

# RECORD WORLD



## HITS OF THE WEEK

### SINGLES

**BOB SEGER & THE SILVER BULLET BAND, "HOLLYWOOD NIGHTS"** (prod. by B. Seger-Punch) (writer: Seger) (Gear, ASCAP) (3:15). Seger is a master of the story song with a strong rock beat and this new disc is a perfect example. The lyrics are compelling and the out-front piano and Seger's throaty vocals give them even more substance. Capitol 4618.

**SHAUN CASSIDY, "OUR NIGHT"** (prod. by M. Lloyd) (writers: B. Roberts-C. Bayer Sager) (Unichappell/Begonia Melodies/Fedora, BMI) (3:40). Cassidy's position as one of pop music's ultra-teens can only be enhanced by this light rocker with a mid-60s feel. Sager's lyrics are just right and the vocals are especially bright. Warner/Curb 8634.

**GERRY RAFFERTY, "RIGHT DOWN THE LINE"** (prod. by H. Murphy-G. Rafferty) (writer: Rafferty) (Hudson Bay, BMI) (3:33). Rafferty's "Baker Street" was this year's surprise entry in the Top 10 and this new, equally breezy, mid-tempo rocker should follow the same course. It has just a hint of the early Beatles and the guitar work is outstanding. United Artists 1233-Y.

**AEROSMITH, "COME TOGETHER"** (prod. by Jack Douglas-George Martin) (writers: J. Lennon-P. McCartney) (Maclen, BMI) (3:45). Aerosmith's contribution to the "Sgt. Pepper" soundtrack is a close copy of the original with the group's own churning guitar and powerful vocal touches as centerpiece. Watch for immediate pop adds. Columbia 10802.

**ROBIN GIBB, "OH DARLING"** (prod. by George Martin) (writers: J. Lennon-P. McCartney) (Maclen, BMI) (3:29). RSO's first single release from the "Sgt. Pepper" soundtrack is a refined version of Paul McCartney's blues-rock from "Abbey Road" as well as Gibb's first solo in some time. This ballad treatment should get adult action as well as pop play. RSO 907.

**BRUCE SPRINGSTEEN, "BADLANDS"** (prod. by J. Landau-B. Springsteen) (writer: Springsteen) (Bruce Springsteen, ASCAP) (4:01). The song has already been heralded as the ultimate Springsteen composition to date. The message, and the delivery, is emotionally devastating and this should be his biggest pop single yet. Columbia 10801.

**PETER BROWN, "YOU SHOULD DO IT"** (prod. by Cory Wade) (writers: P. Brown-R. Rans) (Sherlyn/Decibel, BMI) (3:40). Peter Brown's crafty electronic interplay drove his "Dance With Me" into the Top 20 and this new single, primed for disco and r&b as well, is likely to do the same. Betty Wright and friends contribute the vocals. Drive 6272 (T.K.).

**CARLY SIMON with JAMES TAYLOR, "DEVOTED TO YOU"** (prod. by Arif Mardin) (writer: B. Bryant) (House of Bryant, BMI) (2:29). Carly and James picked the 1958 Everly Brothers hit single for their second official duet record. The vocal harmonies blend perfectly and Mardin's sparse production is, once again, flawless. A song whose time has come again. Elektra 45506.

### ALBUMS

**THE EMOTIONS, "SUNBEAM."** Fusing gospel styled vocals with an r&b pop beat, the Emotions scored one of the biggest singles successes of 1977 with "Best Of My Love" and their "Rejoice" album. Here the formula works again under the musical guidance of Earth, Wind & Fire's Maurice White who produced the lp and composed four songs. Columbia JC 35385 (7.98).

**FRANKIE VALLI, "FRANKIE VALLI IS THE WORD."** Valli returns to the Warner/Curb label with his current number one hit ("Grease") in addition to some excellent material produced by Bob Gaudio. A Barry Gibb/Albhy Galuten song, "Save Me, Save Me," sounds like a natural follow-up to keep Valli's name on top of the charts. Warner-Curb BSK 3233 (7.98).

**"SWITCH."** The six man group was brought to the label by Jermaine Jackson who serves as executive producer for this debut. The material and musicianship is of a consistently high calibre as the outfit combines sensitive ballads with charged r&b rockers utilizing good vocals and effective brass arrangements throughout. Gordy G7-980R1 (Motown) (7.98).

**LIVINGSTON TAYLOR, "3 WAY MIRROR."** Taylor's first release for Epic and his first album in five years marks the return of this song stylist. Similarities to his brother can be heard in his vocal delivery, but he emerges as a unique talent on self-penned material such as "No Thank You Skycap" and "Going Round One More Time." Epic JE 35540 (7.98).





# HOLD ON...

*For dear Life!*

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

And it's just a matter of time

## KEEPING TIME

NBLP 7102

by

Paul Jabara

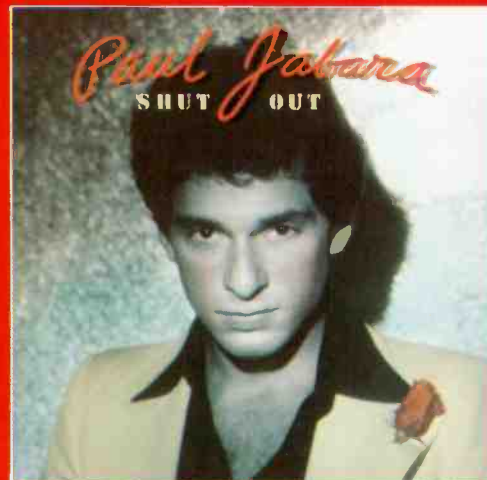
on

Casablanca Record and FilmWorks

Produced by Bob Esty



Includes the new single "Take Good Care Of My Baby/What's A Girl To Do." Also "Last Dance" and "Trapped In A Stairway" from "Thank God It's Friday"



NBLP 7056

**Casablanca**  
Record and Film Works

# RECORD WORLD

## ASCAP Suing Juke Operator

■ NEW YORK—The first lawsuit against a jukebox operator for failure to comply with the licensing requirements of the new federal copyright law has been brought by the American Society of Composers, Authors and Publishers (ASCAP) on behalf of eight of its publisher members.

The 1976 copyright law, which went into effect on January 1, provides a compulsory license for jukebox operators at an annual fee of only \$8 per jukebox. This payment permits virtually unlimited non-dramatic performance of copyrighted music. To obtain the compulsory license, jukebox operators need only register their machines with the U.S. Copyright Office in Washington and pay the \$8 fee for each machine. The statute also requires operators to affix a certificate—supplied by the Copyright Office—to the jukebox in a position where it can be easily examined.

Failure to obtain the compulsory license subjects the jukebox operator to full liability for infringement under the copyright law. If a court finds infringement has occurred, damages for each  
*(Continued on page 104)*

■ In response to numerous requests from the field, Record World this week begins a weekly survey of airplay and sales activity of key black oriented albums on a region-by-region basis. See page 90.

## CBS Execs Call for Responsive Marketing In Wind-Up of L.A. Annual Convention

By MIKE FALCON

■ LOS ANGELES—The final two days of general meetings open to the press at the CBS annual convention saw a number of top CBS label executives describe the functions of their respective departments, in addition to detailing plans for future growth under the CBS umbrella.

Don Dempsey, senior vice president and general manager for Epic, Portrait and Associated Labels, opened the Thursday (27) morning session by stating that "the EPA labels . . . are, in their own right, singularly unique . . . and take special pride in being viewed accordingly. This is reflective of the philosophy in which I view and treat them, and this is the appropriate and cor-

rect manner for all of you to approach the radio and retail marketplace in their behalf."

"We have long accepted the fact that 'labelling' or 'categorizing' an artist and their music is self-defeating, while realistically acknowledging that every artist must start somewhere within the structure of the marketplace in order to develop a base of consumer acceptance. This is predicated on the assumption that people . . . must first respond to their creative efforts before the 'somebody else's' jump on the musical ride," Dempsey added.

In order to effectively work in this confusing set of circumstances, Dempsey said, it is necessary to remember that "nothing lasts forever." As many of the formats

change in subtle ways, the field forces must be ready to compensate for those changes and work around them, bringing out the best in both music and radio. "To be truly successful in today's music business you must allow your ears to stretch out and be receptive" in order that a&r gets significant and really applicable feedback. "So we ask," concluded Dempsey, "that you truly give your best efforts to see that our artists receive a true test." Dempsey emphasized that "our associated labels are blessed with individually unique artist rosters and are deserving of the concentration and special attention that the CBS Records marketing and distribution force has built their reputation on."

Dempsey closed by saying "I think all of us know what we are. But we sometimes have difficulty in understanding what we may be. What are we really capable of accomplishing? In a relatively short number of years the music business has enriched the lives of listeners, and now viewers, with a myriad of special feelings and experiences. This is all the more reason for us to continue to focus on our potential. We cannot let our accomplishments stifle our imagination."

Tony Martell, VP and general manager, CBS Associated Labels began his portion of the session by stating that the 1977 sales and profit figures for the Associated Labels "almost doubled" the previous record year's figure, established in 1976. He also indicated  
*(Continued on page 95)*

## NARM Undertaking Major Studies On UPC and Video Merchandising

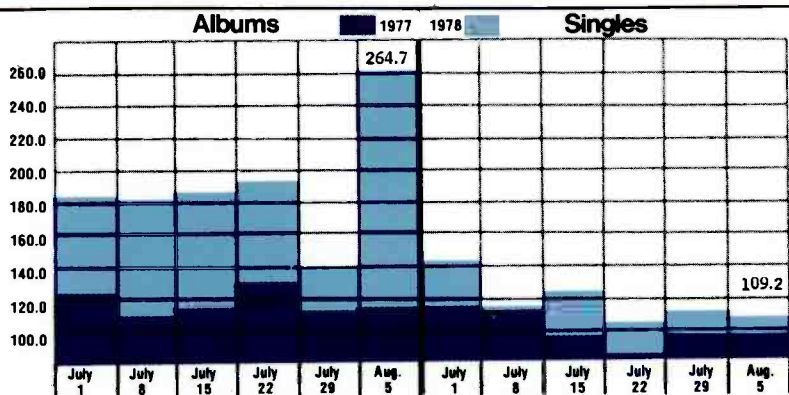
By DAVID McGEE

■ NEW YORK—Major studies on the ramifications of the Universal Product Code (UPC) on the music industry and on the effectiveness of in-store video merchandising will be undertaken by the National Association of Record Merchandisers (NARM) according to NARM executive VP Joe Cohen. The announcements followed two days of meetings in Chicago last week (August 1-2) between the NARM bar coding committee and

the manufacturers and retailers advisory committees.

In announcing the study of the controversial UPC, Cohen stressed that aside from its educational benefits—"the merchandiser doesn't really know yet how valuable bar coding is"—the studies will be more significant for its assessment of the feasibility of the UPC's various applications. "That's what's important," said Cohen. "We know there's a lot of things you can do, but maybe we don't know all of them. Of those we do know about we have  
*(Continued on page 104)*

## 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.

## Polygram Distrib. Reviews Its Growth, Announces Catalogue Marketing Campaign

■ NEW YORK—With more than 100 Polygram Distribution and distributed label personnel and 200 guests in attendance, the Polygram Distribution, Inc. summer management meeting, held at the St. Moritz Hotel July 27-28, unveiled plans for stepping-up facilities and staffing to accommodate the growth of the company.

Polygram Distribution president John Frisoli opened Thursday's meeting with a keynote address on the maturation of the company from 1976. He

projected 1978 gross domestic sales at 235 percent over 1977 and more than 400 percent over 1976. 1979 projections were also discussed. Frisoli introduced Jules Abramson to the group as Polygram Distribution's new vice president of planning, effective August 1st.

Jack Kiernan, vice president of sales, focused his discussion on a comparison of 1977 to 1978 as it relates to the increase in responsibilities, chart share,  
*(Continued on page 84)*

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■ **Opposite Page 46.** How does a family business become the 2nd largest retail record chain and still seem like a family business? Record World's in-depth look at Record Bar provides some interesting answers. The special section, keyed to this week's annual Record Bar convention, offers interviews with Harry and Barry Bergman and other top executives, and gives the chain's view of where it and record retailing in general are going.

■ **Page 10.** A. J. (Rick) Aurichio, VP and general manager of Arbitron's radio division, is the man behind the rating service's rapid growth in recent years, but his involvement in the various battles between ARB and its radio clients takes much of his time as well. In his Dialogue, Aurichio offers an insider's look at Arbitron's stance on those issues, and at his company's present and future.

## departments

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## POWERHOUSE PICKS

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

**Rick James Stone City Band** (Gordy) "You and I."

An r&b smash that exhibits the same activity pop. It's top ten in Miami, Detroit and Houston. Several majors added the record this week.

## 20th Earnings Up, Music Division Down

■ **LOS ANGELES**—20th Century-Fox Film Corp. last week reported highest-ever earnings and revenues for the second quarter of 1978 ended July 1. Fox's net earnings for the quarter were \$15,476,000, or \$1.95 per share, compared with \$5,883,000 or \$.76 per share for the second quarter of 1977.

Revenues for the second quarter just ended were \$149,196,000, also a company record, up from \$100,520,000 in the same quarter in 1977.

For the first half of 1978, Fox reported net earnings of \$32,962,000 or \$4.16 per share, up from \$8,454,000 and \$1.10 per share for the same period last year. Revenues for the first half were \$308,129,000, against \$190,155,000 last year.

The company's record and music publishing division reported a loss of \$2,053,000 for the second quarter, compared with its loss of \$252,000 for the same period last year. Revenues for the quarter were \$2,495,000 down from \$3,361,000 a year ago.

For the first half, the record division lost \$2,111,000, compared with a loss of \$820,000 for the first half of 1977. Revenues for the first half were \$7,625,000, up from \$5,467,000 in the first half last year.

## MCA Sues Tucker

By SAMUEL GRAHAM

■ **LOS ANGELES**—MCA Records has sued singer Tanya Tucker, it was learned last week. The suit, which was filed Monday, July 31 in Los Angeles Superior Court, charges Tucker with a breach of contract stemming from a five-year, ten record agreement signed in October, 1974.

According to the suit, Tucker failed to deliver material for the sixth of the ten recordings specified in the agreement. The contract, which had been signed by the singer's legal guardian (owing to Tucker's being a minor at the time), guaranteed her \$1.6 million in advances against royalties. MCA would in turn control the exclusive rights to all masters and titles designated by the contract.

Tucker's sixth recording was due in December of 1977—she had been granted an additional advance in August of that year, increasing the total in advances to be received to \$1.7 million—but it was not delivered, according to MCA. Although the 1974 contract prohibited her from recording for another label, the singer "notified MCA in July, 1978 that in her view,

(Continued on page 104)

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# "I'll Be Loving You"

CPS 0301



THE  
MARSHALL  
TUCKER  
BAND

The unqualified success of *Together Forever*,  
(Gold in 5 days with over 250 stations playing cut  
after cut) signals only a hint of what you can expect  
from "I'll Be Loving You," the just-released-single  
from the lp. Produced by Stewart Levine.

THE MARSHALL TUCKER BAND —

A Modern American Tradition On Capricorn Records.



# Arista Sets \$8.98 List For New Synergy Album

By BARRY TAYLOR

■ NEW YORK — The first 8.98 list price for a non soundtrack record has been affixed to the new Synergy album, "Cords," by the Arista distributed Passport label. All commercial copies of the album have been pressed on high quality clear vinyl and will come packaged in a laminated gatefold cover. According to Marty Scott, president of Passport, the move was made in an attempt to set a precedent by establishing a viable price level for deluxe packaged albums and colored vinyl records.

Scott explained that the extra dollar would help to absorb the added cost of manufacturing the album which will be pressed on the same clear vinyl for its entire run as opposed to making it a limited edition novelty, an alternative that some European record labels have been enjoying success with over the past fifteen months. "The only copies of 'Cords' that aren't on clear vinyl are the djs," Scott said. "Ironically, they will be the only ones on black vinyl because you can't back cue on colored vinyl."

"I've seen tens of thousands

## Jet, ELO Members Sue United Artists

■ LOS ANGELES — Jet Records and members of ELO are seeking more than \$300 million in actual and punitive damages in a suit filed against United Artists and Record Group, Inc., along with their owners. The suit, filed July 26 in Los Angeles Superior Court, lists United Artists Music and Record Group, Inc., Transamerica Corp., Artie Mogull, Jerry Rubinstein, and Does one through 50 as defendants. It charges that in excess of 580,000 copies of ELO's "Out Of The Blue" lp, purchased from UA when Jet Records moved to CBS distribution, were held back.

It is further alleged that the defendants planned to sell the albums in question to distributors at cut-rate prices. This would result in a loss of sales by Jet and ELO, as well as profits, says the action. Additionally, the plaintiffs seek to recover the albums and also charge that 70 percent of the 1.5 million lps and tapes which were delivered to Jet were "unacceptably damaged" due to improper storage procedures. The action also seeks to restrain UA from selling any of the albums still alleged to be in its possession "at a price less than the price then charged by Jet to its distributors for such albums."

of records on colored vinyl sold as imports over the past few months at Jem," Scott added, aware of the fact that novelty appeal still exists, "but the requests for them continue."

In support of Synergy's "Cords," the third album recorded and produced by Larry Fast, Arista is mounting a broad marketing and merchandising campaign to emphasize the state of the art quality of the recording and the technological achievement it represents.

Fast, whose two previous albums were considered breakthroughs in their use of synthesizers and electronic gadgetry, recorded "Cords" on personally constructed equipment in addition to some of the latest advances in electronic instrumentation, most notably the guitar synthesizer. As a result, the album is being aimed not only at a music audience, but for audiophiles and people "just interested in showing off their stereos." The record will be sold in audio stores that don't normally deal in lps in addition to regular retail outfits and Scott expects a high percentage of impulse buying.

Special promotional kits are being distributed to audio and record stores containing a cover letter of explanation, outlining the distinctive nature of "Cords" along with a Synergy bio and a copy of the work in both disc and cassette formats. In addition to in-store displays, promotions, contests and radio spots, there will also be an in-store video presentation by Fast of computer animated graphics.

## Welch Gets Platinum



Capitol recording artist Bob Welch was presented with a platinum disc for his "French Kiss" lp by Capitol Records executives after the singer's July 23 appearance at Dallas' Cotton Bowl. The presentation took place backstage following Welch's performance on a bill with Fleetwood Mac, Little River Band and The Steve Miller Band. Pictured backstage are, from left: Bruce E. Garfield, director, press & artist relations; Randall Davis (kneeling), director, merchandising & advertising; Dan Davis, vice president, creative & publicity division; a beardless Lindsey Buckingham of Fleetwood Mac; Tom Ross of ICM; Lee Ryback, Welch's drummer; Christine McVie of Fleetwood Mac; Bob Welch; Chad Peery, Welch's bassist; Dennis White, vice president, marketing; Walter Lee, vice president, sales; Todd Sharp, Welch's guitarist; Larry Hathaway, national sales manager; Gabrielle Arras of LTD Management; Tom Tilton, district manager, Dallas; and Ray Tusken, national AOR promotion manager.

## ARC/Columbia Roster, Staff Outlined

By SAMUEL GRAHAM

■ LOS ANGELES—The formation of the new ARC/Columbia label, spearheaded by the Bob Cavallo-Joe Ruffalo management team and Earth, Wind and Fire leader/producer Maurice White was announced here at the recent CBS convention. Last week, *Record World* spoke with the Cavallo-Ruffalo office about the label's new roster, key staff appointments, and other operational details.

ARC (the American Recording Company) is a joint venture between White (who is president), Cavallo and Ruffalo (who are co-chairmen) and Columbia; the product will be administered by ARC and distributed by Columbia. The label design for all ARC records will prominently feature the ARC logo on its top half, with the bottom half containing label copy and the names of both Columbia and ARC. According to Laurel Rudd of the Cavallo-Ruffalo staff, Earth, Wind and Fire's "Got To Get You Into My Life" (from the "Sgt. Pepper's Lonely Hearts Club Band" soundtrack) is considered to be ARC's first release, although it appears on the Columbia label and does not carry the ARC logo.

### Roster

The ARC roster consists at present of eleven artists: Earth, Wind and Fire, Weather Report, Deniece Williams, Pockets, the Emotions, Valerie Carter, D.J. Rogers, Curtis The Brothers, Reggie Knighton, Shelly Clark and Peter McIan. With the exceptions of Clark, Rogers and McIan, all are Cavallo-Ruffalo management clients who had recorded for Columbia; Clark, one of the newest signings, is a member of

the cast of the upcoming television series "Hot City," and her first release will be the theme song from that show.

As the signings of D.J. Rogers, Shelly Clark and Peter McIan indicate, not all ARC artists will also be managed by Cavallo-Ruffalo; by the same token, the firm will retain as management clients several artists who do not record for ARC, including Little Feat, Raydio and John Sebastian. In any case, said Ms. Rudd, it is ARC's intention to be "the same as any other label, in that we want to be diversified, with the best possible cross-section of artists."

ARC will also own two publishing companies, Modern American Music (ASCAP) and Charleville Music (BMI); exclusively signed writers (both to Modern American) include McIan and Jon Lind. They will administer several song catalogues, including Saggifire Music (EW&F), Pamjoke Music (Emotions), Vanilla Grits (Valerie Carter), Pockets Music (Pockets) and Circle R Music (Rogers). In addition, the company will operate a recording studio which is currently under construction in West Los Angeles and will be headed by engineer/producer George Massenberg.

### Staffer

The other key members of the ARC staff include the following: Ursula Mannina, contract administrator; Leonard Smith and Rich Chiaro, artist development; Eric Eisner, general counsel; Arthur Macnow, treasurer; and Verdine White (also a member of Earth, Wind and Fire), James Newton Howard and Carole Pinckes, artists and repertoire. Maurice White will continue to produce certain acts under the Kalimba Productions banner, including the Emotions and Earth, Wind and Fire.

ARC's offices are located at 9885 Charleville Blvd., Beverly Hills, California.

## KC & Sunshine Band Sign with Katz-Gallin

■ LOS ANGELES — KC and the Sunshine Band has signed with the personal management firm of Katz-Gallin Enterprises, Inc., for exclusive representation in all areas, according to an announcement by Harry W. (KC) Casey and Richard Finch, his partner in the varied activities of Sunshine Sound Enterprises, Inc., Miami. Under the arrangement, Katz-Gallin also will provide general management counsel to Sunshine Sound, they noted.

# LAST DANCE

NB 926

FROM

# DONNA SUMMER

The soon-to-be platinum single from the platinum LP

# THANK GOD IT'S FRIDAY

NBLP 7099



Watch for the comedy smash soon to be re-released  
by popular demand this fall in:

BOSTON  
NEW YORK CITY  
NEWARK  
PHILADELPHIA  
PITTSBURGH  
BALTIMORE  
WASHINGTON, D. C.  
CLEVELAND  
COLUMBUS  
DAYTON

DETROIT  
ATLANTA  
NASHVILLE  
INDIANA  
MILWAUKEE  
CHICAGO  
DES MOINES  
ST. LOUIS  
MINNEAPOLIS  
LITTLE ROCK

NEW ORLEANS  
KANSAS CITY  
DENVER  
PORTLAND  
SEATTLE  
PHOENIX  
SAN FRANCISCO  
LOS ANGELES  
DALLAS  
HOUSTON

Original motion picture soundtrack  
available through  
Casablanca Record and FilmWorks

A Motown/Casablanca Production released through  
Columbia Pictures.



Re-opening with a huge new marketing and advertising campaign.

# RECORD WORLD CHART ANALYSIS

## Sales Boost Valli's 'Grease' to No. 1; Pablo Cruise, Foreigner Gain in Top 10

By PAT BAIRD

■ Frankie Valli's "Grease" theme song (RSO) continued on airplay and huge sales figures to move into the #1 bullet spot on this week's RW Singles Chart. Valli's record is the only bullet in the top seven and came on the R&B Singles Chart this week at #69 bullet.

Other moves in the Top 10 were Pablo Cruise (A&M), moving to #8 bullet with the album also in the Top 10; A Taste Of Honey (Capitol), still #1 r&b and picking up good sales and top 10 radio moves for a 10 point jump here to #9 bullet, and Foreigner (Atlantic), the only new entry in the top of the chart, bulleting to #10 with the album holding at #4.

Bob Seger and the Silver Bullet

Band's follow-up to their last Top 10 single (Capitol) is this week Chartmaker at #54 bullet on strong initial adds. The album is #8 this week.

Rounding out the top of the chart are: Commodores (Motown) #2; Rolling Stones (Rolling Stones) holding at #3; Donna Summer (Casablanca) holding at #4; John Travolta & Olivia Newton-John (RSO) #5; Barry Manilow (Arista) moving one spot to #6, and Andy Gibb (RSO) #7.

The competition in the next part of the chart is heavy with six out of 10 records bulleting. Joe Walsh (Asylum) continued to garner sales and big station jumps for #11 bullet and Evelyn "Champagne" King (RCA), still top 10 r&b, continued sales and airplay gains for #14 bullet. Toby Beau (RCA), added this week at WABC and also selling, moved to #15 bullet and Walter Egan (Col), still picking up stations and moving

well where played, moved to #17 bullet. Olivia Newton-John (RSO), #55 bullet on the Country Singles Chart, continued to spread out of the east coast for #18 bullet, and Andy Gibb (RSO), still being added and moving well, picked up the #19 bullet spot.

Exile (Warner/Curb) took a ten point jump on strong mid-west airplay and top 10 moves in other major markets to #21 bullet, and Eddie Money (Col), another big midwest entry, moved to #23 bullet. Rita Coolidge (A&M) and Chris Rea (UA) continued to fill in holes for #26 bullet and #27 bullet respectively. Earth, Wind & Fire (Col), last week's Powerhouse Pick, bulleted at #13 r&b and went top 10 in a number of major markets for #28 bullet here. Nick Gilder (Chrysalis) also scored big adds for #29 bullet.

Still moving well are: Village People (Casablanca) #31 bullet; Rick James & The Stone City Band (Motown), holding at #2 r&b and breaking into the Top 10 in Miami and other good crossover markets for #35 bullet, and this week's Powerhouse Pick.

Little River Band (Harvest) took this week's biggest chart move on big jumps and major market adds, up 17 slots to #40 bullet. Foxy (Dash), another big Miami record, is #5 bullet r&b and moved here to #41 bullet, breaking in such other markets as New Orleans and Detroit. Anne Murray (Capitol), #4 bullet country and taking good jumps pop, moved to #42 bullet while John Travolta, Olivia Newton-John & Cast (RSO), last week's Chartmaker, continued to add majors and secondaries and took four to five point moves where played for #44 bullet. John Paul Young (Scotti Bros.) and Teri De Sario (Casablanca) bulleted to #45 and #50 respectively on good airplay gains.

The Cars (Elektra), whose album is #78 bullet, started to spread from the northeast to the midwest for #51 bullet and Kenny Loggins (Col), doing equally well in the majors and secondaries, moved 14 spots to #52 bullet. Still picking up good adds this week were: The Kinks (Arista) (Continued on page 98)

## RSO Places Four LPs In Top Seven; The Emotions Is Chartmaker At #76

By ALAN WOLMARK  
& BARRY TAYLOR

■ Led by the chartopping soundtrack to "Grease" in its fourth consecutive week and the soundtrack to "Sgt. Pepper's Lonely Hearts Club Band" at #5 bullet, RSO is represented by four of the top seven albums

in the country this week. Of the four, three are two-record soundtracks (the other being "Saturday Night Fever" at #6). "Grease" continues to be far and away the best selling album of the week as it continues to strengthen its hold at the rack and retail levels with four current singles, including the title track sung by Frankie Valli which took over the number one position on the top 100.

The rest of the top four remains unchanged this week with the Rolling Stones (Rolling Stones) still at #2, the Commodores (Motown) at #3 and Foreigner (Atlantic) at #4, all with current top ten singles.

At #5, "Sgt. Pepper" owns the only bullet in the top 20. The album took a 19 point jump this

week with its main thrust coming from the racks to go along with its immediate acceptance at the retail level. "Saturday Night Fever" and Andy Gibb follow at #6 and #7 respectively while Bob Seger (Capitol) slips to #8, Pablo Cruise (A&M) moves up a notch to #9 and Joe Walsh (Asylum) drops to #10.

The only other moves registered in the top 20 were Teddy Pendergrass (Phila. Intl.) up to #11, Billy Joel (Columbia) up two notches to #15, Alan Parsons Project (Arista) to #18 and Quincy Jones (A&M) to #19.

Outside of the top 20, LTD (A&M) moved up to #23 bullet, the Brothers Johnson (A&M) benefitted by solid sales for a #25 bullet position, Barry Manilow (Arista) experienced a resurgence for #30 bullet, A Taste Of Honey (Capitol) continued to climb to #31 bullet, Rick James Stone City Band (Gordy) took a four point jump to #32 bullet, the Crusaders (ABC) continues to show a history of crossover acceptance for #35 bullet and Kenny Loggins (Columbia) continues its ascent to #40 bullet.

Outside the top 40, bullets are relatively sparse this week with

Con Funk Shun (Mercury) at #48 bullet; Johnny Mathis & Deniece Williams (Columbia) moving up rapidly to a bulleted #49 in its third week; Millie Jackson (Spring), following up her "Feelin' Bitchy" success with "Get It Outcha System" bulleting at

#54; and UFO (Chrysalis) at #62 bullet. Solid r&b strength and pop sales that are quickly spreading have Michael Henderson (Buddah) at #63 bullet.

On good pop and retail sales in its first week, The Emotions (Continued on page 92)

## REGIONAL BREAKOUTS

### Singles

#### East:

Rick James Stone City Band (Gordy)  
LRB (Harvest)  
Travolta & Newton-John (RSO)  
Kinks (Arista)

#### South:

Exile (Warner/Curb)  
Earth, Wind & Fire (Columbia)

#### Midwest:

Rick James Stone City Band (Gordy)  
Anne Murray (Capitol)  
Travolta & Newton-John (RSO)  
John Paul Young (Scotti Bros.)  
Barbra Streisand (Columbia)

#### West:

Rita Coolidge (A&M)  
Cars (Elektra)

### Albums

#### East:

Emotions (Columbia)  
Slave (Cotillion)  
Sylvester (Fantasy)  
Ohio Players (Mercury)  
Roy Ayers (Polydor)

#### South:

Emotions (Columbia)  
Dolly Parton (RCA)  
Shaun Cassidy (Warner/Curb)  
Sylvester (Fantasy)  
Ohio Players (Mercury)  
Roy Ayers (Polydor)

#### Midwest:

Emotions (Columbia)  
Slave (Cotillion)  
Dolly Parton (RCA)  
Shaun Cassidy (Warner/Curb)  
Ohio Players (Mercury)

#### West:

Emotions (Columbia)  
Shaun Cassidy (Warner/Curb)  
Sylvester (Fantasy)  
Ohio Players (Mercury)  
Walter Egan (Columbia)





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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## ARB's Radio Chief on Ratings, Hypoing, Minorities

By MARC KIRKEBY & NEIL McINTYRE

■ Just the name "Arbitron" is enough to start many radio programmers scanning the want ads. Feared and often misunderstood, the American Research Bureau's radio division has been in the news more than ever before in recent months, in conflicts involving 'rating distortion' and the company's techniques for surveying minority audiences. But the predominant radio rating service has seldom sought a forum for its views and goals. A. J. (Rick) Aurichio, vice president and general manager of Arbitron Radio, is



Rick Aurichio

the ARB executive closest to these issues. An advertising agency veteran (with Young & Rubicam and Dancer, Fitzgerald, Sample), Aurichio founded his own computer research company, Marketronics, before joining Arbitron in 1972. He was named to his present post last year. In this Dialogue, Aurichio presents Arbitron's side of the ratings issues most on the minds of radio programmers, gives an insider's view of this research giant's operations, and talks about new radio research fields his company is pursuing.

**Record World:** Does it seem to you that the diary-oriented promotions we've seen in the past year are a response to the increasing importance or clout of Arbitron ratings with agencies and radio in general?

**Rick Aurichio:** Well, the ratings services have been in business for years, and if you want to call it clout . . . I really don't think it's clout from our point of view, what we're doing is measuring the facts. It doesn't matter whether there's two services around or ten services around, the audience estimates are used in a certain way. And if an agency uses that single number as a bible or a composite number as a bible, what's the difference how many ratings services there are, that number is still going to be used that way. If a station, on the other hand, takes the position that their job is not to the community, but to the rating service, that attitude is something we can't help. If they're literally programming to a diary-keeper or to someone who's going to respond to Pulse or a telephone survey, I think they're kidding themselves, because that's only a short-run type of position. If the station would worry about the long run a little bit more, I think it would find that this kind of problem would in fact go away.

**RW:** Do you think 'delisting' a station from an Arbitron book will have a strong effect on stations' policies in general?

**Aurichio:** The intent of that policy that we established is certainly not to punish somebody; our intent of course is to try to eliminate these kinds of promotions, because the only thing we have to sell really is credibility, and if we don't have that credibility it not only interferes with our business, but it interferes with the radio business in general. We don't understand why we can't get 100 percent cooperation on this, but maybe with the idea of a delisting threat, if you will, this kind of promotion will go away.

**RW:** How large is Arbitron Radio's subscriber list now compared to last year or five years ago?

**Aurichio:** If you go back five years, I think we had something in the neighborhood of 625 stations, and now it's 1250. That's an increase of 75 or 100 from last year. Our agency list has been fairly steady over the last four or five years. It has increased somewhat—I think it was in the neighborhood of 1600 five years ago and now it's about 2000.

**RW:** We hear a lot about the need for more precise demographic information about the radio listener, beyond general groupings by age or sex. Does Arbitron plan to get into this area?

**Aurichio:** The answer to that is yes, but let me give you a little bit of history. We've been looking at the idea of qualitative information for some time, and I'll tell you that it is with great trepidation. There are two phenomena that cause us to be very concerned. Num-

ber one, we honestly believe our numbers are carried too far now, with the sample sizes that we use. But historically the demand for information has caused Arbitron to fragment its information further and further, particularly as stations narrow their targets. We're concerned that we have gone too far, because in terms of using a number as a bible or as a fact, and recognizing that some of these numbers have a fair amount of statistical error, you get concerned about how it's being used versus what you're producing.

What we're doing right now is thinking about the idea of putting together two or more surveys into a giant sample, so we can go back and begin to measure other types of demographics, and then putting them together in a composite form so that we have large samples and yet are able to supply the qualitative information that we think radio stations require.

I'm not convinced at this point that there is a requirement for this, because any of these types of things cost money, and if it's going to cost money, the industry therefore must require some reward as a result of having that information. I believe that radio stations short-change themselves versus newspapers. There are a lot of people that advertise in newspapers that do not advertise on the radio. They are going into TV. When you look at major department stores and the amount of money they are now spending in television, radio has not been able to attract it. I don't know why, but the TV people have been the leaders, I think, from that point of view. If qualitative information can attract that type of business, then I think it will fly, but we're in the process of testing it out right now.

**RW:** What sorts of information does the diary keeper provide you with now?

**Aurichio:** Very simple information—just their age and sex, ethnic background. That's all. Of course we have the number of people in their household because we do send diaries to each person. The callback studies which we refer to are to gain information regarding income, family size, purchase behavior, ownership of credit cards, various kinds of qualitative information.

**If they're (a station) literally programming to a diary-keeper . . . I think they're kidding themselves, because that's only a short-run type of position.**

**RW:** Are you getting a better picture of big-city black and Hispanic audiences now with the telephone callbacks, expanded sample frame and other techniques you've been trying?

**Aurichio:** That's really a tough question. Understand that the idea of telephone retrieval for blacks came about due to a recognition that blacks would not cooperate as a white would with a diary. To put it in perspective, it's half as much cooperation among a black than among a white with a diary. We get about 50 percent of the white people, actually a little more, who agree to keep a diary actually keep it and return it. In the case of the blacks, our best information is that it ranges from about 20 to 30 percent. We went to telephone retrieval because it was a system that could get higher cooperation. We just recently completed a fairly major study, and the study itself indicates that the telephone retrieval technique as would be expected does have certain biases as it relates to the diary. We're making some changes to that telephone retrieval technique in January that will overcome some of this, but I have a feeling that by the time we are finished with all of our studies we will have learned a new way to get information from blacks with the diary. And that's our goal right now—to get back to utilizing a diary system, and getting the same rate of cooperation that we get from whites from blacks and Hispanics.

**RW:** Another demographic group that's hard to survey is the 18-24 year-old. How do you go about tracking him down?

**Aurichio:** It's the same thing. We talk about blacks and Hispanics . . . what we're really saying is that there are segments of the popu-

(Continued on page 27)

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## Court Rejects Klein Dismissal Plea

By ALAN WOLMARK

■ NEW YORK—A Federal Court of Appeals three-judge panel has reaffirmed an earlier decision by Federal Judge Vincent L. Broderick to carry on the Allen Klein tax evasion trial despite the Abkco Industries president's plea for a dismissal on grounds that a second trial would place him in "double jeopardy."

Last November 10, Federal Judge Charles M. Metzner excused the hung jury after six days of deliberation calling a mistrial. Klein's defense attorney, Gerald Walpin, claimed before the panel, that a retrial would violate the former Beatles and Rolling Stones manager's legal rights.

Klein is charged with failing to report \$216,742 in income allegedly derived from selling promotional records between 1970 and 1972 and, in joint returns with his wife, that results in an alleged underpayment of

## CTI Restraining Order In Seawind Case

■ NEW YORK—On July 28, 1978, CTI obtained a temporary restraining order against A&M Records enjoining it from, among other things, "Distributing, selling, showcasing, releasing, licensing, promoting or advertising any Seawind's record, recording or act" pending a hearing on its motion for a preliminary injunction scheduled for August 3, 1978.

CTI in its underlying action against A&M Records alleges in substance that A&M knowingly interfered with CTI's existing exclusive contractual rights with Seawind and the group's continuing obligations to record for CTI by entering into a recording contract with Seawind for the same or similar services.

This action is pending in the United States District Court for the Southern District of New York. Richard I. Wolff, Esq. of O'Sullivan Wolff Karabell & Graev, attorneys for CTI argued for the issuance of the temporary restraining order while David Berkey, Esq. of Guggenheimer & Untermyer, attorneys for A&M Records, opposed it.



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\$125 thousand over the three year span.

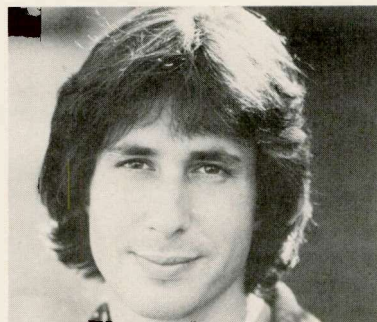
It is assumed that the original trial's key witness, Pete Bennett, then promotion director for Abkco, will be available for testimony in the upcoming proceedings. Last year, in exchange for limited immunity, Bennett testified that he gave Klein most of the money from the sale of the records in question. Bennett's sentencing has been postponed until the completion of his former boss' trial.

A second circuit court mandate to bring district court jurisdiction back is scheduled for August 16. Judge Broderick will once again preside. No date as yet has been set for the retrial, but one is expected with the mandate.

Plans for the retrial would not be disclosed by either Walpin or the prosecution because of Judge Broderick's order prohibiting the parties involved from discussions with the press. But it was discovered that the government has reassigned its prosecution duties to assistant U.S. attorneys Steven M. Schatz and Bob Shwartz.

## Polydor Restructures Publicity Department

■ NEW YORK—The Polydor Incorporated publicity department has undergone a major restructuring, it has been announced by Bob Sarlin, national director of publicity.



Len Epand

Len Epand has been named director of publicity, west coast. Epand, formerly west coast manager of publicity, has expanded his duties to include extensive contact work with the television industry.

Ronnie Nina Mann has been named east coast publicity administrator. Mann, formerly east coast publicist, will be responsible for press efforts for the label and its artists in the east.

Lee Ellen Newman has been appointed artist tour publicist. Newman will be responsible for tour press in the east, midwest, and southeast.

Jo Lauria has been named artist tour administrator for the Polydor family of labels.

## Columbia Inks McCoo & Davis



Marilyn McCoo and Billy Davis Jr. gave a live performance at CBS Records Convention in Los Angeles last week. During the week, Bruce Lundvall, president, CBS Records Division, announced that the duo had been signed to the Columbia label and their first single for Columbia, "Shine On Silver Moon," was previewed at the convention. The duo's first Columbia album will be released shortly. Shown with the artists (from left) are: (seated) Mickey Eichner, VP, east coast a&r, Columbia Records; Bruce Lundvall, president, CBS Records Division; personal manager Sherwin Bash; (standing) Mike Dilbeck, VP a&r west coast, Columbia Records; Frank Mooney, VP, marketing branch distribution, CBS Records; Bob Sherwood, VP, national promotion, Columbia Records; Vernon Slaughter, director, jazz marketing, black music marketing; Don Ellis, VP, national a&r, Columbia Records.

## Phonogram Sets Promo Convention

■ CHICAGO—Carrying a theme of the Phonogram Star Flight, Phonogram, Inc., will hold its national promotion convention at the Marriot Lincolnshire resort hotel outside of Chicago on August 11, 12, and 13.

In addition to national, regional, and local promotion managers, full staffs from the sales, publicity, a&r and production areas will also be represented.

Kicking off the convention Friday night (11) will be a barbecue with the actual business sessions starting Saturday morning with opening remarks by Charles Fach, executive vice president/general manager of Phonogram, and Lou Simon, senior vice president/director of marketing.

Also on Saturday will be presentations by representatives from Phonogram's associated labels: De-Lite, DJM, Lone Star, and Monument Records. This will be followed by a preview of the August Ips through Phonogram and a look at the upcoming fall albums.

Saturday evening will feature a performance by newly-signed Mercury Records artist Fonda Feingold (her debut album is set for late August release), as well as the traditional banquet. The convention will conclude with business sessions on Sunday covering the entire spectrum of promotion.

Chairing most of the promotion meeting will be Jim Taylor, national promotion director, and Jim Sotet, national album promotion manager, on the pop side; Bill Haywood, vice president/r&b product, and Cecil Hale, national album promotion manager/r&b, on the r&b side; and Frank Leffel, national promotion manager/country, covering Phonogram's Nashville music.

## Epic Names Two To Publicity Posts

■ NEW YORK — Susan Blond, director, national press and public information, Epic/Portrait/Associated Labels, has announced the expansion of the labels' east coast tour publicity staff. Gale Sparrow has been appointed to the newly created position of manager, east coast tour publicity, E/P/A, and Jessica Falcon has been named east coast tour publicist, E/P/A.

In their new positions, Sparrow and Falcon will be responsible for securing press coverage for artists on the Epic, Portrait and CBS Associated Labels throughout the northeast (outside of New York City), southeast and midwest regions.

Sparrow joined CBS Records in 1975 in the Columbia Records' west coast artist development department. In 1976 she moved to New York as tour publicist for E/P/A, the position she has held until her current promotion. She will report directly to Blond.

Falcon comes to E/P/A from Chrysalis Records, where she had been east coast publicist for three years. She will report directly to Sparrow.

## Roshkind Pleads Guilty

■ LOS ANGELES—Michael Roshkind, vice chairman of Motown Records, has pleaded guilty before a U.S. District Judge to a count of tax evasion, admitting that he knowingly failed to declare more than \$140 thousand in taxable income in 1972.

Roshkind will be sentenced Sept. 15 by Judge Robert Takasugi and faces a maximum sentence of five years in jail and a \$10,000 fine. He originally pleaded innocent of tax evasion, which charged him with failing to pay taxes on \$236,377 of taxable income in 1972 and 1973.

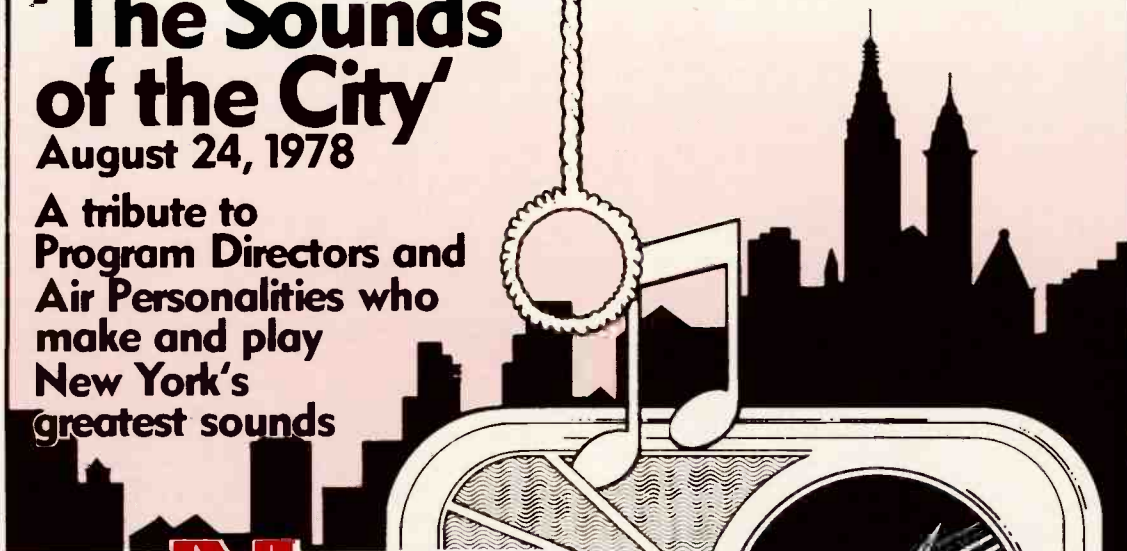
# NEW YORK RADIO 1978



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Michael Longacre

# Mac, Mousse Mitigate D.C.'s Doldrums

By BILL HOLLAND

■ WASHINGTON — Officially, it was a slow August week in the Federal City for issues concerning the record business, but 20,000 disappointed Fleetwood Mac fans in nearby Largo, Md. last Wednesday night would have disagreed.

And so would the 200 or so White House staffers, Congressmen and assorted political candidates who showed up the previous night to fete members of Fleetwood Mac and their business boss, Steve Ross, chairman of the board of Warner Communications, Inc. at a private Georgetown club, La Serre.

The reason for the disappointment of the fans was the cancellation of the group's sell-out concert at the last minute, because guitarist Lindsey Buckingham was in too much pain to make the date. Buckingham was recovering from a painful spinal tap performed Monday in Philadelphia following a seizure that evening three hours before the concert.

He made the Philadelphia date, but by Tuesday afternoon his back had begun to stiffen. Buckingham asked that the D.C. concert not be postponed, but by dinner time Wednesday he was in such a state that he was asking his doctor if he could play sitting down. Finally, at 7:45 p.m., the group's road manager made the decision to postpone the show.

Buckingham didn't make the

exclusive Georgetown party the night before, nor did Stevie Nicks, but from the newspaper accounts, the affair was a state-of-the-art example of the current flirtation between politicians and rock and pop supergroups.

The Washington Post headline for the party story read: "Washington's Big Mac Attack: Hungry Politicians Turn To Rock." The story pointed out that WCI's Steve Ross and Hollywood producer Arthur Krim, well-known for his fund-raising activities for President Carter, had put together a successful \$1,000 a plate fund-raising dinner in New York in June, 1977.

## Benefits

Fleetwood Mac has done several benefits for politicians—Birch Bayh and John Tunney—as well as for causes like the American Heart Association and marine environmentalist Jacques Cousteau.

And finally, it surely wasn't a slow August week in Washington for presidential advisor Hamilton Jordan, himself allegedly no stranger to bizarre nightlife episodes, after being successfully targeted at the end of the party by a flying chocolate dessert that splattered his suit, shirt and tie. As the Washington Star reporter who covered the story put it: "It wouldn't be entirely fair to say that those who live by the amaretto and cream will die by the chocolate mousse . . ."

# CBS Presents Sales & Promo Awards

■ NEW YORK — The Columbia, Epic, Portrait and CBS Associated Labels honored members of their promotion and sales staffs during the CBS Records 1978 Convention held in Los Angeles, July 24-30. The awards were given to various field personnel for outstanding achievements over the past year.

Announcements of the awards were made by Paul Smith, senior vice president and general manager, marketing, CBS Records; Frank Mooney, vice president, marketing branch distribution, CBS Records; Tom McGuiness, vice president, sales branch dis-

tribution, CBS Records; Bob Sherwood, vice president, national promotion, Columbia Records; Al Gurewitz, vice president, promotion, Epic/Portrait/Associated Labels; LeBaron Taylor, vice president, black music marketing, CBS Records; Mike Martinovich, vice president, merchandising, CBS Records; Joe Mansfield, vice president, marketing, Columbia Records; and Jim Tyrrell, vice president, marketing, Epic/Portrait/Associated Labels.

## Winners

Nine major awards were handed out over the course of the meeting in Los Angeles. They were:

Distributor Of The Year (in recognition of overall outstanding performance by a CBS Records Branch office in the marketing of records on the Columbia, Epic, Portrait and Associated Labels): Cleveland;

Columbia Branch Of The Year: Philadelphia;

Epic/Portrait/Associated Branch Of The Year: Detroit;

Sales Representative Of The Year: (Continued on page 93)

# THE COAST

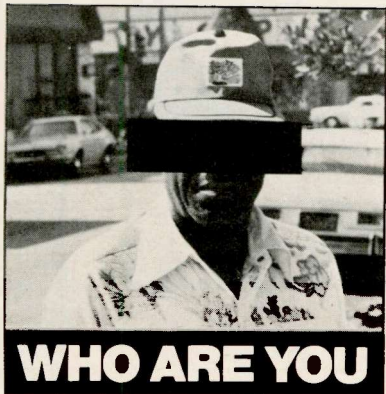
By SAMUEL GRAHAM and SAM SUTHERLAND

■ IT'S ABOUT TIME: We were pleasantly surprised to read the other day that New York City, following an idea of author/composer/L.A. Times jazz critic **Leonard Feather** and writer **Arnold Shaw**, will soon establish a so-called "sidewalk hall of fame" to give credit to some of the musical giants who made 52nd street a virtual jazz mecca a couple of decades ago. The list of the first artists to be celebrated with what's being called "The Pres Award" (as in **Lester Young**) reads like a regular litany of musical pioneers: **Miles Davis**, **Sarah Vaughan**, **Dizzy Gillespie**, **Roy Eldridge**, **Kenny Clarke**, **Thelonius Monk**, and (posthumously) **Billie Holiday**, **Coleman Hawkins**, **Art Tatum**, **Stuff Smith**, **Lester Young**, and of course **Charlie Parker**, who lent his nickname to what was probably 52nd Street's most famous spot, Birdland. Talking about another "walk of fame," **Ray Davies** once said, "You can see all the stars as you walk down Hollywood Boulevard, some that you recognize, some you hardly even heard of"; but it seems that much of the space is taken up by the latter category, which, frankly, tends to dilute the effect of the tribute for anyone other than entertainment industry insiders. With the proper support, 52nd Street will do dignified justice to the musicians most responsible for the creation of what may be America's only genuinely indigenous art form—and no true music fan should have trouble recognizing any of them.

ROCK ROCK, ROCKABILLY BOOGIE: Here's the latest from the ever-aware **Art Fein**, who managed to take enough time off from inventing new gimmicks for the **Village People** to pay us a visit: "**Martin 'Mad Dog' Margulies**, a/k/a **Johnny Legend**, is currently filming new sequences for a re-edited 'R' version of 'Young Hot and Nasty Cruisers,' the world's first (and only) rockabilly porn film. Released last year, the movie did well on the national sleaze circuit, but now Martin is re-doing it for general circulation to capitalize on the 'fame' of featured players **Colin Winski** and **Jumpin' Jerry Sikorski**, both members of **Ray Campi and The Rockabilly Rebels**. New sequences including wrestling scenes where the blond Sikorski plays the son of real-life wrestler **Freddy Blassie** (whose recording of 'Pencil-Neck Geek' was produced and distributed by Margulies), joyfully pummeling reel-life geeks like **Tony Conn** (who also records rockabilly for the Van Nuys-based Rollin' Rock label)." Gee whiz, Art—as they say in the porn biz, you said a mouthful.

GIG TIME: When a young woman is as completely winsome as **Charlene Carter**—you've gotta figure her live performance will be little short of sensational. Nevertheless, we were a little wary when we went to her opening at the Roxy last week, for a couple of reasons: she is young, after all, and doesn't have a lot of gigging experience, and reports from New York were that she was very nervous and a little stiff when she appeared there. As it turned out, those reports were fairly accurate, but only for the first half of the show. After a two-song solo interlude, Charlene and the **Rumour**—nothing much need be said about them, except that they are the tightest, most supportive band this town has heard in many, many a moon (or at least since they last appeared here with **Graham Parker**)—launched into "Never Together But Close Sometimes," the sparkling single, and a great arrangement of "It Takes More Than a Hammer and Nails to Make a House a Home" (recorded a while back by **Jesse Winchester**), and the whole set took off. Charlene, while remaining her ingenuous self (and let's face it, her stage patter was pretty limp), was visibly more comfortable and in control of the music, and she and the band were obviously having a fine old time. The Carter-Rumour relationship has been a fruitful one, providing Charlene with a vehicle that proves she's really a rocker, not a cowgirl. Let's hope they're together for a long while.

CONGRATS are definitely in order to **Harvey Kubernik**, newly appointed director of west coast a&r for MCA. The K assures us that he'll be one a&r man who definitely won't be spending two thirds of his time at Roy's or Carlos n' Charlies, and we believe it—Harvey must be the one person in the whole town who manages to be at every single gig and every single industry function, be it major or minor. We wish him luck . . . Congrats also to **Boz Scaggs** and wife **Carmella** on the August 2 birth of son **Austin William**, and to **Dan Zelisko** of Arizona's Evening Star Productions and his new wife (and production ass't) **Catherine "Kitty" O'Connor** . . . UA's **Joanne Mackell** has just returned from a successful gig at London's Rock Garden; she's just signed with the William Morris Agency, and may be touring with **Peter Gabriel** this fall. Not only that—Joanne's father **Flemming** was an all-pro center for the Boston Bruins!

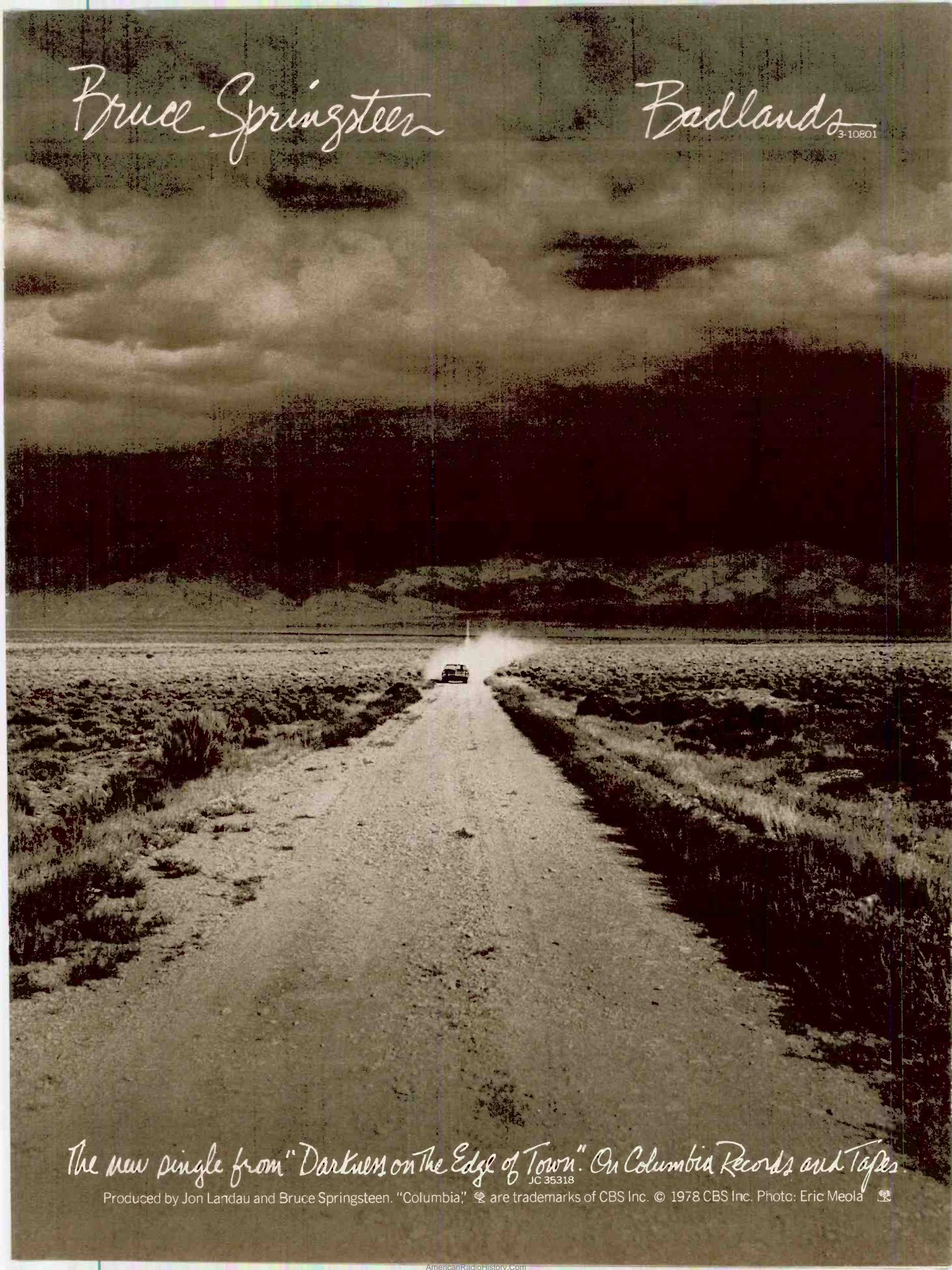


**WHO ARE YOU**





Bruce Springsteen

Badlands 3-10801



The new single from "Darkness on the Edge of Town." On Columbia Records and Tapes JC 35318

Produced by Jon Landau and Bruce Springsteen. "Columbia,"  are trademarks of CBS Inc. © 1978 CBS Inc. Photo: Eric Meola 

## Capitol To Release Special Beatles Discs

■ LOS ANGELES — Capitol Records will release four consumer-available limited edition albums of music created and performed by the Beatles on August 14 at a suggested list of \$15.98 each.

Leading the release is "Sgt. Pepper's Lonely Hearts Club Band" picture disc version of the original album first released in June, 1967. The "Sgt. Pepper" picture disc features a four-color photograph of the original "Sgt. Pepper" cover art pressed into the picture disc's "A" side and an enlarged photograph of the Sgt. Pepper marching bass drum head logo pressed into its "B" side.

In addition to the "Pepper" picture disc, Capitol will release special limited colored vinyl editions of three double-pocket Beatles albums that will also be available to consumers. The albums are: "The Beatles" (aka

"The White Album") pressed in white vinyl; "The Beatles—1962-1966" retrospective lp in blue-bordered jacket, pressed in blue vinyl; and "The Beatles—1967-1970" retrospective lp in red-bordered jacket, pressed in red vinyl. Each of the red, white & blue lps will sport special stickers identifying them as special limited edition pressings.

In order to equitably allocate the limited edition Beatles lps to its retail accounts, Capitol's sales department will base its distribution to Capitol's branches on the percentage of annual Capitol business each branch does. Capitol's branches will use the same percentage-of-business criteria for allocation to accounts.

To complement the special Beatles disc releases, Capitol's merchandising department has created two four-color posters which both identify Capitol's "Sgt. Pepper's Lonely Hearts Club Band" lp as the original lp by the Beatles, and that the original music by the Beatles is available only on Capitol Records and tapes.

## Brown Exits Lifesong, Bows Management Co.

■ NEW YORK—George Brown has announced his resignation as vice president and general manager of Lifesong Records, Inc. to establish his own personal management company.

His first client is John Palumbo, who founded and was the featured writer and lead singer for the rock band Crack the Sky. His first lp, entitled "Innocent Bystander," will be on Lifesong, an Associated Label of CBS, and will be released in late September.

Brown owned and operated College Entertainment Associates from 1970-73. Then, after a brief time at Columbia Records as assistant to the vice president, artists and repertoire, Brown joined Terry Cashman and Tommy West to head their Cashwest Productions, Inc.

In 1975, when Cashman and West opened Lifesong Records, Brown was appointed vice president, creative services, and later became general manager.

Brown's company, to be called George Brown Management, will be located at 37 Riverside Drive, New York, New York 10023; phone: (212) 580-7450.



**WHO ARE YOU**



Bob Rifici

## GRT Sets Expansion For Nashville Plant

■ NASHVILLE—GRT Corporation has announced an expansion of its record pressing and tape duplication here. The move involves the installation of \$850 thousand worth of new eight-track and cassette tape duplication equipment in the plant, located at 1110 48th Ave. N.

Coupled with the expansion is the transfer and promotion of key company marketing and manufacturing executives. The company's custom products division has assumed responsibility for record as well as tape marketing.

David S. Travis, GRT vice president, custom products division in Sunnyvale, Cal., has appointed John Paul Jones as eastern regional manager.

The Nashville plant, under the direction of general manager Chuck Duncan and plant manager Jerry Hutchinson, operates 24 hours a day, six days a week. Five new lp presses have also been added to the plant in the past year, bringing the record production capacity to approximately 100,000 lps a day.

## RCA Restructures NY, LA Branches

■ NEW YORK — RCA Records has announced the restructuring of two of its largest branch sales offices, New York and Los Angeles, giving broader responsibilities to Bob Rifici in New York and Jim Bego in Los Angeles.

Rifici has the newly created title of manager, New York branch, and Bego has the same title for Los Angeles. Dick Carter, RCA division vice president, field marketing, said the appointments will give the two supervision of sales and merchandising in their respective markets, and thus will give the company potential for greater market penetration and faster reaction to records creating impact in the two markets.

At the same time, Carter announced two newly created additional positions — managers, branch sales in the two cities. In Los Angeles, the appointment of Bonnie McCassy, the first

woman to hold such a position with RCA Records, was announced, and in New York, the position is being filled by Stephen Feldman.

Rifici most recently had been manager, pop product merchandising, having joined RCA Records in 1961 in the office services department.

Bego is a veteran of more than 20 years with RCA Records, and has served in several positions of key management.

Ms. McCassy began her career in the record business with national tape and joined RCA Records in 1971 when the company first went into direct distribution. She has worked as advertising co-ordinator and, most recently, as a sales representative.

Feldman joined RCA Records in 1972 as a sales representative in New York. In 1974, he became sales manager, New York.



Jim Bego

## A&M Names Bronstein Natl. Promotion Dir.

■ LOS ANGELES—Harold Childs, senior vice president/promotion, A&M Records, has announced the appointment of Lenny Bronstein as national promotion director, A&M Records.



Lenny Bronstein

Bronstein joined the label in 1970 as a college promotion representative for New York, and eight months later was named local promotion manager/New York. Three years later, he was named local promotion manager/San Francisco. In April, 1975, Bronstein was made west coast regional/special projects promotion man, and in January 1976, he was named national album promotion coordinator.

In January, 1978, he was appointed to his most recent position with A&M—assistant national promotion director.

In his new position, Bronstein will be responsible for the day-to-day operations of the promotion department, in addition to coordinating all AOR promotion around the country. He will continue to report directly to Childs.

## Atlantic Promotes Senn

■ NEW YORK — Rob Senn, former Atlantic local promotion representative in Atlanta, has been promoted to southeast regional pop promotion director for the label. The announcement was made by senior vice president of promotion Dick Kline.

Senn, who will continue to be based in Atlanta, reports directly to director of field operations Larry King, based in New York.

In August of 1974, Senn joined CBS Records as an inventory clerk in Atlanta, following which he did local promotion for CBS in the Carolinas. He was hired by Atlantic to cover the same territories in September, 1976; and he then moved back to Atlanta in April, 1977 to serve as Atlantic's local promotion representative there.

## Goldberg Taps Iannaci

■ LOS ANGELES—Danny Goldberg, Inc. has announced that Betty Iannaci has joined the west coast staff as publicist. Iannaci comes to Danny Goldberg, Inc. from Ken Fritz Management.

**DEAR RADIO:**

**THE NEW ALESSI SINGLE "DRIFTIN" IS A HIT. THEIR CURRENT TOUR WITH ANDY GIBB IS CLEAR PROOF OF THAT FACT. THE CROWDS GO WILD FOR ALESSI.**

**BILLY AND BOBBY ALESSI ARE AMERICANS WHO HAVE BECOME SENSATIONS WITH MAJOR HITS ALL OVER THE WORLD. NOW "DRIFTIN" IS ABOUT TO MAKE IT HAPPEN HERE.**



**LISTEN TO "DRIFTIN" OR SEE & HEAR ALESSI FOR YOURSELF ON TOUR WITH ANDY GIBB:**

JULY 31/OAKLAND, CALIFORNIA  
AUG. 2/PORTLAND, OREGON  
AUG. 3/SEATTLE, WASHINGTON  
AUG. 5/SALT LAKE CITY, UTAH  
AUG. 7/DENVER, COLORADO

AUG. 10/MILWAUKEE, WISCONSIN  
AUG. 11-12/CHICAGO, ILLINOIS  
AUG. 17/LOUISVILLE, KENTUCKY  
AUG. 18/ST. LOUIS, MISSOURI  
AUG. 19 & 20/SPRINGFIELD, ILLINOIS

AUG. 23/SEDALIA, MISSOURI  
AUG. 25/DETROIT, MICHIGAN  
AUG. 27/ST. PAUL, MISSOURI  
AUG. 29/DUQUOIN, ILLINOIS  
SEPT. 1/ATLANTA, GEORGIA

**"DRIFTIN" is the new Alessi single on A&M Records**

AM 2062

From the soon to be released album "Driftin"  
SP-7K

Produced by Louie Shelton



Management: Steve Borkum Agency: Hal Ray, Stu Weintraub/William Morris Agency

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# Jet Records Revamps Marketing Dept.

