

# RECORD WORLD



## Special Section: Infinity Records

### HITS OF THE WEEK

#### SINGLES

**BILLY JOEL, "MY LIFE"** (prod. by Phil Ramone) (writer: Joel) (Impulsive, Apr 1, ASCAP) (3:50). Joel's last four singles were top charters and this first release from the "52nd Street" lp will undoubtedly follow the same course. It's a Top 40 & adult natural. Columbia 3-10853.

**ELTON JOHN, "PART-TIME LOVE"** (prod. by John-Franks) (writers: John-Ostorne) (Jocete/Leeds, ASCAP) (3:21). The first single from John's new album is a solid pop/rock offering with a bouncy beat and full vocal hook. It could be his biggest single cutting in quite a while. MCA 40973.

**A TASTE OF HONEY, "YOU'RE IN GOOD HANDS"** (prod. by F. & L. Mize) (writers: same) (Jobete, ASCAP) (3:20). Their last single went to #1 BOS and pop and this new slow dancing disc should pick up lots of adult pay as well. It's a straight ballad with a '40s feel. Capitol 4655.

**ROBERTA FLACK, "WHEN IT'S OVER"** (prod. by Flake-Ferla) (writer: J. Brooks) (Hill, ASCAP) (3:33). Flack's familiar and sparkling soprano is especially effective on this Joe Brooks classically romantic ballad. The production is understated and tasty. Atlantic 3521.

#### SLEEPERS

**PETER TOSH, "(YOU GOT TO WALK AND) DON'T LOOK BACK"** (prod. by Tosh-Shakespeare) (writers: Robinson-White) (Jocete, ASCAP) (3:42). Tosh and Mick Jagger duet here on a candy commercial outing. The reggae is toned down and its right for BOS and pop. Rolling Stones 19308. (Atl).

**IAN MATTHEWS, "SHAKE IT"** (prod. by Robertson-Matthews) (writer: T. Boyan) (Steamed Clam, BMI) (3:10). Matthews is a well-known artist but this is his first single in some time. It's a well-paced acoustic rocker keyed by Matthew's straight-ahead vocals. Mushroom 7039.

**GLADYS KNIGHT, "I'M COMING HOME AGAIN"** (prod. by Gary Klein) (writers: Roberts/Bayer-Sager) (EMP/Times Square, BMI) (4:10). Gladys Knight is a pro at this kind of ballad and gives this an especially sultry delivery. Adult and EOS airplay are certain. Buddah 601 (Arista).

**CITY BOY, "WHAT A NIGHT"** (prod. by R. J. Lange) (writer: Eroughton) (Zomba/City Boy/Chappell, ASCAP) (2:47). The tune was recently included on their "Book Early" lp and follows up their "5.7.0.5" charter. The harmonies are central and it's a Top 40 natural. Mercury 74032.

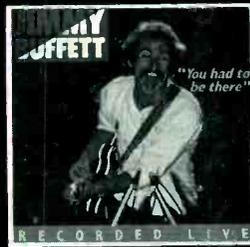
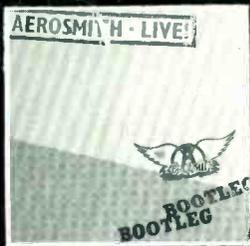
#### ALBUMS

**AEROSMITH, "LIVE BOOTLEG."** The group first earned a reputation for its exciting stage act and these four sides are an indication why. The tracks were recorded at various locations from 1973-1978 and include a new version of "Come Together" and "Dream On." Columbia PC2 355564 (13.98).

**JIMMY BUFFETT, "YOU HAD TO BE THERE."** Buffett's two record live set finds him at ease with his songs and his audience. His wry sense of humor and the inclusion of recent hit singles like "Margaritaville" and "Son Of A Son Of A Sailor" should make this his biggest lp yet. ABC AK 1008/2 (12.98).

**LOU RAWLS, "LOU RAWLS LIVE."** Recorded live, on Broadway, Rawls covers a wide range of material and styles with a band that includes the MFSB Orchestra. From "Tobacco Road" to "Send In the Clowns" and "You'll Never Find Another Love Like Mine," he does it all. Phila. Intl. PZ2 35517 (CBS) (12.98).

**DR. HOOK, "PLEASURE AND PAIN."** Spicy pop ballads with a dash of country influence has made the group consistent entrants on the charts. Their latest lp is as solid as they've recorded with songs like "Staring the Night Together" and "Sweetest Of All." Capitol SW 11659 (7.98).



# THE GREG KIHN BAND

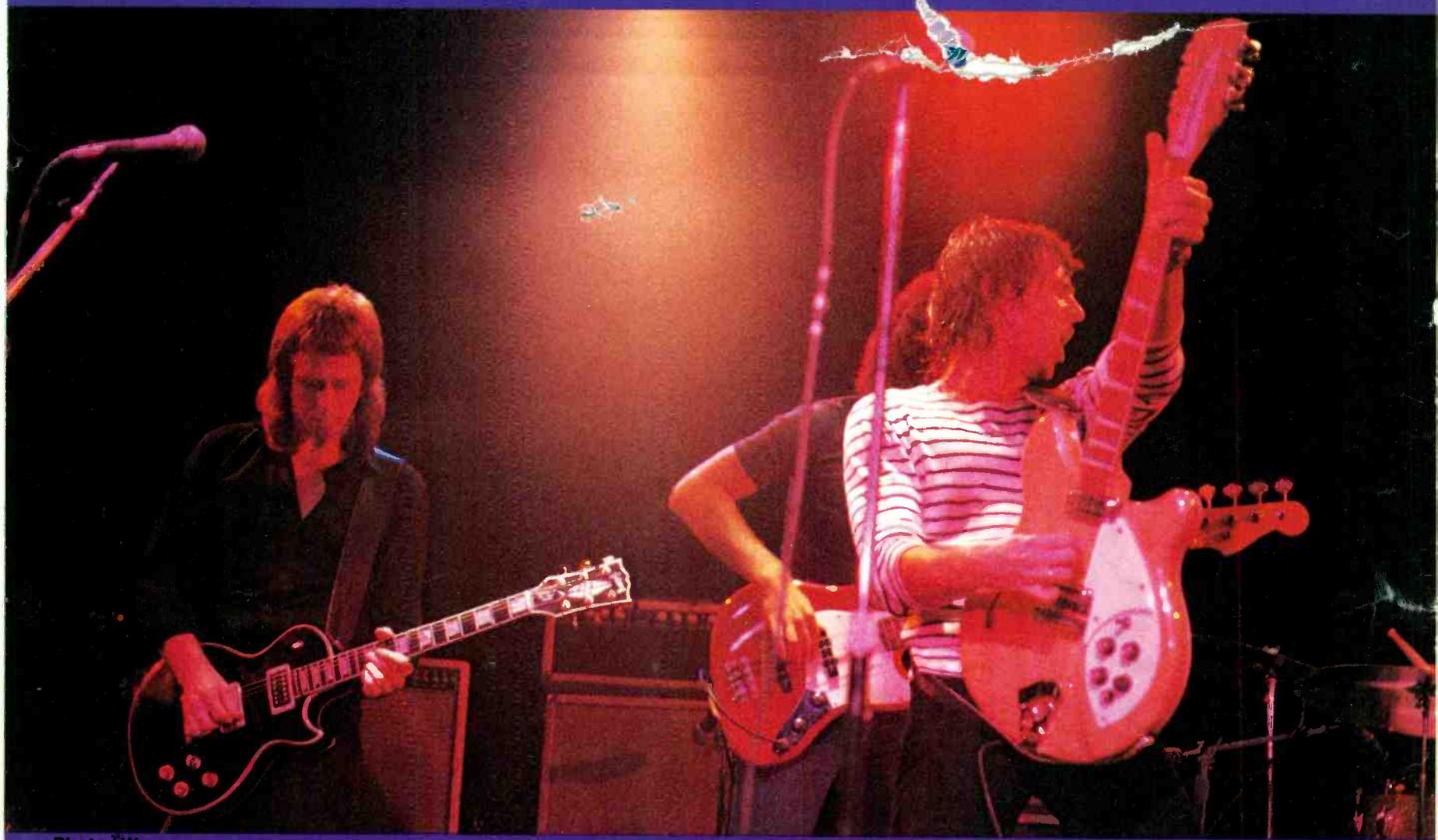


Photo: Wren

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# RECORD WORLD

## Keith Richard Gets Suspended Sentence

By ROBERT CHARLES-DUNNE

■ TORONTO — On February 27, 1977 Rolling Stones guitarist Keith Richard was arrested by Royal Canadian Mounted Police and charged with possession of heroin for the purpose of trafficking and possession of cocaine. Due to the guitarist's history of arrests for various charges in Britain and the U.S., it was feared Richard would be jailed.

On October 24, 1978, after 18 months of speculation, Keith Richard was handed a one year suspended sentence with three provisions; Richard must continue to seek treatment for his addiction at the New York Stevens Psychiatric Centre, he must report to a Toronto probation officer twice in the coming year and he's been ordered to perform a benefit concert within the next six months at the Canadian National Institute For The Blind here in Toronto.

Richard appeared in court and entered a plea of guilty to the

(Continued on page 97)

## WCI Stock Is Listed On European Exchanges

By JIM SAMPSON

■ FRANKFURT—In an effort to gain international recognition and to broaden its financial base, Warner Communications Inc. has inaugurated trading of its stock on the Frankfurt and London stock exchanges.

(Continued on page 109)

## Warner Comm. Assembles Its Own Pressing Operation, Purchases Specialty, Unveils Plans for New Plants

By MARC KIRKEBY

■ NEW YORK—Warner Communications will make its long-expected entry into the record pressing business, first by purchasing Specialty Records, a leading custom presser, and then by building its own plants, the corporation announced last week.

The first WCI plant will be located near the Specialty operation in the Scranton, Pa. area. WCI also announced it is looking for additional sites in the midwest and on the west coast, "close to WEA distribution centers."

Construction on the Scranton plant will begin in a few months, according to a Warner statement, and will be completed by mid-1980. A Warner spokesman would not predict the cost of the facility, but said it would be comparable

to that of the CBS plant being built in Carrollton, Ga., projected at \$50 million.

Richard Marquardt, the chief executive officer and principal shareholder of Specialty, will head the new operation as president of WEA manufacturing, east, a newly-created WCI subsidiary.

Warner would not disclose the terms of its agreement in principal to acquire Specialty, and Marquardt would not comment on them. Specialty, which began in 1950 as essentially a family business, is a private corporation with a limited number of shareholders.

The new plant, which will ultimately replace the Specialty plant, will be staffed by Specialty's present personnel, with new employees to be added as the operation expands. Record pressing fa-

cilities will be built first, with tape duplicating to follow eventually.

According to the WCI announcement, the nationwide complex "will be in place and operational by mid-1982, when WCI's present contract with Capitol Records for custom pressings expires." WCI announced it intends to honor that contract, and to continue some sort of manufacturing relationship with Capitol after the contract expires.

Similarly, Warner announced it will continue to serve Specialty's present accounts. Specialty now manufactures records and tapes for Polygram, Atlantic, ABC, Fantasy and a large number of smaller labels.

WCI plants in Germany and the U.K. now handle much of the pressing and duplicating for Warner-Elektra-Atlantic product sold in Europe. New technology developed for those plants, including automated quality control devices, will be installed in WCI's American plants.

(Continued on page 96)

## SEE Network Will Test Waters For Closed-Circuit Video Shows

By SAM SUTHERLAND

■ NEW YORK — The closed-circuit video format that has long clicked with lucrative box office returns for sports promotions is being updated with multiple-channel Dolby sound and satellite technology to provide the medium for an ambitious new limited-run theatrical circuit that will favor musical acts, including top contemporary rock and pop stars.

Dubbed the SEE Theater Network, the net kicks off late this January in 500 U. S. theaters, according to the recently formed corporation's chairman, veteran promoter and entrepreneur Bill Sargent, who says the initial rock offering will be a concert by The Rolling Stones.

Although originally scheduled as SEE's initial offering, the Stones' three-week run has been shifted from its planned November airing to an as yet unfixed date early next year. The network will now debut with a two-

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## Contested ELO LPs Ship to 49 States

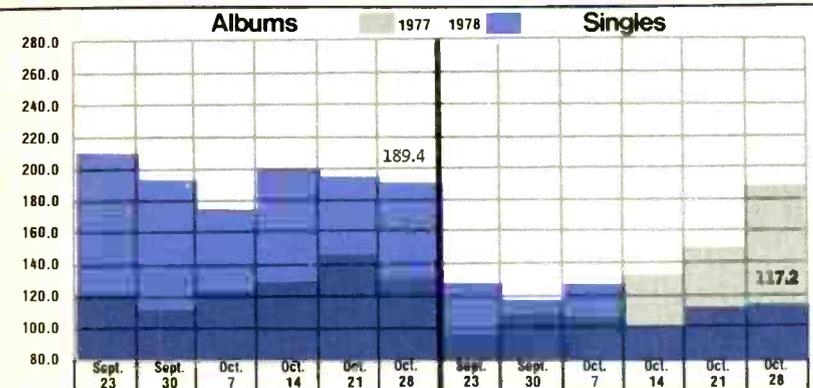
By MARC KIRKEBY

■ NEW YORK—Copies of the Electric Light Orchestra's "Out of the Blue" album earmarked for cut-out bins were being shipped to 49 states last week, following the overturning of a temporary restraining order against Promo Records' sale of the records and tapes.

Judge Peter Celino of the New

(Continued on page 100)

## 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.

## Paul Smith Says CBS Bar Codes Will Be Implemented Gradually

By SAM SUTHERLAND

■ LOS ANGELES — With bar coded records and tapes expected to reach the marketplace early next year (RW, Oct. 21), CBS Records, the first branch-distributed major to secure UPC manufacturer numbers, is readying a selective coding strategy that will seek to establish the viability of the system for both label acts and customers.

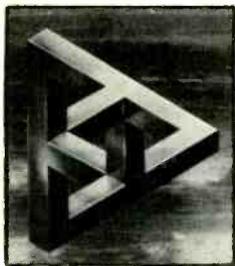
### Label Commitment

According to Paul Smith, senior vice president and general man-

ager, marketing, CBS' commitment to the eventual benefits of coded, computer-readable records and tapes could take some time to spread to established acts. Noting CBS' recent announcement of its applications for numbers (needed as the basis for the ten-digit code assigned each title) and on-schedule deadline for coding in '79 (RW, Oct. 28), Smith said acceptance for the practice will

(Continued on page 28)

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■ **Opposite Page 52.** Ron Alexenburg's east coast based label, Infinity Records, gets underway this week with its first releases. Already the most-talked about new label in years, Infinity has also begun to form its own identity even before its launch. RW's special salute to the new company probes that identity through interviews with staff and management.



■ **Page 30.** Ellis Kern, president of Ivy Hill Communications, has a singular perspective on key industry issues as head of one of the largest suppliers of packaging and merchandising materials for record companies. In his Dialogue, Kern talks about his view of aggressive merchandising, and his opinions on tape packaging, bar coding and quality control.

## departments

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## POWERHOUSE PICKS

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

**Barbra Streisand & Neil Diamond** (Columbia) "You Don't Bring Me Flowers."

Explosive is the word for this disc. It is taking excellent jumps everywhere while the heavies keep coming in. Breakout sales are being reported across the country.

## Arista Names Arnold Sr. Vice President

■ **NEW YORK** — Clive Davis, president of Arista Records, has announced the appointment of Larkin Arnold to the position of senior vice president for the label. Arnold will be based in Arista's Los Angeles office, and will report directly to Davis.



Larkin Arnold

In this new capacity, Arnold will have responsibility for the creative direction of the label's rapidly expanding r&b roster, and coordinate with all marketing areas of the company.

Prior to joining Arista, Arnold was vice president & general manager, soul and jazz division, at Capitol Records from 1975 to the present. As Capitol's general manager, soul and jazz division (1973-1975), Arnold was responsible for establishing the entire division of that company. He began at Capitol in 1969 as an attorney in the legal department.

## ABC Names Corlett To Vice Pres. Post

■ **LOS ANGELES** — Steve Diener, president of ABC Records, has announced the appointment of Elaine Corlett as vice president, artist development and publicity. She comes to the label's domestic operation from ABC's international division, where she was most recently vice president, artist development.



Elaine Corlett

In her new position, Corlett will coordinate operations and oversee direction of the artist development and publicity departments; she will report directly to Arnie Orleans, vice president of sales and merchandising. Corlett has been with ABC for three years, having been director of artist development, international, before assuming the vice presidency of that department. She has also worked for Dark Horse Records and Capitol Records.

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## RCA To Distribute Gem Toby Records

■ NEW YORK — RCA Records has concluded an agreement to manufacture, market and distribute worldwide Gem Toby Records, a new label based and founded in the United Kingdom by Laurence Myers. The announcement was made by Robert Summer, president of RCA Records, and Myers.

Gem Toby will be a singles and albums label, Summer noted, and the focus of its product activity will be England first, then the United States and other countries around the world. In this regard, Summer said that Ken Glancy, managing director, RCA Records Division, U.K. and division vice president, European Marketing Organization, will liaison with Myers to discuss and prepare Gem Toby releases.

Principals of Gem Toby Records Inc., in addition to Myers, are attorney David Simone, deputy managing director, and Clifford Gee, general manager.

Myers has been associated with the British rock explosion since its inception in the early sixties when, as a financial expert, he represented such clients as The



Laurence Myers (left), Robert Summer

Rolling Stones, Donovan, Yardbirds, Jeff Beck, Herman's Hermits, The Animals, Apple, The Kinks, The New Vaudeville Band and Micky Most, among others. He started GTO as a production company in 1971 and, with Tony McCauley and Mike Leander (who will again be working exclusively for Gem and Toby Records) as principle producers, founded and developed a recording roster that included David Bowie, Marianne Faithfull, Gary Glitter, David Essex, The New Seekers and the Fantastics. In 1972, Myers formed his own management company and proceeded to guide careers for Bowie, The Seekers, Sweet, Mott The Hoople and Iggy Pop, and was also associated during the next few years with The Bee Gees, Tony Visconti, Black Sabbath and Led Zeppelin.

## Knight Sues Buddah

■ NEW YORK — Gladys Knight filed suit here October 18 to be released from her contract to Buddah Records, to stop the release on Buddah of her solo album, and for a total of \$28 million in damages from Buddah and Arista.

The suit is the latest salvo in the legal battle that involves Knight, her managers, Perfection in Performance, Inc., Buddah and its president, Art Kass, Arista, Buddah's distributor, and its president, Clive Davis, and Columbia Records, which signed Gladys Knight to a solo contract in July.

Knight's suit charges that Buddah's alleged insolvency has prevented the company from living up to the terms of its contract with her, which runs through 1980. The suit also charges that Buddah has violated a provision of that contract by assigning the contract to Arista, which has allegedly taken over payment of Knight's royalties—although, the suit goes on to allege, thousands of dollars in royalties are still owed Knight.

Knight also charges that her managers, Merald W. Knight, William Guest and Edward Patten, failed to represent her properly through her disputes with Buddah and Arista, and that the latter two labels have conspired to keep her from signing with another label.

Buddah and Arista are already suing Knight and CBS to void her new contract.

## Building a Firm Foundation



Atlantic Records chairman Ahmet Ertegun recently presented the T.J. Martell Memorial Foundation for Leukemia Research with checks totaling \$300 thousand. The money was raised at a formal dinner in honor of Ertegun which was sponsored by the foundation earlier this year. The T.J. Martell Memorial Foundation was founded in 1975 by a group of executives in the music industry in memory of T.J. Martell, son of CBS Records Vice President Tony Martell. Shown from left are: T.J. Martell Memorial Foundation executive vice president Floyd Gliner, Memorial Laboratory director Dr. James Holland, Atlantic chairman Ahmet Ertegun, T.J. Martell Memorial Foundation treasurer Aaron Levy, Foundation president Tony Martell.

## Oord To Advise IFPI

■ LONDON—Gerry Oord, former managing director of EMI and RCA Records in the U.K., will act in an advisory and coordination capacity on an international basis for the International Federation of Phonogram and Videogram Producers (IFPI).

Oord will be based in London and will be responsible for leading the IFPI's fight against record and tape piracy throughout the world. He will also endeavor to persuade different organizations to introduce new copyright laws in various world music markets.

Oord was responsible for the development of the local Dutch Bovema company before its acquisition by EMI in 1967. He became managing director of EMI Records U.K. in 1972 and was later named managing director of RCA Records U.K., a post he held until June, 1977.

## Col. Racks Up 3rd Consec. Chartmaker

■ Columbia Records this week occupies the RW Singles Chart Chartmaker position for the third week in a row. All three singles entered the chart in the Top 50, marking the first time in recent memory that this has occurred.

Chicago's "Alive Again" came on two weeks ago at #35 bullet and Barbra Streisand / Neil Diamond's "You Don't Bring Me Flowers" entered the Top 100 at #45 bullet last week.

This week's Chartmaker is Billy Joel's "My Life" at #39 bullet.

According to Bob Sherwood, vice president of national promotion, Columbia Records, the Chicago and Joel albums were distributed in an all-format release and the singles were allowed to emerge naturally prior to their release. The Streisand/Diamond record was specially recorded after a number of stations created their own versions by simultaneously playing the solo versions by each artist.

When asked for his response to the three-week Chartmaker blitz Sherwood stated: "We are obviously crazed."

## ABC, Phoenix Pact

■ LOS ANGELES — Steve Diener, president of ABC Records, and David Chackler, president of Phoenix Records, have announced the agreement of a long term distribution deal between the two companies. The arrangement calls for the manufacturing, marketing and distribution of all Phoenix product through ABC, under the ABC/Phoenix trademark; as such, it is the first label deal at ABC since the ABC/Dunhill pact of the late '60s.

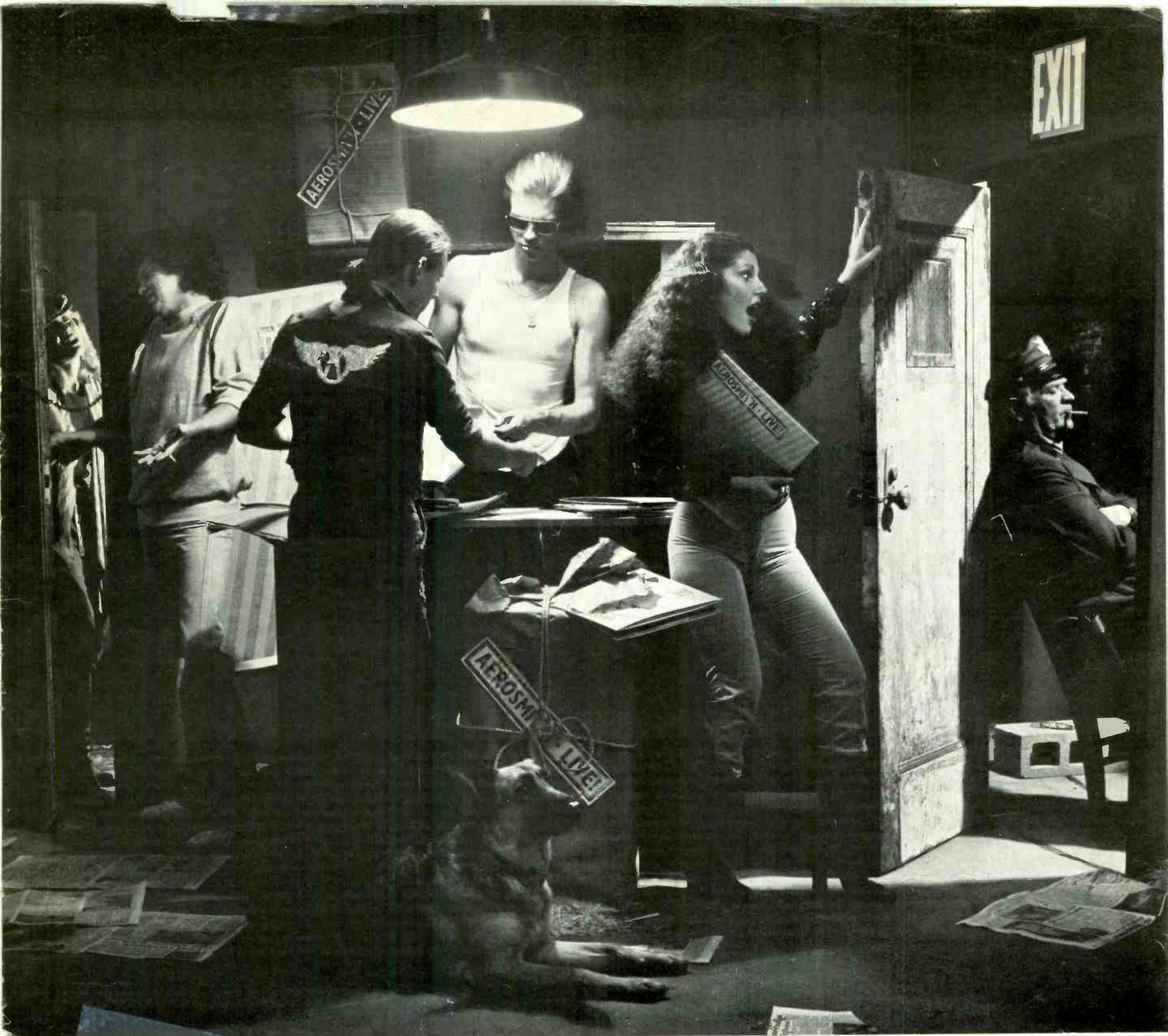
Phoenix Records' key personnel including Stuart Alan Love, vice president of a&r, and Amy Kastens, executive assistant to the president, both plan to maintain a close involvement with ABC through every phase of their company's operations.

### Personnel

Phoenix Records is located at 2049 Century Park East, Suite 2240, Los Angeles, Cal. 90067; phone: (213) 552-0134.



Pictured at the signing of the new ABC/Phoenix deal (see separate story) are, from left: Richard Green, vice president of business affairs, ABC; Stuart Alan Love, vice president of a&r, Phoenix Records; David Chackler, president of Phoenix Records; Steve Diener, president of ABC Records; Arnie Orleans, vice president of sales and merchandising, ABC; and Don Biederman, vice president, legal affairs and administration, ABC.



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**"Live Bootleg."**

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# RECORD WORLD CHART ANALYSIS

## \$8.98 Albums Exhibit Chart Clout As 'Grease' S'track Stays on Top

By MIKE FALCON

As the soundtrack from "Grease" (RSO) maintains its #1 position for the 16th consecutive week, the new \$8.98 lps enter the album chart in a relatively strong light. Additionally, among the 37 bullets in the top 100 albums, there are five entries to the album chart, four of these in the top 50.

Although it is still too early to determine conclusively the true impact of the \$8.98 lp on retail sales, it is already apparent that consumers are buying the major artist higher suggested list price lps: both #48 bullet Steve Martin (WB) and #76 bullet Ted Nugent (Epic) enter this week. The CBS \$8.98's on the chart, which also include #3 Boston (Epic), #11 Heart (Portrait), #13 bullet Chi-

Albums

cago (Col), and #74 bullet Santana (Col), were solicited as \$7.98 buy-in's, but are being sold at increased prices to consumers for the most part, indicating: 1. Resistance to lowballing tactics as the holiday selling season begins, and 2. acceptance from consumers of the higher list, at least in the beginning stages of the hike(s).

Nowhere is this more evident than in the case of Billy Joel's "52nd Street," (Col) which entered at #39 bullet (and as the Chartmaker) last week, and shot up to #10 bullet this time, perhaps representing the most impressive movement of any lp, other than Chartmaker Elton John's (MCA) entry at #38 bullet.

Other unusually significant movement includes Linda Ronstadt (Asylum), up a point to #2 bullet as rack reports supplement her already strong retail sales growth, and Donna Summer's

(Casablanca) climb to #7 bullet, as her single at #3 continues to establish multi-profile account gains. Funkadelic (WB), with the #9 pop single/#1 r&b single pushing the lp to #1 on the BOM album chart, continues to develop increasing crossover sales activity and moves to #9 bullet.

Although the top 10 lps represent a fairly clear sales plateau this week, other especially significant movement in the top 100 would have to include #15 bullet Yes (Atlantic), which has substantiated retail activity with excellent rack support, as well as Neil Young's (Reprise) impressive 15-slot hop to #29 bullet with the racks yet to fully develop.

Chaka Khan (WB) and Firefall (Atlantic) enter at #45 bullet and #49 bullet respectively on heavy retail sales, similar to Young's retail-oriented sales mode, except that Khan has a solid r&b base springing her to crossover. #41 bullet Jethro Tull (Chrysalis) jumped seven spots through an increasingly strong retail profile, solidifying their broad-based appeal, and further supporting the

argument of the \$8.98 manufacturers that the market will support increased-price offerings. Tull lists for \$11.98, and Donna Summer's two-record set for \$12.98.

Kiss member individual lps retain the separation that developed earlier, with Gene Simmons (Casablanca), #50 bullet, 13 slots ahead of the next highest Kiss artist, although all four continued to climb.

Chanson (Ariola) at #70 bullet continues to develop out of east coast action in metro centers, and David Bowie, #72 bullet, jumps 11 notches with rack activity showing a somewhat slower curve than retail.

Three other albums in the numerically higher regions garner bullets through intriguing patterns, with Eric Carmen (Arista) jumping 31 slots to #82 bullet, primed by the #30 single; the Marshall Tucker Band (Capricorn) going from #108 to #91 bullet on relatively uniform sales figures from a hits package; and Quazar (Arista) moving up 10 spaces to #97 through east coast sales.

## Gilder Maintains Hold on Top Spot; Billy Joel Takes Chartmaker Honors

By PAT BAIRD

With Nick Gilder (Chrysalis) holding the #1 spot on the RW Singles Chart for the third week, Anne Murray (Capitol) regained a bullet at #2 on major market airplay and growing sales pattern. Her album is bulleting this week at #31. Donna Summer (Casablanca), #8 bullet on the Black Oriented Singles Chart and #7 bullet on the Album Chart, moved here to #3 bullet on significant gains. Barry Manilow (Arista) broke

Singles

into the top 10 at #8 bullet on major market adds and Funkadelic (WB), still #1 BOS, bulleted to #9 as one of the season's biggest crossovers. The Captain & Tennille (A&M) also took a top 10 spot at #10 bullet on significant sales growth.

Billy Joel (Col) is this week's Chartmaker at #45 bullet on out-of-the-box major market adds and a broad national spread.

Rounding out the top of the chart are: Exile (Warner/Curb) #4; Little River Band (Harvest) #5; Kenny Loggins (Col) #6

and A Taste of Honey (Capitol) #7.

Just under the top of the chart, Ambrosia (Warner Bros.) garnered strong sales and top 10 station moves for #11 bullet and Foreigner (Atlantic) continued radio gains for 12 bullet. Gino Vannelli (A&M) added this week at WABC, KHJ, and WRKO and bulleting at #20 BOS, picked up the #16 bullet slot, while Sylvester (Fantasy), still #3 BOS, continued major market adds and strong playlist moves for #19 bullet. Dr. Hook (Capitol) #62 bullet on the Country Singles Chart, took Top 10 moves where played and continued adds elsewhere for #20 bullet.

The competition on the next part of the chart is swift with all ten records bulleting.

Alicia Bridges (Polydor), with #1 spots in a number of southern markets and placing top 10 elsewhere, moved to #21 bullet and Al Stewart (Arista), added this week at WRKO and KRFC, took the #23 bullet spot. Paul Davis (Bang) moved to #24 bullet on strong midwest airplay and Heart (Portrait) continued good adds and jumps for #25 bullet. Styx (A&M), one of last week's Powerhouse Picks, went to #26

bullet on good adds and a top 10 move in Detroit and Firefall (Atlantic) picked up the New York market and good jumps elsewhere for #27 bullet. Barbra Streisand and Neil Diamond (Col), last week's Chartmaker and this week's Powerhouse Pick as well

as the most added on the Adult/Contemporary Report, blasted to #29 bullet after only two weeks of release and 10 to 15 point jumps on major stations. Pablo Cruise continued airplay gains for #29 bullet and Eric Carmen

(Continued on page 106)

## REGIONAL BREAKOUTS

### Singles

#### East:

Streisand & Diamond (Columbia)  
Don Ray (Polydor)

#### South:

Alicia Bridges (Polydor)  
Streisand & Diamond (Columbia)  
Paul Davis (Bang)

#### Midwest:

Chicago (Columbia)  
Firefall (Atlantic)  
Streisand & Diamond (Columbia)  
Fogelberg/Weisberg (Full Moon)  
Alice Cooper (Warner Bros.)

#### West:

Chicago (Columbia)

### Albums

#### East:

Elton John (MCA)  
Chaka Khan (Warner Bros.)  
Steve Martin (Warner Bros.)  
Firefall (Atlantic)  
Ted Nugent (Epic)  
Eric Carmen (Arista)

#### South:

Elton John (MCA)  
Chaka Khan (Warner Bros.)  
Steve Martin (Warner Bros.)  
Firefall (Atlantic)  
Ted Nugent (Epic)  
Black Sabbath (Warner Bros.)

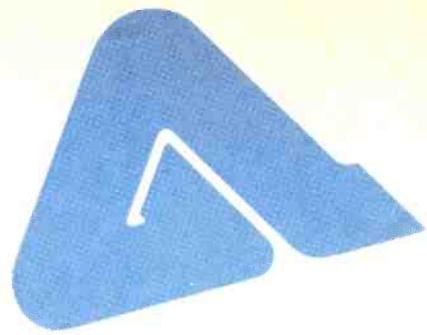
#### Midwest:

Elton John (MCA)  
Chaka Khan (Warner Bros.)  
Steve Martin (Warner Bros.)  
Firefall (Atlantic)  
Ted Nugent (Epic)  
Eric Carmen (Arista)

#### West:

Elton John (MCA)  
Chaka Khan (Warner Bros.)  
Steve Martin (Warner Bros.)  
Firefall (Atlantic)  
Ted Nugent (Epic)

# MEMORANDUM



FROM: Clive Davis  
TO: ALL ARISTA EMPLOYEES  
DATE: September 13, 1978  
RE: THE OUTLAWS

A dub of the forthcoming Outlaws album came to me today. I'm not going to write any lengthy memos because when you have the goods, it's best to let them speak for themselves. Suffice it to say that this album will rank with any top candidate for the best rock album of 1978. The Outlaws have always been great. But now with this truly remarkable album, they are vibrant, brilliant and spectacular artists. The album bristles with a sparkling production. The magnificent songs, the performance, the sound - they all add up to the world's newest rock superstars. Listen when it reaches you...and you'll know.

*CD*

## Arista Records announces the album that takes the Outlaws one step further...

### to greatness.

The Outlaws'  
"Playin' To Win."  
On Arista Records  
and Tapes.



Produced by Robert John "Mutt" Lange

AB 4205

## Siegfried Loch on Germany's 'Melting-Pot' Music

By MARC KIRKEBY

■ NEW YORK — The German record market, long known for its acceptance of musical styles from around the world, is becoming more and more a supplier of varied music as well, Siegfried Loch, WEA Germany's general manager, told *Record World* recently.

Loch, on his way to Hawaii for a WEA general managers' meeting, cited examples from German "techno-rock" to the disco-oriented "Munich sound" to back up his assertion.

"German music is not German anymore," Loch said. "It's music that is produced in Germany. It's a melting pot. It reminds me a bit of New Orleans at the turn of the century."

Loch said that although he has great cooperation from WEA's American companies, especially Atlantic and Elektra, in placing acts, U.S. executives were still often skeptical of German talent.

"They don't understand," he said. "If they hear any record from Germany, they want to hear something that is similar to what they are used to, which is wrong." He mentioned the case of Philip Catherine, the Belgian guitarist who has recorded with Larry Coryell. "They said, 'You should come to America and record with a good, funky rhythm section.' Why should he? Let's leave him his own music, which is different."

Discos now rival radio airplay as a principal avenue of exposure for new records, Loch said, although it is still hard to make any new record known.

"You could have a record in the top 10 for weeks, and the radio response is nil," Loch said. "We had a record by Luisa Fernandez—it was played four times the week it was number one. The stations just don't like disco music."

Record sales in Germany, which will top 200 million this year, are also hampered by the widespread practice of taping music, from friends' records or from the air.

"We made a survey just recently, discovering that up to 20 copies are made from one record that they buy," Loch said. "People are consuming the music, but they don't buy the records." German manufacturers are fighting for a levy on blank tape sales to offset these losses, Loch said.

Pressure to record in English rather than German comes from the artists themselves and not the record companies, Loch asserted. "We are trying to in-

terest the younger generation in doing whatever they want to do in German," he said. "And there are a few artists doing that very successfully. But most new artists find the German language difficult to express themselves in. They have grown up with American, English music, and they speak the language fairly well. They feel, first, it's easier to express themselves in English, and secondly, they want to compete in the international record community."

"It's also a matter of recording budgets," Loch continued. "If you make a record that can only be sold in German-speaking territory—if an artist wants to make a good-sounding record, he has to spend at least \$50,000. Well, that's not very much money for American standards, but it's a lot of money for a German artist—he gets maybe \$30 thousand for an album. Studio rates aren't any cheaper over there than they are here. Musicians aren't any cheaper. The only way for them to get bigger budgets is to make records that could be sold on a bigger market than Germany."

The rise of a number of mass-market, pop-oriented German artists has not meant the death of German progressive rock, Loch said, but progressive artists still require special handling to compete with more commercial performers in international markets.

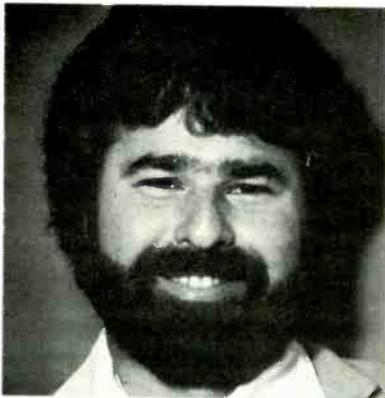
"Warner Brothers has just signed ECM, which is one of the finest jazz labels in the world. There are also specialized labels in Germany that do 'techno-rock' music as well and as selectively as ECM does the jazz label. If someone would go behind one

of those labels, I think he could be surprised how well it would do here in America. Obviously, I'm trying to interest our own companies here to do it."

Loch is opposed to the current campaign in Germany to set a fixed percentage for German-language records on radio, similar to laws now in force in Canada and several European countries. "We're trying to promote the idea of music recorded in English, but still a German product," Loch said. "Artistry should I think develop in free surroundings. For the first time in 30 years, German artists have a chance for international acceptance, if we'll just let them do it."

### Arista Names Sulman Natl. Sales Director

■ NEW YORK—Leonard Scheer, vice president of sales and distribution, Arista Records, has announced the appointment of Harold Sulman to the position of director of national sales for the label.



Harold Sulman

Before joining Arista, Sulman held the position of vice president of sales and advertising at Private Stock Records. Prior to Private Stock Records.

### Breaking New Ground



Samuel Burger, senior vice president, CBS Records manufacturing operations, recently broke ground for the company's new record, tape and distribution facility in Carrollton, Georgia. The Carrollton plant expects eventually to employ some 3,000 people. Pictured at the special ceremony at the plant's future site are, from left: Horrie Duncan, Carrollton County Commissioner; Samuel Burger; Georgia Governor Busbee; and Carrollton Mayor Vince Cashen.

### Polygram Dist. Plans Singles Meeting

■ NEW YORK — Polygram Distribution, Inc. will hold a National Singles Meeting, the first of its kind for the company, November 1-3, 1978, as announced by Rick Bleiweiss, national singles director.

Attending the St. Moritz con-fab will be singles specialists from each of the 14 branch locations, Polygram Distribution national department heads and label representatives from each of Polygram's distributed labels.

The meeting will open with a welcoming cocktail party and dinner on Wednesday evening, November 1. On Thursday, company president and vice president of sales, John Frisoli and Jack Kiernan, will commence with introductory remarks. The earlier part of the day will consist of Polygram department heads speaking on such topics as inventory, depots and shipping, sales administration and finance. The latter part of the afternoon will be devoted to presentations by executives from each of Polygram's distributed labels: Phonogram, Polydor, Capricorn, RSO, Casablanca, Millennium and Parachute.

The singles department, comprised of Rick Bleiweiss, national singles director; Herb Greene, national singles supervisor; and Victoria Carlotti, national singles sales coordinator, will spend all day Friday with the singles specialists reviewing such topics as sales objectives, airplay coverage, returns and assorted programs.

The meeting will close on Friday, November 3rd, with an open discussion regarding specific questions or general problems.

### CBS Motion Denied In Chicago LP Case

■ NEW YORK — Judge Lawrence W. Pierce of the United States District Court, Southern District of New York, has issued an opinion and order (78 Civ. 2245) denying a motion by CBS and Chicago for a preliminary injunction which sought to restrain Magnum Records and Cineamerica Distributing Company from manufacturing and distributing the Magnum album "Chicago Transit Authority—Live In Concert."

#### 1969 Material

By the opinion and order, Judge Pierce denied the motion in all respects with the limited exception of requiring defendants to place on the cover of each album a two by three inch label bearing the inscription "These Songs Were Recorded in 1969" or equivalent language in bold letters.

# JOAN ARMATRADING: From The Beginning To The Limit



Joan Armatrading was born in St. Kitts in the West Indies on December 9, 1950. When she was seven she moved to Birmingham, England, which she describes as "a place you'd like to pass through ... on a plane."

As a child, her father was a carpenter and bus driver by day and bass player in a band by night. But he didn't encourage her musically. In fact, he hid his guitar from his inquisitive daughter, and she admits that may have been why she became fascinated with music. When her mother bought a piano, Joan, one of six children, was assigned the task of cleaning it, and it wasn't long before she taught herself to play.

Originally, she intended to follow a career in law, but when her mother traded in two old baby carriages for a guitar, the die was cast, and she decided to try for a career in music. One of her brothers persuaded her to sing at the local school and she quickly learned a Bob Dylan song and one by Paul Simon for her first performance, "but the first person who made me listen to a record properly," she insists, "was Van Morrison."

She toured with the London company of "Hair" for 18 months, began writing songs with Pam Nestor, and in 1973 recorded her first album, *Whatever's For Us*.

1975 brought the release of her second album, *Back To The Night*, her first hit single in England, and the beginning of what was to become an avalanche of critical recognition. *Rolling Stone* called her third album, *Joan Armatrading*, one of the most important of 1976. A year later, *Show Some Emotion*, the second album produced by Glyn Johns (Eagles, Rolling Stones, The Who, Eric Clapton, etc.) earned similar acclaim worldwide.

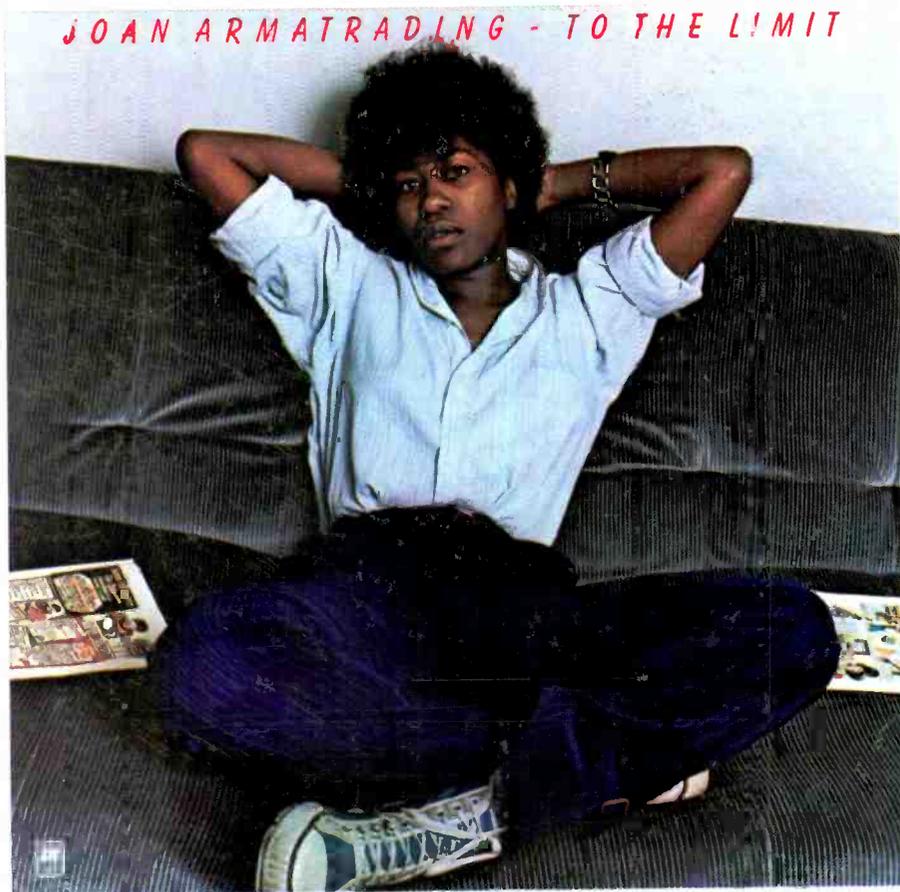
Last year she undertook her first international tour as a headliner, playing to some 200,000 people in 40 concerts in eight countries. Just prior to heading back to the studio with Glyn Johns to begin work on *To The Limit*, she played, at Bob Dylan's request, to over 100,000 people at his mammoth London concert.

*To The Limit* includes some of her most challenging and dramatic work to date. "Bottom To The Top" draws upon her early Caribbean roots and is a winning, reggae-flavored tune; "Baby I" is as gentle and embracing a love song as she's ever written; and "Barefoot and Pregnant" reflects the essence of Joan Armatrading's music: intricate, honest, melodically fascinating and textured in overlapping rhythms that have become her trademark.

**"Joan Armatrading's music has that rare quality to reach into and express a range of emotions others don't often approach."**

**The New York Times proclaimed "once a cult figure, Miss Armatrading's become a phenomenon?" *Rolling Stone* said her last album was one of the most important of the year. Now, Joan Armatrading takes you to the limit.**

**A&M PROUDLY PRESENTS THE NEW ALBUM:**



# JOAN ARMATRADING

## "TO THE LIMIT"

SP 4732

**ON A&M RECORDS AND TAPES**



Produced by Glyn Johns

Management: Mike Stone Agency: Jerry Heller

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## The Mom & Pop Stores:

# Steve Schlegel Keeps On Rolling

By MIKE FALCON

■ LOS ANGELES — As part of *Record World's* continuing commitment to cover the smaller "mom & pop" retail accounts, the magazine has followed the progress of Steve Schlegel's Only Rock And Roll since its opening last October. With the store's first anniversary party last week (26), a six-month update is again due (*RW*, Nov. 12, 1977 & March 18, 1978).

The store started as a youth-oriented record store with a limited number of artists and titles slanted towards the 16 to 25-year-old demographic. The six-month checkup found Only Rock And Roll continuing to target toward that market, and the emphasis at the one-year mark remains the same. "It's a tough market, because the competition for it is very intense," noted Schlegel, "but my customers remain pretty loyal."

This loyalty is characteristic of Schlegel's operation, and is in large part due to the strong customer service identity the store has. Schlegel's work force basically consists of the owner himself, plus one friend who helps out on a part-time basis.

Changes seem to occur slowly for the small (100 square foot) location, located behind a gas station on Ventura Boulevard, the San Fernando Valley's major east/west thoroughfare. But there have been some noticeable differences since the last six-month check.

"I'm getting serviced by the labels with merchandising aids on a more steady basis than before," explained the owner, "with Warner and CBS providing the bulk of the material. Some of the other labels still don't know I'm here, but with most of them I can call in and make a request."

One of Schlegel's initial concerns was in obtaining the proper product fill, a difficulty which

still plagues the store owner, and appears to be common in the small store ranks. He orders product primarily through a cooperative one-stop venture in Ventura (City), but does not have return privileges, a hindrance at best to expanding his operation. "I'd trade in all of my eight-track tapes if I could," noted the proprietor, "because I've noticed that they're just not selling. But there's no way I can do that at this point. That, coupled with the difficulty in getting the product I've ordered for a complete fill, are two of my major problems, which is sort of ironic, considering that the manufacturers would move more product through here that way."

The price hikes have not affected the store in a negative manner, although Schlegel notes that it has limited title expansion. Competing retailers, who Schlegel thought might drastically cut prices in order to make his entry in the market more difficult, have decreased the number of albums on sale during the past year. Additionally, at least one of the major record retail chains located nearby have raised their prices by a higher "cents" amount than has the eclectic indie.

\$4.72 and \$5.66 were original prices for Only Rock And Roll after the \$7.98 hike, the former figure representing the sale price. A mid-range sale price for \$5.19 has been added, and all tapes now sell for the same \$5.19 figure. Schlegel found that many of his customers would wait for a tape sale before buying, and now he has compensated for that by having a year-round price.

Schlegel's number of artists has remained fairly constant in the 160 range. His June sales figure remains his highest, although he expressed some surprise in noting that the three following months did not register an in-

crease, remaining relatively constant.

Schlegel's original advertising plan was to leaflet various high schools and local colleges heavily and rely on a hopefully strong word-of-mouth campaign. Since he has yet to receive any co-op ad money from any source (a frequent source of complaint with small retailers) his ad budget has also remained fairly constant. He concentrates more heavily on one particular neighboring high school than he did before, but still takes out an occasional advertisement in a school paper.

### Christmas Plans

Christmas should remain one of the store's best selling periods, although Schlegel plans one significant change in order to maximize profits: fewer albums will go on sale. "That way I'll increase my revenue, but I'm still going to keep 80 to 90 titles on sale (out of 400 to 500 available)."

What has surprised the young merchant, a former major chain manager, in his first year of operation? "Well, it's a lot tougher than I thought it would be, and I'm surprised at some of the things which did not sell in this environment. Eight tracks are dead. But, overall, it's just really a rugged way to do business; I'm making money, but it's tough."

### DiLorenzo Exits H'Gram

■ NEW YORK—Kris DiLorenzo has announced that she is leaving her post as director of publicity for Hologram Records and the Record Plant Studios in New York as of November 1.

### Clark Hosts Donna Summer



Casablanca recording artist Donna Summer made a guest appearance recently on NBC-TV's "Dick Clark's Live Wednesday." Pictured together after the show are: Susan Munao, Donna's co-manager; Dick Clark; Joyce Bogart, Donna's co-manager; Donna Summer; and Neil Bogart, Casablanca president.

### Irving/Almo Ups Freed, Medow

■ LOS ANGELES — Chuck Kaye, president of Almo/Irving/Rondor International group of music publishing companies, has announced the promotion of Lance Freed from vice president to executive vice president, and the promotion of Evan Medow from the director of business affairs to vice president of business affairs and international.



From left: Lance Freed, Chuck Kaye, Evan Medow.

Freed will continue to pursue his work with writers and creative affairs at the pubbery, while his responsibilities will be increased to include a wider spectrum of company planning and direction.

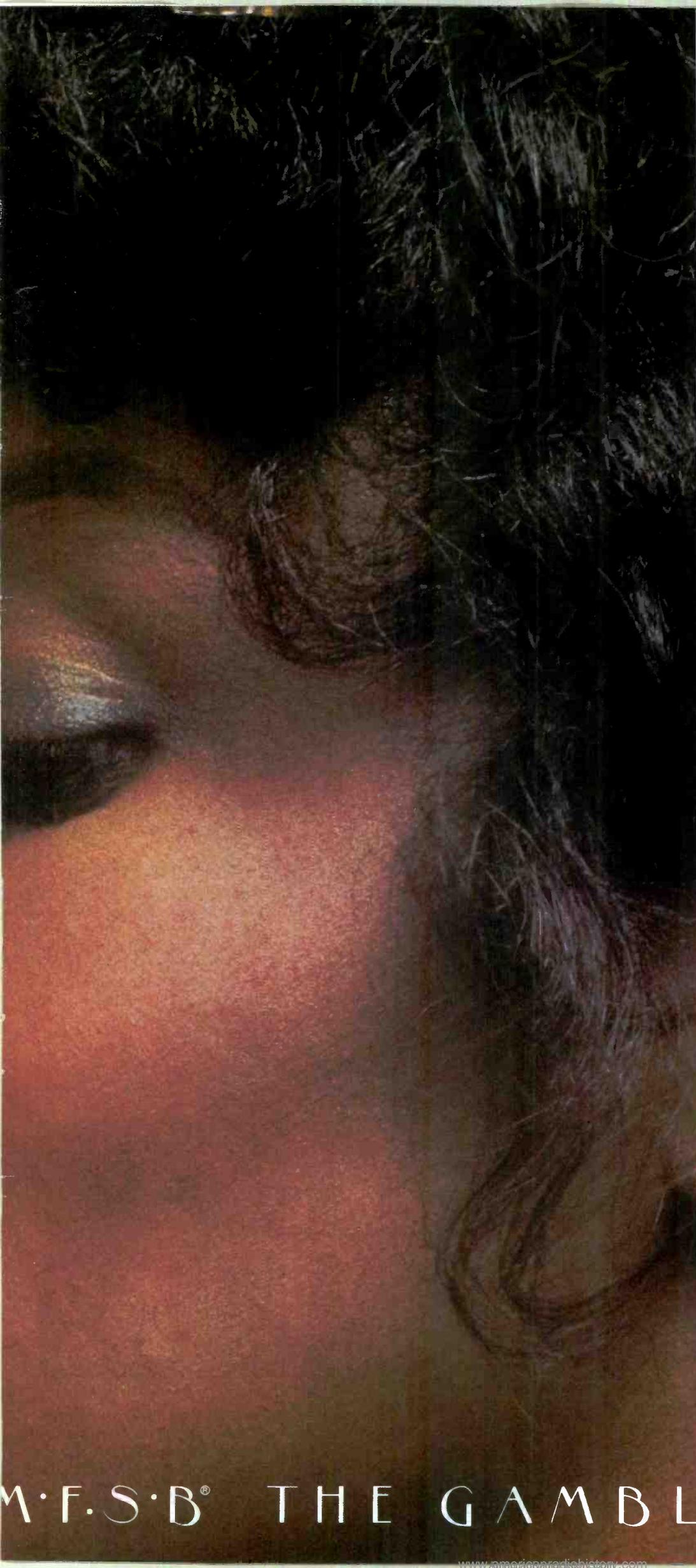
Medow's responsibility in the business affairs and international areas of the company will call for greater autonomy in deal negotiations and a larger range of responsibility in the direction and control of Rondor Music International.

### New Clapton LP Set by RSO

■ LOS ANGELES — "Backless," the new studio album from RSO recording artist Eric Clapton, will be released November 6, it was announced by Al Coury, president of RSO Records.

Eric Clapton will embark on a European concert tour in support of "Backless" on November 5. This tour will be followed by an concert tour of the United States, set to begin early in 1979.

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dance floor.  
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The Gamble-Huff Orchestra presents a new album for everyone's sense of style, rhythm, mood and motion—an album that sounds as good when you're out with everybody real late and still up with someone special real early.

**“MFSB,<sup>®</sup>** JZ 35516

**The Gamble-Huff Orchestra.”**

On Philadelphia International Records and Tapes.  
Distributed by CBS Records.



Produced by Kenneth Gamble, Leon Huff, Thom Bell, Jack Faith, Michael “Sugarbear” Foreman, Dennis Harris, Joseph B. Jefferson, John L. Usry, Jr. and Dexter Wansel.

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M·F·S·B<sup>®</sup> THE GAMBL

# 'Tilt' Film Soundtrack Reaps Big Advance for Untested Work

By SAMUEL GRAHAM

■ LOS ANGELES — Some ten years after conceiving the idea for a film called "Tilt," director/writer/producer Rudy Durand at last has his picture ready for public consumption. And after completing an arrangement with ABC Records last Wednesday (25), Durand now has what he called "the biggest soundtrack deal ever made without an established, known artist" (or a pre-sold property, such as a Broadway show) as part of the deal.

In a recent conversation with RW, Durand outlined the aspects of the "Tilt" soundtrack deal—negotiated by John Frankenhimer of the Loeb & Loeb law firm and ABC's Richard Green—which he feels make it unusual, if not unique. Without quoting actual numbers, he allowed that the advance involved "a healthy six figures," with royalties "comparable to what would be given to a proven major artist—someone on the level of Fleetwood Mac—if that artist were to move to another label." What's more, Durand said, "all promotion monies (another six figure amount, according to Durand) laid out by the label are non-recoupable." In addition, Durand and Melvin Simon Productions, who provided financing for "Tilt," have made yet another six figure allotment for independent promotion, having retained Dennis Lavinthal and Howard Gilman's MusicVision firm.

Durand also said that the soundtrack album has been leased out, not sold, to ABC; it is owned by Durand and Simon, who also control the publishing for the music contained in the film. "I have complete creative control over the music and the artwork," Durand said. "The record deal wasn't made because of the movie—it was made because of the music."

Durand, who was responsible earlier in his career for the production of Sam Neely's "Lovin' You Just Crossed My Mind" (Capitol), feels that there is another element of the "Tilt" arrangement that far outweighs the importance of any financial considerations. Bill Wray, a singer/songwriter formerly signed to MCA Records, was hired by Durand to contribute seven songs to "Tilt"; but while Wray was "prepared to give us all of his publishing rights for all of his work," Durand said, Simon and Durand insisted that he sell them only his "Tilt" songs. "After this, he's free to go where-

ever he wants to go," Durand stressed. "I'm for the artist—I always have been, and I think that's obvious from the deals I made with my artists. Executives and lawyers said I was crazy, but I'll tell you, my real pleasure will come from the success that these people will realize."

Besides Wray's contribution—which include such songs as "Melody Man" and "Pinball, That's All," all written, arranged and performed by Wray and his band—"Tilt" will feature the score of Lee Holdridge and two additional songs by the Bishop and Gwinn duo. Durand contended that he was offered the opportunity to retain more well-known writers and performers, "but I said 'No, no, no.' In every instance," he added, "the music was directed by me. I wanted some kind of new sound, so I'd sit down with every composer and give him my suggestions as to the direction of the music, trying to put their creative juices in the area I felt would be right."

Wray will be that "new sound," Durand predicted. "He's totally dedicated. And I'm not saying this because I'm his manager—I own zero percent of his future. I'm just giving him his chance to hit the ball."

Durand's involvement in "Tilt" is very complete indeed, extending beyond the film and soundtrack to certain ancillary considerations as well. For instance, he has designed a "Miss Tilt" pinball machine that he hopes will capitalize on the combined popularity of the movie, its subject matter, and its star, Brooke Shields.

## Heeps of Fun



Shown backstage at Madison Square Garden following their performance with Jethro Tull are Chrysalis recording artists Uriah Heep. Shown are (from left) Terry Ellis, president of Chrysalis Records; Lillian Bron, director of Bronze Records; Drummer Lee Kerslake; Gerry Bron, director of Bronze Records; bassist Trevor Bolder; lead vocalist John Lawton; guitarist Ken Hensley; and kneeling, Mick Box, Uriah Heep guitarist.

## REO Reception



Epic recording group REO Speedwagon recently appeared at New York's Palladium Theatre. Pictured at a post-concert reception are, from left: (top) Kevin Cronin of REO and Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels; (seated) John Baruck, manager; Jim Tyrrell, VP marketing, E/P/A; Neil Doherty, Gary Richrath, Alan Grapzer and Bruce Hall of REO; and Lennie Petze, VP a&r, Epic Records.

