

RECORD WORLD



Barbara Mandrell

HITS OF THE WEEK

SINGLES

FRANKIE VALLI, "SAVE ME, SAVE ME" (prod. by B. Gaudio) (writers: B. Gibb-A. Galuten) (Stigwood, BMI) (3:15). Valli's last single went to #1 and this new Barry Gibb song (co-written by Albhy Galuten) could drive just as swiftly. It has a bit of Bee Gees' flavor with Valli's vocals set off perfectly by Bob Gaudio's production. Warner/Curb 8670.



RICK JAMES, "MARY JANE" (prod. by R. James-A. Stewart) (writer: James) (Jobete, ASCAP) (3:49). Rick James' "You And I" was one of the year's major crossover hits and this powerful follow-up disc should chart the same course. It has a slick but funky BOS feel with plenty of elements for pop listeners as well. It should score out of the box. Gordy 7162.



CHUCK MANGIONE, "CHILDREN OF SANCHEZ" (prod. by Mangione) (writer: same) (Gates, BMI) (3:15). A powerful military beat kicks off this title theme from the upcoming feature film. Mangione's emotional involvement with the movie is obvious and his artistry as performer/writer/producer shines on every note. An outstanding instrumental. A&M 2088.



D & M, "ON THE SHELF" (prod. by M. Curb-M. Lloyd) (writers: S. Voice-P. Yellowstone) (ATV, BMI) (3:38). Donny and Marie are going through some radical image adjustments and this new single is a major part of the plan. The beat is decidedly disco and the harmony vocals are decidedly Osmond. It's straight Top 40 material. Polydor 14510.



ANDY GIBB, "(OUR LOVE) DON'T THROW IT ALL AWAY" (prod. by Gibb-Galuten-Richardson) (writers: B. Gibb-B. Weaver) (Stigwood, BMI) (3:30). It seems as though every record this artist releases shoots straight to the top of the chart and this new disc, written and produced by the now familiar team, should certainly be no exception. RSO 911.



PAUL STANLEY, "HOLD ME, TOUCH ME" (prod. by P. Stanley) (writers: same) (Kiss, ASCAP) (3:40). The Kiss guitarist steps far out of character on this self-penned, self-produced solo single. The mood is light with the chorus predominant. It's a Top 40 natural with teen appeal a certainty and could find him a load of new adult fans. Casablanca 940.



DAN FOGELBERG/TIM WEISBERG, "THE POWER OF GOLD" (prod. by Fogelberg/Weisberg) (writer: Fogelberg) (Hickory Grove, ASCAP) (4:34). This first release from the best selling "Twin Sons" album is a largely acoustic mid-tempo rocker with emphasis on fine vocal blends and stunning instrumentation. It harkens a long collaboration. Full Moon 8-50606.



BAY CITY ROLLERS, "WHERE WILL I BE NOW?" (prod. by H. Maslin) (writer: C. East) (Geoff & Eddie, BMI) (3:28). The Rollers own brand of teenage pop/rock delivery is especially effective on this first single from their "Strangers In The Wind" lp. The arrangements are a bit fuller than before and support the harmony vocals with style. Arista 0363.



ALBUMS

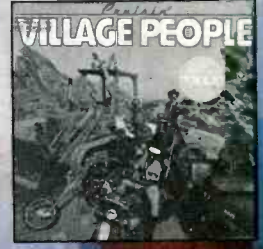
DAVID BOWIE, "STAGE." Four sides recorded during Bowie's recent tour focuses on both sides of the performer: the Ziggy Stardust rock and roller and the artist whose recent recordings have been hailed as ahead of their time. After some delay, these fine performances ("Fame," "Heroes," "Speed Of Life") should make up for lost time. RCA CPL2-2913.



JETHRO TULL, "BURSTING OUT." The group has recorded quite a number of crowd pleasers over the past ten years and this, their first live album, is an extroverted collection of most of them. In addition to songs like "Aqualung," "Thick As A Brick," "Cross Eyed Mary" and "Minskrel In the Gallery" are a couple of new Ian Anderson numbers. Chrysalis CH2 1201.



VILLAGE PEOPLE, "CRUISIN'." The group is one of the hottest disco properties around, but with their "Macho Man" lp showed pure pop appeal as well. Here that wide-ranging sound is carried to the next level with another scintillating Jacques Morali production and song vignettes like "Y.M.C.A." and "The Women." Casablanca NBLP 7118 (7.98).



ERIC CARMEN, "CHANGE OF HEART." Carmen's third solo album is self-produced and finds the artist relying heavily on dulcet, orchestrated pop ballads with a slight touch of r&b inspiration (he covers "Baby, I Need Your Loving"). Additionally, "Hey Deanie," the song Carmen wrote for Shaun Cassidy, is given a fuller, rocking treatment. Arista AB 4184 (7.98).



All their lives Donny and Marie have been going gold, going platinum and now they're "Goin' Coconuts."

PD 1 6169

Produced by
Mike Curb and Michael Lloyd
for Mike Curb Productions
and by the Osmonds.



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PD-14510

FEATURING THE NEW HIT SINGLE "ON THE SHELF"

WATCH FOR THE NEW MOVIE "GOIN' COCONUTS" STARRING DONNY AND MARIE

RECORD WORLD

Charisma Will Reactivate U.S. Label Through Polydor

By BARRY TAYLOR

■ NEW YORK—Britain's Charisma Records, regarded as one of the U.K.'s most adventurous and successful independent labels, has entered into a licensing agreement with Polydor Incorporated in the United States. The reactivation of Charisma in this country was announced last week by label president Tony Stratton Smith and Polydor Records president Freddy Haayen. The first album to be released through the new agreement will be a solo record by former Yes keyboardist Patrick Moraz who will tour with the Moody Blues as a temporary replacement for Michael Pinder. The substantive part of the Charisma release will be during the first months of 1979.

"It's fantastic to deal with people who have been as in-

fluential and creative as Tony Stratton Smith and Charisma," Haayen told RW last week. "Polydor has so many ties with Charisma throughout the world, it is great to be building toward the same situation in the United States."

Stratton Smith credited Haayen's move from London to New York as the "motivation" for making it possible. "Freddy Haayen is a man I have known for some time and I admire him," he said. "He is very much an a&r inspired president and is prepared to take chances. He is the sort of man who gave me a whole different view of America and made me realize I could work with him and with Polydor in trying to keep some of that idiot-
(Continued on page 58)

High Court Will Hear Blanket-License Case

By BILL HOLLAND

■ WASHINGTON — In what could be the biggest music business story of the year, the U. S. Supreme Court has agreed to review a case involving a CBS complaint that now has become an anti-trust action involving ASCAP and BMI.

The case, which initially was heard by a district court which
(Continued on page 45)

AOR Should 'Flex With the Times,' Lee Abrams Tells Agency Executives

By MARC KIRKEBY

■ NEW YORK — "To a certain extent, we're witnessing the death of AOR," radio programming consultant Lee Abrams told a gathering of advertising agency and radio executives here last week.

"The golden days of AOR (album-oriented rock) radio are coming to an end," Abrams said. "We're going to have to get

Copyright Office Sets November Hearings On Mechanical Royalty Pay Regulations

By BILL HOLLAND

■ WASHINGTON—As expected, the Copyright Office has announced it is adopting its amendments to the interim regulations to section 115 of the 1976 copyright law, and has scheduled public hearings Nov. 28 and 29 to take testimony by interested parties.

Section 115

Section 115, in which RIAA and publisher-performer organizations such as the NMPA and the Fox Agency have a great interest, concerns the establishment of a compulsory license for the making and distribution of phonograph records of non-dramatic musical works. Mechanical royalties from these licenses would benefit musical work copyright owners; the royalty payment would be either two and

three-fourths cents, or one-half cent per minute of playing time, whichever amount is larger.

Accounting

However, the most hotly contested of the amendments to the interim regulations is that concerning "the application of conventional accounting principals to the distribution and return of product in the recording industry," as the copyright office statement puts it.

After months of petitions by industry parties, plus statements filed by the American Institute of Certified Public Accountants, the statement goes on to state that "We believe it desirable to have these questions (concerning return and accounting methods) fully explored in a public forum."

Copyright Office officials said that the November hearings will not only hear from "initial witnesses," but will include "cross-examining witnesses" who wish to question any party giving testimony.

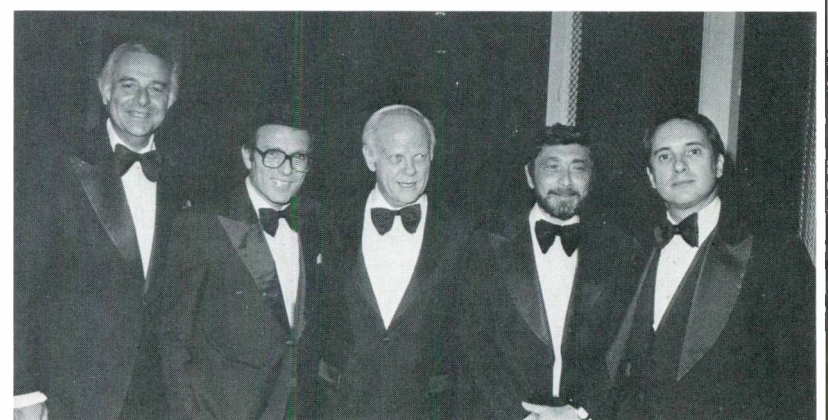
Reserve Funding

The particular issue of utmost concern both to the RIAA and to the NMPA and Fox is the time period for reserve funding, and here the copyright office amendments strike a compromise by granting a one-year period—lower than the 36 months the
(Continued on page 45)

down and battle with the other stations in the marketplace. The stations that don't flex with the times are going to be in trouble."

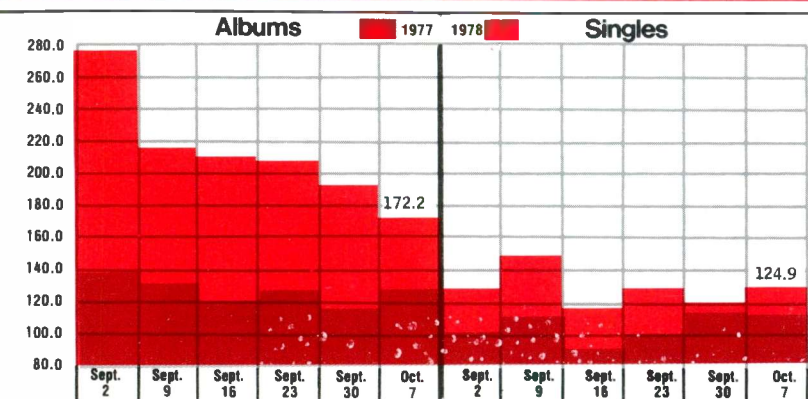
Abrams made the remarks during a free-wheeling, half-hour address that was part of "The Music Programmers," a discussion session sponsored by CBS/
(Continued on page 18)

AMC Honors Gortikov



RIAA president Stanley M. Gortikov was recently honored as Humanitarian of the Year at the 11th Annual American Medical Center for Cancer Research's Award Dinner. The dinner, which was held at the New York Hilton, had a large music industry turn-out. Pictured at the dinner are, from left: Cy Leslie, president, The Leslie Group, 1969 AMC Honoree, and 1978 executive dinner chairman; Harvey Schein, executive VP, Warner Communications, 1977 AMC Honoree, and this year's dinner chairman; Stanley Gortikov; Walter Yetnikoff, president, CBS/Records Group, 1975 AMC Honoree, and this year's east coast dinner chairman; and Steve Diener, president, ABC Records, and 1978 AMC west coast dinner chairman.

RECORD WORLD SALES INDEX

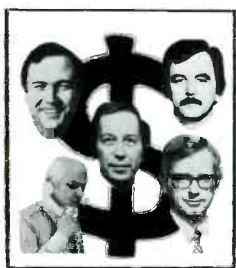


*The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods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

contents



■ **Page 19.** "Radio is farthest behind in the field of audience research" among American businesses, Bill Gavin asserts. In his Guest Word, Gavin looks at trends, truths and myths in radio research, and offers his views on ratings services, callout research and the advent of the computer age in radio.



■ **Page 28.** Each year accessories account for a greater share of record retailers' sales, but cooperation between accessory manufacturers and the record business hasn't grown accordingly. A two-part Dialogue, concluding this week, brings representatives of several accessory companies together to talk about their problems and needs, and about their ideas for working more closely with record retailers.

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'Grease' May Top 'Fever' Sales Paced by Strong Intl. Showing

■ **LOS ANGELES**—The soundtrack to the movie "Grease" may well overtake the sales figures posted by the soundtrack from "Saturday Night Fever," according to Al Coury, president of RSO Records. Worldwide sales for "SNF" are approaching 30 million units, according to the company, which also claims the worldwide record may be broken by the "Grease" soundtrack. Coury states that the

soundtrack from "Grease" is out-selling the "SNF" soundtrack considering time in release, with domestic sales of "Grease" approaching 10 million units. On a worldwide basis, the "Grease" (Continued on page 16)

There are no Powerhouse Picks this week.

Private Stock Pacts with EMI

■ **NEW YORK** — Larry Uttal, president of Private Stock Records, and Leslie Hill, joint managing director of music operations of EMI, have jointly announced a long term licensing deal in which EMI will distribute all Private Stock product worldwide, exclusive of North America.

According to a spokesman for Private Stock, the deal involves a "seven figure" advance.

More information regarding the domestic operation of Private Stock will be announced shortly.

Adams Elected CISAC President

■ **NEW YORK** — Stanley Adams became the first American to be elected president of the International Confederation of Authors and Composers (CISAC) at its 31st Congress in Montreal, Canada. Representing 98 copyright societies of 50 countries throughout the world, CISAC elected Adams by acclamation to serve for a term of two years.

Adams, currently the president of the American Society of Composers, Authors and Publishers (ASCAP), is the writer of such well known songs as "Little Old Lady," "What A Difference A Day Made" and "There Are Such Things."

Adams succeeds Werner Egk, well known German composer and a member of that country's performing rights society, known as GEMA. The vice president who will serve with Adams is R. Shchedrin, Russian composer. Shchedrin, also elected by acclamation, succeeds Luiz-Francisco Rebello of Portugal.

Diamond/Streisand Single from Columbia

■ **NEW YORK** — Columbia Records has announced it will re-release a single recorded by Neil Diamond and Barbra Streisand entitled "You Don't Bring Me Flowers." The single is due to ship this week. No decision has been reached regarding the song's inclusion on either of the artists' next albums.

Arnold To Arista

■ **NEW YORK** — Larkin Arnold, vice president/soul division, Capitol Records, has announced that he will be leaving the company to become senior vice president in charge of acquiring and developing black acts at Arista Records. Larkin has been with Capitol for nine years. He will be located in Arista's west coast offices.

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**

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WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Assistant Editor

Mike Falcon/Assistant Editor

Terry Droltz/Production

Portia Giovinazzo/Research Assistant

6290 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

TOM RODDEN

VICE PRESIDENT

SOUTHEASTERN MANAGER

Walter Campbell/Southeastern Editor

Marie Ratliff/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

01 590 1486

JAPAN

ORIGINAL CONFIDENCE

CBON Queen 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

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

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PETER CONYNGHAM

P.O. Box 67B, Crows Nest, N.S.W. Australia

2-92-6045

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

SPAIN

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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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sea level

on the edge



Jimmy Nalls



Davis Cauley



Chuck Leavell



Randall Bramblett



Joe English



Lamar Williams

PRODUCED BY STEWART LEVINE

ON CAPRICORN RECORDS AND TAPES



Chevry Says MIDEM '79 Will Be The Biggest, Most Diverse Ever

By GILLES PETARD

■ After twelve years of steady expansion, the next Midem convention, to start January 19 in Cannes, holds even more promise than its predecessors, president Bernard Chevry told Record World in a recent interview.

Midem is a meeting of the professionals in the music business from all over the world, including record companies, producers, publishers and manufacturers of electronic equipment. About 5,500 participants from 52 countries are expected for this meet (against 5,050 last year) and all the stands have already been leased.

The increase in attendance is best checked against this year's figures. From Great Britain about 1000 participants are expected (against 887 from 193 companies, last year). From the United States: 750 participants (627-251 companies); from France: 850 participants (789-202 companies); from Germany: 250 participants (225-88 companies); from Japan: 150 participants (135-37 companies).

All the available stands have already been booked and further demands have had to be turned down. Despite the limited floor area, ten big stands have been accommodated, by making the left wing of the main hall available. Whether renting a stand or not, any Midem participant may now invite an unlimited number of guests.

In view of the increased traffic to and from U.K., an extra Boeing 747 will be chartered between London and Nice. To facilitate meetings between attendants, a special video system will be installed. Furthermore a printed guide will be issued, featuring the names and pictures of every participant. The daily Midem Journal (prepared by two teams of 20 persons) will be distributed each

Moodies Set Tour

■ NEW YORK—Jerry Weintraub, chairman of Management III, has announced that the Moody Blues will launch their biggest tour ever on November 3. The group last performed in San Francisco in 1973.

The Moodies kick off their U.S., 30-city trip at the St. Paul Civic Center. Highlights of the tour include the Chicago Stadium, November 11 and 12; New York's Madison Square Garden, November 27; and the final dates at the LA Forum, December 11 and 12. Preceding the U.S. engagements are four European performances, commencing October 19 at the Sporthaller in Cologne, Germany.

morning at the hotels.

There will be 12 musical shows (11 last year), either at the Théâtre des Ambassadeurs or at the Théâtre du Casino. The record companies and producers are responsible for the organization. So far the governments of Great Britain, Canada and Australia have subsidized their companies for the expenses of renting stands.

On January 18, the eve of the Midem opening, a symposium of lawyers specializing in the music industry will be held, to discuss "The study of recent lawmaking decisions, and the most significant, pertaining to author's rights in the main countries of the world." The proceedings will be published at the end of the conference. On January 21, a convention of the International Federation of Light Music Publishers will be held, presided over by Sal Chiantia.

Midem's Paris address will change on November 1 to: 179 Avenue Victor Hugo, 75016 Paris. Telephone 505-1403.

For 1982, Bernard Chevry an-

MK Bows Ocean Label, Pacts With Ariola

■ BEVERLY HILLS, CA.—MK Productions/Dance Promotions has announced the formation of its first record label, Ocean Records, which will be distributed by Ariola Records as Ariola's first custom label.

Marc Kreiner and Tom Cossie of MK Productions signed the pact with Ariola president Jay Lasker in the first week of October.

Noted as an effective disco promotion group, MK achieved success recently with Chic, which had a platinum single in "Dance, Dance Dance" and a

nounces a radical change with the building of a Palais des Festivals in Cannes, in place of the Casino Municipal. Five designs have been submitted (3 French, 1 British, 1 Japanese) and it will be up to a 15-man jury to take their choice.

Another of Chevry's projects, already in an advanced stage, is the Discom, a professional meeting on the distribution level, closely patterned after NARM. It will assemble representatives from wholesalers, retailers, supermarkets, rackjobbers, as well as the media, promotion and discotheques from all over Europe. It is planned as a meeting between the distributors and the marketing and sales men from the record companies. The choice of the city hasn't been fixed as yet, but is likely to be either Paris, Deauville or Cannes (anyway, that's all there is, adds Chevry). The first Discom convention, with an estimated attendance of between 3 and 5000 professionals, is to open in September of 1979 or 1980.

gold album. The company has also brought two acts to Ariola. One, Chanson, already has an album in release, while Linda Evans' first product is slated for release in January.

The first Ocean release is scheduled for January 1979. Prior to that time, the label's logo will be unveiled and offices will be opened in New York and in Beverly Hills.

"Disco is not going away," commented Scott Shannon, Ariola's senior VP. "The addition of Ocean Records shows the depth of Ariola's commitment."



Pictured from left: Jay Lasker, president of Ariola Records; Tom Cossie, chairman of the board for Ocean Records; Marc Kreiner, president of Ocean Records; Howard Stark, executive vice president of Ariola Records; Scott Shannon, senior vice president of Ariola Records.

'Wiz' at Y100



Y100 in Miami received special delivery of "The Wiz" album from MCA Records' "Scarecrow" (Pat Minardi, MCA sales); "Lion" (Roman Marcinkiewicz, MCA promotion manager); "Tin Man" (Richard Gerskowitz, MCA merchandising) and "Toto." Accepting "The Wiz" for Y100 are air personality Muzzy, Y100 music director Collene Cassidy and Y100 air personality Robert W. Walker.

WEA Intl. Appoints Loggins Intl. A&R Dir.

■ NEW YORK — Nesuhi Ertegun, president of WEA International, appointed Dan Loggins as the company's executive director, international a&r. Prior to his new appointment, Loggins was executive director of a&r at CBS Records in the United Kingdom.



Nesuh Ertegun and Dan Loggins

In making the announcement, Ertegun outlined the duties of his new a&r chief. "Dan will make the three WEA companies in the U.S. more conscious of the important records by the WEA International companies around the world. And on this two-way street, he will bring to the attention of the WEA International companies the new and significant signings and releases by the U.S. companies."

Background

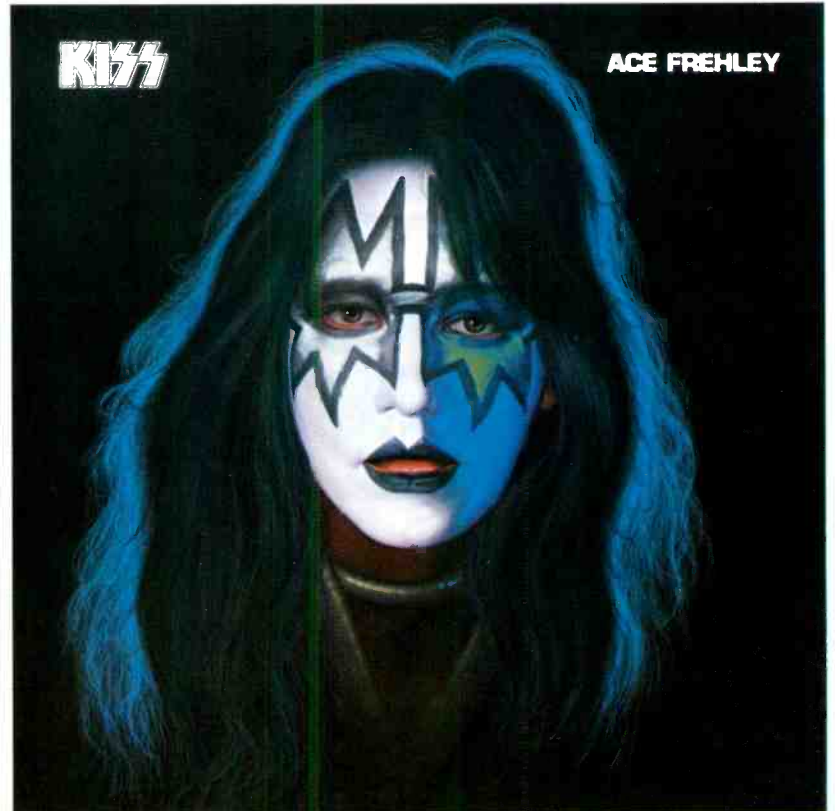
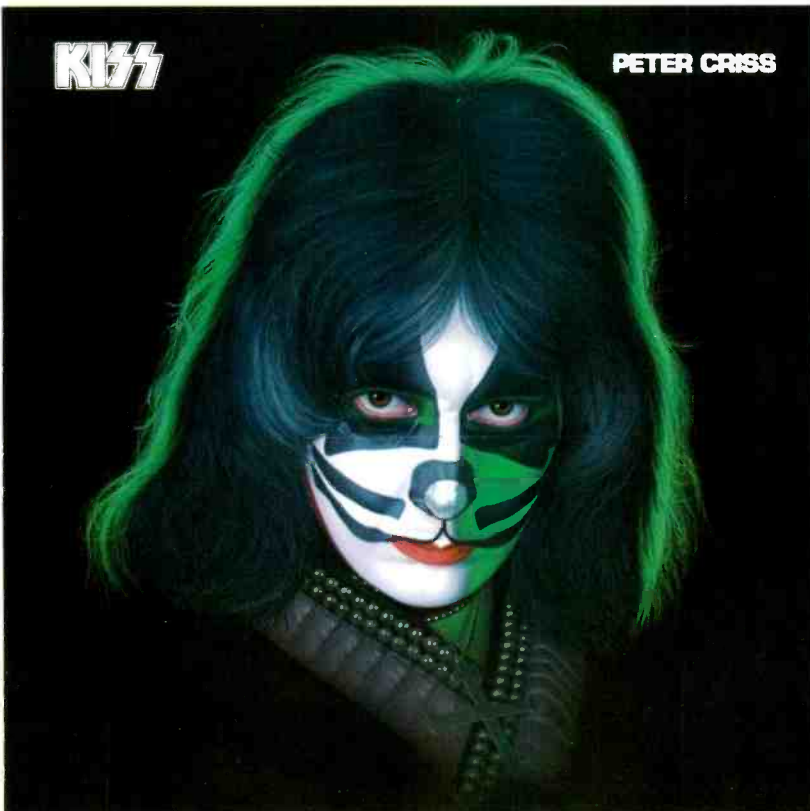
At CBS in the UK, Loggins participated in bringing in an artist roster that included Johnny Nash, David Essex, Mott the Hoople, as well as recent chart successes Crawler and Jeff Wayne's "War of the Worlds" project. Prior to CBS UK, Loggins was merchandising director at Fillmore Records in San Francisco. Before that, he was manager at Discount Records in Menlo Park, California.

KISS

THANKS YOU

NBLP 7123

NBLP 7120



NBLP 7122

NBLP 7121

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RECORD WORLD CHART ANALYSIS

Anne Murray Bullets into Top Five; Fogelberg/Weisberg Chartmaker at 70

By PAT BAIRD

■ With the top three songs (Exile, Warner/Curb; A Taste of Honey, Capitol; and Nick Gilder, Chrysalis) maintaining their positions on this week's RW Singles Chart, Anne Murray (Capitol) has the highest bullet at #4. The record was added this week at WLS and her album took a 26 point jump on this week's Album Chart.

The Little River Band (Harvest), #2 at WABC, Kenny Loggins (Col) and Gerry Rafferty (UA) all had solid top 10 national movement and good sales this week to bullet to #7, #9 and #10 respectively.

Rounding out the Top 10 are John Travolta, Olivia Newton-John & Cast (RSO) holding at #5; Commodores (Motown) #6, and

Boston (Epic) holding at #8.

Dan Fogelberg/Tim Weisberg (Full Moon), whose first duet album is #7, is this week's Chartmaker at #70 bullet on strong secondary and major market adds.

Just outside the Top 10, Donna Summer (Casablanca) was added at WABC and KHJ and continued to fill in holes for #11 bullet here and #22 bullet on the Black Oriented Singles Chart, and The Rolling Stones (Rolling Stones) continued to make top 15 and top 10 movement for #13 bullet. John Paul Young (Scotti Bros.) regained a bullet at #14 on adds at WABC, CKLW and other majors and Foxy (Dash) was added at WLS this week at #10 and is Top 10 in other markets where played for #16 bullet. Foreigner (Atlantic) went Top 10 in Seattle and Atlanta with strong movement in other markets for #17 bullet and Ambrosia (Warner

Bros.) continued movement and adds for #18 bullet.

Linda Ronstadt (Asylum) regained a bullet at #20 with adds at WABC and other major markets as well as Top 10 movement in Buffalo, Nashville and Detroit, while Barry Manilow (Arista) also gained adds and movement and started to sell for #21 bullet. Captain & Tennille (A&M) also regained a bullet at #23 on major market airplay and strong station movement. Daryl Hall & John Oates (RCA) at #24 bullet and Crystal Gayle (UA) at #25 bullet both picked up strong adds this week. Gino Vannelli (A&M), one of last week's Powerhouse Picks and #34 bullet BOS, picked up WFIL this week and went to #1 in Atlanta for #26 bullet, and Funkadelic (Warner Bros.), another Powerhouse Pick last week, went top 10 in Detroit and Cleveland for #28 bullet and remains #1 BOS.

Still making strong moves are: Alicia Bridges (Polydor), re-gaining a bullet at #32 on good movement and adds and the #1 spot in Nashville; Paul Davis

(Bang) #35 bullet; Stonebolt (Parachute) #36 bullet; Dr. Hook (Capitol), added at WFIL, #28 bullet; Sylvester (Fantasy), Top 10 in Washington, Miami, and strong in the midwest and south, #42 bullet pop and #4 bullet BOS; Heart (Portrait), continuing in the midwest, #44 bullet; Styx (A&M), moving to #10 bullet on the Album Chart, #46 bullet here; and Pablo Cruise (A&M), continuing strong in the midwest and south, #49 bullet.

Continuing to make good chart gains are: Eric Carmen (Arista) #51 bullet; Stephen Bishop (ABC) #52 bullet; Al Stewart (Arista), last week's Chartmaker and this week's biggest mover, up 17 slots to #53 bullet on a strong national spread; Michael Henderson (Buddah) #55 bullet; Meco (Millennium) #56 bullet; Leo Sayer (WB), getting across-the-board play, #57 bullet; Don Ray (Polydor), added this week at KJR and moving well where played, #58 bullet; Firefall (Atlantic), also getting a good national spread, #59 bullet, and Player (RSO)

(Continued on page 69)

Top Albums Hold Their Positions; Chicago Takes Chartmaker Honors

By SAMUEL GRAHAM

■ Album chart activity this week was distinguished primarily by the preservation of the status quo in the top ten. The top eight albums, all selling in the same order as last week, include the "Grease" soundtrack (RSO), in

its thirteenth week in the top spot, Boston (Epic) at #2; Foreigner (Atlantic) at #3; The Who (MCA) at #4; the Rolling Stones (Rolling Stones) at #5; the Commodores (Motown) at #6; Dan Fogelberg and Tim Weisberg (Full Moon) at #7; and Kenny Loggins (Col- at #8.

Last week's album Chartmaker, Linda Ronstadt jumps into the top ten at #9 bullet. The album has shown up well on both racks and retail in its first week; it is also helped by strong airplay on both the FM and AM bands.

The three other bullets in the top twenty—Styx (A&M) at #10, Donna Summer (Casablanca) at #11, and Funkadelic (WB) at #19—all are helped along by a correspondingly strong single.

Styx picked up well on a rack level; Summer's album moved from #6 to #4 on the Black-Oriented Album Chart; and Funkadelic shows both the #1 BOA and the #1 BOS this week accompanying the strong pop showing.

Elsewhere in the top thirty, Lynyrd Skynyrd (MCA) and Heart (Portrait) maintained their bullets at #23 and #24, respectively; Skynyrd is selling fairly evenly at both rack and retail, while Heart shows more retail than rack. Rounding out the top thirty is Al Stewart (Arista), moving from #43 to #30 bullet. Stewart, whose album is showing tremendous retail growth, also has the single that made the biggest jump on the Singles Chart this week.

Other bullets in the thirties and forties include Chuck Mangione (A&M) at #34, with good jazz activity and mainly retail sales; Gino Vannelli (A&M) at #40, with basically retail sales especially strong in the midwest and the south and with another hot single; and Anne Murray (Capitol), leaping from #73 to #47 bullet. Murray, another artist with a bulleting single, has a

broad sales appeal.

Rounding out the top fifty is Chicago (Col), this week's Chartmaker at #48.

There are four more bullets in the fifties: Blue Oyster Cult (Col) at #55, with very good retail in the midwest and on the

west coast; Jean-Luc Ponty (At- #60 bullet.

Also moving well are: 10cc (Polydor), added at WFIL and making midwest gains, #61 bullet; Commodores (Motown), #32 bullet BOS, #62 bullet here;

(Continued on page 69)

REGIONAL BREAKOUTS

Singles

East:

Hall & Oates (RCA)
Funkadelic (Warner Bros.)
Pablo Cruise (A&M)
Al Stewart (Arista)
Firefall (Atlantic)
10cc (Polydor)
Chaka Khan (Warner Bros.)

South:

Captain & Tennille (A&M)
Heart (Portrait)
Al Stewart (Arista)
Starbuck (UA)

Midwest:

Pablo Cruise (A&M)
Stephen Bishop (ABC)
Al Stewart (Arista)
Leo Sayer (Warner Bros.)
Commodores (Motown)

West:

Dr. Hook (Capitol)
Player (RSO)

Albums

East:

Chicago (Columbia)
Yes (Atlantic)
Barry White (20th)
Van Morrison (Warner Bros.)
Chanson (Ariola)

South:

Barry White (20th)
Waylon Jennings (RCA)
Village People (Casablanca)
Marshall Tucker Band (Capricorn)

Midwest:

Chicago (Columbia)
Yes (Atlantic)
Waylon Jennings (RCA)
Weather Report (Arc/Columbia)
Van Morrison (Warner Bros.)
Marshall Tucker Band (Capricorn)

West:

Chicago (Columbia)
Barry White (20th)
Waylon Jennings (RCA)
10cc (Polydor)
Jethro Tull (Chrysalis)
David Bowie (RCA)
Diana Ross (Motown)

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Indy Retailers Want Better Shot At Coveted New Mall Locations

By MIKE FALCON

■ LOS ANGELES — Independent retailers are finding it difficult to obtain space in prime mall locations, particularly if they have one-store operations.

In some cases, mall developers will not even meet with the small retailers, thus curtailing the attempts at expansion before the merchant has an opportunity to present his case. When confronted with an obvious solvent operation, the developers frequently tell the retail owner/operators that larger chains will receive preference. This was the case with Al Franklin, owner of Al Franklin's Musical World, Inc., when he recently negotiated with a mall developer.

Franklin, who had formerly run Franklin's Music, a mall-oriented chain, found that his proven expertise in mall operations did him no good when applying for a lease in a prime mall location.

"One of the biggest problems you run into when you go to a small or medium sized mall especially, is that you start negotiations and you're then told that the developer has decided there's only room for one record store," explained the owner. "Four weeks ago I entered into negotiations and the developer told me that a Musicland wanted to come in, and that he would have to give them preference because they had a 'triple A' credit rating and that the lease could be taken to the bank for some sort of consideration."

"What eventually happened," said Franklin, "was that they couldn't fill up all of their mall space and they then came back and offered me another space. But at that point, it didn't make much sense to go in because there wasn't enough business for two record stores."

Franklin sees this practice as dangerous to the small retailer on two levels. "If Pickwick is going to open 300 stores within the next few years, where does that leave anyone else? There are not going to be 300 new malls available within the next few years, or even half that figure. There's a mall slowdown that's been developing for four years now. And with the higher prices we have to pay, we would have to reflect that in retail prices, which lessens further our ability to compete with the large organizations."

In addition to the space crunch, which Franklin sees as favoring the large retail chains, a sharp hike in mall rents has sent the smaller retailers looking for other locations. "Rents are

astronomically high," said Franklin. "What we used to pay five dollars per square foot for is now going for almost three times that. Coupled with the percentage of gross that many malls require also be given as a lease condition, the economic crunch is more than most small operators can bear, especially when one considers that small retailers usually pay more for their product than do the large chains."

"The biggest difficulty is that the record business is very competitive," said Mike Reff, vice president of Everybody's Records, a six-store chain headquartered in Portland. "We can't give anything away, and so we couldn't price records within the mall structure. We might consider doing this at some time in the future, but it would require that we change our image in the mall market too."

Steve Schlegel, owner of Only Rock & Roll, a small independent operation in Los Angeles' San Fernando Valley, found the going tough when he approached mall operators, despite his previous experience as a store manager for a major chain and a solid backing. "The runaround is incredible," said Schlegel, "so I eventually got down to smaller malls and then to small free-standing locations. I really don't know, to this day, whether it had to do with my being a small record store or a new business or what."

Advertising

The inclusive advertising and the programs the mall developers run to keep the mall in the public's eye once tenants have come in also deter some operations

from going to a mall location, allowing the larger, more uniform and often more sterile conglomerates to get the space. "We don't try for malls anymore," said Bob Tolifson, vice president of The Record Factory, a rapidly expanding chain in the San Francisco area. "They like to run your advertising for you and we think we do a better job. We look now for strip locations adjacent to malls. But Tolifson notes that the larger operations still try to muscle other firms out of the developments. "We were the first ones to open negotiations with a new development for the central location in a strip environment. The developer informed us he was 'saving' the central location for a retailer who he thought would give him a bigger draw, like a Long's Drugstore."

Credit

A representative of Citibank told RW that there are some abuses by mall developers, but stated that her bank did not ask about credit worthiness of the tenants, but rather as one consideration based loans to the developer on a percentage of occupancy. "The management of the mall will try to insure, of course, that the people can pay their lease. Of course the loan process is more complicated than just the occupancy factor, but it is one indication that we use." She admitted, however, that other banks might use the credit worthiness of an applicant for tenancy in a mall as a supplemental consideration, and that a mall developer might use the same evaluation process in considering potential lessees.

Blues in the Night



Atlantic recording duo The Blues Brothers recently played a week-long series of concerts at the Universal Amphitheater in Los Angeles, where their performances were recorded live for their upcoming debut album. On stage, Jake Blues (John Belushi) and Elwood Blues (Dan Aykroyd) were joined by a support band of star session musicians. The Blues Brothers made their national network television debut last season on NBC-TV's "Saturday Night Live." Shown backstage at the Amphitheater are, from left: Atlantic senior vice president Michael Klenfner, Jake Blues, Mick Jagger, Steve Martin (for whom the Blues Brothers opened during the week), Elwood Blues, and Atlantic vice president west coast general manager Bob Greenberg.

ASF Category Winners Named

■ LOS ANGELES—American Song Festival president Tad Danz has announced the professional and amateur category winners in the Fifth Annual ASF Songwriter's Competition.

The professional category winners are: Easy Listening, Becky Hobbs from Los Angeles, California for "God's Still Got The To You"; Open, John Flint from Minneapolis, Minnesota for "You And I"; Country, Robert Byrne from Muscle Shoals, Alabama for "I'll Love Your Leavin' Away" (Tom Brasfield, collaborator); and Top 40, Norman Sallitt from Los Angeles for "Magic In The Air." Amateur category winners are: Top 40 and Open, Bill Owens from Louisville, Kentucky for "I Will Never Be The Same Again"; Folk, Willie DeLeon from Bloomington, California for "Carnival Man" (Victor DeLeon, collaborator); Gospel, Warren Donnell Hickman from San Francisco, California for "God's Still Got The Power"; Easy Listening, Betsy Borgia from Marietta, Georgia for "Just A Kiss Away From Falling In Love" (Gary Reed, collaborator); Country, Eric Bach from York, Pennsylvania for "Sad Time Of The Night" (Andrew T. Wolf, collaborator); and Vocal, Michael G. Crews from Germantown, Tennessee for "Only Love."

CBS Names Schwartz Mfg. Services VP

■ NEW YORK — Bruce Lundvall has appointed Howard Schwartz vice president, CRU manufacturing services, for CBS Records.

Schwartz joined CBS Records in 1962 as an industrial engineer.

Teller to Windsong?

■ LOS ANGELES—Former United Artists Records president Al Teller is expected to assume the presidency of Jerry Weintraub's RCA-distributed Windsong Records label this week, according to informed trade sources. Although official confirmation of the appointment was unavailable at press time, insiders assert a formal announcement could come within a matter of days.

Teller helmed UA in the mid-70s following a tenure with CBS culminating in his position as vice president, merchandising, prior to his departure. Since leaving UA in 1976, he has restricted his involvement in the music industry to some live concert promotions in the east and a recent lp production, "Hollywood Park's Greatest Hits," honoring the Southern Californian racetrack.

"Teddy Pendergrass' voice...has become almost as popular as a tender caress and a warm kiss."

—Florida Courier

Now, to his unanimous rave concert reviews, his legion of love-struck fans, his on-the-way-to-double-platinum album, and his new hit single "Only You,"^{ZS8 3657} Teddy Pendergrass can add more proof of his superstar status: a gold record for the single, "Close the Door."^{ZS8 3648}

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Alive Management: Alive Enterprises
XXX Booking: William Morris Agency

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RECORD WORLD SINGLE PICKS

SMOKEY ROBINSON—
Tamla 54296



I'M LOVING YOU SOFTLY (prod. by Robinson) (writer: K. Jones) (Bertam, ASCAP) (4:29)

No voice is better known in contemporary music and Robinson's first release in some time is a somewhat unique presentation with equal parts of BOS/funk instrumentation and rich string background parts. Robinson's delivery is a bit craggier than before but this record could cross.

STARZ—Capitol 4637



SO YOUNG, SO BAD (prod. by J. Richardson) (writer: M. L. Smith) (Maximum Wrap/Rock Steady, ASCAP) (3:25)

The five-man power group is especially effective on this first single release from their fourth Capitol album, "Coliseum Rock." The bass line is thunderous and Micheal Lee Smith's vocals are high, simply and compelling. The lyrics, written by Smith, are easily identifiable.

THE BOYZZ—Epic/Cleveland
Intl. 8-50610



WAKE IT UP, SHAKE IT UP (prod. by R. & H. Albert) (writers: Buck-Pini) (Dr. Dirt's/Burning River) (3:15)

The group is a mid-western power unit in the best tradition of its predecessors in that genre. The single, from their debut album "Too Wild To Tame," rocks strong and hard from the opening notes with growling vocals and a searing guitar line to drive it along. It's pure Top 40 material.

DIRTY ANGELS—A&M 2078



TELL ME (prod. by Futterman-Browde-Karp-Hull) (writers: Karp-Hull) (Medulla, ASCAP) (3:18)

The song is already familiar to many as an album cut released when the group was with another label. This new revised version is pop/rock perfect with the rhythm section getting full attention. The vocals are just right for Top 40 programming and the record could establish Dirty Angels as major pop contenders.

Pop

TOM WAITS—Asylum 45539

SOMEWHERE (prod. by Bones Howe) (writers: Sondheim-Bernstein) (G. Shirmer/Chappell, ASCAP) (3:50)

For those familiar with the Wait's style, all that need be said is that he here sings the love song from "West Side Story." It's from his upcoming "Blue Valentine" album and is guaranteed to surprise.

THE MOODY BLUES—

London 273

DRIFTWOOD (prod. by T. Clarke) (writer: Hayward) (Bright, ASCAP) (3:56)

The new "Octave" album has caused a new interest in the veteran group and this largely acoustic second single with echoed vocals will no doubt continue the growth. It's an AOR standard.

DION—Lifesong 1765 (CBS)

HEART OF SATURDAY NIGHT (prod. by Cashman-West) (writer: T. Woits) (Fifth Floor, ASCAP) (3:20)

Dion rocks out just fine on this Tom Waits composition. It has some of the feel of the artist's earliest record hits and could be his first top charter in some time.

WILD CHERRY—Epic/

Sweet City 8-50619

THE OLD HEART OF MINE (prod. by R. Parisi-C. Maduri) (writers: Holland-Dozier-Holland) (Stone Agate, BMI) (3:16)

The Iseley Bros. 1962 hit gets a somewhat laid back re-working by the Cleveland group. It's a song whose time has come once again and this version should get pop/BOS and a/c support.

JESSE COLIN YOUNG—

Elektra 45530

RAVE ON (prod. by Labes-Young) (writers: West-Tilgham-Petty) (MPL, BMI) (3:00)

One of Buddy Holly's earliest, and rockiest, songs gets the first single treatment in some time here. Young's just right for this kind of material and could get a/c and pop friends.

JESSE WINCHESTER—Bearsville
0332 (WB)

SASSY (prod. by N. Putnam) (writer: Winchester) (Fourth Floor/Hot Kitchen, ASCAP) (3:15)

Winchester's latest is a decided change of pace. The vocals are light and familiar but the beat is blues/funky with big background vocals. Producer Norman Putnam's contribution is obvious.

PETER, PAUL & MARY—

Warner Bros. 8684

LIKE THE FIRST TIME (prod. by D. Rubinson) (writers: Yarrow-Weil-Mann) (Silver Dawn/ATV/Mann-Weil, BMI) (3:48)

The trio's reunion single has lyrics fitting the occasion and the harmonies are as lush as in years past. The production, by David Rubinson, is strictly 70s with piano and harp standing out.

FANDANGO—RCA 11367

LAST KISS (prod. by N. Portnow) (writers: group) (Dunbar/Life & Times, BMI) (3:41)

The N.J.'s group first release from the title album has a straight pop feel with full vocal harmonies. The group has already achieved regional celebrity and this disc could give them national attention.

STONEGROUND—

Warner Bros. 8676

PROVE IT (prod. by B. Gaudio) (writers: Baker-Piazza) (Scott-Tone/All Seasons, ASCAP) (3:35)

Bob Gaudio's production adds depth to this straight forward rocker with female lead vocals. The bass line is powerful and the record has an overall late 60s sound. It's straight top 40 material.

ALESSI—A&M

DANCING IN THE HALLS OF LOVE (prod. by L. Shelton) (writers: B. & B. Alessi) (Alessi, BMI) (3:08)

The brothers Alessi are known as pure pop artists with high clear vocal harmony and this new disc is a prime example. It has something of a disco feel and aims at the teen market.

GIORGIO MORODER—

Casablanca 943

(Theme From) **MIDNIGHT EXPRESS** (prod. by Giorgio Moroder) (writer: Same) (Gold Horizon, BMI) (3:19)

Producer/writer/arranger Giorgio Moroder is best known for his disco work but this non-disco melody shows off his talents clearly. The classic Moroder instrumentation is well suited to the theme.

BRIAN CADD—Capitol 4626

YESTERDREAMS (prod. by M. Stewart) (writer: Cadd) (Brian Cadd, BMI) (3:35)

Cadd's title single from his latest album is a mid-tempo rocker with crystal clear vocals and a powerful guitar line. The arrangements give it added interest for adult programmers.

B.O.S./Pop

CON FUNK SHUN—

Mercury 74024

SO EASY (prod. by Scarborough) (writers: M. Cooper-Ffun Intl.) (Val-le-Joe, BMI) (3:02)

The Memphis group grows both BOS and pop with each single release and this funky danceable new single will surely continue the trend. As always, the vocal/instrumental interplay is just right.

THE McCRARYS—

Portrait 6-70022

DON'T WEAR YOURSELF OUT (prod by T. Lawrence) (writers: L. & C. McCrary) (Island, BMI) (3:00)

The family group's last single was Top 20 BOS and pop and his second single from their debut album has much the same feel. It's light and lovely.

NORMA JEAN—Bearsville 0331

HAVING A PARTY (prod. by Rodgers-Edwards) (writer: S. Cooke) (Kags, BMI) (3:30)

Sam Cooke's 1962 hit gets the perfect disco treatment here. Norma Jean is an artist breaking disco and BOS and this could be the record to go pop, too.

DEBORAH WASHINGTON—

Ariola 9919

STANDING IN THE SHADOWS OF LOVE/ LOVE SHADOW (prod. by G. Tobin) (writers: Holland-Dozier-Holland/Tobin-Lumberg-Piccirillo) (Jobete, BMI/High Sierra, ASCAP) (3:45)

The Four Tops 1967 hit, interspersed with a new melody, gets a superb disco arrangement that should get immediate BOS play and pop activity along the way.

WILSON PICKETT—

Big Tree 16129

(prod. by Hall-Daily) (writers: Cavaliere-Brigati) (Downtown, ASCAP) (3:48)

For his first release in some time, Pickett chose the Rascal's classic 1967 hit. He gives it his customary shout-sing delivery and it works well for BOS and pop.

BETTIE LAVETTE—

West End 1213

DOIN' THE BEST THAT I CAN (prod. by Matthews-Robbins) (writer: Sameth) (Leeds/Sugar N'Soul, ASCAP) (3:10)

The independent label's "Sure Shot" was a surprise disco/pop hit and this new artist could follow the tradition

Country/Pop

WILLIE NELSON—

Columbia 3-10834

ALL OF ME (prod. by B. T. Jones) (writers: Simons-Marks) (Bourne/Marlong, BMI)

Nelson's latest release from the best selling "Stardust" lp is a perfectly adapted version of the 1931 oft-recorded composition. As with the other evergreens he's recorded, this one should get country and a/c attention.

FLOYD CRAMER—RCA 11394

THE MAIN STREET ELECTRICAL PARADE (prod. by J. Bradley) (writers: Perrey-Kingsley) (Fennario, ASCAP) (2:39)

This Cramer instrumental is a crafty blend of disco and baroque melodies with the piano as the dominant instrument. The strong disco beat and soaring strings make it right for a/c and country play.

WAYLON. SHIPPING GOLD.

"I've Always Been Crazy," country's first album ever to ship gold. Includes the hit singles "I've Always Been Crazy," "Don't You Think This Outlaw Bit's Done Got Out of Hand", and "Medley Of Buddy Holly Hits: Well All Right, It's So Easy, Maybe Baby, Peggy Sue".



AS 1-1029

SHIPPING GOLD

Jarvis © 78

RCA
Records



RCA Names Arnold Album Promo Manager

■ NEW YORK — Lee Arnold has been appointed manager, national album promotion for RCA Records, it was announced by Ray Anderson, division vice president, promotion. Arnold reports directly to Joshua Blardo, director, national album promotion, and will be based in Atlanta.



Lee Arnold

Prior to joining RCA Records, Arnold was program director for a number of radio stations, including WAAF in Worcester, Mass., 98 Rock in Tampa, Fla., WGVL in Gainesville, Fla., WORJ in Orlando, Fla., where he was vice president in charge of programming and also formed and ran the Southern Progressive Radio Network, and WTAL in Cocoa Beach, Fla.

Oxley Joins MCA

■ NEW YORK — Suzi Oxley has been appointed MCA's east coast manager of the artist relations & publicity department in New York, according to Joan Bullard, vice president of artist relations & publicity for MCA Records.

Reporting directly to Lynn Kellerman, east coast director of artist relations & publicity, Oxley was associate director of C.J. Strauss & Co., prior to her association with DIR Broadcasting, where she was acting vice president.

PBR Pacts All Ears

■ LOS ANGELES—Patrick Boyle, president of PBR International and Antony Harrington, president of All Ears Records announced the signing of a distribution agreement where All Ears will come under the PBR International network with its world-wide distribution, promotion and publishing system; current and future All Ears product will be made available to PBR International's licensees.

All Ears is a Los Angeles company specializing in progressive rock and esoteric music. First project under the new agreement is a contemporary classic featuring 39 musicians entitled "The Pillory" by Jasun Martz & The Neoteric Orchestra.

Athena Artists' Growth Reflects Diversified Talent Marketplace

By SAM SUTHERLAND

■ LOS ANGELES — Two years after shifting their home office from its original Denver site to the current Beverly Hills location, Athena Artists principals Chet Hanson and George Carroll are broadening their talent roster as well as their booking strategy in response to both their own growth and shifts they perceive in the overall talent-buying market.

With its current roster of about 20 acts, Athena now occupies a niche between talent agency giants like ICM and William Morris and smaller national and regional agencies representing only a few acts. While both Hanson and Carroll stress Athena's ongoing identity as specialists in handling singer-songwriters, in a recent interview with RW they reviewed recent signings and current booking priorities in terms of Athena's planned expansion into a multi-service talent firm equipped to book a wide range of styles.

Formed in 1969, Athena was originally headed by Hanson and former partner Lance Smith before the current partnership bought out the interests of Smith and Keith Case (now running their own Stone County agency) in the mid-'70s. "Our company was basically built around the singer-songwriter, with an emphasis on high quality artists like Jerry Jeff Walker and Randy Newman," explains Hanson, who underscores the continuation of that base through such current roster talent as Walker, Steve Goodman, Bruce Cockburn, Mac McAnally, Leon Redbone, John Stewart and Tom Waits.