By MIKE FALCON

■ LOS ANGELES — The Jet Records distribution pact with CBS Records has resulted in a number of changes in the Jet organization, not the least of which is a revamped marketing department, now under the direction of Brian Blatt, national marketing director. The label formerly had marketing coordination with United Artists, but since the distribution switch it was determined that both an effective interface with CBS and a program designed to individualize the CBS umbrella would mandate extended marketing services.

Towards this end Jet hired Blatt, who was joined by Jerry Bix, national sales director; Gary Diamond, national promotion director; and Dean McDougall, assistant marketing director and a&r coordinator. They report to Sharon Arden, VP of Jet.

One of Blatt's first moves was to institute the position of regional director, a job that covers primarily promotion duties, but also includes retail coordination as well as work with concert promoters. The five regional directors have direct contact with both Blatt and CBS personnel, including regional promotion personnel, branch managers and various vice presidents whose duties dovetail with their primary functions.

In hiring people for the position of regional director, Blatt looked for members of the music community who had experience in a variety of fields. "What we've seen recently in the music industry is a trend towards specialization," observed Blatt. "But what we need from regional directors is an overview that provides them with the tools to work in a variety of sometimes conflicting situations. It's not an easy job, and the parameters are rather open-ended in that these directors can create product oriented ideas and then implement them in a number of areas."

Reflecting this concern with a staff that has an intelligent overview, Blatt's fellow executives, all new to the company, share this broad base.



**WHO ARE YOU**

Diamond was formerly with Arista Records as west coast singles promotion director, and before that worked in local markets. In addition to his responsibilities in promotion he also serves as trade chart liaison. Jerry Bix, before assuming the sales post at Jet, served in the Pickwick organization as a promotion man, then had buying responsibilities, and later served as branch manager for MCA in Minneapolis before getting tapped for an Arista regional marketing spot.

McDougall served as advertising and marketing manager for M.S. Distributors in Los Angeles and as an Arista local marketing coordinator after a number of sales jobs with Los Angeles-based independent distributors and one-stops. Additionally, he has written songs for a number of recorded artists.

After handling a number of midwest promotional chores, including positions with Arc Jay Kay and AMI Distributing, as well as Arista, United Artists and Handleman, Blatt moved into west coast sales for United Artists and then went to Arista as west coast regional marketing manager.

"Usually what happens is that local personnel get specialized and then avoid taking any responsibility for what happens in other areas of the company," said Blatt in describing the philosophy behind integrated marketing. "Blame usually follows this and gets shifted from department to department. For instance, we've all heard stories about how promotion departments blame publicity and publicity blames sales and so on. But the idea here that we're trying to instill into our regional director guidelines is twofold: one, that this is a way to accurately assess the overall picture by feeding information up and down

the CBS organization that backs us, and it's certainly the best we could ask for. Two, that the buck stops here. We're a relatively small company that knows what it wants to do, but we've got this tremendous goliath behind us."

Has this association with CBS in any way hurt Jet? "The regional directors also have contact with the national sales and promotion staffs at CBS and they're new for us, and vice versa. They're certainly not taking direction from us, but we're happy with the communication that's been going on. Most of their staff has been in the business a long, long time and we're ready to provide our street-level input and work with their proven success. There was speculation from some quarters that we'd be swallowed alive, so to speak, but that hasn't been the case. I think they're sensitive to the needs and market positions of both companies."

Regional directors are presently working in five regions. The regions and their directors

are: Hugh Surratt, west coast regional director in Los Angeles; Dan Conger, southwest RD in Dallas; Steve Edanoff, midwest regional director in Cleveland; Al Moss, southeast RD in Atlanta; and Beverly Padratzki, northeast regional director in New York.

## E/A Taps Goldstein

■ LOS ANGELES—Nancy Goldstein has joined the publicity department of Elektra/Asylum Records as tour publicist/east coast, it was announced by Bryn Bridenthal, national publicity director.

Goldstein will be responsible for liaison with all east coast press, outside the New York City metropolitan area. She will report to Carol McNichol, east coast publicity director.

## Polydor Fetes ARS



Polydor Incorporated recently hosted a party at New York's Tavern On The Green for the Atlanta Rhythm Section. Shown (from left) are Robert Nix of The Atlanta Rhythm Section; Fred Haayen, president of Polydor; Irwin H. Steinberg, chairman of the board, Polydor.

## Enoch Light Dies

■ NEW YORK — Enoch Light, who initially reached stardom in the Big Band era and later went on to be a major force in the development of stereo records, died here at Mount Sinai Hospital last week at the age of 71.

Born in Canton, Ohio, Light studied classical music here and in Europe, providing himself with a solid base to become one of the most popular band leaders of the 1930s. Light was renowned for his live appearances with his band, the Light Brigade, in both dance halls and on radio.

Light's erratic career turned to selling discs to stores for \$75 a week in the 1940s when the popularity of big bands faltered. In the latter '40s, the musician formed the Grand Award Record Company and shortly before selling it, he put together the innovative Command record label which propelled the concept of stereo discs.

On Command, Light marketed two landmark lps which grossed about \$5 million: "Persuasive Percussion" and "Provocative Percussion." In the early '60s, Light sold out his Command holdings and established Project 3. He is survived by two daughters.

## Interworld Reports Increased Activity

■ LOS ANGELES — With action now being experienced by Interworld via Chris Rea's "Fool (If You Think It's Over)" and Evelyn Champagne King's "Shame," along with other chart items, Michael Stewart, president of the Interworld Music Group, reports that the firm has moved into its second year of operation with a surge of activity.

After only a year in business, the company presently has material on top chart albums like the "Saturday Night Fever" soundtrack and by such artists as Barry Manilow, Memphis Horns, Natalie Cole, Jerry Jeff Walker, Prism, Barry White, Harry Nilsson, Patti LaBelle, Captain & Tennille, and Evelyn Champagne King.

Jody Miller's "(I Wanna) Love My Life Away" and Narvel Felts' "Half Heaven, Half Heartache," along with Jerry Jeff Walker's "We Were Kinda Crazy Then" mark Interworld's current country coverage.

Chris Rea's initial lp, "Whatever Happened To Benny Santini?" is entirely Interworld material as is Evelyn Champagne King's "Smooth Tak."

In addition to current activity, Interworld's acquisitions have included the catalogues of Schroeder, Sunbury/Dunbar, and Brunswick Music along with more than 20 film soundtracks.

Another  
Classic Anne Murray Single  
**YOU NEEDED ME** (4574)



**A Best Seller  
On The Country Charts...  
Now Another Huge POP SMASH  
For A Perennially Successful Artist.**



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**FROM THE  
CHART ALBUM  
LET'S KEEP IT THAT WAY**

Anne Murray Let's Keep It That Way



(SW-11743)

# RECORD WORLD SINGLE PICKS

**EUCLID BEACH BAND**—  
Epic/Cleve. Intl. 50584



**THERE'S NO SURF IN CLEVELAND** (prod. by E. Carmen) (writers: Reising-Girard) (Camex, BMI) (3:30)

Eric Carmen's old back-up band debuts here with a paean to their surflless city of Cleveland, O-Hy-O. The record is, by far, one of the craftiest imitations of the Beach Boys to be heard and Brian Wilson's fingerprints are all over the production. It's a teen natural.

**GARY PORTLAND**—Capitol 4608



**(I CAN'T FIND) A GOOD WAY TO SAY GOODBYE** (prod. by R. Landis) (writers: G. Portland-E. Levitt) (Yontrop/American Wordways/Glenwood, ASCAP) (3:28)

Gary Portland is a new artist with some strong credentials as a songwriter. This debut disc is a light rocker with easily memorable lyrics. The piano is central to the arrangement and Richard Landis' production gives it a sound suited to adult and pop airplay.

**TRICKSTER**—Jet 5051 (CBS)



**IF THAT'S THE WAY THE FEELING TAKES YOU** (prod. by M. Ruskhent/Group) (writers: Hewson-Bates) (TRO-Essex, ASCAP) (2:42)

The group's debut album sounds quite a lot like the late Raspberries but this debut single evokes a half dozen other American groups as well. The beat is perfect for the car radio fanciers and the full harmony vocals are flavorful. It's just the right record for late summer programming.

**TED NEELY & A-440**—20th Cent. Fox



**NEVER HAD A WOMAN ON MY MIND (FOR MORE THAN A DAY)** (prod. by J. J. Jorgensen) (writer: M. Rapp) (Fox Fanfare/Tam-Jet, BMI) (3:20)

This second single from the "Ulysses" concept album is a rock ballad with a sophisticated message in the lyrics. Ted Neely, who has established himself as an expert at theatrical rock, sings here with both gusto and sentiment. The a/c formats will no doubt listen first.

**JOURNEY**—Columbia 10800

**LIGHTS** (prod. by R. T. Baker) (writers: S. Perry-N. Schon) (Weed High Nightmare, BMI) (3:09)

The west coast group's new disc has an easy '50s rock beat and an outstanding lead vocal. The sweet high harmony hook is compelling and bound for airplay.

**ARTHUR PRYSOCK**—MCA 40943

**HERE'S TO GOOD FRIENDS** (prod. by B. Davis) (writer: B. Becker) (Shada, ASCAP) (2:02)

Another commercial slogan (this time Lowenbrau) gets a lyric change and Prysock's signature smooth vocals make it an r&b and adult natural.

**ELKIE BROOKS**—A&M 2068

**SINCE YOU WENT AWAY** (prod. by D. Kershenbaum) (writers: J. Roussel-J. Knight) (WILJean, ASCAP) (2:54)

The English singer has never sounded better than on this discofied r&b offering with strong pop potential as well. The production is energetic.

**GARY CRISS**—Salsoul 2059X (RCA)

**RIO DE JANEIRO** (prod. by B. Terrel) (writer same) (Delightful, BMI) (2:57)

This title cut from Criss' album is a big disco arrangement with just a bit of samba in the air. Criss' vocals are light and the record is geared for pop play as well.

**KENNY WILLIAMS**—Ember 100 (Janus)

**(YOU'RE) FABULOUS BABE** (prod. by C. Denning) (writer: B. Larimer) (Ember/Hillbrow, ASCAP) (3:28)

The Revlon perfume ad slogan gets a disco work out here. Williams voice, and the additional lyrics, makes it a r&b natural as well.

**BILL LaBOUNTY**—Warner/Curb 8642

**IN 25 WORDS OR LESS** (prod. by Jay Senter) (writers: LaBounty-Freeland) (Captain Crystal, BMI) (3:30)

The beat of LaBounty's second single is easy and so are the lyrics with just a hint of Jimmy Buffet's humor in the message. The disc is capped by LaBounty's smooth guitar.

**PAUL JABARA with PATTI BROOKS**—Casablanca 937

**TAKE GOOD CARE OF MY BABY/WHAT'S A GIRL TO DO** (prod. by B. Esty) (writer not listed) (Screen Gems/Primus/Olga/Rick's, BMI) (3:43)

Jabara and Brooks duet lustily on this medley of one old and one new song. A pop & a/c natural.

**JAY BLACK**—Millennium 618 (Casablanca)

**LOVE IS IN THE AIR** (prod. by J. Diamond) (writers: Vanda & Young) (E.B. Marks, BMI) (3:50)

Vanda & Young's tune, already on the charts by John Paul Young, gets a bigger disco treatment here from the ex-leader of Jay & The Americans.

**LAURA ALLAN**—Elektra 45510

**SO FINE** (prod. by C. Plotkin-G. Prestopino) (writer: J. Otis) (El Dorado, BMI) (3:54)

Johnny Otis' #1 hit for the Chifons back in 1963 gets its third recent cover here. This one's got a solid rock bass line and suitably strong vocals. Allan is an artist to watch.

**ZAFRA**—Honey 546 (H&L)

**SKATEBOARD SHUFFLE** (prod. by L. McNeal) (writers: Zafra) (Raton/Unichappell, BMI) (3:28)

The skateboard craze gets another theme song here. The disco arrangement is right on the mark and the vocal should endear the r&b audience.

**STEVE HACKETT**—Chrysalis 2237

**NARNIA** (prod. by J. Acock-S. Hackett) (writer: Hackett) (WB, ASCAP) (3:28)

The Genesis veteran's guitar work is the focal point here with John Perry's vocals giving able support. It should have an AOR shot first with a crossover likely.

**CHUCK MANGIONE**—Mercury 74016

**LAND OF MAKE BELIEVE** (prod. by C. Mangione) (writer: same) (Gates, BMI) (3:45)

Mercury re-released this first Mangione chart single that helped establish him and vocalist Esther Satterfield. Definitely worth a second listen.

**BOB MCGILPIN**—Butterfly 1211

**WHEN YOU FEEL LOVE** (prod. by N. Ratner) (writers: McGilpin-Hoke) (Rateo, BMI) (3:04)

Butterfly Records is strongly behind their first non-disco artist and this single, from the "Superstar" album, is a more than worthy debut.

**SASSY CHARLIE**—Stang 5077

**PUSH IT IN (FAR AS YOU CAN)** (prod. by G. Kerr) (writer: same) (Gambi, BMI) (3:39)

The overtly sexy lyrics gets a fitting vocal treatment here. Sassy Charlie should dance right into the discos with the r&b markets taking note.

**BROOK BENTON**—Olde World 1107

**SOFT** (prod. by Clyde Otis) (writers: Otis-Cleary) (Iza/Utopia) (3:21)

Benton's list of hit singles is about as long as any artist's and this new tune, with a light samba beat, will probably be the latest entry.

**HANK WILLIAMS JR.**—Warner Bros. 8641

**I FOUGHT THE LAW** (prod. by Ray Ruff) (writer: S. Curtis) (Acuff-Rose, BMI) (2:23)

Williams' version of The Bobby Fuller Four's 1966 hit single is a strong offering with as much country overtones as there are rock. Watch this one.

**LARRY APPLEWHITE**—London 5N-269

**IN THE MIDDLE OF THE NIGHT** (prod. by B. Lawrence) (writers: L. Applewhite/E. Adler) (Damila, ASCAP) (3:02)

Applewhite's tender love song is light and lovely and already getting solid adult attention. Bernie Lawrence's production pulls it all together.

**AC/DC**—Atlantic 3499

**ROCK 'N' ROLL DAMNATION** (prod. by Vanda & Young) (writers: Young-Young-Scott) (E.B. Marks, BMI) (2:57)

The Australian power rockers should drive right onto the pop charts with this new disc. It has a monster guitar hook and rocks harder than just about anything around.

**THREE OUNCES OF LOVE**—Motown 1446

**GIVE ME SOME FEELING** (prod. by B. & M. Sutton) (writers: Sutton-Sutton-Wakefield) (Jobete, ASCAP/Stone Diamond, BMI) (3:25)

This quirky disco offering is highlighted by the group's lilting female vocals. R&B action is certain with a crossover to pop possible.

**DOM FARONE**—GP 572

**LONELINESS** (prod. not listed) (writers: P. Williams-K. Ascher) (20th/Hobbitron/Ashken, ASCAP) (3:02)

Already released by Helen Schneider, Farone give the Paul Williams/Ken Ascher tune a big showroom ballad treatment primed for adult airplay.

# RECORD WORLD ALBUM PICKS



## THE CONCEPT

**SLAVE**—Cotillion SD5206 (Atlantic) (7.98)  
Without a doubt, this is the group's best effort to date. The group has made great headway since their debut album and seems to have found the consistency that they were lacking on the first two albums. "Stellar Funk" should provide an excellent vehicle for the album to get national attention.



## FRIENDS

**CHICK COREA**—Polydor PD-1-6160 (7.98)

A relatively small line-up of Corea's musical acquaintances (Joe Farrell, Steve Gadd, Eddie Gomez). Corea is heard on electric and acoustic keyboards and prefers to lay back enough to permit his group to have ample opportunity to solo. Farrell, in particular, is outstanding on reeds.



## CORDS

**SYNERGY**—Passport PB 6000 (Arista) (8.98)

Larry Fast's third Synergy album is a state of the art work. His devices create a series of melodic patterns that manages to avoid cliches and repetitive lulls as it incorporates a musician's sensitivity to electronic music. The record itself is pressed on high quality clear vinyl.



## NEXT OF KIHN

**GREG KIHN**—Beserkley JBZ 0056 (Janus) (7.98)

The first record under Beserkley's new distribution pact with Janus is Kihn's third lp and his most melodic and hard hitting set of songs yet. Already a much added lp (this week's Flashmaker) on the basis of its import distribution, the momentum should carry over to its domestic release.

## THE ONE AND ONLY . . .

**GLADYS KNIGHT AND THE PIPS**—Buddah—BDS5701 (Arista) (7.98)



There are some things that are well worth waiting for and this is it. There is a new feel about the group that one will find very refreshing. The material is classic, and the addition of Stuff provides a new type of rhythm for the group. There are songs here from Van McCoy to Barry Manilow.

## ALICIA BRIDGES

Polydor PD-1-6158 (7.98)



With a single currently in the top 100 ("I Love the Night-life (Disco Round)") Bridges is a songstress who has proven that she can connect with either pop or disco audiences. "Body Heat" is an example of her raspy vocals which steer a seething rock beat.

## LOVE BROUGHT ME BACK

**D. J. RODGERS**—Columbia JC 35393 (7.98)



A background in gospel church music, a short career with Leon Russell on Shelter and some solo success with RCA before this Columbia lp brings him up to date. Rodgers fuses elements of r&b, pop and disco with pleasing results on the title track and "Joy From You."

## YOU SEND ME

**ROY AYERS**—Polydor PD-1-6159 (7.98)



Ayers has been building a substantial cross-over following through his vibes and keyboard work which is enhanced here by a smooth production and the vocals of Carla Vaughn on the title track. "Can't You See Me?" with its excellent vibes work is a standout.

## NOW ARRIVING

**MAJOR LANCE**—Soul 57-751R1 (Motown) (7.98)



It's been a long time since "Monkey Time" for Windy City recording artist Major Lance. Lance is back now with an updated act that should find acceptance rather easily. There is a wealth of material on the album from "Do The Mess Around" to "It's All Over."

## GREATEST DISCO HITS

**THE SALSOUl ORCHESTRA**—Salsoul SA 8508 (RCA) (7.98)



Subtitled "Music for Non-Stop Dancing," the Salsoul Orchestra (conducted by Vincent Montana, Jr.) is represented by tracks recorded from 1975-1977 including previous chart hits, "Tangerine," "Salsoul Hustle" and "Don't Beat Around the Bush."

## JASS-AY-LAY-DEE

**OHIO PLAYERS**—Mercury SRM-1-3730 (7.98)



The Players are masters at laying down a funky, hypnotic groove which they embellish with chanting vocals and currents of electronics. Here that groove is achieved with the title track and "Funk-O-Nots." The ballad "Sleepwalkin'" adds a change of pace.

## DISCOMANIA

**CAFE CREME**—RSO RS-1-3035 (7.98)



A countless number of Beatles songs are represented by three medleys divided into Disco-mania, Rock and Slow categories. An album that was made purely for dancing rather than listening, it met with some success in Europe when released there earlier in the year.

## LUV YOU' MADLY ORCHESTRA

**Salsoul SA 8507 (RCA) (7.98)**



A tribute to Duke Ellington with disco-styled medleys of his material ("Mood Indigo," "Take the A Train," "Satin Doll," "Caravan") produced and conceived by Stephen James. A couple of songs composed by the producer that were inspired by Ellington round out the lp.

## FOUL PLAY

(ORIGINAL MOTION PICTURE SOUNDTRACK)—Arista AL 9501 (8.98)



Barry Manilow's version of "Copacabana" and "Ready To Take A Chance Again" (a previously unreleased tune) highlights this soundtrack with selections composed for the most part by Charles Fox. The Manilow/Dante produced tracks should provide the lure.

## STREET WIND

**EDDIE DANIELS**—Marlin-2214 (TK) (7.98)



Another entry into the jazz/fusion field for the Marlin label. This time the featured artist is a master of the reed instruments who plays very well on all woodwinds and has an excellent supporting cast. "One Night With You" features Patti Austin.

## SAVAGE RETURN

**SAVOY BROWN**—London PS 718 (7.98)



The group is down to three with Kim Simmonds (guitar), Ian Ellis (vocals, bass) and Tom Farnell (drums). While only a trio, producer Robert John Lange manages to get a full sound out of the group, doing particularly well with Ellis' vocals and Simmonds' guitar. (Continued on page 105)

## Radio Replay

By NEIL McINTYRE



Well, it looks like I'll be packing my bags soon and leaving RW for Chicago, but I shall return. The radio programming conference, put together by NAB will be held August 20-23. Besides the entertainment, there'll be a series of panels dealing with all types of formats, legal problems, and a trade press panel to put the reporters on the spot. Rick Sklar, ABC radio VP of programming, will be the moderator of the trade panel, and—you guessed it—"the Neil" will be attempting to pass off definite maybes to questions posed by the broadcasters. Some of the radio people that will be involved in the different sessions are Les Garland/KFRC, Hal Jackson/WBLS, John Sebastian/KHJ, By Napier/WCCO, Ted Atkins/WTAE, John Gehron/WLS, and a number of experts from the music industry. I'm looking forward to this programming conference. It sounds like a good one and I'll make sure to fill you in when I return.

**STRANGE BEDFELLOWS:** The separation in radio between sales and programming over the years is like that between church and state. A change has been coming, but not as rapidly as some have wished. Both departments in the radio station are necessary for a station to achieve success. Some places encourage and condone the separation, which has its worst effects on the staff of the entire radio station.

The failure of programming and sales to work together is not just a potential morale problem; it leaves a lot of room for the accounting department or the controller to tell both what to do. Programming must have sales on its side to help produce the money it takes for station promotions and outside advertising to encourage the audience to listen, and the product of programming is all that the sales people have to sell. The obvious communication that should be going on disappears at times, because of power struggles between department heads when they attempt to climb to the top of the management heap. If there should be mutual respect within the radio station, as sales and programming are meant for each other, why there isn't more cooperation between the two is a mystery that only smart individuals can solve. In one area alone the cooperation between the two can result in arranging trade agreements that can supply prizes, trips for contests, local advertising, and in some cases get sponsors started in the habit of using radio. Trades worked out between the departments can keep the budget in line and at the same time give programming the tools to spread the word about the station. Many sales promotions brought to the program manager are not always right for on-air contests, but once in a while one comes along that works as well for programming as it does sales. All of this can only happen when the communication masters agree to communicate with each other.

**SOON TO BE A FILM:** The Madagascar convention in the noonday sun or rain could be a box office hit. Movie rights have been sold under the working title "Madagascar." More on this later. Recording artists have inquired about the sound systems that would be provided before they would make a firm commitment, and I don't blame them. Let me guarantee you that some of the best megaphones on the island will be available, and that a balsawood stage is being constructed that will hold over six people at one time. The menu for the awards dinner is coming along nicely. I don't want to spoil the surprise, but desert is going to be chocolate elk. This island delicacy is prepared at your table, and if you wish, it will be flambe (not you, the elk). Like a lot of the island dishes, the taste is fine. It's the cleaning of the elk that's the problem. I have saved the best to last; the movie. Well it's only in the talking stages, but I will tell you this much, the female star that will be singing and acting her way into your heart is a stunning beauty. I am considering playing the male lead. There's a chance for those of you who haven't yet signed up for this convention to see what you missed, all on the big screen.

**PROMOTIONS:** WFTL/Ft. Lauderdale has used a hot air balloon  
(Continued on page 98)

## Imports Make Inroads at AOR Stations

By ALAN WOLMARK

NEW YORK — With the increased availability of import records in recent years, AOR stations throughout the country have been programming more and more of them with adds this week that, thus far, mark a peak. Tied for the most added product on Record World's FM Airplay Report are the new Who single, "Who Are You"/"Had Enough," and this week's Flashmaker, Greg Kihn's "Next Of Kihn" lp on Janus.

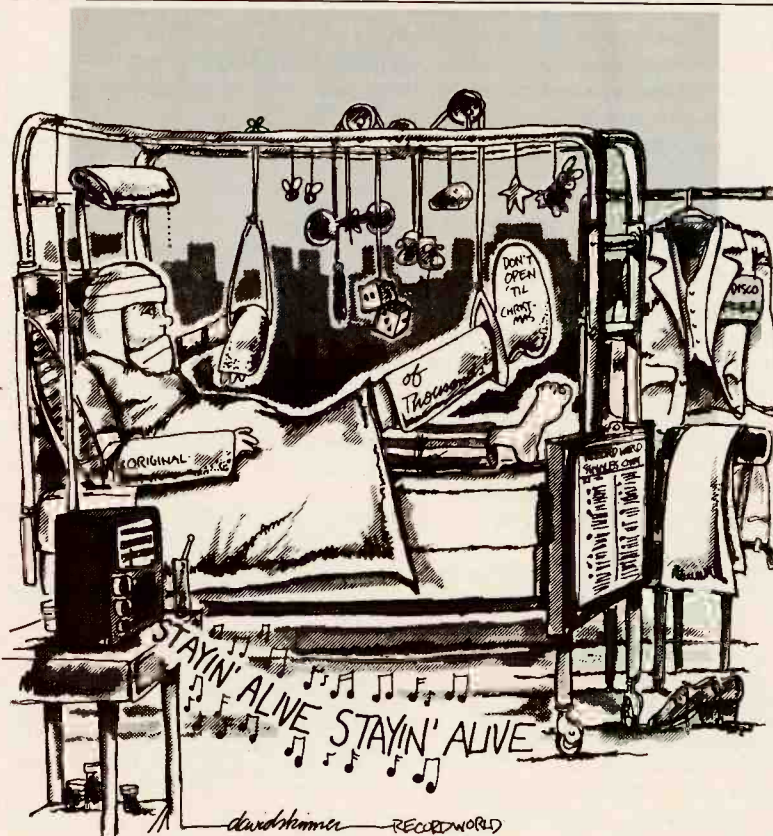
Both discs' strong adds reflect an awareness by programmers and the effectively stepped up work of Jem Records, a major importer. Prior to Janus' deal with Kihn's import label, Beserkley, a good spread of stations aired the album as an import with particularly consistent heavy airplay at San Francisco's KSAN-FM, setting the stage for this week's sweep. Elvis Costello's "This Years Model" (Columbia) captured 20 percent of the FM stations polled by RW during the week of its import debut (April 15, 1978). Other albums which have received much airplay in the past half year, prior to their American releases, include "Approved By The Motors" (Virgin) and Nick Lowe's "Pure Pop For Now People" (Columbia). Those still without release here include "Yachtless" by The Tyla Gang (Beserkley) soon to be re-

leased by Janus, and Bethnal's "Dangerous Times" (Vertigo/Phonogram). The airplay is not only broadening AOR programming, but facilitating the signing of some bands to American labels. Some stations have been very responsive to experimenting with this influx of imports, most notably WNEW-FM/New York, WXRT-FM/Chicago, WMMS-FM/Cleveland, KSJO-FM/San Jose, KSAN-FM/San Francisco, WBCN-FM/Boston and many others somewhat more selective.

(Continued on page 107)

## WMAK Goes Disco

NASHVILLE—WMAK radio, for a number of years programmed for a mass appeal top 40 audience, is changing to all disco. Jim Maddox, programmer of the magic format at KMJQ in Houston, will be WMAK's programming consultant; the station's new program director is Barry Mayo from WRAT in Tulsa. The change in music programming has already begun. Talk on air has been drastically reduced. Dan Vallie, program director of 92Q-FM (WMAK's FM property) will be changing that station's sound to top 40.





## Dialogue (Continued from page 10)

lation it's difficult to get cooperation from. The same kind of technique that can be used to get blacks to cooperate can be used for other segments of the population also. We think that our service will evolve to the point where we will be using anywhere from four to five different methods to gain cooperation from people depending upon who they are.

**RW:** How far can Arbitron go along these lines before the cost becomes too great?

**Aurichio:** The economics of it are fantastic. I would rather see Arbitron spending as much money as we currently spend on improving our product, on ways of helping the radio industry make money, than spending all of this time in the nitty-gritty of some of our methodology. Because the improvements that we make from now on have very small gains—if you push your cooperation rate from 50 to 57 percent, the statistical efficiency of doing that is very small. If we were to increase our sample size by 25 percent, which almost carries a linear increase in cost, the gain by the advertiser and the station is very small. But if we put that \$2 million into a study that convinces people that they should be using radio, then that's of more benefit to us and the industry than increasing our sample size.

**RW:** Arbitron announces the dates of its surveys far in advance. Do you think keeping those dates a secret, or at least not announcing them so early, might reduce the attempted hypoing or distortion we've been talking about?

**Aurichio:** During the survey period we have approximately 600 people working in this company, and we have about 4000 interviewers in the field. And those interviewers are given a lot of lead time for preparation for the survey. We have taken the position essentially that somehow a radio station that wants to find out when our survey period is, can find out. And we'd rather have everybody

know about it than have a handful know about it. There's just no way for us to police that information and keep it confidential.

**RW:** What does Arbitron do about conflicting or unintelligible responses? Are a lot of diaries thrown out?

**Aurichio:** I believe it's around 10 percent of the diaries we receive that are destroyed. I think the vast majority of them are destroyed because they don't have the "no listening" box checked at the bottom of the page . . . We call back an awful lot of people during a survey period to try to clarify listening. And when you look at these callback interviews, I think you'll find it's almost as hard looking at the callback and deciding what they listen to as the original. It's a phenomenon—people do not know what they're listening to.

There's a great example now in Chicago: there are three stations within one county that all use the slogan "FM 104." Now the first thing is that we must know there are three stations in that county with the slogan "FM 104." Then we call back the diary keeper, and we literally do ask the person, "You entered 'FM 104,' and it could have been a number of stations in that area. Do you remember the call letters, what format was being played, what did you hear?" And from this you try to reconstruct what station they were actually listening to.

Now there are a whole lot of entries—in this one case I think in the survey period we had about 30 entries to "FM 104," and because of our cutoff, and because you can't always reach people at home, in about half the cases we just don't get back to them, and in those cases the audience is literally divided among the three stations, or two stations, whatever it may be, who are in conflict. The thing that we've got going for us essentially is 13 years worth of experience on this, and most of our editors and coders down there [in Beltsville,

*(Continued on page 46)*

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# Back Then/Down Under Beginning Bee Gees From Pickwick

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# RECORD WORLD DISCO

## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ RECOMMENDED DISCO DISCS: "Love Is in the Air," a hopelessly romantic song saved from potential mush by a soaring disco arrangement, is currently available in three different versions, two domestic releases, one an import. The choice: John Paul Young's original version, produced by the song's writers, Harry Vanda and George Young, is also the most persuasive pop interpretation of the song—the sound is crisp yet full with an invigorating thrust and clean, strong vocals. Already a considerable success as a chart single on the Scotti Brothers label (through Atlantic), the 5:16 disco mix would benefit by a break of some substance, but it still has the most concentrated punch of the three contenders. The Martin Stevens version (7:19), produced in Quebec by Michel Daigle and Dominic Sciscente and released on CBS Canada, is the most satisfying from a disco standpoint—its arrangement is involving and frequently ornate, opening into an expansive, intricate central break with strings whipped up throughout like a fancy frosting. The break gives this one the edge even if the vocals aren't as powerful as they might be; Stevens also has the advantage of being the first version to attract the attention of disco DJs, a number of whom have had the import for several months now (a note of thanks here to Boston DJ Joseph Iantosca who sent me a copy some time ago). Finally, there's Jay Black, formerly of Jay and the Americans, who returns from a long absence with a version on Millennium (6:45). Black sounds rather too '50s rock croonerish for my taste (something between Elvis and Perry Como),

but Joel Diamond's production (with a Leon Pendarvis arrangement) has a certain flair and a nice female chorus adds some zip . . . With the trend to down-paced cuts (or at least a greater acceptance of slower dance beats), Ashford & Simpson could enjoy one of their bigger disco hits with their latest, "It Seems to Hang On" (6:57 on Warner Brothers). A song about love's deep, mysterious entanglements, this is one of the team's most inspired lyrics (it grabs you even before you're sure what it's about) and most complex arrangements. The complexity and the frequent shifts in pace (like the short breaks where they just shout, "Loose me!" over a tinkling triangle) might present difficulties to dancers at first, but the overall production has a mellow, haunting quality that pulls the listener in as surely as the unshakable love they're singing about. Definitely out of the ordinary, even for the idiosyncratic A&S, and excellent.

REMIXES, REVISED VERSIONS, ETC.: New and, in most cases, (Continued on page 29)

## Disco File Top 20

AUGUST 12, 1978

- HOT SHOT**  
KAREN YOUNG—West End (disco disc)
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**  
SYLVESTER—Fantasy (disco disc)
- DO OR DIE/PRIDE/FAME**  
GRACE JONES—Island (lp cuts)
- BOOGIE, OOGIE OOGIE**  
A TASTE OF HONEY—Capitol (disco disc)
- I LOVE AMERICA**  
PATRICK JUVET—Casablanca (lp cut)
- MISS YOU**  
ROLLING STONES—Rolling Stones (disco disc)
- YOU AND I**  
RICK JAMES—Gordy (disco disc)
- AFTER DARK/LAST DANCE/TGIF**  
"TGIF" Soundtrack—Casablanca (disco disc)
- IN THE BUSH/KEEP ON JUMPIN'**  
MUSIQUE—Prelude (lp cuts)
- THINK IT OVER**  
CISSY HOUSTON—Private Stock (disco disc)
- AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN**  
RITCHIE FAMILY—Marlin (lp cuts)
- BEAUTIFUL BEND**  
MARLIN (entire lp, not yet available)
- LET'S START THE DANCE**  
BOHANNON—Mercury (lp cut)
- SATURDAY/SORCERER**  
NORMA JEAN—Bearsville (lp cuts)
- DANCING IN PARADISE**  
EL COCO—AVI (disco disc)
- BEYOND THE CLOUDS/QUARTZ**  
QUARTZ—Marlin (lp cuts)
- WAR DANCE**  
KEBELEKTRIK—Salsoul (lp cut)
- MELLOW LOVIN'**  
JUDY CHEEKS—Salsoul (disco disc)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW**  
LINDA CLIFFORD—Curton (disco discs)
- WHISTLE BUMP**  
DEODATO—Warner Bros. (disco disc)

# DISCOTHEQUE HIT PARADE

### CLUB SWAMP/ EAST HAMPTON, N.Y.

DJ: Jeff Baugh  
**BEAUTIFUL BEND**—Marlin (entire lp, not yet available)  
**BOOGIE FUND**—Solar Flare—RCA (disco disc)  
**BOOGIE OOGIE OOGIE**—A Taste of Honey—Capitol (disco disc)  
**DO OR DIE**—Grace Jones—Island (disco disc)  
**HOT SHOT**—Karen Young—West End (disco disc)  
**KEEP ON JUMPIN'/IN THE BUSH**—Musique—Prelude (lp cuts)  
**LAST DANCE/AFTER DARK**—"TGIF" Soundtrack—Casablanca (disco discs)  
**PLEASURE ISLAND/LAST DANCE/DIDN'T THE TIME GO FAST**—Paul Jabara—Casablanca (lp cuts)  
**THINK IT OVER**—Cissy Houston—Private Stock (disco disc)  
**YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**—Sylvester—Fantasy (disco disc)

(Listings are in alphabetical order, by title)

### FUTURE/BOSTON

DJ: Joe Carvello  
**DO OR DIE/PRIDE/FAME**—Grace Jones—Island (lp cuts)  
**HOT SHOT**—Karen Young—West End (disco disc)  
**IT DON'T MEAN A THING/DISCO JAM**—Eddie Drennon—Casablanca (lp cuts)  
**KEEP ON JUMPIN'/IN THE BUSH**—Musique—Prelude (lp cuts)  
**LET'S START THE DANCE**—Bohannon—Mercury (lp cut)  
**LET THEM DANCE**—D.C. LaRue—Casablanca (disco disc)  
**MR. DJ YOU KNOW HOW TO MAKE ME DANCE**—Glass Family—JDC (lp cut)  
**STAND UP**—Atlantic Starr—A&M (disco disc)  
**THINK IT OVER**—Cissy Houston—Private Stock (disco disc)  
**YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**—Sylvester—Fantasy (disco disc)

### STUDIO ONE/LOS ANGELES

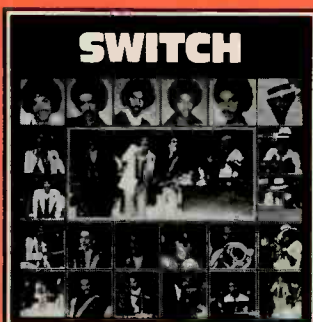
DJ: Manny Slali  
**BEAUTIFUL BEND**—Marlin (entire lp, not yet available)  
**DO OR DIE/PRIDE/FAME**—Grace Jones—Island (lp cuts)  
**DON'T LET GO**—Tony Orlando—Elektra (disco disc)  
**I LOVE AMERICA**—Patrick Juvet—Casablanca (lp cut)  
**KEEP ON JUMPIN'/IN THE BUSH/SUMMER LOVE/SUMMER LOVE THEME**—Musique—Prelude (lp cuts)  
**SATURDAY/SORCERER**—Norma Jean—Bearsville (lp cuts)  
**THINK IT OVER**—Cissy Houston—Private Stock (disco disc)  
**YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**—Sylvester—Fantasy (disco disc)

### THE RANCH/CHICAGO

**AUTUMN LEAVES/DO OR DIE/AM I EVER**  
**GONNA FALL IN LOVE IN NEW YORK CITY**  
 —Grace Jones—Island (lp cuts)  
**BEAUTIFUL BEND**—Marlin (entire lp, not yet available)  
**DANCE (DISCO HEAT)/YOU MAKE ME FEEL (MIGHTY REAL)**—Sylvester—Fantasy (disco disc)  
**HOT SHOT**—Karen Young—West End (disco disc)  
**I LOVE TO SEE YOU DANCE/YOU DANCE INTO MY LIFE/DANCIN' ON**—Finished Touch—Motown (lp cuts)  
**KEEP ON JUMPIN'/IN THE BUSH/SUMMER LOVE THEME**—Musique—Prelude (lp cuts)  
**MOTHER LOOK WHAT THEY'VE DONE TO ME**—Amanda Lear—Chrysalis (lp cut)  
**ONLY YOU/WHEN SOMEBODY LOVES YOU BACK**—Teddy Pendergrass—Phila. Intl. (disco disc/lp cut)  
**SATURDAY/SORCERER/HAVING A PARTY**—Norma Jean—Bearsville (lp cuts)  
**YOU GOT ME RUNNING**—Lenny Williams—ABC (disco disc)

# DANCE! DANCE! DANCE!

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R&B

70  
BB

66  
CB

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67  
RW

**FINISHED TOUCH**  
"Need To Know  
You Better"  
Includes  
"Sticks and Stones"



M7-906R1

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## Disco File (Continued from page 28)

improved disco disc pressings are now available (for DJs only) on the following tracks: **Candi Staton's** "Victim" (Warner Brothers), currently a strong personal favorite, remains about the same length as the album cut (8:31) but **Jimmy Simpson** has speeded it up some and created a break near the end by dropping out the vocals and isolating some instrumental tracks for fleeting solos . . . **D.C. LaRue's** "Let Them Dance" (Casablanca) is already enjoying a big resurgence of interest as a result of the new 9:15 mix which tags the song with a long, predominately instrumental segment rippling with synthesizers . . . **Patti Labelle's** witty, outrageously energetic and quite off-the-wall "Eyes in the Back of My Head" (Epic) is nearly three minutes longer than the lp version (now 8:02), giving more space to the intro and opening up the wild second half of the song so Patti can shout, soul gospel-style, to her heart's content; still uneven, quirky, but constantly amazing (on the flip side: a longer version of her syncopated, Jamaican-flavored "Save the Last Dance for Me," running 7:15) . . . **George McCrae's** "Let's Dance (People All Over the World)" (TK) has undergone a Richie Rivera mix that sharpens up the intro with percussion, strengthens the rhythmic backbone of the track and injects whole new bursts of Latin drumming and terrific vocal/violin counterpoint and is now 6:10 . . . **Brooklyn Dreams'** unjustly slighted "Street Man" (Millennium) has been revised for a second 12-inch pressing marked "disco remix" that deletes much of the vocals in favor of churning synthesizer-laced instrumental segments that are good but tend to cut the punch of the original; and those nervous electronic bleeps that stud the production have now been altered so it sounds like the turntable is slowing down—think I'd prefer a less radical revision, but both versions deserve attention . . . A **Jim Burgess** remix of the **Ritchie Family's** "American Generation" (TK) is aimed primarily at sharpening up the sound qualities of the track, so there are not many major structural changes here, only a richer break at the end and an altogether richer sound; "I Feel Disco Good" is included as a separate cut on the reverse side . . . **Lenny Williams'** "You Got Me Running" (ABC) is also improved quality-wise now that it's on a disco disc, but no other changes have been made from the 7:45 original lp cut—still the 12-inch comes just in time to catch the growing enthusiasm for this song (too bad they didn't include "I Still Reach Out" on the other side).

**FEEDBACK:** In an effort to assure myself that I'd not fallen too far behind in my time off, I called a number of people this week to ask what were the strongest records of the past few weeks. The following were the most frequently mentioned releases: **Musique's** entire lp, especially "In the Bush" and "Keep on Jumpin'"; **Cissy Houston's** "Think It Over"; **Beautiful Bend** (still available only on test pressings because of a pressing plant delay; due this week sometime); **Joe Thomas'** "Plato's Retreat"; "You Got Me Running" by **Lenny Williams**; **Tony Orlando's** "Don't Let Go" and the **D.C. LaRue** "Let Them Dance" remix.

**NOTED:** Richie Rivera and I put together a two-record greatest disco hits package for Polydor entitled "Steppin' Out" and including previously non-commercial mixes ("Risky Changes" and "Running Away"), a somewhat longer version of "Dance Little Dreamer" (5:11) and a number of classics—"Jungle Fever," "Crystal World," "Never Can Say Goodbye," "Casanova Brown"—as well as recent gems like "Got to Have Loving," "Dr. Doo-Dah," "Moonlight Lovin'" and **Joe Simon's** hard-to-find "I Need You, You Need Me." Rivera mixed, I did the liner notes, and we both hope you'll enjoy.

## Who In The World:

### Village People Head For Stardom

■ Casablanca recording artists Village People were together for less than a year before they recorded their first album, "Village People," in 1977. Now, with the worldwide success of their latest release, both the album and single of "Macho Man," the group is taking a place among the most promising and popular musical aggregations in the country.

And quite an aggregation they are. Each man in the six-member group dresses a "role"—Randy Jones (cowboy); David "Scar" Hodo (construction man); Glen Hughes (leather man); Felipe Rose (Indian); and Alexander Briley (military man). Lead singer Victor Willis dons a variety of costumes, including police uniforms.

But their flamboyant costumes are only a part of their story. Village People are erasing the distinction normally applied to "disco groups." While their early songs, particularly "San Francisco-Hollywood-Fire Island," got a tremendous amount of disco airplay (and commensurate sales), the group hadn't been seen in a concert setting until

early in 1978, when they started a live performance schedule that was both exhaustive and rewarding. Suddenly their vivid appearance and flashy choreography made people aware of their importance as a total musical group—not just a studio group that made records. With the release of "Macho Man" in the spring of 1978, the group's popularity, both in America and overseas, was virtually assured. Soldout theatres greeted them coast-to-coast, as the group worked its way westward in June. Right now they are in the studio in New York, putting finishing touches on their latest album.

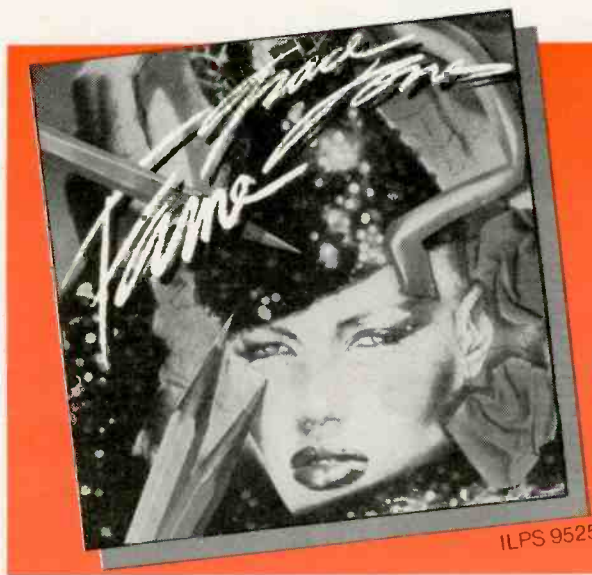
#### TV Exposure

One significant factor in Village People's rise to prominence has been their extensive television exposure. They have appeared on a wide strata of TV shows, from Merv Griffin to Midnight Special, and also recently appeared on "A Weekend of Foul Play," a half-hour nationally syndicated show that featured Chevy Chase and Goldie Hawn, and other performers from the film "Foul Play."

### E/A Signs Lee Oskar



Lee Oskar, harmonica player of War, has signed with Elektra/Asylum as a solo artist, with an album, "Before The Rain," set for August release. Produced by Greg Errico for Far Out Productions, the album has a cover designed by Oskar. Pictured at E/A's Los Angeles offices are (from left): Steve Gold, Far Out Productions; Joe Smith, E/A chairman; Oskar; Mel Posner, E/A vice chairman; Jerry Goldstein, Far Out Productions; Don Mizell, E/A jazz/fusion general manager.



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DISCO RECORD OF THE YEAR!  
INCLUDES THE HIT SINGLE "DO OR DIE!"**

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## Arista Debuts 'SuperSeason' Program

■ NEW YORK—A contingent of Arista Records executives is introducing the company's upcoming line-up of releases, and outlining the fall program, by means of a one-week, four-city tour that includes regional meetings in Atlanta, New York, Chicago and Los Angeles. The day-long meetings are taking place August 2-9. Distributors and Arista personnel have been invited to the series of talk sessions and product presentations which detail Arista's "SuperSeason" that begins with the label's August releases.

Arista president Clive Davis and executive vice president and general manager Elliot Goldman head the touring group, which

also includes the heads of Arista's finance, sales, promotion, artist development and advertising departments. Discussion meetings are being held between the distributors and the representatives of these departments to talk about specific aspects of the "SuperSeason" program, and all the fall product is being unveiled in a two-part audio-visual presentation. Each new album is having an advance playing at the regional meetings, with introductory remarks by Davis, video illustration on a giant Advent screen, and video displays of all support materials, merchandising aids and advertising plans.

Among the records being premiered are releases by Al Stewart, The Bay City Rollers, Eric Carmen, The Grateful Dead, The Outlaws, Lou Reed, Phyllis Hyman, The Brecker Brothers, Gladys Knight, Mandrill, Norman Connors, Rick Danko, Melissa Manchester, Gil Scott-Heron, The Muppets, The Hudson Brothers, Brand X, Jack Tempchin, Anthony Braxton, Nova, Happy The Man, David Sancious and Breakwater.

Arista has developed a "SuperSeason" logo, and an advertising-merchandising plan based on the concept that will run through the fall and Christmas seasons. Materials for the "SuperSeason" campaign are composed of modules and individual pieces that allow Arista's field staff and distributors the greatest possible variety and flexibility. The theme is designed to communicate the scope and importance of the new music on Arista Records.

## Voyage Taps Guess

■ NEW YORK — Stan Vincent, president of Voyage Records, has named George Guess Voyage Records' national black promotion director.

Guess has most recently been an independent promotion man working with such labels as Philadelphia International. He had previously been with Associated Records in Philadelphia.

## Apex-Martin Promotes Kollar

■ HILLSIDE, N. J. — Sol Gleit, president of Apex-Martin Record Sales, Inc., has named Howard Kollar as general manager.

Kollar has been with the firm seven years, most recently as warehouse manager and buyer.

## Player Power



RSO Records hosted a listening party to introduce "Danger Zone," the new album from RSO recording group Player. "Danger Zone" will be released later this month. Pictured are (from left): Al Coury, president of RSO Records; Player members Peter Beckett, John Friesen, Ronn Moss and J.C. Crowley; Bob Edson, secretary, senior vice president and general manager of RSO Records; and Mitch Huffman, national sales manager.

## CBS International Names Bruno VP

■ NEW YORK—Bernard DiMatteo, vice president, operations, CBS Records International, has announced the appointment of Arthur Bruno to the post of vice president, manufacturing and engineering, CBS Records International.

Bruno comes to CBS Records International from CBS Records

## MacIver Bows Firm

■ METUCHEN, N. J.—John MacIver has announced the formation of his new company, Mac Talent Associates, offering management and promotion services.

A talent representative for Irwin Levine for the past 10 years, MacIver has opened his company with Debbie Star, Brian O'Connor and Vicki Nichols.

Manufacturing in Danbury, Conn. where he served as technical director since 1973. Prior to joining CBS, he was vice president of research and development, Audio Devices Inc., a subsidiary of Capitol Industries.

## MCA Names Mangrum Regional Promo Mgr.

■ LOS ANGELES—MCA Records vice president/promotion Stan Bly has announced the promotion of George Mangrum to regional promotion manager for the west coast.

Replacing Mangrum as promotion manager is Linda Feder. A promotion department assistant for Warner Brothers Records in San Francisco, Ms. Feder was previously program director assistant for KSAN/San Francisco and was also affiliated with Pacific and Southern Broadcasting in New York.

Feder will report directly to Mangrum.

## Tomato Taps Burns

■ NEW YORK—Mike Shavelson, director of promotion for Tomato Records, has announced the appointment of Tom Burns as director of college promotion and artist development.

## Capitol Promotes Ravid

■ LOS ANGELES — Bruce Ravid has been appointed manager of west coast talent acquisition at Capitol Records, Inc., according to Rupert Perry, vice president, a&r, CRI.

Ravid comes to his present post after five years of experience with Capitol Records. He joined Capitol as a local promotion assistant in Chicago. He held that post until November '74 when he became the district promotion manager in Cleveland.

## Butterfly Announces Expansion; Norman Kunin Named Finance VP

■ LOS ANGELES—Major personnel expansion at Butterfly Records has been announced by A.J. Cervantes, president of the label.

Appointments include Norman Kunin as vice president of finance, Barbara Jefferson as national singles promotion, and Dee Joseph, advanced to national promotion director.

Kunin joins Butterfly with a background as a financial consultant advising companies in real estate development, and in securities and the stock exchange. A S.E.C registered broker-dealer, Kunin is president of American Equities, Inc. and also president of United States Properties, Inc.

A certified public accountant, Kunin was senior partner with the east coast accounting firm of Apfel, Rodin & Kunin.

Jefferson moved to Butterfly from United Artists where she served as national promotion



Norman Kunin

administration and trade liaison. She began with UA seven years ago as an administrative secretary and has held positions in UA's national sales department and as national administrator and assistant to the national promotion coordinator.

Before being promoted to Butterfly's national disco promotion, Joseph served as retail promotion.



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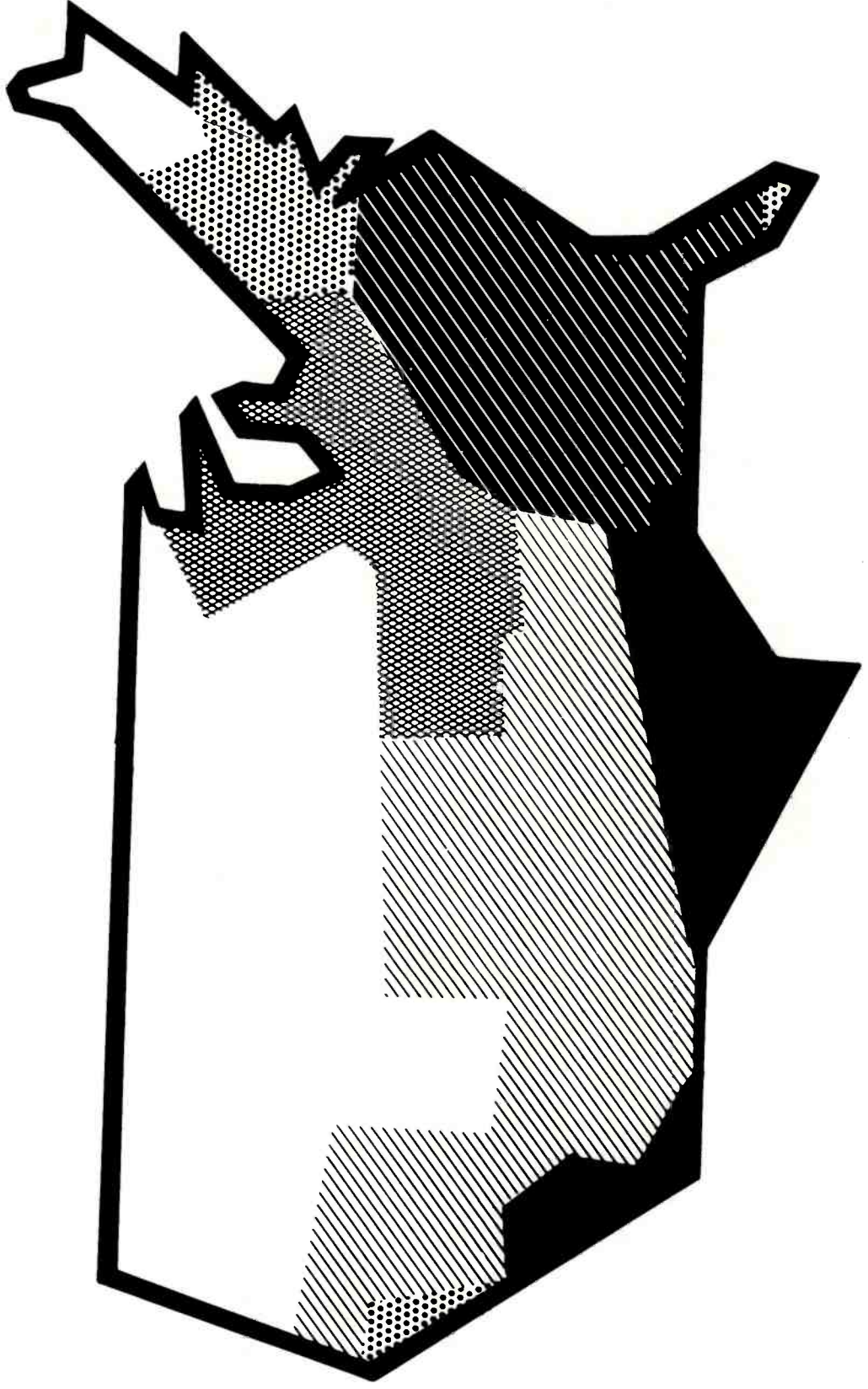
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August 12, 1978  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



# THE RADIO MARKE

## Record World Suggested Ma

Based on airplay and sales in similar behavioral

### Stations:

#### RW I

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

#### RW II

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

#### RW III

WCOL WDRQ WEFM WHB 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	Commodores
2	2	Frankie Valli
3	3	Rolling Stones
5	4	Pablo Cruise
4	5	Donna Summer
6	6	Barry Manilow
9	7	A Taste of Honey
10	8	Foreigner
7	9	Evelyn "Champagne" King
8	10	Village People
11	11	Joe Walsh
16	12	Olivia Newton-John
14	13	Toby Beau
15	14	Walter Egan
17	15	Andy Gibb
21	16	Earth, Wind & Fire
20	17	Rita Coolidge
19	18	Jackson Browne
23	19	Chris Rea
22	20	Exile
24	21	Teddy Pendergrass
Add	22	Nick Gilder
Ex	23	Cars
—	24	Rick James

Adds: LRB  
Travolta & Newton-John

Extras: Barbra Streisand (Prisoner)  
Anne Murray  
Teri De Sario  
Aerosmith  
Eddie Money

LPCuts: Robin Gibb (Oh Darlin')  
Steely Dan (Josie)  
Meatloaf (Paradise)

Also Possible: ARS  
Quincy Jones  
John Paul Young  
Moody Blues  
Kristy & Jimmy McNichol  
Journey  
Dan Hill  
Gerry Rafferty

#### Last Week: This Week:

1	1	Commodores
3	2	Frankie Valli
2	3	Rolling Stones
4	4	Pablo Cruise
5	5	Joe Walsh
10	6	Foreigner
9	7	Atlanta Rhythm Section
6	8	Walter Egan
7	9	Donna Summer
15	10	Olivia Newton-John
11	11	Toby Beau
12	12	Rita Coolidge
14	13	A Taste of Honey
16	14	Evelyn "Champagne" King
8	15	Jefferson Starship
18	16	Eddie Money
19	17	Andy Gibb
20	18	Chris Rea
23	19	ELO
24	20	Exile
25	21	Jackson Browne
27	22	Earth, Wind & Fire
28	23	Teddy Pendergrass
26	24	Quincy Jones
29	25	Village People
Add	26	Travolta & Newton-John
Add	27	LRB
AP	28	Gene Cotton

Adds: Kenny Loggins  
Rick James  
Nick Gilder

Extras: Anne Murray  
Raydio  
Barbra Streisand (Prisoner)  
Paul Davis

LPCuts: Robin Gibb (Oh Darlin')  
Rolling Stones (Beast)

Also Possible: Tarney/Spencer Band  
Cheryl Ladd  
Gerry Rafferty  
Stonebolt  
Billy Joel  
John Paul Young  
Dan Hill  
Bob Seger

#### Last Week: This Week:

1	1	Rolling Stones
2	2	Commodores
3	3	Frankie Valli
4	4	Joe Walsh
7	5	Pablo Cruise
6	6	Barry Manilow
5	7	Donna Summer
12	8	Foreigner
17	9	A Taste of Honey
11	10	Walter Egan
9	11	Andy Gibb (Shadow)
8	12	Gerry Rafferty
18	13	Olivia Newton-John
20	14	Andy Gibb (Everlasting)
16	15	Toby Beau
23	16	Rita Coolidge
22	17	Evelyn "Champagne" King
19	18	ELO
15	19	Jackson Browne
10	20	Bob Seger
21	21	Wings
Add	22	Chris Rea
Ex	23	Earth, Wind & Fire
Ex	24	Eddie Money

Adds: Aerosmith  
Exile  
Bob Seger

Extras: Kenny Loggins  
Rick James  
Nick Gilder  
ARS  
Village People  
Moody Blues  
REO Speedwagon

LPCuts: None

Also Possible: John Paul Young  
Cheryl Ladd  
Michael Stanley Band  
Trooper  
Dan Hill

### Hottest:

#### Rock:

Aerosmith

#### Adult:

John Paul Young

#### R&B Crossovers:

Foxy  
Spinners

# "She's Always A Woman" BILLY JOEL



from the smash 3 million  
plus album  
"THE STRANGER" ...  
*Billy's familiar LP track  
is quickly becoming  
everyone's Favorite Single.*

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HB	WIFI	PHILADELPHIA
HB	WZZD	PHILADELPHIA
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For a complete list of stations call your  
Columbia Promotion Man

**Record World 75\* Billboard 84\* Cashbox 79\***

A familiar favorite for your audience on Columbia Records!



## CALL-OUTS

### Stations Contributing This Week:

WCOL, WDRQ, WFIL, WHBQ, WRKO, WZZD, KDWB, KHJ,  
KIMN, KSLQ, KSTP, KTLK, KXOK, 92X, 96X, Y100

### Overall Demographics:

Frankie Valli	Travolta/Newton-John (Old)
Gerry Rafferty	Meatloaf
Bob Seger	Michael Johnson
Commodores	Donna Summer
Jackson Browne	Rolling Stones
Joe Walsh	

**FRANKIE VALLI:** Solid number one with number two male teens, number one female teens, number two male adults and number one adults.

**GERRY RAFFERTY:** Pulling male teens, light female teens, number one male adults, number three female adults.

**BOB SEGER (Still):** Pulling male teens, tied for third male adults, tied for fourth in female adults.

**COMMODORES:** Tied for fourth in male teens, number two in female teens, tied for fourth in male adults and number one in female adults.

**JACKSON BROWNE:** Pulls male teens and female teens, fourth in male adults, tied for second in female adults.

**JOE WALSH:** Tops in male teens, third in female teens, tied for number one in male adults and tied for fifth in female adults.

**TRAVOLTA/NEWTON-JOHN:** Some male teens, tied for third in female teens, tied for fourth in male adults and tied for third in female adults.

**MEATLOAF:** Has male teens along with female teens, fourth in female adults and pulling male adults.

**MICHAEL JOHNSON:** Tied for third in female teens, pulling male adults. Female adults are the strength where it tied for fifth.

**DONNA SUMMER:** Pulling male teens, tied for fourth female teens, showing with male adults and female adults.

**ROLLING STONES:** Third in male teens, tied for third in female teens and male adults. Tied for fourth in female adults.

### Active Discs:

**A TASTE OF HONEY:** Pulling some male and female teens along with male adults. Good female adults.

**WALTER EGAN:** Beginning to show overall. Solid female teens (tied for fourth). Pulling some female adults (18-34). Male response is early yet.

**ELO:** Pulling male teens.

**FOREIGNER:** Tied for fourth in male teens. Pulling female teens along with male adults.

**ANDY GIBB (Shadow):** Tied for sixth in male adults and fifth in female adults.

**EVELYN "CHAMPAGNE" KING:** Pulling male teens, tied for second in female teens. Also pulling good male adults.

**BARRY MANILOW (COPA):** Showing overall. Pulls male adults and good female adults.

**O'JAYS:** Pulling male adults along with some female adult response.

**PABLO CRUISE:** Tied for fourth in male teens and tied for third in female teens. Pulling male adults. Tied for fourth in female adults.

**BARBRA STREISAND (Song):** Pulling female adults.

### Stayability:

**HEATWAVE (Groove):** Tied for fourth in female teens.

**BILLY JOEL (Only):** Pulling male and female teens, fifth in male adults and tied for second in female adults.

**CHUCK MANGIONE:** Maintaining upper demo male adults.

**BARRY MANILOW (Even):** Pulling female adults (18+).

**PLAYER:** Still pulling good female adults.

**SEALS & CROFTS:** Pulling female adults (tied for fourth).

**CARLY SIMON:** Showing with male adults.

**STEELY DAN (FM):** Tied for sixth in male adults. Pulling light female adults.

### Breaking:

**RITA COOLIDGE:** Pulls males 18-49 and females 25-49.

**ANDY GIBB (Ever):** Pulling 18-34 females.

**OLIVIA NEWTON-JOHN:** Pulling 18-34 females and 25-34 males.

**VILLAGE PEOPLE:** Pulls good male adults (18+) along with female teens.

### Early Acceptance on:

**CARS:** Pulling female and male teens.

**TERI DE SARIO:** Female teens coming in.

**EXILE:** Pulling males and females 18+.

**EARTH, WIND & FIRE:** Positive 25-34 male and female response.

**FOXY:** Shows with female teens.

**NICK GILDER:** Males 18+ showing on the record.

**BILLY JOEL (She's):** Overall with 18-49 females and males 25-34.

**LOUISIANA LE ROUX:** Males and females 18-24 response has been picked up.

**LRB:** Male and female (18-24) response.

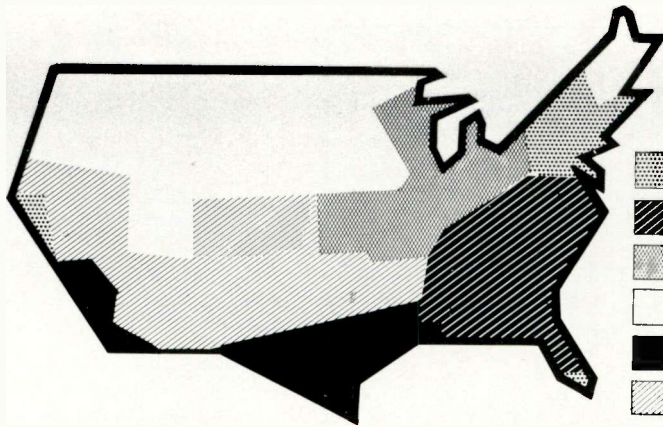
**NANTUCKET:** Pulling 18-24 males and females.

**CHRIS REA:** Positive female response 18-44.

**TRAVOLTA/NEWTON-JOHN (Summer):** Starting to pull female adults (18+).

# TPLACE Market Playlists

areas.