## TK Expands Marketing Approach

■ MIAMI—Coincident with its growth from a small, essentially r&b company into a full-line record company, Henry Stone's TK Productions has set out to expand its involvement in comprehensive marketing and merchandising programs in order to provide optimum support for its product and artists.

In addition to providing retailers and distributors with numerous in-store and point of purchase merchandising aids for all TK releases, three new additions to the company's marketing team have been announced. Sandy Horn is running TK's west coast office as west coast director of marketing, merchandising and sales. (TK's west coast office has recently opened at 6464 Sunset Blvd., suite 780, Los Angeles, California 90028. Phone 213-462-6238.) Steve Stephens is TK's east coast director of marketing, merchandising and sales, working out

of TK's New York office at 65 east 55 Street, New York, New York 10022, phone 212-752-0160. Mike Walker is an independent representing TK in the southeast. He can be reached at 404-455-0578.

TK is also launching extensive campaigns covering both marketing and artist development. Print ads, which originate from TK's New York office, are run in trade and consumer publications, coupled with radio spots and coordinated with full press coverage through TK's Florida office.

## Edmonston to Infinity

■ NEW YORK — Barry J. Reiss, senior vice president of administration and business affairs, has announced the appointment of Ronnie Edmonston to the post of director of a&r administration. She will be responsible for each album project from the pre-production to the production stages, and will provide information on budgets, costs and contractual obligations to artists, managers and staff.



Ronnie Edmonston

From 1975 to 1976, Edmonston was head of a&r administration for Arista Records. For a five-year period beginning in 1969, she was owner of Baggie Studios.



# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **NAILED:** Harp master **Norton Buffalo**, sharing a recent Roxy bill with **Jesse Winchester**, was dismayed, to say the least, to see his custom-made Hohner chromatic harmonica stolen from right in front of him as the curtain fell on his second show one night. So Norton and actor/singer **David Soul**—who had been taught to play by Buffalo himself—took off after the culprit, chasing him all the way to the Old World restaurant down the Strip. Soul flagged down a California Highway Patrol car and gave the cops a description; the thief was later nabbed as he was casually walking down the street, harp in hand. Hutch to the rescue, or something like that . . . Also on the crime front, the **Jefferson Starship's** San Francisco mansion was broken into Tuesday, October 17 in the early morning. Some \$25,000 in stereo and TV equipment was stolen, along with former Airplane bassist **Jack Casaday's** band gear, a piano, and plenty more. These vandals/robbers were no amateurs, either: they apparently used talcum powder to cover their prints.

**DANCING FOOLS:** Reliable rumor has it that Warner Bros. Records will soon be making a move into the disco field with a new label venture. See this space for further developments as we gather them . . . And while we're on the subject, it just occurred to us that if **Freddy Fender** and the **Village People** were to join forces, they'd have a sure hit on their hands: "Nacho, nacho man . . ."

**RING OF FIRE**—No jokes this time. California's seductive climate has always been offset by the natural forces that periodically tear through the land, and last week a high desert wind helped stoke the latest local disaster, a series of major fires that broke out early last Monday.

When one major blaze—subsequently confirmed as arson—began spreading west from rugged Agoura toward the rock'n'roll Gold Coast through Malibu Canyon, a number of music folk were left homeless. Cream VP **Paul Culberg** saw his Agoura ranch, as well as most of its livestock, consumed, after investing several years in sprucing up the hilltop aerie. Nearer the ocean, **The Band's** manager, **Larry Samuels**, sustained only partial damages, but **Garth Hudson** wasn't so lucky: both he and **Neil Young** reportedly lost homes. Our condolences to all, along with hopes for painless relocation . . . **PALOMINO DISAPPEARS**—No, the North Hollywood country club (as in the pick'n'grin variety), but the equine sort. Arista veep **Michael Lippman** wasn't threatened by the fire himself, but the horse he keeps over in Mandeville apparently was; at press time, he was still trying to find the animal, moved to another site by well-wishing but apparently somewhat confused Mandeville natives who evacuated the area.

**ISN'T THAT SO:** Much as we hate to say it, the feeling here is that Jesse Winchester's career has yet to fulfill the promise of his first three albums, arguably three of the most effective and affecting pieces of vinyl ever to come down the pike. His subsequent three offerings—including the recently released "A Touch on the Rainy Side"—have clearly been designed to expand Winchester's audience, but they've been only partially successful. The richer production and fuller instrumentation (especially with strings) may have broadened his appeal—

(Continued on page 95)

**EXPECT  
NO  
MERCY!**

## RSO Pacts Priors



Al Coury, president of RSO Records, has signed an agreement with Tim and Tony Prior of Claude Hopper Productions, Ltd. for the release of a series of albums titled "Rock Classics." "Rock Classics" will be released early next year and the first volume, co-produced by Don Reedman and Jeff Jarrett for Claude Hopper Productions, Ltd., includes "Bohemian Rhapsody," "Life On Mars," "Whiter Shade Of Pale," "Paint It Black," "Knights In White Satin," "Lucy In The Sky," "Without You" and "I'm Not In Love." Pictured at the signing are, from left: Don Reedman, Tim Prior, Al Coury.

## Yamaha Sets Song Fest Line-Up

■ **TOKYO**—Yamaha Music Foundation has announced the final line-up for the 9th World Popular Song Festival in Tokyo to be held at the Nippon Budokan Hall from Nov. 10 through 12: 36 songs from 22 countries representing this year's world talent in the popular genre are scheduled to appear on the festival stage. 1700+ entries from 53 countries had been received by the July 15 final deadline.

The 3-day November 10-12 Festival is sponsored by Yamaha Music Foundation and supported by the Japanese Ministry of Foreign Affairs, the Tokyo Metropolitan Government, Japan Air Lines, Nippon Gakki Co., Ltd. and Yamaha Motor Co., Ltd.

National Festivals were held in a number of countries—the Republic of Korea on May 27, at Seoul; Australia July 28, in Melbourne; Hong Kong Sept. 17, and in Indonesia at Jakarta on Sept. 23.

The seven entries from Japan are the most outstanding compositions from the Yamaha sponsored Popular Song Contest (Popcon), a semi-annual event held each year in the spring and fall. This year's contests drew over 30,000 entries from every corner of the country.

The other 25 songs chosen represent 17 countries: Austria, Brazil, Chile, Czechoslovakia, Denmark, East Germany, France, Greece, Holland, Ireland, Italy, Mexico, New Zealand, Spain, Switzerland, the United Kingdom and the U.S.A.

### Other Events

Added attractions at the 9-year-old Festival will be special appearances by Masanori Sera & Twist, winners of the 1977 World Popular Song Festival Grand Prix Nov. 10. On Nov. 11, Grammy award winner Crystal Gayle will present a one-hour special show

with the 58 member Yamaha World Pops Orchestra.

On Nov. 12, the final day, extra entertainment will be offered by the young musicians of Yamaha Junior Original Concert (JOC).

In keeping with the international flavor of the event, the judging committee at the festival will comprise 23 music lovers of differing nationalities from the general public. The judges will be selected by audition from music lovers for their interest in, and appreciation of the popular music scene.

At Tokyo's Budokan Hall on Nov. 10 and 11, all the contestants will perform their songs for the semifinals. On Nov. 12, the last day of the festival, with Japanese television and radio coverage, approximately half the contestants will give repeat performances for the Grand Final. From these, winners will be selected in four categories: Grand Prix, Most Outstanding Performance, Outstanding Composition, Outstanding Performance. The awards include substantial cash winnings, medallions, certificates and prizes from supporting organizations.

## Polygram Names Simon Gen. Counsel/Law VP

■ **NEW YORK** — Lloyd N. Simon has joined PolyGram Corporation as an attorney and assistant to general counsel and vice president of law, Arnold I. Rich.

Simon, based at PolyGram's corporate headquarters in New York City (450 Park Avenue), most recently was an associate with the entertainment law firm of Arrow Edelstein Gross & Margolis P.C., New York City.

Previously, he served as senior trial attorney with the New Jersey Public Defender's Office.

# You've Got To Get Up To Get Down!



T-578

## **"Get Down"** TC-2386

The New Single from the Album  
From the "Duke of Disco."

# Gene Chandler

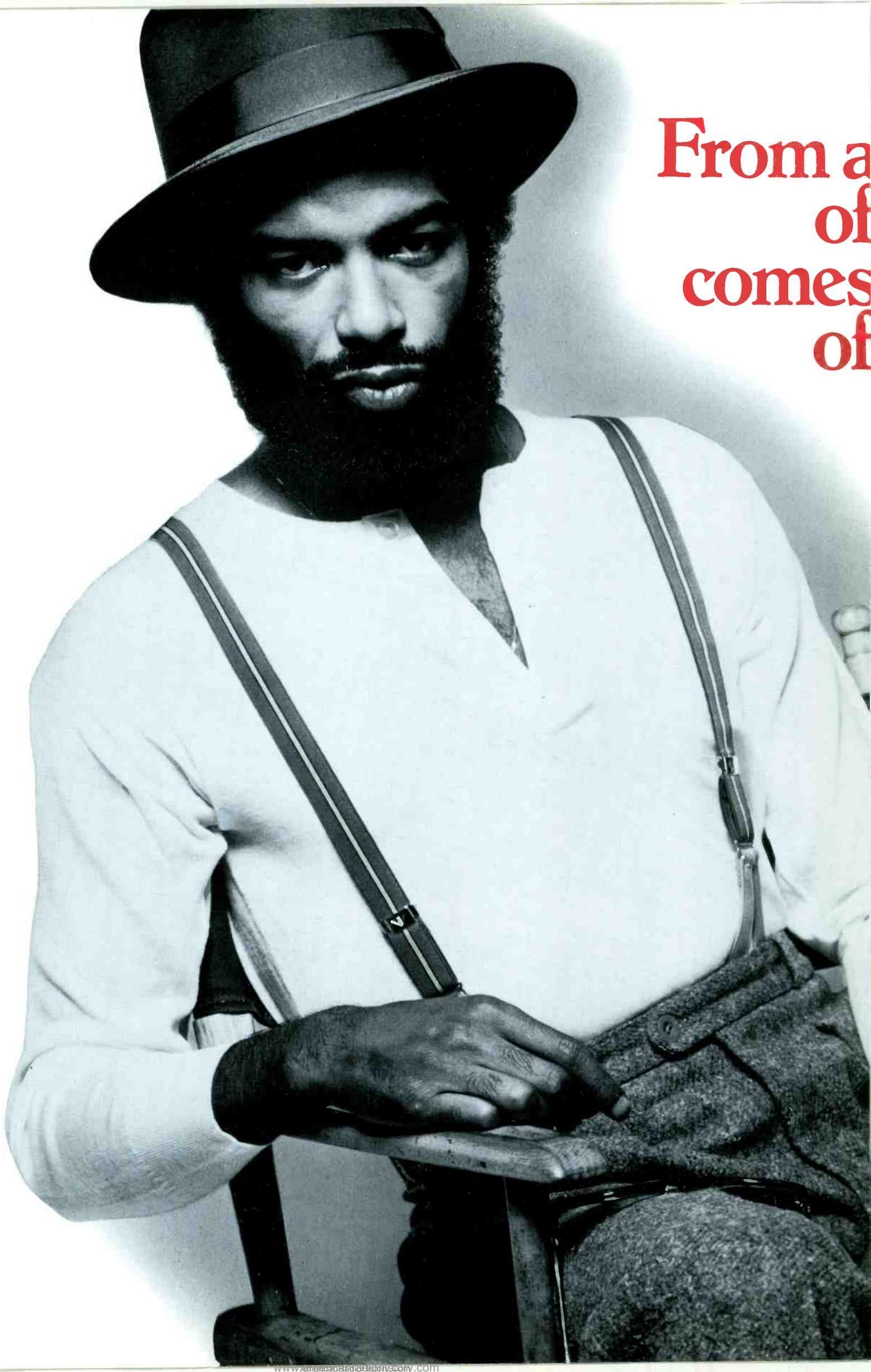
Produced by Carl Davis



Available On 20th Century-Fox Records And Tapes

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From a  
of  
comes  
of

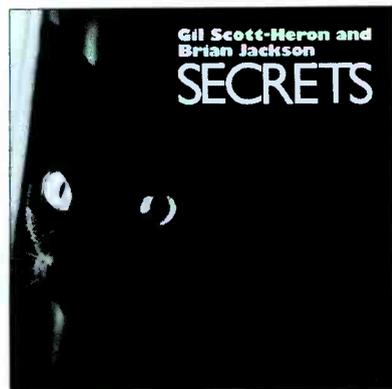


Produced by Gil Scott-Heron and Brian Jackson.  
Represented by STARLOFT

major spokesman  
the decade,  
the sleeper smash  
the year.

## Gil Scott-Heron's "Secrets."

"Secrets." A top-5 jazz LP. A top-20 R&B LP and bulleting to 67 on the Pop Charts. And it's still taking off on the strength of "Angel Dust," Gil's most controversial hit single since "The Bottle." Backed by a nationwide SRO concert tour, the new album by Gil Scott-Heron and Brian Jackson has become the year's biggest sleeper.



AB 4189

"Secrets" by Gil Scott-Heron and Brian Jackson.  
Their most revealing—and most talked-about—album yet.

On Arista Records and Tapes.



# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **HAPPY:** "I think there is no doubt that Mr. Richard is a truly creative artist and such artists are often beset by certain sensitivity which compels them towards alcohol or drugs" is what **Judge Lloyd Graburn** explained last week in a Toronto courtroom before ruling out a fine or a jail term for the **Rolling Stones'** guitarist who was arrested last February for possession of heroin. Much to the surprise of all concerned, Keith emerged from his trial with only the surprising directive from Judge Graburn that he give a free performance for the young people of The Canadian National Blind Institute and that he continue treatment for his addiction. Richard reportedly expressed his elation outside of the courthouse and commented that he hasn't yet decided what musicians will play with him at the free concert. At the Rolling Stones Records offices in New York, preparations were already underway for the promotional release of a re-mixed and far superior version of Keith's "Before They Make Me Run" which, however, will not be the next single from "Some Girls." Immediately following the trial's conclusion, Richard jetted to New York, where, on Thursday evening, he was to be found on stage at the Bottom Line jamming with **Dave Edmunds**.

**TOM DICKMAN HERE:** The new **Clint Eastwood** movie, "Every Which Way But Loose," is rife with music industry notables (and violence too, no doubt. And who can forget Ol' Ragarm's splendid interpretation of the music from "The Good, The Bad and The Ugly"?) **Eddie Rabbitt** sings the title tune; **Mel Tillis** and **Charlie Rich** play themselves in the movie and sing, respectively, "Six Pack To Go" and "Behind Closed Doors;" **Sondra Locke** and **Phil Everly** duet on "Don't Say You Don't Love Me Anymore"; and **Larry Collins** sings "Red Eye Special" over a five-minute bar fight scene. Producer **Snuff Garrett** calls the soundtrack album "a country and western 'Saturday Night Fever'" and promises a hint of the sort of music **Ennio Morricone** composed for Eastwood's early spaghetti westerns directed by **Sergio Leone**. Sounds like good family fare to us.

**MUPPET ALARM:** That's what it was last Monday when we tuned in WCBS-TV for our favorite show only to find it had been bumped in favor of a show called "Bonkers" starring the **Hudson Brothers**. Not to worry. The Muppets will be back in their regular slot in coming weeks (with all due respect, the Hudson Brothers are simply no match for the likes of **Fozzie Bear**, **Dr. Bunsen Honeydew** and his faithful lab assistant **Beaker**, the **Swedish Chef**, et al). Look for **Alice Cooper** as special guest on the Muppet Show October 30 (in New York and 25 other major markets). We hear Coop tries throughout the show to get **Kermit**, a sensitive fellow, to sell his soul to the Devil.

**RUMOR MILL:** Reliable sources tell us that **Robert Stigwood** is now working with **John Addison**, formerly of Le Jardin (once the city's hottest disco), on what will be another major disco for New York City, much in the mold of Studio 54 and Xenon. The location? "In a hotel across the street from Gimbel's" is the best we could do.

**CORRECTION:** **Maynard Ferguson** has headlined concerts in the city eight times in two years, not one year as reported here last week.

(Continued on page 95)

**EXPECT  
NO  
MERCY!**

## Arista Signs Tony Joe White



Arista Records has announced the signing of singer-composer Tony Joe White, the writer of such hits as "Rainy Night In Georgia" and "Polk Salad Annie," to an exclusive contract. Shown at the signing announcement are, from left: Clive Davis, president, Arista Records; Tony Joe White; Fred Kewley, White's manager.

## Sound Choice Expands Tape Catalogue

By MIKE FALCON

■ **LOS ANGELES**—Sound Choice, the bay area tape vendor which offers customers the chance to custom-program their 8-track or cassette order from a list of over 1200 song titles, is expanding its catalogue to some 2000 selections.

The firm, a division of Franklin Industries, relies on mail order customers, many of whom are drawn to the unusual concept by ads in People, Playboy, TV Guide and The National Enquirer.

According to Daniel Sheehan, who, along with his sons, founded the firm, the expansion in the catalogue is due to an increasing awareness in label ranks of the profitability of licensing catalogue tunes.

Additionally, Sheehan suggested the labels can find out valuable information concerning the commercial viability of repackaging the songs Sound Choice offers. "What a record company can learn from entering a licensing agreement with us," said Sheehan, "is passive research about what they have in their

catalogue that might be good for repackaging."

The firm's only difficulties at this point, according to Sheehan, is in meeting orders, although they still manage to ship orders on the custom product within a week. After receiving a customer's order, an involved computer system records the selected tunes on one of the two tape configurations and prints the label. The customer can order the tunes in any sequence desired, crossing label and artist boundaries as their desires dictate.

The 12-song tapes, which are normally offered for \$7.95, are available through a special program run in conjunction with 7-Up for \$3.50, a marketing gambit the tape firm is using to expand customer familiarity with Sound Choice.

## Chicago Platinum

■ **NEW YORK** — Columbia recording group Chicago has had its latest album, "Hot Streets," certified platinum by the RIAA.

## Heard it Through the Grapevine



Paul Anka, whose new RCA single is "This Is Love," recently made an in-store appearance for a promotion at the Grapevine retail store in Akron, Ohio. Shown before the store's Paul Anka display focusing on his album, "Listen to Your Heart," are (from left) Charlie Hall, director, marketing, south central region, RCA Records; Mike Craft, Cleveland promotion representative, RCA Records; Dom Violini, Cleveland branch manager, RCA Records; Paul David, president, Stark Records; Paul Anka; Bob Skaff, Anka's manager; Frank Perrazzo, RCA promotion representative; Roger Zadd, RCA sales representative, and Bob Boza, manager of the Grapevine store.



# It was bound to happen. The Jacksons' new album "Destiny."

The Jacksons' new album marks the first time in their dazzling ten-year career that they have written or produced every song on an entire record. "Destiny" shows they do both equally well.

"Destiny" is evidence that as the boys have become men, so has their music grown without losing an ounce of its original energy.

## "Destiny." JE 35552

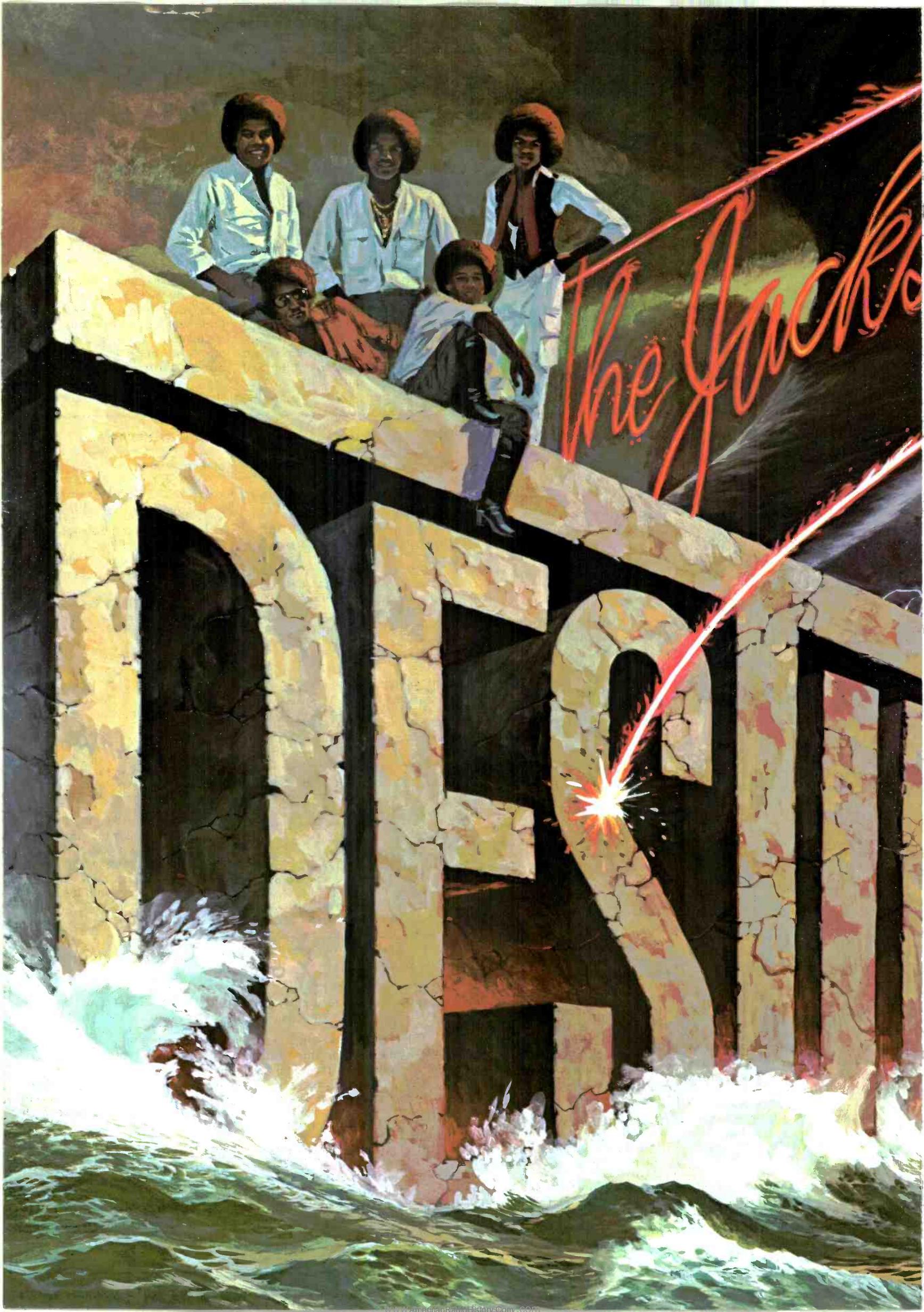
The Jacksons' latest album featuring the hit single, 8-50595

**"Blame It on the Boogie"**  
On Epic Records and Tapes.

Produced by The Jacksons.  
Executive Producers: Bobby Colomby  
and Michael Atkinson.  
Management: Weisner/DeMann/Jackson  
9200 Sunset Blvd., Penthouse 15  
Los Angeles, Calif. 90069



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# RECORD WORLD SINGLE PICKS

**JOE FARRELL**—Warner Bros. 8708



**NIGHT DANCING** (prod. by T. Lawrence) (writer: same) (T. Ira/Carob Scorob, BMI) (2:45)

Joe Farrell is already well known in jazz circles and this title cut from his new album should give him disco and pop presence as well. The saxophone is central and the rest of the arrangement is both warm and stirring. Trevor Lawrence's production makes it right for the dance floor and the airwaves.

**SANTANA**—Columbia 3-10839



**WELL, ALL RIGHT** (prod. by Lambert-Potter) (writers: Petty-Holly-Allison-Mouldin) (MPL, BMI) (3:26)

Santana's customary Latin influence is toned down considerably on this re-make of the Buddy Holly song that was an AOR hit in the late '60s by Blind Faith. It rocks easy enough for a/c play and Greg Walker's vocals are especially right for this song. It could be the veteran group's biggest in some time.

**KATE BUSH**—EMI America 8006



**THE MAN WITH THE CHILD IN HIS EYES** (prod. by A. Powell) (writer: Bush) (Glenwood, ASCAP) (2:40)

Bush's debut single, "Wuthering Heights," was Top 10 in a number of countries and this second U.S. release has the same esoteric lyrics and baroque arrangements. Bush's vocals, unique in this market, are suited for this kind of story-telling and destined for quick a/c and pop airplay.

**BLUE OYSTER CULT**—Columbia 3-10841



**WE GOTTA GET OUT OF THIS PLACE** (prod. by Pearlman-Krugman) (Mann-Weill) (Screen Gems-EMI, BMI) (4:09)

BOS has garnered a reputation as hard rockers but here went back to The Animals 1965 hit for their first single from the "Some Enchanted Evening" lp. The vocals are much like the original but the instrumentation is up-to-the-minute and powerful. It's straight Top 40 material.

## Pop

**JACK TEMPCHIN**—Arista 0370  
**PEACEFUL EASY FEELING** (prod. by P. Carr) (writer: Tempchin) (WB/Jazz Bird, ASCAP) (3:44)

Tempchin is emerging as a major songwriter and here delivers his own song, made famous by The Eagles. His vocals are easy going and it could pick up country play as well.

**CRAIG FULLER/ERIC KAZ**—Col 3-10843

**ANNABELLA** (prod. by V. Goray) (writers: Fuller-Kaz) (United Artists/Glosco, ASCAP/Chuchulainn, BMI) (3:29)

The two are already known as writer/artists but here debut as a duet. Fuller handles the lead vocals and it's a light rocker with just a touch of country.

**THE OUTLAWS**—Arista 0378  
**TAKE IT ANYWAY YOU WANT IT** (prod. by R. J. Lange) (writers: Jones-Thomasson) (Hustlers, BMI) (3:15)

The group has drifted away from their early country/rock moods and this new single makes for a pure pop offering. The vocals are inspired and the searing guitar adds drive.

**TROOPER**—MCA 40968  
**THE MOMENT THAT IT TAKES** (prod. by R. Bachman) (writers: Stewart-Underhill) (Survivor/Uskids/Littlekids/Yourkids, PRO, BMI, CAPAC, ASCAP)

The veteran rock group puts out consistently fine product and this new ballad is no exception. It's romantic with a prime pop hook geared for Top 40.

**CARPENTERS**—A&M 2097  
**I BELIEVE YOU** (prod. by R. Carpenter) (writers: D. & D. Addrisi) (Musicways/Flying Addrisi, BMI) (3:54)

This first taste of the Carpenters' upcoming album features Karen's crystalline vocals over the dramatic Addrisi brothers composition. It should hit the adult playlists out of the box.

**TONY ORLANDO**—Elektra 45542

**A LOVER'S QUESTION** (prod. by Wexler-Beckett) (writers: Benton-Williams) (Eden/Belinda/Times Square, BMI) (3:00)

Orlando's second single from his career-change album is a re-make of Clyde McPhatter's 1959 top charter. As on the rest of the lp, his delivery is rockier than in the past.

**BE BE & DONNIE SINGER**—Crown Point 2001

**LADY RHYTHM** (prod. by Stontell-Singer) (writer: D. Singer) (L.A. Music, ASCAP) (3:18)

The new duo offers up an airy disco tune here. The vocals are central and the arrangements are full and involved. It's a slick and professional debut.

**FAITH BAND**—Village 202  
**DANCIN' SHOES** (prod. by Riker-group) (writer: Stories) (Canol, BMI) (3:32)

The Indianapolis group picks up more and more advocates with each release and this slow dancin' tune should find even more. The production is one of the cleanest around and it should hit a/c first.

**JAMES MONTGOMERY**—Waterhouse 15001

**NEW ENGLAND SUNSHINE** (prod. by D. Oriolo) (writers: Barkan-Michaels) (Intersong/Belinda, ASCAP) (3:10)

The well-known midwestern artist favors New England here. It's a mid-tempo ballad with lots of sentimentality in the lyrics. Don Oriolo's production is crisp and right.

**DEAN FRIEDMAN**—Lifesong 1767 (CBS)

**LUCKY STARS** (prod. by R. Stevens) (writer: Friedman) (Blendingwell, ASCAP) (3:58)

The record just moved into the U.K.'s Top 10 and should find chart action here as well. The lyrics are realistic and the back and forth duet particularly crafty.

## B.O.S./Pop

**JOHNNY BRISTOL**—Atlantic 3526

**WHEN HE COMES** (prod. by Bristol) (writer: some) (Bushka, ASCAP) (2:49)

Bristol is known as a writer/producer as well as an artist and this second single from his "Strangers" lp could find a spot on pop playlists. It has just a touch of disco but it's the silky vocals that stand out.

**GIL SCOTT-HERON**—Arista 0366  
**ANGEL DUST** (prod. by Scott-Heron-Jackson) (writer: Scott-Heron) (Brouhaha, ASCAP) (3:28)

Scott-Heron is known as a contemporary sociologist as well as a poet/musician and this new disc shows the combined talents in full force. The instrumentation is easy jazz/rock and works well against the artist's ultra serious lyrics.

**FIESTA**—Arista 0369

**E.S.P.** (prod. by Stewart-Thomas) (writers: Banks-Thigpen-Wetherspoon) (Swelko, BMI) (3:06)

The new Memphis-based group debuts with a certified funk/BOS outing. The vocals are suitably growly and the arrangements are expertly punchy.

**FOUR TOPS**—ABC 1242

**H.E.L.P.** (prod. by Harris-Tyson) (writers: same) (Six Strings/Dajoye/Ensign, BMI) (3:36)

The veteran group jumps forthrightly into disco on this Norman Harris production. The vocals are, as always, high flying and this could cross in several directions.

**RICKY COLLINS**—Dash 5047 (TK)  
**NEW PAIR SHOES** (prod. by Babbitt-Collins) (writers: Collins-Babbitt-Collins) (Can't Stop/Green Light, ASCAP) (3:47)

Collins' voice, slightly akin to Rick James, drives this BOS/disco single with style and ease. The strings are occasional and perfectly accented. It could cross to pop.

**THE THREE DEGREES**—Ariola 7721

**GIVING UP, GIVING IN** (prod. by G. Moroder) (writers: Moroder-Bellotte) (Heath Levy/April, ASCAP) (3:52)

The ladies debut for Ariola with a disco/BOS outing energized by their full-bodied vocals and the sparse use of the latest electronic gadgetry. It drives relentlessly.

**EASTBOUND EXPRESS**—AVI 237  
**NEVER LET GO** (prod. by I. Levine) (writers: Levine-Trench) (Hudson Bay, BMI) (3:30)

The record is already getting big play in the discos and the chant-like singing over understated and pulsating instrumentation make it a strong radio candidate as well.

**DONALD BYRD**—Elektra 45545  
**THANK YOU FOR FUNKING UP MY LIFE** (prod. by Byrd) (writers: Toney-Posey-Powell) (D.B./Blackbyrd/Art & Josef, ASCAP) (3:33)

The title cut from Byrd's new album is, as the name implies, a funk disc with slick horns and strings and strong vocal interplay. It's a BOS airplay certainty with crossover capabilities.

## Country/Pop

**LARRY GATLIN**—Monument 45 270 (Mercury)

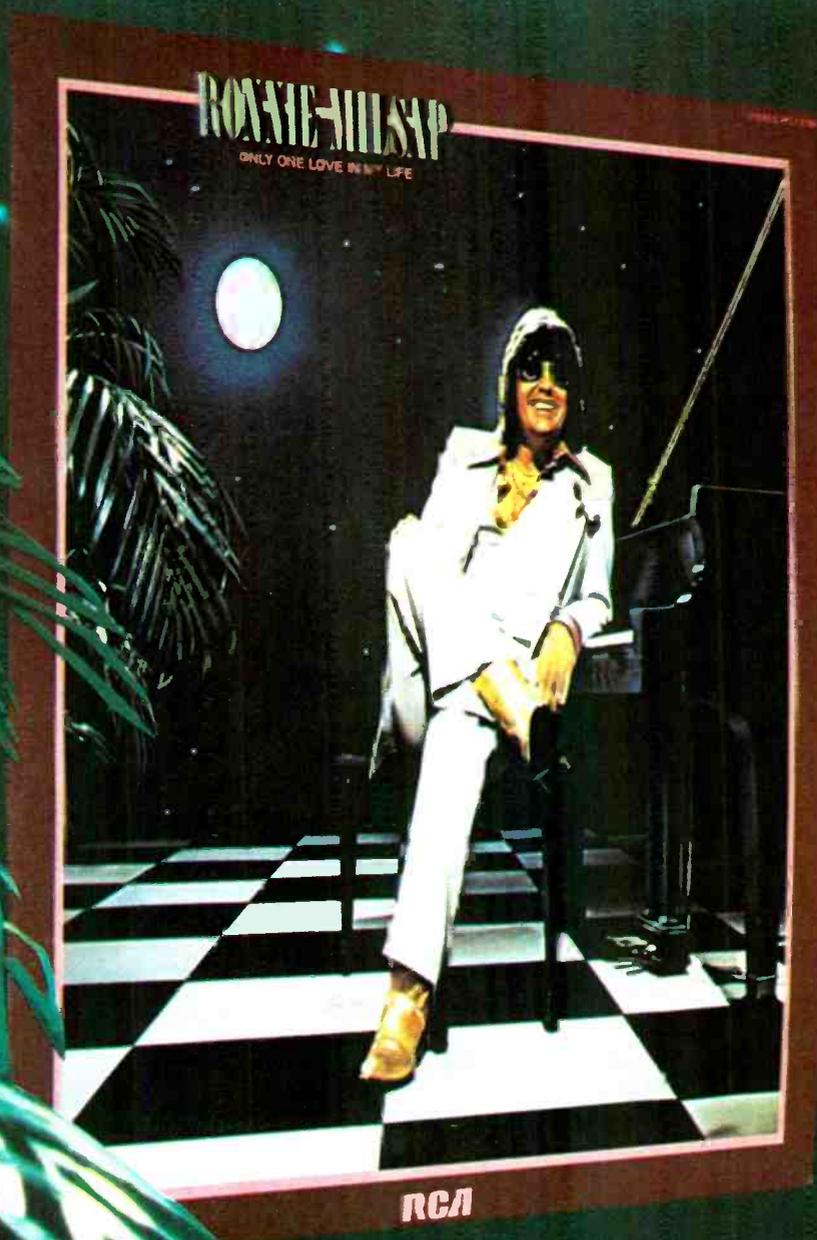
**I'VE DONE ENOUGH DYIN' TODAY** (prod. by Gatlin-Foster) (writer: Gotlin) (First Generation, BMI) (3:16)

Gatlin's new single is a pure pop ballad with a piano as centerpiece, highlighted by bittersweet lyrics and the artist's pure high tenor delivery.

**BILL ANDERSON**—MCA 40964  
**DOUBLE S** (prod. by B. Killen) (writers: Anderson-Killen) (Stallion/Tree 4:45)

Anderson's last was a surprising disco/country tune and this new one is in the same mold. It's a pure disco beat with the artist's talking vocals on top.

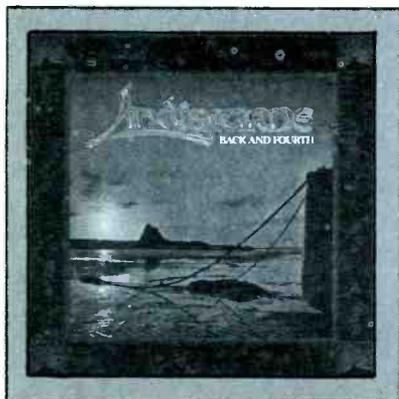
# GOLD!



“Let’s Take The Long  
Way Around The  
World” is the second  
hit single from Ronnie  
Milsap’s second gold  
album, Only One Love  
In My Life. Gold.



# RECORD WORLD ALBUM PICKS



## BACK AND FOURTH

LINDISFARNE—Atco SD 38-108 (7.98)

The five original members of this British group have reunited and with the help of producer Gus Dudgeon recorded the most commercial album of their career. The current chart single, "Run For Home," contains the kind of hook and flowing vocal harmonies that should put them back into the spotlight.



## SARAH DASH

Kirshner JZ 35477 (CBS) (7.98)

Former Labelle member Dash is heard on her first solo lp. Dash knows her soul and delivers this set with a spirit and style all too rarely heard. Her heartfelt vocals are delightful and arrangements by Leon Pendarvis make the most of her talents on "Sinner Man" and "Touch and Go."



## VIS-A-VIS

FOTOMAKER—Atlantic SD 19208 (7.98)

With their debut album released earlier in the year Fotomaker established themselves as fine pop songwriters and capable musicians. Here there is more emphasis on the musical side while songs like "Miles Away," "If I Can't Believe In You" and "Name Of the Game" retain a strong pop flavor.



## WHAT YOU WAITIN' FOR

STARGARD—MCA 3064 (7.98)

The three ladies that scored earlier in the year with their debut, "Which Way Is Up," return with another fine selection of songs led by the Norman Whitfield produced title track. The trio has the ability to deliver energetic performances with its smooth vocal interplay.

## GREATEST HITS

COMMODORES—Motown M7-912R1 (7.98)



With hits dating back to 1974's "Machine Gun," the Commodes' greatest hits lp is full of

chart successes. Recent smashes like "Three Times A Lady," "Brick House" and "Easy" are also included in what figures to be a big holiday season package for the group.

## ENERGY

POINTER SISTERS—Planet P-1 (Elektra) (7.98)



The first album for Richard Perry's Planet label finds the group totally revitalized by ten sparkling

cover versions of popular songs. Bruce Springsteen's "Fire" is the lp's most immediate track with other highlights in "Hypnotized" and "Dirty Work."

## GREATEST HITS

STEELY DAN—ABC AK 1107/2



Eighteen songs dating from 1972-1978 including one previously unreleased

Becker/Fagen composition, "Here At the Western World." An attractive package for the holiday season with enough substance to keep it on the chart the year round.

## TRAVOLTA FEVER

JOHN TRAVOLTA—Midsong MTF 001 (9.98)

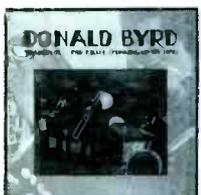


This coupling of Travolta's two previously released solo albums should spark interest

with a package geared to pick up some of the fans he has won since his last two movies. Included is one previously unreleased song, "Right Time Of the Night."

## THANK YOU . . . FOR F.U.M.L.

DONALD BYRD—Elektra 6E-144 (7.98)



With Byrd's first album for the label, the trumpeter sets a jazz/fusion course that should solidify

some of his recent successes. The Sly Stone-like rhythms of the title song and a Barry White-like spoken intro to "Sunning In Your Loveshine" are a couple of the more obvious influences.

## DESIRE WIRE

CINDY BULLENS—UA LA933-H (7.98)



Bullens is a young singer/guitarist who shows a keen rock sensibility on this debut

album of self-penned songs. A full production by Tony Bongiovi gives her a boost on songs like "Survivor," "Desire Wire" and the current single, "High School History."

## STAY WITH ME

KIKI DEE—Rocket BXL 1-3011 (RCA) (7.98)



The songstress may be best known for her "I've Got the Music In Me" hit of a few

years ago, but she has developed into a formidable stylist capable of instilling great emotion in her delivery. Sleek arrangements of "You're Holding Me Too Tight" and "One Step" find her in top form.

## INTERLIFE

PAUL BRETT—RCA AFL1-2962 (7.98)



Brett is a veteran English guitarist who lately has taken to extended instrumental

pieces of music flavored by brisk melodies and multi-tracked textures. This lp has already proven itself as an import and could very easily become one of the year's "sleepers" due to the grace and beauty of the music.

## LOVE ON THE REBOUND

THE DODGERS—Polydor PD-1-6174 (7.98)



Good, crisp catchy British pop in the classic style is what the Dodgers play

best and the quartet is right on target with "Love On the Rebound" and "Little Darlin'." Badfinger influences ring through "Don't Let Me Be Wrong."

## READY TO ROLL

THELMA HOUSTON—Tamla T7-361R (7.98)



On one of her rare albums Houston is in a mostly up-tempo mood as she skates

through some lively disco oriented arrangements. "Saturday Night, Sunday Morning" stands out as one of the lp's more immediate tracks and it should put the songstress back on the charts.

## ROGUE WAVES

TERRY REID—Capitol SW 11857 (7.98)



Reid owns one of the most distinctive voices in rock and

while his career has had its ups and downs, he seems to be on firm footing here with a Chris Kimsey produced lp of oldies and new original material. "Ain't No Shadow" and "Walk Away Renee" are noteworthy.

## WE ALL HAVE A STAR

WILTON FELDER—ABC AA 1109 (7.98)



The first solo effort from Crusader Felder is a warm and flowing set with the reedman

delivering a spirited jazz performance. "The Circles of Time," "Ride On" and the title track are top-notch.

(Continued on page 27)

# KEY WORDS

# "Timeless"

KZ2 35650

## **The Isley Brothers. From beginning to endless energy.**

*Pop That Thang. Lay,  
Lady, Lay. Spill the Wine.  
Fire and Rain. Freedom.  
Ohio/Machine Gun. Nothing  
to Do But Today. Lay Away.  
If He Can You Can. Love the  
One You're With. It's Too Late.  
It's Your Thing. I Know Who  
You've Been Socking It To.  
Get into Something. I Need  
You So. Work to Do. Brother,  
Brother. Keep on Doin'. I Turned  
You On. Put a Little Love in  
Your Heart.*

**On T-Neck Records and Tapes.  
Distributed by CBS Records.**

*Produced by  
Ronald Isley, Kelly Isley  
and Rudolph Isley.*

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# THE ISLE BROTHERS

T I M E L E S S



"I noticed a big improvement in selling to the secular accounts after Record World's gospel special last year. I was pleasantly surprised. We got a lot of calls about our product immediately after it hit the market, and this whole year has been a real opening for gospel music's acceptance in the secular marketplace."

Steve Potratz  
Director of Marketing, Sparrow Records

Record World presents

# Gospel & Music '78

Issue Date: November 11  
Advertising Deadline: October 30

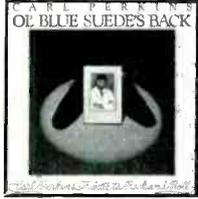
For further information, contact one of our marketing specialists:  
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Nashville Tom Rodden (615) 329-1111

# RECORD WORLD ALBUM PICKS

(Continued from page 24)

## OL' BLUE SUEDE'S BACK

CARL PERKINS—Jet KZ 35604 (CBS) (7.98)



Perkins is described in the liner notes written by his producer, Felton Jarvis, as one of the forefathers of rock and roll which is true if for nothing more than his memorable "Blue Suede Shoes." These inspired performances show that Perkins is back and playing oldies like these with a real fervor.

## THE BLEND

MCA 3058 (7.98)



The five man Boston based group plays a smooth brand of rock with occasional country or blues overtones. This debut effort is marked by striking vocals and good guitar work on "I Hope You Find Somethin'" and "I'm Gonna Make You Love Me."

## PAGES

Epic JE 35459 (7.98)



The former back-up band for Andy Gibb has produced a very potent debut album. This able quintet lays down a varied and intricate sound, from the exciting "Love Dance" to the sweet "I Get It From You," that gives them a broad appeal.

## GORDON PAYNE

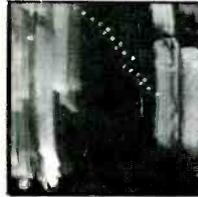
A&M SP 4725 (7.98)



Payne emerges as a solo artist after a long stint as Waylon Jennings' guitarist. Similarities to the mostly laid back, rhythmic style of J. J. Cale are no coincidence as Cale co-produced the lp with Audie Ashworth.

## LIVE SKY

CRACK THE SKY—Lifesong JZ 35620 (CBS) (7.98)



Recorded at the Tower in Philadelphia and the Agora in Cleveland, this set spotlights some of the group's most impressive sounds. A sophisticated appeal is offered with a cover of "I Am The Walrus."

## LIVE AT LAST

STEELEYE SPAN—Chrysalis CHR 1199 (7.98)



Through 11 albums Steeleye Span carried the mantle of traditional English folk which they managed to revise in a popular idiom. Their first live set was recorded days before the group split up and serves as a good reminder of their many talents.

## BOYS WILL BE BOYS

HERO—20th Century Fox T-573 (7.98)



Producer Michael Lloyd has managed to transform this quintet into a riveting, hard rock group with just its second album. Layers of guitars and vocals at times recall the early work of Queen on the title track and "Somebody's Calling."

## HERE'S TO GOOD FRIENDS

ARTHUR PRYSOCK—MCA 3061 (7.98)



Prysock, who is now familiar for his vocals in the Lowenbrau beer commercial, could use that exposure to help launch this record. His expressive voice coupled with understated arrangements and clean production should find a receptive MOR audience.

## ANTHOLOGY

THE BAND—Capitol SKBO 11856



Four sides and 20 selections of the group's best material should please even their most diehard fans. Songs like "The Weight" and "Chest Fever" through to "Livin' In A Dream" chart a steady progression. Liner notes by Robert Palmer document their history.

## STREAMLINE

LENNY WHITE—Elektra 6E-164 (7.98)



White's virtuosity in the jazz/fusion field is displayed eloquently on this fine set. His imaginative use of synthesizers adds much to his arrangements. An excellent treatment of "Lady Madonna" is included with Chaka Khan handling vocal chores.

## CHERYL LYNN

Columbia JC 35486 (7.98)



Lynn owns the distinction of having been discovered through a performance on The Gong Show. Her first album shows the ample talents of this singer/songwriter through a solid r&b production by David and Marty Paich. Her "Got To Be Real" should shape up as a big hit.

## BRASS CONSTRUCTION IV

BRASS CONSTRUCTION—United Artists UA LA 916-H (7.98)



The fourth album from this powerful nine man unit should have no problem duplicating their past successes. The funky r&b rhythms are energetic and crisp and the airplay which is already on "Help Yourself" promises a hit. In addition "Night Chaser" and "Get Up" could score at the discos.

## DANE DONOHUE

Columbia JC 34278 (7.98)



The debut lp from Donohue showcases his far reaching talents as a songwriter and singer. A diversity of material is represented, from pop to rock to country, allowing the artist to shine on all accounts. Don Henley, Stevie Nicks and J. D. Souther help out with vocals, adding their own distinctive touches.

## INNOCENT BYSTANDER

JOHN PALUMBO—Lifesong JZ 35503 (CBS) (7.98)



A former member of Crack The Sky, Palumbo's first solo effort is a collection of self-penned material highlighted by his imaginative melodies. There is much here to sink one's teeth into, especially the tender "Dear, Dear" and "The Crying Father from Idaho."

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RECORD WORLD

# CBS Sets Bar Codes

(Continued from page 3)

only come with actual coding.

"I think there's been a feeling by some that the prospect of (bar coding) is more of a long-term future," Smith told RW. "We think that's not the case, that we have to start now instead of waiting. Someone has to take that first step before the whole industry will become involved."

"We want to move quickly with this, and we want people to know it . . . So far, everyone is very supportive, but nobody wants to be the first."

The same will likely apply to most label talent. While Smith subscribes to the view that resistance to the bar code symbol from label art directors and designers won't be as severe as many label sources expected during initial NARM/RIAA discussions, he feels labels will have to "sell" artists on the idea by gradual implementation.

"You simply don't start with your superstars on a project like this," he commented. "For major artists to willingly permit the code, it has to be an accepted industry fact; only when it's a fait accompli will those artists be comfortable with it. Again, nobody wants to be the first. You're not dealing with peas and carrots, you're dealing with personalities." Even so, Smith feels, "The artist will ultimately benefit from this, and has to be made to understand that it can help build new sales otherwise unattainable."

Smith also notes timetables for implementing the code can't be overly generalized in an effort to forestall involvement. "Initially, of course, the larger retail chains and distribution operations will be the first to realize the benefits of bar coding," he says, echoing the prevalent industry view that greater efficiency in inventory control, stock replenishment, accounting and pilferage reduction will be felt first at retail. "It may be two years for some companies and 10 years for others, but it will be implemented; it's inevitable."

Other labels evidently share that view, with CBS's major rival for share of market, the three Warner Communications labels and the WEA distribution system, reportedly readying their own implementation plan. According to a WEA spokesman, clarifying earlier comments regarding bar coding plans for those labels, all four WCI record/tape divisions are participating in the development of a bar coding format; official details of such a plan are not expected in the immediate future, however, since the divisions are said to

be mulling over the most efficient method of interfacing the four separate data collection systems now in operation.

CBS's Smith feels the industry's future growth could be closely linked to how smoothly bar code technology is introduced. "This business has virtually doubled in the last couple of years, and it may well again in the next few," he asserts. "If we're to achieve that growth, we'll have to implement such measures; we can't do this with pencils, we have to do it with computers."

As for remaining doubts that full implementation could be many years off, he feels the supermarket trade — where bar codes were first unveiled—may point, as I understand it, where some supermarkets are refusing to even look at merchandise that doesn't carry that code."

CBS' preliminary applications for two manufacturer numbers also belie earlier speculation that many such numbers might be needed by the larger majors. Smith says the label studied the code carefully to determine the number of possible individual product codes obtainable, as well as projected catalogue sizes in coming years. "We, because of our size, clearly have a need for two. But I believe we have the largest catalogue of anyone, and if we can handle everything in that catalogue with two numbers, it shouldn't pose a major problem for anyone else."

Despite the size of that catalogue, Smith also says CBS expects few problems with existing catalogue number assignments. Where initial bar code studies suggested some majors with multiple prefixes and numbering sequences would require extensive recataloguing, Smith notes CBS' assigned numbers

## Getting 'Even'



Arista Records recently presented WNEW-AM with a platinum album of Barry Manilow's multi-million selling "Even Now" lp, in recognition of the station's role in breaking all three hit singles from the set, "Can't Smile Without You," "Copacabana" (both gold) and "Even Now." WNEW is currently programming a fourth "Even Now" selection, "Somewhere In The Night," as an album track. Shown at the platinum presentation are (from left): David Ross, Alpha Distributors; Dave Morrell, local promotion representative, Arista Records; Moe Shulman, Alpha Promotion; and Jeff Mazzei, music director, WNEW-AM.

# Cerrone Honored



Disco composer/producer Cerrone, whose fourth Cotillion album is titled "Cerrone IV: The Golden Touch," was recently honored with a party at the Xenon disco. A multifaceted promotion and marketing campaign is being undertaken on behalf of the album. Shown from left are: Chic member Bernard Edwards, Cotillion president Henry Allen, Cerrone, Atlantic president Jerry Greenberg, Chic member Nile Rodgers.

## Foster Named GM For Sunshine Sound

MIAMI — The appointment of Donald M. Foster as general manager of Sunshine Sound Enterprises, has been announced by company principals Harry W. Casey and Rick Finch.

In his new capacity, Foster will supervise management of Sunshine Sound artists Jimmy "Bo" Horne, Fire, and Ron Louis Smith, all of whom are produced by Casey and Finch for release through TK Records. In addition, Foster will manage Casablanca recording artist Teri DeSario, whose first album, "Pleasure Train," has just been released.

Management of KC and the Sunshine Band, meanwhile, continues to be handled exclusively by Katz-Gallin Enterprises, Los Angeles.

prior to coding are compatible with the new system, "with maybe one exception where a pop and cast album share the same number."

## Lufman Joins 20th

LOS ANGELES — Barry Goldberg, 20th Century-Fox Records' national director of promotion, has announced the appointment of Lenny Lufman as regional promotion director for the central midwest. Lufman will be responsible for all promotional activities in Illinois, Indiana and Wisconsin.

Prior to coming to 20th, Lufman headed regional midwest promotion for Motown for two years. Before joining Motown, he was ABC's midwest promotion director for three years, handling regional Top 40 for the majority of the midwest.

## Arista Names Tobey Special Projects Dir.

NEW YORK—Leonard Scheer, vice president of sales and distribution, Arista Records, has announced the appointment of Chris Tobey to the newly created position of director of special projects for the label.



Chris Tobey

In this capacity, Tobey will be responsible for all sales and marketing campaigns for r&b and jazz product on Arista and Arista-distributed labels, as well as specially designated assignments.

Prior to this appointment, Tobey was Arista's national sales director. At the label, Tobey has also held the positions of national sales coordinator and west coast regional marketing manager. Before joining Arista, he was a salesman for five years for Schwartz Brothers Distribution in Washington, D.C.

"WE BOTH DESERVE EACH OTHER'S LOVE"

L.T.D.



**THE NEW L.T.D. SINGLE** AM 2095

From "Togetherness" SP 4705

**ON A&M RECORDS & TAPES**

Produced by Bobby Martin for Bobby Martin Productions



Management: Tentmakers

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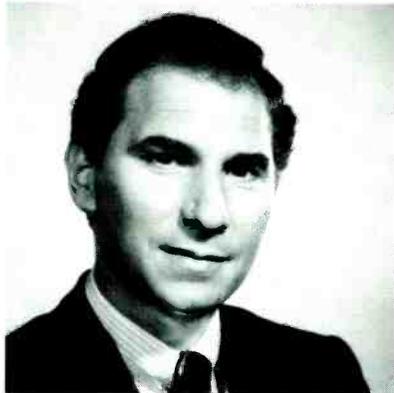
# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Ivy Hill's Ellis Kern: Dressing Records for Success

By DAVID McGEE

■ Upon graduation from Dartmouth College in 1962, Ellis Kern joined a management training program at Scott Paper Company. In 1965, he joined Ivy Hill, one of the music industry's major suppliers; thirteen years later, on June 1 of this year, he was named president of the company. In the intervening years Kern worked in virtually every area of the company, from production to sales to marketing. In the following Dialogue Kern discusses the crucial role Ivy Hill plays in not only getting the industry's product out, but also in making manufacturers more aware of the value of aggressive merchandising. Kern also expresses his opinions on a number of major issues, including tape packaging, bar coding and quality control.



Ellis Kern

**Record World:** What exactly does Ivy Hill manufacture for the record industry?

**Ellis Kern:** Ivy Hill is unique in this business. Basically there are five or six suppliers that people know about. But among these major suppliers we're unique in that we do virtually everything that a record company uses, from the stickers that go on the outside of the jackets right down to the labels that go on the records. We do all the sleeves, whether they're coated or uncoated sleeves; we do jackets; we do seven-inch sleeves; we do posters; we do booklets. And all kinds of merchandising material. We were among the first to do life-size standups in one piece.

**RW:** How long has Ivy Hill been in business?

**Kern:** Since 1910. Ivy Hill started in 1910 as the Gordon Press. Gordon Press was a letterpress printing company. The first customer of Gordon Press was David Picker, whose family later controlled United Artists. In those days Picker was in the nickelodeon business, and Jack Gordon, who founded the Gordon Press and Ivy Hill, printed programs for Picker's nickelodeons. When Picker went into the film business Jack Gordon started printing posters and movie programs. As the movie industry developed, the original customers were United Artists, Goldwyn Pictures, 20th Century Fox, Paramount. Ivy Hill was primarily in the movie business until after World War II. At that point, still under the name of Gordon Press, Lew Garlick and Murray Gordon came into the company. Garlick came up with the idea of putting a picture on a 78 inch album and was able to sell that idea to Jack Kapp, who was at that time the president of Decca Records. That was, as far as we know, one of the first instances of a real record cover. All it was was a picture pasted on a 78-inch album: it was a sheet of paper, 12 by 12 or 10 by 10, whatever a 78 called for, on the outside of one of those four record sets. They would print those things and paste them on the front of the album. The business, as far as the record industry side was going, was booming. They were selling to Decca, RCA and the other companies that were here in New York. But another process besides letterpress was needed. Of course offset was just coming into its own. So they formed a separate company called Ivy Hill Lithograph, which was in the lithographing or offset business. Ivy Hill started and pretty soon its volume exceeded that of the Gordon Press. As letterpress died, the name Gordon Press was dropped. Offset became the primary business.

**RW:** During what years did Ivy Hill experience its greatest growth?

**Kern:** Between 1972 and 1978.

**RW:** Do you attribute this growth to the industry simply becoming more aware of marketing and merchandising?

**Kern:** As we all know, the industry has experienced tremendous growth during that same time period. I would imagine that our figures and the industry figures are probably very similar as far as actual growth goes. The other factor which has led to the growth is the switch from conventional type jackets to more elaborate packages. Of course we've also gone through periods of more expensive packaging,

such as last year's ELO package; and the Tommy packages, which were extremely elaborate. Now, from every indication I get, we are once again in a phase of what I would call normal packaging. We're coming up with less gimmicks, depending more on sophisticated graphics. As our industry has developed more elaborate and attractive coatings, it has helped enhance the packaging in the business. But I think we are definitely getting away from the gimmicky type of packaging we saw six or seven years ago, when we had packages that set up into cigar boxes; packages like "Sticky Fingers," which we did; like the Led Zeppelin package, with the wheel in it, which we also did.

**RW:** Why the move away from that type of packaging?

**Kern:** We're seeing that in just about everything aren't we? Clothing, general living. There's been a return to more conservative values. There's more appreciation for design and less for gimmicks. People are more interested in a good, functional attractive product. One of the things that started those gimmick packages and gave them life for as long as they had it—and it still goes on to some degree—was a tendency on the part of certain individuals—designers or even printers who have their own design departments—to go behind the record company's back in a sense, to approach the artists directly, and get these people to demand this type of package, for whatever reason. It's been our philosophy to deal in a very ethical, straightforward way with the record companies. They are basically our customers; they are the ones who pay our bills. We're not interested in going around to a record company and soliciting an act directly and trying to put pressure on it from that end. In many instances it's hurt us; we've lost jobs because we don't solicit the acts. Many times our price has been considerably lower than a competitor's, yet we've still lost that job. But we feel that in the long run it's healthier for the industry if we as a vendor deal solely with the record company.

What has happened, and what does happen, is an independent art director who has worked for an act will call to tell us that he's doing this job and wants from us samples of different types of coatings. We will supply them, and sure, we would like to be recommended to do the work. But our first loyalty is to the company.

It's been our philosophy to deal in a very ethical, straightforward way with the record companies. Our first loyalty is to the company.

**RW:** Do you do artwork and design here?

**Kern:** No, we do not. What we do on the merchandising end is a certain amount of art and design, primarily constructions. In this area, while many of the record companies are prepared to do the graphic design, they don't have the time or the people to do the actual constructive design. So we utilize our own art people for that purpose, and it's becoming a big part of our business.