"However, as time went by, we found we were doing well

enough to compete in other areas as well. In the beginning, we had no agency background and no seed money to work with, which meant we couldn't start out with major acts pulling down \$20,000 a night. We started instead with those acts that were struggling in the area we knew best, songwriters." From that base, Hanson says, "we eventually got up to the 'big money'—around \$7,500 a night."

Both partners can afford to view that ceiling as a joke in terms of the top fees now commanded by roster artists, but Hanson attributes Athena's current size and profitability to the lessons learned during the first few years. Recent signings like Le Roux (Capitol) and Auracle (Chrysalis) signify a spread not only in musical styles, but also in potential audience growth that would have been difficult for the original agency to administer. "We needed to work with those acts, because we had to learn from the marketplace," says Hanson.

Part of Athena's initial growth, Hanson and Carroll note, stemmed from an early concentration on the campus marketplace, where many of the roster acts subsequently found consistent live audiences providing income less directly tied to mainstream recording hits. "This agency was practically started by the NEC," comments Carroll, who adds, "we wouldn't have been anywhere in the first three years without them."

Even so, the attrition of student funding and chronic production problems, coupled with Athena's growth in packaging dates through major commercial promoters, have reduced the agency's earlier reliance on

campus promotion income—estimated at about 50 percent of Athena's overall billings in the mid-'70s—to between 20 and 25 percent of their total income. "That's taken us to the point we're now at now," says Hanson of the shift in markets, "where we're signing an act like Le Roux, which is already up to the \$5,000's, the \$6,000's and the \$7,000's. There's a New Year's date in the works where they'll probably take home about \$30,000. Jerry Jeff Walker, by contrast, has taken five years to rise from the lower dollar figures to his current price, which ranges between \$7,500 and \$25,000."

While the decline in overall college dollars is significant, Hanson prefers not to generalize problems with campus dates for all acts. Most vulnerable to losses in income through poor promotion, or negative audience reaction to technical hurdles, two key worries in college bookings, are larger, more sophisticated rock and pop acts requiring more personnel and equipment for a set-up. By contrast, "If you're sending out an artist that's pretty much self-contained, and has some kind of track record, they can handle college dates without any problem," says Hanson.

Middle Class Affluence

Both agree that even campus takes are clearly linked to record and tape sales, yet they view the financial consistency of several roster acts boasting only modest product sales as evidence of a new "middle class affluence" already visible among recording acts and beginning to emerge through concert incomes. "Any successful industry arrives at a point where it supports a good, strong middle class," explains Carroll. "The music industry has just gotten to that point in recent years where, in addition to the huge money-makers, there are artists making a comfortable income without these sales. There is now a whole group of performing artists who are neither fully established nor starving; they're netting between \$15,000 and \$50,000 a year."

New Office

With a second office in Boston (a third, the original Denver base, was phased out in 1977 following Hanson and Carroll's move here during the previous year), Athena's other current acts include George Carlin, The Dirt Band, Jonathan Edwards, Doug Kershaw, Katy Moffatt, Kenny Rankin, Johnny Rivers, Tom Rush, Taj Mahal and Travis Shook.

Sancious & Tone Bow



Arista Records has announced the release of the debut album for the label by David Sancious and Tone, "True Stories." Gathered at the launching of the new act and record are, from left: Christopher Kalish, Sancious' manager; Abbey Konowitch, director, product management, Arista Records; David Sancious; Scot Jackson, vice president, national promotion, Arista; Clive Davis, president, Arista; Ray Everett, national jazz/progressive coordinator, Arista; Hank Talbert, vice president, national r&b promotion, Arista.







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'Too Much' Talent



Shown at a recent party celebrating the success of the Johnny Mathis-Deniece Williams hit, "Too Much, Too Little, Too Late" are (from left): Johnny Mathis; Don Ellis, VP, national a&r, Columbia Records; Deniece Williams; Jack Gold, producer of the duo; songwriter Nat Kipner; Terry Powell, west coast a&r, Columbia Records; Peter Burke, Susan Pomerantz and Jim Golden of Homewood House Music. The group also met to discuss plans for the second release by the Mathis-Williams twosome also written by Nat Kipner, entitled "I Just Can't Get Over You."

Columbia Expands Coast Publicity Dept.

■ NEW YORK — In a move to strengthen Columbia Records' west coast publicity effort, Hope Antman, national director, press & public information, Columbia Records, has announced four new appointments in the department. Eileen Schneider has been named manager, west coast publicity; Michael Jensen has been promoted to manager, west coast tour publicity; Susan Stewart has been appointed general publicist, west coast, and Marie Nehls joins the department as west coast coordinator. All will report to Shelley Sefover, associate director, west coast publicity, Columbia Records.

Eileen Schneider will be responsible for developing and implementing press campaigns for Columbia artists within the Los Angeles area, with major emphasis on national publications

based there. She was most recently east coast tour publicist, Columbia Records.

Michael Jensen will secure album reviews, concert reviews, and feature articles on Columbia artists throughout the southwestern and western regions outside of Los Angeles. He was most recently west coast tour publicist.

Susan Stewart will be involved in obtaining press coverage for Columbia artists in Los Angeles and will work on specific tour projects. She was most recently coordinator for the department.

Marie Nehls will handle tickets, administrative duties, press functions and press kits for the west coast publicity staff. She will work closely with the CBS Records field branches. She comes to Columbia from ABC Records.

Rodney Jones to 20th

■ LOS ANGELES — Bunky Shepard, vice president, 20th Century-Fox Records, has announced the appointment of E. Rodney Jones as national radio relations director.

E. Rodney Jones comes to 20th after 25 years in the radio business. For the past 15 years, he was program and music director for WVON-AM in Chicago. Prior to his WVON affiliation, he was music director for KXLW-AM in St. Louis for eight years.



Rodney Jones

AGAC Announces October Askapros

■ NEW YORK — Lew Bachman, executive director of the American Guild of Authors and Composers (AGAC), has announced the October lineup of guest speakers for AGAC's Thursday noontime rap sessions for songwriters.

Music industry professionals who will be fielding questions from lyricists and composers will be: Moogie Klingman, writer/producer, on October 5th; Ron Lockhart, composer / arranger / producer, on October 12th; Marla Hein, N.Y. Chapter Executive Director of NARAS, on October 19th; and Michael DeLugg, producer/engineer, on October 26th.

HGA Relocates

■ NEW YORK — HGA Inc. has announced the move to new quarters at 225 West 57th Street, Suite 300, New York, N.Y. 10019. The phone number remains (212) 757-3930.

'Grease' Outpacing 'Fever'

(Continued from page 4)

soundtrack is outpacing the current sales record holder, and significant sales figures have been posted in many markets prior to the release of the film.

"I actually think that 'Grease' will surpass 'Saturday Night Fever,'" said Coury, when asked if he thought the second release could catch "Saturday Night Fever." Coury cited overseas sales and a large projected Christmas sales program as a basis for this contention. "We've just re-established a national print, radio, and television campaign for the albums," said Coury, "but we've also decided to put money into our other releases as well for the Christmas season, as it should be. The final four weeks beginning the week before Thanksgiving will be a complete advertising blitz on radio. Additionally, we're going to have more displays for stores. These albums have already started to register a sales increase, and I expect that the seasonal buyers will elevate these figures significantly. So we're backing this up with major ad campaigns to further the content."

Mike Hutson, vice president and managing director of international operations, reports that sales of the soundtrack album "Grease" throughout the world are excellent. Prior to the opening of the motion picture outside the U.S., the "Grease" album was certified platinum in Holland, double platinum in the U.K., quadruple platinum in Australia, quintuple platinum in New Zealand and gold in Germany and France. The single "You're The One That I Want" was silver in the U.K. and platinum in Holland.

In the United States, "Grease" was certified platinum within ten days of its release also prior to the opening of the motion picture. The first single from the soundtrack, "You're The One That I Want," is also platinum. Two more singles from the album, "Summer Nights" and "Hopelessly Devoted To You," were both recently certified gold by the RIAA within the same week.

In every country screening the film, the success of the "Grease" soundtrack has set the stage for the opening of the film. The album hit number one in the Scandinavian countries, the U.K., Australia, New Zealand, Switzerland, Germany France, Belgium and Holland.

The single "You're The One That I Want" was number one in the U.K. for a record-breaking nine weeks, with sales now nearing 2,000,000 copies. It is the

biggest-selling single ever in Belgium, where over 170,000 copies have been sold, and in France has sold over 300,000 copies. "You're The One That I Want" hit the number one spot in these three countries, and also in the Scandinavian countries, Holland, New Zealand, Germany, Switzerland and Australia, where it remained at number one for 8 consecutive weeks.

Other singles from "Grease" are also very strong sellers. The title single, "Grease," performed by Frankie Valli and written and produced by Barry Gibb, is currently selling at least 1,000 units per day in France. "Hopelessly Devoted To You" has taken over the number one spot in Belgium, and at least one of these two singles is in the top 10 in the Scandinavian countries, Holland, Belgium, Australia, Japan, Venezuela Italy and Austria.

In France comparing time in release "Grease" has done 40 percent more business than "Saturday Night Fever." The motion picture "Grease" opened in France just two weeks ago.

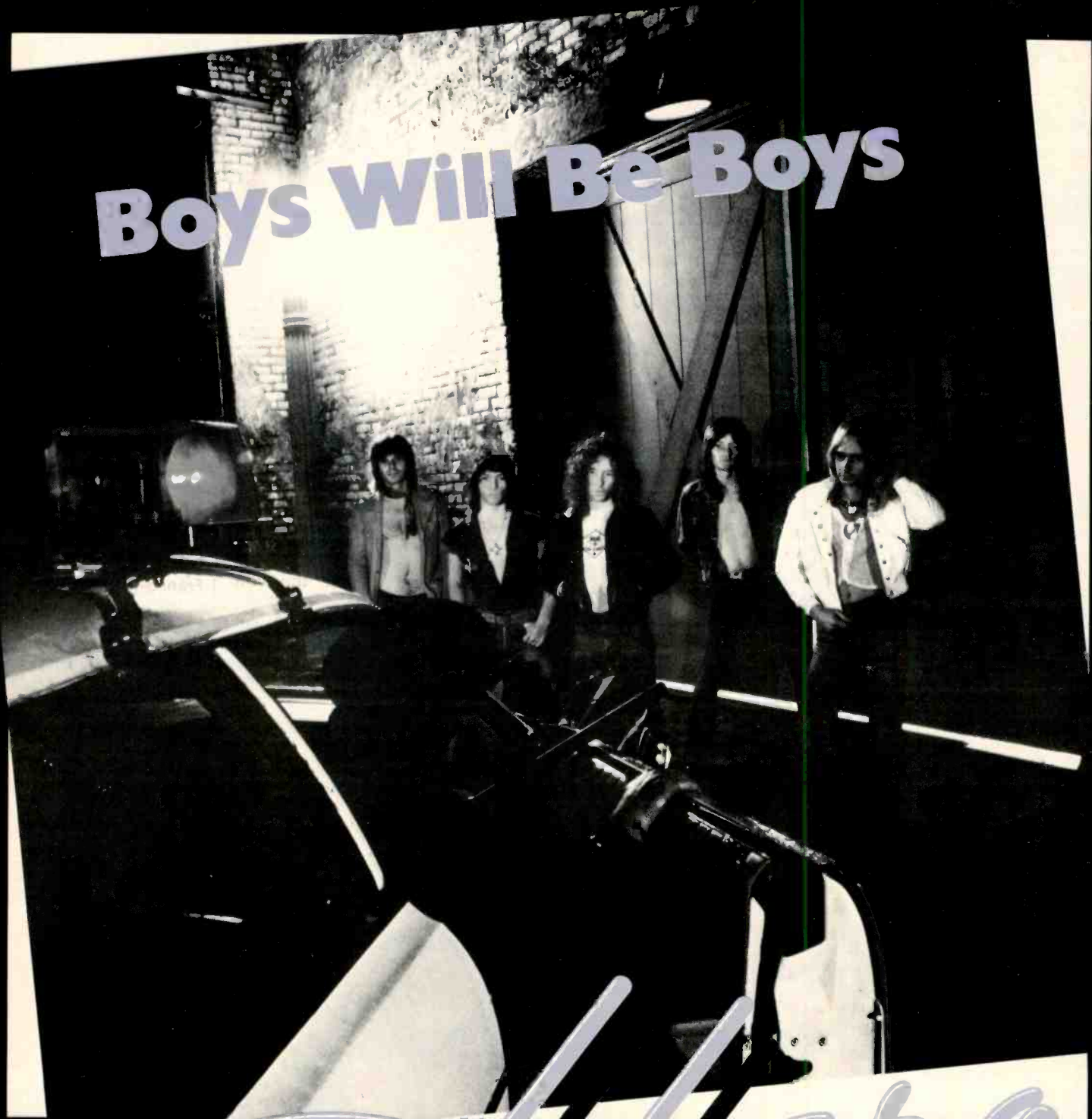
With "Saturday Night Fever," RSO Records instituted a unique marketing concept, promoting the music on its own merits, and releasing the soundtrack LP and singles prior to the opening of the motion picture. The music was planned to set the single for the opening of the motion picture. This same marketing program was repeated worldwide with great success. Both "Grease" and "Sgt. Pepper's Lonely Hearts Club Band" soundtracks are now being merchandised similarly worldwide.

The effect of this marketing plan has proven to be enormous. In Australia, where the motion picture "Grease" opened about a week ago, the soundtrack is ahead of "Saturday Night Fever" and the film is also grossing more than "Saturday Night Fever" (given time in release). On the Australian best-selling charts, "You're The One That I Want" is number one, the title cut "Grease" is number two, and the "Grease" soundtrack album holds the number one spot.

Mike Hutson added, "The impact of the 'Grease' soundtrack on the international marketplace in nothing short of phenomenal, particularly in view of the fact that many albums do well in the U.S. but are virtually unnoticed in other countries. In every country throughout the world, records have been set by both the 'Grease' and 'Saturday Night Fever' soundtracks and the list of achievements continues to grow."

The kind of music Rock 'n' Roll
has been screaming for.

Boys Will Be Boys



Aerosmith

Their new album ^{T-573}

Produced by Michael Lloyd
in association with John D'Andrea
for Mike Curb Productions
Personal management: Con Merten.



© 1978 20th Century-Fox Record Corporation
Available now on 20th Century-Fox Records & Tapes

Radio Replay

By NEIL McINTYRE



■ Whose ear is that? The RW talking ear—the one that says “We Hear You.” Some of the people think it is distant relative ear to Van Gogh, others are in hopes that Alfred E. Neuman is the father of the lobe. The size has led folks to believe it is the result of over 300 concerts of high energy music, with first three row accommodations. As you continue to wonder where the ear comes from, I will tell you this much: the ear is happy, and lives comfortably within the pages of RW.

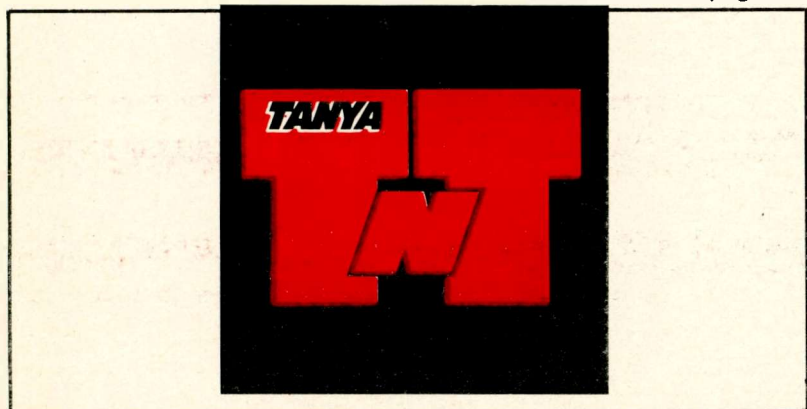
SITTING ON YOUR YEAR END: It's the home stretch for those of you who are concerned about the radio station ratings. For me this rating book will add credibility to many changes within the structure of major market competition, but it will be this time as a spectator, not as a quarterback. For those of you on the playing field, now is the time for promotions, the good contests, the best oldies, and in general getting all those ideas off the drawing board and on the air. If there is a type of format that is challenging for the top spots in all urban markets it's the black-oriented music stations, whether it's called disco or black album. Many top 40 or contemporary music stations have increased the amount of airplay for black product, either on their regular playlists, or on specialized night-time and weekend programming.

Jazz and the fusion of jazz into all types of recorded music, plus the solos of musicians who were part of a sound now becoming the headline performers is something that should be considered when evaluating the music for your station. What will make the listener remember who they're listening to, which in some cases is music they don't hear on every station in town twenty times a day? To try to make a general statement about what I think is correct for your radio station and competitive situation wouldn't be right, but those ways of programming during the rating periods that worked in the past, with tight playlists and heavy repetition, will still work for the leaders in the market. But with the variety of music being provided by the black-oriented music stations, those that are challenging for the popularity in the market will have a tough time making it, playing the same music as the leader. The audience is becoming very aware that there is new music out there, and will be listening to the station that is playing it for them.

New York, Chicago, Los Angeles, Houston, Detroit are markets that attest to the success of a wide variety of music, and have given those stations the largest shares of listeners they have ever received. The thinking of the past was riddled with comments like “that's not right for our audience;” your audience might be saying the same thing about your radio station, that it's not right for them.

MORE FALL FASHIONS: As autumn rolls in, so do the new fashions of the season. For the music people and radio folks, some of the new styles you can expect will definitely have your profession in mind. Charts, a good looking number consisting of a three-piece suit, is perfect for the music promotion person, as Charts comes with a bullet proof vest. The next style is for program directors: it's called the Convertible. This handsome sports outfit allows the

(Continued on page 19)



Abrams at Programmers' Session

(Continued from page 3)

FM National Sales last Wednesday (4). Two CBS programmers, Steve Marshall of KNX-FM in Los Angeles and Roy Laurence of WCAU-FM in Philadelphia, also spoke. Bob Sherwood, promotion VP of Columbia Records, moderated the discussion.

Abrams described the past 25 years in pop music as a recurring cycle of exciting periods and lulls, and asserted that the present stage is a lull, dominated by what he called “McDonald's rock.”

“Every time there's a musical lull, dancing comes back,” Abrams said. “The Bee Gees are what's happening. It's important that stations let down their musical sophistication a bit and flex with what's going on.”

Abrams said his Superstars stations (now over 50 in number) are concentrating on building their Arbitron “cume” rating—the total number of listeners a station has during a week—rather than on “quarter-hours,” which measure the length of time a listener tunes to a station. Impressive quarter-hour totals,

long the principal rating strength of AOR and progressive stations, are starting to slip, Abrams said, “through attrition.”

“AOR's no big deal any more,” he said. “The people who listened used to be very militant about it. Now, to an 18-year old today, Woodstock is like the Korean War was to me—something my brother talked about.”

“Acceptance of new music is down,” he continued. “It's not as important a priority in people's minds.”

The key to survival for AOR stations, Abrams said, is to “remain as accessible as possible without losing their progressive or album identity.” The Superstars stations are emphasizing “comfort” in music, he said, “changing the familiarity factor from title to artist, so that instead of every song being familiar, every artist is familiar.”

The Superstars stations are turning away from expensive on-air promotions and giveaways, Abrams said, in favor of what he called “face to face promotions,” such as sponsorship of

(Continued on page 19)



“Hey, we got something in the mail from those people...”

Gold for Journey and KYA/FM93



KYA/FM93 San Francisco were presented with a gold record for Journey's "Infinity" album. Pictured from left: Bill Minckler, FM music director; Pat Evans, assistant program director; Joe Michaels, KYA deejay; Burt Baumgartner, CBS Records; Candi Chamblain, FM deejay; Alan Mason, program director.

Programmers' Session (Continued from page 18)

outdoor music festivals and other events. His stations are also leaning more heavily on television advertising, Abrams said.

Abrams predicted that the next upswing in musical excitement will come around 1981, and will involve "accessible, orchestral rock."

Both Abrams and Marshall spoke about the soft rock format, of which KNX's "Mellow Sound" has been the most visible and successful proponent. "The Mellow Sound" has evolved since his arrival in 1973, Marshall said, although "we still approach the selection of music with our ears" rather than through strict research.

"Where soft rock hasn't worked in this country it's largely due to people not keeping up with changes in the music," Marshall said.

One of those places has been New York, where two stations, one of them consulted by Abrams, have failed to make the format stick. "Maybe people in New York just aren't mellow," Abrams offered.

The disco-jazz format, which Laurence and WCAU-FM call "Fascinating Rhythm," was also discussed, and contrasted with the pure disco programming recently introduced at WKTU-FM here by Abrams and his partner, Kent Burkhardt. WCAU combines accessible jazz and other black-oriented records with disco, Laurence said, where WKTU plays nothing but upbeat dance music, even in the morning.

WCAU's hybrid format is designed to outlive the disco era, Laurence said. "The jazz sound will last long after the last disco record is heard."

Radio Replay

(Continued from page 18)

wearer to change his mind as he's done on occasion with formats. The Convertible is mostly denim on one side for that AOR look, and on the reverse it's satin for that disco appeal. The last of the fall specials is for those of you who want to go back to school but can't, because of your success. With pictures from your yearbook printed on a bedroom sheet, this smart looking toga comes in three sizes: king, queen and single sheet. This get-up will be perfect for area food fights, and it is of course machine washable.

MOVES: Bill Stedman joins WKQX-FM/Chicago as assistant program manager from WQFM/Milwaukee. Stedman will be doing morning drive. WKQX-FM has a new on-air line-up: 10 a.m.-3 p.m., Harvey Wells; 3 p.m.-8 p.m., Mitch Michaels; 8 p.m.-1 a.m., Lorna Ozman; 1 a.m.-6 a.m. Bob Heymann . . . Sonny Taylor resigns as PD at WWRL/New York, effective October 20th . . . Bob Savage new PD at WNOX/Knoxville from 13Q/Pittsburgh . . . Mike Weber named new MD at WLW/Cincinnati . . . Portia at RW west reports: Bill Sommers has been named GM at KLOS/Los Angeles . . . Guy Zapolean is the new MD at KRTH/Los Angeles from KRLA . . . Carl Soares has been promoted to PD at KBOS/Tulare . . . Don Nordine new PD at KREM/Spokane from KQDI/Great Falls . . . Send your moves, changes, and station pictures to either Portia RW west or in the east to, Neil (Where's Poppa?) McIntyre.

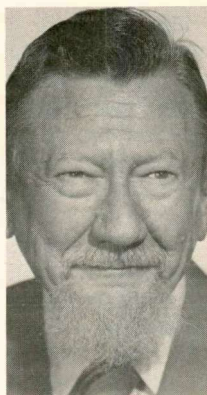
GuestWord

By BILL GAVIN

Some Thoughts On Radio Audience Research

Among all major business enterprises today, radio is farthest behind in the field of audience research.

In earlier days Hooper and Pulse measured the radio audiences quantitatively. Then Pulse and Arbitron broke it down in approximations of age/sex groups. Now R.A.M.—and possibly other audience survey companies—offer market data in terms of listener/customer attitudes and buying habits. As the twenty-first century approaches, radio is beginning to fall in step with the rest of American business.

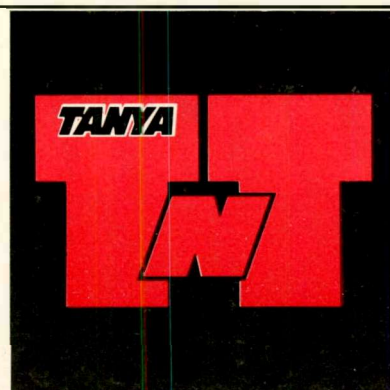


These days, however, most broadcasters equate the word "research" with studies of audience preferences in music, news, commercials, personalities and all other paraphernalia that comprise radio's program content.

We now want to know—in addition to how many listeners—who they are, and where, and why they listen (to us) and why they don't. For answers to these questions, we depend on the uncertain mercies of the measurement organizations. For guidance on listener preferences in music, much of radio has spent the last twenty-five years leaning on weekly surveys of retail record sales. This pioneer top 40 system was radio's first, feeble approach to audience research, although it was seldom referred to as such. Today's surging interest in new forms of research has grown out of the shrinking volume of singles sales, with a consequent shrinkage of the system's reliability as a programming guide. We're now starting to ask our listeners what they like—and don't like—asking them in person, on the phone, in questionnaires and—possibly even in Braille. A popular form of the new research is known as "callout"—or "outcall"—or "passive" research. Its success so far seems to have varied with the different techniques employed. Where a study of listener attitudes can be conducted by a private, professional research organization and can provide valid programming guidance for a year or more, surveys of listeners musical preferences need to be conducted on a regular and frequent schedule. Such continuing research must be carried on by station personnel, rather than by the specialists. Selection of the research sample (i.e., the phone numbers) and presentation of the "quiz questions" are critical to the reliability of the results. Opportunities for error are plentiful. In contrast to early top 40 radio, whose simple sales surveys produced fantastic audience gains, the callout concept is showing variable results. By itself, callout research is obviously not the all-embracing solution to the spreading erosion of audience on top 40 AM formats. Unfortunately, some broadcasters are so deeply immersed in the statistical mysteries of the "new" research, as applied to both listeners and customers, that they display a tendency to let their arithmetic do their programming for them.

A good many broadcasters today mourn the trend toward computerized programming. To them, radio has always been a form of show business. Even in the tight playlist formats, there has always been room for original ideas from innovators like Gordon McLendon, Chuck

(Continued on page 58)



RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakout)

By VINCE ALETTI

■ No categories this week, just a prime collection of recent records from all points of the disco spectrum. Top of the list: "Workin' & Slavin'" by **Midnight Rhythm** (Atlantic), one of the most powerful disco discs so far this year—a high-impact combination of the mucho macho aggressiveness of **Village People** (via a tough male chorus which chants the song's title with the sweaty fervor of a chain gang) and the sweeping, ecstatic Eurodisco style of **Cerrone** or **Boris Midney** (especially evident in the sharp, lovely work of the female chorus when it sings, "I've got sooo, so much soul for you baby"). The song snatches you up immediately, plunging the listener into what sounds like a factory production line at full swing: bursts of steam, metallic clangs, heavy grunts from the workers—all strung together by an intertwined percussion/guitar line that's gradually joined by a liquid rush of strings. The whole effect is both hellish and intensely exciting and when the men finally break into the title chant, the moment is absolutely riveting. This peak is followed immediately by another, contrasting high as the female chorus enters, soothing and enticing, their demands for love mixing with the men's work chant until both fall back and make way for a long instrumental break. The energy continues unabated here, too, sparked by a series of synthesizer solos—the first sounding like a frantic mandolin—that merge with and climax in an extraordinary piano flourish. A peak record if there ever was one, "Workin' & Slavin'" runs just over nine minutes with an equally knockout instrumental version of the same length on the flip side. It's due out any day now on a commercial disco disc and

should be considered one of the most essential records of the fall season.

Another essential release: The **Village People's** new "Cruisin'" album on Casablanca, the group's most assured and enjoyable lp so far, perfectly timed to catch them at the crest of their popularity and boost them further. Producer **Jacques Morali's** style here varies little from the group's previous two albums—he retains that distinctive thumping beat; the pop gloss; the shouting, hard-hitting vocal arrangements—but his use of synthesizers is more sophisticated and extensive than before and most of the songs have a new, elegant edge that makes an excellent foil for the gritty roughness of the vocals. Lead **Victor Willis**, who co-wrote all the songs with Morali and executive **Henri Belolo**, is also in top form here, whipping the group up to fever pitch; knocking out the words like his whole body was behind them, with the choruses given the impact of a prize fighter's combination punch; yet maintaining a sure sense of humor through-

(Continued on page 63)

Disco File Top 20

OCTOBER 14, 1978

- 1. IN THE BUSH/KEEP ON JUMPIN'**
MUSIQUE—Prelude (disco disc/lp cuts)
- 2. INSTANT REPLAY**
DAN HARTMAN—Blue Sky (disco disc)
- 3. BEAUTIFUL BEND**
Marlin (entire lp)
- 4. YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**
SYLVESTER—Fantasy (disco disc)
- 5. I'M A MAN**
MACHO—Prelude (lp cut)
- 6. MacARTHUR PARK SUITE**
DONNA SUMMER—Casablanca (lp medley)
- 7. STARCUIISIN'/FANCY DANCER/THIS SIDE OF MIDNIGHT/ARISTA VISTA**
GREGG DIAMOND'S STARCUIISER—Marlin (lp cuts)
- 8. VICTIM**
CANDI STATON—WB (disco disc)
- 9. I LOVE THE NIGHTLIFE (DISCO ROUND)**
ALICIA BRIDGES—Polydor (disco disc)
- 10. MR. DJ YOU KNOW HOW TO MAKE ME DANCE**
GLASS FAMILY—JDC (lp cut)
- 11. DANCIN' IN MY FEET**
LAURA TAYLOR—TK (disco disc)
- 12. LET'S START THE DANCE**
BOHANNON—Mercury (lp cut)
- 13. I MAY NOT BE THERE WHEN YOU WANT ME/CATCH ME ON THE REBOUND**
LOLEATTA HOLLOWAY—Gold Mind (lp cuts)
- 14. HOT SHOT**
KAREN YOUNG—West End (disco disc)
- 15. SUPERSTAR**
BOB MCGILPIN—Butterfly (disco disc)
- 16. DANCING IN PARADISE**
EL COCO—AVI (disco disc)
- 17. PLEASURE ISLAND**
PAUL JABARA—Casablanca (lp cut)
- 18. BURNIN'**
CAROL DOUGLAS—Midsong (lp cut)
- 19. THINK IT OVER/WARNING—DANGER**
CISSY HOUSTON—Private Stock (lp cuts)
- 20. RHYTHM OF LIFE**
AFRO-CUBAN BAND—Arista (disco disc)

DISCOTHEQUE HIT PARADE

CIRCUS DISCO/LOS ANGELES

DJ: Mike Lewis
HOT SHOT/BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End (lp cuts)
I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)
I MAY NOT BE THERE WHEN YOU WANT ME/CATCH ME ON THE REBOUND—Loleatta Holloway—Gold Mind (lp cuts)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
MR. DJ YOU KNOW HOW TO MAKE ME DANCE—Glass Family—JDC (lp cut)
#1 DJ/BIORHYTHMS/SUPER JOCK/IT LOOKS LIKE LOVE—Goody Goody—Atlantic (lp cuts)
STAND UP—Atlantic Starr—A&M (disco disc)
STARCUIISIN'/FANCY DANCER/ARISTA VISTA—Gregg Diamond's Starcruiser—Marlin (lp cuts)
SUPERSTAR—Bob McGilpin—Butterfly (disco disc, new mix)

(Listings are in alphabetical order, by title)

IPANEMA/NEW YORK

DJ: Ray Velazquez
BEAUTIFUL BEND—Marlin (entire lp)
CAN'T NOBODY LOVE ME LIKE YOU—General Johnson—Arista (disco disc)
EROTIC DRUM BAND—Prism (entire lp)
FANCY DANCER/STARCUIISIN'/THIS SIDE OF MIDNIGHT/ARISTA VISTA—Gregg Diamond's Starcruiser—Marlin (lp cuts)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (disco disc)
LAW AND ORDER—Love Committee—Salsoul (disco disc)
STUBBORN KIND OF FELLA—Buffalo Smoke—RCA (disco disc, new mix)
VICTIM—Candi Staton—WB (disco disc)
YOU FOOLED ME—Grey and Hanks—RCA (disco disc)

REFLECTIONS/NEW YORK

DJ: Billy Carroll
BOOGIE FUND—Solar Flare—RCA (disco disc)
CAN'T NOBODY LOVE ME LIKE YOU—General Johnson—Arista (disco disc)
I MAY NOT BE THERE WHEN YOU WANT ME/MAMA DON'T, PAPA WON'T—Loleatta Holloway—Gold Mind (lp cuts)
I'M A MAN—Macho—Prelude (disco disc)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
IN THE BUSH—Musique—Prelude (disco disc)
SHOOT ME (WITH YOUR LOVE)—Tasha Thomas—Orbit (disco disc)
VICTIM—Candi Staton—WB (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL/DANCE (DISCO HEAT))—Sylvester—Fantasy (disco disc)
YOU STEPPED INTO MY LIFE—Melba Moore—Epic (disco disc)

EIGHTBALLS LOUNGE/ ALBANY, N.Y.

DJ: Douglas Forrester
BEAUTIFUL BEND—Marlin (entire lp)
I'M A MAN—Macho—Prelude (lp cut)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (disco disc)
JUNGLE DJ—Kikrokos—Polydor (import lp cut)
LOVE SHADOW/STANDING IN THE SHADOW OF LOVE—Deborah Washington—Ariola (disco disc)
MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
THE WIZARD OF OZ—Meco—Millennium (disco disc)
YMCA/HOT COP—Village People—Casablanca (lp cuts)
YOU MAKE ME FEEL (MIGHTY REAL/DANCE (DISCO HEAT))—Sylvester—Fantasy (disco disc)

Red hot and now available—the 12" version of

WORKIN' & SLAVIN'

A Midnight Mix by Richie Rivera.

(I NEED LOVE)

DK 4701

From the forthcoming LP by Midnight Rhythm. On Atlantic Records.



© 1978 Atlantic Recording Corp. A Warner Communications Co.



These brothers
are mothers.

The Brecker Brothers. Randy on trumpet. Michael on reeds. Together, they lead America's hottest horn band. And now, they've combined their slick 'n' smokin' power with a healthy dose of rock 'n' roll. The result? An awesome new album—



"Heavy Metal Be-Bop." Featuring galvanizing live versions of Brecker Brothers classics, like "Some Skunk Funk," and "Squids." And, the Brothers' smoldering new single, "East River." The Brecker Brothers' "Heavy Metal Be-Bop." It's a mother.

THE BRECKER BROTHERS' "HEAVY METAL BE-BOP."
Featuring the single "East River (La-Di-Da)."
AS 0365

On Arista Records and Tapes.





Epic recording artist Melba Moore is shown above at the Eighth Annual Congressional Black Caucus Legislative Weekend Dinner held in Washington, D.C. From left are: Reverend Jesse Jackson of Operation PUSH; Melba Moore; LeBaron Taylor, VP, Black Music Marketing, CBS Records; Dr. George Butler, VP, jazz-progressive a&r, Columbia Records; New Orleans Mayor Ernest N. Morrial; Melba Moore and her husband Charles Huggins; Don Dempsey, senior VP & general manager, Epic/Portrait/Associated labels.

Venture Sets Promotion Staff

■ LOS ANGELES — Ralph Tashjian, national promotion director of Venture Records, has announced several additions to the label's promotion staff.

Barry Abrams has been appointed east coast regional promotion & marketing manager, based out of Philadelphia. Abrams comes from a local promotion post at Arista Records.

Chuck Lackner has been named midwest regional promotion & marketing manager for the label, based in Kansas City. Lackner comes from Atlantic Records.

Dick Rues assumes the post of southeast regional promotion &

marketing manager working out of Atlanta. Rues comes to Venture from Atlantic Records.

Doctor Don Rose, former program director of radio station KAKC (Tulsa) has been appointed head of southwest regional promotion in Houston.

Karen LaFont, formerly national secondaries for Motown Records, has been named west coast regional promotion & marketing manager, based in Los Angeles.

Barbara Marshal, formerly national secondaries for Motown-Los Angeles, and Al Lustig, formerly national secondaries for Island Records-New York, will cover national secondaries.

'Sgt. Pepper' Radio Promo



RSO Records, KPAS (94-FM) Radio and Sound Warehouse in El Paso, Texas, held a contest for the radio station audience in support of the RSO double-lp soundtrack to "Sgt. Pepper's Lonely Hearts Club Band." The winner was given 94 seconds to choose any albums in the store by artists performing on the "Sgt. Pepper" soundtrack. Pictured with winner Carmen Quintana (center) are, from left: Frank Intrieri, KAPS-FM music director; Eddie Malinski, Sound Warehouse; Patt Morriss, RSO promotion; Joni Flowers, Sound Warehouse; and Susie De La Cruz, Sound Warehouse.



Sunrise Canyon Broadens Video Services

By SAMUEL GRAHAM

■ LOS ANGELES — The increasingly widespread use of videotape and film as a promotion and sales tool in the record industry has inevitably been accompanied by a commensurate rise in the number and variety of firms providing video services. Typifying the broadening range of independent companies now focusing on record accounts is Sunrise Canyon Video, a self-described "full service, total production facility."

"Sunrise Canyon Video specializes in providing equipment that's used in the recording industry," company vice president Ron Carter told RW recently. "We are primarily a facilities company, not a production company. We do provide creative assistance, and we will also direct, to make sure a concept gets on tape; but we don't handle the creative end from start to finish. We avoid writing scripts, and so on—that's what the people who hire us do."

Ampex Machine

Carter claimed that "our specialty, the one thing that separates us from other companies," is SCV's use of the Ampex VPR-1 one-inch videotape machine. The Ampex, which has the capability to broadcast both in slow motion and still frame without prior editing—and which can both record and play back audio and visual elements simultaneously, and in synch—has several advantages, according to Carter. Not the least of these is cost: one-inch tape costs \$150 for 90 minutes, while two-inch provides only an hour for \$300. What's more, Carter added, the Ampex is considerably smaller than the conventional two-inch machine, and it in turn is mounted in a smaller-than-usual truck. "It's incredibly compact," Carter said, "which allows us to get into small areas where the large trucks can't—and without any com-

Casablanca Pacts With Hickmar Prod.

■ LOS ANGELES — Steve Bedell, vice president of the Casablanca Record & Filmworks music publishing division, last week announced the completion of a music packaging agreement with Hickmar Productions for music in the film "The Fifth Floor."

Colbert To London

■ NEW YORK — Annmarie Colbert has been appointed to the post of national pop sales coordinator at London Records. She will coordinate the sales and marketing requirements at the national level. Colbert will report to national sales manager Stu Marlowe.

promise on quality."

Further reduction in video costs, Carter continued, is provided by SCV's use of Ikegami portable (hand-held) H677 color cameras. "It may seem like a minor point, but to us it's very helpful. We've invented our own system that enables us to have a very quick set up and break-

Promo Tapes

down, and that again means that it will cost the client less."

Sunrise Canyon's recent work has included promotional tapes for Sammy Hagar, Heart, Donna Summer, Kiki Dee, Rod Stewart and others. The company provided "technical and creative assistance," but not actual equipment, for the commercials currently seen on television for Linda Ronstadt's "Living in the U.S.A." album; "we worked with John Kosh (the artist responsible for the Ronstadt cover art, as well as numerous other projects) to get on tape the feeling and look of her album and tour book," Carter said. For Kiki Dee, SCV shot a live concert, and inserted various optical effects—with a rotary lens, for example—during the shooting itself. They also taped a performance by Donna Summer at the Universal Amphitheater "on two hours notice."

Polygram Ups Silverman

■ NEW YORK — Jack Kiernan, vice president of sales for Polygram Distribution, Inc., has announced the promotion of June Silverman to the position of sales administrator.

For the past two years, Silverman has served as sales analyst for Polygram Distribution, Inc. Prior to joining Polygram Distribution, Silverman held the position of sales analyst for the St. Joe Mineral Corporation for three years.

OCTOBER 14, 1978

RECORD WORLD SINGLES CHART

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

OCT.
14
1

OCT.
7
1 KISS YOU ALL OVER
EXILE
Warner/Curb 8589
(3rd Week)



WKS ON
CHART

15

Clay, thank you.

Warner Bros. Records



RECORD WORLD ALBUM PICKS



ON THE EDGE

SEA LEVEL—Capricorn CPN 0212 (7.98)
The band's third album finds them fusing r&b rhythms into an already heady combination of jazz, and southern rock. Former Wings drummer Joe English has joined the line-up and adds a steady percussive pulse. Of note is the opening instrumental.



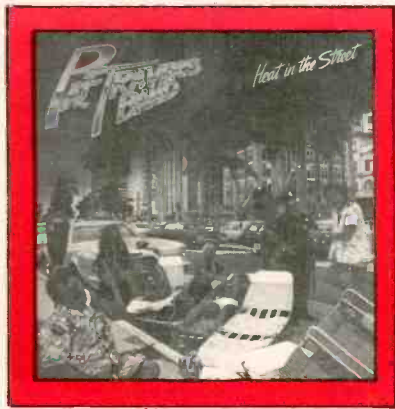
WET DREAM

RICHARD WRIGHT—Columbia JC 35559 (7.98)
The Pink Floyd keyboardist has constructed an atmospheric solo album with layered pianos, saxophones and guitars used to create a sound not unlike the Floyd. A sparse use of vocals heightens the moody effect.



STEALIN' HOME

IAN MATTHEWS—Mushroom MRS 5012 (7.98)
Matthews' first album in almost two years finds the artist drawing on material from Robert Palmer, John Martyn and Jeffrey Commanor among others. His warm delivery and crisp arrangements make it a welcome return.



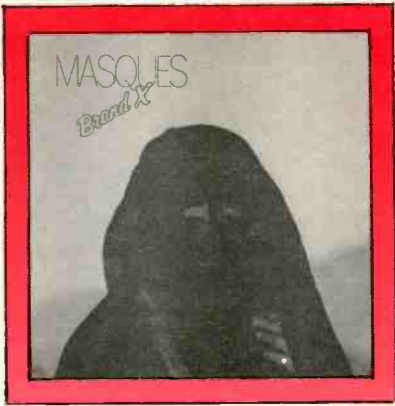
HEAT IN THE STREET

PAT TRAVERS BAND—Polydor PD-1-6170 (7.98)
Travers has already built a substantial AOR base with his previous albums, but the Canadian guitarist stands poised to score a major success with this Jeffrey Lesser produced lp featuring his new band line-up.



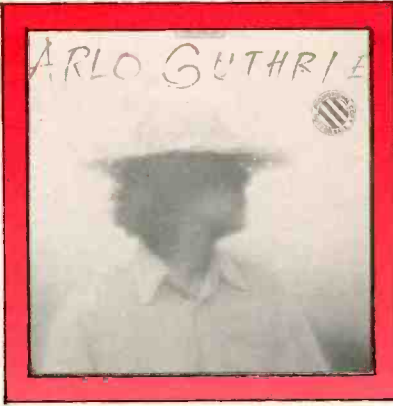
NEVER SAY DIE

BLACK SABBATH—WB BSK 3186 (7.98)
One of the premier heavy metal groups of the early '70s has come up with a new album of earth shattering music. Their sound hasn't mellowed a bit and although there isn't anything here like "Fairies Wear Boots," this is pure Black Sabbath.



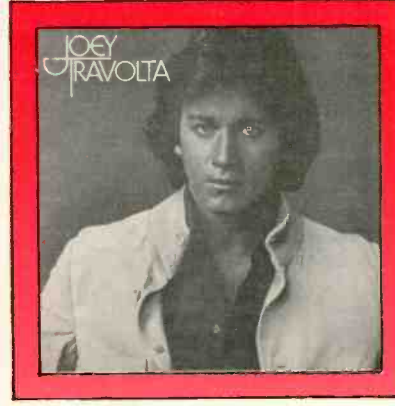
MASQUES

BRAND X—Passport PB 9829 (Arista) (7.98)
The British jazz fusion group seems to expand and improve upon its line-up with each release and their latest is no exception. Robin Lumley is now in the producer's chair for the group's most immediate yet.



ONE NIGHT

ARLO GUTHRIE—WB BSK 3232 (7.98)
Guthrie is as fine a singer/songwriter/storyteller as there is and his new live lp shows him at his best. Performing traditional favorites like "Little Beggar Man" and "St. Louis Tickle." Arlo should have no trouble expanding his loyal cult following.



JOEY TRAVOLTA

Millennium MNLP 8007 (Casablanca) (7.98)
John's older brother is being groomed as another teenage singing idol with this John Davis-produced debut. The material ranges from Carole Sager ("I'd Rather Leave While I'm In Love") to Eric Carmen ("Let's Pretend") and Travolta handles it all well.

FLAME

RONNIE LAWS—United Artists UA LA 881 H (7.98)



On his latest outing for UA, saxman Laws, a gold artist, serves up another tantalizing dish of jazzy funk. Graceful sax riffs and satiny smooth arrangements will make this accessible to every audience. Best cuts include across the board numbers like "All For You," "Living Love" and "Joy."

GOT NO BREEDING

JULES AND THE POLAR BEARS—Columbia JC 35601 (7.98)



Make no mistake, Jules and The Polar Bears is not the title of a new Disney movie. These guys play a compelling brand of rock with a powerful beat and a strong feeling for lyrical sensibility. AOR play is showing up in some places and should continue to pick up momentum for the new group.

GRAND SLAM

RARE EARTH—Prodigal P7-10027R1 (Motown) (7.98)



Rare Earth has definitely hit their "grand slam" with their latest offering. A powerful r&b backbeat pounds throughout as the band cooks through an Alby Galuten-Barry Gibb penned number, "Save Me, Save Me," and two classics, "I Heard It Through The Grapevine" and Percy Sledge's "When A Man Loves A Woman."

BACK TO THE MIDWEST NIGHT

ARLYN GALE—ABC AA1096 (7.98)



Parallels will inevitably be drawn between Gale and Bruce Springsteen—their striking physical resemblance, the gruff vocals, and Mike Appel's guiding hand. The similarities end there though, as Gale has a distinctive sound on cuts such as "Take The Night Flight" and "Suspicious Fires."
(Continued on page 31)

PAT TRAVERS BAND PROVES WHAT HARD ROCK IN THE RIGHT HANDS CAN DO.



"Heat In The Street" has what it takes to sizzle your eyebrows. Pat Travers power crazed guitar intensity takes rock and roll beyond all previous thresholds of mind and body.

Scorchers include "Heat In The Street," "Go All Night," "Evie" and more.

PAT TRAVERS BAND.
"HEAT IN THE STREET." THE RIGHT HANDS. ON POLYDOR RECORDS AND TAPES.

PD-16170

PAT TRAVERS ON TOUR

11/6 Portland, OR	11/14 Long Beach, CA	11/20 Tucson, AR	12/2 Chicago, IL	12/11 Toronto
11/7 Seattle, WA	11/15 Fresno, CA	11/21 Albuquerque, NM	12/3 To be announced, IL	12/13 Allentown, PA
11/8 Spokane, WA	11/16 San Francisco, CA	11/24 Pittsburgh, PA	12/5 Ames, IA	12/15 New York, NY
11/10 Sacramento, CA	11/17 Santa Cruz, CA	11/25-26 Wash., D.C.	12/7 Erie, PA	
11/11 Reno, NV	11/18 San Bernadino, CA	11/30 Columbus, OH	12/8 To be announced, PA	Tour Direction: American Talent International Ltd
11/13 San Diego, CA	11/19 Phoenix, AR	12/1 Louisville, KY	12/10 Cleveland, OH	



Produced by Jeffrey Lesser • A Viasound Production
Managed by David Hemmings for Arnakata Management Inc.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ TURNING OVER IN HIS GRAVE DEPT. (BOOK NEWS): Ever since her fabled bout with an Idaho Spud, RW's Pat Baird has not been the same sweet girl we once knew. Last week she gave us a copy of a book entitled "Private Elvis" (Two Continents), edited by Diego Cortez. Leave it to Ms. Baird to come up with not the best book about Elvis but certainly, by a long shot, the weirdest.

As far as we can tell, Cortez is a German filmmaker currently at work on a film entitled "Gruetzi Elvis," about which no more is known. Several months ago Cortez discovered some photos of Elvis which were taken at the Moulin Rouge Club in Munich by Rudolf Paulini in 1959, during the singer's Army days. Thus, "Private Elvis." There's nothing too remarkable here. Elvis and his bodyguards (including the infamous Red West) are shown lounging in the club and hobnobbing with the waiters, the members of the house band and with some of the female customers in the joint. We were told that there were some "shocking" photos in this book; but aside from a few photos in which Elvis appears to be very drunk, only the homeliness of the girls pictured with him is even remotely shocking. Cortez's most interesting trick—blowing up photos to show us Elvis' fingers pressing into the girls' flesh—is utterly without meaning.

But there's more here than photos. The book also includes interviews with some of the girls in the Munich pictures (how Cortez found them nearly two decades later is not known), in which we learn that they regarded Elvis as a decent fellow, fairly unaffected by his fame, but "not too intelligent." The bodyguards come in for some harsh words, however. "They were standing around (Elvis) like walls," says one of the girls, "and I have to say that they were really ordinary, with belching and farting and everything that belongs to it." Another girl claims her mother kicked Elvis out of her house "after he had bothered our animals, canaries, dogs and cats long enough."

All pales, however, next to the essays which form the book's prologue. Those of you who think New York, N.Y. an oft-times weighty tome should get a load of Duncan Smith's essay entitled "Elvis' Vocalic Graphic Soma (A Hungry Mouth)." Smith actually has the nerve to write that the "collective celebration of Elvis' vocalic graphic soma exceeds an entombment, his rubbing and sifting expelled by his hungry mouth. But the hungry mouth has found its inscription in inert black wax. Its documentation leads to its phantomization, trace enticement, a beautiful fetish ruin sprawled under a blazing sun propelling seductions for future singer-geologists (rock)." Smith also contributes another recondite essay entitled "Crypt Analysis" in which he roundly criticizes Elvis imitators, particularly for being unable to look like him in the lips: "The lips exercise the greatest interest: sensitive and anemone-like, their history of personal catastrophes shows his body at his most nervous, excitable alert . . . To kiss the corpses that litter his past has produced a mouth of unending reverberation."

Our mouths have certainly reverberated too long. "Private Elvis," for all its faults, is not without merit: who would have guessed that the text of this innocent-looking book could make the script of Alain Resnais' film "Last Year at Marienbad" seem like high comedy by comparison?

WHADAYA MEAN CONGRATULATIONS TO MICHAEL REFF: New York, N. Y. readers will doubtless recall that Michael Reff, the Lex Luthor of retailers, has often been given his just due in these pages. Temporarily, though, your columnists are waving a white flag in order to send out our heartiest congratulations to Reff on his promotion to the position of executive vice president of the Everybody's

(Continued on page 45)

Exile Goes Greek



Exile (Warner-Curb), recently signed for personal management by Katz-Gallin, played the Greek Theater in Los Angeles Sept. 24-26, the same week the group's "Kiss You All Over" hit number one. Shown backstage celebrating the success are (from left) Steve Jensen of ICM, Katz-Gallin VP Jim Morey, Greek Theater manager Bob McTyre, Sonny Lemaire, Jimmy Stokley, J.P. Pennington, Marlon Hargis and Steve Goetzman of Exile, producer and writer of "Kiss You All Over" Mike Chapman, Buzz Cornelison of the group, and Nicky Chinn, co-writer of the hit.

RCA Campaign For Bowie LP

■ NEW YORK — RCA Records has just released "Stage" by David Bowie, a double-record set recorded during Bowie's U.S. tour last spring. The lp feature's Bowie's regular band augmented by several top musicians added for the tour.

Simultaneous with the release of the "Stage" album, a rare interview with Bowie is being broadcast by 46 stations in the Superstar Radio Network. The one-hour interview, taped with Sonny Fox, program director of WYSP in Philadelphia, includes a preview of two selections from the album. Subsequently, the Bowie interview is expected to air on over 80 stations by the end of the year.

