early Sunday morning with a local pastor donating his time, or even purchasing the time just to get some religious music on the air. In fact, this still happens in some cases today, but on the whole, gospel radio has emerged from the early Sunday morning time slot to full-time daily programming in 50,000 watt major market stations with professional staff disc jockeys and managers who realize the value and audience interest in a properly programmed gospel radio station. It is not unusual at all today to hear that a pop, middle of the road, or country station has changed its format and gone gospel. One can pass through most any metropolitan area and tune across the dial to find a gospel station. In fact, in many major cities there is more than one gospel station carrying religious programs and gospel music.

As a result of this growth and interest in religious radio, a group of interested music industry people joined together in the fall of 1972 with one purpose in mind, to establish a radio seminar for gospel disc jockeys, program directors and station managers. Their guiding thought behind this effort: to channel ideas and suggestions together, from interested broadcast people, for the further advancement of gospel

radio. A sharing of the problems, successes and development of professionalism in all gospel broadcasting is generated at each annual seminar.

From the first seminar in May of 1973, the guidance and direction of the sessions have come from the basic steering committee. In 1975 the Gospel Music Association took under its wing the control of the seminar, keeping the steering committee already established as the administering body. That committee under the chairmanship of Jim Black has already laid plans for the 7th annual seminar. For the first time this event will be held away from Nashville. Dallas, Texas has been chosen as the site of 1979's seminar on May 18th and 19th. Also the name has undergone a change to open the doors for all of religious oriented broadcasters to identify with. This event will now be known as the National Christian Radio Seminar.

With the support from the Gospel Music Association, and the unifying of the efforts on everyone's part, the seminar has grown in attendance with even greater growth expected in seminars to come. Christian radio is here to stay as a vital force in broadcasting, and any disc jockey, program director, station manager, or individual interested in the furtherment of gospel programming may join in on the next annual radio seminar.

Hemphill; Wallace Fowler; Kris Kristofferson; Marijohn Wilkin; Neil Enloe; Ron Hinson; Reba Rambo; Jeannie Carolyn Riley; Lon Christian Smith; B. J. Thomas; Larry Gatlin; Robert Laverne Tripp; and countless others from among BMI's 36,000 songwriters.

To further ascertain that BMI remains a dominant presence in gospel music, one has only to examine the Gospel Music Association's Dove Awards over the past decade, specifically the "Song Of The Year" competition.

Ron Hinson won in 1972 for "The Lighthouse." Kris Kristofferson took the award the following year for "Why Me Lord?" A Kristofferson-Marijohn Wilkin collaboration, "One Day At A Time," came up a winner in 1975. Neil Enloe's "Statue of Liberty" was selected in 1976. (That year, Enloe also won the Gospel Music Association's Associated Membership Award, given to a person who has made the most significant contribution to gospel music during a given year.) In 1977, John Stallings' "Learning to Lean" was singled out.

In this year's race for recognition, Stallings' "Learning To Lean," Don Francisco's "He's Alive" and Dee Gaskin's "Sun's Coming Up" are among the songs up for this single honor.

## DaySpring Shines In Its First Year

■ DaySpring Records was created by Word, Inc. in September, 1977. Now, just over a year later, the label is alive and well—growing strong. DaySpring began as a dream of Buddy Huey, Word vice president of a&r. According to Huey, the label was designed to "be a blend of the candor of Jesus music, the exuberance of southern gospel and the lyrical beauty of traditional music." The logo is a butterfly, typifying a fresh new sound in gospel music—free to take new directions. Aiding Huey in the a&r area are his assistants Mike Blanton and Gary Whitlock.

### Roster

The label began last year with the Imperials, Jimmy Miller, Walt Mills and the Sharretts. Since that time DaySpring has added Englishman Andrew Culverwell, gospel great Marijohn Wilkin, and the very promising Lynn Sutter. Huey predicts two or three additions during the next year.

The first year was an exciting one. With the Grammy-winning release, "Sail On," the Imperials gave a prime example of the intended direction of the DaySpring label.

# Don Butler

(Continued from page 52)

are—until afterwards, because they're enjoying the music. So therefore, I say there is a much larger market and I say that we are probably more than 2-3 percent, but at the present time, we cannot document all of that. But there will come a time when we will be able to document it in the near future. So I say we're doing much better than what people think.

**RW:** What's been the biggest change you've seen in the last 5 to 10 years, or 15 to 20 years?

**Butler:** That's difficult. One of the biggest changes that I have seen is the style of the music. I guess this is the greatest change. I remember the day when I was in school and I first heard a gospel group perform. It was a male quartet. The second group I heard was a mixed group of gospel singers. Now I knew the music in my church, I was familiar with the hymns and anthems, but this gospel music with a beat—I can remember when I first heard that. It was a sound that was very unique, very warm, very exciting, but for so many years—for 20 years, that music stayed just about the same, four-part harmony, close kin to the barber-shop quartet, close kin, "kissin'-cousins," if you want to use that phrase, to the country music. It was the outgrowth of the spirituals of the slave days and the cotton fields. It was telling the story of a man who was down-trodden, who was more or less underprivileged in this world but had a great outlook for a world to come, this type of thing.

**RW:** How about the introduction of the young middle-class youth to gospel, or contemporary gospel?

**Butler:** Well, that's the Jesus music people. In the '60s, the revolution occurred, and everybody knows about the revolution in the church. The young people just got tired of listening to the same old thing all the time, and going to church and hearing the very conservative staid songs with no hope, no life. The woeful sound. For their age, they were looking for a little more, and I think every generation has looked for a little bit more. But the revolution took place, the young people started leaving the church because they weren't getting what they were looking for. They went to the streets. They had something to say and nobody would listen to them in the church but the street would listen because all they had to do was find them a coffee house or a corner to sing or tell their message. And, of course, before long, the exodus started from the churches. A lot of parents started following their youngsters because they found out that these youngsters were for real and really did have something to say, and had talents that had been suppressed. So they started following their kids and before long, the church felt the results of this and far be it for any church to sit still and lose their numbers. So they started opening their doors and inviting these youngsters to come in and share their message, and share their music and to some, it was just a complete turn around because some of them would never think of bringing tambourines and things like that into the sanctuary, but these young people had that kind of bright music and the church opened their doors and when they did, they saw that these people could deliver a message to youth and to the elders as well. That has made a drastic change. I think that's the reason for the explosion in popularity of gospel music, really, because it brought the world's attention and no longer are people ashamed to admit that they enjoy good, wholesome music.

## Quality Control Is the Key for Mark Five

■ The gospel music industry has enjoyed a banner year, and Mark Five, considered the pacesetter in gospel recording, has been caught up in the middle of all the hustle and excitement.

Both Studio A and Studio B (The Room) have undergone extensive remodeling programs in keeping with Mark Five's policy on quality control and state of the art. But, with all the updating of equipment and expansion, the news at Mark Five has always been, and still is, people. Individuals that care and are concerned enough to stay up to the state of the art themselves; and heading the list is Mark Five's president and general manager, Bill Huffman. Enjoying the reputation of one of the industry's finest musi-

cians, Huffman is also highly regarded as a businessman and as such is finely tuned to the flow of trends between artists and their audiences; thus, Mark Five's ability to maintain its position as a leader.

Joe Huffman, who for the past several years has been one of the leading producers for Nashville's Benson Company, has maintained his offices in the Mark Five community. Joe's input and guidance are directly responsible for the high level of quality in production that has become a trademark for Mark Five, evolving the studio into a recording home for some of the industry's leading artists and all of the major labels.

## Supreme Records:

### At Home with Southern Gospel

■ Supreme Record Company operates with the belief that southern gospel music provides a solid foundation for gospel music and is continuing to provide its artists and their listeners with quality recordings and sheet music, which feature the songs of their artists. These artists include The Lamar Sego Family, The Dixie Echoes, and Don Johnson, the newest addition to the label.

Don Johnson is a Memphis-based singer/songwriter/pastor/crusade evangelist who has received international acclaim through his music and crusades to England, South America, the Philippines and throughout the United States and Canada. His compositions have been recorded by the Florida Boys, the Lamar Sego Family and as choral adaptations for churches. His first album for Supreme is entitled "The Soul of Don Johnson."

The Dixie Echoes and the Lamar Sego Family round out and remain the staple products of the label. Lamar and his family continue to appear in concerts, churches and camp meetings where Lamar has served as music director for the National Conference of Assemblies for the Lord Jesus Christ. Their albums always enjoy chart activity, with their

latest effort being "The Lamar Sego Family Sing About Jesus."

Dale Shelnut and the rest of the Dixie Echoes have enjoyed a great year which began with a nomination and fan award for their "Band of the Year." They had a top song, "Heaven's Echoes," written by gospel music disc jockey Dave Hall. This was also the theme from their last album, "Heavenly Echoes From The Dixie Echoes."

Supreme Records further manifested its interest in southern gospel music with album acquisitions from two major groups—The Hopper Brothers & Connie from Madison, N.C., and the Singing Ledbetters from Wichita, Kansas.

"The acquisition of three albums from these outstanding groups is a natural step for the interests of the label. It provides us with a greater outreach of product as a result of the area's these groups travel and work," stated Supreme president Tom Walls.

Centerpoint and Rontom Music Companies, publishing affiliates of the label, provide the ever expanding catalogue of southern gospel material. Published sheet music is offered through Rontom Music sales.



Lamar Sego Family

## Glori Records Grows with Gospel

■ Since 1973, from a basic nucleus of four gospel albums, the Glori Records line has expanded to a 48 album catalogue embodying the best and latest sounds in gospel music. During the past five years, the Glori Records organization, headed by Steve Herman, has built an impressive gospel roster which is widely recognized in the field of gospel music.

Glori Records commenced operations in Jersey City and via a number of expansions has relocated to spacious office and warehouse quarters on Staten Island.

Steve Herman is president and chief operating officer, Arnold McCloud is general manager and Bruce Michaels is a&r director. In line with the physical expansion,

Glori Records has hired Arlene Blumkin to handle promotion and Larry Lighter to handle legal and business affairs from his office at 1350 Avenue of the Americas, New York City.

Glori is presently expanding its publishing operations worldwide and is seeking to establish a foreign distribution network in Europe which will support the successful tours of the Glori Records artists who have appeared on the European concert circuit. Reborn Music, the SESAC publishing firm owned by Glori Records, has recently acquired rights to the stage musical entitled "Little Willie Jr.'s Resurrection," which is opening in London's West End before the end of the year.



## Word Music:

# Creativity, Courage and Expansion

■ Perhaps the country's largest religious music publishing company, holder of more than 30,000 copyrights, is tucked away in three or four offices in the sprawling headquarters of Word, Inc. in Waco, Texas.

Word Music holds the rights to old gospel classics like "The Old Rugged Cross," "In the Garden" and "Beyond the Sunset." But Word is trying hard to stay on top of what people like to sing today. Their success can be measured by the sales of a little series of singalong books called "Sing 'n' Celebrate"—more than 2 million of them are in print. However the ancient Christian message is expressed in music, Word Music has it in print. Country songbooks, church hymnals, printed music for choirs and solo artists, or songs kids hear on the radio and want to play on their guitars—it's all being provided by Word, Inc.

A list of people who've helped develop the music division at Word reads like a gospel hall of fame. Fred Bock started it in 1964 in California. Ralph Carmichael and Kurt Kaiser joined shortly thereafter, and poured Christian music into new musical forms that have permanently changed the sounds and the spirit of contemporary worship.

Billy Ray Hearn and Charles F. Brown came along at a time when churches were desperately seeking ways to stop the flow of young people away from the church. By making available the new folk and rock sounds through thousands of records, songbooks and pieces of sheet music, Word and its affiliated music companies helped to make the church a place where a new generation could feel just as much at home as earlier ones had been.

Today the big push in Christian music comes from the songs people hear on the dozens of all-gospel radio stations across the country. Artists like Evie, Andraé Crouch, Honeytree and the Pat Terry Group create a demand for songbooks and sheet music that rarely existed only five years ago.

Traditional music has by no means suffered from the explosion in contemporary styles. Kurt Kaiser, vice president, and director of music, has watched Christian music become a worldwide phenomenon. Buddy Huey, vice president of a&r, oversees general management and administrative responsibilities of the music company. Music editor, John Purifoy, assisted by the talents of Don Cason, gives creative direction to the music product. Purifoy states, "Through the idiom of printed

music, we are constantly seeking ways to convey all aspects and trends of today's gospel music world. Whether it be in church choral music or artist-related books and sheet music, we hope that the finished product is not only creative and meaningful, but highly functional and usable within its proper setting. Christian music is rapidly developing new needs in a world in which its influence is wider than ever before. We at Word Music feel it is our job to meet these needs in the most effective way possible."

Word has three branch offices in the United States and also in

Canada, England and New Zealand. Many of Word's popular musicals, anthems and cantatas are translated for foreign use, and several are performed in as many as six languages.

Southern gospel hasn't been typified by male quartet music for a long time, even though the Stamps-Baxter quartet image is indelibly imprinted on American culture. Exposure on radio, all-night outdoor gospel sing and conventional theater concerts create a continuing demand for what Word advertises as "the music of the people." Canaanland Music, the publishing arm of Word's

Canaan label, thrives under Word vice president Marvin Norcross, director of Canaan, and Aaron Brown, general manager of Canaanland.

Word Music's shipping and warehousing operations are based in Winona Lake, Indiana, where vice president Bruce Howe oversees that operation. Music production, supervised by Pat Dunn and music promotion, directed by Noni Wells, are growth areas in the future plans of Word, Inc. Ms. Wells states, "By exposing our publications and song writers to choir directors and other musicians through music workshops, we plan to let more and more people know that the songs are in print—not just for record artists to sing, but for all of us to enjoy singing—at church, by the piano at home, in the shower, in the car driving to work or anywhere we feel like singing!"

"We're not going to be limited to any one kind of music," declares Word president Jarrell McCracken. "Music shapes the trends and the values of whole generations," he adds. "In an industry sometimes overrun by condescension, clichés and imitation, we intend to be led by creativity, courage and experimentation."

## Signings Score for Inspirational Sounds

■ In September of 1977, Inspirational Sounds signed a dynamic female quartet, The Stephens Singers. Their first album, "Christian Band," was released in May 1978 and immediately entered the national charts.

December of 1977 was the signing of The Alvin Darling Ensemble, who brought about the "P.G.M." sound featured prominently in their "All Together For One" release. The signing of a traditional male quartet, The Gospel Hi-Lites, rounded out the Inspirational Sounds catalogue. The release of The Hi-Lites first album, "People Is A Funny Thing," added a new dimension to the company's sound, and the pattern of presenting the varying forms of gospel was set.

This past summer Rahni Harris composed the theme song, "Six Million Steps," upon request from 19-year-old Andy West, who ran over 2000 miles along the eastern seaboard in an effort to raise funds for Muscular Dystrophy. A single was released and preceded West through the 52 cities from Maine to Florida, gaining momentum daily. Public response was so successful that Inspirational Sounds issued a 12-inch remixed disco version.

## ASCAP To Host Gospel Luncheon

■ NASHVILLE—ASCAP will hold its second annual Gospel Appreciation Luncheon on November 6 at Nashville's Opryland Hotel, according to an announcement made by Ed Shea, southern regional director of ASCAP. The event will be held in conjunction with Gospel Music Week festivities that culminate with the Tenth Annual Dove Awards presentation.

Shea serves as board of directors chairman for the Gospel Music Association.

The success of "Six Million Steps" has been phenomenal in such areas as New York, Connecticut, Philadelphia and Europe. Proceeds from the record are being donated to Muscular Dystrophy.

The latest addition to the Inspirational Sounds family is Grace, a Puerto Rican quartet. Their debut album is due for release in the winter of '78. Following a highly acclaimed preview at the New York Hilton in August, the artists of Inspirational Sounds are currently in rehearsal for a spectacular gospel event. With the assistance of the "P.G.M." Orchestra, Inspirational Sounds is combining this wealth of talent to present gospel in all its diversities.

## Word, Maranatha Pact

■ SANTA ANA, CAL.—As of November 1 all Maranatha Music albums, tapes and songbooks will be distributed by Word, Inc., according to an announcement from Chuck Fromm, president of Maranatha! Music. The agreement calls for U.S. distribution of the entire Maranatha! line. Maranatha! will not change its present international distribution.

Maranatha will continue to advertise and coordinate public relations and radio relations for its product from the headquarters here along with the complete responsibility for album and songbook selection, design and production.

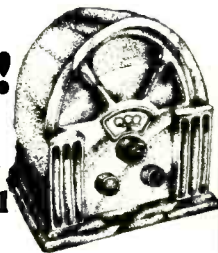
## Myrrh Inks Glad

■ WACO, TEXAS—Myrrh Records, a division of Word, Inc., has announced the signing of the new contemporary Christian rock group, Glad, and the release of the group's new album by the same title.

Glad's producer is Mike Blanton.