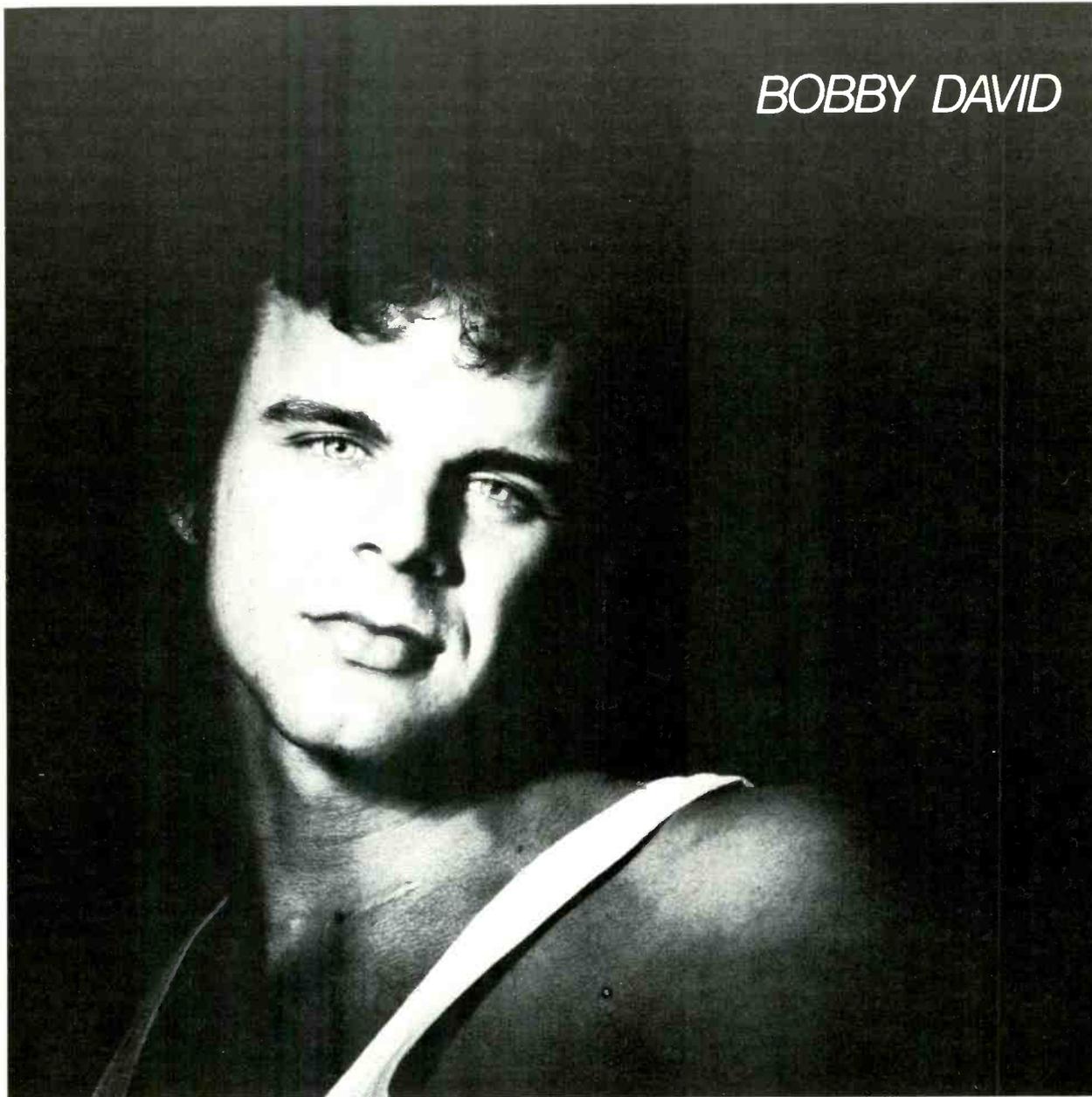
**RW:** How large is Ivy Hill? How many employees?

**Kern:** Over 600 employees. New York is our smallest plant at this point, in terms of space. We have a plant in Terre Haute Indiana, which is the largest plant on a square footage basis; and we have a plant in Los Angeles. Again, we're the only people in this business to have more than one plant which is wholly owned by the same company. None of our competitors has more than one plant. This gives us a tremendous advantage on certain jobs, such as the Bruce Springsteen album. CBS had a time problem with that job. They had to get it out by a certain date, or rather they were looking to get it out by a certain date. We were the only company really in a position to deliver simultaneously on the same day all across the country. Our Terre Haute plant is directly across the street from the CBS pressing plant there. In Los Angeles, Santa Maria is not that far away; and here Pitman, New Jersey is not far away. So we were able to ship that job across the country on the same day and deliver that same day, which meant an awful lot.

We're in the process now of putting together a new plant in New

(Continued on page 52)

*BOBBY DAVID*



T-572

20th CENTURY-FOX RECORDS  
TAKES GREAT PRIDE IN INTRODUCING

# *BOBBY DAVID*

AND HIS NEW SINGLE

# *SAY YOU DO*

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DIRECTION: DAVID ASCH

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# 101 THE SINGLES CHART 150

NOVEMBER 4, 1978

NOV. 4	OCT. 28	
101	107	<b>GOT TO BE REAL</b> CHERYL LYNN/Columbia 3 10808 (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)
102	105	<b>DON'T HOLD BACK</b> CHANSON/Ariola 7717 (Kichelle/Jamersonian/Cos-K, ASCAP)
103	111	<b>LOVE ME AGAIN</b> RITA COOLIDGE/A&M 2090 (Almo, ASCAP/Irving, BMI)
104	—	<b>IT'S OVER</b> ELO/Jet 5052 (CBS) (Unart/Jet, BMI)
105	—	<b>DON'T CRY OUT LOUD</b> MELISSA MANCHESTER/Arista 0373 (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)
106	106	<b>ALL I WANNA DO</b> DOUCETTE/Mushroom 1036 (Andorra, ASCAP)
107	102	<b>VICTIM CANDI</b> STATION/Warner Bros. 8582 (Daan, ASCAP)
108	101	<b>WHAT GOES UP</b> ALAN PARSONS PROJECT/Arista 0352 (Wolfsongs/Careers/Irving, BMI)
109	104	<b>WHEN YOU FEEL LOVE</b> BOB MCGILPIN/Butterfly 1211 (Rateo, BMI)
110	115	<b>UNLOCK YOUR MIND</b> STAPLES/Warner Bros. 8669 (Temporary-Secular, BMI)
111	114	<b>DOWN SOUTH</b> JUKIN' LYNRYD SKYNYRD/MCA 40957 (Duchess/Hustlers Ink, BMI)
112	119	<b>HOLLYWOOD &amp; VINE</b> KIM MORRISON/Malaco 1053 (TK) (Malaco, BMI)
113	117	<b>PARTY</b> LEON HAYWOOD/MCA 40941 (Jim Edd, BMI)
114	—	<b>TULSA TIME</b> DON WILLIAMS/ABC 12425 (Bibo, ASCAP)
115	112	<b>INTO THE NIGHT</b> TOBY BEAU/RCA 11388 (Texongs/BoMass, BMI)
116	137	<b>TAKE ME TO THE RIVER</b> TALKING HEADS/Sire 1032 (WB) (Jec/Al Green, BMI)
117	118	<b>THE DREAM NEVER DIES</b> COOPER BROS./Capricorn 0303 (Welbeck, BMI)
118	—	<b>THE GAMBLER</b> KENNY ROGERS/United Artists 1250 (Writers Night, ASCAP)
119	124	<b>DRIFTWOOD</b> MOODY BLUES/London 273 (Bright, ASCAP)
120	122	<b>DISCO TO GO</b> BRIDES OF FUNKENSTEIN/Atlantic 3498 (Rubber Band, BMI)
121	125	<b>FUNK 'N' ROLL (DANCIN' IN THE FUNKSHINE)</b> QUAZAR/Arista 0349 (Jumpshot, BMI)
122	123	<b>DANCING IN PARADISE</b> EL COCO/AVI 203 (Equinox, BMI)
123	126	<b>REMEMBER</b> GREG KIHN/Beserkley 5749 (Janus) (Rye-Boy, no licensee listed)
124	—	<b>IF THIS IS LOVE</b> JOEY TRAVOLTA/Millennium 623 (Casablanca) (Rocket/Unichappell, BMI)
125	128	<b>NEVER BE THE SAME</b> CHILLIWACK/Mushroom 7038 (Chilliwack/Mushtunes, BMI)
126	103	<b>ONLY YOU</b> LOLEATTA HOLLOWAY & BUNNY SIGLER/Gold Mind 74012 (RCA) (Lucky Three/Henry Suemay/Six Strings, BMI)
127	116	<b>THE ROBOTS</b> KRAFTWERK/Capitol 4620 (King Kloug, ASCAP)
128	108	<b>SGT. PEPPER'S LONELY HEART CLUB BAND/WITH A LITTLE HELP FROM MY FRIENDS</b> THE BEATLES/Capitol 4612 (Maclen, BMI)
129	109	<b>TAKE GOOD CARE OF MY BABY/WHAT'S A GIRL TO DO</b> PAUL JABARA WITH PATTI BROOKS/Casablanca 937 (Screen Gems/Primus/Olga/Ricks, BMI)
130	113	<b>THE JOKER</b> SNAIL/Cream 7827 (Eas'l Duzit/East Memphis, BMI)
131	129	<b>DO IT AGAIN</b> LARRY GATLIN/Monument 259 (Mercury) (First Generation, BMI)
132	110	<b>I PUT A SPELL ON YOU</b> EDDIE JOHNS/Private Stock 45210 (Unart, BMI)
133	—	<b>WHAT YOU WON'T DO FOR LOVE</b> BOBBY CALDWELL/Clouds 11 (TK) (Sherlyn/Lindseyanne, BMI)
134	121	<b>SWEET MUSIC MAN</b> MILLIE JACKSON/Spring 185 (Polydor) (Jolly Rogers, ASCAP)
135	136	<b>CRYIN' AGAIN</b> OAK RIDGE BOYS/ABC 12397 (Tree/Cross Keys, BMI)
136	120	<b>TAKE IT ON UP</b> POCKETS/Columbia 3 10755 (Pockets/Verdangel, BMI)
137	—	<b>(YOU GOT TO WALK AND) DON'T LOOK BACK</b> PETER TOSH/Rolling Stones 19308 (Atlantic) (Jobete, ASCAP)
138	134	<b>DREAMLAND</b> GORDON LIGHTFOOT/Warner Bros. 8644 (Moose, ASCAP)
139	139	<b>SLEEPING SINGLE IN A DOUBLE BED</b> BARBARA MANDRELL/ABC 12403 (Pi-Gem, BMI)
140	—	<b>HEART OF SATURDAY NIGHT</b> DION/Lifesong 1765 (CBS) (Fifth Floor, ASCAP)
141	—	<b>YOU FOOLED ME</b> GREY & HANKS/RCA 11346 (Bright Eyes/Nouveau, BMI)
142	135	<b>WHY SHOULD LOVE BE THIS WAY</b> MICHAEL STANLEY BAND/Arista 0348 (Bema/M. Stanley, ASCAP)
143	138	<b>ANCHORS AWEIGH</b> BILLY JOE ROYAL/Private Stock 45212 (Baby Chick, BMI)
144	140	<b>TAKIN' ME BACK</b> TARNEY/SPENCER BAND/A&M 2084 (ATV, BMI)
145	141	<b>BLUE SKIES</b> WILLIE NELSON/Columbia 3 10784 (Irving Berlin, ASCAP)
146	127	<b>SH-BOOM (LIFE COULD BE A DREAM)</b> BIG WHEELIE AND THE HUBCAPS/MCA 40951 (Hill-Range, BMI)
147	132	<b>SHOOT 'EM UP</b> COWBOY GARY APPLE/Monument 45261 (Mercury) (Combaine, BMI)
148	131	<b>ROCK 'N' ROLL DAMNATION</b> AC/DC/Atlantic 3499 (E.B. Marks, BMI)
149	133	<b>SEASONS FOR GIRLS</b> TRAMMPS/Atlantic 3460 (Golden Fleece, BMI)
150	130	<b>THINK IT OVER</b> CISSY HOUSTON/Private Stock 45204 (Sumac, BMI)

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALIVE AGAIN	Phil Ramone & Chicago (Make Me Smile, ASCAP)	22
ALMOST LIKE BEING IN LOVE	B. Maher & S. Gibson (United Artists, No license)	84
BACK IN THE U.S.A.	Peter Asher (Arc, BMI)	41
BEAST OF BURDEN	The Glimmer Twins (Colgems-EMI, ASCAP)	14
BLAME IT ON THE BOOGIE	The Jacksons (Almo, ASCAP)	66
BLUE COLLAR MAN (LONG NIGHTS)	By Group (Almo/Stygian Songs, ASCAP)	26
BOOGIE OOGIE	Oogie Fonce & Larry Mizell (Conductive/On Time, BMI)	7
CAN YOU FOOL	Glen Campbell & Tom Thacker (Royal Oak/Windstar, ASCAP)	83
CHANGE OF HEART	Carmen (Camex, BMI)	30
CHAMPAGNE JAM	B. Buie (Low-Sal, BMI)	94
CUZ IT'S YOU	GIRL James Walsh Gypsy Family (Gypsy Family, BMI)	86
DANCE (DISCO HEAT)	H. Fuqua & Sylvester (Jobete, ASCAP)	19
#1 DJ Vincent	Montana, Jr. (Bud Ross, ASCAP)	91
DON'T LOOK BACK	Tom Scholz (Pure Songs, ASCAP)	39
DON'T WANT TO LIVE WITHOUT IT	Bill Schnee (Irving/Pablo Cruise, BMI)	29
DOUBLE VISION	Keith Olsen, Mick Jones & Ian McDonald (Somerset Songs/Evansongs/WB, ASCAP)	12
DRFADLOCK HOLIDAY	E. Stewart & G. Gouldman (Man-Ken, BMI)	38
EASE ON DOWN THE ROAD	Quincy Jones & Tom Bayler (Fox Fanfare, BMI)	40
EVERYBODY NEEDS LOVE	S. Bishop (Stephen Bishop, BMI)	33
FLYING HIGH	J. Carmichael & Group (Jobete/Commodores, ASCAP)	48
FOREVER AUTUMN	Jeff Wayne (Duchess BMI)	58
FUN TIME	Allen Toussaint (Marsaint, BMI)	54
GET OFF	Cory Wade (Sherlyn, Lindseyanne, BMI)	15
GOT TO HAVE LOVING	Cerrone & D. Ray (Cerrone/MTB, SESAC)	44
GREASED LIGHTNIN'	L. St. Louis (E. H. Morris, ASCAP)	52
HERE COMES THE NIGHT	P. Coleman (Beechwood, BMI)	79
HOLDING ON (WHEN LOVE IS GONE)	Bohby Martin (Almo/McRovscod, ASCAP)	73
HOLD ME, TOUCH ME	P. Stanley (Kiss, ASCAP)	85
HOLD THE LINE	Toto (Hudmar, ASCAP)	47
HOT CHILD IN THE CITY	Mike Chapman (Beechwood, BMI)	1
HOT SHOT	A. Kahn & Borusiewicz (Scully, ASCAP)	67
HOT SUMMER NIGHTS	Buckin'ham, Dashiit & Egan (Melody Deluxe/Swell Sounds/Seldak, ASCAP)	80
HOW MUCH I FEEL	Freddie Piro & Ambrosia (Rubicon, BMI)	11
HOW YOU GONNA SEE ME NOW	David Foster (Ezra/Candlewood, BMI/Jordell, ASCAP)	64
I JUST WANNA STOP	Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI)	16
I LOVE THE NIGHTLIFE (DISCO ROUND)	S. Buckingham (Lowery, BMI)	21
I'M EVERY WOMAN	Arif Mardin (Nick-O-Val, ASCAP)	49
I'M IN LOVE (AND I LOVE THE FEELING)	N. Whitfield (May Twelfth/Warner-Tamerlane, BMI)	92
INSTANT REPLAY	Dan Hartman (Silver Steed, BMI)	57
IN THE BUSH	Patrick Adams (Pap/Leeds/Phylmar, ASCAP)	56
IT'S A LAUGH	David Foster (Hot-Cha/Six Continents, BMI)	32
IT SEEMS TO HANG ON	Ashford & Simpson (Nick-O-Val, ASCAP)	98
I WAS MADE FOR DANCIN'	M. Lloyd (Michael's/Scot Tune, ASCAP)	99
I WILL BE IN LOVE WITH YOU	Nick DeCaro (Morgan Creek, ASCAP)	75
I WILL STILL LOVE YOU	W. Stewart & I. C. Phillips (WB, ASCAP)	68
JOSIE	Gary Katz (ABC/Dunhill, BMI)	97
KISS YOU ALL OVER	Nicky Chinn & Mike Chapman (Chinnichap/Careers, BMI)	4
LE FREAK	Nile Rodgers & Bernard Edwards (Chic, BMI)	65
LET'S START THE DANCE	Hamilton Bohannon (Bohannon Phase II/Intersong USA, ASCAP)	100
LIKE A SUNDAY IN SALEM	S. Gibson (United Artists, ASCAP)	62
LISTEN TO HER	HEART Denny Cordell, Noah Shark & T. Petty (Skyhill, BMI)	96
LOVE IS IN THE AIR	Vanda & Young (Edward B. Marks, BMI)	18
MAC ARTHUR PARK	Giorgio Moroder & Pete Bellotte (Canopy, ASCAP)	3
MARY JANE	Rick James & Art Stewart (Stone Diamond, BMI)	89
MY BEST FRIENDS GIRL	Roy Thomas Baker (Lido, BMI)	82
MY LIFE	Phil Ramone (Impulsive/April, ASCAP)	45
NEW YORK CITY	R. Cook, R. Murphy, W. Zwoil (Mother Tongue, ASCAP)	77
NEW YORK GROOVE	Arif Mardin (April/Russell Ballard, ASCAP)	63
OLIVIA (LOST AND TURNED OUT)	R. Griffey & Group (Spectrum VII, ASCAP)	95
ONE NATION UNDER A GROOVE	George Clinton (Malbiz, BMI)	9
ON THE SHELF	M. Curb & M. Lloyd (ATV, BMI)	76
OUR LOVE (DON'T THROW IT ALL AWAY)	Barry Gibb (Stigwood/Unichappell, BMI)	34
PART TIME LOVER	Elton John & Clive Franks (Jodrell/Leeds, ASCAP)	71
PRISONER OF YOUR LOVE	D. Lambert & B. Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	51
PROMISES	G. Johns (Narwahl, BMI)	60
RAINING IN MY HEART	R. Perry (House of Bryant, BMI)	43
READY TO TAKE A CHANCE AGAIN	B. Manilow & R. Dante (Ensign/Kamikaze, BMI)	8
REMINISCING	John Boylan & Group (Screen Gems-EMI, BMI)	5
RIGHT DOWN THE LINE	Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	17
RUN FOR HOME	Gus Dudgeon (Crazy/Chappell LTD, ASCAP)	78
SEARCHING FOR A THRILL	Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	50
SHARING THE NIGHT TOGETHER	Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI)	20
SHE'S ALWAYS A WOMAN	Phil Ramone (Joelsongs, BMI)	36
SOFT AND WET	Prince & Moon (Prince, BMI)	93
SO YOUNG SO BAD	Jack Richardson (Maximum Warp/Rock Steady, ASCAP)	90
STRAIGHT ON	Mike Flicker, Heart & Michael Fisher (Wilson's/Know, ASCAP)	25
STRANGE WAY	Tow Dowd, Ron Albert & Howard Albert (Stephen Stills/Warner-Tamerlane/El Sueno, BMI)	27
SUBSTITUTE	G. Beggs (Touch of Gold, BMI)	69
SUMMER NIGHTS	Louis St. Louis (Edwin Morris, ASCAP)	31
SWEET LIFE	Phil Benton & Paul Davis (Webb IV, BMI/Tanta Chappell, ASCAP)	24
TALKING IN YOUR SLEEP	Allen Reynolds (Christwood, BMI)	35
THEMES FROM THE WIZARD OF OZ	Meco Monardo, Tony Bongiovi & Harold Wheeler (Leon Feist, ASCAP)	42
THE POWER OF GOLD	Fogelberg/Weisberg (Hickory Grove, ASCAP)	39
THERE'LL NEVER BE	Bobby Debarge & Bewley Bros. (Jobete, ASCAP)	53
THIS IS LOVE	David Wolfert (Camerica, ASCAP)	61
THREE TIMES A LADY	J. Carmichael & Commodores (Jobete/Commodores, ASCAP)	55
TIME PASSAGES	Alan Parsons (Dum/Frabjous/Approximate, No Licensee)	23
TONIGHT IS THE NIGHT PT. 2	Ron Albert & Howard Albert (Sherlyn, BMI)	87
TOOK THE LAST TRAIN	D. Gates (Kipahu, ASCAP)	72
WAVELENGTH	Van Morrison (Essential, BMI)	70
WE'VE GOT TONITE	B. Seger (Gear, ASCAP)	74
WHENEVER I CALL YOU "FRIEND"	Bob James (Milk Money, ASCAP/Rumanian Pickelworks, BMI)	6
WHO ARE YOU	Glyn Johns & Jon Astry (Eel Pie/Towser, BMI)	13
YMCA	Jaques Morali (Green Light, ASCAP)	59
YOU CRIED WOLF	T. Rundgren (Earmark, BMI)	88
YOU DON'T BRING ME FLOWERS	Bob Gaudio (Stonebridge/Threesome, ASCAP)	28
YOU NEEDED ME	Jim Ed Norman (Chappell/Ironside, ASCAP)	2
YOU NEVER DONE IT LIKE THAT	Daryl Dragon (Kiddo/Don Kirshner, BMI)	10
YOUR SWEETNESS IS MY WEAKNESS	Barry White (Sa-Vette/January, BMI)	81
YOU SHOULD DO IT	Cory Wade (Sherlyn/Decible, BMI)	46

# Listen to Baby Grand. And find out what all the buzz is about.



ON—WBRU WAQX WJAX  
WBLM WYSP WGLV  
WCCC WIOQ WFSU  
WPLR WMMR WDIZ  
WAAF WHFS WORJ  
WNEW WAVA WSHE  
WLIR WVAF WINZ  
WBAB WGOE KLOL  
WRNW WRXL KZEW  
WPDH WQDR KPFT  
WBUF WDBS KLBJ  
WQBK WRAS KISS  
WCMF WUOG KKTIX  
WOUR WVOK KZOK  
WAER WLBJ KREM  
KGRA KLAY  
WKDF KZEL  
KFLY  
KVAN  
KINK  
KZAP  
KSFM  
KROQ  
KNAC  
KZOZ  
KTYD  
KCAL  
KCFR  
KBCO  
KAWY  
K102  
KSPN  
KNMS  
KWFM  
KDKB  
KFMH  
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WXRT  
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WJFM  
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AB 4200



Listen to the vital rock 'n' roll power of "All Night Long." The forceful rejuvenation of "Walk Away Renée." And the electrifying musicianship on "Weekend In New Jersey." Listen to *all* the incredible songs on Baby Grand's new album, ANCIENT MEDICINE. There's a buzz on this brilliant new band and once you hear them, you'll know what it's all about!

**"ANCIENT MEDICINE" FROM BABY GRAND.  
SHEER MUSICAL SORCERY.  
ON ARISTA RECORDS AND TAPES.**

**#6 MOST ADDED,  
ALBUM PICK—RECORD WORLD**

**#2 TOP NATIONAL ADD  
—BILLBOARD**

**#8—BILL HARD**

Produced by Rick Chertoff and Rob Hyman.  
An Alchemy Production.



## Radio Replay

By NEIL McINTYRE



■ Since the frost is on your pumpkin, and the leaves of green have turned to gold it must be fall diary keeping time. Well, here is a toast to the radio stations throughout the land: may the results from the survey being taken reflect the hard work you have put into the programming. May the changes in the music be to the liking of the audience, and most of all, may your ratings rise in the fall.

**FAST FOOD FOR THOUGHT:** On a recent trip to Cleveland I noticed at a glance that many Clevelanders did a lot of eating out. I counted as many as a half dozen inexpensive restaurants next to each other, and four or five across the street. Radio listening has the same habit problem as any area loaded with a number of choices; the competition is on the FM or AM side of the street. All of the stations serving up the finest in musical tastes, and at a very popular price—free! Much of what radio has to offer is like the fast food chains with their specialties of the house: burgers, steaks, hot dogs, pizza, Mexican, Chinese and health food. Like radio, everything is to go. What kind of specialty your radio station serves, it must also have the side orders that are good—like news, information, personalities—since many people who just dropped by for a soda end up getting the main course and fries.

Radio is like running a restaurant—the service is very important, and how you display the food is more important than how it's prepared. The problem that many radio programmers face is the situation of not being the only kid on the block with a good place to stop in and be entertained. The PDs are the chefs of the radio stations and should prepare the music menu, and they best accomplish their job if there aren't a lot of people hanging around the kitchen.

I hope that your loyal customers continue to return to your place on the dial, because they like what you are serving up.

**OPENING NEW FRONTIERS:** This little service I'm providing is for those of you who are friendly with investors who are interested in radio station property. There are many untapped areas of the world that would be ideal for new ownership in radio. Some of these places are undesirable on paper, but have tremendous potential over the long haul. I will give some examples of radio properties in some detail that could be good for those friends of yours born under the sign of \$.

The first of the great radio buys is the Entebbe radio network. This lovely area is not only perfect for an airport, but has a good broadcast facility. With a very cooperative local government, the taxes are low (especially for the newcomers), and program content is up to the owners (with the exception of music and news). Currently, the network is being pre-programmed by a service out of Kampala. It's a great buy, if you know what Amin.

Mobile Radio—this unique enterprise is a radio station on wheels that has worldwide appeal; it is fully equipped for the battle zone. Ratings for this station aren't as important as self defense; thus the reason for four foot armor plating around the main air studio. I wish I could say the same for the office staff's working area, but the show must go on, even during war time. Tradition is the concern, not safety. Don't think you can put this radio property in a peace zone, since you only can receive a license for operation in areas of fierce combat. One drawback for the investor is maintaining the studio equipment during a frontal attack, but otherwise this is a creampuff with only 100,000 hours on the transmitter. You say you're looking for more peaceful surroundings in which to invest? Well, what about the jungles of Tasmania? Not much for population, but loaded with the comforts of rural living. Last owner is a friendly type who raised

(Continued on page 35)

## Is the FCC Turning on Itself?

By BILL HOLLAND

■ WASHINGTON—Pity the FCC, the Grendel of the broadcasting industry, an unfortunate many-headed creature that simply wants to regulate, renew, revise, deny, fine and warn anything it can get its hands on.

News  
Analysis

It has to suffer the daily slings and arrows of those who view it as an obstacle to a peaceful life in the broadcasting countryside.

It's one thing to see the FCC as a pin-cushion ogre, dodging barbed criticism as it adopts new guidelines or holds a hearing for license renewal. It's quite another to notice it is biting its own tail. Could it be turning masochistic?

Just this month, two of the FCC commissioners, one Democratic and one Republican, have come out with outspoken statements critical of their own regulatory body. As everyone knows, in Washington, this is heresy or madness. One can't imagine the Secretary of the Navy telling the

press that nuclear aircraft carriers are floating jokes, or the FDA chief admitting that his people should have been telling food manufacturers to label the contents of packaged food years ago.

Certainly former FCC chairman Nicholas Johnson spoke critically about certain aspects of the commission, but it was hardly thought of as a trend.

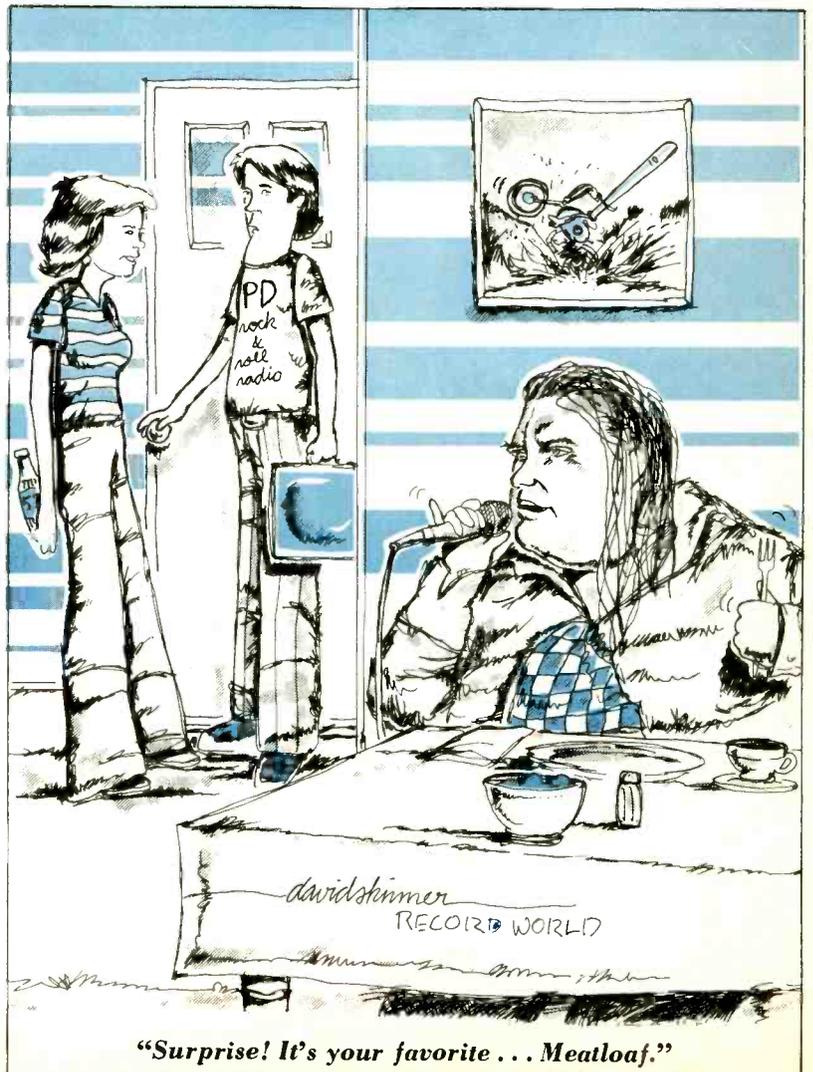
**Brown Faults FCC**

In October, commissioner Tyrone Brown faulted the FCC in a grand manner, accusing it along with the Federal Appeals Court, which reviews FCC decisions, of a "breakdown in national communications policy."

In front of a bunch of communications lawyers, Brown said the FCC was itself responsible for the court's "incursions" into communications policy-making.

Brown, a Democratic Carter appointee filling out the term of former commissioner Benjamin Hooks, cited the commission's policies for comparing incumbent broadcast licensee with challen-

(Continued on page 101)



"Surprise! It's your favorite... Meatloaf."

## Elton at WPLJ



Elton John visited WPLJ in New York to do taping and interviews to help the station celebrate their weekend of 60 hours of commercial-free music. Pictured from left: WPLJ's Pat St. John, Elton; WPLJ's Jimmy Fink.

## Brady Named PD For NBC FMers

■ NEW YORK—NBC continued to expand its radio division with increased attention to its FM stations last week, naming Al Brady director of programming for the NBC-FM group, effective November 20.

Brady has been the program director of WHDH in Boston for

almost three years. Brady will remain in Boston, but his new position will include a great deal of traveling to NBC's station in New York, WYNY; Washington, WKYS; Chicago, WKQX, and San Francisco, KYUU.

Brady will report to Walter Sabo, executive VP, FM radio.

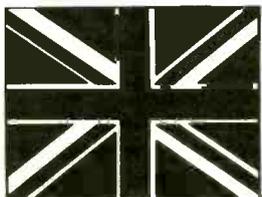
## Radio Replay

(Continued from page 34)

his entire family here, amidst the waterfalls, rolling swamps, and wild animals. The owner has since returned to Switzerland, and is currently living in a tree in the Alps. For more information contact the Robinsons at Elm & Oak St., St. Moritz, Switzerland. If I hear of any more investments for radio buyers, I'll surely pass them along.

**SYNDIE NEWS:** **Dan Acree** joins Audio Stimulation, and will be responsible for research and promotional operations for the network of stations carrying the Wolfman Jack shows . . . "Rock Around The World" has changed some of the structure of their programming and are now in the process of changing the name of the program to "Rock World . . . The Great American Radio Show," hosted by **Mike Harrison** and syndicated through Westwood One, is being readied for a January start. The program will include a countdown of the top twenty tracks, and include artist interviews, during the two hours each week.

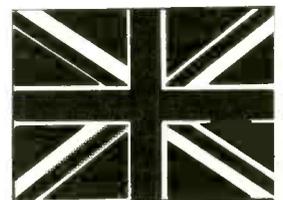
**MOVES:** **Dan Griffin** is the new GM at WYNY(Y97)/New York from PD at WOR . . . **Bob Oakes** leaves Susquehanna Broadcasting to join WXYZ/Detroit as operations manager . . . **Alan Mitchell** new PD at WBBM/Chicago from WIND . . . **John Cooper** appointed MD at WQBK/Albany . . . **Jim Zeiner** named PD at KWKI/Kansas City . . . Portia at RW west reports: **Cleat Dumpster** joins WIFE/Indianapolis on air from 5 p.m.-9 p.m., from TenQ/Los Angeles . . . WNDE/Indianapolis has opening for 6-10 p.m., end tapes/resume to **Jeff Lucifer** . . . **Terry Nelson** to on-air at KFI/Los Angeles from KROY/Sacramento . . . Send your moves, changes and station pictures to either Portia at RW west or in the east to Neil (Pop) McIntyre.



**U.S. Office:**  
Tel. (305) 592-6085  
Telex: 230519739  
Contact: Alan (Fatman) Niven

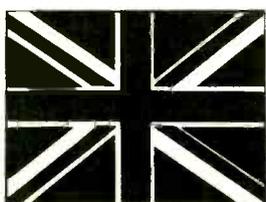
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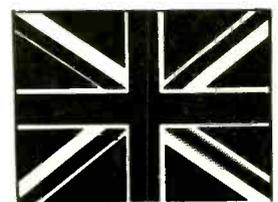
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# RECORD WORLD DISCO

## PUSH Honors Zulema



Zulema, recording artist on the new Le Joint label, distributed by Landon Records, has been given an honorary award by The New Jersey Branch of PUSH (People United to Save Humanity). Shown from left at award dinner/dance are: Bill Thurston, national director of PUSH; Zulema, and Corene Collins, executive director for N.J. branch of PUSH.

## RCA Ups Price On Disco Discs

RCA Records has raised the list price on its 12-inch disco discs to \$3.98, effective October 4. The increase applies to records on RCA and its custom labels.

## MK Drafts Joseph

NEW YORK—MK Dance Promotions has drafted Audrey Joseph, formerly of ProMedia-Motion and Aria Productions, to head up their New York office, which is located at 1500 Broadway.

Vince Aletti is ill.

## Disco File Top 20

NOVEMBER 4, 1978

- MacARTHUR PARK SUITE**  
DONNA SUMMER—Casablanca (lp medley)
- INSTANT REPLAY**  
DAN HARTMAN—Blue Sky (disco disc)
- I LOVE THE NIGHTLIFE (DISCO ROUND)**  
ALICIA BRIDGES—Polydor (disco disc)
- AIN'T THAT ENOUGH FOR YOU**  
JOHN DAVIS & THE MONSTER ORCH.—Sam (disco disc)
- MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY**  
JAMES WELLS—AVI (lp cuts)
- IN THE BUSH/KEEP ON JUMPIN'**  
MUSIQUE—Prelude (disco disc)
- BEAUTIFUL BEND**  
Marlin (entire lp)
- YOU STEPPED INTO MY LIFE**  
MELBA MOORE—Epic (disco disc)
- STARCRUISIN'/FANCY DANCER/THIS SIDE OF MIDNIGHT/ARISTA VISTA**  
GREGG DIAMOND'S STARCRUISER—Marlin (lp cuts)
- A LITTLE LOVIN'**  
THE RAES—A&M (import disco disc)
- WORKIN' & SLAVIN'**  
MIDNIGHT RHYTHM—Atlantic (disco disc)
- SHOOT ME (WITH YOUR LOVE)**  
TASHA THOMAS—Orbit (disco disc)
- YOU MAKE ME FEET (MIGHTY REAL)/DANCE (DISCO HEAT)**  
SYLVESTER—Fantasy (disco disc)
- I'M A MAN MACHO**—Prelude (lp cut)
- I MAY NOT BE THERE WHEN YOU WANT ME/CATCH ME ON THE REBOUND**  
LOLEATTA HOLLOWAY—Gold Mind (lp cuts)
- DANCIN' IN MY FEET**  
LAURA TAYLOR—TK (disco disc)
- JUNGLE DJ**  
KIKROKOS—Polydor (lp cut)
- LE FREAK**  
CHIC—Atlantic (disco disc)
- VICTIM**  
CANDI STATON—WB (disco disc)
- MR. DJ YOU KNOW HOW TO MAKE ME DANCE**  
GLASS FAMILY—JDC (lp cut)

# DISCOTHEQUE HIT PARADE

## FIFTH AVENUE/NEW YORK

DJ: John Benitez  
A LITTLE LOVIN'—The Raes—A&M (import disco disc)  
AFRODESIA/COCO KANE—El Coco—AVI (lp cuts)  
AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orch.—Sam (disco disc)  
CREAM (ALWAYS RISES TO THE TOP)/FESS UP TO THE BOOGIE/CHAINS—Bionic Boogie—Polydor (lp cuts)  
I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)  
MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)  
MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (lp cuts)  
SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (disco disc)  
WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (disco disc)  
YOU STEPPED INTO MY LIFE—Melba Moore—Epic (disco disc)

(Listings are in alphabetical order, by title)

## SECOND STORY/PHILADELPHIA

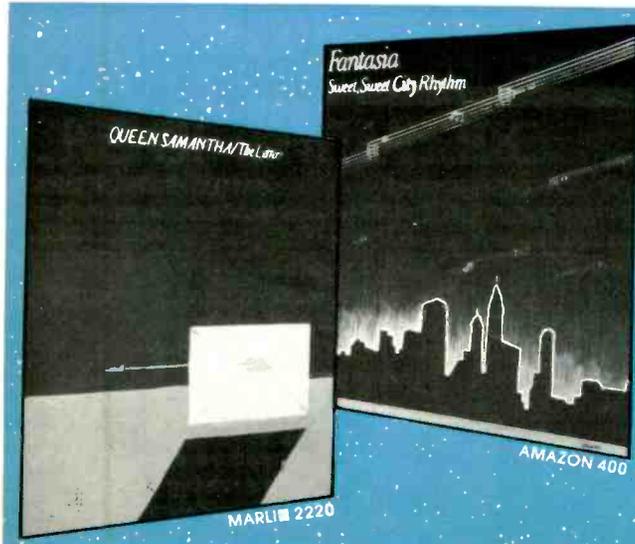
DJ: Frank Sestito  
DOIN' THE BEST THAT I CAN—Bettye Lavette—West End (disco disc remix)  
FREE ME FROM MY FREEDOM—Bonnie Pointer Motown  
LE FREAK—Chic—Atlantic (disco disc)  
MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (lp cuts)  
ONLY YOU—Teddy Pendergrass—Phila. Intl.  
SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (disco disc)  
SHOOT ME (WITH YOUR LOVE)—Tasha Thomas—Orbit (disco disc)  
WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (disco disc)  
YOU STEPPED INTO MY LIFE—Melba Moore—Epic (disco disc)  
YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (disco disc)

## FLAMINGO/NEW YORK

DJ: Richie Rivera  
A LITTLE LOVIN'—The Raes—A&M (import disco disc)  
CHANGIN'—Sharon Ridley—Columbia (lp cut)  
GIVE IT TO ME—Chi-Chi Favelas—Barclay (import lp cut)  
I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)  
SHOOT ME (WITH YOUR LOVE)—Tasha Thomas—Orbit (disco disc)  
SING SING/BOOGIE WOMAN/INTERSTELLAR LOVE AFFAIR—Gaz—Salsoul (lp cuts)  
TRUE LOVE IS MY DESTINY/MY CLAIM TO FAME—James Wells—AVI (lp cuts)  
WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (disco disc)  
YOU STEPPED INTO MY LIFE—Melba Moore—Epic (disco disc)

## I BEAM/SAN FRANCISCO

DJ: Michael Garrett  
CHANGE—Zulema—London (disco disc)  
I MAY NOT BE THERE WHEN YOU WANT ME/CATCH ME ON THE REBOUND—Loleatta Holloway—Gold Mind (lp cuts)  
JE SUIS MUSIC/ROCKET IN THE POCKET—Cerrone—Corillion (lp cuts)  
MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)  
NEVER LET GO—Eastbound Expressway—AVI (disco disc)  
SHOOT ME (WITH YOUR LOVE)—Tasha Thomas—Orbit (disco disc)  
SINNER MAN—Sarah Dash—Epic (disco disc)  
STARCRUISIN'/THIS SIDE OF MIDNIGHT/ARISTA VISTA—Gregg Diamond's Starcruiser—Marlin (lp cuts)  
TAKE IT TO THE BANK—Shalamar—Solar (disco disc)  
WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (disco disc)



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Queen Samantha / The Letter The old Box Top classic is flying high as a new electronic sensation in sound... direct from France. Produced by Charles Ibgul.

Fantasia's Sweet, Sweet City Rhythm A fantastic flight with a city beat by Bill Terrell, the man who brought you Gary Criss's Rio de Janeiro. Produced by Bill Terrell for Amazon Productions.



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Marlin and Amazon Records Distributed by TK Productions, Inc.

November 4, 1978  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



# THE RADIO MARKE

## Record World Suggested Mar

Based on airplay and sales in similar behavioral a

### Stations:

#### RW I

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

#### RW II

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

#### RW III

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

**Adds:** Billy Joel  
Chic  
Dan Hartman

**Extras:** Elton John  
John Travolta  
Crystal Gayle  
Foxy  
Paul Davis  
Fogelberg/Weisberg  
Village People

**LPCuts:** Linda Ronstadt (Ooh Baby)

**Also Possible:** Van Morrison  
Eric Carmen  
10cc  
Alice Cooper  
Ace Frehley  
Joe Cocker  
Donny & Marie  
Livingston Taylor

#### Last Week: This Week:

1	1	Anne Murray
2	2	Nick Gilder
4	3	Ambrosia
6	4	Foxy
3	5	Kenny Loggins
14	6	Alicia Bridges
12	7	Donna Summer
13	8	Foreigner
9	9	Rolling Stones
8	10	The Who
11	11	Captain & Tennille
16	12	Gino Vannelli
17	13	Dr. Hook
5	14	Gerry Rafferty
7	15	Paul Davis
20	16	Barry Manilow
18	17	Stephen Bishop
15	18	Hall & Oates
23	19	Funkadelic
24	20	Al Stewart
25	21	Pablo Cruise
27	22	Eric Carmen
26	23	Styx
29	24	Firefall
31	25	Chicago
32	26	Andy Gibb
28	27	Starbuck
33	28	Eric Clapton
30	29	Heart
Add	30	Barbra & Neil
Add	31	Fogelberg/Weisberg
Ex	32	Gene Cotton

**Adds:** Elton John  
Billy Joel  
Bob Seger  
Chic

**Extras:** Crystal Gayle  
Village People  
Player  
Justin Hayward  
Toto  
Joe Cocker  
Alice Cooper

**LPCuts:** Linda Ronstadt (Ooh Baby)

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

#### Last Week: This Week:

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

**Adds:** Billy Joel

**Extras:** Stephen Bishop  
Fogelberg/Weisberg  
Donny & Marie  
Andy Gibb  
Alice Cooper  
Ace Frehley  
Chic  
Sylvester

**LPCuts:** Linda Ronstadt (Ooh Baby)

**Also Possible:** 10cc  
Meco  
Joe Cocker  
Starz  
Paul Davis  
Bob Seger

### Hottest:

#### Rock:

Billy Joel  
Bob Seger  
Elton John

#### Adult:

Barbra & Neil

#### R&B Crossovers:

Chaka Khan  
Chic

As The Leaves Turn Brown And Fall  
The Melody Lingers  
And It Seems The World Is  
"FOREVER AUTUMN"

# JUSTIN HAYWARD



Columbia

## NEW

### KSTP (LP)!!! KJR!!!

27 WMID! WDNG! WTMCI! KYNO! KFMD!  
KJRB! WFRL! WRJZ! WETB! WCRO!  
WKHM! WKHI/FM! WIKZ/FM!

## DEBUTS

**WNOE/AM-30!!!** Marc Sommers & Nick Bazoo:  
"Good on passive research"

### KILT-26!!! WLYT-35!!!

**KAAM-29!!!** Lee Gray: "Fantastic! Immediate  
phones!"

**WBBQ! WKIX-29! WGLF-34! WANS-34!  
WVMT-27! WIFE-29! WJBQ! WCSH-27!  
WGOW-23! 3WD-34! WHHY-23!**

Rich Thomas: "A hit!"

**KZ93! WCOD! WHAM! WERC! WZYQ!  
WGTR! KFYR! WDDT!**

## BUSTED

### KXOK-36-21!!! WSM/FM-19-16!!!

**WQXI/FM-23-16!!** Don Benson & Jeff McCartney:  
"#5 sales! Huge LP sales!"

**WAQY-13-5!** Jim Rising: "Super record! Absolute  
smash! #1 requests." **WRFS-5-1!**

**WZDQ-8-5!** Anne McCartney: "#3 phones.  
Heavy LP sales." **WKXX-5-2!**

**WGNE-14-8!** Wayne Edwards: "Good phones &  
sales!"

**WSYB-18-15!** Brian Collamore: "Will be a monster!  
Top 10." **WVOV-24-19!**

**WWNR-25-17!** Pat Robbins: "Big female phones."

## ACTION

**FM97-32-26!!!** Steve Popovich: "Will come  
through!"

### KSLQ-19-17!!! KRBE-36-34!!!

Clay Gish: "Will be Top 10."

**KLOR-21-17! WOVV-23-17! KLUC-28-24!  
WNUZ-33-23! KTOQ-24-19!**

Jack Daniels: "Big LP! Will be a hit! Looks good!  
Great ARB record!"

# Heavy Turnage Music

# CALL-OUTS

## Stations Contributing This Week:

WDRQ, WFIL, WHBQ, WNBC, WNDE, WRKO, WROK,  
WSAI-FM, KAAY, KCBQ, KGW, KHJ, KING, KKXL,  
KSTP, KUPD, KXOK, 96KX, 96X, Y100

## Overall Demographics:

Kenny Loggins	Boston
Exile	Anne Murray
Billy Joel (She's)	Barry Manilow
LRB	A Taste of Honey
Foreigner	Ambrosia
Donna Summer	

**KENNY LOGGINS:** Fourth in teens, fourth in male adults  
and fourth in female adults.

**EXILE:** Number one in teens, third in male adults and second  
in female adults.

**BILLY JOEL (She's):** Tenth in teens, second in male adults  
and third in female adults.

**LRB:** An Adult record all the way, ninth in male adults and  
fifth in female adults.

**FOREIGNER:** Second in teens, eleventh in male adults. Also  
pulling female adults.

**DONNA SUMMER:** No teens reported, fifth in male adults  
and twelfth in female adults.

**BOSTON:** Pulling some teens along with male and female  
adults. Strength is in overall response.

**ANNE MURRAY:** Strictly an adult record—seventh in males  
and sixth in females.

**BARRY MANILOW:** Pulling female teens, male adults and  
eleventh in female adults.

**A TASTE OF HONEY:** Pulling light teens, fourteenth in  
male adults. Also pulling female adults.

**AMBROSIA:** Pulling teens, male adults and ninth in female  
adults.

## Active Discs:

**CAPTAIN & TENNILLE:** Pulling teens, male and female adults.

**CHICAGO:** Pulling adults—male and female.

**CRYSTAL GAYLE:** Pulling female adults along with some male  
adults.

**NICK GILDER:** Twelfth overall. It's third in teens and pulling some  
male and female adults.

**DR. HOOK:** Pulling male and female adults.

**OLIVIA NEWTON-JOHN:** Thirteenth in male adults. Also pulling  
female adults.

**GERRY RAFFERTY:** Sixth in teens, first in male and female adults.

**ROLLING STONES:** Thirteenth overall, eighth in teens. Also pulling  
male and female adults.

**BOB SEGER (Hollywood):** Twelfth in teens.

**GINO VANNELLI:** Fourteenth overall. Pulling male adults and tenth  
in female adults.

**THE WHO:** Seventh in teens, eighth in male adults.

**JOHN PAUL YOUNG:** Sixth in male adults and seventh in female  
adults.

## Stayability:

**PABLO CRUISE:** Eighth overall pulling teens, male adults and female  
adults.

**CHRIS REA:** Continues to pull female adults.

**STEELY DAN:** Pulling male adults.

**TRAVOLTA/NEWTON-JOHN (Summer):** Thirteenth in teens.

**TOTO:** Still pulling teens.

## Breaking:

**PABLO CRUISE (Don't):** Fifth in teens, twelfth in male adults and  
pulling female adults.

## Early Acceptance on:

**ERIC CARMEN:** Males 25-34 and females 18-34.

**RITA COOLIDGE:** Pulling good 25-34 females and some 18-24  
females.

**FIREFALL:** Males (18+) response.

**FUNKADELIC:** Pulling male adults.

**VAN MORRISON:** Some overall response.

**DAN HARTMAN:** Pulling male adults.

**JUSTIN HAYWARD:** Male (18+) response.

**MUSIQUE:** Pulling female adults.

**ROLLING STONES:** Pulling overall response.

**LINDA RONSTADT (Ooh):** Pulling 18-24 males and females.

**BOB SEGER (Old Time):** Pulling teens and adults.

**AL STEWART:** Overall response reported.

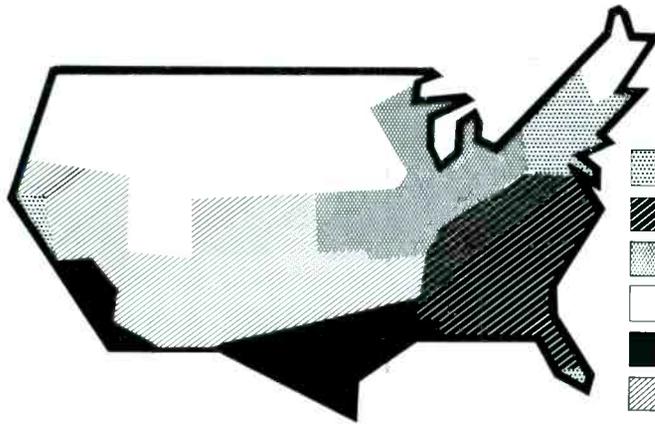
**STREISAND/DIAMOND:** Pulling 25+ males and females.

**TOTO:** Pulling teens.

**JAMES WALSH GYPSY BAND:** 12+ response reported.

# TPLACE ket Playlists

reas.



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

## Stations:

### RW IV

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

### RW V

WNOE WTIK KCBQ KFI KHFI KHJ KIIS-FM  
KILT KNDE KNOE-FM KRBE KRTH KSLY  
KUHL B100 FM100 TEN-Q

### RW VI

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

## Tendency:

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

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

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

### Last Week: This Week:

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

**Adds:** Billy Joel  
Alice Cooper  
Gene Cotton

**Extras:** James Walsh Gypsy Band  
Eric Clapton  
Player  
Justin Hayward

**LP Cuts:** Heart (Hijinx)  
Linda Ronstadt (Just One  
Look & Ooh Baby)

**Also Possible:** Clout  
Toto  
Gabriel  
Lindisfarne  
Glen Campbell  
Joe Cocker  
Elton John  
Village People

### Last Week: This Week:

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

**Adds:** Bob Seger  
Billy Joel  
Village People

**Extras:** Chaka Khan  
Pablo Cruise  
Leo Sayer  
Joe Cocker  
10cc  
Don Ray  
Chris Rea

**LP Cuts:** Foreigner (Blue Morning)

**Also Possible:** Player  
John Travolta  
Stephen Bishop  
Nick Gilder  
Funkadelic  
Elton John

### Last Week: This Week:

1	1	Nick Gilder
3	2	Anne Murray
4	3	Kenny Loggins
2	4	Exile
8	5	Ambrosia
12	6	Donna Summer
7	7	Captain & Tennille
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9	18	David Gates
23	19	Styx
13	20	Billy Joel
24	21	Firefall
25	22	Crystal Gayle
28	23	Eric Carmen
29	24	Andy Gibb
27	25	Heart
11	26	Boston
30	27	Pablo Cruise
31	28	Chicago
—	29	Al Stewart
Ex	30	Alicia Bridges

**Adds:** Barbra & Neil  
Gene Cotton  
Alice Cooper  
Chaka Khan

**Extras:** Starbuck  
John Travolta  
Fogelberg/Weisberg  
Toto  
Player

**LP Cuts:** Linda Ronstadt (Love Me  
Tender & Ooh Baby)

**Also Possible:** 10cc  
Ace Frehley  
Joe Cocker  
Paul Davis  
Billy Joel  
Leo Sayer  
Commodores

## Hottest:

### Country Crossovers:

Glen Campbell

### Teen:

None

### LP Cuts:

Linda Ronstadt (Ooh Baby, Just One  
Look, Love Me Tender)  
Foreigner (Blue Morning)

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

Mr. Bill Gavin.

Reservations are now  
being accepted for  
this Historic Event.

Black Tie

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

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

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

**for further information contact:**

**stan monteiro**  
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(213) 465-6126

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

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

# Ain't no doubt about it.

Meat Loaf's "Bat Out of Hell" is double-platinum.

And in celebration of "Bat Out of Hell"'s first birthday, let's look at the record to see why 1978 belongs to Meat Loaf, and why Meat Loaf seems to be growing bigger and bigger as the weeks go by:

- Gold single, "Two Out of Three Ain't Bad."
- Over 1.5 million albums sold in the last 90 days.
- Domestic album sales over 2,000,000 units.
- Shipping at an average of 25,000 albums per day.
- Additional 1.5 million albums sold internationally.
- Total worldwide sales racing to surpass four million.

...and so on into 1979.

The spectacular journey that took off with "Two Out of Three Ain't Bad" now continues with the new Meat Loaf single, "You Took the Words Right Out of My Mouth." It's already a classic on hundreds of play lists all over the country. And in response to your continued support, we're shipping it in anticipation of yet another top-40 smash.



## "Bat Out of Hell"

The double-platinum inaugural Meat Loaf album, with songs by Jim Steinman.

Featuring the new single "You Took the Words Right Out of My Mouth."

On Epic/Cleveland International Records and Tapes.



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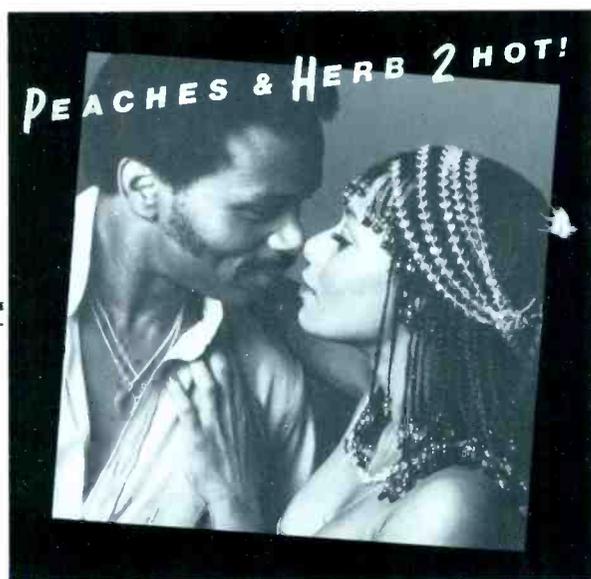
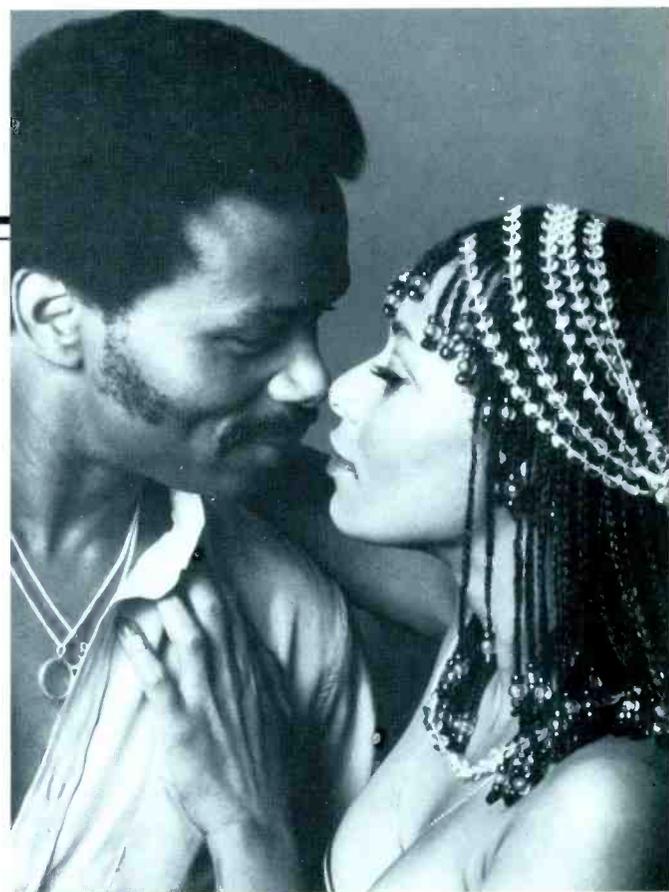
Produced by Todd Rundgren. Management: David Sonenberg.  
Epic and International Records is a division of the Cleveland Entertainment Company.  
P.O. Box 783, Willoughby, Ohio 44094, 216-951-0993/538 Madison Avenue, New York, NY 10022, 212-935-8630

**“Shake Your Groove Thing”**  
The record Peaches & Herb have been waiting  
for. The record radio has been waiting for.  
And the record we’ve been  
waiting for.

“Shake Your Groove  
Thing,” from Peaches and Herb’s  
new album, “2 Hot” was released  
just days ago.

Out of the box, over 100  
of the most influential radio  
stations in the country jumped  
on “Shake Your Groove Thing” and immediately phones  
and listeners started shaking right along.

And all across the country, “Shake Your Groove



Thing” has everyone dancing for  
joy. It’s funny, but a giant hit will  
do it every time.

**“Shake Your Groove Thing”**  
PD 14514  
from **“2 Hot”** PD-1-6172 Just the begin-  
ning for Peaches and Herb

from  On Polydor Records and Tapes.