Among the merchandising tools being used by RCA Records to support the "Stage" album are a 4 foot die-cut of David Bowie and die-cut mobile pieces and easel-back displays, all utilizing the album cover artwork.

Lone Star Taps Two

■ AUSTIN, TEXAS—Guerry Massey, president of Lone Star Records, has announced two additions to the label's staff: Jan Hash as director of publicity, and Ed Hamilton as director of national promotion.

Ms. Hash was most recently director of press and promotion for the Armadillo World Headquarters in Austin. Prior to that, she spent eight years in New York City working on various projects with Broadway and off-Broadway theatres.

Hamilton comes to Lone Star after spending six years as director of national promotion and sales for Mega Records. He also served in a similar capacity with United Artists Records.

A&M Names Moss To A&R Position

■ LOS ANGELES—Ron Moss has been appointed to the a&r staff at A&M Records, according to Kip Cohen, vice president of a&r.

As an a&r staff member, Moss will be scouting prospective talent for the label as well as reviewing and evaluating demo tapes submitted for consideration to the a&r department. He will also produce A&M's pre-release sampler, "Foreplay."

Moss was formerly a regional college promotion representative for A&M, based at the University of California at Santa Cruz.

Arista Music Group Taps Fran Amitin

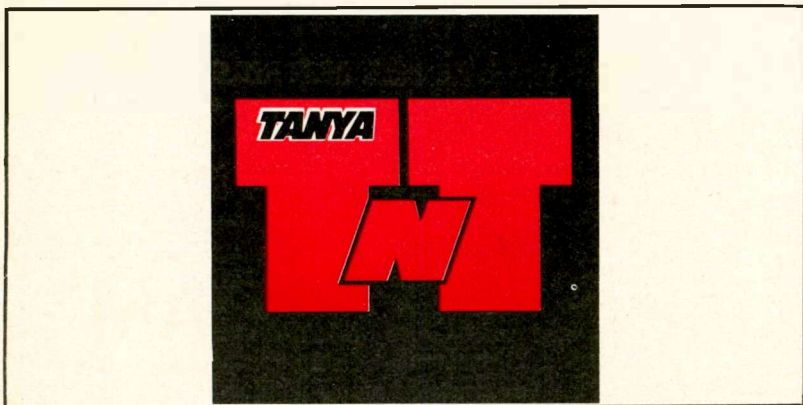
■ LOS ANGELES — Fran Amitin has been appointed to the position of administrator, Arista Music Publishing Group, according to the firm's vice president and general manager, Billy Meshel.

Ms. Amitin comes to Arista from the American Guild of Authors and Composers where she was regional director. She was previously copyright manager at ATV Music Group and held a similar position at Gopan Enterprises.

Ms. Amitin will be based at the Arista Music Publishing Group's headquarters in Century City, California and will report directly to Meshel.

De Nave Adds Two

■ NEW YORK — Connie De Nave has announced that Bob Rowland and Barbara Kurtin have joined the staff of Connie De Nave Management, Inc., and that the firm will be moving to larger offices at 162 West 56th Street.



The new Captain & Tennille hit is from a "Dream"!!

What an amazing week! All roads lead to the top with major adds, heavy phones, and fantastic sales for the new Captain & Tennille single, "You Never Done It Like That." This dream is real!!

RW:23* BB:18* CB:15* R&R:16*



CAPTAIN & TENNILLE

"YOU NEVER DONE IT LIKE THAT"

AM 2063

THE HIT SINGLE. From the album "DREAM"

SP 4707

On A&M Records & Tapes



Produced by Daryl Dragon

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Accessory Manufacturers Discuss Products, Problems

By LEN FELDMAN

■ Blank tape, video cassettes, direct-to-disc recordings, phono styli, record care products. All of these items are classified as "accessories" and all can immeasurably brighten a retail record store owner's profit picture when merchandised and displayed properly. For a number of reasons, however, the music industry has been slow in embracing accessory manufacturers as partners in profit. In an effort to clear the air a bit, Record World has assembled a panel of executives from five of the leading accessory companies to discuss problems they've encountered in getting their products in stores (as well as solutions to those problems), growth projections for their industry and several technological advances in their products. Participants in this round-table discussion are: Gene Labrie, VP, sales and marketing, Maxell Corporation of America; Bud Barger, division sales manager, TDK Electronics; Don England, national sales manager, magnetic tape division, Sony Industries; Steve Oseman, national sales manager, Sound-guard division, Ball Corporation; and Fred Nichols, VP, Audio Technica, U.S. Inc.

Record World: How does the future look for video recording?

England: I think the future of video recording, of course, is tremendous in pre-recorded as well as blank. I think both markets are just going to be tremendously important, especially to the record account. The record accounts are the people that in the future will do the dominant business. If not in blank, certainly in pre-recorded video tape. It's a big factor and should be a big factor for them and something that they should all have planned in their future. I'm not saying it's going to happen tomorrow morning, but they're the vehicles to move software; they always have been and will continue to be. If I was a record dealer, I would certainly have it in my plans and watch it very closely. There's a good amount of business in the blank tape business even now, although that will be limited to some degree by the number of units that are out there. But I think after this fall, the push that all manufacturers are now going to be making on hardware, as well as probably to some degree software, going into next year it could be a very viable business for many, many record accounts.

RW: Can you explain a little bit about video at this point? What are the differences in format?

England: Basically, of course, as far as we're concerned, there are two basic formats. There are many more, but the two dominant formats at the moment are VHS and the Betamax format. From a technical aspect the VHS has a larger cartridge and uses a larger cartridge, and your Betamax is 1/2 inch on tape. Beyond that I wouldn't go too deeply into it. I think the size of the cartridge is the most important thing. The reason I bring that up is I think in the future, again getting back to smaller equipment, equipment can be made smaller and more compact.

Labrie: The future of video recording is unbelievable. Sure it slowed down this year. I don't think the hardware is going to sell nearly what they expected it to. But I do believe that it's just the beginning of a new era and I think it's going to be in the '80s on and will be as big or bigger than the audio sales business. All recommendations from various research institutes show that, and I agree with them.

I think it has to go up. I think it has an excellent future from every aspect, from an entertainment aspect to the aspect that they are pushing now, to home movies. Just every type of visual home entertainment that you can get into. It's a process where the consumer is going to have to be made aware of the advantages and possibly the cost of the product, which seems to be the single biggest complaint. It may come down as the item increases in sales. Basically I think it's an industry-wide campaign that we must work together to show the consumer what the advantages are.

RW: What about this fly in the ointment? Some dealers complain about differences in format and as you yourself said with regard to the metal tape picture a few moments ago, that could lead to confusion and everything else. We have those differences in format right now out on the marketplace in video. How do you feel about that?

Barger: I think it's one of the troublesome areas so far. The consumer, again, sees the VHS format, the Beta format, also four or five different Beta, 10 different VHS—even within VHS there's actually two forms. There's two-hour VHS and there's four hour VHS. It's got to settle down. The fact is the VHS and the Beta might be able to live together. It certainly would be better if there was one format. It would create an area of competition. It would possibly lower the prices of the decks, it would help ease the confusion, there would be more consumers who would buy, and also lower prices. It looks like we are going to have to live with Sony and VHS.

RW: You don't think there is going to be that standardization in the future?

Barger: Unless it's forced by the consumer. We do our own surveys of course, because we manufacture tape. It depends on the area of the country at this point, but it seems one format would be stronger than another because of the push in that area. I think either the consumer demand itself or the industry with people who are selling the product, will determine which format wins out in that sense.

England: I think a certain amount of standardization will develop as we move on. It's difficult to answer that question myself personally, having gone through the 45 and lp wars, if you will. I don't know if you consider it war between the VHS and Betamax, it's probably going to end up maybe the same way that the 45 and lp did if there's a marketplace for both, and there probably will be the two formats it settles down to.

RW: Yet for all of the confusion, it's amazing how much interest there is in video, even with these hampering elements that you are talking about.

Barger: I honestly don't think there's a TV watcher that would not like to have a video recorder because it allows a tremendous amount of flexibility. If you want to watch a program on Friday night but you have a date, you can record it. If you like old movies and they come on at three in the morning, you can record them. It gives you a tremendous amount of flexibility if you watch TV. If you're into music, and the industries get together, you may be able to buy a concert at home. The educational stations, for example,

(Continued on page 63)





From left: Bud Barger, Don England, Fred Nichols, Gene Labrie, Steve Oseman

jules and the polar bears

**jules and
the polar bears.
playfully disruptive,
like all of
nature's clever
tricks.**

jules and the polar bears.
"got no breeding." JC 35601
wild and set loose,
on columbia records
and tapes.

produced by larry hirsch, stephen
hague, jules shear. 
"Columbia,"  are trademarks of CBS Inc. © 1978 CBS Inc.

GREAT ENCOUNTERS OF THE BEST KIND

(Don't let them happen without you).



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January 19 - 25 1979. Palais des Festivals - Cannes - France.
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International Representative

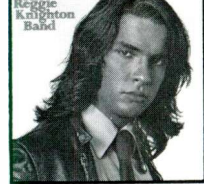
Midem. The winner's date.

Album Picks

(Continued from page 24)

THE REGGIE KNIGHTON BAND

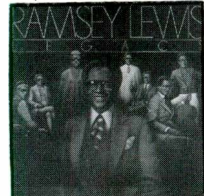
Arc/Columbia JC 35286 (7.98)



Knighton's second lp picks up where his first left off—fine pop melodies with outrageous lyrics. Roy Thomas Baker's production gives this album a more cohesive sound but Knighton's songwriting ability makes it memorable. Songs like "Clone In Love," "UFO," and "Rock 'N' Roll Alien" need no explanation.

LEGACY

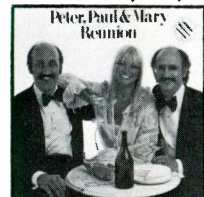
RAMSEY LEWIS—Columbia JC 35483 (7.98)



An ambitious project by the keyboardist as side one is composed of a suite for his quartet and symphony orchestra. The integration of different musical modes maintains a steady flow. Side two finds him in familiar territory.

REUNION

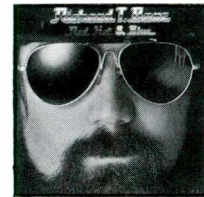
PETER, PAUL & MARY—Warner Bros. BSK 3231 (7.98)



The trio's already publicized reunion should receive an extra boost with this David Rubinson produced lp. Their harmonies are as recognizable as ever and the songs are given a familiar lilt. Their reggae version of Dylan's "Forever Young" is a standout.

RED HOT & BLUE

RICHARD T. BEAR—RCA AFL1 2927 (7.98)

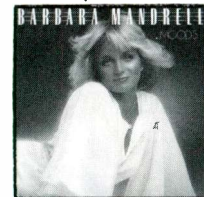


Bear is a veteran New York session man who gets his chance to show what he can do for himself.

With a raspy vocal style that recalls Bob Seger and a tight rhythmic support, he should build a solid FM base.

MOODS

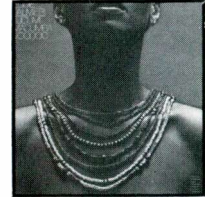
BARBARA MANDRELL—ABC AY 1088 (7.98)



Mandrell should be the latest established country music personality to cross over to a pop audience with this lp. Her sweet, flexible voice is exercised on a wide range of material including "(If Loving You Is Wrong) I Don't Want To Be Right."

LUCUMI, MACUMBA, VOODOO

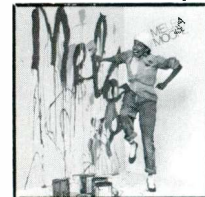
EDDIE PALMIERI—Epic JE 35523 (7.98)



While not widely known outside of Latin music circles, Palmieri is a two time Grammy award winner whose label debut is an uncompromising effort rooted in ethnic sounds. The music is lively and percussive and the most adventurous thing the artist has ever recorded.

MELBA

MELBA MOORE—Epic JC 35507 (7.98)



The songstress' label debut should be one of the biggest triumphs in a career that includes significant work on the Broadway stage. Two Philadelphia Intl. producers steer her on a disco route with a sizzling version of the Bee Gees' "You Stepped Into My Life."

NICOLETTE

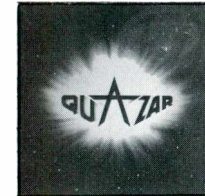
NICOLETTE LARSON—Warner Bros. BSK 3243 (7.98)



The songstress has recorded with Neil Young and Commander Cody but is more convincing out front on her own. Her debut, produced by Ted Templeman, is an excellent indication of her talent with material culled from Sam Cooke, Neil Young and Holland-Dozier-Holland among others.

QUAZAR

Arista AB 4187 (7.98)



This is a younger generation of P-funkers led by the late Glenn Goins' kid brother, Kevin. The group has an energetic approach with tight vocal and instrumental interplay and solid material like "Funk 'n' Roll (Dancin' In the Funkshine)" and "Funk With a Big Foot."

GREATEST HITS

THE MARSHALL TUCKER BAND—Capricorn CPN 0214 (7.98)



The group has built a solid following through the years for their constant road work, occasional hit singles and gold lps. Some of their better known tracks have been compiled here.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ IT REALLY GETS US when some labels try to lure the hoi-polloi into their latest fete without even the slightest pretense of plugging the music itself. Like, for instance, last week, when a Burbank insider leaned on us for a reception honoring hometown platinum winners **Van Halen**, cynically noting, "It'll be catered by Chasen's, there'll be strippers, and it's not like you've got to catch the whole concert or something . . ."

That really did get us. Which is why we RSVP'ed without hesitation and wended our way to The Body Shop on the Sunset Strip. The scene was at least as strange as anyone could hope for: after rotund comic **Chuck Mitchell** and two of his comely peelers (including "the lovely Miss **Crystal Starr**, from Helsinki, Finland"), suffered the standard stoic response from the rock and roll crowd, the surprise guest hit the stage. None other than **Milton Berle** stood in the glare of the hot pinks, zinging the band, the audience, the club, the caterer and even the label ("**Mo Ostin** wanted to be here tonight, but he's in Brazil selling returns . . .") with his usual dyspeptic grace.

As for the rest of the floor show, we missed what we're told was the high point, the cheeky athletics of someone called "The Lady Sam" (no relation), but we did get to hear and see intriguing new audio-visual interpretations of such diverse chestnuts as "Yummy, Yummy, Yummy" and "Polyphemus" from "Ulysses, the Greek Suite," which left such guests as **Stevie Nicks**, **Bonnie Raitt** and Van Halen's manager—and Milton's nephew, making him the missing link on this gig—**Marshall Berle** totally speechless.

RECORD NEWS: **Al Green** has been in town recently, mixing and mastering a new single, a new 12-inch discofied single and a new album, all of them to be released simultaneously. Green just won top prize at the Tokyo Music Festival for his song "Belle" . . . **John Denver** has been recording at Filmways/Heider in L.A., **Milt Okun** producing. One of Denver's backup singers, **Renee Armand**, married **Jim Horn** in Washington (state) on October 1, before joining the latest Denver tour . . . **Return to Forever's** next offering will be a four-count 'em, four-record set on Columbia called "The Complete Concert," recorded at the Palladium in New York last year . . . Local pensmith **Steven X. Rea**, who's always been a pretty insightful guy, points out that the new "Best of **Joe Walsh**" lp on ABC contains the following inscription on the matrix: A side: "Q: What can you do for a dog with no legs?"/B side: "A: Take him for a drag." As X. Rea said, "this piece of information strikes me as vital, newsworthy stuff," and we couldn't agree more . . . Speaking of vinyl matrices, a few thousand copies of the new **Jules and the Polar Bears** album—those copies pressed at Columbia's Santa Maria plant—feature the messages "search and research" (with "research" replacing a crossed-out "destroy") and "good is loud," inscribed by band leader **Jules Shear** . . . **Herb Alpert** and **Chuck Mangione** have been adding horn parts to **Airto's** new album, due early next year.

OTHER NEWS: Local jazz station KBCA's "1st Jazz Celebrity Invitational Golf Classic" was held October 7 at the Western Avenue Country Club here, with proceeds from tickets to go to the Jazz Heritage Foundation and the National Association of Jazz Educators. Entertainers set at press time were **Mort Sahl**, **Tommy Tedesco**, **David Wayne**, **O.C. Smith**, **Tommy Newsome**, **Deacon Jones** and several others . . . Glad to hear that **Doc Severinsen** was only temporarily stunned, not actually hurt, when **Chuck Berry** bashed him in the face with his guitar during the "supergroup" version of "Roll Over Beethoven" on the first "**Dick Clark's Live Wednesday**" show a few weeks ago . . . Best news of all may be that Casablanca is no longer answering their phones on Friday with a cheery "Thank God It's Friday, Casablanca" (but if you call at 12:00 a.m., will they say "Midnight Express, Casablanca"?) . . . Speaking of Casablanca, boss writer **Art Fein** points out that we typo'ed one his ever-clever, ever-aware jokes into oblivion a few columns ago. It was supposed to say, "If **Helen Reddy** married producer **Ray Ruff**, they'd be Ruff and Reddy," but somehow Ray Ruff became **Roy Acuff**, with the result that the joke made no sense.

BETTER LATE THAN NEVER: Now that Elektra is issuing "An American Prayer," a record of **Jim Morrison's** poetry with the original **Doors** supplying the music, it seems that the 500 copies of the written work published privately by Morrison in 1970 are commanding the big bucks: \$250 a shot, we're told . . . Manhattan Records artist **Richy Snyder** is the son of composer **Eddie Snyder**, who was responsible for "Strangers in the Night," "Spanish Eyes," and "100 Pounds of Clay."

ANDY

GIBB



ANOTHER HIT SINGLE
"(OUR LOVE) DON'T THROW IT ALL AWAY"
FROM THE TRIPLE PLATINUM ALBUM
"SHADOW DANCING"

RS-711

RS-1-3034

PRODUCED BY: BARRY GIBB, ALBHY GALUTEN AND KARL RICHARDSON



RECORD WORLD SINGLES CHART

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

OCT. 14	OCT. 7		WKS. ON CHART
1	1	KISS YOU ALL OVER EXILE Warner/Curb 8589 (3rd Week)	15
2	2	BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	18
3	3	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226	17
4	6	YOU NEEDED ME ANNE MURRAY/Capitol 4574	15
5	5	SUMMER NIGHTS JOHN TRAVOLTA, OLIVIA NEWTON-JOHN & CAST/RSO 906	11
6	4	THREE TIMES A LADY COMMODORES/Motown 1443	17
7	9	REMINISCING LITTLE RIVER BAND/Harvest 5606 (Capitol)	12
8	8	DON'T LOOK BACK BOSTON/Epic 8 50590	9
9	10	WHENEVER I CALL YOU "FRIEND" KENNY LOGGINS/ Columbia 3 10794	12
10	11	RIGHT DOWN THE LINE GERRY RAFFERTY/United Artists 1233	10
11	16	MAC ARTHUR PARK DONNA SUMMER/Casablanca 939	6
12	14	WHO ARE YOU THE WHO/MCA 7708	8
13	18	BEAST OF BURDEN ROLLING STONES 19309 (Atl)	6
14	17	LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)	14
15	7	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/ RSO 903	15
16	19	GET OFF FOXY/Dash 5046 (TK)	16
17	21	DOUBLE VISION FOREIGNER/Atlantic 3514	4
18	22	HOW MUCH I FEEL AMBROSIA/Warner Bros. 8640	7
19	20	SHE'S ALWAYS A WOMAN BILLY JOEL/Columbia 3 10788	10
20	23	BACK IN THE U.S.A. LINDA RONSTADT/Asylum 45519	9
21	25	READY TO TAKE A CHANCE AGAIN BARRY MANILOW/ Arista 0357	5
22	15	HOLLYWOOD NIGHTS BOB SEGER AND THE SILVER BULLET BAND/Capitol 4618	10
23	31	YOU NEVER DONE IT LIKE THAT CAPTAIN & TENNILLE/ A&M 2062	9
24	27	IT'S A LAUGH DARYL HALL & JOHN OATES/RCA 11371	8
25	28	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214	13
26	33	I JUST WANNA STOP GINO VANNELLI/A&M 2072	6
27	26	JOSIE STEELY DAN/ABC 12404	8
28	32	ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. 8618	7
29	12	HOT BLOODED FOREIGNER/Atlantic 3488	16
30	29	COME TOGETHER AEROSMITH/Columbia 3 10802	10
31	13	GREASE FRANKIE VALLI/RSO 897	20
32	35	I LOVE THE NIGHT LIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14483	13
33	34	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	12
34	36	TOOK THE LAST TRAIN DAVID GATES/Elektra 45500	8
35	38	SWEET LIFE PAUL DAVIS/Bang 738	10
36	39	I WILL STILL LOVE YOU STONEBOLT/Parachute 512 (Casablanca)	11
37	24	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	17
38	46	SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621	5
39	42	EASE ON DOWN THE ROAD DIANA ROSS/MICHAEL JACKSON/MCA 40947	7
40	30	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	21
41	41	PARADISE BY THE DASHBOARD LIGHT MEATLOAF/Epic/ Cleveland Intl. 8 50588	9
42	53	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	8
43	45	ALMOST LIKE BEING IN LOVE MICHAEL JOHNSON/ EMI-America 8004	10
44	50	STRAIGHT ON HEART /Portrait 6 70020	5
45	37	AN EVERLASTING LOVE ANDY GIBB/RSO 904	14
46	52	BLUE COLLAR MAN (LONG NIGHTS) STYX/A&M 2087	5
47	49	BADLANDS BRUCE SPRINGSTEEN/Columbia 3 10801	7
48	51	LONDON TOWN WINGS/Capitol 4625	6



49	61	DON'T WANT TO LIVE WITHOUT IT PABLO CRUISE/ A&M 2076	4
50	54	YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK)	7
51	59	CHANGE OF HEART ERIC CARMEN/Arista 0354	5
52	58	EVERYBODY NEEDS LOVE STEPHEN BISHOP/ABC 12406	4
53	70	TIME PASSAGES AL STEWART/Arista 0362	2
54	55	HOT SHOT KAREN YOUNG/West End 1211	8
55	60	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)	11
56	63	THEMES FROM THE WIZARD OF OZ MECO/Mellennium 620 (Casablanca)	5
57	65	RAINING IN MY HEART LEO SAYER/Warner Bros. 8682	3
58	64	GOT TO HAVE LOVING DON RAY/Polydor 14489	7
59	67	STRANGE WAY FIREFALL/Atlantic 3518	3
60	66	PRISONER OF YOUR LOVE PLAYER/RSO 908	5
61	69	DREADLOCK HOLIDAY 10cc/Polydor T4511	3
62	72	FLYING HIGH COMMODORES/Motown 1452	3
63	44	ALL I SEE IS YOUR FACE DAN HILL/20th Century Fox 2378	10
64	73	SEARCHING FOR A THRILL STARBUCK/United Artists 1245	3
65	68	SUBSTITUTE CLOUT/Epic 8 50591	6
66	43	DEVOTED TO YOU CARLY SIMON WITH JAMES TAYLOR/ Elektra 45506	9
67	74	GREASED LIGHTNIN' JOHN TRAVOLTA/RSO 909	3
68	40	OH DARLING ROBIN GIBB/RSO 907	9
69	62	HEARTBREAKER DOLLY PARTON/RCA 11296	7

CHARTMAKER OF THE WEEK

70	—	THE POWER OF GOLD FOGELBERG/WEISBERG Full Moon 8 50606	1
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71	85	HOLD THE LINE TOTO/Columbia 3 10830	2
72	79	THERE'LL NEVER BE SWITCH /Gordy 7159 (Motown)	5
73	57	5.7.0.5. CITY BOY /Mercury 73999	12
74	76	CRAZY FEELIN' JEFFERSON STARSHIP/Grunt 11374 (RCA)	4
75	—	THIS IS LOVE PAUL ANKA/RCA 11395	1
76	83	I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE/ Whitfield 8629 (WB)	6
77	86	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8633	2
78	89	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor 14504	3
79	80	SOFT AND WET PRINCE/Warner Bros. 8619	3
80	81	MARTHA (YOUR LOVERS COME AND GO) GABRIEL/Epic/ Sweet City 8 50594	3
81	88	IN THE BUSH MUSIQUE/Prelude PRL 71110	2
82	75	SMILE EMOTIONS /Columbia 3 10791	8
83	84	LISTEN TO HER HEART TOM PETTY & THE HEARTBREAKERS/ Shelter 6201 (ABC)	3
84	87	LIGHTS JOURNEY /Columbia 3 10300	8
85	—	OUR LOVE (DON'T THROW IT ALL AWAY) ANDY GIBB/ RSO 911	1
86	93	FOREVER AUTUMN JUSTIN HAYWARD/Columbia 3 10799	2
87	90	WAVELENGTH VAN MORRISON/Warner Bros. 8661	4
88	91	MELLOW LOVIN' JUDY CHEEKS/Salsoul 2063 (RCA)	3
89	—	INSTANT REPLAY DAN HARTMAN/Blue Sky 2722 (CBS)	1
90	92	IT SEEMS TO HANG ON ASHFORD & SIMPSON/ Warner Bros. 8651	4
91	94	LOUIE, LOUIE JOHN BELUSHI/MCA 40950	2
92	96	BLAME IT ON THE BOOGIE JACKSONS/Epic 8 50595	3
93	56	JUST WHAT I NEEDED THE CARS/Elektra 45491	15
94	100	TONIGHT IS THE NIGHT PT. 2 BETTY WRIGHT/Alston 3470 (TK)	2
95	—	DON'T STOP, GET OFF SYLVESTER/Casablanca 938	1
96	—	I WILL BE IN LOVE WITH YOU LIVINGSTON TAYLOR/ Epic 8 50604	1
97	—	RUN FOR HOME LINDISFARNE/Atco 7093	1
98	47	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796	12
99	—	OLIVIA (LOST AND TURNED OUT) WHISPERS/Solar 11353 (RCA)	1
100	—	LET'S START THE DANCE BOHANNON/Mercury 74015	1

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



COMES A TIME

NEIL YOUNG

Reprise

MOST ADDED:

- COMES A TIME—Neil Young—Reprise (26)
- BURSTING OUT—Jethro Tull—Chrysalis (26)
- STAGE—David Bowie—RCA (18)
- WAVELENGTH—Van Morrison—WB (18)
- HOT STREETS—Chicago—Col (15)
- STEALIN' HOME—Ian Matthews—Mushroom (14)
- HEAT IN THE STREET—Pat Travers—Polydor (12)
- ON THE EDGE—Sea Level—Capricorn (10)
- TOTO—Col (10)
- AGAINST THE GRAIN—Phoebe Snow—Col (9)

WNEW-FM/NEW YORK

- ADDS:**
- GOT NO BREEDING—Jules & The Polar Bears—Col
- HEAT IN THE STREET—Pat Travers—Polydor
- HEAVY METAL BE-BOP—Brecker Brothers—Arista
- I'VE ALWAYS BEEN CRAZY—Waylan Jennings—RCA
- LEVON HELM—ABC
- NIGHTWORK—Network—Epic
- PETER C. JOHNSON—A&M
- ROAD TO RUIN—The Ramones—Sire
- STEALIN' HOME—Ian Matthews—Mushroom
- WET DREAM—Richard Wright—Col
- HEAVY ACTION (airplay in descending order):**
- WAVELENGTH—Van Morrison—WB
- COMES A TIME—Neil Young—Reprise
- BURSTING OUT—Jethro Tull—Chrysalis
- THE M.I.U. ALBUM—Beach Boys—WB
- STREET-LEGAL—Bob Dylan—Col
- HOT STREETS—Chicago—Col
- LIVING IN THE USA—Linda Ronstadt—Asylum
- SOME GIRLS—Rolling Stones—Rolling Stones
- STAGE—David Bowie—RCA
- WHO ARE YOU—The Who—MCA

WBCN-FM/BOSTON

- ADDS:**
- BURSTING OUT—Jethro Tull—Chrysalis
- COMES A TIME—Neil Young—Reprise
- CRUISIN'—Village People—Casablanca
- ROAD TO RUIN—The Ramones—Sire
- SNAKE, RATTLE & ROLL—Crawler—Epic
- STAGE—David Bowie—RCA
- STEALIN' HOME—Ian Matthews—Mushroom

- THIRD WORLD—Island
- UNLOCK YOUR MIND—The Staple Singers—WB
- WAVELENGTH—Van Morrison—WB
- HEAVY ACTION (airplay in descending order):**
- WAVELENGTH—Van Morrison—WB
- THE CARS—Elektra
- WHO ARE YOU—The Who—MCA
- GIVE THANKS—Jimmy Cliff—WB
- THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic
- DOUBLE VISION—Foreigner—Atlantic
- SOME GIRLS—Rolling Stones—Rolling Stones
- MORE SONGS—Talking Heads—Sire
- LIVING IN THE USA—Linda Ronstadt—Asylum
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col

WLIR-FM/LONG ISLAND

- ADDS:**
- AGAINST THE GRAIN—Phoebe Snow—Col
- BURSTING OUT—Jethro Tull—Chrysalis
- COMES A TIME—Neil Young—Reprise
- HEAT IN THE STREET—Pat Travers—Polydor
- HOT STREETS—Chicago—Col
- NIGHTWORK—Network—Epic
- ON THE EDGE—Sea Level—Capricorn
- SNAKEBITE—David Coverdale—UA
- STAGE—David Bowie—RCA
- HEAVY ACTION (airplay in descending order):**
- COMES A TIME—Neil Young—Reprise
- WHO ARE YOU—The Who—MCA
- TORMATO—Yes—Atlantic
- BURSTING OUT—Jethro Tull—Chrysalis
- THE CARS—Elektra
- HOT STREETS—Chicago—Col
- WAVELENGTH—Van Morrison—WB
- SOME GIRLS—Rolling Stones—Rolling Stones
- TIME PASSAGES—Al Stewart—Arista
- NEXT OF KINH—Greg Kihn—Beserkley

WCOZ-FM/BOSTON

- ADDS:**
- AGAINST THE GRAIN—Phoebe Snow—Col
- BROTHER TO BROTHER—Gino Vannelli—A&M
- BURSTING OUT—Jethro Tull—Chrysalis
- GIANT—Johnny Guitar Watson—DJM
- STAGE—David Bowie—RCA
- STEALIN' HOME—Ian Matthews—Mushroom
- TOTO—Col
- HEAVY ACTION (airplay in descending order):**
- DON'T LOOK BACK—Boston—Epic
- WHO ARE YOU—The Who—MCA
- SOME GIRLS—Rolling Stones—Rolling Stones
- THE CARS—Elektra
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- LIVING IN THE USA—Linda Ronstadt—Asylum
- STRANGER IN TOWN—Bob Seger—Capitol
- WAVELENGTH—Van Morrison—WB
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- WORLDS AWAY—Pablo Cruise—A&M

WBLM-FM/MAINE

- ADDS:**
- BURSTING OUT—Jethro Tull—Chrysalis
- COMES A TIME—Neil Young—Reprise

- HOT STREETS—Chicago—Col
- ON THE EDGE—Sea Level—Capricorn
- STEALIN' HOME—Ian Matthews—Mushroom
- WAVELENGTH—Van Morrison—WB
- HEAVY ACTION (airplay in descending order):**
- BOOK EARLY—City Boy—Mercury
- WHO ARE YOU—The Who—MCA
- DOUBLE VISION—Foreigner—Atlantic
- WORLDS AWAY—Pablo Cruise—A&M
- LIFE BEYOND L.A.—Ambrosia—WB
- NIGHTWATCH—Kenny Loggins—Col
- THE CARS—Elektra
- STREET-LEGAL—Bob Dylan—Col
- DON'T LOOK BACK—Boston—Epic
- PIECES OF EIGHT—Styx—A&M

WPLR-FM/NEW HAVEN

- ADDS:**
- BURSTING OUT—Jethro Tull—Chrysalis
- JACK TEMPCHIN—Arista
- PITY THE RICH—Pierce Arrow—Col
- SNAKE, RATTLE & ROLL—Crawler—Epic
- STAGE—David Bowie—RCA
- TOTO—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- LIVING IN THE USA—Linda Ronstadt—Asylum
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- HOT STREETS—Chicago—Col
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- SOME GIRLS—Rolling Stones—Rolling Stones
- TIME PASSAGES—Al Stewart—Arista
- THE CARS—Elektra
- DON'T LOOK BACK—Boston—Epic
- NIGHTWATCH—Kenny Loggins—Col
- TORMATO—Yes—Atlantic

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BURSTING OUT—Jethro Tull—Chrysalis
- COMES A TIME—Neil Young—Reprise
- PROMISES (single)—Eric Clapton—RSO
- SPITBALLS—Beserkley
- STAGE—David Bowie—RCA
- THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic
- TOTO—Col
- WAVELENGTH—Van Morrison—WB
- WOMAN ON WINGS—Maddy Prior—Chrysalis (import)
- HEAVY ACTION (airplay, sales, phones in descending order):**
- TORMATO—Yes—Atlantic
- DOG & BUTTERFLY—Heart—Portrait
- TIME PASSAGES—Al Stewart—Arista
- SOME GIRLS—Rolling Stones—Rolling Stones
- LIVING IN THE USA—Linda Ronstadt—Asylum
- THE CARS—Elektra
- PIECES OF EIGHT—Styx—A&M
- BLOODY TOURISTS—10cc—Polydor
- DON'T LOOK BACK—Boston—Epic
- WHO ARE YOU—The Who—MCA

WSAN-AM/ALLENTOWN, PA.

- ADDS:**
- AGAINST THE GRAIN—Phoebe Snow—Col
- BLOODY TOURISTS—10cc—Polydor

- COMES A TIME—Neil Young—Reprise
- ON THE EDGE—Sea Level—Capricorn
- PIECES OF EIGHT—Styx—A&M
- REED SEED—Grover Washington, Jr.—Motown
- WET DREAM—Richard Wright—Col
- HEAVY ACTION (airplay in descending order):**
- DON'T LOOK BACK—Boston—Epic
- WHO ARE YOU—The Who—MCA
- LIVING IN THE USA—Linda Ronstadt—Asylum
- TORMATO—Yes—Atlantic
- TIME PASSAGES—Al Stewart—Arista
- DANGER ZONE—Player—RSO
- LIFE BEYOND L.A.—Ambrosia—WB
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- DOG & BUTTERFLY—Heart—Portrait
- BROTHER TO BROTHER—Gino Vannelli—A&M

WQDR-FM/RALEIGH

- ADDS:**
- ACE FRELHEY—Casablanca
- COMES A TIME—Neil Young—Reprise
- ON THE EDGE—Sea Level—Capricorn
- TORMATO—Yes—Atlantic
- WAVELENGTH—Van Morrison—WB
- HEAVY ACTION (airplay in descending order):**
- WHO ARE YOU—The Who—MCA
- SOME GIRLS—Rolling Stones—Rolling Stones
- NIGHTWATCH—Kenny Loggins—Col
- LIVING IN THE USA—Linda Ronstadt—Asylum
- WAR OF THE WORLDS—Col
- DOG & BUTTERFLY—Heart—Portrait
- PIECES OF EIGHT—Styx—A&M
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- DON'T LOOK BACK—Boston—Epic
- WORLDS AWAY—Pablo Cruise—A&M

WKLS-FM/ATLANTA

- ADDS:**
- BLOODY TOURISTS—10cc—Polydor
- COMES A TIME—Neil Young—Reprise
- HOT STREETS—Chicago—Col
- PROMISES (single)—Eric Clapton—RSO
- TIME PASSAGES—Al Stewart—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- WHO ARE YOU—The Who—MCA
- DON'T LOOK BACK—Boston—Epic
- SOME GIRLS—Rolling Stones—Rolling Stones
- DOUBLE VISION—Foreigner—Atlantic
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- STRANGER IN TOWN—Bob Seger—Capitol
- WORLDS AWAY—Pablo Cruise—A&M
- PIECES OF EIGHT—Styx—A&M
- SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA

WORJ-FM/ORLANDO

- ADDS:**
- HEAT IN THE STREET—Pat Travers—Polydor
- JACK TEMPCHIN—Arista
- PROMISES (single)—Eric Clapton—RSO
- STAGE—David Bowie—RCA
- STEALIN' HOME—Ian Matthews—Mushroom

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DOUBLE VISION—Foreigner—Atlantic
- TORMATO—Yes—Atlantic
- LIVING IN THE USA—Linda Ronstadt—Asylum
- ON THE EDGE—Sea Level—Capricorn
- HOT STREETS—Chicago—Col
- BURSTING OUT—Jethro Tull—Chrysalis
- CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
- DON'T LOOK BACK—Boston—Epic
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- WHO ARE YOU—The Who—MCA

WQSR-FM/TAMPA

- ADDS:**
- AGAINST THE GRAIN—Phoebe Snow—Col
- BURSTING OUT—Jethro Tull—Chrysalis
- COMES A TIME—Neil Young—Reprise
- HOT STREETS—Chicago—Col
- MR. GONE—Weather Report—Col/ARC
- ON THE EDGE—Sea Level—Capricorn
- STUDIO TAN—Frank Zappa—DiscReet
- THE M.I.U. ALBUM—Beach Boys—WB
- TORMATO—Yes—Atlantic
- WAVELENGTH—Van Morrison—WB

- HEAVY ACTION (airplay, sales, phones in descending order):**
- LIVING IN THE USA—Linda Ronstadt—Asylum
- NIGHTWATCH—Kenny Loggins—Col
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- WHO ARE YOU—The Who—MCA
- ON THE EDGE—Sea Level—Capricorn
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- LIFE BEYOND L.A.—Ambrosia—WB
- DOG & BUTTERFLY—Heart—Portrait
- DOUBLE VISION—Foreigner—Atlantic
- CITY TO CITY—Gerry Rafferty—UA

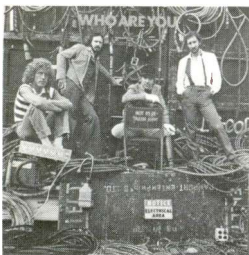
WMMS-FM/CLEVELAND

- ADDS:**
- BURSTING OUT—Jethro Tull—Chrysalis
- CHANGE OF HEART—Eric Carmen—Arista
- COMES A TIME—Neil Young—Reprise
- HOT STREETS—Chicago—Col
- STAGE—David Bowie—RCA
- TOTO—Col
- TRACKS ON WAX 4—Dave Edmunds—Swan Song
- WAVELENGTH—Van Morrison—WB
- HEAVY ACTION (airplay in descending order):**
- WHO ARE YOU—The Who—MCA
- DON'T LOOK BACK—Boston—Epic
- DOUBLE VISION—Foreigner—Atlantic
- THE CARS—Elektra
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- LIVING IN THE USA—Linda Ronstadt—Asylum
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- NIGHTWATCH—Kenny Loggins—Col
- TORMATO—Yes—Atlantic
- SOME ENCHANTED EVENING—Blue Oyster Cult—Col

RECORD WORLD FM AIRPLAY REPORT

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

TOP AIRPLAY



WHO ARE YOU
THE WHO
MCA

MOST AIRPLAY:

- WHO ARE YOU**—The Who—MCA (34)
- LIVING IN THE USA**—Linda Ronstadt—Asylum (30)
- DON'T LOOK BACK**—Boston—Epic (26)
- SOME GIRLS**—Rolling Stones—Rolling Stones (25)
- THE CARS**—Elektra (20)
- DOUBLE VISION**—Foreigner—Atlantic (19)
- PIECES OF EIGHT**—Styx—A&M (17)
- DOG & BUTTERFLY**—Heart—Portrait (16)
- TWIN SONS**—Fogelberg/Weisberg—Full Moon (15)
- NIGHTWATCH**—Kenny Loggins—Col (14)

WABX-FM/DETROIT

- ADDS:**
- BURSTING OUT**—Jethro Tull—Chrysalis
 - COMES A TIME**—Neil Young—Reprise
 - NEVER SAY DIE**—Black Sabbath—WB
 - THE BRIDE STRIPPED BARE**—Bryan Ferry—Atlantic
 - TOTO**—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic
 - DON'T LOOK BACK**—Boston—Epic
 - NIGHTWATCH**—Kenny Loggins—Col
 - LIVING IN THE USA**—Linda Ronstadt—Asylum
 - WHO ARE YOU**—The Who—MCA
 - PIECES OF EIGHT**—Styx—A&M
 - THE CARS**—Elektra

WXRT-FM/CHICAGO

- ADDS:**
- BROTHER TO BROTHER**—Gino Vannelli—A&M
 - COMES A TIME**—Neil Young—Reprise
 - GIVE THANKS**—Jimmy Cliff—WB
 - HOT STREETS**—Chicago—Col
 - LEVON HELM**—ABC
 - ON THE EDGE**—Sea Level—Capricorn
 - ROAD TO RUIN**—The Ramones—Sire
 - THE BRIDE STRIPPED BARE**—Bryan Ferry—Atlantic
 - THE FURTHER ADVENTURES OF**—Bruce Cockburn—Island
 - WAVELENGTH**—Van Morrison—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- WHO ARE YOU**—The Who—MCA
 - TIME PASSAGES**—Al Stewart—Arista
 - LIVING IN THE USA**—Linda Ronstadt—Asylum

- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DON'T LOOK BACK**—Boston—Epic
- DOG & BUTTERFLY**—Heart—Portrait
- HEAVEN TONIGHT**—Cheap Trick—Epic
- SOME GIRLS**—Rolling Stones—Rolling Stones
- BLOODY TOURISTS**—10cc—Polydor

KSHE-FM/ST. LOUIS

- ADDS:**
- BURSTING OUT**—Jethro Tull—Chrysalis
 - COMES A TIME**—Neil Young—Reprise
 - GRAB IT FOR A SECOND**—Golden Earring—MCA
 - HOT STREETS**—Chicago—Col
 - ON THE EDGE**—Sea Level—Capricorn
 - PHOTO-FINISH**—Rory Gallagher—Chrysalis
 - STEALIN' HOME**—Ian Matthews—Mushroom
 - WAVELENGTH**—Van Morrison—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
 - DON'T LOOK BACK**—Boston—Epic
 - WHO ARE YOU**—The Who—MCA
 - THE CARS**—Elektra
 - TORMATO**—Yes—Atlantic
 - DOUBLE VISION**—Foreigner—Atlantic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - SNAKEBITE**—David Coverdale—UA
 - REAL TO REEL**—Starcastle—Epic

WKDF-FM/NASHVILLE

- ADDS:**
- BURSTING OUT**—Jethro Tull—Chrysalis
 - COMES A TIME**—Neil Young—Reprise
 - DAUGHTER OF THE NIGHT**—Jim Capaldi—RSO
 - HEAVY METAL BE-BOP**—Brecker Brothers—Arista
 - SNAKEBITE**—David Coverdale—UA
 - STAGE**—David Bowie—RCA
 - SUNBELT**—Herbie Mann—Atlantic
 - VOLUNTEER JAM VOLS. 3 & 4**—Epic
 - WAVELENGTH**—Van Morrison—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- WHO ARE YOU**—The Who—MCA
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - DON'T LOOK BACK**—Boston—Epic
 - DOUBLE VISION**—Foreigner—Atlantic
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - PIECES OF EIGHT**—Styx—A&M
 - LIVING IN THE USA**—Linda Ronstadt—Asylum
 - BROTHER TO BROTHER**—Gino Vannelli—A&M
 - DOG & BUTTERFLY**—Heart—Portrait

WQFM-FM/MILWAUKEE

- ADDS:**
- BURSTING OUT**—Jethro Tull—Chrysalis
 - COMES A TIME**—Neil Young—Reprise
 - GIANT FOR A DAY**—Gentle Giant—Capitol
 - HOLD THE LINE** (single)—Toto—Col
 - ON THE EDGE**—Sea Level—Capricorn
 - STAGE**—David Bowie—RCA
 - WAVELENGTH**—Van Morrison—WB

- HEAVY ACTION (airplay in descending order):**
- LIVING IN THE USA**—Linda Ronstadt—Asylum
 - DOG & BUTTERFLY**—Heart—Portrait
 - PIECES OF EIGHT**—Styx—A&M
 - WHO ARE YOU**—The Who—MCA
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - NIGHTWATCH**—Kenny Loggins—Col
 - DON'T LOOK BACK**—Boston—Epic
 - TIME PASSAGES**—Al Stewart—Arista
 - CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
 - COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic

KLOL-FM/HOUSTON

- ADDS:**
- AGAINST THE GRAIN**—Phoebe Snow—Col
 - BROTHER TO BROTHER**—Gino Vannelli—A&M
 - BURSTING OUT**—Jethro Tull—Chrysalis
 - LEVON HELM**—ABC
 - STRANGE WAY** (single)—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- COMES A TIME**—Neil Young—Reprise
 - TIME PASSAGES**—Al Stewart—Arista
 - DOG & BUTTERFLY**—Heart—Portrait
 - LIVING IN THE USA**—Linda Ronstadt—Asylum
 - BLOODY TOURISTS**—10cc—Polydor
 - PROMISES** (single)—Eric Clapton—RSO
 - TORMATO**—Yes—Atlantic
 - THE CARS**—Elektra
 - STRANGE WAY** (single)—Firefall—Atlantic
 - I'VE ALWAYS BEEN CRAZY**—Waylon Jennings—RCA

KGB-FM/SAN DIEGO

- ADDS:**
- BURSTING OUT**—Jethro Tull—Chrysalis
 - COMES A TIME**—Neil Young—Reprise
 - HEAT IN THE STREET**—Pat Travers—Polydor
 - HOT STREETS**—Chicago—Col
 - ROAD TO RUIN**—The Ramones—Sire
 - STAGE**—David Bowie—RCA
 - TORMATO**—Yes—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic
 - DON'T LOOK BACK**—Boston—Epic
 - THE CARS**—Elektra
 - WORLDS AWAY**—Pablo Cruise—A&M
 - NIGHTWATCH**—Kenny Loggins—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - WHO ARE YOU**—The Who—MCA
 - LIVING IN THE USA**—Linda Ronstadt—Asylum
 - PIECES OF EIGHT**—Styx—A&M

KWST-FM/LOS ANGELES

- ADDS:**
- COMES A TIME**—Neil Young—Reprise
 - HOLD THE LINE** (single)—Toto—Col
 - HOT STREETS**—Chicago—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- LIVING IN THE USA**—Linda Ronstadt—Asylum
 - WHO ARE YOU**—The Who—MCA
 - NIGHTWATCH**—Kenny Loggins—Col
 - TORMATO**—Yes—Atlantic
 - DON'T LOOK BACK**—Boston—Epic

- DOUBLE VISION**—Foreigner—Atlantic
- SOME GIRLS**—Rolling Stones—Rolling Stones
- THE CARS**—Elektra
- WAVELENGTH**—Van Morrison—WB
- SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA

KMET-FM/LOS ANGELES

- ADDS:**
- COMES A TIME**—Neil Young—Reprise
 - STAGE**—David Bowie—RCA
 - WAVELENGTH**—Van Morrison—WB
- HEAVY ACTION (airplay 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
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
 - DOG & BUTTERFLY**—Heart—Portrait
 - THE CARS**—Elektra

KZAP-FM/SACRAMENTO

- ADDS:**
- AGAINST THE GRAIN**—Phoebe Snow—Col
 - BURSTING OUT**—Jethro Tull—Chrysalis
 - COMES A TIME**—Neil Young—Reprise
 - GRAB IT FOR A SECOND**—Golden Earring—MCA
 - MR. GONE**—Weather Report—Col/ARC
 - ON THE EDGE**—Sea Level—Capricorn
 - STAGE**—David Bowie—RCA
 - STEALIN' HOME**—Ian Matthews—Mushroom
 - THE BRIDE STRIPPED BARE**—Bryan Ferry—Atlantic
 - TOTO**—Col
- HEAVY ACTION (airplay in descending order):**
- WAVELENGTH**—Van Morrison—WB
 - ALONG THE RED LEDGE**—Hall & Oates—RCA
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - LIVING IN THE USA**—Linda Ronstadt—Asylum
 - THE CARS**—Elektra
 - MORE SONGS**—Talking Heads—Sire
 - DON'T LOOK BACK**—Boston—Epic
 - PARALLEL LINES**—Blondie—Chrysalis
 - WHO ARE YOU**—The Who—MCA
 - TIME PASSAGES**—Al Stewart—Arista

KSJO-FM/SAN JOSE

- ADDS:**
- COMES A TIME**—Neil Young—Reprise
 - HEAT IN THE STREET**—Pat Travers—Polydor
 - HOT STREETS**—Chicago—Col
 - JACK TEMPCHIN**—Arista
 - ROAD TO RUIN**—The Ramones—Sire
 - ROUGH**—Tina Turner—UA
 - SPITBALLS**—Beserkley
 - THE BRIDE STRIPPED BARE**—Bryan Ferry—Atlantic
 - WAVELENGTH**—Van Morrison—WB
 - YOU GOTTA WALK IT**—Fagen, Becker & Diaz—Visa
- HEAVY ACTION (airplay):**
- ALL NIGHT LONG**—Sammy Hagar—Capitol
 - DOG & BUTTERFLY**—Heart—Portrait

- IN THE DARK**—Dyan Diamond—MCA
- MORE SONGS**—Talking Heads—Sire
- NEXT OF KINH**—Greg Kihn—Beserkley
- PIECES OF EIGHT**—Styx—A&M
- SOME GIRLS**—Rolling Stones—Rolling Stones
- THE CARS**—Elektra
- WHO ARE YOU**—The Who—MCA
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BURSTING OUT**—Jethro Tull—Chrysalis
 - GRAB IT FOR A SECOND**—Golden Earring—MCA
 - HEAT IN THE STREET**—Pat Travers—Polydor
 - LEVON HELM**—ABC
 - PIECES OF EIGHT**—Styx—A&M
 - 78 IN THE SHADE**—Small Faces—Atlantic
 - SKULL WARS**—The Pirates—WB
 - STUDIO TAN**—Frank Zappa—DiscReet
 - THE REGGIE KNIGHTON BAND**—Col/Arc
 - THIRD WORLD**—Island
- HEAVY ACTION (airplay):**
- COMES A TIME**—Neil Young—Reprise
 - LIVING IN THE USA**—Linda Ronstadt—Asylum
 - MORE SONGS**—Talking Heads—Sire
 - PARALLEL LINES**—Blondie—Chrysalis
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - 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

KZAM-FM/SEATTLE

- ADDS:**
- APOGEE**—Pete Christlieb & Warne Marsh Quintet—WB
 - BACK TO THE MIDWEST NIGHT**—Arlyn Gale—ABC
 - CITY LIGHTS**—Dr. John—A&M
 - I'VE ALWAYS BEEN CRAZY**—Waylon Jennings—RCA
 - LEVON HELM**—ABC
 - ON THE EDGE**—Sea Level—Capricorn
 - OTHER PEOPLE'S ROOMS**—Mark/Almond Band—A&M
 - PAGES**—Epic
 - TOTO**—Col
 - WET DREAM**—Richard Wright—Col
- HEAVY ACTION (airplay):**
- BLOODY TOURISTS**—10cc—Polydor
 - CITY TO CITY**—Gerry Rafferty—UA
 - COMES A TIME**—Neil Young—Reprise
 - LIVING IN THE USA**—Linda Ronstadt—Asylum
 - SOFT SPACE**—Jeff Lorber Fusion—Inner City
 - STEALIN' HOME**—Ian Matthews—Mushroom
 - THE FURTHER ADVENTURES OF**—Bruce Cockburn—Island
 - THIRD WORLD**—Island
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - WAVELENGTH**—Van Morrison—WB
- 39 stations reporting this week. In addition to those printed are:
- WBAB-FM WWW-FM KFML-FM
 - WAAF-FM WZMF-FM KAWY-FM
 - WOUR-FM KQRS-FM KOME-FM
 - WHFS-FM KBPI-FM KZEL-FM
 - ZETA 4-FM