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

## Stations:

### RW IV

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

### RW V

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

### RW VI

KAAY KAKC KIMN KLIF KLUE KOFM  
KRIZ KNUS KTFX KTLK Z97

## Tendency:

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

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

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

### Last Week: This Week:

3	1	Frankie Valli
4	2	Commodores
1	3	Rolling Stones
2	4	Pablo Cruise
5	5	Joe Walsh
6	6	Toby Beau
7	7	Barry Manilow
11	8	Walter Egan
8	9	Gerry Rafferty
16	10	Foreigner
17	11	Andy Gibb (Everlasting)
20	12	Olivia Newton-John
12	13	Donna Summer
19	14	Rita Coolidge
14	15	Jackson Browne
18	16	Chris Rea
21	17	Exile
15	18	ARS
9	19	Bob Seger
10	20	Andy Gibb (Shadow)
Add	21	Earth, Wind & Fire
Add	22	Nick Gilder
Add	23	LRB
Ex	24	A Taste of Honey
Ex	25	Travolta & Newton-John
Ex	26	Kenny Rogers
AP	27	Crystal Gayle

**Adds:** Captain & Tennille  
Gerry Rafferty  
Anne Murray

**Extras:** Kenny Loggins  
Evelyn "Champagne" King  
Kinks

**LPCuts:** Robin Gibb (Oh Darlin')

**Also Possible:** Spinners  
Stonebolt  
Bob Seger  
Wendy Waldman  
Michael Johnson

### Last Week: This Week:

2	1	Frankie Valli
1	2	Commodores
3	3	Donna Summer
5	4	Pablo Cruise
4	5	Rolling Stones
6	6	Barry Manilow
7	7	Joe Walsh
12	8	Foreigner
13	9	Toby Beau
10	10	Jefferson Starship
18	11	Olivia Newton-John
14	12	Walter Egan
20	13	Rita Coolidge
21	14	Andy Gibb (Everlasting)
19	15	Eddie Money
8	16	Andy Gibb (Shadow)
9	17	Gerry Rafferty
23	18	Evelyn "Champagne" King
24	19	Exile
22	20	Jackson Browne
26	21	Chris Rea
27	22	A Taste of Honey
25	23	ARS
28	24	ELO
11	25	O'Jays
17	26	Wings
Add	27	Travolta & Newton-John
Add	28	Nick Gilder
Add	29	Earth, Wind & Fire
Ex	30	Rick James

**Adds:** LRB  
Kenny Loggins  
Bob Seger

**Extras:** Teddy Pendergrass  
McCrays  
Cars  
Louisiana's Le Roux  
Kinks

**LPCuts:** Bee Gees & Peter Frampton (Sgt. Pepper)  
Robin Gibb (Oh Darlin')

**Also Possible:** Quincy Jones  
Village People  
Moody Blues  
Sweet

### Last Week: This Week:

3	1	Joe Walsh
2	2	Rolling Stones
5	3	Pablo Cruise
1	4	Frankie Valli
4	5	Commodores
6	6	Walter Egan
7	7	Toby Beau
11	8	ARS
12	9	Barry Manilow
8	10	Jefferson Starship
17	11	Rita Coolidge
16	12	Olivia Newton-John
15	13	ELO
20	14	Andy Gibb
21	15	Foreigner
19	16	Jackson Browne
9	17	Bob Seger
10	18	Gerry Rafferty
23	19	Chris Rea
25	20	Earth, Wind & Fire
24	21	Exile
27	22	Evelyn "Champagne" King
26	23	Nick Gilder
Add	24	A Taste of Honey
Add	25	Anne Murray
Ex	26	Eddie Money

**Adds:** LRB

**Extras:** Travolta & Newton-John  
Village People  
Prism

**LPCuts:** None

**Also Possible:** Cheryl Ladd  
Tom Petty  
John Paul Young  
Kenny Loggins  
Rick James

## Hottest:

### Country Crossovers:

Crystal Gayle

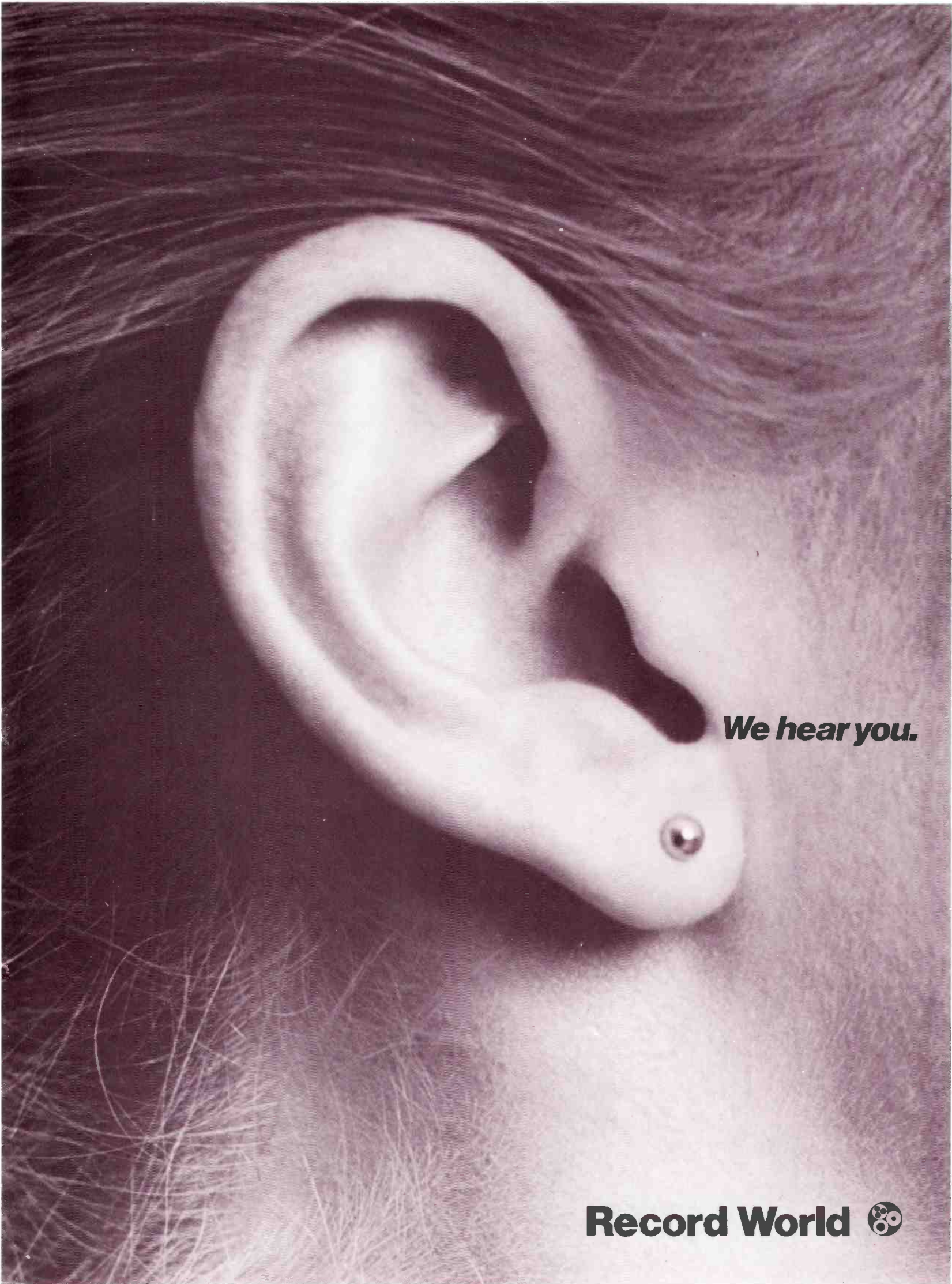
### Teen:

Kristy & Jimmy McNichol

### LP Cuts:

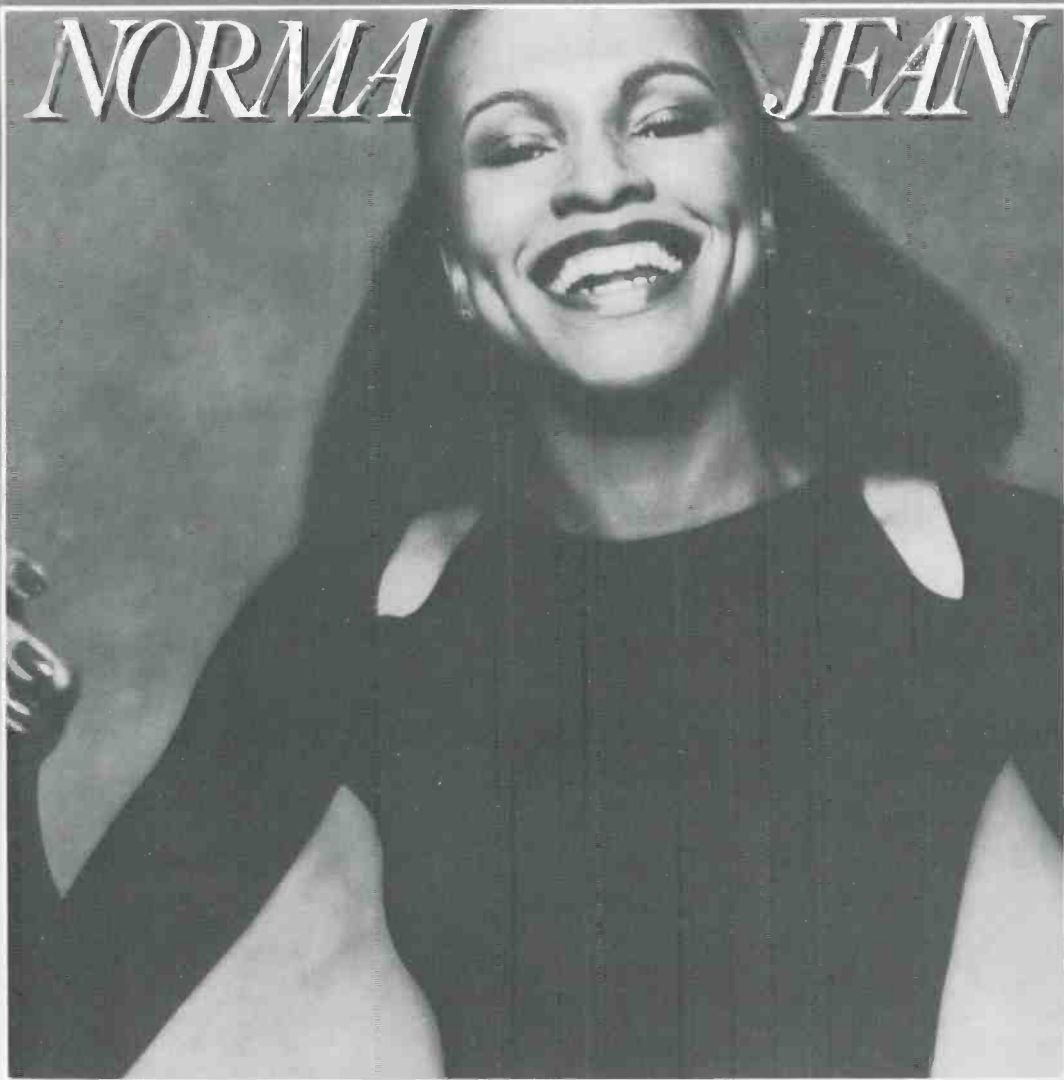
Robin Gibb (Oh Darlin')  
Bee Gees & Peter Frampton (Sgt. Pepper)  
Steely Dan (Josie)





***We hear you.***

**Record World** 



*NORMA JEAN'S HOT SINGLE,  
 "SATURDAY" BSS 0326*

*AND HER JUST RELEASED DEBUT ALBUM,  
 "NORMA JEAN" BRK 6983  
 ARE EXPLODING!*

**The Single: SATURDAY**

Record World 39 ■ (R&B)  
                           71 ■ (POP)  
 Billboard 46 ★ (R&B)  
                           11 (DISCO)  
 Cashbox 32 ● (R&B)

**The Album: NORMA JEAN**

Record World 40 (R&B)  
 Cashbox 59 (R&B)

Produced by  
 Nile Rodgers and Bernard Edwards.  
 Executive producers:  
 Marc Kreiner and Tom Cossie  
 for **MK** PRODUCTIONS



on Bearsville records and tapes

Manufactured exclusively by Warner Bros. Records Inc.

# Software Technology

By LEONARD FELDMAN

■ THE NEXT GENERATION OF RECORDING TAPE: Magnetic recording tape has steadily improved in quality since tape recording was introduced shortly after World War II. Paper-base tapes quickly gave way to plastics, and the first crude ferric oxide magnetizable particles became smaller, more uniform, and able to exhibit better recording characteristics. Around 1970, the DuPont Company introduced chromium dioxide tape which, though requiring somewhat higher bias current and different recording and playback equalization parameters compared with earlier ferric oxide tapes, made enough of a difference in recording quality to prompt hardware manufacturers (particularly those who manufactured cassette tape decks) to come up with new machines that could handle both "standard" and "ferric oxide" tapes. At about the same time, Dolby noise reduction was introduced to the home cassette deck market, yielding a whole order of magnitude of tape hiss reduction. Not too long after that, tape makers discovered ways to make ferric oxide behave even better, by "doping" the particles with other elements, such as cobalt. Happily, the cobalt-treated ferric tapes worked about like chromium dioxide, and no new "switch positions" were needed on tape decks already equipped with a "chrome" bias and equalization setting.

All the while, tape chemists and engineers knew that if one could coat recording tape with pure metal or metal-alloy particles (instead of metal-oxides), superior recording results could be obtained. Such metal particle tapes, if they could be made economically and reliably, would exhibit two qualities which would make them better than even the best oxide tapes. These characteristics are known as remanance and coercivity. Remanance is a measure of how much magnetization can be applied to a given tape before saturation is reached, when further magnetization is impossible. Coercivity is a measure of how hard it is to magnetize or demagnetize a given tape particle. Most earlier improvements in tape have been in the area of increased remanance, which results in improved high-frequency performance of tape. Tape engineers knew that pure metal particle tape would not only exhibit higher remanance but much higher coercivity as well, which in turn provides low and mid-frequency performance improvement.

One of the many problems associated with pure metal particle tape is trying to keep the pure metal pure. Iron particles, when exposed to our atmosphere even briefly, quickly become oxidized. In fact, early reports concerning attempts to produce metal particle tape were full of rumors of "self destruction" of tapes by instantaneous combustion, reminiscent of the tapes shown on the "Mission Impossible" TV series.

### 3M Breakthrough

Now, 3M company, after nearly 13 years of continuing research, has announced late-1978 availability of a pure metal particle tape. It is slated to appear first in cassette format, though the company says that open-reel tape production will follow and that applications are wide reaching, into such fields as data storage, video tape recording and computers. Other companies, such as Fuji, TDK and BASF, are all known to have laboratory working samples of pure metal alloy tapes and Fuji has announced its own parameters for metal tape, which line up closely with those announced by 3M, for their "Scotch" brand division.

The new tape, demonstrated by 3M, provides much more headroom (higher recording level capability), lower playback distortion and an overall improvement in available dynamic range, making it especially attractive for the slow-speed cassette format where these qualities were always somewhat marginal.

### Compatibility and Incompatibility

From the point of view of the tape recordist, the new metal particle tape is a mixed blessing. Its characteristics are such that, to obtain all its advantages, recording bias must be increased almost twofold compared with the bias values used for chrome tape. Because it can accept higher recording signal levels, that means that the recording electronics must have more linearity and headroom, too. And, because it is more difficult to erase than previous tapes, a much higher value of erase current must be applied to the erase head of a tape deck with which it is to be used.

All of these problems are not simply a matter of turning a knob

or adjustment control inside today's cassette decks. Most of the record and erase heads presently used in tape decks that can handle chrome or high-energy ferric tapes are already operating near their core saturation points and are not able to handle additional record or bias current. So, new heads are being developed, along with new electronics, to handle the new tape. Tandberg of America, Inc., the U.S. subsidiary of the well known Scandinavian electronics firm, has already announced availability (late in 1978) of a new cassette deck which will be able to handle the new metal particle tapes. For this deck, they have developed a whole new set of recording electronics which they call their Actilinear Recording system. The system has the necessary headroom to make full use of metal particle tape's capabilities. Nakamichi Research, Inc., another maker of high quality cassette decks, recently showed prototypes of two machines, similar in appearance to their presently available 1000-II and 600-II cassette decks, which also embodied the necessary new electronics and improved heads that could handle the new tape. It is clear that owners of even the finest present-day decks will not be able to make recordings on the new tape when it becomes available. They will, however, be able to play back pre-recorded tapes made on metal particle tape, providing that their machines have a "chrome" equalization setting (sometimes identified on the machines as "70 micro-second EQ") and providing the playback electronics of their presently owned machines can handle the higher signal levels that will be picked up by the playback heads from the new tape.

### 'Chicken and Egg' Syndrome

The tremendous improvement in performance offered by metal particle tapes leads experts to believe that this new technology is not about to suffer from the usual "chicken and egg" syndrome which has so often plagued the audio industry (witness the case of the recent 4-channel debacle). Metal tapes are just too good to keep in the laboratory. So, we can expect a whole new generation of cassette tape decks to appear upon the scene in the next couple of years, along with other metal particle tape entries from the world's major magnetic tape suppliers.

Hopefully, the tape makers (and the tape deck manufacturers) will take time out to get together and make certain that the record and playback requirements for their various versions of the new tape are standardized in advance so that all future metal particle tapes will work properly on all future tape decks.

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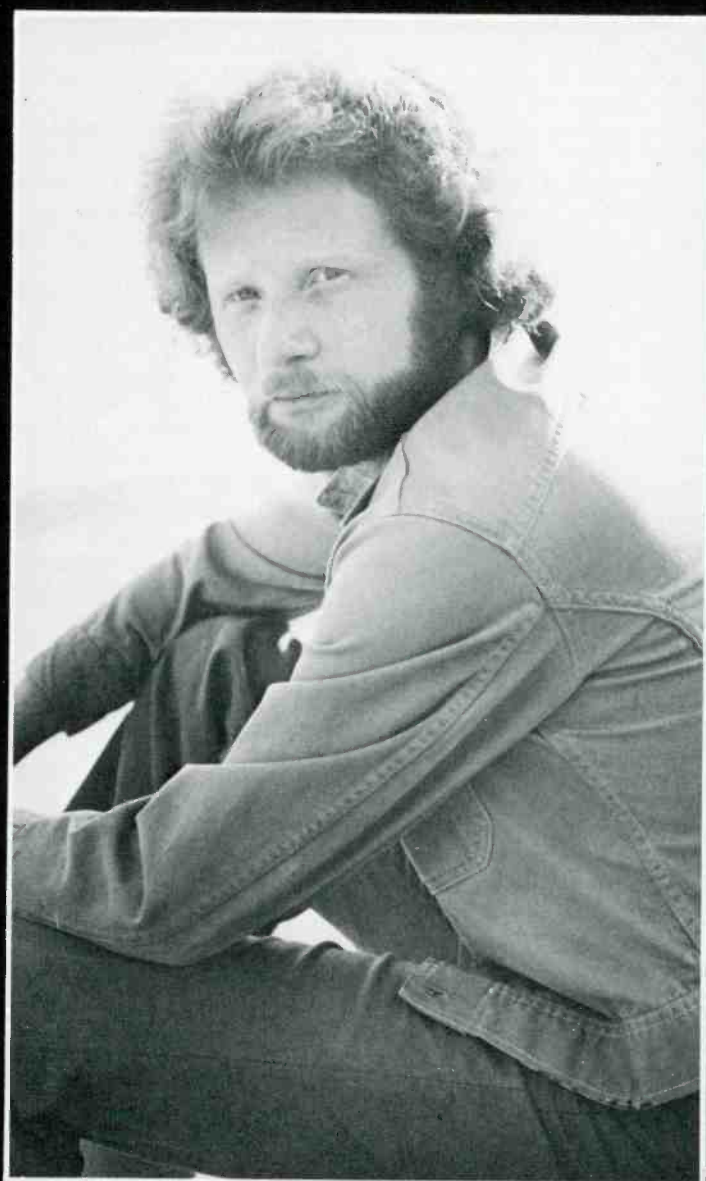
## ★ VENTURE RECORDS™ ★

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# RECORD WORLD SINGLES CHART

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

AUG. 12	AUG. 5		WKS. ON CHART
1	2	<b>GREASE</b> FRANKIE VALLI RSO 897	11
2	1	<b>THREE TIMES A LADY</b> COMMODORES/Motown 1443	8
3	3	<b>MISS YOU</b> ROLLING STONES/Rolling Stones 19307 (Atl)	12
4	4	<b>LAST DANCE</b> DONNA SUMMER/Casablanca 926	13
5	5	<b>YOU'RE THE ONE THAT I WANT</b> JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	20
6	7	<b>COPACABANA (AT THE COPA)</b> BARRY MANILOW/ Arista 0339	10
7	6	<b>SHADOW DANCING</b> ANDY GIBB/RSO 893	18
8	10	<b>LOVE WILL FIND A WAY</b> PABLO CRUISE/A&M 2048	11
9	19	<b>BOOGIE, OOGIE OOGIE</b> A TASTE OF HONEY/Capitol 4565	9
10	14	<b>HOT BLOODED</b> FOREIGNER/Atlantic 3488	7
11	13	<b>LIFE'S BEEN GOOD</b> JOE WALSH/Asylum 45493	10
12	8	<b>TWO OUT OF THREE AIN'T BAD</b> MEATLOAF/Epic/ Cleveland Intl. 8 50513	22
13	9	<b>BAKER STREET</b> GERRY RAFFERTY/United Artists 1192	18
14	16	<b>SHAME</b> EVELYN "CHAMPAGNE" KING/RCA 11122	11
15	17	<b>MY ANGEL BABY</b> TOBY BEAU/RCA 11250	14
16	18	<b>KING TUT</b> STEVE MARTIN/Warner Bros. 8577	13
17	20	<b>MAGNET AND STEEL</b> WALTER EGAN/Columbia 3 10719	11
18	24	<b>HOPELESSLY DEVOTED TO YOU</b> OLIVIA NEWTON-JOHN/ RSO 903	6
19	22	<b>AN EVERLASTING LOVE</b> ANDY GIBB/RSO 904	5
20	21	<b>STAY/LOADOUT</b> JACKSON BROWNE/Asylum 45485	11
21	31	<b>KISS YOU ALL OVER</b> EXILE/Warner/Curb 8589	6
22	23	<b>I'M NOT GONNA LET IT BOTHER ME TONIGHT</b> ATLANTA RHYTHM SECTION/Polydor 14484	10
23	28	<b>TWO TICKETS TO PARADISE</b> EDDIE MONEY/Columbia 3 10765	7
24	26	<b>STUFF LIKE THAT</b> QUINCY JONES/A&M 2043	10
25	27	<b>CLOSE THE DOOR</b> TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	9
26	29	<b>YOU</b> RITA COOLIDGE/A&M 2058	7
27	30	<b>FOOL (IF YOU THINK IT'S OVER)</b> CHRIS REA/Magnet/UA 1198	6
28	35	<b>GOT TO GET YOU INTO MY LIFE</b> EARTH, WIND & FIRE/ Columbia 3 10796	3
29	32	<b>HOT CHILD IN THE CITY</b> NICK GILDER/Chrysalis 2226	8
30	12	<b>USE TA BE MY GIRL</b> O'JAYS/Phila. Intl. 8 3462 (CBS)	17
31	34	<b>MACHO MAN</b> VILLAGE PEOPLE/Casablanca 922	8
32	11	<b>STILL THE SAME</b> BOB SEGER & THE SILVER BULLET BAND/ Capitol 4581	14
33	33	<b>MR. BLUE SKY</b> ELO/Jet 5050 (CBS)	8
34	15	<b>TAKE A CHANCE ON ME</b> ABBA/Atlantic 3457	17
35	41	<b>YOU AND I</b> RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	8
36	25	<b>RUNAWAY</b> JEFFERSON STARSHIP/Grunt 11275 (RCA)	12
37	36	<b>BLUER THAN BLUE</b> MICHAEL JOHNSON/EMI-America 8001	15
38	37	<b>I'VE HAD ENOUGH</b> WINGS/Capitol 4594	8
39	38	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA 11249	21
40	57	<b>REMINISCING</b> LITTLE RIVER BAND/Harvest 4605 (Capitol)	3
41	46	<b>GET OFF</b> FOXY/Dash 5046 (TK)	7
42	51	<b>YOU NEEDED ME</b> ANNE MURRAY/Capitol 4574	6
43	42	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/United Artists 1210	11
44	58	<b>SUMMER NIGHTS</b> JOHN TRAVOLTA, OLIVIA NEWTON-JOHN & CAST/RSO 906	2
45	50	<b>LOVE IS IN THE AIR</b> JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)	5
46	40	<b>DANCE WITH ME</b> PETER BROWN/Drive 6269 (TK)	24
47	47	<b>CAN WE STILL BE FRIENDS</b> TODD RUNDGREN/Bearsville 0324 (WB)	10
48	44	<b>SONGBIRD</b> BARBRA STREISAND/Columbia 3 10756	10
49	52	<b>YOU'RE A PART OF ME</b> GENE COTTON/Ariola 7704	8
50	55	<b>AIN'T NOTHIN' GONNA KEEP ME FROM YOU</b> TERI De SARIO/Casablanca 929	6
51	60	<b>JUST WHAT I NEEDED</b> CARS/Elektra 45491	6
52	65	<b>WHENEVER I CALL YOU "FRIEND"</b> KENNY LOGGINS/ Columbia 3 10794	3
53	61	<b>A ROCK 'N ROLL FANTASY</b> THE KINKS/Arista 0342	3
<b>CHARTMAKER OF THE WEEK</b>			
54	—	<b>HOLLYWOOD NIGHTS</b> BOB SEGER Capitol 4618	1
55	56	<b>I NEED TO KNOW</b> TOM PETTY AND THE HEARTBREAKERS/ Shelter 62010 (ABC)	7
56	69	<b>TALKING IN YOUR SLEEP</b> CRYSTAL GAYLE/United Artists 1214	4
57	63	<b>YOU</b> McCrARYS/Portrait 6 70014	5
58	62	<b>NEW ORLEANS LADIES</b> LOUISIANA'S LE ROUX/Capitol 4586	9
59	66	<b>IF YOU WANNA DO A DANCE</b> SPINNERS/Atlantic 3493	4
60	53	<b>WILL YOU LOVE ME TOMORROW</b> DAVE MASON/ Columbia 3 10749	11
61	67	<b>LOVE THEME FROM 'EYES OF LAURA MARS'</b> (PRISONER) BARBRA STREISAND/Columbia 3 10777	3
62	64	<b>RIVERS OF BABYLON</b> BONEY M/Sire/Hansa 1027 (WB)	9
63	39	<b>THE GROOVE LINE</b> HEATWAVE/Epic 8 50524	16
64	45	<b>YOU BELONG TO ME</b> CARLY SIMON/Elektra 45477	17
65	76	<b>HOLDING ON (WHEN LOVE IS GONE)</b> LTD/A&M 2057	3
66	77	<b>YOU'RE ALL I NEED TO GET BY</b> JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10772	3
67	74	<b>STEPPIN' IN A SLIDE ZONE</b> MOODY BLUES/London 270	3
68	—	<b>RIGHT DOWN THE LINE</b> GERRY RAFFERTY/United Artists 1233	1
69	75	<b>THINK IT OVER</b> CHERYL LADD/Capitol 4599	4
70	72	<b>TIME FOR ME TO FLY</b> REO SPEEDWAGON/Epic 8 50582	5
71	78	<b>SATURDAY NORMA</b> JEAN/Bearsville 0326 (WB)	3
72	—	<b>COME TOGETHER</b> AEROSMITH/Columbia 3 10802	1
73	43	<b>THANK GOD IT'S FRIDAY</b> LOVE & KISSES/Casablanca 925	13
74	48	<b>YOU'RE THE LOVE</b> SEALS & CROFTS/Warner Bros. 8551	11
75	—	<b>SHE'S ALWAYS A WOMAN</b> BILLY JOEL/Columbia 3 10788	1
76	85	<b>I LOVE THE NIGHTLIFE (DISCO ROUND)</b> ALICIA BRIDGES/ Polydor 14488	4
77	—	<b>ALL I SEE IS YOUR FACE</b> DAN HILL/20th Century Fox 2378	1
78	79	<b>READY OR NOT</b> HELEN REDDY/Capitol 4582	5
79	88	<b>SURRENDER</b> CHEAP TRICK/Epic 8 50570	4
80	90	<b>I WILL STILL LOVE YOU</b> STONEBOLT/Parachute 512 (Casablanca)	2
81	99	<b>RAISE A LITTLE HELL</b> TROOPER/MCA 40924	2
82	84	<b>BREAK IT TO THEM GENTLY</b> BURTON CUMMINGS/Portrait 6 70016	4
83	89	<b>IF YOU'RE READY (HERE IT COMES)</b> ENCHANTMENT/ Roadshow 1212 (UA)	5
84	87	<b>DON'T PITY ME</b> FAITH, HOPE & CHARITY/20th Century Fox 2370	4
85	—	<b>IT'S A BETTER THAN GOOD TIME</b> GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)	1
86	92	<b>I LIKE GIRLS</b> FATBACK BAND/Spring 181 (Polydor)	3
87	91	<b>HE'S SO FINE</b> KRISTY & JIMMY McNICHOL/RCA 11271	2
88	94	<b>5. 7. 0. 5.</b> CITY BOY/Mercury 73999	3
89	93	<b>VICTIM</b> CANDI STATON/Warner Bros. 8582	3
90	95	<b>BACK IN MY ARMS AGAIN</b> GENYA RAVAN/20th Century Fox 2374	2
91	—	<b>CALIFORNIA NIGHTS</b> SWEET/Capitol 4610	1
92	—	<b>ALMOST LIKE BEING IN LOVE</b> MICHAEL JOHNSON/ EMI-America 8004	1
93	96	<b>SHE LOVES TO BE IN LOVE</b> CHARLIE/Janus 276	2
94	97	<b>SHAKE AND DANCE WITH ME</b> CON FUNK SHUN/Mercury 74008	2
95	98	<b>RUMOUR AT THE HONKY TONK</b> SPELLBOUND/EMI-America 8002	2
96	—	<b>SWEET LIFE</b> PAUL DAVIS/Bang 738	1
97	100	<b>TAKE ME I'M YOURS</b> MICHAEL HENDERSON/Buddah 597 (Arista)	2
98	—	<b>FLYIN' PRISM</b> /Ariola 7714	1
99	—	<b>THERE'S NO SURF IN CLEVELAND</b> EUCLID BEACH BAND/ Epic/Cleveland Intl. 8 50584	1
100	—	<b>WITHOUT YOU HEART</b> /Mushroom 7035	1

# RECORD WORLD FM AIRPLAY REPORT

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

## FLASHMAKER



NEXT OF KIHN  
GREG KIHN  
Beserkley

### MOST ADDED:

**WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import) (10)  
**NEXT OF KIHN**—Greg Kihn—Beserkley (10)  
**LIFE BEYOND L.A.**—Ambrosia—WB (9)  
**MORE SONGS**—Talking Heads—Sire (9)  
**FRIENDS**—Chick Corea—Polydor (7)  
**LEO SAYER**—WB (7)  
**NEVER EVEN THOUGHT**—Colin Blunstone—Rocket (7)  
**A TOUCH OF THE RAINY SIDE**—Jesse Winchester—Bearsville (6)  
**AMERICANA**—Leon Russell—Paradise (6)  
**SUPERSTAR**—Bob McGilpin—Butterfly (6)  
**WHATSOEVER HAPPENED**—Chris Rea—UA (6)

## WNEW-FM/NEW YORK

**ADDS:**  
**BAND OF JOY**—Polydor  
**BLAM!**—Brothers Johnson—A&M  
**DREAM OF A CHILD**—Burton Cummings—Portrait  
**FRIENDS**—Chick Corea—Polydor  
**PLEASURE SIGNALS**—Wilding/Bonus—Visa  
**SAVAGE RETURN**—Savoy Brown—London  
**STEPPIN' OUT**—Sail—UA  
**SUPERSTAR**—Bob McGilpin—Butterfly  
**TALL TALES**—Richard Supa—Polydor  
**3-WAY MIRROR**—Livingston Taylor—Epic

**HEAVY ACTION (airplay in descending order):**  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**THIS YEARS MODEL**—Elvis Costello—Col  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**DAVID JOHANSEN**—Blue Sky  
**POWER IN THE DARKNESS**—Tom Robinson Band—Harvest  
**MORE SONGS**—Talking Heads—Sire  
**URBAN DESIRE**—Genya Ravan—20th Century  
**DOUBLE VISION**—Foreigner—Atlantic

## WBCN-FM/BOSTON

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

**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**BADLANDS**—Bill Chinnock—Atlantic  
**HEARTS OF STONE**—Stoneground—WB  
**JADED VIRGIN**—Marshall Chapman—Epic  
**LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom  
**MACHO MAN**—Village People—Casablanca  
**NEXT OF KIHN**—Greg Kihn—Beserkley  
**ROGER C. REALE**—Big Sound  
**SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol

**HEAVY ACTION (airplay in descending order):**  
**THE CARS**—Elektra  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**URBAN DESIRE**—Genya Ravan—20th Century  
**MORE SONGS**—Talking Heads—Sire  
**YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**BLAM!**—Brothers Johnson—A&M  
**SGT. PEPPER (soundtrack)**—RSO

## WLIR-FM/LONG ISLAND

**ADDS:**  
**DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor  
**FLYING DREAMS**—Commander Cody—Arista  
**GREEN**—Steve Hillage—Virgin (import)  
**LARRY CARLTON**—WB  
**LEO SAYER**—WB  
**MY SONG**—Keith Jarrett—ECM  
**NEVER EVEN THOUGHT**—Colin Blunstone—Rocket  
**RENDEZVOUS**—Sandy Denny—Island (import)  
**TALL TALES**—Richard Supa—Polydor  
**THE ESSENTIAL JIMI HENDRIX**—WB

**HEAVY ACTION (airplay in descending order):**  
**RINGS AROUND THE MOON**—Carilla—Atlantic  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**EDDIE MONEY**—Col  
**YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter  
**ROCKET FUEL**—Alvin Lee—RSO  
**WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)  
**WAR OF THE WORLDS**—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**ROCKY HORROR SHOW (soundtrack)**—Ode  
**EXCITABLE BOY**—Warren Zevon—Asylum

## WBAB-FM/LONG ISLAND

**ADDS:**  
**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**BADLANDS**—Bill Chinnock—Atlantic  
**IN THE MIDDLE OF THE NIGHT**—Aerial—Capitol  
**MORE SONGS**—Talking Heads—Sire  
**NEXT OF KIHN**—Greg Kihn—Beserkley  
**ORCHESTRA OF CLOUDS**—Tim Duffy—Music Is Medicine

**SUPERSTAR**—Bob McGilpin—Butterfly  
**TALL TALES**—Richard Supa—Polydor  
**WHATSOEVER HAPPENED**—Chris Rea—UA  
**WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)

**HEAVY ACTION (airplay in descending order):**  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.  
**AND THEN THERE WERE THREE**—Genesis—Atlantic  
**OCTAVE**—Moody Blues—London  
**EDDIE MONEY**—Col  
**CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**THE STRANGER**—Billy Joel—Col

## WAAF-FM/WORCESTER

**ADDS:**  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**MORE SONGS**—Talking Heads—Sire  
**TROPICO**—Gato Barbieri—A&M

**HEAVY ACTION (airplay, sales, phones in descending order):**  
**THE CARS**—Elektra  
**STREET-LEGAL**—Bob Dylan—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.  
**OCTAVE**—Moody Blues—London  
**WORLDS AWAY**—Pablo Cruise—A&M  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)

## WBLM-FM/MAINE

**ADDS:**  
**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**AMERICANA**—Leon Russell—Paradise  
**COLLISION COURSE**—Asleep At The Wheel—Capitol  
**HOTELS, MOTELS & ROADSHOWS**—Capricorn  
**LAURA ALLAN**—Elektra  
**LEO SAYER**—WB  
**MORE SONGS**—Talking Heads—Sire  
**NEXT OF KIHN**—Greg Kihn—Beserkley  
**OBSESSION**—UFO—Chrysalis  
**URBAN DESIRE**—Genya Ravan—20th Century

**HEAVY ACTION (airplay in descending order):**  
**THE CARS**—Elektra  
**STREET-LEGAL**—Bob Dylan—Col  
**WORLDS AWAY**—Pablo Cruise—A&M  
**BRUISED ORANGE**—John Prine—Asylum  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**OCTAVE**—Moody Blues—London  
**SLEEPER CATCHER**—Little River Band—Harvest  
**POWER IN THE DARKNESS**—Tom Robinson Band—Harvest  
**DOUBLE VISION**—Foreigner—Atlantic  
**SOME GIRLS**—Rolling Stones—Rolling Stones

## WCMF-FM/ROCHESTER

**ADDS:**  
**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**IMAGES**—The Crusaders—ABC  
**NEXT OF KIHN**—Greg Kihn—Beserkley  
**OVER THE RAINBOW**—Don Potter—Mirror  
**WHATSOEVER HAPPENED**—Chris Rea—UA

**HEAVY ACTION (airplay, sales, phones in descending order):**  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**DOUBLE VISION**—Foreigner—Atlantic  
**WORLDS AWAY**—Pablo Cruise—A&M  
**PETER GABRIEL**—Atlantic  
**THE CARS**—Elektra  
**OCTAVE**—Moody Blues—London  
**CARLENE CARTER**—WB  
**NIGHTWATCH**—Kenny Loggins—Col  
**DAVID GILMOUR**—Col  
**YOU'RE GONNA GET IT**—Tom Petty & Heartbreaker—Shelter

## WIOQ-FM/PHILADELPHIA

**ADDS:**  
**DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor  
**IN THE MIDDLE OF THE NIGHT**—Aerial—Capitol  
**LARRY CARLTON**—WB  
**LEO SAYER**—WB  
**NEVER EVEN THOUGHT**—Colin Blunstone—Rocket  
**NEVER TOGETHER (single)**—Carlene Carter—WB  
**NEXT OF KIHN**—Greg Kihn—Beserkley

**HEAVY ACTION (airplay, sales, phones in descending order):**  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**THE CARS**—Elektra  
**DOUBLE VISION**—Foreigner—Atlantic  
**PYRAMID**—Alan Parsons Project—Arista  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**MORE SONGS**—Talking Heads—Sire  
**HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville  
**YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter  
**U.K.**—Polydor  
**LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom

## WYDD-FM/PITTSBURGH

**ADDS:**  
**LEO SAYER**—WB  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**HEAVY ACTION (airplay in descending order):**  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**OCTAVE**—Moody Blues—London  
**MARIPOSA DE ORO**—Dave Mason—Col  
**DAVID GILMOUR**—Col  
**SLEEPER CATCHER**—Little River Band—Harvest  
**NIGHTWATCH**—Kenny Loggins—Col  
**PYRAMID**—Alan Parsons Project—Arista

## WHFS-FM/WASHINGTON

**ADDS:**  
**A TOUCH OF THE RAINY SIDE**—Jesse Winchester—Bearsville  
**AMERICANA**—Leon Russell—Paradise  
**BLACKBIRD**—Mose Jones—RCA  
**FRIENDS**—Chick Corea—Polydor  
**MORE SONGS**—Talking Heads—Sire  
**THISTLES**—Bim—Elektra

**HEAVY ACTION (airplay in descending order):**  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**CONTRARY TO ORDINARY**—Jerry Jeff Walker—MCA  
**STREET-LEGAL**—Bob Dylan—Col  
**RANDY MEISNER**—Asylum  
**DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor  
**PAT METHENY GROUP**—ECM  
**URBAN DESIRE**—Genya Ravan—20th Century  
**LOUISIANA'S LeROUX**—Capitol  
**WHITE, HOT & BLUE**—Johnny Winter—Blue Sky

## WQDR-FM/RALEIGH

**ADDS:**  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**NIGHTWATCH**—Kenny Loggins—Col  
**WORLDS AWAY**—Pablo Cruise—A&M  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**OCTAVE**—Moody Blues—London  
**STREET-LEGAL**—Bob Dylan—Col  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**DOUBLE VISION**—Foreigner—Atlantic  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**SLEEPER CATCHER**—Little River Band—Harvest

## ZETA 4-FM/MIAMI

**ADDS:**  
**HOTELS, MOTELS & ROADSHOWS**—Capricorn  
**IMAGES**—The Crusaders—ABC  
**IN THE MIDDLE OF THE NIGHT**—Aerial—Capitol  
**LARRY CARLTON**—WB  
**LAURA ALLAN**—Elektra  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**MY LOVE (single)**—Robin Trower—Chrysalis  
**THICK AS THIEVES**—Trooper—MCA

**HEAVY ACTION (airplay, sales, phones in descending order):**  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**STREET-LEGAL**—Bob Dylan—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**WORLDS AWAY**—Pablo Cruise—A&M  
**SLEEPER CATCHER**—Little River Band—Harvest  
**MARIPOSA DE ORO**—Dave Mason—Col  
**CABIN FEVER**—Michael Stanley Band—Arista

# RECORD WORLD FM AIRPLAY REPORT

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

## TOP AIRPLAY



**SOME GIRLS**  
ROLLING STONES  
Rolling Stones

### MOST AIRPLAY:

- SOME GIRLS**—Rolling Stones—Rolling Stones (38)
- DOUBLE VISION**—Foreigner—Atlantic (31)
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col (30)
- STRANGER IN TOWN**—Bob Seger—Capitol (28)
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum (20)
- WORLDS AWAY**—Pablo Cruise—A&M (18)
- STREET-LEGAL**—Bob Dylan—Col (17)
- OCTAVE**—Moody Blues—London (13)
- PYRAMID**—Alan Parsons Project—Arista (12)
- THE CARS**—Elektra (11)
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter (11)

### WMMS-FM/CLEVELAND

- ADDS:**
- NEXT OF KIHN**—Greg Kihn—Beserkley
  - SUPERSTAR**—Bob McGilpin—Butterfly
  - WE HAVE COME FOR YOUR CHILDREN**—Dead Boys—Sire
- HEAVY ACTION (airplay, sales in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - DOUBLE VISION**—Foreigner—Atlantic
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - CABIN FEVER**—Michael Stanley Band—Arista
  - PYRAMID**—Alan Parsons Project—Arista
  - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
  - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
  - NIGHTWATCH**—Kenny Loggins—Col
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum

### WWW-FM/DETROIT

- ADDS:**
- WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)
  - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
- HEAVY ACTION (airplay, sales in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
  - DOUBLE VISION**—Foreigner—Atlantic
  - THICK AS THIEVES**—Trooper—MCA
  - WHITE, HOT AND BLUE**—Johnny Winter—Blue Sky

- DOUBLE VISION**—Foreigner—Atlantic
- STRANGER IN TOWN**—Bob Seger—Capitol
- WORLDS AWAY**—Pablo Cruise—A&M
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- CITY TO CITY**—Gerry Rofferty—UA
- PYRAMID**—Alan Parsons Project—Arista
- INFINITY**—Journey—Col
- EDDIE MONEY**—Col
- OCTAVE**—Moody Blues—London

### WABX-FM/DETROIT

- ADDS:**
- SUPERSTAR**—Bob McGilpin—Butterfly
  - URBAN DESIRE**—Genya Ravan—20th Century
  - WAR OF THE WORLDS**—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - DOUBLE VISION**—Foreigner—Atlantic
  - WORLDS AWAY**—Pablo Cruise—A&M
  - SGT. PEPPER** (soundtrack)—RSO
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - PYRAMID**—Alan Parsons Project—Arista

### WXRT-FM/CHICAGO

- ADDS:**
- FRIENDS**—Chick Corea—Polydor
  - HOBO WITH A GRIN**—Steve Harley—Capitol
  - SAVAGE RETURN**—Savoy Brown—London
  - SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
  - SINGLE**—Bill Champlin—Epic
  - WHATEVER HAPPENED**—Chris Rea—UA
  - WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - STREET-LEGAL**—Bob Dylan—Col
  - DAVID GILMOUR**—Col
  - U.K.**—Polydor
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - DOUBLE VISION**—Foreigner—Atlantic
  - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - PETER GABRIEL**—Atlantic
  - STRANGER IN TOWN**—Bob Seger—Capitol

### KSHE-FM/ST. LOUIS

- ADDS:**
- SUPERSTAR**—Bob McGilpin—Butterfly
  - THE LAST OF THE BRITISH BLUES**—John Mayall—ABC
  - URBAN DESIRE**—Genya Ravan—20th Century

- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN**—Bob Seger—Capitol
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
  - DOUBLE VISION**—Foreigner—Atlantic
  - THICK AS THIEVES**—Trooper—MCA
  - WHITE, HOT AND BLUE**—Johnny Winter—Blue Sky

- DAVID GILMOUR**—Col
- CABIN FEVER**—Michael Stanley Band—Arista
- STONE BLUE**—Foghat—Bearsville
- LEO SAYER**—WB
- ALL NIGHT LONG**—Sammy Hagar—Capitol

### WZMF-FM/MILWAUKEE

- ADDS:**
- ALL NIGHT LONG**—Sammy Hagar—Capitol
  - FRIENDS**—Chick Corea—Polydor
  - LEO SAYER**—WB
  - NEXT OF KIHN**—Greg Kihn—Beserkley

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - DOUBLE VISION**—Foreigner—Atlantic
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - NIGHTWATCH**—Kenny Loggins—Col
  - IMAGES**—The Crusaders—ABC
  - STREET-LEGAL**—Bob Dylan—Col
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - PYRAMID**—Alan Parsons Project—Arista

### KQRS-FM/MINNEAPOLIS

- ADDS:**
- DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor
  - HOT CHILD IN THE CITY** (single)—Nick Gilder—Chrysalis

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - DOUBLE VISION**—Foreigner—Atlantic
  - WORLDS AWAY**—Pablo Cruise—A&M
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - PYRAMID**—Alan Parsons Project—Arista
  - OCTAVE**—Moody Blues—London
  - STREET-LEGAL**—Bob Dylan—Col
  - NIGHTWATCH**—Kenny Loggins—Col

### KPFT-FM/HOUSTON

- ADDS:**
- A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville
  - AMERICANA**—Leon Russell—Paradise
  - BLACKBIRD**—Mose Jones—RCA
  - BOP SESSION**—Dizzy Gillespie—Sonnet
  - HEARTS OF STONE**—Stoneground—Warner/Curb
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - MORE SONGS**—Talking Heads—Sire
  - NEVER EVEN THOUGHT**—Colin Blunstone—Rocket
  - THE BEST OF MAYNARD FERGUSON**—Col
  - YOU SEND ME**—Roy Ayers—Polydor

- HEAVY ACTION (airplay in descending order):**
- PETER GABRIEL**—Atlantic
  - DAVID GILMOUR**—Col
  - MISFITS**—The Kinks—Arista
  - SUNLIGHT**—Herbie Hancock—Col
  - EASY**—Grant Green—Versatile
  - PAT METHENY GROUP**—ECM
  - SONGS & STORIES**—Shel Silverstein—Parachute

- THE ESSENTIAL JIMI HENDRIX**—WB
- MORE SONGS**—Talking Heads—Sire
- NOW**—Eric Kloss—Muse

### KBPI-FM/DENVER

- ADDS:**
- LIFE BEYOND L.A.**—Ambrosia—WB
  - WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - DOUBLE VISION**—Foreigner—Atlantic
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - WORLDS AWAY**—Pablo Cruise—A&M
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - EARTH**—Jefferson Starship—Grunt
  - NOT SHY**—Walter Egan—Col
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - TOBY BEAU**—RCA
  - STREET-LEGAL**—Bob Dylan—Col

### KOME-FM/SAN JOSE

- ADDS:**
- APPROVED BY THE MOTORS**—The Motors—Virgin
  - CARLENE CARTER**—WB
  - LOVE ME AGAIN**—Rita Coolidge—A&M
  - NESTED**—Laura Nyro—Col
  - WHATEVER HAPPENED**—Chris Rea—UA
  - WHITE, HOT & BLUE**—Johnny Winter—Blue Sky

- HEAVY ACTION (airplay, sales in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - WORLDS AWAY**—Pablo Cruise—A&M
  - DOUBLE VISION**—Foreigner—Atlantic
  - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
  - DAVID GILMOUR**—Col
  - MISFITS**—The Kinks—Arista
  - OCTAVE**—Moody Blues—London

### KWST-FM/LOS ANGELES

- ADDS:**
- THICK AS THIEVES**—Trooper—MCA
  - WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - DOUBLE VISION**—Foreigner—Atlantic
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
  - STONEBOLT**—Parachute
  - MARIPOSA DE ORO**—Dave Mason—Col
  - NIGHTWATCH**—Kenny Loggins—Col

### KMET-FM/LOS ANGELES

- ADDS:**
- MY LOVE** (single)—Robin Trower—Chrysalis
  - PETER GABRIEL**—Atlantic

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - DOUBLE VISION**—Foreigner—Atlantic
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
  - WHO ARE YOU/HAD ENOUGH** (single)—The Who—Polydor (import)
  - THE CARS**—Elektra
  - STONE BLUE**—Foghat—Bearsville
  - EDDIE MONEY**—Col

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- AT THE THIRD STROKE**—Russ Ballard—Epic
  - BOBBY CALDWELL**—Clouds
  - HOTELS, MOTELS & ROADSHOWS**—Capricorn
  - NEXT OF KIHN**—Greg Kihn—Beserkley
  - PAT METHENY GROUP**—ECM
  - SEE FOREVER EYES**—Prism—Ariola
  - SHOTS FROM A COLD NIGHTMARE**—Moon Martin—Capitol
  - THICK AS THIEVES**—Trooper—MCA

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - THE CARS**—Elektra
  - APPROVED BY THE MOTORS**—The Motors—Virgin
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - URBAN DESIRE**—Genya Ravan—20th Century
  - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
  - MISFITS**—The Kinks—Arista
  - ALL NIGHT LONG**—Sammy Hagar—Capitol
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - STRANGER IN TOWN**—Bob Seger—Capitol

### KZEL-FM/EUGENE

- ADDS:**
- AMERICANA**—Leon Russell—Paradise
  - FRIENDS**—Chick Corea—Polydor
  - GABRIEL**—Epic
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - MORE SONGS**—Talking Heads—Sire
  - NEVER EVEN THOUGHT**—Colin Blunstone—Rocket
  - NEXT OF KIHN**—Greg Kihn—Beserkley
  - SAVAGE RETURN**—Savoy Brown—London
  - SUPERSTAR**—Bob McGilpin—Butterfly
- HEAVY ACTION (airplay, sales, phones):**
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - DOUBLE VISION**—Foreigner—Atlantic
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - NOT SHY**—Walter Egan—Col
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - THE CARS**—Elektra
  - WORLDS AWAY**—Pablo Cruise—A&M

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

- WCOZ-FM; WPLR-FM; WSAN-AM; WKLS-FM; WORJ-FM; WQSR-FM; WKDF-FM; WQFM-FM; CHUM-FM; KLQ-FM; KGB-FM; KZAP-FM; KZAM-FM.

# THE SINGLES CHART

101  
150

**AUGUST 12, 1978**

AUG. 12	AUG. 5		
101	114	<b>GOT TO HAVE LOVING</b> DON RAY/Polydor 14489 (Cerrone/D. Ray, SACEM)	
102	102	<b>IT'S REALLY YOU</b> TARNEY SPENCER BAND/A&M 2049 (ATV/Braintree, BMI) (Spurtree/Cotillion, BMI)	
103	105	<b>WILD IN THE STREETS</b> BRITISH LIONS/RSO 898 (Castle Hill/Sheepshead Bay, ASCAP)	
104	—	<b>YOU OVERWHELM ME</b> ROBERT PALMER/Island 105 (WB) (Ackee, ASCAP)	
105	106	<b>FOR A FEW DOLLARS MORE</b> SMOKEY/RSO 900 (Chinnichap, BMI)	
106	108	<b>ONE MORE NIGHT WITH YOU</b> SUTHERLAND BROTHERS/Columbia 3 10758 (Island/Skerry, BMI)	
107	117	<b>LONG HOT SUMMER NIGHTS</b> WENDY WALDMAN/Warner Bros. 8617 (Irving/Moon & Stars, BMI)	
108	111	<b>REELIN'</b> GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)	
109	104	<b>LOVE TO SEE YOU SMILE</b> BOBBY BLAND/ABC 12360 (Alvert, BMI)	
110	112	<b>FIRE</b> ROBERT GORDON WITH LINK WRAY/Private Stock 45203 (Ramrod, ASCAP)	
111	110	<b>SHAKER SONG</b> SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)	
112	—	<b>DO IT AGAIN TONIGHT</b> LARRY GATLIN/Monument 259 (First Generation, BMI)	
113	119	<b>NEVER MAKE A MOVE TOO SOON</b> B.B. KING/ABC 12380 (Irving/Four Knights, BMI)	
114	118	<b>BABY, I NEED YOUR LOVE</b> SWEET THUNDER/Fantasy-WMOT 826 (WMOT, BMI)	
115	115	<b>I CAN'T ASK FOR ANYTHING MORE THAN YOU</b> RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP)	
116	120	<b>OUT OF THE BLUE</b> THE BAND/Warner Bros. 8592 (Medicine Hat, ASCAP)	
117	—	<b>BLUE SKIES</b> WILLIE NELSON/Columbia 3 10784 (Irving Berlin, ASCAP)	
118	123	<b>BEAUTY SCHOOL DROPOUT</b> FRANKIE AVALON/De-Lite 907 (Mercury) (Edwin Monis, ASCAP)	
119	—	<b>SET THE WORLD ON FIRE</b> LIAR/Bearsville 0328 (WB) (Chappell, ASCAP)	
120	—	<b>TAKIN' IT EASY</b> SEALS & CROFTS/Warner Bros. 8639 (Phillips-McLeod/Bone Tone, ASCAP)	
121	116	<b>STAND BY ME</b> POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda, ADT, BMI)	
122	125	<b>FIRST IMPRESSIONS</b> THE STYLISTICS/Mercury 7 4006 (Teddy Randazzo, BMI)	
123	124	<b>1 2 3 KIND OF LOVE</b> WILD CHERRY/Epic/Sweet City 8 50551 (Bema/RWP, ASCAP)	
124	126	<b>YOUNGBLOOD (LIVIN' IN THE STREETS)</b> WAR/United Artists 1213 (Far Out, ASCAP)	
125	127	<b>MY RADIO SURE SOUNDS GOOD TO ME</b> LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 (Nineteen Eighty-Five, BMI)	
126	130	<b>DANCE (DISCO HEAT)</b> SYLVESTER/Fantasy 827 (Jobete, ASCAP) (Sheepshead Bay, ASCAP)	
127	128	<b>THIS IS YOUR LIFE</b> NORMAN CONNORS/Arista 0343 (Jobete, ASCAP)	
128	121	<b>HEARTBREAKER</b> NANTUCKET/Epic 8 50556 (Nantucket, ASCAP)	
129	109	<b>NOW YOU SEE 'EM, NOW YOU DON'T</b> ROY HEAD/ABC 12346 (Tree, BMI)	
130	132	<b>(THEMES FROM) JAWS II</b> FLYER/MCA 40927 (Duchess, BMI)	
131	131	<b>GROOVE WITH YOU</b> ISLEY BROS./T-Neck 2277 (CBS) (Bovina, ASCAP)	
132	134	<b>LOVE BROUGHT ME BACK</b> D.J. ROGERS/Columbia 3 10754 (Circle R, ASCAP)	
133	—	<b>ARMS OF MARY</b> CHILLIWACK/Mushroom 7033 (Island, BMI)	
134	138	<b>CASTLES OF SAND</b> JERMAINE JACKSON/Motown 1441 (Jobete, ASCAP)	
135	136	<b>LOVE STOP</b> AIRWAVES/A&M 2056 (Almo, ASCAP)	
136	139	<b>STELLAR FUNGK</b> SLAVE/Cotillion 44238 (AtI)	
137	140	<b>SUN IS HERE</b> SUN/Capitol 4587 (Glenwood & Dentente, ASCAP)	
138	142	<b>SOFT AND WET</b> PRINCE/Warner Bros. 8619 (Prince)	
139	143	<b>SUPER WOMAN</b> DELLS/ABC 12386 (Groovesville/Razzle Dazzle, BMI)	
140	144	<b>THINK IT OVER</b> CISSY HOUSTON/Private Stock 204 (Sumac, BMI)	
141	—	<b>BLAME IT ON THE BOOGIE</b> MICK JACKSON/Atlantic 7091 (Global, ASCAP)	
142	—	<b>LADY BLUE</b> GEORGE BENSON/Warner Bros. 8604 (Teddy Jack, BMI)	
143	135	<b>MIDTOWN AMERICAN MAIN STREET GANG</b> DION/Lifesong 9 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP)	
144	137	<b>THIS NIGHT WON'T LAST FOREVER</b> BILL LABOUNTY/Warner/Curb 8529 (Captain Crystal, BMI)	
145	129	<b>SUITCASE LIFE</b> RICHARD SUPA/Polydor 1449 (Colgems-EMI/Glory, ASCAP)	
146	—	<b>LET ME TAKE YOU IN MY ARMS AGAIN</b> JAMES DARREN/RCA 11316 (Stone Bridge, ASCAP)	
147	—	<b>I HAVE NEVER BEEN IN LOVE BEFORE</b> JOHN MILES/Arista 0331 (British Rocket)	
148	—	<b>OUR LOVE WILL SURVIVE</b> MEMPHIS HORNS/RCA 11309 (Memphis Fire/Six Continents/Knock Wood, BMI)	
149	—	<b>READY OR NOT</b> DEBORAH WASHINGTON/Ariola 7700 (United Artists, ASCAP)	
150	113	<b>GOD KNOWS</b> DEBBY BOONE/Warner/Curb 8554 (Irving/Braintree/Bolde's/Peter Noone, BMI)	

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NOTHING GONNA KEEP ME FROM YOU	Barry Gibb, Karl Richardson & Alby Galuten (Stigwood, BMI)	50
ALL I SEE IS YOUR FACE	M. McCauley & F. Mollin (Welback, ASCAP)	77
ALMOST LIKE BEING IN LOVE	B. Maher & S. Gibson (United Artists, No licensee)	92
AN EVERLASTING LOVE	Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	19
A ROLL 'N ROLL FANTASY	R. Davies (Davray, BMI)	53
BACK IN MY ARMS AGAIN	Holland, Dozier & Holland (Jobete, ASCAP)	90
BAKER STREET	Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	13
BLUER THAN BLUE	Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP)	37
BOOGIE, OOGIE OOGIE	(Fonce & Larry Mizell) (Conductive/On Time, BMI)	9
BREAK IT TO THEM GENTLY	B. Cummings (Shillelagh, BMI)	82
CALIFORNIA NIGHTS	D. Mackay, Scott & Wolf (Mam, ASCAP)	91
CAN WE STILL BE FRIENDS	Todd Rundgren (Earmark, BMI)	47
CLOSE THE DOOR	Kenyon Gamble & Leon Huff (Mighty Three, BMI)	25
COME TOGETHER	Jack Douglas & George Martin (Maclen, BMI)	72
COPACABANA (AT THE COPA)	Ron Dante & Barry Manilow (Kamakazee/Appoggiatura Camp Songs, BMI)	6
DANCE WITH ME	Cory Wade (Sherlyn/Decible, BMI)	46
DON'T PITY ME	Van McCoy (Van McCoy/Tamerlane, BMI)	84
FLYIN'	Bruce Fairbairn (Squamish/Corinth, BMI)	98
FOOL (IF YOU THINK IT'S OVER)	Gus Dudgeon (Magnet/Sole Selling Agent/Interworld, no licensee listed)	27
GET OFF	Cory Wade (Sherlyn, BMI/Lindseyanne, BMI)	41
GOT TO GET YOU INTO MY LIFE	Maurice White (Maclen, BMI)	28
GREASE	Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	1
HE'S SO FINE	Phil & Mitch Margo/Amron Halpern (Bright Tunes, ASCAP)	83
HOLDING ON (WHEN LOVE IS GONE)	Bobby Martin (Almo/McRovscod, ASCAP)	65
HOLLYWOOD NIGHTS	B. Seger (Gear, ASCAP)	54
HOPELESSLY DEVOTED TO YOU	John Farrar (Stigwood/John Farrar/Ensign, BMI)	18
HOT BLOODED	K. Olsen, M. Jones, J. McDonald (Somerset/Evansongs/WB, ASCAP)	10
HOT CHILD IN A CITY	Mike Chapman (Beechwood, BMI)	29
IF YOU'RE READY (HERE IT COMES)	Michael Stokes (Desert Moon, BMI/Desert Rain, ASCAP)	83
IF YOU WANNA DO A DANCE	Thom Bell (Mighty Three, BMI)	59
I LIKE GIRLS	By Group (Clita, BMI)	86
I LOVE THE NIGHTLIFE (DISCO ROUND)	S. Buckingham (Lowery, BMI)	76
I NEED TO KNOW	Denny Cordell, Noah Shark & Tom Petty (Skyhill, BMI)	55
I WILL STILL LOVE YOU	W. Stewart & I.C. Philips (WB, ASCAP)	80
I'M NOT GONNA LET IT BOTHER ME TONIGHT	Buddy Buie (Low-Sal, BMI)	22
IT'S A HEARTACHE	David Mackay/Scott & Wolfe (Pi-Gem, BMI)	39
IT'S BETTER THAN GOOD TIME	T. Macaulay (Macaulay/Almo, ASCAP)	85
I'VE HAD ENOUGH	Paul McCartney (MPL/ATV, BMI)	38
JUST WHAT I NEEDED	Roy Thomas Baker (Lido, BMI)	51
KING TUT	William E. McEuen (Colorado, ASCAP)	16
KISS YOU ALL OVER	Rick Chinn & Mike Chapman (Chinnichap/Careers, BMI)	21
LAST DANCE	Giorgio Moroder (Primus/Arista/Olga, BMI)	4
LIFE'S BEEN GOOD	Bob Szymczyk (Wow & Flutter, ASCAP)	11
LOVE IS IN THE AIR	Vanda & Young (Edwards B. Marks, BMI)	45
LOVE OR SOMETHING LIKE IT	Larry Butler (M-3/Cherry Lane, ASCAP)	43
LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER)	Just Over The Bridge/Diana, BMI	61
LOVE WILL FIND A WAY	Bill Schnee (Irving/Pablo Cruise, BMI)	8
MACHO MAN	Jacques Morali (Can't Stop, BMI)	31
MAGNET AND STEEL	Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP)	17
MISS YOU	The Glimmer Twins (Colgems-EMI, ASCAP)	3
MR. BLUE SKY	Jeff Lynne (Unart/Jet, BMI)	33
MY ANGEL BABY	Sean Delancy (Texongs/BoMass, BMI)	15
NEW ORLEANS LADIES	Leon S. Medica (Break of Dawn, BMI)	58
RAISE A LITTLE HELL	Randy Bachman (Survivor/Top Soil, BMI)	81
READY OR NOT	Nick DeCaro (United Artists, ASCAP)	78
REMINISCING	John Boyland & group (Screen Gems-EMI, BMI)	40
RIGHT DOWN THE LINE	Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	68
RIVERS OF BABYLON	Frank Farfan (Al Gallico/Ackee, BMI-ASCAP)	62
RUMOUR AT THE HONKY TONK	Bill Halverson (Baby Chick)	95
RUNAWAY	Larry Cox & group (Diamondback, BMI)	36
SATURDAY N.	Rodgers & B. Edwards (Chic, BMI)	71
SHADOW DANCING	Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	7
SHAKE AND DANCE WITH ME	Skip Scarborough (Valle-Joe, BMI)	94
SHAME	Warren R. Schatz (Dynatone/Belinda/Unichappell, BMI)	14
SHE LOVES TO BE IN LOVE	T. Thomas, J. Colbeck & E. Organ (Heavy, BMI)	93
SHE'S ALWAYS A WOMAN	Phil Ramone (Joelongs, BMI)	75
SONGBIRD	Gary Klein (Manhattan Island/Diana, BMI/Intersong, U.S.A., ASCAP)	48
STAY	Jackson Browne (Cherio, BMI)	20
STILL THE SAME	Bob Seger & Punch (Gear, ASCAP)	32
STEPIN' IN A SLIDE ZONE	Tony Clarke (Johnsongs, ASCAP)	67
STUFF LIKE THAT	Quincy Jones (Yellow Brick Road/Nick-O-Vul, ASCAP)	24
SUMMER NIGHTS	Louis S. Louis (Edwin Morris)	44
SURRENDER	Tom Werman (Screen Gems-EMI/Adult, BMI)	79
SWEET LIFE	Phil Benton & Paul Davis (Webb IV, BMI/Tanta Chappell, ASCAP)	96
TAKE A CHANCE ON ME	Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP)	34
TAKE ME I'M YOURS	Michael Henderson (Electrocord, ASCAP)	97
TALKING IN YOUR SLEEP	Allen Reynolds (Chriswood, BMI)	56
THANK GOD IT'S FRIDAY	Alec R. Costandinos (Cafe Americana/C.P. Fefe, ASCAP)	73
THE GROOVE LINE	Barry Blue (Almo/Tincabell, ASCAP)	63
THERE'S NO SURF IN CLEVELAND	Eric Carmen (Camex, BMI)	99
THINK IT OVER	Gary Klein (Kengorus, ASCAP)	69
THREE TIMES A LADY	J. Carmichael/Commodores (Jobete/Commodores, ASCAP)	2
TIME FOR ME TO FLY	Kevin Cronin, Gary Richrath & Paul Grupp (Fate, ASCAP)	70
TWO OUT OF THREE AIN'T BAD	Todd Rundgren (Edward B. Marks/Neverland Peg, BMI)	12
TWO TICKETS TO PARADISE	Bruce Botnick (Rainco, BMI)	23
USE TA BE MY GIRL	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	30
VICTIM	Dave Crawford (Daan, ASCAP)	89
WHENEVER I CALL YOU "FRIEND"	Bob James (Milk Money, ASCAP)	52
WILL YOU LOVE ME TOMORROW	Dave Mason & Ron Nevison (Screen Gems-EMI, BMI)	60
WITHOUT YOU	M. Flicker (Warner Bros., ASCAP)	100
YOU	David Anderle (Beechwood/Snow, BMI)	26
YOU Trevor Howard	(Island, BMI)	57
YOU AND I	Rick James & Art Stewart (Stone Diamond, BMI)	35
YOU BELONG TO ME	Arif Mardin (Snug/C'est, ASCAP)	64
YOU NEEDED ME	Jim Ed Norman (Chappell/Ironside, ASCAP)	42
YOU'RE A PART OF ME	Steve Gibson (Brown Shoes/Chappell, ASCAP)	49
YOU'RE ALL I NEED TO GET BY	Jack Gold (Jobete, ASCAP)	66
YOU'RE THE LOVE	Louis Shelton (David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI)	74
YOU'RE THE ONE THAT I WANT	John Farrar (Stigwood/John Farrar/Ensign, BMI)	5



# Rufus/Chaka Khan

## "BLUE LOVE" AB-12390

The new hit single from the Album

## "Street Player"



AA-1049

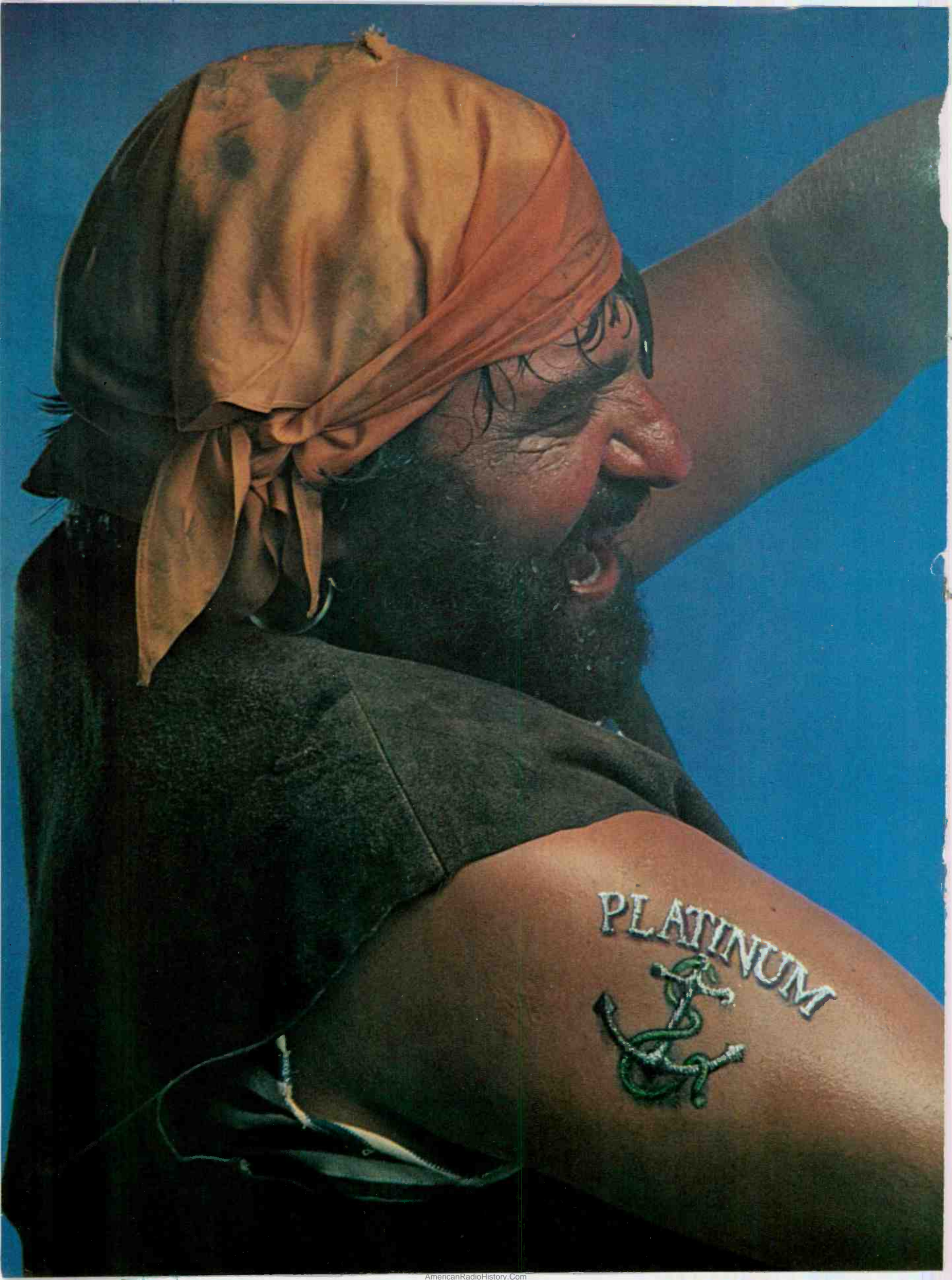
Produced by Rufus and Roy Hallee

RUFUS-MANAGEMENT  
FITZGERALD HARTLEY

CHAKA KHAN-MANAGEMENT  
E.N.B.