# Destination: Home.



The Single "It's Over"  
Another great song from ELO'S  
astounding double album...  
"Out Of The Blue"

On Jet Records and Tapes  
Distributed by CBS Records



# RECORD WORLD SINGLES CHART

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

NOV. 4	OCT. 28		WKS. ON CHART
1	1	<b>HOT CHILD IN THE CITY</b> NICK GILDER Chrysalis 2226 (3rd Week)	20
2	3	<b>YOU NEEDED ME</b> ANNE MURRAY/Capitol 4574	18
3	4	<b>MAC ARTHUR PARK</b> DONNA SUMMER/Casablanca 939	9
4	2	<b>KISS YOU ALL OVER</b> EXILE/Warner/Curb 8589	18
5	5	<b>REMINISCING</b> LITTLE RIVER BAND/Harvest 5606 (Capitol)	15
6	6	<b>WHENEVER I CALL YOU "FRIEND"</b> KENNY LOGGINS/ Columbia 3 10794	15
7	7	<b>BOOGIE OOGIE OOGIE</b> A TASTE OF HONEY/Capitol 4565	21
8	12	<b>READY TO TAKE A CHANCE AGAIN</b> BARRY MANILOW/ Arista 0357	8
9	10	<b>ONE NATION UNDER A GROOVE</b> FUNKADELIC/ Warner Bros. 8618	10
10	15	<b>YOU NEVER DONE IT LIKE THAT</b> CAPTAIN & TENNILLE/ A&M 2062	12
11	14	<b>HOW MUCH I FEEL</b> AMBROSIA/Warner Bros. 8640	10
12	13	<b>DOUBLE VISION</b> FOREIGNER/Atlantic 3514	7
13	9	<b>WHO ARE YOU</b> THE WHO/MCA 7708	11
14	11	<b>BEAST OF BURDEN</b> ROLLING STONES/Rolling Stones 19309 (Atl)	9
15	8	<b>GET OFF</b> FOXY/Dash 5046 (TK)	19
16	19	<b>I JUST WANNA STOP</b> GINO VANNELLI/A&M 2072	9
17	16	<b>RIGHT DOWN THE LINE</b> GERRY RAFFERTY/United Artists 1233	13
18	17	<b>LOVE IS IN THE AIR</b> JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)	17
19	22	<b>DANCE (DISCO HEAT)</b> SYLVESTER/Fantasy 827	11
20	23	<b>SHARING THE NIGHT TOGETHER</b> DR. HOOK/Capitol 4621	8
21	25	<b>I LOVE THE NIGHT LIFE (DISCO ROUND)</b> ALICIA BRIDGES/ Polydor 14483	16
22	26	<b>ALIVE AGAIN</b> CHICAGO/Columbia 3 10845	3
23	28	<b>TIME PASSAGES</b> AL STEWART/Arista 0362	5
24	27	<b>SWEET LIFE</b> PAUL DAVIS/Bang 738	13
25	29	<b>STRAIGHT ON HEART</b> /Portrait 6 70020	8
26	30	<b>BLUE COLLAR MAN (LONG NIGHTS)</b> STYX/A&M 2087	8
27	31	<b>STRANGE WAY</b> FIREFALL/Atlantic 3518	6
28	39	<b>YOU DON'T BRING ME FLOWERS</b> BARBRA STREISAND & NEIL DIAMOND/Columbia 3 10840	2
29	33	<b>DON'T WANT TO LIVE WITHOUT IT</b> PABLO CRUISE/A&M 2076	7
30	34	<b>CHANGE OF HEART</b> ERIC CARMEN/Arista 0354	8
31	18	<b>SUMMER NIGHTS</b> JOHN TRAVOLTA, OLIVIA NEWTON- JOHN & CAST/RSO 906	14
32	20	<b>IT'S A LAUGH</b> DARYL HALL & JOHN OATES/RCA 11371	11
33	37	<b>EVERYBODY NEEDS LOVE</b> STEPHEN BISHOP/ABC 12406	7
34	44	<b>OUR LOVE (DON'T THROW IT ALL AWAY)</b> ANDY GIBB/ RSO 911	4
35	24	<b>TALKING IN YOUR SLEEP</b> CRYSTAL GAYLE/United Artists 1214	16
36	32	<b>SHE'S ALWAYS A WOMAN</b> BILLY JOEL/Columbia 3 10788	13
37	48	<b>THE POWER OF GOLD</b> FOGELBERG/WEISBERG/Full Moon 8 50606 (CBS)	4
38	43	<b>DREADLOCK HOLIDAY</b> 10cc/Polydor 14511	6
39	21	<b>DON'T LOOK BACK</b> BOSTON/Epic 8 50590	12
40	36	<b>EASE ON DOWN THE ROAD</b> DIANA ROSS/MICHAEL JACKSON/MCA 40947	10
41	35	<b>BACK IN THE U.S.A.</b> LINDA RONSTADT/Asylum 45519	12
42	45	<b>THEMES FROM THE WIZARD OF OZ</b> MECO/Millennium 620 (Casablanca)	8
43	46	<b>RAINING IN MY HEART</b> LEO SAYER/Warner Bros. 8682	6
44	49	<b>GOT TO HAVE LOVING</b> DON RAY/Polydor 14489	10
<b>CHARTMAKER OF THE WEEK</b>			
45	—	<b>MY LIFE</b> BILLY JOEL Columbia 3 10853	1
46	47	<b>YOU SHOULD DO IT</b> PETER BROWN/Drive 6272 (TK)	10
47	56	<b>HOLD THE LINE</b> TOTO/Columbia 3 10830	5
48	50	<b>FLYING HIGH</b> COMMODORES/Motown 1452	6
49	58	<b>I'M EVERY WOMAN</b> CHAKA KHAN/Warner Bros. 8633	5
50	54	<b>SEARCHING FOR A THRILL</b> STARBUCK/United Artists 1245	6
51	52	<b>PRISONER OF YOUR LOVE</b> PLAYER/RSO 908	8
52	53	<b>GREASED LIGHTNIN'</b> JOHN TRAVOLTA/RSO 909	6
53	60	<b>THERE'LL NEVER BE SWITCH</b> /Gordy 7159 (Motown)	8
54	66	<b>FUN TIME</b> JOE COCKER/Asylum 45540	3
55	38	<b>THREE TIMES A LADY</b> COMMODORES/Motown 1443	20
56	62	<b>IN THE BUSH</b> MUSIQUE/Prelude PRL 71110	5
57	63	<b>INSTANT REPLAY</b> DAN HARTMAN/Blue Sky 2722 (CBS)	4
58	65	<b>FOREVER AUTUMN</b> JUSTIN HAYWARD/Columbia 3 10799	5
59	70	<b>YMCA VILLAGE PEOPLE</b> /Casablanca 945	3
60	67	<b>PROMISES</b> ERIC CLAPTON & HIS BAND/RSO 910	3
61	64	<b>THIS IS LOVE</b> PAUL ANKA/RCA 11395	4
62	72	<b>LIKE A SUNDAY IN SALEM</b> GENE COTTON/Ariola 7723	3
63	73	<b>NEW YORK GROOVE</b> ACE FREHLEY/Casablanca 941	3
64	76	<b>HOW YOU GONNA SEE ME NOW</b> ALICE COOPER/ Warner Bros. 3263	3
65	79	<b>LE FREAK</b> CHIC/Atlantic 3519	2
66	74	<b>BLAME IT ON THE BOOGIE</b> JACKSONS/Epic 8 50595	6
67	51	<b>HOT SHOT</b> KAREN YOUNG/West End 1211	11
68	40	<b>I WILL STILL LOVE YOU</b> STONEBOLT/Parachute 512 (Casablanca)	14
69	61	<b>SUBSTITUTE</b> CLOUT/Epic 8 50591	9
70	77	<b>WAVELENGTH</b> VAN MORRISON/Warner Bros. 8661	7
71	—	<b>PART-TIME LOVE</b> ELTON JOHN/MCA 40973	1
72	41	<b>TOOK THE LAST TRAIN</b> DAVID GATES/Elektra 45500	11
73	42	<b>HOLDING ON (WHEN LOVE IS GONE)</b> LTD/A&M 2057	14
74	—	<b>WE'VE GOT TONITE</b> BOB SEGER AND THE SILVER BULLET BAND/Capitol 4653	1
75	87	<b>I WILL BE IN LOVE WITH YOU</b> LIVINGSTON TAYLOR/ Epic 8 50604	4
76	—	<b>ON THE SHELF</b> D & M/Polydor 14510	1
77	82	<b>NEW YORK CITY</b> ZWOL/EMI-America 8005	3
78	83	<b>RUN FOR HOME</b> LINDISFARNE/Atco 7093	4
79	88	<b>HERE COMES THE NIGHT</b> NICK GILDER/Chrysalis 2264	2
80	92	<b>HOT SUMMER NIGHTS</b> WALTER EGAN/Columbia 3 10824	3
81	90	<b>YOUR SWEETNESS IS MY WEAKNESS</b> BARRY WHITE/ 20th Century Fox 2380	2
82	—	<b>MY BEST FRIEND'S GIRL</b> THE CARS/Elektra 45537	1
83	95	<b>CAN YOU FOOL</b> GLEN CAMPBELL/Capitol 4638	3
84	84	<b>ALMOST LIKE BEING IN LOVE</b> MICHAEL JOHNSON/EMI- America 8004	13
85	—	<b>HOLD ME, TOUCH ME</b> PAUL STANLEY/Casablanca 940	1
86	—	<b>CUZ IT'S YOU GIRL</b> JAMES WALSH GYPSY BAND/ RCA 11403	1
87	89	<b>TONIGHT IS THE NIGHT PT. 2</b> BETTY WRIGHT/Alston 3740 (TK)	5
88	91	<b>YOU CRIED WOLF</b> TODD RUNDGREN/Bearsville 0330 (WB)	2
89	100	<b>MARY JANE RICK</b> JAMES STONE BAND/Gordy 7162 (Motown)	2
90	97	<b>SO YOUNG SO BAD</b> STARZ/Capitol 4637	2
91	93	<b>#1 DJ</b> GOODY GOODY/Atlantic 3504	2
92	68	<b>I'M IN LOVE (AND I LOVE THE FEELING)</b> ROSE ROYCE/ Whitfield 8629 (WB)	9
93	75	<b>SOFT AND WET</b> PRINCE/Warner Bros. 8619	5
94	69	<b>CHAMPAGNE JAM</b> ATLANTA RHYTHM SECTION/Polydor 14504	6
95	96	<b>OLIVIA (LOST AND TURNED OUT)</b> WHISPERS/Solar 11353 (RCA)	4
96	80	<b>LISTEN TO HER HEART</b> TOM PETTY & THE HEARTBREAKERS/Shelter 6201 (ABC)	6
97	55	<b>JOSIE STEELY</b> DAN/ABC 12404	11
98	98	<b>IT SEEMS TO HANG ON</b> ASHFORD & SIMPSON/ Warner Bros. 8651	7
99	—	<b>I WAS MADE FOR DANCIN'</b> LEIF GARRET/Scotti Bros. 403 (Atl)	1
100	99	<b>LET'S START THE DANCE</b> BOHANNON/Mercury 74015	4

# RECORD WORLD FM AIRPLAY REPORT

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

## FLASHMAKER



**TO THE LIMIT**  
JOAN ARMATRADING  
A&M

### MOST ADDED:

- TO THE LIMIT**—Joan Armatrading—A&M (19)
- WEEKEND WARRIORS**—Ted Nugent—Epic (17)
- PARTNERS IN CRIME**—Bandit—Ariola (10)
- HEMISPHERES**—Rush—Mercury (10)
- A WILD AND CRAZY GUY**—Steve Martin—WB (9)
- NICOLETTE**—Nicolette Larson—WB (8)
- GREATEST HITS**—Steely Dan—ABC (8)
- NO SMOKE WITHOUT FIRE**—Wishbone Ash—MCA (7)
- BLUE VALENTINE**—Tom Waits—Asylum (6)
- YOU HAD TO BE THERE**—Jimmy Buffett—ABC (6)

## WNEW-FM/NEW YORK

- ADDS:**
- BLACK NOISE**—FM—Visa
  - BLUE VALENTINE**—Tom Waits—Asylum
  - COLISEUM ROCK**—Starz—Capitol
  - ENERGY**—Pointer Sisters—Planet
  - GREEN LIGHT**—Cliff Richard—Rocket
  - KOSS**—Paul Kossoff—DJM
  - LIVE AT LAST**—Steeleye Span—Chrysalis
  - THE CHIEFTAINS 7**—The Chieftains—Col
  - TO THE LIMIT**—Joan Armatrading—A&M
  - YOU HAD TO BE THERE**—Jimmy Buffett—ABC

### HEAVY ACTION (airplay in descending order):

- 52nd STREET**—Billy Joel—Col
- HEARTS OF STONE**—Southside Johnny—Epic
- MOVE IT ON OVER**—George Thorogood—Rounder
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- WAVELENGTH**—Van Morrison—WB
- WHO ARE YOU**—The Who—MCA
- ARE WE NOT MEN**—Devo—WB
- A SINGLE MAN**—Elton John—MCA
- COMES A TIME**—Neil Young—Reprise
- DOUBLE VISION**—Foreigner—Atlantic

## WBCN-FM/BOSTON

- ADDS:**
- BLUE VALENTINE**—Tom Waits—Asylum
  - DUCK FEVER**—James Montgomery—Waterhouse
  - HEAT IN THE STREET**—Pat Travers—Polydor
  - MOON PROOF**—The Tyla Gang—Beserkley
  - NICOLETTE**—Nicolette Larson—WB
  - TO THE LIMIT**—Joan Armatrading—A&M

## WEEKEND WARRIORS—Ted Nugent

- Epic
- WET DREAM**—Richard Wright—Col

### HEAVY ACTION (airplay in descending order):

- THE CARS**—Elektra
- HEARTS OF STONE**—Southside Johnny—Epic
- ARE WE NOT MEN**—Devo—WB
- 52nd STREET**—Billy Joel—Col
- KISS SOLO ALBUMS**—Casablanca
- ROUGH**—Tina Turner—UA
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- WAVELENGTH**—Van Morrison—WB
- SOME GIRLS**—Rolling Stones—Rolling Stones
- CITY NIGHTS**—Nick Gilder—Chrysalis

## WLIR-FM/LONG ISLAND

- ADDS:**
- ANYTHING'S POSSIBLE**—Richard Torrance—Capitol
  - DANE DONOHUE**—Col
  - ELAN**—Firefall—Atlantic
  - NEVER SAY DIE**—Black Sabbath—WB
  - NICOLETTE**—Nicolette Larson—A&M
  - READ MY LIPS**—Tim Curry—A&M
  - SECRETS**—Gil Scott-Heron—Arista
  - TO THE LIMIT**—Joan Armatrading—A&M
  - TOO WILD TO TAME**—The Boyzz—Cleve-Int
  - WOMAN IN THE WINGS**—Maddy Prior—Chrysalis (import)

### HEAVY ACTION (airplay in descending order):

- 52nd STREET**—Billy Joel—Col
- WAVELENGTH**—Van Morrison—WB
- INNER SECRETS**—Santana—Col
- THE DIRTY ANGELS**—A&M
- SOME GIRLS**—Rolling Stones—Rolling Stones
- THOROUGHFARE GAP**—Stephen Stills—Col
- THE CARS**—Elektra
- TORMATO**—Yes—Atlantic
- A SINGLE MAN**—Elton John—MCA
- COMES A TIME**—Neil Young—Reprise

## WBAB-FM/LONG ISLAND

- ADDS:**
- COLISEUM ROCK**—Starz—Capitol
  - DESIRE WIRE**—Cindy Bullens—UA
  - DON'T MIND ROCKIN'**—Ducks Deluxe—RCA
  - FALLEN ANGEL**—Uriah Heep—Chrysalis
  - GREEN LIGHT**—Cliff Richard—Rocket
  - HEMISPHERES**—Rush—Mercury
  - PARTNERS IN CRIME**—Bandit—Ariola
  - PHOTO FINISH**—Rory Gallagher—Chrysalis
  - STAY WITH ME**—Kiki Dee—Rocket
  - TO THE LIMIT**—Joan Armatrading—A&M

### HEAVY ACTION (airplay in descending order):

- 52nd STREET**—Billy Joel—Col
- WAVELENGTH**—Van Morrison—WB
- WHO ARE YOU**—The Who—MCA
- BLOODY TOURISTS**—10cc—Polydor
- TIME PASSAGES**—Al Stewart—Arista
- INNER SECRETS**—Santana—Col

## SOME GIRLS—Rolling Stones—Rolling Stones

- THOROUGHFARE GAP**—Stephen Stills—Col
- DOG & BUTTERFLY**—Heart—Portrait
- A SINGLE MAN**—Elton John—MCA

## WAAF-FM/WORCESTER, MASS.

- ADDS:**
- ANCIENT MEDICINE**—Baby Grand—Arista
  - A WILD AND CRAZY GUY**—Steve Martin—WB
  - BICYCLE RACE** (single)—Queen—Elektra
  - GREATEST HITS**—Steely Dan—ABC
  - WEEKEND WARRIORS**—Ted Nugent—Epic

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

- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- 52nd STREET**—Billy Joel—Col
- NIGHTWATCH**—Kenny Loggins—Col
- DOUBLE VISION**—Foreigner—Atlantic
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- TIME PASSAGES**—Al Stewart—Arista
- PIECES OF EIGHT**—Styx—A&M
- WHO ARE YOU**—The Who—MCA
- TORMATO**—Yes—Atlantic

## WBLM-FM/MAINE

- ADDS:**
- BLUE VALENTINE**—Tom Waits—Asylum
  - DINNER WITH RAOUL**—The Bliss Band—Col
  - PARALLEL LINES**—Blondie—Chrysalis
  - PHOTO FINISH**—Rory Gallagher—Chrysalis
  - OTHER PEOPLE'S ROOMS**—Mark/Almond—A&M
  - YOU HAD TO BE THERE**—Jimmy Buffett—ABC

### HEAVY ACTION (airplay in descending order):

- THE BLEND**—MCA
- LIFE BEYOND L.A.**—Ambrosia—WB
- TIME PASSAGES**—Al Stewart—Arista
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- DOG & BUTTERFLY**—Heart—Portrait
- THE CARS**—Elektra
- WHO ARE YOU**—The Who—MCA
- BLOODY TOURISTS**—10cc—Polydor
- PIECES OF EIGHT**—Styx—A&M
- BOSTON**—Epic

## WCMF-FM/ROCHESTER

- ADDS:**
- ANCIENT MEDICINE**—Baby Grand—Arista
  - HEAT IN THE STREET**—Pat Travers—Polydor
  - HEMISPHERES**—Rush—Mercury
  - LIVE BOOTLEG**—Aerosmith—Col
  - NICOLETTE**—Nicolette Larson—WB
  - NIGHTWORK**—Network—Epic
  - WEEKEND WARRIORS**—Ted Nugent—Epic

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

- TIME PASSAGES**—Al Stewart—Arista
- BLOODY TOURISTS**—10cc—Polydor

## COMES A TIME—Neil Young—Reprise

- DOG & BUTTERFLY**—Heart—Portrait
- 52nd STREET**—Billy Joel—Col
- PIECES OF EIGHT**—Styx—A&M
- HOT STREETS**—Chicago—Col
- ELAN**—Firefall—Atlantic
- WORLDS AWAY**—Pablo Cruise—A&M
- TORMATO**—Yes—Atlantic

## WIOQ-FM/PHILADELPHIA

- ADDS:**
- A WILD AND CRAZY GUY**—Steve Martin—WB
  - LIVE AT LAST**—Steeleye Span—Chrysalis
  - HEMISPHERES**—Rush—Mercury
  - MOVE IT ON OVER**—George Thorogood—Rounder
  - NO SMOKE WITHOUT FIRE**—Wishbone Ash—MCA
  - TO THE LIMIT**—Joan Armatrading—A&M
  - WEEKEND WARRIORS**—Ted Nugent—Epic

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

- DOG & BUTTERFLY**—Heart—Portrait
- 1994—A&M
- BOSTON**—Epic
- TORMATO**—Yes—Atlantic
- SOME GIRLS**—Rolling Stones—Rolling Stones
- COMES A TIME**—Neil Young—Reprise
- TIME PASSAGES**—Al Stewart—Arista
- A SINGLE MAN**—Elton John—MCA
- STAGE**—David Bowie—RCA

## WYDD-FM/PITTSBURGH

- ADDS:**
- HOW YOU GONNA SEE ME** (single)—Alice Cooper—WB
  - HEAVY ACTION (airplay in descending order):**
  - PIECES OF EIGHT**—Styx—A&M
  - 52nd STREET**—Billy Joel—Col
  - WHO ARE YOU**—The Who—MCA
  - HOT STREETS**—Chicago—Col
  - TIME PASSAGES**—Al Stewart—Arista
  - LIVING IN THE USA**—Linda Ronstadt—Asylum
  - DOUBLE VISION**—Foreigner—Atlantic
  - NIGHTWATCH**—Kenny Loggins—Col
  - TWIN SONS**—Fogelberg/Weisberg—Full Moon
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - DOG & BUTTERFLY**—Heart—Portrait

## WQDR-FM/RALEIGH

- ADDS:**
- DINNER WITH RAOUL**—The Bliss Band—Col
  - OTHER PEOPLE'S ROOMS**—Mark/Almond—A&M
  - SNAKE, RATTLE & ROLL**—Crawler—Epic

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

- WHO ARE YOU**—The Who—MCA
- SOME GIRLS**—Rolling Stones—Rolling Stones
- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- PIECES OF EIGHT**—Styx—A&M
- WORLDS AWAY**—Pablo Cruise—A&M
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- WAR OF THE WORLDS**—Col
- DOG & BUTTERFLY**—Heart—Portrait
- TOTO**—Epic
- BROTHER TO BROTHER**—Gino Vannelli—A&M

## WAVELENGTH—Van Morrison—WB

- TRACKS ON WAX 4**—Dave Edmunds—Swan Song
- COMES A TIME**—Neil Young—Reprise
- LEVON HELM**—ABC
- MR. GONE**—Weather Report—Arc/Col
- ON THE EDGE**—Sea Level—Capricorn
- NICOLETTE**—Nicolette Larson—WB
- THE BRIDE STRIPPED BARE**—Bryan Ferry—Atlantic
- HEARTS OF STONE**—Southside Johnny—Epic

## ZETA 4-FM/MIAMI

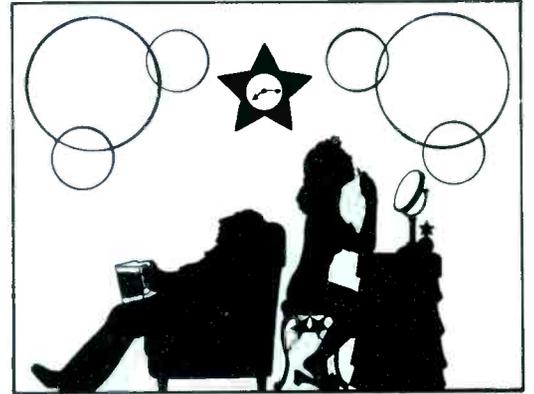
- ADDS:**
- ANCIENT MEDICINE**—Baby Grand—Arista
  - ANYTHING'S POSSIBLE**—Richard Torrance—Capitol
  - BRINSLEY SCHWARZ** (re-issue)—Capitol
  - I RESERVE THE RIGHT**—Stillwater—Capricorn
  - JULES AND THE POLAR BEARS**—Col
  - NO SMOKE WITHOUT FIRE**—Wishbone Ash—MCA
  - PARTNERS IN CRIME**—Bandit—Ariola
  - SEARCHIN' FOR A THRILL**—Starbuck—UA
  - TO THE LIMIT**—Joan Armatrading—A&M
  - WEEKEND WARRIORS**—Ted Nugent—Epic

### HEAVY ACTION (airplay in descending order):

- HOT STREETS**—Chicago—Col
- 52nd STREET**—Billy Joel—Col
- HEAT IN THE STREET**—Pat Travers—Polydor
- PIECES OF EIGHT**—Styx—A&M
- TIME PASSAGES**—Al Stewart—Arista
- TORMATO**—Yes—Atlantic
- BOSTON**—Epic
- WHO ARE YOU**—The Who—MCA
- NIGHTWATCH**—Kenny Loggins—Col
- COMES A TIME**—Neil Young—Reprise

# John Palumbo

*"Now she climbs into the bed  
She doesn't make a sound  
You kiss her on the shoulder  
And turn back around"*



*"He dreams of suntanned girls  
With no brassieres  
He has a beer  
And it's eight-fifteen  
She's at the makeup mirror  
And Robert Redford's  
Waiting  
So it's time to leave"*

**makes make-believe so real, you laugh**



*"A major kangaroo says you know  
You look a lot like us...  
You can't stop the traffic  
But you always can jump off the  
Bus"*

**and cry and nobody can**

*"And Raymond and Jesus will  
Dance like a vaudeville  
Team up to the sky  
And Raymond will turn around  
And wave goodbye"*



**be an "Innocent Bystander" anymore.**



**John Palumbo, formerly the leader of Crack The Sky, flies solo on his first album. "Innocent Bystander," on Lifesong Records and Tapes.**

**John Palumbo  
innocent bystander**  
including:  
Dear, Dear/It's Okay To Die  
Madness On Comet Way/A Man In The Sky  
I Lean On You



JZ 35503



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Produced by Peter Sullivan.  
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# RECORD WORLD FM AIRPLAY REPORT

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

## TOP AIRPLAY



**WHO ARE YOU**  
THE WHO  
MCA

### MOST AIRPLAY:

- WHO ARE YOU**—The Who—MCA (29)
- 52nd STREET**—Billy Joel—Col (23)
- LIVING IN THE USA**—Linda Ronstadt—Asylum (21)
- TIME PASSAGES**—Al Stewart—Arista (21)
- PIECES OF EIGHT**—Styx—A&M (20)
- SOME GIRLS**—Rolling Stones—Rolling Stones (16)
- BOSTON**—Epic (15)
- WAVELENGTH**—Van Morrison—WB (15)
- COMES A TIME**—Neil Young—Reprise (15)
- TORMATO**—Yes—Atlantic (14)

## WMMS-FM/CLEVELAND

- ADDS:**
- DANE DONOHUE**—Col
  - GREATEST HITS**—Steely Dan—ABC
  - HEMISPHERES**—Rush—Mercury
  - LIVE BOOTLEG**—Aerosmith—Col
  - THREE-WAY MIRROR**—Livingston Taylor—Epic

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

- LIVING IN THE USA**—Linda Ronstadt—Asylum
- WHO ARE YOU**—The Who—MCA
- TORMATO**—Yes—Atlantic
- BOSTON**—Epic
- PIECES OF EIGHT**—Styx—A&M
- TIME PASSAGES**—Al Stewart—Arista
- THE CARS**—Elektra
- DOUBLE VISION**—Foreigner—Atlantic
- NIGHTWATCH**—Kenny Loggins—Col
- COMES A TIME**—Neil Young—Reprise

## WABX-FM/DETROIT

- ADDS:**
- GRAB IT FOR A SECOND**—Golden Earring—MCA
  - LIVE BOOTLEG**—Aerosmith—Col
  - ON THE EDGE**—Ian Matthews—Mushroom
  - SNAKE, RATTLE & ROLL**—Crawler—Epic

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

- THE CARS**—Elektra
- SOME GIRLS**—Rolling Stones—Rolling Stones
- BROTHER TO BROTHER**—Gino Vannelli—A&M
- PIECES OF EIGHT**—Styx—A&M
- BOSTON**—Epic
- DOUBLE VISION**—Foreigner—Atlantic
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- WHO ARE YOU**—The Who—MCA
- HOT STREETS**—Chicago—Col

## WWW-FM/DETROIT

- ADDS:**
- HEMISPHERES**—Rush—Mercury
  - NANTUCKET**—Epic

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

- THE CARS**—Elektra
- SOME GIRLS**—Rolling Stones—Rolling Stones
- WHO ARE YOU**—The Who—MCA
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- PIECES OF EIGHT**—Styx—A&M
- 52nd STREET**—Billy Joel—Col
- HOT STREETS**—Chicago—Col
- DOUBLE VISION**—Foreigner—Atlantic
- BROTHER TO BROTHER**—Gino Vannelli—A&M
- BOSTON**—Epic

## WXRT-FM/CHICAGO

- ADDS:**
- BLUE VALENTINE**—Tom Waits—Asylum
  - ELAN**—Firefall—Atlantic
  - FINE CUTS**—Walter Horton—Blind Pig
  - FUSION IS**—Barry Miles—Gryphon
  - NO SMOKE WITHOUT FIRE**—Wishbone Ash—MCA
  - TANTRUM**—Ovation
  - TRACKS ON WAX 4**—Dave Edmunds—Swan Song
  - WEEKEND WARRIORS**—Ted Nugent—Epic

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

- COMES A TIME**—Neil Young—Reprise
- WAVELENGTH**—Van Morrison—WB
- TIME PASSAGES**—Al Stewart—Arista
- BLOODY TOURISTS**—10cc—Polydor
- TORMATO**—Yes—Atlantic
- WHO ARE YOU**—The Who—MCA
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- SOME GIRLS**—Rolling Stones—Rolling Stones
- THE BRIDE STRIPPED BARE**—Bryan Ferry—Atlantic
- PIECES OF EIGHT**—Styx—A&M

## KSHE-FM/ST. LOUIS

- ADDS:**
- HEMISPHERES**—Rush—Mercury
  - NO SMOKE WITHOUT FIRE**—Wishbone Ash—MCA
  - NEVER SAY DIE**—Black Sabbath—WB

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

- BOSTON**—Epic
- TORMATO**—Yes—Atlantic
- WHO ARE YOU**—The Who—MCA
- GRAB IT FOR A SECOND**—Golden Earring—MCA
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- 52nd STREET**—Billy Joel—Col
- WEEKEND WARRIORS**—Ted Nugent—Epic
- PIECES OF EIGHT**—Styx—A&M
- TOTO**—Col
- SNAKE BITE**—David Coverdale—UA

## WZMF-FM/MILWAUKEE

- ADDS:**
- CRAIG FULLER AND ERIC KAZ**—Col
  - LIKE A SUNDAY IN SALEM** (single)—Gene Cotton—Ariola
  - HEMISPHERES**—Rush—Mercury
  - NICOLETTE**—Nicolette Larson—WB
  - NO SMOKE WITHOUT FIRE**—Wishbone Ash—MCA
  - LOSING YOU TO SLEEP**—Tommy Hoehn—London
  - TOTO**—Col
  - WEEKEND WARRIORS**—Ted Nugent—Epic

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

- DOG & BUTTERFLY**—Heart—Portrait
- INNER SECRETS**—Santana—Col
- 52nd STREET**—Billy Joel—Col
- PIECES OF EIGHT**—Styx—A&M
- COMES A TIME**—Neil Young—Reprise
- BURSTING OUT**—Jethro Tull—Chrysalis
- WHO ARE YOU**—The Who—MCA
- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- HOT STREETS**—Chicago—Col
- TORMATO**—Yes—Atlantic

## KQRS-FM/MINNEAPOLIS

- ADDS:**
- WEEKEND WARRIORS**—Ted Nugent—Epic
  - MORE SONGS**—Talking Heads—Sire
  - A SINGLE MAN**—Elton John—MCA

### HEAVY ACTION (airplay in descending order):

- BOSTON**—Epic
- NIGHTWATCH**—Kenny Loggins—Col
- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- WHO ARE YOU**—The Who—MCA
- PIECES OF EIGHT**—Styx—A&M
- HOT STREETS**—Chicago—Col
- BROTHER TO BROTHER**—Gino Vannelli—A&M
- TIME PASSAGES**—Al Stewart—Arista
- DOUBLE VISION**—Foreigner—Atlantic
- LIVING IN THE USA**—Linda Ronstadt—Asylum

## KZEW-FM/DALLAS

- ADDS:**
- FORK IN THE ROAD**—Jay Boy Adams—Atlantic
  - HOW YOU GONNA SEE ME** (single)—Alice Cooper—WB
  - I RESERVE THE RIGHT**—Stillwater—Capricorn
  - PARTNERS IN CRIME**—Bandit—Ariola
  - TRANSCENDENCE**—Shawn Phillips—RCA
  - TO THE LIMIT**—Joan Armatrading—A&M
  - WATCH OUT FOR LUCY** (single)—Eric Clapton—RSO

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

- HOT STREETS**—Chicago—Col
- A SINGLE MAN**—Elton John—MCA
- STRANGER IN TOWN**—Bob Seger—Capitol
- DOG & BUTTERFLY**—Heart—Portrait
- 1994**—A&M
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- DANGER ZONE**—Player—RSO
- BROTHER TO BROTHER**—Gino Vannelli—A&M
- WAVELENGTH**—Van Morrison—WB

## KPFT-FM/HOUSTON

- ADDS:**
- ANCIENT MEDICINE**—Baby Grand—Arista
  - BLUE VALENTINE**—Tom Waits—Asylum
  - GREATEST HITS**—Steely Dan—ABC
  - I RESERVE THE RIGHT**—Stillwater—Capricorn
  - JUST PLAYIN' ALONG**—Steve Fromholtz—Lone Star
  - KOSS**—Paul Kossoff—DJM
  - ON A GENTLE NOTE**—David Pike—Muse

- PARTNERS IN CRIME**—Bandit—Ariola
- THANK YOU . . . FOR F.U.M.L.**—Donald Byrd—Elektra
- THE CLEAN MACHINE**—Eddie "Cleanhead" Vinson—Muse

### HEAVY ACTION (airplay in descending order):

- WET DREAM**—Richard Wright—Col
- AGAINST THE GRAIN**—Phoebe Snow—Col
- OTHER PEOPLE'S ROOMS**—Mark/Almond—A&M
- MY SONG**—Keith Jarrett—ECM
- BATIK**—Ralph Towner—ECM
- GIANT FOR A DAY**—Gentle Giant—Capitol
- BROTHER TO BROTHER**—Gino Vannelli—A&M
- STAGE**—David Bowie—RCA
- MUSIC FOR EIGHT MUSICIANS**—Steve Reich—ECM
- BLOODY TOURISTS**—10cc—Polydor

## KBPI-FM/DENVER

- ADDS:**
- GREATEST HITS**—Steely Dan—ABC
  - PROMISES** (single)—Eric Clapton—RSO

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

- LIVING IN THE USA**—Linda Ronstadt—Asylum
- ELAN**—Firefall—Atlantic
- NIGHTWATCH**—Kenny Loggins—Col
- WHO ARE YOU**—The Who—MCA
- HOT STREETS**—Chicago—Col
- DOUBLE VISION**—Foreigner—Atlantic
- 52nd STREET**—Billy Joel—Col
- BROTHER TO BROTHER**—Gino Vannelli—A&M
- TIME PASSAGES**—Al Stewart—Arista
- SOME GIRLS**—Rolling Stones—Rolling Stones

## KZEL-FM/EUGENE

- ADDS:**
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
  - ANYTHING'S POSSIBLE**—Richard Torrance—Capitol
  - A WILD AND CRAZY GUY**—Steve Martin—WB
  - DON'T LOOK BACK** (single)—Peter Tosh—Rolling Stones
  - PAGES**—Epic
  - PHOTO FINISH**—Rory Gallagher—Chrysalis
  - ROUGH**—Tina Turner—UA
  - 78 IN THE SHADE**—Small Faces—Atlantic
  - TO THE LIMIT**—Joan Armatrading—A&M
  - WEEKEND WARRIORS**—Ted Nugent—Epic

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

- 52nd STREET**—Billy Joel—Col
- INNER SECRETS**—Santana—Col
- A SINGLE MAN**—Elton John—MCA
- ELAN**—Firefall—Atlantic
- TIME PASSAGES**—Al Stewart—Arista
- COMES A TIME**—Neil Young—Reprise
- DESERT HORIZONS**—Norton Buffalo—Capitol
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- BOSTON**—Epic
- PIECES OF EIGHT**—Styx—A&M

## KOME-FM/SAN JOSE

- ADDS:**
- ARE WE NOT MEN**—Devo—WB
  - A WILD AND CRAZY GUY**—Steve Martin—WB
  - SUN CITY**—Nova—Arista
  - WEEKEND WARRIORS**—Ted Nugent—Epic

### HEAVY ACTION (airplay in descending order):

- BOSTON**—Epic
- THE CARS**—Elektra
- DOUBLE VISION**—Foreigner—Atlantic
- DOG & BUTTERFLY**—Heart—Portrait
- NIGHTWATCH**—Kenny Loggins—Col
- WAVELENGTH**—Van Morrison—WB
- SOME GIRLS**—Rolling Stones—Rolling Stones
- PIECES OF EIGHT**—Styx—A&M
- WHO ARE YOU**—The Who—MCA

## KSAN-FM/SAN FRANCISCO

- ADDS:**
- A WILD AND CRAZY GUY**—Steve Martin—WB
  - BICYCLE RACE** (single)—Queen—Elektra
  - DINNER WITH RAOUL**—The Bliss Band—Col
  - DON'T LOOK BACK** (single)—Peter Tosh—Rolling Stones
  - MIXED EMOTIONS**—Exile—WB
  - MOON PROOF**—Tyla Gang—Beserkley
  - SHINY BEAST**—Capt. Beefheart—WB
  - TO THE LIMIT**—Joan Armatrading—A&M
  - WEEKEND WARRIORS**—Ted Nugent—Epic

### HEAVY ACTION:

- ARE WE NOT MEN**—Devo—WB
- BLOODY TOURISTS**—10cc—Polydor
- PARALLEL LINES**—Blondie—Chrysalis
- SOME GIRLS**—Rolling Stones—Rolling Stones
- THE BRIDE STRIPPED BARE**—Bryan Ferry—Atlantic
- THE CARS**—Elektra
- TRACKS ON WAX 4**—Dave Edmunds—Swan Song
- WAVELENGTH**—Van Morrison—WB
- WHO ARE YOU**—The Who—MCA
- YOU'RE GONNA GET IT**—Tom Petty—Shelter

## KWST-FM/LOS ANGELES

- ADDS:**
- BICYCLE RACE** (single)—Queen—Elektra
  - GREATEST HITS**—Steely Dan—ABC
  - HOW YOU GONNA SEE ME** (single)—Alice Cooper—WB

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

- NIGHTWATCH**—Kenny Loggins—Col
- ALONG THE RED LEDGE**—Hall & Oates—RCA
- WHO ARE YOU**—The Who—MCA
- SOME GIRLS**—Rolling Stones—Rolling Stones
- LIFE BEYOND L.A.**—Ambrosia—WB
- TIME PASSAGES**—Al Stewart—Arista
- DOG & BUTTERFLY**—Heart—Portrait
- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- WAVELENGTH**—Van Morrison—WB

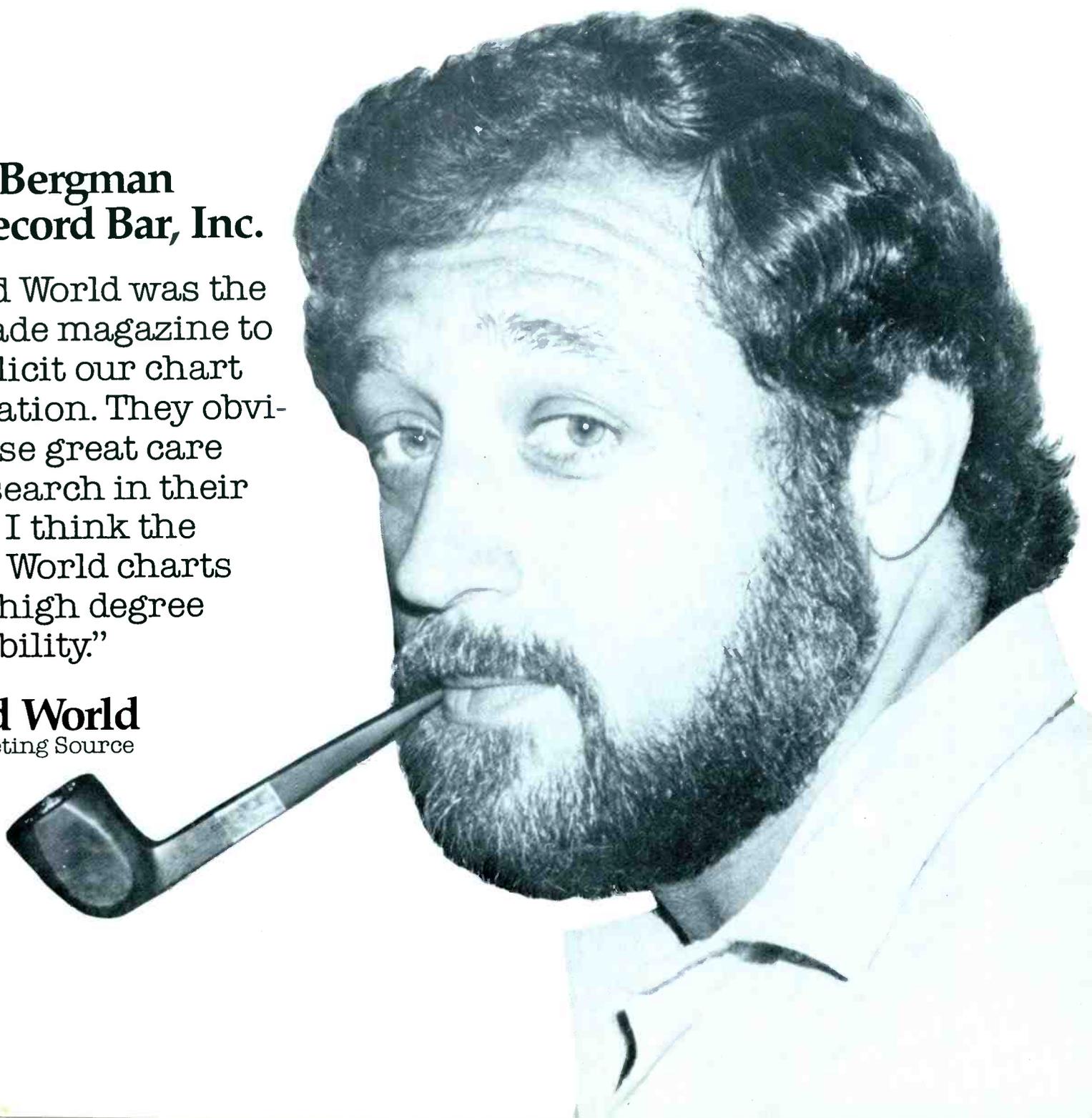
- 41 stations reporting this week. In addition to those printed are:
- WPLR-FM WQSR-FM KAWY-FM
  - WOUR-FM WKDF-FM KGB-FM
  - WSAN-AM WQFM-FM KZAP-FM
  - WKLS-FM CHUM-FM KSJO-FM
  - WORJ-FM KLOL-FM KZAM-FM

# "Can I rely on the Record World Charts?"

**Barrie Bergman**  
**The Record Bar, Inc.**

"Record World was the first trade magazine to ever solicit our chart information. They obviously use great care and research in their charts. I think the Record World charts have a high degree of reliability."

**Record World**  
The Marketing Source



# "The Most Important

"It's impossible to imagine a more exciting film than *Midnight Express*. I am certain that it's going to be one of the most talked about movies of the year."

—*ABC-TV*—Rona Barrett

"It is superbly directed, masterfully acted by a dedicated cast, and filled with more honest suspense than any James Bond adventure."

—*Vogue Magazine*

"Brad Davis makes his first feature film a strong bid for instant stardom. *Midnight Express* is not to be missed."

—*Playboy Magazine*—Bruce Williamson

"This superior film will be up for Academy Awards. *Midnight Express* might just be the most important film I have viewed this year."

—*Soho News*—Bob Weiner

"The biggest bonus at this year's Cannes Film Festival, is *Midnight Express*, an exquisite, emotional roller-coaster that emerges as a hymn to human survival. An artistic triumph of gut rendering tortured suspense and the stuff that nightmares—and Oscar dreams are made of."

—*Toronto Sun*—George Anthony

"A stupendous achievement... riveting, powerful, suspenseful... a colossal motion picture... Brad Davis gives a performance that is quite the most amazing accomplishment by a newcomer since James Dean in 'East Of Eden'."

—*Daily News*—Rex Reed

"*Midnight Express* is a movie to remember. The making of this film was a laudable act of valor."

—*Afterdark*—Norma McClain Stoop

"*Midnight Express* has kind of a wailing, arid authenticity and enormous power. It is strong and uncompromising stuff."

—*L.A. Times*—Charles Champlin

"The most explosive British film ever made."

—*Daily Mail (London)*—Margaret Hinxman

"There is a sense of honesty about the production, the burning desire to make a statement that lifts it beyond the class of mere entertainment."

—*Hollywood Reporter*—Arthur Knight

"The acting is excellent. Brad Davis is a perfect Billy Hayes."

—*Paris France-Soir*—Robert Chazal

"This film achieves devastating emotional impact."

—*Newsday*—Joseph Gelmis

**"Midnight Express is a film of unrelenting power, fury and hope. Everyone in the cast is remarkable... an exceptional performance by Brad Davis. Its excitation begins in the first moment and never stops squeezing until the final freeze frame... This is a harrowing film, with the most bizarre love scene I have ever seen. A moment of love so unforgettable."**

—*NBC-TV*—Gene Shalit

And the acclaim goes on.....

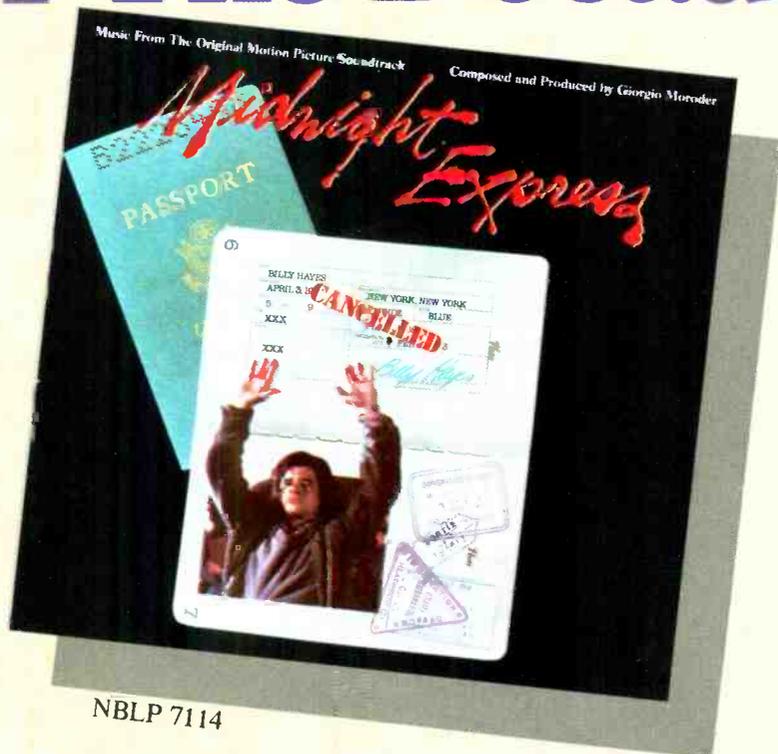
London—(Odion Haymarket Theatre)—**Smashed Box Office Record**  
Amsterdam—(Cinerama Theatre)—**Smashed Box Office Record**  
Helsinki—(Savoy Theatre)—**Smashed Box Office Record**  
NEW YORK—(GEMINI I & II THEATRES)—**Smashed All-Time Box Office Record**

## Original Soundtrack Album available



# Film Of The Decade™

the collage **VOICE** Tom Allen



“Not since the terrifying soundtrack of ‘Psycho’  
has music meant so much to a film.”

—L.A. Herald Examiner—Mitchell Fink

# Midnight Express

COLUMBIA PICTURES Presents  
A CASABLANCA FILMWORKS Production  
of  
An ALAN PARKER Film

## Midnight Express

Executive Producer PETER GUBER • Screenplay by OLIVER STONE  
Produced by ALAN MARSHALL and DAVID PUTTNAM • Directed by ALAN PARKER  
Based on the true story of Billy Hayes from the book Midnight Express  
by BILLY HAYES  
and WILLIAM HOFFER

# from Casablanca Record and FilmWorks

## Dialogue *(Continued from page 30)*

York, which is going to be two and a half times the size of our present facility here. It'll be on Long Island, where we are now.

**RW:** It seems as though record companies have only recently realized the value of record covers as sales tools. Do you feel it's your responsibility to educate your customers as to the value of certain items as sales tools?

**Kern:** No question about it. Hill has taken that approach from the start. Murray Gordon, who is vice chairman of the board of Ivy Hill, came up with the concept of a picture on a seven-inch sleeve. I think we've been in the forefront of every major packaging development. There's been a lot of conversation about board packaging. We have samples sitting in our office of board packages which we produced in 1947 for Decca Records, for another company called, I think, Record Corporation of the United States. We did an entire series of children's records for Decca that Frank Luther designed. That was all board packaging.

**RW:** What is board packaging?

**Kern:** When I talk about board packaging I'm talking about a record jacket that is printed directly on the cardboard as opposed to a picture that is pasted on. It's interesting, and there have been all kinds of patents applied for and received. Some people have tried to sue us on it, but because of our prior usage and the fact that we had done these things before the patents were granted, we never have a problem with board packaging.

Getting back to your question, yes, I believe that it is important that we try and present to the industry and make them aware of the merchandising values of the printed picture. And we have done that through the years. The latest thing that we have brought to the attention of the industry is a revised tape package. We do the little tape graphics now and the little insert cards for cassettes. We know something has to happen with tape. We've seen the GRT study; you don't really have to be a marketing genius to recognize that once tape comes out from behind locked counters sales will increase dramatically. But we are also very much aware of the pilferage problem. Lew Garlick and I were in Los Angeles once trying to figure out the best way to approach this problem. The general idea of a picture that is large enough to have some impact, plus programming and liner notes on the back of a package, was something I felt was invaluable in the sale. You and I both know that if you go in a record store we'll see people picking up the albums and looking at the backs to see what they say. The other problem we still have with the tape package is that many albums have posters, booklets, and inserts. There's really no way to include those in the current tape package. We set out to talk to people about the problem. One of the first we talked to was Dave Rothfeld of Korvettes. He felt we were on the right track, but pointed out that we couldn't go to a pocketbook size because, as the name implies, it's going to fit in someone's pocket. So what we did is have several meetings with Dave and came up with some ideas: It had to be large enough so that it wouldn't readily fit into somebody's pocket and at the same time we didn't want to get into a situation where we had to print duplicate inventory for cassette or 8-track; and we also had to have space for bar coding. So we came up with this package that will hold either an 8-track or a cassette. It has room to insert a poster or a booklet; it can be automatically loaded. We took it out, went across the country talking to retailers, talking to rack jobbers, and we got an incredible response. We had it at the music show in New York last year; the response we got was unbelievable. We set up a test. We went to virtually every major record company and ended up with about 10 companies saying they would put in three packages in the test to run in four major markets across the country. We were set to go. But then last fall everything went crazy in the industry. CBS got jammed and we got jammed, and it became an impossibility.

**RW:** Where does it stand now?

**Kern:** At that point NARM stepped in. Joe Cohen said NARM should be part of this and should be participating. By that time our competition had jumped on the bandwagon with their packages, which was fine. So NARM got involved, and it looked for awhile like NARM was going to run a test. Now it looks like no tests are going to be run. NARM had scheduled several things and in meeting after meeting it got dragged around, and here we are a year later: nothing's been accomplished and NARM has decided to just shelve it for the time being for fear of possible anti-trust implications and things of that nature if they were to back a particular package.

We don't really care what the package is. We feel the industry needs a new tape package. Whatever it is we'll produce it. But the industry

as a whole, if it's going to have substantial growth over the next few years, has to get away from the little Norelco box and into something that offers merchandising possibilities.

**RW:** I noticed on your tape package that there is a bar code. Of course, bar coding is one of the major issues in the industry. One of the big arguments against the code is that it will ruin an album's artwork. In your talks with manufacturers what solutions to this problem have you arrived at?

**Kern:** We have gone so far as to run elaborate tests on bar coding; we've talked to many different record companies about it, and there's several ways to handle it. Chances are they're going to end up putting it on the back of the album somewhere. I agree to some extent that the bar code does disturb the graphics, no question about it. In certain cases they may have to go to stickers on the shrink wrap in order not to disturb the graphics. I would imagine, though, the code is going to go somewhere on the back of the album.

**RW:** Another topic that comes up quite often is quality control. I'm sure you're aware that the percentage of defective records has increased dramatically of late. How about quality control in album packaging? Is it a real problem?

**Kern:** I don't think we get many defective record jackets as we do defective records. From a purely manufacturing standpoint, that's because record pressing per se is a more critical process than ours. But one of the biggest problems has always been and always will be to some degree jackets that open. One of the reasons is that the glue is so susceptible to climatic changes. And we do run different glues in different parts of the country. We run different glues in California than we run in New York due to the difference in climate. And we also run different glues in the summer than we run in the winter. One of the problems you encounter as a consumer is that you may get a jacket that was produced in California in July and somewhere along the line, nine or 10 months later, is transshipped to the midwest. Now it's gone through a winter and you're catching it again in the summer. These are problems. The way the jackets are stored in the pressing plant affects the glue. Certain pressing plants store jackets in unheated, virtually uninsulated, very high ceilinged buildings. The jackets on the top pallets in those buildings go through extreme cold and extreme heat. A pallet that's sitting 16 feet up in a warehouse in Indiana for 10 months, August to June, can go through temperature changes anywhere from 10 below zero to 103 degrees. That's one of the unique problems we have. And that problem is compounded by the fact that it's a jacket manufactured in California and shipped in. There are glues that will hold very well in cold temperatures and glues that will hold very well in high temperatures, but no one has made a glue that will hold well through a range of temperatures. Sometimes it will heat up, loosen and then reseal itself when it cools down. But if that happens enough times, the glue becomes brittle.

**RW:** What's the greatest challenge facing a company such as Ivy Hill?

**Kern:** I guess the greatest challenge we face is expanding rapidly enough to meet the demands of our customers. Our business is one that is highly capitol intensive and the lead time for equipment extends at this point out to two, two and a half years in many cases. So

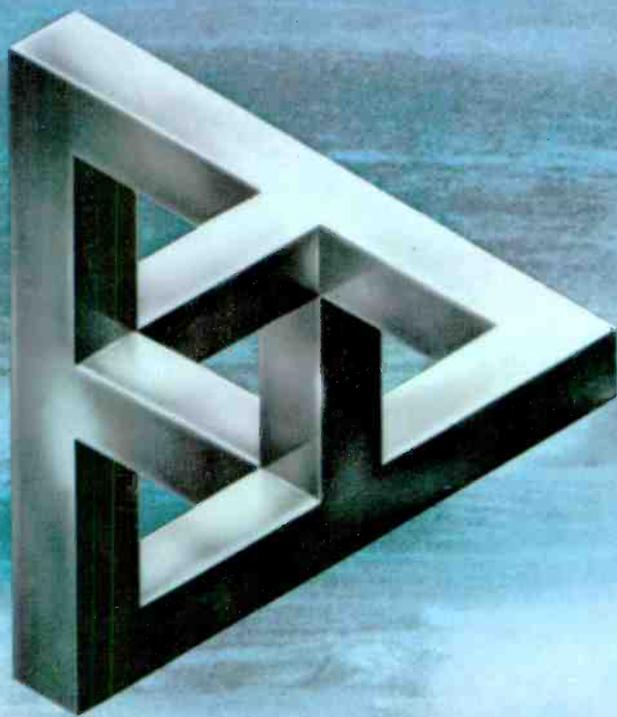
*(Continued on page 107)*

## Hall & Oates & Friends



RCA recording artists Daryl Hall and John Oates dropped in on friends at the offices of the Burkhardt/Abrams consulting firm while on a recent visit to Atlanta. Pictured here are several of the executives invited by Daryl and John to celebrate their sell-out performance at the Fox Theatre with a gala after-show party in the grand ballroom of the hall. Featured (from left) are: Bill Kennedy, field promotion representative, RCA Atlanta; Kent Burkhardt and Dwight Douglas of Burkhardt/Abrams; Lee Arnold, national album manager, RCA; John Oates; Eddie Mascolo, southeast regional promotion manager, RCA; Joshua Blardo, national album promotion director, RCA; and Daryl Hall.

NOVEMBER 4, 1978



**Record World Presents  
A Special Section:**

**Infinity Records**

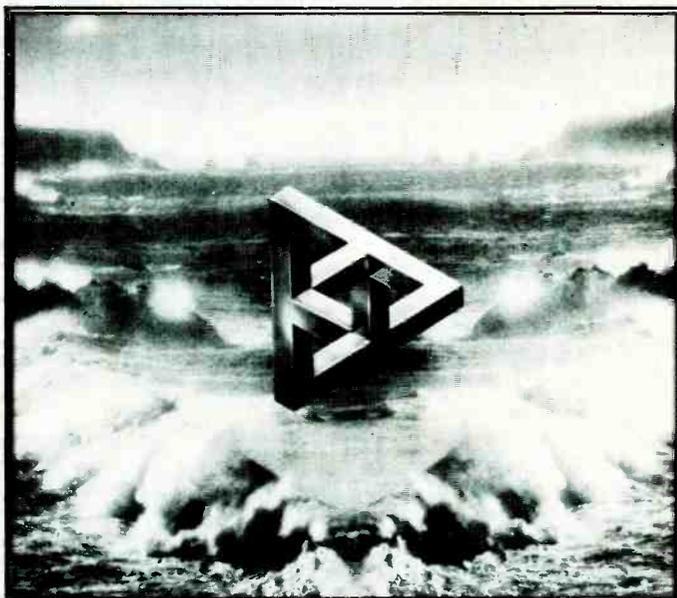
**OUR NEW BAND,  
NEW ENGLAND,  
HAS BEEN  
WITH INFINITY  
SINCE OCT. 20 AND  
WE HAVEN'T SOLD  
A SINGLE ALBUM.**

**LOVE, BILL RUCOIN**

**(THE NEW ENGLAND ALBUM SHOULD BE RELEASED FEB. 1979.)**

**AUCOIN**  
MANAGEMENT INC.

## **Infinity Records Is Born**



Record World has grown accustomed to honoring anniversaries of one sort or another, but this special salute to Infinity Records is our first celebration of a birth.

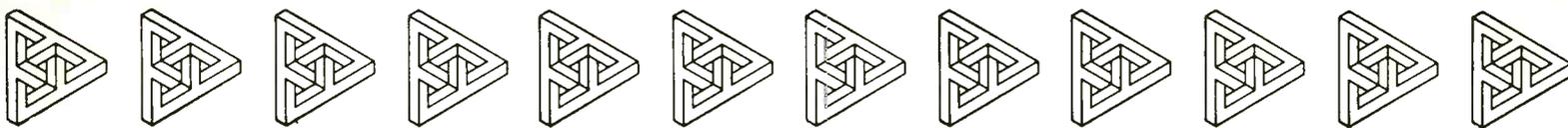
As unusual as such a tribute may seem, all the events surrounding the creation of MCA's N.Y.-based label have been equally singular. It has been several years since a record company of Infinity's size and ambition has been launched on this coast, staffed with such a long list of nationally or regionally-known professionals.

But then, we didn't expect an enterprise headed by Ron Alexenburg to be ordinary. There is an emotionally-charged air about Alexenburg and his new company, the sort of excitement that happens all too rarely even in the record business. He has sought out staffers who have what he calls "vinyl veins" — and emphasizes that they have come to Infinity for the excitement rather than for the money.

He has also attracted the talents of an impressive range of producers and managers, including Mickie Most, Hal David, Bill Aucoin, Nigel Grainge and Rick Hall, to work with Infinity's roster of proven stars (Hot Chocolate, Dobie Gray, Orleans) and newcomers (Robert Johnson, New England, Marva Hicks). Alexenburg's expectations for such talent seem justifiably high.

The following pages tell the Infinity story—or at least its first chapter—in detail. This RW salute looks ahead rather than back—and we'd bet that the whole industry is looking on as well.





## Ron Alexenburg: 'The Future Stretches to Infinity'

By PAT BAIRD

■ Ron Alexenburg, president of Infinity Records, coined the term "record junkie" to define his own long-time involvement in contemporary music. While still in his early 20s, Alexenburg entered the music business as a local promotion manager for a Chicago distributor. He later joined the CBS Records organization and, over the next 13 years, rose through the ranks to become the head of Columbia Records promotion department and eventually the helmsman of Epic, Portrait and Associated labels as its senior vice president. He left Epic in April, 1978 to form the Infinity label through MCA, Inc. In the following Dialogue Alexenburg discusses his decision to leave Epic Records and his aspirations and plans for the Infinity label.