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALL I SEE IS YOUR FACE M. McCauley & F. Mollin (Welback, ASCAP)	63	LET'S START THE DANCE Hamilton Bohannon (Bohannon Phase II/Intersong USA, ASCAP)	100
ALMOST LIKE BEING IN LOVE B. Maher & S. Gibson (United Artists, No license)	43	LIGHTS R. T. Baker (Weed High Nightmare, BMI)	84
AN EVERLASTING LOVE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	45	LISTEN TO HER HEART Denny Cordell, Noah Shark & T. Perry (Skyhill, BMI)	83
BACK IN THE U.S.A. Peter Asher (Arc, BMI)	20	LONDON TOWN Paul McCartney (MPL/ATV, BMI)	48
BADLANDS J. Landau & B. Springsteen (Bruce Springsteen, ASCAP)	47	LOUIE, LOUIE Kenny Vance (Flip, BMI)	91
BEAST OF BURDEN The Glimmer Twins (Colgems-EMI, ASCAP)	13	LOVE IS IN THE AIR Vanda & Young (Edward B. Marks, BMI)	14
BLAME IT ON THE BOOGIE The Jacksons (Almo, ASCAP)	92	MacARTHUR PARK Giorgio Moroder & Pete Bellotte (Canopy, ASCAP)	11
BLUE COLLAR MAN (LONG NIGHTS) By Group (Almo/Stygian Songs, ASCAP)	46	MARTHA (YOUR LOVERS COME AND GO) Maduri-Richmond (Bema/Terry Lauber, ASCAP)	80
BOOGIE OOGIE OOGIE Fonce & Larry Mizell (Conductive/On Time, BMI)	2	MELLOW LOVIN' A. Monn (AMRA, No license listed)	88
CHANGE OF HEART Carmen (Camex, BMI)	51	MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP)	40
CHAMPAGNE JAM B. Buie (Low-Sal, BMI)	78	OH DARLING George Martin (Maclen, BMI)	68
COME TOGETHER Jack Douglas & George Martin (Maclen, BMI)	30	OLIVIA (LOST AND TURNED OUT) R. Griffey & Group (Spectrum VII, ASCAP)	99
CRAZY FEELIN' Larry Cox (Bright Moments/Diamondback, BMI)	74	ONE NATION UNDER A GROOVE George Clinton (Malbiz, BMI)	28
DANCE (DISCO HEAT) H. Fuqua & Sylvester (Jobete, ASCAP)	42	OUR LOVE (DON'T THROW IT ALL AWAY) Barry Gibb (Stigwood/Unichappell, BMI)	85
DEVOTED TO YOU Arif Mardin (House of Bryant)	66	PARADISE BY THE DASHBOARD LIGHT Todd Rundgren (Edward B. Marks/Neverland/Peg, BMI)	41
DON'T LOOK-BACK Tom Scholz (Pure Songs, ASCAP)	8	PRISONER OF YOUR LOVE D. Lambert & B. Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	60
DON'T STOP, GET OFF Leon F. Sylvers, III, Al Ross & Bob Cullen (Rosy, ASCAP)	95	RAINING IN MY HEART R. Perry (House of Bryant, BMI)	57
DON'T WANT TO LIVE WITHOUT IT Bill Schnee (Irving/Pablo Cruise, BMI)	49	READY TO TAKE A CHANCE AGAIN B. Manilow & R. Dante (Ensign/Kamikaze, BMI)	21
DOUBLE VISION Keith Olsen, Mick Jones & Ian McDonald (Somerset Songs/Evansongs/WB, ASCAP)	17	REMINISCING John Boyland & Group (Screen Gems-EMI, BMI)	7
DEADLOCK HOLIDAY E. Stewart & G. Gouldman (Man-Ken, BMI)	61	RIGHT DOWN THE LINE Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	10
EASE ON DOWN THE ROAD Quincy Jones & Tom Bayler (Fox Fanfare, BMI)	39	RUN FOR HOME Gus Dudgeon (Crazy/Chappell LTD, ASCAP)	97
EVERYBODY NEEDS LOVE S. Bishop (Stephen Bishop, BMI)	52	SEARCHING FOR A THRILL Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	64
5.7.0.5. Robert John Lange (Zomba/City Boy/Chappell, ASCAP)	73	SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI)	38
FLYING HIGH J. Carmichael & Group (Jobete/Commodores, ASCAP)	62	SHE'S ALWAYS A WOMAN Phil Ramone (Joelsongs, BMI)	19
FOREVER AUTUMN Jeff Wayne (Duchess, BMI)	86	SMILE Maurice White (Saggifire, BMI/Steelchest, ASCAP)	82
GET OFF Cory Wade (Sherlyn, BMI/Lindseyanne, BMI)	16	SOFT AND WET Prince & Moon (Prince, BMI)	79
GOT TO GET YOU INTO MY LIFE Maurice White (Maclen, BMI)	98	STRAIGHT ON Mike Flicker, Heart & Michael Fisher (Wilson/Know, ASCAP)	44
GOT TO HAVE LOVING Cerrone & D. Ray (Cerrone/MTB, SESAC)	58	STRANGE WAY Tow Dowd, Ron Albert & Howard Albert (Stephen Stills/Warner-Tamerlane/El Sueno, BMI)	59
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	31	SUBSTITUTE G. Beggs (Touch of Gold, BMI)	65
GREASED LIGHTNIN' L. St. Louis (E. H. Morris, ASCAP)	67	SUMMER NIGHTS Louis St. Louis (Edwin Morris, ASCAP)	5
HEATBREAKER G. Klein (Songs of Manhattan/Unichappell/Begonia Melodies, BMI)	69	SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta Chappell, ASCAP)	35
HOLDING ON (WHEN LOVE IS GONE) Bobby Martin (Almo/McRovscod, ASCAP)	33	TAKE ME I'M YOURS Michael Henderson (Electrocord, ASCAP)	55
HOLD THE LINE Toto (Hudmar, ASCAP)	71	TALKING IN YOUR SLEEP Allen Reynolds (Christwood, BMI)	25
HOLLYWOOD NIGHTS B. Seger (Gear, ASCAP)	22	THEMES FROM THE WIZARD OF OZ Meo Monardo, Tony Bongiovi & Harold Wheeler (Leon Feist, ASCAP)	56
HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood/John Farrar/Ensign, BMI)	15	THE POWER OF GOLD Fogelberg/Weisberg (Hickory Grove, ASCAP)	70
HOT BLOODED K. Olsen, M. Jones, J. McDonald (Somerset/Evansongs/WB, ASCAP)	29	THERE'LL NEVER BE Bobby Debarge & Bewley Bros. (Jobete, ASCAP)	72
HOT CHILD IN THE CITY Mike Chapman (Beechwood, BMI)	3	THIS IS LOVE David Wolfert (Camerica, ASCAP)	75
HOT SHOT A. Kahn & Borusiewicz (Scully, ASCAP)	54	THREE TIMES A LADY J. Carmichael & Commodores (Jobete/Commodores, ASCAP)	6
HOW MUCH I FEEL Freddie Piro & Ambrosia (Rubicon, BMI)	18	TIME PASSAGES Alan Parsons (Dum/Frabort/Approximate, No license)	53
I JUST WANNA STOP Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI)	26	TONIGHT IS THE NIGHT Pt. 2 Ron Albert & Howard Albert (Sherlyn, BMI)	94
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI)	32	TOOK THE LAST TRAIN D. Gates (Kipahu, ASCAP)	34
I'M EVERY WOMAN Arif Mardin (Nick-O-Val, ASCAP)	77	WAVELENGTH Van Morrison (Essential, BMI)	87
I'M IN LOVE (AND I LOVE THE FEELING) N. Whitfield (May Twelfth/Warner-Tamerlane, BMI)	76	WHENEVER I CALL YOU "FRIEND" Bob James (Milk Money, ASCAP/Rumanian Pickleworks, BMI)	9
INSTANT REPLAY, Dan Hartman (Silver Steed, BMI)	89	WHO ARE YOU Glyn Johns & Jon Astry (Eel Pie/Towser, BMI)	12
IN THE BUSH Patrick Adams (Pap/Leeds/Phylmar, ASCAP)	81	YOU AND I Rick James & Art Stewart (Stone Diamond, BMI)	37
IT'S A LAUGH David Foster (Hot-Cha/Six Continents, BMI)	24	YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP)	4
IT SEEMS TO HANG ON Ashford & Simpson (Nick-O-Val, ASCAP)	27	YOU NEVER DONE IT LIKE THAT Daryl Dragon (Kiddo/Don Kirshner, BMI)	23
I WILL BE IN LOVE WITH YOU, Nick De Caro (Morgan Creek, ASCAP)	96	YOU SHOULD DO IT Cory Wade (Sherlyn/Decible, BMI)	50
I WILL STILL LOVE YOU W. Stewart & I.C. Phillips (WB, ASCAP)	36		
JOSIE Gary Katz (ABC/Dcnhill, BMI)	27		
JUST WHAT I NEEDED Roy Thomas Baker (Lido, BMI)	93		
KISS YOU ALL OVER Nicky Chinn & Mike Chapman (Chinnichap/Careers, BMI)	1		

101 THE SINGLES CHART 150

OCTOBER 14, 1978

OCT. 14	OCT. 7	
101	101	WHAT GOES UP ALAN PARSONS PROJECT/Arista 0352 (Wolfsongs/Careers/Irving, BMI)
102	102	WHEN YOU FEEL LOVE BOB MCGILPIN/Butterfly 1211 (Rateo, BMI)
103	105	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/20th Century Fox 2380 (Sci-Vette/January, BMI)
104	103	SGT. PEPPER'S LONELY HEART CLUB BAND/WITH A LITTLE HELP FROM MY FRIENDS THE BEATLES/Capitol 4612 (Maclen, BMI)
105	106	ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER/Gold Mind 74012 (RCA) (Lucky Three/Henry Suemay/Six Strings, BMI)
106	117	LIKE A SUNDAY IN SALEM GENE COTTON/Ariola 7723 (United Artists, ASCAP)
107	—	CAN YOU FOOL GLEN CAMPBELL/Capitol 4638 (Royal Oak/Windstar, ASCAP)
108	111	ALL I WANNA DO DOUCETTE/Mushroom 7036 (Andorra, ASCAP)
109	110	NEW YORK CITY ZWOL/EMI-America 8005 (Mother Tongue, ASCAP)
110	109	STELLAR FUNGK SLAVE/Cotillion 44238 (AtI) (Spur Tree/Cotillion, BMI)
111	113	TAKE GOOD CARE OF MY BABY/WHAT'S A GIRL TO DO PAUL JABARA WITH PATTI BROOKS/Casablanca 937 (Screen Gems/Primus/Olga/Ricks, BMI)
112	108	IN FOR THE NIGHT THE DIRT BAND/United Artists 1228 (Unichappell/Salmon/Muhon, BMI)
113	115	I PUT A SPELL ON YOU EDDIE JOHNS/Private Stock 45210 (Unart, BMI)
114	120	ANCHORS AWEIGH BILLY JOE ROYAL/Private Stock 45212 (Baby Chick, BMI)
115	116	THE JOKER SNAIL/Cream 7827 (Eas'I Duzit/East Memphis, BMI)
116	118	SH-BOOM (LIFE COULD BE A DREAM) BIG WHEELIE AND THE HUBCAPS/MCA 40951 (Hill-Range, BMI)
117	123	TAKE IT ON UP POCKETS/Columbia 3 10755 (Pockets/Verdangel, BMI)
118	—	INTO THE NIGHT BOBY BEAUL/RCA 11388 (Texongs/Bo Mass, BMI)
119	112	DO IT AGAIN LARRY GATLIN/Monument 259 (Mercury) (First Generation, BMI)
120	121	THE ROBOTS KRAFTWERK/Capitol 4620 (King Klong, ASCAP)
121	—	SO YOUNG SO BAD STARZ/Capitol 4637 (Maximum Warp/Rock Steady, ASCAP)
122	114	I WANNA LIVE AGAIN CARILLO/Atlantic 3492 (Kyknos Cantos/Vindaloo, ASCAP)
123	122	SEASONS FOR GIRLS TRAMMPS/Atlantic 3460 (Golden Fleece, BMI)
124	148	PARTY LEON HAYWOOD/MCA 40941 (Jim Edd, BMI)
125	124	I WASN'T BORN YESTERDAY ALLAN CLARKE/Atlantic 3497 (Intersong/Timtobe, ASCAP/ATV/Sashsongs/Irving, BMI)
126	125	THINK IT OVER CISSY HOUSTON/Private Stock 45204 (Sumae, BMI)
127	130	HOLLYWOOD & VINE KIM MORRISON/Malaco 1053 (TK) (Malaco, BMI)
128	127	ROCK 'N' ROLL DAMNATION AC/DC/Atlantic 3499 (E.B. Marks, BMI)
129	128	DREAMLAND GORDON LIGHTFOOT/Warner Bros. 8644 (Moose, ASCAP)
130	149	DON'T HOLD BACK CHANSON/Ariola 7717 (Kichelle/Jamersonian/Cos-K, ASCAP)
131	135	SWEET MUSIC MAN MILLIE JACKSON/Spring 185 (Polydor) (Jolly Rogers, ASCAP)
132	136	DANCING IN PARADISE EL COCO/AVI 203 (Equinox, BMI)
133	129	WHY SHOULD LOVE BE THIS WAY MICHAEL STANLEY BAND/Arista 0348 (Bema/M. Stanley, ASCAP)
134	131	BLUE SKIES WILLIE NELSON/Columbia 3 10784 (Irving Berlin, ASCAP)
135	132	IF THE WORLD RAN OUT OF LOVE TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Tree 16115 (AtI) (ABC/Dunhill, BMI)
136	134	EVERYTHING WILL TURN OUT FINE GERRY RAFFERTY AND JOE EGAN/A&M 2075 (Hudson Bay, BMI)
137	137	FIRE ROBERT GORDON WITH LINK WRAY/Private Stock 45203 (Ramrod, ASCAP)
138	138	LET ME TAKE YOU IN MY ARMS AGAIN JAMES DARREN/RCA 11316 (Stone Bridge, ASCAP)
139	141	SHOOT 'EM UP COWBOY GARY APPLE/Monument 45261 (Mercury) (Combine, BMI)
140	—	NEVER BE THE SAME CHILLIWACK/Mushroom 7038 (Chilliwack/Mushtunes, BMI)
141	140	WUTHERING HEIGHTS KATE BUSH/EMI-America 8003 (Glenwood, ASCAP)
142	139	YOU GOT ME RUNNING LENNY WILLIAMS/ABC 12387 (Traco, BMI)
143	—	CRYIN' AGAIN OAK RIDGE BOYS/ABC 12397 (Tree/Cross Keys, BMI)
144	146	TAKIN' ME BACK TARNEY SPENCER BAND/A&M 2084 (ATV/BMI)
145	133	SAY A PRAYER FOR TWO CROWN HEIGHTS AFFAIR/De-Lite 908 (Mercury) (Delightful/Cabrini, BMI)
146	—	UNLOCK YOUR MIND STAPLES/Warner Bros. 8669 (Temporary-Secular, BMI)
147	143	YOU OVERWHELM ME ROBERT PALMER/Island 105 (WB) (Ackee, ASCAP)
148	145	FOR A FEW DOLLARS MORE SMOKEY/RSO 900 (Chinnichap, BMI)
149	—	SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL/ABC 12403 (Pi-Gem, BMI)
150	144	DRIFTIN' ALESSI/A&M 2062 (Alessi, BMI)

RECORD WORLD OCTOBER 14, 1978



Do You Have Clout?

Clout, the South African rock 'n'roll sensation, are potently proving themselves wherever their smash single "Substitute" is played.

Europeans have been completely Clout-ed over the head. "Substitute" was No. 2 in England and sold over 600,000; Top 5 for 4 months in France selling over 400,000; No. 2 in Holland selling over 100,000;

No. 1 in Belgium selling over 60,000; and No. 1 for 7 weeks in South Africa where it reached triple gold status. These numbers for these markets are nothing short of astronomical.

Now it's America's turn.

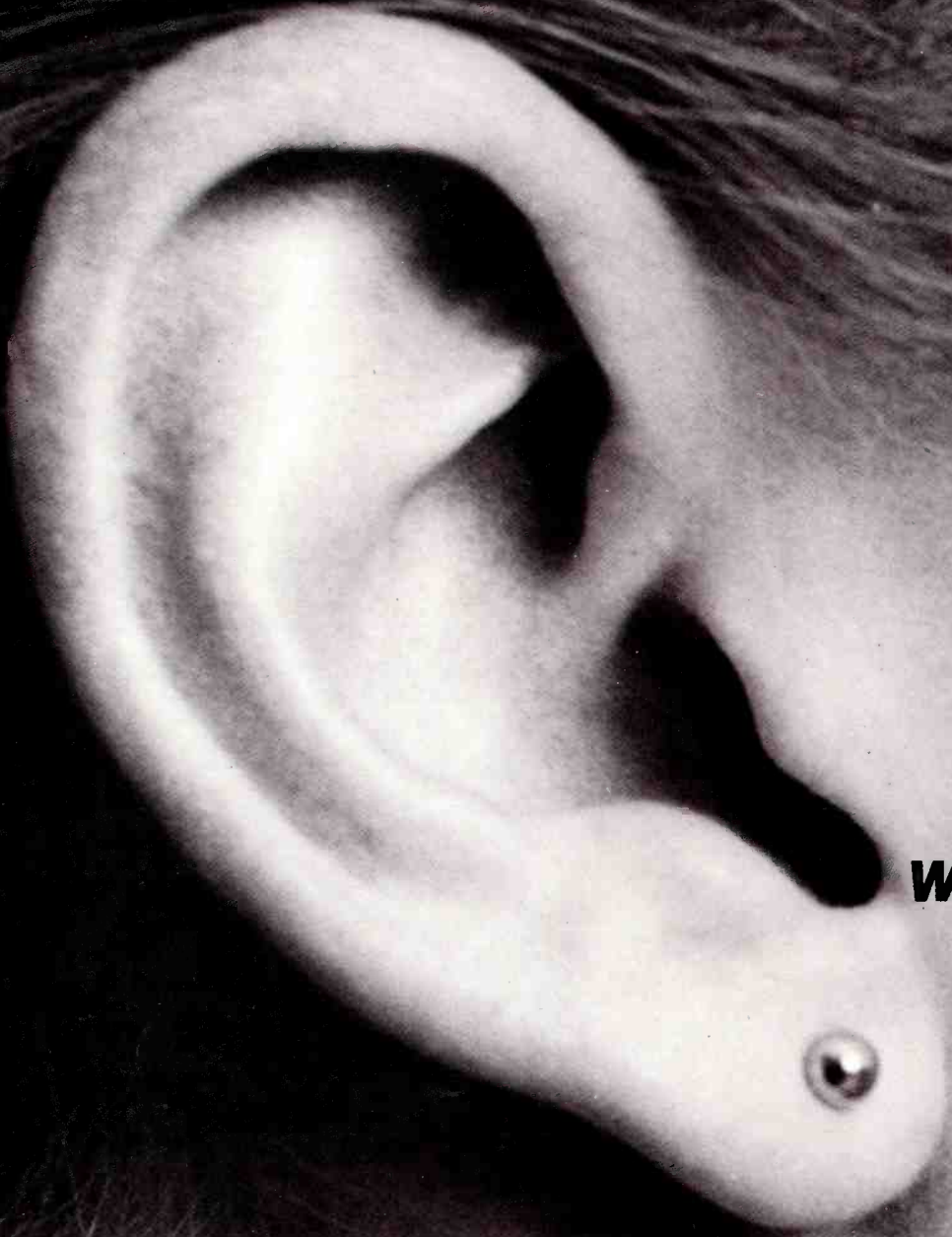
These major market stations already have Clout:
WFIL-16, 96X-31, KAKC-33, KFI, WGH,
KX106, KILT, KELI, WYSL-26-22, WTMA,
KNOW, KOPA-12 and KRUX-34-28.

So do these secondaries:
KILE-22-11, WQDE-4-3, 3WD-30-22,
WFBC-17-8, KBBK-11, KMHT-23-18,
KFSB-34-29, WBGH-25-15, WALG-20-14,
WFEA-28-22 and WNEX-18-15.

And new stations are getting Clout daily:
WKWK-HB, KROK-HB, WABB-HB, KLEO-HB,
KEIN-HB and KKYK-HB.

**Give your listeners a lot of Clout.
Accept no "Substitute" but Clout's
first smash single. On Epic Records.**

Produced by Grahame Beggs.



We hear you.

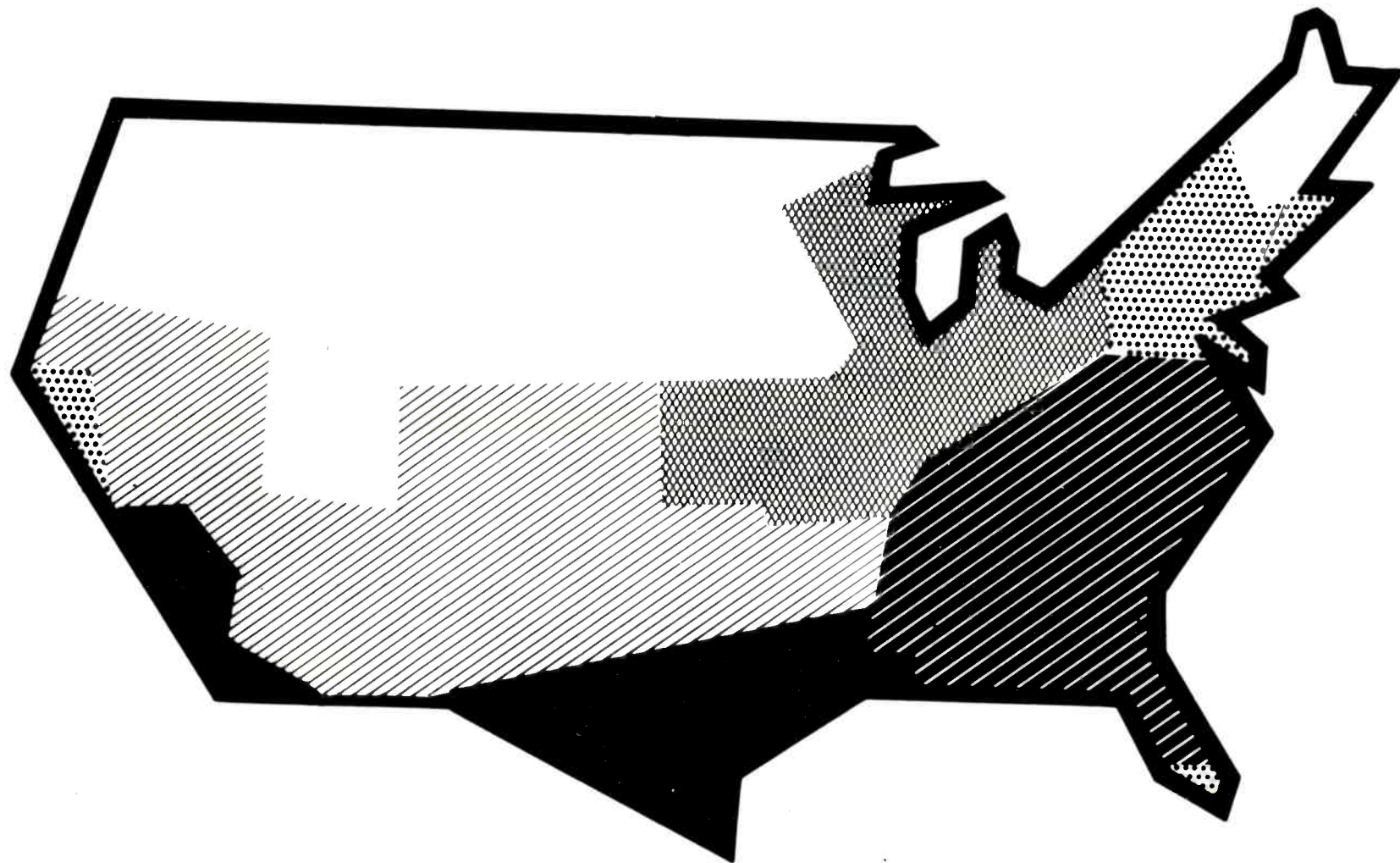
Record World 

RECORD WORLD

October 14, 1978
Pullout Section

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral

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 WFLI 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
KBEQ KSLQ KXOK CKLW Q102

Tendency:

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

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

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

Last Week: This Week:

1	1	Exile
8	2	Anne Murray
2	3	Nick Gilder
4	4	LRB
7	5	Kenny Loggins
6	6	Boston
3	7	A Taste of Honey
10	8	The Who
5	9	Travolta & Newton-John
16	10	Donna Summer
12	11	John Paul Young
13	12	Gerry Rafferty
18	13	Captain & Tennille
17	14	Rolling Stones
11	15	Aerosmith
20	16	Foreigner
19	17	Ambrosia
21	18	Billy Joel
22	19	Hall & Oates
9	20	Commodores
14	21	Bob Seger
26	22	Don Ray
28	23	Barry Manilow
25	24	Steely Dan
29	25	Dr. Hook
27	26	Diana Ross/M. Jackson
Add	27	Gino Vannelli
Ex	28	Alicia Bridges
Ex	29	Funkadelic

Adds: Firefall

Extras: Simon & Taylor
John Travolta
Linda Ronstadt
Sylvester
Heart
Crystal Gayle

LP Cuts: Linda Ronstadt (Love Me Tender)
Chicago (Alive Again)

Also Possible: Wings
Pablo Cruise
Bruce Springsteen
Al Stewart
Karen Young
Peter Brown
Van Morrison
Stonebolt

Last Week: This Week:

2	1	Nick Gilder
1	2	Exile
4	3	Anne Murray
3	4	LRB
5	5	Kenny Loggins
10	6	Foxy
7	7	Gerry Rafferty
8	8	Ambrosia
9	9	Paul Davis
6	10	Boston
12	11	Rolling Stones
15	12	David Gates
13	13	John Paul Young
14	14	Linda Ronstadt
16	15	Captain & Tennille
17	16	The Who
18	17	Hall & Oates
23	18	Donna Summer
21	19	Steely Dan
25	20	Foreigner
24	21	Dr. Hook
22	22	Aerosmith
28	23	Stephen Bishop
30	24	Gino Vannelli
26	25	Stonebolt
32	26	Barry Manilow
31	27	Alicia Bridges
Ex	28	Funkadelic
33	29	Billy Joel
Ex	30	Styx

Adds: Al Stewart
Pablo Cruise
Firefall
Starbuck

Extras: Crystal Gayle
Eric Carmen
Heart
Gene Cotton
ARS
Paul Anka

LP Cuts: Chicago (Alive Again)

Also Possible: Chaka Khan
Clout
Prince
Player
O'Jays
Van Morrison

Last Week: This Week:

1	1	Exile
2	2	Nick Gilder
7	3	Anne Murray
6	4	Kenny Loggins
5	5	LRB
3	6	Boston
8	7	The Who
4	8	A Taste of Honey
9	9	Travolta & Newton-John
12	10	Gerry Rafferty
11	11	John Paul Young
15	12	Billy Joel
14	13	Steely Dan
16	14	Ambrosia
10	15	Commodores
19	16	Rolling Stones
18	17	Linda Ronstadt
20	18	Barry Manilow
21	19	Foreigner
22	20	Hall & Oates
26	21	Donna Summer
27	22	Styx
25	23	Meatloaf
13	24	Earth, Wind & Fire
Ex	25	Foxy
AP	26	Funkadelic

Adds: Fogelberg/Weisberg
Heart
Al Stewart
Donny & Marie Osmond

Extras: Stephen Bishop
Dr. Hook
Captain & Tennille
Firefall
Eric Carmen
Pablo Cruise

LP Cuts: Chicago (Alive Again)

Also Possible: Sylvester
Ace Frehley
Gino Vannelli
Journey
10cc
Michael Henderson
Meco
Judy Cheeks

Hottest:

Rock:

Heart

Adult:

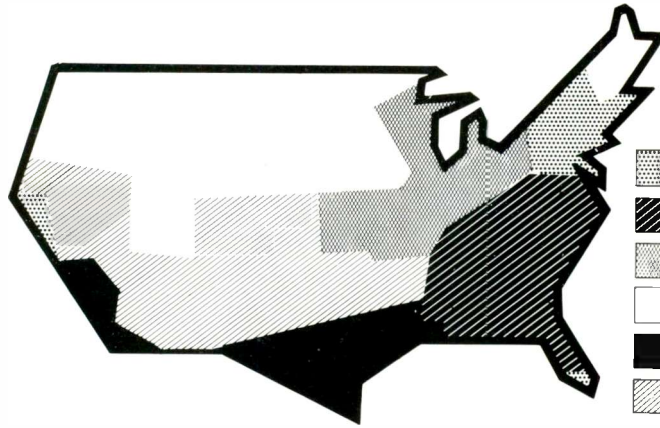
Dr. Hook
Al Stewart

R&B Crossovers:

Sylvester

TPLACE ke Playlists

areas.



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

Stations:

RW IV

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

RW V

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

1	1	Exile
2	2	Anne Murray
3	3	Nick Gilder
5	4	Kenny Loggins
7	5	Gerry Rafferty
4	6	LRB
9	7	Captain & Tennille
8	8	Boston
12	9	Ambrosia
6	10	A Taste of Honey
13	11	The Who
19	12	Rolling Stones
17	13	Hall & Oates
14	14	John Paul Young
15	15	David Gates
16	16	Crystal Gayle
18	17	Billy Joel
23	18	Donna Summer
20	19	Steely Dan
21	20	Paul Davis
25	21	Foreigner
26	22	Heart
27	23	Gino Vannelli
28	24	Paul Davis
Add	25	Dr. Hook
Ex	26	Styx
AP	27	Leo Sayer

Adds: Stephen Bishop
Al Stewart
Firefall

Extras: Aerosmith
Fogelberg/Weisberg
Pablo Cruise

LPCuts: Chicago (Alive Aga'n)
Chris Rea (Benny Santini)
Heart (Hijinx)
Linda Ronstadt (Just One Look)

Also Possible: Stonebolt
Clout
Toto
Gabriel
Lindisfarne
Andy Gibb

Last Week: This Week:

2	1	Exile
3	2	Anne Murray
1	3	A Taste of Honey
4	4	Nick Gilder
7	5	Kenny Loggins
6	6	LRB
8	7	Gerry Rafferty
5	8	Boston
11	9	Rolling Stones
9	10	Bob Seger
12	11	The Who
13	12	Foreigner
15	13	Linda Ronstadt
18	14	Donna Summer
21	15	Captain & Tennille
20	16	Hall & Oates
22	17	Foxy
19	18	John Paul Young
10	19	Earth, Wind & Fire
23	20	Steely Dan
26	21	Barry Manilow
25	22	Ambrosia
27	23	Gino Vannelli
Add	24	Styx
Ex	25	Heart
AP	26	Crystal Gayle

Adds: Dr. Hook
Al Stewart

Extras: Billy Joel
Paul Davis
Firefall
Fogelberg/Weisberg
Toto
Eric Carmen

LPCuts: Nick Gilder (Here Comes The Night)
Foreigner (Blue Morning)
Chicago (Alive Again)
Linda Ronstadt (Just One Look)

Also Possible: Stonebolt
Diana Ross/M. Jackson
Leo Sayer
Tom Petty
Player
John Travolta

Last Week: This Week:

1	1	Exile
3	2	Boston
2	3	LRB
4	4	Kenny Loggins
5	5	Nick Gilder
7	6	Anne Murray
8	7	Gerry Rafferty
6	8	A Taste of Honey
9	9	Commodores (Old)
11	10	David Gates
12	11	John Paul Young
15	12	The Who
13	13	Bob Seger
14	14	Linda Ronstadt
16	15	Captain & Tennille
17	16	Rolling Stones
18	17	Ambrosia
20	18	Billy Joel
21	19	Steely Dan
23	20	Donna Summer
24	21	Hall & Oates
25	22	Foreigner
26	23	Dr. Hook
27	24	Gino Vannelli
30	25	Barry Manilow
28	26	Stephen Bishop
29	27	Wings
Ex	28	Styx
AP	29	Firefall

Adds: Al Stewart

Extras: Crystal Gayle
Toto
Starbuck
Commodores

LPCuts: Linda Ronstadt (Love Me Tender)
Chicago (Alive Again)

Also Possible: Fogelberg/Weisberg
Diana Ross/M. Jackson
10cc
Ace Frehley
Foxy
Stonebolt

Hottest:

Country Crossovers:

None

Teen:

Andy Gibb

LP Cuts:

Chicago (Alive Again)
Linda Ronstadt (Love Me Tender & Just One Look)
Nick Gilder (Here Comes The Night)
Foreigner (Blue Morning)

HOT ADDS

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

Most Added Records at Major Markets:

Gino Vannelli (A&M)	16
Al Stewart (Arista)	15
Barry Manilow (Arista)	13
Ambrosia (Warner Bros.)	11
Donna Summer (Casablanca)	11
Foreigner (Atlantic)	9
Fogelberg/Weisberg (Full Moon)	8
Stonebolt (Parachute)	8
Hall & Oates (RCA)	8
Rolling Stones (Rolling Stones)	8

Most Added Records at Secondary Markets:

Al Stewart (Arista)	21
Pablo Cruise (A&M)	12
Firefall (Atlantic)	12
Dr. Hook (Capitol)	12
Billy Joel (Columbia)	10
Toto (Columbia)	10
Styx (A&M)	10
Foreigner (Atlantic)	10
Donna Summer (Casablanca)	10
Andy Gibb (RSO)	10

Most Added R&B:

Chaka Khan (Warner Bros.)	24
Brides of Funkenstein (Atlantic)	11
Jerry Butler (Phila. Intl.)	10
Leon Haywood (MCA)	9
Rick James (Gordy)	7
Quazar (Arista)	7
Creme D'Cocoa (Venture)	7
Chanson (Ariola)	6
Gil Scott-Heron (Arista)	6

Most Added Country:

Charlie Rich (Epic)	53
Vern Gosdin (Elektra)	48
Bobby Bare (Columbia)	36
Tommy Overstreet (ABC)	34
Charly McClain (Epic)	29
Con Hunley (Warner Bros.)	29
Stella Parton (Elektra)	28
Glen Campbell (Capitol)	25

ACTION MUSIC

By CHRISTY WRIGHT

■ Gino Vannelli (A&M). This record is really coming home with good additions this week on pop and black stations and good moves on all station levels. Adds were WFIL, WKBW, 13Q, WHBQ, KSLQ, WTIK, KRBE, KIMN, KCBQ, KYA, KXOK, WEAQ, V97, WSGA. Moves are 5-1 94Q, 10-5 WQXI, 13-6 WSGN, 14-9 WSM-FM, 25-23 KFRC, 20-17 Z93, 20-14 WDRQ, 19-15 CKLW, HB-25 KJR, 26-24 KRTH, 29-26 KBEQ, 22-20 KGW, 37-33 KLIF, HB-26 WNOE, HB-22 KKLS, HB-27 KCPX, 26-19 KJRB, HB-24 KKXL, 19-13 WSPT, HB-23 14ZYQ, 29-22 WICC, 35-33 WAVZ, 26-24 WPRO-FM, HB-27 WINW, 18-15 KSLY, 30-24 WRFC, 24-18 WHHY, 27-19 WRJZ, 25-21 WANS-FM, 21-18 WGSV, 19-15 WAUG, 24-22 WBSR, HB-28 KX104.

Dr Hook (Capitol). A record that had a strong beginning is now following through with good moves at those stations that have been on it and is

continuing to pick up airplay. Adds this week were WFIL, WTIK, KHJ,



Eric Carmen

KILT, KYA, KLEO, KKLS, WAAY. Moves are 24-19 WKBW, HB-29 KFRC, HB-25 WPGC, 21-18 WHBQ, 22-20 WQXI, 20-14 94Q, 27-23 Z93, 35-28 WZZP, 27-24 WCAO, 39-36 KLIF, 35-32 KRBE, 29-24 KCPX, 30-27 KJRB, 28-26 KKXL, 30-26 WICC, 37-24 WTIC-FM, HB-30 WPRO-FM,

39-35 KNOE-FM, 28-17 KTFX, 23-20 WISE, 21-19 KXX106, 17-8 WHHY, 27-21 WAGQ, 31-19 BJ105, 27-25 WSGA, 23-18 WSGN, 30-24 WANS-FM, 29-24 WFLB, 28-26 WGSV, 36-22 WAUG, 29-25 WSM-FM, 29-26 WBSR, 29-23 KX104.

Eric Carmen (Arista). This first single from his new album is off to a great start with good top ten moves in Cleveland and good adds this week. Moves were 18-10 WGCL, HB-29 WQXI, 19-12 WZZP, 21-16 94Q, 27-24 KDWB, 30-28 KRTH, 28-11 BJ105, 19-14 WANS-FM, 24-19 WSM-FM, and adds are CKLW, KSTP, WCAO, KLIF, KKO, KKXL, WTIC-FM.

Sylvester (Fantasy) "Dance (Disco Heat)." This crossover from the BOS chart (#4 bullet this week) came in with a ton of pop adds this week. Adds were Y100, 96X, WPGC, WGCL, KSLQ, KRTH, WCAO, KXX106. It is already on WQAM, WRFC, KSLY.



Sylvester

Dan Fogelberg & Tim Weisberg (Full Moon) "Power of Gold." These guys seem meant to be together — they already have a top 10 album on the charts and with their first single release they picked up these stations and became the Chartmaker of the Week. Adds were 94Q, WDRQ, KSLQ, KDWB, KJR, WIFE, KVOX, and was already on B100, Q102, KBEQ, KAKC, WSPT, KTOQ, KX104, WANS-FM.

PRINCE

HAS SOMETHING FOR YOU...

Probably the most practical
gift you'll receive all
season: a bonafide
crossover hit single...

"Soft And Wet"

by Prince WBS 8619

PRINCE For You

Includes In Love/Soft And Wet
Just As Long As We're Together/Baby

From the startling first album "For You" Produced and arranged by Prince

Executive Producer: Tommy Vicari

Personal Management: Owen Husney, American Artists, Inc.

On Warner Bros. records & tapes

BSK 3150



CITY BOY

CITY BOY IS PICKING UP SPEED

Their single, "5.70.5" #73999

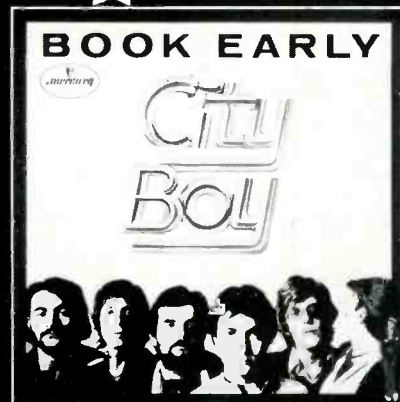
Pop Singles Chart:

- # 73 Record World
- # 52 Cashbox
- # 27 Billboard

Their album, "Book Early"

Pop Album Chart:

- # 112 Record World
- # 112 Cashbox
- # 124  Billboard



Produced by Robert John Lange

SRM-1-3737



ON MERCURY RECORDS AND TAPES



PHONOGRAM, INC.
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.

Write or call your local Polygram Distribution sales office for displays and other promotional items



Polydor recording artist Alicia Bridges, whose current single is "I Love The Nightlife," recently performed at a special show in Atlanta. Shown backstage (from left) Arnie Geller of Buie-Geller Management; Jerry Jaffe, national promotion director, Polydor; Alicia Bridges; Harry Anger, senior vice president, Polydor; and Niles Siegel, Buie-Geller Organization.

Putney to GRP

■ NEW YORK — Donna Putney has been named production coordinator for GRP Records, the Arista-distributed fusion label.

Ralton to Queens Litho

■ NEW YORK — Rich Ralton, for many years associated with Columbia Record Productions, has joined Queens Lithographing Corporation.

Radin Inks Fisher

■ SOUTHAMPTON, N.Y.—Eddie Fisher has signed an exclusive management agreement with Roy Radin Associates for representation in all areas.

Fisher was the star of Roy Radin's Vaudeville '78 "A Tribute To The Fifties" that toured SRO throughout the United States this past spring and early summer.

New York, N.Y.

(Continued from page 26)

Records chain. Down deep we know that music is at the very heart of Reff's raison d'être, and such people are few and far between anymore. Hats off to you, Michael, you're really not such a bad guy . . . compared to **Richard Speck**.



WHAT'S THIS? ANOTHER LEOPOLD AND LOEB PICTURE? No, it's **Bob Seger** and **Bruce Springsteen** backstage following one of Seger's performances in the Motor City. We're not going to say anything else about this picture because we don't know where it's going to end up in the magazine.

IT JUST FELL OFF THE TRUCK DEPT: If anyone notices **Kiss** Ips being offered at bargain rates, be aware that a trailer truck full of said product was hijacked en route from Los Angeles to Portland. The perpetrators, as they

say, are still at large. One of your columnists hopes there were some reel to reel tapes on board, because he has an excellent reel to reel deck that hasn't been used since the "Man From U.N.C.L.E." tape broke.

DON'T CALL US, WE'LL CALL YOU: Speaking of reel to reel tapes, the wily **Sid Prosen** must've gotten a few in the mail—enough, anyway to form his own label, as we reported in these pages last week. Prosen called us last week to tell us he'll bust the charts with his first releases following a trip to London where he'll firm up overseas publishing and distribution rights to his product. We wished him well and hung up.

JOCKEY SHORT: **Gary Busey** to A&M?

WHAT WOULD THIS COLUMN BE WITHOUT DELBERT McCLINTON NEWS: Our main man, we hear tell, was in Austin for three nights recently at the Soap Creek Saloon where he scored an overwhelming triumph. Making their debut with McClinton were **Ronn Cobb** on keyboards, **Randy Keen** on saxophone and two female singers, **Pebble Daniel** and **Marcia Routh**. While in town, McClinton and his revamped band taped a segment of "Austin City Limits." The folks in charge of the show called it "the best one we've ever done." Look for it to air in February.

Celi Bee to Tour

■ Celi Bee (TK) begins a worldwide promotional tour for her disco lp "Alternating Currents" this week, under the auspices of CBS International.

Celi will stop in Madrid for a television performance, then travel to Holland for interviews and concerts in five cities. She will visit Paris, London and Rome for interviews, then tape three Japanese television programs in Tokyo. The tour will conclude with stops in Venezuela, Chile, Argentina and Brazil.

Blanket-License Case

(Continued from page 3)

ruling against CBS and upheld the use of a blanket license by ASCAP and BMI, was reversed in August 1977 by the Second U.S. Circuit Court of Appeals, holding that the offering of a blanket license to TV networks was unlawful price-fixing.

As late as the summer, ASCAP and CBS Inc. had filed scorching briefs and replies to the highest court, accusing the other of price-fixing methods and other methods (RW, Aug. 26).

ASCAP asserts in fact that CBS has called the blanket a blatant case of price-fixing "only by ignoring history . . . and the undisturbed findings of the district court."

BMI contends it is no more a price-fixer than is "a wholesaler of eggs who buys . . . separately from a number of farmers and sells them together to a super-market chain."

The original complaint followed a breakdown in negotiations with BMI over renewal of its blanket license on Dec. 31, 1969.

CBS, in its suit, wanted a breakdown and a price level for each of type of use of a composition in the BMI repertory. The alternative to a blanket license, the societies hold, would be the formation of thousands of individual licenses, a marketplace impracticality, they say.

ASCAP and BMI briefs must be filed with the court within 45 days. CBS must respond with its brief in 30 days. Sources close to the court say the court date could be as late as January 1979.

Royalty Hearings Set

(Continued from page 3)

RIAA wanted, and higher than the six month period the music publishers were willing to settle for.

The Copyright Office set the time period, as determined by "generally accepted accounting principals ('GAAP')," to be in order and felt the recording industry licensees are able "to make reasonable estimates of returns and to pay royalties on the basis of these estimates."

Although the RIAA contention is that GAAP cannot be used to determine the likely rate of return, the copyright office analysis found that "the making of reasonable estimates of return, quite the opposite of being prevented by GAAP, is positively required by GAAP," and are therefore issuing that section of the interim rules without amendments at this time. It will, however, "take further testimony on our conclusions," at a public hearing," the statement said.

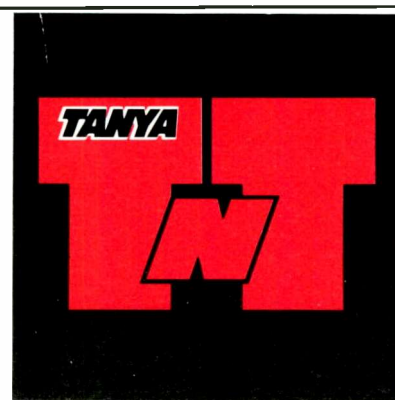
Some Amendments

The Copyright Office did amend many of the sections of the interim ruling after sifting through the petitions and briefs that have been submitted over the last 11 months, most of them dealing with more precise wording of the sections of the ruling to ease any unnecessarily burdensome requirements, particularly those dealing with addresses of copyright owners, the methods of tracing of product, and definitions of certification of annual statements.

Requests to present testimony and to cross-examine, as well as written statements to be presented at the November 28 and 29 hearings should be addressed, if by hand, to Office of the General Counsel, U. S. Copyright Office, Library of Congress, Crystal Mall Building #2, Room 519, Arlington, Va.

If by mail, requests should be sent to Office of the General Counsel, U.S. Copyright Office, Library of Congress, Caller #2999, Arlington, Va. 22202.

The hearing will be held in Room 910, Crystal Mall Building #2, 1921 Jefferson Davis Highway, Arlington.



COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

HAPPY: Kenny Stover, a new writer signed recently to Jobete, has so far presented about 10 songs to his publisher and, according to Carl Griffin in New York, every one of them has been recorded. His material has been picked by Z. Z. Hill, Tavares and the new T.K. group Diamond, Silver & Gold, among others. Also at Jobete, Griffin has signed writer/artists Timothy and will produce him for Stone Diamond Productions.

SIGNING: The writing team of Robert Tepper and Madeleine Sunshine have been signed to a writer's agreement with CAM Production. Their tune "This Is Love" was recorded by Paul Anka and is bul-leting this week on the RW Singles Chart.

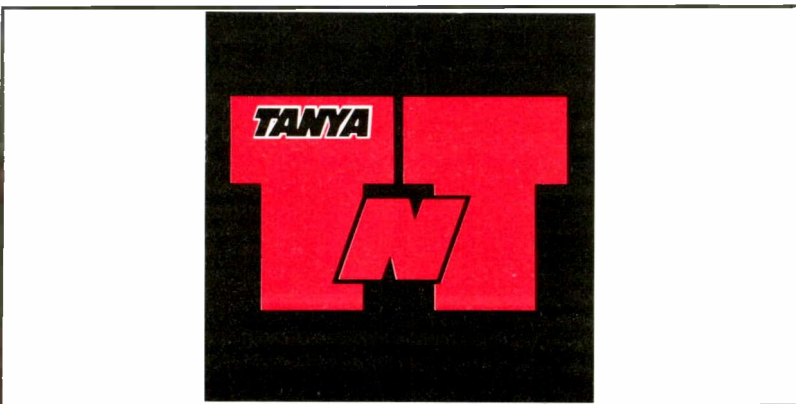
ALL IN THE FAMILY: The new Southside Johnny & The Asbury Jukes album "Hearts of Stone" is about to be released on Epic and it contains incestuous new copyrights by Bruce Springsteen and Miami Steve Van Zandt. Springsteen wrote two, including the title cut, and collaborated with Van Zandt and Southside on one. The rest are by Van Zandt. Meanwhile, Jimmy Iovine, Springsteen's engineer and Patti Smith's producer, admitted recently that his third favorite song of all time is "Badlands." The other two are "Because the Night" and "Prove It All Night." A little prejudiced, Jim?

RECORDS, WE GET RECORDS: Over the past weeks we couldn't help but notice that several songs are suddenly getting more than one cover on primarily rock albums. Al Green's "Take Me To the River" has shown up by Talking Heads, Brian Ferry and Levon Helm while Percy Sledge's "When A Man Loves A Woman" was cut by Mark Farner and Burton Cummings. Bob Seger's "Fire Down Below" appeared on new albums by Joanne Mackell and Tina Turner and they're both on United Artists. Hmmm.

HAPPY CON'T: David Soul has cut five songs by New York expatriot Jack (J.F.) Murphy for his next Private Stock album and at least three are guaranteed to be on the disc. Soul was produced by Jim Mason and Murphy is with United Artists Music via Free Flow Productions . . . According to Cory Robbins at MCA, Leeds Music co-publishes the disco, and growing pop, hit "In The Bush" by Musique on Prelude Records . . . At the recent RCA convention, RCA International picked up the Spain/Portugal publishing rights for all the Bob Dylan catalogues and the Brazil/Spain/Portugal publishing rights of Little Feat's Naked Snake Music . . . L. Russell Brown has written and will produce three cuts on the next Kellee Patterson album for Shadybrook Records.

SCHEDULED: The National Music Publishers Association will hold its first board of directors meeting in Atlanta Oct. 13 and will participate in the first annual "Georgia Music Week." The board will be guests at a reception and dance hosted by the state's governor and following the board meeting will host a reception of their own for the Georgia music community. On Oct. 14 members of the card will conduct a seminar on publishing at Georgia State University. Board member Bill Lowery will chair the session.

LEGIT: Broadway composer Cy Coleman ("On The Twentieth Century," "I Love My Wife") performed last weekend as a guest artist with both the Detroit Symphony Orchestra and the Terre Haute Symphony Orchestra. The orchestras performed "The Coleman Collection" of the composers best known selections. Coleman is currently working on scores for the shows "Home Again" and "Encounter," both scheduled for the next Broadway season.



Infinity Plots Promo Plans



Infinity Records' recently unveiled regional promotion team met last Saturday (30) in Chicago for initial promotion strategy meetings in anticipation of initial label releases from Robert Johnson and Hot Chocolate. Seen at the Chicago session, said by Infinity promotion VP Pete Gidion to be the first of regularly conducted sessions, are: (from left, standing) Bob Osborn (southeast) and Franklin Horowitz (northeast); (sitting) Wayne McManners (southwest), national promotion director Rick Swig, Jim Taylor (midwest), Joel Newman (west) and Pete Gidion.