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# Gospel Sheet Music Shines Brightly

By DON CUSIC

■ Churches have come a long way in the last 50 years. They used to be buildings where congregations would gather on Sunday for worship, or on those occasions calling for a funeral or wedding. Today, many churches are complexes that house the main church itself, a smaller chapel, classrooms, music rehearsal rooms, day care centers, and recreational areas.

With the growth of these church buildings has also come the growth in staff. Under the pastor at these large and medium sized churches is often a music minister. It is the job of the music minister to plan the musical activity for the church, from directing the choir to booking acts and lecturers to appear at the church, planning special musical programs, giving private music lessons, organizing and directing children, young adult and youth choirs and extending the musically talented members to ministry outside the church to include local senior citizens, homes, hospitals and prisons.

This all relates directly to the music industry because these music ministers purchase a tremendous amount of sheet music, songbooks and choral programs for their church. It is also important because Christian performing acts who tour often perform at these churches and a number of major artists and groups in gospel music today came from these church music programs. Prime examples of groups who started as a church groups are Truth, Renaissance and Bridge.

## Potential

Discussing the sales and potential of sheet music, Jesse Peterson, president of Tempo, an organization that sells a tremendous amount of sheet music for use by churches, stated, "The potential for sheet music sales is tremendous. There are in excess of ten thousand churches who have good music programs in this country. Every time they buy a piece of sheet music, they buy 10 to 50 copies. To put a dollar sign on this is impossible, but it would be comfortable to say that it is in excess of \$25 million a year on sheet music."

Peterson went on to discuss the difference in the Christian music world realizing this potential. He stated, "The only comparison the secular world has is what has been done with the public schools, but that's just an aside. The secular world does not really capitalize on sheet music but somebody is going to do it. Right now, the gospel business is way ahead there. When someone in

gospel records a song, the first thing we think about is getting it in sheet music form, something a choir could sing."

Peterson theorized that 30-35 percent of the gospel industry's total income is derived from sheet music sales. The musical spectrum covers "from Bach to rock" said Peterson, and represents the material performed in churches by choirs, made up of members of the congregation who are doctors, lawyers, housewives, mechanics and every other profession. These members generally spend about two hours a week in rehearsal in addition to the Sunday services, according to Peterson.

## TK Experiences a 'Gospel Explosion'

■ Henry Stone's TK Productions is experiencing a "gospel explosion" with many important gospel artists signed to TK's gospel label, Gospel Roots. Timmy Thomas is TK's director of gospel music.

Thomas is steering Gospel Roots into a major competitive position in the gospel market. "With TK's roots firmly in r&b, the label has had successes in r&b, pop, disco and jazz. Now we're going to do it with gospel music," stated Thomas.

According to Thomas, "It is important for gospel music to touch the younger generation. It has to be more relevant in terms of production and increasingly involved musically while maintaining the message. It is important now to differentiate between traditional gospel and the more contemporary inspirational gospel music."

Thomas will soon begin releasing singles from the gospel albums, with the first scheduled this winter. Distributorships are being set in addition to the TK distributorships.

Working with Thomas is Dave Clark, one of the industry's first black promotion men. He has been affiliated with TK for the last four years in special promotions.

TK/Gospel Roots has recently signed the Dixie Hummingbirds. The group has been performing for over 50 years. An lp is in the works.

Activity is currently reported on Jean Austin and Company's lp, "Jean Austin and Company;" The Singing Sons of Washington, D.C. with "He's Alive;" Mitty Collier's "Hold The Light;" Nancy Caree's "A Blessing In Praising God;" The Jackson Singers of Washington, D.C.'s "Sing Until I Die;" The O'Neal Twins, "I'm Happy;" and the Brooklyn

# New Signings Score for Paragon Pubbery

■ With the exposure of "He Was There All The Time" on Rex Humbard's worldwide TV show, Pat Boone's recording of "Filled To Overflowing," Jimmy Swaggart's recording of "Teach Me Lord To Wait," Evie's cut of "Jesus, I Believe What You Said," and "He's Alive" on a prime time Easter special, 1978 has been a very busy and exciting year for the Paragon Publishing Group.

During the past year, the Paragon Publishing Group has signed new writers and songs, thereby establishing itself as one of the major publishing companies in Christian music. All of this has been accomplished by a staff of four people: Randy Cox, direc-

tor; Marlize Kraemer, publishing coordinator; Rob Hard, music copy and tape editor; and the newest member, Gary Pigg, catalogue promotion assistant.

## Catalogue

The publishing team is responsible for some 1700 songs and over 100 writers in the 13 music catalogues represented. Among those catalogues are songs by Bill and Gloria Gaither, Gary S. Paxton, Stuart Hamblen, Don Francisco, John Thompson, Danny Lee, Shane and Alice Keister, and many other established writers. Besides these, are songs by some new writers such as J. J. Lee, Nancy Grandquist, Chuck McLeod, Linda Allred, Bob and Jayne Farrell, Terry Winch, and Candi Long.

## LA Heightens Gospel Activity

■ LA Records was started in January, 1975 by producer Dave Crawford with offices and studios at 15454 Cabrito Road, Van Nuys, California. After a string of hits under Crawford's production, which include: "Young Hearts Run Free," Candi Staton (WB); The Mighty Clouds Of Joy standard, "The Mighty High" (ABC); Deryll Inman's "Electric Skyway" (LA); he decided to found the label with gospel product as well as disco, r&b, pop and jazz.

## Dorothy Norwood

The label secured the talents of Dorothy Norwood, Crawford's lifelong friend, as its first gospel artist. Since the release of the "Dorothy Norwood Live" lp, which has charted on all major gospel charts around the country, Crawford set out to seek and sign other gospel acts. Presently signed to the label are the following gospel acts: Delores Washington, formerly of the Caravans; James Bignon and God's Children; The Northington Singers; a "Live In San Francisco" lp on the Caravans; The Drinkard Ensemble and others.

A November 1 release schedule for LA includes a Judy Clay single and 12" version of the Bee Gees' standard "Stayin' Alive," a Dorothy Norwood single, "Some People," from the lp "Dorothy Norwood Live," The Caravans' single "Mary, Don't You Weep Pt. 1&2," a single, "Have A Little Talk," by The Drinkard Ensemble, and a disco 12" by Alonzo Turner, "Whoever Said It," produced by Horace Johnson and Alonzo Turner.

DaAnn Music (ASCAP), Berner Music (BMI) are Crawford's two active publishing firms.

All Stars "Brooklyn All Stars" album. All of these artists are currently performing in concerts throughout the U.S.

Albums by Helen Lewis, Andrew Jackson and the Community Youth Choir, Rev. Edna Isaac and the Greene Sisters, The Nappers Sisters, The Amazing Katherine Hayes, Camille Doughty, Travelling Six, Rev. Marvin Yancy and the Fountain of Life Joy Choir, Sunset Travellers and Whitney Singers are scheduled for release this winter. There are currently 34 albums in the Gospel Roots catalogue.

## Myrrh Makes Magic In the Gospel Field

■ When Jesus music came to the foreground of the gospel music industry in the early 1970s, Word created the Myrrh label to fulfill the musical needs of the new generation of Christian music listeners. Today Myrrh is enjoying the fastest growth of any Word label.

The number of artists and the demand for their music increases with each recording. Now the Myrrh label includes 25 artists and groups.

Head of the Myrrh label is Word a&r vice president Buddy Huey. His assistant a&r director for east coast artists, Mike Blanton, this year moved to Nashville to set up an eastern branch office. Next year, Gary Whitlock, assistant a&r director for west coast artists, will open a similar branch in Los Angeles.

Among the notable Myrrh artists are B. J. Thomas, Billy Preston, Mike Warnke, Chris Christian, Michael Omartian, Honeytree, Bob Ayala and David Meece.

Newer artists include Steve Camp, Amy Grant, Glad, Limpic and Rayburn and Fireworks.

# Billy Ray Hearn

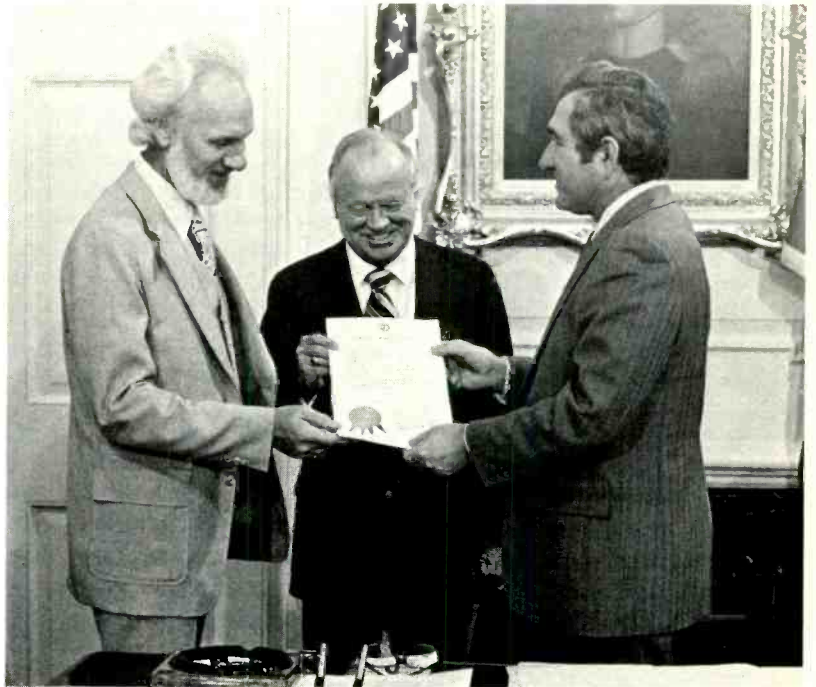
(Continued from page 51)

to make it and we do it, but all we've done is clog up the machinery. Of course, the record industry is that way, not just religious—but I think that we should be different. I think we should be very concerned that we sign mature talent, not only in musical talent, but in spiritual qualities, because we're doing something different than the secular industry. When they take a group off the street or out of a club somewhere that they found, they found some group that can really rock and roll, and they make a hit record and they put them up on a pedestal. Well, the world doesn't care, they made them big. But when we take somebody, I feel very responsible for somebody up there that kids listen to and I don't want to be responsible for putting somebody up there who is not mature in the spiritual life. Industry should be very concerned for that.

**RW:** React in what sense?

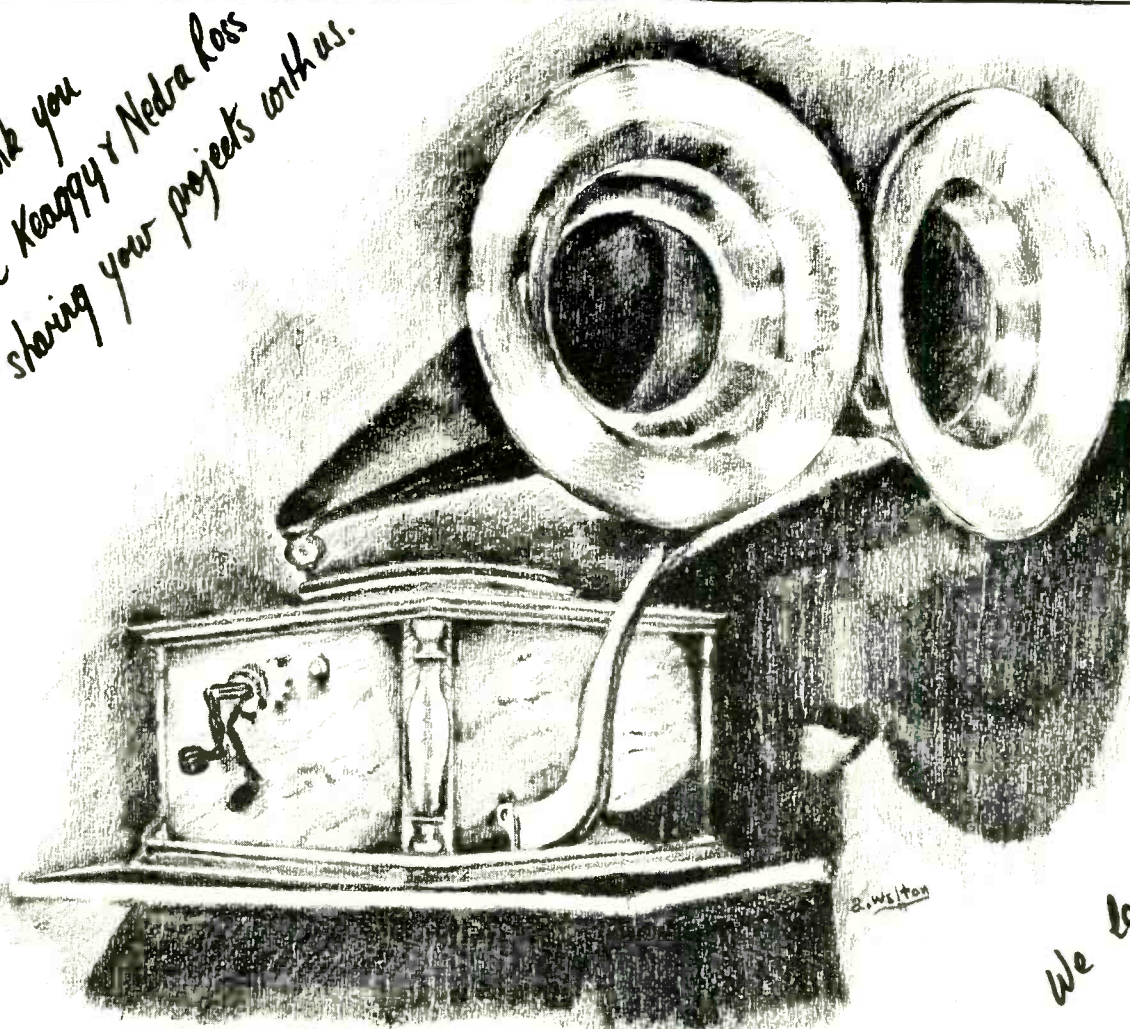
**Hearn:** Well, we see a talent, that's got a little thing going, or they write a good song, so we immediately think they're a great talent. And we sign them and they want to make a record, we listed all the artists from every label we knew that were in the seventy thousand and above sales. When they released an album, you could expect sixty-five to seventy thousand or more sales from their album in the first year. There weren't very many—you could put them on your hands. Then, we listed those that you would call profitable artists. There was a pretty good number of those in all the labels that we knew. Now we don't know anybody's sales figures, but we have a pretty good idea, because we know what the industry is. Then we listed the ones that are struggling to break even and there were a lot of those—you couldn't even list them. Part of the problem in the industry is that we're releasing too many of those you have to take chances on, but sometimes I think we react instead of act on new talent.

## Gospel Music Month Set in Tenn.



The month of November has been proclaimed Gospel Music Month in Tennessee by Governor Ray Blanton in ceremonies held in the Governor's office on Sept. 26. Accepting the Governor's proclamation on behalf of the gospel music industry are (from left) Don Butler, executive director of the GMA; Ed Shea, southern regional executive director of ASCAP, and Governor Blanton.

*Thank you  
Phil Keaggy & Nedra Ross  
for sharing your projects with us.*



*We look forward  
to many more.  
X*

HEDDEN WEST RECORDING STUDIO & DISKWERKS, 1244 Remington Road, Schaumburg, Illinois 60195, Telephone (312) 885-1330

## Good News a Gospel Forerunner

■ Since its inception in 1970, Good News Records has been a forerunner in the field of contemporary gospel music. The label's first release, "Love Song" by the group Love Song, helped change the face of gospel music. Now, eight years later, Good News' commitment to expand the awareness is still as strong as ever.

Label president Freddie Piro states, "I believe our success can be attributed, in part, to our unwillingness to compromise in the recording of our albums. Since the release of our first album, I feel we've achieved this and the response by the public proves it."

Good News Records currently operates out of a music complex in North Hollywood, California, which includes a recording studio and Dunamis Music, the publishing arm of Good News Records. In addition to Piro, label personnel include: Teri Piro, who oversees all production facets of Good News product as well as heading up the publishing company; Debbie Deal, a recent addition to the staff, handles all of the public relations on behalf of Good News and its artists; Terry Loughlin, professional manager of Dunamis Music; and Dan Lienart, director of marketing and promotion and art production coordinator.

At the present time, Good News Records has three artists signed to its roster. They are Chuck Girard, Bili Thedford and Terry Clark.

Chuck Girard's ministry has grown tremendously since he became a solo performer shortly after the break-up of Love Song. Chuck, whose talents are widely known throughout gospel music, is responsible for such popular songs as "Little Country Church," "A Love Song," "Rock 'N' Roll Preacher," "Sometimes Alleluia" and dozens more. As a performer, Chuck has traveled all across this country and abroad in Europe and the Far East. He recently completed a highly successful first tour of Australia and New Zealand and he is currently on tour in Europe with his band. Chuck's three previous solo albums, "Chuck Girard," "Glow In The Dark," "Written On the Wind," have received wide acclaim. He is now working on his fourth lp which will be completed upon his return from Europe.