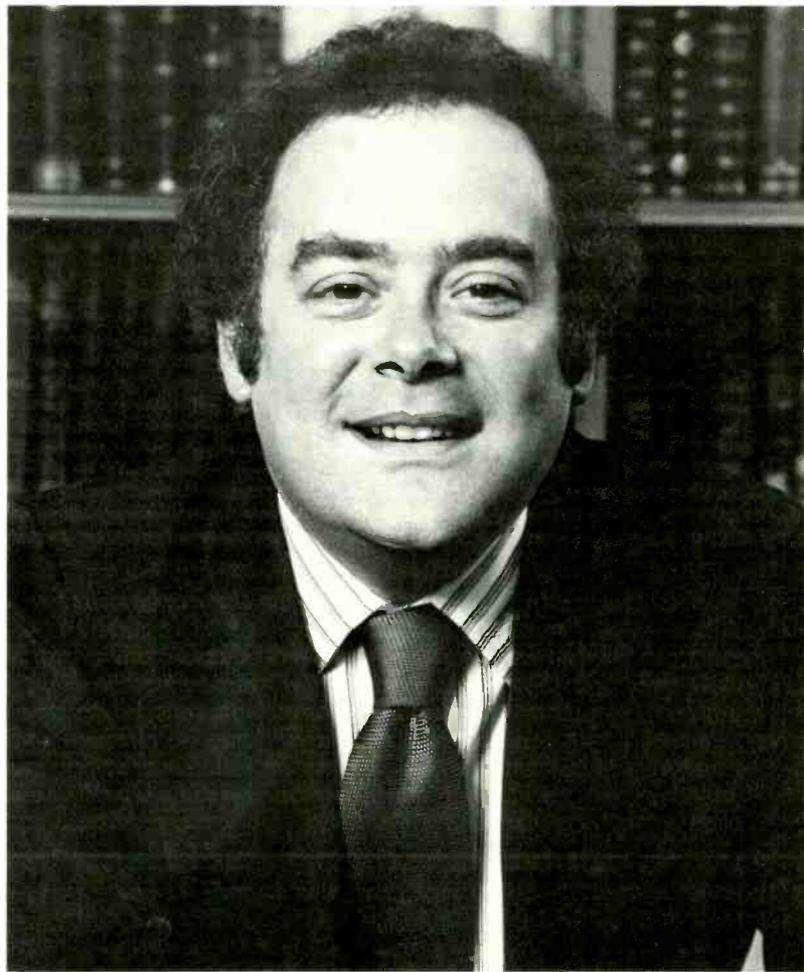
■ **Record World:** Why did you decide at this point of your career to start a new company?

**Ron Alexenburg:** The decision that was finally made was a decision that Rochelle, my wife, and I made together. It involved what I wanted to achieve, or attempt to achieve in the music business. CBS was the only job I had other than with the person who had really given me my start, which was working with an independent distributor in Chicago (Garmisa Distributing) before moving to New York. The only company I worked with (for 13 years) was CBS. I had turned down offers from other companies because I really wanted to stay at CBS. I had a family of people there I had grown up with in the music business from promotion to operating a label to building a company and artists. When the opportunity came up for me to start something from scratch, I think everybody wants at some point in their life to have something they call their own, I met with the people at MCA, Inc. When the opportunity came up and they asked, "what do you want to do?" I said, well maybe I'd like to start my own record company and they said, "well, how about now." They're very decisive people at MCA. After I met with Mr. Wasserman and Mr. Sheinberg, they immediately said, "it's Lew and Sid"—I immediately started to feel they wanted to be part of my life in the music business. After some careful study of MCA/Universal and seeing the success they've had with motion pictures and television and the way they operate their business, it's extremely professional. They're the kind of people that, I realized, if I were going to make any decisions, make any changes, I would want to do it with them. To start a record company from scratch is something I think a lot of record men, or record junkies, maybe never get an opportunity to really do. I was extremely flattered that they had the faith in me to be able to put together another family, another team of people which fortunately we've been able to do.

I've always said "what if" instead of "why." What if I don't do it at this particular time. Yes, we were very successful at Epic, Portrait and Associated Labels and I certainly would not have left CBS to go to work at another record company just for a job. We had built a company, there was a team there with expert guidance as well from the higher ups. I was pretty much left alone. Who knows if the opportunity comes that often to be able to go into business with people like MCA, Inc., who is an entertainment leader in this business, for them to give me full backing, full support to build this company and to, quite honestly, place it in New York City where I felt it was time for a major record company to start itself from scratch and to create the energy we all have to give to New York. Why is not a tough question to answer now. It was tough when we were making the decision.

**RW:** How long did you actually have to decide to go with MCA?

**Alexenburg:** It all happened fast. I had not contemplated leaving CBS, never wanted to use the position that I was in for job offers from other people. I believed that it was because of my position at CBS that many of these job offers came. It's because of CBS' strength and the success and excitement that happened there. I'm thankful to CBS. There are many times in an executive's life, a music person's life and certainly an artist's life, when decisions are real tough. This is the toughest decision I've ever made in the music business. The only thing similar to it was when I had to make the decision to leave Chicago to come to N.Y. and leave my parents and brother who I'm very close to. I'm fortunate enough to have married a wom-



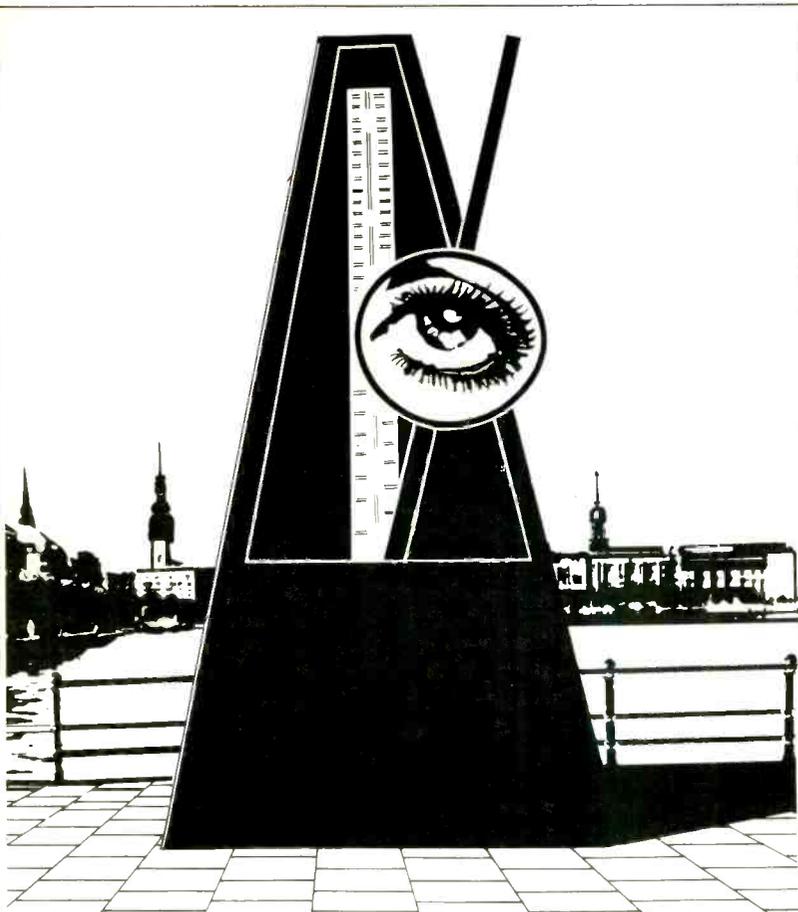
Ron Alexenburg

an in the music business, who's been in the business four years longer than I have been. It's made my life fun. The decision took about a month. It seemed a lot longer. The toughest thing was the people. I'm a people person. I remember going on my first job interview and the man said "but, you have no experience." And I said, "if I don't get a shot somewhere in this business, I'm never going to get any experience." I made a decision then that if I ever could get into a position where I could hire people, people who would work with me instead of for me, I would give them the chance if they had the desire. Not that I couldn't do it at Epic, but Epic was an established company long before I got there. Certainly Columbia Records was well established before I was their head of promotion. I'm sure a lot of people have had to make decisions similar to the one I had to make. The toughest thing was resigning because I had been with those people for so long. They really were, and some still are, friends. The competitive spirit still exists which I thrive on. The record business as big as it is, is still a small business. It's made up of people and it's far more personal than I've seen in the minimum exposure I've had to other industries. The decision did take some time. It was a family decision. It was tied in with my parents moving from Chicago to New York after spending their entire lives there. They wanted to be closer to their grandchildren. My dad, at the age of 72, opened up a delicatessen about one month after we started this record company. Let me tell you, it's easier to start a record company than a delicatessen.

**RW:** When you were making the decision, did you already have a specific staff in mind?

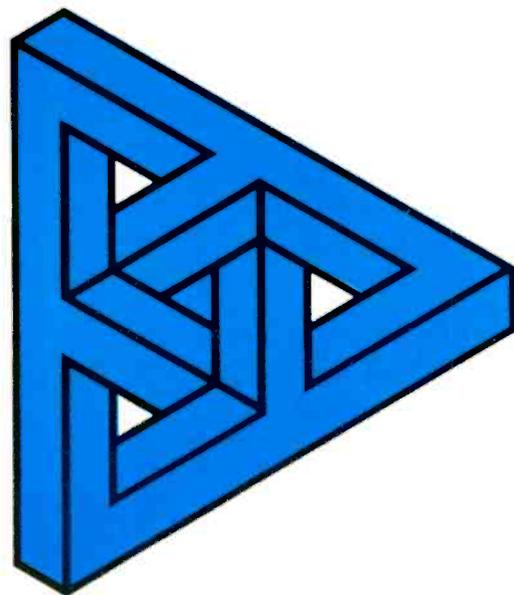
**Alexenburg:** It always comes back to people, people at radio, people at records, people as artists. Yes, there's a kind of person I work well with. I work well with, as most executives do, self starters. I believe in giving people their own head and letting them go and do it. I was given that freedom at CBS through Clive Davis and Irwin Segelstein, Bruce Lundvall and Walter Yetnikoff and I respected that

(Continued on page 18)

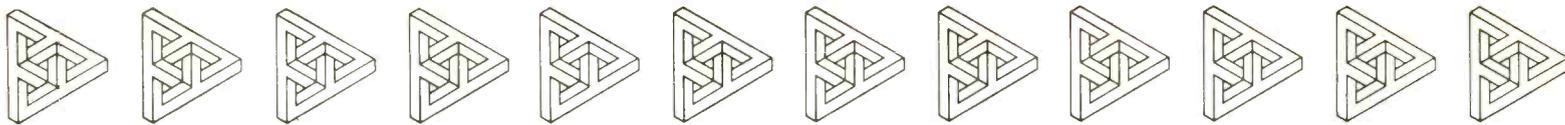


**metronome**  
**is proud to work**  
**with**  
**RON ALEXENBURG**  
**and his**  
**INFINITY**  
**Label**

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“ *Orleans*  
 is proud to be  
 associated with the  
*Infinity Family.*  
 Our congratulations  
 and best wishes to  
*Ron Alexenburg*  
 and the entire  
*Infinity*  
 Organization.”



## Sid Sheinberg Stresses Breaking New Artists

■ While the formation of Infinity Records marks a new chapter in MCA, Inc.'s involvement with the recording industry, Sidney Sheinberg, president and chief operating officer, stresses not only the higher profile but the new challenges created with Infinity's entry into the record and tape marketplace.

### Hails Alexenburg

Sheinberg, a 20-year MCA veteran, hails Infinity's chief, Ron Alexenburg, as "a very exciting guy to be in business with. It's very encouraging when people from other companies call you up and tell you that he's assembled the best group of people that can be assembled in the record business. And I've been told this by his competitors."

If Sheinberg is enthusiastic about the new, full-line label venture and the promise of a more aggressive stance in the music industry through the combined presence of Infinity and MCA Records, he views the growth potential of MCA's overall music



Sidney Sheinberg

operations in terms of effective management and stepped-up inter-divisional communication in response to every aspect of the entertainment field, not just the addition of executive manpower and recording talent within the record divisions. While MCA Records has itself pioneered extensive cross-merchandising for music projects linked to MCA theatrical releases and television productions, and MCA's corporate

umbrella already extends over a widely diversified range of leisure-time activities, Sheinberg characterizes greater contact and coordination between sectors as an ongoing priority.

That dialogue is, he feels, more open than at any point in the past. "As a matter of fact, I think that not only is the inter-relationship between the divisions better than it's ever been — witness what's going on now in connection with 'The Wiz,' which I've been reasonably close to—but I am also optimistic that the existence of the two record companies will be good for both of them," asserts Sheinberg. "I think we've already seen some examples of that."

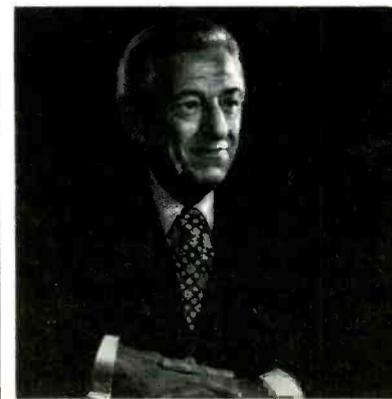
### Formal Unveiling

Infinity's formal unveiling coincides with what Sheinberg sees as one of MCA Records' busiest quarters and most active chart profiles in a while, leading the executive to dismiss earlier speculations over MCA's commitment to the music industry and its orig-

inal MCA Records division. "What we have really tried to do is give a greater sense of self-confidence and try to get the divisions to be  
(Continued on page 28)

### Low Wasserman On Infinity Records

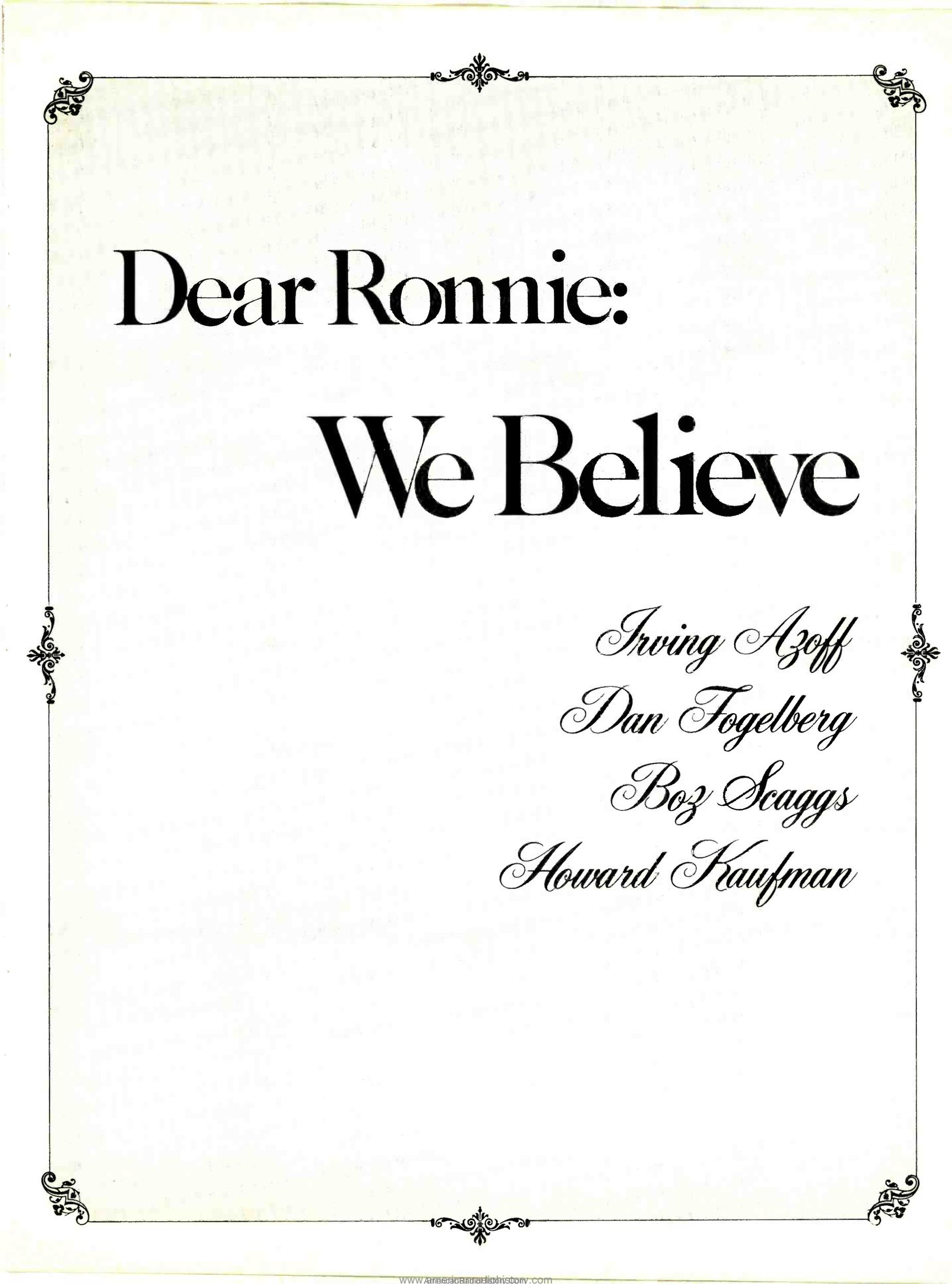
■ "What could I say? We're very happy to have the label; we think Ron's one of the outstanding men in the recording industry. What more could I tell you?"



MCA Chairman Low Wasserman

It is a great privilege to be in business with Ron Alexenburg and we look forward to a very successful association with Infinity Records.

**Ted de Klerc**  
**Managing Director Music**  
**EMI Belgium**



Dear Ronnie:

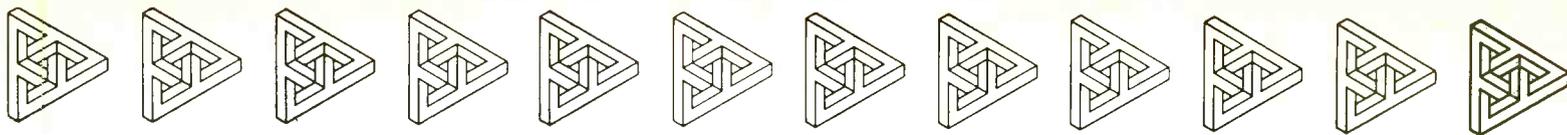
We Believe

*Irving Azoff*

*Dan Fogelberg*

*Boyz Scaggs*

*Howard Kaufman*



# Balance and Coordination Are Key for Reiss

■ Balance and coordination are the concepts that will guide Barry Reiss, senior vice president, administration and business affairs, Infinity Records, as he oversees all aspects of the new record company from the launch of its premier releases. Reiss was among the first to join Infinity president Ron Alexenburg when he began this new venture four months ago, and he recalls that the initial series of meetings between the company's germinal executive staff were concerned with the philosophies that would govern the yet-to-be-named record label.

"Basically, we decided not to try and buy a hit record company," Reiss explained, "but to try to build one, by going after the new and developing artists that we felt had far from reached their full potential. We also decided against going into label deals, or buying companies, whether to acquire their artists or staff people. We decided to build from square one, hiring the people that we needed as we went along."

In structuring the label, one of Reiss' major responsibilities at the building stages, certain nitty-gritty guidelines were also set down. "Among the decisions we made was that the majority of the company's personnel would be out in the field, in the street,



Barry Reiss

so to speak, and that the first commitment of the company would be to promotion and marketing," Reiss declared. "That's where Ron and I feel the heart of the business is. We decided that home office personnel would be kept to a minimum."

Reiss pointed out that the size of the home office staff would remain dependent on several variables, with all aspects held in balance. "The appropriate servicing arms will always be available at the home office," he said. "That's one of my areas of responsibility, to make sure that the servicing arms of the company, in terms of administration and busi-

ness affairs, keep pace with the size and quality of the artist roster, and the kind of promotion and marketing activities that the record company will be planning. But I see no reason for . . . layers upon layers of executive responsibility."

Looking to the future size of Infinity's artist roster itself, Reiss once again said that similar logic would govern policy. "We're not laying ourselves any specific quotas," he asserted. "I have no specific desire to increase it, or to hold it where it is. I think it's really a question of making sure that all the factors balance out. I never want the artist roster to exceed the capabilities of the promotion, marketing or service arms of the company. Ron and I want to keep the roster at very manageable levels initially, until we are able to launch the first group of acts. Too often, companies make the mistake of failing to maintain that coordination between the size of the artist roster and capabilities of the promotion, marketing and other service arms of the company, even business affairs and royalty accounting. If you're not breaking

that group of artists, to me it makes no sense to look for more, or to expand the size of your overhead by hiring more people. If you have the right people, then you should give your best shot to that first group of artists and make a determination: either the people weren't right, or the artists weren't right. I don't think that the solution is to go out and expand the company."

Reiss' faith in the balance and coordination of Infinity, a "family" which includes staff and artists alike, goes hand in hand with the excitement he feels, having met the challenge of building a full-fledged branch label before the release of one record. "I've been in the business long enough to know how a record company can run effectively. Personally speaking, this [label] gave me the opportunity to put those thoughts and concepts into practice that would not be possible in any other situation. . . . We have a group of professionals here. . . . It's a unique advantage to be able to say to them, don't worry about the resources, just set up your department, and do your job the way you think is right."

## Mankoff on Handling Infinity's Finances

■ "Infinity is a record company where the company was fully staffed and organized before the records, which is the proper way to do it, if you can afford it," advised Gary Mankoff, Infinity Records' vice president of finance.

Mankoff dismissed the many exaggerated suppositions about MCA corporate's funding of Infinity. "MCA is a very successful, profitable corporation," he declared, "and they haven't gotten to that point by being loose and frivolous with their resources. By no means have they given us a 'blank check.' We have a commitment for resources. It's not unlimited, but I feel it's adequate to give us the opportunity to do the things we need to do to be successful."

These necessities have included signing artists, hiring the right executive staff and providing the proper support for the company's product. Unlike some fledgling record companies, Mankoff explained, "we don't have to worry



Gary Mankoff

about next month's rent, or the payroll. We can concentrate completely on doing what's right for the developing artists on our roster, maximizing their sales potential. This gives us the opportunity to grow into a large, significant company in the industry."

Mankoff's responsibilities include setting up the company's financial and accounting systems.

(Continued on page 28)

## Grainge & Infinity: Strong Relationship

■ In its short life in the record industry, Ensign Records, headed by managing director Nigel Grainge, has emerged as one of the most successful of the new independent labels, spearheaded by Irish rock band the Boomtown Rats with five top fifteen U.K. hits selling over one million singles in fourteen months and two best selling albums, "Boomtown Rats" and "A Tonic For the Troops" under their belts.

The Ensign label was formed by Grainge, a former a&r executive with Phonogram in 1976 when he left the company. The label was formed in conjunction with Phonogram and since April, 1977 Ensign has released 15 singles in the U.K., of which seven have been chart hits, the most recent being by the Australian act Flash In The Pan with "And The Band Played On."

Apart from its success with the Boomtown Rats—the band is to be launched in America in the New Year — Ensign has scored with Lipstique, who have achieved great success with their debut album, "At The Discotheque," released in over 40 countries and selling an estimated 60,000 units worldwide, and product by Ray Tissier, Light Of the World, Helen

Henderson and Shampoo.

Following Ensign's success with the Boomtown Rats, the label has now embarked on its second major project, Robert Johnson.

Haines

It was some twelve months ago that Nigel Haines of Fuse Music approached Nigel Grainge with some demo tapes recorded by Johnson in Memphis. Against opposition from other interested parties, Ensign signed Johnson on a worldwide basis in January. "It was at this time" recalled Grainge, "that I met Ron Alexenburg, who was then head at Epic Records, and the two of us connected like a flash. I find very few people with an insight into the kind of area I like to work, and Ronnie and I knew that we would work together."

Grainge continued, "This obvious and immediate connection happened while Infinity was being conceived, and together we have worked throughout this year putting together what I consider to be the most exciting rock 'n' roll package in ages.

Ronnie's team is the best I have ever met, We will undoubtedly work together on future projects, and I have never been more confident than in our first."



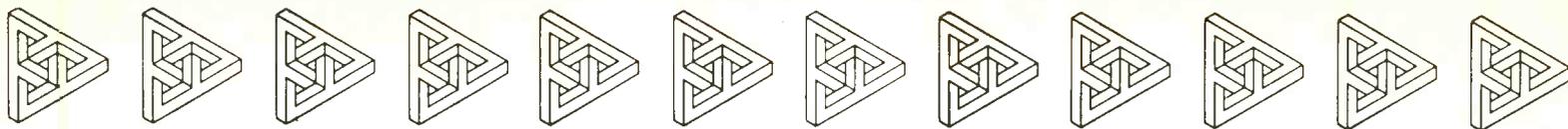
*Congratulations **Al Bergamo** on being named*

*President of MCA Distribution Corp.*

*We wish you and your family all the best*

*in the years to come.*

*Your friends at Infinity Records.*



## Broad Responsibilities for Bud O'Shea

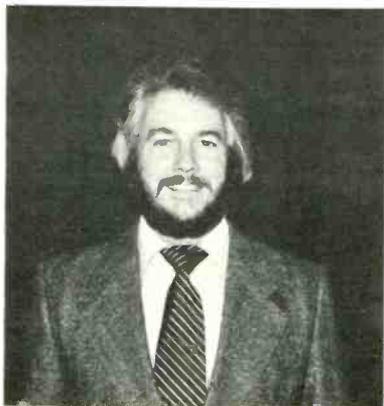
■ Bud O'Shea, vice president and general manager for Infinity Records, has a long history in the record industry, beginning in San Francisco, where the executive was born and raised. It was here, 15 years ago, that O'Shea took his first job, working for the distributor H. R. Bassford. He then went to Capitol Records, capturing his first promotion job as a local rep, and quickly moved up to a regional position for both Capitol and Apple Records. An Epic position was next, followed by an Epic regional slot. O'Shea then was promoted to associate director of national promotion, based on the West Coast out of San Francisco, an unusual location at the time. Before coming to Infinity he was also director of marketing for Epic, Portrait and Associated labels. This variety of positions and responsibilities prepared him for the more broad responsibilities he takes on at Infinity.

### All-Round Office

"In essence my new duties are as an extension of the New York office," explained O'Shea. "They are the headquarters, but we function out here with a total staff, with the exception of a&r, which Ron Alexenburg is doing himself. Because of distribution being headquartered here for MCA, which distributes Infinity, we'll be doing a lot of work with them to implement our marketing plans."

Although O'Shea notes that there will be a head of sales and a head of marketing appointed within the company on the East Coast, many of the following responsibilities for West Coast implementation will fall into his area of expertise. "This office is an overall office that can accommodate our artists or potential artists in any area that is necessary for them to function in out here."

Day-to-day functions of the West Coast office are somewhat different than those on the East coast. "Obviously, we have a much smaller office here," said O'Shea, "which makes for a more closeknit group by necessity. The plans will be issued from New York and implemented on the West Coast here. In the case of artists who are recording out here or have been signed out here, we will work closely with them in the initial stages, and then do a thorough followup. Our creative services department will be out here and we'll work closely with the groups in that area too. In



Bud O'Shea

essence, we'll be doing the same things as in New York, but national policies will be established there."

O'Shea notes that he has no precise counterpart on the East Coast. His position requires a more generic approach as a troubleshooter. "I'll get involved in all areas, and make sure it comes together through all the steps of getting a recording out,

including distribution."

What can O'Shea do to maximize the ability of Infinity to work within the the MCA distribution structure? "Actually, the way it becomes the most effective is that we present our product to be sold by the MCA sales force in a total campaign. We don't just give them a record and ask them to sell it. What we're going to do is map out a total marketing campaign and game plan, both from a radio play level, a retail level, and an advertising level. It's important that we give the MCA sales force all the tools that we can provide them with to help sell our product, whether it be an audio-visual aid, a merchandising piece, or a sales program. We want to give them good ammunition to go out with to work our product at retail."

O'Shea sees some similarities between the relationship Infinity has with MCA and the one WEA labels have with their distributorship arm. "The MCA people will be selling and merchandising our

product as well as MCA product and anything else they get involved in. The difference is that we have our promotion branches, principally." O'Shea thinks that separate regional-level merchandising personnel could be added, but that this expansion would not occur for some time. He adds that nothing in this area has been put into a plan at this point, but that these speculations merely represent the hopes of a young company that should grow. "Obviously, our size now doesn't justify that," said O'Shea. "But as we grow that could occur."

"Because we're a New York-based company my capacity is to extend to our artists the services of every department available on this coast. We've seen that most new companies the past few years have been headquartered in New York and this series of developments — the promotion people, the creative services, a general manager all placed in California — make for a more effective and mobile management."

## No Loose Ends for Averill Benner

■ For Averill Benner, her job as administrative assistant to Infinity Records' vice president and general manager, Bud O'Shea, has elements of both the old and the new. On the one hand, there is the novelty of a young label and its many inherent challenges; on the other hand, there is the continuation of what is by now a more-than-five-year working relationship with O'Shea. As Averill says, "working for Bud is like second nature to me now."

### Business Chops

Averill Benner's experience in the music industry began some ten years ago with Calectron, a San Francisco rackjobber/distributor that later became Music West. After three years she moved to NMC, another rackjobber, where her duties included those of accountant, bookkeeper, "and a little bit of everything else."

In February, 1973, Benner was hired by CBS/Epic Records in San Francisco. Her duties involved Masterworks, the phonograph division of CBS—where "I would transfer orders to the plant, help set up ads, and so on"—as well as the promotion department, where she first worked with Bud O'Shea, then a regional promo man for Epic, as well as Rick Swig, then working local promotion for



Averill Benner

Epic. On the promotion side, Averill kept track of airplay and made reports to the New York office, handled orders from radio stations for particular product and other responsibilities; "basically," she says, "it was my job to make sure that everything was kept in an orderly fashion. It involved the usual promotion duties, without my being on the road and actually being a promotion person."

When O'Shea became director of marketing for Epic, Portrait and the Associated Labels in mid-1977, Averill transferred to Los Angeles with him. "Marketing was totally different," she says. "It was a new shot of life after being so used to promotion. It

was exciting for me to be involved in the finished marketing aspect of a record after following it through all the way, and also to watch an artist develop. The whole thing was a really valuable learning process."

### 'I'll Follow Him'

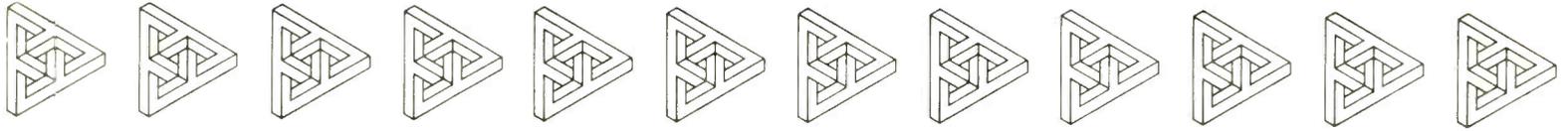
Averill now admits that Ron Alexenburg's move to Infinity from EPA was "unexpected. But when Bud said he was going, too, I knew I was going to go with him—I couldn't stay at CBS without him, and after five and a half years of working with Bud, I never question his judgment about doing something different. I was a little scared, because it was so new; but it was exciting, too, because of Ron, and because of everyone else. I knew it would be a family situation, not a 'me for me and you for you' type of thing—and that's just what it is."

At Infinity, Benner's duties are "all-inclusive. I'll do whatever Bud asks me to do, if it can be done. I was to eliminate problems for him—I'm like a buffer." In a general sense, she feels, "the excitement at the label is building. Everybody here is genuine, which you don't always see—we're in tune with each other's feelings. You know, you can tell that this label is working itself into one special company."



Congratulations to Infinity,  
Ron Alexenburg and the the team  
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## Promotion Under Gidion: Flexibility within a Structure

■ Peter Gidion, vice president of promotion for Infinity Records, has spent the last four months structuring and staffing his department. Now, with the release of the first records bearing the Infinity label, he is concerned with maintaining "the flexibility to move within that structure."

Five "regional representatives" form the backbone of Infinity's promotion department, fulfilling a concept that Gidion and Ron Alexenburg worked out during their initial planning sessions. "I hesitate to call them 'promotion people' because their responsibilities are so extensive," stated Gidion. He emphasized that radio would be "first and foremost" in each regional representative's sphere of responsibility, combined with "coordinating the follow-through of all merchandising and marketing functions once a record is on the radio." Areas of involvement will include sales, press, advertising, artist appearances and special promotions.

Gidion stated that this concept is a complete departure from the traditional regional promotion executive's duties: "At some companies, it's simply carrying rec-

ords to the key radio stations in a region, backing up the local promotion person's efforts, and relying on other people to do the marketing and merchandising." Infinity's regional representatives, at the other extreme, will be "putting together programs of advertising, or perhaps working out a deal on a record: they will be responsible for the ultimate success in their region." Gidion added that they would have the power and resources necessary to live up to these high expectations. "We've determined that you shouldn't give someone the responsibility to do a job and not give them the authority that goes along with it."

Gidion hopes that the system will help Infinity to take advantage of regional breakouts, and this delicate area will be reinforced by two national secondaries promotion people: Andrea Ganis, based in New York and responsible for all W stations, and Mark Alderman, based in Los Angeles and responsible for all the K's. "In my opinion," Gidion said, "having only one national secondary person is spreading it real thin."



Peter Gidion

The staff has been fleshed out with 19 local promotion managers, all the personal choices of the regional representatives. Gidion noted that communication among the staff on all levels is already paying off. "We've got people from 14 or 15 other companies, and that's a lot of input. We've told everybody that they shouldn't hesitate to contribute anything useful from the other places

they've been. We've built the engine, and now we have to fine tune it. Extreme flexibility is the beauty of a company this size." With Rick Swig, director of national promotion; Joel Newman, associate director of national promotion; Denise Gorman, national promotion coordinator; the two national secondaries promotion people; and the regional representatives: Frank Horowitz, northeast; Bob Osborn, southeast; Wayne McManners, southwest; Jim Taylor, midwest; and Joe Newman, who will be west coast regional representative as well as associate director of national promotion, Gidion and the entire department number under 30.

Gidion said that the original plan had been to have the staff devote its energies to working one initial release. "After a lot of conversation, we decided that  
(Continued on page 16)

## Swig Brings Experience to the Job

■ Rick Swig, director of national promotion for Infinity, brings a variety of experiences to his position. First a local promotion man, Swig moved to regional promo-



Rick Swig

tion manager and associate director of national promotion and director of national album promotion at Epic before moving over to Infinity. This experience works well within the Infinity framework, as Swig explains.

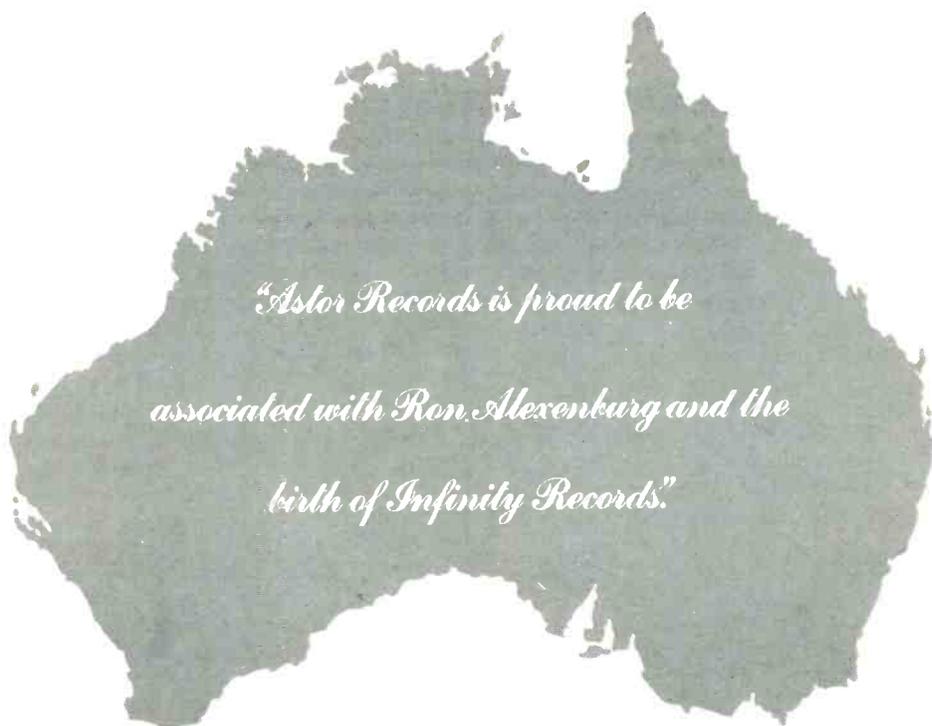
"We have people here who are very experienced and we're trying to trade off their experience. We want to use all this experience from our pasts, working at various record labels, and figure out what to do in the most effective manner—a solution that matches our experiences and abilities, and also keeps the company priorities foremost. Most east coast companies do not place the proper emphasis on their west coast operations because they get too bogged down on the east coast. But with a director of national promotion on the west coast we have representation on both coasts, capable on either shoreline." Pete Gidion, vice president of promotion, heads up the promotion opera-  
(Continued on page 22)

## The Regional Men



Clockwise from upper left: Joel Newman, west; Frank Horowitz, northeast; Bob Osborn, southeast; Wayne McManners, southwest; Jim Taylor, midwest.

# Congratulations From Down Under



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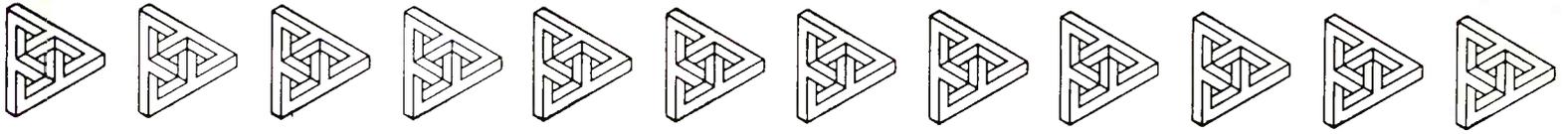
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## Mary Beth Medley:

### Expertise in Artist Development

Director of artist development Mary Beth Medley comes to Infinity with a strong track record of on-the-road touring with rock giants, such as The Rolling Stones, The Who and Lynyrd Skynyrd. Formerly VP of Sir Productions, Medley discussed her philosophy regarding artist development, drawing from her past tour experiences and impressive exposure to artists.

Describing her responsibilities, Medley views her position as essentially one of in-house management. "The job entails a great deal of coordination," said Medley, "with promotion people, agents, managers and artists. Because of this, artist development is concerned with the proper marketing, creating the right image, making sure that the artist is hooked up with the right people and making sure that if an artist is going to play a market, the market has airplay and the record stores have product."

With Infinity's new releases, creating and maintaining an artist's image is an integral part of Medley's job: "It's very important to introduce our artists to the right people. Robert Johnson, for example, is a multi-talented artist who, in my opinion, has to have the artist's image; he's the artist's artist, with commercial appeal as well. With this in mind, I have to make sure his press photos and



Mary Beth Medley

public appearances project that image."

According to Medley, however, the most important aspect of her job is getting to know the artists. "I have to know," she said, "what the artists want, what motivates them, what their insecurities are, and how to solve those insecurities. I certainly don't replace an artist's manager, but in many ways I function as one."

Traveling will also represent an important aspect of Medley's job, and in this respect she stressed the significance of intelligent planning in terms of finances: "Artists, of course, have a certain amount of money in their contracts for tours, and part of my job is to make sure these tours are planned wisely and economically, for both the artist and record company."

### Infinity Pact Exceeds Hicks' Wildest Dreams

Twenty-two year old Marva Hicks is one recording artist who found the key to her success through college. If she hadn't left her home town of Petersburg, Virginia, to pursue a theater major at Howard University in Washington,

D.C., she never would have met the student keyboard player who helped get her a gig singing demos of new songs for Last Colony Productions. It was Last Colony that produced her first master sides, which led to Marva's re-



Ron A. Alexenburg, president of Infinity Records Inc., has announced the signing of 22 year old Marva Hicks to the label. Hicks will release her debut single, "Looking Over My Shoulder," in late October. Pictured from left: Chet Fortune, Last Colony Productions and Marva's manager; Bill Beard, Last Colony Productions, the production company responsible for Marva's recordings; Alexenburg; Hicks and Mick Mann, president of Last Colony Productions.

### Experience Pays Off for Bette Hisiger

For Bette Hisiger, executive assistant to the president of Infinity Records, the last four months have been an endless barrage of phone calls relating to aspects of every phase in the development of the new record company. As one of the very first employees of the nameless record label based at MCA's New York headquarters, she found herself getting involved in more different areas of the record industry than she ever dreamed possible. "Until you get somebody to do a certain job," she explained, "you have to do it yourself!"

At the beginning, that meant making sense out of reams of resumes, because the company hadn't yet hired someone to handle personnel matters. It also involved sketching up trade announcements to send through MCA Inc., since there was no one around to handle any publicity functions.

Infinity had yet to add an a&r person to its staff, which left Hisiger in charge of details leading up to Alexenburg's signing six artists to Infinity, and all the steps toward getting their music onto vinyl. The acts needed help finding studios, engineers and the right mastering facilities. "I ran a studio (Bell Sound in New York) for six years," related Hisiger, "and that experience has really paid off."

Then there are the artist relations aspects, which certainly will continue to be an important part



Bette Hisiger

of Hisiger's role at Infinity. Orleans, who don't yet have a manager, needed a concerned person to select hotel accommodations after they chose Record Plant in New York as a recording studio. Dobie Gray needed a helping hand when he came to the city for the photo session for his new album. Marva Hicks, all of 22 years old, called Bette Hisiger at one o'clock a.m. on a recent trip to New York City. She had been offered roles in two musicals, and needed advice on how the shows would fit into Infinity's plans for Marva's records. Dealing with artists and managers is the aspect of her job that Hisiger thrives on. "At this point," she smiled, "they're all personal friends to me."

Toward the end of September, tasks such as getting the new offices ready, planning the gala New York launch party, and designing the company's logo have all fallen into her hands. Through it all, Hisiger credited Ron Alexenburg's administrative talents as the most important factor in helping her get her job done. "He's one of the most democratic people you'll ever meet," she commented. "He'll never ram something down an employee's throat. On the logo, for instance, there was some disagreement, and a round table discussion went on for weeks until a final decision was made."

Landing this recording contract so early in her career has exceeded Marva's wildest dreams. "I couldn't be happier," she exclaims, "and being a new artist on this label enhances my chances. Ron Alexenburg being the executive that he is—well, that just puts the cherry on top of the whipped cream."

## **Ron Alexenburg and Infinity Records**

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to something good,  
and we're proud  
to be part of it.*

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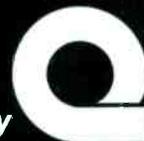
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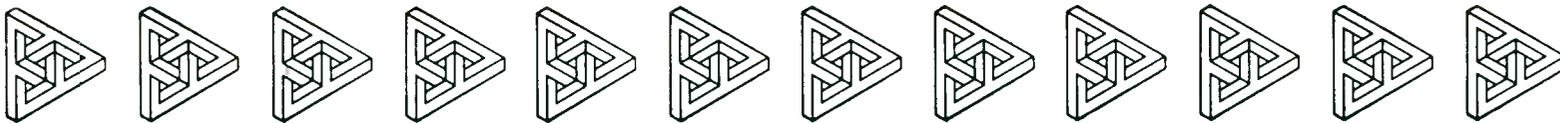
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## **Lou Ragusa:**

# **Building a Solid Music Publishing Catalogue**

■ "This is a cohesive group, where the people really believe in each other," declared Lou Ragusa, vice president of publishing, as he gave his impression of the entire Infinity Records operation. "When you start on the ground floor with financing, you cut politics to a minimum because you've got to build downward instead of upward. The politics come later . . . hopefully, never."

This kind of atmosphere is what Ragusa hopes to foster within his totally autonomous publishing company. "We're not a house organ," he insisted, ruling out any interdependency between records and publishing where specific contacts with writers/performers are concerned. "Every deal will be individually negotiated."

Ragusa has been given the time



Lou Ragusa

to build a catalog by the method of his choice, which is finding songwriters and developing their talents where necessary. "We're listening to everybody," he stated. "I'm looking for writers, and I've got no specific styles or levels of experience in mind. I don't care if it's a person who writes background music, or some kid off the street who's never signed

a publishing contract before, as long as the musical talent is there."

Writers will be offered the full services of a music publisher, which, according to Ragusa, begin with confidence in the writer himself. "We'll recognize him or her as a songwriter, also recognizing that songwriting is an art and a craft. We'll supply them with a place to work and bounce their ideas off of other songwriters. And we'll offer them exploitation of their songs as songs." Ragusa summed up the company's point of view: "To do what we do best to generate income for the writers, rather than looking to them to generate income for us."

Lou Ragusa is no newcomer to the experience of starting a com-

pany from scratch: Dick James Music was a two man operation when he took over as USA/Canada general manager in 1971, and Sunbury-Dunbar Music had a catalog of 30 songs when he joined in 1967.

Looking to the future, Ragusa sees the new publishing company establishing its reputation, and then building on that reputation, in the United States and in the international market, which is his area of expertise. "We're not ready to make an international deal yet," he said. "I intend to make deals based on the publishing company's success, not the release schedule of the record company. When it comes time, we won't be selling a record company ride-on, but a solid music publishing catalog."

## **Joel Newman: Meeting the 'Challenge of Challenges'**

■ Although Joel Newman's official post at Infinity Records is associate director, national promotion, his work encompasses more than the title might indicate. Newman is also Infinity's regional promotion representative for the west coast—and while he relishes the built-in versatility that the new job offers, he also recognizes that building a promotion force at a new record company is "the true challenge of challenges."

Newman's first promotion experience came in 1970 with Record Merchandisers in Los Angeles, where "after starting in the back room, I eventually got into record promotion." He later worked as both a local and regional man for Polydor and then London Records, before joining the CBS Records family in 1975. He first handled local promotion in San Francisco for Epic, Portrait and the Associated labels, followed by a

move to associate director, national promotion, for EPA in 1977.

Newman says that "the true appeal" of the new Infinity label, the principal incentive for his leaving EPA, was simply "the chance to keep working with people I respect and grew up in the business with, like Bud O'Shea, Rick Swig, Pete Gidion and of course Ron Alexenburg. That and the chance to build a new label from scratch. It's been a real learning experience for me."

First priority at the new label, says Newman, was "setting up a first rate promotion team;" and he admits to being "beyond happy" with the results. "The quality of the local people we've assembled is really unbelievable. They came from CBS, from WEA, from Ariola—we tried to be very selective in finding real professionals, and we think we've come up with the best person in each market."

Newman's responsibilities on



Joel Newman

the national level include dealing with the trades and tip sheets and the national radio syndications. As for his regional outlets, he has "the authority to immediately coordinate and execute all follow-through merchandising and marketing techniques that result in sales," and to "fit the basic national marketing plans of the company to the needs of my individual markets on the west coast." He will also coordinate artist appearances and be in-

involved in sales, advertising, press, special promotions and more. As Newman says, "regional promotion reps are like senior executives of this company."

"The professionalism of the promo staff, our presentations to radio," should help Infinity stand out from other labels, Newman feels. "But at the same time, we're going to have fun, because this is a very closely knit staff. We'll have fun being professionals." As for the Infinity artists, "good music" was the only criterion in assembling the roster, and "we feel that each artist is so well-rounded that we can take the product to a number of different formats. Robert Johnson will appeal to AOR and top 40; Hot Chocolate will go to disco, pop, r&b and MOR; Dobie Gray can be promoted country, pop and MOR; and New England, Orleans and Marva Hicks will go well in different formats, too. I have no doubt that this team will really be able to come through."

## **Peter Gidion**

(Continued from page 12)

coming with only one record would be putting a lot of pressure on a lot of people. Of course, there will be a 'first record,' the Robert Johnson single, but we have Dobie Gray and Hot Chocolate records we'd like to release right behind it. With three records, everybody can work different formats and become visible. We can have things to cross over, and we'll have a story to tell. Then we're really be in the record business."



Ellin Halbert, director of office services & personnel, Infinity Records.



Ronnie Edmunston, director of a&r administration, Infinity Records.



Bethany Gorfine, manager, production services, Infinity Records.

**Roan**

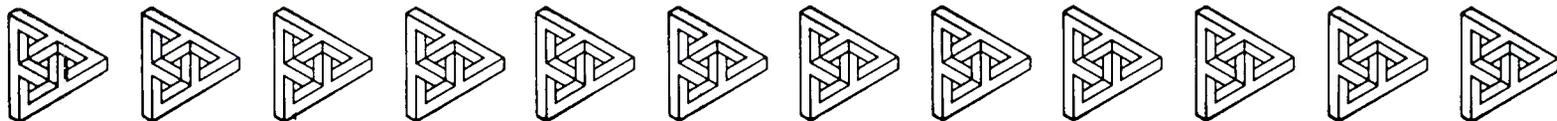
*Take a bow, you've earned it.*

*Congratulations  
from Roy and all of us  
at Record Plant.*



**RECORD PLANT STUDIOS**

New York City



## Ron Alexenburg

(Continued from page 4)

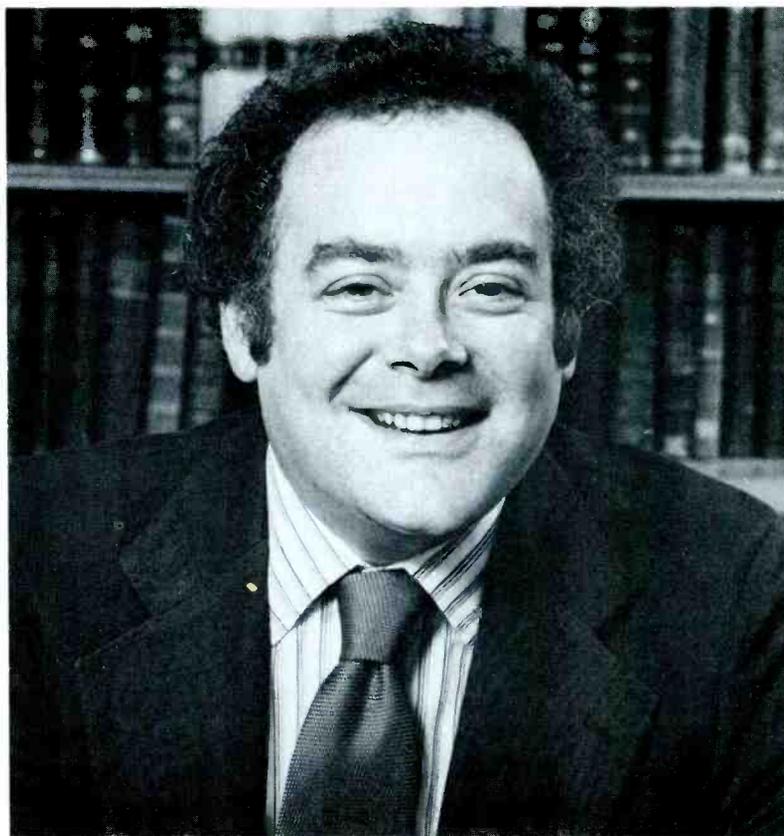
support. I really had not planned on the people who would want to join the company. Most of them picked up the phone and asked if I had jobs for them. Yes, there were some people I had formulated in my mind that I'd like to have with the company as well as some artists, the kind of artist, not individual particular names. Soon after I resigned, Rochelle and I went to England for a few days rest and there I was right back in the music business visiting Nigel Grainge and Mickie Most. I guess it's vinyl veins that run through you. In that month, I didn't plan on forming a company until we really sat down to negotiate. Once I made the decision to leave, I resigned the very next day. I wasn't trying to hurt anybody. I had a lot of emotion. I'm a very emotional person when it comes to good and bad. Bruce Lundvall made it quite comfortable for me. The relationships have been maintained on a good level. Yes, we will compete in the business. I speak to many of the people at CBS and they speak to me and I honestly feel that they're pulling for us. After all, I'm not going after CBS or WEA. We're a record company starting from scratch and I don't think most people realize what goes into it. I certainly had no idea what's entailed in the leasing of office space. The first month we spent looking for office space. The quarters we're in right now have been temporary for four months. It was easier naming our children than naming a record company. Naming a delicatessen is easier. There are so many clearances and we tried to do it right. When you're trying to do it right, you get involved in everything.

**RW:** Aside from the appointments you've already announced, have you made any decision about the other departments, such as a&r or publicity?

**Alexenburg:** I've taken time to get back to people about the tapes and records they've submitted to me because I want to listen to them personally. I don't have a head of a&r right now and I don't want to just pass them off and have someone else give me a fast opinion and send them back in the mail. I've travelled probably the first two days out of the first two weeks of each month. I went to Boston to see New England before we signed them. I didn't have to see Dobie Gray. I knew Dobie's work. I didn't have to see Hot Chocolate. I didn't have to see Orleans although I met them a few times. I went to Buffalo a few times . . . I've been to Cleveland. I've travelled with cassettes and the work habits I have include constant listening to music, plus being involved in decisions. With Barry Reiss coming on board, he handles all the administration and business affairs and Gary Mankoff handles the finances. I'm looking for special people. Pete Gidion was a special person and a special friend. I had heard that he had resigned from Epic Records after I had already left. I called and asked him what he wanted to do. We decided to have dinner and he asked me my thoughts about promotion, what was I going to do and how was I going to do it. That's how it happened. I can't begin to tell you the comfort of having a Pete Gidion and a Rick Swig here on the job and part of the team. I know we're the new kids on the block with the new toys but our energy is what it's all about. The name of the label says forever and ever and it also says something about what we want to do. I haven't hired a head of a&r and the press position remains open, the head of marketing remains open. When you hire record junkies, people who really want a career in the music business, they are able to do several things. We're releasing our first records with every game plan we want because people are pitching in and they're covering until you're able to find the right chemistry. You're putting people together as a unit, as a family, as a team. When the ball is snapped to the quarterback, I haven't seen every touchdown made by a quarterback running the ball down the field. He throws it to somebody. If there's anything I try to represent to the music industry it's honest energy and hopefully good taste in music and building careers for artists.

**RW:** How did you get involved with the new artists you've signed?

**Alexenburg:** Marva Hicks came in through a lawyer, Charles Ward. He played some tapes for me and when I heard the tapes he explained to me it was three people who were writing songs and producing records in Washington, D.C. I decided I liked the record and we made a deal. Marva was not an artist I was able to go see but quite an exciting thing happened the day that we met. Marva came in and personally delivered her record to me. I listened to it and



**“If there's anything I try to represent to the music industry it's honest energy and hopefully good taste in music and building careers for artists.”**

liked both sides and she was just overjoyed and very excited to be on the label. It was a nice feeling. She's a 22-year old girl who may not have gotten her shot yet. I don't like to categorize music so I will not tell you I went out to sign a black female artist as one of my first signings. However, I've always had a respect for black music, going way back before I was in the business.

Robert Johnson . . . Nigel Grainge has a very successful reputation in England with Ensign Records, his company. He signed Thin Lizzy, Graham Parker and the Boomtown Rats. After I had left CBS, Nigel and I had a conversation about what he was going to do with his label, then other companies got involved. Nigel and I met when I was in England and he played demos for me that Robert had done years ago, as it turned out. I had heard them and liked them and entered into negotiation for the U.S. and Canada for Robert. Nigel is also very young and aggressive, has vinyl veins if you will, and I felt very comfortable with him and his staff: Chris Hill, Doreen, of their office. I was able to come back with a deal memo that said we were going to enter into negotiations. It was my first week and I was very excited about that. Robert is unique in his own framework. He's a brilliant musician, writer, guitar player. I heard three songs and heard his energy and I asked how many people were in his band. When I was told only three, I honestly didn't believe it. Once we had agreed upon the deal I spoke to Robert he said "you don't remember me, do you?" and I said no, I didn't. He told me that eight years ago he was in New York City with a group called Steel which, sure enough was on Epic Records. I took them with me one night to see Jeff Beck. He remembered my sincerity towards him as a musician then. It's amazing that eight years later we're together again, with him being one of the first artists signed to the new label. He's finished his album. He started it in Memphis and finished it in New York and we're honestly very excited about it. Pete Gidion and Rick Swig have laid

(Continued on page 30)

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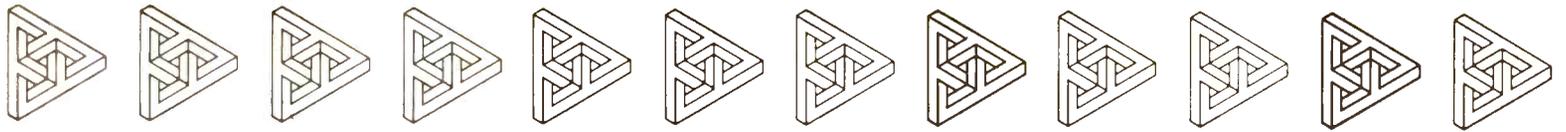
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Dear Ron and Infinity Records  
see you on the charts  
your friends at Sterling Sound

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# Orleans' Sound Defies Categorization

Radio audiences know Orleans best for their two top-ten singles, "Dance With Me" and "Still The One." Still a quintet, Orleans is comprised of musicians who have all put in long years in the studio and on the road, playing with other artists and their own bands.

The history of Orleans can be traced back to a group called Boffalongo, founded by Larry Hoppen, a guitarist and vocalist with skills in keyboards, bass, trumpet and percussion, and Wells Kelly, who mainly played drums but also doubled on all the instruments Larry could play. Boffalongo cut the original "Dancin' In The Moonlight," which became a hit for King Harvest when Kelly formed that group later in his career. In the early seventies, Boffalongo was joined by Hoppen's fellow music student, Bob Leinbach, who played keyboards and trombone.

In 1972, Orleans was formed by Kelly, Hoppen and John Hall. They began playing northeast clubs as a trio, and soon added

Larry's brother, Lance Hoppen on bass. The group built up a following in the eastern third of the country, but their popularity grew to nationwide proportions with the release of "Let There Be Music," the album which con-

tained the 45, "Dance With Me," on which Larry was lead vocalist. He also sang lead on "Still The One," from the lp "Walking and Dreaming," which featured an additional drummer, Jerry Marotta. With the departure of Marotta

and Hall in 1977, Orleans entered a new phase. Larry and Bob Leinbach, who had wanted to work together again for some time, joined forces in writing new material. R.A. Martin, a classically trained musician from Philadelphia, also joined the group, contributing on keyboards, French horn, saxophone, flute and offering his own composing skills. All five players are also strong singers, and Orleans' new personnel suggests limitless combinations of musical styles and textures. Larry Hoppen describes their music as "r&b-tinged pop rock, with a taste of gospel and jazz." In other words, an original sound that defies simple categorizations.

The band feels that their signing to the New York-based Infinity represents a sort of homecoming for them. They started playing in the northeast, and now they will be based there, doing all recording close to home. Asked for Orleans' collective opinion on Infinity itself, Hoppen's answer is simple: "We love it."