Goodphone™ ROCK ALBUMS

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

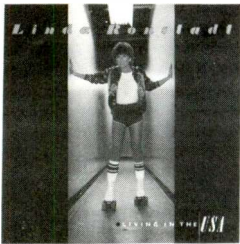
LW	TW	NW	Album	Label
1	1	1	The Who - Who Are You	MCA
2	2	2	Boston - Don't Look Back	Epic
16	3	3	Linda Ronstadt - Living In The U.S.A.	Asylum
4	4	4	Foreigner - Double Vision	Atlantic
5	6	5	The Cars - The Cars	Elektra
3	5	6	The Rolling Stones - Some Girls	Rolling Stones
11	9	7	Styx - Pieces Of Eight	A&M
13	10	8	Fogelberg - Twin Sons Of Different Mothers	Full Moon/Epic
12	8	9	Heart - Dog And Butterfly	Portrait
**	23	10	Van Morrison - Wavelength	Warner Bros.
10	13	11	Kenny Loggins - Nightwatch	Columbia
7	7	12	Al Stewart - Time Passages	Arista
**	21	13	Neil Young - Comes A Time	Warner Bros.
**	14	14	Yes - Tormato	Atlantic
9	12	15	Daryl Hall & John Oates - Along The Red Ledge	RCA
**	**	16	Jethro Tull - Bursting Out	Chrysalis
6	11	17	Lynyrd Skynyrd - First And . . . Last	MCA
**	33	18	Chicago - Hot Streets	Columbia
17	22	19	Ambrosia - Life Beyond L.A.	Warner Bros.
15	18	20	Bob Seger - Stranger In Town	Capitol
14	16	21	Robin Trower - Caravan To Midnight	Chrysalis
**	17	22	10cc - Bloody Tourists	Polydor
18	19	23	Pablo Cruise - World's Away	A&M
8	15	24	Bruce Springsteen - Darkness On The Edge Of Town	Columbia
**	38	25	Sea Level - On The Edge	Capricorn
21	27	26	Joe Cocker - Luxury You Can Afford	Asylum
19	20	27	Greg Kihn - Next Of Kihn	Beserkley
**	**	28	Toto - Toto	Columbia
41	24	29	Gino Vannelli - Brother To Brother	A&M
**	**	30	David Bowie - Stage	RCA
26	28	31	Blue Oyster Cult - Some Enchanted Evening	Columbia
20	26	32	Talking Heads - More Songs About Buildings	Sire
33	31	33	Dave Edmunds - Tracks On Wax 4	Swan Song
**	**	34	Bryan Ferry - The Bride Stripped Bare	Atlantic
**	**	35	Ian Matthews - Stealin' Home	Mushroom
25	25	36	Little River Band - Sleeper Catcher	Harvest
34	32	37	Player - Danger Zone	RSO
23	29	38	Joe Walsh - But Seriously Folks	Asylum
43	39	39	Gerry Rafferty - City To City	UA
24	34	40	City Boy - Book Early	Mercury
**	**	41	Kiss - Ace Frehley	Casablanca
35	44	42	Chuck Mangione - Children Of Sanchez	A&M
**	**	43	Pat Travers - Heat In The Street	Polydor
29	30	44	Tom Petty - You're Gonna Get It	ABC
**	**	45	Crawler - Snake, Rattle & Roll	Epic
22	46	46	Jean-Luc Ponty - Cosmic Messenger	Atlantic
**	**	47	Weather Report - Mr. Gone	Columbia
**	**	48	Levon Helm - Levon Helm	ABC
**	**	49	Molly Hatchet - Molly Hatchet	Epic
28	35	50	Cheap Trick - Heaven Tonight	Epic

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RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



LIVING IN THE USA
LINDA RONSTADT
Asylum

TOP SALES

LIVING IN THE USA—Linda Ronstadt—Asylum
TIME PASSAGES—Al Stewart—Arista
ONE NATION UNDER A GROOVE—Funkadelic—WB

HANDLEMAN/NATIONAL

ACE FREHLEY—Casablanca
BATTLESTAR GALACTICA—MCA
CITY NIGHTS—Nick Gilder—Chrysalis
GENE SIMMONS—Casablanca
HEARTBREAKER—Dolly Parton—RCA
LIVE & MORE—Donna Summer—Casablanca
LIVING IN THE USA—Linda Ronstadt—Asylum
PAUL STANLEY—Casablanca
PETER CRISS—Casablanca
TIME PASSAGES—Al Stewart—Arista

MUSICLAND/NATIONAL

BROTHER TO BROTHER—Gino Vannelli—A&M
CHILDREN OF SANCHEZ—Chuck Mangione—A&M
CITY NIGHTS—Nick Gilder—Chrysalis
DOG & BUTTERFLY—Heart—Portrait
LIVE & MORE—Donna Summer—Casablanca
LIVING IN THE USA—Linda Ronstadt—Asylum
ONE NATION UNDER A GROOVE—Funkadelic—WB
SOME ENCHANTED EVENING—Blue Oyster Cult—Col
STRANGERS IN THE WIND—Bay City Rollers—Arista
TIME PASSAGES—Al Stewart—Arista

RECORD BAR/NATIONAL

CAMEO—Chocolate City
CANADIAN TRIBUTE—Elvis Presley—RCA
CRUISIN'—Village People—Casablanca
GIANT—Johnny Guitar Watson—DJM
GREATEST HITS—Marshall Tucker Band—Capricorn
HEAT IN THE STREET—Pat Travers Band—Polydor
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
JETHRO TULL LIVE—Chrysalis
STAGE—David Bowie—RCA
WHEN WE ROCK—Deep Purple—WB

SOUND UNLIMITED/NATIONAL

BLAM—Brothers Johnson—A&M
COME GET IT—Rick James—Gordy
DANGER ZONE—Plyer—RSO
NOT SHY—Walter Egan—Col
ONE NATION UNDER A GROOVE—Funkadelic—WB
PIECES OF EIGHT—Styx—A&M
SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
WHAT ABOUT YOU—Stanley Turrentine—Fantasy
WIZARD OF OZ—Meco—Millennium
ZWOL—EMI America

RECORD WORLD-TSS STORES/NEW YORK

BROTHER TO BROTHER—Gino Vannelli—A&M
CRUISIN'—Village People—Casablanca
GIANT FOR A DAY—Gentle Giant—Capitol
HOT STREETS—Chicago—Col
LIVE BEYOND L.A.—Ambrosia—WB
LIVING IN THE USA—Linda Ronstadt—Asylum
SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
TIME PASSAGES—Al Stewart—Arista
TORMATO—Yes—Atlantic
WAVELENGTH—Van Morrison—WB

FOR THE RECORD/BALTIMORE

ANOTHER SIDE—Vivian Reed—UA
CHANSON—Ariola
DOG & BUTTERFLY—Heart—Portrait
LEGACY—Ramsey Lewis—Col
LIVING IN THE USA—Linda Ronstadt—Asylum
MOTHER FACTOR—Mother's Finest—Epic
MR. GONE—Weather Report—Arc/Col
REED SEED—Grover Washington Jr.—Motown
SWITCH—Motown
THE MAN—Barry White—20th Century

RECORD & TAPE COLLECTOR/BALTIMORE

ALL FLY HOME—Al Jarreau—WB
COME GET IT—Rick James—Gordy
DOG & BUTTERFLY—Heart—Portrait
LIVING IN THE USA—Linda Ronstadt—Asylum
MR. GONE—Weather Report—Arc/Col
ONE NATION UNDER A GROOVE—Funkadelic—WB
SOME ENCHANTED EVENING—Blue Oyster Cult—Col
STAGE—David Bowie—RCA
TIME PASSAGES—Al Stewart—Arista
TORMATO—Yes—Atlantic

WAXIE MAXIE/WASH., D.C.

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
FUNK OR WALK—Brides of Funkenstein—Atlantic
HOT STREETS—Chicago—Col
LIVING IN THE USA—Linda Ronstadt—Asylum
LOTTEA HOLLOWAY—Gold Mine
PIECES OF EIGHT—Styx—A&M
QUAZAR—Arista
ROBERTA FLACK—Atlantic
TIME & CHANCE—Caldera—Capitol
TIME PASSAGES—Al Stewart—Arista

RADIO 437/PHILADELPHIA

ALTO MADNESS—Richie Cole—Muse
GIANT FOR A DAY—Gentle Giant—Capitol
JETHRO TULL LIVE—Chrysalis
MR. GONE—Weather Report—Arc/Col
NEW DIRECTIONS—Jack DeJohnette—ECM
PIECES OF EIGHT—Styx—A&M
SATELLITE—Ronnie Foster—Col
STAGE—David Bowie—RCA
STUDIO TAN—Frank Zappa—Discreet
TORMATO—Yes—Atlantic

FATHERS & SONS/MIDWEST

GREATEST HITS—Marshall Tucker Band—Capricorn
HOT STREETS—Chicago—Col
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
JETHRO TULL LIVE—Chrysalis
LIVING IN THE USA—Linda Ronstadt—Asylum
MR. GONE—Weather Report—Arc/Col
ONE NATION UNDER A GROOVE—Funkadelic—WB

THE WIZ—Various Artists—MCA
TIME PASSAGES—Al Stewart—Arista
TORMATO—Yes—Atlantic

NATL. RECORD MART/MIDWEST

BROTHER TO BROTHER—Gino Vannelli—A&M
DOG & BUTTERFLY—Heart—Portrait
HOT STREETS—Chicago—Col
LIVE & MORE—Donna Summer—Casablanca
LIVING IN THE USA—Linda Ronstadt—Asylum
ONE NATION UNDER A GROOVE—Funkadelic—WB
TORMATO—Yes—Atlantic
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon
WAVELENGTH—Van Morrison—WB

MUSIC STOP/DETROIT

ALL FLY HOME—Al Jarreau—WB
BROTHER TO BROTHER—Gino Vannelli—A&M
CANADIAN TRIBUTE—Elvis Presley—RCA
CHANSON—Ariola
PARALLEL LINES—Blondie—Chrysalis
PIECES OF EIGHT—Styx—A&M
STRANGERS IN THE WIND—Bay City Rollers—Arista
THE WIZ—Various Artists—MCA (Soundtrack)
TIME PASSAGES—Al Stewart—Arista
ZWOL—EMI America

RECORD RENDEZVOUS/CLEVELAND

ACE FREHLEY—Casablanca
ALL FLY HOME—Al Jarreau—WB
GENE SIMMONS—Casablanca
LIVING IN THE USA—Linda Ronstadt—Asylum
PAUL STANLEY—Casablanca
PETER CRISS—Casablanca
REED SEED—Grover Washington Jr.—Motown
SOME ENCHANTED EVENING—Blue Oyster Cult—Col
STEP II—Sylvester—Fantasy
WAVELENGTH—Van Morrison—WB

RECORD REVOLUTION/CLEVELAND

BLOODY TOURISTS—10cc—Polydor
GIANT FOR A DAY—Gentle Giant—Capitol
LIVING IN THE USA—Linda Ronstadt—Asylum
MR. GONE—Weather Report—Col
ONE NATION UNDER A GROOVE—Funkadelic—WB
REED SEED—Grover Washington Jr.—Motown
STAGE—David Bowie—RCA
THE BRIDE STRIPPED BARE—Brian Ferry—Atlantic
TIME PASSAGES—Al Stewart—Arista
WAVELENGTH—Van Morrison—WB

RADIO DOCTORS/MILWAUKEE

ALL FLY HOME—Al Jarreau—WB
GREATEST HITS—Marshall Tucker Band—Capricorn
HEAT IN THE STREET—Pat Travers Band—Polydor
HOT STREETS—Chicago—Col
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
JETHRO TULL LIVE—Chrysalis
MR. GONE—Weather Report—Arc/Col
STUDIO TAN—Frank Zappa—Discreet
TORMATO—Yes—Atlantic
WAVELENGTH—Van Morrison—WB

DISCOUNT RECORDS/ST. LOUIS

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
BLOODY TOURISTS—10cc—Polydor
COMES A TIME—Neil Young—Reprise
GREATEST HITS—Marshall Tucker Band—Capricorn

JAMES WALSH GYPSY BAND—RCA
REUNION—Peter, Paul & Mary—WB
TORMATO—Yes—Atlantic
TRICKSTER—Jet
TRIDENT—Kingfish—Jet
WHAT ABOUT YOU—Stanley Turrentine—Fantasy

SPEC'S MUSIC/ATLANTA

GENE SIMMONS—Casablanca
GREATEST HITS—Marshall Tucker Band—Capricorn
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
LET'S KEEP IT THAT WAY—Anne Murray—Capitol
LIVING IN THE USA—Linda Ronstadt—Asylum
LOVE RUSTLER—Mylon LeFevre—WB
PIECES OF EIGHT—Styx—A&M
THE MAN—Barry White—20th Century
THE WIZ—Various Artists—MCA (Soundtrack)
TIME PASSAGES—Al Stewart—Arista

EAST-WEST RECORDS/CENTRAL FLORIDA

ACE FREHLEY—Casablanca
BROTHER TO BROTHER—Gino Vannelli—A&M
CHILDREN OF SANCHEZ—Chuck Mangione—A&M
CRIMSON TIDE—Capitol
LEGACY—Ramsey Lewis—Col
LIVING IN THE USA—Linda Ronstadt—Asylum
MOLLY HATCHET—Epic
ONE NATION UNDER A GROOVE—Funkadelic—WB
PIECES OF EIGHT—Styx—A&M
REED SEED—Grover Washington Jr.—Motown

POPLAR TUNES/MEMPHIS

BROTHER TO BROTHER—Gino Vannelli—A&M
DOG & BUTTERFLY—Heart—Portrait
HOT STREETS—Chicago—Col
LIVING IN THE USA—Linda Ronstadt—Asylum
ONE NATION UNDER A GROOVE—Funkadelic—WB
PIECES OF EIGHT—Styx—A&M
SHO NUFF—Stax
THE MAN—Barry White—20th Century
THE WIZ—Various Artists—MCA (Soundtrack)
TORMATO—Yes—Atlantic

MUSHROOM/NEW ORLEANS

A LUXURY YOU CAN AFFORD—Joe Cocker—Asylum
BROTHER TO BROTHER—Gino Vannelli—A&M
CITY NIGHTS—Nick Gilder—Chrysalis
LIVE & MORE—Donna Summer—Casablanca
LIVING IN THE USA—Linda Ronstadt—Asylum
LOSING YOU TO SLEEP—Tommy Hoehn—Asylum
ONE NATION UNDER A GROOVE—Funkadelic—WB
PARALLEL LINES—Blondie—Chrysalis
REED SEED—Grover Washington Jr.—Motown
TIME PASSAGES—Al Stewart—Arista

DAVEY'S LOCKER/SOUTH

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
BISH—Stephen Bishop—ABC
BLOODY TOURISTS—10cc—Polydor
BROTHER TO BROTHER—Gino Vannelli—A&M
HEARTBREAKER—Dolly Parton—RCA
HOT STREETS—Chicago—Col
LET'S KEEP IT THAT WAY—Anne Murray—Capitol
LIVING IN THE USA—Linda Ronstadt—Asylum
TOTO—Col
WIZARD OF OZ—Meco—Millennium

SOME ENCHANTED EVENING—Blue Oyster Cult—Col
TWIN SONS—Dan Fogelberg & Tim Weisberg—Full Moon

INDEPENDENT RECORDS/COLORADO

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
CRAFTY HANDS—Happy The Man—Arista
DOG & BUTTERFLY—Heart—Portrait
GIANT—Johnny Guitar Watson—DJM
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
MARILYN & BILLY—Marilyn McCoo & Billy Davis Jr.—Col
MONEY TALKS—Bar Kays—Stax
ONE NATION UNDER A GROOVE—Funkadelic—WB
THE MAN—Barry White—20th Century
TIME PASSAGES—Al Stewart—Arista

CIRCLES/ARIZONA

BROTHER TO BROTHER—Gino Vannelli—A&M
CHANGE OF HEART—Eric Carmen—Arista
I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
LIVING IN THE USA—Linda Ronstadt—Asylum
MUSIQUE—Prelude
QUAZAR—Arista
REED SEED—Grover Washington Jr.—Motown
ROSS—Diana Ross—Motown
THE MAN—Barry White—20th Century
TIME PASSAGES—Al Stewart—Arista

ODYSSEY/SOUTHWEST & WEST

AGAINST THE GRAIN—Phoebe Snow—Col
CRUISIN'—Village People—Casablanca
GIANT—Johnny Guitar Watson—DJM
GIVE THANKS—Jimmy Cliff—WB
HOT STREETS—Chicago—Col
MR. GONE—Weather Report—Col
Q: ARE WE NOT MEN—Devo—WB
STAGE—David Bowie—RCA
TRACKS ON WAX 4—Dave Edmunds—Swan Song
WAVELENGTH—Van Morrison—WB

MUSIC PLUS/LOS ANGELES

BLOODY TOURISTS—10cc—Polydor
GIANT FOR A DAY—Gentle Giant—Capitol
HOT STREETS—Chicago—Col
JETHRO TULL LIVE—Chrysalis
ON THE EDGE—Sea Level—Capricorn
ROSS—Diana Ross—Motown
STAGE—David Bowie—RCA
THE WIZ—Various Artists—MCA (Soundtrack)
TORMATO—Yes—Atlantic
TOTO—Col

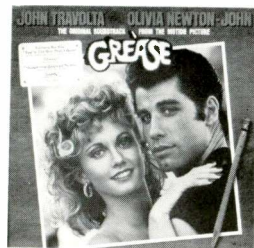
EUCALYPTUS RECORDS/WEST & NORTHWEST

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
BISH—Stephen Bishop—ABC
BLOODY TOURISTS—10cc—Polydor
BROTHER TO BROTHER—Gino Vannelli—A&M
HEARTBREAKER—Dolly Parton—RCA
HOT STREETS—Chicago—Col
LET'S KEEP IT THAT WAY—Anne Murray—Capitol
LIVING IN THE USA—Linda Ronstadt—Asylum
TOTO—Col
WIZARD OF OZ—Meco—Millennium

RECORD WORLD ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)
OCT. 14 OCT. 7



WKS. ON CHART

OCT. 14	OCT. 7	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	PRICE CODE
1	1	GREASE (ORIGINAL SOUNDTRACK) RSO RS 2 4002 (13th Week)	23	J
2	2	DON'T LOOK BACK BOSTON/Epic FE 35050	7	G
3	3	DOUBLE VISION FOREIGNER/Atlantic SD 19999	15	G
4	4	WHO ARE YOU THE WHO /MCA 3050	6	G
5	5	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl) 17	17	G
6	6	NATURAL HIGH COMMODORES/Motown M7 902R1	21	G
7	7	TWIN SONS OF DIFFERENT MOTHERS DAN FOGELBERG/ & TIM WEISBERG/Full Moon JE 35339 (CBS)	6	G
8	8	NIGHTWATCH KENNY LOGGINS/Columbia JC 35387	13	G
9	23	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	2	G
10	18	PIECES OF EIGHT STYX/A&M SP 4724	3	G
11	13	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	4	J
12	10	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100	11	X
13	11	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	21	G
14	9	WORLDS AWAY PABLO CRUISE/A&M SP 4697	18	G
15	12	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/ Phila. Intl. JZ 35095 (CBS)	18	G
16	14	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	44	G
17	16	THE STRANGER BILLY JOEL/Columbia JC 34987	55	G
18	15	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/ RSO RS 2 4001	43	J
19	29	ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. BSK 3209	3	G
20	20	MIXED EMOTIONS EXILE/Warner/Curb BSK 3205	8	G
21	22	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/ Warner Bros. BSK 3219	6	G
22	17	BLAM!! BROTHERS JOHNSON/A&M SP 4724	3	G
23	27	SKYNYRD'S FIRST AND . . . LAST LYNRYD SKYNYRD/MCA 3047	4	G
24	31	DOG & BUTTERFLY HEART /Portrait FR 35555	3	G
25	21	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840	23	G
26	19	A TASTE OF HONEY /Capitol ST 11754	18	G
27	28	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol) 17	17	G
28	25	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/ Columbia JC 35318	18	G
29	30	STRIKES AGAIN ROSE ROYCE/Whitfield WHK 3277 (WB)	6	G
30	43	TIME PASSAGES AL STEWART/Arista AB 4190	3	G
31	33	ALONG THE RED LEDGE DARYL HALL & JOHN OATES/ RCA AFL1 2804	5	G
32	24	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	18	G
33	26	TOGETHERNESS LTD/A&M SP 4705	18	G
34	38	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700	4	J
35	32	COME GET IT RICK JAMES STONE CITY BAND/ Gordy G7 981R1 (Motown)	17	G
36	34	BUT SERIOUSLY, FOLKS . . . JOE WALSH/Asylum 6E 141	20	G
37	37	VAN HALEN /Warner Bros. BSK 3075	33	G
38	40	GET OFF FOXY/Dash 3005 (TK)	9	F
39	35	UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222	10	G
40	39	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 5712 (Arista) 8	8	G
41	51	BROTHER TO BROTHER GINO VANNELLI/A&M SP 4722	3	G
42	36	CARAVAN TO MIDNIGHT ROBIN TROWER/Chrysalis CHR 1189	8	G
43	46	BISH STEPHEN BISHOP/ABC AA 1082	4	G
44	45	STEP II SYLVESTER/Fantasy F 9556	10	G
45	41	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	50	G
46	42	YOU SEND ME ROY AYERS/Polydor PD 1 6159	9	G
47	73	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	3	G

CHARTMAKER OF THE WEEK

48 — HOT STREETS

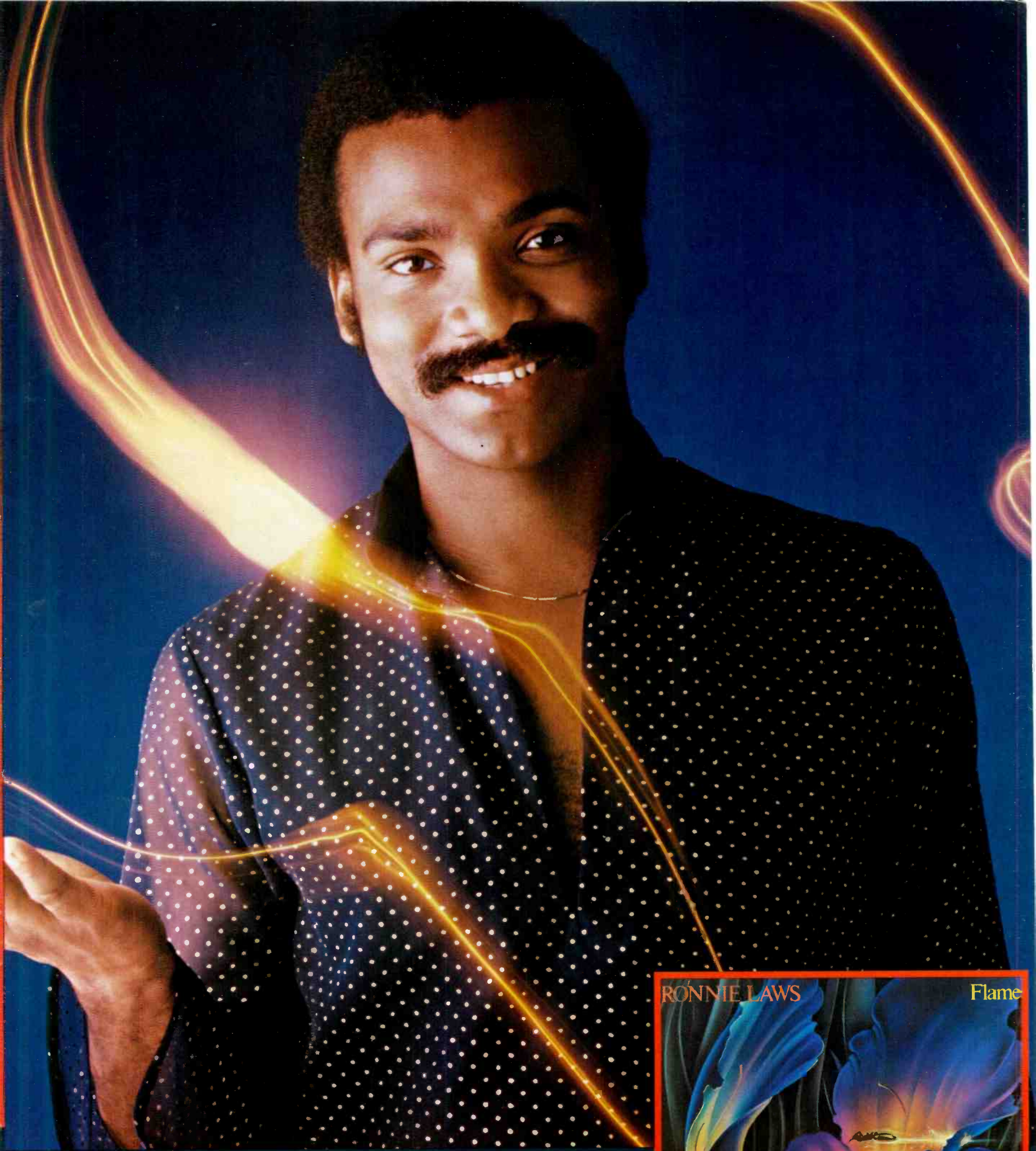
CHICAGO

Columbia FC 35512



1 G

49	44	PYRAMID ALAN PARSONS PROJECT/Arista AB 4180	16	G
50	50	AJA STEELY DAN/ABC AA 1006	54	G
51	47	STREET-LEGAL BOB DYLAN/Columbia JC 35453	15	G
52	48	SONGBIRD BARBRA STREISAND/Columbia JC 35375	19	G
53	49	SUNBEAM EMOTIONS/Columbia JC 35385	10	G
54	54	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	10	G
55	70	SOME ENCHANTED EVENING BLUE OYSTER CULT/ Columbia JC 35563	3	G
56	58	BETTY WRIGHT LIVE /Alston 4408 (TK)	12	G
57	63	COSMIC MESSENGER JEAN-LUC PONTY/Atlantic SD 19189	6	G
58	64	SWITCH /Gordy G7 980R1 (Motown)	6	G
59	—	TORMATO YES/Atlantic SD 19202	1	G
60	62	DANGER ZONE PLAYER/RSO RS 1 3036	4	G
61	59	NOT SHY WALTER EGAN/Columbia JC 35077	8	G
62	55	THE CARS /Elektra 6E 135	11	G
63	52	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	27	G
64	65	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	86	G
65	56	EVEN NOW BARRY MANILOW/Arista AB 4164	34	G
66	57	LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725	16	G
67	71	LIFE BEYOND L.A. AMBROSIA/Warner Bros. BSK 3135	7	G
68	72	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	42	G
69	74	ROBERTA FLACK /Atlantic SD 19186	4	G
70	77	CITY NIGHTS NICK GILDER/Chrysalis CHR 1202	3	G
71	75	LUXURY. YOU CAN AFFORD JOE COCKER/Asylum 6E 145	5	G
72	79	BEFORE THE RAIN LEE OSKAR/Elektra 6E 150	4	G
73	80	TAKE IT ON UP POCKETS/Columbia JC 35384	3	G
74	69	ATLANTIC STARR /A&M SP 4711	7	G
75	—	THE MAN BARRY WHITE/20th Century Fox T 571	1	G
76	78	WHATEVER HAPPENED TO BENNY SANTINI? CHRIS REA/ United Artists UA LA 879 H	5	G
77	92	REED SEED GROVER WASHINGTON, JR./Motown M7 910R1	2	G
78	95	THE WIZ (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/ MCA 2 14000	2	X
79	87	SECRETS GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189	3	G
80	88	SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES/ Capitol SMAS 2653	3	G
81	90	GENE SIMMONS /Casablanca NBLP 7120	2	G
82	60	JASS-AY-LAY-DEE OHIO PLAYERS/Mercury SRM 1 3730	9	G
83	53	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 3466	14	G
84	142	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/ RCA AFL1 2979	1	G
85	—	MR. GONE WEATHER REPORT/Arc/Columbia JC 35358	1	G
86	94	ACE FREHLEY /Casablanca NBLP 7121	2	G
87	99	PETER CRISS /Casablanca NBLP 7122	2	G
88	97	PAUL STANLEY /Casablanca NBLP 7123	2	G
89	61	IMAGES THE CRUSADERS/ABC AA 6030	14	G
90	67	THE CONCEPT SLAVE/Cotillion SD 5206 (Atl)	10	G
91	100	MOTHER FACTOR MOTHER'S FINEST/Epic JE 35546	2	G
92	66	SOUNDS . . . AND STUFF LIKE THAT!! QUINCY JONES/ A&M SP 4685	18	G
93	96	THE GARDEN OF LOVE DON RAY/Polydor PD 1 6150	3	G
94	68	OCTAVE THE MOODY BLUES/London PS 708	16	G
95	93	SHAUN CASSIDY /Warner/Curb BS 3067	68	F
96	—	WAVELENGTH VAN MORRISON/Warner Bros. BSK 3212	1	G
97	104	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	1	G
98	107	SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728	1	G
99	76	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	28	G
100	103	ELVIS PRESLEY SINGS FOR CHILDREN AND GROWNUPS TOO /RCA CPL1 2901	1	G



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101 THE ALBUM CHART 150

OCTOBER 14, 1978

OCT. 14	OCT. 7	
101	101	LEO SAYER/Warner Bros. BSK 3200
102	102	POWERAGE AC/DC/Atlantic SD 19180
103	108	WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290
104	106	WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H
105	82	SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073
106	113	FROZEN IN THE NIGHT DAN HILL/20th Century Fox T 558
107	111	RHYTHM OF LIFE AFRO-CUBAN BAND/Arista AB 4188
108	—	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118
109	112	SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW 79005
110	86	HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312
111	147	CHANSON/Ariola SW 50039
112	116	BOOK EARLY CITY BOY/Mercury SRM 1 3737
113	—	JETHRO TULL LIVE BURSTING OUT/Chrysalis CH2 1201
114	81	WHO DO YA LOVE KC & THE SUNSHINE BAND/TK 607
115	84	OBSESSION UFO/Chrysalis CHR 1182
116	133	KEEP ON JUMPIN' MUSIQUE/Prelude PRL 12158
117	127	THE WIZARD OF OZ MECO/Millennium MNLP 8009 (Casablanca)
118	85	SUNLIGHT HERBIE HANCOCK/Columbia JC 34907
119	125	NEXT OF KIHN GREG KIHN/Beserkley JBZ 0056 (Janus)
120	123	FOUL PLAY (ORIGINAL SOUNDTRACK)/Arista AL 9501
121	89	LOVE ME AGAIN RITA COOLIDGE/A&M SP 4699
122	124	THE GRAND ILLUSION STYX/A&M SP 4637
123	83	FIRED UP 'N' KICKIN' FATBACK BAND/Spring 1 6718 (Polydor)
124	91	GET IT OUTCHA SYSTEM MILLIE JACKSON/Spring SP 1 6719 (Polydor)
125	110	LONDON TOWN WINGS/Capitol SW 11777
126	129	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/Sire SRK 6058 (WB)
127	105	CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182
128	—	GREATEST HITS THE MARSHALL TUCKER BAND/Capricorn CPN 0124
129	114	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists UA LA 903 H
130	134	TOO WILD TO TAME THE BOYZZ/Epic/Cleveland Intl. JE 35440
131	98	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128
132	—	BLOODY TOURISTS 10cc/Polydor PD 1 6161
133	119	EDDIE MONEY/Columbia PC 94909
134	—	STAGE DAVID BOWIE/RCA CPL2 2913
135	140	BOSTON/Epic JE 34188
136	118	MISFITS THE KINKS/Arista AB 4167
137	—	ROSS DIANA ROSS/Motown M7 907R1
138	—	LEGACY RAMSEY LEWIS/Columbia JC 35483
139	—	ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229
140	145	STRANGERS IN THE WIND BAY CITY ROLLERS/Arista AB 4194
141	128	MARIPOSA DE ORO DAVE MASON/Columbia JC 35285
142	146	OUT OF THE BLUE ELO/Jet KZ2 35467 (CBS)
143	148	PAT METHENY GROUP/ECM 1 1114 (WB)
144	109	LOUISIANA'S LE ROUX/Capitol SW 11734
145	144	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092
146	131	EYES OF LAURA MARS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Columbia JS 35487
147	149	CORDS SYNERGY/Passport PB 6000 (Arista)
148	115	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)
149	137	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090
150	117	THE ALBUM ABBA/Atlantic SD 19164

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151	WHAT ABOUT YOU? STANLEY TURRENTINE/Fantasy F 9563	176	FOR YOU PRINCE/Warner Bros. BSK 3150
152	FOREIGNER/Atlantic SD 19109	177	LOVE & PEACE RAY CHARLES/Crossover/Atlantic SD 19199
153	LARRY CARLTON/Warner Bros. BSK 3221	178	ANYWAY YOU WANT IT DEBORAH WASHINGTON/Ariola SW 50040
154	SNAIL/Cream CR 1009	179	THE BEST OF CHUCK MANGIONE/Mercury SRM 2 8601
155	CHAMPAGNE CHARLIE LEON REDBONE/Warner Bros. BSK 3165	180	PURE GOLD ELVIS PRESLEY/RCA ANL1 0971
156	GIANT FOR A DAY GENTLE GIANT/Capitol SW 11813	181	GOODBYE GIRL DAVID GATES/Elektra 6E 148
157	I ROBOT ALAN PARSONS PROJECT/Arista AB 7002	182	ALICIA BRIDGES/Polydor PD 1 6158
158	THE BEST OF THE TRAMMPS/Atlantic SD 19194	183	MAHAL EDDIE HENDERSON/Capitol SW 11846
159	MOLLY HATCHET/Epic JE 35347	184	BURNT LIPS LEO KOTTKE/Chrysalis CHR 1191
160	JANIS IAN/Columbia JC 35325	185	LOVING IS LIVING THE McCRRAYS/Portrait JR 34764
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162	SINCE BEFORE OUR TIME OSIRIS/Tom Dog TD 0001	187	GET IN THE WIND JOE THOMAS/LRC 9321 (TK)
163	ELVIS: A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KKL1 7065	188	DREAM CAPTAIN & TENNILLE/A&M SP 4707
164	CARNIVAL MAYNARD FERGUSON/Columbia JC 35480	189	JIMMY & KRISTY McNICHOLO/RCA AFL1 2175
165	UGLY EGO CAMEO/Chocolate City CCLP 2006 (Casablanca)	190	Q: ARE WE NOT MEN? A: WE ARE DEVO DEVO/Warner Bros. BSK 3239
166	THINK IT OVER CISSY HOUSTON/Private Stock PS 7015	191	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
167	FUNK OR WALK THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201	192	TOTO/Columbia JC 35317
168	LIGHTS FROM THE VALLEY CHILLIWACK/Mushroom MRS 5011	193	SAVAGE RETURN SAVOY BROWN/London PS 718
169	TRACKS ON WAX 4 DAVE EDMUNDS/Swan Song SS 8505 (A&I)	194	QUAZAR/Arista AB 4187
170	1994/A&M 4709	195	ZWOL/EMI America SW 17005
171	GOODY GOODY/Atlantic SD 19197	196	SWEET MUSIC ROADMASTER/Village VR 7804
172	OUT OF THE WOODS OREGON/Elektra 6E 154	197	SOFT SPACE THE JEFF LOBER FUSION/Inner City IC 1086
173	HEAVY METAL BE-BOP THE BRECKER BROTHERS/Arista AB 4185	198	ROCK 'N' ROMANCE FAITH BAND/Village VR 7805
174	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	199	NEW WARRIOR BOBBY LYLE/Capitol SW 11809
175	ANOTHER SIDE VIVIAN REED/United Artists UA LA 911 H	200	JORGE SANTANA/Tomato Tom 7020

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der's 1st Film Score Adds to His Disco Works

SUTHERLAND
ELES—With his first as a film score composed by current and the imminent "Midnight Express," Giorgio Moroder is movie projects to album credits as a ty. In addition to the Munich-based s already optioned script and is seeking he current film's Eu-office tallies and pro-ploitation into other nments. remains best known stateside production Donna Summer, the hine and other in-op acts. Yet if he is wed as one of the of contemporary dis-himself views both and current record-as avenues beyond ccess. es prior to a series scheduled to bring with movie indus-New York, Moroder was both pleased ent score yet some-fied with conven-scoring production. ng debut was grati-

fyng largely because he obtained additional production control.

"It was a beautiful experience, my first score," recalled Moroder. "I was surprised at how cast the whole thing was, because I had heard that there would be problems. But there was no hassle, really; I worked very closely with Alan Parker, the director, and we finished the score in about 14 days. He helped me quite a bit, and gave me a very good idea of what he wanted."

If that two-week production schedule qualifies as swift by album session standards, Moroder points out that his approach differed significantly from conventional movie scoring sessions—which, if anything, are often much brisker. "Generally, after you have the basic compositions and arrangements, the soundtrack is recorded in two days," explains Moroder of the usual scoring routine. "We used the studio for 14 days, and I wasn't at all under pressure for money or time. Basically, music is usually the last thing they do in a movie, and it has to be done the fastest. It's not good for the creativity of the composer."

Moroder, by contrast, was able to get a finished version of

"Midnight Express" transferred to videotape. He thus composed to the actual footage, rather than to sample rushes or a film script; in contrast to some composers, who Moroder says have to work only from a storyline, he was able to prepare pre-production demos already keyed to music, dialogue and the on screen image.

Another variation from traditional film composing was the producer's decision to base the score around the compact ensemble style that has formed the core of his album projects, rather than compose a full symphonic treatment requiring much larger session crews. "Basically, I did the whole thing myself," he says. "I used one keyboard player in Munich, who arranged a few sections, and there are a few things overdubbed. But there are really just three musicians on the soundtrack, apart from some some string sections." Emphasis throughout is on Moroder's synthesizer arrangements and fugue-like rhythmic underpinnings; the producer's case with synthesizers particularly impressed director Alan Parker when Moroder was able to fulfill a request for an oboe instantly, overdubbing a synthesizer voicing in the middle of the mixing session in which Parker

made the suggestion.

To Moroder, the growing exchange of projects and potential profits between movies and music means soundtrack lps must increasingly be viewed as both cinematic elements and separate musical properties. Hence, when he delivered the tapes of "Midnight Express" to Casablanca Records and FilmWorks, which also produced the film, he asked Casablanca president Neil Bogart to sequence the finished lp.

As for his own script property, said to be a contemporary feature with strong music emphasis, Moroder said, "I think it's time for more music people to get into the film business." Meanwhile, he expects to expand his own production operation and may open offices in the U.S. After doing most of his production work here via Casablanca, along with a recent lp for Ariola's Three Degrees, Moroder also says he's "had offers from various labels to work on a more exclusive basis." With his horizons moving into the film world, however, he adds that future expansion will place an emphasis on more co-production credits and executive production roles that would enable him to take on a longer list of projects.



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Conn./Univ. of Hartford	11/5	Passaic, N.J./Capitol Theatre
Vt./Univ. of Vermont	11/6	Washington, D.C./Constitution Hall
e, R.I./Brown Univ.	11/9*	Minneapolis, Minn./Jay's Longhorn
ass./Orpheum	11/10*	Madison, Wisc./Bunky's
Y./Palace Theatre	11/11*	Milwaukee, Wisc./Electric Ballroom
ia, Pa./Tower Theatre	11/12*	Chicago, Ill./Park West
e Univ.	11/14	Atlanta, Ga./Fox Theatre
k, L.I., N.Y./S.U.N.Y. - Stonybrook	11/16	Austin, Tex./Armadillo
swick, N.J./Rutgers Univ.	11/17	Dallas, Tex./McPharland Aud.
. N.Y./Bottom Line	11/18	Houston, Tex./Cullen Aud.
an./O'Keefe Center		
Y./Shea Theatre		
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ich./Masonic Theatre		
. N.Y./Palladium		
rk, Md./Univ. of Maryland		

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Flip page quickly
 back and forth. ➔

Software Technology

By LEN FELDMAN

■ **RECORD CARE CONFUSION:** Over the last few years, dozens of new products have appeared on the market which, in one way or another, are designed to "preserve, protect and defend" the billions of records now owned by music lovers in this country and around the world. As a record dealer, you are besieged with salespeople who try to sell you yet another cure-all for the record ills of your customers. It can get confusing, but what appear to be a host of redundant products being offered may not be all that redundant after all. Let's separate the product categories and see what they are supposed to do.

RECORD CLEANERS: Dust, grime and dirt are the worst enemies of vinyl records. When foreign particles become embedded in the grooves of a record the very next pass of the stylus or needle in those grooves can grind those particles right into the groove walls, causing irreparable damage to the disc which is often clearly audible during the next playing. It is not surprising, therefore, that the greatest number of manufacturers have addressed themselves to this problem. Record cleaning schemes include everything from simple brushes or cleaning pads to roller-wheels (resembling miniature house-painting rollers) to combinations of "special" cleaning fluids and buffing pads. Perhaps the most successful of the record cleaning systems is that offered by Discwasher. Their current favorite, the D3 Record Cleaning System, is a two part kit containing special fluid and a soft-pile fibre brush mounted in a walnut wood handle. This Discwasher system retails for approximately \$15.00. Similar approaches to record cleaning are offered by Fidelitone, Recoton, Robbins, Sound Guard, C. E. Watts and others.

Variations on this theme take the form of brushes or roller pads which are mounted on the end of lightweight arms which can be permanently affixed to the motor board of a turntable system. Some of these dispense measured amounts of cleaning fluid to the surface of the disc as it is rotating. One example of this type is Audio-Technica's AT-6002 Disc Cleaner system. The C.E. Watts "Dust Bug" record cleaner is another of these cleaning systems that has been around for many years.

An example of the roller-type of record cleaner is the Sonic Research "Pixoff" Record Cleaner, imported from England. The roller, in this case, uses a specially formulated adhesive tape to remove dirt and dust from record surfaces. The pliable surface of the roller-tape combination is said to permit the system to reach down into the grooves and the adhesive itself will not stick to the record surface. This system retails for around \$17.50 and adhesive tape refills are available.

VOR Industries offers their rather elaborate Vac-O-Rec Model 1100. In this system, the record actually revolves while mounted in a motor-driven device while natural mohair fibers loosen dust and a fan vacuums the loosened dust away.

RECORD PRESERVATIVES: The first company to introduce a record care system which actually claims to preserve the life of a record was Sound Guard, a division of Ball Corporation (the people who make all those jars and tops for home cannings). The Sound Guard record preservative is an outgrowth of some sophisticated work that this company did in the field of dry lubrication for NASA's space program. Sound Guard actually applies a thin-film coating on the record surface (the idea is analogous to Teflon coated pots and pans) which both reduces friction between stylus and record groove and reduces record wear with repeated playings. Although Sound Guard suspends the dry lubricant in a fluid solvent which contains an anti-static compound



Sound Guard has combined its record preservative system with a record cleaning product in one blister-pack displayable package.

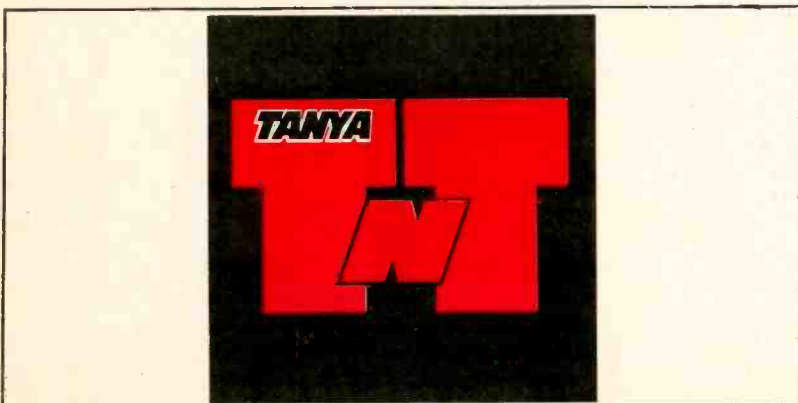
and also offers a degree of groove cleaning when it is applied, the primary function of this product is to increase the life of records through the application of this low-friction, hard coating and not to clean records. Tests have shown that Sound Guard's coating is so thin that it does not affect playback frequency response or fidelity. The record preservative is supplied in a manual pump-spray bottle and, after applying the fluid in this way, a supplied buffing pad is used to spread the suspended lubricant and lift off the liquid solvent. Selling for approximately \$8.00, the initial kit will treat up to 30 lps in this manner and refills are available at around \$5.00.

DEALING WITH STATIC: It may surprise you to learn that a vinyl record can develop static charges on its surface which measure in the thousands of volts. Such static charges have a great tendency to attract dust particles. So, any device that neutralizes such static charges on a record can be thought of as an "indirect," but highly effective record care product. If charges are neutralized, dirt and dust is not attracted to the surface, and with less dirt on the surface there is less of a "grinding into the groove" effect. Many of the record cleaning solutions we have named also contain measured amounts of anti-static fluids as well, but there are also products which deal exclusively with the problem of static build-up. Perhaps the best known of these is the Zerostat, also distributed by Discwasher. Resembling a small hand gun (complete with trigger), this device emits millions of positive ions (when you squeeze the trigger) and an equal number of negative ions when you release the trigger. By aiming the "gun" at the surface of the record, static charge build-up is reduced substantially, if not completely eliminated. Empire Scientific Corporation, makers of phono cartridges and turntables, have recently introduced a similar gun-like product for the same purpose.

The same people who make the Pixall "roller" cleaner discussed earlier have just introduced a product which they call Permostat. This one is a liquid and is sprayed on the surface of the record in much the same way that the Sound Guard product is used, but its purpose is strictly the removal of static charges. According to this manufacturer, proper application and buffing of the anti-static liquid not only reduces static charges to "absolute zero," but keeps it at that life for the practical life of the record.

KEEPING YOUR NEEDLE CLEAN: Perhaps as important as keeping your records free of dust and dirt is the need to keep your cartridge stylus clean, too. Over a period of time, a phono needle will become impacted with a clump of dirt and loose vinyl which has been scraped from records. The usual "flick of the finger" under the needle may remove loose dust particles (it may also upset the delicate and precise positioning of the stylus assembly) but will not remove the more heavily impacted cluster of foreign debris. Firms such as Audio-Technica, Discwasher and Sound Guard offer separate stylus care kits. They usually consist of a separate stiff-bristle brush, a cleaning solution or solvent that loosens the tough particles from around the stylus tip, and a magnifying glass that enables you to examine the result of your cleaning efforts.

As you can see, there's more to total record care than a fast swipe of a felt brush. By carrying at least one of each of these inter-related product categories and prominently displaying them on your store counters, you will not only be doing a service to your serious record collectors but will enhance your profit picture substantially.



Calamita /Personnel

Walter R. Yetnik, CBS/Records, announced the appointment of vice president and personnel director Frank Calamita to the position of vice president and personnel director.

He has been with CBS since he joined CBS in 1968. He served as financial manager and director of operations and merchandise vice president, and development director. He became vice president, CBS/Columbia Records, and in 1974 he was named management deputy of the CBS/Records. In January, 1977 he was named additional vice president for CBS Records Administration.

Launch Campaign

—Al Coury, president of CBS Records, has announced that the company is coordinating an extensive media campaign for the upcoming European release of his new album, "Klax." "I don't think I've ever had a chance at winning," she observed. "I'll be honest about it. But this year, well, I really believe I've got a shot at it."

Cover Story:

Barbara Mandrell—Steady Stream of Hits

Over the course of Barbara Mandrell's career, the pert, petite 29-year-old performer has had a steady stream of country hits: "The Midnight Oil," "Standing Room Only," "Woman To Woman" and her current "Sleeping Single In A Double Bed," and "Moods," the new ABC album it's culled from, are making inroads in the pop marketplace, showing all the signs of crossing over to the pop charts. Consequently, the same audience that has recently awakened to female country artists such as Dolly Parton and Crystal Gayle are now embracing Barbara Mandrell with the same enthusiasm.

While Mandrell's roots are firmly planted in the country tradition (she's been working with people like Johnny Cash, Joe Maphis and Chet Atkins since she was eleven), her frequent appearances on national television and her increasingly contemporary music stance have contributed to Barbara's ever widening audience appeal. "Moods," Barbara's fifth ABC lp, was produced by Tom Collins, with such esteemed Nashville sessioners as James Burton, David Briggs and Charlie McCoy providing the instrumentation.

Apart from Barbara's evocative, readily identifiable vocals, she also plays banjo, bass, pedal steel guitar and saxophone during her high-energy live performances.

Like "Sleeping Single In A Double Bed," many of Mandrell's songs touch on sexually oriented themes and, in particular, extramarital relationships. Barbara's quick to point out that such songs have long been standard fare in the country genre (especially with female artists). "When I sing of infidelity, I'm not condoning it," Barbara commented.

This year, Barbara Mandrell has been nominated for the Country Music Association's "Female Artist of the Year" award. It's her fourth nomination in as many years. "I don't think I've ever had a chance at winning," she observed. "I'll be honest about it. But this year, well, I really believe I've got a shot at it."

Whether Barbara wins or not, she already amply proven herself to be one of today's foremost country entertainers. With the boundaries steadily dissolving between country, r&b and pop, Barbara Mandrell's name soon promises to be as well known nationwide as in Nashville.

Hit & Run Expands

NEW YORK — Tony Smith, founder of the Hit & Run Music Group of Companies in London, has announced major organizational changes.

A new company, Hit & Run Music Management Limited, will become operational October 1, assuming overall control of management and development for all current Hit & Run Music artists, including Peter Gabriel and Genesis. Hit & Run Music Management Limited will be located in London.

Gail Colson, co-founder and until recently joint managing director of Charisma Records, is to become managing director of the new firm.

In a further move, Gareth Perkins, who came to Hit & Run Music (Publishing) Limited from EMI in April of this year is now appointed general manager of the London-based publishing company. Gareth will place particular emphasis on the expansion of the existing catalogue with an active signing policy in the next twelve months.

Both the new management company and the publishing company will become wholly owned subsidiaries of a new holding company, the name and structure of which will be announced shortly.



"I LOVE THE SOUND OF BREAKING GLASS" NICK LOWE.

...the sensational new single...his big British hit **Sound of) Breaking Glass?** 3-10844 last, from his album **r Now People?** JC 35329 Nick Lowe.

ia Records and Tapes.



Polyphony from RCA

By SPEIGHT JENKINS

■ NEW YORK — Mahler's Fifth Symphony is the master's first full development of his polyphonic theories. Many stories have been told and repeated about Mahler's change from a basically song-influenced composer to one involved in more absolute music, but one important one is sometimes omitted. The Fifth Symphony was the first in which Mahler consciously avoided the piano and composed at a stand-up podium. He realized that the possibilities on the piano had been restricting his imagination, and he wanted to be completely free to think orchestrally.

The Fifth has been often recorded, but the new pressing on RCA by James Levine with the Philadelphia Orchestra adds an important step to the young maestro's Mahler series on that label. It is a clear, very soft-hued reading of the Fifth, with precision in sound and a strong feel for the mystery. Though the Adagio seems a little slow, it

makes a strong impact at the end and seems a proper introduction for the finale, not a separate piece in itself. This is a major reading and should sell well. The fourth record side is the Adagio of the Tenth and as in performance here with the Philharmonic, Levine has a sense of the piece's ethereal, lyrical nature. Good sound and the Philadelphia's ambience at a high level.