Bili Thedford, a former member of Andrae Crouch and the Disciples for eleven years, released his first solo album, "Music Of My 2nd Birth," last year. His own particular style of music delighted record buyers everywhere. Like Chuck, Bili is now in

the studio recording his second album for Good News, tentatively entitled "More Than Magic." During the past months between the recording sessions with Sara Vaughn, Donald Byrd, Minnie Riperton, Jermaine Jackson, Diana Ross, Leo Sayer and many others.

Terry Clark, the newest addition to the label's roster released his first solo album, entitled "Welcome," several months ago. Chuck Girard, who was responsible for bringing Terry to Good News also produced this album. Terry's unique brand of music has created a remarkable response to the album, and Terry, who is currently with Chuck in Europe, plans on doing some extensive touring upon his return to the States.

## Alamo Active In Gospel Field

■ The Alamo Record Company, headquartered in Nashville, is headed by Tony and Susan Alamo. Alamo's connection with the record industry includes singing, public relations and representing other artists.

Alamo now records gospel music. The artists on Alamo Records are Alamo, several soloists, a quartet and a choir. Alamo has six lps to his credit.

### KBIQ-FM:

## 'Love, Joy, Peace and Hope'

■ In response to the explosion in contemporary Christian music in recent years, KBIQ-FM converted its format on July 1, 1977. The new KBIQ was designed to blend a smooth contemporary Christian sound with the best from the MOR secular field. KBIQ (115,000 watts) now broadcasts "the music of love, joy, peace and hope," 24-hours a day—all over western Washington.

Located in north Seattle, KBIQ-FM is the sister station of KGDN-AM, both owned and operated by King's Garden, Inc. KGDN features Bible-teaching programs and more traditional Christian music.

### Popular Artists

The contemporary sound of KBIQ-FM features scores of popular artists including Dave Boyer, B.J. Thomas, Evie Tornquist, Sharalee Lucas, Andrae Crouch, Reba Rambo, Heritage Singers, Honeytree, Barry McGuire, Jamie Owens, Debby Boone, Chuck Girard, Terry Clark, Messenger, Amy Grant, and 2nd Chapter of Acts.

In addition to the music, KBIQ combines news, sports, weather,

## Production Pact Highlight's Jim's Year

■ Recently, Jimmy Swaggart signed an agreement with The Benson Company in Nashville, calling for the production of new record product as well as the exclusive distribution of Jim Records, the label on which Swaggart records. Benson released the first album in April of this year, entitled "Somewhere Listenin'," featuring songs by Bill and Gloria Gaither, Gordon Jensen, and Lanny Wolfe, as well as some traditional hymns of the church. The producer is Phil Johnson, executive producer and vice president of a&r for the Benson Company. A Christmas album has just been released entitled, "The Jimmy Swaggart Christmas Spirit," containing mostly traditional Christmas songs such as, "Silent Night," "The First Noel" and "Oh Little Town of Bethlehem."

### Preaches Daily

Jimmy Swaggart has become one of the most recognizable people in gospel music. He preaches daily on "The Campmeeting Hour," a fifteen-minute radio broadcast reported to be the largest daily religious broadcast in the world. It is aired on over 540 stations. There is ample evidence to support the claim that he is "the most powerful radio preacher in the world." His weekly 30-minute television program is

viewed on some 200 stations in the U.S. and Canada.

An ordained minister of the Assemblies of God, Swaggart travels over 100,000 miles annually conducting revivals and crusades before five and six thousand nightly. The Jimmy Swaggart Evangelistic Association, Jim Records, The Campmeeting Hour, television duplication, and WLUX radio station are all housed on two acres in Baton Rouge, La., employing over 100 people. The Jimmy Swaggart Evangelistic Association reportedly receives more mail than any other operation in the entire state of Louisiana.

## Gospel Covers Spectrum

(Continued from page 16)

Christ in song. The Gospel Music Association sees it as a ministry as well as a profession and occupation and has sought to close the gap between the secular music world and the gospel music world.

This year, the GMA is instituting the first annual Gospel Music Week. This will be a week-long series of seminars and programs designed to educate, inform and improve those within the gospel music industry to become "more professional."

This all points to the fact that for gospel music to grow and be recognized as a major musical industry it needs the help, support and guidance of a trade organization. The Gospel Music Association is filling these shoes.

### Huge Potential

Much has been made of the statistics uncovered in the Gallup Poll of the 50-80 million "born-again" Christians in the United States. Let's take a look at the other side for some more concrete facts. This year more albums will go gold and platinum than ever before. The record industry sells billions of dollars in records. This means that the American consumer is geared to buying records as a form of entertainment. Since the musical sound—the "sound" that consumers are buying—can be found in the gospel music industry as well as the secular industry, it stands to reason that there is a huge potential record-buying audience untapped. And the demand for this music has already been proven.

Few gospel albums have gone gold and none platinum. However, the near future should see an increasing number of gospel albums going gold as the marketing forces of Christian record companies continue their aggressive marketing campaigns and as the secular retailers become more attuned to gospel music.

stock market information, traffic reports and special features to keep listeners fully informed as well as entertained.

### Birthday Cruise

To celebrate its first year of operation, KBIQ launched a Washington State Super Ferry birthday cruise for listeners, and advertisers. More than 800 joined on a weekday evening to share in the celebration—with three hours of entertainment by Dave Boyer, Honeytree, Jesse Dixon, Ellis & Lynch, Joyous Celebration, Evie Tornquist and the Taproot Theatre Co. With only spot advertising on KBIQ to promote the cruise, tickets sold out in just a few days.

Phone calls and letters have punctuated listener enthusiasm for this format. And the station is in its third printing of car window stickers (called "fish stickers"), with 40,000 distributed thus far.

As far as advertising is concerned, sales are up 127 percent over the previous year's total. And KBIQ looks forward to providing their brand of love, joy, peace and hope for years to come.

# GOSPEL ALBUM PICKS

## FACE IT WITH A SMILE

TESSIE HILL—ABC PY-59233

The soulful sounds of Tessie Hill are wrapped in tight, r&b-oriented production and her spiritual messages come through loud and clear. There's a good mixture of songs here, some up-tempo and some slow and bluesy numbers—all with the gospel message. If you love great soul music, you'll love this album.



## AWAITING YOUR REPLY

RESURRECTION BAND—Star Song SSR-0011

Christian music comes in all forms and styles—as evidenced by this selection of heavy metal hard rock from a new group. You could be listening to the Grateful Dead, ZZ Top or Heart except the lyrics and message are all Jesus. Should definitely appeal to any young listener who loves hard rock and the gospel message.



## SINGING TO THE WORLD

DANNY GAITHER—Impact R3527

The smooth, mellow sound of Danny Gaither comes across well on this latest collection. His large and faithful following will love his renditions of "Daybreak," "You Needed Me" and "All The Time." Gaither is a class act, as evidenced by this album's cover and the material on the inside.



## CHRISTMAS WITH THE KEYNOTES

THE GOSPEL KEYNOTES—Nashboro 7205

One of the premier groups of black gospel has released this collection of Christmas songs in time for the buying season. They've included some standards and favorites like "White Christmas," "Silent Night" and "The Christmas Song" as well as some new numbers certain to be heard during the Christmas season.



## THE VERY BEST OF THE MIGHTY CLOUDS OF JOY

ABC—AA-1091/2

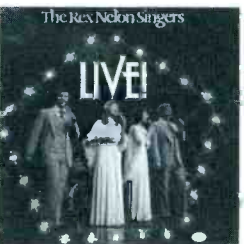
The Mighty Clouds of Joy have long been one of the top groups in gospel music and this two-record package shows why. With all the songs that made them famous—and that they made famous—a listener can easily see first-hand the reason for the group's success. Dynamic on stage as well as on record, this dynamism comes across clearly on each cut.



## LIVE!

THE REX NELON SINGERS—Canaan CAS-9830

The Rex Nelson Singers, a country-styled gospel group led by bass singer Rex Nelson, is one of the fastest-rising groups in gospel. Formerly known as the LeFevres, the group is mixed with two females and two males giving a strong yet balanced sound. This album features their hit, "The Sun's Coming Up."



# GOSPEL TIME

By MARGIE BARNETT

■ David Arment recently joined The Amplified Version in a booking/management capacity. Arment has been production coordinator for Tempo Records and will retain responsibilities there. The Amplified Version is a nine-member, Dallas-based group, currently at work on an album for Tempo's contemporary label, *Chrim*.

Linda Allred has signed as a writer with Paragon . . . Buryl Red and Ragan Courtney completed a new musical, "The Acts of the Apostles," which premiered at the Texas Baptist Convention October 31-November 3 in Austin, Tex. Courtney staged and directed the drama, and Red conducted the orchestra and chorus.

The Gaithers' Praise Gathering is set for the Convention Center in Indianapolis Ind., November 16-19 . . . Walter Hawkins is currently involved in a promotional tour, including concerts, radio visits and press interviews.

Linda Miller and Assoc. and Limited Edition Talent just signed a booking and management agreement with George Gagliardi, known for his songwriting ability.

## CONCERT REVIEW

### Crouch Show is Effective

■ LOS ANGELES—Andrae Crouch and the Disciples (Light Records) skillfully worked an emotionally charged audience at his recent Greek Theater concert here. After opening with "Oh Savior," a joyful uptempo number from his "Take Me Back" album, Crouch kept the audience's attention with strong melody hooks, funky rhythms and inspiring lyrics. His powerful eight-piece band included his sister, Sondra, who played tambourine with fire and emotion. She was one of the highlights of the evening.

Crouch, in a very down-to-earth manner, announced that "we're going to have church tonight—so voice your sins away and wipe the tears from your eyes." The full-capacity crowd was energetic and completely imbued with the spirit as Crouch delivered such numbers as "And There is No Hatred in Christ," "This is Another Day," "Just Like He Said He Would," and "My Tribute," an interesting audience participation song.

Crouch—who is currently represented on both RW gospel

charts with his Light albums "Live in London" and "This is Another Day"—is unquestionably one of the tops in his field.

#### Clark Pleases Crowd

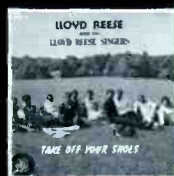
Newcomer Terry Clark (Good News Records) opened the show with good-time melodies and interesting lyrics; his performance was mellow and controlled. Chuck Gerard (also Good News) sang "Rock and Roll Preacher," then carried the audience away with "Love Song," his contemporary Christian standard. The real crowd-pleaser was "Warrior," a beautiful song based on the crucifixion in which Gerard employed some tasteful wind sounds and lighting effects.

Stan West

## BMI Announces Gospel Reception

■ NASHVILLE—BMI is holding a reception honoring the nominees and recipients of the Tenth Annual Dove Awards, November 8 following the Dove Awards presentation. The reception will be held at BMI's office here.

## Glori's Gospel Pick Hits



JC 1033



JC 1036



JC 1038



JC 1042



JC 1045



JC 1050

Glori Records

246 Richmond Avenue  
Staten Island, N.Y. 10302 • (212) 720-6700

# SOUL & SPIRITUAL **GOSPEL**

NOVEMBER 11, 1978

NOV. 11	OCT. 29	
1	2	<b>FROM THE HEART</b> SHIRLEY CAESAR/Hob HBL 501 B
2	5	<b>GOSPEL FIRE</b> GOSPEL KEYNOTES/Nashboro 7202
3	4	<b>LIVE IN LONDON</b> ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
4	6	<b>I'LL KEEP HOLDING ON</b> MYRNA SUMMERS/Savoy 14483 (Arista)
5	1	<b>IS THERE ANY HOPE FOR TOMORROW</b> REV. JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. III/Savoy 7020 (Arista)
6	21	<b>LOVE ALIVE II</b> WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
7	7	<b>MAMA PRAYED FOR ME</b> THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
8	3	<b>DONALD VAILS CHORALEERS</b> Savoy 7019 (Arista)
9	9	<b>WHEN JESUS COMES</b> SARA JORDAN POWELL/Savoy 1445 (Arista)
10	10	<b>TONIGHT'S THE NIGHT</b> THE GOSPEL KEYNOTES/Nashboro 7187
11	13	<b>LIVE</b> DOROTHY NORWOOD/LA DCP 1915
12	15	<b>SINGING IN THE STREETS</b> THE PILGRIM JUBILEE SINGERS/Nashboro 7198
13	8	<b>LOVE ALIVE</b> WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word)
14	25	<b>I DON'T FEEL NOWAYS TIRED</b> SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
15	11	<b>CHAPTER 5</b> INEZ ANDREWS/ABC/Songbird SB 269
16	16	<b>VERY BEST OF THE MIGHTY CLOUDS OF JOY</b> ABC/Peacock AA 1091/2
17	17	<b>LIVE AT CARNEGIE HALL</b> JAMES CLEVELAND/Savoy 7014 (Arista)
18	18	<b>FACE IT WITH A SMILE</b> TESSIE HILL/ABC/Peacock PY 59233
19	14	<b>FIRST LADY</b> SHIRLEY CAESAR/Hob HBL 500 B
20	12	<b>JESUS IS COMING</b> THE SENSATIONAL NIGHTINGALES/ABC/Peacock 29232

21	26	<b>GOD'S GOODNESS</b> WILLIE BANKS & THE MESSENGERS/HSE 1478
22	24	<b>LOVE, PEACE, HAPPINESS</b> TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7203
23	22	<b>JACKSON SOUTHERNAIRES</b> Malaco 4357
24	23	<b>SAY SOMETHING FOR THE LORD</b> INSTITUTIONAL RADIO CHOIR/Savoy 14495 (Arista)
25	19	<b>JOY!</b> REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
26	20	<b>HOW FAR IS HEAVEN</b> REV. JULIUS CHEEKS/Savoy 14486 (Arista)
27	27	<b>BEHOLD</b> BILLY PRESTON/Myrrh MSB 6605 (Word)
28	31	<b>NOW!</b> THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
29	33	<b>REUNION!!!!</b> REV. JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)
30	32	<b>LIVE AND DIRECT</b> THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038
31	35	<b>AMAZING GRACE</b> ARETHA FRANKLIN/Atlantic SD 2906
32	38	<b>DWELL IN ME</b> REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista)
33	—	<b>I CAN FEEL GOD</b> BISHOP BILLY ROBINSON & THE GARDEN OF PRAYER CATHEDRAL CHOIR/Savoy 14496 (Arista)
34	28	<b>LIVE IN SEWDEN</b> DANNIEBELLE/Sparrow 1019
35	36	<b>LIVE IN DETROIT</b> GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy 7106 (Arista)
40	38	<b>PRAY FOR ME</b> DR. MORGAN BABB/Nashboro 7194
39	39	<b>PEOPLE IS A FUNNY THING</b> GOSPEL HI-LITES/Inspirational Sounds IS 1001
34	28	<b>HAPPY IN JESUS</b> REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista)
39	29	<b>TRY BEING BORN AGAIN</b> TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7190
40	30	<b>THE COMFORTER</b> EDWIN HAWKINS/Birthingright BRS 4020

## Evie Gets Australian Gold



Sacred Productions Australia, Word, Inc.'s Australian distributor for record product, has announced that Evie Tornquist has become the first gospel artist in Australia to receive a gold award from the Australian Record Industry Association. Evie was presented with a gold album, representing sales in excess of 20,000, for "Gentle Moments." Stan Moulton, joint managing director of Sacred Productions, Australia, presented the award at the recent Christian Booksellers Association Convention in Denver, Col. Evie also received a special platinum album from Word Records commemorating her combined American sales totaling one million records. Pictured at the presentation are (from left) Moulton; Dan Johnson, Word record promotion director; Stan Moser, Word vice president of marketing; Evie; Lennart Sjöholm, Evie's producer; and Rolund Lundy, Word vice president of sales.

## Gospel Land USA Under Construction

■ NASHVILLE—Gospel Land USA, Inc., a proposed gospel music park owned by the Hemphills, is under construction on a 25 acre plot ten miles from Nashville. The park is to be built in three phases and is under the direction of a seven member board composed of people within the gospel field.

Phase one, now under construction, is a 12,000 square foot gospel music museum with a waterfall and picnic area on the grounds. The museum will house the sculpture of museum director Will Lambert. Approximately 100 sculptures of individuals will be displayed, many of which are completed. The museum will also house other donated and loaned gospel related memorabilia.

Phase two is an amphitheatre for summer concerts and religious services. Construction will begin in 1979. The final phase is the Gospel Land Motel and recreational facilities. The projected opening time for the museum is summer of 1979.