Ron A. Alexenburg, president of Infinity Records, Inc. recently announced the signing of Orleans to the label for worldwide distribution. The Woodstock-based group will return to the studios shortly to complete their debut album for the label. The record is slated for release in early 1979. Shown at the signing ceremony (from left) are: (top row) Barry Reiss, senior vice president of administration, Infinity Records; Bud O'Shea, vice president and general manager, Infinity Records; Alexenburg; Howard Seigal, attorney for Orleans; Pete Gidion, vice president of promotion, Infinity Records; (bottom row) Lance Hoppen; Larry Hoppen; Wells Kelly; R. A. Martin and Bob Leinbach, members of Orleans.

# Robert Johnson Takes Delight in Infinity Affiliation

In 1974, when The Who's bassist, John Entwistle, formed his own group, Ox, he chose as guitarist a young American named Robert Johnson. He may have been unknown to the fans who heard him on Ox's album and American and British tours, but he certainly was no stranger to music business insiders. Johnson was a fixture at the Stax Records studios in Memphis while still in high school, joining Isaac Hayes' band as a permanent member as soon as he graduated. He played on Hayes' gold album, "Hot Buttered Soul," and on Luther Ingram's 1972 hit, "If Loving You Is Wrong." He's also played with Ann Peebles, Rufus Thomas and Solomon Burke.

Listeners who've been hearing Robert Johnson's contributions without knowing his name are about to be enlightened, because his singing, songwriting and multi-instrumental talents have come to the foreground with "Close Personal Friend," his debut album on Infinity Records. It's a true solo effort in every respect: engineered and produced by the artist, who wrote and sang lead on every song, helped to design the cover, and played bass and drums on many cuts. (He is assisted by bassist Dave Cochran and drummer Blair Cunningham.) The first



Ron A. Alexenburg, president of Infinity Records, Inc., recently welcomed newly signed Robert Johnson to the label. Johnson, who has played with John Entwistle, Isaac Hayes and Ann Peebles, will release his debut album for the label, "Close Personal Friend," in late October. Pictured at the reception (from left) are: Nigel Haines, Johnson's manager; Nigel Grainge, president of Ensign Records (Johnson's international affiliate); Johnson; Alexenburg; friend of Johnson's, and Barry Reiss, senior vice president of administration.

single culled from the lp, "I'll Be Waiting For You," features Johnson on all instruments. There isn't a single keyboard in the album, just guitars, bass and drums, all instruments the personal property of Robert Johnson.

A native of Memphis, Johnson means to be taken literally when

those precious forays into Black's he says, "I grew up with rockabilly in my backyard." His youthful mother introduced him to Elvis Presley and rock 'n' roll at an early age. Their neighbor was Bill Black, Elvis' first bass player, whose lawn Johnson often used to cut. He always anticipated

house, where he was fascinated by the old Presley photos and clippings on the walls.

Johnson's session career got off to an auspicious start, but the work in Memphis was mainly with r&b artists, and his true ambitions lay in rock and a solo career. He left for England to look for a recording contract, but was able only to land a publishing deal with Nigel Haines (Fuse Music). The Ox album and tours followed, bringing him back to America exhausted and a bit disappointed. He stopped playing music for a while, delving into diverse ventures such as antique autos, instrument repair and even private detective work. Finally, a telegram from Haines in Britain brought news that the labels were interested in his songs.

British interest quickly filtered over to America, and when the bidding was over, Johnson signed with Infinity, a label that wasn't even in existence when he began plugging his songs four years ago. He's very straightforward about his choice. "I've done some detective work in my life, and I've done my own detective work on the record companies," he advises dryly. "That guy Ron Alexenburg knows his business, and he knows it better than anybody I've seen."

**ATI**

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let's reach infinity together!*

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To Ron Alexenburg and Infinity Records

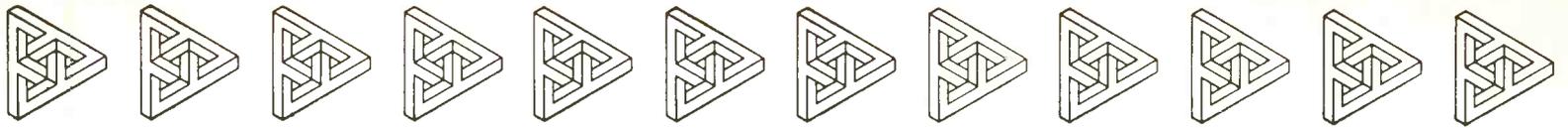
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# Ostroff Responds to Challenge of a New Label

■ Like most other members of the new Infinity Records staff, Alan Ostroff, director of merchandising, west coast, is enthusiastic about the opportunity to be "in on the ground floor of a brand new company." And although Ostroff admits that at no time did he make a conscious decision to specialize in merchandising—"I never said, 'I want to be in merchandising,' I simply moved into it as a natural step from my background"—he clearly brings a wealth of experience to his new job.



Alan Ostroff

Ostroff started in the record business in the late '60s, first as a sales clerk for a New Jersey retailer and then as a salesman and buyer for Colony Records in New York. He later moved on to Empire State Record Distributors, where he was also a salesman, and then to Colossus Records—the label responsible for the Shocking Blue's "Venus," the Tee Set's "Ma Belle Amie," and the George Baker Selection's "Little Green Bag"—where he was assistant to the president and "involved in all aspects of the business, including sales, promotion and studio work." He also worked as a "song plugger" for TRO Music in New York, locating songs with Cleo Laine, Judy Collins and others; and thus, quite obviously, Ostroff's early experience in the industry covered a good many bases.

It was when he was hired by CBS in 1973 that Ostroff first developed an interest in the marketing and merchandising side of record making. "I first worked for Columbia Special Products," Ostroff says, "where I put together premium and television products; I handled certain concepts—for banks, for the Reader's Digest, for Time-Life, for the Book of the Month Club—from beginning to end, both putting the project together and actually selling it."

Ostroff then moved to Epic, where he was involved first in merchandising and sales administration and later in product management. As a product manager—a position that he describes as "like an account executive at an ad agency" as well as "like a babysitter"—he took a particular interest in supervising an artist's album cover. "It was up to me to supervise the sales end of an album cover, making sure that it fit the needs of the sales staff. It was important to me that the cover say something about the music.

Covers may not sell records by

themselves, but they must match the music. In addition, Ostroff helped develop the overall marketing plans for such artists as Boston, the Isley Brothers, Star-

## Featherstone: Breaking Acts Internationally

■ "Hopefully we'll break the acts internationally that Ron will break in the U.S.," says Roy Featherstone, managing director of MCA Records Ltd. in London, of his company's new responsibility for marketing and distributing Alexenburg's Infinity Records there.

Infinity's first releases—the specific records have yet to be determined—in the U.K. will come in January, according to Featherstone, after the pressures of the autumn selling season have cooled.

MCA-London will have access to all of the acts signed to Infinity so far, with the exception of Hot Chocolate and Robert Johnson, Featherstone says.

"Ron and I have been talking," Featherstone says. "He spent a week in London. He wanted to satisfy himself that our licensees around the world were right for his new label."

According to Featherstone, Alexenburg was satisfied with those licensees "on paper," but plans a country-by-country tour sometime next year to meet each of them in person.

Featherstone says he and Alexenburg "agree on general marketing philosophy—working on the acts one believes in. We haven't signed that many acts, and the way Ron is thinking is that he's going to sign only selected artists."

MCA's international division, founded only two years ago, began with a small staff and has increased in size gradually, a process that should continue with the addition of Infinity product, according to Featherstone. "We built in a kind of buffer for our

castle, Teddy Pendergrass, and Lynda Carter. As he says, "the covers were only the beginning. We were also involved in everything from advertising, monitoring airplay and determining television bookings to the actual displays and posters that were used."

At Infinity, Ostroff said, "I'm running my department the way I feel it should be run. Since the roster is small and manageable, we'll be very responsive to trends in sales and radio—if we have a record happening in Cleveland, we can respond instantly with advertising. Basically, we can respond to the immediacy of the record business. And Infinity offers an opportunity to be very, very creative."

Although Ostroff realizes that "radio is the key to breaking any act," he also makes it clear that Infinity will employ other techniques as well. "I feel that television is a viable area for record advertisements, both locally—like in Memphis for Robert Johnson—and on a national basis. In-store video will also be used quite extensively here, because we think records can be sold by showing the artist's performance in stores."

Ostroff, like many others at Infinity, points to "the family feeling" at the new label as one of the keys to its eventual success. ("When you leave Ron," he says, "he hugs you—and no amount of money or prestige can replace that.")

own growth anyway," he says.

Featherstone's office will recommend British and European talent for signing to Infinity as well as to MCA, Featherstone says. "I think Ron will initially look to America and England, then to Europe as well. There are

exciting things happening in France and Germany. Perhaps artists will come along that Ron will favor more than Denny Rosencrantz on the west coast."

Featherstone calls Infinity "a very exciting label," and looks forward to its first U.K. release.

## Rick Swig (Continued from page 12)

tion and works out of the New York office. "He and myself make up the national promotion team," said Swig. "So, rather than having us both sit in one office in New York and overbalancing the geographic tilt, we have a proper mix. Since we work well together there's little, if any, problem in communication."

According to Swig, the Infinity promotion staff in the field is already set. "We have a full staff," said Swig, "with five regional people: in Dallas, Atlanta, Los Angeles, Chicago and New York. We also have local staffs so that all the street-level requirements are met successfully."

When Gidion and Swig set about finding the proper people for the Infinity promotion positions they looked for people that might actually have to be over-qualified for regional positions. "There's a tendency for some companies to look at local or regional promotion positions and attempt to get whatever they can for a specified amount of money—a figure that's really too low to pull in outstanding people," observed Swig. "They're just trying to fill the gap in certain markets. Pete Gidion and I chose not to fall into that 'fill-it-up' mentality, because you don't always get someone who you want to repre-

sent your company. We wanted, in every case, a super-pro, someone who had been the top man, or near it, in their market; somebody who was looking for the opportunity to share in something new and revolutionary. I doubt that, in the near future, another conglomerate will start a new record company from scratch. It just doesn't happen these days. These people might have to forfeit a title in order to work with a group of professionals who were absolutely dedicated to the best performance, based on solid experience and total awareness of the market possibilities. These are people who were well beyond going to radio stations and getting the records played; that's the tip of the iceberg. These people know how to follow through, and how to create an image, not only for the artist, but for the record company in a certain marketplace."

"With our regional people, they're not really regional promotion people," said Swig, in an apparently paradoxical statement. "These are exceptional people who have had national responsibilities in some cases. They are our regional representatives who are genuinely executive extensions of Peter Gidion and myself. They have legitimate executive standing in our company."



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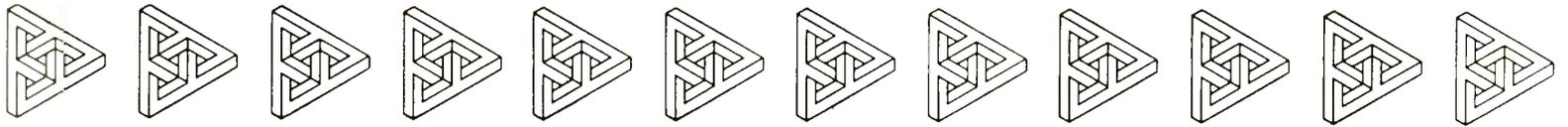
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**Welcome Infinity Records**



## Vehicular Virtuosity with Murray Cooper

■ As director of transportation for Infinity Records, Murray Cooper is responsible for all ground transportation of executives and artists on official label business. This applies to all areas of the United States, and Europe as well. At the end of September, he was busy assembling a list of contacts in the major European countries, and getting to lining up a fleet of cars for the Infinity Records launch parties in New York and Los Angeles.

Cooper has been Ron Alexenburg's personal chauffeur for eight years. He began as a partner in his own business, Cadillac Limousine Service, approximately sixteen years ago. When Alexenburg offered him his present position, he turned his interest in the company over to his son John.

"Driving with Ron is like riding a rocket," Cooper recalled, looking back on the years. "You never know when there will be a sudden change in direction." There have been many times when Cooper thought he was driving Alexenburg to his Long Island home at six p.m. only to be informed no earlier than six that the label president had to be in Woodstock, Boston or Philadel-

phia that evening. Cooper called such turnarounds routine procedure in a job where "the hours are from dawn 'till unconscious."

Cooper declared that it's all been more than worthwhile, because of the close personal relationship he has built up with Ron Alexenburg. "I'm old enough to be his father," he said, "yet, to me, he's been a father, an uncle, a son, a doctor, a lawyer, a friend." Alexenburg helped Cooper through the hard times when he lost his first wife after a long illness. When Cooper married his second wife, Jeanette, in 1977, Alexenburg was his best man.

Cooper will continue as Alexenburg's personal driver, attending to the needs of him and his family. They're all close enough to joke with each other like members of the same family. Two summers ago, when a low-flying balloonist brought out the police and delayed traffic on the Long Island highways, Cooper cut it really close picking up the Alexenburg family and delivering them to the airport. "Would you believe it," he laughed, "to this day, whenever I'm a minute late, everybody says, 'Did you run into another balloon?'"

## Mickie Most Puts Things Together

■ Mickie Most's track record as a producer of international hits is second to none and throughout the '60s and '70s Most has been able to introduce new sounds and keep abreast of the ever changing styles of music. After being involved in the production of a string of successes recorded by the likes of the Animals, Herman's Hermits, Donovan and others, Most decided to introduce his own label, RAK in 1969 and achieved an all time high ratio of hits in 1973, with fourteen from eighteen releases.

It was at this time that Mickie Most became involved with Hot Chocolate, an act which has provided Most and his RAK company with regular hits not only on the U.K. charts but throughout the world.

"I have known Ron Alexenburg for ten years," Most said. "Ron was the first person to release a Hot Chocolate record in America on Epic. It's nice to know that since Hot Chocolate have changed record labels, they've gone full circle and are now back with Ron Alexenburg.

"Everyone in America knows that Ron's a winner," Most added, "and it's up to Hot Chocolate to live up to the title of their recent British hit, 'Every 1's A Win-

ner.'"

When Mickie Most opened his new recording studios in London's St. Johns Wood, it was Hot Chocolate who provided the studios with its first hit, "Put Your Love In Me." Since then, the band has recorded their new single, "I'll Put You Together Again" at St. Johns Wood, perhaps an apt title for their new association with Ron Alexenburg and the new Infinity label.

## Hot Chocolate Has Delectable Hits

■ Hot Chocolate has a delectable selection of U.S. chart records to its credit, including the gold single, "You Sexy Thing," and earlier hits like "Emma" and "Disco Queen." Back home in England, their track record is overwhelming: They've received eight silver disks over the years, and recently were awarded a gold disk (signifying 500,000 units sold) for "So You Win Again."

The band's career took an important turn when they signed with Infinity Records for the United States and Canada. Their first album under the new arrangement is "Every 1's A Winner." The title tune, recently released in England as a single, won Hot Chocolate their latest silver disk award.

### Hot Chocolate

Hot Chocolate debuted on vinyl in 1970, with a reggae version of John Lennon's "Give Peace A Chance" on the Apple label. Soon afterward, they signed with producer Mickie Most's Rak Records, a relationship that has continued to prosper to the present. One of Hot Chocolate's first British hits with Rak, "Brother Louie," co-written by vocalist Errol Brown, was covered by the group Stories in the United States.

The current lineup of Hot Chocolate includes Errol Brown, lead vocals and guitar; Tony Connor, drums; Patrick Olive, bass; Harvey Hinsley, guitar; and Larry Ferguson, keyboards. (Percussionist Derek Lewis joins the group in live performance.)

During their early British success, Most once referred to Hot Chocolate as "the best kept secret in the music business." That seems to be an accurate description of their present position in the United States, where their affiliation with Infinity Records will give them a solid shot at realizing their full potential on this side of the Atlantic.

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**EMI-HOLLAND**

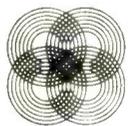
# The Infinity Local Promotion Team



Shown above: (top row) Rick Alden, Philadelphia; Tom [unclear], Cincinnati; Ricki Gale, St. Louis (below Autuore); Pat Martine, New York; Gregg Feldman, Seattle/Denver; (second row) Bruce Shindler, San Francisco; Rick Rockhill, Atlanta/Miami; Peter Schwartz, Los Angeles; Mark Weiss, Washington/Baltimore; (third row) Charlie Ross, Nashville/Memphis; Nick Pro, Detroit; Ron Phelps, Charlotte; Walter Pass, Chicago; (fourth row) Ellen White, Boston/Hartford; Ronnie Raphael, Dallas; Tom Cheney, New Orleans; Rob Sides, Houston. Not pictured is Vicki Derrick, Minneapolis.

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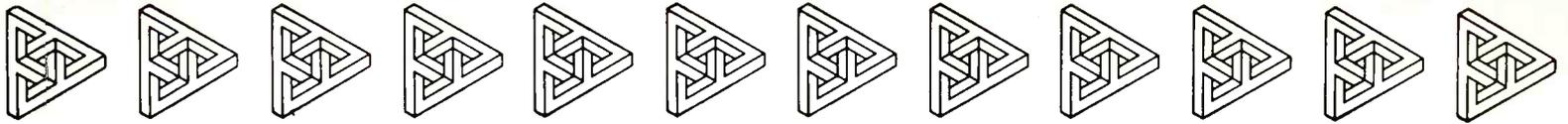
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# **DOUBLE CONGRATULATIONS INFINITY RECORDS**

**FROM  
THOSE WHO HEAR THE DIFFERENCE  
AT**

**SOUND MIXERS**



## Gary Davison:

# Running Infinity in The U.K.

■ Infinity Records president Ron Alexenburg has named Gary Davison as label coordinator for the company, based in London. Son of concert promoter Harold Davison, Gary Davison started in the record industry with Warner Brothers Records where he spent two years working in promotion and artists liaison. "During this time," explained Davison, "I worked on a number of records. I was largely responsible for breaking 'Horse With No Name' by America and product by James Taylor, Neil Young and Bread." After his stint with Warners, Davison worked for MAM for four years in all areas of agency and promotion. "At MAM I was involved with a variety of acts ranging from Smokie, the Doobie Brothers, Gilbert O'Sullivan to Suzi Quatro," he said.

For the past four months Davison has been on a "working holiday" in America and it was during this time that he met up with Ron Alexenburg. The news that he was to introduce his own label throughout the world prompted Davison to return to the U.K. as the Infinity label coordinator.

## Gary Mankoff

(Continued from page 8)

"You've got to keep track of your sales and profitability, and it should be done through an accounting system which hopefully will give you information about where you've been, how you've invested your resources, and what the payoff was on that investment. This provides guidance as to how you might operate in the future.

"It's also my responsibility to negotiate the internal charge for distribution and manufacturing with MCA," he continued. "We want to offer a competitive price and we want to receive a competitive price, so that we can be judged as a free-standing company."

With the release of Infinity's first records, Mankoff has set a few basic guidelines. "I look for us to be flexible, while performing our basic responsibilities in financial control. It's easy to say no to ideas; it's more difficult, but much more beneficial, to say, 'Not this way, but can we possibly help by doing it another way?' By offering alternatives, we'll be helping people to do their jobs and giving them the support they need."

The marketing of the label outside of America will be handled through MCA Records International and it will be launched early in the new year under its own logo. Davison stressed that he will be working closely with MCA in the planning of releases and originating marketing plans for the label's product in the U.K. and throughout Europe. "I shall also work as a kind of talent scout in the signing of talent which may be suitable for release on the Infinity label throughout the world," explained Davison. At present it is uncertain which product will be launched in the U.K. in January but it is likely to include albums by New England, Orleans, Dobie Gray and Marva Hicks. Infinity's other signings include Robert Johnson and Hot Chocolate who are signed to the Ensign and RAK labels in the U.K.

"The Infinity label roster will be fairly small and very selective and it will be my job to help establish the label name as 'The quality label' throughout the U.K. and Europe," said Davison. "I am delighted to be working for a man of Ron Alexenburg's expertise and calibre and for a label like Infinity, which I am sure will soon find itself as a major label name."

## Hal David Brings Leia to Infinity

■ "I met her as a voice." Hal David, co-writer and producer of dozens of hits, recalled his first impression of Orsa Leia. After hearing her backing vocals and jingles (hers is the familiar ketchup version of "Anticipation"), David decided that he simply had to hear this young woman sing complete songs, preferably his own.

David finally arranged a meeting with the person behind the voice, and they agreed to record piano/vocal versions of some songs David had written with his friend Archie Jordan. To his delight, the results were "terrific," so he and the Virginia-born singer immediately returned to the studio to complete five fully produced sides.

Hal David's business associations with Ron Alexenburg were not extensive: one of David's productions, "99 Miles From L.A." by Albert Hammond, had become an MOR hit under Alexenburg's direction. David was aware of

## New England:

# New Group on a New Label

■ New England was formed about two years ago by composer, lead vocalist and guitarist, John Fannon. According to Fannon, the group is indebted to the region in which it was formed for much more than the name. He claims that the new England area's active club scene and musicians' circuit helped the band's popularity to spread by word of mouth alone. This eventually brought them to the attention of Ric Aliberte, promotion head for Aucoin Management. Bill Aucoin and Al Ross auditioned the group on his recommendation, and they were signed to Aucoin Management, the organization that has directed the careers of Kiss and Starz among others. It was through management that New England signed to Infinity Records.

The name New England also gives a clue to the band's musical priorities. They've been influenced by the very best in British rock, and their ideals include imaginative arrangements and tight production.

Boston—born John Fannon began playing guitar and writing at

age sixteen. He was graduated from the University of Massachusetts with an engineering degree, but soon went back to playing music, recording at Atlantic Studios in New York with his own band, Flash Pudding, in 1972. His subsequent experience included The Bruce MacPherson Band and some recording and touring with Annie McLoone. He began putting New England together in 1976.

Seeking musicians of experience, skill and imagination, Fannon rounded out the group with bassist Gary Shea, Jimmy Walso on the keyboards, and drummer Hirsh Gardner. All are also capable vocalists.

New England is currently based in Braintree, Massachusetts, keeping up intensive rehearsals leading up to the recording of their debut album. All members are thrilled with the commitment extended by Infinity Records. After all, for a new group with something to prove on its first try, what better ally than a new record company facing the same challenge?

## Sidney Sheinberg

(Continued from page 6)

more aggressive," he says, after explaining that each of the two divisions will be autonomous under its respective management team, with a third music division to be created through the realignment of MCA's record and tape branch distribution system.

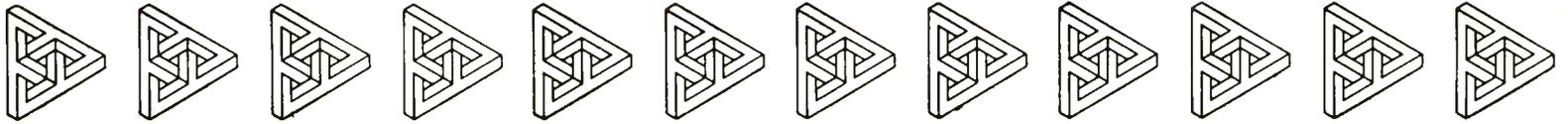
If inter-divisional contact is one topic drawing candid self-criticism from the executive — who

Alexenburg's track record, however, and he was conscious of the new label that had been formed under MCA, Inc. "Ron has incredible history as a record man, from being a promotion man right up to running a record company," David declared. I've found him to be very knowledgeable, and his great enthusiasm hasn't been dulled by years in the business. I've always believed that if he finds the right artist, he can break that artist wide open."

Alexenburg's reaction to the voice on tape was similar to David's, and it wasn't long before Infinity Records had contracted to release the first recordings by solo artist Orsa Leia. The initial single, "I Never Said I Love You," will be released in November.

feels that MCA, while an industry leader in multi-media tie-ins, has "dropped some balls" through insufficient advance planning — Sheinberg is careful to note long-term success for Infinity Records as well as MCA Records will ultimately rest with breaking talent, not developing new merchandising applications or producing music-movie ties. "I think we're in a stronger position," he says of MCA's overall music operations. "I don't think that we are in what would be characterized as a 'strong' position. We don't intend to forget the lesson that all record companies seem to go through, and that is that soundtrack albums aren't the basis for a successful record company.

"Ultimately, our success in Infinity, and our success in MCA Records, and our success in any other record-related activity is going to depend on breaking new artists. The record has not been terrific in that area—who's kidding who—and I think that remains a major challenge to MCA Records. Only when we manage to break a number of new artists over a protracted period of time can we feel a real sense of growth."



# Dobie Gray Likes To Work Close to Home

■ Dobie Gray as an artist and Rick Hall as a producer both have prestigious track records over the past two decades. Gray had two top 10 singles ("The 'In' Crowd" in 1965 and "Drift Away" in 1973) and Hall, by his own admission, produced in excess of 10 albums a year during the late 60s and early 70s, seeing works by such artists as Mac Davis, Paul Anka and The Osmonds reach the top of the charts.

Both men have been, by comparison, quiet over the past two years: Gray has been touring constantly but has had no recorded product released during that time, and Hall has been "semi-retired," building a new home in Muscle Shoals.

The two, who have been friends for years, began collaboration on a new album last winter and finished it after signing to Infinity Records. Gray became one of the first artists signed to the new label and his first single and album will be released at the end of October.

"The new album is different,"



Ron A. Alexenburg, president of Infinity Records Inc., recently welcomed newly signed Dobie Gray to the label. Gray's debut single for the label will be produced by Rick Hall and recorded in Muscle Shoals, Alabama. Pictured from left: Pete Gidion, vice president of promotion, Infinity Records; Frank Horowitz, northeast regional representative, Infinity Records; Wayne McManners, southeast regional representative, Infinity Records; Bob Osborn, southeast regional representative, Infinity Records; Gary Mankoff, vice president of finance, Infinity Records; Gray; Alexenburg; Bud O'Shea, vice president and general manager, Infinity Records; Rick Rockhill, local representative for Atlanta-Miami, Infinity Records and (kneeling) Rick Swig, director of national promotion, Infinity Records, and Joel Newman, associate director of national promotion, Infinity Records.

Hall said. "I was always aware of the fact that I felt Dobie was going a little too country/pop. The first thing I wanted to do was turn it around a little bit and go pop/black instead of pop/country. We went as far as we could in picking the best possible songs and converting Dobie to the song

instead of cutting a song that fit Dobie."

Another important aspect in the development of Gray's career was his move last February to Nashville to be closer to his new manager, Joe Sullivan, and the band Gray's been working with for the past several years.

"I had so many friends in Nashville," Gray said, "and I had a feel for the whole city and the industry there before I made the move. Then my manager, Joe Sullivan, put the icing on the cake by saying he wouldn't be very much interested in handling me out in L.A. So that kind of compacted it. Rick is a two-hour drive from there."

Both men are highly enthusiastic about their new association with the Infinity label.

"I was working with Ron when he was at Epic," Hall said, "and I've always admired him. When he moved over here for the new label with his own people and the MCA distribution I knew he wanted to make a big showing over the next two years. Knowing that Dobie might get in on the ground floor, I was sure would be good for all of us."

"As Rick said," Gray explained, "if all goes according to plan, the label has something to prove in the next few years and being part of the first enterprise definitely has its advantages."

FONOGRAM, S. A.  
would like to wish  
INFINITY RECORDS  
and  
RON ALEXENBURG  
success in their new venture  
and is proud  
to be associated with you

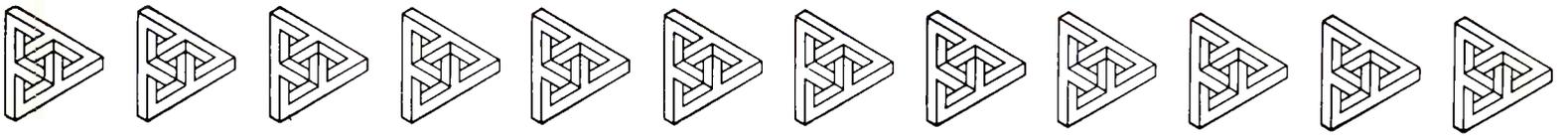
## It's a Label!

*Congratulations to the  
proud parents  
Ron and MCA*

*We know young "Infinity" will grow to  
be big, and strong and GREAT.*

*From the folks down in D.C.*

Last Colony  
Presentations, Inc. & No Evil  
Multimedia, Inc.



## Ron Alexenburg (Continued from page 18)

out their plan of attack.

New England . . . Again, a lawyer by the name of Stu Silfin said he thought that two guys like myself and Bill Aucoin should hook up and do business together. I told him he was absolutely right. I've always respected what Bill has done with such artists as Toby Beau and Kiss and even some artists that haven't made it, he's tried diligently. Stu told me about his new act, New England, that Bill was showing to other record companies. I called him and asked him if I could see the band, I went up to New England to see them in the rehearsal garage and came back with some songs and some melodies I just couldn't get out of my head. Other companies had wanted them, quality companies. The boys asked for a meeting and it was a difficult meeting for me because they came in and asked "Why should we sign with you?" They were very business-like and I was glad they did it. It showed the care that they had with Bill as their manager, the energies that the boys have for each other, the honest feelings when they hugged each other after the deal was made. We all went out to dinner and it felt like a family was starting again. That's what I'm all about. Pete was there, Rick Aliberte was there and Bill was there. That's how those people were signed. There's a couple of more new signings taking place and I'm also looking to make some major deals. We just completed a deal today for a group I saw at the Bottom Line a few weeks ago, Spyro Gyra. The fellow that brought them to us, Lenny Silver, I've always liked in the music business. He's a record man.

On another subject, I think when you look at what Neil Bogart's been able to do and what Al Coury's been able to do, some of the younger guys in the business like Jerry Greenberg, and you look at what an ex-promotion man, Jerry Moss, has been able to do with A&M, you get the feeling it's there for you if you're willing to go out and work hard. That's what we're going to try to do.

**RW:** What advantages do you feel you could offer a major artist at this point?

**Alexenburg:** I hate bidding wars. I don't think an artist wants to sign with a company just because it offers the most money. If you stop to think about it, we have 19 local promotion people, five regional people, and five national people. When you add that, you find yourself being promoted by 29 people and there are eight artists on the roster. That to me is a business decision that somebody makes. As that artist grows, it's going to be a long, long time before we have a really large roster. One of the major things we've just done is hiring someone to help guide artists' careers. Mary Beth Medley has just joined our company, and will be the head of artist development. She was vice president of SIR Productions for the past five years where she did the Rolling Stones tours, worked with Lynyrd Skynyrd and worked with The Who. She's a very professional lady. You go down to the fourth floor here and it looks like these people have been working together for ten years. I'm very fortunate to have those people supporting me. In California, when Bud O'Shea becomes part of your life, as he has mine, you just realize there's none better as a human being, as an executive. Rick Swig is a kid off the streets who's into radio and into music, that's what he wants to do.

Getting back to the artists, I recently read an article that said lawyers or managers have a tendency just to play record companies against each other. I don't want to be part of that. I don't want to be the guy that's also up for something. I want to meet with the artists and tell them what our label is all about then pay them their worth and then some; absolutely to respect their music and then take them from one level to another. If we can't do that, and just keep them at the same level, then they shouldn't be with us.

**RW:** Since your first product will be released simultaneous with the Christmas releases, how do you feel you will fare in that competition?

**Alexenburg:** Initially we're releasing three to four singles and three albums. Dobie Gray is not a new artist to anyone. Ho! Chocolate is not a new artist. The one that's new is Robert Johnson and the campaign behind Robert is so extensive that we'll be able to penetrate the marketplace. You have to penetrate radio first and that's 12 months a year. It's not seasonal unless it's rating time. I honestly believe that people like Lee Abrams have proved to people you can take brand new music and play it. Scott Muni proved it again on Meatloaf.

Scott Muni deserves a great deal of credit on Meatloaf. He believed in it, he put it on the air and at the R&R Convention he stood in front of the room and said, "Hey, this is what's happening and this is what you guys should be playing." As far as the Christmas rush is concerned, we're going to be working these records long after Christmas.

**RW:** Why did you decide to start a publishing company simultaneous with the record company?

**Alexenburg:** After we opened up, a lot of people asked if we were going to start a publishing company and I honestly didn't know. I received a phone call one day from a guy I never really worked side by side with on a day-to-day basis at CBS. That was Lou Ragusa. He came in and made a publishing presentation to Gary Mankoff and Barry Reiss and it made a lot of sense. So I said, "You want to do it, go ahead and do it." It's important for a record company not to compete with its publishing company. Sometimes they do. I have a great deal of respect for what Irving/Almo has done with its publishing company and what Warner Brothers and Screen Gems have done. Lou has a separate operation. He runs it and reports to Barry Reiss. He'll be hiring people and signing artists. He has his own budget to sign people. He's going to be on the 20th floor of our new office. We'll be on the 23rd floor. I deem that we can honestly represent music publishing through him and his people, in a way that is professional as well as tie it into the label, but they should not compete with each other.

I'm making a lot of decisions and I hope most of them are correct. I'm not here to re-write the record books. I'm here to start a record company from scratch, an important record company. I'm very flattered by the buzz in the business. It's very positive. Certainly the publications have been very kind to us. People are joining the company from as many as 15 different record companies. We're giving people a lot of jobs. There are a lot of openings. The pressure's on me because I can't let any of them down. They have a lot of belief in me and that's why we've staffed the way we have. But we have to be sure it's in the grooves, that the songs are here, that we'll be able to get it on the radio and into the stores. I want to have a lot of fun. When it stops being fun, we should all find something else to do. It has to be fun, exemplified by our party. It was my way of saying to the New York community: "We're here." We want to be in business here. We want to be in business everywhere. I think the profile all of us want to keep is that of a family, a team. I'm one of the coaches but I'm also one of the players. I want to go to radio stations and I want to go and visit the accounts, the dealers, talk to the artists, talk to the producers, be in the studio. Sure it's a lot but why not now, instead of 10 years from now. I may not want to do it then. I certainly want to do it now and so does everyone that's joined this company. To put all the rumors to bed about the salaries and hiring people, people didn't join this company for money. They joined it to be a part of something fresh, brand new. They saw what happened with RSO, they saw what finally happened with Casablanca. It takes a little time to get it started. I hope it happens for my friend Russ Regan. There's no quota in the music business. You can have as many hits as you can find. Chrysalis is getting exciting in the business. They're having their first gold record, which I'm thrilled about. I love the record but I also think it's great because Terry and Chris are real good record men. It just seemed right for us to do it in New York.

**RW:** How much of an operation will you have in L.A.?

**Alexenburg:** Bud O'Shea heads the office. We will have a director of merchandising there in Alan Ostroff, a director of promotion in Rick Swig, a national secondary market promotion person. We'll probably be adding other positions, certainly west coast publicity and Mary Beth may be adding someone for artist development. We are an international company, throughout the world, which also made it difficult clearing the name. We hired Gary Davison to work for us in England and we're very thrilled to have him with us. He comes with a very extensive background. We're going to be set up there with a liaison between Nigel Grainge, Mickie Most and Gary Davison. We will be going through the MCA licensees and right after the first of the year I'll be travelling throughout the world to see the licensees and meet the people. I'll probably be spending one week a month in California and one week every two months in London, all the music centers, to support my people and to support the artists.

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and  
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in·fin·i·ty \in-'fin-ət-ē\ n 1 a : the quality of being infinite  
b : unlimited extent of time, space, or quantity : BCUNDLESSES  
2 : an indefinitely great number or amount 3 a : the limit of a  
function that can be made to become and remain numerically  
larger than any preassigned value b : a part of a geometric magni-  
tude that lies beyond any part whose distance from a given refer-  
ence position is finite 4 : a distance so great that the rays of light  
from a point source at that distance may be regarded as parallel

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**AGI** NEW YORK, CHICAGO, LOS ANGELES

# Welcome To Our World

~ Ivy Hill Packaging



# ACTION MUSIC

By **CHRISTY WRIGHT**

■ **Eric Carmen** (Arista). Every place this single is being played it is taking good moves and is already in the top ten in many markets and number one in Cleveland. The adds on this one for this week were 13Q, WGUY, WAUG, and the moves are 5-1 WZZP, 14-9 WFIL, 10-8 94Q, 9-6 WGCL, 9-6 WANS-FM, 36-32 WPEZ, 24-20 WRKO, 17-15 WQXI, 17-13 KDWB, 19-16 KSTP, 31-27 WTIK, 31-29 KLIF, HB-31 KTLK, 19-15 WZUU, 21-18 KGW, 24-22 KKO, HB-30 KTOQ, 30-26 Q105, 24-22 KKXL, 32-29 WISE, 25-19 WBBQ, 30-24 WBSR, 36-33 KNOE-FM, 16-12 KLUE, 30-25 KAKC.



Chic

Barbra Streisand & Neil Diamond (Columbia). Already this song is showing great acceptance with audiences everywhere. For a record that has been out only two weeks this one is taking great moves on the stations it is being played on. It filled in the holes with adds at 99X, WQAM, WLAC, WOKY, KTLK, WIFI, KGW, KIMN, WJBQ, KTOQ, WOW, WNDE, WANS-FM, WNOX, Q105, KAKC, KLUE, KIIS-FM, and many more. Moves are 15-8 WPGC, 31-22 WNBC, 26-15 94Q, 25-16 WFIL, HB-20 WKBW, 30-27 Y100, HB-25 13Q, HB-23 KFRC, HB-20 WQXI, HB-27 Z93, 35-25 WMET, HB-27 CKLW, 35-31 KXOK, 35-32 Q102, 29-25 KSTP, HB-19 KJR, HB-32 WTIK, 27-21 WNOE, 30-25 KHJ, 22-16 KRTH, 40-34 KLIF, HB-22 KVIL, HB-17 WCAO, HB-20 F105, HB-23 WIFE, HB-19 KFI, 39-19 WHB, HB-19 KNOE-FM.

Chic (Atlantic) "Le Freak." This record is taking large jumps on the black oriented stations and because of its huge acceptance there it is starting to be picked up by many major pop stations, especially in the southeast. Adds this week are Y100, WRKO, WDRQ, KRTH, V97, WAUG, BJ105, KX104, WRJZ, and is already on 96X, CKLW, KSLQ, WANS-FM, WTIC-FM.

Billy Joel (Columbia) "My Life." His first single from his new album was picked up by many stations right off the album and this week with its release was added to playlists everywhere. Adds were WKBW, Y100, 13Q, WPGC, 94Q, Z93, Q102, KSTP, KJR, KRTH, WCAO, WIFI, KGW, KILT, KKXL, WOW, WGUY, WJON, KX104, WBSR, WRJZ, KAKC, and was already on 99X, WRKO, WNBC, WFIL, WMET, KDWB, KING, WEFM, KSLQ, Q102, B100, WAVZ, WICC, KCPX.

Elton John (MCA) "Part Time Love." With his album being the highest debut in the new album chart this week, his single is immediately going on playlists and it is being said that it is the best thing he has done in a long time. Adds were WQAM, KKXL, KTOQ, WINW, WEFM, WWANS-FM, WAUG, WISE, WBBQ, WBSR, Q105, KNOE-FM, and is already on KYA, WMET, KRBE, KHJ, KRTH, WZUU, KAKC.

## Pfordresher Named GM at Rubicon

■ LOS ANGELES—Freddie Piro, president of Rubicon Productions, has announced the appointment of Bill Pfordresher as general manager of the company. Pfordresher will direct the artist relations department as well as coordinating promotion.

## Cliff Couvillon Dies

■ LOS ANGELES — Cliff Couvillon, a veteran employee of Decca/MCA Records for nearly 40 years, died October 6th at his home in New Orleans. He was 62. Couvillon joined Decca in 1939 as a branch credit manager. At the time of his death he was southern regional credit manager for MCA Records.

## Major Bradley Visits Valli



Los Angeles Mayor Tom Bradley visits backstage with singer Frankie Valli, prior to Valli's SRO concert appearance last week at Los Angeles' downtown "L.A. Street Scene" festival. Moments later, the Mayor introduced Valli to a crowd of 25,000 fans who turned out to hear the singer perform his current double platinum single, "Grease" and a dozen other Valli favorites. Seen joining Valli and Mayor Bradley are (from left): Robin Rothman, product manager, Warner Bros. Records; Teddy Cohen, Warner Bros. artist relations; Tom Bonetti, Warner/Curb Records; Denis Pregolato, Anonymous Management; and Hal Ray of the William Morris Agency.

## Goodphone™ ROCK ALBUMS

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

LW	TW	NW	Album	Label
1	1	1	Linda Ronstadt	Living In The U.S.A. Asylum
2	2	2	The Who	Who Are You MCA
3	3	3	Boston	Don't Look Back Epic
12	12	4	Neil Young	Comes A Time Warner Bros.
5	4	5	Styx	Pieces Of Eight A&M
8	6	6	Al Stewart	Time Passages Arista
26	13	7	Billy Joel	52nd Street Columbia
7	8	8	Heart	Dog And Butterfly Portrait
6	10	9	Yes	Tormato Atlantic
9	7	10	Fogelberg/Weisberg	Twin Sons Of Different Mothers Full Moon/Epic
11	5	11	Van Morrison	Wavelength Warner Bros.
14	14	12	Chicago	Hot Streets Columbia
10	11	13	Foreigner	Double Vision Atlantic
4	9	14	The Rolling Stones	Some Girls Rolling Stones
46	16	15	Firefall	Elan Atlantic
33	20	16	Santana	Inner Secrets Columbia
18	22	17	10cc	Bloody Tourists Polydor
**	18	18	Elton John	A Single Man MCA
21	19	19	Gino Vannelli	Brother To Brother A&M
13	17	20	Kenny Loggins	Nightwatch Columbia
15	24	21	Jethro Tull	Bursting Out Chrysalis
17	15	22	The Cars	The Cars Elektra
**	39	23	Ted Nugent	Weekend Warriors Epic
44	30	24	Toto	Toto Columbia
45	45	25	Nicolette Larson	Nicolette Warner Bros.
16	23	26	Lynyrd Skynyrd	First And . . . Last MCA
22	26	27	Ambrosia	Life Beyond L.A. Warner Bros.
28	27	28	Sea Level	On The Edge Capricorn
32	32	29	Southside Johnny	Hearts Of Stone Epic
20	28	30	Bob Seger	Stranger In Town Capitol
**	**	31	Joan Armatrading	To The Limit A&M
25	21	32	Daryl Hall & John Oates	Along The Red Ledge RCA
**	25	33	Stephen Stills	Thoroughfare Gap Columbia
**	**	34	Steely Dan	Greatest Hits ABC
31	33	35	Player	Danger Zone RSO
19	29	36	David Bowie	Stage RCA
38	47	37	Ian Matthews	Stealin' Home Mushroom
30	38	38	Talking Heads	More Songs About Buildings & Food Sire
50	36	39	Pat Travers	Heat In The Street Polydor
27	34	40	Bruce Springsteen	Darkness On The Edge Of Town Columbia
35	35	41	Bryan Ferry	The Bride Stripped Bare Atlantic
**	**	42	Rush	Hemispheres Mercury
37	**	43	Molly Hatchet	Molly Hatchet Epic
**	**	44	Bandit	Partners In Crime Ariola
41	**	45	Dave Edmunds	Tracks On Wax 4 Swan Song
23	31	48	Blue Oyster Cult	Some Enchanted Evening Columbia
24	37	47	Pablo Cruise	World's Away A&M
**	49	48	Devo	Q: Are We Not Men? Warner Bros.
**	**	49	Jimmy Buffett	You Had To Be There ABC
43	41	50	Weather Report	Mr. Gone Columbia

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# The A/C Report

(A Bi-Weekly Report on Adult/Contemporary Playlist Additions)

## Most Adds

**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col (24)  
**ALIVE AGAIN**—Chicago—Col (8)  
**HOW YOU GONNA SEE ME NOW**—Alice Cooper—WB (8)  
**OUR LOVE (DON'T THROW IT ALL AWAY)**—Andy Gibb—RSO (8)  
**THE GAMBLER**—Kenny Rogers—UA (8)  
**THIS IS LOVE**—Paul Anka—RCA (8)  
**CAN YOU FOOL**—Glen Campbell—Capitol (7)  
**TIME PASSAGES**—Al Stewart—Arista (6)  
**CHANGE OF HEART**—Eric Carmen—Arista (5)  
**CHILDREN OF SANCHEZ**—Chuck Mangione—A&M (5)  
**I WILL BE IN LOVE WITH YOU**—Livingston Taylor—Epic (5)  
**LIKE A SUNDAY IN SALEM**—Gene Cotton—Arista (5)  
**PROMISES**—Eric Clapton—RSO (5)  
**WESTWARD WIND**—Dan & Coley—Big Tree (5)  
**DON'T CRY OUT LOUD**—Melissa Manchester—Arista (4)  
**MY LIFE**—Billy Joel—Col (4)  
**ON THE SHELF**—Donny & Marie—Polydor (4)  
**STRANGE WAY**—Firefall—Atlantic (4)

## WSAR/FALL RIVER

**LIKE A SUNDAY IN SALEM**—Gene Cotton—Arista  
**LOVE ME AGAIN**—Rita Coolidge—A&M  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## WNEW/NEW YORK

**I BELIEVE YOU**—Carpenters—A&M  
**MY LIFE**—Billy Joel—Col  
**SOMEWHERE IN THE NIGHT**—Barry Manilow—Arista (lp cut)  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## WIP/PHILADELPHIA

**ALIVE AGAIN**—Chicago—Col (p.m.)  
**MY LIFE**—Billy Joel—Col  
**OUR LOVE (DON'T THROW IT ALL AWAY)**—Andy Gibb—RSO  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## WMAL/WASHINGTON,

D.C.

**ALIVE AGAIN**—Chicago—Col  
**CAN YOU FOOL**—Glen Campbell—Capitol  
**RAINING IN MY HEART**—Leo Sayer—WB  
**THE GAMBLER**—Kenny Rogers—UA  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## WFTL/FT. LAUDERDALE

**I CAN WAKE UP IN YOUR ARMS**—Kenny O'Dell—Capricorn  
**THIS IS LOVE**—Paul Anka—RCA  
**WITCH DOCTOR**—Paul Horn—Mushroom  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## WKBC-FM/WINSTON-

SALEM

**DREADLOCK HOLIDAY**—10cc—Polydor  
**HOW YOU GONNA SEE ME NOW**—Alice Cooper—WB  
**LOVE TO BURN**—O. C. Smith—Shadybrook  
**SAVE ME, SAVE ME**—Frankie Valli—WB

## WSM/NASHVILLE

**I WILL BE IN LOVE WITH YOU**—Livingston Taylor—Epic  
**MY LIFE**—Billy Joel—Col  
**PROMISES**—Eric Clapton—RSO  
**STORMY WEATHER**—Stella Parton—Elektra  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col  
**WJBO/BATON ROUGE**  
**CAN YOU FOOL**—Glen Campbell—Capitol  
**PROMISES**—Eric Clapton—RSO  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## WGAR/CLEVELAND

**DANCE (DISCO HEAT)**—Sylvester—Fantasy  
**SHARING THE NIGHT TOGETHER**—Dr. Hook—Capitol  
**STRANGE WAY**—Firefall—Atlantic  
**TIME PASSAGES**—Al Stewart—Arista  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## WTMJ/MILWAUKEE

**CAN YOU FOOL**—Glen Campbell—Capitol  
**HOW YOU GONNA SEE ME NOW**—Alice Cooper—WB  
**THIS IS LOVE**—Paul Anka—RCA  
**WESTWARD WIND**—Dan & Coley—Big Tree  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## WCCO-FM/MINNEAPOLIS

**HOW YOU GONNA SEE ME NOW**—Alice Cooper—WB  
**LET THE SONG LAST FOREVER**—Dan Hill—20th Century  
**LIKE A SUNDAY IN SALEM**—Gene Cotton—Arista  
**STRANGE WAY**—Firefall—Atlantic  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## KMBZ/KANSAS CITY

**HEART OF SATURDAY NIGHT**—Dion—Lifesong  
**HOW YOU GONNA SEE ME NOW**—Alice Cooper—WB  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## KULF/HOUSTON

**ALIVE AGAIN**—Chicago—Col  
**HOW MUCH I FEEL**—Ambrosia—WB  
**OUR LOVE (DON'T THROW IT ALL AWAY)**—Andy Gibb—RSO  
**THE GAMBLER**—Kenny Rogers—UA  
**TIME PASSAGES**—Al Stewart—Arista  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## KOY/PHOENIX

**CHANGE OF HEART**—Eric Carmen—Arista  
**OUR LOVE (DON'T THROW IT ALL AWAY)**—Andy Gibb—RSO  
**TIME PASSAGES**—Al Stewart—Arista  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## KIIS/LOS ANGELES

**I JUST WANNA STOP**—Gino Vannelli—A&M  
**TIME PASSAGES**—Al Stewart—Arista  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

## KSFO/SAN FRANCISCO

**I WILL BE IN LOVE WITH YOU**—Livingston Taylor—Epic  
**RUN FOR HOME**—Lindisfarne—Atco  
**THIS IS LOVE**—Paul Anka—RCA  
**YOU DON'T SEND ME FLOWERS**—Streisand/Diamond—Col

Also reporting this week: WBZ, WHDH, WBAL, WSB, WIOD, WQUD-FM, WLW, WCCO, KMOX-FM, KPNW, KVI. 27 stations reporting.

# RETAIL RAP

By MIKE FALCON

■ A NEW HIT LETTER GROUP . . . Was **B.T.O.** the first? Of course, there's **REO, UFO, LTD, ELP, ELO, MFSB**, etc. But the newest addition to that hallowed list of alphabet boppers is **TCKO**, which you saw in this very column some time back as the **Temple City Kazoo Orchestra**, an 11-piece musical monument produced by none other than **Harold Bronson** of Rhino Records (along with cellmate **Richard Foos**). First heard on the **Rhino Royale** recording, which included a number of other equally "innovative" groups, TCKO now has an EP in five colors ("green, white, red, black and that throwup one," noted Harold). The first 2000 EP's pressed, immediately sold out. With a mere 15 slated for radio use, KROQ WNEW and WBAI have already played the work. The problem? Rhino has orders for another 10,000 and needs the help of some forward-looking label to work out a deal. WMMS is co-sponsoring a TCKO promotion, giving away authentic TCKO kazooos and two of the genuine performance tuxedos pictured on the cover. List at \$4.95 and will again be available (we hope) from Jem, The House, Piks, Tone, Record People and Rhino (at 11609 W. Pico, L.A. 90064 or tel. 213-473-5731). In addition to their previously recorded "Whole Lotta Love," the EP includes "2001 Sprach Kazoostra," "Miss You" and "Stayin' Alive." Has to be heard to be believed. **DAPHNE, WHERE ARE YOU?** . . . You'll note, as have 15 callers, that **Daphne Rosenbloom's** miraculous display was NOT pictured last week. Sorry . . . there were lipstick smears.

**BASEBALL** . . . Utter confusion. I mean, we're not AP or UPI, but we can screw up rankings too if we're not careful. Here's what makes the rankings impossible: Moby Disc has defeated Nehi and Licorice Pizza and split with Motown. LP was our last #1 team. Motown has yet to play anyone else in retail. The rather overly fraternal music league does not have retailers. The other labels? Who knows? Frankly, we have NEVER heard from any of them. And if that weren't enough to make Dodger fans even more crazy, we are finding it thus far impossible to reserve a couple baseball diamonds for a two-day tournament stretch. We may substitute a weekly round robin tournament schedule to compensate for this, but rest assured: only the chickens and ostriches will have reason to complain when we award the trophy.

**RARE IN-STORE'S** . . . How about **Captain Beefheart** at Licorice Pizza? It's Oct. 28 at **Jim Carnutte's** Reseda, Ca. location, and includes a Capt. BH display of memorabilia. Hopefully, BH will also do a poetry reading. Same location: a planned **Hawklord** appearance (formerly **Hawkwind**) in Jan. . . . At Seattle Peaches, store director **Art Miller** was explaining to **Maury "The" King** how the **Patti Smith** handprints were ripped off from the cement celebrity section. Seems someone walked away with a 3' x 3' block of cement. Seattle folks will be happy to hear Maury is finally getting sailing lessons from **John Schoenberger**, his Arista labelmate. Sink or swim?

**WELCOME ABOARD** . . . to **Art Miller**, former general manager of M.S. Distributing in Sun Valley, who joins Eucalyptus Records as vice president and general manager. You might also remember Art as a national accounts rep at WEA and branch manager at ABC. Both Art and the aforementioned Capt. King worked together at M.S., as did UA's **Howard "I'm settled down now, so don't give me any phone numbers" Bernstein**, now doing Chicago promo for UA.

**MISCELLANY CONGRATS** . . . To Hollywood Records, which opened their first Tempe store last Friday (20), and to **Gaspar Milazzo**, manager of Angst One Stop in Detroit, and his wife, who are now the proud parents of **Joseph Donald Milazzo**. Also congrats to WEA's **Rich Leonetti**, who debuted his singing and dancing talents at WEA's Los Angeles meetings. Rumors about Leonetti joining TCKO as vocal soloist have been branded as "absolutely untrue" by Harold Bronson.

## Kaminsky Joins A&M in A&R Post

■ **LOS ANGELES** — Kip Cohen, A&M vice president of a&r, has appointed Bob Kaminsky to the post of A&M associate director of east coast a&r.

### Background

Prior to his appointment, Kaminsky worked with the label under the aegis of his D.B.A. Productions. He worked under

Dick Waterman at Avalon Productions and served as agent for Bonnie Raitt, Buddy Guy, Junior Wells and Roomful of Blues. He has produced documentary films for commercial television, experimental and industrial video tapes, television commercials and advertising photography.