RECORDS  
ABC DELIVERS



**JIMMY BUFFETT**

*Son of a Son of*



**A SAILOR**

Produced by Norbert Putnam

Management: Irving Azoff, Front Line Management



RECORDS  
ABC DELIVERS

# Dialogue

(Continued from page 27)

Md.] have been involved in going through diaries for so many years that if you ever saw . . . our manual of instruction, you have to have a dot on an i or else it's an I. These are the kinds of things that you have to develop over the years.

We intend, by the way, by next year to come out with a procedure whereby we publish what we're going to do in advance of a survey. So if somebody says "FM 104 is my slogan," we would tell you, Mr. Station, that any entries to FM 104 in this area are going to be credited to you and only you, or, you have a conflict with another station, and either you resolve it before the survey or this is what we'll do.

**RW:** In San Diego, you've permitted all the radio stations to air messages urging listeners to fill out their Arbitron diaries and return them. How did that come about?

**Aurichio:** It's a gentle reminder that says, 'Right now you are listening to . . . Remember to fill out your diary accurately, truthfully, and return it at the end of the survey period.' That's how clean some of the announcements have been. Academically you can't think that that kind of announcement is bad. It's the add-ons that become a problem, and from our point of view we have been against this kind of announcement because of the policing job that has to go on. What's to prevent someone from running a little jingle up front, or saying, "Realize that the more listening you enter, the more my kids will eat," or something of that nature?

We felt that we ought to put this thing to bed. And if the industry could come up with a standard statement, and say, this is the way it should be done, then we would have no objections, as long as everyone adhered to it. What the San Diego broadcasters said was, "We will do that. We will prepare our own announcement, and you find out if it makes more complete listening entries in the diary, and you find out if you get a better return rate." So we said we'd try it. I'm still afraid of the policing aspect of it, but if in fact it has a beneficial impact on our service, then we'd be doggone fools not to take a look at it. Because it may be a way of getting more sample for no additional increase in cost.

So we're testing it now. There will be two two-week surveys. The first two weeks there will be no announcements; then the second two weeks we'll have the announcements, so we have a direct comparison. Assuming it works, then comes the difficult part—setting up some kind of standard, some kind of policing operation to control this thing. I don't think that's something that Arbitron can do by itself. I can tell you that these fellows [in San Diego] are monitoring one another like crazy.

**RW:** Has Arbitron considered involving itself in the sort of call-out music research that many radio stations are now using?

**Aurichio:** As a matter of fact, I have two proposals on my desk from people in our company that have felt that this is an important area of expansion for us. The idea is to go back to the diary-keeper and actually ask them for attitudinal information about music. Music is so selective, though, I don't know if we have a disciplined technique that can be used to cross all markets to be able to compile information. But it can be done reasonably easily. Two weeks after the survey period we could send a questionnaire, and have people do a rating of artists or records. It's my understanding, though, that it's the type of service that you really have to do monthly, because things change so fast that you have to be able to do it on a monthly basis and get the information into the hands of the programmer

## Meadowlark Lemon To Casablanca



Larry Harris, senior vice president of Casablanca Records and FilmWorks, has announced the signing of Harlem Globetrotter Meadowlark Lemon. His first solo album, produced by the team of Dalton and Dubarri, is set for release in January. Shown from left: Larry Harris; Meadowlark Lemon; Randy Phillips, manager; Cecil Holmes, Casablanca senior vice president.

pretty quickly. So it becomes more of a pragmatic thing, of how can we respond to that need quickly, across the country, to be able to develop a service like that. I don't know how far we're going to go with it.

**RW:** Where is Arbitron Radio heading? Are there more areas that you'd like to be involved with?

**Aurichio:** Our most important product is our credibility, and we must be able to react along with the industry to give as good a measurement as we possibly can. It doesn't do anybody any good to keep fragmenting that information to the extent that we see tremendous inconsistencies in the data. So the thing we're trying to achieve more than anything else to maintain that credibility is to go more toward accuracy and for consistency of information.

Put that aside, because that's the prime consideration of the company. Arbitron succeeds only by the radio industry succeeding, and I speak for Arbitron Radio—of course the television end will think differently. But I'm married to radio. Our rate card is structured to the way the industry moves, and our sole growth, other than new areas, is going to come from the radio business succeeding. The more money radio stations make, the more money we will make. Not in the same proportion, but we will make more money. So I think our interest at this point in time is more toward how can we get more money into the radio medium.

We have talked to agency people about the idea of getting some major advertisers involved with us in terms of measuring the impact of radio versus other media, be it magazines or television. I don't think we're going to knock television off, but we certainly think television has led the way in terms of getting more money. Their rates are going like skyrockets as compared with radio stations'.

We've got to do more toward not having radio guys killing one another but working together to bring more money into the business. We're in a position where our numbers have helped people compete, but maybe it's gone a little too far. Maybe all we've done is to create a fantastically competitive tool for radio stations to divide the pie in a fragmented fashion. The question now is, how do we make the pie bigger? If we could get a General Foods or a Procter & Gamble to understand the value of radio compared with other media, and sink \$10 million into radio in their planning and budget, the impact on all of radio has got to be fantastic. I think that's our interest. Our interest is in the impact of radio versus other media, and our interest is developing information that's going to help radio attack those kinds of customers that are not in radio today, locally, that are probably heavy newspaper guys. We had an opportunity to go into the newspaper rating business, and the position that we took is, that's a conflict. We're in the broadcasting business.

## CAM Re-Inks Carmen



Eric Carmen has re-signed his contract with CAM Productions as a composer/artist and extended his commitment with an exclusive agreement to do independent production. A new single from the ex-Raspberries singer, "Change Of Heart," has just been released with an album to follow shortly. Shown here are Carmen (left) and CAM president and general manager Victor Benedetto.

## Polydor Ups Weisman

■ NEW YORK — Fred Weisman has been appointed eastern regional promotion manager for Polydor Incorporated, it was announced by Jerry Jaffe, national director of promotion.

Weisman was formerly the New York local promotion man for the label.

## Private Stock Bows Videotape Program

■ NEW YORK—Harold Sulman, vice president, sales and advertising at Private Stock Records, has announced that the company is embarking on an extensive in-store promotion campaign to coordinate with its radio and newspaper promotions.

In response to increasing demand from retailers for visual product, Private Stock has prepared a 22-minute videotape of artists Rosetta Stone, Michael Zager, and Walter Murphy, for distribution to outlets beginning early in August. More than three dozen copies of the tape in 1/2" and 3/4" cassettes will debut in chain stores such as Peaches nationally. Sam Goody's in New York, and Brass Ear in the northwest, and will be used on a constant-run basis for customer viewing. The tapes will periodically be replaced by tapes featuring other artists.

The Walter Murphy segment was edited by Todd Rundgren.

"Let's All Chant" by Michael Zager is currently featured on the sound track for the Columbia film "The Eyes of Laura Mars."

*Record World Presents  
A Special Section*

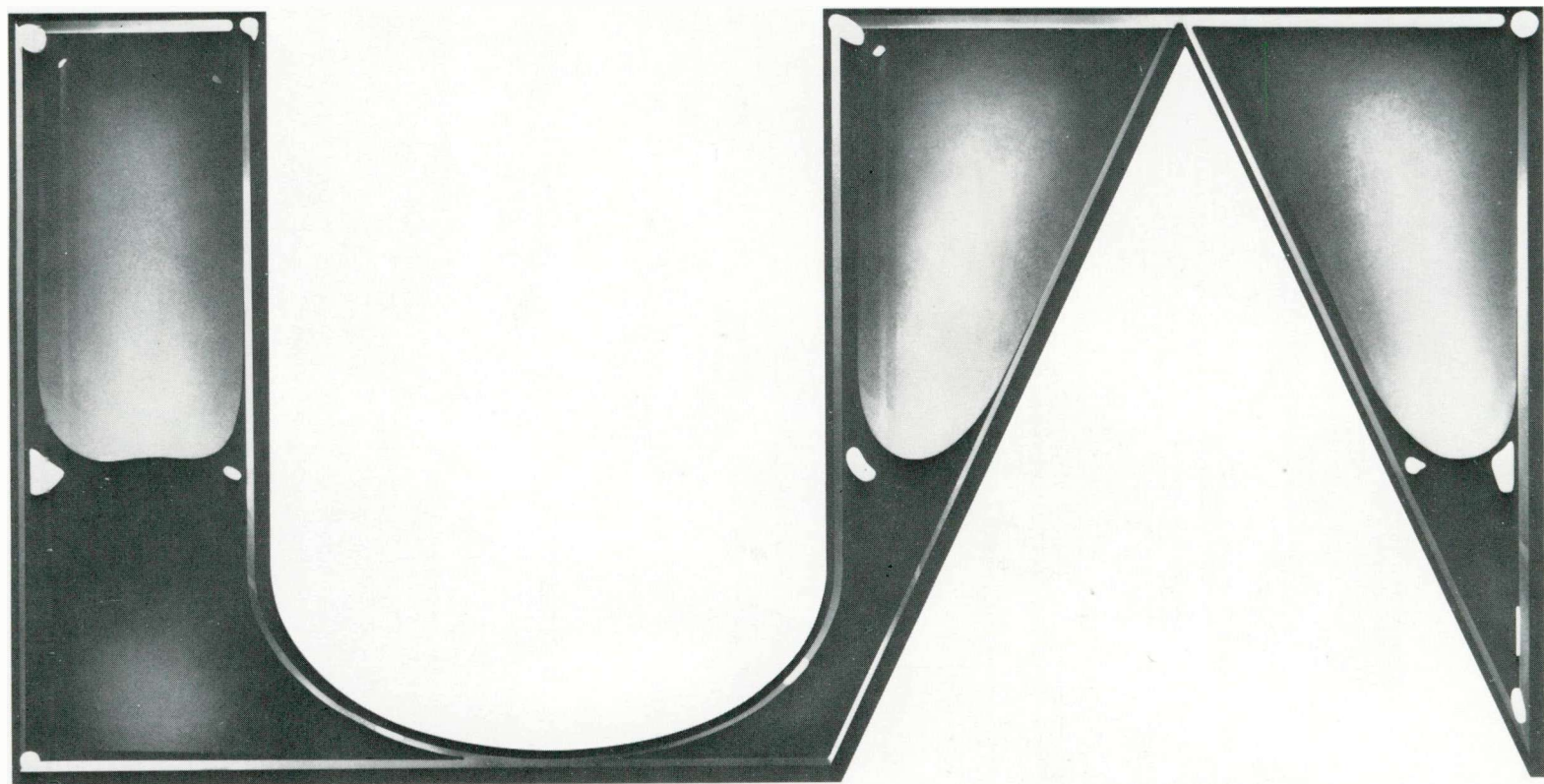
**Record Bar®**

**Record**

**R**



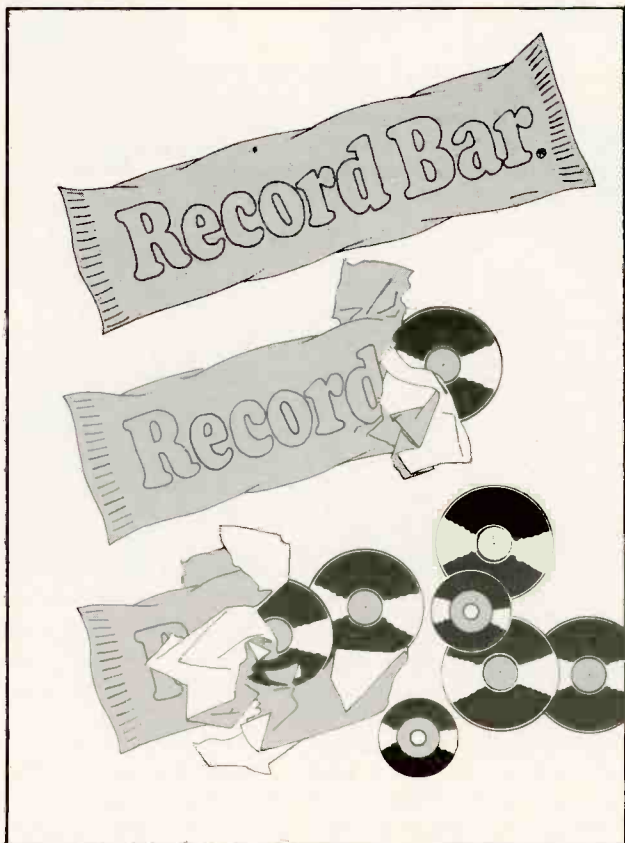
August 12, 1978



# UNITED ARTISTS RECORDS

Barrie,  
After the first couple of Bars  
we knew you'd be a hit.  
Artie, Jerry, and the New United Artists Records.

*Record World Salutes  
Record Bar*



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## ***The Record Bar has come a long way***

What's the distance between a single retail record outlet in Chapel Hill, N.C. and an 80-store chain that is the nation's second largest?

Harry and Barrie Bergman and their families would probably admit they've come a long way in a decade and a half. But it's how they've traveled that distance that is extraordinary.

—As their stores have multiplied, the Bergmans have acquired an enviable reputation as creative, innovative retailers, concerned about the well-being of their industry as well as that of their own operation.

—Barrie Bergman has held various positions with the National Association of Recording Merchandisers, including the NARM presidency, and has become known as one of record retailing's most thoughtful spokesmen.

—The Record Bar people are among the best in-store merchandisers we have. Their stores have set the standard for mall-type record outlets, and they are unmatched in their efforts to break new artists through in-store play and display.

Through all this rapid growth, the Bergmans have succeeded remarkably in keeping the air of a family business about their company. The Record Bar employee's sense of belonging pays dividends that go beyond each year's bottom line.

Record World is proud to salute the Record Bar family—the example they set deserves to be followed even more widely.



# RECORDS & TAPES Record Bar® "SOUNDS DELICIOUS!"

## The Record Bar Story: A Commitment To Excellence

By WALTER CAMPBELL

■ The Bergman family entered into the record business as an offshoot of Harry Bergman's grocery business in 1945. Beginning with a juke box operation, called Carolina Music Service (located in Durham), Bergman began what has now evolved into the 80-store chain of Record Bar outlets.

"We used to buy 88 units of records, they were the 78s originally, one for each juke box. And then we found we could sell a few new ones," Bergman recalls. "So we began to buy 100 of each number, and we would sell off the 12 extra units to retail people who had been buying used records off juke boxes."

From those 12 extra units sold came Musicland, a retail record operation next door to the juke box operation, operated until 1957. Bergman then liquidated the wholesale grocery and got out of the juke box business, "but we had enough exposure to recorded music to know that there was a future in it.

"In 1960, when we bought the original Record Bar from my wife's brother, we put that knowledge that we had gathered for 12 years in the juke box business to work in building a new retail operation."

"I had worked in the Record Bar for my brother Paul for two years before we bought the first Record Bar, and I have worked in the Record Bar ever since," Mrs. Bergman said. "From the start it was more or less a family because our children—we were very fortunate—liked the business that we were in. Barrie worked for the Record Bar for the original owner from the age of 13. Our daughter Lane has done the same thing. They came up as we all did, and stood behind the counter."

As the record industry grew, so did Record Bar, slowly at first, but picking up speed along the way. "As we could employ people outside the family to do specific jobs, we did," Bergman explains. "And that's how we were able to expand. Our formula for success that we have achieved on the basis of the people we've been able to surround ourselves with. People who could do specific jobs and do them well, better than we could ever do."

A second store was opened in 1963 in Chapel Hill, N.C., and in 1967 the Record Bar opened its third store in North Hills Shopping Center in Raleigh, N.C., where it is still doing business. Bergman's son Barrie opened that store.

"That was our first venture into a shopping center," said Harry Bergman. "Of course we liked the concept."

"We started basically opening up a couple of stores a year," Barrie Bergman continued. "And we were opening in enclosed mall shopping centers. At first we opened in enclosed malls in this small Piedmont North Carolina area. As we ran out of them, we then opened in any enclosed mall in North Carolina. And we ran out of those, so we had to move into the Southeast, and finally we moved nationally, basically following malls wherever we could get a good one."

The real surge in Record Bar's growth started around 1973 as Record Bar and the concept of indoor malls grew in the same proportions. "We were about the third chain to figure out that malls were really good places to put record stores," Bergman said.

"It is changing now," he continued. "Malls are still a great place, but there just aren't that many of them. Most of the ones out there already have record stores, us or somebody else, so we're having to diversify, opening some big operations and some small free-standing opera-



Harry R. Bergman, chairman of the board of directors of the Record Bar, Inc.

tions and going back on some college campuses with some small stores. We're looking around for some other viable alternatives to malls. Our preference will still be to take a mall if we can get them, but they're not building that many and there just aren't enough of them. We're still taking about 10 of those a year and maybe five of the other kind."

A new format for Record Bar, the "superstore," called Tracks, opened last year in Norfolk, Va., and plans are for more in the future. Tracks covers a total of 10,200 square feet with a sales space of approximately 8,600 square feet. A similar 6,500 square foot store, located in Mobile, Ala., opened July 19, but re-

tained the Record Bar name, "because of the name already established in the area," according to Bergman.

The Mobile store brings the Record Bar total to 80, including the Tracks store. Several stores will soon be added to the list including locations in Hickory, N.C., and Florence, Ala., both set to open in August, and a location in Nashville, Tenn., set to open in September.

"We'd like to open 15 to 20 stores a year for the next five years," Bergman said, "and for my future I'd like to try it on the manufacturing side one of these days. That's pretty much where I'd like to end up; of course I like what I'm doing, and I certainly can't complain about it. It would depend on the opportunity, whatever arose at this point."

Meanwhile, the future of Record Bar is nothing but growth, according to both Barrie and Harry Bergman. "By fall of 1982, we project 125 conventional Record Bar stores and 12 Tracks stores," Harry Bergman predicts. "The projected sales volume is approximately \$90 million."

"We projected our best year ever this year, and we're going to beat it by 50 percent. That's bottom line net profit dollars," Barrie Bergman said. In 18 years Record Bar has increased its first year 350 times in sales, and if the past few years is any indication, that increase should accelerate even faster.



The first Record Bar store was located in downtown Durham, N.C. It has since been torn down, and Record Bar has another store in the downtown Durham area.



# CONGRATULATIONS

## RECORD BAR

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*Record World Salutes  
Record Bar*



# Agenda of Record Bar Convention

Nashville, Tennessee

## Sunday, August 6th

6:00 p.m. — Welcome  
6:30 p.m. to 7:30 p.m. — WEA Presentation  
7:30 p.m. to 8:15 p.m. — Cocktails  
8:15 p.m. to 9:15 p.m. — Dinner & Entertainment

## Monday, August 7th

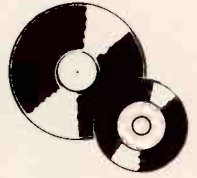
10:00 a.m. to 12 noon — Presentations by MCA, Motown and A&M  
12 noon to 1:00 p.m. — Buffet Lunch  
1:30 p.m. to 5:30 p.m. — Bus to Opry House and Bradley's Barn  
6:30 p.m. to 7:30 p.m. — Polygram Presentation  
7:30 p.m. to 8:15 p.m. — Cocktails  
8:15 p.m. to 9:15 p.m. — Dinner & Entertainment by AC/DC, Creed, & Le Roux

## Tuesday, August 8th

10:00 a.m. to 12 noon — Christmas Presentation & Merchandising Panel featuring Russ Bach of WEA, Oscar Arslanian of Capitol, Larry Golinski of Columbia, Eddie Gilreath of Warner Brothers, and Dave Wheeler of RCA.  
12:15 p.m. to 1:15 p.m. — Buffet lunch with entertainment by Joe Ely  
1:30 p.m. to 4:30 p.m. — Presentation by RCA, Capitol, ABC, GRT, and Disneyland  
6:00 p.m. to 7:00 p.m. — Cocktails  
7:00 p.m. to 8:15 p.m. — Dinner with entertainment by Helen Schneider and The Cooper Brothers  
8:30 p.m. to 12:30 a.m. — GRT Casino Night

## Wednesday, August 9th

10:00 a.m. to 10:30 a.m. — CBS Presentation  
10:30 a.m. to 12 noon — Record Bar General Session with Financial Reports  
12:15 p.m. to 1:15 p.m. — Lunch  
Free Afternoon (with tickets to Opry Land)  
3:00 p.m. to 6:00 p.m. — Tennis Tournament  
6:30 p.m. to 7:30 p.m. — Cocktails  
7:30 p.m. to 9:00 p.m. — Dinner & Awards Presentation with entertainment by The Mighty Clouds of Joy, The Oak Ridge Boys and Walter Egan



**CONGRATULATIONS TO OUR FRIENDS AT RECORD BAR  
ON THEIR FIRST 15 YEARS.**

**SCOTCH RECORDING TAPE.  
THE TRUTH COMES OUT.**

**3M**

To our friends at Record Bar:  
15 years feels so good!

Warm wishes from all of us at A&M





# Barrie Bergman On The Retail Revolution

By DAVID McGEE

■ Year in and year out Record Bar is one of the industry's most profitable retail organizations. From a small one-store operation that began in 1960 in Durham, North Carolina, Record Bar now boasts 80 stores, most located in the south and southeastern portions of the country. Current projections call for a total of 125 stores to be in operation by 1982. Moreover, Record Bar has entered the world of superstore retailing with the opening last year of the first of its (projected) fifteen 10,000 square foot Tracks stores and, more recently, with the opening of a 6500 square foot Record Bar store in Mobile, Alabama. In the following Dialogue, Record Bar president Barrie Bergman discusses the state of retailing today, superstore retailing and the growth of NARM during Joe Cohen's tenure as executive VP.

**Record World:** In what way has retailing changed since you opened the first Record Bar store?

**Barrie Bergman:** Biggest change for me personally is that I don't get to get in there and talk to the customers and work the register. I miss that a lot. I really like working in a retail record store. It's damn hard work and long hours, but I like it. I tell you, our industry until the big store came into being, had not innovated very much. We were still selling records as if it were 1950. We weren't doing a lot of different things in merchandising, promotion or anything. I think the big stores changed some of that. Our merchandising has gotten so much better—I think that's the major change you see in the record business today—the merchandising is so much better in the stores. People just don't throw a bunch of records on the floor. They really think about how to sell them to a customer and how to get him into a store. I think that's the biggest change. Obviously the number of hits today is greater than it used to be. We don't have that one Beatle album or whatever that everything builds around. Don't give me something that sells for three weeks and dies. That's not good for any of us. You need a long term selling hit. I think our industry is figuring out that just because it's two weeks old you don't throw it in the trash can. That was a very important lesson for our industry to learn. We're a fast industry and everybody knows it, but we don't have to be that fast. The ability to work an album for a year, for a manufacturer to just come back and come back the way A&M did with Frampton, and all of a sudden last Christmas to come back out and do some TV, that's just plain old good marketing. And that's why they're selling six million copies where they used to sell a million and a half.

**RW:** Do you believe there's an upper limit to how much you can charge for a record?

**Bergman:** No. Not that I see. Pricing has been the biggest ill of the industry. Everybody's been talking about it for years. The biggest ill isn't cheap prices but the talk about them all the time. Nobody talks about merchandising, nobody talks about marketing. They just talk about the price. That kind of stuff is out. Selling a great product—people go into a bookstore and buy "Roots" for 14 dollars or whatever the hell it was, and nobody says a word. Because the damn bookstores don't slap prices all over the window. When you hear a spot for a book you don't see anything about the price. You hear something about the content. It's a whole different sell, and that's why I think they've been so successful at keeping profit margins up and we've been so poor at it. But I think a couple of guys are learning. Tommy Heiman does a fine job of that. He doesn't advertise price like that. I'm not sure I agree with that totally, but it's a start. It's not a bad idea. We had a lot of wars in the business for awhile started by people who didn't really believe in the integrity of the music. They might just as well have been selling potatoes. They lost sight of what they were doing. You're still selling music; you're still selling happiness to people. You don't have to talk about the price of it all the time. People are obviously interested in what something costs, but they come in to buy music.

**RW:** What is the major issue today for retailers? Pricing?

**Bergman:** Most retailers are realizing that you have to charge a reasonable price for your goods and if you don't do that you won't be



Barrie Bergman

around very long. I think in the last year that the labels, while raising some prices, have tried to grab a little bit from us—not just charge the consumer but grab some from the merchandisers. That's a very bad policy and a very short-term view of the world. Some of these people just do not understand what merchandising at the street level is all about. Some of them are beginning to realize that they can't just stick with the kind of pricing policies they've come with this year.

**RW:** What is the future of small retailers, with so many chains expanding nationally now? What about the guy who wants to go into the record business and have maybe only one store. Is he history?

**Bergman:** Not at all. The one store entrepreneur can, in fact, outperform a company like ours on a P and L basis. He can kill us. If he gets in there and really hustles and sells hard, he can do better. He can make more money. Maybe he doesn't do as high volume, but he doesn't need to because his percentage is going to be better. He can just affect so much. Nobody's really sure why, but we just know it's true. We've got a couple of people who were in our company and have gone on to open one or two stores of their own and they're doing extremely well. I'm not trying to put a bunch of people in the retail business as competitors, but that kind of guy, if he's smart, enterprising and wants to work hard can do very well in the retail business and make himself a good living. He's got to hustle, got to work long hours, but he'll make some money. That'll never change, as long as they can get that entry. And as I said, the ease of entry is the most amazing thing about our industry. You go to a distributor and buy some records and you're there. That's a very good and a very bad thing at the same time. I think as long as those people are fiscally responsible it's good for the industry, because they sell a lot of records.

**RW:** It's been almost a year since you opened the first Tracks store. When we talked last year you suggested that superstore retailing was a very profitable way of doing business at the moment. What are your feelings regarding superstore retailing now? Do you stand by what you said last year?

**Bergman:** I think it's still pretty good. We know that we can make a lot more money per dollar gross in our small stores, without a doubt. We can do high gross dollars in our superstores, but when it comes down to the bottom line it's not nearly as good percentage-wise as the smaller ones. But it's still a viable way to do business. I would prefer to have two or three or four good mall stores to one real good superstore, because, given the same dollars, mall stores will make more money. They're easier to run, easier to staff and you can charge higher dollars in a mall than you can in a superstore locations—You've got to give people a better price to come to you rather than getting them off the mall. I imagine we'll have some more superstores in the future. We just opened a store in Mobile, Alabama that's over

(Continued on page 20)

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RECORDS & TAPES  
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 "SOUNDS DELICIOUS!"

# David DeFravio: Employees Are People Too

By DAVID MCGEE

■ As vice president of retail sales for Record Bar, David DeFravio admits to being Barrie Bergman's "right or left" hand man whose responsibilities include everything from designing the stores to having them built, staffing them and supervising them.

As this job description indicates, there is hardly a "typical" day for DeFravio. "There's nothing routine about my job," he claims. "For instance, a few days ago I got involved quite a bit on the Christmas merchandising aids. I've been looking at those, working with Ad-Ventures in trying to make some changes in our logo. I work with our purchasing departments as far as a new store goes and whether or not everything has been shipped, if the product has gone out, that sort of thing. I work with accounting to make sure that everything is meshing, or trying to anyway. It's hard to really sit down and tell you that I have a routine because I don't. And I'm real glad I don't.

"I travel around some too, and just see what's going on in the stores. I like to get out in the stores, and really that's where I'd rather be. This office stuff isn't really where it's at for me. It's a great office, but I just like getting out in the stores so I can be closer to the music. Getting out and talking to customers, particularly, you learn a lot more about what's going on.

"My overall philosophy is, I guess, a mixture of things. I like to give my people enough room to move without having to be there every minute to see what's going on. Also I really like the fact that most of our people have come up through the stores; I like that mobility from within."

DeFravio feels Record Bar will continue to stake its claim in small towns and small shopping malls, but also suggest that free-standing stores are an increasingly-attractive alternative. "Hopefully we'll be opening more larger stores too," he adds, "because I think they're really an important trend right now. People are becoming accustomed to shopping in larger stores.

"But I like the direction of the company. For awhile we were trying to make it like everyone else and really just getting our



David DeFravio

feet wet, learning what we were doing right and what we were doing wrong. And the salaries weren't too great around there, but they're getting much better. I think a lot of our people in the

stores are looking at it more as a career now than just as a passing phase."

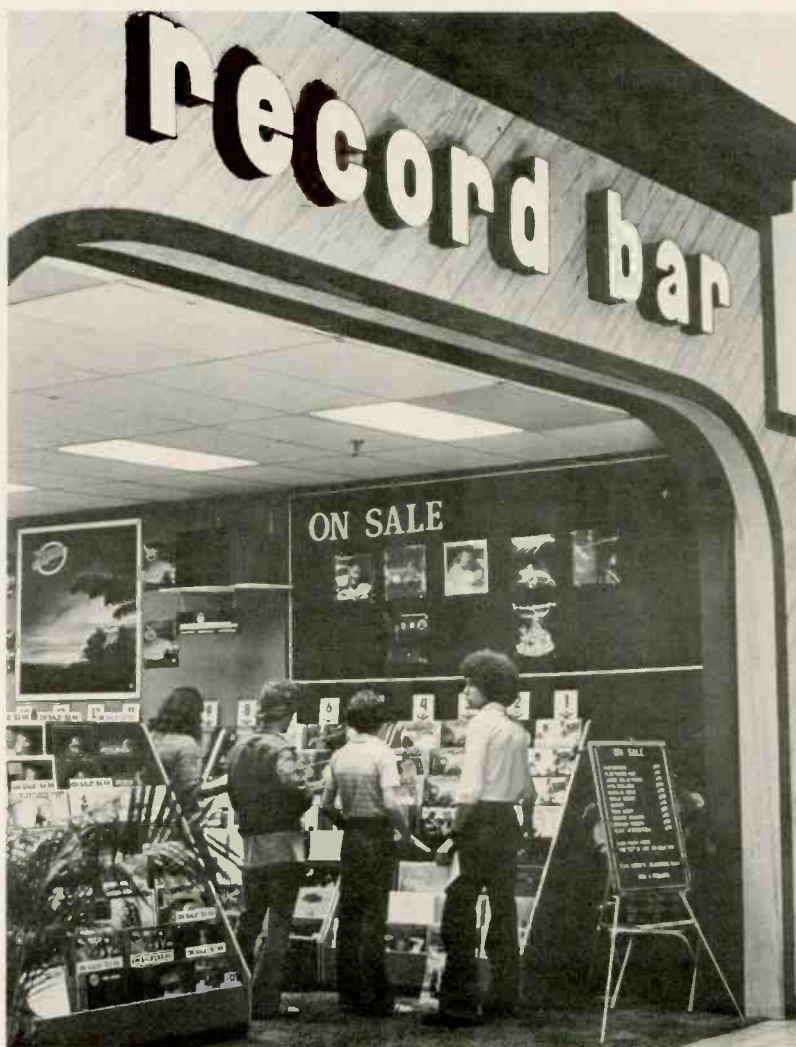
With 80 stores, Record Bar's most imposing task is to keep its high profile despite heavy competition. "You can't just look at all the stores as one," says DeFravio. "What's going on in Charlotte, North Carolina may not be applicable at all to what's going on in Albuquerque, New Mexico and vice versa. If someone's really pushing hard on you—and we do have situations where the competition is doing everything but actually saying, 'Don't shop at the Record Bar, shop at our store'—you have to really fight, get out there and keep your market share."

Smaller profit margins are of particular concern to DeFravio—and everyone else at Record Bar, for that matter—who says this issue supercedes the debate on

whether records are being priced out of the market. "When records are up to \$7.98 list and the cost is still rising, you know that margin is being lowered just a little bit more. Our overhead is real high, particularly in these malls where you pay tremendous rents. We make a good profit, but we have a huge sales volume to make that profit. And every time we get any kind of price increase we try not to pass it on to the consumer if at all possible."

One way of holding down that price increase is through polygraph testing of employees—an odious practice, DeFravio agrees, but one that was necessary after the company realized it was losing three points on the bottom line due to shrinkage, an estimated 80 to 90 percent of which was believed to be internal. "We figure if we could pick up a couple of points there, then we could hold down the price increases. That's what scares me, stores out there charging \$5.99 for \$7.98 product when we're selling it for \$6.99. People don't understand. They think if you're charging a dollar more you must be making tons of money, which isn't necessarily the case. I like to see a very aggressive sale product. That draws people into the store, and you can have a reasonable shelf price."

All this talk leads, inevitably, to DeFravio's assertion that "It's hard for me to sit down and just say 'This is what I do.'" But even if one could get him to delineate all his responsibilities there would undoubtedly be one he would not mention because it's not his style to do so. But his fellow Record Bar employees know what it is, and DeFravio's boss, Barrie Bergman, was quick to give credit where credit was due in a dialogue with Record World last year. Noting that Record Bar had once lost its "family atmosphere" during a period of rapid growth, Bergman went on to point out that "one of the ways we got it back was by hiring David DeFravio, who started in our warehouse as a stock boy when he was in college. We've always tried to feel for the people who ran our stores, but for a while we lost the real feeling for them. David has really helped bring that back."



A typical Record Bar mall location

In  
**the finest**  
tradition, we salute  
**Barrie Bergman**  
and congratulate  
**Record Bar**  
on their 15th anniversary.



# RECORDS & TAPES Record Bar<sup>®</sup> "SOUNDS DELICIOUS!"

## Fred Traub:

# Intelligent Buying Is The Key To Success

By DAVID McGEE

■ In many respects the success or failure of a retail store is a reflection of its buyers' wisdom. That Record Bar has been blessed in this department is attested to by its steady growth over the years into one of the nation's largest retail record chains. At Record Bar, the ultimate authority is Fred Traub, who joined the company in April of 1976 and a year and a half later was promoted to vice president of purchasing.

Traub oversees and coordinates the activities of a purchasing department where the bulk of the duties are delegated to four people other than himself: Norman Hunter (new release purchasing and re-buying of selected lines); Peter Elliot (new releases of classics, children's records and soundtracks); Reade White-Spunner (in charge of supplies, re-buying of accessories and maintenance of inventories); and Rick Hoerner (re-buying of selected lines and liaison with Rack Merchandisers of America).

"My own position," explains Traub, "involves relating with sales and advertising insofar as the creation of advertised items are concerned, insofar as structuring what the company is doing in its buying and promotion. Essentially all the major things that we promote and advertise come through me first, which is the nature of any buying function. When sales sets it up and agrees to it, then advertising does the mechanical work of creating a proposal and so forth. We make sure we have the product that's in demand."

Oftentimes what not to buy, as a way of maintaining the company's image, becomes Traub's most important decision. "My judgment has been that that product which we get into must have a recorded music affiliation. We're not interested in getting into paraphernalia because of the kinds of locations we have, namely in the malls, and we're not interested in getting into fad items. If hoola hoops were really big, we probably wouldn't get into them; if frisbees with rock stars' pictures on them became



Fred Traub

an item, we probably wouldn't get into them. You may have seen those rock star lighters out for \$1.98; they're not for us.

"We're not interested in anything that tends to destroy the image a little bit. Most of the stuff that we have stays within the image."

How much should he buy to secure stock for each store until it can reorder? Traub asks himself this for each new release.

"In other words, if you bring five into a store and that's going to move out in one day, it may take the store seven days to get replacements. It means that your minimum need is 35 to 40. So what we try to do is to recognize that the potential demand is on an important piece of product for a specified length of time, 10 days to two weeks is the measure we now use, and that will give the stores time to recognize sales, reorder and get placement stock. And yet we don't have to then commit to buying a one or two or three months supply at the start."

Manufacturers are especially interested in Record Bar's reaction to albums by new artists and to the one-of-a-kind concept albums which are increasingly prevalent these days.

"You have a lot of interesting factors with A&M's 'White Mansions,'" Traub says by way of explanation. "You have the fact

that the Record Bar is located below the Mason-Dixon line; Waylon Jennings, Jesse Colter and two members of the Ozark Mountain Daredevils are on it; A&M's entire promotional effort, or a very large part of it, is going to be done in the southeastern market; and A&M's done some previews for Record Bar personnel. It's an exciting piece of music, but it's a concept album and you can't just throw it out in the box and figure people are going to know about it. It's got some nice music on it, though. It's a 'work' album. How are we going to buy it? When you buy it you really have no way of knowing how successful A&M's going to be in getting FM airplay, where they can play the whole side or the whole album. But in some markets they're getting that kind of play. We take all these factors into consideration and in this case it seemed right to take a relatively heavy position."

## Chris Stewart Sees Big Picture

■ As director of operations, Chris Stewart is involved in a number of duties, none of them clearly defined, but all very essential to the activity and direction of the Record Bar stores.

"Operations involves a little bit of everything from construction to accounting to purchasing, and more," Stewart explains. "I'm in charge of the district supervisors, which sort of puts me in charge of personnel indirectly. We've got a personnel department, but as far as advancements, transfers of people, having new managers available for stores, having the manpower, much of it is my responsibility, also total responsibility of the operations in the company which involves policy, procedures and new forms. The major responsibility is operations, having the forms and systems set up in the stores, making sure the stores get open on time and operate properly."

Stewart shares district organization with sales manager Tom Roos; the supervisors (who are in charge of seven to 11 stores)



Chris Stewart

report to Stewart, and the managing supervisors (who are in charge of three to five stores and manage a store themselves) report to Roos. "But my supervisors, if they need something concerning sales or concerning Tom Roos' area of responsibility, they go directly to him. Whereas the same thing applies if Tom Roos' managing supervisors have a problem with operations, they come directly to me."

Stewart began with Record Bar as a part time employee in 1972 in store #18 in Northwoods Mall

in Charleston, S. C. After working there for a while, he was appointed to the position of assistant manager of store #25 in Orem, Utah. On the way to the new store, Stewart assisted in the opening of a Record Bar store in Ft. Worth, Tex.

After three months at the Orem store, Stewart was asked to manage the Ft. Worth store, which he did for six months until he was transferred back to Charleston as manager of the store there, where he originally started, "so I came back full circle to Charleston."

Continuing his upward progress, he was made supervisor of the North Carolina district seven months later, based in Charlotte. Finally, Stewart moved to the Record Bar main office as administrative assistant to the director of sales, then operations manager and now director of operations.

Stewart is one of the better examples of a key executive in the Record Bar organization who started from the bottom and

(Continued on page 24)



"THERE'LL NEVER BE"

Switch's debut single G-7153F

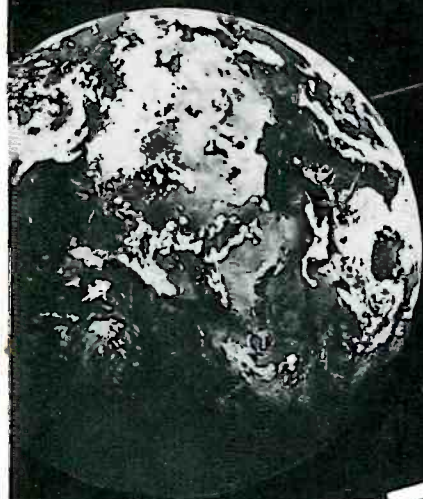


a  
"NATURAL HIGH"

Commodores' near triple-platinum lp 117-90281

like  
"YOU AND I"

Rick James hot single G-7156F



AT THE  
RECORD BAR CONVENTION!

MOTOWN RECORDS & TAPES

© 1978 Motown Record Corporation





# Tracks: Superstore Retailing with Personality

By MARGIE BARNETT

■ Amid the antique decor of a mock train station are row after row of albums, eight-track tapes and cassettes and a myriad of merchandising displays in the free standing record shop — Tracks, the first superstore opened by Record Bar Inc. Located in Norfolk, Va., the 10,000 square foot retail outlet opened October 21, 1977, boasting approximately five times the inventory of a regular Record Bar store.

"We carry more stock on everything, catalogue and best-seller products," states operations manager Paul Fussell. "The depth of our catalogue is quite extensive, and we have more space to merchandise the product: instead of single or double facings, we face things four to six times above the sections. There are two large windows and five other windows to accommodate quite a few different displays.

"We have a customer service area where we deal with problems, defections, special orders, selling tickets and gift certificates. Next to this we have a special section devoted to accessories—tape cases, a full line of blank tapes, Betamax cartridges and record care products."

## Atmospheric Decor

These typical record store trap-pings are comfortably situated in the atmospheric decor created by globe lighting, wood covered walls, brick floors, stained glass windows, antique beveled glass doors and live plants all accented by the rough cedar exterior. Six foot by six foot album cover paintings worked up by Tracks' own art department enhance store walls inside and out.

The classical section is separated in its own corner raised approximately three feet above the rest of the store. It is bordered by brass rails with a hard wood floor and art prints. No speakers from the store stereo are placed in this particular area to prevent rock 'n' roll intrusions on the classical browser.

## Independence

The size of Tracks enables its personnel to work independently of the home office in several respects. "With regular Record Bar stores, all the new release buying and advertising is generated out

of our home office and our ad agency Ad-Ventures in Durham, North Carolina," explains Fussell. "Whereas here we solicit our own advertising and do all our major new release buying for the store.

"We advertise on most of the major stations in the market and use newspapers including the military papers which seem to bring back quite a draw for us. A lot of our advertising is co-op, but we also do some institutional ads.

"We are able to work with label people, promotional people on more of a one to one basis rather than have somebody service the home office that services 80 other stores. We work up our own promotions and have quite a few in-store appearances.

"Right now we are involved in a promotion with one of the radio stations and another local business to give away a trip. It is used as a traffic builder. It creates excitement in the marketplace for the promotion itself, highlighting Tracks as giving it away."

David DeFravio, vice president of retail sales for Record Bar Inc., is pleased with the store's young history. "So far it has been mostly working out the bugs from our management to our sales projections, but for the most part the store is doing real well. I think the success of the store has a lot to do with promotional efforts on behalf of the staff there, as well

as the people themselves; they are real friendly."

In accordance with all stores throughout the Record Bar chain, Tracks is no exception in maintaining that "Family-type atmosphere" even with more than 30 people under employ. "We sell records and get a lot of work done," asserts Fussell, "but we have fun at the same time.

"There are four assistants working for me directly on the floor that are responsible for floor operations. Diane Fenton is my main assistant. I have one person in charge of albums, another in charge of tapes and a head cashier. We've got a buyer who does the week to week buying on best sellers and catalogue product. Our art department takes care of the merchandising and follow through on the promotions in the store. There is a warehouse upstairs where we check in everything and keep stock on most of the best selling products.

## Fussell

"I am basically in charge of the day to day operations in the store, making sure of the promotions and their follow through, maintaining communications between the two offices upstairs and the floor and creating excitement on the floor so everybody gets involved in it. I also do most of the release buying." The general manager handles public relations and advertising.



Bill Golden, Lane Golden and Fred Traub, vice president of purchasing, call in the first orders for the Tracks store in Norfolk.

Two other features distinguish Tracks from a typical Record Bar store. The pricing structure is less expensive. A \$7.98 list sells for \$5.99 and is put on sale for \$4.99. They also have a computer in the store where they can enter their sales for that day making their reorder system quite a bit faster than a regular store.

## Blue Law

Another factor that may or may not be peculiar to Tracks, is a Blue Law that governs the area preventing businesses from opening on Sunday. "I think that probably costs us a half a million dollars a year," says DeFravio. "That is a time when a lot of people can get out, especially the military."

## One Tracks

The future of Record Bar's superstores has been altered somewhat since the original move into the world of super retailing. DeFravio explains "The success of Tracks has been very good, but the corporate decision made by our board of directors has been that we will not open any more 'Tracks' stores. We will put all our promotional thrust under the name of Record Bar."

In line with this decision, a new Record Bar was opened a couple of weeks ago in Mobile, AL. The concept is between a superstore and an average Record Bar. The size is 6500 square feet, carrying three times the inventory found in most of the chain's stores. The Mobile store will share many of the advantageous features of Tracks including the computer.

## New Stores

For the immediate future all new outlets will carry the Record Bar banner. The company is seeking larger sites ranging from 5000 to 10,000 square feet. These stores will no doubt be decorated in the same warm comfortable style that has become a Record Bar trademark.

The opening of Tracks was a new and adventuresome step for Record Bar Inc. that worked out well. Regardless of the name, the care and hard work that goes into the opening and operation of all Record Bar stores will guarantee the chain continued growth and success.

**Thank you  
RECORD BAR  
for making it  
possible for us  
to sell over  
600,000  
LARRY  
GATLIN  
albums  
since the  
beginning of the  
year!**

(LET'S) DO IT AGAIN TONIGHT (45-259)



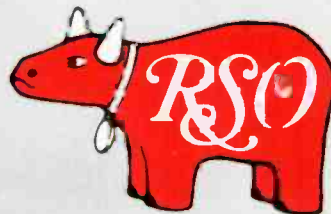
**MONUMENT**

# Pin-ups!

It's a pleasure  
to salute  
RECORD BAR—  
It's the place  
to be!



Thanks  
RECORD BAR  
for 15 years  
of leadership in  
the market!

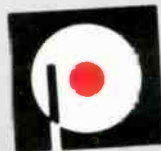


Congratulations  
RECORD BAR  
for the years of  
innovation and  
RESULTS!



Thanks  
RECORD BAR  
for 15 record-  
breaking years!

phonogram



MONDAY

AUGUST						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

7

AUG. 1978

We're proud of you  
 RECORD BAR-  
 you've established  
 a great record  
 of your own!



CAPRICORN RECORDS.



Congratulations to  
 BARRIE BERGMAN, HARRY BERGMAN  
 and the entire RECORD BAR family  
 for 15 years of achievement in the  
 market where it really counts!  
 Warmest wishes from all of us at  
 ARCHIVE · BLANK · CAPRICORN · CASABLANCA  
 CHOCOLATE CITY · DELITE · DEUTSCHE  
 GRAMMOPHON · DJM · EMARCY · EVENT · FESTIVO ·  
 FONTANA · LIMELIGHT · LONE STAR · MERCURY ·  
 MERCURY GOLDEN IMPORTS · MILLENNIUM ·  
 MGM · MONUMENT · OASIS · OYSTER ·  
 PARACHUTE · PHILIPS · POLYDOR · PRIVILEGE ·  
 RSO · SMASH · SOUNDSTAGE SEVEN ·  
 SPRING · VERTIGO · VERVE

PolyGram Distribution, Inc.



*The Sweet Sounds of Success  
for 15 Years*

A stylized banner graphic with a record and sheet music. The banner is white with a black border and contains the text 'RECORDS & TAPES Record Bar' and the quote 'SOUNDS DELICIOUS!'. To the right of the banner is a black vinyl record with a white center, and to the left is a sheet of music with a treble clef and some notes.

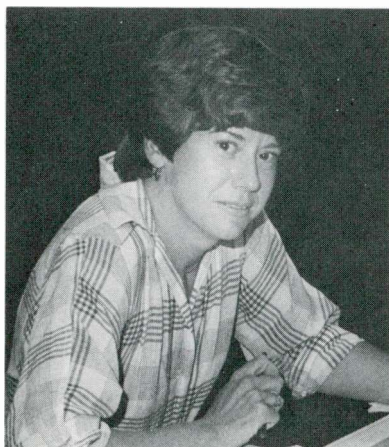
RECORDS & TAPES  
**Record Bar**  
"SOUNDS DELICIOUS!"

*Happy Anniversary and Congratulations  
to the Bergman Family and Record Bar  
Employees from MCA Records.*



## Sandra Rutledge: On Mgmt. Information Systems

■ Communication is obviously a major factor in the operation of any 80-store chain spread all over the southern half of the country, but with a retail record operation such as Record Bar, it is especially crucial. For that reason Sandra Rutledge works as vice president of management information systems, getting the information to the people who need it in order for them to make the decisions they need to make.



Sandra Rutledge

Rutledge and her staff of 20, plus two computers, work together with data processing and other systems to keep up the efficiency that must accompany an operation as fast-moving as retail records. Included in the department are eight people who enter data into the computer systems, two systems analysts, three programmers and three operations people. "We're able to keep track of the product, and we have information chain-wide about how everything is selling," she said.

### Background

Rutledge joined Record Bar three and a half years ago. At the time she was a systems analyst with a service bureau which did work with Record Bar, and she was their analyst. "Record Bar got to the size where they felt like they needed some kind of computer equipment and needed to computerize a lot more things, so they brought me in, and for a year and a half I studied Record Bar and their needs. Then we made a decision about what kind of computer to get, so now we have a computer that's an on-line system with what we call data base. The main thing is that you have all the information organized so that everybody can get to it in the format they want it in."

The results were immediate—and positive. "We've improved the system a lot because it's on-line," Rutledge explains, "and as they're entering product, we know immediately whether it's something we have on file or not and can order it back. So we've increased our sales in the catalogue area by turning it over faster and not being out of stock at the stores."

Record Bar currently has two computers. The first one, named Grover, is the one with which

most of the product ordering and inventory is done. The second, named Willit, is the accounting computer. Most of Rutledge's work is with Grover.

"We do a lot of display," she said. "Like if one of the purchasers wants to know what situation we're in on a certain product in the warehouse, they have an inventory display and can key in the product number and can see exactly what the status is,

how much they have in the warehouse, what the order history has been and everything. So it's been a very workable tool for the buyers. Before they had to pretty much guess what to buy."

In the computer system are two classifications of product. One is the best-seller product which includes the hot items, fast-moving items. The other is catalogue.

With the organization and computer, with terminals in the main office, the warehouse, the Tracks store in Norfolk, Va., and latest big Record Bar store in Mobile, Ala., the advantage is efficiency. "We've grown pretty much in the last few years, but we really haven't had to add that many people, thanks to the computer," Rutledge said.

The future of the computer system's function is wide open, according to Rutledge, with unlimited possibilities. "One of the things we're looking at doing which I think would be pretty exciting and I'd like to see us get into is being able to trace the influence of certain things on

sales, like an artist appearing in a certain town. How much effect does that have on an artist's sales at the time? When we advertise product, what kind of influence does that have on sales. I think the computer system can be of great help in determining things like that in the future, and it would be very useful to a lot of other segments of the industry, too.

"We are just really beginning in data processing, and we've got a lot of work to do," she continued. "I figure it's probably going to take us about two more years to get all the things that we feel are really necessary."

One of the main pluses for her in her job, Rutledge says, is the atmosphere at Record Bar. "Everybody is very cooperative about things. We've got a lot of people doing a lot of work, and sometimes I think people are overworked, but everybody enjoys it, and they really like what they're doing. It's a pretty easy atmosphere, fortunately different from most computer situations."

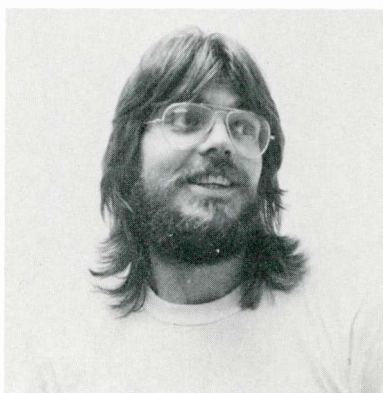
## RMA Keeps The House In Order

■ Rack Merchandisers of America, or RMA, is the in-house distribution center for Record Bar that handles shipping and returns for the Record Bar chain.

Heading the RMA operation is Fred Traub, vice president of purchasing, who oversees the warehouses in addition to his duties of purchasing for the Record Bar chain. Ric Hoerner is distribution manager and others working at the warehouse division are Mike Stevenson, warehouse manager; Martha Watkins, warehouse manager of returns; Kippy Kirkland, assistant manager at stocking warehouse; and Mark Taylor, assistant manager of returns warehouse.

"We are a retail distribution center for our retail outlets," stated Hoerner, "What we do is take in the product from the distributor, break it down, put it on shelves, take the orders from our retail outlets and ship the product out to the stores."

RMA also handles all returns from the Record Bar chain. "We facilitate a uniform return," states Hoerner.



Ric Hoerner

The problem of returns is handled in an expedient manner by the warehouse. "Our stores ship the product back to us and then we pack them up and send them back to the company," says Hoerner. "This helps when you've got a company that's lax in returns. It's easier to hassle over the returns from one location than from over 80 locations. It consolidates for us."

The in-house distribution system began two and a half years ago. "We like the in-house distribution," states Hoerner. "We feel

we can better facilitate our stores because we're interested in the shipping time from the warehouse to the stores because we only handle our own account whereas a big distributor has many different accounts, and you can't get the specialized care that we offer our stores.

"The major advantage of our system is cost," explains Hoerner. "As a warehouse you can buy cheaper and take advantage of record deals to a greater quantity than by individual stores." This cost factor enables Record Bar to achieve a price break on purchases.

"A few major labels have bypassed the warehouse and gone directly to the stores," says Barrie Bergman, president of Record Bar, Inc. "However, it's a lot more expensive for them and more complicated because we've got 80 stores.

"We would prefer to do our own warehousing because it gives us better control," added Bergman, "and with our computer system, we can go directly to

(Continued on page 24)



MY NAME  
IS BARRIE AND  
I WANT TO  
TALK ABOUT  
MY VISIBILITY  
IN THE  
MUSIC  
BUSINESS



**GRT**®

FROM YOUR FRIENDS AT THE GRT  
MARKETING AND RECORD GROUPS



## AD-Ventures Maintains Record Bar's High Profile

Record Bar did not originally plan to form an advertising agency. In fact they hired an Atlanta agency to handle the Record Bar account. However, the problems of dealing with a fast-changing, always moving industry such as the retail record business, compounded with the problems of distance between Atlanta and Durham, N.C., proved insurmountable.

Record Bar then began searching the Piedmont North Carolina area for an advertising agency and soon discovered that no other agency was as sensitive and well-equipped to handle the day-to-day problems unique to the Record Bar. Hence the formation of Ad-Ventures, a wholly owned subsidiary.

"It's a wholly owned subsidiary, but it's run totally separately," explains Barrie Bergman, Record Bar president, "because it's run like a full-line advertising agency. It's paid commissions, but it's paid on performance because they perform like an ad agency although it is under our umbrella, and when we first set it up, we really were going to take outside accounts, but we preferred at this point not to make it any larger than it is. They have their hands full keeping up with Record Bar's growth right now. Jill Bartholomew (managing director of AD-Ventures) is an advertising veteran who really knows her way around, and she's just done a super job for us."

### Bartholomew

Located several buildings down from the Record Bar headquarters in Durham, AD-Ventures is run by Bartholomew who came to AD-Ventures three years ago at the formation of the company. She was previously a media buyer with Record Bar and had worked with the Grey Advertising Agency in Los Angeles before moving to North Carolina.

### Staff To Increase

At AD-Ventures the staff handles all the normal functions of an advertising agency such as art and graphics, ad production, media buying, copy writing and special local promotions involving individual stores. There are currently eight on the staff with plans to increase to ten within the next three months.

"We have an art staff and our own typesetting facilities," said Bartholomew. "We do the typesetting for classical news and the paste-up on that and some of the in-house things and public relations. We do all the forms for the Record Bar office, too. As far as the advertising, the graphics are done here. We have in-house typesetting and our own pos machines, so we can duplicate ads and send camera-ready art out to the papers.

"We have a full-time media buyer, a secretary and a traffic lady who tries to keep with what is approved, what is going on now and what needs to go on next week to get it out on time, so we have most of the services that any major agency would offer, scaled to the needs of the Record Bar," Bartholomew continued.

### Chain Promotions

The primary thrust for AD-Ventures on the Record Bar is chain-wide promotion. For example, CBS and WEA each run massive sales promotions for their product line once a year. The record company may have its own theme that AD-Ventures will utilize or perhaps modify and tailor to the specific thrust for the Record Bar chain. This co-op situation involves coordination of displays, sale items and perhaps special



Jill Bartholomew

deals or giveaways with the company.

"We do a lot of in-store merchandising to tie in with a chain promotion that may go a little above and beyond what the labels normally provide," explains Bartholomew.

A specific example of AD-Ventures' work with a local store is the grand opening of Record Bar's store in Mobile, Ala., recently. They had a two-week radio promotion that saturated the market as well as pre-opening teasers and ads in print and on television. Special giveaways were coordinated with various record companies for the grand opening celebration to attract customers into the store.

### Seasonal Campaigns

"Certain times of the year we traditionally do a big push such as during the back to school and back at school season," adds

Bartholomew. "Right now we're working on our Christmas merchandising material."

### Radio Dominates

AD-Ventures handles all media buys for the Record Bar chain. "Advertising includes very heavy radio, some print and occasional outdoor and television, so it's pretty much all media," said Bartholomew. "It is very heavily dominated by radio. We still think people like to hear the music, and obviously they wouldn't be good customers if they didn't. Radio is the place where you can give them the best quality of reproduction and the music and the greatest flexibilities as far as making all the last minute changes that invariably go with both the retail business and the record business.

Bartholomew estimates that approximately 80 per cent are radio buys and 20 per cent are print buys. The purchase of television advertising is not generally a significant segment of the total effort at this time.

### Outside Accounts

It is planned that AD-Ventures will be a fully independent agency in the future, with outside accounts and a diverse roster of clients. "But the Record Bar's business has been booming so well that our growth has just been enough to keep up with the Record Bar at this point."

## Chris Stewart

(Continued from page 14)

worked his way up within the organization, learning about the various aspects of the Record Bar operations on the way. "Sometimes I think it seems like I don't do a whole lot, but as the day goes on and the company progresses, it does seem like a lot of stuff gets done here," Stewart observes.

"Operations is just one simple word, but it encompasses a great deal, and it overlaps in many areas, so overall I stay pretty busy with a whole lot of different things. I just try to keep things going. We establish a procedure system for the stores. I try to be in touch with everything whether it's purchasing, accounting or whatever."

## RMA (Continued from page 22)

stores through the warehouse."

The computer system at Record Bar has supplied a direct link to the warehouse operation. "We have two computers," explains Sandra Rutledge, vice president of management information systems. "If one of the purchasers wants to know what situation we're in on a certain product in the warehouse, they have an inventory display and they can key in the product and see exactly what the status is, how much they have in the warehouse and what the order history has been."

"The warehouse inventory is on computer," says Fred Traub, vice president of purchasing. "We get what we call a weekly status report which tells us the exact position of each piece of product each week. It tells us what we

have on order, what is in the warehouse, what the current order demand has been and even recommends an order."

Traub adds that "about 80 per cent" of the product is funneled through the warehouse with the rest being drop-shipped directly to the stores.

There are over 40 people working at the Record Bar warehouse operation, which is composed of two warehouses—one for stocking product and one for returns. "We have construction going on at our large warehouse so that we'll all be under one roof in the next few months," said Hoerner. Currently, the main warehouse is 35,000 square feet and the smaller warehouse, which serves as the returns depot only, is 6,000 feet.

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Record Bar Convention

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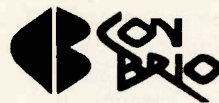
CBK 137

**61**

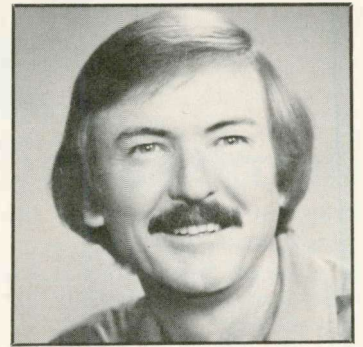
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## Clements' Finance System Helps Maintain Growth

■ With the kind of growth and success Record Bar has seen in recent years, an expert finance system is a must for the continuation of that success.

"I believe I'm safe in saying that sales for Record Bar are going to be in excess of \$40 million this year in gross receipts," says Harry Clements, vice president of finance for Record Bar. Growth in both the number of stores and sales volume has accounted for the success thus far.

### Increased Volume

"Up through 1974, the Record Bar doubled in the number of outlets almost every year. As a matter of fact they went from around 30 stores to around 60 stores in 1974. In 1975 and 76, business was slow for everybody; in fact we cut back on the number of stores. And actually the number of stores now hasn't increased dramatically; I think we've added nine or ten stores this year. But our sales volume on a unit basis has just increased dramatically,

20 to 25 percent, for the last year in increases over the previous year."

### Accounting

With that kind of growth, Clements has his hands full keeping track of the flow of money. The accounting department reports to Clements, the principals of which are Russ Hapgood, comptroller of Record Bar, and Arlene Bergman, corporate treasurer of the company. He is also responsible for financial planning of the company.

"I'm in charge of just about everything that has to do with money, from paychecks to bank relationships to credit relationships to budgeting for the company," Clements explains. "We go through normally two management meetings a year where we formulate budgets for the company on a departmental basis."

### Changes of Direction

Much of Clements' job is involved with planning, not only



Harry Clements

planning for financing, but trying to gear the system in the direction Record Bar is heading. "Part of the problem is the record industry seems to have such violent ups and downs and changes of direction."

### Best Sales Year

Right now the direction is up, creating a rather unusual problem for Clements. "We're going

through probably the best year we've ever had as far as sales and profits are concerned, so we're trying to build a foundation in our management team at the store level to sustain growth in the near future," he explains. "We're trying not to get lazy and just sit back and try to evaluate the things we're doing wrong. But it's hard to see the things we're doing wrong right now when we're making more money than ever, when sales are increasing 20 and 25 percent every month over last year. But one thing we're trying to keep in mind is that everyone's doing well this year. It's my belief that the record industry has to be very competitive at the retail level. We try to keep an eye on everybody and see what they're doing and try to respond without over-responding," he adds.

Clements joined Record Bar in 1974 as comptroller of the company. He had previously worked

(Continued on page 34)

## Bill Golden: Charting Progress, Planning The Future

■ Record Bar, along with the rest of the record industry, has seen in the past and is now experiencing unprecedented gains in business, and retail is still exploding. As vice president and chairman of the executive committee in charge of long-range planning, Bill Golden's concern is to keep tabs on the progress made and plan ahead for future gains.

"As much as anything, I try to think as far ahead as we can think and try to plan where we're going in the future," says Golden. "It's a free-thinking type job. We go into new avenues of expansion of the company, and we're continually thinking about new areas to get into, areas of diversification. Whether we do it or we don't do it, somebody's got to investigate it, and that's how I like to look at my situation."

Golden is also involved with special projects as they come up, acquisitions or getting into deals or getting out of deals. Golden also does most of the legal liaison of the company with a legal staff.

Golden who is married to the former Lane Bergman, Barrie Bergman's sister, is a graduate of the University of Florida with a



Bill Golden

BS in advertising and journalism. He joined the Record Bar Inc. in 1966 as director of advertising and operations. In 1968, he was appointed vice president.

"In our history, I have been involved in an awful lot of jobs here, from working in the warehouse to doing advertising to doing the financial tasks to doing a lot of things. So I have pretty much experience in many aspects of the company. There are not many jobs I haven't done here, or attempted at one time," Golden said.