## CONTEMPORARY & INSPIRATIONAL **GOSPEL**

NOVEMBER 11, 1978

NOV. 11	OCT. 28	
1	1	<b>FOR HIM WHO HAS EARS TO HEAR</b> KEITH GREEN/Sparrow 1015
2	2	<b>HAPPY MAN</b> B.J. THOMAS/Myrrh MSB 6593 (Word)
3	3	<b>MIRROR</b> EVIE TORNQUIST/Word WSB 8735
4	4	<b>COSMIC COWBOY</b> BARRY MCGUIRE/Sparrow SPR 1023
5	8	<b>MANSSION BUILDER</b> 2ND CHAPTER OF ACTS/Sparrow SPR 1020
6	11	<b>AWAITING YOUR REPLY</b> RESURRECTION BAND/Star Song SSR 0011
7	12	<b>EMERGING</b> PHIL KAEGGY BAND/New Song NS 004
8	5	<b>HOME WHERE I BELONG</b> B.J. THOMAS/Myrrh MSB 6571 (Word)
9	10	<b>GENTLE MOMENTS</b> EVIE TORNQUIST/Word WST 8714
10	7	<b>A LITTLE SONG OF JOY FOR MY FRIENDS</b> EVIE TORNQUIST/Word WST 745
11	15	<b>LIVE IN LONDON</b> ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
12	6	<b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004 (Sparrow)
13	9	<b>PRaise II</b> VARIOUS ARTISTS/Maranatha 77-026
14	16	<b>TELL 'EM AGAIN</b> DALLAS HOLM & PRAISE/Greentree R 3480
15	18	<b>FIRST CLASS</b> BOONE GIRLS/Lamb & Lion LL 1038 (Word)
16	22	<b>PILGRIMS PROGRESS</b> BILL GAITHER TRIO/Impact 3495
17	35	<b>LOVE EYES</b> JAMIE OWENS-COLLINS/Light LS 5736 (Word)
17	13	<b>COMMUNION</b> Birdwing BWR 2009 (Sparrow)
19	13	<b>COME BLESS THE LORD</b> CONTINENTALS/New Life NL 77-76

## Dove Presenters Set by GMA

■ NASHVILLE—Presenters for the Tenth Annual Dove Awards were announced today by the Gospel Music Association. A Dove Award will be given in 17 categories including special awards for the Gospel Music Hall of Fame inductees and the Associate Award.

Presenters include Senator Birch Bayh of Indiana, Jeannie C. Riley, Barry McGuire, Connie Smith, Larnelle Harris, Frances Preston, W. F. Myers, Dottie Rambo, LeBreska Hemphill, James Blackwood, Kurt Kaiser, Paul and Kathie Lee Johnson, Jarrel McCracken, Candy Hemphill, Cindy Cruse, Kelly Nelson, Amy Grant, Cam and Cher Floria, Gary McSpadden, Johnny Zell and Doug Oldham. Co-hosts for the evening are Jerry and Sharalee Lucas.

Ralph Carmichael and Orchestra will play a medley of the top ten Gospel Songs of the Year, while special entertainment will be presented by The Couriers, B. J. Thomas, Dave Boyer, Cathedral Quartet, The Mighty Clouds of Joy and many others.

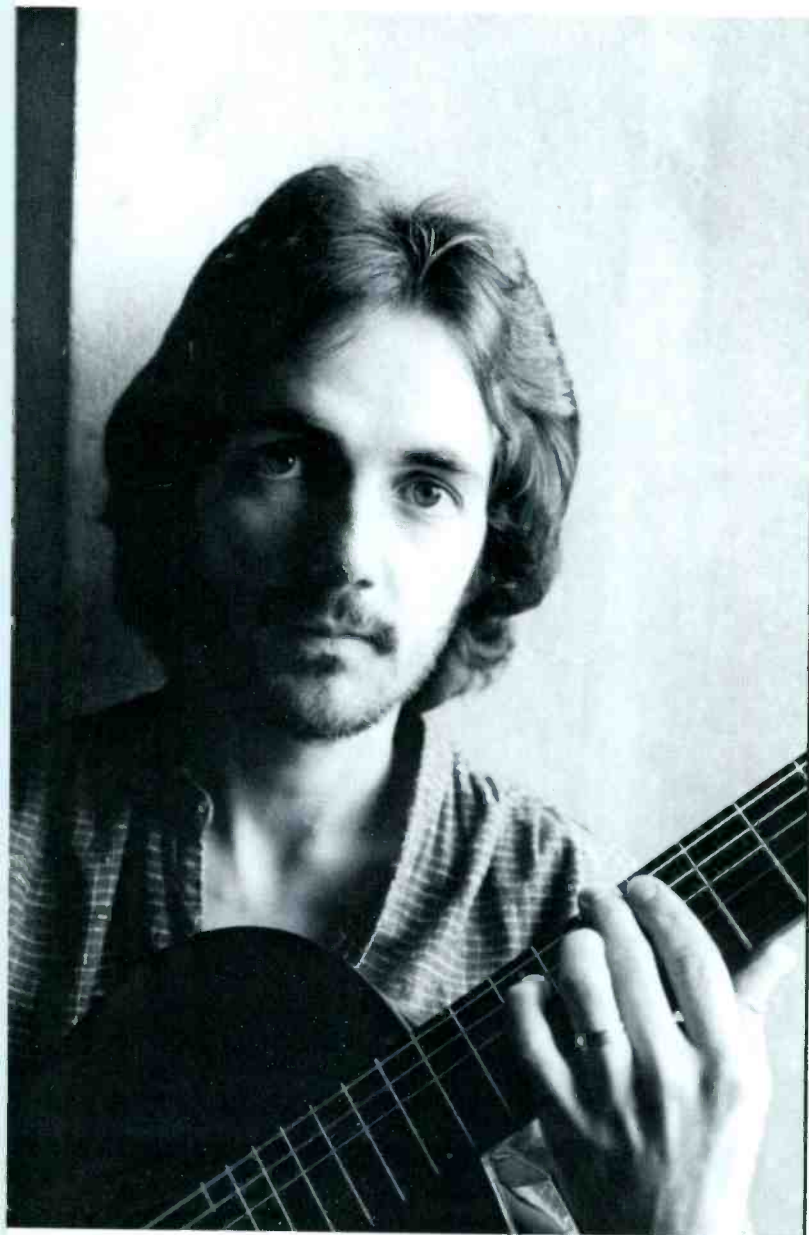
NOVEMBER 11, 1978

20	20	<b>FUN IN THE SON</b> ISAAC AIR FREIGHT/Maranatha 77-042
21	14	<b>PRAISE I</b> VARIOUS ARTISTS/Maranatha 77-008
22	19	<b>BETHLEHEM</b> Maranatha 77-040
23	21	<b>PRAISE STRINGS II</b> VARIOUS ARTISTS/Maranatha 77-039
24	27	<b>FRESH SURRENDER</b> THE ARCHERS/Light LSB 5707 (Word)
25	25	<b>WINDOW OF A CHILD</b> SEAWIND/CTI 5007
26	26	<b>AMY</b> AMY GRANT/Myrrh 6586 (Word)
27	23	<b>HE MADE ME WORTHY</b> JANNY GRINE/Sparrow SPK 1021
28	31	<b>FORGIVEN</b> DON FRANCISCO/New Pax NP 33042
29	28	<b>SOMEWHERE LISTENIN'</b> JIMMY SWAGGART/Jim 128 (Benson)
30	24	<b>LIVE IN SWEDEN</b> DANNIEBELLE/Sparrow 1019
31	36	<b>HAVE YOU KISSED ANY FROGS TODAY?</b> JOE REED/House Top 706
32	—	<b>BRINGIN' THE MESSAGE</b> MESSENGER/Light LS 5738 (Word)
33	29	<b>THE LADY IS A CHILD</b> REBA/Greentree R 3486
34	38	<b>JUST AS I AM</b> TOM NETHERTON/Word WST 8690
35	37	<b>WE'LL TALK IT OVER</b> JIMMY SWAGGART/Jim 127 (Benson)
36	34	<b>EMPTY HANDED</b> JOHN PANTRY/Maranatha 78-044
37	39	<b>THIS IS ANOTHER DAY</b> ANDRAE CROUCH/Light LS 5683 (Word)
38	30	<b>SOMETHING NEW AND FRESH</b> NOEL PAUL STOOKEY/Newworld 090376
39	30	<b>MELODIES IN ME</b> HONEYTREE/Myrrh MSB 6591 (Word)
40	32	<b>ALLELUIA</b> BILL GAITHER TRIO /Impact R 3408

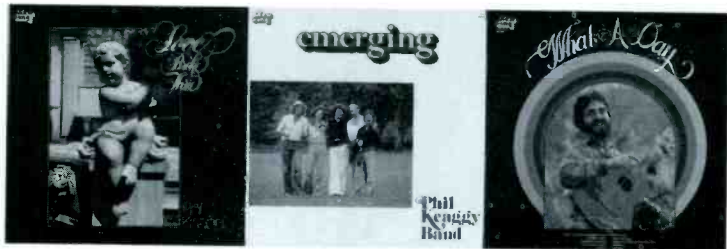
# Phil Keaggy

**makes music.**

**anyone can make a record...**



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an all new instrumental album**



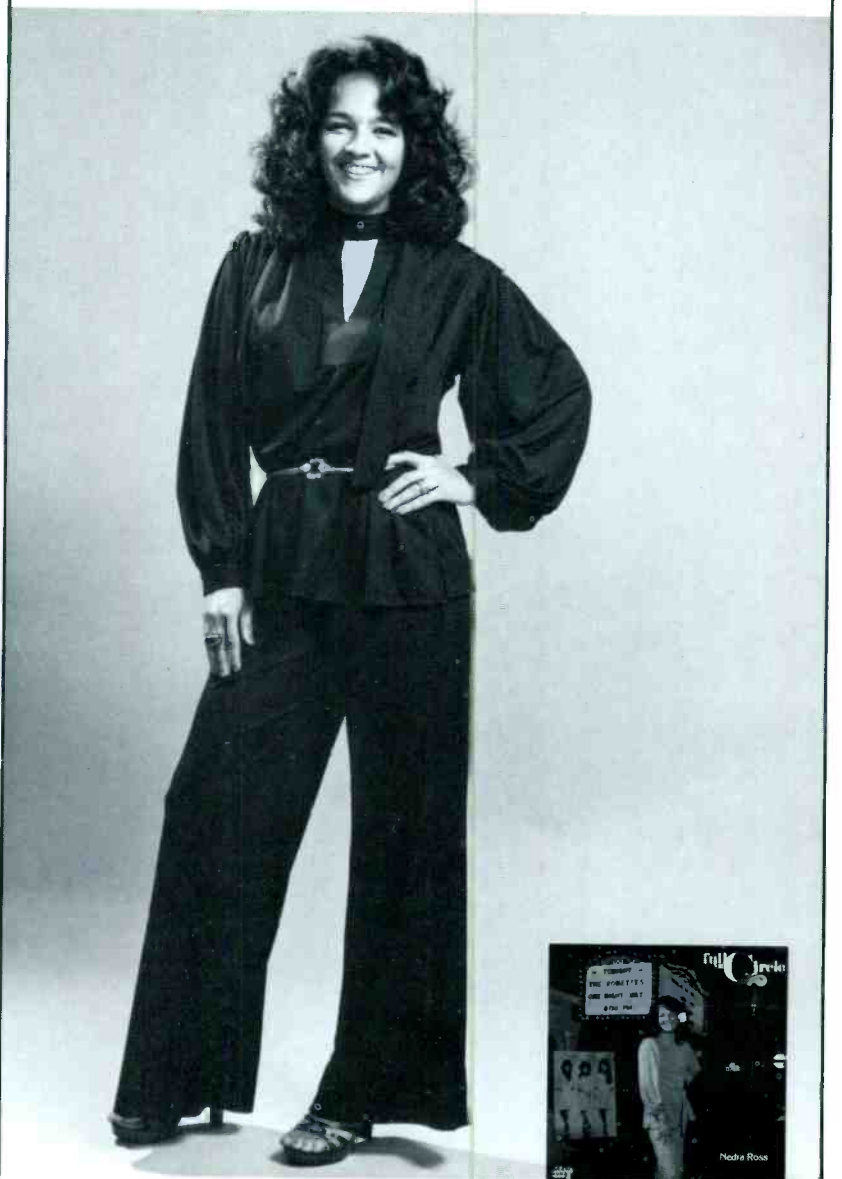
**New  
Song**

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To order call: 800 433-1590

# Nedra Ross

**Ten Years ago, she was a  
Ronette. Three gold  
records, touring with the  
Beatles, on the road with  
the Rolling Stones.  
Now she's come...**

## Full Circle

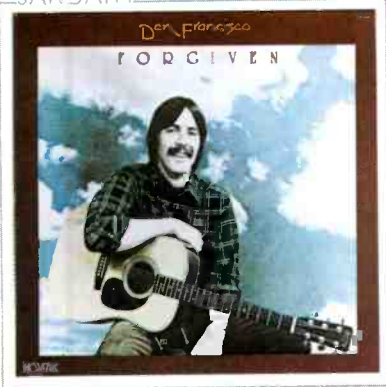


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**New  
Song**

# It's Been A Great Year At Paragon Associates, Inc. 1978

JANUARY



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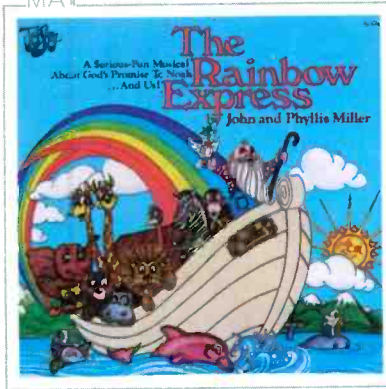
MARCH



APRIL



MAY



JUNE



JULY



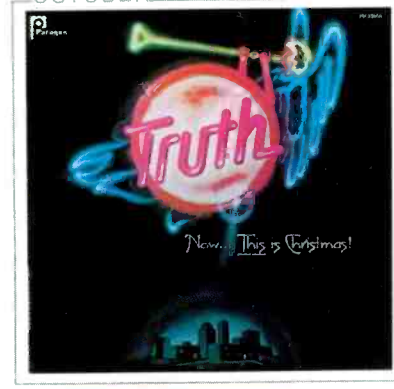
AUGUST



SEPTEMBER



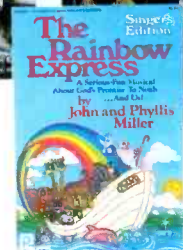
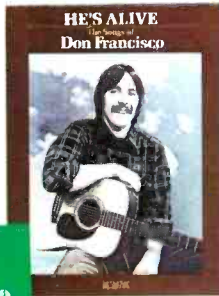
OCTOBER



NOVEMBER



DECEMBER



all Paragon and New Day records and tapes  
distributed by Word, Inc., Waco, Texas

all sheet music and books distributed by Alexandria House, Alexandria, Indiana



## THEATER REVIEW

### 'King of Hearts' Relies on Good Nature

■ NEW YORK — The mood of the musical version of "King of Hearts" recalls the title of an early hit by the group Ambrosia — "Nice, Nice, Very Nice."

The mild Philippe de Broca film — famed for its well-nigh eternal run at Boston's Orson Welles Cinema — seems a searing anti-war polemic by comparison. "King of Hearts" requires a light touch, owing to the fairy tale quality of the story, but the musical, despite some excellent features, may be too tame even for Broadway.

Near the end of the first World War, an American soldier (Don Scardino) goes to scout a French town that has been wired to explode by German troops. The townspeople, warned of the impending blow-up, run away, leaving behind only the inmates of an asylum, none of whom seems afflicted by anything more serious than bewilderment. The inmates, given the freedom of the town, predictably prove saner than the warring forces around them, and embody the play's gentle message.

The best of the cast, Pamela Blair, Millicent Martin, Gordon J. Weiss and Gary Morgan, enliven their roles as best they can, and Scardino, who also had the lead in last season's ill-fated "Angel" (also in the cavernous Minskoff), does better here, but the character he plays is no more complicated than a sitcom teenager.

The real star here is Santo Loquasto, the set designer, who has topped his already notable list of credits with a sharply-angled, ruined cathedral roof that works splendidly.

The songs, by Peter Link and

### Voyage Names Morrison Disco Promo Director

■ NEW YORK — George Guess, vice president, national promotion for Voyage Records, has appointed Rick Morrison as director of national disco promotion.

Morrison comes from Capitol where he was east coast disco promotion coordinator.

### E/A Names Korte

■ LOS ANGELES — Ed Korte has been named Elektra/Asylum local promotion representative for St. Louis, it was announced by Ken Buttice, E/A vice president/promotion.

Prior to joining E/A, Korte was a time salesman for radio stations KCFM, KATZ and KKSS in St. Louis, and KBey (now KBEQ) in Kansas City.

Jacob Brackman, are standard Broadway fare, the strongest of them being the title song and "Close Upon the Hour," a stirring ballad that is Scardino's showpiece.

#### Family Show

"King of Hearts" tries hard to fill the enormous space of the Minskoff, with the aforementioned cathedral roof setting and a circus scene that seems designed to get the second act going but has little point otherwise. But the story of "King of Hearts" seems to demand a smaller-scale, more delicate treatment. It isn't "Man of La Mancha."