Classical Retail Tips

■ Columbia Records plans to issue fewer releases than normal this fall but there will be several apparently big sellers in the group. Though this section usually treats only those albums that are coming out the next week, CBS executives asked that September and October releases be discussed together. The big number this month and one already a best
(Continued on page 58)

CLASSICAL RETAIL REPORT

OCTOBER 14, 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

KORVETTES/EAST COAST

BERMAN ENCORES—Columbia
BRITTEN: BILLY BUDD—Britten—London
NYIREGYHAZI PLAYS LISZT—Columbia
BRAVO PAVAROTTI—London
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—RCA
RAMPAL ENCORES—Columbia
THOMAS: MIGNON—Horne, Vanza,
De Almeida—Columbia
VERDI: DUETS—Domingo, Ricciarelli
—RCA
VERDI: OTELLO—Price, M., Cossutta,
Bacquier, Solti—London

KING KAROL/NEW YORK

GALWAY PLAYS BACH—RCA
BACH: B MINOR MASS—Marriner—
Philips
MARIA CALLAS: THE LEGEND—Angel
MAHLER: SYMPHONY NO. 6—DG
BRAVO PAVAROTTI—London
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—RCA
STRAUSS: SALOME—Behrens, Karajan
—Angel
VERDI: NABUCCO—Scotto, Manuguerra,
Muti—Angel
VERDI: OTELLO—Price, M., Cossutta,
Bacquier, Solti—London
VIVALDI: ORLANDO FURIOSO—Horne
—RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

BERNSTEIN: COMPLETE SYMPHONIES—
Bernstein—DG
DVORAK: SYMPHONY NO. 9—Davis—
Philips

MAHLER: SYMPHONY NO. 1—Tennstedt
—Angel
MAHLER: SYMPHONY NO. 6—DG
MENDELSSOHN: QUINTETS—Marlboro
—Columbia
NYIREGYHAZI: PLAYS LISZT—Columbia
BRAVO PAVAROTTI—London
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—RCA
TELMANN: OBOE SELECTIONS—
Holliger—Philips
VERDI: NABUCCO—Scotto, Manuguerra,
Muti—Angel

ROSE DISCOUNT/CHICAGO

BACH: B MINOR MASS—Marriner—
Philips
BRAHMS: SYMPHONY NO. 2—Levine
—RCA
MAHLER: SYMPHONY NO. 6—DG
BRAVO PAVAROTTI—London
PAVAROTTI HITS—London
PUCCINI: LA FANCIULLA DEL WEST—
Neblett, Domingo, Milnes, Mehta—DG
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—RCA
STRAUSS: SALOME—Behrens, Karajan
—Angel
THOMAS: MIGNON—Horne, Vanza,
De Almeida—Columbia
VERDI: OTELLO—Price, M., Cossutta,
Bacquier, Solti—London

CACTUS/HOUSTON

BELLINI: NORMA—Sutherland, Horne,
Bonyng—London
**BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO**—Bolling, Rampal—Columbia
PACHELBEL: KANON—Baumgartner—DG
PACHELBEL: KANON—Paillard—RCA
BRAVO PAVAROTTI—London
PAVAROTTI HITS—London
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—RCA
RACHMANINOFF: SYMPHONY NO. 2—
Previn—RCA
SCHUBERT: SONATAS—Horowitz—RCA
STRAUSS: GRADUATION BALL—Dorati
—London

TOWER RECORDS/ SAN FRANCISCO

BRUCKNER: SYMPHONY NO. 5—
Karajan—DG
JANACEK: CUNNING LITTLE VIXEN SUITE
—Davis—Columbia
MAHLER: SYMPHONY NO. 6—DG
MENDELSSOHN: QUINTETS—Marlboro—
Columbia
BRAVO PAVAROTTI—London
PUCCINI: MANON LESCAUS—Callas—
Seraphim
RAVEL: CONCERTOS—Haas—DG
STRAUSS: SALOME—Behrens, Karajan
—Angel
VERDI: DUETS—Domingo, Ricciarelli—
RCA
VERDI: NABUCCO—Scotto, Manuguerra,
Muti—Angel

Saturday Afternoon Fever Strikes at Masterworks!



**MORMON
TABERNACLE
CHOIR**
THE COLUMBIA
SYMPHONY ORCHESTRA
**JEROLD OTTLEY,
CONDUCTOR**
**HAIL
TO THE
VICTORS!**
22 FAVORITE
COLLEGE SONGS

M 35120

We've got the hits
on Columbia Masterworks!





ENGLAND

By PHILIP PALMER

After months of speculation, the future of Private Stock in the U.K. has been decided, and president Larry Beaton has announced a label licensing deal, probably with the world outside of America and Canada. Coinciding with this comes the announcement that managing director Larry Beaton has resigned from the company. Beaton, who has been asked for Wes Farrell's Chelsea label in the U.K. and to announce his future plans shortly. It is also understood that there will be several redundancies at Private Stock in the U.K. The parent Walker Leisure Group, which was involved with Private Stock, is to enter the record industry with its own label and music publishing company. Dick Rowe, former executive with Decca, has been hired to supervise Private Stock's music interests.

NEWS: Lawrence Myers, former co-founder of the former Decca, has formed a new label, Gem, and a world-wide deal with RCA. Clifford Gee, currently at Arista Records, has been hired as manager, while Mike Leander will produce for the

very comprehensive survey of the financial affairs of companies involved with manufacturing, retailing, distribution and publishing are detailed in a new survey, published by Business Ratios Company of 81 City Road, London, at 100 pounds. The survey is based upon the period ending 31st March and reports facts on profits, assets, sales, capital, etc. It is reported to have pulled up its 1975/76 losses of 100,000 pounds to 27,000 pounds, while the WEA Records in the U.K. pulled up its 74/75 losses of 146,000 pounds to 100,000 pounds profit in 1976/77.

In an all out attempt to establish Bob Seger in the U.K. records is to embark on an extensive marketing campaign over the next few months. The campaign has been prompted by the success of Seger's single "Hollywood Nights." A new single "In Town," will be pressed on silver vinyl, and special dealer displays to promote the single are currently going on for Seger to tour the U.K. United Artists Records is to advertise the new single on television during the tour.

WITH THE BOSS: CBS staff presented managing director Oberstein with a 50 year old Japanese miniature clock at a special party held in his honor to celebrate his 50th birthday. Champagne flowed and a good time was had by all.

OVER AND OTHER OVERSEAS NEWS. Following a week in Los Angeles from October 12th, EMI music managing director White will undertake his first visit to Australia where he will meet with company affiliates in Sydney. White will then return to London (October 27th), returning to London on November 1st. He is expected to announce several important new music contracts. During the American visit, White will be accompanied by Brian Freshwater, who will be meeting with executives of Gems-EMI music in L.A. MCA Records' managing director Featherstone and international manager John Wilkes will be on a tour of South America where they will visit licensees in Argentina, Venezuela and Mexico, and meet with executives of EMI and CBS. Major projects that will be discussed are the soundtrack, "Evita" cast lp, Rod Argent, Wishbone Ash and the CA acts. On a recent visit to New Zealand, Wilkes reported that the "FM" soundtrack sold 40,000 copies. With a population estimated three million, Wilkes believes this figure is high. Daniel Betan, formerly the Charisma/Island label manager in Paris, has become professional manager for Phonogram France. Working with Paul Baner, he will be responsible for acquiring and developing new material.

ST: All Sire back catalog lps are now available through ten albums include product by The Flamin' Groovies, The Ramones, Martha Velez and The Dead Boys. WEA

has started a major dealer incentive scheme for the catalog, built around the release of a special sampler, "The Sire Machine Turns You On."

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

A&M Records has signed a licensing agreement with Alpha Records as affiliate company in the Japanese territory. Alpha Records, headed by Kunihiko Murai, is a new record company which started at the beginning of this year, and had an instant number one hit, "Mr. Summertime," by Japanese group Circus. Alpha is distributed by Victory Musical Industries in Japan. Former Japanese licensee of A&M Records was King Records.

Effective November 1, 1978, King Records has announced a licensee agreement with Russ Regan's Parachute Records. The first Parachute product released here on November 21 will be Canadian group Stone Bolt's "I Still Love You."

U.K. Ariola-Hansa will be released by Victor Musical Industries here in Japan on September 25, 1978. The first Ariola-Hansa product from Victor includes English group Japan's single "The Unconventional," lp "Adolescent Sex" and Coco's lp "Bad Old Days."

Watanabe Productions has launched a new record company, Sounds Marketing System (SMS), teaming up with Seibu Department Stores and Trio-Kenwood Corp. SMS is capitalized at 300 million yen and is headed by Sin Watanabe, the president of Watanabe Productions, which has a 70 percent interest in the new venture. Seibu has a 20 percent interest and Trio-Kenwood 10 percent. The first release from SMS include new records of Agnes Chan and Rumuko Koyanagi, both of whom moved from Warner-Pioneer, when Watanabe cut loose from the Warner Pioneer Corp. venture last August. Watanabe Productions will also launch a new record company, Kenwood Records, with Trio Kenwood next February.

CANADA

By ROBERT CHARLES-DUNNE

TORONTO—INVASION OF BODY SNATCHERS: Yet another in a long line of quick disappearances from Toronto's Q107, this time in the form of music director William ("Call me anything but Bill—I ain't no country singer") Anderson. Over a dozen people have left the station in the year since it went on the air. No news about Anderson's future intentions, but his replacement is Brian Master, until now one of the CHUM-FM music triumvirate. Barbara Onrot has left Capitol Records with her responsibilities now being split between artist relations man Scoot Irwin and publicity manager Celeste Mulhearn. Meanwhile, Capitol Vancouver loon Peter Taylor will now be kept company by Lionel Wilson, western promo rep for the affiliated labels. Arthur Graham takes over as western promo rep based in Calgary. Polygram's Calgary office has been beefed up (to earn some of that luscious prairie oil money) by adding Harry Hrabinsky and Sharon Jones to the sales/promo staff. Phylis Prochera joins the Vancouver Polygram staff, with Robert Legault being added in Montreal. CBS has appointed former UA head Stan Kulin VP of business development and Paul Gardner classical sales/marketing manager. Black & White Sales Consultants, owners of the InterGlobal/Thunder operation here, have announced that Alan Caddy is now head of the a&r department.

NEAT PROMO DEPARTMENT: RCA recently solicited attention for the Butterfly release of Bob McGilpin's "Superstar" by sending a uniformed officer, uh, actor, around to "summons" local radio station personnel. The officer was last seen questioning Bill Anderson. WEA gets points for their hiring of twins for the Foreigner/"Double Vision" reception and dressing the promo staff as janitors to promote the latest Akronism, Devo. Any question on de-evolution can be explained by local WEA staffers.

TREATIES: Epic has signed west coast act Dale Jacobs & Cobra a very musical jazz/funk entry. After scooping the new George Thorogood album, Attic has signed new deals with Paul Clinch (he of Choya) and acquired The Glass Family for Canada. Few major labels can rival Attic's investment in domestic recordings. But is it true that even their own newsletter wouldn't publish the name of a new single release which you read about here a few weeks ago?

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Por considerar que la Comisión de Honor y Justicia de AMPROFON—Asociación Mexicana de Productores Fonográficos—violó los procedimientos establecidos, usurpó funciones que le corresponden a los tribunales mexicanos y dictaminó la resolución con una sospechosa celeridad desusada para estos casos, el sello Orfeón renunció a AMPROFON.

El problema, se originó con la denuncia que presentó ante AMPROFON discos Polydor al sentirse afectados por el lanzamiento que realizó Orfeón del álbum "Saturday Night Fever" (licencia otorgada por la compañía PPX Internacional de New York), manifestando que la portada es una burda copia del álbum doble de Polydor. Por su parte AMPROFON, en la voz autorizada del gerente Lic. **Juan Larequi Radilla**, comunicó a **Rogério Azcárraga** Presidente de discos Orfeón la queja planteada por Polydor, haciéndole saber, que trató de que ambas partes se reunieran, pero existía la negativa por parte de Polydor, por lo que le solicitaba a Azcárraga que exteriorizara sus comentarios por escrito con la finalidad de que sirvieran de defensa para el sello Orfeón. **Rogério Azcárraga** indignado, manifiesta en declaración a Record World la visible parcialidad con que la Comisión de Honor y Justicia de AMPROFON le dió curso a la denuncia y que la actitud asumida por el sello Orfeón que él representa, se debe a que: "en esta ocasión, se desvirtuaron los objetivos de AMPROFON al pretender convertirse

en juez de un problema entre socios, usurpando las funciones que le corresponden a los tribunales mexicanos si procediera tal denuncia."

Mientras el pleito entre ambas compañías todo parece indicar que proseguirá en los tribunales —según declaración de ambos presidentes—, el público consumidor se arrebató todas las ediciones existentes de la producción "Saturday Night Fever" que han aparecido en el mercado, marcándose uno de los más importantes records de ventas de toda la historia discográfica de México . . . **Rigo Tovar** (Méloidy) logra otro de sus acostumbrados bombazos con el tema "Golondrina de ojos negros," el cual violentamente se colocó en los primeros lugares de popularidad . . . La actividad que está desplegando Ariola por internacionalizar a sus intérpretes, es digna de mencionarse. Hace poco, **José José** en compañía de **Sergio Blanchet** gerente de publicidad recorrieron en plan promocional Guatemala, Salvador, Honduras, Panamá, Ecuador y Colombia; y ahora, **Juan Gabriel**, **Estela Nuñez** y **José José** en compañía de **Fernando Hernández** gerente general han salido para España e Inglaterra, en donde además de grabar sus nuevas producciones, estrecharán vínculos con los medios de difusión . . . La satisfacción es enorme al recibir los telegramas, llamadas telefónicas y las felicitaciones personales elogiando el especial México 78. En nombre de nuestro director general **Tomás Fundora** y el mío propio mi sincero agradecimiento.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ En relación con el lanzamiento de la grabación del grupo peruano **Los Virtuosos de la Salsa**, original del sello peruano Infopesa, lanzado en Mexico por Gas y en Estados Unidos por Taurus Sound Dist., y por Microfón América, en una dualidad inexplicable, el amigo **Conrado J. González** de Taurus, y en relación con mi reproducción de carta recibida de **Alberto Maravi** de Infopesa, Perú, en la cual acusa abiertamente a Taurus de piratería, también me envía la siguiente correspondencia: "Según conversación telefónica sostenida contigo en la mañana de hoy, te escribo la presente solo para negar todas las alegaciones hechas por el Sr. **Alberto Maravi**. Solo te pido que publiques una nota haciendo referencia de nuestra negativa a estas acusaciones. Perdona que no te envíe los datos de los cuales te hablé por teléfono, pero nuestro abogado nos ha pedido que esperemos a que se decida este problema a través de la Corte, ya que un debate en este momento no es lo indicado. Te mantendré informado de los acontecimientos para que vayas publicando los eventos que tú creas que sean de interés a la industria. ". . . Aparte de la situación legal que todo esto



Mayra Gomez Kemp

implica, según parece, las ventas por este éxito están yendo a parar a manos de Gas, como así lo van demostrando los reportes, sin que Taurus o Microfón tomen parte activa en el disfrute del éxito. Ahora bien, es muy interesante tomar en consideración la firma que posea el registro del nombre del grupo en Estados Unidos. De todas maneras, con lo flojo del movimiento latino en la costa oeste ultimamente y la fuerte entrada de material grabado en México, por motivos de precios más bajos, que está afectando a la mayoría de los sellos distribuyendo material mexicano en Estados Unidos, el problema resultará en el mejor de los casos, en grandes pérdidas por los procesos legales, para todos los relacionados. Pero de todos modos, aplaudo la iniciativa de todos los que están deseosos de aclarar esta duplicidad. Lamentablemente, cuando los verdaderos piratas actúan, ocultos en la sombra de la no identificación comercial, nadie puede gastarse el lujo de iniciar pleitos legales o morales, porque no se puede pelear con "fantasmas." Si todos aquellos que dan su material a ser distribuido en Estados Unidos o cualquier área amenazada por la "bastarda piratería" pusieran todo su empeño en ayudar a los que les representan, otro gallo cantarían. Pero nada, parece que en estos tiempos, ser un comerciante legalmente establecido y funcionando en Estados Unidos, en la industria latina del disco, comienza a resultar un verdadero quebradero de cabeza.



Manoella Torres



Eva Torres

Como periodista especializado, como fanático de su arte y como Latinoamericano, he sufrido en lo profundo la muerte del gran mexicano, **Juan Mendoza**, "El Tariacuri." Mexico ha perdido uno de sus más talentosos intérpretes y compositores. ¡Nosotros, un ídolo! . . . Discos Gas contrató en México en carácter de artista exclusivo al joven locutor y cantante mexicano, **Humberto Velazco**. Sus primeras grabaciones han sido "Hoy y siempre!" y "Amor que malo eres," acompañado por mariachi . . . Lanza Philips de Colombia su **Combo Caliche**, en franca competencia con el mercado de salsa . . . TR Records firmó en exclusiva a **Rafael Solano**, músico dominicano de gran valía . . . Presentó el Canal 5 (WAGA) de Tampa, un Concierto en Bandoneón, en interpretación del músico uruguayo

(Continued on page 57)

RECORD WORLD LATIN AMERICAN ALBUM PICKS

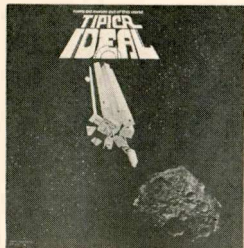
FUERA DEL MUNDO (OUT OF THIS WORLD)

TIPICA IDEAL—Coco CLP 142X

En producción de Luís "Perico" Ortiz y con arreglos de Ira Herscher, Charlie Palmieri y Gil Suarez, la Tipica Ideal invita a bailar en este paquete de música "up tempo" y boleros románticos. Buena salsa y excelente mezcla. "Fuera del mundo" (V. Velazquez), "Lluvia" (J. Ortiz), "La negrita Cuqui" (G. Suarez) y "Qué vivas son las mujeres" (G. Suarez).

■ Produced by Luís "Perico" Ortiz and with arrangements by Ira Herscher, Charlie Palmieri and Gil Suarez, Tipica Ideal exhibits an exciting salsa sound. Up-tempo, boleros, danzones. Great package! "Si quieres vivir bien" (G. Suarez), "Gabón" (G. Suárez), "En las estrellas" (G. Suarez), more.

(Continued on page 57)



Nuestro Rincon (Continued from page 56)

Mario Peralta . . . Firmó el sello Trova de España a **Mayra Gómez Kemp**, ex integrante del grupo **Acuario**, ex locutora de Radio Barcelona, del programa televisivo "Un, dos, Tres . . . Respondiendo otra vez" y ahora presentadora del programa "625 Lineas" en Madrid. Mayra, establecida en España desde hace algunos años, es hija de las afamadas figuras televisivas de la Cuba del Ayer, **Velia Martínez** y **Ramiro Gomez Kemp** . . . **Manoella Torres**, actualmente fuertemente promocionada en México a través de "Abrigame en tu piel," será presentada en el "Concierto de Amor . . . con Camilo Sesto" en el Madison Square Garden de Nueva York en Octubre 15 . . . Está causando gran impacto radial la mexicana **Eva Torres**, con su interpretación de "De que me sirve," (Homero Aguilar) relacionando con las frustraciones de una mujer casada, no bien atendida por su marido . . . Y ahora . . . ¡Hasta la próxima, desde Nueva York! . . . ¡Ah! . . . Muy nutridas las delegaciones discográficas y editoriales de Argentina y Mexico al Musexpo '78.

In reference to the release of recordings by Peruvian group **Los Virtuoso de la Salsa**, originally released by Peruvian label Infopesa,

Latin American Album Picks

(Continued from page 56)

A PESAR DE TODO

VICENTE FERNANDEZ—Caytronics CYS 1526

Con sus éxitos "A pesar de todo" y "Se vende un caballo" vendiendo fuerte en México y toda la costa oeste, Vicente Fernández mantiene su enorme popularidad en la música ranchera. Aquí interpreta temas que venderán por siempre y nuevas que seguirán vendiendo por largo tiempo. "Angelitos Negros" (M. Alvarez Maciste-A. Eloy Blanco), "Hoja seca" (Roque Carbajo), "La Lupe" (L. Gonzalez) y otras.

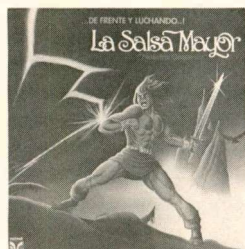


■ With "Se vende un caballo" and "A pesar de todo" included in this album, Vicente Fernandez stays at the top of his popularity as a ranchera singer. Other tunes included in this package are great oldies beautifully performed by the Mexican singer. "Los mandados" (J. Lerma), "De que tamaño me quieres" (F. Mendez), "Angelitos Negros," "Cenizas," "Hoja Seca," others.

. . . DE FRENTE Y LUCHANDO . . . !

LA SALSA MAYOR—Velvet PRS 8011

Con Leo Pacheco, Carlos el Grande y Pellín Rodríguez en los vocales, la Salsa Mayor surge con gran fuerza desde Venezuela. Arreglos de Bobby Valentin, Ray Santos, Jorge Millet y Alfredo Linares y grabado en Puerto Rico. "Lo que le pasó a Luisita" (Arsenio Rodríguez), "Fuimos amigos" (M. Blanco de Puchi), "Camina y prende el fogón" (L. Ichemendia) y "Corazón no llores" (R. Hernández).



■ With Leo Pacheco, Carlos el Grande and Pellin Rodriguez handling the vocals, Salsa Mayor from Venezuela is coming on strong in the salsa market. Arrangements by Bobby Valentin, Ray Santos, Jorge Millet and Alfredo Linares. Recorded in Puerto Rico. "Ven cosa buena" (R. Ortíz), "Bajo el palmer" (P. Flores), "Sonerito" (A. Padilla) and "Compay pongase Duro" (P. Flores).

EL COCINERO MAYOR

FRUKO—Fuentes MFS 3381

Con arreglos de Julio E. Estrada (Fruko) y Oscar Hernandez y con Joe Arroyo, Wilson Saoko y Celio Gonzalez en las partes vocales, Fruko logra aquí una excelente producción salsa. Merece gran promoción. "Palenque" (A. J. Arroyo), "El Cocinero Mayor" (I. Villanueva), "El hijo de Atocha" (J. E. Estrada) y "La Borincana" (R. Solano).



■ With arrangements by Julio E. Estrada (Fruko) and Oscar Hernandez and with Joe Arroyo, Wilson Saoko and Celio Gonzalez handling the vocals, Fruko offers a salsa production that deserves the best of promotion. "Celosa" (W. Manyoma), "Limeña" (A. Polo Campos), "Palenque," "La Bonricana," others.

released in Mexico by Gas and in the United States by Taurus Sound Distributors, and by Microfon America, in an inexplicable dual manner, our friend **Conrado J. Gonzales** of Taurus, in reference to my reproduction of a letter received from **Alberto Maravi** of Infopesa, Peru, and printed in *Record World* in which he openly accused Taurus of acts of piracy, he sent me the following letter: "In accordance with the telephone conversation we held this morning I'm writing you with the sole purpose of denying all allegations made by Mr. Alberto Maravi. I only request of you that you print a note mentioning that we deny such accusations. I'm sorry that I am not able to send you all the data which we spoke about on the phone, but our lawyers have asked us to wait until a result to this problem has cleared through the courts. They have advised us that a debate at this point on these grounds is not very recommendable. I will keep you informed as to the results so that you may print the news which you may feel is of interest to the industry." If we put aside the legal situation involved in this matter, as far as I can see, the sales of this hit will end up in the hands of Gas, as clearly demonstrated by the reports I am getting, without letting Taurus or Microfon take an active part in the enjoyment of its success. Nevertheless, it's very interesting if we take into consideration which is the company that owns the registration or copyright of the name of the group in the United States. Anyway, being as slow as the Latin business is on the west coast at present, plus the heavy import of records pressed in Mexico into the States, due to much lower prices, which are affecting the majority of labels that are distributing Mexican product in the States, the problem could result in heavy losses due to legal procedures to everyone concerned. Nevertheless, I applauded the initiative taken by all those who are longing to clear up this deceit. Sorry to say that when the real pirates act, hidden by the shadows of the unknown, no one can spend the luxury of initiating legal or moral debates, since nobody can fight a ghost, which is what pirates look like. If all those who give their material to be distributed in the United States or any other area threatened by those pirates would place all their efforts in cooperating with the ones who represent their labels, another kind of rooster would sing. But nothing happens, it seems as though nowadays to be a legally established merchant and to be active in the United States in the Latin record industry, is beginning to result in a real pain in the neck.

As a trade journalist, a fanatic of his art and as a Latin American, I have suffered deeply the death of the great Mexican **Juan Mendoza**, "El Tariacuri." Mexico has lost one of the most talented interpreters and composers. . . . Gas Records signed in Mexico as an exclusive artist the young Mexican announcer and singer **Humberto Velazco**. His first releases have been "Hoy y Siempre" and "Amor, que malo eres" backed by mariachis . . . Philips released **Combo Caliche**, from Colombia, who could be competing in the salsa market . . . TR Records signed, in an exclusive pact, **Rafael Solano**, a Dominican musician of great talent . . . Channel 5 (WAGA) of Tampa presented a "Concert in Bandoneón," which was performed by Uruguayan musician **Mario Peralta** . . . Spanish label Trova signed up **Mayra Gomez Kemp**, ex-member of **Group Acuario**, ex-announcer of Radio Barcelona, of the TV show "Uno, dos, tres . . . Respondiendo otra vez" and now emcee of the TV show "625 lineas" in Madrid. Mayra, who has been residing in Spain for some time now, is the daughter of famous Cuban television artists of yesterday, **Velia Martínez** and **Ramiro Gomez Kemp** . . . **Manoella Torres**, who at present is heavily promoted in Mexico through "Abrigame en tu Piel," will be performing in the "Concierto de Amor . . . con Camilo Sesto" at Madison Square Garden in New York on Oct. 15 . . . Mexican singer **Eva Torres** is getting air coverage with her performance of "De que me sirve" (Homero Aguilar), relating to the frustrations of a married woman who's husband is not taking good care of her . . . and now . . . Till next time, from New York!



RCA Signs Shawn Phillips



Warren Schatz, division vice president of a&r for RCA Records, has announced the signing of singer/songwriter Shawn Phillips to the label. His first album, "Transcendence," will be released later this month. Pictured here at the signing are, from left: Bill Dern, Phillips' business advisor; Shawn Phillips, and Warren Schatz.

Guest Word: Bill Gavin

(Continued from page 19)

Blore, Pat O'Day, Ken Palmer, Bill Young, Buzz Bennett, Ron Jacobs and John Rook, to name only a few.

The unlamented decline and fall of high energy "boss" radio, with its rigidly stereotyped patterns, has renewed radio's need for the human touch—particularly on the AM band. In today's radio, if computers can tell us what music to play when, why not? If research can tell us the needs and attitudes of our listeners, then we should implement as much of that knowledge as we can get in terms of programming. Modern progress is bringing radio new opportunities for creativity through intelligent application of our new knowledge.

Classical Retail Tips

(Continued from page 54)

seller on two retail lists last week (simultaneous to its issue) is the first recording in modern stereo of Ambrose Thomas' *Mignon*. The opera was popular at the Metropolitan in the '40s when Rise Stevens played the title role to the Wilhelm Meister of Giuseppe di Stefano and the Philine of Patrice Munsel. Since then, New York has heard only a school performance at the Manhattan School about a decade ago, and it has turned up elsewhere in the U.S. occasionally. Columbia presents *Mignon* conducted by Antonio de Almeida, with Marilyn Horne in the title role. In this opera Miss Horne, incidentally, gets to sing the only French version of the Goethe's "Do you know the land where the orange blossoms grow?" a verse beloved of all German songwriters. As Wilhelm Meister is the French tenor Alain Vanzo and Ruth Welting will sing Philine, whose major aria, "Je suis Titania," has remained a favorite of coloraturas. After so many years of neglect, it will be fascinating to see if *Mignon* makes it.

One never neglected opera is *Madama Butterfly* and there are currently seven versions, plus several in monaural. One of the current versions on Angel has Renata Scotta in the title role, but that was made

before Miss Scotta had developed her own interpretation of the role to its present state. Those of us lucky to have been in the theater last season at the Met had the chance of experiencing what the Italian soprano does now with *Butterfly*, and one can only hope that the experience will be the same on disc. Subject of a major article in *Opera News* a few months ago, this new *Butterfly* had all sorts of trouble finding a tenor who was available to sing Pinkerton, but fortunately Placido Domingo came through, and both artists are supported by Lorin Maazel who is en route to making a full Puccini cycle for Columbia. It promises to be a thrilling recording and will be available in mid-October.

Nutcracker

At the same time another big seller should appear: the soundtrack from Mihail Baryshnikov's *Nutcracker*, which was heard over television. It will be the live performance that took place at the American Ballet Theater and the album will reportedly contain enough pictures to satisfy the desires of the most ardent balletomane. Though in this version the male role is larger than normal, the music is not changed, but the idea that it was a live performance should make more than a few buy records.

Charisma Label (Continued from page 3)

syncrasy which we value so much."

Stratton Smith noted that two previous attempts were made to establish the Charisma label in the U.S. but the basic problem he has had which he calls "very sane and understandable" is "the American wish to cherry-pick the product. If an American licensor is working on 10 or 12 artists, he will obviously want to pick the one or two acts he will have a shot with and work on those. This has been a real problem with Charisma," Stratton Smith noted, "because since we started in 1969 we have always been an idiosyncratic label and some of the biggest successes we've had, even in terms of hard sales apart from prestige have been with so-called left field projects.

"I believe that we're not only in the business of selling records, we're in the record business and if you're in the record business it is not necessarily incumbent, but it is desirable to experiment a little bit and keep some tiny spirit of adventure alive because it's good for the people who work for the label and it's good for the state of the art which requires that you look beyond the hit song or the hit sound to the uses of the media."

Hammil, Laing

In January Charisma will release new albums by Peter Hammil and R. D. Laing. The Laing album will be a "collection of new sonnets by the master set to music." Hammil's album is expected to appeal to the large cult following the artist has built through the years. Stratton Smith terms both albums as a "low-keyed statement about what we intend to do. I don't mean that we're only going to put out eccentric albums," he said, "because we have to survive as well as anyone else. I do believe that one should work on anything good of its kind and

good of its kind is a very broad remit—far beyond rock and roll, singer/songwriters or the norm."

In February Charisma will release Genesis' "Foxtrot" and "Nursery Cryme" albums, the first album by the re-christened Hawkind, the Hawk Lords, and a new group, Blue Max. Stratton Smith further noted that there will be two more albums in March and the possibility of a new Monty Python studio album later in the year. Nancy Lewis, general manager of Charisma, will oversee all of the label's American activities. Charisma artists Peter Gabriel and Genesis will remain with Atlantic and Brand X with Passport but other Charisma product will be under its own logo in this country.

Tony Stratton Smith founded the Charisma label in 1969 and promptly sold a million copies of his first single release, "Sympathy" by Rare Bird. His first album, the Nice's "Five Bridges Suite," went gold. Acts that have been associated with Charisma include Genesis, Lindisfarne, Monty Python, Clifford T. Ward, Brand X, Peter Gabriel, Steve Hackett, Hawkwind, Pacific Earthrum, Barrie Humphries and St. John Betjeman.

Multi-Media Debuts

■ LOS ANGELES — Designed exclusively to create promotional merchandising programs for the record industry, Multi-Media Marketing was recently formed to utilize the direct marketing tools currently at their disposal.

Multi-Media Marketing's profit center makes it able for the company to give special attention to specific artists and this in turn makes the company a prime target for labels looking to extend their influence beyond the sale of records.

The company is located at 9000 Sunset Blvd., Suite 617, Los Angeles; phone: (213) 273-0802.

Seeger Comes Home



Bob Seger (Capitol) recently returned to his home town of Detroit for a series of sell-out concerts at Pine Knob. Shown backstage following his performance are, from left: Mike Diamond, Capitol-Detroit; Les Garland, PD-KFRC; Bob Seger; Rosalie Trombley; Dave Sholin, national music coordinator, RKO; Craig Lambert, Capitol regional AOR coordinator, and Todd Trombley.

RECORD WORLD BLACK ORIENTED MUSIC

Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick: "Fun Time"—Joe Cocker (Asylum). A tremendous comeback for this English artist, this is not "Mad Dogs and Englishmen" by any stretch of the imagination. The sound here is pure New Orleans funk, with the talented hands of Allen Toussaint molding the sound. The only regret is that this record is too short.

Just a reminder of two tributes to two deserving individuals in the radio industry. Testimonials are due this month for **Georgie Woods** and **Bobby Earls**. Georgie is being honored with a testimonial dinner-dance at the Philadelphia Marriott on Tuesday, Oct. 24, beginning at 6:00 p.m. Bobby Earls is being honored with a testimonial at the New Orleans Hilton, Oct. 27. Entertainment will feature Solar recording artist **Shalimar**, with **Ed W. Wright** as guest speaker. Let's get out and try to support these two outstanding communicators.

The turntables never stop spinning, and so it is once again we have that famous game of radio rotation in full swing again. Effective Monday Oct. 9, **Lee Michaels**, formerly of KDAY, will assume the job of operations manager at WGIV. **Manny Clarke** has resigned as PD, but will remain on the staff. **Sonny Taylor** of WWRL has tendered his resignation, effective Oct. 20. **Cedric Anderson**, former MD at WMBM, now is pulling the midnight to 6 a.m. shift at WQAM. His air name will be "Hollywood" and his show is called "Disco 56."

I would like to thank all my loyal friends and supporters whom I shall from now on refer to as the B.O.M. Squad. There are many positive steps that must be made in the future and I cannot make them alone. In the past "to bomb" meant to fail, I would like to take that stigma from the word, and replace it with a more contemporary meaning. In P-Funk (Parliefunkadelic) vocabulary, The Bomb is the best that can be attained. With your help, we at *Record World*, through the B.O.M. division, will strive to present the best that can be afforded in communicating the growth and development of black oriented music.

A very interesting record has just passed my way that deserves special mention. The album, entitled "Open The Door To Your Heart," is a spiritual concept album with a contemporary feel. The blend of Eastern mysticism and Western music makes this something special. The album is on OM Records and is done by the **J.O.B. Orchestra**.

Following their recent Madison Square Garden sellout, A&M Records presented LTD with a platinum party at the New York, New York disco. It was one of the social events of the year, with people coming from as far away as California to pay tribute to this amazing group.

Watch out for **Chaka Khan's** new solo album that is to debut on Warner Bros. in the near future. This is without a doubt going to be one of the strongest records of 1978. In addition to showcasing her vocal talents, Chaka shows her songwriting skills. There is a duet with **George Benson** that won't be believed ! ! !

Mercury Inks Ambition



Phonogram, Inc./Mercury Records has signed **Ambition** to an exclusive recording contract, with their debut single, "Whisper A Love Chant," to be released in late October. Seen at the signing are from left: (top) Charles Fach, executive vice president/general manager of Phonogram/Mercury; Frank Virtue and Sam Peake, co-producers of the **Ambition's** single; Roscoe Wedgeworth of the group; Maryann Virtue, engineer at Virtue Studios; and Norman S. McGee, writer of "Whisper A Love Chant;" Rodney Butler, Bobby Howard, Lawrence Wedgeworth and Larry Debnam, members of **Ambition**.

Black Oriented Album Chart

OCTOBER 14, 1978

- ONE NATION UNDER A GROOVE**
FUNKADELIC/Warner Bros. BSK 3209
- BLAM!!**
BROTHERS JOHNSON/A&M SP 4714
- STRIKES AGAIN**
ROSE ROYCE/Whitfield WHK 3227 (WB)
- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- IS IT STILL GOOD TO YA**
ASHFORD & SIMPSON/Warner Bros. BSK 3219
- TOGETHERNESS**
LTD/A&M SP 4705
- LIFE IS A SONG WORTH SINGING**
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- A TASTE OF HONEY**
Capitol ST 11754
- STEP II**
SYLVESTER/Fantasy F 9556
- COME GET IT**
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 512 (Arista)
- NATURAL HIGH**
COMMODORES/Motown M7 902R1
- BETTY WRIGHT LIVE**
Alston 4408 (TK)
- GET OFF**
FOXY/Dash 30005 (TK)
- SUNBEAM**
EMOTIONS/Columbia JC 35385
- SWITCH**
Gordy G7 980R1 (Motown)
- THE MAN**
BARRY WHITE/20th Century Fox T 571
- SUMMERTIME GROOVE**
BOHANNON/Mercury SRM 1 3728
- REED SEED**
GROVER WASHINGTON, JR./Motown M7 910R1
- ROBERTA FLACK**
Atlantic SD 19186
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- TAKE IT ON UP**
POCKETS/Columbia JC 35384
- MOTHER FACTOR**
MOTHER'S FINEST/Epic JE 35546
- THE WIZ (ORIGINAL SOUNDTRACK)**
VARIOUS ARTISTS/MCA 2 14000
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
- LOVESHINE**
CON FUNK SHUN/Mercury SRM 1 3725
- SPARK OF LOVE**
LENNY WILLIAMS/ABC AA 1073
- ATLANTIC STARR**
A&M SP 4711
- FOR YOU**
PRINCE/Warner Bros. BSK 3150
- FIRE UP 'N' KICKIN'**
FATBACK BAND/Spring 1 6718 (Polydor)
- CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
- KEEP ON JUMPIN'**
MUSIQUE/Prelude PRL 12158
- JASS-AY-LAY-DEE**
OHIO PLAYERS/Mercury SRM 1 3730
- ROSS**
DIANA ROSS/Motown M7 907R1
- BEFORE THE RAIN**
LEE OSKAR/Elektra 6E 150
- UGLY EGO**
CAMEO/Chocolate City CCLP 2006 (Casablanca)
- FUNK OR WALK**
THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201
- HEADLIGHTS**
THE WHISPERS/Solar BXL1 2744 (RCA)
- FOREVER YOURS**
THE SYLVERS/Casablanca NBLP 7109

PICKS OF THE WEEK

QUAZAR
Arista AB 4187



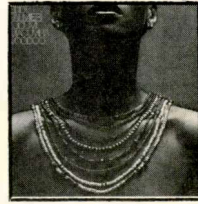
This is a fresh approach to funk. Inspired and produced by the late Glen Goins, this record should find immediate acceptance with a strong possible crossover potential. This is funk with a capitol "F," in the Funkadelic tradition.

REED SEED
GROVER WASHINGTON JR.—Motown
M7-910R1



When Grover blows, everyone knows. The music is heavy fusion, and the band is tight. Jazz is rapidly moving to the forefront and Grover will be at the vanguard, collecting the gold. It has crossover potential.

LUCUMI MACUMBA VOODOO
EDDIE PALMIERI—Epic 35523



This two time Grammy award winning pianist has returned to the scene after a brief respite. The album in the tradition of this salsa genius is a masterpiece. There is one pop/BOS single but the basis is pure Latin fusion. Look for quick reaction.

KENNY BRAWNER & RAW SUGAR
United Artists UA-LA928-H



This N.Y. based group has been trying to break big time for awhile, and this is it. The groove is basically funk, with a jazz influence. Kenny has a raw edge to his voice that should garner him a lot of attention.

RW BLACK ORIENTED SINGLES

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

OCT. 14	OCT. 7		WKS. ON CHART
1	1	ONE NATION UNDER A GROOVE FUNKADELIC Warner Bros. 8618 (2nd Week)	9
2	4	IT SEEMS TO HANG ON ASHFORD & SIMPSON/ Warner Bros. 8651	8
3	2	GET OFF FOXY /Dash 5046 (TK)	16
4	5	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	14
5	3	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	15
6	7	I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE/ Whitfield 8629 (WB)	10
7	6	BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4365	19
8	15	BLAME IT ON THE BOOGIE THE JACKSONS/Epic 8 50595	7
9	10	THERE'LL NEVER BE SWITCH /Gordy 7159 (Motown)	10
10	9	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)	17
11	8	SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008	16
12	11	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796	12
13	14	SOFT AND WET PRINCE/Warner Bros. 8619	12
14	20	TONIGHT IS THE NIGHT PT. 2 BETTY WRIGHT/Alston 3740 (TK)	7
15	13	YOU McCRARYS/Portrait 6 70014	16
16	12	SMILE EMOTIONS /Columbia 3 10791	12
17	18	STAND UP ATLANTIC STARR/A&M 2065	10
18	21	LET'S START THE DANCE BOHANNON/Mercury 74015	10
19	22	DON'T STOP, GET OFF SYLVERS/Casablanca 938	8
20	23	OLIVIA (LOST AND TURNED OUT) WHISPERS/Solar (RCA)	6
21	24	ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER/ Gold Mind 74012 (RCA)	8
22	26	MAC ARTHUR PARK DONNA SUMMER/Casablanca 939	4
23	25	YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK)	7
24	27	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/ 20th Century Fox 2380	5
25	17	THREE TIMES A LADY COMMODORES/Motown 1443	17
26	28	EASE ON DOWN THE ROAD DIANA ROSS/MICHAEL JACKSON/MCA 40947	5
27	16	WHAT YOU WAITIN' FOR STARGARD/MCA 40932	12
28	30	TAKE IT ON UP POCKETS/Columbia 3 10755	7
29	29	YOU WERE MEANT FOR ME DONNY HATHAWAY/Atco 7092	9
30	31	HOT SHOT KAREN YOUNG/West End 1211	9
31	19	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	21
32	42	FLYING HIGH COMMODORES/Motown 1452	3
33	52	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	2
34	44	I JUST WANNA STOP GINO VANNELLI/A&M 2072	4
35	37	SPECIAL OCCASION DOROTHY MOORE/Malaco 1052 (TK)	7
36	32	YOU GOT ME RUNNING LENNY WILLIAMS/ABC 12387	11
37	40	SWEET MUSIC MAN MILLIE JACKSON/Spring 185 (Polydor)	5



38	46	PARTY LEON HAYWOOD/MCA 40941	5
39	41	SAY A PRAYER FOR TWO CROWN HEIGHTS AFFAIR/ De-Lite 908 (Mercury)	6
40	47	DON'T HOLD BACK CHANSON/Ariola 7717	2
41	43	DANCING IN PARADISE EL COCO/AVI 203	5
42	50	UNLOCK YOUR MIND STAPLES/Warner Bros. 8669	4
43	45	DON'T LET IT GO TO YOUR HEAD JEAN CARN/ Phila. Intl. 3654 (CBS)	8
44	51	ONLY YOU TEDDY PENDERGRASS/Phila. Intl. 3657 (CBS)	2
45	48	I LOVE THE NIGHTLIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14483	4
46	57	MARY JANE RICK JAMES/Gordy 7162 (Motown)	2
47	53	I WANNA MAKE LOVE TO YOU RANDY BROWN/ Parachute 517 (Casablanca)	4
48	55	YOU FOOLED ME GREY & HANKS/RCA 11346	3
49	49	RHYTHM OF LIFE AFRO-CUBAN BAND/Arista 0355	5
50	56	RIDE-O-ROCKET THE BROTHERS JOHNSON/A&M 2086	2
51	60	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	4
52	58	DON'T WANNA COME BACK MOTHER'S FINEST/Epic 8 50596	3
53	59	LOVE I NEVER HAD IT SO GOOD QUINCY JONES/A&M 2080	3
54	66	DISCO TO GO BRIDES OF FUNKENSTEIN/Atlantic 3498	2
55	35	MIND BLOWING DECISIONS HEATWAVE/Epic 8 50586	8
56	54	YOU'RE GONNA NEED THIS LOVE N'COLE/Millennium 617 (Casablanca)	6
57	65	FUNK 'N' ROLL (DANCIN' IN THE FUNKSHINE) QUAZAR/ Arista 0349	2
58	61	LOVE ATTACK SHOTGUN/ABC 12395	3
59	67	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	2
60	63	MELLOW LOVIN' JUDY CHEEKS/Salsoul 2063 (RCA)	4
61	68	IN THE BUSH MUSIQUE/Prelude 71110	2

CHARTMAKER OF THE WEEK

62	—	(I'M JUST THINKING ABOUT) COOLING OUT JERRY BUTLER Phila. Intl. 3656 (CBS)	1
63	69	LOVIN' FEVER HIGH INERGY/Gordy 7161 (Motown)	2
64	70	IT'S ALRIGHT (THIS FEELING I'M FEELNG) VIVIAN REED/ United Artists 1239	2
65	62	GUESS WHO'S BACK IN TOWN HEAVEN & EARTH/Mercury 74013	4
66	—	ANGEL DUST GIL SCOTT-HERON/Arista 0366	1
67	73	DO WHAT YOU FEEL CREME D'COCOA/Venture 101	2
68	71	DO WHAT YOU WANT TO DO DRAMATICS/ABC 12400	3
69	—	DO YOU FEEL ALL RIGHT KC & THE SUNSHINE BAND/TK 1030	1
70	—	WHOLE LOT OF SHAKIN' EMOTIONS/Columbia 3 10828	1
71	64	BAYOU BOTTOMS CRUSADERS/Blue Thumb 278 (ABC)	3
72	72	MOVIN' ON GEORGE DUKE/Epic 8 50593	2
73	75	TONIGHT I'M GONNA MAKE YOU A STAR BRENDA & HERB/H&L 4699	4
74	—	LET ME (LET ME BE YOUR LOVER) JIMMY 'BO' HORNE/ Sunshine Sound 1005 (TK)	1
75	—	BAREBACK TEMPTATIONS/Atlantic 3517	1

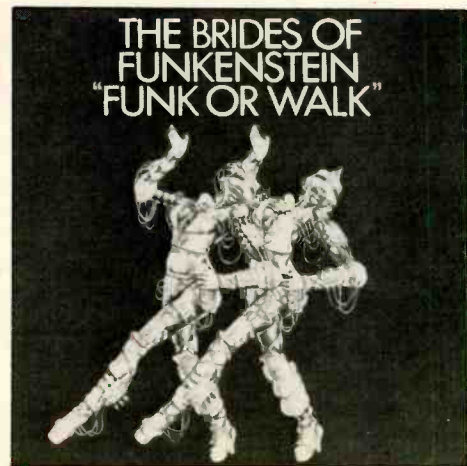


THE BRIDES OF FUNKENSTEIN COOK UP "DISCO TO GO" 3498

The new single from the forthcoming album,
FUNK OR WALK.

DISCO TO GO also available in 12" Disco Disc.

ON ATLANTIC RECORDS AND TAPES 



SD19201

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Two New Artists
on Brunswick

TOMMY SANDS

BL 754216

with his debut album



MICHAEL WATSON

and his latest L.P.