"Right now things are going well, and the biggest thing we've decided to do is to expand a whole lot more. That's a short-term thing in the realm of what we're going to do, but we've kicked around franchising a lot and different aspects of that, although we're not planning to get into that at any time soon," said Golden. "My interest is just different areas to expand into and bottom lines, etc. The video disc is a great interest of mine, and the whole video scheme. It's a personal interest of mine, and it certainly falls into the company's future. I think video will certainly affect us. The more we know about it, the better off we're going to be."

### Superstores

"The big store is another one of those future things, and now that we've got that concept going, we'll keep on working with it. We didn't devise it, but certainly we go along with it."

### Non-Music Duties

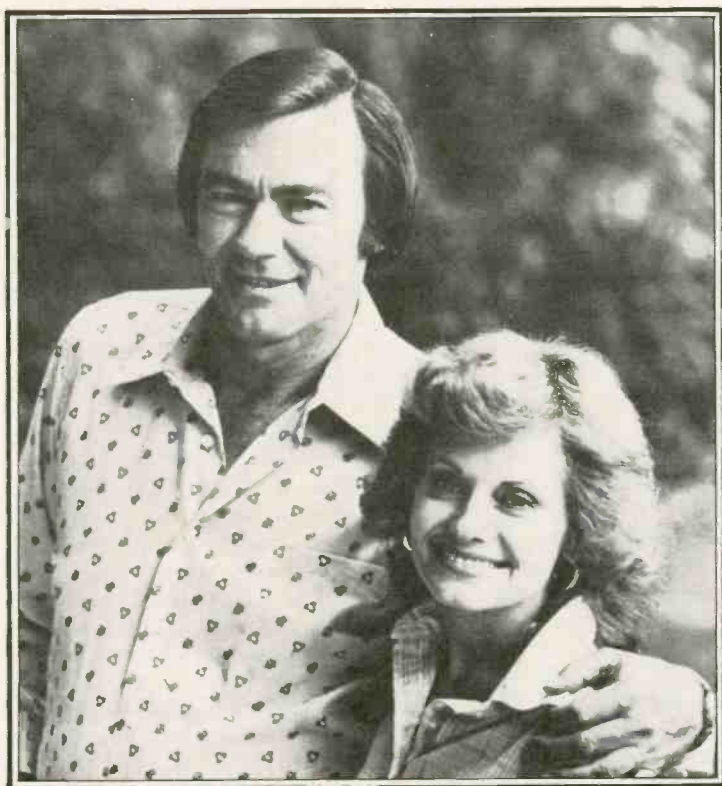
Golden also does a lot of things within the company that has nothing to do with product. "There's a whole myriad of business things that need to be done

that don't affect what's selling, but it affects the business as it's growing. Business concepts and how they fit in with us, and health plans and pension plans is where I've been doing a lot of work and trying to look to the future. That's the same with other businesses. No matter what we're selling or what we're doing, those things pretty well affect the same things. It's something that's always going on, and a lot of people with other responsibilities don't have time to do some things. That's where I see a lot of my time going."

### Administration

As part owner in the family business, Golden is involved in more administration than anything else, he says. "I'm lucky because I get to go to conferences and see what the industry is doing and how things are clicking, just keep up with what's happening with my ear to the ground," he explains. "Often when you have day to day responsibilities, you just can't do these things, although they still need to be done, but fortunately my realm does not fall into a day to day routine."

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# AND LISTEN!

**Welcome to Nashville, Record Bar.**

**RCA**  
Records



## Richard Gonzalez On The Search For New Sites

■ With the tremendous growth of the Record Bar chain, the organization has had to place an individual in charge of handling the acquisition of new locations for Record Bar. That individual is Richard Gonzalez, vice president of leasing.

Gonzalez grew up in New York, moving to North Carolina in 1961 to attend college at Chapel Hill. He joined Record Bar in 1970. Previously, he was involved in operations at Record Bar.

Always looking for new locations for Record Bar, Gonzalez attempts to find new or existing shopping malls where Record Bar can introduce their stores. Gonzalez hastens to add that "Even though we're mall-oriented, that doesn't mean that we're strictly a mall-oriented organization. We will go into other types of retailing."

Each year, Gonzalez attends the Shopping Center Convention, where shopping center developers meet and show what is available for leasing at a variety of locations. A number of deals are set there for Record Bar stores to be placed in new locations.

During the rest of the year, Gonzalez spends time on the telephone, making calls to developers regarding future Record Bar sites.

All the Record Bar outlets are company-owned. "At this point," states Gonzalez, "we have not found a financial way to make franchising feasible for us."

The physical facilities of all Record Bar stores are leased. "We lease everything — the Tracks stores and free standing stores too," said Gonzalez. "We're better off at this point leasing it rather than going ahead and tying up that money into physical structures."

Leasing agreements in malls generally mean that Record Bar is charged a certain amount per square foot against a percentage of the gross. This usually means \$11 or \$12 per square foot against six percent of the store's sales.

"In many cases, malls have been over structured," said Gonzalez, "You can go into a particular city and find out that they have three malls when the city really only needs one."

"I think malls are still the wave



Richard Gonzalez

of the future," Gonzalez continued, "but I do feel there will be much more of a consideration for free-standing locations, similar to the Tracks concept. We have a store downtown in Charleston, South Carolina, and in Jacksonville, North Carolina, we're right across from a military base. We do well in the college community of Athens, Georgia and in Chapel Hill. The wave of the malls, the super-regional days, I think, are rather numbered. You'll still find super-regional malls being built, but you're going to find the middle markets to be more and more of a factor. But we'll depart from our norm. We're going to continue to approach retailing not only from a mall standpoint but from free-standing or in-line strip centers or wherever the market is. If we feel strongly about it, then we're going to go ahead and pursue it."

Although Record Bar currently has stores in Atlanta, St. Louis and the Chicago area, the bulk of their stores are in the mid-size cities. Gonzalez likes to be in major markets but feels there are a lot of variables to be accounted for in a large city, such as competition and saturation. There is a proven demand in the mid-size markets and with the further development of shopping centers in these areas, Gonzalez feels it is certain to grow.

"Our growth is not limited to any particular size city," he says. "If the market is there from a retailing standpoint, then we're certainly going to do our best to get into it and do the best retailing we can. We're not bound by any particular geographical or by any dimension of retailing. If the trade area is not there, then we're not going to go. If it's there, then we'll certainly give it every consideration we can and go into it."

The actual physical size of Record Bar's stores have increased. Record Bar, Inc. president Barrie Bergman explains, "We now need a minimum of 2,500 square feet and possibly more than that. In fact, we would prefer 3,000 square feet." Previously, Record Bar was comfortable with 1500 square feet.

In regards to the future of giant record stores like the Tracks store now in Norfolk, Gonzalez said, "Record Bar will certainly be con-

siderate of that concept. Norfolk so far has been good to us and there's no reason to believe that we can't take that concept and move it into other areas."

Gonzalez also takes store position inside a mall into consideration. "It more or less demands good visibility and good location in the mall. That doesn't necessarily mean you're going to get it all the time, but what you're aiming for is to be in center court, but the dollars and cents of center court are just too dear for you in order to make any kind of money out of it because the closer you are to center court, the more dollars you're going to pay. We do want to be on the main mall rather than on a breezeway as you're walking into a mall, or be in the main entrance, which would be just fine. But location does mean something to us and I'm sure every other record-selling company in the country. Everyone fights for a better location."

To established developers of shopping malls, Record Bar is known and respected as a solid, reliable, profit generating business. "The best way to advertise our stores and to get into malls is by our existing stores doing well, looking good and being a good business to work with," said Gonzalez, "It has made it a lot easier for me to go ahead and get a location."

## Lane Golden: Home Town Girl Makes Good

■ As a member of the Bergman family, Lane Golden (Barrie Bergman's sister and Harry and Bertha Bergman's daughter) has been involved in the success story of the Record Bar as much as anyone. She was an integral part of the Record Bar operation from the start, beginning behind the counter at Harry Bergman's Musicland store which later evolved into the Record Bar company.

"After the war, my father owned juke boxes and started selling the old records off the juke boxes in a retail store, which was named Musicland," she said. "When he got out of the wholesale grocery business, he got into the record business full-time."

"Barrie and I used to go down on Saturday and help around the

store, and I started doing that when I was 11 years old. So I have been selling records ever since then. I always worked on the floor in the retail sales area and only went into the office after I was married and became pregnant and couldn't work in the store."

Golden is now secretary of Record Bar Inc., and part owner of the company. "I sign lots of leases, lots of bank notes. I'm also involved in doing sales reports and sales analysis on a daily, weekly, monthly and yearly basis," she explains. "I used to do payroll's and sales tax, and have always been into dealing with numbers."

Lane Golden says the best part about being owners is that it

gives her and Bill a great deal of freedom, "the best of both worlds for me, actually. I can work when I want to as long as I get the work done."

Born and raised in the Durham, N.C., area, Lane only left once, to go to the University of Florida for four years where she met Bill Golden, "and I brought him back up here with me because I didn't want to live in Florida with the bugs. At that time we had the one store in Durham, and my father made Bill an offer he couldn't refuse, which was to marry his daughter and try out the family business, and if we didn't like it after a year, we could go off in our separate way. But we stayed and liked it and have grown since then."

# RECORDS & TAPES Record Bar<sup>®</sup>

"SOUNDS DELICIOUS!"

## Lively Stores, Promotions Define Style Of Record Bar Sales Manager Tom Roos

■ Promotions, merchandising, displays—all essential in selling records once customers are in the store—are the main concern of Tom Roos, Record Bar's sales manager. And contests among stores, a positive way to keep incentive and quality up, are also one of his main responsibilities.

"Basically it's the weekly promotions and merchandising contests, setting those things up, and also the inventory control and inventory mix is my responsibility," Roos explains. "There are many other minor things and a few seemingly non-related things, such as buying cash registers, but those are the two major things I do."

Promotions and displays are divided into two categories, those which are done in conjunction with record labels and those done independently by Record Bar. "With a label thing, most often a label will come to us saying they want to do a number on a particular artist or group of artists, and they'll come in with a dollar package. I'll work it out as far as what stores are involved and choosing the proper carrot for the store managers."

Roos works closely with the various labels on the campaigns, and the results are mutually beneficial. "We have a responsibility and obligation to the labels as they do to us," he explains.

But not all the display and campaigns are connected with a label. Record Bar, with coordination from its subsidiary, AD-Ventures, and other departments, is active in campaigns, sales, promotions and displays of its own. One of the most recent is an "ABC Sale" in which all the records by artists whose names begin with A, B, or C were sold at reduced price.

"Another one we had this year was the 'Tape Escape' which was just what it sounds like, a tape promotion," said Roos. "A lot of these campaigns, whether they are label-related or not, are tied in with contests among the stores, with prizes going to the top displays, etc."

The biggest contest is a yearly one with prizes given at Record Bar's annual convention. Prize categories include Store of the Year, Manager of the Year, New Manager of the Year, Merch-

diser of the Year, and Label Representative of the Year. "The supervisors nominate the various people involved, and then the sales department votes after the point with some input from other departments where necessary. The names of the winners are kept secret until the convention where they are awarded cash prizes.

"We run about 20 regular contests a year, I guess. They are usually about two weeks in length, some three or four. I seem to spend a lot of my time trying to think of proper prizes for people, or the incentive necessary to get them to display something. And it varies quite a bit depending on the time frame that I have to work with.

"Recently we've seen the light somewhat. I think we're just getting super as merchandisers, and there hasn't been that much difference between the best display and the second best display."

As for Roos' other main responsibility, inventory control, "it's making sure that each store has the proper product for their sales volume and their market. And it's making sure that the store in Gadsden, Alabama, has plenty of religious music and not much classical. Whatever the market dictates. Of course I get invaluable assistance in doing that from the computer tracking their sales and catalogue. The new releases all start with the purchasing department. They do the initial buying, so much of my concern is with catalogue."

## Chapel Hill's Record Bar Number Three: Still Thriving After All These Years

■ The Record Bar store in downtown Chapel Hill, North Carolina is a very special store in the Record Bar, Inc. organization. It was begun by Barrie Bergman fifteen years ago and was one of the very first Record Bars, an important cornerstone and building block in the organization that now encompasses 80 such stores.

Record Bar number three, as it is called within the organization, spent most of its 15 years at the original location in Chapel Hill. Recently, it was moved to a shopping village across the street from the University of North Carolina.

The manager is Joe Deese, who has been with Record Bar five years, the last three as manager of the Record Bar store in downtown Chapel Hill. Mark Peel is the assistant manager.

There are seven people employed at Chapel Hill's downtown Record Bar.

### Downtown Store

The Record Bar downtown store is 1800-2000 square feet in size and is the prototype of the 'wood look' that characterizes Record Bar's stores. There is a wooden storefront with stained glass panels and a window that opens into the store, enabling customers on the street to see inside the store.

One window serves as a display changed about every two weeks. The displays are all "elaborate and very professional," said Deese.

"We have a display person here who spends about 95 per cent of her time working on dis-

plays. That's an unusual feature that's basically only in this store."

Deese estimates that there are approximately "20-25,000" albums in stock with "160-175,000" sold during a year or a complete stock turnover eight times a year.

A significant percentage of student traffic goes through the Record Bar downtown store as well as people on the university staff, and people in the community affiliated with the University of North Carolina.

### Classical Sales

This large influx of university-related traffic has meant some unique results concerning sales. First, a tremendous amount of classical music is sold. In fact, the two Record Bar stores in Chapel Hill far outsell all the other individual Record Bar stores in sales of classical records.

Sales of jazz records is also on a much higher percentage and volume than Record Bar stores located in malls. The same is true of black music.

Another unique facet of the Record Bar/Chapel Hill downtown store is that tape sales are abnormally low with albums out-selling tapes 20-1. This ratio is considerably lower in other stores, going down to a 2-1 ratio in the Fayetteville store.

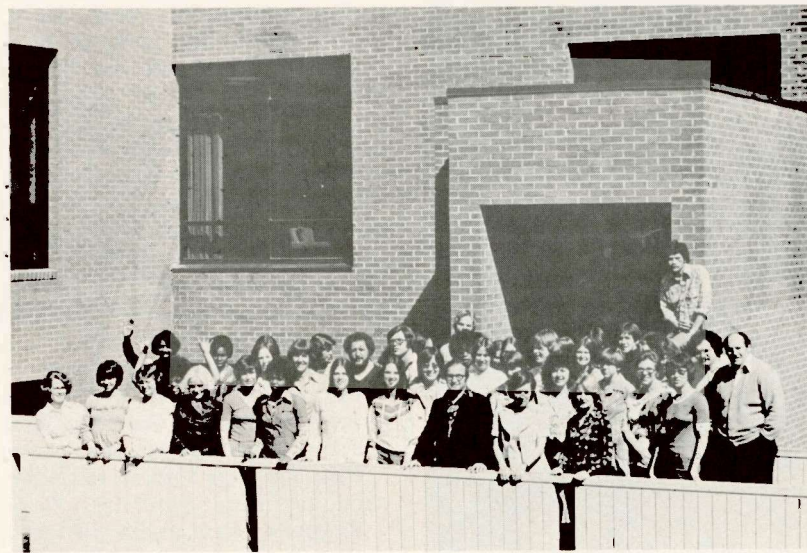
### 'School Kids'

The major competition for this Record Bar is a "School Kids store" two doors down. There is also another Bar in Chapel Hill across town in a mall.

"There are two fairly distinct types of clientele that shop Record Bar," said Deese. "At the mall are the shopping crowd from town doing normal shopping mall business with university-related people here downtown."

Since the downtown Record Bar was opened fifteen years ago, there has been an increase in sales every year with tremendous jumps seen the last three years. "We expect another major increase in sales this year," said Deese.

Not only has the entire chain of stores and the Record Bar organization grown to tremendous proportions but the "store that started it all" has grown too. That growth shows signs of continuing as Record Bar further establishes itself as one of the major marketing retailers of records.



The Record Bar central office in Durham gathers for a family portrait in front of the office-complex on Chapel Hill Boulevard.

RECORDS & TAPES  
**Record Bar**  
 "SOUNDS DELICIOUS!"

## Barrie Bergman

(Continued from page 20)

that go into making a company successful. What is it that the Record Bar stores do so well that results in such a high percentage increase?

**Bergman:** I think there are several things that go into it. The most important thing is that the people feel better about our company. They've worked harder in our stores, they've just busted their asses to make it work. No matter what I do I can't make it happen; those people in the stores have to make it happen. They have to care. They have to care when a 45-year-old woman comes in to buy her daughter a present. If everyone in the store stands around and looks at the ceiling, she'll probably walk out. But if someone walks up and is warm and friendly and tries to help, it's a whole different story. It's the difference between maybe a thirty dollar sale and no sale.

We've raised our inventories tremendously. That's got to have an effect. Obviously it's easier to do higher dollars when you have higher inventories.

We're doing a much better job of merchandising than we were a few years ago. Our people are staying with us longer because they're happier with the company. And as they stay with us they learn more about how things really sell. It's not just putting up a pretty display, but it's selling the display. When we run manufacturer's contests, and we've run a million of them, I think our people have now learned that it's not just to win the damn prize but to sell some records. Of course, I think most of the displays they set up sell. That's been a real key for us. We've gotten tremendous manufacturer cooperation this



The family gets together at another store opening. Gathered in celebration are Bill Golden, Harry Bergman, Lane Golden and Barrie Bergman.

year, which has really helped us. And I think malls have been the proper place to be at this time. We saw it nine years ago when we first started opening stores in malls. For our kind of operation that's the right place to be. I think the mall traffic is up. So placement has helped us. And some of our malls have finally matured. That takes a few years. Just a lot of things. You don't have a 30 or 35 percent increase in a company our size without a lot of things going into it.

**RW:** During the manufacturers meeting at last year's convention one rep was heard to say, "Record Bar will never become a hit house." Is it becoming harder not to be a hit house?

**Bergman:** No. I told you we increased our inventory tremendously, and it's all been in catalogue. Every bit of it. And I think most of our extra volume has been catalogue too. That means profits, because you don't have to give your catalogue away. No, we're never going to become a hit house. I've got a theory about the record business, and my father felt the same way, and that is if you're going to run a record store and want to do a lot of business the only way to do it is to have a lot of different records for a lot of different kinds of people. We started in small towns. So if you wanted to do 300,000 dollars in a small town—this is 10 or 15 years ago—you had to have a lot of different kinds of records. You had to have classics, you had to have folk. We were early on so many things with so many kinds of people. My father used to say he didn't know anything about the record business so he just bought everything. And it worked. Also it goes back to the fact that the people in our stores are into music so much and I feel the same way. When it comes right down to it I'm a music freak. I was a collector long before I was in the music business. And I was in the record business when I was about 12 or 13. I've got a wide variety of tastes, and the people who work for Record Bar are the same way. I've always felt that one of our stores or anyone's stores should have a library feeling also, besides just having the hits at the front of the store. If somebody comes in and wants to buy Beethoven's Fifth or something he ought to be able to see three or four versions at least. So he can make the choice. It's the collector in me that says we should do that for our customers.

**RW:** Do you find it necessary to promote and merchandise the catalogue more aggressively in order to do well with it?

**Bergman:** As a matter of fact no. We get all that walk-by traffic in malls, so we try to merchandise very intensively at the front of the

(Continued on page 35)

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# RECORDS & TAPES Record Bar "SOUNDS DELICIOUS!"

## For Norman Hunter, Music Is A Way Of Life

By DAVID McGEE

■ A visitor to Record Bar's annual convention will doubtless be moved to wonder at some point during the course of the event just who in the world is that outspoken fellow in the beard and dark, shoulder length hair whose presence is most often greeted with chuckles but whose remarks, couched in a down-home sense of humor, bespeak the discerning intellect of one of the industry's true professionals.

The man is Norman Hunter, Record Bar's senior purchasing agent who, as such, is entrusted with the job of buying most new releases and maintaining inventory on selected lines in the warehouse. People who know Hunter swear by his integrity and savvy as a buyer. But what makes one a good buyer? Personality, for one; and Hunter's theory is that buyers fall into one of two categories: extremely emotional types ("record junkies") and totally objective types ("basically amoral about buying, don't allow personal emotions to affect decisions"). Hunter claims to belong to the former category—"I'm totally into the music"—and suggests that fence-straddlers should consider another line of work.

"You have to be one way or the other," he says in a deep Southern drawl. "Either one can be effective, but you get into trouble if you try to be a combination of both types. Fred Traub is a very objective buyer. I'm the other way around. I read all the trades constantly; I read Rolling Stone, Cream, Crawdaddy. If I pick up Newsweek or Time I turn immediately to the music section to see if there's anything I'm interested in. For me music is basically a 24-hour job. It has been for about 20 years, so in all humility when an artist or a group comes out that I have absolutely never heard of, I basically consider them to be an unknown group—because if I haven't heard of them then the odds are that 98 percent of the American public hasn't heard of them either. I feel that I am qualified to do what I do because of my total involvement in this sort of thing."

Learning from your mistakes is another quality good buyers have in common. "I'd be a liar and a fool to say I've never made a



Norman Hunter

buying error," Hunter states. "And what you must analyze is the way you made the mistake. If it was for a reason that you had no knowledge of, or no way of knowing, then you just forget about it. If I drastically underbuy something, if all the indicators are that an album is going to sell X amount and I buy X amount and the first day the stores have demand for 10X, I feel badly about that.

"But you have to learn to accept the fact that even if you have all the data in the world you're going to occasionally miss-buy. If I make a mistake it's going to be usually an underbuy rather than an overbuy, because of the way Record Bar works. Which makes it a little easier to live with."

Hunter claims the toughest part of his job is keeping his head straight. "I'm constantly bombarded with stimuli from all directions. It's not uncommon for me to have four or five phone calls going at once, assimilating all this data that's being shoved down my throat constantly. The buying very seldom worries me. I don't find buying new releases overly difficult at all, because you can buy one wrong and still come out all right. The margin of error is large enough that you can generally get away with it. I've

bought some wrong before and they turned out to be okay. What you do then is keep your mouth shut and act like you knew what you were doing all along. It's much harder to maintain a good inventory level in the warehouse than it is to buy a new release, because a new release is only that for about two or three weeks, and any mistake you've made is going to be short-lived because you're not buying in the first place."

Yet Hunter, for all his gregariousness is a haunted man. Ever-mindful of another famous Son of the South's caveat ("Life is unfair"), he lurches and careens, driven like Ahab, towards a showdown with destiny when he will hurl his harpoon at the great white whale of ambition in a valiant attempt to see his life's dream come true: to be on the cover of Record World.

## Arlene Bergman: Corporate Treasurer

■ As corporate treasurer of Record Bar Inc., Arlene Bergman's responsibilities involve the bills that come through the main office in Durham, N.C., as well as expense reports, petty cash reports, subscriptions that the stores carry, and all the credit cards.

Having grown up in Chapel Hill, N.C., she started with Record Bar at an early age. "I think I was treasurer of the company even when I worked in a store," she said. "I managed a store for some time until I moved into the office, and I can't remember when the transition took place when I became corporate treasurer. It may have been before then, but my responsibilities increased when I moved into the office and became more of an accounting function rather than management of a store."

### Further Involvement

Her involvement with Record Bar extends further than being corporate treasurer. She is part owner of the company and has been married to Barrie Bergman for 15 years, as of August, 11.

"Before Barrie and I got married, I was working in Record Bar on weekends when I was in high school. It was when we had just the store in Durham, and Barrie and I used to listen to music most



Arlene Bergman

of the day until finally Barrie's father split us up and Barrie got into another store. So I've been with it quite some time."

### Supervisor

With her position as corporate treasurer, Arlene Bergman is also involved in a supervisory capacity. "I enjoy that part of my job, too, the supervisory part, because it gives me a chance to interact with other people," she said. It is for the same reason, the interaction with other people, that she values the experience of working in the stores. "I managed the store in Chapel Hill before it moved to Franklin Street, for almost a year. Sometimes I really miss it very much because of the people contact. That was a very happy time working with the customers and hearing so much more music on the store level than what I'm in-

involved with now. But the work I do now is just a different type, and I'm enjoying that as well."

Arlene is also active in attending various functions with her husband, Barrie, which is time-consuming, but enjoyable. "I love it. I'm just excited by all of it. I've had to cut down on the number of people I supervise, from four to three, because of the amount of travel that I've been involved in with Barrie. It's been kind of difficult to supervise someone when you're not there to cover for them, but I enjoy the travel as well as the office responsibilities."

Her training for the job of corporate treasurer has been more or less on the job training, she says, doing the job for several years "Basically there were several people who helped set up the codes for the different codes that go through, and my responsibility is to see that they're properly coded before the monies actually go out."

### Good Sign

That responsibility is a lot of work in many instances, "I sign most of the checks that go out, which from time to time can give me writer's cramps since a lot of money does come and go through the company," she explains, "but that's a good sign."

RECORDS & TAPES  
**Record Bar**  
 "SOUNDS DELICIOUS!"

## Store Number 80 Opens Grandly in Mobile

■ The latest addition to Record Bar's store list is number 80, the brand new store in Mobile, Ala. which had its grand opening July 19. Covering a total of 6,500 square feet, the store is run on the same format as the giant Tracks store in Norfolk, Va., but retains the Record Bar name.

The store is decorated in natural wood and stained glass with plenty of plants throughout, and is stocked with an inventory of over a quarter of a million dollars worth of product. The store is a free-standing one with three big displays in front, and it employs 25 people, under the direction of manager Ray Chappell.

"I have three assistants," he explains. "There is an operations assistant named Debbie Stokes, who is in charge of the actual floor operations, the opening and closing, customer service, everything that is involved. She might be compared to a manager at a reg-



Chris Stewart (left), Record Bar director of operations, and David DeFravio, VP, retail sales, behind counter at the grand opening of the Mobile store, July 19.

ular store. Linda O'Beirne is the product assistant who is in charge of ordering all our new releases." Like the Tracks store, the Record Bar in Mobile buys direct on all new releases. O'Beirne is also in charge of the computer terminal

located in the store and tied in with the computer at the main office in Durham, N.C.

"And we have a new position we've created in the sales assistant, who is Tom James," Chappell adds. "He came from our Tracks

location as did Linda, and he has one fulltime person under him and a couple part time. Their job is to make the store look beautiful with a lot of point of purchase emphasis. That includes label material as well as what Record Bar does."

The Mobile store also goes with the Tracks pricing structure, which is about a dollar less than in the regular stores because of the volume business made possible by the extra store space.

Chappell previously worked in Record Bar's Fayetteville, N.C., store for a year and a half, and speaks highly of the people within the company.

"Their knowledge of music is one big thing," he says. "We seem to attract a lot of people who really have a firm background in music as far as who did what when, and stuff like that. It's kind of a family feeling you get working with Record Bar."

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 on 15 great years**

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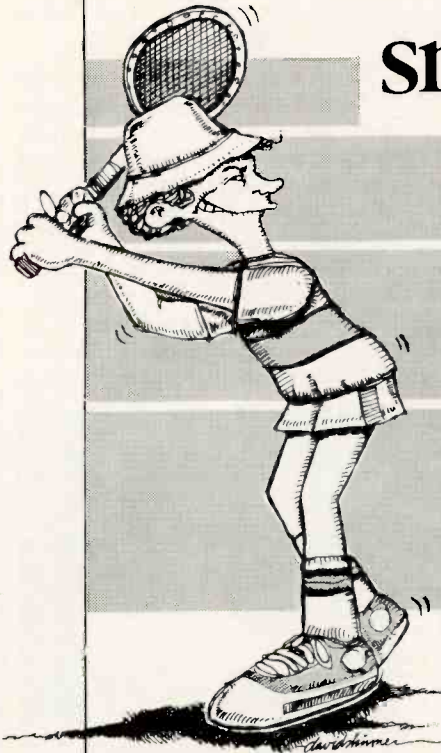


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# RECORDS & TAPES Record Bar "SOUNDS DELICIOUS!"

## Record Bar Conventions Foster Family Atmosphere

By MARGIE BARNETT

■ One of the outstanding traits of Record Bar is the family atmosphere found in each store and the company as a whole. The factor most responsible for this close feeling inside a company that boasts 80 stores covering 29 states is the annual Record Bar convention.

It all started when the chain had about five stores each within reasonable driving distance of the home office. Record Bar would hold a dinner, explains vice president Bill Golden, basically designed so the employees could meet one another. "As we added stores, developed a marketing plan and spread throughout the country, it got to be where people felt isolated. Except for their store and a supervisor or someone from the home office that would occasionally swing by, they had nothing by which to know the organization. It became increasingly important to get everybody together and foster the philosophy of 'this is what the company is and this is what you are a part of.' It's people getting to be a part of the company by meeting everybody, getting to know what they do and where they fit in and just sharing ideas."

The convention evolved from the original dinner meeting to a four-day event held in various sites throughout the United States. "We try to make the convention as entertaining and non-business-like as possible," continues Golden. "There is some structure to it, but it's a loose structure. We

just want to have a good time to show appreciation for all the hard work everybody has done throughout the year. That's why we've tried to pick places that we feel the managers will enjoy." Locations like Atlanta, Los Angeles and Nashville combine the influence of the music industry with the fun and games of other sites like Hilton Head, S.C.

The business part of the convention includes discussions on operations and finances with the heaviest concentration on promotions, merchandising and selling techniques used at this time of year to kick off ideas and spirit for the upcoming Christmas season. Based on this, the focal point of this year's convention (Aug. 6-9) will be the Tuesday morning merchandising panel. Record Bar's advertising agency, Ad-Ventures, will present their Christmas merchandising designs followed by panel discussions from Russ Bach, WEA; Oscar Arslanian, Capitol; Larry Golinski, Columbia; Eddie Gilreath, Warner Bros. and Dave Wheeler, RCA, as to how the store managers can more effectively use the displays.

Label presentations are another integral part of the Record Bar convention. This year's attendees will view new happenings and ideas from WEA, MCA, Motown, A&M, Polygram, RCA, Capitol, Disneyland, GRT and CBS. Entertainment scheduled to brighten '78 convention activities includes AC/DC, Creed, Louisiana's Le Roux, Joe Ely, Helen Schneider, the Cooper Brothers, the Mighty



Chris Schweigart, manager of Record Bar #96 in Gainesville, Fla., keeps up Record Bar's appearances with a little help from a couple of representatives from Oaks Mall, where the store is located.

Clouds of Joy, and Walter Egan.

As all work and no play makes for a dull Record Bar convention, a tour of the Grand Ole Opry House and Bradley's Barn recording studio, a "casino party," tickets to Opryland, USA and a tennis tournament have all been arranged to provide recreation. Things will wrap up Wednesday night with the banquet and awards presentation. Record Bar gives out six awards for Store Of The Year, Manager Of The Year, New Manager Of The Year, Merchandiser Of The Year and Label Representative Of The Year.

As years have passed and the stores have multiplied, the origi-

nal meetings attended by a handful of managers have developed into a full-scale convention. Jackie Brown, convention coordinator, estimates a total attendance of 300 to 350 including Record Bar personnel and their families for this year's assembly.

The chain's growth continues as more regular stores and new supermarket stores open. In accordance with this growth the importance and impact of the convention will serve to further solidify Record Bar's influence in the booming business of record retailing.

### Harry Clements

(Continued from page 26)  
for a CPA firm in Atlanta which had Record Bar as one of its clients. He is now head of a department which includes 16 people.

The future, says Clements, is more growth at a rapid pace, at least for the short term. "Right now we recognize that we haven't taken as aggressive an approach to expansion in 1978 as we would like to have, but I think we'll be expanding at a faster rate in 1979 and 80. We're trying aggressively to seek out more locations."

"With problems like unprecedented volume and profits and more rapid expansion, Clements says, his job of planning for the future couldn't look better.



Convention coordinator Jackie Brown



PR director Ellen Worley



Corporate secretary Lane Golden



## Barrie Bergman

(Continued from page 30)

store to bring people into the store. Once we get the consumer who's looking for catalogue, if he's impressed by our selection he comes back. It's hard to advertise to that point. When you start talking about your wide selection in catalogue, first of all you've got to pay and second of all it's hard to sell it. Media is a whole different ball game for us. With Tracks we're going to have to use some different media and different ways of selling than we have before. But in our Record Bar stores it's not too hard because you get all the walk-in traffic off the malls.

**RW:** Let's talk a little bit about NARM which you're actively involved in. How would you assess Joe Cohen's first year as executive VP?

**Bergman:** I think Joe has done an astoundingly good job in one year with NARM. If you had tried to project a year ago the best possible course he could've followed I don't think you could've projected as well as he's done. The very idea of the regional meetings, taking it out to the grass roots and trying to go to small retailers in the industry, is such a wonderful one. If you'd seen the idea on paper you would not have believed it could've worked as well as it has. And I think he's awakened a whole new facet of the industry to NARM. There's a new feeling in our industry now because of the small retailer getting involved. I think Joe's just done an unbelievable job.

**RW:** For a retailer to meet one on one with someone from a record company is very important, at least to that retailer.

**Bergman:** Yeah, exactly. For a guy who has one record store to be able to sit and talk with Jack Craigo for ten or fifteen minutes is a great thing. That's what helped us get going in the record industry. When I first went to NARM—first of all they wouldn't let retailers in. So I couldn't even register for the convention. Norman Hosfater, who was with Roberts at the time, let me register as one of his guys. I didn't even use my own name. I had to sneak in! Couldn't stay at the Century Plaza, couldn't get a reservation, so we had to stay down the street at the Hilton. But it was such an eye opener to get to talk to some of those people. It gave me an idea of the scope that was possible in the record industry, and I think it's helped our people in the same way. That's what you can expect from the change in NARM.

**RW:** Did you feel like this year's convention accomplished anything?

**Bergman:** I think so. It wasn't much fun for me personally because the thing's gotten so big. It used to be like a big fraternity party where you knew everyone. It's not that way anymore; but the industry's not that way anymore either: it's more sophisticated, it's bigger. NARM has got to be a teaching thing. And for someone like me, who thinks he knows everything anyway, the convention's not as much fun. But overall for the entire industry this year's convention was just far better than it had ever been before. I still have one major complaint and that's that the entertainment doesn't mirror what's really going on in the industry; but I really think we're going to change that next year.

**RW:** With the Record Bar operation as big as it is, do you find yourself getting more involved in strictly the business aspect of the music industry and having less time to actually listen to the music that's coming out today?

**Bergman:** Yeah, but as long as I've got an office with a record player in it and a bunch of records in that office, and as long as I've got a door that I can close I'm going to listen to some music. I just put it on while I'm working. Obviously I can't devote my full attention to it in that situation. I don't care how much administrative work I have to do, I'm going to listen to music. It's part of my life.

**RW:** Why don't we wrap this up with a little bit of history, if you will? How did the Record Bar chain get started?

**Bergman:** It's an interesting story. My father started our company and is totally responsible for us getting to a level where I could take it further. Without him there is no Record Bar, no doubt about it. He was in the wholesale grocery business during World War II. There was a guy in Burlington, North Carolina who owed him some money and couldn't pay him. He ended up giving my father some juke boxes as

payment so my father got into the juke box business. He was also in the cigarette vending business. So he ran this juke box route and sold used records, like a lot of guys did when they took them off the boxes. From selling used records from the back of a warehouse he got the idea to open a record store. The first store was called Musicland, of all things. So it evolved into a record store in '57. The wholesale grocery business was not a very good business any more after chain stores came in. My father got hurt by that, went out of business and ended up with just a record store. So our family income was coming from a retail record store in Burlington, North Carolina. I had worked for my uncle, who had a little record store in Durham called Record Bar, and in 1960 he decided he wanted a change of scenery. So he took his family and moved to Jacksonville, Florida. My father bought up his store in Durham, so we had two stores: one called Musicland, one called Record Bar. I was in college at the time. I got out of school in 1963. Our family had a couple of bucks from this store in Durham, particularly. There was an opportunity in Chapel Hill, North Carolina for a store. We saw the opportunity, but I didn't want to go into the retail record business: I wanted to go to work for a manufacturer. My father, though, convinced me that there was a real opportunity in retailing. So I said I would try it. Arlene and I got married about that time and opened a little store in Chapel Hill. We were so undercapitalized that we couldn't run three stores. We had to close the Burlington store, move all the inventory and all the fixtures—and I mean they were dilapidated fixtures—and open a store in Chapel Hill. Called it Record Bar. The store did very well and the store in Durham did very well. We grew and grew and in 1968 we decided we wanted to go into Raleigh. But the strip shopping center in Raleigh, called Cameron Village, wouldn't let us in. There was all kinds of prejudices about record stores in those days. So we kept looking. There was another shopping center in Raleigh, but it was not doing well. I think it was called North Hills. The owners decided to close it in, mall it. My father happened to go over to the opening, when they opened the mall part, and was very impressed because it had a lot of traffic. So he said, "Let's give that a shot. We've been looking for a location, so let's try this one." And we found out something when we opened that store: malls are very good places for record stores. My father had the marketing know-how to see that that was a tremendous opportunity for us; he was the one that made that decision. We immediately did a lot of business, and that's what put us on the track. Later we came back and got into the other shopping center that wouldn't let us in before. So we started opening up stores and decided that malls were the place for us. First of all we opened in malls that were close to us in North Carolina. Then we had to spread through the whole state of North Carolina, because there weren't many malls around us anymore. Then we'd take any mall in the south or southeast that we couldn't get into and was any good. Then we had to spread geographically, because we kept eating them up.

There was a period there where we were in the business of opening retail record stores rather than running them. We are now in the business of running them and we're doing a good job. We learned how to do one thing and then we learned how to do another. It's not easy to become a multiple store operation because there's just so many more problems. When you get up to 20 stores it gets real difficult. You can stay with some simple systems to get to that point, but once you get over the 20-store level you better know what you're doing. That's what happened to Jimmy's. There's a level that once you cross you've got to be ready. We got squeezed once, and about the same time we got caught in that squeeze we got hit with the recession. We were fortunate in that we had some good people around who pulled us out of it. That's always been the best things that's happened to us. One of the nicest things about the business is that where we started there are three major colleges and we were able to draw talent from those colleges. We still do. That has really helped us. The cities themselves are not real big, but the type of person we've been able to get in our company has been remarkable. The cities we're located in are generally nice places to live, places that people like to stay in, so we've been able to oftentimes get people to work for us who could command much higher salaries with bigger companies in bigger cities, but don't want that kind of lifestyle.

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# Quality Reigns At Producers Workshop

By SAMUEL GRAHAM

LOS ANGELES—Recording studios in the Los Angeles area are only slightly less prevalent than car washes and junk food stands, so it's not uncommon to hear a given studio calling attention to its merits. But when the studio has played a major role in the making of such records as Steely Dan's "Aja" and Fleetwood Mac's "Rumours," albums that were not only critically and commercially acclaimed but also noted for their production qualities, one tends to listen a little more closely than usual.

Such is the case with the Producers Workshop in Hollywood, a subsidiary of American Variety International (AVI). While AVI also includes a record label among its concerns (as well as TV production, publishing and management), studio head and AVI vice president Ed Cobb told RW that only recently has the studio been able to allot much time to AVI's own roster, so popular has the facility been with other artists. "It got to the point where 90 percent of the work done here was outside projects," Cobb said, "and we couldn't get in to do our own production. Now I'd say it's about 50 percent in-house and 50 percent outside."

That equitable division of studio time has been made possible by the recent opening of the Workshop's new mix-down room, which "opened up about half the

recording time available," according to Cobb. "Before that, both mixing and recording had to be done in the same room." The mix-down room was some three years in the making, largely due to AVI's (and especially Cobb's) strict insistence on optimal sound quality. "It had to be right acoustically, so the acoustic environment wouldn't be artificial. The idea is to go into the room, mix the music exactly as you want it, and then transfer it directly to disc with no IQ alteration. Doing that was a bitch, but I think that room has now made us a very viable threat to the rest of the recording business."

Cobb, a former member of the Four Preps, often talks in such terms, and he makes little effort to hide his professional disdain for many other studios in the area. "We're not in the jacuzzi business," he said of the Workshop's no-frills approach. "We create music here. We're not so pretentious that we make artists feel that we're doing them a favor by letting them record here. We're a service organization, all the way down the line we feel you can get the best this town has to offer. And what's more, the employees really feel a part of this thing; they use words like 'us' or 'we,' not just 'the studio.'"

Cobb is one engineer/producer/artist who no longer under-

*(Continued on page 100)*

## CLUB REVIEW

### Sylvia Syms Dazzling At Bottom Line

NEW YORK—With a new album and a headline performance at the Bottom Line Monday (31), Sylvia Syms (A&M) seems poised for a re-entry into the pop music world.

Her fine interpretations of Peter Allen's "She Loves To Hear The Music," Michael Franks' "Popsicle Toes," Peter Frampton's "I'm In You," and Barry Manilow's "Copacabana (At The Copa)," as well as her versions of "Sweet Georgia Brown" and Billie Holiday's "Lover Man," showed that her long hiatus from the performance spotlight has done nothing to diminish her ability to remold a song and make it her own. Her half spoken, half sung arrangement of "Touch Me In The Morning" was a delightful contrast to Diana Ross' version. Ms. Syms seemed equally at ease with her new material as well as her old, but she was perhaps at her best when she returned to her jazz roots with "Lover Man."

Many times an artist making a comeback finds it difficult to perform without showing some degree of uneasiness. However,

Ms. Syms was the picture of the calm and collected professional as she joked with an audience of loyal and devoted fans as well as quite a few new found ones.

Ms. Syms performance proved why she has become something of a legend in music and why she has often been referred to as a "singer's singer."

Opening the show were Grover, Margaret, and Za Za Zazz, a tight, jazz-influenced quartet who performed with as much energy as if they were headlining.

Their originals, "It's Alright To Be On Mama's Side" and "Daydreaming," among others, showed a fine talent for songwriting and an aesthetically pleasing blend of musical styles. Margaret's solo on "Daydreaming" showed her to be an excellent songstress possessing quite a versatile voice.

This group's unique ability of blending '40s and '70s jazz, Latin rhythms and ballads should attract many fans and should garner them a contract with one of the many record companies that have been so successful with acts of this nature.

Carl Skiba

# The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

## Most Adds

**KISS YOU ALL OVER**—Exile  
—Warner/Curb (4)  
**DEVOTED TO YOU**—Carly Simon & James Taylor—Elektra (3)  
**IF THE WORLD RAN OUT OF LOVE TONIGHT**—Dan & Coley—Big Tree (3)  
**LOVE IS IN THE AIR**—John Paul Young—Scotti Bros. (3)  
**TWENTY FIVE WORDS OR LESS**—Bill LaBounty—WB (3)

## WBZ/BOSTON

**A ROCK 'N ROLL FANTASY**—Kinks—Arista  
**HOT CHILD IN THE CITY**—Nick Gilder—Chrysalis

## WSAR/FALL RIVER

**I'M NOT GONNA LET IT BOTHER ME TONIGHT**—Atlanta Rhythm Section—Polydor  
**LOVE WILL FIND A WAY**—Pablo Cruise—A&M

## MAGNET AND STEEL

Walter Egan—Col  
**THINK IT OVER**—Cheryl Ladd—Capitol

## YOU NEVER DONE IT LIKE THAT

Captain & Tennille—A&M

## WNEW/NEW YORK

**DEVOTED TO YOU**—Carly Simon & James Taylor—Elektra  
**TOP OF THE CAPITOL**—Diana Ross—Motown

## TRASH

Robin Gibb, Oscar the Grouch and Rover—Sesame Street

## TWENTY FIVE WORDS OR LESS

Bill LaBounty—WB

## WIP/PHILADELPHIA

**GOT TO GET YOU INTO MY LIFE**—Earth, Wind & Fire—Col  
**SUMMER NIGHTS**—John Travolta & Olivia Newton-John—RSO

## WBAL/BALTIMORE

**DEVOTED TO YOU**—Carly Simon & James Taylor—Elektra

## YOU WERE MEANT FOR ME

Donny Hathaway—Atco

## WMAL/WASH., D.C.

**CLOSE THE DOOR**—Teddy Pendergrass—Phila. Intl.  
**GOT TO GET YOU INTO MY LIFE**—Earth, Wind & Fire—Col.

## I THOUGHT IT WAS YOU

Herbie Hancock—Col

## KISS YOU ALL OVER

Exile—Warner/Curb

## LAST DANCE

Donna Summer—Casablanca

## NO WALLS, NO CEILINGS, NO FLOORS

Clint Holmes—Private Stock

## REMINISCING

Little River Band—Harvest

## SHAKER SONG

Spyro Gyra—Amherst

## SUMMER NIGHTS

John Travolta & Olivia Newton-John—RSO

## WKBC-FM/WINSTON-SALEM

**SWEET LIFE**—Paul Davis—Bang  
**TENNESSEE WALTZ**—Silver Blue—Epic

## WHEN YOU'RE LOVED

Debbie Boone—Warner/Curb

## WSM/NASHVILLE

**DEVOTED TO YOU**—Carly Simon & James Taylor—Elektra  
**TEAR TIME**—Dave & Sugar—RCA

## WQUD-FM/MEMPHIS

**IF YOU WANNA DO A DANCE**—Spinners—Atlantic  
**KISS YOU ALL OVER**—Exile—Warner/Curb

## LOVE IS IN THE AIR

John Paul Young—Scotti Bros.

## WHENEVER I CALL YOU "FRIEND"

Kenny Loggins—Col

## WSB/ATLANTA

**DANCING IN THE DARK**—Renee Armand—Windsong

## DREAMLAND

Gordon Lightfoot—WB

## HEY BABY

Juice Newton—Capitol

## ROSES AIN'T RED

Cathy O'Shea—MCA

## SOUL TO SOUL

Michael Zager Band—Private Stock

## TWENTY FIVE WORDS OR LESS

Bill LaBounty—WB

## WFTL/FT. LAUDERDALE

**IF THE WORLD RAN OUT OF LOVE TONIGHT**—England Dan & John Ford Coley—Big Tree

## LOVE IS IN THE AIR

John Paul Young—Scotti Bros.

## LOVE, LOVE, LOVE

Sandy Posie—WB

## MOONLIGHT SERENADE

Tuxedo Junction—Butterfly

## THERE WILL BE LOVE

Lou Rawls—Phila. Intl.

## WHEN YOU'RE LOVED

Debbie Boone—Warner/Curb

## WGAR/CLEVELAND

**AN EVERLASTING LOVE**—Andy Gibb—RSO  
**HOT CHILD IN THE CITY**—Nick Gilder—Chrysalis

## STUFF LIKE THAT

Quincy Jones—A&M

## YOU

Rita Coolidge—A&M

## WLW/CINCINNATI

**LOVE IS IN THE AIR**—John Paul Young—Scotti Bros.

## LOVE THEME FROM THE EYES OF LAURA MARS (PRISONER)

Barbara Streisand—Col

## WTMJ/MILWAUKEE

**AIN'T NOTHIN' GONNA KEEP ME FROM YOU**—Teri De Sario—Casablanca

## HEARTBREAKER

Dolly Parton—RCA

## LOVE'S IN NEED OF LOVE TODAY

Engelbert Humperdinck—Epic

## WCCO-FM/MINNEAPOLIS

**KISS YOU ALL OVER**—Exile—Warner/Curb

**LOVE THEME FROM THE EYES OF LAURA MARS (PRISONER)**—Barbra Streisand—Col

## READY OR NOT

Helen Reddy—Capitol

## WHENEVER YOU CALL ME "FRIEND"

Kenny Loggins—Col

## YOU OVERWHELM ME

Robert Palmer—Island

## KMBZ/KANSAS CITY

**ALMOST LIKE BEING IN LOVE**—Michael Johnson—EMI-America

## DREAMLAND

Gordon Lightfoot—WB

## HEARTBREAKER

Dolly Parton—RCA

## IF THE WORLD RAN OUT OF LOVE TONIGHT

England Dan & John Ford Coley—Big Tree

## PENNY ARCADE

Cristy Lane—LS/GRT

## REMINISCING

Little River Band—Harvest

## KULF/HOUSTON

**BOOGIE OOGIE**—A Taste Of Honey—Capitol

## GOT TO GET YOU INTO MY LIFE

Earth, Wind & Fire—Col

## TALKING IN YOUR SLEEP

Crystal Gayle—UA

## KIIS/LOS ANGELES

**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA

## MY ANGEL BABY

Toby Beau—RCA

## KVI/SEATTLE

**REMINISCING**—Little River Band—Harvest

## TOOK THE LAST TRAIN

David Gates—Elektra

## YOU NEVER DONE IT LIKE THAT

Captain & Tennille—A&M

Also reporting this week: WHDH, WJBO, KMOX-FM, KPNW. 22 stations reporting.

# Polygram Dist. Meetings

(Continued from page 3)

gold and platinum certifications, internal promotions and field staffing, now numbering more than double the staff of 1977. Kiernan stressed that 1979 will be even more difficult than 1978 as the need to develop new acts becomes a major factor in long-term company growth.

Bert Franzblau, vice president of operations, emphasized the progress at the distribution centers, with a new facility expected in the near future at Edison, N.J. Franzblau also unveiled plans for the installment of a new computer to aid materials management in tracking the day-to-day status of production.

Advertising chargebacks, corporate discounts, budgets and expenses were reviewed by vice president of finance Bob Cappiello. Cappiello noted that the process for 1979 financial planning has already commenced with an analysis of 1978 performance.

National singles director Rick Bleiweiss reminded the group of the approaching end of the Singles Oldies program and the strength of the Polygram Distribution singles oldies catalogue. Bleiweiss reviewed the role of the singles specialist at the branch level and introduced new forms for tracking singles activity.

Jon Peisinger, vice president of marketing development, unveiled the fall program complete with a Hawaiian band and hula dancers.

The program's theme, "World Of Music," involves all product released by Polygram Distribution prior to August 1, 1978, and involves the entire roster of Polygram-distributed labels. A special feature is the inclusion of classical product on Philips, Deutsche Grammophon, Archive, Mercury Golden Imports and the two recently introduced mid-price lines, Festivo and Privilege. This marks the first sales program on Polygram's classical labels in over five years.

The program is broken up into two ordering periods for all Polygram Distribution customers: (a) August 1-31, 1978 and (b)

September 1-29, 1978. All accounts will be permitted one program order during period (a). In order to qualify for the full program an account must place an order during period (a) which at least equals 15 percent of its net billing for each Polygram distributed label for the first six months of 1978 (January 1-June 30).

All qualifying accounts may place a second program order during period (b). All program orders must be written by a Polygram Distribution sales representative, as no telephone orders will be accepted.

In conjunction with the program an invoice discount and special dating term will be applied to each order.

An updated Polygram Distribution alphabetical-by-artist catalogue displaying the "World of Music" theme has been created as the program order form. A variety of display materials featuring the "World of Music" logo and names of Polygram Distribution's best-selling acts will be available to accounts for merchandising use. These "generic" aids will be supplemented by a vast selection of materials featuring current releases from each label.

Tying in with the "World of Music" program theme, an in-store play program using the "mystery shopper" concept has been developed for the period August 15 through December 31st. When a Polygram Distribution representative walks into an account which is playing his product, the store manager will be given a facsimile of an airline ticket entitled "Passport To Paradise." This is actually an entry blank which will make the store manager eligible to win one of three prizes, including a one-week trip to Hawaii and two cash prizes. The drawing for the winners will be held in January, 1979. An inter-Polygram sales/merchandising program will also be running during the same period for Polygram Distribution branch managers, sales representatives and merchandising specialists.

Rob Singer, national merchandising manager, reviewed a TV advertising campaign and display contest for Polydor recording artists Atlanta Rhythm Section. Additional merchandising programs were accented and the winners of the "Discover the Bee Gees" display contest were announced.

Director of training Sterling Devers and national advertising manager Susan Frank jointly reviewed the new advertising

(Continued on page 100)

# RETAIL RAP

By MIKE FALCON

■ WELCOME HOME . . . It's that season again: convention time, and it looks as if coffee and typewriter ribbon will once again be the daily diet. At the time you read this, Retail Rap will be at the Record Bar convention, held in Nashville. You'll undoubtedly notice that this issue contains a special section devoted to their singular crew. Although this column has yet to be written in the country music capital, it appears that the long-awaited meeting with the Bergman organization will at last come to pass, assuming that I make the transition from old Volkswagen to sleek rental car and another 300 horsepower in one piece. After the convene ends it will be off to Akron, Ohio to see the new Grapevine superstore and conduct a *Record World* Dialogue with the upper management staff, or at least a portion of it. Sadly, I must admit, the suntanned crazies from Florida will not be on hand this time. We'll also be hitting the huge Pickwick convene as well as doing business with the friendly Lieberman family in September. If there are some conventions you would like to see covered that we're missing, please drop a line to Retail Rap or give a call. We know there are other meetings taking place and we're hoping to attend, pending the respective invitations.

WILLEN WILDNESS . . . That party we mentioned a little while back turned out to be a dieter's nightmare at the **Phil Willen** Marketing Plantation. Good to see all the Pickwick brass as well as the folks from Butterfly Records, who presented **Eg Mahan**, a noted mime, in a programmatic recital to the music of **Bob McGilpin**. Televak's **Gary Van Haas** and his assistant (and sometime vocalist) **Morea Paradise** set up a good show with a number of up-tempo rock acts appearing to good advantage in the outdoor arena. Speaking of good shows, we were again shoved against the back of our seats by former retailer **Michael Stanley**, as he took his band to California for the first time. That Buyer Bet test a few weeks back was simply confirmed by the reaction of a number of new fans he made during this tour. If The MSB comes to your area we urge you not to miss it. Pictured here at the Pickwick party are Eg Mahan doing his routine and a number of very full Pickwick personnel. That's Willen standing happily in the middle, covering up the Pickwick logo with a beer.



L.A. NEWS ON THE STREET . . . **David Kastens**, formerly of Sire and well known to retailers as a particularly sensitive guy when it comes to dealing with their problems, is now doing independent sales and marketing. Bearsville is his first account. He can be reached at (213) 655-1177 at the label or (213) 393-7308 at home. New Images' **Susan Trexler**, who we've often found wandering somewhat aimlessly along Vine Street admiring the metallic stars of entertainment notables that have been implanted by the Chamber of Commerce, has finally got her own . . . of sorts. Seems an unidentified admirer put an impromptu impression in the wet cement on Vine in the Northbound lane just 20 feet south of Sunset Blvd. You have to see it to believe it, with the key "TREX" engraved forever. Will **Paul Robeson** ever join her? In wandering around the town doing our periodic checks we could not help but notice the celebration The Warehouse chain is having in honor of their 100th store opening. Figuring it was time to see a number of their locations we had previously been unfamiliar with, we hit six locations in one day, including the Glendale Galleria. Thanks to all the nice folks we met while in the stores for showing us around. As usual, the stores were busy, which must mean the celebration is a successful one. Also noted: the new Licorice Pizza in Pasadena.

BASEBALL . . . Ranking remains the same in SoCal: 1. New Images 2. Nehi 3. E/A. **The Eagles** are playing a number of radio teams on their nationwide concert tour in the great American game. We'd still

(Continued on page 100)





# RECORD WORLD RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**BLAM**  
BROTHERS JOHNSON  
A&M

### TOP SALES

**BLAM**—Brothers Johnson—A&M  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)

## CAMELOT/NATIONAL

**BLAM**—Brothers Johnson—A&M  
**CABIN FEVER**—Michael Stanley Band—Arista  
**DOUBLE VISION**—Foreigner—Atlantic  
**DREAM WORLD**—Crown Heights Affair—Delite  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**GOT A FEELING**—Patrick Juvet—Cosablanca  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**PYRAMID**—Alan Parsons Project—Arista  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col

## KORVETTES/NATIONAL

**BLAM**—Brothers Johnson—A&M  
**CARS**—Elektra  
**COME GET IT**—Rick James—Gordy  
**NIGHTWATCH**—Kenny Loggins—Col  
**OBSESSION**—UFO—Chrysalis  
**PYRAMID**—Alan Parsons Project—Arista  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SMOOTH TALK**—Evelyn Champagne King—RCA  
**SPARK OF LOVE**—Lenny Williams—ABC  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col

## MUSICLAND/NATIONAL

**BLAM**—Brothers Johnson—A&M  
**DREAM OF A CHILD**—Burton Cummings—Portrait  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**MIDSTREAM**—Debby Boone—Warner/Curb  
**OBSESSION**—UFO—Chrysalis  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK

## RECORD BAR/NATIONAL

**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**AMERICANA**—Leon Russell—Paradise  
**BLACKBIRD**—Mose Jones—RCA  
**BLAM**—Brothers Johnson—A&M  
**ELVIS SINGS FOR CHILDREN**—Elvis Presley—RCA  
**HEARTBREAKER**—Dolly Parton—RCA  
**MIXED EMOTIONS**—Exile—WB  
**SUNBEAM**—Emotions—Col  
**TROPICO**—Gato Barbieri—A&M  
**UNDER WRAPS**—Shaun Cassidy—Warner/Curb

## SOUND UNLIMITED/ NATIONAL

**BLAM**—Brothers Johnson—A&M  
**COME GET IT**—Rick James—Gordy  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**MISFITS**—Kinks—Arista  
**NIGHTWATCH**—Kenny Loggins—Col  
**OBSESSION**—UFO—Chrysalis  
**SEE FOREVER EYES**—Prism—Ariola  
**SWEET MUSIC**—Roadmaster—Village  
**SWEET THUNDER**—Fantasy  
**THICK AS THIEVES**—Trooper—MCA

## DISC-O-MAT/NEW YORK

**GARY CRISS**—Salsoul  
**GREASE**—RSO (Soundtrack)  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**JOHN DAVIS**—Sam  
**LOVE ME AGAIN**—Rita Coolidge—A&M  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SOUNDS**—Quincy Jones—A&M  
**SPARK OF LOVE**—Lenny Williams—ABC  
**STEP II**—Sylvester—Fantasy  
**TASTE OF HONEY**—Capitol

## RECORD WORLD-TSS STORES/NEW YORK

**ATLANTIC STARR**—A&M  
**CALIFORNIA JAM 2**—Various Artists—Col  
**CARS**—Elektra  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**NIGHTWATCH**—Kenny Loggins—Col  
**THE CONCEPT**—Slave—Cotillion  
**THREE'S A CROWD**—Torney-Spencer Band—A&M  
**TOBY BEAU**—RCA  
**URBAN DESIRE**—Genya Ravan—20th Century

## TWO GUYS/EAST COAST

**COME GET IT**—Rick James—Gordy  
**DAVID GILMOUR**—Col  
**IMAGES**—Crusaders—ABC  
**Blue Thumb**  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**NATURAL HIGH**—Commodores—Motown  
**PART II**—Sylvester—Fantasy  
**PYRAMID**—Alan Parsons—Arista  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SOUNDS**—Quincy Jones—A&M  
**WORLDS AWAY**—Pablo Cruise—A&M

## CUTLER'S/NEW HAVEN

**CITY TO CITY**—Gerry Rafferty—UA  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**NATALIE LIVE**—Natalie Cole—Capitol  
**OCTAVE**—Moody Blues—London  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**STONE BLUE**—Foghat—Bearsville  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**TASTE OF HONEY**—Capitol  
**WORLDS AWAY**—Pablo Cruise—A&M

## STRAWBERRIES/BOSTON

**ATLANTIC STARR**—A&M  
**FAITH, HOPE & CHARITY**—20th Century  
**FAME**—Grace Jones—Island  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**GET OFF**—Foxy—Dash  
**JOANNE MACKELL**—UA

**LETTING GO**—Lori Lieberman—Millennium  
**NATALIE LIVE**—Natalie Cole—Capitol  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SPARK OF LOVE**—Lenny Williams—ABC

## FOR THE RECORD/ BALTIMORE

**ATLANTIC STARR**—A&M  
**BLAM**—Brothers Johnson—A&M  
**FIRE UP 'N' KICKIN'**—Fatback—Spring  
**GET OFF**—Foxy—Dash  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**PART II**—Sylvester—Fantasy  
**SUMMERTIME GROOVE**—Bohannon—Mercury  
**SUNBEAM**—Emotions—Col  
**THE CONCEPT**—Slave—Cotillion

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

**BLAM**—Brothers Johnson—A&M  
**DOUBLE VISION**—Foreigner—Atlantic  
**GET OFF**—Foxy—Dash  
**HOUSE OF LOVE**—Candi Staton—WB  
**MEMPHIS HORNS BAND II**—RCA  
**MICHAEL JOHNSON ALBUM**—EMI America  
**OCTAVE**—Moody Blues—London  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SUNBEAM**—Emotions—Col  
**THE CONCEPT**—Slave—Cotillion

## FATHERS & SONS/ MIDWEST

**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**BLAM**—Brothers Johnson—A&M  
**HEARTBREAKER**—Dolly Parton—RCA  
**LAST KISS**—Fandango—RCA  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**MIXED EMOTIONS**—Exile—Bearsville  
**OBSESSION**—UFO—Chrysalis  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SUNBEAM**—Emotions—Col  
**SWEET THUNDER**—Fantasy

## NATL. RECORD MART/ MIDWEST

**BLAM**—Brothers Johnson—A&M  
**DOUBLE VISION**—Foreigner—Atlantic  
**HEARTBREAKER**—Dolly Parton—RCA  
**IMAGES**—Crusaders—ABC  
**Blue Thumb**  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**NATALIE LIVE**—Natalie Cole—Capitol  
**NIGHTWATCH**—Kenny Loggins—Col  
**PETER GABRIEL**—Atlantic  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)

## RADIO 437/PHILADELPHIA

**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**BLAM**—Brothers Johnson—A&M  
**LEO SAYER**—WB  
**NEW BRUBECK QUARTET LIVE AT MONTREUX**—Tomato  
**PERCEPTIONS**—Charles Earland—Mercury  
**SUMMER SOFT**—Blue Mitchell—Impulse  
**SUMMERTIME GROOVE**—Bohannon—Mercury  
**SUNBEAM**—Emotions—Col  
**THE CONCEPT**—Slave—Cotillion  
**YOU SEND ME**—Roy Ayers—Polydor

## MUSIC STOP/DETROIT

**BLAM**—Brothers Johnson—A&M  
**FAME**—Grace Jones—Island  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**LIVE & DANGEROUS**—Thin Lizzy—Mercury  
**NIGHTWATCH**—Kenny Loggins—Col  
**OBSESSION**—UFO—Chrysalis  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**TASTE OF HONEY**—Capitol  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col

## ROSE RECORDS/CHICAGO

**BLAM**—Brothers Johnson—A&M  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**NATALIE LIVE**—Natalie Cole—Capitol  
**OBSESSION**—UFO—Chrysalis  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SUNBEAM**—Emotions—Col  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**TOGETHERNESS**—LTD—A&M  
**UNDER WRAPS**—Shaun Cassidy—Warner/Curb  
**WORLDS AWAY**—Pablo Cruise—A&M

## 1812 OVERTURE/ MILWAUKEE

**FRIENDS**—Chick Corea—Polydor  
**MISFITS**—Kinks—Arista  
**NOT SHY**—Walter Egan—Col  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SUNBEAM**—Emotions—Col  
**SWEET THUNDER**—Fantasy  
**THE CONCEPT**—Slave—Cotillion  
**THICK AS THIEVES**—Trooper—MCA  
**THREE'S A CROWD**—Torney-Spencer Band—A&M  
**ULYSSES: THE GREEK SUITE**—20th Century

## DISCOUNT RECORDS/ ST. LOUIS

**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**AMERICANA**—Leon Russell—Paradise  
**BLAM**—Brothers Johnson—A&M  
**FRIENDS**—Chick Corea—Polydor  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**MIDSTREAM**—Debby Boone—Warner/Curb  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**STONEBOLT**—Parachute  
**THICK AS THIEVES**—Trooper—MCA

## EAST-WEST RECORDS/ CENTRAL FLORIDA

**BLAM**—Brothers Johnson—A&M  
**GRANT GREEN EASY**—Grant Green—Versatile  
**GREASE**—RSO (Soundtrack)  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**OCTAVE**—Moody Blues—London  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**UNDER WRAPS**—Shaun Cassidy—Warner/Curb  
**YOUNGBLOOD**—War—UA  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC Shelter

## POPLAR TUNES/MEMPHIS

**BETTY WRIGHT LIVE**—Alston  
**CREED**—Asylum  
**HEARTBREAKER**—Dolly Parton—RCA

**NIGHTWATCH**—Kenny Loggins—Col  
**OBSESSION**—UFO—Chrysalis  
**PART II**—Sylvester—Fantasy  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**THE CONCEPT**—Slave—Cotillion  
**UNDER WRAPS**—Shaun Cassidy—Warner/Curb  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK

## NEW ATTITUDE/ NEW ORLEANS

**ATLANTIC STARR**—A&M  
**BLAM**—Brothers Johnson—A&M  
**DO IT ALL NIGHT**—Curtis Mayfield—Curton  
**FRIENDS**—Chick Corea—Polydor  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**SUNBEAM**—Emotions—Col  
**UNDER WRAPS**—Shaun Cassidy—Warner/Curb  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK  
**YOU SEND ME**—Roy Ayers—Polydor  
**YOUNGBLOOD**—War—UA (Soundtrack)

## INDEPENDENT RECORDS/ DENVER

**ATLANTIC STARR**—A&M  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**FRIENDS**—Chick Corea—Polydor  
**JASS-AY-LAY-DEE**—Ohio Players—Mercury  
**PART II**—Sylvester—Fantasy  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SUNBEAM**—Emotions—Col  
**SWEET THUNDER**—Fantasy  
**YOU SEND ME**—Roy Ayers—Polydor

## CIRCLES/ARIZONA

**A TOUCH ON THE RAINY SIDE**—Jesse Winchester—Bearsville  
**AMERICANA**—Leon Russell—Paradise  
**BLAM**—Brothers Johnson—A&M  
**CALIFORNIA JAM 2**—Various Artists—Col  
**IN FASHION**—Stylistics—Mercury  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**PART II**—Sylvester—Fantasy  
**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Various Artists—RSO (Soundtrack)  
**SUNBEAM**—Emotions—Col  
**SWITCH**—Gordy