Still, "King of Hearts" is a family show through and through, and if word of mouth can overtake the generally unfavorable notices it received on television and in the daily press — a TV advertising campaign is reportedly being readied — its good nature may carry it through.

Marc Kirkeby

### 20th Taps Peale

■ LOS ANGELES — Barry Goldberg, national director of promotion, 20th Century-Fox Records, has announced the appointment of Bob Peale as regional promotion director, responsible for all of Texas, Louisiana and Oklahoma.

Before coming to 20th, Peale was local promotion manager in the Houston area with CBS Records for four years. He came to the record business with eight years of radio behind him, most recently with KLOL-FM out of Houston.

### Waylon In Phoenix



Recently, RCA recording artist Waylon Jennings returned to Phoenix to play to a sold out crowd at the Arizona State University campus. KJZZ Radio co-promoted the show. Pictured backstage after the show are (front row, from left): Louie Newman, manager, RCA regional pop promotion; Bobby Butler, KJZZ air personality, and Carson Schreiber, manager RCA country promotion; (back row) Larry Scott, KJZZ program director; Waylon Jennings; Terry Black, KJZZ music director; and KJZZ air personalities Cece and Johnny Collier.

## CONCERT REVIEW

### Foreigner, Egan Blitz The Forum

■ INGLEWOOD, CALIF. — The Inglewood Forum, home to a number of athletic teams, has also proven Los Angeles County's most prestigious large concert venue, a fact not lost on Atlantic Records, which distributed innumerable "Foreigner's First At The Forum" buttons as a means of celebrating the group's arrival as top bill at the huge hall. But the Forum is also known as a difficult location for sound engineers, one that frequently provides as many hassles as rewards. Foreigner found the right combination of instrumental expertise and vocal work to excite most of the sell-out crowd, but the sound in the rear of the auditorium was muddled and indistinct. Behind the stage, where seats were also sold, the smaller monitors provided an equally unsatisfactory and incomplete mix.

This is not to detract from the performance witnessed by most of the cheering fans, however. It was obvious that Foreigner's Fo-

rum debut was, by and large, well-received. The six-piece group came across as a power act, as evidenced by the explosive renditions of "Headknocker," "Feels Like The First Time," and "Hot Blooded," which was performed as the second encore; but interestingly enough, the group chose to demonstrate a more subtle approach after the opening blitz by stringing together a number of their slower selections, which were equally well-liked, judging from the applause. Per their two albums, vocals were generally accurate and clear. Lou Gramm, lead vocalist, and Mick Jones, lead guitar, apparently have an already healthy fan following, which seems justified by their Forum delivery.

Walter Egan and The Professional Band (Columbia) took an equally hard-edged approach, in noticeable contrast to the more gentle versions of the material on their two albums. While "Magnet And Steel" sounded much like the recorded version, other Egan favorites, like "Sweet South Breeze" (the encore) and "I Want It," became straight-ahead rock versions, much in line with the more powerful Foreigner tunes. The audience obviously enjoyed this tack, though, perhaps illustrating that Egan's future works might include more visceral arrangements and production (as these "heavier" arrangements seemed to elicit the most response).

Mike Falcon

### WSM Radio Hosts British Broadcasters

■ NASHVILLE — Nashville's WSM Radio this month hosted a team of broadcasters from England's BBC Radio-2. BBC, the government-owned British Broadcasting Company, has been a strong voice for country music in Europe and decided earlier this year to do a remote broadcast of its "Country Club" country music record show. "Country Club" host David Allen chose to send a crew across the Atlantic to Nashville for the broadcast.

The air date coincided with the anniversary date of WSM Radio going on the air, Oct. 5, 1925, and the BBC staged its stateside remote at WSM.

Because of the nature of the broadcast, it was necessary to set up two lines of communication, one to London and the other from London to Music City. The signals traveled to BBC's New York technical base by telephone land lines and then was carried by satellite across the Atlantic.

## Classical Crossovers

By SPEIGHT JENKINS

■ NEW YORK—Predicting which records have the ability to cross over into the popular buyer's domain is a dangerous business, and so much depends on the cleverness of retailers. For the last few weeks a Columbia record with the Mormon Tabernacle Choir called "Hail to the Victors" has been appearing on the retail list from Rose Discount Records in Chicago. Bob Sauer, the chief of classics there, told me that the store had advertised the record in the sports pages of the Chicago newspapers, and the results have been remarkable.

One new release that appears to be a sure success on many fronts also comes from CBS. It is a new suite by Claude Bolling. Few records in the last five years have sold more copies than his Suite for Flute and Jazz Piano, which of course had not only the jazz people buying it but the considerable record audience of Jean-Pierre Rampal. Now there comes Suite for Violin and Jazz Piano with Pinchas Zukerman

joining his talents to those of Bolling.

The record is fun, enjoyable as light listening entertainment and worthwhile in the virtuosity of both performers. It consists of a series of dances played by both  
*(Continued on page 189)*

### Classical Retail Tips

■ The October release from Philips, in the stores this week, gives buyers a chance to hear Bernard Haitink lead the Concertgebouw in two of the most popular tone poems of Richard Strauss, "Don Quixote" and "Don Juan." Anyone who heard the Dutch orchestra on its American tour last spring would be eager to hear them in a piece that can reveal so much orchestral color and variety. Another disc is probably the most popular of all the named chamber music pieces, Schubert's "Trout"  
*(Continued on page 189)*

## CLASSICAL RETAIL REPORT

NOVEMBER 11, 1978  
**CLASSIC OF THE WEEK**



**BRAVO PAVAROTTI**  
London

### BEST SELLERS OF THE WEEK\*

**BRAVO PAVAROTTI**—London  
**MAHLER: SYMPHONY NO. 6**—Karajan—DG  
**LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER**—London  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—Horowitz, Ormandy—RCA  
**THOMAS: MIGNON**—Horne, Welting, Vanzo, De Almeida—Columbia  
**VERDI: NABUCCO**—Scotto, Manuguerra, Muti—Angel  
**VERDI: OTELLO**—Price, M., Cossutta, Bacquier, Solti—London

### SAM GOODY/EAST COAST

**MARIA CALLAS: THE LEGEND**—Angel  
**MAHLER: SYMPHONY NO. 6**—DG  
**BRAVO PAVAROTTI**—London  
**PAVAROTTI: HITS FROM LINCOLN CENTER**—London  
**PUCCINI: TURANDOT**—Cabelle, Carreras, Lombard—Angel  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**STRAUSS: SALOME**—Behrens, Karajan—Angel  
**THOMAS: MIGNON**—Columbia  
**VERDI: NABUCCO**—Angel  
**VERDI: OTELLO**—London

### KORVETTES/EAST COAST

**BEETHOVEN: FIDELIO**—Janowitz, Kollo, Bernstein—DG  
**BRAVO PAVAROTTI**—London  
**PAVAROTTI: HITS FROM LINCOLN CENTER**—London  
**PUCCINI: TURANDOT**—Cabelle, Carreras, Lombard—Angel  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP**—Columbia  
**TCHAIKOVSKY: SWAN LAKE**—Previn—Angel  
**THOMAS: MIGNON**—Columbia  
**VERDI: NABUCCO**—Angel  
**VIVALDI: ORLANDO FURIOSO**—Horne—RCA

### RECORD & TAPE COLLECTORS/ BALTIMORE

**BACH: CANTATAS, VOL. XXI**—Harnoncourt—Telefunken

**BEETHOVEN: LATE SONATAS**—Pollini—DG  
**ELLY AMELING SINGS BRAHMS LIEDER**—Philips  
**MAHLER: SYMPHONY NO. 6**—DG  
**MAHLER: SYMPHONY NO. 5**—Levine—RCA  
**STRAUSS: SALOME**—Behrens, Karajan—Angel  
**THOMAS: MIGNON**—Columbia  
**VERDI: NABUCCO**—Angel  
**VIVALDI: FOUR SEASONS**—Stern—Columbia  
**VIVALDI: SACRED VOCAL WORKS, VOL. 1**—Negri—Philips

### SOUND WAREHOUSE/DALLAS

**BUXTEHUDE: ORGAN WORKS**—Telefunken  
**MARIA CALLAS: THE LEGEND**—Angel  
**COPLAND: ORCHESTRAL WORKS**—Mata—RCA  
**HUMPERDINCK: KONIGSKINDER**—Electrola (Import)  
**MOZART: STRING QUARTETS**—Melos—DG  
**PUCCINI: MADAMA BUTTERFLY**—Scotto, Domingo, Maazel—Columbia  
**STRAUSS: SALOME**—Behrens, Karajan—DG  
**THOMAS: MIGNON**—Columbia  
**VERDI: NABUCCO**—Angel  
**VIVALDI: FOUR SEASONS**—Stern—Columbia

### VOGUE RECORDS/LOS ANGELES

**TERESA BERGANZA SINGS ZARZUELA**—Zambia (Import)  
**BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO**—Zukerman, Bolling—Columbia  
**BRIAN: SYMPHONIES NOS. 8, 9**—Groves—EMI (Import)  
**JOSE CARRERAS SINGS ZARZUELA**—Zambia  
**GRIEG, SCHUMANN: CONCERTOS**—Gutierrez, Tennstedt—Angel  
**HOLST: THE PLANETS (2 Piano Version)**—Delos  
**THOMAS: MIGNON**—Columbia  
**VERDI: DUETS**—Pavarotti, Ricciarelli—London Cime  
**VIEUXTEMPS: VIOLIN CONCERTOS**—Perlman—Angel

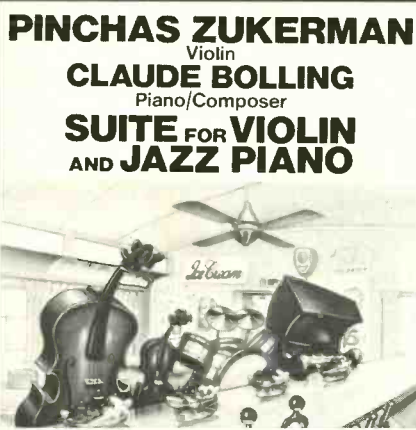
### ODYSSEY RECORDS/ SAN FRANCISCO

**BACH: B MINOR MASS**—Marriner—Philips  
**BEETHOVEN: MISSA SOLEMNIS**—Davis—Philips  
**BEETHOVEN: SYMPHONY NO. 9**—Karajan—DG  
**BRAVO PAVAROTTI**—London  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RACHMANINOFF: SYMPHONY NO. 2**—De Waart—Philips  
**SIBELIUS: SYMPHONY NO. 5**—Ormandy—RCA  
**SUPPE: OVERTURES**—Marriner—Philips  
**VERDI: DUETS**—Domingo, Ricciarelli—RCA  
**VERDI: OTELLO**—London

\*Best Sellers determined from retail lists of stores above, plus those from King Karol (New York City), Cutler's (New Haven), Specs (Miami), Record Theater (Cleveland), Rose Discount (Chicago), Cactus (Houston) and Tower Records (San Francisco).

## Bolling is Back!

A fabulous follow-up to the  
*Suite for Flute and Jazz Piano*  
starring the pianist/composer  
and one of America's  
foremost violinists,  
**Pinchas Zukerman.**



M 35128

We've got the hits  
on  
**Columbia Masterworks!**



## Angel Names Coveney Special Consultant

■ LOS ANGELES—John Coveney, Angel Records' New York director of artist relations for 17 years, will now act as a special consultant on major projects for the classical label, announced Raoul Montano, general manager, Angel Records.

For the past year, Coveney has concentrated on artists' contract relations with Angel and EMI and has been liaison for all Beverly Sills related recording projects, a position he will continue to hold.

Coveney joined Capitol in 1945 as a sales representative with the New York branch. He subsequently held a number of major posts, including New York branch sales manager, national classical promotion manager, national classical sales manager, assistant director of the international department and national classical merchandising manager.

## New York, N.Y. (Continued from page 28)

Don't Look Back," "Bush Doctor" and "Pick Myself Up" for a Tosh promotional film.

**JOCKEY SHORTS:** Todd Rundgren will produce the next album by the **Tom Robinson Band** . . . **Chrysalis** has signed the **Hunter/Ronson Band** whose new album is almost finished and is shaping up as a knockout. Three members of the **E Street Band** joined the duo for the recording . . . Producer **Mike Chapman** who has just finished working with **Blondie**, **Rick Derringer**, **Nick Gilder** and **Exile**, the latter two projects resulting in number one singles, will work next with **Thieves**, a new seven piece outfit led by three female singers. The recording will be done at Whitney Studios in Glendale and several labels are reportedly very interested. No kidding.

**TRICK OR TREAT INDEED:** Peter Brown spent Halloween night this year in a cemetery, Bachelor's Grove, in Palos Heights, Illinois. Brown is in the process of recording a song about the supernatural and needed two sounds which he figured he could obtain on these legendary haunted grounds: a monk's procession (footsteps, that is) and a wind chime. Undaunted by tales of balls of light which appear and disappear with alarming regularity here, along with other strange sights, Brown pressed on, only to discover on the finished tape a thumping sound for which he has no explanation. No explanation, that is, except "No one was thumping that night."

**BELATED CONGRATULATIONS** to **Butch Stone**, manager of Black Oak, and his wife **Connie** on the birth of their son, **Justin Michael**, in Bull Shoals, Arkansas, September 29.

**IN THE COOING AND BILLING DEPT.** we have congratulations to **Rob Stoner** and **Claudia York**, who were wed in Maryland on October 19 and have yet to leave their little love nest in the Village.

**WHATEVER HAPPENED TO Little Richard?** The New York Post last week revealed that one Richard Penniman, now 45 years old, is born again . . . again. Three years ago, reports the Post (by way of an interview the former rock 'n' roller did in Dallas recently), Penniman discovered **Christ** and went on the road "to spread His beautiful word." For the record, Penniman says his life in the '50s was dominated by "marijuana, angel dust, cocaine and heroin with pills and drinking. All I wanted to do was have orgies, get high and sing all my old hits." This is in stark contrast to "Ol' Ragarm," who only wants to sing all his old hits.

**CELEBRATING:** St. Louis radio station KSHE. Its 11th birthday is on November 15. In honor of the occasion, the **Marshall Tucker Band** and **Sea Level** will perform at the Checkerdome.

**COLORED VINYL:** Capitol will make commercially available a package of five picture discs containing "Abbey Road," "Band On the Run," "Dark Side Of the Moon," "Book Of Dreams" and "Stranger In Town." A visit to a local record store recently turned up colored vinyl for the **Stones'** "Some Girls," "High Tide and Green Grass," "Beggars Banquet," "Satanic Majesty's Request," and "Between the Buttons;" **Elton John's** "Goodbye Yellow Brick Road;" **Kate Bush;** "**Led Zeppelin IV;**" **Blondie;** **Devo;** and the **Tyla Gang** among others too numerous to mention.

## RW's Jenkins Hosting WQXR Classical Show

■ NEW YORK—Speight Jenkins, RW classical editor, will be the host of a new weekly 50-minute program on WQXR-AM-FM here. The program will feature RW's Best Sellers and Classic of the Week, with commentary by Jenkins on each record.

The program, which will be sponsored by Sam Goody, debuts this Tuesday (7) at 10 p.m.

To improve the research which will be used for the series, RW has expanded the list of stores reporting to the Classical Retail Report. Between 12 and 14 stores will now give reports each week (up from six), although only six will be printed.

Presenting the classical hits of the week on radio is a new concept, developed by Walter Neimann, president of WQXR, George Jellinek, music director of the station, and Jenkins.

## Classical Crossovers (Continued from page 188)

instruments. First comes a romance, then a light caprice, a somewhat rococo Gavotte and in the Tango an example of Zukerman's fine viola playing. On the second side the music is even more appropriate to the kind of unbuttoned fiddling by Zukerman. There is a Slavonic Dance, a ragtime number and finally a moto perpetuo selection which is supposed to suggest the work of Fritz Kreisler and does. The best thing about this album is that it does not presume to be more than it is—an enjoyable romp.