“Silent Sunset”

BL 754217

BRUNSWICK

DAKAR

RECORD WORLD BLACK ORIENTED ALBUMS

A weekly survey of airplay and sales activity on key black oriented albums



EAST

Adds

Barry White
Kool & The Gang
Gil Scott-Heron & Brian Jackson
Al Jarreau
Odyssey
Third World

Aquarian Dream
Diana Ross
Ronnie Laws
Double Exposure
Cameo
Latimore

Prime Cuts

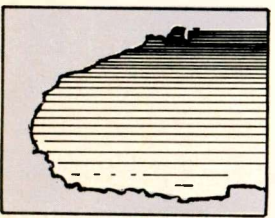
Funkadelic—(Grooveallegiance)—WOL, WDAS-FM; (Cholly)—WWIN, WDAS-FM, WOL; (Into You)—WOL; (One Nation)—WDAS-FM; (Funk Band)—WDAS-FM
Ashford & Simpson—(Get Up)—WWIN; (You Always Could)—WWIN; (Flashback)—WWIN; (Is It Still)—WOL
Rose Royce—(Love Don't)—WWIN, WOL, WDAS-FM; (Angel)—WWIN, WDAS-FM; (First Come)—WDAS-FM; (Do It)—WWIN; (That's What's Wrong)—WWIN; (Let Me Be)—WDAS-FM
The Wiz—(Can I Go On)—WDAS-FM; (You Can't Win)—WDAS-FM; (Ease)—WDAS-FM; (Poppy)—WDAS-FM; (Home)—WDAS-FM; (Believe In Yourself)—WDAS-FM
Shalamar—(Lovely Lady)—WWIN; (Stay Close)—WWIN; (To The Bank)—WDAS-FM, WOL; WJNR*
Roberta Flack—(Feeling Good)—WWIN; (Baby I Love You)—WWIN; (When It's Over)—WWIN
Futures—(Party Time)—WOL, WDAS-FM; (You Got It)—WOL; (Deep Inside)—WDAS-FM; (Sunshine)—WDAS-FM; (Ain't No Time)—WDAS-FM; (Come To Me)—WDAS-FM
Third World—WDAS-FM*
Diana Ross—(What You Gave)—WWIN; (Never Say)—WWIN; (Reach Out)—WWIN
Kool & The Gang—(Everybody's Dancing)—WWIN; WJNR*
Odyssey—(Single Again)—WDAS-FM; (Coming Back)—WDAS-FM
Double Exposure—(Falling In Love)—WOL; (Newly Neighbors)—WOL
Cameo—(Ugly Ego)—WOL; (Friend To Me)—WOL
Latimore—(Long Distance)—WOL
The Pips—(Baby I'm Your Fool)—WWRL, WOL, WWIN; (Anything)—WWIN; WJNR*
Pockets—(Happy)—WOL; (In Your Eyes)—WWIN; (Funk It Over)—WWIN; (You & Only You)—WWIN
Switch—(There'll Never Be)—WDAS-FM; (I Want To Be)—WDAS-FM; (Pulled The Switch)—WDAS-FM; (It's So Real)—WDAS-FM
Ray Charles—(No Achievements)—WWIN; (A Piece)—WWIN

Jazz Fusion

Gil Scott-Heron & Brian Jackson—(Angel Dust)—WWRL, WWIN; (Show Bizness)—WDAS-FM; (A Prayer)—WDAS-FM; (To Be Free)—WDAS-FM
Roy Ayers—(Touch)—WWRL, WNJR, WWIN; (Your Sign)—WNJR, WWIN; (Get On Up)—WDAS-FM; (You Send Me)—WDAS-FM
Lee Oskar—(Before The Rain)—WWIN; (Sing Song)—WWIN; (Feeling Happy)—WWRL
Bobby Lyle—(Groove)—WWRL
Roland Bautista—(Rhapsody)—WWRL; (All For You)—WWIN
Ronnie Laws—(Love Is Here)—WDAS-FM, WWIN
Les McCann—(Just The Way)—WWRL, WDAS-FM
Aquarian Dream—(Play It)—WOL, WWIN
Weather Report—(Birdland)—WWRL
Al Jarreau—(Thinking)—WDAS-FM; (I'm Home)—WDAS-FM; (Fly)—WDAS-FM; (Wait)—WDAS-FM; (Bright)—WWRL

Sales Breakouts

Barry White (20th Century Fox)
Village People (Casablanca)
Diana Ross (Motown)
Cameo (Chocolate City)
Brides of Funkenstein (Atlantic)
Chanson—(Don't Hold Back)—WWRL, WOL
Randy Brown—(I Want To Make)—WWRL
Quartz—(Beyond)—WOL
Staples—(Unlock)—WWRL, WDAS-FM; WNJR*
Harvey Scales—(Visiting Rights)—WOL; WNJR*
Al Hudson—(Spread Love)—WWRL
Osiris—(My Love)—WOL
Free Life—(Wish You Were)—WOL; (I Confess)—WOL
Booker T. Jones—(Love Back)—WDAS-FM; (Knocking)—WDAS-FM
Joe Cocker—(Fun Time)—WWRL
Michael Henderson—(Nighttime)—WOL
Phyrework—(Put Your Hand)—WDAS-FM, WOL; (Do You Feel)—WOL
Vivian Reed—(Can I)—WOL; (Start Dancing)—WDAS-FM; (It's Alright)—WDAS-FM
Barry White—(Look At Her)—WOL, WDAS-FM*; (It's Only Love)—WWIN; (Just The Way)—WWIN; (Early Years)—WWIN
Mother's Finest—WOL; (Can't Fight)—WOL; (Love Change)—WOL
Jorge Santana—(Sandy)—WDAS-FM



WEST

Adds

Barry White
Grover Washington, Jr.
Little River Band
Pockets

Faze-O
Aquarium Dream
Zulema

Prime Cuts

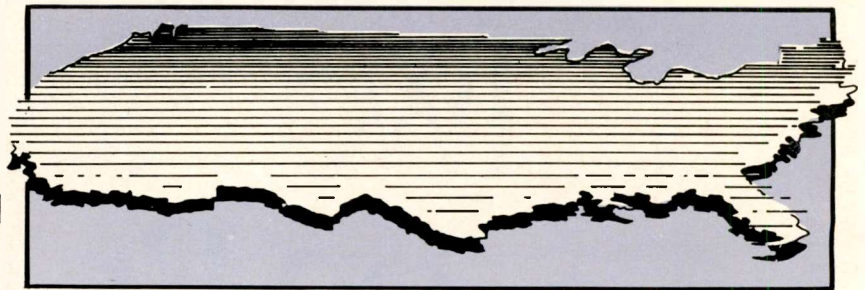
Donna Summer—(Last Dance)—KDAY, KKT; (MacArthur)—KDAY; (Heaven Knows)—KKT; KDAY, KUTE*
Vivian Reed—(It's Alright)—KDAY, KKT; (Don't Start)—KKT; KDAY*
Rose Royce—(Love Don't)—KDAY; KUTE*
Shalamar—(Take)—KKT, KDAY; (Tossing)—KDAY
Mother's Finest—(Don't Wanna)—KKT
Minnie—(In The Bush)—KKT
Slyers—(Forever Yours)—KDAY
Fatback Band—(Boogie Freak)—KKT
Lenny Williams—(Midnight)—KKT, KDIA
Bobby Calwell—(What You Won't)—KKT
LTD—(Deserve)—KDAY
Gino Vannelli—(I Just Wanna)—KKT
Futures—(You Got It)—KKT
Ashford & Simpson—KDAY*
Funkadelic—KUTE*
Little River Band—(Reminiscence)—KKT
(*Asterisk indicates entire LP is being played)

Jazz Fusion

Gil Scott-Heron & Brian Jackson—(Angel Dust)—KKT; (Angola)—KDIA; (Secrets)—KDIA
Roy Ayers—(You Send Me)—KSOL; (Rhythm)—KDIA
Aquarian Dream—(Play It)—KKT, KDIA
Grant Green—(Just The Way)—KSOL
Terry Callier—(Butterfly)—KKT
Lee Oskar—(Before The Rain)—KDIA
George Duke—(Movin)—KKT
Earl Klugh—KDIA*
Pockets—KUTE*; (Happy For Love)—KKT
Diana Ross—KUTE*
Crown Heights—KDIA*
Grover Washington, Jr.—(Do Dat)—KKT

Sales Breakouts

Barry White (20th Century Fox)
The Wiz (MCA)
Village People (Casablanca)
Cameo (Chocolate City)
Barry White—(Just The Way)—KKT; (September)—KKT
Faze-O—(Who Loves)—KDIA
Zulema—(Change)—KDIA



MIDWEST

Adds

Grover Washington, Jr.
Richard "Groove"
Holmes
B. B. King
Barry White
Ronnie Laws
Cal Tjader
Ramsey Lewis

Joe Farrell
Faze-O
Sho-Nuff
Millie Jackson
Al Jarreau
Chuck Mangione
Mother's Finest

Prime Cuts

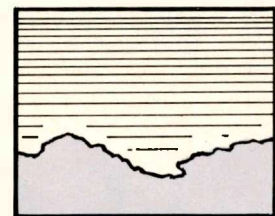
Ashford & Simpson—(Is It Still Good)—KKSS, WVON, WCHB; KPRS, KATZ, WAMO*
Mother's Finest—(Don't Wanna)—WJLB, KKSS, WBMX; (Love Changes)—KKSS, WVON, WBMX; (Watch My Styling)—WVON
Denise LaSalle—(Influence)—KKSS, WAMO; (Feet Don't)—WCHB; (Overtime)—WAMO; (Thank Me)—WBMX; WABQ, KPRS*
Free Life—(Say You Do)—KKSS; (I'll Keep A Light)—KKSS; (Wish You Were Here)—WAMO; (Cornerstone)—WAMO
Boppers—(There She Goes)—WBMX; (The Visit)—WBMX
Wilson Pickett—(Funky Situation)—KKSS; WCHB, WABQ*
Staples—(Unlock)—WVON, WBMX, WJPC; (Slowdown)—WVON; WAMO*
Al Hudson—(Spreading Love)—WJLB; (Lost Inside)—WBMX
Roberta Flack—(What A Woman)—KKSS, WAMO; (Independent Man)—WAMO; WABQ*
Rose Royce—(Love Don't)—KKSS, WJPC
Mass Production—(Sky High)—WAMO; (I Don't Wanna Know)—WAMO
Winners—(Get Ready)—WAMO; (Get On Up)—WAMO
Jorge Santana—(Sandy)—WAMO; (Darling I Love You)—KKSS, WAMO; WABQ*
Fatback Band—(Can't You See)—WBMX
Michael Henderson—(Nighttime)—WVON
Switch—(I Wanna Be Closer)—WVON
Gino Vannelli—(I Wanna Stop)—WAMO; (Brother To Brother)—WAMO; (People I Belong To)—WAMO
Funkadelic—(One Nation)—WAMO, WCHB; (Cholly)—WAMO, WCHB; KPRS*
Pockets—(Lay Your Head)—KKSS; (In Your Eyes)—KKSS

Jazz Fusion

Gil Scott-Heron & Brian Jackson—(Angel Dust)—WBMX, WVON, KKSS; (A Prayer)—KKSS; (Showbizness)—WVON
Roy Ayers—(Get On Up)—WCHB, WJPC; (You Send Me)—WBMX; (Rhythm)—KKSS; (Can You See)—KKSS; (Touch)—WCHB, KKSS; WCHB, WAMO, KPRS, WABQ*
Lee Oskar—(Feeling Happy)—WBMX, KKSS; (Haunted House)—WBMX; KPRS, WABQ*
Bobby Lyle—(Good)—WBMX, KKSS; WABQ*
Ramsey Lewis—(All The Way)—KKSS; (Love To Please)—WBMX
Alpert & Masekela—(People Make)—WJPC
Terry Callier—(Streetfave)—WVON; (Be A Believer)—WVON; (Butterfly)—WBMX
Sonny Fortune—(Infinity)—KKSS
Les McCann—(Parati Param)—WAMO; WABQ*
Caldara—(Shanty)—KKSS
Billy Cobham—WABQ*
Ronnie Foster—WABQ*
Joe Farrell—(Katherine)—WBMX; WABQ*
Cal Tjader—(Tangerine)—WBMX
Grover Washington, Jr.—WABQ* (Santa Crusin)—KKSS
Aquarian Dream—WABQ
Richard "Groove" Holmes—WABQ
Ronnie Laws—KPRS; (All For You)—KKSS
Chuck Mangione—(Children)—KKSS
Al Jarreau—(Thinking)—KKSS; (I'm Home)—KKSS; (Fly)—KKSS

Sales Breakouts

Barry White (20th Century Fox)
Village People (Casablanca)
Diana Ross (Motown)
Cameo (Chocolate City)
Brides of Funkenstein (Atlantic)
Kool & The Gang—(Everybody's Dancin')—WAMO; (Dancing Shoes)—WAMO; (I Like Music)—WAMO; KPRS*
Quartz—(Beyond The Clouds)—WCHB
Randy Brown—(I Want To Make)—WCHB
Prince—(My Love)—KKSS
Vernon Burch—(Love Is)—WBMX
McCook & Davis—(I Thought)—KKSS
Lenny Williams—KPRS*
Musique—WAMO*
Barry White—(September)—WBMX, WCHB; (Just The Way)—WBMX, WAMO, WCHB; (Look At Her)—WCHB; KPRS*
Slave—(Just Freak)—WBMX
Sho-Nuff—(Live)—WBMX
Faze-O—(Good Thing)—WBMX
Diana Ross—(Never Say)—WCHB; (I Don't)—WCHB; (Reach Out)—WCHB
Millie Jackson—(Say Something)—WCHB
(*Asterisk indicates entire LP is being played)



SOUTH-SOUTHWEST

Jazz Fusion

Grover Washington, Jr.—(Reed Seed)—KMUJ; (Do Dat)—WAO, KMJ, KYOK; (Santa Crusin)—KMUJ, KYOK; WYLD-FM*
Roy Ayers—(Get On Up)—WMBM, WAO; (You Send Me)—KMUJ, WYLD-FM; (Can't You See)—KMUJ, KYOK, WYLD-FM; (Everytime I See You)—KMUJ
Gil Scott-Heron & Brian Jackson—(Angel Dust)—WBOK; (Showbizness)—WYLD-FM; (Angola)—WBOK-FM
Joe Farrell—(Katherine)—KMUJ, WYLD-FM; (Night Dancing)—KMUJ; (Silver Lace)—WYLD-FM
Billy Cobham—(Bolinas)—KMUJ; WYLD-FM*
Lee Oskar—(Haunted House)—WYLD-FM; (Before The Rain)—KMUJ, WYLD-FM; (Sing)—WYLD-FM
Lalo Schiffrin—(Pampas)—WYLD-FM; (King)—KMUJ; (Moonlight)—KMUJ
Paul Horn—(Witch Doctor)—KMUJ
Stanley Turrentine—(My Wish)—KMUJ; (Fire)—WEDR-FM, KMJQ
Eddie Horan—(Concert By The Sea)—KMUJ
Bobby Lyle—(Groove)—WAO
Aquarian Dream—WBOK-FM*
Donny Hathaway—WEDR-FM*
Charles Earland—WEDR-FM*
Ron Carter—WEDR-FM*
Willie Bobo—WYLD-FM*
Ray Barretto—WYLD-FM*
Sonny Fortune—(Infinity Is)—KMUJ

Sales Breakouts

Barry White (20th Century Fox)
Village People (Casablanca)
Musique (Prelude)
Diana Ross (Motown)
Cameo (Chocolate City)
Dennis Coffey—(Strangers) (Waiting On Love) (Married Man)—WDIA
Johnny Bristol—(Stranger) (Waiting On Love) (I'm So Proud)—WDIA
Phoebus Snow—(Do Right) (Married Man)—WDIA
(*Asterisk indicates entire LP is being played)

Adds

Barry White
Dennis Coffey
Johnny Bristol
Phoebus Snow
Denise LaSalle
Willie Hutch
Roberta Flack

Donny Hathaway
Temptations
Grover Washington, Jr.
The Wiz
Crackin'
Diana Ross

Prime Cuts

Ashford & Simpson—(Is It Still Good)—WAO, KMJ, KYOK, WYLD-FM, WLOK; (Get Up)—WLOK; (Dabi)—WYLD-FM
Barry White—(Just The Way)—KMUJ; (Early Years)—KMUJ; (Sweetness)—KMUJ, WDIA; (September)—KMUJ, WMBM
Rose Royce—(Love Don't)—WYLD-FM, WEDR-FM, WAO, KYOK; (First Come)—WMBM, WBOK; (That's Wrong)—KYOF, WEDR-FM, WLOK*
Funkadelic—(Into You)—KYOK, WEDR-FM; (One Nation)—KYOK
Futures—(Party Time)—KYOK; WEDR-FM, WMBM, WYLD-FM*
Roberta Flack—(Independent Man)—KMUJ; (What A Woman)—KMUJ; WYLD-FM, WBOK*
Wilson Pickett—(Groovin')—KYOK, WMBM, WDIA, WEDR-FM; (Funky Situation)—WDIA, WEDR-FM, KYOK; (The Night)—WDIA, WMBM; (She's So Light)—WBOK
Vivian Reed—(Sweet Harmony)—WEDR-FM; (Start Dancing)—WEDR-FM; (Everybody)—WEDR-FM; (It's Alright)—WEDR-FM
Ray Charles—(Take Off)—KYOK; (Give The Poor Man)—KYOK
Mother's Finest—(Love Changes)—WAO
Sho-Nuff—(Total Answer)—WDIA; WEDR-FM*
Wiz—(Poppy Girl)—KMUJ
Crackin'—(Heavenly Days)—KMUJ; (I Can't Wait)—KMUJ
Loisatta Holloway—(Only You)—WAO
Gino Vannelli—(I Just Wanna)—WAO

Dialogue *(Continued from page 28)*

have been having opera and ballets. You can record opera without commercial interruption and you can sit back and enjoy your opera over and over again without leaving your house. There's a definite convenience and I think that anybody who owns a TV would love to have one. They are just holding up because of this confusion over price.

RW: How soon does each of you foresee the real marketing of video discs? It has certainly been talked about long enough. What effect do you think their introduction will have on video tape?

Barger: First of all, for two or three years now I have been attending various seminars and they always invite disc people and they always invite tape people. Disc people get up and say, well, very soon now we are going to have the disc. Tape is here right now so I have to give tape people that much credit. It's been around for a couple of years now and you can use tape. The second thing is that you have the ability to record. In that sense tape also has a very definite advantage. It gives you the advantage of buying pre-recorded material and recording your own, buying pre-recorded material and if you don't like it after awhile, or you get tired of it, you can record over it. The disc would just offer the advantage of having a very inexpensive or possibly inexpensive format for people to play pre-recorded material. There obviously is some sort of problem because it hasn't come. I think one of the biggest problems is the fact of pre-recorded software. I don't think anybody really wants to market first-run movies when they put them in the movie house and they can sell them to TV. TV doesn't want it to come about because they want the movies and things for their stations so they can sell commercial time. The music people I think are very reluctant at this point because it will cut down concerts. The artists don't want it. So there may be a lot of internal problems in the industry in selling pre-recorded material and that is the only thing discs are good for.

The disadvantage really is that you can't record. Video also opens up another completely different area in the sense that records you can sit and concentrate on, you can listen to them, you can do something else and listen to them, you can use them purely as background music. Video takes definite concentration: you must watch it. True, if it's a music concert you can just listen and pay no attention, but there is still a visual process involved. You would have to have a TV on somewhere or you would have to have something on. I think it involves a lot of distinct problems that have to be solved before they will sell that format. Video tape gives you much flexibility.

Labrie: Since you can't record at the present time on video discs, I don't see them as being as usable as a tape situation. It could be very good business. I see a future for it, but I don't see it as bright as I see the future of the tape. And I'm not saying that because I work for a tape company. What you can do with tape and what you can do with a disc are two separate things entirely.

England: My own personal opinion is that video disc will be on the market by this time next year in some kind of meaningful quantity or variety or whatever term you want to use. I don't feel it will have an appreciable effect on tape because I think basically it will all come out in the wash as far as the pricing situation goes. So if you put price aside for the moment, both of them have very strong things in their favor. On the blank tape side, you can record, and you can't record off the disc. On the other hand, the disc has many merits regarding stop action, slow motion. Those are very meaningful to people. It might be only from a technical aspect in some cases, but in other cases it allows you to stop the disc and slow it down easier than a tape. Again I think it's a viable market for both, but I don't think the disc will necessarily feed in appreciably to the video, let's say, pre-recorded video tape.

RW: Fred, your company has been distributing direct-to-disc recordings. Would you mind explaining what a direct-to-disc recording is? How does it differ from mass-produced records?

Nichols: The direct-to-disc recording business started much the way the hi-fi component industry started—with individuals who weren't satisfied with the product that the big companies were turning out. There was a better way to get a record. Cleaner lower distortion, wider dynamic range, etc. We owe a big debt of gratitude to Sheffield for doing that. Now we are sort of lumping under the name direct-to-disc a number of different techniques. First let's say what direct-to-disc is. Direct-to-disc eliminates the use of a tape recording between the recording session and cutting the record. In addition to that, the idea is to eliminate as much peripheral equipment as you possibly can so you're running right from the microphones onto the master disc. Assuming you do that well, that is

only half the problem, because a lot of problems in records commercially pressed today come after the master disc is cut. They come in the metal work, the plating, the pressing cycle itself, the material that's used. The better sound that you hear from a direct-to-disc or these other specialty discs isn't totally from the use of going direct to that master recording. You have to take care all the way along the line. There are other types of records that are included in this category even though people are using direct-to-disc in quotes as the catch phrase. We have in the different labels that are distributed by Audio Technica some conventional recorded discs that is using a tape recorder in the process. But again great care is taken to eliminate equipment that might cause distortion. Great care is taken in tape recording itself and in the transferring of that to the disc. In addition, we now have a brand new technology, the digital recording, where instead of using a tape recorder which records audio signals, the audio is converted to a digital signal like a computer. That is stored on the tape and then it's converted back to audio right when the record is cut. That eliminates a lot of the problems with conventional tape recording.

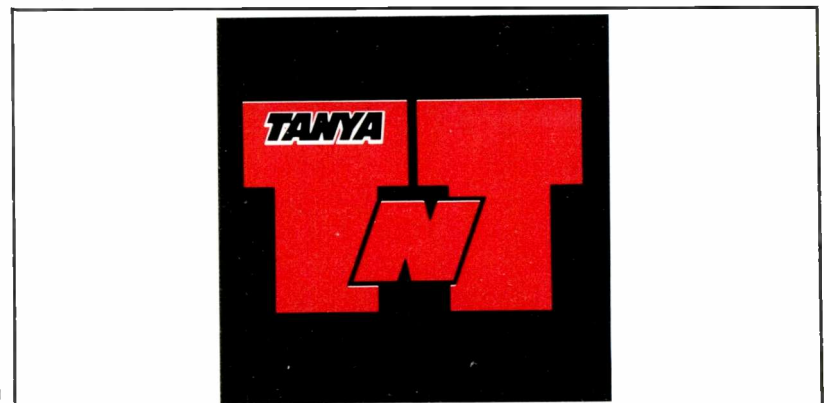
Barger: When you make a master recording, there are several ways you can make direct-to-disc. You could have a lot of cutters. You could play the master and be cutting a lot of records at one time, or you could take that master and then make stampers and stamp records.

Nichols: Both things are done. In a direct-to-disc recording session, typically, they will have two or three recording lathes running just
(Continued on page 69)

Disco File *(Continued from page 20)*

out. And a sense of humor is key here: from the opening track extolling the virtues of the "Y.M.C.A." for homeless, struggling young men (only once does the fatherly sincerity of the advice slip and suggest "you can hang out with all the boys"), to the hilarious (but appalling) confession of a pill-popper in the closing cut, "Ups and Downs" ("Sometimes I feel very strange/Sometimes I forget my name"), all the songs are very tongue-in-cheek, both rousing and hilarious. The highlights: "Hot Cop," with its chorus of "Party, boogie boogie, get on down" and a steamy break featuring wailing sirens; "The Women" and "I'm a Cruiser," a 12:57 medley whose first half recalls "African Queens" and seems intended to counter the group's gay image by sending them into all-out tribute to "women who know they are women" only to have them end up shouting out the first names of nearly every gay cult figure around (my favorite combination: Jackie! ZaZa!); and the stirring "Y.M.C.A." But every cut is danceable, every cut is fun, and with both earlier albums now gold records, "Cruisin'" seems destined for an even higher plateau of success.

Two radically different versions of the O'Jays "Now That We Found Love" appeared this week, both unexpected new takes on this especially satisfying, joyous and on-target **Gamble & Huff** message-in-the-music. One, a disco disc by the progressive reggae group **Third World** (Island), is propelled by rich, slightly accented male vocals and a wonderfully spirited arrangement of brilliant percussion and guitars. The sound is spare, vivid, spicy and as refreshing as the slap of a wave on a summer's day. This 7:37 track is an expanded version of the cut that appears on Third World's current album, "Journey to Addis," further evidence of the charm of the group's smoothly polished, highly accessible soul/reggae blend. The second new "Now That We Found Love" is on the **Thelma Jones** album just out on Columbia, produced and arranged by **Bert de Coteaux**. De Coteaux's approach is Philly sweet, lighter and not as cutting as Third World's, but Jones' throaty vocals carry it off, particularly in the final break when she begins riffing over an increasingly passionate chorus. The song reaches for a Philly gospel-style peak here but levels off at just under five minutes; a new mix could send it soaring. Another possibility on the Jones album: "How Long."



RECORD WORLD JAZZ

By ROBERT PALMER

October is Blue Note Month, as you may know, and that means new releases from the vaults of the Blue Note and Pacific Jazz catalogues now owned by United Artists. The five Blue Note two-fers come from a batch that were prepared under the auspices of **Charlie Lourie** when he was still with Blue Note and were put together for release by **Michael Cuscuna**. As with most of the other items in the Blue Note Jazz Classics Series, as it's now being called, these aren't really reissues since they consist of previously unreleased sessions. Heading the list, at least around here, is "The Procrastinator" by **Lee Morgan**, featuring two exceptional dates, one with **Wayne Shorter**, **Bobby Hutcherson** and **Herbie Hancock**, the other with **Julian Priester** and **George Coleman**. There's a **Jackie McLean** set, "Hipnosis," again in the classic Blue Note mold, with support from **Kenny Dorham**, **Sonny Clark**, **Grachan Moncur** and **Billy Higgins**. "Live Messengers" by **Art Blakey** includes three sides by the definitive early sixties Messengers (**Freddie Hubbard**, **Wayne Shorter**, etc.) and a side of previously undiscovered material by the 1954 group, with **Lou Donaldson** and **Clifford Brown**. The other two new Blue Notes are "Jubilee Shouts" by **Stanley Turrentine**, from perhaps his best period and featuring folks like **Kenny Burrell** and **Horace Parlan**, and "Circulus" by **Chick Corea**, more previously unreleased material by Circle, with **Anthony Braxton**, and liner notes by yours truly.

As if that weren't enough, there are six new Pacific Jazz reissues. "Jazz: The 50's" and "Jazz: The 60's" both come in volumes one and two. A lot of names are featured in these sampler albums—**Clifford Brown**, **Gerry Mulligan**, **Art Pepper**, **Cannonball Adderley**, **Wes Montgomery**, the **Jazz Crusaders**, **Jean-Luc Ponty** to name a few. There are also individual Pacific Jazz albums by **George Duke** and **Art Pepper**. . . . ABC/Impulse has released two single albums again produced by **Michael Cuscuna**, again featuring previously unreleased material. **Sonny Rollins'** "There Will Never Be Another You" comes from a 1965 live concert, while "The Mastery of **John Coltrane** Volume III: Jupiter Variation" includes two more selections from the Coltrane-**Rashied Ali** duet session of February, 1967, a quartet piece from March of the same year, and "Peace On Earth," with the strings **Alice Coltrane** overdubbed on it in 1972 taken off. A third ABC reissue, "The Best of **Keith Jarrett**," features edited versions of some of Keith's quartet performances for the label.

Columbia has jumped into straight-ahead jazz with a vengeance. New non-fusion releases include **Alberta Hunter's** soundtrack to the **Robert Altman** film "Remember My Name," produced by **John Hammond**; "Passing Thru . . ." by the **Heath Brothers** Band (bassist **Percy**, saxophonist **Jimmy**, drummer **Albert**, and pianist **Stanley Cowell**); and vibraphonist **Bobby Hutcherson's** "Highway One," with guest appearances by the likes of **Freddie Hubbard** and **Hubert Laws**. Coming soon from Columbia are "Stepping Stones" by **Woody Shaw's** quintet, recorded live at the Village Vanguard, and "Manhattan Symphonie" by **Dexter Gordon's** quartet, both solid, swinging blowing dates . . . New Capitol albums include "Mahal" by **Eddie Henderson**,

with **Herbie Hancock**, **Bennie Maupin**, and other well-known associates, and "New Warrior" by keyboard man **Bobby Lyle**. Fantasy's Galaxy label has a new release, "Tiptoe Tapdance," a solo piano album by **Hank Jones**. And "Out of the Woods," the fine new album by **Oregon**, is out on Elektra.

The latest ECM release, available through Warner Brothers, is an excitingly mixed bag, indicating a welcome broadening of the label's stylistic scope. For one thing, there's the stunning "Music for 18 Musicians" by minimalist composer **Steve Reich**. For another, there's "New Directions" by the new **Jack DeJohnette** unit that features Art Ensemble of Chicago trumpeter **Lester Bowie**, along with **John Abercrombie** and **Eddie Gomez**. This is the strongest, most creative group DeJohnette has put together so far. The other ECM releases are "Times Square" by vibraphonist **Gary Burton's** new group (trumpeter **Tiger Okoshi** occupies the chair that's been given over to guitarists since 1967); "Non-Friction" by pianist **Steve Kuhn**; "Batik" by the trio of guitarist **Ralph Towner**, bassist **Gomez**, and drummer **DeJohnette**; "Places" by the Norwegian saxophonist **Jan Garbarek**; and "Desert Marauders" by pianist **Art Lande** and his group **Rubisa Patrol**. Warner Brothers has also released a straight-ahead jazz lp produced by Steely Dan's **Walter Becker** and **Donald Fagen**. It's called "Apogee," the artists are tenor saxophonists **Pete Christlieb** and **Warne Marsh**, and since your columnist wrote the liner notes he

(Continued on page 69)

The Jazz LP Chart

OCTOBER 14, 1978

- CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
- COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
- IMAGES**
THE CRUSADERS/ABC AA 6030
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AB 4189
- FRIENDS**
CHICK COREA/Polydor PD 1 6060
- WHAT ABOUT YOU?**
STANLEY TURRENTINE/Fantasy F 9563
- PAT METHENY GROUP**
ECM 1 1114 (WB)
- SOUNDS . . . AND STUFF LIKE THAT!**
QUINCY JONES/A&M SP 4685
- REED SEED**
GROVER WASHINGTON, JR./Motown M7
910R1
- CARNIVAL**
MAYNARD FERGUSON/Columbia
JC 35480
- FELS SO GOOD**
CHUCK MANGIONE/A&M 4658
- IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712
(Arista)
- TROPICO**
GATO BARBIERI/A&M SP 4710
- TIME AND CHANCE**
CALDERA/Capitol SW 11810
- SUNLIGHT**
HERBIE HANCOCK/Columbia JC 34907
- MR. GONE**
WEATHER REPORT/Arc/Columbia
JC 35358
- LEGACY**
RAMSEY LEWIS/Columbia JC 35483
- SIMPLICITY OF EXPRESSION—
DEPTH OF THOUGHT**
BILLY COBHAM/Columbia JC 35457
- LARRY CARLTON**
Warner Bros. BSK 3221
- HEAVY METAL BE-BOP**
THE BRECKER BROTHERS/Arista AB 4185
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB
3139
- ARABESQUE**
JOHN KLEMMER/ABC AA 1068
- BEFORE THE RAIN**
LEE OSKAR/Elektra 6E 150
- SOFT SPACE**
THE JEFF LORBER FUSION/Inner City
IC 1056
- ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
- THE GREETING**
McCOY TYNER/Milestone M 9085
(Fantasy)
- THE BLUE MAN**
STEVE KHAN/Columbia JC 35539
- DON'T STOP THE CARNIVAL**
SONNY ROLLINS/Milestone M 55005
(Fantasy)
- FREESTYLE**
BOBBI HUMPHREY/Epic JE 35338
- MAHAL**
EDDIE HENDERSON/Capitol SW 11846
- OUT OF THE WOODS**
OREGON/Elektra 6E 154
- RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
- A SONG FOR YOU**
RON CARTER/Milestone M 9086 (Fantasy)
- NIGHT DANCING**
JOE FARRELL/Warner Bros. BSK 3225
- THE BEST OF LONNIE LISTON SMITH**
RCA AFL1 2897
- THE BEST OF CHUCK MANGIONE**
Mercury SRM 2 8601
- LOVE SATELLITE**
RONNIE FOSTER/Columbia JC 35373
- DON'T LET GO**
GEORGE DUKE/Epic JE 35366
- SUNBELT**
HERBIE MANN/Atlantic SD 19204

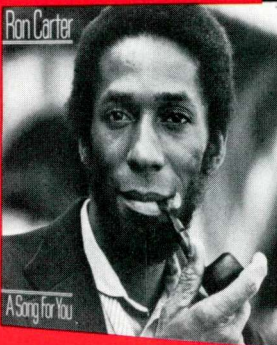


M I L E S T O N E
Jazz Stars

NOW ON TOUR

McCoy Tyner
The Greeting (M-9085)
Vivid in-performance LP by the keyboard master and his band.

Sonny Rollins
Don't Stop the Carnival (M-55005)
A live double album with two remarkable guest stars—Tony Williams and Donald Byrd.

Ron Carter
A Song for You (M-9086)
The premier bassist brilliantly backed by a cello choir.

A Song for You (M-9086)

Don't Stop the Carnival (M-55005)

The Greeting (M-9085)

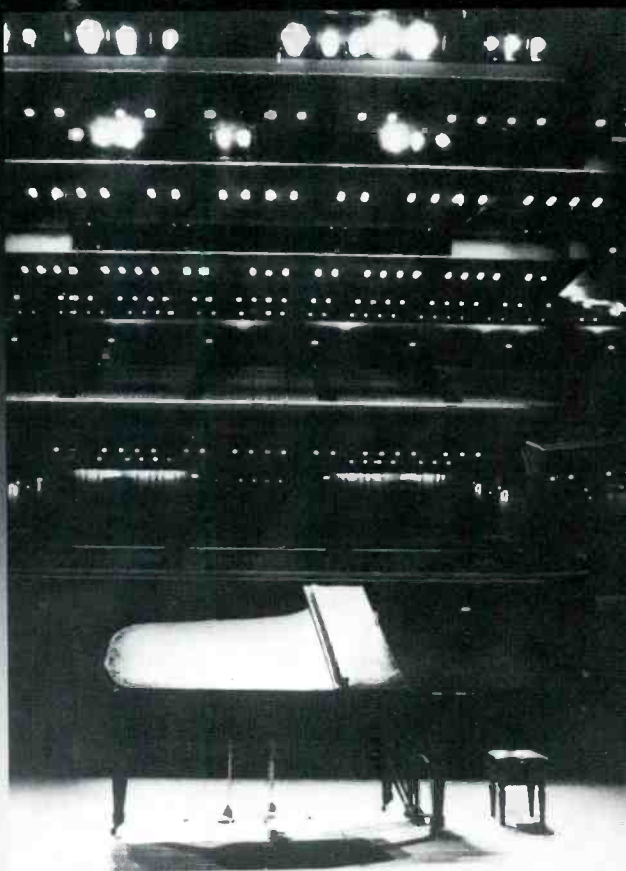
Milestone

Distributed by Fantasy Records.

Keith Jarrett.

The Sun Bear Concerts.

Five solo concerts,
recorded in Kyoto,
Osaka, Nagoya, Tokyo
and Sapporo, Japan,
in November 1976.



Keith Jarrett.

The solo concert tour.



New York City, Metropolitan Opera House (Oct. 15)
Chicago, Auditorium Theater (Oct. 17)
Houston, Jones Hall (Oct. 19)
Detroit, Ford Auditorium (Oct. 22)
Atlanta, Fox Theater (Oct. 24)
Philadelphia, Academy of Music (Oct. 26)
Los Angeles, Dorothy Chandler Pavilion (Oct. 29)
Pasadena, Pasadena Civic Auditorium (Oct. 30)

On ECM Records and Tapes.
Manufactured and Distributed
by Warner Bros. Records Inc.



RECORD WORLD GOSPEL

GMA Announces Dove Finalists

■ NASHVILLE — Finalists for the Tenth Annual Dove Awards have been announced by the Gospel Music Association.

The finalists in the artist and album categories are:

Male Gospel Group—Cathedral Quartet, Couriers, Imperials, Kingsmen, Teddy Huffman and The Gems;

Mixed Gospel Group—Cruse Family, Dallas Holm and Praise, Happy Goodman Family, Rex Nelson Singers, Speers;

Song of the Year — "Born Again," "Free," "He's Alive," "I Believe He's Coming Back," "I'm Standing On The Solid Rock," "Learning To Lean," "Ordinary People," "Rise Again," "Sun's Coming Up," "Your Love Broke Through;"

Gospel Record Album of the Year (Contemporary)—"Fresh Surrender"/Archers, "Grand Opening"/Andrus, Blackwood & Co.,

Benson Restructures Promotion Department

■ NASHVILLE — Robert Benson, Jr., senior vice president of marketing for the Benson Company, has announced the restructuring of the record promotion department.

Matt Steinhauer has been named record promotions manager entailing supervision of the department and airplay manager for Greentree Records. The new additions of Jeff Hagewood, as airplay manager for Impact Records, and Bill Traylor, as airplay manager of HeartWarming and Jim Records, complete the department.

Duties

Record promotions functions within the marketing department to coordinate tour support efforts, promote increased airplay, and plan and carry out special promotional events such as interviews, autograph parties and radio premieres.

Other changes at the Benson Company include the naming of Cindy Morton as artist relations and press and publicity manager and the addition of John M. Taylor to the retail sales force. Taylor will be the Benson sales representative in Missouri, Arkansas, Oklahoma and Kansas. His responsibilities involve servicing retail accounts that sell and promote Christian music, records and books and coordinating communications and service to music and book distributors in his territory.

"Tell Them Again"/Dallas Holm and Praise, "The Lady Is A Child"/Reba Rambo Gardner, "Transformation"/Cruise Family;

Gospel Record Album of the Year (Traditional)—"In God's Sunshine"/Hemphills, "Kingsmen Live in Chattanooga"/Kingsmen, "Refreshing"/Happy Goodman Family, "Sunshine and Roses"/Cathedral Quartet, "The Sun's Coming Up"/Rex Nelson Singers;

Gospel Record Album of the Year (Inspirational) — "Expressions"/Walt Mills, "Free"/Larnelle Harris, "Have A Nice Day"/Lanny Wolfe, "Pilgrim's Progress"/Bill Gaither Trio, "Somebody Like You"/Phil Johnson;

Gospel Record Album of the Year By A Non-Gospel Artist—"Behold"/Billy Preston, "First Class"/The Boones, "How Great Thou Art"/Ray Price, "Old & New Testament"/The Statler Brothers, "Precious Memories"/Anita Kerr Singers;

Gospel Record Album of the Year (Soul Gospel)—"I Will Travel On"/Soul Stirrers, "It's Alright Now"/Jessy Dixon, "Let Me Have A Dream"/Danniebelle, "Live In London"/Andrae Crouch & The Disciples, "Live-Souled Out"/Teddy Huffman and The Gems;

Male Gospel Vocalist—James Blackwood, Larnelle Harris, Dallas Holm, Rex Nelson, Doug Oldham;

Female Gospel Vocalist—Cynthia Clawson, Reba Rambo Gardner, Vestal Goodman, Janet Paschal, Evie Tornquist;

Gospel Songwriter of the Year—Chris Christian, Bill Gaither, Dallas Holm, Harold Lane, Gary S. Paxton, Dottie Rambo;

Gospel Instrumentalist—Dino Katsonakis, Little Roy Lewis, Dony McGuire, Henry Slaughter, Jimmy Swaggart.

Found Free Group Signs with Greentree

■ NASHVILLE — Greentree Records, a division of the Benson Company, has announced the signing of Found Free, a contemporary Christian band that features a sound varying from blues to jazz to easy rock. Group members are Keith Lancaster, vocals; David Michael Ed, keyboard & vocals; Catherine McCallum, vocals; Bish Alverson, drums; Jack Faulkner, bass; Wayne Farley, guitar and Rebecca Ed, vocals.

Initial LP

The group's first album, "Closer Than Ever," is scheduled for release November 1.

Bill Gaither Trio Signs with Word

■ WACO, TEXAS — Word Records has announced the signing of the Bill Gaither Trio to a recording contract and will soon release the first Gaither album on the Word label, "The Very Best Of The Very Best."

The new album will be the focus of an intensive promotional campaign, spotlighted as Word's Album of the Month and featured in the current "Gospel Fever" campaign. A special Gaither offer will be mailed to Word's 68,000 member Family Record and Tape Club, and ad campaigns will break in October issues of religious and secular trade magazines. TV interviews and performances will be another major part of Word's marketing strategy.

Hall of Fame Nominees Set

■ NASHVILLE — Nominees for induction into the Gospel Music Hall Of Fame have been selected by the nominating committee. The honor is bestowed on those who have made an outstanding contribution to the world of gospel music.

Nominees in the living category are John T. Benson, Jr., GMA founder; Ralph Carmichael, composer; Bill Gaither, artist; Connor Hall, singer; and George Beverly Shea, singer/songwriter.

Deceased

Deceased category nominees are Mrs. J.R. Baxter, Jr., voice teacher; Mahalia Jackson, artist; Haldor Lillenas, songwriter; B.B. McKinney, songwriter; and Ira D. Sankey, author and publisher.

SOUL & SPIRITUAL GOSPEL

OCTOBER 14, 1978

OCT. 14	OCT. 7		
1	1	IS THERE ANY HOPE FOR TOMORROW	22 27 HOW FAR IS HEAVEN
		REV. JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. III/Savoy 7020 (Arista)	REV. JULIUS CHEEKS/Savoy 14486 (Arista)
2	6	FROM THE HEART	23 32 VERY BEST OF THE MIGHTY CLOUDS OF JOY
		SHIRLEY CAESAR/Hob HBL 501	ABC/Peacock AA 1091/2
3	3	DONALD VAILS CHORALEERS	24 30 LOVE, PEACE, HAPPINESS
		Savoy 7019 (Arista)	TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7203
4	4	LIVE IN LONDON	25 29 FACE IT WITH A SMILE
		ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	TESSIE HALL/ABC/Peacock PY 59233
5	2	LOVE ALIVE	26 — SAY SOMETHING FOR THE LORD
		WALTER HAWKINS & LOVE CENTER CHOIR/Light 5686 (Word)	INSTITUTIONAL RADIO CHOIR/Savoy 14495 (Arista)
6	8	GOSPEL FIRE	27 22 NOW!
		GOSPEL KEYNOTES/Nashboro 7202	THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
7	9	I'LL KEEP HOLDING ON	28 28 HAPPY IN JESUS
		MYRNA SUMMERS/Savoy 14483 (Arista)	REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista)
8	5	WHEN JESUS COMES	29 31 MARGARET, JOSEPHINE, BERNICE
		SARA JORDAN POWELL/Savoy 1445 (Arista)	THE ANGELIC GOSPEL SINGERS/Nashboro 7196
9	7	SINGING IN THE STREETS	30 23 LIVE AND DIRECT
		THE PILGRIM JUBILEE SINGERS/Nashboro 7198	THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038
10	10	MAMA PRAYED FOR ME	31 33 DWELL IN ME
		THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)	REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista)
11	15	CHAPTER 5	32 20 THIS IS ANOTHER DAY
		INEZ ANDREWS/ABC/Songbird SB 269	ANDREA CROUCH/Light 5863 (Word)
12	21	JESUS IN COMING	33 — REUNION!
		THE SENSATIONAL NIGHTENGALES/ABC/Peacock 29232	REV. JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)
13	16	TONIGHT'S THE NIGHT	34 40 GOD'S GOODNESS
		THE GOSPEL KEYNOTES/Nashboro 7187	WILLIE BANKS & THE MESSENGERS/HSE 1478
14	14	LIVE	35 39 LIVE IN DETROIT
		DOROTHY NORWOOD/LA DCP 1915	GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy 7106 (Arista)
15	12	LIVE AT CARNEGIE HALL	36 24 BEHOLD
		JAMES CLEVELAND/Savoy 7014 (Arista)	BILLY PRESTON/Myrrh MSB 6605 (Word)
16	13	FIRST LADY	37 37 AN EVENING WITH SLIM & THE SUPREME ANGELS
		SHIRLEY CAESAR/Roadshow RS 744	Nashboro 7195
17	19	JACKSON SOUTHERNAIRES	38 38 PRAY FOR ME
		Malaco 4357	DR. MORGAN BABB/Nashboro 7194
18	18	TRY BEING BORN AGAIN	39 — PEOPLE IS A FUNNY THING
		TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7190	GOSPEL HI-LITES/Inspirational Sounds IS 1001
19	25	JOY!	40 26 GLYNNA SESSIONS
		REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)	Chrism 7806
20	17	LIVE IN SWEDEN	
		DANNIEBELLE/Sparrow 1019	

HERE'S WALTER HAWKINS —Right on Cue!

Take a cue from the phenomenon of "LOVE ALIVE" — the album that smashed all precedents in sales and airplay!!

Make sure the record you're cueing up is the new "LOVE ALIVE II" by Walter Hawkins and the Love Center Choir. (Everyone else is!!)

The award winning* Hawkins Family are masters at creating instant excitement! In Stores** — In Concerts — On the Charts*** With Radio Personalities and Their Audiences — Your Audience!!

"Love Alive II" will have unparalleled success in Gospel Music and that's your cue to pick up on this great new album.

*1977 Record World Gospel Awards for Top Gospel Group and Album (Soul and Spiritual)

**"LOVE ALIVE" tells an incredible sales story!

***"LOVE ALIVE" — still the in stratosphere on the Billboard Gospel chart after 126 weeks!!

DJ's — Let's hear from you!
Call our radio hotline today
817/772-9589 (collect)

National/800 433-1590
Texas 800/792-1084
Canada 800/663-3133

Don't forget the great new single:
"Until I found the Lord" and "Be Grateful"

NEW

WALTER HAWKINS

Love Alive II



And The Love Center Choir



Distributed by Word, Inc.,
Waco, Tx.

GOSPEL TIME

By MARGIE BARNETT

■ Maranatha Music has put together a weekly, hour-long television program, Maranatha Concert, which features contemporary Christian music performed live at Calvary Chapel's Saturday Night Concerts. The 14 show series is presently being shown over more than 4000 CBN (Christian Broadcasting Network) cable stations. Jimmy Kempner is host for the show, and response has spawned talk of producing a second series. There is also the possibility of making the audio track from these concerts available to radio.

A PBS television special, "That Good Ole Gospel Sound," will be filmed at Opryland in November. Cliffie Stone and Dale Sheets are executive producers with Tom Grasso producing. Tennessee Ernie Ford will host.

Several country artists are putting out gospel singles and albums. Roy Acuff has a single with Elektra titled "That's The Man I'm Looking For," and the Oak Ridge Boys have just released a new ABC single, "If There Was Only Time For Love." Mercury has put the Statler Brothers' old lp releases "The New Testament" and "The Old Testament" into a two record set called "The Holy Bible."

Maranatha has put "Praise I," "Praise Strings" and "Praise II" into a three album set called "Gift Of Praise." It will be available in Christian book and record outlets in late October in time for the Christmas buying season.

While on a five city tour of Texas, Dallas Holm (Greentree) received a plaque from the Good News Bookstore in Lubbock for the best selling album in the bookstore's history. "Dallas Holm & Praise—Live" totaled over 900 units from March '77 to August '78.

CONTEMPORARY & INSPIRATIONAL GOSPEL

OCTOBER 14, 1978

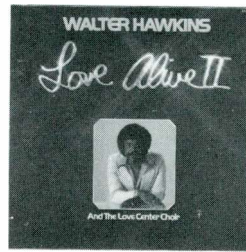
OCT. SEPT.

14 30

- | | | |
|----|----|--|
| 1 | 2 | FOR HIM WHO HAS EARS TO HEAR
KEITH GREEN/Sparrow 1015 |
| 2 | 3 | HAPPY MAN
B. J. THOMAS/Myrrh MSB 6593 (Word) |
| 3 | 1 | MANSION BUILDER
2nd CHAPTER OF ACTS/Sparrow 1020 |
| 4 | 4 | MIRROR
EVIE TORNUQUIST/Word WSB 8735 |
| 5 | 5 | HOME WHERE I BELONG
B. J. THOMAS/Myrrh MSB 6571 |
| 6 | 6 | MUSIC MACHINE
CANDLE/Birdwing BWR 2004 (Sparrow) |
| 7 | 12 | A LITTLE SONG OF JOY FOR MY FRIENDS
EVIE TORNUQUIST/Word WST 8745 |
| 8 | 10 | PRaise II
VARIOUS ARTISTS/Maranatha 77-026 |
| 9 | 11 | COME BLESS THE LORD
CONTINENTALS/New Life NL 77-7-6 |
| 10 | 9 | GENTLE MOMENTS
EVIE TORNUQUIST/Word WST 8714 |
| 11 | 22 | COSMIC COWBOY
BARRY MCGUIRE/Sparrow SPR 1023 |
| 12 | 14 | EMERGING
PHIL KAEGGY BAND/New Song NS 004 |
| 13 | 7 | COMMUNION
Birdwing BWR 2009 (Sparrow) |
| 14 | 17 | PRaise I
VARIOUS ARTISTS/Maranatha 77-008 |
| 15 | 16 | AWAITING YOUR REPLY
RESURRECTION BAND/Starsong SSR 0011 |
| 16 | 8 | FIRST CLASS
BOONE GIRLS/Lamb & Lion LL 1038 (Word) |
| 17 | 18 | LIVE IN LONDON
ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word) |
| 18 | 19 | BETHLEHEM
Maranatha 77-040 |
| 19 | 13 | HE MADE ME WORTHY
JANNY GRINE/Sparrow SPR 1021 |

- | | | |
|----|----|---|
| 20 | 20 | SOMETHING NEW AND FRESH
NOEL PAUL STOOKEY/Newworld 090376 |
| 21 | 25 | TELL 'EM AGAIN
DALLAS HOLM & PRAISE/Greentree R 3480 |
| 22 | 21 | FRESH SURRENDER
THE ARCHERS/Light LSB 5707 (Word) |
| 23 | 15 | FORGIVEN
DON FRANCISCO/New Pax NP 33042 |
| 24 | 28 | LIVE IN SWEDEN
DANNIEBELLE/Sparrow 1019 |
| 25 | — | PRaise STRINGS II
VARIOUS ARTISTS/Maranatha 77-039 |
| 26 | 32 | AMY
AMY GRANT/Myrrh 6586 (Word) |
| 27 | 24 | HAVE YOU KISSED ANY FROGS TODAY?
JOE REED/House Top 706 |
| 28 | 35 | PILGRIMS PROGRESS
BILL GAITHER TRIO/Impact |
| 29 | — | FUN IN THE SON
ISAAC AIR FREIGHT/Maranatha 77-042 |
| 30 | 23 | WINDOW OF A CHILD
SEAWIND/CTI 5007 |
| 31 | 29 | SOMEWHERE LISTENIN'
JIMMY SWAGGART/Jim 128 (Benson) |
| 32 | 27 | THE LADY IS A CHILD
REBA/Greentree R 3486 |
| 33 | — | BE READY
HOPE OF GLORY/Tempo R-7808 |
| 34 | — | EMPTY HANDED
JOHN PANTRY/Maranatha 78-044 |
| 35 | 26 | ALLELUIA
BILL GAITHER TRIO/Impact R 3408 |
| 36 | 30 | WE'LL TALK IT OVER
JIMMY SWAGGART/Jim 127 (Benson) |
| 37 | 31 | THIS IS ANOTHER DAY
ANDRAE CROUCH/Light 5683 (Word) |
| 38 | 33 | MELODIES IN ME
HONEYTREE/Myrrh MSB 6591 (Word) |
| 39 | 34 | JUST AS I AM
TOM NETHERTON/Word 8690 |
| 40 | 36 | SONG IN THE AIR
PHIL KAEGGY/Starsong 005 |

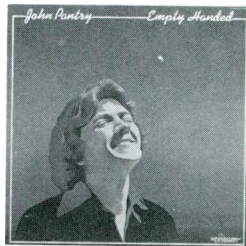
GOSPEL ALBUM PICKS



LOVE ALIVE II

WALTER HAWKINS—Light LS 5735

Hawkins' "Love Alive" lp has been on RW's Soul & Spiritual Gospel chart since the chart's inception in February of 1977. "Love Alive II" has all the ingredients to rival its sister lp's longevity. Hawkins and the Love Center Choir shine through in excellent form on this long awaited package, rising to great heights on "Until I Found The Lord" and "Be Grateful."



EMPTY HANDED

JOHN PANTRY—Maranatha 77-044

A beautifully melodic album, Pantry's work on vocals, songwriting and keyboard performances demonstrates exceptional skill. Recorded in Europe the album has a smooth, pleasing continuity throughout, with the most notable selections "Reigning In My Heart" and "Behold I Stand At The Door And Knock."

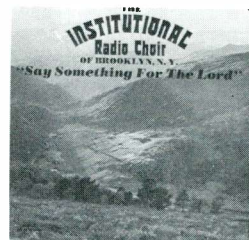
REED



ONE MORE TIME

JOE REED—House Top HTR 710

A smooth adult contemporary sound flows through Reed's new lp, accented by a country flavor on certain selections. Well-crafted songs by fellow gospel artists, "At The Name Of Jesus" and "I've Been Redeemed" easily blend with Kris Kristofferson's "Why Me Lord" and Archie Jordan's "What A Difference You've Made In My Life."



SAY SOMETHING FOR THE LORD

INSTITUTIONAL RADIO CHOIR—Savoy 14495

This lp provides a fine collection of gospel tunes that spotlight several talented members of this energetic and soulful choir. "He Will," "(I'll Go) Because I Love Him" and "Can't Let A Day Go By (Without Saying Something For The Lord)" are exceptional cuts.



FUN IN THE SON

ISAAC AIR FREIGHT—Maranatha 77-042

The Christian comedy of Isaac Air Freight mixes laughs with thought provoking ideas. Comic take-offs on the TV shows "Let's Make A Deal" and "Dragnet"—"Let's Trade Your Salvation" and "Jerusalem Dragnet" are cleverly used to present the message, along with more serious and straight-on routines like "Rapture Hotline #1, 2, & 3."

'Caesar Months' Planned by Hob

■ NEW YORK — Hob president Fred Frank has announced that October and November will be "Shirley Caesar Months."

Merchandising aids for the Shirley Caesar months will include posters, window displays and special in-store streamers for dealers, featuring Shirley's new Hob album, "From The Heart." A new single, "Reach Out And Touch," backed with "Lord, We Need A Miracle," will ship immediately in a specially designed 7" sleeve displaying both "From The Heart"

and "First Lady" Hob albums. Tagged radio spots will be coordinated nationally with Record Bar and other major accounts to support the campaign, and Hob will buy both trade and other media ads.

Besides her regular concert performances, Shirley Caesar will be a guest artist at the Congressional Black Caucus in Washington, D.C., held Sept. 29-Oct. 1, 1978. Hob will sponsor a special luncheon Oct. 12 in Durham, North Carolina, during Caesar's 6th Annual Crusade Convention.

Album Analysis

(Continued from page 8)

lantic), at #57 with good jazz sales helping; Switch (Gordy), another album helped by a single on both the BOS and pop side, at #58; and Yes (Atlantic), at #59 largely on the basis of retail sales in the midwest and on both coasts.