## MUSIC PLUS/LOS ANGELES

**CARS**—Elektra  
**CHERYL LADD**—Capitol  
**GET OFF**—Foxy—Dash  
**HONKY TONK MASQUERADE**—Joe Ely—MCA  
**ILLIAD**—Northern Lights  
**PART II**—Sylvester—Fantasy  
**SUNBEAM**—Emotions—Col  
**THREE'S A CROWD**—Torney-Spencer Band—A&M  
**UNDER WRAPS**—Shaun Cassidy—Warner/Curb  
**WHO DO YOU LOVE**—KC & the Sunshine Band—TK

## EUCALYPTUS RECORDS/ WEST & NORTHWEST

**CABIN FEVER**—Michael Stanley Band—Arista  
**ESSENTIAL JIMI HENDRIX**—WB  
**HEARTBREAKER**—Dolly Parton—RCA  
**HONKY TONK MASQUERADE**—Joe Ely—MCA  
**IMAGES**—Crusaders—ABC  
**Blue Thumb**  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**NOT SHY**—Walter Egan—Col  
**PART II**—Sylvester—Fantasy  
**THREE'S A CROWD**—Torney-Spencer Band—A&M

# 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)  
AUG. 12 AUG. 5



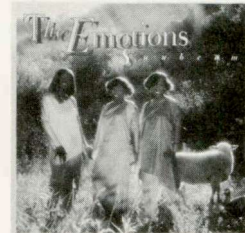
WKS. ON CHART

1	1	GREASE (ORIGINAL SOUNDTRACK) RSO RS 2 4002 (4th Week)	14	J
2	2	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)	8	G
3	3	NATURAL HIGH COMMODORES/Motown M7 902R1	12	G
4	4	DOUBLE VISION FOREIGNER/Atlantic SD 19999	6	G
5	24	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100	2	X
6	6	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	34	J
7	5	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	9	G
8	7	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	12	G
9	10	WORLDS AWAY PABLO CRUISE/A&M SP 4697	9	G
10	9	BUT SERIOUSLY, FOLKS... JOE WALSH/Asylum 6E 141	11	G
11	12	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)	9	G
12	8	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G	14	G
13	13	OCTAVE THE MOODY BLUES/London PS 708	7	G
14	14	STREET-LEGAL BOB DYLAN/Columbia JC 35453	6	G
15	17	THE STRANGER BILLY JOEL/Columbia JC 34987	45	G
16	11	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	41	G
17	15	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/Columbia JC 35318	9	G
18	19	PYRAMID ALAN PARSONS PROJECT/Arista AB 4180	7	G
19	20	SOUNDS... AND STUFF LIKE THAT!! QUINCY JONES/A&M SP 4685	9	G
20	16	SONGBIRD BARBRA STREISAND/Columbia JC 35375	10	G
21	18	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7099	15	X
22	22	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	33	G
23	26	TOGETHERNESS LTD/A&M SP 4705	9	G
24	23	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128	16	G
25	41	BLAM!! BROTHERS JOHNSON/A&M SP 4714	2	G
26	27	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	35	G
27	21	SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)	17	G
28	30	NATALIE... LIVE! NATALIE COLE/Capitol SKBL 11709	5	G
29	25	LONDON TOWN WINGS/Capitol SW 11777	18	G
30	34	EVEN NOW BARRY MANILOW/Arista AB 4164	25	G
31	39	A TASTE OF HONEY/Capitol ST 11754	9	G
32	36	COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	8	G
33	35	MISFITS THE KINKS/Arista AB 4167	11	G
34	29	FM (ORIGINAL SOUNDTRACK)/MCA 2 12000	15	X
35	40	IMAGES THE CRUSADERS/ABC AA 6030	5	G
36	33	THE ALBUM ABBA/Atlantic SD 19164	26	G
37	28	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	11	G
38	31	SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)	17	G
39	32	CENTRAL HEATING HEATWAVE/Epic JE 35260	17	G
40	46	NIGHTWATCH KENNY LOGGINS/Columbia JC 35387	4	G
41	42	MARIPOSA DE ORO DAVE MASON/Columbia JC 35285	8	G
42	43	VAN HALEN/Warner Bros. BSK 3075	23	G
43	45	DAVID GILMOUR/Columbia JC 35388	7	G
44	37	AJA STEELY DAN/ABC AA 1006	45	G
45	38	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	38	G
46	44	EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	22	G
47	49	YOU'RE GONNA GET IT TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)	10	G
48	55	LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725	7	G
49	54	THAT'S WHAT FRIENDS ARE FOR JOHNNY MATHIS & DENIECE WILLIAMS/Columbia JC 35435	3	G
50	51	HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312	11	G
51	53	LOVE ME AGAIN RITA COOLIDGE/A&M SP 4699	8	G

52	52	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/Curtom 5021 (WB)	9	G
53	47	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	43	G
54	60	GET IT OUTCHA SYSTEM MILLIE JACKSON/Spring SP 1 6719 (Polydor)	4	G
55	56	STONE BLUE FOGHAT/Bearsville BRK 6977 (WB)	13	G
56	48	MAGAZINE HEART/Mushroom MRS 5008	17	G
57	50	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	28	J
58	57	EDDIE MONEY/Columbia PC 34909	24	F
59	61	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	8	G
60	59	MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)	17	G
61	58	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	19	G
62	79	OBSESSION UFO/Chrysalis CHR 1182	2	G
63	71	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah BDS 5712 (Arista)	5	G
64	63	EASTER THE PATTI SMITH GROUP/Arista AB 4171	18	G
65	64	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	77	G
66	70	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 2466	5	G
67	65	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082	15	G
68	73	PETER GABRIEL/Atlantic SD 19181	3	G
69	66	TOGETHER FOREVER THE MARSHALL TUCKER BAND/Capricorn CPN 0205	13	G
70	67	THE LAST WALTZ THE BAND/Warner Bros. 3WB 3146	16	X
71	62	YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259	20	G
72	69	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	59	F
73	75	LIVE AND DANGEROUS THIN LIZZY/Warner Bros. 2BS 3213	4	H
74	74	THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177	11	G
75	68	DON'T LET GO GEORGE DUKE/Epic JE 35366	12	G

CHARTMAKER OF THE WEEK

76	—	SUNBEAM	
		EMOTIONS	
		Columbia JC 35385	1 G



77	85	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	18	G
78	91	THE CARS/Elektra 6E 135	2	F
79	82	SUNBURN SUN/Capitol ST 11723	4	G
80	83	SUNLIGHT HERBIE HANCOCK/Columbia JC 34907	5	G
81	81	INFINITY JOURNEY/Columbia JC 34912	28	G
82	72	DOUBLE PLATINUM KISS/Casablanca NBLP 7100	12	J
83	88	THE MICHAEL JOHNSON ALBUM/EMI-America SW 17002	2	G
84	80	U.K./Polydor PD 1 6146	12	G
85	90	BETTY WRIGHT LIVE/Alston 4408 (TK)	3	G
86	77	STARDUST WILLIE NELSON/Columbia JC 35332	12	G
87	78	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	39	G
88	84	FRENCH KISS BOB WELCH/Capitol ST 11663	45	G
89	—	THE CONCEPT SLAVE/Cotillion SD 5206 (Atl)	1	G
90	—	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	1	G
91	92	HEADLIGHTS WHISPERS/Solar BXL1 2774 (RCA)	12	G
92	76	DOUBLE FUN ROBERT PALMER/Island ILPS 9476 (WB)	22	G
93	93	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	19	G
94	104	TOBY BEAU/RCA AFL1 2771	1	G
95	94	CASINO AL DIMEOLA/Columbia JC 35277	15	G
96	105	SWEET THUNDER/Fantasy-WMOT F 9547	1	G
97	98	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175	9	G
98	99	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	46	G
99	—	UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222	1	G
100	—	STEP II SYLVESTER/Fantasy F 9556	1	G

# 151-200 ALBUM CHART

- 151 SEE FOREVER EYES PRISM/Ariola SW 50034
- 152 LIVE FROM PARIS STOMU YAMASHITA'S GO/Island ISLD 10 (WB)
- 153 MEMPHIS HORNS BAND II/ RCA APLI 2643
- 154 STEPPIN' OUT HIGH INERGY/Gordy G7 982R1 (Motown)
- 155 LEO SAYER/Warner Bros. BSK 3200
- 156 GOLDEN GREATS BUDDY HOLLY/ MCA 3040
- 157 MAGIC IN YOUR EYES EARL KLUGH/ United Artists UA LA 877 H
- 158 YOUNGBLOOD (ORIGINAL SOUNDTRACK) WAR/United Artists UA LA 940 H
- 159 THE CAPTAIN'S JOURNEY LEE RITENOUR/Elektra 6E 136
- 160 3 POUSETTE-DART BAND/Capitol SW 11781
- 161 WHITE MANSIONS VARIOUS ARTISTS/A&M SP 6004
- 162 THE GARDEN OF LOVE DON RAY/ Polydor PD 1 6150
- 163 SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728
- 164 DAVID JOHANSEN BLUE SKY/ JZ 34926 (CBS)
- 165 WHITE, HOT & BLUE JOHNNY WINTER/Blue Sky JZ 35475 (CBS)
- 166 THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK)/Epic JE 35412
- 167 OUT OF THE BLUE ELO/Jet KZ2 35467 (CBS)
- 168 ALIVEMUTHERFORA VARIOUS ARTISTS/Columbia JC 35349
- 169 WISE AFTER THE EVENT ANTHONY PHILLIPS/Passport PB 9828 (Arista)
- 170 MY SONG KEITH JARRETT/ECM 1 1115 (WB)
- 171 KISS THIS WORLD GOODBYE MTUME/Epic JE 35255
- 172 HAPPY TO BE WITH YOU JEAN CARN/Phila. Intl. JZ 34986 (CBS)
- 173 DEADDEYE DICK C.J. & CO./ Westbound WT 6104 (Atl)
- 174 COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726
- 175 DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)
- 176 LOVE ISLAND DEODATO/Warner Bros. BSK 3132
- 177 GOT A FEELING PATRICK JUVET/ Casablanca NBLP 7101
- 178 STONEBOLT/Parachute RRLP 9006 (Casablanca)
- 179 MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/ Sire SRK 6058 (WB)
- 180 FOREVER YOURS THE SYLVERS/ Casablanca NBLP 7103
- 181 SET THE WORLD ON FIRE LIAR/ Bearsville BRK 6982 (WB)
- 182 PAT METHENY GROUP/ECM 1 1114 (WB)
- 183 DREAM OF A CHILD BURTON CUMMINGS/Portrait JR 35481
- 184 URBAN DESIRE GENYA RAVAN/ 20th Century Fox T 562
- 185 THE DIRT BAND/United Artists UA LA 854 H
- 186 MONTREAUX SUMMIT VOL. II VARIOUS ARTISTS/Columbia JG 35090
- 187 SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES/Capitol SMAS 2653
- 188 DOWN IN THE BUNKER STEVE GIBBONS BAND/Polydor PD 1 6154
- 189 LARRY CARLTON/Warner Bros. BSK 3221
- 190 THE ESSENTIAL JIMI HENDRIX/ Warner Bros. 2RS 2245
- 191 FAITH, HOPE & CHARITY/20th Century Fox T 560
- 192 MIDSTREAM DEBBY BOONE/ Warner/Curb BSK 3130
- 193 HONKY TONK MASQUERADE JOE ELY/MCA 2333
- 194 EYES OF LAURA MARS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Columbia JS 35487
- 195 LIGHTS FROM THE VALLEY CHILLIWACK/Mushroom MRS 5011
- 196 VILLAGE PEOPLE/Casablanca NBLP 7064
- 197 IN FASHION THE STYLISTICS/ Mercury SRM 1 3727
- 198 CARLENE CARTER/Warner Bros. BSK 3204
- 199 BEAUTY SANTA ESMERALDA/ Casablanca NBLP 7109
- 200 SWEET MUSIC ROADMASTER/ Village VR 7804

# 101 THE ALBUM CHART 150

AUGUST 12, 1978

- | AUG. 12 | AUG. 5 |   |
|---------|--------|---|
| 101     | —      | JASS-AY-LAY-DEE OHIO PLAYERS/Mercury SRM 1 3730                               |
| 102     | 115    | LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists UA LA 903 H             |
| 103     | 114    | SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073                                      |
| 104     | 102    | CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041                               |
| 105     | 126    | GET OFF FOXY/Dash 3005 (TK)   |
| 106     | 117    | TROPICA GATO BARBIERI/A&M SP 4710   |
| 107     | 101    | ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)/ Ode OSY 21653 (Jem)                  |
| 108     | 100    | BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126                                  |
| 109     | 97     | HERMIT OF MINK HOLLOW TODD RUNDGREN/Bearsville BRK 6091 (WB)                  |
| 110     | 87     | ... AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173                       |
| 111     | 121    | NOT SHY WALTER EGAN/Columbia JC 35077   |
| 112     | 96     | ALL 'N' ALL EARTH, WIND & FIRE/Columbia JC 34905                              |
| 113     | 95     | SPYRO GYRO/AMHERST AMH 1 1014   |
| 114     | 131    | THREE'S A CROWD TARNEY SPENCER BAND/A&M SP 4710                               |
| 115     | 119    | FREESTYLE BOBBI HUMPHREY/Epic JE 35338  |
| 116     | 103    | PEABO PEABO BRYSON/Capitol ST 11729   |
| 117     | 89     | FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)                                |
| 118     | 122    | CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182                               |
| 119     | 129    | CALIFORNIA JAM 2 VARIOUS ARTISTS/Columbia PC 35389                            |
| 120     | 86     | EXCITABLE BOY WARREN ZEVON/Asylum 6E 118                                      |
| 121     | 128    | DREAM WORLD CROWN HEIGHTS AFFAIR/De-Lite DSR 9506 (Mercury)                   |
| 122     | 127    | LOUISIANA'S LE ROUX/Capitol SW 11734  |
| 123     | —      | YOU SEND ME ROY AYERS/Polydor PD 1 6159                                       |
| 124     | 134    | AMERICANA LEON RUSSELL/Paradise PAK 3142 (WB)                                 |
| 125     | 130    | RANDY MEISNER/Asylum 6E 140   |
| 126     | 110    | THE GRAND ILLUSION STYX/A&M SP 4637   |
| 127     | —      | FRIENDS CHICK COREA/Polydor PD 1 6160   |
| 128     | —      | LIFE BEYOND L.A. AMBROSIA/Warner Bros. BSK 3135                               |
| 129     | 139    | A TOUCH ON THE RAINY SIDE JESSE WINCHESTER/Bearsville BRK 6984 (WB)           |
| 130     | 135    | ULYSSES THE GREEK SUITE/20th Century Fox 2T 1101                              |
| 131     | 132    | STAY THE NIGHT JANE OLIVOR/Columbia JC 35437                                  |
| 132     | —      | ATLANTIC STARR/A&M SP 4711  |
| 133     | 136    | WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H                         |
| 134     | 137    | SNAIL/Cream CR 1009   |
| 135     | 138    | POWERAGE AC/DC/Atlantic SD 19180  |
| 136     | 108    | DO WHAT YOU WANNA DO DRAMATICS/ABC AA 1072                                    |
| 137     | —      | THICK AS THIEVES TROOPER/MCA 2377   |
| 138     | 133    | ARABESQUE JOHN KLEMMER/ABC AA 1068  |
| 139     | —      | MIXED EMOTIONS EXILE/Warner/Curb BSK 3205                                     |
| 140     | 145    | FAME GRACE JONES/Island ILPS 92525 (WB)                                       |
| 141     | 142    | WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290                           |
| 142     | 109    | GET TO THE FEELING PLEASURE/Fantasy F 9550                                    |
| 143     | —      | ALL NIGHT LONG SAMMY HAGAR/Capitol SMAS 11812                                 |
| 144     | 148    | STAR WARS (ORIGINAL SOUNDTRACK)/20th Century Fox T 541                        |
| 145     | 111    | FLOWING RIVERS ANDY GIBB/RSO 1 3019   |
| 146     | 120    | POWER IN THE DARKNESS TOM ROBINSON BAND/Harvest STB 11778 (Capitol)           |
| 147     | 149    | FIRE UP 'N' KICKIN' FATBACK BAND/Spring 1 6718 (Polydor)                      |
| 148     | 150    | THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/ 20th Century Fox 5 550 |
| 149     | 107    | BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149                   |
| 150     | 106    | ROCKET FUEL ALVIN LEE/RSO RS 1 3033   |

## ALBUM CROSS REFERENCE

ABBA	36	CHUCK MANGIONE	16
AC/DC	135	BARRY MANILOW	30
AMBROSIA	128	MARSHALL TUCKER BAND	69
ATLANTA RHYTHM SECTION	61	STEVE MARTIN	98
ATLANTIC STARR	132	DAVE MASON	41
ROY AYERS	123	JOHNNY MATHIS	71
THE BAND	70	JOHNNY MATHIS AND DENICE WILLIAMS	49
GATO BARBIERI	106	MEATLOAF	26
GEORGE BENSON	57	RANDY MEISNER	125
PETER BROWN	117	EDDIE MONEY	58
JACKSON BROWNE	22	MOODY BLUES	13
PEABO BRYSON	116	WILLIE NELSON	86
JIMMY BUFFETT	93	OHIO PLAYERS	20
CALIFORNIA JAM	119	O'JAYS	27
CARS	78	JANE OLIVOR	131
SHAUN CASSIDY	72, 99, 108	ORIGINAL SOUNDTRACK:	
CHEAP TRICK	50	FM	34
ERIC CLAPTON	45	GREASE	1
STANLEY CLARKE	60	ROCKY HORROR SHOW	107
LINDA CLIFFORD	52	SATURDAY NIGHT FEVER	6
NATALIE COLE	9	SGT. PEPPER'S LONELY HEARTS CLUB BAND	5
COMMODORES	23	STAR WARS	144
CON FUNK SHUN	48	THANK GOD IT'S FRIDAY	21
NORMAN CONNORS	74	ROBERT PALMER	92
RITA COOLIDGE	51	ALAN PARSONS PROJECT	18
CHICK COREA	127	DOLLY PARTON	90
CROWN HEIGHTS AFFAIR	121	TEDDY PENDERGRASS	11
PABLO CRUISE	95	TOM PETTY	47
CRUSADERS	35	PLEASURE	142
AL DIMEOLA	95	GERRY RAFFERTY	12
DRAMATICS	136	REO SPEEDWAGON	67
GEORGE DUKE	75	KENNY ROGERS	102
BOB DYLAN	14	ROLLING STONES	2
EARTH, WIND & FIRE	112	TOM ROBINSON BAND	146
WALTER EGAN	111	TODD RUNDGREN	109
EMOTIONS	139	LEON RUSSELL	124
EXILE	147	BOB SEGER	8
FATBACK BAND	149	CARLY SIMON	24
ROBERTA FLACK	65	SLAVE	89
FLEETWOOD MAC	55	PATTI SMITH	64
FOGHAT	55	SNAIL	134
FOREIGNER	4	BRUCE SPRINGSTEEN	17
FOXY	105	SPYRO GYRA	113
PETER GABRIEL	68	MICHAEL STANLEY BAND	118
CRYSTAL GAYLE	133	STEELY DAN	44
GENESIS	110	ROD STEWART	87
ANDY GIBB	7, 145	THE STORY OF STAR WARS	148
GRAHAM CENTRAL STATION	97	BARBRA STREISAND	126
DAVID GILMOUR	43	STYX	79
SAMMY HAGAR	143	SUN	96
HERBIE HANCOCK	80	SWEET THUNDER	100
HEART	56	SYLVESTER	114
HEATWAVE	39	TARNEY SPENCER BAND	31
MICHAEL HENDERSON	63	TASTE OF HONEY	73
BOBBI HUMPHREY	115	THIN LIZZY	3
ISLEY BROS.	38	TOMMY LEE	94
MILLIE JACKSON	54	TROOPER	137
RICK JAMES STONE CITY BAND	32	BONNIE TYLER	37
JEFFERSON STARSHIP	46	ULYSSES GREEK SUITE	130
BILLY JOEL	15	U.K.	84
THE BROTHERS JOHNSON	25	UFO	62
MICHAEL JOHNSON	83	VAN HALEN	42
GRACE JONES	140	VILLAGE PEOPLE	77
QUINCY JONES	19	JERRY JEFF WALKER	104
JOURNEY	81	JOE WALSH	10
KANSAS	53	BOB WELCH	88
EVYNN CHAMPAGNE KING	66	WHISPERS	91
KINKS	33	LENNY WILLIAMS	103
KISS	82	JESSE WINCHESTER	129
JOHN KLEMMER	138	WING	29
ALVIN LEE	150	WAR OF THE WORLDS	141
LITTLE RIVER BAND	59	BETTY WRIGHT	85
KENNY LOGGINS	40	WARREN ZEVON	120
LOUISIANA'S LE ROUX	122		
LTD	23		

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "It Seems To Hang On" — Ashford & Simpson (WB). Following hot on the tracks of their first gold album, Nick & Val have made a logical decision to go with this semi-disco smash up front. The success of "Don't Cost You Nothing" should be greatly overshadowed by this sparkling production. This should be the first in a series of smashes from their soon to be released album.

"SATURDAY NIGHT FEVER" — R.I.P. (REST IN PRESTIGE)

"It will never last." "It's just a fad." Do these comments sound familiar?? Well these and many more like them were being made about disco music not too long ago. If disco music was on the critical list, it was at a time just prior to the release of "Saturday Night Fever." This album and the movie have done more for the promotion of the disco experience than any other in that field. This album held down the top album chart position for 25 weeks, with a \$12.98 list price. This is phenomenal for several reasons, the first being that it was a disco oriented album and in addition to that, a two record set movie soundtrack. The secret was timing and a lot of luck. The album also was a potpourri of ideas and concepts from the Bee Gees' "Night Fever," to Ralph MacDonald's "Calypso Breakdown." It was this overall general appeal that formed the solid base on which this album took flight. Everybody involved with this album became financially secure instantly and it even gave a boost career-wise to such artists as The Trammps, whose "Disco Inferno" went gold on a re-issue.

The disco industry has produced a whole new generation of people associated with phenomena. A classic case in point is Tom Moulton. Tom started doing disco mixing for the old Scepter label with B.T. Express on their first recording. There was a time all a record had to have was Tom's name on it and it was an instant disco hit. Tom has now gone on to bigger and better things, like owning his own record company, Tom'N'Jerry Records. When there is a void, there is always some one there to fill it. Some of the brightest stars on the disco studio scene today are Jimmy Simpson, Raphael Charres, Gregg Diamond and Jim Burgess. Each of these men have refined the art of the disco remix to a great degree and are now moving into other areas like production.

Patti Labelle will soon be going on tour with the

(Continued on page 92)

## ABC Names Craig and Smith To Special Markets VP Posts

■ **LOS ANGELES**—ABC Records, Inc. has appointed two new vice presidents in the special markets area. The announcement was jointly made by Steve Diener, president, and Gary Davis, vice president of marketing.

Bill Craig has been promoted to the newly created position of vice president of field activity, special markets. Working out of both the Los Angeles office and Detroit, Craig will be responsible for directing and coordinating the activities of the field promotion staff locally on a market to market basis as well as becoming involved in the area of talent acquisition of black product. He

was previously director of promotion, special markets.

In addition, John Smith has been named vice president of promotion, special markets. Smith will supervise all promotion activities from the home office and will also create and implement programs and campaigns for the division's acts.

Smith comes to ABC from At Home Productions, where he was vice president of marketing. He was previously vice president of marketing for the Blue Note division of United Artists Records. Smith also served as vice president of marketing for Stax Records.



Bill Craig



John Smith

## Aretha at Carnegie Hall



Caught backstage after Aretha Franklin's recent performance at Carnegie Hall are (from left) Patti Labelle, Stephanie Mills, UN Ambassador Andrew Young, Aretha, and Dionne Warwick.

## R&B PICKS OF THE WEEK

SINGLE

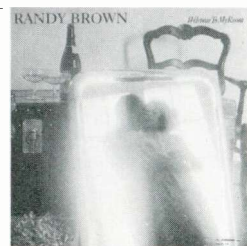
**WINNERS, "GET READY FOR THE FUTURE"** (Desert Rain Music Ltd., ASCAP). This is the year's surprise from the Roadshow stable. The company that has in the past brought you Brass Construction, B.T. Express and Enchantment now brings you Winners, and they are nothing but that. The initial impact is like that of B.T., but with improved vocals. This should be a banner year for Ariola and the group as well. Ariola 7715.

SLEEPER

**SOUTHROAD CONNECTION, "JUST A LITTLE BIT OF FUNK"** (Ensign Music Corp./Harrindur Pub. Co., BMI). This group from Westchester, N.Y. will soon have people dancing across the nation. The groove is there with a thumping bass line that won't quit, coupled with an energy-charged vocal and blaring horns. The group doesn't stop; from intro to fade-out it's pure high voltage. Mahogany M-678-A.

ALBUM

**RANDY BROWN, "WELCOME TO MY ROOM."** This sensational new artist is a sign of the growth that Casablanca has been experiencing over the past year. Already showing great out-of-the-box strength, this album contains several possible single selections. Of particular interest are: "Do It Baby" and "I'd Rather Hurt Myself." Parachute RRLP 9005 (Casablanca).



# RECORD WORLD R&B SINGLES CHART

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

AUG. 12	AUG. 5	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>BOOGIE, OOGIE</b> <b>OOGIE</b> A TASTE OF HONEY Capitol 4565 (2nd Week)	10
2	2	<b>YOU AND I</b> RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	12
3	4	<b>THREE TIMES A LADY</b> COMMODORES/Motown 1443	8
4	3	<b>CLOSE THE DOOR</b> TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	11
5	8	<b>GET OFF</b> FOXY/Dash 5046 (TK)	7
6	6	<b>SHAME</b> EVELYN "CHAMPAGNE" KING/RCA 11122	18
7	7	<b>LAST DANCE</b> DONNA SUMMER/Casablanca 926	13
8	17	<b>SHAKE AND DANCE WITH ME</b> CON FUNK SHUN/ Mercury 74008	7
9	5	<b>STUFF LIKE THAT</b> QUINCY JONES/A&M 2043	13
10	20	<b>HOLDING ON (WHEN LOVE IS GONE)</b> LTD/A&M 2057	6
11	10	<b>ANNIE MAE</b> NATALIE COLE/Capitol 4572	14
12	16	<b>I LIKE GIRLS</b> FATBACK BAND/Spring 181 (Polydor)	9
13	26	<b>GOT TO GET YOU INTO MY LIFE</b> EARTH, WIND & FIRE/ Columbia 3 10796	3
14	19	<b>TAKE ME I'M YOURS</b> MICHAEL HENDERSON/Buddah 597 (Arista)	8
15	15	<b>DON'T PITY ME</b> FAITH, HOPE & CHARITY/20th Century Fox 2370	9
16	9	<b>USE TA BE MY GIRL</b> THE O'JAYS/Phila. Intl. 8 3642 (CBS)	19
17	18	<b>VICTIM</b> CANDI STATON/Warner Bros. 8582	8
18	21	<b>YOU'RE ALL I NEED TO GET BY</b> JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10722	6
19	12	<b>SHADOW DANCING</b> ANDY GIBB/RSO 893	14
20	14	<b>IF YOU'RE READY (HERE IT COMES)</b> ENCHANTMENT/ Roadshow 1212 (UA)	8
21	13	<b>FEEL THE FIRE</b> PEABO BRYSON/Capitol 4573	13
22	24	<b>BABY, I NEED YOUR LOVE</b> SWEET THUNDER/Fantasy- WMOT 826	9
23	25	<b>NEVER MAKE A MOVE TOO SOON</b> B.B. KING/ABC 12380	8
24	11	<b>RUNAWAY LOVE</b> LINDA CLIFFORD/Curtom 0133 (WB)	15
25	29	<b>IF YOU WANNA DO A DANCE</b> SPINNERS/Atlantic 3493	5
26	31	<b>YOU</b> McCRRARYS/Portrait 6 70014	7
27	27	<b>STOP YOUR WEeping</b> DRAMATICS/ABC 12372	10
28	30	<b>GROOVE WITH YOU</b> ISLEY BROS./T-Neck 8 2277 (CBS)	6
29	33	<b>FIRST IMPRESSIONS</b> THE STYLISTICS/Mercury 74406	9
30	37	<b>LOVE BROUGHT ME BACK</b> D.J. ROGERS/Columbia 3 10754	5
31	35	<b>THIS IS YOUR LIFE</b> NORMAN CONNORS/Arista 0343	6
32	36	<b>MY RADIO SURE SOUNDS GOOD TO ME</b> LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602	9
33	38	<b>MISS YOU</b> ROLLING STONES/Rolling Stones 19307 (Atl)	6
34	39	<b>YOUNGBLOOD (LIVIN' IN THE STREETS)</b> WAR/United Artists 1213	6
35	47	<b>WHAT YOU WAITIN' FOR</b> STARGARD/MCA 40932	3
36	49	<b>SMILE</b> EMOTIONS/Columbia 3 10791	3
37	42	<b>DANCE (DISCO HEAT)</b> SYLVESTER/Fantasy 827	5



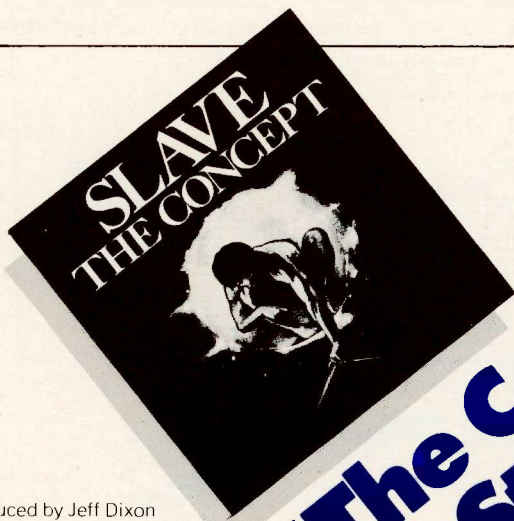
38	44	<b>CASTLES OF SAND</b> JERMAINE JACKSON/Motown 1441	5
39	45	<b>SATURDAY</b> NORMA JEAN/Bearsville 0326 (WB)	4
40	46	<b>STELLAR FUNGK</b> SLAVE/Cotillion 44238 (Atl)	4
41	43	<b>THE SPANK</b> JAMES BROWN/Polydor 14487	8
42	50	<b>SUPER WOMAN</b> DELLS/ABC 12386	2
43	23	<b>LOVE TO SEE YOU SMILE</b> BOBBY BLAND/ABC 12360	12
44	51	<b>SUN IS HERE</b> SUN/Capitol 4587	7
45	22	<b>THE GROOVE LINE</b> HEATWAVE/Epic 8 50524	19
46	48	<b>WORDS DON'T SAY ENOUGH</b> 7TH WONDER/Parachute 510 (Casablanca)	7
47	53	<b>SOFT AND WET</b> PRINCE/Warner Bros. 8619	3
48	54	<b>MORE THAN JUST A JOY</b> ARETHA FRANKLIN/Atlantic 3495	4
49	28	<b>YOU KNOW YOU WANNA BE LOVED</b> KEITH BARROW/ Columbia 3 10722	11
50	67	<b>BRANDY</b> O'JAYS/Phila. Intl. 3652 (CBS)	2
51	58	<b>OUR LOVE WILL SURVIVE</b> MEMPHIS HORNS/RCA 11309	3
52	56	<b>I DIDN'T TAKE YOUR MAN</b> ANN PEEBLES/Hi 78518 (Cream)	3
53	62	<b>READY OR NOT</b> DEBORAH WASHINGTON/Ariola 7707	2
54	60	<b>BLUE LOVE</b> RUFUS FEATURING CHAKA KHAN/ABC 12390	3
55	61	<b>FUNK-O-NOTS</b> OHIO PLAYERS/Mercury 74014	2

### CHARTMAKER OF THE WEEK

56	—	<b>I'M IN LOVE (AND I LOVE THE FEELING)</b> ROSE ROYCE Whitfield 8629 (WB)	1
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57	63	<b>I DON'T KNOW WHAT I'D DO</b> SWEET CREAM/ Shadybrook 1044	2
58	—	<b>IT'S A BETTER THAN GOOD TIME</b> GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)	1
59	66	<b>YOU GOT ME RUNNING</b> LENNY WILLIAMS/ABC 12387	2
60	34	<b>THANK GOD IT'S FRIDAY</b> LOVE & KISSES/Casablanca 925	11
61	32	<b>DUKEY STICK (PART ONE)</b> GEORGE DUKE/Epic 8 50531	18
62	57	<b>DO IT WITH FEELING</b> MICHAEL ZAGER & THE MOON BAND FEATURING PEABO BRYSON/Bang 737	8
63	65	<b>I THOUGHT IT WAS YOU</b> HERBIE HANCOCK/Columbia 3 10781	4
64	64	<b>HOT STUFF</b> WAYNE HENDERSON/Polydor 14485	3
65	—	<b>STAND UP</b> ATLANTIC STARR/A&M 2065	1
66	—	<b>LET'S START THE DANCE</b> BOHANNON/Mercury 74015	1
67	—	<b>THERE'LL NEVER BE</b> SWITCH/Gordy 7159 (Motown)	1
68	—	<b>THINK IT OVER</b> CISSY HOUSTON/Private Stock 204	1
69	—	<b>GREASE</b> FRANKIE VALLI/RSO 897	1
70	40	<b>TAKE ME TO THE NEXT PHASE (PT. I)</b> ISLEY BROS./ T-Neck 8 2272 (CBS)	20
71	69	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10693	24
72	74	<b>WHISTLE BUMP</b> EUMIR DEODATO/Warner Bros. 8606	2
73	41	<b>AUTOMATIC LOVER</b> SYLVIA/Vibration 576 (All Platinum)	10
74	68	<b>I CAN'T MOVE NO MOUNTAIN</b> SHIRLEY BROWN/Arista 0344	4
75	52	<b>GET TO ME</b> LUTHER INGRAM/Koko 731	11



**"The Concept" Starring The World's Greatest Funksters SLAVE**  
On Cotillion Records and Tapes.  
Including their new hit single, "STELLAR FUNGK" 44238

Produced by Jeff Dixon  
in association with  
Steve Washington  
for Jefke Productions Limited.



SD 5206

# RECORD WORLD

# BLACK ORIENTED ALBUMS

(A weekly survey of airplay and sales activity on key black oriented albums compiled by Record World assistant r&b editor Basil Nias and the RW research department)

## SOUTH/SOUTHWEST

### Adds

Bros. Johnson  
Emotions  
Mathis & Williams  
Michael Henderson  
Sun  
Lenny Williams  
Atlantic Starr  
Mass Production  
High Energy

Margie Joseph  
James Brown  
Randy Brown  
Curtis Mayfield  
Soul Children  
Memphis Horns  
Crown Heights  
Jimmy Castor  
NYCC

### Prime Cuts

(Where no cuts are indicated, station is an entire album)

Lenny Williams—WEDR—(Runnin', Reaching Out, Cause . . .)  
WDIA—(Runnin')  
WAOK—(Cause I . . .)  
WYLD—(Running, Midnight Girl, Cause . . .)  
Bohannon—WEDR—(Let's Start)  
Eddie Kendricks—WEDR—(Best Of Strangers)  
Teddy Pendergrass—WLOK—(Get Up, Only You)  
WYLD—(Close The Door, Cold Cold . . .)  
Con Funk Shun—WLOK—(So Easy)  
KMJQ—(Easy, Shake, Make It Last)  
LTD—WLOK—(Concentrate)  
KMJQ—(Jam, Concentrate, Hold On)  
WYLD  
Evelyn C. King—WLOK—(Smooth Talk)  
Larry Graham—WLOK—(Pow)  
Betty Wright—WLOK—(Stop)  
Millie Jackson—WLOK—(Keep The Homefires)  
Bros. Johnson—WLOK  
WYLD  
KMJQ—(Streetwave, Ain't We . . .  
Ride O' . . .)  
WAOK—(Ain't)  
Hodges, James & Smith—KMJQ—  
(Hideaway, Can't Hide)  
Mass Production—WAOK—(Sky High)  
Mathis & Williams—WAOK—(Just . . .)

### Jazz Fusion

Quincy Jones—WLOK—(Taking It To The Street)  
KMJQ—(Love Me, Tell Me, Stuff . . .)  
WYLD—(All Cuts)  
Crusaders—KMJQ—(Snowflake, Bayou, Covert . . .)  
WAOK—(Bayou)  
WYLD—(All Cuts)  
Sergio Mendes—KMJQ—(Waters)  
Passport—KMJQ—(Locomotive)  
Lee Ritenour—KMJQ—(Capt. Journey, Matchmaker)  
Earl Klugh—WAOK—(Magic, Cast Your Fate)  
Wilbert Longmire—WAOK—(Lovely Day)  
George Duke—KMJQ—(Duke Stick)  
Raul De Souza—KMJQ—(Fortune, Don't Ask)  
Herbie Hancock—KMJQ—(Sunlight & Thought)  
WAOK—(Thought)  
Bobbi Humphrey—WYLD—(Freestyle, Sunset)  
Roy Ayers—WYLD—(Send Me, Can't You See)  
Eddie Daniels—WYLD—(One Night)  
Kenny Barron—WYLD

### Sales Breakouts

Emotions (Columbia)  
Ohio Players (Mercury)  
Curtis Mayfield (Curtom)  
Herbie Hancock (Columbia)

M. Henderson—WAOK—(Happy)  
WYLD  
Emotions—WAOK  
Mtume—KMJQ—(Just Funnin')  
McCrarys—KMJQ—(You, Loving Is . . .)  
Commodores—WYLD  
KMJQ  
Fatback—KMJQ—(Get Out On Dance Floor)  
James Brown—WDIA—(Spank)  
Sun—WDIA  
Margie Josephs—WDIA—(Come Back)  
Atlantic Starr—WDIA—(Stand Up, Give Me . . .)

## WEST

### Adds

Bros. Johnson  
Foxy  
Sun  
Hodges, James & Smith

### Sales Breakouts

Emotions (Columbia)  
Slave (Cotillion)  
Ohio Players (Mercury)  
Curtis Mayfield (Curtom)

### Prime Cuts

Sylvers—KDAY—(Don't Stop, Love Changes)  
Hodges, James & Smith—KDAY—  
(What Have . . .)  
Sun—KDAY—(Sun Is Here)  
Foxy—KDAY—(Get Off)  
Atlantic Starr—KDAY—(Stand Up)  
Mtume—KDAY—(Just Funnin')  
Bros. Johnson—KDAY—(Ain't We Funkin')  
Norma Jean—KDAY—(Saturday, Dancin, Sorcerer)  
Sylvester—KDAY—(Dance, Mighty Real)  
Prince—KDAY—(Soft & Wet, Just As Long . . .)  
Con Funk Shun—KDAY—(Make It Last)  
LTD—KDAY—(Jam)

## MIDWEST

### Adds

Bros. Johnson  
Emotions  
Mathis & Williams  
Sylvers  
Con Funk Shun  
Rick James  
Ohio Players  
Gerry Rafferty  
Memphis Horns  
Slave  
Gladys Knight & The Pips  
Curtis Mayfield  
Crown Heights Affair  
Soul Children  
Sgt. Pepper

### Jazz Fusion

Lee Ritenour—WJPC  
Dee Dee Bridgewater—WJPC  
Benny Golson—WBMX—(Always Dancin')  
Nancy Wilson—WBMX—(You Made Me Feel)  
Roland Bautista—WBMX—(Still You Love)  
Gato Barbieri—WBMX—(Poinciana)  
KKSS—(Poinciana, Latin Lady)  
Roy Ayers—KKSS—(Can't You See . . .  
Rhythm)  
Paul Horn—KKSS—(Undercurrent)  
Ester Phillips—KKSS—(Medley)  
Norman Connors—WVON

### Sales Breakouts

Emotions (Columbia)  
Slave (Cotillion)  
Ohio Players (Mercury)  
Curtis Mayfield (Curtom)  
Roy Ayers (Polydor)

### Prime Cuts

Emotions—WJMO  
WAMO  
Sgt. Pepper—WJMO  
Bros. Johnson—WJMO—(Ain't We Funkin')  
WAMO  
WVON—(Mr. Cool, Ain't)  
LTD—WJMO—(It's Time . . .)  
KATZ  
WAMO—(Jam)  
Sylvers—WBMX—(Don't Stop, Scoop  
Fer You)  
KATZ—(Don't Stop)  
WVON—(Don't Stop)  
KKSS—(Love Changes, Diamonds)  
Soul Children—WBMX—(Hard Living)  
Curtis Mayfield—WBMX—(Do It All Night,  
Keep Me . . .)  
Mathis & Williams—WBMX—(Until You,  
Special Part)  
Al Hudson—KATZ—(Spreading Love)

B.B. King—KATZ—(Midnight, When It)  
Bobby Bland—KATZ—(Come Fly)  
Millie Jackson—KATZ—(Keep Home . . .)  
Natalie Cole—KATZ—(I'm Catching)  
Mtume—KATZ—(Just Funnin')  
D.J. Rogers—KATZ—(Love Brought . . .)  
Commodores—KATZ—(I Like . . .)  
Mass Production—KKSS—(Sky High,  
Groove Me)  
Rick James—WAMO—(Mary Jane)  
Larry Graham—WAMO—(Turn It Out)  
Whisper—WAMO—(Lost)  
Slave—WAMO  
Gladys Knight & The Pips—WAMO  
Crown Heights Affair—WAMO  
Ohio Players—WAMO  
WVON—(Jazz)  
Memphis Horns—WVON—(Our Love)  
Gerry Rafferty—WVON—(Baker Street)

## EAST

### Adds

Bros. Johnson  
Emotions  
Sylvers  
Ohio Players  
War  
Atlantic Starr  
Evelyn King  
Norma Jean  
Switch  
Jean Carn  
Millie Jackson  
KC & The Sunshine Band

### Jazz Fusion

Blair—WWRL—(Nightlife) WOL  
Wilbert Longmire—WWRL—(Lovely Day)  
Raul De Souza—WWRL—(Don't Ask . . .)  
Earl Klugh—WWRL—(Cast Your Fate)  
Terry Callier—WWRL—(I've Been Doin')  
African Violet—Love To Love, Holding)  
Phil Upchurch—WWIN—(Strawberry, Free,  
Good Times)  
Bobbi Humphrey—WWIN—(Freestyle, My  
Destiny, I Could Love, Sunset, If You  
Want . . .)  
Herbie Hancock—WOL—(Thought)  
Charles Earland—WOL—(Over & Over)  
George Duke—WOL—(Movin')

### Prime Cuts

Teddy Pendergrass—WWRL—(Somebody  
Loves You)  
WOL  
Mathis & Williams—WWRL—(Until You  
Come)  
Commodores—WWRL—(Flying High)  
WOL  
Moses—WWRL—(Spanish Sunset  
War—WNJR  
Millie Jackson—WNJR  
Sylvers—WOL—(Don't Stop . . .)  
WNJR  
Atlantic Starr—WOL—(Stand Up)  
WNJR  
Norma Jean—WNJR  
Bros. Johnson—WOL—(Ain't Ride, Blam)  
WNJR  
WWIN—(Ain't, Blam)  
Jean Carn—WDAS  
Evelyn C. King—WWIN—(Smooth Talk, I  
Don't Know, Show Is Over)  
Emotions—WOL—(My Everything, Whole  
Lot Of Shaking, Walking The Line)  
Ohio Players—WOL—(Jazz, Not Enuf)  
Switch—WOL—(I Want To Be Closer,  
They'll Never . . .)  
KC & The Sunshine Band—WOL—(Do You  
Feel . . ., How How About . . .)  
WIN—(Various)  
Sun—WOL  
War—WOL—(Keep On Doing)  
Slave—WOL—(Just Freak)  
LTD—WOL—(Jam, Deserve)  
Southroad Connection—WOL—(Easy)

### Sales Breakouts

Emotions (Columbia)  
Slave (Cotillion)  
Ohio Players (Mercury)  
Curtis Mayfield (Curtom)  
Roy Ayers (Polydor)



# 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**



# THE R&B LP CHART

AUGUST 12, 1978

- NATURAL HIGH**  
COMMODORES/Motown M7 902R1
- LIFE IS A SONG WORTH SINGING**  
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- COME GET IT**  
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- TOGETHERNESS**  
LTD/A&M SP 4705
- A TASTE OF HONEY**  
CAPITOL ST 11754
- SOUNDS . . . AND STUFF LIKE THAT!!**  
QUINCY JONES/A&M SP 4685
- SMOOTH TALK**  
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
- BLAM!!**  
BROTHERS JOHNSON/A&M SP 4714
- NATALIE . . . LIVE!**  
NATALIE COLE/Capitol SKBL 11709
- IN THE NIGHT-TIME**  
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- LOVESHINE**  
CON FUNK SHUN/Mercury SRM 1 3725
- GET IT OUTCHA SYSTEM**  
MILLIE JACKSON/Spring SP 1 6719 (Polydor)
- GET OFF**  
FOXY/DASH 30005 (TK)
- THAT'S WHAT FRIENDS ARE FOR**  
JOHNNY MATHIS & DENIECE WILLIAMS/Columbia JC 35435
- SO FULL OF LOVE**  
O'JAYS/Phila. Intl. JZ 35355 (CBS)
- BETTY WRIGHT LIVE**  
ALSTON 4408 (TK)
- SUNBEAM**  
EMOTIONS/Columbia JC 35385
- MY RADIO SURE SOUNDS GOOD TO ME**  
LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
- CENTRAL HEATING**  
HEATWAVE/Epic JE 35260
- IF MY FRIENDS COULD SEE ME NOW**  
LINDA CLIFFORD/Curtom 5021 (WB)
- SUNBURN**  
SUN/Capitol ST 11723
- FIRE UP 'N' KICKIN'**  
FATBACK BAND/Spring 1 6718 (Polydor)
- SUMMERTIME GROOVE**  
BOHANNON/Mercury SRM 1 3728
- THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)**  
CASABLANCA NBLP 7099
- SHOWDOWN**  
ISLEY BROS./T-Neck JZ 34930 (CBS)
- MACHO MAN**  
VILLAGE PEOPLE/Casablanca NBLP 7096
- SPARK OF LOVE**  
LENNY WILLIAMS/ABC AA 1073
- PEABO**  
PEABO BRYSON/Capitol ST 11729
- YOUNGBLOOD (ORIGINAL SOUNDTRACK)**  
WAR/United Artists UA LA 904 H
- IMAGES**  
THE CRUSADERS/ABC AA 6030
- THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
- HEADLIGHTS**  
THE WHISPERS/Solar BXL 1 2744 (RCA)
- STEP II**  
SYLVESTER/Fantasy F 9556
- THE CONCEPT**  
SLAVE/Cotillion SD 5206 (Atl)
- JASS-AY-LAY-DEE**  
OHIO PLAYERS/Mercury SRM 1 3730
- DO IT ALL NIGHT**  
CURTIS MAYFIELD/Curtom CUK 5022 (WB)
- SUNLIGHT**  
HERBIE HANCOCK/Columbia JC 34907
- YOU SEND ME**  
ROY AYERS/Polydor PD 1 6159
- DREAM WORLD**  
CROWN HEIGHTS AFFAIR/De-Lite DSR 9506 (Mercury)
- NORMA JEAN**  
BEARSVILLE BSK 6983 (WB)

# Soul Truth (Continued from page 88)

funniest man on this planet, Richard Pryor. The two are set to embark on a series of select dates starting August 11 and ending up in late September. This new dynamic duo will be doing four nights at New York's City Center some time in late September.

Tom Joyner (former morning person at WBMX) has recently been named the new program director at WJPC. Dee Handley (formerly asst. to PD) is now the music director at the same station. Former PD Richard Steele is now in the market for a responsible position with a progressive station. Walt "Baby" Love is now the new PD at KKTT in L.A. Congratulations are in order for Sandra Trim Da Costa of CBS publicity in N.Y. for giving birth to a strong and healthy baby by the name of Anne'.

I would like to extend my heartfelt condolences to the family of Glen Goins. Glen, the former lead singer and guitar player for the Funkadelics died July 29. Glen had just left the Funkadelics to pursue a career on his own with his new group Mutiny, and had just finished producing his little brother's group, Quasar for Arista. Glen was 24 and had just signed an exclusive contract with Arista.

Sweet Cream, the dynamic female trio who entered RW's r&b chart last week at #63 (bullet), has launched a promotional tour of the north-east in Boston and New York recently promoting the group's debut single on Shadybrook entitled "I Don't Know What I'd Do."

## SNEAK PREVIEW

Here is a list of new releases to look out for in the near future. Ashford & Simpson — "Is It Still Good To You" (Warner Bros.). This is without a doubt their best album ever. Last year was a golden, this year should be platinum. Three possible singles from first side alone.

Cissy Houston — "Think It Over (Private Stock). This should be a banner year for Cissy, who is already showing great crossover strength with the title cut. Look out for "Warning . . .," which should be the second smash off this well-balanced album.

Vivian Reed — "Another Side" (United Artists). Sensational debut album for this star of "Bubbling Brown Sugar." Jeff Lane produced this album and might be in line for producer of the year honors. Of particular interest is "Start Dancin'."

Rose Royce — "Rose Royce Strikes Again" (Warner Bros.). There is no doubt in my mind that this group will continue in their platinum trend. Norman Whitfield has come up with a masterpiece; consistency is the key this time. Look out for "Love Don't Live Here Any More."

Aquarian Dream — "Fantasy" (Elektra). This jazz/fusion group has surfaced at Elektra with a brand new look. Of particular interest is the cut entitled "Friends." It should gain them instant acceptance.

(This column was prepared by Basil Nias)

# Album Analysis (Continued from page 8)

(Columbia) have this week's Chartmaker at a bulleted #76. Village People (Casablanca), since its initial disco success, is effectively reaching the pop market with a single bulleting pop-side at #31 that is boosting album sales on the retail level to #77 bullet. Just behind it at #78 bullet is The Cars (Elektra) doing well as the album breaks out of its northeast stronghold.

Rounding out the chart are six albums bulleting in their first week in the top 100; Slave (Cotillion), crossing over well at #89 bullet; Dolly Parton (RCA) at #90 bullet; Toby Beau (RCA) at #94 bullet; Sweet Thunder (Fantasy) bulleting at #96; Shaun Cassidy (Warner/Curb) coming in at a bulleted #99; and, with a r&b-pop crossover, Sylvester (Fantasy) with a bulleted #100.



# THE JAZZ LP CHART

AUGUST 12, 1978

- SOUNDS . . . AND STUFF LIKE THAT!!**  
QUINCY JONES/A&M SP 4685
- IMAGES**  
THE CRUSADERS/ABC AA 6030
- FEELS SO GOOD**  
CHUCK MANGIONE/A&M 4658
- SUNLIGHT**  
HERBIE HANCOCK/Columbia JC 34907
- TROPICO**  
GATO BARBIERI/A&M SP 4710
- ARABESQUE**  
JOHN KLEMMER/ABC AA 1068
- WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2WB 3139
- FREESTYLE**  
BOBBI HUMPHREY/Epic JE 35338
- DON'T LET GO**  
GEORGE DUKE/Epic JE 35366
- MODERN MAN**  
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
- THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
- SUPER BLUE**  
FREDDIE HUBBARD/Columbia JC 35386
- RAINBOW SEEKER**  
JOE SAMPLE/ABC AA 1050
- CASINO**  
AL DiMEOLA/Columbia CJ 35277
- MAGIC IN YOUR EYES**  
EARL KLUGH/United Artists UA LA 877 H
- ALIVEMUTHERFORA**  
VARIOUS ARTISTS/Columbia JC 35349
- LOVE ISLAND**  
DEODATO/Warner Bros. BSK 3132
- ELECTRIC GUITARIST**  
JOHN McLAUGHLIN/Columbia JC 35326
- HEART TO HEART**  
DAVID SANBORN/Warner Bros. BSK 3189
- MY SONG**  
KEITH JARRETT/ECM 1 1115 (WB)
- SAY IT WITH SILENCE**  
HUBERT LAWS/Columbia JC 35022
- PAT METHENY GROUP**  
ECM 1 1114 (WB)
- LIVE AT THE BIJOU**  
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- IN THE NIGHT-TIME**  
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- YOU SEND ME**  
ROY AYERS/Polydor PD 1 6159
- SPYRO GYRA**  
AMHERST AMH 1014
- BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK 3111
- THE CAPTAIN'S JOURNEY**  
LEE RITENOUR/Elektra 6E 136
- MONTREUX SUMMIT VOL. II**  
VARIOUS ARTISTS/Columbia JG 35090
- A LOVE AFFAIR**  
GARY BARTZ/Capitol SW 11789
- PHIL UPCHURCH**  
MARLIN 2209 (TK)
- LARRY CARLTON**  
WARNER BROS. BSK 3221
- GATEWAY 2**  
JOHN ABERCROMBIE/ECM 1 1105 (WB)
- PERCEPTIONS**  
CHARLES EARLAND/Mercury SRM 1 3720
- LOVELAND**  
LONNIE LISTON SMITH/Columbia JC 35332
- SKY BLUE**  
PASSPORT/Atlantic SD 19177
- THE NEW BRUBECK QUARTET LIVE AT MONTREUX**  
DAVE BRUBECK/Tomato 7018
- THE BEST OF CHUCK MANGIONE**  
MERCURY SRM 2 8601
- FRIENDS**  
CHICK COREA/Polydor PD 1 6160
- SUNNY SIDE UP**  
WILBERT LONGMIRE/Tappan Zee/JC Columbia 35363



# Mizell Reports Progress for E/A Jazz Division

By SAMUEL GRAHAM

■ LOS ANGELES — It was not the likeliest of associations: Elektra/Asylum, a label with an identity established by artists like Jackson Browne, Linda Ronstadt and the Eagles — and a company whose involvement in black music had been minimal — would be inaugurating a new jazz division. Today, some six months after the release of the division's first product, general manager/jazz fusion Don Mizell reports that he is "encouraged, but far from satisfied" with E/A's gradual emerging profile in the burgeoning jazz marketplace.

Mizell's first objective as head of the jazz fusion division was to develop a strong roster, one that would be "balanced, potent, interesting, different, and commercial, too." He was looking for a variety of artists, in terms of the relative development of their careers: "We wanted a mixture of superstars, artists of middle-level stature — with name recognition in the marketplace and critical respect, but with no commercial success to speak of — and then some new acts, who had either never recorded but are very commercial or were just completely unknown." Mizell further expected that those three levels or artist recognition would translate into three corresponding sales patterns; the "heavy acts" would create a "short term dollar generating situation," with the middle-level acts part of a "medium term" pattern ("two or three records to really break them," said Mizell) and the unknown acts representing more long-range sales planning.

At least two of Mizell's objectives for the roster are gradually nearing fulfillment. No artists fit-

ting the "superstar" bill (with the possible exception of trumpeter Donald Byrd, or guitarist Larry Coryell, whose duet albums with Philip Catherine are not part of the jazz fusion product per se) have yet been signed, although Mizell indicated that the additions of several "major names" are eminent. As for artists of "middle-level stature," the division has released albums by singer Dee Dee Bridgewater, guitarist Lee Ritenour, drummer Lenny White, violinist Michael White and the "disco jazz" group Ubiquity Starbooty; future releases will include harmonica master Lee Oskar (of War), the veteran acoustic ensemble Oregon and keyboardist Patrice Rushen. New and/or unknown signings include singer/songwriter Terry Callier (whose debut album was issued this spring) and three bands, Sweetbottom, Bermuda and Aquarian Dream. Clearly, E/A jazz fusion's first few months of operations have been very busy indeed.

## New Plateaus

According to Mizell, each record released so far by an artist previously with another label (including Bridgewater, Ritenour, and both Whites) has taken that artist to "a new sales plateau." The Ubiquity Starbooty product, with sales in the area of 175,000 units, has been the most successful; the other releases have averaged 100,000, he said. In each case, Mizell feels that such sales levels have been achieved with considerable radio support ("the reception we got from radio was a rousing success"). Rather than represent each act as simply a jazz performer, Mizell has attempted to define the appeal of the artist within several radio for-

mat, jazz included; Bridgewater, for example, has also enjoyed pop, disco and adult contemporary airplay. "Musically, we aimed for a blend of styles and different kinds of fusion," Mizell said. "We wanted every act to appeal to more than one market and more than one radio format, the net effect being that the roster as a whole would have music for all formats."

Perhaps the most important element in effecting such multi-leveled success, Mizell contended, lies in the very name of the division: not "jazz" but "jazz fusion." Mizell "thought long and hard" before deciding on that title, because "I wanted it to be unique, and 'fusion' is an accurate specification of what I was going to be doing. I knew that there was a specific kind of music I wanted to go for, one that had a lot of diversity within it.

"I had a more expansive view of fusion than just the Mahavishnu Orchestra, Return to Forever or Weather Report," he continued, "To me, fusion is taking the spirit of jazz — the spirit of improvisation — and combining that with elements from more popular idioms. You take funk, Indian music, rock, classical, folk, Brazilian, West Indian and so on, and what comes out is a new music that is more than the sum of its constituent parts. Also, 'fusion' had the ring of the future, and I wanted to make the point that even though this music owed its allegiance or its inspiration to the past of jazz, I was into the music of the future. Very simply, 'I didn't want to misrepresent to the market what we're doing. I felt this term was the most accurate, and that it was the best way for Elektra to define the concept very clearly and get some kind of focus in the industry in general."

Mizell added that Elektra/Asylum's previous lack of activity in the black market was neither an advantage nor a disadvantage with the black audience; and "overall, since E/A is like the Tiffany's of the record business, the association with the label has been a big boost to the jazz fusion division."



# Col Names Calvert To Midwest Post

■ NEW YORK — Bob Sherwood, vice president, national promotion, has announced the appointment of Ken Calvert to the position of regional album promotion manager, midwest, Columbia Records.

Calvert got his start with WWWW in Detroit, and then went on to WABX where he was the program director. Nine months ago he joined CBS as the local promotion manager for Portrait Records in Detroit, a position he held until the present move.

# Welk Names Horton In Expansion Move

■ NEW YORK — The Welk Music Group is expanding west coast operations under the direction of Gaylon Horton, recently named Hollywood division manager. Horton will report directly to Dean Kay, vice president/general manager, publishing, who made the appointment.

Previously in radio and television programming, Horton won awards as both an air-personality and producer of spot commercials. He also had a background in performing and songwriting.

# CBS Awards

(Continued from page 16)

Year: Lee Lawrence, Los Angeles branch;

Columbia Local Promotion Manager Of The Year: Alan Oreman, Atlanta branch;

Epic/Portrait/Associated Promotion Manager Of The Year: Rich Schwann, St. Louis branch;

Black Music Marketing Promotion Manager Of The Year: Emma Garrett, Miami branch;

Merchandise Of The Year: Giselle Minoli, San Francisco branch;

Singles Record Coordinator Of The Year: Bud Bush, Santa Maria.



Marking the first anniversary of Elektra/Asylum Records Jazz/Fusion Division, E/A artist Lee Ritenour and his band Friendship gave a sold-out performance at L.A.'s Roxy. Pictured here backstage are, from left: Jay Bolton, west coast regional sales manager; Ritenour; Jerry Sharell, vice president/artist development; Stan Marshall, vice president/sales; Don Mizell, Jazz/Fusion general manager; Mark Hammerman, west coast artist development director; Joe Morrow, west coast regional marketing director.

# Record World Seattle Seminar Highlights



Pictured at the recent Record World Seminar in Seattle are, top row from left: RW staffers Doree Berg, Spence Berland, Mike Vallone, Christy Wright, Mike Sigman, and Neil McIntyre pictured on the panel; some of the more than 100 area industry people who attended; Bob Austin, RW publisher, with (left) George Arthur of the Seattle Post Intelligencer and Jon Kertzer KZAM music director; Rob Conrad, KING program director with Christy Wright, RW marketing director and Mike Vallone, RW research director; Spence Berland, RW senior vp, west coast mgr. with Tom Keenan of Everybodys Records. Second row, from left: a shot of those attending the pre-seminar luncheon; Vallone is pictured with Lenny Beer and Toni Profera of 20th Century Fox Records; Mike Falcon, RW assistant editor, and seminar guests; Doree Berg, RW associate research editor, Norm Gregory program director of KZOK, and Neil McIntyre, RW radio director; Robert

Scott, PD of KYAC with Berg. Third row: Jerry Doughman and Sam Doughman of Pacific Northwest Promotions; Bob Austin; Berland; Robin Mitchell, PD of KYYX and Vallone; Berland with Ken Kinnear and Mike Flicker of Albatross Productions; Jeff Helman, assistant MD of KZAM, Mike Sigman, RW senior vp/managing editor, and Jon Kertzer; Dan Fiala of Concerts West, Mike Falcon and Norm Gregory; Falcon, Tom Hooper of The Crusaders and guests with Mike Sigman. Fourth row: Tracy Mitchell, MD of KJR, Rex Peterson of Polydor Records, Gregg Feldman of Ariola Records and Berg; Falcon with seminar guests; Christy Wright and Mike Vallone with Tom McKay, MD of KJR, Rex Peterson of Polydor Records, Gregg Feldman of Ariola Records and Mavis Mackoff, MD of KZOK.

## Radio Replay (Continued from page 26)

for coverage of local outdoor events, but the station had never raced their balloon along with 30 other entries, a race was held from the Bahamas to Ft. Lauderdale, and WFTL radio's balloonists were the first to arrive at the finish line, to the cheers of over 100,000 people . . . WAAF/Worcester raised over \$5,000 for the Leukemia Society, by presenting a Cars concert that had over 11,000 people in attendance . . . WICC/Bridgeport had a retirement contest where the listeners won a retirement dinner for two, tires for you to retire the car, a retirement trip to Puerto Rico, and of course a gold watch.

**MOVES:** KAFY/Bakersfield will be changing their format from top 40 to adult contemporary . . . New VP/GM of WPEZ/Pittsburgh is **Mike Hankins** . . . **Rick Star** replaces **Dave Graves** as PD at KDKA/Pittsburgh. Graves has become PD at WIND/Chicago . . . **Dave Martin** new PD of WBZ/Boston from WFYR/Chicago . . . **Leslie Patten** leaves WBCN/Boston to do mornings at WMMR/Philadelphia . . . **Charlie Huddle** moves from overnight to 7 p.m.-midnight at WOKO/Albany . . . **Michael St. John** new PD at WHIN/Nashville . . . **Craig Simon** has resigned as PD of WYNY/New York . . . Portia at RW west reports: **Denise Gorman**, MD at K100/Los Angeles, is joining **Ron Alexenburg's** new label as national promotion coordinator . . . **Johnny West** new PD at KSO/Des Moines from WLAS/Jacksonville . . . **Shot Gun Kelly** named PD at KDJW/Amarillo . . . **Walt (Baby) Love** named PD of KKTT/Los Angeles . . . **Dick Downes** named PD at KGGO/Des Moines . . . Opening for morning and afternoon personality at WSPT/Stevens Point, Wisc.; tapes/resumes to **Pat Martin** . . . Send your moves and changes to either RW west to "The Portia" or in the east to "The Neil."

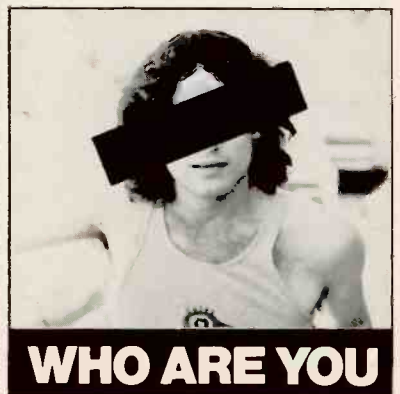
## Singles Analysis (Continued from page 8)

#53 bullet; Crystal Gayle (UA), #2 bullet country and breaking pop in the south and southwest, #56 bullet; McCrary's (Portrait), #26 bullet r&b, #57 bullet and The Spinners (Atlanitc), #25 bullet r&b, #59 bullet here.

Still building on airplay are: Barbra Streisand (Col) #61 bullet; LTD (A&M), #10 bullet r&b, #65 bullet here; Johnny Mathis & Deniece Williams (Col), #18 bullet r&b, #66 bullet here; Moody Blues (London), still big in the midwest, #67 bullet; Cheryl Ladd (Capitol) #69 bullet; Norma Jean (Bearsville), #39 bullet r&b, #71 bullet here; Alicia Bridges (Polydor), picking up a first bullet at #76 and doing well in Atlanta and Seattle; Cheap Trick (Epic) #79 bullet; Stonebolt (Parachute), continuing on midwest adds, #80 bullet, and Trooper (MCA), gaining a first bullet at #81 on major market adds.

Also new on the chart this

week are; Gerry Rafferty (UA) at #68 bullet; Aerosmith (Col) #72 bullet; Billy Joel (Col) #75 bullet; Dan Hill (20th Cent.) #77 bullet; Gladys Knight & The Pips (Bud-dah), already #58 bullet r&b, on here at #85 bullet; Sweet (Capitol) #91; Paul Davis (Bang) #96; Prism (Ariola) #98, and Euclid Beach Band (Epic/Cleve, Intl.) #99.



**WHO ARE YOU**

**CLUB REVIEW**

**Pendergrass in Command at the Roxy**

■ LOS ANGELES—July 22 at the Roxy was a Teddy Pendergrass extravaganza, with matches and napkins on the tables bearing his name and tee-shirts and buttons on numerous bodies.

As the curtain lifted, smoke clouded the stage, gradually clearing to reveal nine musicians along with a conductor, 3 female back-up singers (later referred to as "Teddy's Angels"), and one Teddy Pendergrass, entertainer with a capital "E." It is obvious that Pendergrass, an ordained minister at age 10, still has the desire and ability to command an audience with his powerful presence and full-bodied voice. He opened his show with the title song from his new album, "Life is a Song Worth Singing," drawing wild excitement from the crowd, whose only problem was remaining seated throughout the evening.

The audience went crazy over Pendergrass' too-short medley of golden oldies from his association with the Blue Notes (which included "If You Don't Know Me By Now," "The Love I Lost," "Bad Luck" and "Wake Up Everybody"), after which he went right into his current hit, "Close the Door." Pendergrass' alluring movements, along with the song's provocative lyrics, captivated the women.