From Angel comes a wonderful recording of hackneyed repertory viewed freshly. No concerto has been so much overdone as the Grieg, and in fact in recent seasons the piece has almost disappeared in New York program life. But Horacio Gutierrez' performance with Klaus Tennstedt leading the London Philharmonic Orchestra, gives it a reason for being. Gutierrez in the past has been much more of a percussive than a lyrical pianist; on this album he has not converted completely to a lyrical approach, but he plays with much more subtlety. His virtuosity is not in question, and he finds just how much sentiment to explore without degenerating into bathos. Tennstedt's leadership of the Grieg and the Schumann Piano Concerto, which

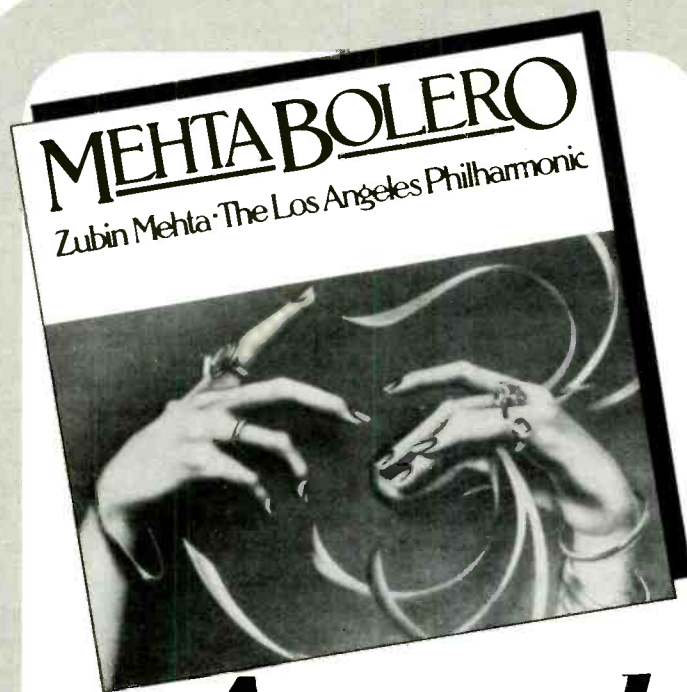
is as usual included, has the kind of incisive thrust he has brought to his other recordings. This is a conductor of great subtlety and deserves serious consideration by everyone.

## Classical Retail Tips

(Continued from page 188)

Quintet, on this occasion with members of the Cleveland Quartet and the pianist Alfred Brendel.

Philips' medium-priced line, Festivo, has a full variety this month, all of which should interest the discriminating buyer: The Concertgebouw, this time under its former conductor Eugen Jochum, can be heard in Beethoven's Symphony No. 7 and there is Claudio Arrau in Beethoven's Third Piano Concerto. His orchestra, again the Concertgebouw, has Haitink as conductor. And finally retailers should at least consider the number of buyers interested in all the works of Giuseppe Verdi. His "Four Sacred Pieces" are rarely performed and not often recorded. Philips Festivo has them in a performance with the Radio Chorus and Symphony Orchestra of Leipzig, led by Herbert Kegel.



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experience  
in music!**

**LONDON** *ffrr?*  
FULL FREQUENCY RANGE RECORDING  
RECORDS & TAPES

## Willie Nelson Product Proliferates As Sales Power Continues To Grow

By WALTER CAMPBELL

■ NASHVILLE — When an artist becomes hot and hits the top of the charts, it is not unusual for older material by that artist to start selling, too, and releases of older material to take advantage of increased popularity is a logical step.

Such is the case with Willie Nelson, but the difference seems to be the degree of acceptance by the buying and listening public. This week's country singles chart now has two rising Nelson solo releases, "All Of Me" (Columbia) at 25 with a bullet and "Will You Remember Mine" (Lone Star) at 60. In addition he sings duets on two charted singles, "Just Out Of Reach Of My Two Open Arms" (Lone Star) at 50 and "Ain't Life Hell" (Capitol) at 72. Last week United Artists released yet another single by Nelson, "There'll Be No Teardrops Tonight," one of the cuts he did in the early '60s for Liberty Records, which was owned by UA.

If his presence is notable on the singles chart, it is even more so with albums. Willie Nelson sings on at least eight albums put out by five different labels, on RW's country album chart. Five of those albums have Nelson named as the artist, and the other three contain cuts in which he either sings alone or background with the featured artist. Those albums include "Stardust" (Columbia) at number three, "Waylon & Willie" (RCA) at 10, "Face Of A Fighter" (Lone Star) at 13 with a bullet, "The Outlaws" (RCA) at 28, "Redheaded Stranger" (Columbia) at 45; and Willie lends a hand on "Volunteer Jam III & IV" (Epic), now at 33; "Ol' Waylon" (RCA), at 37 with a bullet; and "Quarter Moon In A Ten Cent Town" (Warner Bros.), at 66.

Another Willie Nelson album has just been released by United Artists last week, titled "There'll Be No Teardrops Tonight," after the single released earlier.

"We were thinking of releasing it a year ago," said Lynn Shults, director of Nashville operations for UA, "but we decided to wait and see if Willie might get any hotter, and sure enough, he did."

"The album was recorded 15 years ago," added Jerry Seabolt, director of national country promotion for United Artists. "It is exactly the way it was cut. We didn't add or subtract anything. There were 32 cuts that we went over, and ten were chosen that sound the closest to what he does today."

### Lone Star

Willie's own label, Lone Star, has Willie Nelson product out now, and more is scheduled for the future. "I'm a Columbia artist,

(Continued on page 194)

## Mercury Signs Becky Hobbs



Phonogram, Inc./Mercury Records has announced the signing of singer/songwriter Becky Hobbs to a long term recording contract with the label. Ms. Hobbs is currently a finalist in the 5th Annual American Song Festival, having won the Professional Easy Listening category. Her first Mercury single, "The More I Get The More I Want," is scheduled for immediate release. Pictured in the studio, just prior to her first Mercury recording session (from left) are: Al Gallico (seated), manager for Ms. Hobbs; Becky Hobbs; and Jerry Kennedy, vice president/a&r, country, Phonogram, Inc., who is producing Ms. Hobbs.

## MCA Inks Wilson



MCA Records Nashville has announced the signing of Dennis K. Wilson to an exclusive recording contract. Pictured in the studio putting finishing touches on the singer's first session for MCA are Wilson and Jimmy Bowen, vice president and general manager of MCA Records and Wilson's producer.

## NASHVILLE REPORT

By RED O'DONNELL



■ Ronnie McDowell's newest Scorpion recording is "This Is A Holdup," moving up gradually in the RW charts for the past six weeks.

The song, written by Bill Wence, pianist in Tom T. Hall's band, was inspired by a somewhat frightening incident experienced by Wence.

Wence, a writer for six years, and first time in the charts, tells the story:

"Last spring we were touring through Texas near Houston. I was driving when this guy in a car pulled alongside the bus and pointed a pistol at me.

"At first I thought he was joking. (Some joke?) When I slowed down, he did too; when I speeded up, he did. He kept waving that weapon and yelling, although I couldn't tell what he was saying. Frankly, I wasn't too interested.

"After about five minutes I pulled off the road and stopped. The guy drove on. We never saw him again. Don't know to this day if he was just having fun (some fun?) or a genuine weirdo."

Wence said he wrote the song in April and it was recorded in early  
(Continued on page 192)

## COUNTRY PICKS OF THE WEEK

**SINGLE** CONWAY TWITTY, "YOUR LOVE HAD TAKEN ME THAT HIGH" (prod.: Owen Bradley) (writers: J. Dunham/G. Raye) (Twitty Bird, BMI) (2:35). Conway starts off smooth and easy and moves into the hook, providing an appropriate sound to go with the lyrics. Solid vocals, expert production and quality material all add up for success. MCA 40963.

**SLEEPER** ASLEEP AT THE WHEEL, "TEXAS ME & YOU" (prod.: Joel Dorn) (writer: R. Benson) (Asleep At The Wheel/Paw Paw, BMI) (3:28). Asleep At The Wheel departs slightly from the course it has taken in the past with an easy-moving, mellow tribute to Texas. A mixture of styles show their influences to create a sound which should gain favor with a variety of listeners. Capitol P-4659.

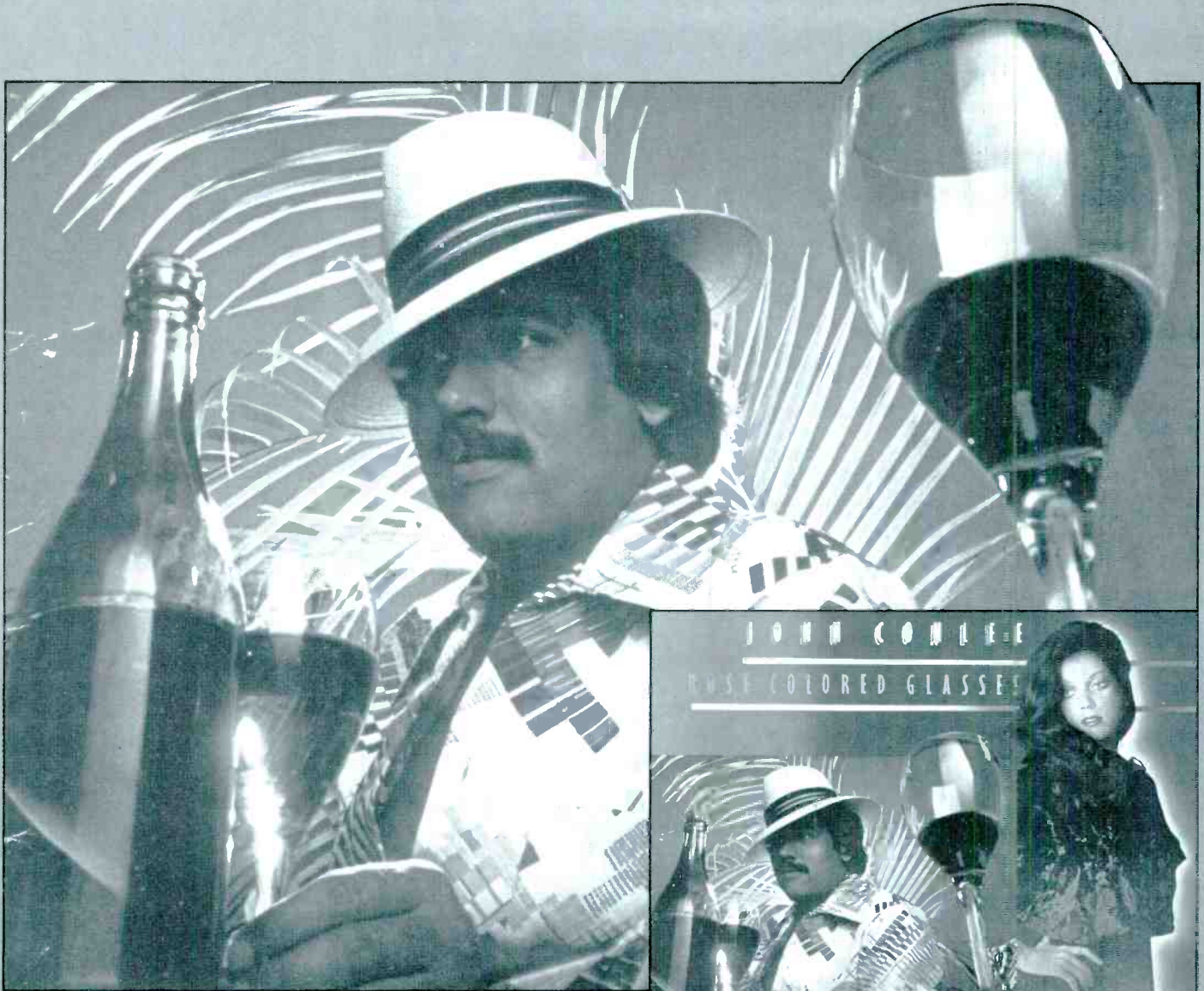
**ALBUM** CHARLEY PRIDE, "BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)." Produced by Pride and Jerry Bradley, this album is made up mostly of ballads and easy-moving love songs to bring out the best of Pride's warm, expressive sound. Accompaniment is full and balanced throughout and is especially effective on those cuts with a touch of the blues. Standouts include "Mem'ries," "You Snap Your Fingers (And I'm Back In Your Hands)" and the two title cuts. RCA APL1-2983.



# J O H N C O N L E E

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## R O S E C O L O R E D G L A S S E S



John Conlee's new hit album **"ROSE COLORED GLASSES"** includes his latest smash single **"LADY LAY DOWN"** AB-12420

Produced by Bud Logan  
Management: Dick Kent

AY-1105



RECORDS  
ABC DELIVERS

## Kenny Rogers LP Goes Chocolate



Kenny Rogers' United Artists album "Kenny Rogers" passed the two year mark on RW's country album chart and the UA Nashville staff presented the RW Nashville staff with a cake to celebrate. Gathered around the cake before cutting are (from left): Lynn Shults, director of Nashville operations, United Artists Records; Tom Rodden, RW vice president and southeastern manager; Margie Barnett, RW assistant editor; Walter Campbell, RW southeastern editor; Marie Ratliff, RW country research editor; Cindy Kent, RW assistant editor; and Jerry D. Seabolt, director of national country promotion, United Artists Records.

## Nelson Product Proliferates

(Continued from page 190)

and I intend to make some good records for Columbia in the next three years," Nelson said in an earlier interview. "I'm releasing three albums on Lone Star to kind of help get it off the ground, but it's not going to hurt anything I'm doing with Columbia, and it probably won't hurt anything RCA might be releasing."

"I think he's the hottest act in country music today," said Frank Leffel, head of national country promotion for Phonogram/Mercury, which distributes Lone Star product and coordinates with promotion efforts. "There has been just an unbelievable amount of publicity and airplay, and at the present time it doesn't look like it's going to slow down." Leffel added that the profusion of Willie Nelson product has created some difficulties in the timing of releases but the danger of too much Willie Nelson product may be overestimated by some since each record sounds different.

"I sure can't see any problems sales-wise," noted Rick Blackburn, vice president, marketing, CBS Records Nashville. "Radio is going with current product, and we checked with the one stops last week on 'All Of Me,' Willie's latest single, and it is out-

selling, according to them, all the others five to one. Most people know his current stuff is on Columbia, so I can't say it's hurting us. But he is the hottest thing in country music right now, no question, and I don't see any let-up in sight. We'll be going platinum on 'Stardust' hopefully by year end."

A two-record live album is set for release by Columbia this month, including all the songs Nelson does on his stage shows.

RCA also owns masters by Willie Nelson, "about eight years worth of albums," according to Nelson, and has used some of the material for "Waylon & Willie." A Willie Nelson single on RCA has also reportedly been contemplated, but release timing has apparently come into play.

Willie is currently on vacation from his usually heavy touring and recording schedule, although he keeps it up despite the backlog of product that keeps selling. And he apparently sees no problems with the release of his records on different labels or his recording with other artists. "I'd like to do one song with everybody," he said in the earlier interview. "I think that's not only good for me, but good for everybody to get together to sing. That was what it was all about to begin with. It wasn't supposed to separate one guy over here and say, 'well you can't sing with him because he's on one label and you're on another.' That's semi-bullshit."

### Halsey Inks Nelson

■ TULSA — Epic recording artist Rick Nelson has signed an exclusive representation contract with the Tulsa-based Jim Halsey Company.

## Nashville Report (Continued from page 192)

stolen one of the front doors. Yes, I mean *the* door. Nothing else."

**Del Wood** will be celebrating her 25th anniversary with the Grand Ole Opry this month.

**Hank Williams, Jr.** apparently is serious about his "temporary semi-retirement." He's closed down his Fan Club office—until further notice—and continues to curtail his personal appearances.

Hank and wife **Becky** are expecting an addition to the family in the spring and he wants to spend more time at his Cullman, Ala., home until the wee one's arrival.

"All Becky and I are doing now is relaxing, fixing up the nursery and trying to think of a name for the new baby." ("Don't take too many bets that Hank Jr. won't take time out for some hunting and fishing.")

Actor **Kurt Russell** was in to film a segment for the ABC-TV movie "Elvis," tentatively scheduled to air Feb. 5. The scene was shot at the ancient Ryman Auditorium (former home of the Opry) with Russell singing "Blue Moon of Kentucky," a Bill Monroe composition that the real Elvis sang on his lone appearance at the Opry more than 20 years ago.

The Songwriters' Hall of Fame, established in 1968 to honor composers and songwriters in all categories of music, has chosen **Dolly Parton** to receive their "Hitmakers' Award," which has previously been awarded to such artists as Frank Sinatra, Paul Williams, Marvin Hamlisch, Neil Sedaka, Neil Diamond, Barbra Streisand and Bing Crosby. The organization has also nominated Dolly to their slate of entries for the prestigious Hall of Fame itself, which will be voted on by its board of directors in 1978. Composers inducted include Harold Arlen, Irving Berlin, Leonard Bernstein, Ira and George Gershwin, Richard Rodgers, Stephen Sondheim, Alan Jay Lerner and Frederick Lowe.

Governor Rhodes of Ohio issued a proclamation declaring November 4 as **Ronnie Milsap** Day throughout the state. Milsap performed in Columbus on that date and was officially presented with the proclamation.

**Bill Anderson** and his show will be the headline attraction at annual banquet of the National Association of Professional Baseball Leagues in Orlando, Fla., Dec. 5. At the dinner, Anderson, a baseball buff, will be made an honorary member of the local Nashville Sounds' Southern League team.

**Mel Tillis** has returned from Tucson, Ariz., where he filled a "cameo" for the "Villain" motion picture that stars **Kirk Douglas** and **Ann-Margret**. Mel portrays a telegraph operator who stutters—what else?