# RECORD WORLD RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**52ND STREET**  
BILLY JOEL  
Col

### TOP SALES

**52ND STREET**—Billy Joel—Col  
**A SINGLE MAN**—Elton John—MCA  
**WILD & CRAZY GUY**—Steve Martin—WB

### CAMELOT/NATIONAL

**BEST OF JOE WALSH**—ABC  
**CHANGE OF HEART**—Eric Carmen—Arista  
**COMES A TIME**—Neil Young—Reprise  
**ELAN**—Firefall—Atlantic  
**52ND STREET**—Billy Joel—Col  
**HOT STREETS**—Chicago—Col  
**LIVING IN THE USA**—Linda Ronstadt—Asylum  
**PIECES OF EIGHT**—Styx—A&M  
**TIME PASSAGES**—Al Stewart—Arista  
**TORMATO**—Yes—Atlantic

### HANDLEMAN/NATIONAL

**BURSTING OUT**—Jethro Tull—Chrysalis  
**CRUISIN'**—Village People—Casablanca  
**52ND STREET**—Billy Joel—Col  
**GREATEST HITS**—Marshall Tucker Band—Capricorn  
**HOT STREETS**—Chicago—Col  
**REED SEED**—Grover Washington Jr.—Motown  
**STAGE**—David Bowie—RCA  
**THE MAN**—Barry White—20th Century  
**TIME PASSAGES**—Al Stewart—Arista  
**TORMATO**—Yes—Atlantic

### KORVETTES/NATIONAL

**BROTHER TO BROTHER**—Gino Vannelli—A&M  
**BURSTING OUT**—Jethro Tull—Chrysalis  
**CITY NIGHTS**—Nick Gilder—Chrysalis  
**COMES A TIME**—Neil Young—Reprise  
**CRUISIN'**—Village People—Casablanca  
**DANGER ZONE**—Player—RSO  
**GENE SIMMONS**—Casablanca  
**SWITCH**—Motown  
**THE MAN**—Barry White—20th Century  
**TIME PASSAGES**—Al Stewart—Arista

### MUSICLAND/NATIONAL

**BURSTING OUT**—Jethro Tull—Chrysalis  
**COMES A TIME**—Neil Young—Reprise  
**CRUISIN'**—Village People—Casablanca  
**52ND STREET**—Billy Joel—Col  
**GOIN' COCONUTS**—Donny & Marie Osmond—Polydor  
**GREATEST HITS**—Marshall Tucker Band—Capricorn  
**HOT STREETS**—Chicago—Col  
**I'VE ALWAYS BEEN CRAZY**—Waylon Jennings—RCA  
**THE MAN**—Barry White—20th Century  
**TORMATO**—Yes—Atlantic

### NEHI/NATIONAL

**ELECTRIC GUITARIST**—John McLaughlin—Col  
**HOUSE OF LOVE**—Candi Station—WB  
**LOVE & PEACE**—Ray Charles—Crossover  
**LOVE ISLAND**—Deodata—WB  
**Q: ARE WE NOT MEN**—Devo—WB  
**QUEEN OF THE NIGHT**—Loleatta Holloway—Gold Mind  
**ROBERTA FLACK**—Atlantic  
**SIMPLICITY OF EXPRESSION**—Billy Cobham—Col

### RECORD BAR/NATIONAL

**A SINGLE MAN**—Elton John—MCA  
**ELAN**—Firefall—Atlantic  
**FUNK OR WALK**—Brides of Funkenstein—Atlantic  
**GREATEST HITS**—Marshall Tucker Band—Capricorn  
**HOT STREETS**—Chicago—Col  
**MONEY TALKS**—Bar Kays—Stax  
**SWITCH**—Motown  
**THOROUGHFARE GAP**—Stephen Stills—Col  
**WEEKEND WARRIOR**—Ted Nugent—Epic  
**WILD & CRAZY GUY**—Steve Martin—WB

### SOUND UNLIMITED/NATIONAL

**BURSTING OUT**—Jethro Tull—Chrysalis  
**CITY NIGHTS**—Nick Gilder—Chrysalis  
**DANGER ZONE**—Player—RSO  
**ELAN**—Firefall—Atlantic  
**52ND STREET**—Billy Joel—Col  
**HEAT IN THE STREET**—Pat Travers Band—Polydor  
**LIVE & MORE**—Donna Summer—Casablanca  
**SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA  
**THE MAN**—Barry White—20th Century  
**WEEKEND WARRIOR**—Ted Nugent—Epic

### DISC-O-MAT/NEW YORK

**A SINGLE MAN**—Elton John—MCA  
**CERRONE IV: A TOUCH OF GOLD**—Cotillion  
**CHAKA**—Chaka Khan—WB  
**CHANSON**—Ariola  
**DISCO GARDENS**—Shalimar—Solar  
**52ND STREET**—Billy Joel—Col  
**GREASE**—RSO—(Soundtrack)  
**KEEP ON JUMPIN'**—Musique—Prelude  
**MELBA**—Melba Moore—Epic  
**MIDNIGHT EXPRESS**—Casablanca—(Soundtrack)

### SAM GOODY/EAST COAST

**A SINGLE MAN**—Elton John—MCA  
**ANIMAL HOUSE**—MCA—(Soundtrack)  
**52ND STREET**—Billy Joel—Col  
**HOT STREETS**—Chicago—Col  
**LET'S KEEP IT THAT WAY**—Anne Murray—Capital  
**PIECES OF EIGHT**—Styx—A&M  
**SLEEPER CATCHER**—Little River Band—Harvest  
**STAGE**—David Bowie—RCA  
**TIME PASSAGES**—Al Stewart—Arista  
**WILD & CRAZY GUY**—Steve Martin—WB

### STRAWBERRIES/BOSTON

**BISH**—Stephen Bishop—ABC  
**BROTHER TO BROTHER**—Gino Vannelli—A&M  
**COMES A TIME**—Neil Young—Reprise  
**52ND STREET**—Billy Joel—Col  
**FUNK OR WALK**—Brides of Funkenstein—Atlantic  
**HOT STREETS**—Chicago—Col  
**INNER SECRETS**—Santana—Col

**STEALIN' HOME**—Ian Mathews—Mushroom  
**THE MAN**—Barry White—20th Century  
**TO THE LIMIT**—Joan Armatrading—A&M

### FOR THE RECORD/BALTIMORE

**A SINGLE MAN**—Elton John—MCA  
**ALL FLY HOME**—Al Jarreau—WB  
**CHAKA**—Chaka Khan—WB  
**52ND STREET**—Billy Joel—Col  
**FLAME**—Ronnie Laws—UA  
**FOR THE SAKE OF LOVE**—Isaac Hayes—Polydor  
**MR. GONE**—Weather Report—Col  
**QUARTZ**—Marlin  
**SECRETS**—Gil Scott-Heron & Brian Jackson—Arista  
**THE MAN**—Barry White—20th Century

### KEMP MILL/WASH., D.C.

**A SINGLE MAN**—Elton John—MCA  
**CHAKA**—Chaka Khan—WB  
**CHANGE OF HEART**—Eric Carmen—Arista  
**CHERYL LYNN**—Col  
**FOR THE SAKE OF LOVE**—Isaac Hayes—Polydor  
**FUNK OR WALK**—Brides of Funkenstein—Atlantic  
**GOOD THANG**—Faze-O—SHE  
**INNER SECRETS**—Santana—Col  
**THANK YOU FOR F.U.M.L.**—Donald Byrd—Elektra  
**WILD & CRAZY GUY**—Steve Martin—WB

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

**A LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum  
**A SINGLE MAN**—Elton John—MCA  
**CHAKA**—Chaka Khan—WB  
**CHANSON**—Ariola  
**CHILDREN OF SANCHEZ**—Chuck Mangione—A&M  
**FOR THE SAKE OF LOVE**—Isaac Hayes—Polydor  
**FUNK OR WALK**—Brides of Funkenstein—Atlantic  
**GOOD THANG**—Faze-O—SHE  
**HOLLYWOOD PARTY TONIGHT**—Odyssey—RCA  
**QUAZAR**—Arista

### PLATTERS/PHILADELPHIA

**BOBBY CALDWELL**—TK  
**CERRONE IV: A TOUCH OF GOLD**—Cotillion  
**CHAKA**—Chaka Khan—WB  
**DANCING IN PARADISE**—El Coco—AVI  
**52ND STREET**—Billy Joel—Col  
**INNER SECRETS**—Santana—Col  
**SPACING OUT**—Fat Larry's Band—Fantasy  
**THE WIZ**—MCA—(Soundtrack)  
**THIRD WORLD**—Island  
**WILD & CRAZY GUY**—Steve Martin—WB

### RECORD REVOLUTION/CLEVELAND

**A SINGLE MAN**—Elton John—MCA  
**BLUE VALENTINE**—Tom Waits—Asylum  
**CHAKA**—Chaka Khan—WB  
**HEARTS OF STONE**—Southside Johnny & the Asbury Jukes—Epic  
**MR. GONE**—Weather Report—Col  
**Q: ARE WE NOT MEN**—Devo—WB  
**TIME PASSAGES**—Al Stewart—Arista  
**WAVELENGTH**—Van Morrison—WB  
**WEEKEND WARRIOR**—Ted Nugent—Epic  
**WILD & CRAZY GUY**—Steve Martin—WB

### ROSE RECORDS/CHICAGO

**A SINGLE MAN**—Elton John—MCA  
**CHAKA**—Chaka Khan—ABC

**COMES A TIME**—Neil Young—Reprise  
**DANGER ZONE**—Player—RSO  
**ELAN**—Firefall—Atlantic  
**52ND STREET**—Billy Joel—Col  
**SAVAGE RETURN**—Savoy Brown—London  
**THE MAN**—Barry White—20th Century  
**TIME PASSAGES**—Al Stewart—Arista  
**WAVELENGTH**—Van Morrison—WB

### 1812 OVERTURE/MILWAUKEE

**A SINGLE MAN**—Elton John—MCA  
**AGAINST THE GRAIN**—Phoebe Snow—Col  
**BLOODY TOURISTS**—10cc—Polydor  
**CHAKA**—Chaka Khan—WB  
**CHANGE OF HEART**—Eric Carmen—Arista  
**HEAT IN THE STREET**—Pat Travers Band—Polydor  
**STEALIN' HOME**—Ian Mathews—Mushroom  
**TOTO**—Col  
**WILD & CRAZY GUY**—Steve Martin—WB  
**WIZARD OF OZ**—Meco—Millennium

### LIEBERMAN/MINNEAPOLIS

**A SINGLE MAN**—Elton John—MCA  
**BURSTING OUT**—Jethro Tull—Chrysalis  
**COMES A TIME**—Neil Young—Reprise  
**ELAN**—Firefall—Atlantic  
**52ND STREET**—Billy Joel—Col  
**JAMES WALSH GYPSY BAND**—RCA  
**ON THE EDGE**—Sea Level—Capricorn  
**PIECES OF EIGHT**—Styx—A&M  
**TIME PASSAGES**—Al Stewart—Arista  
**WILD & CRAZY GUY**—Steve Martin—WB

### DISCOUNT RECORDS/ST. LOUIS

**CRUISIN'**—Village People—Casablanca  
**GOIN' COCONUTS**—Donny & Marie Osmond—Polydor  
**HEAT IN THE STREETS**—Pat Travers Band—Polydor  
**NEVER SAY DIE**—Black Sabbath—WB  
**ON THE EDGE**—Sea Level—Capricorn  
**PHOTO FINISH**—Rory Gallagher—Chrysalis  
**STAGE**—David Bowie—RCA  
**TREVOR RABIN**—Chrysalis  
**UGLY EGO**—Cameo—Chocolate City  
**WILD & CRAZY GUY**—Steve Martin—WB

### PENGUIN FEATHER/NO. VIRGINIA

**52ND STREET**—Billy Joel—Col  
**HEARTS OF STONE**—Southside Johnny & the Asbury Jukes—Epic  
**HEAT IN THE STREET**—Pat Travers Band—Polydor  
**MASQUES**—Brand X—Passport  
**MOLLY HATCHETT**—Epic  
**TIME PASSAGES**—Al Stewart—Arista  
**TO THE LIMIT**—Joan Armatrading—A&M  
**TOTO**—Col  
**TRACKS ON WAX 4**—Dave Edmunds—Swan Song  
**WILD & CRAZY GUY**—Steve Martin—WB

### SPEC'S MUSIC/FLORIDA

**ELAN**—Firefall—Atlantic  
**52ND STREET**—Billy Joel—Col  
**HOT SHOT**—Koren Young—West End  
**INNER SECRETS**—Santana—Col

**NEVER SAY DIE**—Black Sabbath—WB  
**PLEASURE TRAIN**—Terry DeSario—Casablanca  
**REUNION**—Peter, Paul & Mary—WB  
**ROSS**—Diana Ross—Motown  
**STUDIO TAN**—Frank Zappa—DiscReet  
**THOROUGHFARE GAP**—Stephen Strills—Col

### POPLAR TUNES/MEMPHIS

**CHAKA**—Chaka Khan—WB  
**FLAME**—Ronnie Laws—UA  
**FUNK OR WALK**—Brides of Funkenstein—Atlantic  
**GIANT**—Johnny Guitar Watson—DJM  
**GREATEST HITS**—Marshall Tucker Band—Capricorn  
**HOT STREETS**—Chicago—Col  
**TORMATO**—Yes—Atlantic  
**WEEKEND WARRIOR**—Ted Nugent—Epic  
**WILD & CRAZY GUY**—Steve Martin—WB  
**YOU HAD TO BE THERE**—Jimmy Buffet—ABC

### SOUND TOWN/DALLAS

**BEST OF JOE WALSH**—ABC  
**CHANGE OF HEART**—Eric Carmen—Arista  
**ELAN**—Firefall—Atlantic  
**MORE SONGS ABOUT BUILDINGS & FOOD**—Talking Heads—Sire  
**MR. GONE**—Weather Report—Col  
**1994**—A&M  
**PARALLEL LINES**—Blondie—Chrysalis  
**QUAZAR**—Arista  
**TREVOR RABIN**—Chrysalis  
**TRUE STORIES**—David Sancious & Tone—Arista

### CIRCLES/ARIZONA

**A SINGLE MAN**—Elton John—MCA  
**CHAKA**—Chaka Khan—WB  
**ELAN**—Firefall—Atlantic  
**52ND STREET**—Billy Joel—Col  
**GREATEST HITS**—Marshall Tucker Band—Capricorn  
**INNER SECRETS**—Santana—Col  
**MONEY TALKS**—Bar Kays—Stax  
**UGLY EGO**—Cameo—Chocolate City  
**WEEKEND WARRIOR**—Ted Nugent—Epic  
**WILD & CRAZY GUY**—Steve Martin—WB

### LICORICE PIZZA/LOS ANGELES

**A SINGLE MAN**—Elton John—MCA  
**ALL NIGHT LONG**—Sammy Hagar—Capitol  
**BLOODY TOURISTS**—10cc—Polydor  
**COMES A TIME**—Neil Young—Reprise  
**CRUISIN'**—Village People—Casablanca  
**DOG & BUTTERFLY**—Heart—Portrait  
**52ND STREET**—Billy Joel—Col  
**I'VE ALWAYS BEEN CRAZY**—Waylon Jennings—RCA  
**TOTO**—Col  
**WILD & CRAZY GUY**—Steve Martin—WB

### EVERYBODY'S RECORDS/NORTHWEST

**BURSTING OUT**—Jethro Tull—Chrysalis  
**CARS**—Elektra  
**COMES A TIME**—Neil Young—Reprise  
**ELAN**—Firefall—Atlantic  
**52ND STREET**—Billy Joel—Col  
**HEAT IN THE STREET**—Pat Travers Band—Polydor  
**NEXT OF KINH**—Greg Kihn—Berserker  
**REED SEED**—Grover Washington Jr.—Motown  
**TORMATO**—Yes—Atlantic  
**TWIN SONS**—Dan Fogelberg & Tim Weisberg—Full Moon

# RECORD WORLD ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)  
 NOV. 4 OCT. 28



**1 1 GREASE (ORIGINAL SOUNDTRACK)**  
 RSO RS 2 4002  
 (16th Week)

WKS. ON CHART  
**26** K

<b>2</b>	3	LIVING IN THE USA	LINDA RONSTADT/Asylum 6E 155	5	G
<b>3</b>	2	DON'T LOOK BACK	BOSTON/Epic FE 35050	10	H
<b>4</b>	4	DOUBLE VISION	FOREIGNER/Atlantic SD 19999	18	G
<b>5</b>	5	SOME GIRLS	ROLLING STONES/Rolling Stones COC 39108 (Atl)	20	G
<b>6</b>	6	PIECES OF EIGHT	STYX/A&M SP 4724	6	G
<b>7</b>	8	LIVE AND MORE	DONNA SUMMER/Casablanca NBLP 7119	7	K
<b>8</b>	7	WHO ARE YOU	THE WHO/MCA 3050	9	G
<b>9</b>	10	ONE NATION UNDER A GROOVE	FUNKADELIC/Warner Bros. BSK 3209	6	G
<b>10</b>	39	52ND STREET	BILLY JOEL/Columbia FC 35609	2	H
<b>11</b>	12	DOG & BUTTERFLY HEART	Portrait FR 35555	6	H
<b>12</b>	9	TWIN SONS OF DIFFERENT MOTHERS	DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS)	9	G
<b>13</b>	18	HOT STREETS	CHICAGO/Columbia FC 35512	4	H
<b>14</b>	11	NIGHTWATCH	KENNY LOGGINS/Columbia JC 35387	16	G
<b>15</b>	19	TORMATO	YES/Atlantic SD 19202	4	G
<b>16</b>	17	IS IT STILL GOOD TO YA	ASHFORD & SIMPSON/Warner Bros. BSK 3219	9	G
<b>17</b>	14	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/RSO RS 2 4100	14	X
<b>18</b>	13	WORLDS AWAY	PABLO CRUISE/A&M SP 4697	21	G
<b>19</b>	16	STRANGER IN TOWN	BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	24	G
<b>20</b>	22	THE STRANGER	BILLY JOEL/Columbia JC 34987	58	G
<b>21</b>	24	TIME PASSAGES	AL STEWART/Arista AB 4190	6	G
<b>22</b>	20	MIXED EMOTIONS	EXILE/Warner/Curb BSK 3205	11	G
<b>23</b>	23	BAT OUT OF HELL	MEATLOAF/Epic/Cleveland Intl. PE 34974	47	G
<b>24</b>	25	SLEEPER CATCHER	LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	20	G
<b>25</b>	28	BROTHER TO BROTHER	GINO VANNELLI/A&M SP 4722	6	G
<b>26</b>	27	STRIKES AGAIN	ROSE ROYCE/Whitfield WHK 3277 (WB)	9	G
<b>27</b>	21	SKYNYRD'S FIRST AND . . . LAST	LYNYRD SKYNYRD/MCA 3047	7	G
<b>28</b>	15	NATURAL HIGH	COMMODORES/Motown M7 902R1	24	G
<b>29</b>	44	COMES A TIME	NEIL YOUNG/Reprise MSK 2266 (WB)	3	G
<b>30</b>	30	CHILDREN OF SANCHEZ	CHUCK MANGIONE/A&M SP 6700	7	K
<b>31</b>	35	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol ST 11743	6	G
<b>32</b>	29	CITY TO CITY	GERRY RAFFERTY/United Artists UA LA 840	26	G
<b>33</b>	26	SATURDAY NIGHT FEVER	BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	46	K
<b>34</b>	36	BISH	STEPHEN BISHOP/ABC AA 1082	7	G
<b>35</b>	31	LIFE IS A SONG WORTH SINGING	TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)	21	G
<b>36</b>	33	A TASTE OF HONEY	Capitol ST 11754	21	G
<b>37</b>	46	THE MAN	BARRY WHITE/20th Century Fox T 571	4	G

**CHARTMAKER OF THE WEEK**

**38** — **A SINGLE MAN**  
 ELTON JOHN  
 MCA 3065



1 G

<b>39</b>	53	CRUISIN'	VILLAGE PEOPLE/Casablanca NBLP 7118	3	G
<b>40</b>	41	STEP II	SYLVESTER/Fantasy F 9556	13	G
<b>41</b>	48	JETHRO TULL LIVE BURSTING OUT	Chrysalis CH2 1201	3	J
<b>42</b>	47	SWITCH	Gordy G7 980R1 (Motown)	9	G

<b>43</b>	45	SOME ENCHANTED EVENING	BLUE OYSTER CULT/Columbia JC 35563	6	G
<b>44</b>	49	I'VE ALWAYS BEEN CRAZY	WAYLON JENNINGS/RCA AFL1 2979	4	G
<b>45</b>	—	CHAKA CHAKA KHAN	Warner Bros. BSK 3245	1	G
<b>46</b>	50	DANGER ZONE	PLAYER/RSO RS 1 3036	7	G
<b>47</b>	52	REED SEED	GROVER WASHINGTON, JR./Motown M7 910R1	5	G
<b>48</b>	—	A WILD AND CRAZY GUY	STEVE MARTIN/Warner Bros. HS 3238	1	H
<b>49</b>	—	ELAN	FIREFALL/Atlantic SD 19183	1	G
<b>50</b>	55	GENE SIMMONS	Casablanca NBLP 7120	5	G
<b>51</b>	38	DARKNESS ON THE EDGE OF TOWN	BRUCE SPRINGSTEEN/Columbia JC 35318	21	G
<b>52</b>	57	CITY NIGHTS	NICK GILDER/Chrysalis CHR 1202	6	G
<b>53</b>	34	BLAM!!	BROTHERS JOHNSON/A&M SP 4724	6	G
<b>54</b>	37	TOGETHERNESS LTD	A&M SP 4705	20	G
<b>55</b>	56	THE CARS	Elektra 6E 135	14	G
<b>56</b>	51	BETTY WRIGHT LIVE	Alston 4408 (TK)	15	G
<b>57</b>	40	GET OFF	FOXY/Dash 3005 (TK)	12	F
<b>58</b>	61	TAKE IT ON UP	POCKETS/Columbia JC 35384	6	G
<b>59</b>	62	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113	45	G
<b>60</b>	63	LIFE BEYOND L.A.	AMBROSIA/Warner Bros. BSK 3135	10	G
<b>61</b>	65	MR. GONE	WEATHER REPORT/Arc/Columbia JC 35358	4	G
<b>62</b>	32	ALONG THE RED LEDGE	DARYL HALL & JOHN OATES/RCA AFL1 2804	8	G
<b>63</b>	69	ACE FREHLEY	Casablanca NBLP 7121	5	G
<b>64</b>	70	PAUL STANLEY	Casablanca NBLP 7123	5	G
<b>65</b>	66	THE WIZ (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/MCA 2 14000	5	X
<b>66</b>	67	SECRETS	GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189	6	G
<b>67</b>	43	IN THE NIGHT-TIME	MICHAEL HENDERSON/Buddah 5712 (Arista)	11	G
<b>68</b>	75	WAVELENGTH	VAN MORRISON/Warner Bros. BSK 3212	4	G
<b>69</b>	71	PETER CRISS	Casablanca NBLP 7122	5	G
<b>70</b>	78	CHANSON	Ariola SW 50039	3	G
<b>71</b>	64	LUXURY YOU CAN AFFORD	JOE COCKER/Asylum 6E 145	8	G
<b>72</b>	83	STAGE	DAVID BOWIE/RCA CPL2 2913	3	J
<b>73</b>	81	SUMMERTIME GROOVE	BOHANNON/Mercury SRM 1 3728	4	G
<b>74</b>	85	INNER SECRETS	SANTANA/Columbia FC 35600	2	H
<b>75</b>	54	COSMIC MESSENGER	JEAN-LUC PONTY/Atlantic SD 19189	9	G
<b>76</b>	—	WEEKEND WARRIORS	TED NUGENT/Epic FE 35551	1	H
<b>77</b>	59	VAN HALEN	Warner Bros. BSK 3075	36	G
<b>78</b>	42	SHADOW DANCING	ANDY GIBB/RSO RS 1 3034	21	G
<b>79</b>	60	AJA STEELY	DAN/ABC AA 1006	57	G
<b>80</b>	58	FEELS SO GOOD	CHUCK MANGIONE/A&M SP 4658	53	G
<b>81</b>	90	KEEP ON JUMPIN'	MUSIQUE/Prelude PRL 12158	3	G
<b>82</b>	113	CHANGE OF HEART	ERIC CARMEN/Arista AB 4184	1	G
<b>83</b>	84	MOTHER FACTOR	MOTHER'S FINEST/Epic JE 35546	5	G
<b>84</b>	92	BLOODY TOURISTS	10cc/Polydor PD 1 6161	2	G
<b>85</b>	93	ALL FLY HOME	AL JARREAU/Warner Bros. BSK 3229	2	G
<b>86</b>	68	BEFORE THE RAIN	LEE OSKAR/Elektra 6E 150	7	G
<b>87</b>	80	YOU SEND ME	ROY AYERS/Polydor PD 1 6159	12	G
<b>88</b>	91	LEO SAYER	Warner Bros. BSK 3200	3	G
<b>89</b>	72	COME GET IT	RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	20	G
<b>90</b>	100	ROSS DIANA	ROSS/Motown M7 907R1	2	G
<b>91</b>	108	GREATEST HITS	THE MARSHALL TUCKER BAND/Capricorn CPN 0124	1	G
<b>92</b>	77	UNDER WRAPS	SHAUN CASSIDY/Warner/Curb BSK 3222	13	G
<b>93</b>	73	ROBERTA FLACK	Atlantic SD 19186	7	G
<b>94</b>	87	PYRAMID	ALAN PARSONS PROJECT/Arista AB 4180	19	G
<b>95</b>	76	SGT. PEPPER'S LONELY HEARTS CLUB BAND	THE BEATLES/Capitol SMAS 2653	6	G
<b>96</b>	99	WAR OF THE WORLDS	VARIOUS ARTISTS/Columbia JC 35290	2	G
<b>97</b>	107	QUAZAR	Arista AB 4187	1	G
<b>98</b>	103	PARALLEL LINES	BLONDIE/Chrysalis CHR 1192	3	G
<b>99</b>	88	RUMOURS	FLEETWOOD MAC/Warner Bros. BSK 3010	89	G
<b>100</b>	89	NOT SHY	WALTER EGAN/Columbia JC 35077	11	G

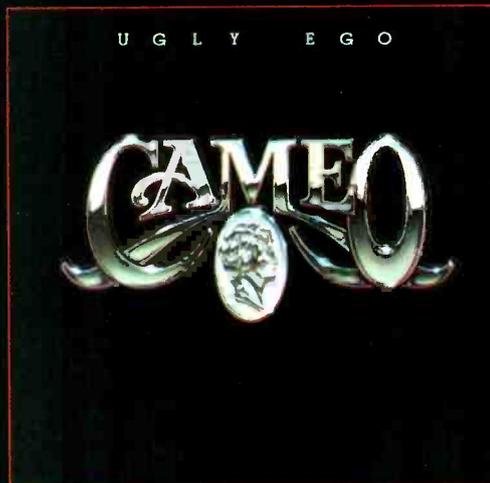
# CAMEO



If Their Last Albums Went  
To Your Head...

This Album Will Blow Your Mind.

UGLY EGO



CCLP 2006

from  
CAMEO

an Cecil Holmes' Chocolate City

Produced by Larry Blackmon

Personal Management: Sanford R. Ross

Cecil Holmes'  
Chocolate  
City

Distributed by  
Casablanca  
Records and Film Works

# 101 THE ALBUM CHART 150

NOVEMBER 4, 1978

NOV. 4	OCT. 28	ALBUM	ARTIST	RECORD LABEL
101	94	MACHO MAN	VILLAGE PEOPLE	Casablanca NBLP 7096
102	109	THE WIZARD OF OZ	MECO	Millennium MNLP 8009 (Casablanca)
103	129	FLAME	RONNIE LAWS	United Artists UA LA 881 H
104	101	RHYTHM OF LIFE	AFRO-CUBAN BAND	Arista AB 4188
105	115	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS	SIRE	SRK 6058 (WB)
106	95	THE GARDEN OF LOVE	DON RAY	Polydor PD 1 6150
107	79	STREET-LEGAL	BOB DYLAN	Columbia JC 35453
108	111	NEXT OF KIHN	GREG KIHN	Beserkley JBZ 0056 (Janus)
109	119	GIANT JOHNNY	GUITAR WATSON	DJM 19 (Mercury)
110	126	TOTO		Columbia JC 35317
111	82	SONGBIRD	BARBRA STREISAND	Columbia JC 35375
112	124	NEVER SAY DIE	BLACK SABBATH	Warner Bros. BSK 3186
113	74	BUT SERIOUSLY, FOLKS	JOE WALSH	Asylum 6E 141
114	121	LEGACY	RAMSEY LEWIS	Columbia JC 35483
115	97	EVEN NOW	BARRY MANILOW	Arista AB 4164
116	120	THE GRAND ILLUSION	STYX	A&M SP 4637
117	128	ANIMAL HOUSE (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS	MCA 3046
118	110	BOOK EARLY	CITY BOY	Mercury SRM 1 3737
119	96	SUNBEAM	EMOTIONS	Columbia JC 35385
120	102	WHEN I DREAM	CRYSTAL GAYLE	United Artists UA LA 858-H
121	—	FUNK OR WALK	THE BRIDES OF FUNKENSTEIN	Atlantic SD 19201
122	144	HEAT IN THE STREET	THE PAT TRAVERS BAND	Polydor PD 1 6170
123	137	GOODY GOODY		Atlantic SD 19197
124	98	CARAVAN TO MIDNIGHT	ROBIN TROWER	Chrysalis CHR 1189
125	130	STRANGERS IN THE WIND	BAY CITY ROLLERS	Arista AB 4194
126	138	ON THE EDGE	SEA LEVEL	Capricorn CPN 0212
127	—	STEALIN' HOME	IAN MATHEWS	Mushroom MRS 5012
128	131	PAT METHENY GROUP		ECM 1 1114 (WB)
129	86	HEARTBREAKER	DOLLY PARTON	RCA AFL1 2797
130	118	FOUL PLAY (ORIGINAL SOUNDTRACK)		Arista AL 9501
131	136	WHAT ABOUT YOU?	STANLEY TURRENTINE	Fantasy F 9563
132	134	BOSTON		Epic JE 34188
133	—	ELVIS: A CANADIAN TRIBUTE	ELVIS PRESLEY	RCA KKL1 7065
134	140	UGLY EGO	CAMEO	Chocolate City CCLP 2006 (Casablanca)
135	114	IMAGES	THE CRUSADERS	ABC AA 6030
136	—	JORGE SANTANA		TOMATO TOM 7020
137	—	LEVON HELM		ABC AA 1089
138	—	MOLLY HATCHET		Epic JE 35347
139	—	GOIN' COCONUTS	DONNY & MARIE	Polydor PD 1 0798
140	145	CARNIVAL	MAYNARD FERGUSON	Columbia JC 35480
141	104	ATLANTIC STARR		A&M SP 4711
142	105	SMOOTH TALK	EVELYN "CHAMPAGNE" KING	RCA APL1 3466
143	122	SOUNDS . . . AND STUFF LIKE THAT!!	QUINCY JONES	A&M SP 4685
144	147	I'M A MAN	MACHO	Prelude PRL 12160
145	149	REUNION	PETER, PAUL & MARY	Warner Bros. BSK 3231
146	—	HEARTS OF STONE	SOUTHSIDE JOHNNY & THE ASBURY	JUKES/Epic JE 35488
147	116	OCTAVE	THE MOODY BLUES	London PS 708
148	133	SHAUN CASSIDY		Warner/Curb BS 3067
149	123	TOO WILD TO TAME	THE BOYZZ	Epic/Cleveland Intl. JE 35440
150	—	THE BEST OF JOE WALSH		ABC AA 1083

# 151-200 ALBUM CHART

151	THOROUGHFARE GAP	STEPHEN STILLS	Columbia JC 35380
152	MELBA	MELBA MOORE	Epic JE 35507
153	LIVE SKY	CRACK THE SKY	Lifesong JZ 35620 (CBS)
154	SINCE BEFORE OUR TIME	OSIRIS/Tom Dog	TD 0001
155	JANIS IAN		Columbia JC 35325
156	TO THE LIMIT	JOAN ARMATRADING	A&M SP 4732
157	AGAINST THE GRAIN	PHOEBE SNOW	Columbia JC 35456
158	FOR THE SAKE OF LOVE	ISAAC HAYES	Polydor PD 1 6164
159	STUDIO TAN	FRANK ZAPPA	DiscReet DSK 2291 (WB)
160	Q: ARE WE NOT MEN? A: WE ARE DEVO	DEVO	Warner Bros. BSK 3239
161	QUARTZ		Marlin 2216 (TK)
162	THE BEST OF CHUCK MANGIONE		Mercury SRM 2 8601
163	JAMES WALSH	GYPSY BAND	RCA AFL1 2914
164	ANYWAY YOU WANT IT	DEBORAH WASHINGTON	Ariola SW 50040
165	ALICIA BRIDGES		Polydor PD 1 6158
166	MASQUES	BRAND X	Passport PB 9829 (Arista)
167	MONEY TALKS	THE BAR-KAYS	Stax STX 4106 (Fantasy)
168	LARRY CARLTON		Warner Bros. BSK 3221
169	GOOD THANG	FAZE-O/She	SH 741 (Ari)
170	FOREIGNER		Atlantic SD 19109
171	THE GOLDEN TOUCH	CERRONE	Cotillion SD 5208 (Ari)
172	WET DREAM	RICHARD WRIGHT	Columbia JC 35559
173	BOBBY CALDWELL		Clouds 8804 (TK)
174	SOFT SPACE	THE JEFF LORBER FUSION	Inner City IC 1056
175	ZWOL		EMI America SW 17005
176	SNAIL		Cream CR 1009
177	PHOTO-FINISH	RORY GALLAGHER	Chrysalis CHR 1170
178	OUT OF THE WOODS	OREGON	Elektra 6E 154
179	TRACKS ON WAX 4	DAVE EDMUNDS	Swan Song SS 8505 (Ari)
180	LES McCANN	THE MAN	A&M SP 4718
181	LIGHTS FROM THE VALLEY		CHILLIWACK/Mushroom MRS 5011
182	SIMPLICITY OF EXPRESSION—DEPTH OF THOUGHT	BILLY COBHAM	Columbia JC 35457
183	FALLEN ANGEL	URIAH HEEP	Chrysalis CHR 1204
184	THANK YOU . . . FOR F.U.M.L. (FUNKING UP MY LIFE)	DONALD BYRD	Elektra 6E 144
185	OTHER PEOPLE'S ROOMS	THE MARK-ALMOND BAND	Horizon SP 730 (A&M)
186	M.I.U. ALBUM	THE BEACH BOYS	Brother/Reprise MSK 2268
187	ROAD TO RUIN	RAMONES	Sire SRK 6063 (WB)
188	BLUE VALENTINE	TOM WAITS	Asylum 6E 162
189	INTIMATE STRANGERS	TOM SCOTT	Columbia JC 35557
190	LOSING YOU TO SLEEP	TOMMY HOEHN	London PS 719
191	NO SMOKE WITHOUT FIRE		WISHBONE ASH/MCA 3060
192	SAVAGE RETURN	SAVOY BROWN	London PS 718
193	CHAMPAGNE	CHARLIE LEON	REDBONE/Warner Bros. BSK 3165
194	FOR YOU	PRINCE	Warner Bros. BSK 3150
195	HEAVY METAL BE-BOP	THE BRECKER BROTHERS	Arista AB 4185
196	I ROBOT	ALAN PARSONS PROJECT	Arista AB 7002
197	MOVE IT OVER	GEORGE THOROGOOD & THE DESTROYERS	Rounder 3024
198	ANOTHER SIDE	VIVIAN REED	United Artists UA LA 911 H
199	LOVE & PEACE	RAY CHARLES	Crossover/Atlantic SD 19199
200	NICOLETTE	NICOLETTE LARSON	Warner Bros. BSK 3243

# ALBUM CROSS REFERENCE

AFRO-CUBAN BAND	104	MARSHALL TUCKER BAND	91
AMBROSIA	60	STEVE MARTIN	48
ASHFORD & SIMPSON	16	IAN MATHEWS	127
ATLANTIC STARR	141	MEATLOAF	73
ROY AYERS	87	MECO	102
BAY CITY ROLLERS	125	PAT METHENY GROUP	128
BEATLES	95	MOLLY HATCHET	138
STEPHEN BISHOP	34	MOODY BLUES	147
BLACK SABBATH	112	VAN MORRISON	68
BLONDIE	98	MOTHER'S FINEST	83
BLUE OYSTER CULT	43	ANNE MURRAY	31
BOHANNON	73	MUSIQUE	81
BOSTON	3, 132	TED NUGENT	76
DAVID BOWIE	72	ORIGINAL SOUNDTRACK:	
BOZZ	149	ANIMAL HOUSE	117
BRIDES OF FUNKENSTEIN	121	FOUL PLAY	130
JACKSON BROWNE	59	GREASE	3
CAMEO	134	SATURDAY NIGHT FEVER	1
ERIC CARMEN	82	SGT. PEPPERS LONELY HEARTS CLUB BAND	17
CARS	55	THE WIZ	65
SHAUN CASSIDY	92, 148	LEE OSKAR	86
CHANSON	70	ALAN PARSONS PROJECT	94
CHICAGO	113	DOLLY PARTON	129
CITY BOY	118	TEDDY PENDERGRASS	135
JOE COCKER	71	PETER, PAUL & MARY	45
COMMODORES	28	PLAYER	46
PETER CRISS	69	POCKETS	58
PABLO CRUISE	18	JEAN-LUC PONTY	75
CRUSADERS	135	ELVIS PRESLEY	133
DONNY & MARIE	139	QUAZAR	97
BOB DYLAN	107	GERRY RAFFERTY	32
WALTER EGAN	100	DON RAY	106
EMOTIONS	119	ROLLING STONES	5
EXILE	22	LINDA RONSTADT	2
MAYNARD FERGUSON	140	DIANA ROSS	90
FIREBALL	49	ROSE ROYCE	26
ROBERTA FLACK	93	SANTANA	74
FLEETWOOD MAC	99	JORGE SANTANA	136
DAN FOGELBERG AND TIM WEISBERG	12	LEO SAYER	88
FOREIGNER	4	SEA LEVEL	126
FOXY	57	BOB SEGER	19
ACE FREHLEY	63	GENE SIMMONS	50
FUNKADELIC	9	SOUTHSIDE JOHNNY & THE ASBURY	
CRYSTAL GAYLE	120	JUKES	146
ANDY GIBB	78	BRUCE SPRINGSTEEN	51
NICK GILDER	52	PAUL STANLEY	64
GOODY GOODY	123	STEELY DAN	79
HALL & OATES	62	AL STEWART	21
HEART	11	BARBRA STREISAND	11
LEVON HELM	137	STYX	6, 116
MICHAEL HENDERSON	67	DONNA SUMMER	7
GIL SCOTT-HERON AND BRIAN JACKSON	66	SWITCH	42
RICK JAMES	89	SYLVESTER	40
AL JARREAU	85	TALKING HEADS	105
WAYLON JENNINGS	44	TASTE OF HONEY	36
JETHRO TULL	41	10cc	84
BILLY JOEL	10, 20	TOTO	110
ELTON JOHN	38	PAT TRAVERS	122
BROTHERS JOHNSON	53	ROBIN TROWER	124
QUINCY JONES	143	STANLEY TURRENTINE	131
CHAKA KHAN	45	VAN HALEN	77
GREG KIHN	108	GINO VANNELLI	25
EVELYN CHAMPAGNE KING	142	VILLAGE PEOPLE	39, 101
RONNIE LAWS	103	JOE WALSH	113, 150
RAMSEY LEWIS	114	WAR OF THE WORLDS	96
LITTLE RIVER BAND	24	GROVER WASHINGTON, JR.	47
KENNY LOGGINS	14	JOHNNY GUITAR WATSON	109
LTD	54	WEATHER REPORT	61
LYNYRD SKYNYRD	27	BARRY WHITE	37
MACHO	144	WHO	8
CHUCK MANGIONE	30, 80	BETTY WRIGHT	56
BARRY MANILOW	115	YES	15
		NEIL YOUNG	29

# RECORD WORLD BLACK ORIENTED MUSIC

## Soul Truth

By **BASIL NIAS**

■ **NEW YORK:** Personal Pick; "(You've Got To Walk And) Don't Look Back" **Peter Tosh**—(Rolling Stones). This Temptations classic gets a new look with Peter Tosh adding his own special reggae touch to it. Tosh is a former guitar player for Bob Marley and has finally emerged as a superstar in his own right with the help of **Mike Jagger** on vocals.

There has been a rash of support from individuals and companies following the BMA's Membership application in the major trades (Oct. 7). Some of the companies leading the way following the example of the founding member companies are: BMI, SESAC, Chrysalis Records, WEA Distributing Corp., Savoy Records, PIKS Corp., and Marc Gordon Productions. The concept, strategies and benefits of membership services will be further detailed and adopted at the November 17-19 board of directors meeting at the Cherry Hill Hyatt House.

The American Jewish Committee's Testimonial honoring **Georgie Woods** of Philadelphia's WDAS was a stellar affair. The dais guests were a tribute to the wonderful work that this man has done in the community and on a national basis to promote unity and understanding among men of good will. Mrs. **Coretta Scott King** was the guest speaker, which was only fitting since Woods worked extensively with her late husband. In the past several weeks his life has been threatened by elements in the Philadelphia social structure that don't want to see a constructive change take place in the political arena. Woods has had to maintain a 24 hour bodyguard, all of whom are volunteers from the Philadelphia police dept.'s Guardian Society until after the election on a proposed charter amendment, that would allow the current mayor to run for an unprecedented third term.

Spring recording artist **Millie Jackson** will be departing for the Motherland very shortly as she is to do five concert dates in Nairobi, Africa between November 24 and 30th. Millie's current album "Get It Out Cha System" is gold and shooting towards platinum. Accompanying Millie on this tour will be Polydor artist **Alton McClain** and **Destiny**. Look out for the debut album from this talented group slated for some time around the first of the year, produced by **Frank Wilson**.

### CBS Names Mobley To Atlanta Post

■ **ATLANTA** — Dave Swengros, Atlanta branch manager, CBS Records, has announced the appointment of Curtis Mobley to the position of black music marketing local promotion manager for the CBS Records Atlanta branch. He will move from CBS' Dallas branch.

### Randy Stewart Joins It's About Records

■ **MEMPHIS** — Rick Taylor, president of It's About Records, Inc. has announced the appointment of Randy Stewart as senior vice president/a&r and production.

#### Background

After moving to Memphis in 1971, Stewart became a producer for Stax Records in 1972.

## Quazar Connects



Quazar played New York City's Village Gate for a special live showcase featuring songs from their debut Arista lp, "Quazar." The initial single release from the album is "Funk 'n' Roll (Dancin' in the Funkshine)." Shown following the Village Gate set are (from left): Kevin Goins, Quazar; Peachena, Quazar; Gregg Fitz, Quazar; Monica Peters, Quazar; Hank Talbert, vice president, national r&b promotion, Arista Records; Jeff Adams, Quazar; Harvey Banks, Quazar; Clive Davis, president, Arista Records.

## Black Oriented Album Chart

NOVEMBER 4, 1978

- ONE NATION UNDER A GROOVE**  
FUNKADELIC/Warner Bros. BSK 3209
- LIVE AND MORE**  
DONNA SUMMER/Casablanca NBLP 7119
- IS IT STILL GOOD TO YA**  
ASHFORD & SIMPSON/Warner Bros. BSK 3219
- THE MAN**  
BARRY WHITE/20th Century Fox T 571
- STRIKES AGAIN**  
ROSE ROYCE/Whitfield WHK 3227 (WB)
- SWITCH**  
Gordy G7 980R1 (Motown)
- CRUISIN'**  
VILLAGE PEOPLE/Casablanca NBLP 7118
- REED SEED**  
GROVER WASHINGTON, JR./Motown M7 910R1
- LIFE IS A SONG WORTH SINGING**  
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- BLAM!!**  
BROTHERS JOHNSON/A&M SP 4714
- CHAKA**  
CHAKA KHAN/Warner Bros. BSK 3245
- STEP II**  
SYLVESTER/Fantasy F 9556
- IN THE NIGHT-TIME**  
MICHAEL HENDERSON/Buddah BDS 512 (Arista)
- BETTY WRIGHT LIVE**  
Alston 4408 (TK)
- TOGETHERNESS**  
LTD/A&M SP 4705
- COME GET IT**  
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- SUMMERTIME GROOVE**  
BOHANNON/Mercury SRM 1 3728
- SECRETS**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- FUNK OR WALK**  
THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201
- KEEP ON JUMPIN'**  
MUSIQUE/Prelude PRL 12158
- UGLY EGO**  
CAMEO/Chocolate City CCLP 2006 (Casablanca)
- ROSS**  
DIANA ROSS/Motown M7 907R1
- GIANT**  
JOHNNY GUITAR WATSON/DJM 19 (Mercury)
- ALL FLY HOME**  
AL JARREAU/Warner Bros. BSK 3229
- QUAZAR**  
Arista AB 4187
- THE WIZ (ORIGINAL SOUNDTRACK)**  
VARIOUS ARTISTS/MCA 2 14000
- A TASTE OF HONEY**  
Capitol ST 11754
- SUNBEAM**  
EMOTIONS/Columbia JC 35385
- GET OFF**  
FOXY/Dash 3005 (TK)
- TAKE IT ON UP**  
POCKETS/Columbia JC 35384
- NATURAL HIGH**  
COMMODORES/Motown M7 902R1
- FLAME**  
RONNIE LAWS/United Artists UA LA 881 H
- CHANSON**  
Ariola SW 50039
- SPARK OF LOVE**  
LENNY WILLIAMS/ABC AA 1073
- YOU SEND ME**  
ROY AYERS/Polydor PD 1 6159
- MOTHER FACTOR**  
MOTHER'S FINEST/Epic JE 35546
- SMOOTH TALK**  
EVELYN "CHAMPAGNE" KING/RCA APLT 2466
- WELCOME TO MY ROOM**  
RANDY POWEN/Parachute RRLP 9005 (Casablanca)
- EVERYBODY'S DANCIN'**  
KOOL & THE GANG/De-Lite DSR 9509 (Mercury)
- MELBA**  
MELBA MOORE/Epic JE 35507

## PICKS OF THE WEEK

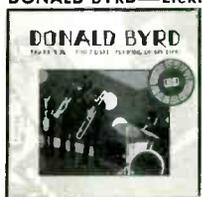
**DANCING IN THE SUN**  
RICHARD GROOVE HOLMES—Versatile—MSG6003



Master of the keyboards, Holmes has been woodshedding for the past year or so. This

album should be an excellent return vehicle for him. Holmes explores many moods and leaves the listener very satisfied in all. Let's Groove with the "Groove" all the way.

**THANK YOU . . . FOR F.U.M.I. (FUNKING UP MY LIFE)**  
DONALD BYRD—Elektra 6E-144



Dr. Donald Byrd is back and Elektra has him. This renowned trumpeter has a new direction and he's right in the pocket with the current funk movement. This should be a big album for Don, whose absence from the musical scene has been certainly felt. Time to get funky!

**WE ALL HAVE A STAR**  
WILTON FELDER—ABC AA1109



This has been a banner year for the Crusaders, so with the success of Joe Sample it was only logical

that there was another offshoot from this extremely talented group. Felder is the soul of the Crusaders and his horn speaks for itself. Felder's vibrant accompaniment inspires him to reach for new heights.

**LOU RAWLS LIVE**  
LOU RAWLS—Philadelphia International PZ2 35517



When you've heard Lou, you've heard it all. This album, recorded live at Lou's triumphant date at the Merk Hellinger Theatre in N.Y., is a glowing tribute to one of America's best loved and most easily recognizable singers. Lou takes you all the way from "Tobacco Road" to the present.

# RW BLACK ORIENTED SINGLES

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>ONE NATION UNDER A GROOVE</b> FUNKADELIC Warner Bros. 8618 (5th Week)	12
2	4	<b>THERE'LL NEVER BE SWITCH</b> /Gordy 7159 (Motown)	13
3	3	<b>DANCE (DISCO HEAT)</b> SYLVESTER/Fantasy 827	17
4	2	<b>IT SEEMS TO HANG ON</b> ASHFORD & SIMPSON/Warner Bros. 8651	11
5	9	<b>YOUR SWEETNESS IS MY WEAKNESS</b> BARRY WHITE/ 20th Century Fox 2380	8
6	6	<b>BLAME IT ON THE BOOGIE</b> THE JACKSONS/Epic 8 50595	10
7	8	<b>TONIGHT IS THE NIGHT PT. 2</b> BETTY WRIGHT/Alston 3740 (TK)	10
8	10	<b>MAC ARTHUR PARK</b> DONNA SUMMER/Casablanca 939	7
9	16	<b>I'M EVERY WOMAN</b> CHAKA KHAN/Warner Bros. 8683	5
10	17	<b>MARY JANE</b> RICK JAMES/Gordy 7162 (Motown)	5
11	5	<b>I'M IN LOVE (AND I LOVE THE FEELING)</b> ROSE ROYCE/ Whitfield 8629 (WB)	13
12	13	<b>OLIVIA (LOST AND TURNED OUT)</b> WHISPERS/Solar 11353 (RCA)	9
13	7	<b>GET OFF FOXY</b> /Dash 5046 (TK)	19
14	14	<b>LET'S START THE DANCE</b> BOHANNON/Mercury 74015	13
15	15	<b>DON'T STOP, GET OFF</b> SYLVERS/Casablanca 938	11
16	11	<b>HOLDING ON (WHEN LOVE IS GONE)</b> LTD/A&M 2057	18
17	12	<b>SOFT AND WET</b> PRINCE/Warner Bros. 8619	15
18	22	<b>FLYING HIGH</b> COMMODORES/Motown 1452	6
19	18	<b>BOOGIE OOGIE</b> OOGIE A TASTE OF HONEY/Capitol 4365	22
20	25	<b>I JUST WANNA STOP</b> GINO VANNELLI/A&M 2072	7
21	21	<b>EASE ON DOWN THE ROAD</b> DIANA ROSS/MICHAEL JACKSON/MCA 40947	8
22	32	<b>GOT TO BE REAL</b> CHERYL LYNN/Columbia 3 10808	7
23	26	<b>DON'T HOLD BACK</b> CHANSON/Ariola 7717	5
24	42	<b>LE FREAK</b> CHIC/Atlantic 3519	3
25	28	<b>ONLY YOU</b> TEDDY PENDERGRASS/Phila. Intl. 3657 (CBS)	5
26	19	<b>ONLY YOU</b> LOLEATTA HOLLOWAY & BUNNY SIGLER/ Gold Mind 74012 (RCA)	11
27	31	<b>UNLOCK YOUR MIND</b> STAPLES/Warner Bros. 8669	7
28	30	<b>PARTY</b> LEON HAYWOOD/MCA 40941	8
29	33	<b>DISCO TO GO</b> BRIDES OF FUNKENSTEIN/Atlantic 3498	5
30	34	<b>FUNK 'N' ROLL (DANCIN' IN THE FUNKSHINE)</b> QUAZAR/ Arista 0349	5
31	40	<b>IN THE BUSH</b> MUSIQUE/Prelude 71110	5
32	37	<b>YOU FOOLED ME</b> GREY & HANKS/RCA 11346	6
33	20	<b>YOU SHOULD DO IT</b> PETER BROWN/Drive 6272 (TK)	10
34	36	<b>I WANNA MAKE LOVE TO YOU</b> RANDY BROWN/ Parachute 517 (Casablanca)	7
35	27	<b>HOT SHOT</b> KAREN YOUNG/West End 1211	12
36	23	<b>TAKE ME I'M YOURS</b> MICHAEL HENDERSON/Buddah 597 (Arista)	20
37	38	<b>DANCING IN PARADISE</b> EL COCO/AVI 203	8
38	43	<b>TAKE THAT TO THE BANK</b> SHALAMAR/Solar 11379 (RCA)	8
39	24	<b>SHAKE AND DANCE WITH ME</b> CON FUNK SHUN/ Mercury 74008	19
40	49	<b>(I'M JUST THINKING ABOUT) COOLING OUT</b> JERRY BUTLER/Phila. Intl. 3656 (CBS)	4
41	29	<b>TAKE IT ON UP</b> POCKETS/Columbia 3 10755	10
42	48	<b>ANGEL DUST</b> GIL SCOTT-HERON/Arista 0366	4
43	53	<b>LONG STROKE</b> ADC BAND/Cotillion 44243 (Atl)	3
44	45	<b>RIDE-O-ROCKET</b> THE BROTHERS JOHNSON/A&M 2086	5

### CHARTMAKER OF THE WEEK

45	—	<b>LOVE DON'T LIVE HERE ANYMORE</b> ROSE ROYCE Whitfield 8712 (WB)	1
46	44	<b>I LOVE THE NIGHTLIFE (DISCO ROUND)</b> ALICIA BRIDGES/ Polydor 14483	7
47	39	<b>SWEET MUSIC MAN</b> MILLIE JACKSON/Spring 185 (Polydor)	8
48	57	<b>IN THE NIGHT-TIME</b> MICHAEL HENDERSON/Buddah 600 (Arista)	2
49	51	<b>DO WHAT YOU FEEL</b> CREME D'COCOA/Venture 101	5
50	41	<b>SAY A PRAYER FOR TWO</b> CROWN HEIGHTS AFFAIR/ De-Lite 908 (Mercury)	9
51	52	<b>LOVE I NEVER HAD IT SO GOOD</b> QUINCY JONES/A&M 2080	6
52	60	<b>GET DOWN</b> GENE CHANDLER/Chi-Sound 2386	2
53	62	<b>WHAT YOU WON'T DO FOR LOVE</b> BOBBY CALDWELL/ Clouds 11 (TK)	2
54	61	<b>SO EASY</b> CON FUNK SHUN/Mercury 74024	2
55	58	<b>WHOLE LOT OF SHAKIN'</b> EMOTIONS/Columbia 3 10828	4
56	56	<b>IT'S ALRIGHT (THIS FEELING I'M FEELING)</b> VIVIAN REED/ United Artists 1239	5
57	63	<b>MIDNIGHT GIRL</b> LENNY WILLIAMS/ABC 12423	2
58	50	<b>DON'T WANNA COME BACK</b> MOTHER'S FINEST/Epic 8 50596	6
59	—	<b>I DON'T KNOW IF IT'S RIGHT</b> EVELYN "CHAMPAGNE" KING/RCA 11386	1
60	67	<b>BAREBACK</b> TEMPTATIONS/Atlantic 3517	4
61	69	<b>YOU STEPPED INTO MY LIFE</b> MELBA MOORE/Epic 8 50600	2
62	70	<b>LOVE TO BURN</b> O. C. SMITH/Shadybrook 1045	2
63	—	<b>WE BOTH DESERVE EACH OTHER'S LOVE</b> LTD/A&M 2095	1
64	47	<b>DON'T LET IT GO TO YOUR HEAD</b> JEAN CARN/ Phila. Intl. 3654 (CBS)	11
65	68	<b>I WISH YOU WELL</b> MAZE/Capitol 4629	3
66	66	<b>LET ME (LET ME BE YOUR LOVER)</b> JIMMY 'BO' HORNE/ Sunshine Sound 1005 (TK)	4
67	73	<b>CHANGE</b> ZULEMA/Le Joint/London 3012	2
68	72	<b>HELP YOURSELF</b> BRASS CONSTRUCTION/United Artists 1242	2
69	65	<b>DO YOU FEEL ALL RIGHT</b> KC & THE SUNSHINE BAND/TK 1030	4
70	54	<b>SPECIAL OCCASION</b> DOROTHY MOORE/Malaco 1052 (TK)	10
71	—	<b>CAN'T NOBODY LOVE ME LIKE YOU DO</b> GENERAL JOHNSON/Arista 0359	1
72	—	<b>NOW THAT WE FOUND LOVE</b> THIRD WORLD/Island 8663 (WB)	1
73	59	<b>LOVIN' FEVER</b> HIGH INERGY/Gordy 7161 (Motown)	5
74	55	<b>YOU WERE MEANT FOR ME</b> DONNY HATHAWAY/Atco 7092	12
75	64	<b>DO WHAT YOU WANT TO DO</b> DRAMATICS/ABC 12400	6

WHEN KOOL & THE GANG'S  
 SINGLE, "I LIKE MUSIC"  
 #DE-909  
 HITS THE AIR,  
 EVERYBODY HITS THE DANCE FLOOR

EVERYBODY'S DANCIN'  
 KOOL & THE GANG



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FROM THEIR NEWEST ALBUM, "EVERYBODY'S DANCIN'"

DSR-9509

Two New Artists  
on Brunswick

TOMMY SANDS

BL 754216

with his debut album



MICHAEL WATSON

and his latest L.P.