Other highlights included the performance of his previous success "I Don't Love You Anymore" and "When Somebody Loves You Back," on which he had the entire audience singing the refrain full-out, affording some front-rowers a solo into the microphone while providing all listeners with a release of the enthusiasm which existed the moment he walked on stage.

**Robyn Flans**

**CONCERT REVIEW**

**Cooper Presents Lavish Show**

■ HOLLYWOOD, FLA. — The heat kept getting more intense, the kids just more stoned, people were fainting and Alice Cooper (WB) came on with a show as lavish as any Broadway, Vegas or rock production ever witnessed. This time around it was billed as "The King Of The Silver Screen" but was more like "The Best Of Alice Cooper." Featured were such stalwart Cooper favorites as "Under My Wheels," "I'm Eighteen," "I Never Cry," "Only Women Bleed," and "You And Me" standing out as the best of the best. Now that he is purportedly dried out, if he got rid of the make-up, snake and guillotine, put on a suit and tie, he could probably fast become associated with a whole new listening audience.

Also on the bill was Sweet (Capitol) who literally blew everyone away. While having four or five hits in the States, it would seem that they should be more highly regarded than they presently are. With a set very reminiscent of the hey-day of the '60s, the band totally mesmerized the audience and virtually stole the show.

**Eddie Money**

The far from sell-out crowd was, at best, in spotty attendance for the opening act, Eddie Money (Columbia) who undoubtedly deserve more than that. Poor acoustics obliterated the lyrics, but nevertheless the tightness of his band showed through. At this stage in his career, Money looks as promising as a Rod Stewart at a similar stage.

**David Stein**

**Barish in Atlanta**



Jesse Barish, who wrote "Count On Me" and other songs for the Jefferson Starship, AM promoted his debut RCA album in several cities recently in Atlanta, he visited WQXI-AM & FM. Shown at the station are (from left) Bill Kennedy, RCA's Atlanta promotion rep; Jeff McCartney, WQXI-FM music director; Jesse Barish; Joshua Blardo, director, national album promotion for RCA; and Don Benson, program director for WQXI-AM-FM.

**ACTION MUSIC**

By **CHRISTY WRIGHT**

■ **Exile** (Warner/Curb). Not only has this record been the most added in the past couple of weeks, it is now really moving up charts everywhere. Adds for this week are 99X, WDRQ, CKLW, WSAI, KDWB, KSTP, KBEQ, WJBQ, WAIR, KLUE. Jumps are 9-5 WNOE, 4-3 14-8 KXX106, HB-25 WFIL, 35-33 96X, 19-16 Y100, HB-29 13Q, HB-30 WRKO, HB-29 WPGC, 26-18 WQXI, HB-22 Z93, 30-25 WMET, 34-31 KSLQ, 35-38 KXOK, 34-20 Q102, HB-23 KJR, 26-21 B100, 29-27 KTLK, 30-24 WCAO, 25-22 WIFI, 27-20 94Q, HB-24 WZUU, HB-19 WOW, 25-20 KTOQ, HB-17 KFYZ, 31-24 WRFC, HB-16 WFLI, 22-18 WRJZ, 22-16 WSGA, 18-14 WAUG, 26-20 WBSR, 29-19 WAVZ, 24-18 WPRO-FM, 28-21 KOFM.



**Bob Seger**

**Earth, Wind & Fire** (Columbia). This first single off the "Sgt. Pepper" album is doing extremely well on both r&b (#13) and pop stations all over the country. It is still filling in the holes with airplay such as WHBQ, KSLQ, KXOK, Q102, KTLK, WCAO, KLEO, WAIR, KOFM, KIMN. Moves are 12-8 WQAM, 22-10 WAVZ, 29-20 96X, HB-27 13Q, 20-16 WPGC, HB-25 WQXI, 25-23 KFRC, 29-26 Z93, 24-13 WZZP, 19-15 WGCL, 25-14 WDRQ, HB-23 KSTP, 20-15 KJR, 37-32 KLIF, 34-20 KILT, 19-13 94Q, HB-23 KING, HB-28 KBEQ, HB-28



**Aerosmith**

KTOK, 27-19 KCPX, 31-26 WANS, 32-29 WRFC, 17-11 WGLF, 26-22 KXX106, 24-21 WRJZ, 28-23 WCGQ, 27-23 WBSR, 35-29 WTIC-FM, 26-22 WPRO-FM, HB-34 WINW, 23-20 KNDE.  
**Rick James** (Motown). A great crossover record from r&b (#2), this record is already moving into the top 10 on many stations and continues to pull in airplay every week. Adds this week are WQAM, WPGC, WLAC, WCOL, WCAO, KTOQ, WRFC, WCGQ, WBSR, WINW, KLUE. Moves are 15-10 96X, 13-10 CKLW, 15-10 KILT, 13-10 WANS, 29-22 WQXI, 20-17 WBBQ, 16-12 WAVZ, HB-40 KNOE-FM.

**Bob Seger** (Capitol) "Hollywood Nights." Bob has done it with another one that programmers all over the country added this week. It was our Chartmaker of the Week with these stations adding the record: WRKO, WDRQ, CKLW, KXOK, KDWB, KJR, KFI, KILT, WISE, KNOE-FM, KIIS-FM, and is already on KRTH, KRBE, KFRC.

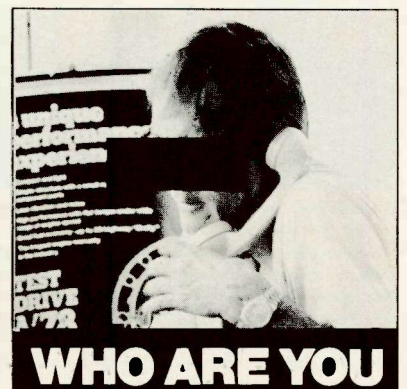
**Aerosmith** (Columbia) "Come Together." Another single release off of the "Sgt. Pepper" album came on strong this week with adds at many major market stations. Adds are WKBW, WZZP, CKLW, Q102, WOKY, WGUY, WGLF, WINW, KYNO, and is already on WRKO, KFRC, 99X, WVBF, KFI, K100.

**Polydor Names Stanley To Southeastern Post**

■ NEW YORK—Phil Stanley has been appointed southeastern regional promotion manager for Polydor Incorporated, it was announced by Jerry Jaffe, national director of promotion.

**Background**

Stanley was formerly Nashville local promotion man for the label.



# Polygram Dist. Meetings

(Continued from page 84)  
control system.

Jon Peisinger presented John Frisoli with a "game ball" autographed by each person present as a "thank you" for the current "championship season."

Following a brief introduction by John Frisoli, Friday, Manufacturers' Day, was opened by Polydor's vice president of marketing, Harry Anger. The Polydor audio/visual presentation highlighted Atlanta Rhythm Section, with film segments from their recently completed tour. The July release was reviewed and Anger announced upcoming releases from Pat Travers, 10cc, Bionic Boogie and others scheduled for fall.

## Boosting New Releases

Capricorn's executive vice president, Frank Fenter, spoke about the label's belief in each of its artists and the need for artist development. An audio/visual presentation featured current releases by the Cooper Brothers, Marshall Tucker, Bonnie Bramlett and other Capricorn acts. Fenter also announced new releases coming from Kenny O'Dell, Sea Level, Dixie Dregs, Stillwater and Volume II of the South's Greatest Hits, among others. A magician was on hand to demonstrate the "magic in the music business" theme.

Neil Bogart, Casablanca Records & Filmworks president, focused on the forthcoming solo releases by each of the four members of Kiss. The \$2 million media blitz covering TV, radio, print and promotional materials was detailed. Bogart also reviewed current and future releases by Donna Summer, Meco, Village People, Stonebalt, the Sylvers and Cher, among others.

Charles Fach, executive vice president for Phonogram, Inc., discussed the strength of Phono-

gram's r&b and country product. An audio/visual presentation focused on recently released Ohio Players, Chuck Mangione and Crown Heights Affair product, among others. New associations with Lone Star Records and DJM Records were also discussed. New releases by Fonda Feingold, City Boy, The Cryers, Phyrework and the Statler Brothers, all shipping during the fall season, were previewed.

RSO president Al Coury narrated an audio/visual presentation which reviewed the successes of "Saturday Night Fever," "Grease," "Sgt. Pepper," Andy Gibb and Eric Clapton and previewed upcoming releases from the Bee Gees, Player, Yvonne Elliman, Jim Capaldi (of Traffic fame), Marcy Levy (from Eric Clapton's band) and others.

Attending all business activities were Polygram Distribution branch managers, sales managers, regional directors, classical specialists and operations managers from all 14 branch locations and 3 distribution centers, as well as department heads from each of the national offices' sales, marketing, operations, finance and credit areas. Key executives from each Polygram-distributed label were also on hand.

## Tree To Expand 'Open Door Policy'

■ NASHVILLE—Jack Stapp, chairman of the board and chief executive officer of Tree International, has announced a further expansion of the company's open door policy for writers.

Stapp, in a move to attract new talent to the publishing company, has declared that the firm is launching an aggressive program to search out new writers.

# Teddy at The Roxy



Teddy Pendergrass celebrates the platinum status of his current lp on Philadelphia International, "Life Is A Song Worth Singing." In a rare appearance at L.A.'s Roxy Theatre last week he broke all box office records for the club. Joining Teddy backstage are (from left): Steve Rudolph, assistant to Gordon Anderson; Tony Martell, vice president CBS Records Associated Labels; Gordon Anderson, national promotion director, Associated Labels; Teddy Pendergrass; Don Dempsey, senior vice president and general manager, Epic Records.

# Retail Rap

(Continued from page 84)

like to see 'em play that undefeated Lieberman team in addition to the FM action.

RETAIL RETALIATION . . . As a person who stood behind a sales counter for some years I vividly remember those few customers who would make life miserable for me whenever they plunked a dime and slowly said, "Just give me the title cut." Ha, ha. But with **Curtis The Brothers** (CBS) coming out soon you have a perfect opportunity to totally confuse those nimbos who knock out half your tape wall on three Quaaludes by explaining how they differ from **The Curtis Brothers** (UA). Just hope they don't ask questions.

BUYER BETS . . . on vacation this week. We're going to wait until everybody is really excited about something.

# Producers Workshop (Continued from page 83)

estimates the sensibilities of the listening audience; as record product has steadily improved, he contended, listeners have become more discerning. "Sound matters to consumers now. This industry has been behind in realizing that people want good sound. The day will come when pressing plants will have to press records not junk—the public is getting too sophisticated."

The Producers Workshop has also recently built a disc mastering facility. "It's a flat system," Cobb said. "There's no doctor-

ing, no way to alter what's on the tape. The transient sounds are exactly like the master tape, not watered down through various amplifiers." Cobb indicated that such upgrading procedures were the result of his being "a small voice, yelling in the darkness." He insisted that his demands for better and better sound are not simply for the benefit of a pro's trained ears; on the contrary, "when a defined, specific sounding record hits the radio—the great equalizer—it simply sounds better, no matter what anyone says."

Cobb offered Fleetwood Mac as "a classic example of artists managing and producing themselves with incredible success," and he and the other AVI executives (who include Ray Harris, executive vice president in charge of business affairs, and Seymour Heller, who handles personal management) are looking for AVI Records to establish itself with equal independence. "We're the underdogs," Cobb said, "the Rockys of the business—and we're determined to get that championship fight." As of now, the AVI roster includes El Coco and Le Pamplemousse, disco acts, and Rinder and Lewis, artists and disco production team; David Benoit, Renzo Fraiese and Doug Richardson, jazz artists; and Mickey Rooney, Jr., 100% Whole Wheat, and Liberace.

# Carlene Carter Makes N.Y. Debut



Warner Bros. recording artist Carlene Carter made her performing debut in New York City recently with a two-day engagement at The Bottom Line with The Rumour. The dates kicked off a national tour in support of her debut Warner lp, simply entitled "Carlene Carter." Prior to her opening night show, Carlene paid a special visit to the Record World offices where her album had already gained her some true fans. Shown from left are: Barry Taylor, RW; Carlene Carter; Jane Dershewitz, promotion manager, WB; Marc Kirkeby, RW; Doree Berg, RW; Neil McIntyre, RW; (seated) Stewart Cohen, promotion manager, WB; and Alan Wolmark, RW. The highlight of Carlene's Bottom Line engagement came during the last show when fellow Warner Bros. recording artist Emmylou Harris joined her on stage for a duet version of "Quarter Moon in a Ten Cent Town," the title song from Emmylou's current WB album. Following the show, Carlene (left) and Emmylou (right) were joined by Carlene's mother, June Carter Cash. It was the first time June Carter Cash had seen her daughter perform on her own.

# Carol Hall's on Broadway, and Glad to Be There

By MARC KIRKEBY

■ NEW YORK—Waylon and Willie at the Lone Star Cafe on Fifth Avenue. A New York Times feature article on the world's best chili. Ten-gallon hats, cowboy boots and shirts with mother-of-pearl buttons vying with the Annie Hall look. Texas chic, in a suitably big way, has swaggered into town.

Deep in the heart of this movement is a musical comedy, "The Best Little Whorehouse in Texas," which successfully made the move from Off-Broadway to the 46th St. Theatre in June. At the core of "Whorehouse" are Carol Hall's songs.

Hall—from Abilene—is one of a group of Texan expatriates who wrote and staged the show. (Many of the actors are also Texans). But what makes the show a success is not its air of Lone Star exoticism, but the

## ECM

(Continued from page 96)

result in skyrocketing sales, but Hurwitz contended that "we didn't go into this with the idea that by moving to another company, we're going to start selling millions of records. The music is not changing now that we're with Warner Bros." Nor were there any illusions on the Warner side: "We've never had any mutual promises. We never said that we're going to deliver platinum product; they never promised us that we're going to sell records beyond reasonable expectations." As it is, airplay and sales for Metheny, Jarrett, Bill Connors' "Of Mist and Melting," the Abercrombie/Holland / DeJohnette collaboration "Gateway 2" and others are quite healthy (Jarrett and Metheny have ventured on to the RW pop album chart as well as the jazz listing—both are in the 150-200 range).

ECM's staff consists of only eight people, including Eicher; five are in Germany, three are in New York. Only very recently did the company hire its own domestic promotion man. Nils Von Veh. Hurwitz explained ECM's rather passive commercial approach by again underscoring the importance of the music itself. "In the long run, the music will be heard," he insisted. "It will be either a slow process or a fast process, but inevitably it will happen. In the meantime we're trying to make records without imposing any commercial considerations. No ECM musician is disappointed with his work — the artist gets the satisfaction of leaving the studio knowing that this is the best record he could have made."

freshness of approach, in music and staging, that sets it apart from the all-too-numerous, going-through-the-motions musicals of this season.

Hall considers herself part of "a kind of peripheral bunch" of writers — including Elizabeth Swados, Ed Kleban and Gretchen Cryer—now reaching Broadway. That bunch may be the Broadway musical's future.

The singer-songwriter vogue of the late sixties and early seventies first brought Carol Hall to national attention. She recorded two albums for Elektra, "If I Be Your Lady" and "Beads and Feathers." Her songs have been covered by Barbra Streisand, Neil Diamond and Harry Belafonte, among others. She has also written two books for children, and composed music for "Sesame Street" and the Emmy-winning television special "Free To Be You And Me."

But making records wasn't her reason for moving to New York.

"I got distracted into making an album," she says. "I grew up going to musicals and wanting to write them. This is what I meant to do, this is what I came to New York for."

"Other than an occasional appearance at the Tony Awards," she adds with a laugh, "I really don't plan to perform. The craziness to be a performer is really different than the craziness to be a writer. I've only got one disease." She will, however, indulge the other disease in a one-nighter at Reno Sweeney this fall.

"Whorehouse," Hall says, grew out of a dinner-table conversation she had with Peter Masterson and Carlin Glynn, the show's co-director/writer and leading lady.

"A particular difficulty for me is plays which are supposed to portray where I'm from, but are filled with New York actors faking southern accents," she

says. "I had loved 'Vanities,' and it was of course written and directed by two people from Texas [Garland Wright and Jack Heifner], and in the process of discussing it I said to Pete, 'I sure would like to do a musical about Texas which does the same thing, which says something about where we're from... without being farmers with their thumbs in their suspenders.'"

Masterson suggested she read an article written by Larry L. King (another of Carol Hall's Texan friends) for Playboy on the closing of the Chicken Ranch, a century-old brothel in La Grange, Texas. King and Masterson ultimately adapted the article for the stage, and Hall began writing songs for the project.

MCA's release of an original-cast album for "Whorehouse" brings Hall's name and talent back to records for the first time in six years. Several of the songs seem likely candidates for country or pop cover versions. But Carol Hall, who has no recording contract and no agent, shows little inclination to play for the higher stakes a record deal and performing career would involve.

"Money isn't the reason I started out writing songs," she says. "The appeal of the mass market over Broadway is not that you make more money. It's probably that you just reach more people."

Carol Hall's choice of Broadway over the recording studio will probably remain a rare one among her musical peers, even amid reports that Paul Simon and Barry Manilow are readying Broadway vehicles. But with the success of "Whorehouse" having given her a solid start on Broadway, and with a Texas touring company in the works, the writer who says she has "never walked into a theatre in my life that I didn't pretend it was my show," shouldn't have to pretend any more.

## Reunion



BMI composer Bill Conti, who scored the million selling soundtrack to Sylvester Stallone's "Rocky," rejoins his sparring partner as he completes the music for Stallone's film venture, "Paradise Alley." Pictured from left: Stallone; Conti; Brooke Scott, director of BMI's movie & TV relations; and Ron Anton, vice president of BMI and head of west coast operations.

## CLUB REVIEW

### Crusaders Shine With Varied Set

■ LOS ANGELES — Addressing themselves to an emotionally charged, SRO crowd, the Crusaders (ABC)—the stalwart funky-jazz ensemble that boasts some of the best musicianship either coast has to offer—did much to support their reputation at the Roxy July 29.

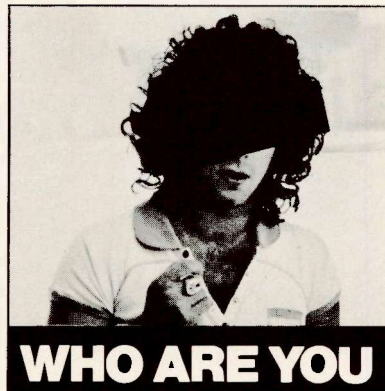
Appearing without an opening act, the Crusaders began the performance with their pulsing "Freedom Power." Never over-indulging in sophistication yet openly adventurous, the band blends funky rhythms with a spectrum of colorful jazz chording and improvisation. The resulting mixture is invariably appealing to a myriad of musical tastes, from the hard-core jazz enthusiast to the gutty r&b consciousness.

The crowd, which clapped appreciatively following solos and cheered outright at the entrance of a familiar tune, was treated to a ninety minute performance punctuated by several breaks where individual band members were showcased. Joe Sample, for instance, displayed his talents at the acoustic piano, performing three self-penned numbers. His colorful chord vocabulary and imaginative improvisational abandon put a spell on the audience.

A true highpoint of the evening was the animated antics of percussionist Paulinko DaCosta and drummer Stix Hooper; using various bells, blocks, drums and vocal yelps, DaCosta joyously bounded about the stage in several pantomimes while Hooper accented his movements. But the audience response peaked when bassist Robert "Pops" Popwell launched into a pure funk bass solo that drove the crowd wild and the rest of the band to smile of approval.

Rounding out the band's colors were saxophonist/spokesman Wilton Felder and guitarist Billy Rogers. Felder, though not much of a showman, is an inspiring player. Rogers, on the other hand, failed to have much of an impact.

Ben Brooks





## Record World en Brasil

By OLAVO A. BIANCO

■ Ney Matogrosso (WEA) se encuentra en Los Angeles grabando su nuevo LP . . . En preparación Roberto Carlos (CBS) para presentar su show en el Canecao de Rio de Janeiro en noviembre próximo . . . Y hablando de Roberto Carlos recientemente comentó sobre Ricardo Braga (RCA): "Canta bien, pero espero que encuentre su estilo pronto" "Yo también comencé mi carrera con imitaciones, pero tendrá que encontrar su estilo y su camino" . . . Después de algunos años alejado del ambiente musical, Tim Maia firmó con la WEA y ya esta en preparación de su primer LP para ese sello . . . Regresó Benito di Paula de Chile donde hizo varios shows y presentaciones en televisión.

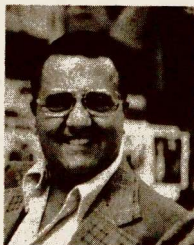
El nuevo album de Claudia Telles (CBS) saldrá al mercado en pocos días. Sus dos recientes éxitos "Fim de Tarde" y "Preciso te Esquecer" ya son bastante conocidos en Latinoamérica . . . Aparentemente no se presentará el "Festival de la Canción de Rio de Janeiro" este año. Quizas se realice en 1980 . . . La Cadena Tupi de televisión anuncia la nueva versión de la telenovela "El Derecho de Nacer" del es-

critor cubano Felix B. Cagnet. Según parece hubo algún retraso en la preparación de la telenovela por no haber convenio de derechos autorales entre Brasil y Cuba. Tupi adquirirá los derechos por medio de los descendientes del autor que viven en Estados Unidos . . . Los nuevos directivos de la Asociación Brasileña de Productores de Discos son los siguiente: Joao Carlos Muller Chaves (Phonogram), Presidente, Henry Jessen (EMI-ODEON) y Manolo Camero (Tapecar), directivos. La comitiva de finanzas tiene como presidente a Emison Correa (CBS) y como directivos a Victor Settani (Chantecler) y Harry Zuckerman (CID) . . . Aprovechando el éxito del cantante Sidney Magal (Polydor) ya se prepara la producción de un filme con el cantante como protagonista.

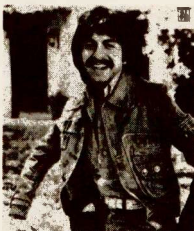
La conocida cantante portuguesa Amalia Rodrigues se encuentra en Brasil donde goza de mucha popularidad . . . Angela Maria (Odeon) y Nelson Gonçalves (RCA), dos de las voces más lindas del Brasil, preparando lo que se llamará "El Show del Siglo."

## DESDE NUESTRO RINCON INTERNACIONAL

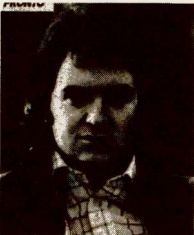
By TOMAS FUNDORA



Daniel Magal



Camilo Sesto



Elizabeth Porras, Unaña y Ascanio

■ Ha quedado confirmado el acuerdo de grabación entre CBS de Estados Unidos y el grupo cubano Irakere. Después de solicitar permiso del gobierno de los Estados Unidos para situar los "royalties" (derechos) devengados por la venta de sus grabaciones en un fondo que servirá para costear las presentaciones de artistas cubanos en los Estados Unidos, en un intercambio cultural, el presidente de CBS Records Division, Bruce Lundvall, Redento Morejón, Director General de

Cubartista, Marvin Cohn, vicepresidente a cargo de asunto de negocios de CBS, Medardo Montero, Director General de la compañía cubana de grabaciones Egrem, Avelino Pereira, "manager" de Irakere, Emilio Quesada, Asistente del Vice Ministro de Cultura de Cuba, Bill Freston, Asistente Ejecutivo del Presidente de CBS Records, Chucho Valdés, Director de Irakere. George Tavares, Gerente de Asuntos de Negocios de la Operación Latinoamericana de CBS Records International, Andy Gerber, Asistente del Abogado General de CBS Records y Miguel Angel Perez, traductor oficial del gobierno cubano participaron en la reunión a la cual se llegó al acuerdo. Por otra

parte, CBS Records sigue adelante en sus planes para preparar un Festival Musical en Cuba para principios del 1979. Este festival, cuya producción está siendo sujeta a aprobación de los gobiernos de Estados Unidos y Cuba, ha recibido ya la inyección de gran interés por parte de una cadena nacional de Televisión para lanzar al aire en Estados Unidos este festival. No se ha aclarado aun si los artistas representantes de Estados Unidos serán exclusivamente del sello CBS. La reacción

ante estas actividades ha provocado la protesta airada de las grandes masas del destierro cubano que se aprestan a comenzar una gran campaña en contra de todo producto CBS lanzado al mercado en Estados Unidos, ya sea en Español o en Inglés. De momento, un boicot total al producto lanzado bajo el sello Caytronics se está haciendo patente, así como al producto "disco," cuya promoción está mayormente dirigida por discjockeys latinos o descendientes de latinos en este país. La influencia cubana del destierro, tanto en radio, prensa, televisión, distribución y promoción es notable. Por otra parte, el conglomerado latinoamericano, entre cuyo grupo están también considerados muchos de los propios ejecutivos CBS, no está

mirando con buenos ojos el hecho de que se le esté prestando consideración a estos aspectos, cuando una gran mayoría de las producciones dentro del propio sello, en todos los países latinoamericanos, tanto en Inglés como en Español, son pasados por alto por los altos ejecutivos de CBS en Estados Unidos. El movimiento indica a las claras que CBS disfrutará de amplia difusión y promoción en este aspecto. La posibilidad de que sea positiva o negativa será dictada por el futuro y a menos de que los riesgos sean mínimos, los grandes planes a favor de la música de la Cuba de Castro, serán abandonados a su suerte.

Visitó Daniel Magal las ciudades de Madrid, Marcelona y Sevilla, en su gira promocional por España. El interprete de "Cara de Gitana" que en Argentina solo, logró ventas superiores a las 350,000 copias, participó también en el Programa madrileño "300 Millones" . . . Está recibiendo muy buena reacción el nuevo long playing de Camilo Sesto titulado "Entre Amigos" en momentos en que se prepara sus proximas presentaciones en Estados Unidos . . . Musexpo nos anuncia que la han con-

(Continued on page 103)

## LATIN AMERICAN ALBUM PICKS



### LUZ Y SOMBRA

MARIA DEL CARMEN—Arcano DK11 3414  
Respaldan a María del Carmen grandes arreglos y orquestaciones en un repertorio de características internacionales. Bellos temas tales como "Luz y Sombra" (Fuentes-Cárdenas), "Que murmuren" (Fuentes-Cárdenas), "Tú, tú, tú" (Vecchioni-Pareti-Okamura) y "Es mi corazón un vagabundo" (Manzanero).

■ Maria del Carmen is backed by superb orchestrations and arrangements. Beautiful melodies and romantics messages. "Yo soy como tú" (G. Rivera), "Es tan fácil enamorarme de tí" (M. del Carmen-J. Fernando Paz Serna) and "Que murmuren."



### LIVE AT ROSELAND

SALSA DISCO PARTY—TR 138X  
Grabado en vivo en el Roseland de Nueva York con actuaciones de la Charanga 76, Linda Leida, Siete Potencias, Ralphy Santi, Angel Canales, Nelson Gonzalez y la Sublime. Salsa y sabor en vivo. Buen sonido. "Quiero más" (D. Carvajal), "Quinto Mayor" (E. Rodriguez), "Kung Fu Karate" (A. Canales) y "Coqueta" (J. Berrios).

■ Salsa Disco Party recorded live at Roseland, New York by several TR singers and orchestras. Superb sound and spicy Latin flavor. "Mary Juana" (J. Marí Casas), "Coqueta," "Mambo Roseland" (D.R.) and "Ansia" (S. Cebrain).

(Continued on page 104)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Ontario, Cal.

By KINSE (BARDO SANCHEZ)

1. **TE JURO QUE NUNCA VOLVERE**  
LUCHA VILLA/Musart
2. **DENME UN RIDE**  
JUAN GABRIEL/Arcano
3. **TE VAS ANGEL MIO**  
LOS ALEGRES DE TERAN/Falcon
4. **QUE LINDA ERES**  
LOS HUMILDES/Fama
5. **NAILA**  
LUIS DE NERI/Orfeon
6. **POR UN AMOR**  
HERMANAS GIL/Gas
7. **SAN JUAN DE LETRAN**  
ESTRELLAS DE PLATA/Gas
8. **DERRUMBES**  
SALVADOR'S/Arriba  
LOS JAGUAR/Mar Intl.
9. **PEDRO EL DE GUADALAJARA**  
CHAYITO VALDEZ/Cronos
10. **EL ULTIMO TREN**  
ALDO MONGES/Microfon

### Orlando, Fla.

By WFIV (LIONEL AGUILAR)

1. **VETE YO TE ESPERARE**  
PERLA
2. **LA CANTALETA**  
GRUPO HUGO
3. **VOLCAN**  
JOSE JOSE
4. **CASCABEL**  
JUAN ERASMO MOCHI
5. **MIRA, MIRA**  
TANIA
6. **HIPOCRESIA**  
ALDO Y LOS PASTELES VERDES
7. **YA TE OLVIDE**  
NOEMI
8. **LIBRE**  
D. RIVER
9. **LA TIERRA DONDE SE NACE**  
SOPHY
10. **EL ECO DEL TAMBOR**  
DIMENSION LATINA

### Los Angeles

By KALI (RAUL ORTAL)

1. **AMAR Y VIVIR**  
LOS ANGELES NEGROS/International
2. **ESCLAVO Y AMO**  
LA LEYENDA/Fiesta
3. **NUESTRO ADIOS**  
LOS FREDDY'S/Peerless
4. **LA ABANDONADA**  
LUCIANA/Raff
5. **TRAMPAS**  
ANGELICA MARIA/RAUL VALE/Pronto
6. **SOBERBIA**  
LOS POTROS/Peerless
7. **BASTA DE TU AMOR**  
CARLOS GUZMAN/Falcon
8. **A PESAR DE TODO**  
VICENTE FERNANDEZ/Caytronics
9. **CREO ESTAR SONANDO**  
EDUARDO NUNEZ/Raff
10. **LA OTRA**  
SALVADOR'S/Arriba

### Puerto Rico

By WTRR

1. **VOY A PERDER LA CABEZA POR TI**  
JOSE LUIS/TH
2. **PEGADITA DE LOS HOMBRES**  
CONJUNTO QUISQUEYA/Liznel
3. **CUCUBANO**  
TONY CORATTO/Disco Sur
4. **UN IMPOSIBLE AMOR**  
GILBERTO MONROIG/Artomax
5. **PARA BIEN O PARA MAL**  
MARIO ECHEVARRIA/Latin
6. **JUANITA MOREL**  
OSCAR D'LEON/TH
7. **MI AMOR IMPOSIBLE**  
LOS PASTELES VERDES—Microfon
8. **CADA DIA MAS**  
JULIO IGLESIAS/Alhambra
9. **DESILUCION DE AMOR**  
JOHNNY LOPEZ/JEB
10. **VOLCAN**  
JOSE JOSE/Pronto

## Ventas (Sales)

### El Paso

1. **TE JURO QUE NUNCA VOLVERE**  
LUCHA VILLA/Musart  
LUPITA D'ALESSIO/Orfeon
2. **AUNQUE TE ENAMORES**  
JUAN GABRIEL/Arcano
3. **TARDE**  
ROCIO DURCAL/Pronto
4. **NAILA**  
COSTA MAR/Atlas
5. **JUGUETE CARO**  
ALF/Epsilon
6. **LA VIEJA DE PANCHO**  
CHICAY/Luna
7. **A PESAR DE TODO**  
VICENTE FERNANDEZ/Caytronics
8. **LA CALANDRINA**  
RIGO TOVAR/Novavox
9. **OJOS ESPAÑOLES**  
LOS UNICOS/Anahuac
10. **PORQUE TU NO ME QUIERES**  
GRUPO MIRAMAR/Safari

### Los Angeles

1. **JURO QUE NUNCA VOLVERE**  
LUPITA D'ALESSIO/Orfeon  
LUCHA VILLA/Musart
2. **COMO DIOS MANDA (LA OTRA)**  
SALVADOR'S/Arriba  
A. MARTELL/Microfon
3. **CARA DE GITANA**  
DANIEL MAGAL/Caytronics
4. **NAILA**  
GRUPO LA AMISTAD/Mericana/Melody
5. **SANGRE DE VINO**  
REYNALDO OBREGON/Orfeon
6. **COPACABANA**  
LISETTE/Coco
7. **CAMARON PELAO**  
LOS POLIFACETICOS/Latin International
8. **AUNQUE TE ENAMORES**  
JUAN GABRIEL/Pronto
9. **EL NEGRO JOSE**  
LOS VIRTUOSOS/Gas
10. **MI PIQUITO DE ORO**  
CARLOS Y JOSE/Falcon

### Dominican Republic

By CAONABO DIAZ BETANCES

1. **JULIANA**  
CUCO VALOY/Discolor
2. **LA CULEBRA**  
JOHNNY VENTURA/Hoy
3. **QUE PUEDO HACER**  
TERCERA BRIGADA/TH
4. **LOS FANTASMAS**  
GRUPO MENUDO/Padosa
5. **HIPOCRESIA**  
PERLA/RCA
6. **AMIGO MIO**  
ANGELITA CARRASCO/Ariola
7. **NI CONTIGO NI SIN TI**  
EMILIO JOSE/AL
8. **AQUI EN MI PUEBLO**  
ANDY MONTANEZ/Fama
9. **JUANITA MOREY**  
OSCAR DE LEON/TH
10. **DAME LA MANO**  
NELSON NED/US Latino

### Argentina

By CENTRO CULTURAL DEL DISCO

1. **EL MUNDIAL**  
ENNIO MORRICONE/RCA
2. **ARGENTINA TE QUEREMOS VER**  
LOS CAMPEONES/Phonogram 2700
3. **EL MUNDIAL YA LO GANAMOS**  
LOS DE BOGOTA/Magenta
4. **MARCHA DEL MUNDIAL '78**  
BANDA ORIGINAL COLUMBIA/CBS
5. **DAMA DE PLATA**  
DAVID SOUL/EMI
6. **TU . . . SIEMPRE TU**  
FRANCO SIMONE/Microfon
7. **BUENOS DIAS ARGENTINA**  
UDO JURGENS/RCA
8. **PERDONAME**  
ALDO Y LOS PASTELES VERDES/  
Microfon
9. **ESTAMOS TODOS SOLOS**
10. **SABADO POR LA TARDE**  
TIBERIO/Microfon

## Nuestro Rincon (Continued from page 102)

firmado su asistencia más de 700 compañías grabadoras al evento que realizarán en Noviembre 4 al 8 en el Konover Hotel de Miami Beach. También han confirmado los panelistas que tomarán parte en las conferencias en los tópicos siguientes: Programación radial, Distribución y Marketing, A&R y Desarrollo artístico, "music publishing," producción de discos y Equipos de Video para el Hogar. Aparte de contar con estas conferencias desarrolladas por gente muy importante del ambiente, también anuncia panelistas del mundo latinoamericano, que se ocuparán de estos aspectos también. Las conferencias latinas se dictarán en Inglés y Español . . . Visitó **Elizabeth** de Guatemala la Cadena OIR en su plan de promoción de su primer long playing. Charlaron **Hilda Porras**, (K.W. Libertad) **Alvaro Uñana** (Prod. Hit Parade de C.A., y **Ricardo Ascanio**, (T-A) y **Elizabeth** en la popular emisora centroamericana . . . Perdió recientemente la clase radial y televisiva de México un alto exponente, al fallecer el popular locutor y animador **Paco Malgesto**. Lo lamentamos . . . Discorona lanzó al mercado venezolano la grabación del **Grupo Miramar** de "Porque tu no me quieres," después de su éxito con "Una lagrima y un recuerdo" y "Pobreza fatal."

### CBS Pacts Irakere

CBS Records has entered into a recording arrangement with the Cuban group **Irakere**. CBS has requested permission from the U.S. government to place royalties earned by **Irakere's** album releases in a fund that will support a cultural exchange program designed to finance the appearances of Cuban artists in the United States. Participating in this agreement were **Bruce Lundvall**, president, CBS Records Division; **Redenton Morejon**, general director of Cubartista; **Marvin Cohn**, vice president, business affairs, CBS Records; **Medardo Montero**, director general of Cuban record company Egrem; **Avelino Pereira**, manager of **Irakere**; **Emilio Quesada**, chief assistant to the Cuban vice minister of culture; **Bill Freston**, executive assistant to the president of CBS Records; **Chucho Valdes**, musical director of **Irakere**; **George Tavares**, manager of business affairs, Latin American operations for CBS Records International; **Andy Gerber**, assistant general

attorney for CBS Records, and **Miguel Angel Perez**, official Cuban government translator. Additionally, CBS Records is going ahead with their plans of sponsoring a music festival in Cuba in early 1979. This festival, which is still subject to approval by the Cuban and American governments, could be televised by a national American TV network. It has not been clarified whether the American artists participating or performing at the festival will be CBS artists. The reaction from the great mass of Cubans in exile has been one of protest against all the product released by CBS in the U.S., whether in English or in Spanish.

### Magal's Promo Tour

**Daniel Magal** from Argentina visited Madrid, Barcelona and Seville in a promotional tour throughout Spain. Known for his recent hit, "Cara de Gitana," which in Argentina alone sold over 350,000 copies, he also participated in the popular TV show "300 Millones" . . . The new **Camilo Sesto** lp, "Entre Amigos," is getting good reaction. Camilo is preparing his next appearance in U.S. . . . Musexpo has announced that over 700 recording companies have confirmed for the November 4-8 conference at the Konover Hotel in Miami Beach. The panelists participating in the different seminars have also confirmed. The seminars include: Radio Programming, Distribution and Marketing, A&R and Artist Development, Music publishing, Record Production and Video Equipment for the Home. In addition, there will be seminars for the Latin American market which will be conducted in English and Spanish . . . **Elizabeth** from Guatemala visited recently the OIR Radio Network (Cadena Oir) as part of the promotional campaign of her first lp. She met with **Hilda Porras** (K.W. Libertad), **Alvaro Uñana** (Prod. Hit parade C.A.) and **Ricardo Ascanio** (T-A), all members of the popular Central American Radio Network . . . Mexico's radio and TV recently lost one of its biggest exponents by the passing away of the popular announcer and emcee **Paco Malgesto** . . . Discorona is releasing, for the Venezuelan market, Grupo Miramar with "Porque tu no me quieres." They recently smashed with "Una lagrima y un recuerdo" and "Pobreza fatal."

## NARM Undertaking Major Studies

(Continued from page 3)

to question whether or not they're feasible in terms of economics. Will they suit our needs?"

The UPC study will be done gradually, in stages, beginning immediately. A Boston-based consulting firm, Boston Associates, headed by Lee Humphrey (who worked with the Handleman company on the implementation of its much-vaunted computerized inventory control system), has been commissioned by NARM to poll manufacturers and merchandisers and prepare a report on their attitudes and ideas regarding bar coding. As well, Boston Associates will investigate and evaluate the success of the bar code in other industries, survey and evaluate both the hardware and software currently on the market and, ideally, suggest standard program packages that could be used by various kinds of retailers with a minimum amount of changes. Cohen hopes to have a printed manual detailing the findings in the hands of all NARM members by the end of the year. Another stage of the study is an audiovisual presentation based on these results which will be shown at next year's annual NARM convention in March.

Pointing out that the grocery

## ASCAP Sues Juke Operator

(Continued from page 3)

song performed range from \$250 to \$10,000.

The lawsuit is based on alleged infringement of seven musical works in the ASCAP repertory by performance on a jukebox located at Cafe 72, 302 East 72nd Street, New York, New York. If the plaintiffs prevail, statutory damages would amount to at least \$1,750. Attorney's fees and court costs may also be awarded by the court.

### Defendants

The five corporate and two individual defendants named in the suit are Paramount Automatic Machines Corp., Paramount Vending Co., Paramount Cigarette Corp., Paramount Entertainment Corp., Paramount Cigarette and Entertainment Corp., Carmen Bracchetta (president of the first two corporate defendants) and Harry Kolodny (president of the last three corporate defendants). The defendants are all located at the same address, 421 Bruckner Boulevard, Bronx, New York.

The plaintiffs, all members of ASCAP, are Senor Music, Sergeant Music Co., Gladys Music, Warner Bros., Inc., International Korwin Corp., Kilting Music Inc., Revelation Music Public Corp. and Morely Music Co.

industry has taken five years to agree on a code, Cohen expressed the hope that the BA survey would stimulate record manufacturers to move more quickly toward adoption of the UPC. He admitted, however, that problems remain with the manufacturers, particularly in the areas of standardization of the code on tape packages; placement of the code on cartons ("You cannot print the code on a carton and read it reliably at this point. You'd have to use stickers with bar codes on them affixed to the carton."); and understanding as to the degree of merchandiser-interest in the UPC.

"As an industry we have to learn more about bar coding," stressed Cohen. "We think it's feasible for our industry. There's no question that manufacturers are going to go with it. The difference of opinion rests on how long it's going to take before it happens. Some people say five years. Maybe, if this survey is successful, it won't take five years; maybe it'll just take two or three."

In Wednesday's meeting between the retailer and manufacturer advisory committees, Warehouse's Lee Hartstone offered 10 of that chain's stores as test sites for a study to prove the effectiveness of in-store video merchandising. In bringing this experiment under the auspices of NARM, Cohen and the committee members agreed upon a plan whereby part or all of the 10 Warehouse stores would be used along with "a number of chains of different kinds of retail stores in different geographic locations using different kinds of equipment and different kinds of software."

A NARM subcommittee will meet in Los Angeles on August 25 to select a market research firm to carry out the study which Cohen says will have its greatest value in determining the cost-benefit relationship of in-store video merchandising. "We first have to measure the benefit, then discuss the cost and decide if it's economical," he explained. "The variables here are unbelievable: the kind of store you put it in, the geographic location, the location of the equipment in the store, the advertising support you give it, whether you have a sale price or not. These variables affect the ultimate purchase."

"It was determined that the manufacturers were spending huge sums of money in audiovisual production to sell their products to the store," Cohen added, "but we're not sure if that's feasible either. So the industry itself can spend a lot of money in this area. We want to examine how effective it is first."

Cohen said Pickwick International has already offered to participate in the study and will use the equipment already in its stores.

Aside from in-store video merchandising and bar coding, topics discussed at Wednesday's meetings included: inserts in retailer-sold albums (retailers asked that they be informed in advance if coupons are being offered with albums); quality control of recorded music product; and more detailed invoices. In connection with the latter, NARM has formed an operations-financial committee which will meet with RIAA's data processing committee to discuss means of enhancing the information on invoices by including on them list price, suggested list price and unit cost.

## ABC Ups Jackson

■ LOS ANGELES—Judy Paynter, national director of publicity and artist relations, ABC Records, has announced the appointment of Norma Jackson to the position of general publicist, east coast.

Based in ABC's New York office, Jackson will be responsible for initiating and coordinating media coverage for specific ABC acts.

Jackson has been with ABC one year and formerly worked in an administrative capacity.

## WB Taps Shannon

■ LOS ANGELES — Gerry Shannon has been appointed eastern artist development manager for Warner Bros. Records, it was announced by artist development director Carl Scott.

In her new position, Shannon will be responsible for Warner's artist development and relations in the east. Prior to her appointment, she was music director for WWRL in New York.

## MCA Sues Tucker

(Continued from page 4)

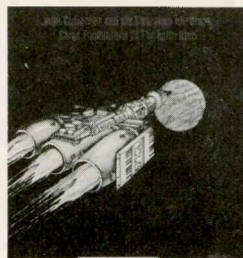
the contract was terminated and she would attempt to make a deal elsewhere," according to lawyer Robert Durnick, who is representing MCA. Approximately \$1.1 million in advances had been paid at that point, Durnick said.

MCA is seeking an injunction which would forbid Tucker from recording for another label. "We expect to bring a motion for a preliminary injunction before the court," Durnick said, "perhaps within the next month."

Steve Gold of Far-Out Productions, Ms. Tucker's management firm, issued the following statement: "This is a technical, legal matter. The industry knows what's wrong with MCA Records. There's no sense beating a dead horse, and there's absolutely no conflict with MCA, Inc." Far-Out is not involved in the suit.

## Latin American Album Picks

(Continued from page 102)



### CLOSE ENCOUNTERS OF THE LATIN KIND JULIO GUTIERREZ AND HIS CHARANGA ALL STARS

—Neon NLP 102

Con arreglos de Julio Gutierrez y Carlos Franzetti, Julio Gutierrez y su Charanga All Stars interpretan aquí salsa del momento con el toque peculiar y cubano de Julio. Sabor y alegría latinas en "Close Encounters of the Latin Kind" (J. Williams), "Quien vive sin el amor" (T. Sotto), "Muanga" (F. Bukaka-R. Lay) y "Ay amor amor" (J. Gutierrez).

■ With arrangements by Julio Gutierrez and Carlos Franzetti, Julio Gutierrez and his Charanga All Stars offer a superb package of very danceable salsa. "Close Encounters of the Latin Kind" is a winner. Also "Baila que Baila" (B. Landestoy), "Suavecito" (I. Piñeiro) and "Chacha-Samba" (M. Sanchez Acosta).



### THE HEAVY WEIGHT CHARLIE PALMEIRI AND HIS ORCHESTRA—

Alegre JMAS 6009

Con vocales por Meñique y Julito Villot, el amplio talento de Charlie Palmieri salta a la vista y oído de los amantes de la salsa. Bella y bailable concepción. "No puedo más" (R. Roman), "Arroz con bacalao" (J. Alvarez), "Tiene Sabor" (R. Valdes-I. Piñeiro) y "C aleco" (O. Varona-R. Egues).

■ With vocals by Meñique and Julito Villot and arrangements by Charlie Palmieri, Bobby Valentin and Roy Roman, the great talent of Charlie Palmieri is present here at all times. Great salsa package! "Chaleco," "Arroz con Bacalao," "Melodica in F" (A. Rubenstein) and "Consuelate."



# Album Picks

(Continued from page 25)

## JACKS & KINGS

THE NIGHTHAWKS—Adelphi AD 4120 (7.98)



The quartet from Washington, D.C. is joined by members of Muddy Waters and James

Cotton's bands for some no frills blues playing. Their fourth lp is as fine a sampling of material from artists ranging from Percy Mayfield to Robert Johnson as they've recorded.

## HOBO WITH A GRIN

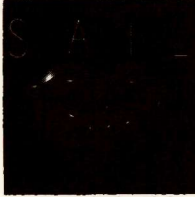
STEVE HARLEY—Capitol SW1170 (7.98)



Harley's best album since the demise of Cockney Rebel is distinguished by several notable songs ("Amerika the Brave," "Roll the Dice") and some excellent performances. His pleasing voice covers a wide range of material, sounding most comfortable with pop ballads.

## STEPPIN' OUT ON SATURDAY NIGHT

SAIL—UA LA 906 H (7.98)



The seven man group from the upstate New York area combines strains of r&b, Latin and rock with an accomplished brass section and surly vocals. Best cuts include "Steppin' Out on Saturday Night," "Give Me One More Chance" and "Cleveland."

## JET LAG

CHAVIN—C.P. JL-777 (7.98)



The second album by the author of the somewhat notorious "Country Porn" lp of two years ago returns with a straightforward set of hard rock. Along with some west coast studio musicians, Chavin rocks through songs like "Mechanical Man" and "Forty Nine Dollar Divorce."

## NEED TO KNOW YOU BETTER FINISHED TOUCH

Motown-M7-906R1 (7.98)



This new group on Motown's label looks to be one of the freshest new r&b groups to come around in some time. The music is a cross section of disco/funk that happens to be the national trend at this point. Of particular interest are: "Sticks And Stones," and "Need To Know You Better."

# Crown Heights Mgm't Pact



Richard Flanzer, who promoted the "Sunset Series" of concerts at New York's Belmont Park racetrack, and attorney Tom Nerangis have signed Crown Heights Affair for management. Shown after the signing are (from left) Howie Young and William Anderson of the group, Flanzer, Muki Wilson, Skip Boardley, Philip Thomas, Raymond Reid of the group, Tom Nerangis, and James Baynard Bert Reid and Raymond Rock of Crown Heights Affair.

## New York, N.Y. (Continued from page 22)

ORDS: And the aforementioned Music Week comes to Keyworth's rescue with the classified notice that the entire DJM sales force is "for sale" following the company's decision to hand over its entire sales operation to CBS. Says DJM southern area salesman **Richard Vansverry**: "We were a good team, well trained. It seems a pity that we should split up and maybe have to go into other industries."

JOCKEY SHORTS: In conjunction with the 10th anniversary of Cleveland's top rocker, WMMS-FM, **Bruce Springsteen** is flying in on August 9 for a free concert at the Agora, which will be broadcast live on 'MMS and on six other stations in that part of the country. One of Springsteen's upcoming Madison Square Garden Concerts will also be broadcast live. And don't be suprised if **Gary Busey** (star of the "Buddy Holly Story") joins Springsteen for a rendition of "Rave On" in Philadelphia, August 18 . . . The **Cars'** benefit concert at Dean's Park in Worcester, Mass. (all proceeds going to a fund for **leukemia** research) was moved to the Providence, Rhode Island Civic Center after ticket sales exceeded the capacity of the Worcester venue. 12,000 fans showed up for the Providence date. Cars headlined, **Creed** opened . . . **Tom Waits'** next lp tentatively set for October release . . . Fresh from Montreux and a standing ovation for its concert there (ditto for the **Dixie Dregs**, by the way), **Sea Level** is currently at the Hit Factory here with producer **Stewart Levine** completing an album for September release . . . Is **Blue Oyster Cult's** forthcoming live lp titled "Some Enchanted Evening"? . . . Canada's **Cooper Brothers**, now a Capricorn recording group, debuted in the U.S. at the Record Bar convention August 7 . . . Producers **Neil Jason** and **Cash Monet** are putting the finishing touches on a **Brecker Brothers** single, "East River La-De-La."

MALE CALL: A favorite of many music industry notables, and one of the only spots outside of Harlem where your beloved columnists dine, **Al & Dick's Steak House**, is outta here. Many's the time we've feasted on Al & Dick's juicy steaks and french fries done to a turn. And who can forget our memorable luncheon there with the wily **Sid Prosen**, who attempted, without much success, to ply us with drink and gorge us on salad from the salad bar? Alas and alack, these scenes will never be repeated. A garish hot pink awning has replaced the staid brown one, and it pretty much tells the story. When it reopens, Al & Dick's will be "New York's newest concept in Adult Entertainment." At the moment the concern is advertising in the Village Voice for female go-go dancers, waitresses, barmaids, hostesses and this we assume is the new concept—"Male Go-Go Dancers to Entertain The Ladies." Adult entertainment on two levels and not a steak in the house.

MAIL CALL: Might be a wise move to glance at all those **Richard Supa** biographies before you toss them away. Keeping in mind that Supa's new album on Polydor is entitled "Tall Tales," one will discover a few mindbenders nevertheless: the fantastic assertion that Supa conducted the New York Philharmonic at the age of three, and later in life left a budding supergroup because he felt the billing—Crosby, Stills, Nash and Supa—was inappropriate; the outstandish claim that Supa was raised by coyotes; and the bold statement that Supa, while a member of a band called Neurosis, literally demolished a Holiday Inn—"right down to the cement pilings"—with a stolen steamshovel. Does the truth lie somewhere in-between? Somehow we doubt it. But the fourth, more factual and doubtless less colorful bio is on the way.

(The following listings were inadvertently omitted from the Record World 1978 Annual)

### MICHIGAN LABELS

Age of Woman, Alexander Street, Amerama, Bar-B-Q, Big Town, Blue Heaven-Butterfly, Celestial, Chrysalis, Cross Country, Entr'acte, Eyes, Farr, Fiddlers Wind, First American Music, Flying Fish, Gangster, Glacier, Great Northwest Music Co., Heavy, Hit International, Import, Jem, Kally-Ope, Lamb, Metric, Manila, Music Is Medicine, NCS, Neostat, Nostalgia Lane, Ovation, Pacific Arts, Private Stock, Oca, Scrimshaw, Shadow, Strawberry, Topco, Turnstyle, Versatile, Waterhouse, WB Country Sound, Wide World Music, Wizard, World International Group.

### PIKS CORPORATION LABEL LISTS

Adamo, Age of Woman, A.J.'s (Wild), Ala, Alanna, Alarm (TK), Album Book Music (Columbia Pictures Pub.), Alligator, All Platinum, Alston (TK), Ambassador, American Mutual Group, American Sound (MRL), American Variety (GNP), American Way (NSD), Amerma, Amour, Anthem (U.A.), Appaloosa (NSD), Arc (NSD), Archives of Jazz (Ala), Arista, Arista Freedom, Artemis, Ashtree (AF), Aquarian, Audio Arts (Wild), Audio Fidelity, Audio International (AF), Audio Rarities (AF), Banana Tree, Bar-B-Q, Bare Back, Beacon (Ala), Beck (NSD), Bel-Ad (Ray Lawrence), Bella Linda (Int. Rec. Serv. Co.), Belle Meade, Benton, Bertie (Ala), Bethlehem (Caytronics), Big Town, Black Blues (GNP), Blackland, Blue (Barry Long), Blue Ash, Blue Candle (TK), Blue Heaven, Blue Max (NSD), Blue Note (U.A.), Blues Spectrum (Ala), BMA (World International), Bobby Robinson, Bobo (NSD), Boogie Man, Bold, Breakthrough (Cal. Gold Ind.), Braintrust (Int. Rec. Serv. Co.), Brown Dogg (MRL), Brownstone (Wild), Buddha (Arista), Butterfly, CC, Cadet (All Platinum), California Gold, Cambria, Carice, Carrot (Caytronics), Casino, Cardiac (World Tide), Cat (TK), Caytronics, Celestial, Centennial (NSD), Charade (Wild), Charmur, Charta (NSD), Chess (All Platinum), Checker (All Platinum), Chiascuro (AF), Chimneyville (TK), Chrysalis, Cin-Kay, Commercial, Comstock (NSD), Con Brio (NSD), Contempo (TK), Country Porn, Country Showcase of America (NSD), Cross Country, CRS, Dash (TK), Day & Dan (Wig), Dee Bee (NSD), Delmark, Different Drummer (Caytronics), Dingo (Ala), Dobre (Ray Lawrence), Don (Don King), Door Knob (WIG), Doral (World Wide), Dream (Caytronics), Drive (TK), Dyno (Gilette-Madison), Elka, El Con, End-Gee (Roulette), Entr' Acte, Epitome (Phono), Erotic (Cal. Gold Ind.), Essar (Wild), Eyes, Fairview (NSD), Farr, Fast Track (MRL), Fiddlers Wind, Fifty States (NSD), First American, Flying Fish, Freedom, Free Form, Free Spirit (Caytronics), Free-Tone, Funk, Fury (Bobby Robinson), Gangster, Gateway (Gilette-Madison), Gil's Funny (NSD), Gilette-Madison, Glacier, Glades (TK), GNP Crescendo, Go-Dak (NSD), Golden Moon, Good Co. (IRS), Good Company (Intl. Rec. Serv.), Good Sound (TK), Gold Mind (Caytronics), Gold Star, Golden River (NSD), Gospel Roots, Granny White (NSD), Grateful Dead (U.A.), Great Northwest Music, Greedy, GRT Tapes (Certain Labels), Harlequin (AF), Hawkeye (NSD), Hawk Sound (Ala), Heavy, Hidden Sign (AF), Hit Bound Int'l (Phono), Hit International, Hobo (NSD), Homa, Hop-A-Long (NSD), Hoss (Ray Lawrence), Humorousonic (Impulse), I C A, Image (AF), Import (Jem), Impulse, Instant, Irish Rego (Ray Lawrence), Jazz Masters, Jem (Certain # Only), Jo Don, Juana (TK), Jucu (Ray Lawrence), Kally-Ope, Karate (Audio Fidelity), Kayvette (TK), Kimo (Commercial), Laff (Ala), Lamb, ICR (TK), Libbi (NSD), Liberty-Imperial (U.A.), Libra III, Little City, Little Ritchie, Liz-Be, Los Angeles (Ranwood), Lotra (TK), Love (Wild), LRC (Don), Mainstream, Mano, Malaco (TK), Manila (Strawberry), Mantan (Sipra), Mar Bren, Marlin (TK), Masterpiece, Mayhew (Bareback), Mediators (U.A.), Metric, Me (Impulse), Milagro (Ray Lawrence), Milmomo (AF), Ministri (NSD), Minit (U.A.), Monterey, Mountain Railroad, MRI (NSD), Muse, Music Flow, Music Is Medicine, Mutt & Jeff (Cal. Gold Ind.), Nashville Record Productions, Nationwide Sound, Nami, N.C.S., Neostat, Nine IX Chains (MRL), NTSU (Ray Lawrence), Nu-Travl (Aird), October, Olympus (In. Rec. Serv.), Ovation, Pantheon Desert (NSD), Paradox (NSD), Pacific, Pacific Arts, Pageboy (NSD), Paragon (NSD), Passport (Arista), Pepco, Pharoah, Picadilly, Pick-A-Hit (Sipra), Pied Piper (Ray Lawrence), Pinnacle (Wig), Phono (NSD), Poppy (U.A.), Prairie Dust (NSD), Predator (NSD), Prima (Ray Lawrence), Private Stock, Pyramid (Roulette), PCA, Quality (Private Stock), R & R, Ranwood, Rat City (All Platinum), Redd Foxx (Impulse), Request, Rickwood (NSD), Rim, Rising Star (NSD), Roast (Ray Lawrence), Roots (TK), Roulette, Round (U.A.), Roxy, Rush (NSD), Sabre (AIRD), Savoy (Arista), Scrimshaw (Monterey), Scorpio, Scorpion, Shadow, Shield (TK), Shue (NSD), Silver Sword (Sipra), Simko, Sipra, Sirlain, Soc-A-Gee (NSD), Soultown (Sipra), Soul Deep (IRCI), Sounds Superb (ALA), Soundwaves (NSD), Salsoul, Splash (Private Stock), St. Simon's (NSD), Stang (All Platinum), Stereo Spectrum (AF), Stone Dogg (TK), Stop (AIRD), Storyteller (IRCI), Strawberry, Sunshine Sound (TK), Superstar (Phono), Swar (IRCI), 12:00 High (IRCI), TK, Takoma, Teddy Bear (NSD), Tiger Lily, Tom 'N' Jerry (Caytronics), True (World Wide), Topco, Thimble (AF), Thistle (Takoma), Trix, Turbo (All Platinum), Turnstyle, Us, Underground, Unicorn, Unital, United Artists, Vaya, Veep (U.A.), Vee Jay, Venice (Wild), Versatile, Vibration (All Platinum), Vintage (GNP), Virgo (Roulette), Vistone (Wild), Vivo, Waterhouse-WB Country Sounds, Western Hemisphere (Roulette), White Light, Wicked (TK), Wide World Music, Wild, WITG, Wizard, Wolf (TK), World Jazz, Woodsmoke (NSD), World Wide Music, Yucca (NSD), Visa (Jem).

## GERMANY

By JIM SAMPSON

■ MÜNICH—The German government has cleared the way for private artist management in this country. Until now, only the state work offices and a very few licensed agents were legally authorized to seek employment on behalf of an artist. Although the law has not been enforced, its existence inhibited management development and therefore talent development, too. Lobbying by **Dr. Gerahrd Slavik** of the German Phono Academy, composer/producer **Michael Kunze** and **Dr. Norbert Thurow** of the Phonoverband industry association led to the change. It comes just as Germany is emerging from "third world" status in the pop music field, and none too soon.

After his **Dylan/Clapton** clambake in Nuremburg, **Fritz Rau** has planned a new series of open air extravaganzas this summer starring **Joan Baez**, **Genesis**, **John McLaughlin** and **Alvin Lee** with **Ten Years Later**. Sites are Ulm, Cologne and Saarbrücken.

KUNZE + KUNTE = KARMA: Speaking of Michael Kunze, most of his work lately has been with the new Polydor International label Karma, which he's running with partner **Helmar Kunte**. With Karma, Kunze can exercise the complete creative control over product which was never allowed him before. Releases are limited to one per month for concentrated promotion. They're not all disco, either; in preparation are albums by an English singer/actor and by an extraordinary Munich rock group. For their recent release of the **Munich Sound Symphony Orchestra**, Kunze and Kunte let an astrologer set the timetable for sessions, release, etc. The MSSO consists of the **Munich Machine** rhythm section plus most of the **Munich Philharmonic**. Disconet has picked up the MSSO version of the Dvorak New World Symphony. Kunze says that whatever he does in the future, it will be aimed at the international marketplace.

5-10-30-HIKE: Kunze and Kunte's former employer, and one of Germany's most prominent musical families, is celebrating a triple birthday. Thirty years ago, **Ralph Maris Siegel** founded Siegel Music Publishing Companies. Son and successor **Ralph Siegel Jr.** started Olympia Music Productions ten years ago, and his Jupiter label just five years ago. Siegel has always had strong international catalogues, now including **Cafe Americans** (**Neil Bogart**), **Clive Davis' Arista Music**, **Bob Reno's** Music Shoals and catalogues of **Robert Mellin**, **Dolly Parton**, **Stephen Stills** and others. Many of Germany's top artists have been associated with Olympia/Jupiter: **Silver Convention**, **Peggy March**, **Udo Juergens**, **Peter Alexander**, **Chris Roberts** and now **Dee D. Jackson** with the big international hit "Automatic Lover." Domestically and internationally, this company breaks records, in more ways than one. Incidentally, Jupiter label manager **Karl-Heinz Klemptnow** leaves Siegel, heading home to Berlin as **Trudy Meisel's** Intro publishing manager.

## EMI Receives Queen's Award



The International Division of EMI Records won the Queen's Award for Export Achievement for 1978, and Paul Watts, general manager of the division, is seen picking up the award from Sir Charles Madden, Vice Lord Lieutenant of Greater London, while EMI Group chairman Sir John Read looks on. The International Division is responsible for the international sales and marketing of records and tapes and it exports to over 200 countries and also earns pressing fees from overseas companies which manufacture the products under license. Over a three-year period overseas earnings have doubled. The award was presented at a special lunch at which approximately 100 of EMI Records employees from the International Division in London and Hayes were present.

## Canadian Gold for Gabriel



As part of his recent whirlwind one-week promotional tour of the U.S. and Canada, Atlantic recording artist **Peter Gabriel** spent a day in Toronto, where he fielded a series of radio and press interviews. While in town, Atlantic and WEA Canada took the opportunity to present Gabriel with gold record awards for his first solo album, released last year. Coinciding with the promotional tour, Atlantic has released Gabriel's second solo album, entitled (as was the first) "Peter Gabriel." Shown in Toronto are, from left: **Dave Tollington** of WEA, Gabriel's associate **Richard Macphail**, **Nick Panaseiko** of WEA, **Peter Gabriel**, and WEA's **Gary Muth** and **Kim Cooke**.

## ENGLAND

By PHILIP PALMER

■ LONDON—Former prime minister **Sir Harold Wilson** is to go into the recording studios shortly to make his disc debut. However, the dulcet tones of Sir Harold will not be heard in song but on a recording of some of his recent programs on British prime ministers shown on the BBC. The results will be issued on Music For Pleasure's highly successful Listen For Pleasure spoken word cassette series which was launched last year.

Sir Harold is not the only member of his family to be heard on record. His wife, **Lady Mary Wilson**, recorded an album for Pye a few years back featuring her reading some of her poems.

ZOOMING: **Bruce Findlay**, boss of Bruce's Record Stores, one of the leading independent record chains in Scotland, and at present manager of the CBS group **Cafe Jacques**, is planning to relinquish management of the band within the next few months to concentrate on the build up of his own label, Zoom. The label was originally launched in August of last year as an outlet for local talent, and one of the four singles available, "Stuck With You" by **The Zones**, was issued in America on Arista. Now Findlay has negotiated a worldwide contract with Arista for release of his Zoom product.

Media folk gathered at the popular nitery, Dingwags, last week to help celebrate the Zoom launch, which consists of three singles, "Sold On Your Love," by former **Incredible String Band** member **Mike Heron**, "Some Other Guy" by **Teen Band Questions**, and "Love Is Blind" by **Night Shift**.

BEST OF BUDDIES: Product by **Buddy Holly and the Crickets**, currently enjoying a new lease on life via the TV-advertised "20 Greatest Hits" through EMI, is soon to be the subject of a third boxed album set in the U.K., this time through MCA. The most comprehensive set is "The Complete Buddy Holly Story," a nine record box set originally issued in Germany by Decca's Teldec company. This set is not generally available in the U.K. but only through import and specialist record shops. The second set is "The Buddy Holly Story," available by mail order only from the EMI-owned World Record Club. The third set, as yet untitled, will be a six album set, compiled for MCA by noted Holly authority **John Beecher** and scheduled for a September/October release.

SIGNINGS & ACQUISITIONS: Logo Music has set sub-publishing representation for Logo and Heathside Music in three European territories. They are with Schmolzi and Slezak Music (Germany), with Universal Songs for the Benelux territory and with Ricordi in Italy. A further deal has been signed with Fermata for South America . . . Chrysalis Music writer **Neil Merryweather** has formed Clear Records with Dutch company Dureco . . . Anchor Records has signed a short-term deal with Imagination Records for the U.K. and the first

(Continued on page 107)

## Imports' Radio Inroads (Continued from page 26)

With product like The Who single capturing such extensive adds and heavy airplay, the question arises: How does that affect the American company which may release the record? Stan Bly, VP/national promotion for MCA, which will hit the streets with an edited version of "Who Are You" late this week, commented, "It can do two things, either build up excitement or hurt you. If the record is bad it'll hurt, but with something like this Who single it's just getting that much more excitement."