Top Billing, Inc.'s **Tandy Rice**, an agent who is picky about the caliber of clients his firm represents, has signed "**Jimmy C. Newman** and his Cajun Country" act, which spotlights a helluva fiddler named **Rufus Thibodeaux**.

"I predict," enthused Rice with more than the standard type hype, "Jimmy C.'s show is going to be a box office hit. The day I signed him, I had absolutely no trouble booking the show for eight concerts."

"Although Jimmy C. has been around as an Opry regular for years," Rice added, "his 'Cajun Country' is a relatively new approach."

Volunteer Jam V, the **Charlie Daniels Band's** annual homecoming celebration is set for Jan. 13 at the Nashville Municipal Auditorium. "Hell," says Charlie, "it's our New Year's Eve, and birthday party, family reunion and everything else rolled into one. It's the most fun we have all year. To us, having fun is makin' good music, with good friends."

### RCA Taps Zimmerman

■ NASHVILLE—Joe Galante, RCA Records division vice president, marketing—Nashville, has announced the appointment of Pam Zimmerman to the position of small markets promotion specialist for the label.

In her new capacity, Zimmerman will be responsible for the coordination of activities between RCA's expanded Nashville operations and radio stations in small to medium-sized markets nationwide. She will be involved in the promotion and tracking of RCA Nashville releases.

Previously, Zimmerman served two and a half years with the Country Music Association.

### American Mgmt. Inks Bobby Bare

■ NASHVILLE—Jim Wagner, president of American Management, has announced the signing of Columbia artist Bobby Bare for country booking dates. Bare is set to tour Texas and New Mexico in late November.

Because of the expansion of American Management, Wagner has hired David Martin, formerly with RCA Records and Pye Records in England and ICM and Dan Moss Associates in California. Wagner will be working in American Management's television and motion picture department and on venues in Nevada.

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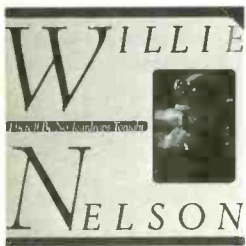


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# COUNTRY ALBUM PICKS



**THERE'LL BE NO TEARDROPS TONIGHT**  
**WILLIE NELSON**—United Artists LA930-H  
 This is a collection of songs recorded 15 years ago when Willie was on Liberty Records and shows his vocal quality as strong than as it is today, although arrangements show some of the age. A variety of material is offered by several songwriters including Willie himself. Standouts include "Take My Word," "Home Motel," "I'll Walk Alone," "Am I Blue" and the title cut.

CARL PERKINS  
 OL' BLUE SUEDE'S BACK



Carl Perkins, *Platinum Rock and Roll*

**OL' BLUE SUEDE'S BACK**  
**CARL PERKINS**—Jet KZ 35604  
 Perkins is "one of the living forefathers of Rock N' Roll," according to Felton Jarvis, his producer. But Perkins also has plenty to offer for country record buyers since he also is, according to Jarvis, "one of the greatest guitar playing ole country boys I ever met." Quality is consistently high, and all cuts are instantly recognizable classics.



**THAT'S THE WAY A COWBOY ROCKS AND ROLLS**  
**JESSI COLTER**—Capitol ST-11863  
 Colter offers material from a number of songwriters, all performed with a fairly mellow tone to go with her expressive voice. Produced by Richie Albright and Waylon Jennings, the sound is exceptionally clear and well-balanced. "Roll On," "Hold Back The Tears," "Don't You Think I Feel It Too" and "Love Me Back To Sleep" are among the standouts.



**PLACES I'VE DONE TIME**  
**TOM T. HALL**—RCA APL1-3018  
 Hall shows his songwriting and performance talents to their fullest with this lp. Capped off with the single "What Have You Got To Lose," there are story songs galore along with a few changes of style with "I Couldn't Live In Southern California" and "Gimme Peace." Other strong cuts: "The Three Sofa Song" and "The Grocery Truck."



**BRAND NEW HANK**  
**HANK THOMPSON**—ABC AY-1095  
 Thompson's revamped country style is highlighted on this lp with uptempo honky-tonk tunes as well as ballads. But the swing-flavored cuts are the lp's forte, notably R. C. Bannon's "I Hear The South Callin' Me" and Felice and Boudleaux Bryant's "Have A Good Time." Contains Hank's latest single, "I'm Just Gettin' By," and another standout, "That Want You, Need You, Got To Have You Feelin'."



**HANDCUFFED TO A HEARTACHE**  
**MARY K. MILLER**—Inergy 1002  
 Backed by the TCB Band (formerly with Elvis Presley) and produced by Vincent Kickerillo, Miller has put together an lp with variety and a clear, tight sound. Especially appealing are "Georgia," "Next Best Feeling" and the title cut.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**JOHNNY CASH**—Columbia 3-10855  
**IT'LL BE HER** (prod.: Larry Butler) (writer: B. R. Reynolds) (Baron/Hat Band, BMI) (3:05)  
 Cash's latest single is an easy-moving love song with a slightly haunting sound. Production is simple, highlighting the quality of both the material and the performance.

**MICKEY GILLEY**—Epic 8-50631  
**THE SONG WE MADE LOVE TO** (prod.: not listed) (writer: K. Wahle) (April/Widmont, ASCAP) (2:12)

Lost love is the subject of this single, as the title may indicate, which Gilley sings with a simple, straightforward style. Keyboards add an interesting touch to the relatively quiet instrumental accompaniment.

**DON KING**—Con Brio 142  
**YOU WERE WORTH WAITING FOR** (prod.: Bill Walker) (writer: J. Walker) (Wiljex, ASCAP) (2:30)

King sings a happy love song with a fresh, enthusiastic style. A quick tempo and bright sound add to the positive mood.

**SHEILA ANDREWS**—Ovation 1116  
**TOO FAST FOR RAPID CITY** (prod.: Brien Fisher) (writer: L. Martine Jr.) (Ahab, BMI) (3:11)

Ovation's newest artist shows plenty of strength with a solid, forceful style. Guitars and a piano, effectively backed by a bass and drums, provide a sound to go well with the lyrics.

**NATE HARVELL**—Republic 033  
**ONE IN A MILLION** (prod.: Dave Burgess) (writers: R. Barlow/F. Kelly) (Frebar/Singletree, BMI) (3:21)

A slow, deliberate pace provides the setting for the lyrics, along with strings and background singers, for a pleasing and effective love song.

**CRISTY LANE**—LS 169  
**I JUST CAN'T STAY MARRIED TO YOU** (prod.: Charlie Black) (writers: Gillespie/Black/Bourke) (Chappell, ASCAP/TRI Chappell, SESAC) (2:49)  
 Lane's bright, smooth vocals are somewhat deceiving on this song as she sings about saying good-bye. Production matches the mood of her performance.

**LANEY SMALLWOOD**—Monument 271  
**LET'S FALL IN LOVE AGAIN** (prod.: Carmol Taylor) (writers: R. Muir/E. Rhines) (Tay-son, ASCAP) (2:50)

Some unusual guitar work accents the chorus of this love ballad as Smallwood performs with clarity and feeling. The sound is full, giving added momentum to the easy pace.

**LINDA NAILE**—Ridgetop 00178  
**ME TOUCHIN' YOU** (prod.: Jerry McBee) (writer: B. Boyd) (Owepar, BMI) (2:32)

This song starts off at a rather quick pace and moves into slight rhythm change on the chorus, matching well with the positive tone of the lyrics. Quality shows in both material and performance.

**O. B. McCLINTON**—Epic 8-50620  
**NATURAL LOVE** (prod.: Buddy Killen) (writer: R. Bailey) (Bobby Goldsboro, ASCAP) (3:20)

McClinton sings smoothly, backed up by a strong, steady rhythm and relatively simple accompaniment with especially nice, bright guitar licks. Should be moving up the charts soon.

**RAY SMITH**—ShiRay 101  
**SLEEPY EYED WOMAN** (prod.: Jim Hayner) (writer: T. Previto) (Lyelpa, ASCAP) (2:40)

Temptation is the theme of Smith's single, performed up-tempo with a lean, balanced sound. Electric guitars add a nice finishing touch.

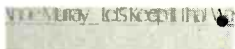
**ANITA BALL**—RCA PB-11410  
**NO HARD FEELINGS** (prod.: Owen Bradley) (writers: J. Miles/B. Marshall) (British Rocket, ASCAP) (3:14)

Both the sound and lyrics of Ball's latest single are slow and sad as she sings of a love that has run its course. Should have appeal for both country and MOR listeners.



# RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)  
NOV. 11 NOV. 4



WKS. ON CHART

1	1	LET'S KEEP IT THAT WAY	ANNE MURRAY	Capitol ST 11743	(2nd Week)	39
2	2	I'VE ALWAYS BEEN CRAZY	WAYLON JENNINGS/RCA	AFL1 2979		5
3	3	STARDUST	WILLIE NELSON/Columbia	JC 35305		27
4	4	HEARTBREAKER	DOLLY PARTON/RCA	AFL1 2797		13
5	6	WHEN I DREAM	CRYSTAL GAYLE/United Artists	LA 858 H		20
6	5	LIVING IN THE USA	LINDA RONSTADT/Asylum	6E 155		5
7	10	LOVE OR SOMETHING LIKE IT	KENNY ROGERS/United Artists	LA 903 H		17
8	8	ROOM SERVICE	OAK RIDGE BOYS/ABC	AY 1065		22
9	7	TEAR TIME	DAVE & SUGAR/RCA	APL1 2861		9
10	11	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA	AFL1 2696		41
11	12	OH! BROTHER	LARRY GATLIN/Monument	MG 7626		22
12	14	EXPRESSIONS	DON WILLIAMS/ABC	AY 1069		9
13	16	FACE OF A FIGHTER	WILLIE NELSON/Lone Star	L 4602		9
14	15	MOODS	BARBARA MANDRELL/ABC	AY 1088		4
15	26	BEST OF THE STATLER BROTHERS	/Mercury	SRM 1 1037		145
16	31	CONWAY CONWAY	TWITTY/MCA	3063		2
17	18	TEN YEARS OF GOLD	KENNY ROGERS/United Artists	LA 835 H		43
18	9	ONLY ONE LOVE IN MY LIFE	RONNIE MILSAP/RCA	AFL1 2780		21
19	19	WOMANHOOD	TAMMY WYNETTE/Epic	KE 35442		15
20	13	DARK EYED LADY	DONNA FARGO/Warner Bros.	BSK 3191		4
21	22	ELVIS—A CANADIAN TRIBUTE	/RCA	KKL1 7065		4
22	20	COLLISION COURSE	ASLEEP AT THE WHEEL/Capitol	SW 11726		18
23	23	ENTERTAINERS . . . ON AND OFF THE RECORDS	STATLER BROTHERS/Mercury	SRM 1 5007		32

CHARTMAKER OF THE WEEK

24 — GREATEST HITS, VOL. II  
JOHNNY PAYCHECK  
Epic KC 35623



25	—	CLASSIC RICH, VOL. 2	CHARLIE RICH/Epic	KC 35624		1
26	—	GREATEST HITS	DAVID ALLAN COE/Columbia	KC 35627		1
27	27	REFLECTIONS	GENE WATSON/Capitol	ST 11805		10
28	28	THE OUTLAWS	WAYLON, WILLIE, TOMPALL & JESSI/RCA	APL1 1312		151
29	29	MARSHALL TUCKER BAND'S GREATEST HITS	/Capricorn	SPN 0214		3
30	—	SLEEPER WHEREVER I FALL	BOBBY BARE/Columbia	KC 35645		1
31	61	KEEPS ROCKIN'	JERRY LEE LEWIS/Mercury	SRM 1 5010		16
32	24	VARIATIONS	EDDIE RABBITT/Elektra	6E 127		32

33	17	VOLUNTEER JAM III & IV	THE CHARLIE DANIELS BAND/Epic	E 2 35368		5
34	—	JOHNNY CASH'S GREATEST HITS, VOL. 3	/Columbia	KC 35637		1
35	21	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO	/RCA	CPL1 2901		12
36	38	HERE YOU COME AGAIN	DOLLY PARTON/RCA	APL1 2544		55
37	50	OL' WAYLON	WAYLON JENNINGS/RCA	APL1 2317		78
38	40	LET'S SHAKE HANDS AND COME OUT LOVIN'	KENNY O'DELL/Capricorn	CPN 0211		7
39	39	BEST OF DOLLY PARTON	/RCA	APL1 1117		128
40	41	RED WINE AND BLUE MEMORIES	JOE STAMPLEY/Epic	KE 35443		15
41	45	TURNING UP AND TURNING ON	BILLY CRASH CRADDOCK/Capitol	SW 11853		6
42	25	THE WAY IT WAS IN '51	MERLE HAGGARD/Capitol	SW 11839		6
43	43	CRISTY LANE IS THE NAME	/LS (GRT)	8027		6
44	35	EVERY TIME TWO FOOLS COLLIDE	KENNY ROGERS & DOTTIE WEST/United Artists	LA 861 H		31
45	37	REDHEADED STRANGER	WILLIE NELSON/Columbia	KC 33482		163
46	34	SON OF A SON OF A SAILOR	JIMMY BUFFETT/ABC	AA 1046		32
47	30	LOVE IS WHAT LIFE'S ALL ABOUT	MOE BANDY/Columbia	KC 35534		5
48	57	MELLO MEL	McDANIEL/Capitol	ST 11779		10
49	52	FALL IN LOVE WITH ME	RANDY BARLOW/Republic	RPL 6023		3
50	—	LIVE AT THE GRAND OLE OPRY	JERRY CLOWER/MCA	3062		1
51	49	Y'ALL COME BACK SALOON	OAK RIDGE BOYS/ABC	DO 2993		57
52	46	DAYTIME FRIENDS	KENNY ROGERS/United Artists	LA 754 G		69
53	51	I'M ALWAYS ON A MOUNTAIN WHEN I FALL	MERLE HAGGARD/MCA	2375		19
54	55	LET ME BE YOUR BABY	CHARLY McCLAIN/Epic	KE 35448		3
55	58	IT WAS ALMOST LIKE A SONG	RONNIE MILSAP/RCA	APL1 2439		62
56	56	LOVE IS JUST A GAME	LARRY GATLIN/Monument	MG 7616		62
57	44	HEAVEN'S JUST A SIN AWAY	THE KENDALLS/Ovation	OV 1719		62
58	59	CONTRARY TO ORDINARY	JERRY JEFF WALKER/MCA	3041		20
59	62	TAKE THIS JOB AND SHOVE IT	JOHNNY PAYCHECK/Epic	KE 35405		51
60	53	EASTBOUND AND DOWN	JERRY REED/RCA	APL1 2516		62
61	47	OLD FASHIONED LOVE	THE KENDALLS/Ovations	OV 1733		30
62	60	THE VERY BEST OF CONWAY TWITTY	/MCA	3043		25
63	65	SOFT LIGHTS AND HARD COUNTRY MUSIC	MOE BANDY/Columbia	KC 35488		33
64	68	HONKY TONK HEROES	LORETTA LYNN & CONWAY TWITTY/MCA	2372		19
65	67	BANJO BANDITS	ROY CLARK & BUCK TRENT/ABC	AY 1084		8
66	33	QUARTER MOON IN A TEN CENT TOWN	EMMYLOU HARRIS/Warner Bros.	BSK 3141		41
67	64	IT'S A HEARTACHE	BONNIE TYLER/RCA	AFL1 2821		23
68	54	I BELIEVE IN YOU	MEL TILLIS/MCA	2364		20
69	42	GREATEST HITS	LINDA RONSTADT/Asylum	6E 106		98
70	69	DOTTIE DOTTIE WEST	/United Artists	LA 860 G		10
71	32	SIMPLE DREAMS	LINDA RONSTADT/Asylum	6E 104		61
72	36	I WOULD LIKE TO SEE YOU AGAIN	JOHNNY CASH/Columbia	KC 35313		29
73	48	THE BEST IS YET TO COME	JOHNNY DUNCAN/Columbia	KC 35451		15
74	66	SHORT STORIES	STATLER BROTHERS/Mercury	SRM 1 5001		64
75	74	KENNY ROGERS	/United Artists	LA 689 G		105

# CONWAY

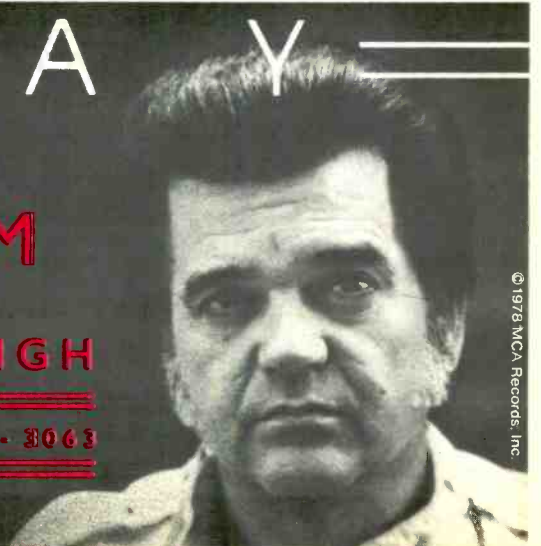
## A HIT ALBUM

featuring Boogie Grass Band and  
YOUR LOVE HAD TAKEN ME THAT HIGH

Produced by Owen Bradley

MCA - 3063

MCA RECORDS



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# RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