Nick Gilder

There are no bullets in the sixties this week. However, there are seven in the seventies. Nick Gilder (Chrysalis), who has the #3 pop single, is at #70 bullet; Lee Oskar (Elektra), with good jazz and BOA reports, is at #72 bullet; Pockets (Col), at #73 bullet, is also helped by good BOA action, especially in the south and on the east coast. Grover Washington (Motown) moves from #92 to #77 bullet, again with good jazz and BOA sales. "The Wiz" (MCA) jumps from #95 to #78 bullet, followed by Gil Scott-Heron and Brian Jackson (Arista) at #79 bullet.

Sgt. Pepper

The Beatles' "Sgt. Pepper" leads off the eighties at #80 bullet; the album is selling well at both rack and retail, and in all areas. Elsewhere in the eighties, all four Kiss albums (Casablanca) have retained their bullets from the nineties into the eighties, with Gene Simmons leading the pack at #81. Peter Criss shows the biggest jump for Kiss, moving from #99 to #87 bullet, while Ace Frehley checks in at #86 bullet and Paul Stanley follows at #89 bullet. Retailers checked by RW indicate that the four albums are still being sought after as a set; but the prediction is that there will be a gradual separation of the product within the next two or three weeks.

Also in the eighties this week with bullets are two new entries: Waylon Jennings (RCA) at #84, with a tremendous amount of activity at large retail accounts in the south, southwest and on the west coast; and Weather Report (Col) at #85 bullet. The Weather Report album, making an excellent initial showing for an instrumental record on the pop side, also entered the jazz chart this week, at #17.

Other Entries

Rounding out the top 100 are three bullets in the nineties: Mother's Finest (Epic) at #91 with good BOA action; Van Morrison (WB), a new entry at #96; and Bohannon (Mercury) which enters the top 100 (from #107) with a bullet at #98.

Jazz (Continued from page 64)

probably shouldn't say how good he thinks the record is.

Reedman **Anthony Ortega**, fondly remembered from his dates of the late sixties but not heard from much of late, has a new release, "Rain Dance," on Discovery, Box 48081, Los Angeles, Ca. 90048.

Dave & Sugar Visit New York



RCA recording artists Dave & Sugar made their first incursion as headliners into New York City recently with a performance at the Lone Star Cafe on September 19 which was broadcast live over WHN. While in the city, Dave & Sugar also spent a day visiting radio stations in the area. Shown above, top row, from left: Dick Carter, division VP, field marketing, RCA; Vicki Baker and Sue Powell of Dave & Sugar; RCA artist Steve Wariner (kneeling) who opened the show; Robert Summer, president, RCA Records; and Dave Rowland of the group; in the picture at right are (sitting) Charlie Cook, program director at WG55 in Miami; WHN music director Pam Green; RCA's Alan Resler, manager, regional promotion; (back row) WHN's Lee Arnold; Dave Rowland and Sue Powell of Dave & Sugar; Storer Broadcasting program director Ed Salomon; Baker; RCA's Tim McFadden, manager, regional promotion; and Robbie Roman, assistant to Salomon. Bot'om row: Summer; Rowland and Powell; Carole Keeton McClellan, Mayor of Austin, Texas; Baker; (shown during a visit with personnel at New York's WNBC radio) Resler; Rowland and Powell; WNBC assistant program director Buzz Brindle; Baker; McFadden.

Singles Analysis

(Continued from page 8)

Starbuck (UA), making gains in the south and southwest, #64 bullet; John Travolta (RSO) #67 bullet; Toto (Columbia), spreading out of the west and northwest, #71 bullet; Switch, #9 bullet BOS, #72 bullet here; Rose Royce (Whitfield), #6 bullet BOS, #76 bullet here; Chaka Khan (WB), #33 bullet BOS, #77 bullet here; Atlanta Rhythm Section (Polydor) picking up a bullet at #78 on adds in the Washington market and strength in Atlanta; Musique (Prelude), #61 bullet BOS, #81 bullet here; and Justin Hayward (Col) picking up a bullet at #86 on strong adds.

Also on the chart this week are: Paul Anka (RCA) #75 bullet; Andy Gibb (RSO) #85 bullet; Dan Hartman (Blue Sky), already a major disco record, #89 bullet; Sylvers (Casablanca), #19 bullet BOS, on here at #95; Livingston Taylor (Epic) #96; Lindisfarne (Atco) #97; Whispers (Solar), #20 bullet BOS, on here at #99, and Bohannon (Mercury), #18 bullet BOS, on here at #100.

Dialogue (Continued from page 63)

so they get two or three master recordings from each session. Part of the reason that direct-to-disc records cost more is that the artist costs, all of the production costs, have to be amortized over a much smaller total number of records you can press, because once you farm out the stampers that have come from these original lacquers, they're done. If you want more, you have to go back and record again.

Barger: You can't make more stampers from the master?

Nichols: No. There are only a certain number of generations and a certain number of copies you can get off of each one. Which is on the order of 100,000 copies total for a given performance, from a master.

RW: They do make multiple stampers from the master. And a stamper is good for about 10,000.

Nichols: Yes. One of our labels limits it to like 7500 copies per stamper.

RW: But you can get multiple stampers from the masters.

Nichols: But the numbers that you typically hear are on the order of 75,000 to 150,000 total copies off the performance. In fact if somebody messes up the plating process on the masters, you're done. You get zero copies from that recording session.

RW: And you call all the guys back to do it again. In view of that, Fred, what do you see as the potential market size for direct-to-disc recordings including the various categories you have talked about. All the special categories of discs, not truly direct-to-disc.

Nichols: Well, we're talking about a quality business. We're talking about a single record which sells on the order of \$14.95 retail and it can command that kind of price because there are many people out there today with stereo systems with far greater capability than any commercial record they can buy. They have systems that cost hundreds of dollars to thousands of dollars and they can't prove it to anybody. Once someone is aware of what is going on and can hear the difference you've got a clientele much like consumers who buy original cast albums, people who come back for every one that comes out. What do you have new in original cast, what do you have in these specialty records? They are looking for sound.

Wynette Kidnapped

■ NASHVILLE—Epic artist Tammy Wynette was abducted Wednesday (4) evening in the parking lot of a department store here by a man she said tried to kill her, police said.

She was released several hours later about 80 miles south of Nashville, near the Alabama state line with neck and minor head injuries, according to police and Tennessee Bureau Criminal Identification officials, and was last reported resting in good condition at her Nashville home.

According to the investigating officials, Ms. Wynette returned to her car around 7:30 p.m. after shopping in the store, and a man in the car forced her to drive south to Franklin, Tennessee. He then ordered her to lie down on the floor of the car, and he drove the car to a country road further south in Giles County, officers said.

Ms. Wynette was quoted as saying the man tied a stocking around her neck to choke her, hit her about the head several times and pushed her out of the car where she played dead. The man then reportedly was met by several others and drove away in a station wagon without taking any valuables. She then ran to a nearby house and sought help, was treated at a local hospital, and was returned to her home in Nashville.

At press time officers said they had no suspects in the abduction.

Monument Signs Price

■ NASHVILLE — Monument Records president Fred Foster has announced that Ray Price has signed an exclusive, long-term, world-wide recording contract with the label.

The first Ray Price release on Monument is a single called "Feet." Price produced the session himself.

John Forms Company

■ NASHVILLE — Barbara John, former director of advertising and public relations for Johnny Cash, Inc., and producer of the Johnny Cash concerts for five years, has returned to Nashville and established her own consultancy firm, Barbara John, Inc.

Mrs. John will specialize in working with country music talent in staging, lighting, and sound for concerts and other personal appearances, including television. Barbara John, Inc. will also continue working as broadcast consultants.

Mrs. John will also be working on the development of locally produced television shows for network and syndicated sale.

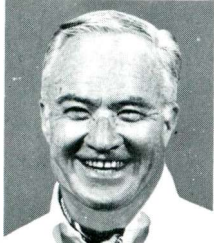
Willie Brings Gold To RW



Columbia's Willie Nelson visited Record World's Nashville office recently to present the staff with a gold record for his "Stardust" album. On hand for the presentation were (from left) Walter Campbell, RW southeastern editor; Rick Blackburn, vice president of marketing, CBS Records, Nashville; Tom Rodden, RW vice president and southeastern manager; Willie Nelson; Marie Ratliff, RW country research editor; Margie Barnett, RW assistant editor; Cindy Kent, RW assistant editor; and Joe Casey, director of promotion for CBS Records, Nashville.

NASHVILLE REPORT

By RED O'DONNELL



■ Universal Pictures has opened an office here to coordinate filming of the "Coal Miner's Daughter" motion picture, scheduled to go before cameras in early January. First order of business: casting for 110 speaking parts; featured and bit parts. **Cindy McCall** is in charge of preliminary auditions, subject to look-see and hear-ye of director **Michael Chinich**. He directed the current box office moneymaker "Animal House."

"Coal Miner's Daughter" is based on the best-selling bio of **Loretta Lynn**, who'll most likely be played in the movie by **Cissy Spacek**. The other three major roles have not been cast.

Unlike sisters **Dolly** and **Stella**, **Freida Parton**, latest of the tribe to join the singing profession, is a rock 'n roller . . . **Tom T. Hall** has that distinguished look. Gray streaks turning up in his tresses. None of that Grecian stuff for Tom T. . . . ABC Records' local chief **Jim Foglesong** and wife **Toni** tagged their Nashville suburban home with a clever name: "Almost Haven." Come to think of it, Jim's family monicker has a lyrical ring to it.

By the time you read this **Merle Haggard** and **Leona Williams** will have been married in Reno, Nevada Saturday (7).

The Exit/In has interesting new twist to its format. Owner **Jack Denett** says that, starting Saturday, Oct. 7, the Exit will feature dancing. The group to introduce the first night of dancing will be Opryland's '50s rock group **Jimmy & The Jets**. The dance floor will be in commission every two weeks with admission on dance nights set at \$2. Denett assured RW that by dance, he does not mean disco, which sounds

(Continued on page 72)

CMA Banquet Set

■ NASHVILLE—The Country Music Association will officially celebrate its twentieth birthday Friday, Oct. 20, at the annual CMA Anniversary Banquet and Show. Held at the Municipal Auditorium here, the banquet will be preceded by a cocktail reception.

At 9 p.m., CMA's 20th Anniversary Show will begin. According to **Jim Foglesong** (president of ABC Records/Nashville), chairman of the banquet committee, this year's show will highlight several different styles of country music, all of which have played an integral role in CMA's history.

The show will be produced and written by past CMA board member **Joe Allison**, and **Bill Walker** is music director. During the festivities, the 1978 DJ Award winners will be recognized and will receive plaques.

Barbara Mandrell and **Bill Anderson** have been named co-hosts of the show. Among those scheduled to perform on the show are **Johnny Paycheck**, **Larry Gatlin**, **Janie Fricke**, **The Original Texas Playboys**, **Ferlin Husky**, **The Jordanaires**, and **The Nashville Sound**.

COUNTRY PICKS OF THE WEEK

SINGLE



WILLIE NELSON, "ALL OF ME" (prod.: Booker T. Jones) (writer: S. Simons/G. Marks) (Bourne/Marlong, BMI) (3:52). Another selection from "Stardust," this happy, easy-going song begins with Willie's acoustic guitar accompanied by Mickey Raphael's harmonica. There are breaks with both instruments, complementing Willie's unmistakable vocals as strings and keyboards add a subtle touch. Columbia 3-10834.

SLEEPER



STONEY EDWARDS, "IF I HAD IT TO DO ALL OVER AGAIN" (prod.: Jack Clement) (writer: D. Wolfe) (La Debra, BMI) (2:46). Edwards sings easy and mellow on a love song which has an appropriate title in light of the reactivation of JMI Records. A prominent bass helps the relatively quiet mood as electric guitar licks punctuate the lyrics. A light touch of piano and steel guitar round out the sound. JMI 47.

ALBUM

DONNA FARGO, "DARK-EYED LADY." Fargo's latest album, produced by Stan Silver, contains five of her own songs along with material by Hank Williams, the Gibb Brothers, Billy Joel, Barry Mann, Cynthia Weil and Scott English, John and Johanna Hall, and Brian Neary and Enoch Anderson. All selections are enhanced by her rich-textured voice, especially effective on love ballads. Warner Bros. BSK 3191 (6.98).



COUNTRY HOTLINE

By MARIE RATLIFF

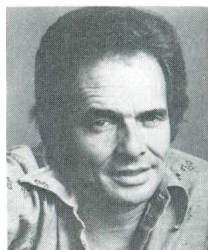
Johnny Paycheck — "Friend, Lover, Wife"
Narvel Felts — "One Run For The Roses"
Freddy Weller — "Love Got In The Way"
Dickey Lee — "It's Not Easy"
Hank Cockran & Willie Nelson — "Ain't Life Hell"



Joe Sun

Joe Sun proves his initial chart success with "Old Flames" was not just a brief flare! "High and Dry" will most likely go much higher on playlists and, since the programmers are now familiar with him, climb much faster!

Eric Clapton is showing his first significant country action since "Lay Down Sally." His "Promises" is a first week add at WDEE (#36), KNEW, KAYO, WPLO, WDEN, KWKH, WFAI, WIVK, WAME. Leo Sayer continues his cross-over action on "Raining In My Heart" with new adds at KIKK, KENR, WHOO, WFAI, WSUN, KRMD, WTSO.



Merle Haggard

Mel Street's first Mercury release, "Just Hangin' On," is already attaching itself to playlists at KGA, KSSS, KWKH, KFDI, KBUC, WTOP, KCKC, WHOO, KKYX, WBAM, WQQT, KTTS, WPNX, KRMD, KMPS.

With an MCA duet due out this week on Merle Haggard and his new bride Leona, Capitol is already on the street with a re-release on "The Way It Was in '51." It's starting at KCKC, WBAM, KLAK, KNEW, WIRE, WDEN, KSOP, WVOJ, KWKH, KRAK.

Dickey Lee seeing early action on "It's Not Easy" at WPLO, KGA, KMPS, KSOP, WTOP, WDEN, KBUC, KEEN, WVOJ, WBAM, KRAK. Marcia Ball's "I'm A Fool To Care" starting in the southwest.

Monster Movers: Bobby Bare, Stella Parton, Con Hunley, Charlie Rich (Epic).

Hank Thompson drawing a lot of attention to "I'm Just Gettin' By" at WIRK, KSOP, WSDS, KTTS, KKYX, KRAK, KRMD, KFDI, KXLR, KVOO; Freddy Weller's "Love Got In The Way" added at Seattle, Wichita, Tulsa, Montgomery, Amarillo, Toledo.

LP Interest: The talk is mostly about the new Waylon Jennings album, and they say: "Tonight The Bottle Let Me Down" (WINN, WDEE); "Don't You Think This Outlaw Thing" (WHK, KWKH); "A Long Time Ago" (WSDS).

Pal Rakes' "Till Then" starting at KBUC, WSDS, WPNX, KTTS, WFAI, KVOO, WOKO, KSOP; Dale McBride's "Let's Be Lonely Together" playing at KXLR, WBAM, KVOO, KFDI, KKYX, KSOP.

SURE SHOTS

Kenny Rogers — "The Gambler"
Connie Smith — "Smooth Sailing"
Willie Nelson — "All of Me"
Willie Nelson — "Will You Remember Mine"

LEFT FIELDERS

Stoney Edwards — "If I Had It To All Over Again"
Gail Davies — "Poison Love"

AREA ACTION

Ron Spivey — "Makin' Love To You In My Mind" (WUBE)
Sam The Sham — "Ain't No Lie" (WTMT)
Stan Dulaney — "Dallas Cowgirl Reject" (KWKH)
Poacher — "Darling" (WPLO)

Lone Star Soiree



Phonogram, Inc. and Lone Star Records recently hosted a reception in San Antonio, Texas for Lone Star artists Ray Wylie Hubbard and Don Bowman prior to their appearance at the Municipal Auditorium there. Shown are (from left): Ray Wylie Hubbard; Guerry Massey, president, Lone Star Records; Harry Losk, vice president/sales & associated labels, Phonogram, Inc. Don Bowman; Frank Peters, southern regional marketing manager, Phonogram, Inc.; Roger Ramsey, local promotion manager, Phonogram, Inc.

COUNTRY RADIO

By CINDY KENT

■ GOING COUNTRY: Several stations throughout the U.S. have recently switched to country formats. KFH, Wichita, Kansas, changed from MOR to contemporary country Sept. 13, and will broadcast fulltime over 5000 watts, according to PD Jason Drake. Drake says the reason for the switch was in response to a listener survey (ballot distribution: 400,000). KFH, the oldest radio station in Kansas, is calling its brand of contemporary country "Kansas Music." KFH's competitor in the market is KFDI . . . According to CMA membership director Pam Zimmerman, KITE, San Antonio, which was recently purchased by Lone Star Broadcasting, will change not only its format but call letters also (to KCCW). New program director will be Joe Conway, and station manager will be David Knolls. Effective Nov. 1, KCCW will broadcast country fulltime over 5000 watts . . . Billy Cole, former DJ on WHO, Des Moines, now operations manager at KDLS, Perry, Iowa, reports KDLS-FM went country Sept. 4. KDLS-FM, the only stereo country station in the area, is an affiliate of Mutual Broadcasting System, Inc. . . . Chris Taylor of KYNN, Omaha, reports that KYNN has purchased KOWH-FM, pending FCC approval. Format yet to be decided. Taylor says the station hopes to be on the air by the first of the year.

COUNTRY MUSIC MONTH: Special promotions, contests, and celebrations are being held at many stations to coincide with Country Music Month. WKDA (Nashville) PD Dale Turner reports that station is featuring a major artist every day in October, playing everything from Hank Williams to Eddie Rabbitt. Dale also extends a welcome to all DJs visiting Nashville during DJ Convention, and if he can be of any assistance with information about the goings on, directions, etc., to give him a call at (615) 254-0511. Also doing special artist promotions is KSSS, Colorado Springs, according to MD Dave Beadles. Dave reports Colorado's governor recently proclaimed Dave Kirby's song "Colorado" the official state song in honor of country music month. KSSS is simulcasting the CMA Awards Show as is KTTS, Springfield, Mo.

MOVES: Lots of moves this week—maybe the official way for DJs to celebrate Country Music Month is to jump to a different station . . . John Lawrence, music director at KERE, Denver, reports KERE's new PD is Jay Hoffer, formerly of KRAK, Sacramento, and VP of Hercules Broadcasting. Also new at KERE from KRAK is John Macrae, KERE general manager . . . Linda Gail has left KBHM, Branson, Mo., for KTTS, Springfield, Mo. . . . Dugg Collins is back in Amarillo at KZIP (formerly owned by Pappy Dave Stone now owned by the Denning Broadcast group). Dugg reports that some programming changes may be in the works, and that KZIP might be a fulltime station by the first of the year . . . Jeff Schwartz has been promoted to retail sales manager at WKQX, Chicago. Also at WKQX, Bill Stedman has been appointed assistant program manager for WKQZ's FM station. Stedman, formerly with WQFM, Milwaukee, will also handle an on-air shift from 6-10 a.m., according to program manager Bill Hennes. This creates a new line-up: Harvey Wells, 10 a.m.-3 p.m.; Mitch Michaels, 3-8 p.m.; Lorna Ozmon, 8 p.m.-1 a.m.; Bob Heymann, 1-6 a.m. . . . Charley Cook has been promoted to music director at KNOE-AM, Monroe, La.

A Day at the Fair



Warner Bros. artist Con Hunley, Epic artist Bobby Borchers and singer Norma Hammond were among the performers at WHK's Day at the Fair in Cleveland, Ohio. Pictured backstage after the sold-out show are (from left) Hunley, WHK program director Terry Stevens, Hammond, and Borchers.

Nashville Report *(Continued from page 70)*

like a welcome change of pace these days. (Nor does he necessarily mean square-dancing, on the other extreme.)

United Artists is heading into DJ week in a good mood, to say the least. **Crystal Gayle** and **Kenny Rogers** have both just been awarded gold albums for their most recent UA albums, "When I Dream" and "Love Or Something Like It," respectively. Both gold albums follow platinum albums awarded to both artists.

Could this be a first? **Jewel Blanche** and father **Arthur** both have records on RW's singles chart this week. Check out number 99 and 90.

Brenda Lee, after more than two decades with MCA (nee Decca) and briefly with Elektra, is for first time in 25 years not signed to a record label. "I'm not worried about that," says the 34-year-old veteran. "It's just a big change for me and maybe that's good?"

Brenda adds: "I'm working more now than I have in the past several years. Everybody thinks I'm 80," she smiled wryly. "I dislike referring to my present situation as a 'comeback,' but I guess, in a certain sense, it is because there's a new audience out there that doesn't know Brenda Lee—and I want to reach it."

Brenda is now managed by **Dapper Dave Skepner**, who also helms **Loretta Lynn's** career.

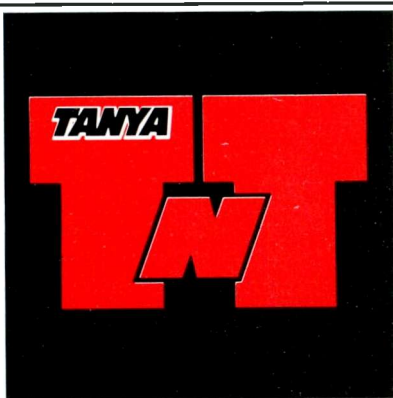
Buck Owens, the "Hee Haw" co-host and Warner Bros. recording artist, is around with a new verse to an old song. "I'm available for female companionship," he tells reporters. Buck's third wife, musician **Jana Jae Greif**, also is around—and sometimes with Bucko. "We're still good friends," they say. Jana Jae explained their present domestic situation: "We're in what the court calls an 'interlocutory divorce' holding pattern."

Whitey Ford, who performs under the name of The Duke of Paducah, is still working. "The only complaint I got about working," says the Duke, "is that I don't get enough work."

The Duke could be the oldest active comedian. "Well," he agreed sort of, "Bob Hope is 75. I got him beat by about three years. However, George Burns is at least 80. George may not be eligible. He doesn't work as much as I do."

Hope you get this before tonight's (Monday) telecast of 12th annual Country Music Association Awards telecast on CBS, because I don't want you to think I've "past-posted" (horse-bettors jargon) on the fact that I think this is going to be **Dolly Parton's** year.

Some of the nominees in the 10 categories aren't going to attend for one reason or four: **Waylon Jennings**, **Willie Nelson** (he's in Europe), **Linda Ronstadt**, **Les Paul**, **Loretta Lynn**, **Conway Twitty** and possibly **Jerry Reed**, who is in Florida filming a movie.



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CONNIE SMITH—Monument 266

SMOOTH SAILIN' (prod.: Ray Baker) (writer: S. Throckmorton/C. Putman) (Tree, BMI) (2:38)

The sound of Smith's latest single goes well with the lyrics. Both vocals and instrumental accompaniment glide smoothly with a bright, happy feel with double tracks, acoustic guitars and a steel guitar.

JOE SUN—Ovation 1117

HIGH AND DRY (prod.: Brien Fisher) (writers: M. Kossler/C. Putman) (Tree, BMI) (3:44)

Sun's second single proves to be as good, if not better than the first, as he convincingly sings a song by Michael Kossler and Curly Putman. The B side, "Midnight Train Of Memories," is also worth hearing.

WILLIE NELSON—Lone Star 703

WILL YOU REMEMBER ME (prod.: Willie Nelson) (writer: W. Nelson) (Tree, BMI) (3:05)

Willie has two releases in the same week, but they are quite different. This one is a touching love ballad with his own lyrics sung with depth and tenderness.

GAIL DAVIES—Lifesong ZS8 1777

POISON LOVE (prod.: Tommy West) (writer: E. Laird) (Unichappell, BMI) (2:52)

Davies' latest single is accented with a quick and catchy rhythm on the chorus which returns to a quieter sound on verses. The sound is full and balanced as her vocals shine through.

FREDDY WELLER—Columbia 3-10837

LOVE GOT IN THE WAY (prod.: Ray Baker) (writers: F. Weller/S. Oldham) (Young World/Spooner Oldham, BMI) (2:34)

Weller sings a mournful sing with assistance from Lori Morgan, who trades verses with him. Instrumental accompaniment is relatively subdued but full with strings, a piano and a steel guitar.

AVA BARBER—Ranwood 1087

HEALIN' (prod.: Dean Kay & Mac Curtis) (writer: B. McDill) (Hall-Clement, BMI) (2:41)

A strong verse leads into a chorus which is simple but equally strong. The medium tempo is well-suited for the lyrics which talk about time and healing.

KENNY ROGERS—United Artists X1250

THE GAMBLER (prod.: Larry Butler) (writer: D. Schlitz) (Writers Night, ASCAP) (3:32)

Rogers joins the list of those who have recorded this Don Schlitz song which has seen so much critical acclaim. His version is punctuated by some interesting rhythm touches and highlighted by Rogers' distinctive voice.

CHARLEY PRIDE—RCA PB-11391

BURGERS AND FRIES (prod.: Jerry Bradley & Charley Pride) (writer: B. Peters) (Pi-Gem, BMI) (3:10)

The "good old days" is the subject of Pride's latest single. The material is well-suited for his easy, warm vocals to create an effective sound.

JOHNNY PAYCHECK—Epic 8-50621

FRIEND, LOVER, WIFE (prod.: Billy Sherrill) (writers: B. Sherrill/J. Paycheck) (Aige, BMI) (3:09)

Paycheck mellows out a little bit to sing this song, the title of which is self-explanatory. The lyrics prove the theory that opposites do in fact attract.

WOOD NEWTON—Elektra 45528

LAST EXIT FOR LOVE (prod.: Even Stevens) (writers: E. Stevens/D. Tyler) (DebDave/Briarpatch, BMI) (3:09)

Newton sings an easy-moving love song that has a haunting tone and warm sound. A french horn in the instrumental break adds to the mood, along with a strong bass and mellow-sounding piano.

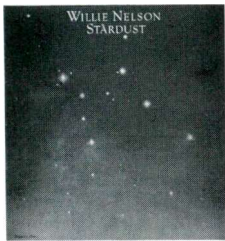
RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
OCT. 14 OCT. 7

1 2 STARDUST

WILLIE NELSON

Columbia JC 35305



WKS. ON CHART

23

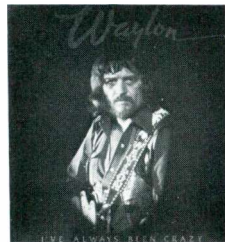
2 1 **HEARTBREAKER** DOLLY PARTON/RCA AFL1 2797 9

CHARTMAKER OF THE WEEK

3 — I'VE ALWAYS BEEN CRAZY

WAYLON JENNINGS

RCA AFL1 2979



1

- 4 4 **LET'S KEEP IT THAT WAY** ANNE MURRAY/Capitol ST 11743 35
- 5 3 **WHEN I DREAM** CRYSTAL GAYLE/United Artists LA 858 H 16
- 6 — **LIVING IN THE USA** LINDA RONSTADT/Asylum 6E 155 1
- 7 7 **ELVIS SINGS FOR CHILDREN AND GROWN UPS TOO**
RCA CPL1 2901 9
- 8 11 **BEST OF THE STATLER BROTHERS**/Mercury SRM 1 1037 138
- 9 5 **LOVE OR SOMETHING LIKE IT** KENNY ROGERS/
United Artists LA 903 H 13
- 10 13 **EXPRESSIONS** DON WILLIAMS/ABC AY 1069 5
- 11 31 **FACE OF A FIGHTER** WILLIE NELSON/Lone Star L 4602 5
- 12 12 **CONTRARY TO ORDINARY** JERRY JEFF WALKER/MCA 3041 16
- 13 9 **TEAR TIME** DAVE & SUGAR/RCA APL1 2861 5
- 14 14 **I'M ALWAYS ON A MOUNTAIN WHEN I FALL**
MERLE HAGGARD/MCA 2375 15
- 15 16 **ONLY ONE LOVE IN MY LIFE** RONNIE MILSAP/RCA AFL1
2780 16
- 16 17 **EVERY TIME TWO FOOLS COLLIDE** KENNY ROGERS &
DOTTIE WEST/United Artists LA 861 H 27
- 17 6 **WAYLON & WILLIE** WAYLON JENNINGS & WILLIE NELSON/
RCA AFL1 2686 37
- 18 33 **COLLISION COURSE** ASLEEP AT THE WHEEL/Capitol SW
11726 14
- 19 23 **ROOM SERVICE** OAK RIDGE BOYS/ABC AY 1065 18
- 20 25 **I WOULD LIKE TO SEE YOU AGAIN** JOHNNY CASH/
Columbia KC 35313 25
- 21 8 **OH! BROTHER** LARRY GATLIN/Monument MG 7626 18
- 22 15 **WOMANHOOD** TAMMY WYNETTE/Epic KE 35442 11
- 23 10 **TEN YEARS OF GOLD** KENNY ROGERS/United Artists
LA 835 H 39
- 24 35 **THE WAY IT WAS IN '51** MERLE HAGGARD/Capitol SW
11839 2
- 25 — **VOLUNTEER JAM III & IV** THE CHARLIE DANIELS BAND/
Epic E2 35368 1
- 26 18 **VARIATIONS** EDDIE RABBITT/Elektra 6E 127 28
- 27 37 **SIMPLE DREAMS** LINDA RONSTADT/Asylum 6E 104 57
- 28 28 **LOVE ME WITH ALL YOUR HEART** JOHNNY RODRIGUEZ/
Mercury SRM 1 5011 13
- 29 29 **QUARTER MOON IN A TEN CENT TOWN** EMMYLOU
HARRIS/Warner Bros. BSK 3141 37

- 30 30 **C. W. McCALL'S GREATEST HITS**/Polydor PD 1 6156 8
- 31 21 **ENTERTAINERS . . . ON AND OFF THE RECORD**
STATLER BROTHERS/Mercury SRM 1 5007 28
- 32 36 **TURNING UP AND TURNING ON** BILLY CRASH CRADDOCK/
Capitol SW 11853 2
- 33 26 **SON OF A SON OF A SAILOR** JIMMY BUFFETT/ABC AA
1046 28
- 34 — **LOVE IS WHAT LIFE'S ALL ABOUT** MOE BANDY/Columbia
KC 35534 1
- 35 34 **THE OUTLAWS** WAYLON, WILLIE, TOMPALL & JESSI/
RCA APL1 1312 147
- 36 19 **SIX PAK, VOL. I** VARIOUS ARTISTS/Lone Star L 4600 9
- 37 40 **REFLECTIONS** GENE WATSON/Capitol ST 11805 6
- 38 27 **BANJO BANDITS** ROY CLARK & BUCK TRENT/ABC AY 1084 4
- 39 39 **LET'S SHAKE HANDS AND COME OUT LOVIN'** KENNY
O'DELL/Capricorn CPN 0211 3
- 40 44 **CLASSIC RICH** CHARLIE RICH/Epic KE 35394 11
- 41 52 **GREATEST HITS** LINDA RONSTADT/Asylum 6E 106 94
- 42 45 **I BELIEVE IN YOU** MEL TILLIS/MCA 2364 16
- 43 32 **WE BELONG TOGETHER** SUSIE ALLANSON/Warner Bros.
BSK 3217 9
- 44 46 **RED WINE AND BLUE MEMORIES** JOE STAMPLEY/Epic
Epic KE 35443 11
- 45 53 **Y'ALL COME BACK SALOON** OAK RIDGE BOYS/ABC DO
2993 53
- 46 47 **MELLO MEL** McDANIEL/Capitol ST 11779 6
- 47 55 **BEST OF DOLLY PARTON**/RCA APL1 1117 124
- 48 49 **LOVE IS JUST A GAME** LARRY GATLIN/Monument MG 7616 58
- 49 58 **IT'S A HEARTACHE** BONNIE TYLER/RCA AFL1 2821 19
- 50 50 **SHORT STORIES** STATLER BROTHERS/Mercury SRM 1 5001 60
- 51 48 **THE VERY BEST OF CONWAY TWITTY**/MCA 3043 21
- 52 43 **HERE YOU COME AGAIN** DOLLY PARTON/RCA APL1 2544 51
- 53 51 **IT WAS ALMOST LIKE A SONG** RONNIE MILSAP/
RCA APL1 2439 58
- 54 61 **DOTTIE DOTTIE WEST**/United Artists LA 860 G 7
- 55 64 **COUNTRY BOY** DON WILLIAMS/ABC DO 2088 39
- 56 42 **HONKY TONK HEROES** CONWAY TWITTY & LORETTA
LYNN/MCA 2372 15
- 57 66 **OLD FASHIONED LOVE** THE KENDALLS/Ovation OV 1733 26
- 58 22 **REDHEADED STRANGER** WILLIE NELSON/Columbia KC
33482 159
- 59 59 **HEAVEN'S JUST A SIN AWAY** THE KENDALLS/Ovation OV
1719 58
- 60 54 **OL' WAYLON** WAYLON JENNINGS/RCA APL1 2817 74
- 61 24 **DAYTIME FRIENDS** KENNY ROGERS/United Artists LA 754 G 65
- 62 41 **WHITE MANSIONS** VARIOUS ARTISTS/A&M SP 6004 10
- 63 72 **TOGETHER FOREVER** MARSHALL TUCKER BAND/Capricorn
CPN 1205 19
- 64 56 **EASTBOUND AND DOWN** JERRY REED/RCA APL1 2516 58
- 65 62 **THE BEST IS YET TO COME** JOHNNY DUNCAN/Columbia
KC 35451 11
- 66 65 **KENNY ROGERS**/United Artists LA 689 G 101
- 67 38 **SOFT LIGHTS AND HARD COUNTRY MUSIC** MOE BANDY/
Columbia KC 35488 29
- 68 63 **BARTENDER'S BLUE** GEORGE JONES/Epic KE 35414 11
- 69 68 **KEEPS ROCKIN'** JERRY LEE LEWIS/Mercury SRM 1 5010 12
- 70 57 **SOMEONE LOVES YOU HONEY** CHARLEY PRIDE/RCA
APL1 2478 33
- 71 67 **TAKE THIS JOB AND SHOVE IT** JOHNNY PAYCHECK/
Epic KE 35405 47
- 72 20 **HONKY TONK MASQUERADE** JOE ELY/MCA 2333 24
- 73 60 **THE COUNTRY AMERICA LOVES** STATLER BROTHERS/
Mercury SRM 1 1125 80
- 74 69 **THE BEST OF THE OAK RIDGE BOYS**/Columbia KC 35302 27
- 75 70 **LOVE . . . & OTHER SAD STORIES** BILL ANDERSON/
MCA 2371 16

**"Sleep Tight,
Good Night Man"**
is waking a lot of people up!

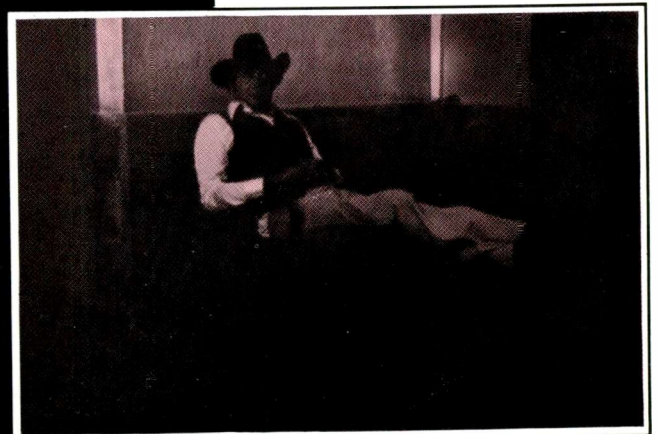
Bobby Bare's
new single is not a sleeper, it's a smash.

"SLEEP TIGHT, GOOD NIGHT MAN" (3-10831)
Produced by Kyle Lehning

From the forthcoming album

"Sleeper Wherever I Fall"
(KC-35645)

Produced by Kyle Lehning and Steve Gibson
Direction: Bill Graham Management



RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
OCT. 14 OCT. 7

WKS. ON CHART

1	1	HEARTBREAKER DOLLY PARTON RCA 11296 (2nd Week)		9
2	2	IT'S BEEN A GREAT AFTERNOON MERLE HAGGARD/ MCA 20936		10
3	4	TEAR TIME DAVE & SUGAR/RCA 11322		9
4	6	LET'S TAKE THE LONG WAY AROUND THE WORLD RONNIE MILSAP/RCA 11369		7
5	5	IF THE WORLD RAN OUT OF LOVE TONIGHT JIM ED BROWN & HELEN CORNELIUS/RCA 11304		12
6	3	WHO AM I SAY STATLER BROTHERS/Mercury 55037		11
7	10	CRYIN' AGAIN OAK RIDGE BOYS/ABC 12397		7
8	13	ANYONE WHO ISN'T ME TONIGHT KENNY ROGERS & DOTTIE WEST/United Artists 1234		7
9	14	AIN'T NO CALIFORNIA MEL TILLIS/MCA 40946		6
10	16	SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL/ ABC 12403		6
11	12	NO SLEEP TONIGHT RANDY BARLOW/Republic 024		10
12	9	HERE COMES THE HURT AGAIN MICKEY GILLEY/Epic/ Playboy 8 50580		12
13	19	LITTLE THINGS MEAN A LOT MARGO SMITH/ Warner Bros. 8653		6
14	17	ANOTHER GOODBYE DONNA FARGO/Warner Bros. 8643		8
15	20	ONE SIDED CONVERSATION GENE WATSON/Capitol 4616		8
16	7	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/ RCA 11344		12
17	22	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN RAZZY BAILEY/RCA 11338		9
18	24	WHAT HAVE YOU GOT TO LOSE TOM T. HALL/RCA 11376		5
19	28	SWEET DESIRE THE KENDALLS/Ovation 1112		4
20	25	DANGER HEARTBREAK AHEAD ZELLA LEHR/RCA 11359		7
21	11	DO IT AGAIN TONIGHT LARRY GATLIN/Monument 259		10
22	30	DAYLIGHT T. G. SHEPPARD/Warner Bros. 8678		4
23	31	I JUST WANT TO LOVE YOU EDDIE RABBITT/Elektra 45531		3
24	27	NIGHTS ARE FOREVER WITHOUT YOU BUCK OWENS/ Warner Bros. 8614		8
25	37	THAT'S WHAT YOU DO TO ME CHARLY McCLAIN/ Epic 8 50598		5
26	26	TOE TO TOE FREDDIE HART/Capitol 4609		9
27	32	TWO HEARTS TANGLED IN LOVE KENNY DALE/Capitol 4619		7
28	36	TWO LONELY PEOPLE MOE BANDY/Columbia 3 10820		5
29	34	THINGS I'D DO FOR YOU MUNDO EARWOOD/GMC 104		7
30	41	FADIN' IN, FADIN' OUT TOMMY OVERSTREET/ABC 12408		3
31	8	HELLO MEXICO (AND ADIOS BABY TO YOU) JOHNNY DUNCAN/Columbia 3 10783		14
32	44	HANDCUFFED TO A HEARTACHE MARY K. MILLER/ Inergi 310		5
33	38	HUBBA HUBBA BILLY CRASH CRADDOCK/Capitol 4620		5
34	40	DEVOTED TO YOU CARLY SIMON & JAMES TAYLOR/ Elektra 45506		6
35	47	LAST NIGHT, EV'RY NIGHT REBA McENTIRE/Mercury 55036		7
36	39	WHEN A WOMAN CRIES DAVID ROGERS/Republic 029		6
37	18	'57 CHEVROLET BILLIE JO SPEARS/United Artists 1229		10
38	54	ON MY KNEES CHARLIE RICH/Epic 8 50616		2
39	23	SWEET FANTASY BOBBY BORCHERS/Epic 8 50585		10
40	21	I FOUGHT THE LAW HANK WILLIAMS, JR./Warner Bros. 8641		10
41	60	BREAK MY MIND VERN GOSDIN/Elektra 45532		2
42	46	LOVIN' YOU OFF MY MIND CATES SISTERS/Caprice 2051		7
43	49	STAY WITH ME NICK NOBLE/Churchill 7713		7
44	59	YOU'VE STILL GOT A PLACE IN MY HEART CON HUNLEY/ Warner Bros. 8671		3
45	50	IF THIS IS JUST A GAME DAVID ALLAN COE/Columbia 3 10816		6
46	58	CAN YOU FOOL GLEN CAMPBELL/Capitol 4584		3
47	51	GONE GIRL JOHNNY CASH/Columbia 3 10817		6
48	15	PENNY ARCADE CRISTY LANE/LS/GRT 167		13
49	33	BORDERTOWN WOMAN MEL McDANIEL/Capitol 4597		10
50	52	LAST LOVE OF MY LIFE LYNN ANDERSON/Columbia 3 10809		7
51	29	WITH LOVE REX ALLEN, JR./Warner Bros. 8608		12

52	35	FAIR AND TENDER LADIES CHARLIE McCOY/Monument 258	10
53	42	BACK IN THE USA LINDA RONSTADT/Asylum 45519	7
54	45	EASY FROM NOW ON EMMYLOU HARRIS/Warner Bros. 8623	11
55	68	WHAT CHA DOIN' AFTER MIDNIGHT BABY HELEN CORNELIUS/RCA 11375	3
56	43	BE YOUR OWN BEST FRIEND RAY STEVENS/Warner Bros. 8603	10

CHARTMAKER OF THE WEEK

57	—	SLEEP TIGHT, GOOD NIGHT MAN BOBBY BARE Columbia 3 10831		1
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58	48	WOMANHOOD TAMMY WYNETTE/Epic 8 50574	14
59	57	BLUE SKIES WILLIE NELSON/Columbia 3 10784	14
60	70	WHAT'S THE NAME OF THAT SONG GLENN BARBER/ 21st Century 21 100	4
61	69	BLUER THAN BLUE BEVERLY HECKEL/RCA 11360	5
62	53	IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE) JOE STAMPLEY/Epic 8 50575	14
63	67	I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE) SONNY THROCKMORTON/Mercury 55039	5
64	—	STORMY WEATHER STELLA PARTON/Elektra 45533	1
65	71	JULIET AND ROMEO RONNIE SESSIONS/MCA 40952	2
66	75	KISS AWAY JODY MILLER/Epic 8 50612	2
67	73	OH, SUCH A STRANGER DON GIBSON/ABC Hickory 54036	2
68	76	THIS IS A HOLD UP RONNIE McDOWELL/Scorpion 0560	3
69	80	SOMEDAY YOU WILL JOHN W. RYLES/ABC 12410	2
70	63	UNTIL THE NEXT TIME BILLY PARKER/SCR 5 160	7
71	55	THE FEELINGS SO RIGHT TONIGHT DON KING/ Con Brio 137	11
72	77	STRAWBERRY FIELDS FOREVER TERRI HOLLOWELL/ Con Brio 139	3
73	78	SECRETLY JIMMIE RODGERS/Scrimshaw 1318	3
74	84	THE MAN THAT TURNED MY MAMA ON ED BRUCE/ Epic 8 50613	2
75	—	I WANNA GO TO HEAVEN JERRY WALLACE/4-Star 5 1035	1
76	—	THEN YOU'LL REMEMBER STERLING WHIPPLE/ Warner Bros. 8632	1
77	—	I'M LEAVING IT ALL UP TO YOU FREDDY FENDER/ABC 12415	1
78	86	JUST OUT OF REACH OF MY TWO OPEN ARMS LARRY G. HUDSON/Lone Star 702	2
79	81	I OWE IT ALL TO YOU JERRY ABBOTT/Churchill 7715	4
80	83	SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621	3
81	87	MY SIDE OF TOWN BILLY LARKIN/Mercury 55040	2
82	56	BOOGIE GRASS BAND CONWAY TWITTY/MCA 40929	14
83	61	THREE TIMES A LADY NATE HARVELL/Republic 025	13
84	—	JUST HANGIN' ON MEL STREET/Mercury 55043	1
85	62	CARIBBEAN SONNY JAMES/Columbia 3 10764	12
86	—	MY DADDY WAS A TRAVELIN' MAN BRENDA KAYE PERRY/ MRC 1021	1
87	64	LOVE, LOVE, LOVE SANDY POSEY/Warner Bros. 8610	11
88	92	SAVE THE LAST DANCE FOR ME RON SHAW/Pacific Challenger 1631	3
89	94	I'M A WOMAN IN LOVE LaWANDA LINDSEY/Mercury 55041	2
90	—	SO GOOD JEWEL BLANCHE/RCA 11329	1
91	96	SHARE YOUR LOVE TONIGHT ANN J. MORTON/ Prairie Dust 7627	3
92	95	THE PRICE OF BORROWED LOVE IS JUST TOO HIGH CHARLOTTE HURT/Compass 0020	2
93	98	SOMETHING TO BELIEVE IN DON DRUMM/Churchill 7717	2
94	—	IT'S SAD TO GO TO THE FUNERAL (OF A GOOD LOVE THAT HAS DIED) BARBARA FAIRCHILD/Columbia 3 10825	1
95	—	DON'T YOU FEEL IT NOW BETTY MARTIN/Door Knob (WIG) 8 071	1
96	—	YOU ARE STILL THE ONE LINDA HARGROVE/RCA 11378	1
97	—	I THOUGHT YOU WERE EASY RAYBURN ANTHONY/ Mercury 55042	1
98	—	TASTE OF LOVE JENNY LYNN/Colonial 102	1
99	89	THE LITTLE MAN'S GOT THE BIGGEST SMILE IN TOWN ARTHUR BLANCHE/MC 5015	4
100	79	IF YOU THINK I LOVE YOU NOW JIM MUNDY & TERRI MELTON/MCM 100	4

There's A Dark-Eyed Lady In Your Future

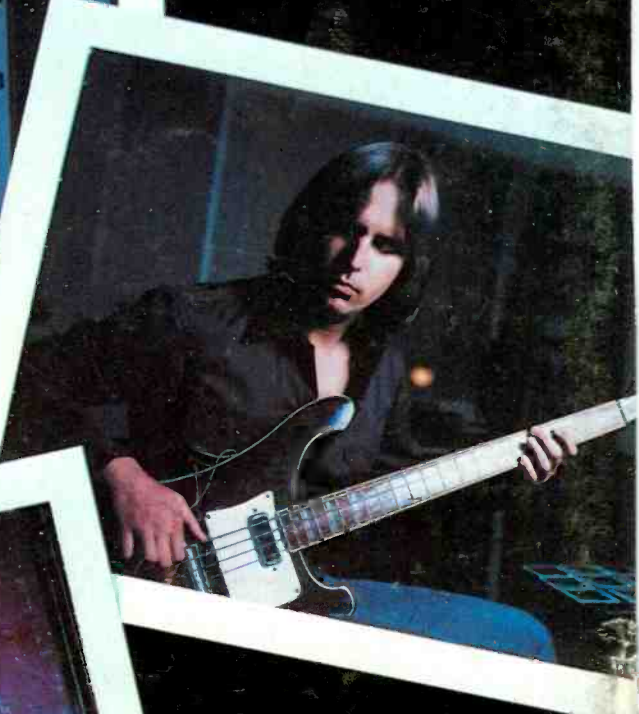
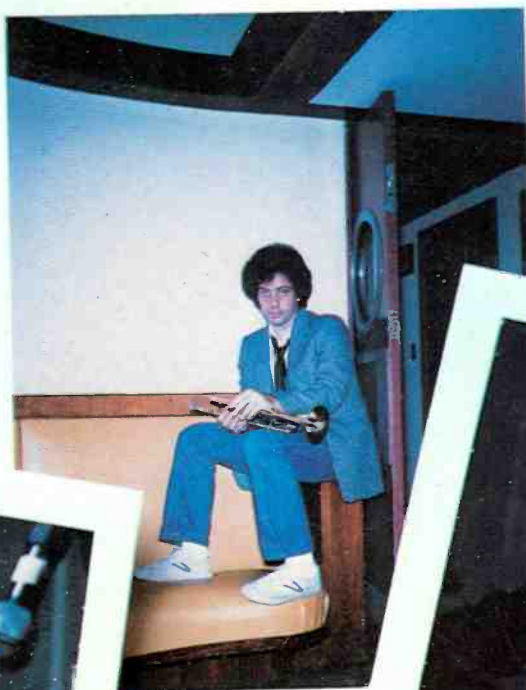


The new album by DONNA FARGO
Featuring the smash single "Another Goodbye" (WBS 8643)
Produced by Stan Silver for the Prima-Donna Entertainment Corporation

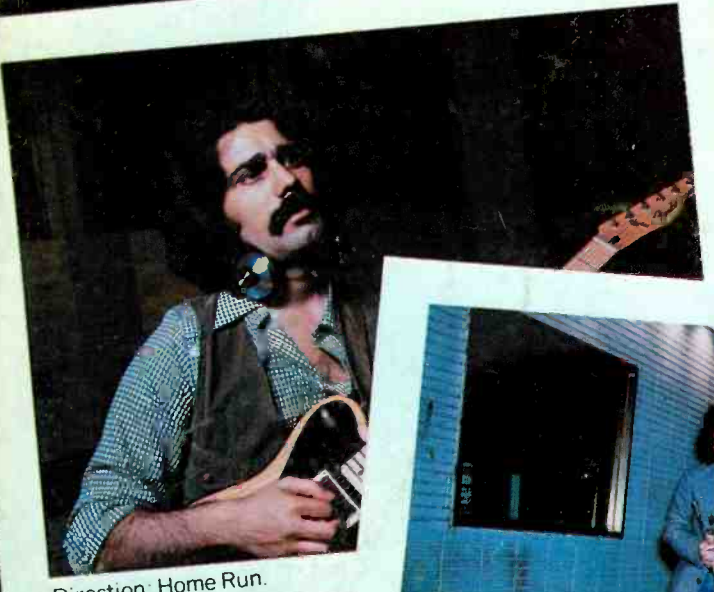
On Warner Bros. records & tapes (BSK 3191) 



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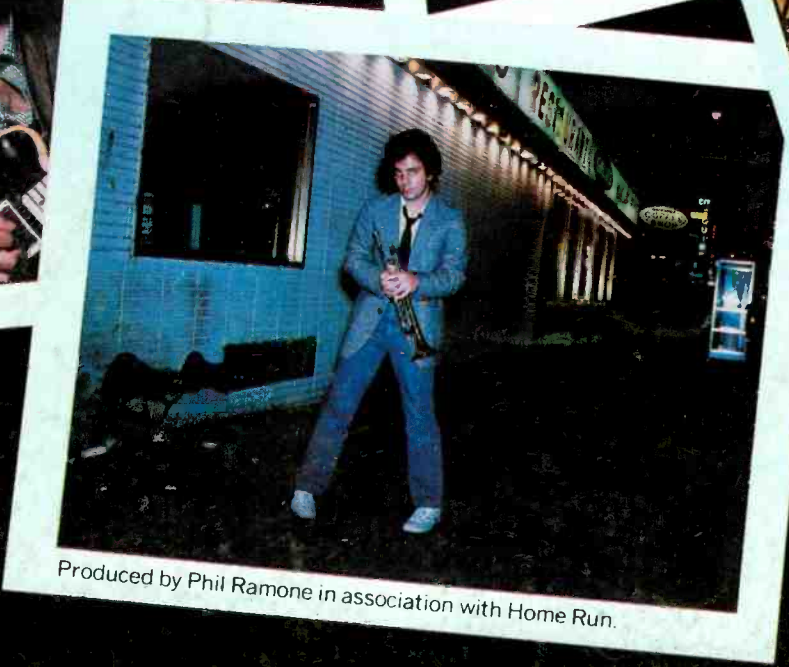
FC 35609



Direction: Home Run.



It's just around the corner.



Produced by Phil Ramone in association with Home Run.