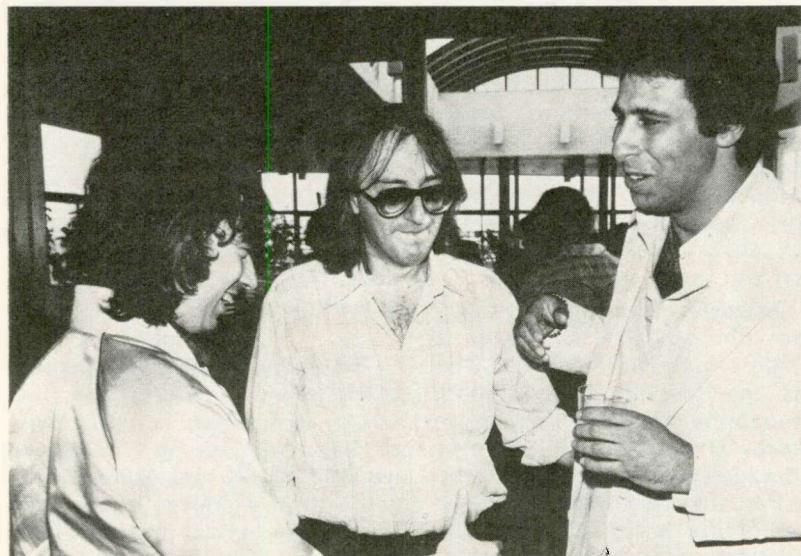
Oftentimes the work of a firm like Jem can be highly beneficial to both them and the American company such as the case with the Greg Kihn lp. The momentum provided by the Beserkley import helped secure this week's top add honors and yet Jem did very well with import sales. According to Jem national promotion director Phillip Page, "We knew we had a long time before Kihn got a domestic release so we did a lot of

back-up work." That work consisted of sending out extensive radio promo copies which often cost Jem full price, a full-scale distribution and follow-up radio promotion.

The effect can be "quite significant," says Jem president Marty Scott, "and enough to be heard. With The Who single, we're selling it and MCA couldn't help but feel the momentum. All of a sudden it's being played and there's a good buzz about it." Page added, "We sent out The Who single because we feel an obligation to radio. We know the programmers and listeners will want to hear it. Even though we had to pay for our promos, it's our way of saying thanks to the radio stations that play our imports."

When asked about radio's growing willingness to air imports which will get domestic releases, Bly said, "If you were a programmer and could get The Who single, wouldn't you?"

## Jenner Birthday Bash



The staff of Millennium Records surprised company president Jimmy Jenner with a lavish birthday party earlier this month. The party, attended by some 75 industry execs and members of Jenner's family, was held at N.Y.'s Top of the One Club. Pictured here are, from left: Rob Friedheim, manager of Millennium artists The Godz; Chip Racklin of Renaissance Management, and Jimmy Jenner.

## GERMANY'S TOP 10

### Singles

1. RIVERS OF BABYLON  
BONEY M.—Hansa Intl.
2. YOU'RE THE ONE THAT I WANT  
JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—RSO
3. ONE FOR YOU, ONE FOR ME  
LA BIONDA—Ariola
4. BAKER STREET  
GERRY RAFFERTY—United Artists
5. NIGHT FEVER  
BEE GEES—RSO
6. OH CAROL  
SMOKIE—RAK
7. DAS LIED DER SCHLUEMPFE  
VADER ABRAHAM—Philips
8. FOLLOW ME  
AMANDA LEAR—Ariola
9. CA PLANE POUR MOI  
PLASTIC BERTRAND—Hansa Intl.
10. AUTOMATIC LOVER  
DEE D. JACKSON—Jupiter

### Albums

1. NIGHTFLIGHT TO VENUS  
BONEY M.—Hansa Intl.
2. SATURDAY NIGHT FEVER  
VARIOUS ARTISTS—RSO
3. PYRAMID  
ALAN PARSONS PROJECT—Arista
4. CITY TO CITY  
GERRY RAFFERTY—United Artists
5. THEN THERE WERE THREE  
GENESIS—Charisma
6. SOME GIRLS  
ROLLING STONES—Rolling Stones
7. OTTOCOLOR  
OTTO—Ruessl
8. VADER ABRAHAM IM LAND DER  
SCHLUEMPFE  
VADER ABRAHAM—Philips
9. SWEET REVENGE  
AMANDA LEAR—Ariola
10. WATCH  
MANFRED MANN'S EARTH BAND—Bronze

(Courtesy: Der Musikmarkt)

## Main Squeeze



After a special, one-night only appearance at the Roxy Theatre, A&M's new rock group, U.K. Squeeze, received congratulations from Jerry Moss and Gil Friesen. The performance was part of a week-long schedule of festivities that earmarked A&M's annual convention. Pictured from left are: Gilson Lavis, Jools Holland, Moss, Friesen, Chris Difford, Harry Kakoulli, Derek Greene, managing director, A&M London; and Glenn Tilbrook.

## England (Continued from page 106)

release through the deal is the single "All You Got To Do Is Slip Away" by **Iain Whitmore**, and an album, "The Angel Takes Shape." Imagination has been formed by former WEA staffer **Stephen Banker Dukes**. A publishing pact has been secured by Rak Publishing . . . In addition, Anchor in the U.K. has signed a licensing deal with Hot Wax Productions, formed by **Clifford Davis**. Debut singles through the deal are "Bottom Line" by **Kirby** and "Forget The Past" by **Stretch**.

AWARD: Prior to **Cleo Laine's** departure to America, RCA managing director **Ken Glancy** hosted a small party to present the singer with a gold disc to mark sales of her album "Best Of Friends" recorded with her husband **John Dankworth** who also co-produced the lp. The singer, who is in America for a ten-week tour that includes a season on Broadway and a return visit to the Greek Theatre in Los Angeles, was also presented with a "Sun" pendant from the National Kidney Research Fund. In the past Laine has donated record royalties to the fund.

APPOINTMENTS: **Charles Andrews** has been named EMI's resident director/Iran. He succeeds **John Forrest**, who will be taking up an appointment in Southeast Asia, details of which will be announced soon.

## ENGLAND'S TOP 25

### Singles

- 1 YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
- 2 SUBSTITUTE CLOUT/CARRERE/EMI
- 3 THE SMURF SONG FATHER ABRAHAM/Decca
- 4 DANCING IN THE CITY MARSHALL, HAIN/Harvest
- 5 BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol
- 6 WILD WEST HERO ELECTRIC LIGHT ORCHESTRA/Jet
- 7 A LITTLE BIT OF SOAP SHOWADDYWADDY/Arista
- 8 LIKE CLOCKWORK BOOMTOWN RATS/Ensign
- 9 IF THE KIDS ARE UNITED SHAM 69/Polydor
- 10 RUN FOR HOME LINDISFARNE/Mercury
- 11 USE TA BE MY GIRL O'JAYS/Phila. Intl.
- 12 AIRPORT MOTORS/Virgin
- 13 '5.7.0.5.' CITY BOY/Vertigo
- 14 RIVERS OF BABYLON BONEY M/Atlantic
- 15 FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS'/CBS
- 16 LIFE'S BEEN GOOD JOE WALSH/Asylum
- 17 THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI
- 18 NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS) SEX PISTOLS/Virgin
- 19 STAY JACKSON BROWNE/Asylum
- 20 FROM EAST TO WEST VOYAGE/GTO
- 21 IDENTITY X-RAY SPEX/EMI
- 22 COME ON DANCE, DANCE SATURDAY NIGHT BAND/CBS
- 23 ANNIE'S SONG JAMES GALWAY/Red Seal
- 24 BABY STOP CRYING BOB DYLAN/CBS
- 25 (DON'T FEAR) THE REAPER BLUE OYSTER CULT/CBS

(Courtesy: Record Business)

## Mercury Inks Fonda Feingold



Phonogram, Inc./Mercury Records has announced the signing of Fonda Feingold to an exclusive recording contract. Fonda's debut album, entitled "Fonda Feingold," which was produced by Hank Medress and Dave Appell, is scheduled for an August 21 release. Seen at the signing festivities are, from left: (top) David Werchen, director of law, Phonogram/Mercury; Fonda Feingold; Steve Katz, a&r director, east, Phonogram/Mercury; and Tom Penzone, Fonda's manager; (bottom) Hank Medress and Dave Appell, producers of the album.

## Horse Opera on The Thames

duced the opera to Italy. On studying the opera again one wonders anew why *Fanciulla* has never made it in terms of big time popularity. Its story—an honest, pistol-toting woman barkeep of California gold rush days falls in love with a man she discovers is a bandit; a sheriff who desires her instigates a lynching of the bandit; her past good deeds for

the miners serve as reason to them to let her ride away into the sunset with her bandit—is no worse than many a TV western; a fixed poker game has all the stuff of thrilling melodrama; and the music is Puccini's most orchestrally adventuresome.

The orchestra never ceases intelligent comments on the action, and the cinematic nature of the

## Classical Retail Tips

■ The Angel shipment, available this week, seems to have confused Christmas for August, because on it are at least four albums that well might be hit records. Leading the pack is a new recording of Richard Strauss' *Salome*, conducted by Herbert von Karajan. The German maestro's opera recordings usually sell very well even when the repertory is not ideal for him, but *Salome* should be very exciting and has recently not been recorded by anyone else. In the title role is Hildegard Behrens, who has created quite a stir in this part of Europe. She made her debut at the Metropolitan as Giorgetta in *Il Tabarro*, not a particularly grateful role for her, but she still interested the rank-and-file Met operagoer. With a strong, yet silvery voice, her *Salome* is worth hearing. In this recording Karajan is unexpectedly paired with the Vienna Philharmonic, instead of his own Berlin, but the rest of the cast is composed of his singers: Jose van Dam as Jokanaan, Karl-Walter Boehm as Herodes, Agnes Baltsa, who must have one of the youngest and most opulent voices ever to sing Herodias, and Wieslaw Ochman as Narraboth.

Also in the vocal area, Dame Janet Baker has made a new disc for Angel: a Brahms recital including the Four Serious Songs and the Two Songs from Opus 91. She is accompanied by Andre Previn at the piano and Cecil Aronowitz at viola. Dame Janet is here taking on songs more often associated with male singers, but she should add to her usual interpretive gifts the richer quality to her mezzo heard here last season.

On the instrumental front a lot of sales might be made in a new Koto record of two familiar Mozart pieces, Symphony No. 40 and the serenade, "Eine kleine Nachtmusik." Those that licked the New Koto Ensemble of Tokyo with Vivaldi will probably dash to the shelves to see what they have done to Mozart.

And finally, there is another recording from Sviatoslav Richter, who seems to have recently slowed down his output. The great Soviet pianist is heard in Beethoven's Third Piano Concerto in C Minor and the F Major Andante Favori. Riccardo Muti will conduct the Philharmonia. Anything with Richter should sell if given proper play.

## April-Blackwood, Heath-Levy Pact



Pictured at the signing of an agreement between Heath-Levy and April-Blackwood are (from left) Greg Fishbach, atty. for Heath-Levy; Eddie Levy; Rick Smith, VP and gen. mgr. of April-Blackwood; Wayne Rooks, dir., business affairs for A-B; Bob Esposito, VP, creative affairs for A-B, and Geoff Heath.

(Continued from page 97)

story inspired in Puccini the most concise lyrical writing of his career. But nothing quelled the eroticism of his lyrical impulse, and all through *Fanciulla* themes sprout and flower, staying only long enough to make one remember them. We have had several recent performances of the opera in New York, and the very subtlety of the orchestration has caused *Fanciulla* problems. Sergiu Comissiona viewed the opera as symphonic and Mahlerian and conducted it at the New York City Opera that way; the result was lovely to hear but lacked passion and theatrical vitality.

On the DG recording Mehta exposes the opera to the talents of a true symphonic composer who has the theater in his blood. Though the conductor's first experiences at the Metropolitan over a decade ago left something to be desired, there was never any question of the basic excitement he generated. Now he has been seasoned and has, additionally, conducted this opera for two seasons at Covent Garden. He has every nuance down, leading both dramatically and lyrically as the situation demands. The musical side of the poker game has the coiled tension of a snake.

### Neblett Is Big Surprise

If Domingo performed to his own high level and Mehta surpassed himself, the big surprise of the recording is Carol Neblett as Minnie. Though I would prefer a more Italianate soprano with a clearer voice, she sings with passion, musicality and dead-level accuracy. For Minnie this is no small compliment. Puccini never wrote a more difficult role. *Tosca*, with its 9 high C's, has its own problems, but they can be surmounted even by old sopranos. *Turandot*, long the province only of dramatic sopranos, is both short and consistently in a high range

no matter how many high notes are required. Minnie, on the other hand, is an acting role—on stage and in the voice—and has some of the widest vocal intervals of any Puccini part. Rare is the soprano live or on records who has so easily surmounted the vocal difficulties and projected a pleasing if not ravishing tone without shrillness. Miss Neblett, for instance, hits the traditionally impossible high C in the "Laggiu nel Soledad" aria as though it were nothing and is consistent in her even and well-produced singing. It is a great performance that never for one second loses its commitment.

### Crucial Role

The character of Jack Rance is crucial to the success of the whole. A brother, if not a twin of Baron Scarpia in *Tosca*, he would certainly rape Minnie if he had Scarpia's power. In the end he does not share Scarpia's fate, however, and limps off as a Puccinian Beckmesser, having lost the contest and been humiliated before the men over whom he is supposed to have moral authority. Milnes has not sung the role on stage—at least not recently in an international theater—but he is very effective. His years at Scarpia make his interpretation very similar and though his voice might be a little more basically caustic and blacker for this kind of role, he is effective. His Italian is unusually good, and he makes a severely evil, mustache twirling villain. One strange moment is the almost silent "Buona notte" after the poker scene. He says it, but one really has to strain to hear anything.

Deutsche Grammophon has supplied excellent secondary singers, including a fine Sonora in Robert Lloyd and a moving blind minstrel in Gwynne Howell. The forces of the Royal Opera are splendid.

## MCA/Nashville Promotes Two; Maitland Outlines New Priorities

BY WALTER CAMPBELL

■ NASHVILLE—MCA Records has announced two promotions in the development and expansion of its newly formed Nashville operation, under the direction of vice president and general manager Jimmy Bowen. Jeff Lyman, formerly head of country promotion for the label, has been named director of pop adult promotion, and Susan Roberts, formerly on the publicity staff of MCA Nashville, has been promoted to the post of director of artist relations and publicity for the Nashville operation.

In addition to his pop adult promotion responsibilities, Lyman will act as west coast liaison for the Nashville operation. One of the major priorities in his new position will be the crossing over of country acts to the pop field, according to MCA president Mike Maitland.

"Pop adult is in that gap between country and top 40," Maitland told RW. "We feel that to get a crossover hit, pop adult is the second step. First you get country, then adult and then hopefully top 40."

## CBS Ups List On Country LPs

■ NASHVILLE—CBS Records has instituted a new pricing policy whereby country albums on CBS labels, previously listing for \$6.98, will now carry a list price of \$7.98.

### Researched

"We're not the first to do it, and country music is more in the mainstream now," said CBS marketing director Roy Wunsch. "There is no reason for a special price for country product. We've researched it thoroughly, and we've found the \$7.98 albums sell as readily as \$6.98 ones. So it's just a matter of keeping up with the mainstream."

"Jeff will be the liaison with that on the west coast. He will be working very closely with Jimmy Bowen. On the corporate structure, there is sort of a dotted line from him to Stan Bly (vice president of promotion for MCA) and a straight line between him and Jimmy Bowen."

Susan Roberts, who has been with MCA Records for five years, will also be working closely with Bowen and will be responsible for all publicity of the Nashville-based MCA artist and media-related activities.

Maitland described the recently announced expansion plans for MCA Nashville as "my concept and Jimmy Bowen's project. The reason for the move is that we have been kind of dull. We were doing okay, but we were drifting. Country has been a major part of our income and our sales for some time, and this is a renewal of that commitment."

"But we're not limiting the Nashville office to country music (Continued on page 111)

## WWVA Secures Strong Ratings With 'Crossover Country' Format

By MARGIE BARNETT

■ WHEELING, W.V.—"In a year when it would appear that other country stations around the country took a little bit of a dip, we had a substantial increase," states Tom Miller, PD of WWVA, the #1 station in the Wheeling, West Virginia market. The station's new Arbitron rating shows a jump from 18.8 to 24.7 in total persons 12+ Monday through Sunday 6 a.m. to midnight, according to Miller.

Competing with nine stations including another country station and their own FM, WWVA had a near record book across the board in the metro. They also showed well in the book for Pittsburgh's TSA. Their biggest metro increase showed among women 18+. For Monday through Sunday 6 a.m. to midnight the figures rose from 16.8 to 26.0, Miller said, with equal or better showings in the specific show breakdowns. A 7.5 increase in men 18+ for the mid-day slot, boosted that share to 37.0. One interest-

ing item was the 7.1 to 16.0 rise in teens 12-17 for the 6-10 a.m. slot.

There are a number of different factors contributing to the station's #1 rating. WWVA has built (Continued on page 111)

## WB Names Wickham VP/Country Director

■ LOS ANGELES — Mo Ostin, chairman of the board and president of Warner Bros. Records, has announced the appointment of Andrew Wickham as vice president and director of country music for the label.



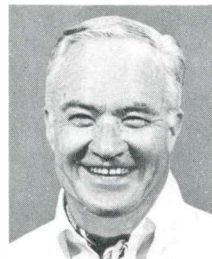
Mo Ostin (left), Andrew Wickham

Wickham will oversee all Warner Bros. country music activities, including talent signing and production, as well as coordinating the company's promotional and administrative efforts in the country area.

Prior to ascending to his vice presidency, Wickham occupied the post of director of country music for Warner Bros. Records. He was previously an a&r staff producer working with such artists as Goldie Hawn, Van Dyke Parks, Nancy Sinatra, Doug Kershaw and The Mighty Sparrow. As vice president and director of country music, he will be based in Burbank and commute regularly to Warner's Nashville office.

## NASHVILLE REPORT

By RED O'DONNELL



■ Playboy Records has officially ceased its Nashville operation and local chief **Eddie Kilroy** hit the highways this week with his family for an extended vacation in Texas. Or, as he expressed it: "We're taking an asphalt cruise."

So where will Kilroy be next? My espionage leaks he'll join **Jimmy Bowen** at MCA on Music Row.

**Henson Cargill**, who recently signed with Lamar Fike Management, just finished doing some beer commercials under direction of **Kelso Herston**. Can't very well plug the suds by name but will say the blurbs were done with "gusto" . . . Scorpion's young **Ronnie McDowell** played to more than 12,000 at the recent county fair in Hartford, Mich., which is a town with less than 10,000 population.

**Brenda Lee** set to appear as special guest on **Glen Campbell's** CBS-TV Christmas special, which'll tape Oct. 10-12 at Grand Ole Opry House and Opryland—although it isn't necessarily going to be a (Continued on page 112)

## COUNTRY PICKS OF THE WEEK

**SINGLE** **GENE WATSON, "ONE SIDED CONVERSATION"** (prod.: Russ Reeder) (writer: J. Allen) (Joe Allen, BMI) (2:52). A quiet mood dominates Watson's latest single as he sings of lost love with a feeling of sadness and resolution. Strings, keyboards and a bass guitar accentuate the lyrics for a balanced, effective sound which should see success. Capitol P-4616.

**SLEEPER** **SHERRY GROOMS, "ME"** (prod.: Ron Hafkine) (writers: D. Taylor/E. Stevens/D. Malloy) (DebDave/Briarpatch, BMI) (2:16). Grooms shows plenty of vocal strength with this song, which moves from a quiet mood to a more intense sound and feeling. Ron Hafkine's production work is balanced and full while keeping vocals in the forefront. Parachute RR 514.

**ALBUM** **SUSIE ALLANSON, "WE BELONG TOGETHER."** With production by Ray Huff, Allanson has put together an album which shows consistent high quality. Drums, strings, a piano, background singers and a strong bass support and accentuate her soaring vocals. The title cut, "Desperado" and "Shenandoah" are among the cuts that stand out. Warner/Curb BSK 3217.



# COUNTRY HOTLINE

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

- Dolly Parton — "Heartbreaker"  
Dave & Sugar — "Tear Time"  
Razzy Bailey — "What Time Do You Have To Be Back To Heaven"  
Freddie Hart — "Toe To Toe"  
Jerry Inman — "Why Baby Why"



Hank Williams, Jr.

Hank Williams, Jr. stalks the charts in a big way with his revival of the funky Sonny Curtis song, "I Fought The Law (and the Law Won)." First week adds include WSUN, KJJJ, WLLO, WPNX, WOKO, WVOJ, WBAM, KLAJ, WJQS, WSLC, WHOO, WMC, WEMP, WKDA, KYNN, KDJW, KFDI, KSOP, WPLO, WTMT, KKYY, WTOD, WLLO.

Randy Newman sings a super ballad with the potential of being his first big country record! "Rider in the Rain" starting in Atlanta, Louisville, Knoxville and Seattle. Randy Crowell likewise poses his first threat to country charts with his remake of Dallas Frazier biggie "Elvira," already added at KIKK, KENR, WBAM, WPNX.



Cathy O'Shea

Strong material this time out will make Razzy Bailey a rapid chart climber; "What Time Do You Have To Be Back To Heaven" moving at KLAJ, WAME, WKDA, KMPS, KVOO, KJJJ, WUNI, KRMD, KSOP, KFDI, WSLC, KIKK.

It was a big hit for George Jones in 1956, and now Jerry Inman resurrects the classic "Why, Baby, Why," now playing at KENR, KIKK, KFDI, WKDA, KXLR, WSDS, KJJJ. Cathy O'Shea's "Roses Ain't Red" starting in Seattle, Phoenix and Toledo.

Super Strong: Merle Haggard, Rex Allen, Jr., Don King, Sandy Posey.

Randy Barlow is drawing tremendous early action on "No Sleep Tonight." Listing it are KERE, WKDA, WEMP, WXCL, KVOO, WHOO, WSDS, KLAJ, KRAK, WTSO, KWKH, WVOJ, WUNI, KYNN, KDJW, KFDI, KRMD, KSOP, KCUB, KKYY, WTOD, WLLO, WITL, WPNX, KSO, KMPS.

Billy Walker has adds in San Antonio, Wichita, Tulsa and Toledo on "You're A Violin that Never Has Been Played." Maury Finney's "Whispering" starting in the midwest.

Early adds on Dave & Sugar's remake of the Wilma Burgess hit of ten years ago, "Tear Time," at WIL, WPLO, WHOO, KIKK, KENR, KRAK, WBAM, WVOJ, WPNX, KMPS, WMNI, WDAF, KFDI, WXCL, WUNI, WTOD, KRMD, KCKN, WIVK, WWVA, WLLO, KSOP.

## SURE SHOTS

Gene Watson — "One Sided Conversation"

## LEFT FIELDERS

Eddy Raven — "You're A Dancer"  
Reba McEntire — "Last Night, Ev'ry Night"  
Sonny & Nan — "Free Spirit"

## AREA ACTION

Jewel Blanch — "So Good" (WBAM, KSOP)  
Chapin Hartford — "I Knew The Mason" (KENR)  
Tom Bresh — "Close Encounters of a Close Kind" (KRAK, WUBE)  
Daniel — "I Bow My Head" (KYNN, WPNX)

## RCA Launches Parton Campaign

■ NASHVILLE—RCA Records has launched a merchandising program in conjunction with the release of Dolly Parton's new single and album, both entitled "Heartbreaker."

Intended to acquaint every segment of the recorded music market with Dolly's new releases, the program will utilize a full complement of print, radio, billboard and point-of-purchase space on both consumer and industry levels.

Visually setting the theme for the kickoff of the "Heartbreaker" campaign are special red vinyl pressings of the single with red labels which shipped to radio stations and sales accounts the week of July 27. Also, a custom designed and constructed neon billboard touting the album will stand over Sunset Strip in Hollywood.

Other visual aids prepared for point-of-purchase use in the campaign include both mounted and unmounted four-by-four reproductions of the album cover art; a three-piece, full-color mobile; 24" by 24" poster of the album cover; and 12" by 24" minisandup cutout of Dolly from the photo on the inside of the album jacket. A video tape of Dolly performing the title single and several other selections from the album is being prepared for use in retail outlets which have video equipment.

To maximize exposure, a full schedule of radio spots on country, pop adult and top 40 stations has been scheduled in mid-August to coincide with Dolly's tour. Supplementing will be "Dolly Day" promotions the weekend of August 26-28, during which copies of the album and specially-manufactured satin shorts bearing the Dolly logo will be offered as listener giveaways.

Print advertising in major national consumer publications of both musical and general interest nature is also planned.

In addition to a full schedule of personal appearances as part of her regular touring activities, Dolly will perform in a "people's concert" on the steps of City Hall in New York on August 22. The performance will be followed by a forum, during which members of the audience will be allowed to ask questions. An intensive publicity campaign has also been mounted to support the album and Dolly's personal appearances. Dolly will also appear at the Robert F. Kennedy Pro-Celebrity Tennis Tournament at Forest Hills, New York, on August 26.

## Mercury Plans McEntire Promo

■ NASHVILLE—Phonogram, Inc./Mercury Records plans a major promotional campaign around the release of singer Reba McEntire's new single, "Last Night, Ev'ry Night," according to Frank Leffel, national country promotion manager for the label.

Radio stations will receive a special packet along with the single, containing a photo and biographical information. Then, immediately following the release of the single, Reba begins a 4-week rap tour of radio stations. She will be accompanied by Mercury country promotion managers and will visit markets in Texas, Oklahoma, Alabama, Georgia, North Carolina, Kentucky, Ohio, and Tennessee.

Special Reba McEntire T-shirts have also been ordered, and will be made available to radio stations for giveaways in conjunction with Reba McEntire weekends.

## Mercury Inks Throckmorton



Songwriter Sonny Throckmorton has signed an exclusive recording contract with Mercury Records. Shown at the signing are (from left) Buddy Killen, Throckmorton's producer and president of Tree International; Throckmorton; and Charlie Fach, executive vice president and general manager of Phonogram, Inc. A mid-August release is scheduled for Throckmorton's first Mercury single, "I Wish You Could Have Turned My Head," followed by an album, entitled "The Last Cheater's Waltz."

## Foy Willing Dies

■ NASHVILLE — Foy Willing, founder of the Riders of the Purple Sage in 1940, died July 24 from a heart attack while visiting Nashville.

Born in Bosque County, Tex., in 1915, Willing was involved in music, from radio to performing, all his life. The Riders of the Purple Sage recorded for Decca, Capitol, Columbia and Majestic Records before they disbanded in 1952.

"No One To Cry To," "Texas Blues" and "Ghost Riders In The Sky" were among their more successful records.

Funeral services were held in Belton, Tex., July 27.

## WWVA Ratings Surge *(Continued from page 109)*

a very good air staff that has stabilized over the last two years. The staff includes Miller as PD and 12-3 p.m. personality; Bud Forte, morning man; Bill Berg, mid-morning deejay; Bob Berry, MD and 3-7 p.m. slot; Buddy Ray, all-nighter and Jamboree emcee, and Vernon Loyer and Al Ziedman on weekends. Religious music is broadcast Sunday through Friday from 7 p.m. to midnight.

WWVA's FM station, WCPI, has an AOR format. They received a 4.8 share in this their first book, helping to take some of the bite-out of the rock stations' ratings which in turn gave WWVA a better standing.

Miller feels the strongest factor in the station's substantial market share increase is the music. "We have gone crossover country, leaning into a more contemporary sound. We had a tradition of keeping the country in the country which heretofore weakened us in our own metro to the point where we were beaten by one of the local rock stations. Last year we began to incorporate a lot of crossover music which mellowed the sound considerably, plus we shortened the go-back on oldies.

### Crossover Product

"The thing about this crossover angle is that we don't really control it. The new product coming out is in great part crossover, so we are automatically locked into it anyway. Where you have a little greater control as to the sound of the station is the type of oldies you choose to play. We go into the Everly Brothers, the Eagles, Gordon Lightfoot, Olivia Newton-John and John Denver. We also play the traditional country, but do so in a manner we think is more acceptable to the upcoming country audience. We want to develop the sound a little further in the way of crossover music still keep-

## Jagger Goes Country



During their recent U.S. tour, the Rolling Stones played before 70,000 people at Boulder, Colorado's Folsom Field. A promotional back to back stereo and mono single of "Far Away Eyes" (the B-side of the pop/r&b/disco chart topper "Miss You") has been serviced to country radio stations. Shown backstage at Folsom Field are, from left: Mick Jagger and Bill Ashford, music director of Lakewood, Colorado's country music station KLAK.

ing the country identity as much as possible."

Jamboree USA, a live country show broadcast every Saturday night on WWVA, is another plus for the station. "We'd have to give them an awful lot of credit," admits Miller. "The show provides us with an inside track on what the artists are doing, and we get to know them personally, talk with them, be on stage with them. This gives us an edge that other country stations simply don't have."

The Jamboree In The Hills, an outdoor country music festival, attracted a crowd of 35,000 each day to see performances by such artists as Bill Anderson, Moe Bandy, Barbara Mandrell, Ronnie Milsap, Crystal Gayle and Stella Parton July 15 and 16. The annual event is sponsored by the owners of WWVA, Columbia Pictures Industries Inc.

### Payroll Contest

WWVA's various promotions and contests have proved popular with listeners. One such promotion is the Payroll Contest. Listeners register with sponsors, and every hour a name is drawn and called out over the air. The person has ten minutes to respond whereupon he is put on the payroll at \$5 an hour. The next hour another name is called and if that person fails to call in, then \$5 is tacked on to the first person's payroll. Approximately 280 winners shared in a prize pot worth several thousand dollars. The response to this promotion has led the station to initiate Payroll Contest #2.

The task of maintaining the number one position can be as difficult as getting there, and Miller is already plotting the station's future course. "We are taking a very careful look at the things we think influenced this book. Instead of letting up and resting on our laurels, we want to do even better next year."

# COUNTRY RADIO

By VICKI BRANSON

■ WITL Lansing reports ARB's to have treated them quite well this period. Average share trends, Metro survey area, total persons 12 plus, shows WITL-FM a 10.3 compared to a 7.1 in 1977. Program director Jim Walton reports they hold the number 3 position with one through four being FM stations in the 12 plus adults. Walton was especially proud of morning results which showed WITL, in average quarter hour, Monday through Sunday six a.m. till ten a.m., in 18 plus adults, to hold a 15.6 share.

Dave Donahue is the new operations director of WLOL in St. Paul, Minn. Michael O'Shea will continue to handle duties as music director. . . . WHK Cleveland recently co-promoted the appearance of Willie Nelson and Emmylou Harris at the Blossom Music Center with Columbia Records. Thirteen contest winning couples were transported to the concert on a chartered party bus, complete with refreshments, Willie Nelson hats and albums.

KCKN recently sponsored the Asthma Radiothon at the Oak Park Mall in Overland, Kansas. The Radiothon lasted for 48 hours with KCKN providing live country music the full 48 hours. ABC's Roy Head was on hand to entertain and took time to answer the phone for donations which amounted to over \$16,000 to be donated to the Asthma Prevention fund. . . . WAXX in Eau Claire, Wisc., has a promotion going guaranteed to get their call letters circulated in some fast company. Herm Johnson, a USAC National Class Champion Race Car Driver, for promotional consideration for his sponsors, has the WAXX Logo on his super "V" Class race car and transport van. Johnson is currently in third place in the nation USAC super "V" Class and the Bosch Gold Cup Series as well.

A new dimension, "Chevy Score Line," has been added to WDEE. The program presents the latest scores and developments in local and national sporting events. By calling a special number, sports fans can hear a brief and concise sports report presented by WDEE and Chevrolet 24 hours a day.

## CMF Board Meet Held in Nashville

■ NASHVILLE — The board of trustees of the Country Music Foundation met July 19 at the BMI offices in Nashville, where they viewed the accomplishments of the past year and plotted an active course for further developments in the Country Music Hall of Fame and Mu-

seum and the Country Music Foundation Library and Media Center.

A redesigned Hall of Fame area, completed at a cost nearly \$40,000, and a major artifact exhibit, "Country Collage," were displayed. Trustees noted that attendance at the Hall of Fame and Museum was up some 25 percent for the first half of 1978. Projected figures for the year indicate that between 550,000 and 600,000 people will visit the facility in 1978.

Several plans were developed for 1979, including all phases of Foundation activities. In the museum, three new exhibits are planned: a computer exhibit dealing with songs and songwriting, a hands-on exhibit demonstrating how stringed instruments work, and an exhibit wherein a visitor can with the aid of mirrors see himself in a country music performer's costume.

## MCA Ups Two

*(Continued from page 109)*

either, although it is an important part of what goes on there," he continued. "We've had this in mind for some time but were not ready to put it into effect until we had someone like Jimmy Bowen to head it up. We're committed to every form of country music, from traditional to bluegrass to progressive, whatever you want to call it. This is a new effort to be a more important factor in country music."

Maitland added that the MCA Nashville office has "almost all the autonomy that's required. Terms and conditions of contracts remain the responsibility of the main office on the west coast as are budgets for promotion, but it is based on performance.

"We have to do two things: Develop new artists and further develop the successes of established artists and hopefully attract more. Those are not new ideas, but they are still very important."

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# COUNTRY ALBUM PICKS



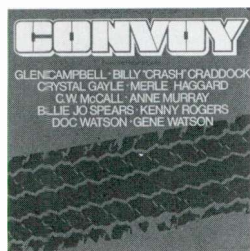
## SIX PAK VOL. 1 Lone Star L-4600

Willie Nelson's newly reactivated label's first album contains, as the title indicates, cuts from six different artists, including Nelson, Ray Wylie Hubbard, Cooder Browne, Don Bowman, Steve Fromholz and the Geezinslaw Bros. All cuts show quality, with appropriate emphasis on Texas, with a variety of styles ranging from Texas swing to comedy recitations to a couple of early Willie Nelson classics.



## MELLO MEL McDANIEL—Capitol ST-11779

McDaniel's smooth, easy vocals shine throughout this lp, which seems to be appropriately titled. Produced by Johnny MacRae, the sound is uncomplicated with vocal quality brought out nicely. Quality stays consistent throughout with "Border-town Woman," "Oklahoma Wind" and "Dim The Lights (And Pour The Wine)" especially appealing.



## MUSIC FROM THE MOTION PICTURE CONVOY

**VARIOUS ARTISTS**—United Artists LA910-H  
C. W. McCall, Kenny Rogers, Crystal Gayle, Gene Watson, Billy "Crash" Craddock, Merle Haggard, Glen Campbell, Billie Joe Spears, Doc Watson and Anne Murray are featured on this lp, all with some of the best of their recent works. Depending on one's taste, all cuts are outstanding, including "Lucille," "Don't It Make My Brown Eyes Blue" and "Okie From Muskogee," to name a few.

## Nashville Report *(Continued from page 109)*

country music themed show.

The first "Performers Night" at the Exit/In Monday night (30) was a success with a full house on hand to see the show. Similar to writers night, the format includes artists who perform any songs whether they wrote them or not. Monday's acts included the **Billy Troy Band**, **Kim Morrison**, **Zak Van Arsdale**, **Judi Fitzgerald**, **Little Richie Jarvis**, and a surprise appearance by **Shel Silverstein**, who entertained all with one of his latest recitations.

Con Brio artist **Don King** has been chosen as one of six subjects for a film commissioned by the U.S. Information Agency to give foreigners a glimpse at six different American lifestyles.

**Freddy Weller** and **Buzz Cason**, artist and writer, respectively, of the Columbia single "Bar Wars," felt so strongly about the record that they invested their own money to "beef up" action on the record which included a color flyer with "Star Wars" photo caricatures, sent to 1000 radio stations.

Speaking of promotions, **Jenny Lynn**, newly signed Colonia Records artist, is travelling around the country hand delivering copies of her latest single, "Taste Of Love," to 60 of the nation's top country air personalities. Each record has the radio director's name and the station call letters specially printed on it.

The **Statler Brothers** have been invited by the Minnesota Vikings to sing the Star Spangled Banner at their nationally televised game with the Denver Broncos Sept. 11 on ABC TV's game of the week.

Among performers listed on the "preliminary" CMA Awards' ballot is **Elvis Presley**, who died Aug. 16, 1977. He is among 42 "candidates" for "Entertainer of Year."

CMA members currently are voting for the five finalists. Results should be in on or before Sept. 5. Then votes will be cast for the winners! If Elvis should go all the way, he would be the first in history of the awards to win posthumously.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**DONNA FARGO**—Warner Bros. 8643

**ANOTHER GOODBYE** (prod.: Stan Silver) (writers: B. Mann/C. Weil/S. English) (ATV/Mann & Weil/Frascotti, BMI) (3:30)

The melody of Fargo's latest single is especially strong as she sings the lyrics with feeling. Producer Stan Silver surrounds her voice with strings, background singers, horns and a piano to create a full sound for maximum impact.

**EDDY RAVEN**—Monument 260

**YOU'RE A DANCER** (prod.: Fred Foster) (writer: E. Raven) (Milene, ASCAP) (3:18)

Raven's latest single is quiet in mood although the tempo is relatively strong. Most prominent are Raven's clear vocals, a bass and acoustic guitar and strings, all working together for a clear sound.

**DOC & MERLE WATSON**—United Artists X1231

**DON'T THINK TWICE, IT'S ALL RIGHT** (prod.: Merle Watson & Mitch Greenhill) (writer: B. Dylan) (Warner Bros., ASCAP) (2:43)

Doc and Merle cover a classic Bob Dylan love song, displaying their expertise both as musicians and singers. The sound is smooth and simple as Doc sings with strength and clarity.

**REBA McENTIRE**—Mercury 55036

**LAST NIGHT, EV'RY NIGHT** (prod.: Jerry Kennedy) (writers: B. Morrison/J. Zerface/B. Zerface) (Combine, BMI/Music City, ASCAP) (2:59)

Following the success of her duet with Jacky Ward, McEntire has a single which highlights her clear, sweet vocal style, showing her ability as a strong solo performer.

**BONNIE TYLER**—RCA PB-11349

**IF I SING YOU A LOVE SONG** (prod.: David Mackay, Scott & Wolfe) (writers: R. Scott/S. Wolfe) (Mam, ASCAP) (3:35)

Tyler's second American release from her latest album shows plenty of country potential, too. The pace is easy as Tyler uses her unique voice to convey a feeling of earnestness and desperation.

**ISAAC PAYTON SWEAT**—Gusto GT4-9010

**SHED SO MANY TEARS** (prod.: John Owens & Jerry Chestnut) (writers: Shuler/Anderson) (Kemisco/Fort Knox, BMI) (2:37)

Sweat sings a love song with a touch of the blues and some Cajun thrown in to make the sound all the more interesting. An electric guitar, dobro and a strong bass add emphasis to the vocals.

**DON BOWMAN**—Lone Star 701

**WILLON AND WAYLEE** (prod.: Don Bowman) (writers: D. Bowman/B. Gramham/B. Walker) (Parody, BMI) (2:54)

Bowman's recitation has a few surprises as both Willie and Waylon help out with his explanation of how to make a hit record. The cut works well as a novelty, especially with the help of Bowman's friends.

**BUCK OWENS**—Warner Bros. 8614

**NIGHTS ARE FOREVER WITHOUT YOU** (prod.: Norro Wilson) (writer: P. McGee) (Dawnbreaker, BMI) (2:46)

It has been a while since Owens' last release, but this may be the song to get him back on the charts. The chorus is especially strong on this ballad as a steel guitar adds support to the lonesome lyrics.

**JOHNNY PAYCHECK**—Little Darlin' 7804

**IF I'M GONNA SINK (MIGHT AS WELL GO TO THE BOTTOM)** (prod.: Aubrey Mayhew) (writers: J. Paycheck/A. Mayhew) (Mahew, BMI) (2:44)

One of Paycheck's earlier works, this cut moves quickly with the help of a steel guitar and a strong, steady bass line. As the title may indicate, the lyrics are also strong and solid country.

**JEWEL BLANCH**—RCO PB-11329

**SO GOOD** (prod.: Pat Carter) (writer: B. Morrison) (Music City, ASCAP) (2:28)  
Blanch's debut single for RCA moves easy and smooth with a pleasant feeling. The chorus is especially appealing as vocals are supported with strings, a subtle steel guitar and a bass.

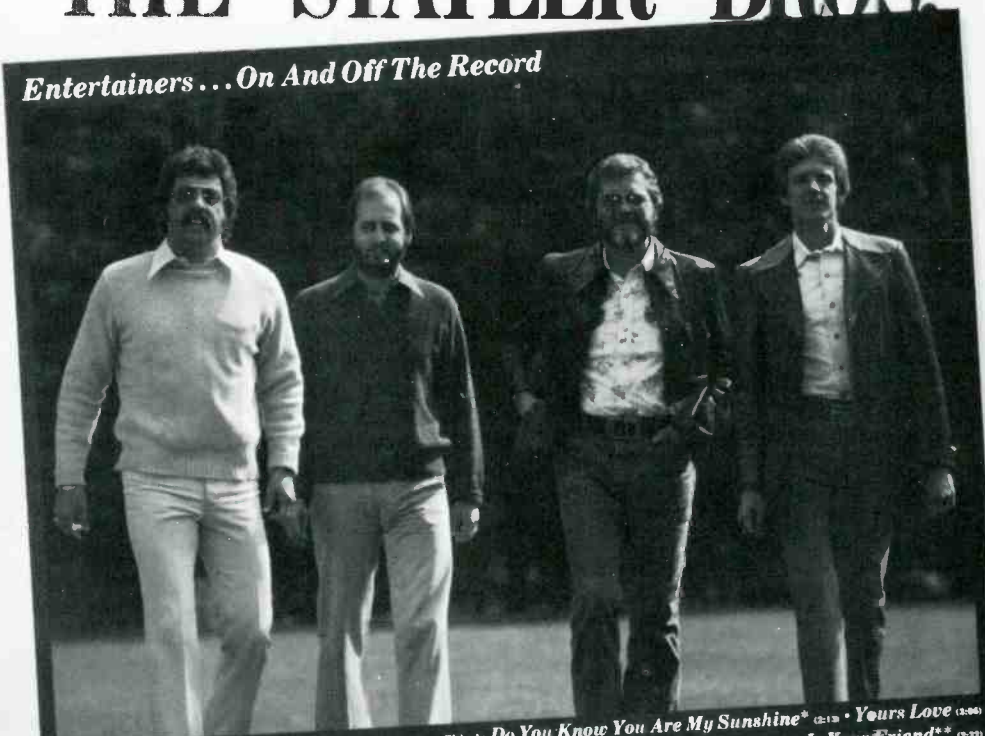


# Statler Bros.

## 'Entertainers.. On and Off the Record' the great new album

### THE STATLER BROS.

Entertainers... On And Off The Record



Side A: *Do You Know You Are My Sunshine\** (2:15) • *Yours Love* (3:50)  
*The Best That I Can Do\** (2:50) • *You're The First* (2:15) • *Tomorrow Is Your Friend\*\** (2:20)  
*The Official Historian On Shirley Jean Berrell* (2:15)



PRODUCED BY JERRY KENNEDY

\*String Arrangement by D. Bergen White \*\*String Arrangement by Tom Mallins  
Recording & Mixing Engineer: Tom Sparrowman  
Recorded & Mixed at US Recording Studios Inc., Nashville, Tennessee  
Mastering: M. C. Mathers/Columbia Record Productions  
Photography: Urvan & Gervay Winger

Available on Mercury Records SRM 1-5007. MC R & S 2007. MC A 1 2007  
All songs written by Statler Bros. except "Yours Love" by Billie Holiday, Music  
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SRM 1-5007

## the hit single from the album 'WHO AM I TO SAY'



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# RECORD WORLD COUNTRY ALBUM CHART

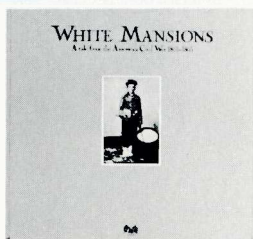
FILE, ARTIST, Label, Number, (Distributing Label)

AUG. 12	AUG. 5	FILE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>STARDUST</b> WILLIE NELSON Columbia JC 35305 (9th Week)	14
2	2	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	7
3	5	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists LA 903 H	4
4	3	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	28
5	4	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	7
6	6	OH! BROTHER LARRY GATLIN/Monument MG 7626	9
7	7	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065	9
8	8	VARIATIONS EDDIE RABBITT/Elektra 6E 127	19
9	9	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	10
10	10	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	42
11	13	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	129
12	12	LOVE ME WITH ALL YOUR HEART JOHNNY RODRIGUEZ/Mercury SRM 1 5011	4
13	19	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	26
14	14	KEEPS ROCKIN' JERRY LEE LEWIS/Mercury SRM 1 5010	3
15	11	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	18
16	17	ENTERTAINERS... ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	19
17	15	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	30
18	18	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041	7
19	20	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	17
20	29	HONKY TONK HEROES CONWAY TWITTY AND LORETTA LYNN/MCA 2372	6
21	21	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	19
22	28	WOMANHOOD TAMMY WYNETTE/Epic KE 35442	2
23	16	THE VERY BEST OF CONWAY TWITTY/MCA 3043	12
24	34	THE BEST IS YET TO COME JOHNNY DUNCAN/Columbia KC 35451	2
25	25	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	49
26	26	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	44
27	39	CLASSIC RICH CHARLIE RICH/Epic JE 35394	2
28	27	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	28
29	33	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 2375	6
30	30	BARTENDER'S BLUES GEORGE JONES/Epic KE 35414	2



**CHARTMAKER OF THE WEEK**

**31** — **WHITE MANSIONS**  
VARIOUS ARTISTS  
A&M SP 6004



32	22	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. BSK 3173	11
33	37	I BELIEVE IN YOU MEL TILLIS/MCA 2364	7
34	23	GUITAR MONSTERS CHESTER & LESTER/RCA APL1 2786	7
35	42	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	150
36	36	BEST OF GENE WATSON/Capitol ST 11782	8
37	41	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	138
38	24	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726	5
39	43	HONKY TONK MASQUERADE JOE ELY/MCA 2333	15
40	48	LOVE... & OTHER SAD STORIES BILL ANDERSON/MCA 2371	7
41	49	TOGETHER FOREVER MARSHALL TUCKER BAND/Capricorn CPN 0205	10
42	46	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/Columbia KC 35313	16
43	35	LITTLE JUNIOR GARY STEWART/RCA APL1 2779	10
44	53	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	49
45	45	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic KE 35443	2
46	54	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	48
47	40	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	49
48	38	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	65
49	58	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478	24
50	50	LOOK AWAY DOC & MERLE WATSON/United Artists LA 877 H	3
51	59	BILLY CRASH CRADDOCK SINGS HIS GREATEST HITS/ABC AY 1078	8
52	55	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	49
53	32	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35405	38
54	63	TANYA TUCKER'S GREATEST HITS/MCA 2032	19
55	44	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	56
56	57	THE BEST OF THE OAK RIDGE BOYS/Columbia KC 35302	18
57	56	BEST OF DOLLY PARTON/RCA APL1 1117	115
58	52	BILLY CRASH CRADDOCK/Capitol ST 11758	19
59	47	NEW WINDS, ALL QUADRANTS SAMMI SMITH/Elektra 6E 137	5
60	60	KENNY ROGERS/United Artists LA 689 G	92
61	64	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	21
62	62	RONNIE MILSAP LIVE/RCA APL1 2043	87
63	67	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G	56
64	31	FAMILY ALBUM DAVID ALLAN COE/Columbia KC 35306	14
65	65	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	71
66	68	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	51
67	51	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/Columbia KC 35288	29
68	69	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	37
69	70	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	49
70	61	NEVER MY LOVE VERN GOSDIN/Elektra 6E 124	14
71	71	BOLD & NEW EARL SCRUGGS REVUE/Columbia JC 35139	13
72	72	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	85
73	66	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/Scorpion (GRT) 8028	8
74	74	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/MCA 2330	23
75	73	BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063	18

## HEARTBREAKER A CHARTBREAKER

DOLLY PARTON'S LATEST ALBUM CERTIFIED GOLD. FEATURING SIX NEW PARTON ORIGINALS, AND THE TITLE SINGLE, "HEARTBREAKER," (PB-11296)



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<p><b>TAMMY WYNETTE</b> <b>WOMANHOOD</b> including: Womanhood I'd Like To See Jesus (On The Midnight Special) Mem'ries/That's What Friends Are For The One Song I Never Could Write</p>  <p>KE 35442</p>	<p><b>GEORGE JONES</b> <b>BARTENDER'S BLUES</b> including: Bartender's Blues I'll Just Take It Out In Love Ain't Your Memory Got No Pride At All I Ain't Got No Business Doin' Business Today Leaving Love All Over The Place</p>  <p>EC 35441</p>	<p><b>CHARLIE RICH</b> <b>CLASSIC RICH</b> including: The Most Beautiful Girl/Beautiful Woman A Very Special Love Scng/Rollin' With The Flow I Take It On Home</p>  <p>EC 35443</p>
<p><i>Joe Stampley</i> <b>RED WINE AND BLUE MEMORIES</b> including: If You Got Ten Minutes/Hey Barnum And Bailey Do You Ever Fool Around/We Got A Love Thing Red Wine And Blue Memories</p>  <p>EC 35451</p>	<p><b>Johnny Duncan</b> <i>The Best Is Yet To Come</i> including: She Can Pull Her Shoes Under My Bed (Anytime) Sleepin' With The One You Love The Best Is Yet To Come Hellc Mexicc (And Adios Baby To You)/The Pillow</p>  <p>EC 35451</p>	<p><i>Lynn Anderson</i> <i>From The Inside</i> including: Rising Above It All Touch And Go From The Inside I Know You're The Rain Last Love Of My Life</p>  <p>EC 35445</p>
<p><b>7 new albums that have everything you need. On Columbia and Epic Records and Tapes.</b></p>		<p><b>Sonny James</b> <i>This Is The Love</i> including: Caribbean Dear Mrs. Brown Each Time I Look At You Love When Was The Last Time</p>  <p>KC 35379</p>

# RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number  
 AUG. 12 AUG. 5

WKS. ON CHART

<b>1</b>	<b>2</b>	<b>YOU DON'T LOVE ME ANYMORE</b> EDDIE RABBITT Elektra 45488		<b>10</b>
<b>2</b>	<b>4</b>	<b>TALKING IN YOUR SLEEP</b> CRYSTAL GAYLE/United Artists 1214		<b>8</b>
<b>3</b>	<b>1</b>	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/United Artists 1210		<b>11</b>
<b>4</b>	<b>6</b>	<b>YOU NEEDED ME</b> ANNE MURRAY/Capitol 4574		<b>14</b>
<b>5</b>	<b>9</b>	<b>WHEN I STOP LEAVING (I'LL BE GONE)</b> CHARLEY PRIDE/RCA 12287		<b>8</b>
<b>6</b>	<b>7</b>	<b>WE BELONG TOGETHER</b> SUSIE ALLANSON/Warner/Curb 8597		<b>8</b>
<b>7</b>	<b>8</b>	<b>FROM SEVEN TILL TEN</b> LORETTA LYNN & CONWAY TWITTY/MCA 40920		<b>8</b>
<b>8</b>	<b>13</b>	<b>RAKE AND RAMBLIN' MAN</b> DON WILLIAMS/ABC 12373		<b>7</b>
<b>9</b>	<b>10</b>	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/ABC 12356		<b>12</b>
<b>10</b>	<b>11</b>	<b>(I LOVE YOU) WHAT CAN I SAY</b> JERRY REED/RCA 11281		<b>10</b>
<b>11</b>	<b>14</b>	<b>I'LL FIND IT WHERE I CAN</b> JERRY LEE LEWIS/Mercury 55028		<b>8</b>
<b>12</b>	<b>15</b>	<b>TALK TO ME</b> FREDDY FENDER/ABC 12370		<b>9</b>
<b>13</b>	<b>16</b>	<b>I'LL JUST TAKE IT OUT IN LOVE</b> GEORGE JONES/Epic 8 50564		<b>7</b>
<b>14</b>	<b>18</b>	<b>LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL)</b> JOHNNY RODRIGUEZ/Mercury 55029		<b>6</b>
<b>15</b>	<b>17</b>	<b>ANOTHER FINE MESS</b> GLEN CAMPBELL/Capitol 4584		<b>10</b>
<b>16</b>	<b>21</b>	<b>BEAUTIFUL WOMAN</b> CHARLIE RICH/Epic 8 50562		<b>7</b>
<b>17</b>	<b>22</b>	<b>BOOGIE GRASS BAND</b> CONWAY TWITTY/MCA 40929		<b>5</b>
<b>18</b>	<b>19</b>	<b>COME SEE ME AND COME LONELY</b> DOTTIE WEST/United Artists 1209		<b>10</b>
<b>19</b>	<b>24</b>	<b>BLUE SKIES</b> WILLIE NELSON/Columbia 3 10784		<b>5</b>
<b>20</b>	<b>20</b>	<b>BETTER ME</b> TOMMY OVERSTREET/ABC 12367		<b>10</b>
<b>21</b>	<b>25</b>	<b>WOMANHOOD</b> TAMMY WYNETTE/Epic 8 50574		<b>5</b>
<b>22</b>	<b>26</b>	<b>HELLO MEXICO (AND ADIOS BABY TO YOU)</b> JOHNNY DUNCAN/Columbia 3 10783		<b>5</b>
<b>23</b>	<b>27</b>	<b>LET'S SHAKE HANDS AND COME OUT LOVIN'</b> KENNY O'DELL/Capricorn 0301		<b>6</b>
<b>24</b>	<b>29</b>	<b>OLD FLAMES (CAN'T HOLD A CANDLE TO YOU)</b> JOE SUN/Ovation 1107		<b>8</b>
<b>25</b>	<b>30</b>	<b>IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE)</b> JOE STAMPLEY/Epic 8 50575		<b>5</b>
<b>26</b>	<b>32</b>	<b>I'VE ALWAYS BEEN CRAZY</b> WAYLON JENNINGS/RCA 11344		<b>3</b>
<b>27</b>	<b>3</b>	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA 11270		<b>11</b>
<b>28</b>	<b>31</b>	<b>UNDERCOVER LOVERS</b> STELLA PARTON/Elektra 45490		<b>6</b>
<b>29</b>	<b>35</b>	<b>I JUST HAD YOU ON MY MIND</b> DOTTSY/RCA 11293		<b>6</b>
<b>30</b>	<b>33</b>	<b>JUST KEEP IT UP</b> NARVEL FELTS/ABC 12374		<b>8</b>
<b>31</b>	<b>44</b>	<b>WHO AM I TO SAY</b> STATLER BROTHERS/Mercury 55037		<b>2</b>
<b>32</b>	<b>37</b>	<b>THE DAYS OF SAND AND SHOVELS</b> NAT STUCKEY/MCA 40923		<b>6</b>
<b>33</b>	<b>40</b>	<b>PENNY ARCADE</b> CRISTY LANE/LS/GRT 167		<b>4</b>
<b>34</b>	<b>39</b>	<b>BAR WARS</b> FREDDY WELLER/Columbia 3 10769		<b>6</b>
<b>35</b>	<b>5</b>	<b>PITTSBURGH STEALERS</b> KENDALLS/Ovation 1109		<b>12</b>
<b>36</b>	<b>45</b>	<b>CARIBBEAN</b> SONNY JAMES/Columbia 3 10764		<b>3</b>
<b>37</b>	<b>53</b>	<b>WITH LOVE</b> REX ALLEN, JR./Warner Bros. 8608		<b>3</b>
<b>38</b>	<b>43</b>	<b>NO LOVE HAVE I</b> GAIL DAVIES/Lifesong 8 1771		<b>5</b>
<b>39</b>	<b>50</b>	<b>IF THE WORLD RAN OUT OF LOVE TONIGHT</b> JIM ED BROWN & HELEN CORNELIUS/RCA 11304		<b>3</b>
<b>40</b>	<b>12</b>	<b>WHEN CAN WE DO THIS AGAIN</b> T. G. SHEPPARD/Warner Bros. 8593		<b>12</b>
<b>41</b>	<b>57</b>	<b>EASY FROM NOW ON</b> EMMYLOU HARRIS/Warner Bros. 8623		<b>2</b>
<b>42</b>	<b>60</b>	<b>HERE COMES THE HURT AGAIN</b> MICKEY GILLEY/Epic/Playboy 8 50580		<b>3</b>

**CHARTMAKER OF THE WEEK**

<b>43</b>	<b>—</b>	<b>IT'S BEEN A GREAT AFTERNOON</b> MERLE HAGGARD MCA 40936		<b>1</b>
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<b>44</b>	<b>46</b>	<b>MY HEART WON'T CRY ANYMORE</b> DICKEY LEE/RCA 11294		<b>5</b>
<b>45</b>	<b>52</b>	<b>I DON'T LIKE CHEATIN' SONGS</b> DALE McBRIDE/Con Brio 235		<b>5</b>

<b>46</b>	<b>51</b>	<b>KAY JOHN WESLEY RYLES</b> /ABC 12375		<b>6</b>
<b>47</b>	<b>56</b>	<b>SINGLE AGAIN</b> GARY STEWART/RCA 11297		<b>3</b>
<b>48</b>	<b>55</b>	<b>THREE TIMES A LADY</b> NATE HARVELL/Republic 025		<b>4</b>
<b>49</b>	<b>23</b>	<b>THERE AIN'T NO GOOD CHAIN GANGS</b> JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742		<b>13</b>
<b>50</b>	<b>59</b>	<b>TONIGHT'S THE NIGHT</b> ROY HEAD/ABC 12383		<b>3</b>
<b>51</b>	<b>58</b>	<b>HELLO! REMEMBER ME</b> BILLY SWAN/A&M 2046		<b>6</b>
<b>52</b>	<b>54</b>	<b>WALTZ OF THE ANGELS</b> DAVID HOUSTON/Elektra 45513		<b>8</b>
<b>53</b>	<b>62</b>	<b>I STILL BELIEVE IN LOVE</b> CHARLIE RICH/United Artists 1223		<b>3</b>
<b>54</b>	<b>68</b>	<b>I WANT TO BE IN LOVE</b> JACK WARD/Mercury 55038		<b>3</b>
<b>55</b>	<b>65</b>	<b>HOPELESSLY DEVOTED TO YOU</b> OLIVIA NEWTON-JOHN/RSO 903		<b>3</b>
<b>56</b>	<b>70</b>	<b>DON JUAN BILLY "CRASH"</b> CRADDOCK/ABC 12384		<b>3</b>
<b>57</b>	<b>61</b>	<b>MUSIC, MUSIC, MUSIC</b> REBECCA LYNN/Scorpion 0550		<b>6</b>
<b>58</b>	<b>28</b>	<b>SPRING FEVER</b> LORETTA LYNN/MCA 40910		<b>12</b>
<b>59</b>	<b>34</b>	<b>PLEASE HELP ME I'M FALLING</b> JANIE FRICKE/Columbia 3 10743		<b>12</b>
<b>60</b>	<b>36</b>	<b>TONIGHT</b> BARBARA MANDRELL/ABC 12362		<b>13</b>
<b>61</b>	<b>88</b>	<b>THE FEELINGS SO RIGHT TONIGHT</b> DON KING/Con Brio 137		<b>2</b>
<b>62</b>	<b>82</b>	<b>LOVE, LOVE, LOVE</b> SANDY POSEY/Warner Bros. 8610		<b>2</b>
<b>63</b>	<b>—</b>	<b>NO SLEEP TONIGHT</b> RANDY BARLOW/Republic 024		<b>1</b>
<b>64</b>	<b>—</b>	<b>'57 CHEVROLET</b> BILLIE JO SPEARS/United Artists 1229		<b>1</b>
<b>65</b>	<b>79</b>	<b>ANIMAL/I JUST WANTED YOU TO KNOW</b> RONNIE McDOWELL/Scorpion 0553		<b>3</b>
<b>66</b>	<b>66</b>	<b>(I WANNA) LOVE MY LIFE AWAY</b> JODY MILLER/Epic 8 50568		<b>5</b>
<b>67</b>	<b>—</b>	<b>DO IT AGAIN TONIGHT</b> LARRY GATLIN/Monument 259		<b>1</b>
<b>68</b>	<b>71</b>	<b>WHISPER IT TO ME</b> BOBBY G. RICE/Republic 023		<b>4</b>
<b>69</b>	<b>—</b>	<b>I FOUGHT THE LAW</b> HANK WILLIAMS, JR./Warner Bros. 8641		<b>1</b>
<b>70</b>	<b>84</b>	<b>NORMA JEAN SAMMI SMITH</b> /Elektra 45504		<b>2</b>
<b>71</b>	<b>38</b>	<b>I BELIEVE IN YOU</b> MEL TILLIS/MCA 40900		<b>14</b>
<b>72</b>	<b>77</b>	<b>MOTEL ROOMS</b> LITTLE DAVID WILKINS/Epic/Playboy 8 50571		<b>3</b>
<b>73</b>	<b>42</b>	<b>THAT'S WHAT MAKES THE JUKEBOX PLAY</b> MOE BANDY/Columbia 3 10735		<b>13</b>
<b>74</b>	<b>41</b>	<b>NEVER MY LOVE</b> VERN GOSDIN/Elektra 45438		<b>14</b>
<b>75</b>	<b>75</b>	<b>YOU CAN COUNT ON ME</b> DAVID ALLAN COE/Columbia 3 10753		<b>5</b>
<b>76</b>	<b>83</b>	<b>YOU MEAN THE WORLD TO ME</b> HOWDY GLEN/Warner Bros. 8616		<b>3</b>
<b>77</b>	<b>—</b>	<b>SWEET FANTASY</b> BOBBY BORCHERS/Epic 8 50585		<b>1</b>
<b>78</b>	<b>—</b>	<b>BORDERTOWN WOMAN</b> MEL McDANIEL/Capitol 4597		<b>1</b>
<b>79</b>	<b>81</b>	<b>YOU SNAP YOUR FINGERS</b> DAVID WILLS/United Artists 1196		<b>5</b>
<b>80</b>	<b>85</b>	<b>LET ME TAKE YOU IN MY ARMS AGAIN</b> JAMES DARREN/RCA 11316		<b>2</b>
<b>81</b>	<b>90</b>	<b>BABY BLUE KING</b> EDWARD SMITH IV/Soundwaves 4573		<b>3</b>
<b>82</b>	<b>95</b>	<b>YOU SHOULD WIN AN OSCAR (EVERY NIGHT)</b> CHUCK POLLARD/MCA 40944		<b>2</b>
<b>83</b>	<b>99</b>	<b>THIS MAGIC MOMENT</b> SANDRA KAYE/Door Knob (WIG) 8 068		<b>2</b>
<b>84</b>	<b>—</b>	<b>FAIR AND TENDER LADIES</b> CHARLIE McCOY/Monument 258		<b>1</b>
<b>85</b>	<b>89</b>	<b>LOVELESS MOTEL</b> R. C. BANNON/Columbia 3 10771		<b>2</b>
<b>86</b>	<b>92</b>	<b>(LET ME BE YOUR) TEDDY BEAR</b> ELVIS PRESLEY/RCA 11320		<b>2</b>
<b>87</b>	<b>67</b>	<b>THAT "I LOVE YOU, YOU LOVE ME TOO" LOVE SONG</b> LANEY SMALLWOOD/Monument 255		<b>7</b>
<b>88</b>	<b>64</b>	<b>SLOW DRIVIN'</b> KENNY STARR/MCA 40922		<b>6</b>
<b>89</b>	<b>47</b>	<b>THE FOOL</b> DON GIBSON/ABC/Hickory 54029		<b>11</b>
<b>90</b>	<b>94</b>	<b>SO SAD (TO WATCH GOOD LOVE GO BAD)</b> STEVE WARINER/RCA 11336		<b>2</b>
<b>91</b>	<b>96</b>	<b>I'M THE SOUTH</b> EDDY ARNOLD/RCA 11319		<b>2</b>
<b>92</b>	<b>—</b>	<b>BE YOUR OWN BEST FRIEND</b> RAY STEVENS/Warner Bros. 8603		<b>1</b>
<b>93</b>	<b>—</b>	<b>I'VE GOT AN ANGEL (THAT LOVES ME LIKE THE DEVIL)</b> BOBBY HOOD/Chute 101		<b>1</b>
<b>94</b>	<b>49</b>	<b>THREE SHEETS IN THE WIND/I'D REALLY LOVE TO SEE YOU TONIGHT</b> JACKY WARD & REBA McENTIRE/Mercury 55026		<b>14</b>
<b>95</b>	<b>49</b>	<b>IT ONLY HURTS FOR A LITTLE WHILE</b> MARGO SMITH/Warner Bros. 8555		<b>16</b>
<b>96</b>	<b>—</b>	<b>SHOW ME A SIGN</b> JIM CHESNUT/ABC Hickory 54033		<b>1</b>
<b>97</b>	<b>98</b>	<b>GOIN' HOME</b> RON SHAW/Pacific Challenger 1522		<b>2</b>
<b>98</b>	<b>100</b>	<b>LOVE DON'T HIDE FROM ME</b> HUGH X. LEWIS/Little Darlin' 7803		<b>2</b>
<b>99</b>	<b>—</b>	<b>LONELY SIDE OF THE BED</b> LINDA CASSADY/Cin/Kay 047		<b>1</b>
<b>100</b>	<b>—</b>	<b>HOW IS THE SUN IN CALIFORNIA</b> KAREN WHEELER/Capitol 4595		<b>1</b>

# “ROSE COLORED GLASSES”

AB-12356



John Conlee's First Chart Single  
Top 10 Across The Board

BB-7\*

RW-9

CB-8\*



RECORDS  
ABC DELIVERS

# "Tall Tales"

A collection of short stories set to music about heroes, hustlers, hookers, lovers, losers, villains & victims by the consummate story

teller **Richard Supa.**

In a life dedicated to rock and roll, Richard Supa has written a string of international hits for people like Johnny Winter, Gladys Knight and Aerosmith.

He's been to the bright lights and the back alleys, and now, on his new album, he spins out the stories of his experiences along the way.

He's collected the comedies and the tragedies of life. He's known the women who have clung too tightly, and loved the ones who just couldn't stay. He's paid dues for love and sometimes even more. He sings about the petty games people play and about how far the mighty have to fall.

Richard Supa's new album, "Tall Tales" includes "Suitcase Life," "The Lover's Knot," "Gangster On The Loose" and "Lucrecia." It's the album you'll want to listen to, cover to cover.



Richard Supa's "Tall Tales" featuring "Suitcase Life." A brilliant collection of rock and roll short stories. On Polydor Records and Tapes.