NOV. 11 NOV. 4

WKS. ON CHART

1	4	<b>SLEEPING SINGLE IN A DOUBLE BED</b> BARBARA MANDRELL ABC 12403	10
2	2	<b>ANYONE WHO ISN'T ME TONIGHT</b> KENNY ROGERS & DOTTIE WEST/United Artists 1234	11
3	6	<b>LITTLE THINGS MEAN A LOT</b> MARGO SMITH/ Warner Brothers 8653	10
4	5	<b>AIN'T NO CALIFORNIA</b> MEL TILLIS/MCA 40946	10
5	7	<b>SWEET DESIRE</b> THE KENDALLS/Ovation 1112	8
6	1	<b>LET'S TAKE THE LONG WAY AROUND THE WORLD</b> RONNIE MILSAP/RCA 11369	11
7	10	<b>I JUST WANT TO LOVE YOU</b> EDDIE RABBITT/Elektra 45531	7
8	11	<b>DAYLIGHT</b> T. G. SHEPPARD/Warner Bros. 8678	8
9	3	<b>CRYIN' AGAIN</b> OAK RIDGE BOYS/ABC 12397	11
10	13	<b>TWO LONELY PEOPLE</b> MOE BANDY/Columbia 3 10820	9
11	12	<b>WHAT HAVE YOU GOT TO LOSE</b> TOM T. HALL/RCA 11376	9
12	14	<b>THAT'S WHAT YOU DO TO ME</b> CHARLY McCLAIN/Epic 8 50598	9
13	16	<b>FADIN' IN, FADIN' OUT</b> TOMMY OVERSTREET/ABC 12408	7
14	19	<b>ON MY KNEES</b> CHARLIE RICH & JANIE FRICKE/Epic 8 50616	6
15	23	<b>YOU'VE STILL GOT A PLACE IN MY HEART</b> CON HUNLEY/ Warner Bros. 8671	7
16	18	<b>HUBBA HUBBA</b> BILLY CRASH CRADDOCK/Capitol 4620	9
17	22	<b>BREAK MY MIND</b> VERN GOSDIN/Elektra 45532	6
18	25	<b>CAN YOU FOOL</b> GLEN CAMPBELL/Capitol 4638	6
19	26	<b>SLEEP TIGHT, GOOD NIGHT MAN</b> BOBBY BARE/Columbia 3 10831	5
20	21	<b>HANDCUFFED TO A HEARTACHE</b> MARY K. MILLER/ Inergi 310	9
21	30	<b>THE GAMBLER</b> KENNY ROGERS/United Artists 1250	3
22	29	<b>DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND</b> WAYLON JENNINGS/RCA 11390	3
23	28	<b>FRIEND, LOVER, WIFE</b> JOHNNY PAYCHECK/Epic 8 50621	4
24	33	<b>BURGERS AND FRIES</b> CHARLEY BRIDE/RCA 11391	3
25	34	<b>ALL OF ME</b> WILLIE NELSON/Columbia 3 10834	4
26	8	<b>ONE SIDED CONVERSATION</b> GENE WATSON/Capitol 4616	12
27	9	<b>ANOTHER GOODBYE</b> DONNA FARGO/Warner Bros. 8643	12
28	40	<b>THE BULL AND THE BEAVER</b> MERLE HAGGARD & LEONA WILLIAMS/MCA 40962	3
29	35	<b>JULIET AND ROMEO</b> RONNIE SESSIONS/MCA 40952	6
30	38	<b>STORMY WEATHER</b> STELLA PARTON/Elektra 45533	5
31	31	<b>WHAT CHA DOIN' AFTER MIDNIGHT</b> BABY HELEN CORNELIUS/RCA 11375	7
32	15	<b>TEAR TIME</b> DAVE & SUGAR/RCA 11322	13
33	41	<b>I'M LEAVING IT ALL UP TO YOU</b> FREDDIE FENDER/ ABC 12415	5
34	51	<b>LADY LAY DOWN</b> JOHN CONLEE/ABC 12420	2
35	39	<b>WHAT'S THE NAME OF THAT SONG</b> GLEN BARBER/ 21st Century 21 100	8
36	20	<b>THINGS I'D DO FOR YOU</b> MUNDO EARWOOD/GMC 104	11
37	24	<b>LAST NIGHT, EV'RY NIGHT</b> REBA McENTIRE/Mercury 55036	11
38	17	<b>WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN</b> RAZZY BAILEY/RCA 11338	13
39	56	<b>RHYTHM OF THE RAIN</b> JACKY WARD/Mercury 55047	2
40	57	<b>WE'VE COME A LONG WAY, BABY</b> LORETTA LYNN/ MCA 40954	2
41	48	<b>ONE RUN FOR THE ROSES</b> NARVEL FELTS/ABC 12414	4
42	43	<b>THIS IS A HOLDUP</b> RONNIE McDOWELL/Scorpion 1560	7
43	50	<b>LOVE GOT IN THE WAY</b> FREDDY WELLER/Columbia 3 10837	4
44	79	<b>TULSA TIME</b> DON WILLIAMS/ABC 12425	2
45	52	<b>THEN YOU'LL REMEMBER</b> STERLING WHIPPLE/ Warner Bros. 8632	5
46	53	<b>I WANT TO GO TO HEAVEN</b> JERRY WALLACE/4-Star 5 1035	4
47	61	<b>BACK TO THE LOVE</b> SUSIE ALLANSON/Warner/Curb 8686	3
48	49	<b>SOMEDAY YOU WILL</b> JOHN WESLEY RYLES/ABC 12410	6
49	60	<b>POISON LOVE</b> GAIL DAVIES/Lifesong 8 1777	4

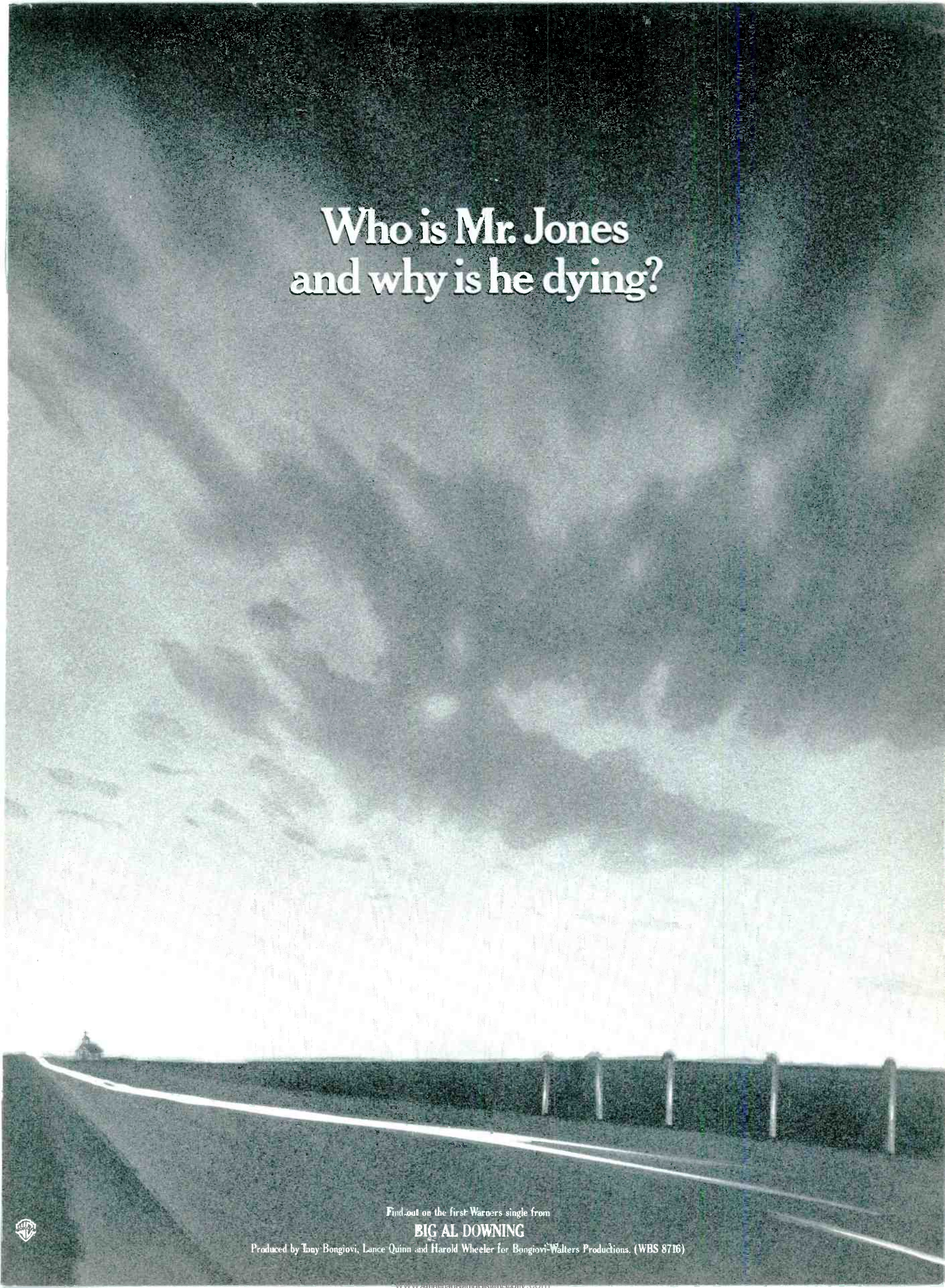


50	54	<b>JUST OUT OF REACH OF MY TWO OPEN ARMS</b> LARRY G. HUDSON/Lone Star 702	6
51	68	<b>PLEASE DON'T PLAY A LOVE SONG</b> MARTY ROBBINS/ Columbia 3 10821	3
52	64	<b>DO YOU EVER FOOL AROUND</b> JOE STAMPLEY/Epic 8 50626	2
53	67	<b>FEET</b> RAY PRICE/Monument 267	3

**CHARTMAKER OF THE WEEK**

54	—	<b>I'VE DONE ENOUGH DYIN' TODAY</b> LARRY GATLIN Monument 270	1
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55	55	<b>OH, SUCH A STRANGER</b> DON GIBSON/ABC Hickory 54036	6
56	70	<b>HIGH AND DRY</b> JOE SUN/Ovation 1117	2
57	65	<b>SAVE THE LAST DANCE FOR ME</b> RON SHAW/ Pacific Challenger 1631	7
58	59	<b>SHARING THE NIGHT TOGETHER</b> DR. HOOK/Capitol 4621	7
59	62	<b>IT'S NOT EASY</b> DICKEY LEE/RCA 11389	4
60	63	<b>WILL YOU REMEMBER MINE</b> WILLIE NELSON/Lone Star 703	4
61	27	<b>IT'S BEEN A GREAT AFTERNOON</b> MERLE HAGGARD/MCA 20936	14
62	32	<b>HEARTBREAKER</b> DOLLY PARTON/RCA 11296	13
63	73	<b>AS LONG AS I CAN WAKE UP IN YOUR ARMS</b> KENNY O'DELL/Capricorn 0309	2
64	—	<b>GIMME BACK MY BLUES</b> JERRY REED/RCA 11407	1
65	69	<b>RAINING IN MY HEART</b> LEO SAYER/Warner Bros. 8682	4
66	71	<b>JUST HANGIN' ON</b> MEL STREET/Mercury 55043	5
67	—	<b>DOUBLE'S</b> BILL ANDERSON/MCA 40964	1
68	—	<b>PLAYIN' HARD TO GET</b> JANIE FRICKE/Columbia 3 10849	1
69	83	<b>DOLLY R. W. BLACKWOOD</b> /Scorpion 0561	2
70	36	<b>DEVOTED TO YOU</b> CARLY & JAMES/Elektra 45506	10
71	90	<b>LOVE SURVIVED</b> ROY HEAD/ABC 12418	2
72	72	<b>AIN'T LIFE HELL</b> HANK COCHRAN & WILLIE NELSON/ Capitol 4635	4
73	—	<b>THE SOFTEST TOUCH IN TOWN</b> BOBBY G. RICE/Republic 031	1
74	75	<b>THE WAY IT WAS IN '51</b> MERLE HAGGARD/Capitol 4636	4
75	84	<b>SMOOTH SAILIN'</b> CONNIE SMITH/Monument 266	3
76	—	<b>LOVE AIN'T GONNA WAIT FOR US</b> BILLIE JO SPEARS/ United Artists 1251	1
77	85	<b>MAYBE YOU SHOULD'VE BEEN LISTENING</b> JESSI COLTER/ Capitol 4641	2
78	88	<b>LAST EXIT FOR LOVE</b> WOOD NEWTON/Elektra 45528	3
79	86	<b>PROMISES</b> ERIC CLAPTON/RSO 910	3
80	89	<b>LET'S BE LONELY TOGETHER</b> DALE McBRIDE/Con Brio 140	4
81	80	<b>I THOUGHT YOU WERE EASY</b> RAYBURN ANTHONY/ Mercury 55042	5
82	37	<b>TWO HEARTS TANGLED IN LOVE</b> KENNY DALE/Capitol 4619	11
83	66	<b>THE MAN THAT TURNED MY MAMA ON</b> ED BRUCE/ Epic 8 50613	6
84	42	<b>IF THE WORLD RAN OUT OF LOVE TONIGHT</b> JIM ED BROWN & HELEN CORNELIUS/RCA 11304	16
85	94	<b>TILL THEN</b> PAL RAKES/Warner Bros. 8656	4
86	95	<b>IF I HAD IT TO DO ALL OVER AGAIN</b> STONEY EDWARDS/ JMI 47	3
87	82	<b>IT'S SO SAD TO GO TO A FUNERAL (OF A GOOD LOVE THAT HAS DIED)</b> BARBARA FAIRCHILD/Columbia 3 10825	5
88	93	<b>ONE MORE TIME</b> SANDRA KAYE/Door Knob 8 075	4
89	44	<b>NO SLEEP TONIGHT</b> RANDY BARLOW/Republic 024	14
90	47	<b>WHO AM I TO SAY</b> STATLER BROTHERS/Mercury 55037	15
91	97	<b>HEALIN'</b> AVA BARBER/Ranwood 1087	2
92	—	<b>EVERY NIGHT SENSATION</b> DURWOOD HADDOCK/ Eagle Int'l 1148	1
93	96	<b>SOMEBODY'S GONNA DO IT TONIGHT</b> R. C. BANNON/ Columbia 3 10847	2
94	—	<b>THE OTHER SIDE OF JEANNE</b> CHUCK POLLARD/MCA 40965	1
95	—	<b>GET BACK TO LOVING ME</b> JIM CHESNUT/ABC Hickory 54038	1
96	—	<b>I'M GONNA FEED 'EM NOW</b> PORTER WAGONER/RCA 11411	1
97	46	<b>IF THIS IS JUST A GAME</b> DAVID ALLAN COE/Columbia 3 10816	10
98	78	<b>SO GOOD</b> JEWEL BLANCH/RCA 11329	5
99	45	<b>NIGHTS ARE FOREVER WITHOUT YOU</b> BUCK OWENS/ Warner Bros. 8614	12
100	—	<b>LEAVE WHILE I'M SLEEPING</b> MICKI FUHRMAN/ Louisiana Hayride 785	1

A dark, moody landscape with a road leading to a small building under a stormy sky. The sky is filled with heavy, dark clouds, and a bright light source, possibly the sun or moon, is visible through a break in the clouds, creating a lens flare effect. The road is a light-colored path that curves from the bottom left towards the center of the frame. In the distance, a small, dark building is visible on the horizon. The overall atmosphere is mysterious and ominous.


# Who is Mr. Jones and why is he dying?

Find out on the first Warners single from

**BIG AL DOWNING**

Produced by Tony Bongiovi, Lance Quinn and Harold Wheeler for Bongiovi-Walters Productions. (WBS 8716)



A close-up portrait of Emmylou Harris with long, dark, wavy hair, looking slightly to the left. She is wearing a dark, possibly maroon, top. The background is a dark, textured blue.

PROFILE  
BEST  
OF  
EMMYLOU  
HARRIS

Hits And Favorites From "La Premiere Chanteuse de Country Rock".

*Hi Magazine, Paris*

Includes The Hits

One Of These Days

Sweet Dreams

To Daddy

(You Never Can Tell) C'est La Vie

Making Believe

Easy From Now On

Together Again

If I Could Only Win Your Love

Too Far Gone

Two More Bottles Of Wine

Boulder To Birmingham

Hello Stranger

Produced by Brian Ahern for Happy Sack Productions  
On Warner Bros records & tapes



BSK 378

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