“Silent Sunset”

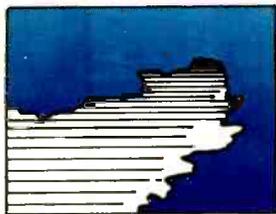
BL 754217

**BRUNSWICK**

**DAKAR**

# RECORD WORLD BLACK ORIENTED ALBUMS

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



## EAST

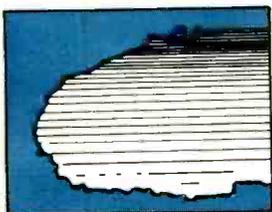
### Adds

Chaka Khan  
Brass Construction  
Peaches & Herb  
Jerry Butler  
Loleatta Holloway  
Rance Allen  
Cameo  
Melba Moore

Bar Kays  
Caroline  
Double Exposure  
Major Harris  
Isaac Hayes  
Patrice Rushen  
Lenny White

### Prime Cuts

Funkadelic—(Grooveallegiance)—WDAS-FM; (Cholly)—WWIN, WDAS-FM; (One Nation)—WDAS-FM; (Funk Band)—WDAS-FM  
Major Harris—(I Want to Dance)—WWRL  
Isaac Hayes—(Just the Way)—WWRL  
Melba Moore—(Dance)—WNJR; (Promise)—WNJR; (Pick Me Up)—WWRL; (You Stepped)—WDAS-FM  
Chaka Khan—(We Got Love)—WOL; (Sleep On It)—WOL, WDAS-FM\*  
Brass Construction—(Pick Yourself Up)—WDAS-FM, WOL; (Get Up)—WOL, WDAS-FM  
Barry White—(Look at Her)—WOL, WDAS-FM; (It's Only Love)—WWIN; (Just the Way)—WWIN, WJZR\*  
Black Sun—(Big Money)—WWRL  
LTD—(It's Time)—WWRL; (Deserve)—WWRL  
Quasar—(Funk & Roll)—WDAS-FM, WJZR; (Funk With Big Foot)—WNJR  
Village People—(Hot)—WNJR; (YMCA)—WDAS-FM, WJZR  
Jerry Butler—(Let's Make Love)—WDAS-FM; (Are You Lonely)—WDAS-FM; (Sad Eyes)—WDAS-FM; (Nothing Says)—WDAS-FM, WOL  
Cheryl Lynn—(Got to Be Real)—WDAS-FM  
Billy Joel—(52nd St.)—WDAS-FM; (Silleto)—WDAS-FM  
Charles Jackson—(The Train)—WOL  
Gary Criss—(Rio)—WNJR  
Peaches & Herb—(Love It Up)—WOL; (Get Up)—WOL  
Loleatta Holloway—(I May Not)—WOL, WWRL, WJZR  
Rance Allen—(I Belong to You)—WOL  
Bar Kays—(Holy Ghost)—WDAS-FM  
Caroline—(Coming On Strong)—WDAS-FM  
Double Exposure—(Newsy)—WOL; WDAS-FM; (Perfect Love)—WDAS-FM; (Falling in Love)—WOL  
Third World—WDAS-FM  
Cameo—(Ugly Ego)—WOL, WDAS-FM; (Friend to Me)—WOL, WJZR\*, WWIN\*  
Kool & the Gang—(Everybody's Dancing)—WWIN, WJZR\*  
Michael Henderson—(Nighttime)—WOL



## WEST

### Adds

Bionic Boogie  
Faze-O  
Eddie Drennon  
Carlos Santana  
Chaka Khan

Brides of Funkenstein  
Bobby Caldwell  
Lee Oskar  
Johnny Guitar Watson

### Prime Cuts

Barry White—(Look at Her)—KKT; (Just the Way)—KKT; (September)—KKT; (Early Years)—KKT, KDAY\*  
Donna Summer—(Last Dance)—KKT; (Heaven Knows)—KKT, KDIA\*, KUTE\*, KDAY\*  
Rose Royce—KUTE\*, KDAY\*  
Shalamar—(Take)—KTT  
Mother's Finest—(Don't Wanna)—KKT  
Musique—(In the Bush)—KKT, KDIA, KDAY\*  
Lenny Williams—(Midnight)—KKT, KDIA  
Gino Vannelli—(I Just Wanna)—KKT  
Ashford & Simpson—KDAY\*  
Crown Heights—KDIA\*  
Chaka Khan—(We Got Love)—KKT; (Some Love)—KKT, KUTE\*  
Brides of Funkenstein—KDAY\*, KUTE\*  
Carlos Santana—(One Chain)—KKT  
Faze-O—(Good Thang)—KKT; (Who Loves KDIA)  
Pockets—(Happy for Love)—KKT, KUTE\*  
Zulema—(Change)—KDIA  
Bionic Boogie—(Hot Butterfly)—KKT

### Jazz Fusion

Roy Ayers—(Touch)—WWRL, WJZR, WWIN; (Get On Up)—WDAS-FM  
Eddie Horan—(You Turn My World)—WNJR; (The Dancer)—WNJR  
Richard Groove Holmes—(Let's Groove)—WWRL  
Al Jarreau—(I'm Home)—WDAS-FM; (Fly)—WDAS-FM; (Wait)—WDAS-FM; (Bright)—WWRL  
Brecker Bros.—(East River)—WWRL  
Patrice Rushen—(Music of the Earth)—WWRL  
Lenny White—(Lady Madonna)—WWRL  
Gil Scott-Heron & Brian Jackson—(Show Bizness)—WDAS-FM; (A Prayer)—WDAS-FM; (To Be Free)—WDAS-FM  
Lee Oskar—(Before the Rain)—WWIN; (Sing... Song)—WWIN; (Feeling Happy)—WWRL  
Ronnie Laws—(Love Is Here)—WDAS-FM, WWIN, WWRL  
Aquarian Dream—(Play It)—WOL, WWIN, WJZR; (You're a Star)—WDAS-FM  
Weather Report—(Birdland)—WWRL  
Herb Alpert & Hugh Masekela—WDAS-FM\*  
Bobby Lyle—WNJR\*

### Sales Breakouts

Chaka Khan—(Warner Bros.)  
Ronnie Laws—(United Artists)  
Ashford & Simpson—(Get Up)—WWIN; (Flashback)—WWIN  
Rose Royce—(Do It)—WWIN, WOL  
Shalamar—(Lovely Lady)—WWIN; (Stay Close)—WWIN; (To the Bank)—WDAS-FM, WJZR\*  
Pockets—(Happy)—WOL; (Tell Me)—WWIN; (Lay Your Head)—WWIN  
Switch—(There'll Never Be)—WDAS-FM; (Pulled the Switch)—WDAS-FM  
The Wiz—(Can I Go On)—WDAS-FM; (You Can't Win)—WDAS-FM; (Poppy)—WDAS-FM; (Home)—WDAS-FM  
Chason—(Don't Hold Back)—WWRL, WOL  
Staples—(Unlock)—WWRL, WDAS-FM, WJZR\*  
Al Hudson—(Spread Love)—WWRL  
Michael Henderson—(Nighttime)—WOL  
Phyrework—(Put Your Hand)—WDAS-FM  
Mother's Finest—(Don't Wanna)—WOL  
(Asterisk indicates entire LP is being played)

### Jazz Fusion

Gil Scott-Heron & Brian Jackson—(Angola)—KDIA; (Secrets)—KDIA, KDAY\*  
Roy Ayers—(You Send Me)—KSOL; (Rhythm)—KDIA  
Aquarian Dream—(Play It)—KKT, KDIA  
Terry Callier—(Butterfly)—KKT  
Lee Oskar—(Before the Rain)—KDIA, KSOL  
George Duke—(Movin)—KKT  
Earl Klugh—KDIA\*  
Jimmie Ponder—(Love Will)—KDIA  
Brecker Bros.—(East River)—KKT, KUTE\*  
Bobby Caldwell—KDAY\*, KDIA\*, KUTE\*  
Blair—(Nightlife)—KKT

### Sales Breakouts

Chaka Khan—(Warner Bros.)  
Randy Brown—(Parachute)  
Eddie Drennon—(Disco Jam)—KKT  
Johnny Guitar Watson—(Miss Frisco)—KDIA  
Melba Moore—(You Stand)—KKT, KDAY\*  
McCoo & Davis—(I Got Love)—KSOL  
Greg Diamond's Starcruiser—KUTE\*  
Glass Family—KUTE\*  
Village People—KUTE\*  
LTD—KDAY\*  
Funkadelic—KUTE\*  
Diana Ross—KUTE\*



## MIDWEST

### Jazz Fusion

Wilton Felder—(Let's Dance)—KKSS; (I Know)—WBX; (Why Believe)—WBX, KPRS\*  
Ronnie Foster—(Soft Heart)—WBX; (Midnight)—WBX, WAMO; (Happy Song)—WAMO  
(Easier Said)—WAMO, WABQ\*  
Lenny White—(Lady Madonna)—KKSS  
Grover Washington Jr.—(Santa Cruzin)—KKSS, WABQ\*  
Aquarian Dream—(You're a Star)—WABQ, WAMO; (Play It)—WBX; (Friends)—WAMO  
Richard Groove Holmes—(Let's Groove)—WBX, WABQ\*  
Ronnie Laws—(All of You)—KKSS, WCHB; (Love Is Here)—WBX; (Grace)—WBX, KPRS\*  
Chuck Mangione—(Children)—KKSS, WJPC  
Al Jarreau—(Thinking)—KKSS, WJPC; (Home)—WBX, KKSS; (Fly)—KKSS, WJPC; (Bright & Sunny)—WBX, WABQ  
Bobby Caldwell—(What You Won't)—WBX  
Gil Scott-Heron & Brian Jackson—(A Prayer)—KKSS; (Showbizness)—WVON  
Roy Ayers—(Get On Up)—WCHB, WJPC; (You Send Me)—WBX; (Touch)—WCHB, KKSS; (LP)—WCHB\*, WAMO\*, KPRS\*, WABQ\*  
Lee Oskar—(Feeling Happy)—WBX, KKSS; (Haunted House)—WBX  
Bobby Lyle—(Good)—WBX, KKSS, WABQ; (Groove)—WBX  
Alpert & Masekela—(Coming Home)—WJPC  
Sonny Fortune—(Infinity)—KKSS  
Caldera—(Shanty)—KKSS  
Billy Cobham—(Balinas)—KKSS, WABQ\*  
Herbie Mann—WABQ\*  
Patrice Rushen—WABQ\*

### Adds

Chaka Khan  
Richard Groove Holmes  
Bobby Caldwell  
Laitmore  
Wilton Felder  
Cameo  
Faze-O  
Brass Construction  
Isaac Hayes  
Patrice Rushen

Herbie Mann  
Temptations  
Johnny Guitar Watson  
Wilton Felder  
Lenny White  
Lou Rawls  
Melba Moore  
Phyrework  
Bell & James

### Prime Cuts

Funkadelic—(One Nation)—WAMO, WCHB; Barry White—(September)—WBX, WCHB; (Just the Way)—WBX, WAMO, WJPC; (Look at Her)—WCHB; (Early Years)—KATZ, KPRS\*  
Johnny Guitar Watson—(Miss Frisco)—KATZ; (Gangster)—WBX, WVON  
Isaac Hayes—(Zeke the Freak)—WCHB; (Just the Way)—WCHB; (Shaft)—WCHB, WABQ\*, KPRS\*, WAMO\*  
Cameo—(Anything)—WBX, KPRS\*, WABQ\*  
Faze-O—(Good Thang)—WBX, WVON, WABQ, KPRS\*  
Diana Ross—(Never Say)—WCHB; (I Don't)—WCHB; (Reach Out)—WCHB, WABQ\*  
Chaka Khan—(Every Woman)—WJPC, KKSS; (We Got Love)—KKSS, KPRS\*  
Brides of Funkenstein—KPRS\*, WAMO\*  
Melba Moore—(You Stepped)—KKSS, WBX, WABQ\*, WAMO\*  
Cheryl Lynn—(Saved My Day)—KKSS  
Zulema—(Change)—WBX  
Gonzalez—(Just Let)—WBX; (Dancing)—KKSS; (Bob Grope's Blues)—KKSS, KPRS\*  
Brass Construction—KPRS\*  
Temptations—(Eveready)—WVON, WABQ\*  
The Wiz—WABQ\*  
M/32—(Wishing on a Star)—WBX\*  
Dramatics—(Fame)—KATZ  
Dennis Coffey—(Someone Special)—WJLB  
Mel Brown—(Call on Me)—KKSS  
Bar Kays—(Holy Ghost)—KKSS, KATZ  
Booker T. Jones—(Try to Love)—WJLB  
Slave—(Just Freak)—WBX  
Sho-Nuff—(Live)—WBX  
Laitmore—(Dig a Little)—WBX  
Bell & James—(Living It Up)—KKSS  
Phyrework—(Coming for Your Love)—KKSS  
Lou Rawls—(Stay With Me)—KKSS; (Sand in the Clowns)—KKSS

### Sales Breakouts

Chaka Khan—(Warner Bros.)  
Brides of Funkenstein—(Atlantic)  
Quasar—(Arista)  
Randy Brown—(Parachute)  
Ashford & Simpson—(Is It Still Good)—KKSS, WVON, WCHB, KPRS\*, KATZ\*, WAMO\*  
Mother's Finest—(Don't Wanna)—WJLB, KKSS, WBX; (Love Changes)—KKSS, WBX; (Watch My Styling)—WVON  
Staples—(Unlock)—WVON, WBX, WJPC; (Showdown)—WVON, WAMO\*  
Al Hudson—(How Do You Do)—WJLB; (Spreading Love)—WBX  
Rose Royce—(Angel)—WBX  
Michael Henderson—(Nighttime)—WVON  
(Cholly)—WAMO, KPRS\*  
Kool & the Gang—(Everybody's Dancin)—WAMO; (Dancing Shoes)—WAMO; (I Like Music)—WAMO, KPRS\*  
McCoo & Davis—(I Thought)—KKSS  
Lenny Williams—KPRS\*  
Musique—WAMO\*

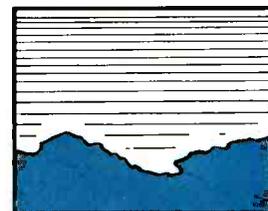
## SOUTH-SOUTHWEST

### Jazz Fusion

Sonny Fortune—(Infinity Is)—KMJQ  
Al Jarreau—(Fly)—KMJQ; (Thinking)—KMJQ; (Sitting)—KMJQ  
Ronnie Laws—(These Days)—WBOK  
Herbie Mann—(Let's Stay Together)—KMJQ; (Watermelon Man)—KMJQ  
Grover Washington, Jr.—(Do Dat)—WAOK, KMJQ, KYOK; (Santa Cruzin)—KMJQ, KYOK, WYLD-FM\*  
Roy Ayers—(Get On Up)—WMBM, WAOK; (You Send Me)—KMJQ, WYLD-FM; (Can't You See)—KMJQ, KYOK, WYLD-FM  
Gil Scott-Heron & Brian Jackson—(Angola)—KBOK, WYLD-FM; (Showbizness)—WYLD-FM; (Madison Ave.)—WLOK, KYOK\*  
Billy Cobham—(Bolinas)—KMJQ; (Entire LP)—WYLD-FM  
Lalo Schifrin—(Pampas)—WYLD-FM; (King)—KMJQ; (Moonlight)—KMJQ, WEDR-FM\*  
Paul Horn—(Witch Doctor)—KMJQ  
Eddie Horan—(Concert by the Sea)—KMJQ; (Love the Way)—KYOK  
Bobby Lyle—(Angola)—WAOK  
Aquarian Dream—WBOK\*  
Ron Carter—WEDR-FM\*  
Ronnie Foster—(Love Satellite)—KMJQ; (Nassau)—KMJQ; (Soft Heart)—KMJQ; (Easier Send)—KMJQ

### Sales Breakouts

Chaka Khan—(Warner Bros.)  
Al Jarreau—(Warner Bros.)  
Randy Brown—(Parachute)  
Kool & the Gang—(Everybody's Dancing)—WBOK  
Double Exposure—(War)—WBOK  
Randy Brown—(Love Is)—KMJQ  
Isaac Hayes—(Just the Way)—WLOK, KYOK; (Zeke the Freak)—KYOK; (Believe in Me)—WLOK  
Soul Children—(Summertime)—WLOK  
Cameo—WEDR-FM\*  
Alex Taylor—(Don't Look)—WAOK  
O. V. Wright—(No Easy Way)—WAOK  
El Coco—(Dancing)—WAOK  
Sweet Cream—WEDR-FM\*  
Faze-O—KYOK\*  
Al Hudson—KYOK\*  
Circle of Fire—WEDR-FM\*  
Michael Henderson—KYOK\*  
Milt Marthens—WEDR-FM\*  
(Asterisk indicates entire LP is being played)



### Adds

Barry White  
Chaka Khan  
Jerry Butler  
Cameo  
Alex Taylor  
O. V. Wright  
El Coco

Brides of Funkenstein  
Gil Scott-Heron & Brian Jackson  
Isaac Hayes  
Bar Kays  
Soul Children

### Prime Cuts

Ashford & Simpson—(Is It Still Good)—WAOK, KMJQ, KYOK, WYLD-FM, WLOK  
Rose Royce—(First Come)—WMBM, WBOK; (That's What's Wrong)—KYOK, WEDR-FM, WLOK\*  
Funkadelic—(Into You)—KYOK, WEDR-FM; (One Nation)—KYOK; (Cholly)—KMJQ  
Roberta Flack—(Independent Man)—KMJQ; (What a Woman)—KMJQ, WYLD-FM\*, WEOK\*  
Vivian Reed—(Sweet Harmony)—WEDR-FM; (Start Dancing)—WEDR-FM; (Everybody)—WEDR-FM; (It's Alright)—WEDR-FM  
Barry White—(Just the Way)—KMJQ, WAOK; (Look at Her)—WBOK; (Sweetness)—KMJQ, WYLD-FM; (September)—KMJQ, WMBM  
Sho-Nuff—(Total Answer)—WDIA, WEDR-FM\*  
Jorge Santana—(On the Seashell)—KYOK  
Shalamar—(Tossing)—WEDR-FM; (Disco Garden)—WEDR-FM  
Phyrework—(Put Your Hand)—KYOK  
Laitmore—(Tonight)—WEDR-FM, WDIA; (Long Distance)—WMBM; (Dig)—WEDR-FM; (Too Hot)—WDIA  
The Wiz—(Poppy Girls)—KMJQ  
Crackin—(Heavenly Days)—KMJQ; (I Can't Wait)—KMJQ  
Gino Vannelli—(Just Wanna)—WAOK  
Phoebus Snow—(Do Right)—WDIA; (Married Man)—WDIA; (Oh L.A.)—KMJQ  
Johnny Guitar Watson—(Miss Frisco)—WAOK; (Gangster)—WEDR-FM, WBOK; (Tu Jour)—KMJQ  
Vernon Bench—(Monima)—KMJQ  
Jerry Butler—(Thinking)—WDIA, WMBM\*  
Chaka Khan—(WEDR-FM\*)  
Brides of Funkenstein—(KYOK\*)  
Diana Ross—(Never Say)—KYOK; (Loving)—KMJQ, KYOK; (You Are the One)—KYOK  
Bar Kays—(Holy Ghost)—WEDR-FM\*, WBOK, WLOK

## New York, N.Y.

(Continued from page 20)

**CAN'T KEEP A GOOD TUNE DOWN:** The **Spinners'** 10th album, scheduled for release in November, contains the cut "Are You Ready For Love," which was originally recorded as a duet between the group and **Elton John** on the latter's much-heralded **Thom Bell**-produced lp. John scrapped those tapes, however; but the Spinners have resurrected the song and added new lead vocals by **John Edwards**.

**JOCKEY SHORTS:** Tickets for the **Moody Blues'** Madison Square Garden concert on November 27 went on sale Monday morning last week and were gone by noon the same day . . . the new **Jim Morrison** poetry lp, which is already attracting a lot of attention, will include two photos of the late singer, one taken by **Art Kane** which was originally published in *Life Magazine* in 1968, the other by **Edmund Teske**, taken in 1970 and never before published. Teske's photo will appear on the album cover. Elektra/Asylum has also prepared an eight-page, four-color booklet, containing several of Morrison's drawings and 10 rare photos of Morrison, for inclusion in the album . . . Straight Arrow Publishers has sold "Outside" magazine to **Mariah Publications Corporation**. **Jann Wenner**, chairman of the board of Straight Arrow, decided on the sale so that the company could "concentrate more fully on Rolling Stone magazine" . . . rumors of **Ira Mayer's** demise are decidedly premature (as opposed to undecidedly) . . . Elektra/Asylum artist **Jesse Colin Young**, out of sight for a long time, it seems, is set to tour the midwest and east coast with **Jesse Winchester** and **Jack Tempchin**. The tour starts November 9 in St. Louis and finishes in Philadelphia on December 8 . . . **Roger McGuinn**, **Gene Clarke** and **Chris Hillman** are recording a new album for Capitol which reportedly sounds nothing like the **Byrds** . . . **Cathy Chamberlain** is also recording a new album at El-Mar Studios with **Elliott Randall** producing . . . The writing and arranging team of **Reid White-law** and **Norman Bergen** have been contracted by **Nai Bonet Enterprises** to write, produce and score all the music for the upcoming film production of "Nocturna." The music is currently being produced at Sigma Sound in Philadelphia and will feature **Gloria Gaynor**, **Vicki Sue Robinson** and **Moment Of Truth** among others.

## The Coast

(Continued from page 16)

no way you can call **Jesse Winchester** "just a country singer" anymore—but the songs, although they retain a good measure of the home-spun humor and poignancy that were essential to his charm in the first place, simply don't come up to the standard **Jesse** set for himself with classics like "Black Dog," "Mississippi You're On My Mind" and so many more. A couple of weeks ago at the **Roxy**, **Winchester** showed that he still has the ability to grow; the replacement of his steel guitarist with a very talented fifth member who triples on guitar, sax and keyboards, adds an impressive new dimension to his stage show. Here's hoping that growth will carry over to his songwriting as well, because **Winchester**, a smart, funny man, is much too talented to be overlooked.

**MENTAL NOTES:** Many thanks to **Crusader Stix Hooper**, who sent a nice postcard to **RW** west from the Copenhagen stop of the band's eight-country European tour . . . A local group called **The Knack** has apparently been attracting lots of attention, with the likes of **Steve Stills**, **Eddie Money**, **Tom Petty** and even **Bruce Springsteen** turning out (and joining them onstage) for their recent gigs at the **Troubadour**. **Stills** and **Ray Manzarek** are said to be vying to produce this "very clean, very Beatle-ish" new band, with **The Boss** supposedly having offered them "Rendezvous," one of his new tunes . . . **Springsteen** also showed up at youngster **Dyan Diamond's** show, along with **Stevie Nicks**, **John Entwistle**, **Dyan's** producer/mentor **Kim Fowley**, **Leif Garrett** and others. **Springsteen** and former manager **Mike Appel**, who was also there, did not share a drink together . . . **Bonnie Tyler's** next 45 will be "Louisiana Rain," a previously un-recorded **Tom Petty** tune . . . **Eric Carmen** is going to wed someone named **Marcie** on Halloween. We believe the ceremonies will be in N.Y., if our informants are any help, since that's where the license was procured . . . It's been brought to our attention that if **Olivia Newton-John** were to marry **Steve Paul**, then divorce and remarry **Lowell George**, only to again split and find her true love with former **Green Bay Packer** and pro coach **Jim Ringo**, she'd be **Olivia Newton-John Paul George Ringo** . . . **SPEAKING OF** Little Feat prince **George**, by the way, we've been assured he bears no relationship to photographer **Lowell Georgia**, despite the latter's suspiciously apt involvement in a recent **National Geographic** piece called "Natural Gas: The Search Goes On."

## Jazzstars in Detroit



The recent concert by **Milestone's Jazzstars** (**Ron Carter**, **Sonny Rollins** and **McCoy Tyner**) at the **Royal Oak Theater** in suburban **Detroit** was highlighted by a surprise presentation to the performers of special scrolls from the office of **Detroit mayor, Coleman A. Young**. **Ron Carter**, a native **Detroiter**, was declared an "Honored Citizen," while fellow jazzstars **Rollins** and **Tyner** were named "Honorary Citizens" of the **Motor City**. Shown during the presentation ceremonies are (from left) **Sonny Rollins** (holding his own "Honorary Citizen" scroll); **McCoy Tyner**; special mayoral representative **Richard Berry**; and **Carter**.

## The Jazz LP Chart

NOVEMBER 4, 1978

- REED SEED**  
GROVER WASHINGTON, JR./Motown M7 910R1
- CHILDREN OF SANCHEZ**  
CHUCK MANGIONE/A&M SP 6700
- MR. GONE**  
WEATHER REPORT/Arc/Columbia JC 35358
- COSMIC MESSENGER**  
JEAN-LUC PONTY/Antalantic SD 19189
- SECRETS**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- ALL FLY HOME**  
AL JARREAU/Warner Bros. BSK 3229
- LEGACY**  
RAMSEY LEWIS/Columbia JC 35483
- FLAME**  
RONNIE LAWS/United Artists UA LA 881 H
- CARNIVAL**  
MAYNARD FERGUSON/Columbia JC 35480
- WHAT ABOUT YOU?**  
STANLEY TURRENTINE/Fantasy F 9563
- PAT METHENY GROUP**  
ECM 1 1114 (WB)
- IMAGES**  
THE CRUSADERS/ABC AA 6030
- SOFT SPACE**  
THE JEFF LORBER FUSION/Inner City IC 1056
- SIMPLICITY OF EXPRESSION-DEPTH OF THOUGHT**  
BILLY COBHAM/Columbia JC 35457
- YOU SEND ME**  
ROY AYERS/Polydor PD 1 6159
- FEELS SO GOOD**  
CHUCK MANGIONE/A&M 4658
- SOUNDS . . . AND STUFF LIKE THAT!!**  
QUINCY JONES/A&M SP 4685
- FRIENDS**  
CHICK COREA/Polydor PD 1 6060
- HEAVY METAL BE-BOP**  
THE BRECKER BROTHERS/Arista AB 4185
- IN THE NIGHT-TIME**  
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- TROPICO**  
GATO BARBIERI/A&M SP 4710
- THE GREETING**  
MCCOY TYNER/Milestone M 9085
- OUT OF THE WOODS**  
OREGON/Elektra 6E 154
- TIME AND CHANCE**  
CALDERA/Capitol SW 11810
- THE BLUE MAN**  
STEVE KHAN/Columbia JC 35539
- BEFORE THE RAIN**  
LEE OSKAR/Elektra 6E 150
- LARRY CARLTON**  
Warner Bros. BSK 3221
- A SONG FOR YOU**  
RON CARTER/Milestone M 9086 (Fantasy)
- THANK YOU . . . FOR F.U.M.L. (FUNKING UP MY LIFE)**  
DONALD BYRD/Elektra 6E 144
- LES McCANN THE MAN**  
A&M SP 4718
- WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2WB 3139
- INTIMATE STRANGERS**  
TOM SCOTT/Columbia JC 35557
- TRUE STORIES**  
DAVID SANCIOS & TONE/Arista AB 4201
- BEST OF KEITH JARRETT**  
IMPULSE IA 9348 (ABC)
- MANHATTAN SYMPHONIE**  
DEXTER GORDON QUARTET/Columbia JC 35608
- ANGELS OF THE DEEP**  
SWEET BOTTOM/Elektra 6E 156
- ECSTASY**  
MICHAEL URBANIAC/Martin 2221 (TK)
- STREAMLINE**  
LENNY WHITE/Elektra 6E 164
- SOWETO**  
DOLLAR BRAND/Chiaroscuro CR 2012 (AFE)
- LOVE SATELLITE**  
RONNIE FOSTER/Columbia JC 35373

## Robert Kalaidjian Dies

■ **NEW YORK** — Robert E. Kalaidjian, vice president, operations personnel, CBS Records died last week at the age of 61. He is survived by his wife, Adene, and two children, Gerry and Robin.

Kalaidjian joined CBS in 1939 as a coder in the sales promotion department. Except for a period during World War II in which he served as Naval Communications Officer and attained the rank of Lieutenant Commander in the Naval Reserve, his career was with CBS.

## Millius Joins MCA Music

■ **NEW YORK** — Sal Chiantia, president of MCA Music, has announced the appointment of Mike Millius to the post of associate director, creative services, east coast.

### Background

Millius has previously recorded albums as a writer/performer, and written for other artists, including Pete Seeger, Elvis Presley, Ian Lloyd and Ram Jam.

## Pat Benatar Sings with Versatility

■ NEW YORK—New talent Pat Benatar recently appeared at Tramps, captivating an audience with a voice that is bound to be heard beyond the confines of club dates. Recently signed to Chrysalis, Benatar's voice has the power of Laura Nyro, the resonance of Linda Ronstadt and a three-octave range that is almost startling.

Primarily performing cover material, Benatar opened with "It Ain't Easy," immediately revealing a funk/rock style that characterized many of her interpretations. Changing the pace of the set with Roy Orbison's classic "Crying," Benatar displayed the ease with which she handles the soprano range. Never abrasive, Benatar's highs were as lyrical as they were strong, and it may be this aspect

## A&M Albums Set

■ LOS ANGELES A&M is scheduled to release seven new albums in two separate releases, one in late October and one in early November.

Scheduled for October are: the original soundtrack album from the film "The Boys From Brazil," produced, written, and arranged by Jerry Goldsmith; The Carpenters' "Christmas Portrait," a holiday Christmas package, much of which will be performed on their ABC-TV Christmas Special, airing December 19; Joan Armatrading's "To The Limit," produced by Glyn Johns; the debut album from the songwriting team LeRoy Bell and Casey James, self-produced by Bell and James and entitled "Bell & James;" and another debut, guitarist Gordon Payne's self-titled album, produced by Audie Ashworth and J. J. Cale.

Scheduled for November 3 release are the solo album from Nazareth's Dan McCafferty, entitled "Dan McCafferty," and the debut album from the British band Sad Cafe, entitled "Misplaced Ideals."

## 20th Taps Wagoner

■ LOS ANGELES—Jim Fisher, national sales director for 20th Century-Fox Records, has announced the appointment of Bill Wagoner to the position of west coast regional sales manager.

Prior to coming to 20th, Wagoner was MCA's west coast product manager for one year. He had previously been branch manager for MCA in both San Francisco and Los Angeles, working for one year in each city.

Based in San Francisco, Wagoner will be responsible for all sales, marketing and advertising, coordinating activities closely with 20th's six west coast distributors.

of her talent that brings the stongstress most recognition.

Working into a reggae version of "Stairway to Heaven," and then finally to a smoldering rendition of Pink Floyd's "Great Gig In The Sky," Benatar promises tremendous versatility, and also a particular finesse for holding back on a song, and then belting it out after a good amount of build-up.

Closing the set with the Rascals' tune "You Better Run," Benatar clearly avoids being cast as a strictly ballad singer; the lady has a definite affinity for good rock and roll. Presently working on compositions for her debut lp, it should be interesting to hear what Benatar's tastefulness and creative abilities produce.

Sophia Midas

## ABC To Release Steely Dan 'Hits'

■ LOS ANGELES — "Steely Dan's Greatest Hits," a two record collection featuring 18 songs spanning the group's career thus far, is scheduled for a late October shipping. Produced by Gary Katz, the package includes early hits such as "Do It Again" and "Reelin' In The Years," through middle period compositions like "Rikki Don't Lose That Number" up to present day hits by Steely Dan's Walter Becker and Donald Fagen.

In addition, the album includes a previously unrelased track, recorded during the band's "Royal Scam" sessions.

## Audiofidelity Pacts With Sunshine Distrib.

■ NEW YORK — Harold Drayson, president of Audiofidelity Enterprises, has announced the appointment of Sunshine Record Distributors to distribute the Audiofidelity family of labels in the New York and New Jersey territories.

## Haddad, Radin Pact with Mekka

■ SOUTHAMPTON, N.Y. — Roy Radin and Ed Haddad have jointly announced that Edward J. Haddad Management and Roy Radin Associates have entered into a co-management agreement to represent Eddie Mekka in all entertainment areas.

Mekka, co-star of the ABC-TV show "Laverne and Shirley," in which he plays Carmine Ragusa, The Big Ragoo, previously co-starred on ABC-TV's "Blansky's Beauties."

## Waterhouse Announces Signings, LP Releases

■ MINNEAPOLIS — Gary Marx and Michael Sunday, co-directors of Waterhouse Records, have announced the signing to the label of rock artist James Montgomery and comedian Henny Youngman.

Youngman's first album in five years, "Take My Album . . . Please!" was released by Waterhouse in early September. Waterhouse marketing director Marx is setting up extensive radio promotions built around listener participation in "one-liner" joke contests. Interested stations may contact Marx at 612-332-6575.

Montgomery's "Duck Fever" is the second Waterhouse fall release. Waterhouse has also released the first single off the album, "New England Sunshine." The independent marketing team of Jerry Brenner and Al Perry have been retained to work both the album and single releases in the northeast.

## Billy Joel Platinum

■ NEW YORK — Columbia recording artist Billy Joel has had his just-released album, "52nd Street," certified platinum by the RIAA.

## Gorfine to Infinity

■ NEW YORK — Barry Reiss, sr. vice president of Infinity Records, has announced the appointment of Bethany Gorfine to the post of manager, production services. She will be responsible for establishing a flow of information to the pressing plants on each album project, from the time the artist enters the studio. She will also be responsible for assembling all components for new releases.



Bethany Gorfine

Gorfine was most recently at Arista Records, where she held the title of associate product manager, with responsibilities encompassing artist development and creative services. From 1975 through 1976, she was in charge of east coast operations for New Directions Management, working on the career direction of Natalie Cole. From 1973 through 1975, she was assistant to the director of east coast operations for A&M Records.

## Welk Taps Matheny

■ LOS ANGELES — Dean Kay, vice president and general manager of the Welk Music Group has announced the appointment of Rob Matheny to the post of professional manager with the firm. Matheny will be headquartered out of the company's Hollywood offices and work directly with Hollywood division manager Gaylon Horton.

The move is part of the Welk Group's goal to further establish the pop division of the pubbery which includes such catalogues as Vogue (BMI) and T.B. Harms Music, (ASCAP) among 58 diversified portfolios.

Matheny was most recently the Writer & Publisher Relations representative for BMI on the west coast the last three years.

## RCA Promotes Altman

■ NEW YORK — The appointment of Paul J. Altman as director, talent administration, business affairs, RCA Records, has been announced by Mel Ilberman, division vice president, business affairs and associated labels.

Altman will be responsible for the licensing of music at RCA and for getting clearance for music tracks for RCA's worldwide activities, and for negotiating artist contracts.

Altman joined RCA Records in 1960 and has served in a number of positions in the financial department since that time.

## WCI Pressing

(Continued from page 3)

As WCI's annual record and tape sales have climbed toward, and now past, the half-billion dollar mark, many industry observers have wondered, aloud and in print, why the company did not institute its own pressing operation. Now, with all of this country's major pressing plants, operating at or near capacity year-round, it appears that WCI may have been forced into the business.

Warner moved the bulk of the pressing it had formerly placed with CBS to Capitol in early 1977, apparently because it could not get the volume of product it wanted quickly enough. (Some pressing is still done by other companies, but is still handled by CBS.) Last week, manufacturing executives at other labels were saying that Capitol couldn't handle the increasing WEA volume either.

Guarantee of product flow, then, seems to have been WCI's prime reason for making the decision. The company will also save money on pressing and duplicating (A large-volume customer like Warner now pays around \$.40 per lp, and \$.87 per cassette).

## Keith Richard Gets Suspended Sentence

(Continued from page 3)

charge of possession of heroin. The cocaine possession charge was dropped due to insufficient evidence and the court reasoned that a man of Richard's wealth hardly needs to supplement his income by trafficking, hence the Crown Attorney Paul Kennedy did not press the trafficking charge.

It was also determined that the amount of heroin found in Richard's possession would have been necessary to sustain the guitarist's habit during the band's six week stay in Toronto. This was the turning point for the entire case: whether or not a man of Richard's stature should receive the same brand of justice as an average man. Clearly, the court decided that Richard is not an ordinary man and the circumstances of his lifestyle were taken into consideration.

Since the passing of the sentence, the local press has been highly critical of the 'lenient' sentence; some have even called into question the judge's ability to sit on the bench. Former Canadian Prime Minister, John Diefenbaker, has demanded that the case be reviewed by the federal government and insisted that "imprisonment of a few months" should have been considered, regardless of Richard's status in the entertainment world.

Defense attorney Austin Cooper was determined to prove that his client was not an ordinary man and should therefore not be judged by the same yardstick, drawing comparisons with artists such as Van Gogh, Aldous Huxley, Dylan Thomas, F. Scott Fitzgerald, Baudelaire and Billie Holiday. To further reinforce the importance of The Rolling Stones

and Richard's role in the band, Cooper called Lorne Michaels (producer of NBC-TV's "Saturday Night Live") to testify that Richard "is The Rolling Stones. He is the catalyst of the group, the number one rock and roll group in the world." Local rock critic and author Jack Batten was called to give similar testimony. Defense attorney Cooper asked the court to judge "the whole man." Crown Attorney Paul Kennedy asked that Richard be handed a jail sentence of 6 to 12 months.

### Benefit Concert

Regarding Judge Lloyd Graburn's decision that Richard must perform for the residents of the CNIB, Richard stated after the sentence was passed that The Rolling Stones would appear together "by unspoken agreement." As the CNIB auditorium holds only 200 people, Maple Leaf Gardens operator Harold Ballard has offered use of his venue to the CNIB, giving Richard the opportunity to perform a benefit a help to raise money for the CNIB as well.

Though he kept quiet during the entire proceedings, Richard did respond to reporters' questions afterward, his sense of humor very much in evidence. Were people still trying to outlaw rock and roll? "Well, they just missed another chance." Were The Stones happy with the sentence? "They were ticked off that I didn't get put away for 30 years." Does he hold a grudge against Canada? "No, but you should do something about those Mounties." Finally, when asked if life on heroin had been the hell which Austin Cooper had described in court, Richard replied: "That's show business."

## Jazzin' It Up



Four Capitol Records' recording artists culminated their national jazz tour together with individual N.Y. appearances. Pictured backstage after the Bottom Line show are (from left): Mike Azevedo, from Caldera; Bobby Lyle; Rusty Moody, Capitol's N.Y. r&b promotion manager; Maureen O'Connor, Capitol's press & artist relations manager; Raul de Souza; and Basil Nias of Record World.

## RCA Initiates Kiki Dee Promo

NEW YORK—RCA Records has launched a nationwide marketing campaign in support of Kiki Dee's new Rocket Record Company album, "Stay With Me."

Keyed to a cross-country, 24-city tour by the singer that heralds her return to the American scene after a two-year absence, the marketing thrust is geared to take advantage of each date and zero in on venues, RCA accounts and radio and TV stations along the route.

The tour starts October 31 and runs through December 12.

In addition to the "Stay With Me" album, scheduled for national release the week of October 26, there will be a single, "One Step," available in stores the week of November 3.

RCA will make use of Fairchild 8mm projection units that will show a newly-produced video film of Ms. Dee performing "One Step," "Stay With Me" and "One Jump Ahead of the Storm." This 12-minute film will be made available from November 1 through December 1. Also, video cassettes of this film will be offered to all RCA branches and retail outlets that are using video playback equipment in-store, as well as to radio and TV personalities in those markets where Kiki performs. Ms. Dee will be doing radio and TV interviews throughout the tour.

Point of sale materials for the Kiki Dee campaign include 4'x4' mounted and unmounted posters, 22"x22" posters with an in-concert strip appended and an lp cover mobile, front and back which fits the universal Nipper mobile already in stores throughout the country. A 60-second radio spot is ready for use in all markets, as are 400-line advertising mats and a selection of minis in various sizes.

## Infinity Taps Halbert

NEW YORK — Barry Reiss, sr. vice president of Infinity Records, has announced the appointment of Ellin Halbert to the post of director of office services and personnel. She will function as office manager for the label, with responsibilities including purchasing, payroll and employee insurance, and maintenance of all office services.



Ellin Halbert

Before joining Infinity, Halbert was director of office administration for the Raleigh Hotel in South Fallsburg, New York. From 1975 to 1977, she was a personal manager and administrator at Arthur Rappaport Personal Management in Los Angeles, working exclusively with rock artists. Previously, she was an assistant media planner at the McCann-Erickson advertising agency's west coast office.

## CBS Names Fagot To Promo Post

ATLANTA — Dave Swengros, Atlanta branch manager, CBS Records, has announced the appointment of John Fagot to the position of Columbia local promotion manager for the CBS Records Atlanta branch.

In his new position, Fagot will be responsible for the promotion of all Columbia label albums and singles in the Charlotte marketing area.

## Benson Inks Jeannie C. Riley



The Benson Company has announced the signing of Jeannie C. Riley to a recording contract. Her first album is planned for early '79. As yet specific label affiliation has not been determined. Pictured after the signing are (seated) Gerald Skinner, Benson Co.; Gene Scott, Riley's manager; Ms. Riley; Bob Benson, Sr., Benson president; Jim Van Hook, Benson Co.; and (standing) Robert Benson, Jr., Mike Cowart and Ed Messick, all of the Benson Co.

## Peter Moores: Arts Patron

By SPEIGHT JENKINS

■ NEW YORK—Opera in translation is always a subject of heated dispute among opera buffs. The two positions—"as theater, opera should be understood by the audience" versus "the composer heard the music with certain word sounds and any change in the words detracts from the whole experience"—have often been stated. This fall the subject was freshly discussed in New York when the City Opera presented an Italian opera buffa, Rossini's *Il Turco in Italia*, in a fascinating translation by Andrew Porter, best known of modern translators, and the Metropolitan only last week turned to English poet Tony Harrison for a translation of Smetana's *The Bartered Bride*.

Though the whole argument has been generally muted in the United States because almost all opera with major singers is given in the original language, the controversy has always waxed hot and heavy in England. There the Royal Opera, Covent Garden, for

years after World War II gave every performance in English, turning only to the original language because the public wanted international stars who wouldn't or couldn't sing in English.

### N.Y. City Opera

But at the English National Opera the vernacular has held a sway it does not touch at the New York City Opera, this city's second theater, and some of the best translations ever heard in English have been presented there. The most discussed has been Andrew Porter's version of Wagner's *Ring of the Nibelung*, a translation that has received praise and performance in the U.S., Britain and Europe. In fact, a German critic in London after hearing the translation said in a large German newspaper that Germans should get Porter's translation turned back into German and they might for the first time really understand *The Ring*.

Though New Yorkers have yet (Continued on page 99)

## CLASSICAL RETAIL REPORT

NOVEMBER 4, 1978

### CLASSIC OF THE WEEK



VERDI

### NABUCCO

SCOTTO, MANUGUERRA,  
GHIAUROV, MUTI

Angel

### BEST SELLERS OF THE WEEK\*

- VERDI: NABUCCO—Scotto, Manuguerra, Ghiaurov, Muti—Angel
- MAHLER: SYMPHONY NO. 6—Karajan—DG
- NYIREGYHAZI PLAYS LISZT—Columbia
- BRAVO PAVAROTTI—London
- LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
- RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
- STRAUSS: SALOME—Behrens, Van Dam, Karajan—Angel
- THOMAS: MIGNON—Horne, Welting, Vanzo, De Almeida—Columbia
- VERDI: OTELLO—Price, M., Cossutta, Bacquier, Solti—London

### KORVETTES/ EAST COAST

- VLADIMIR HOROWITZ: GOLDEN JUBILEE—RCA
- MAHLER: SYMPHONY NO. 6—DG
- NYIRGEHAYZI PLAYS LISZT—Columbia
- BRAVO PAVAROTTI—London
- RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
- SMETANA: THE BARTERED BRIDE—Supraphon (Import)
- THOMAS: MIGNON—Columbia
- VERDI: NABUCCO—Angel
- VIVALDI: SONGS—Kalmar—Hungaraton (Import)
- VIVALDI: ORLANDO FURIOSO—Horne—RCA

### SAM GOODY/ EAST COAST

- MARIA CALLAS: THE LEGEND—Angel
- MAHLER: SYMPHONY NO. 6—DG
- BRAVO PAVAROTTI—London
- PAVAROTTI: HITS FROM LINCOLN CENTER—London
- NYIREGYHAZI PLAYS LISZT—Columbia
- RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
- STRAUSS: SALOME—Angel
- THOMAS: MIGNON—Columbia
- VERDI: NABUCCO—Angel
- VERDI: OTELLO—London

### CUTLER'S/NEW HAVEN

- BEETHOVEN: LATE PIANO SONATAS—Pollini—DG
- BRUCKNER: SYMPHONY NO. 5—Karajan—DG
- CHERUBINI: MEDEA—Sass—Hungaraton (Import)
- HANSON: SYMPHONIES—Hanson—Mercury Gold
- MAHLER: SYMPHONY NO. 1—Tennstedt—Angel
- NYIREGYHAZI PLAYS LISZT—Columbia
- BRAVO PAVAROTTI—London
- RENAISSANCE MUSIC FOR TWO LUTES—Strizich—Titanic
- VERDI: NABUCCO—Angel
- VERDI: OTELLO—London

### KING KAROL/NEW YORK

- BEETHOVEN: MISSA SOLEMNIS—Davis—Philips
- GALWAY PLAYS BACH—RCA
- MAHLER: SYMPHONY NO. 5—Levine—RCA
- PAVAROTTI: HITS FROM LINCOLN CENTER—London
- PUCCINI: TURANDOT—Caballe, Carreras, Lombard—Angel
- THOMAS: MIGNON—Columbia
- REICH: MUSIC FOR 18 MUSICIANS—ECM
- VERDI: NABUCCO—Angel
- VERDI: OTELLO—London

### ROSE DISCOUNT/CHICAGO

- BACH: B MINOR MASS—Marriner—Philips
- BEETHOVEN: FIDELIO—Janowitz, Kollo, Bernstein—DG
- MARIA CALLAS: THE LEGEND—Angel
- HAIL TO THE VICTORS—Mormon Tabernacle Choir—Columbia
- BRAVO PAVAROTTI—London
- PUCCINI: LA Fanciulla del West—Neblett, Domingo, Mehta—DG
- RACHMANINOFF: PIANO CONCERTO NO. 3—RCA
- STRAUSS: SALOME—Angel
- THOMAS: MIGNON—Columbia
- VERDI: OTELLO—London

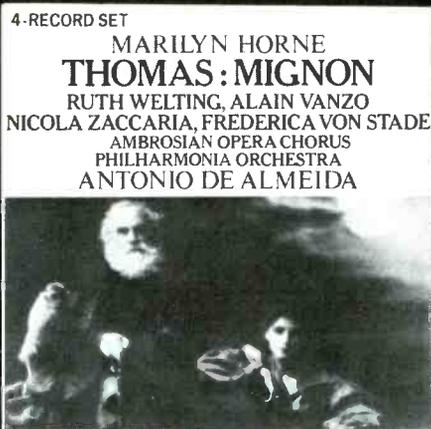
### TOWER RECORDS/ SAN FRANCISCO

- BACH: CANTATAS, VOL. XXI—Harnoncourt—Telefunken
- BEETHOVEN: FIDELIO—Janowitz, Kollo, Bernstein—DG
- CHERUBINI: MEDEA—Sass—Hungaraton (Import)
- MAHLER: SYMPHONY NO. 5—Levine—RCA
- BRAVO PAVAROTTI—London
- PAVAROTTI: HITS FROM LINCOLN CENTER—London
- SHOSTAKOVICH: QUINTETS NOS. 5, 11—Fitzwilliam Quartet—L'Oiseau Lyre
- THOMAS: MIGNON—Columbia
- VERDI: NABUCCO—Angel
- VIVALDI: FOUR SEASONS—Stern—Columbia

\*Best Sellers determined from store reports indicated above, plus reports from Record & Tape Collectors (Baltimore), Radio Doctors (Milwaukee), Sound Warehouse (Dallas), Cactus (Houston), Specs (Miami), Vogue Records (Los Angeles) and Odyssey Records (San Francisco).

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## Love Gets Gold



Arista artists Raydio recently visited radio station KKTT-AM and presented program director Walt Baby Love with a copy of their gold single, "Jack and Jill." Radio KKTT-FM was one of the first stations to go on the song. Pictured from left: Raydio members Charles Fearing and Ray Parker, Jr.; Walt Baby Love, program director, KKTT-AM; Bob Gaitsers, r&b regional promotion, Arista.

## CONCERT REVIEW

### Jarreau, Carlton Shine at the Greek

■ LOS ANGELES—All the stars in the sky September 19 above the Greek Theatre in Los Angeles could not outshine the brilliant vocal and guitar artistry of Al Jarreau and Larry Carlton that night. The teaming of these two leaders of their respective fields in contemporary jazz promised to be one of the concert highlights of Summer 1978, and it was.

Former Crusader and session guitarist Larry Carlton opened the evening with a short but varied set consisting of material from his first solo release on Warner Bros., "Larry Carlton." With the capable support of his three piece band, Carlton's playing ran the emotional gamut from blistering to sublime. Due to his unique style and range, Carlton has successfully established himself as one of the foremost guitarists today.

As a solo artist Carlton is now stretching out into writing and singing. All of the material he performed Tuesday night was self-penned, including the moody "I Apologize" on which he also sang; but unlike his colleague George Benson, Carlton wisely chose to dominate his set with instrumentals, where his skills are much stronger.

#### No Mere Singer

Headliner Al Jarreau is finally seeing the acclaim here in his hometown that the Europeans have long been giving him. To label Jarreau as a mere singer is to ignore the fact that the man carries an entire band in his throat. Just as Larry Carlton has his playing style to distinguish him from his contemporaries, Jarreau has his amazingly true duplications of drums, flute and

bass guitar to put him a step above anyone else today.

Opening his set with the gospel-like "Could You Believe," Jarreau moved on to newer material from his new album on Warner Bros., "All Fly Home." Although the rest of his set consisted mainly of his own compositions, Jarreau particularly shined on other writers' works. Outstanding was his interpretation of Paul Desmond's "Take Five," which became a whole new song in his hands, and "Better Than Anything," a show-stopper Jarreau cleverly saved for the encore.

Although based in a tradition of such artists as Ella Fitzgerald and Frank Sinatra, Al Jarreau re-creates this vocal legend for today. His time has come.

Annie Jones

### Foreigner in Amarillo



As part of a week-long series of seven dates in Texas, Atlantic recording group Foreigner played a concert at Amarillo's Civic Center. Prior to the show, members of the band paid a visit to the headquarters of Western Merchandisers. In addition to meeting with Western's father and son team of Sam & Steve Marmaduke, Foreigner also visited the warehouse area of the operation, where they talked with staff workers and signed autographs. Shown in Amarillo are, from left: Foreigner's Ian McDonald & Mick Jones, Sam Marmaduke—president & chairman of the board of Western Merchandisers, Foreigner's Lou Gramm, and Steve Marmaduke—vice president of buying for Western Merchandisers.

## Peter Moores (Continued from page 98)

to hear that translation live—an experience enjoyed already by those who live in Seattle, San Diego, Washington and a few other American cities—everyone now has the chance to hear the English version of the Wagnerian tetralogy on EMI, imported and distributed in the United States by Angel.

And the reason for this recording is a remarkable merchant prince named Peter Moores, chairman of the board of Littlewoods, Britain's largest private business. In New York on a short visit a few days ago, Moores turned out to be an affable, quick-thinking Englishman who has spent much of his adult enthusiasm on opera. Working at the Vienna State Opera in the '50s and for that company in Italy where he met his wife, he was thoroughly indoctrinated by the opera bug, and his foundation has not only sponsored the *Ring* recordings by EMI but has helped and is helping innumerable young singers. The foundation money goes to young singers who study

### Eight from Phonogram

■ CHICAGO—Phonogram, Inc./Mercury Records and its associated labels have scheduled eight albums for October release according to Lou Simon, senior vice president/director of marketing for the firm.

Albums in the October release are: "Hemispheres" by Rush; "Rainbow" by Jacky Ward; "My Name Is Caroline" by Caroline Crawford (all on Mercury); "Larry Gatlin's Greatest Hits," "Billy Swan At His Best," and "New Moon Rising" by Lisa Lawalin (all on Monument); "Koss" by Paul Kossoff (on DJM); and "Jus' Playin' Along" by Seve Fromholz (on Lone Star).

at the London Opera Centre; earlier Moores himself put money into the careers of Joan Sutherland, Geraint Evans and Colin Davis, to name three illustrious recipients among many.

Moores' interest in *The Ring* and the National Opera's version stems from having so much enjoyed the English performances there. He attributes it partly to conductor Reginald Goodall, the maestro of the recorded cycle, and to Porter's translation. "I was interested in opera in English before, but these translations opened a new world to me." Moores pointed out that he specifically picked up the overhead expenses on the recordings of the *Ring* operas, which began with *Siegfried*. The most expensive as always in the cycle was *Twilight of the Gods*, which cost around \$100 thousand; all in all he spent over \$200 thousand on the four albums, all of which have sold respectably, particularly in the British Isles.

Moores has made good friendship with many of the English *Ring*'s principal artists such as Rita Hunter and Alberto Remedios. He was present at each of the recordings, which took place during live performances, and personally worked to see that the casts were what he and the company wanted. Any persuasion that was necessary, any financial easing of travel or scheduling problems, he did.

Moores' goal for the recordings is to bring the Wagner works home to more people, and he feels that this can be done if they can understand the words. Porter's translation brings over most of them clearly, and such makes Moores' considerable investment more than worthwhile.

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# SEE Readies Video Network

(Continued from page 3)

week run of "Sammy Stops The World," the revival of the Newley-Bricusse Broadway hit featuring Sammy Davis, Jr., on January 31; following on February 14 will be the first major viewing of Soviet composer Aram Khachaturian's last work, the ballet "Gayane," filmed by SEE in Riga, Latvia.

Given the scale of SEE's mass market blueprint and Sargent's often-flamboyant past promotions, it's significant that the infant network already faces some obstacles, including a dispute over the lease claim the network asserts it has with Rockefeller Center's Radio City Music Hall, and a newer wrinkle in the injunction being sought by "Stop the World" composers Anthony Newley and Leslie Bricusse, who have filed a suit in Federal District Court in Los Angeles alleging copyright infringement and breach of contract. That dispute centers on assertions by Sargent and Hillard Elkins that they control film rights via acquisition of the right, title and interest previously held by Warner Brothers Productions, Ltd., under an August 1965 contract.

Sargent is no newcomer to either closed-circuit video or rock, having produced the first video fight promotion with Cassius Clay in 1961, as well as the historic TAMI Show in the mid-'60s. More recently, Sargent generated controversy with his efforts to entice the Beatles into a one-time reunion concert. Interviewed by RW at his company's New York offices (SEE also has offices in Los Angeles and London), Sargent outlined the genesis of the SEE format, how its first six months of operation will serve as a marketing test, and the long-term plans to extend the net into international markets via satellite transmission as early as 1980.

The heart of the SEE format as adapted to existing movie houses is a large screen color video projection system developed by GE and subsequently refined by them for an exclusive SEE configuration of the original design, according to Sargent. More crucial to musical shows, however, is the sound system, which utilizes SAE amplifiers, Infinity speakers and Dolby circuitry to provide a four-channel array through 16 separate speakers. Even with those refinements, the basic concept is the same as the first closed-circuit linkups.

"We've been working on it for 20 years," observes Sargent. "It came together a lot slower than we had hoped, for a variety of reasons. Basically, though, it started with the idea that live en-

tertainment is always the best commodity, and finding a way to effectively distribute it to a much larger audience would make somebody a success." Equally important, he adds, was the conviction that the exclusivity of the programming would directly affect its drawing ability.

Sargent himself was also an early pay TV proponent, securing the first contract in that field for a Santa Monica franchise he later sold to 20th Century Fox; in the mid-'60s, however, he backed off from further technological investments in large screen video, sensing the development of acceptable color systems would be some years off.

Although the first commercial SEE runs will utilize 35mm films of live performances, Sargent says the completion of the K-band satellite system—a ring of 25 narrow beam satellites circling the equator—will enable him to beam programming internationally, allowing actual live hookups. Live video has also been used for demonstration purposes, as in a showing at the Century Plaza in Los Angeles. "We brought in Shecky Greene and a 40-piece orchestra, and we had a Dolby quad system," says Sargent. "We used Shecky because he sings as well as does comedy, and because he's the kind of act the old farts like. He was actually next door giving the performance, so during the show we told the exhibitors that and invited them to stop by and see the live show."

The results? "When it was over, there were more people watching the screen than the real thing. And he even got a stand-

ing ovation in that room, which was actually a stronger response than in the live room."

Although attempts at similar closed-circuit and/or limited run theater chains have encountered problems with theatrical properties, Sargent says both the technology and the technology and the marketplace are favorable.

First is his ticket price structure. During the Stones run, he expects to charge \$5.30 plus tax for tickets, offering patrons a break over higher concert venue prices while generally using smaller facilities. If such a low figure seems modest, the total take shows otherwise: according to Sargent, the 500 theater net will represent 350,000 seats for each of the 54 performances during the three-week run. Since one of the network's central marketing goals is to gear length of run and number of performances as precisely as possible in terms of market demand, Sargent hopes to attain virtual sell-outs or near-capacity crowds, a prospect which would indeed transform those ticket fees into an eight or even nine-digit gross.

"In the deal I made with the Stones, they retained 100 percent creative control," explained Sargent. "They had just three parameters to fulfill: it had to be a complete live performance, unedited except for switching camera shots for visual effects; it had to be taken from a single live show, in front of an audience; and, of course, it had to be exclusive." In return, the Stones will receive a flat fee of \$1,110,000, but, potentially more lucrative, will also command 25 percent of

the gross for the run of the show.

"The basic fee was for one night's work that they would have done anyway, and, more important, what's presented is what the band wanted presented. The percentage, though, is something else: no actor in history has ever been paid that much." If all performances achieve the capacity crowd Sargent claims they can, that share would net the act approximately \$25 million on top of the first \$1.1 million represented by the production fee.

Equally central to Sargent's insistence that the SEE system can generate such dollars—and generate them 52 weeks, as the SEE long-range blueprint calls for, utilizing a continuous schedule of changing limited runs—is his assertion that musical acts, rather than the film and stage properties selected in the past, can provide the most stable market. He estimates 90 to 95 percent of the total programming for SEE will be musically related, and adds that between 60 and 65 percent will be contemporary pop or rock, ranging from concerts by single superstars or special talent packages.

"Of the first four shows we've produced, all are linked to music," he notes. "We've got Russian ballet, the Stones, and then 'Pippin' and 'Stop The World.' We're putting new sound systems in all the theatres, so that it will

(Continued on page 107)

## ELO LPs Ship

(Continued from page 3)

Jersey Superior Court rescinded on Oct. 20 the order he had granted CBS and Jet Records two days earlier. CBS and Jet claim that they rightfully own the 1.2 million "Out of the Blue" records and tapes which United Artists Records sold Promo in September (RW, Oct. 28).

CBS and Jet are pursuing separate lawsuits against UA and Promo in California and New Jersey courts, and had sought to block the sale of the ELO product until the suits were settled. CBS resubmitted a request for a similar restraining order in Los Angeles last Monday (23), and that request was again denied.

Morris Levy, president of Promo, said his company began shipping out the records and tapes on the night of the 20th. A provision of his contract with UA prohibits his selling the product in California.

The suits against UA and Promo continue, as do CBS and Jet's efforts to inspect the ELO records and tapes, of which CBS claims as much as 70 percent are defective.

## Kinsman Dazz Bash



20th Century Fox Records recently hosted a gala reception honoring Kinsman Dazz in Cleveland, Ohio. Pictured standing from left are: Ed Myers; Kenny Pettus; Ron Davis, road manager; Bobby Harris; Sonny Jones, co-manager; Wayne Preston; Mike Jackson; Mike Calhoun; Les Thalen; Larry Marcus; Bill Donnelly, executive VP, 20th; Mike Wiley and Ike Wiley. Seated from left are: Ray Calabrese, co-manager; Pat Glasser, Dir. of A&R and administration, 20th; Tommy Vicari, co-producer; Rick Sidoti, national sales manager, 20th; and Barry Goldberg, national director of pop promotion, 20th.

## Chieftains at Carnegie



Columbia recording artists The Chieftains recently appeared at New York's Carnegie Hall. The group's debut Columbia album was just released. Pictured backstage are Al Bernstein, WNEW-FM air personality and guest; Mel Phillips, associate director promotion, CBS Records International; Paddy Moloney of Chieftains; Joe Senkiewicz, vice president artist development, and promotion, CBS Records International; and Robin Sagon, WNEW-FM air personality.

### CLUB REVIEW

## Talking Heads Hone Their Identity

■ LOS ANGELES—A year ago, when punk rock was still spreading its wings, nearly all the bands emanating from New York got labelled "punk," whether they were or not, by the rock music press. Those who escaped the label, like Blondie and Talking Heads, got slapped with "new wave;" and while the latter became much more palatable, it basically said very little about the music itself.

A year later, those bands who have survived the purge have at last been recognized on their own terms. Unquestionably, the most successful is Talking Heads (Sire), an east coast aggregation of art/design students fronted by rock's new anti-star, David Byrne. With their new album, "More Songs About Buildings and Food," and a continuous tour of dingy clubs, pizza parlors and college campuses, Talking Heads are finally achieving the recognition they deserve.

### Raw Edge

On stage at the Roxy, the Heads exuded a unique brand of nervous energy that complements Byrne's equally idiosyncratic lyrics and vocals. In the past year, Byrne and co. have improved their stage presence. While they probably won't admit it, they know how to work an audience, firing off songs in rapid succession: "The Big Country," "Stay Hungry," "For Artists Only," and their excellent remake of Al Green's "Take Me to the River."

What so many of the New Wave bands lack is the ability to truly excite people with their music—something the Heads had

all along but took time to perfect. They have a unique sound, utilizing to good effect the minimalistic tendencies of other new wave bands with a raw edge that becomes more attractive the more one listens.

### Takes Chances

Most importantly, Talking Heads take chances. In a day where a studio band's technical perfection counts more and more than honest emotion, energy and commitment, having them around probably matters more than most people think. That aside, Talking Heads are just plain fun to listen to, and when's the last time you got that from your favorite band?

Barry Craig

## On the Level



The Capricorn Records band Sea Level recently performed at the first outdoor concert held at the Hialeah Race Track in Miami. Estimates of the crowd were over 24,000 people. Pictured backstage at the concert are (from left): Jimmy Nalls of Sea Level; David St. John, Capricorn's Miami area promotion manager; Joe English, Chuck Leavell, and Davis Causey of Sea Level; Tom Webb, ZETA-4 FM news director; Lamar Williams and Randall Bramblett of Sea Level; and Larry Bessler, Gary Martin, and Ron Hunter of ZETA-4 FM.

## FCC (Continued from page 34)

gers and rules concerning limited concentration of ownership as examples in which the FCC has said one thing and done another.

Now, readers of broadcast industry stories might not find, for example, NAB criticism of the FCC particularly earth-shattering — after all, one expects such a story. (This week, the NAB has chastized it for an agreement with the EEOC to share information about discrimination complaints).

But for an FCC commissioner to come out and say that his agency's "credibility has been eroded to the extent that some judges on the Court of Appeals approach our decisions . . . with a presumption of irregularity" is truly remarkable, something like Cora, the Maxwell House IV lady, saying her coffee just hasn't been good to the last drop these days due to corporate ineptitude.

Brown is not the only one who's kicked his own agency in the shin. Commissioner Margita E. White said last week that the FCC is "out of step with the President's pledges and the public's appeal for less government regulation from Washington.

from the Ford administration!

At a broadcaster conference in Atlanta, White went on to say, amazingly, that "the greatest threats to the independence of the broadcast media come from the commission itself."

The threats, she went on, "come from those who extol the virtues of the free marketplace in the same breath that they denounce the profit motive, who vow to protect your programming independence as they attack your programming judgements, and who then question your principles and credibility."

### What's The Rub?

Commissioner White then told the broadcasters they may have to turn to Congress "for the deregulatory relief which is unlikely to be forthcoming."

Such remarks must give one pause here in the land of triplicate forms, fluorescent corridors and intra-agency jargon. What on earth are these commissioners doing anyway? One might even think they are actually trying to level with the public.

Alas, poor Grendel. Is that anyway for a monster to act?

## RCA Taps Marilyn Laverty

■ NEW YORK — Marilyn T. Laverty has been named manager, pop press and information, for RCA Records. The announcement was made by Herb Helman, division vice president, public affairs, to whom Ms. Laverty will report.

Prior to this appointment Ms. Laverty was employed at Columbia Records, as an assistant in the publicity department. At the time of her CBS employment, Ms. Laverty was also a regular contributor to Trouser Press magazine and was a New York

correspondent for the British publication Record Mirror. As a freelance writer, she had contributed pieces to Crawdaddy, New York Rocker, and American Girl.



Marilyn Laverty

Ms. Laverty's introduction to the music industry took place during her studies at Cornell University, at which time she was an entertainment editor for a student newspaper and worked at WVBR-FM, a student-oriented progressive station. Following her graduation in 1976, she became an entertainment writer for The Ithaca Journal, a Gannett paper, and later moved to New York to work for CBS Records.

## 20th Inks Ellis

■ LOS ANGELES—20th Century-Fox Records has announced the signing of singer/writer/producer Prince Ellis to the artist roster. His single, "Disco Girl," and a disco version of same, both produced by Ellis, are being scheduled for release.

## Record World en España

By JOSE CLIMENT

■ Indudablemente los trabajos que tiene el Gobierno Español, las dos Cámaras y todos los españoles, para la puesta en marcha de la Constitución son innumerables, pero pese a todo tenemos noticias halagüeñas sobre lo que ya venimos investigando desde hace tiempo investigando conjuntamente con la Asociación Fonográfica Española (AFE), el Ministerio de Cultura y la Administración. Cuando finalicen los trabajos citados anteriormente se propondrá una LEY FONOGRAFICA. Filanmente el disco en España va a ser oficialmente cultura y la Industria Fonográfica tendrá una ley que la ampare internacionalmente y unas ayudas que necesita con urgencia. Confiamos que en breve tendremos noticias de la march de la mencionada Ley y poder tenerles al corriente de lo que vaya sucediendo. Dentro de la AFE existe una comisión que encamina sus esfuerzos a este logro y otra dedicada a la piratería.

Cuando todo esto está en marcha y desde hace muchos años la AFE está inscrita internacionalmente, sale a la luz una nueva asociación llamada Asociación de la Pequeña y Mediana Empresa Fonográfica (APYMEF) que tiene sus estatutos y que está dirigida a salvaguardar los derechos de estas pequeñas y medianas empresas. Labor muy loable esta, pero entendemos que los puntos básicos de esta Asociación están ya comprendidos dentro de los de la AFE; lo único que ocurre es que para ser miembro de la AFE hay que demostrar que se es una industria fonográfica, o sea que se editan fonogramas propios, discos, cintas, cartuchos de 8 track

y cassettes, pero repito de catálogo propio. Naturalmente dentro de la APYMEF podrán entrar todas aquellas empresas que no lo puedan hacer dentro de la AFE, pero por esta elemental razón creemos, no debería denominarse de "empresas fonográficas." Aunque esto se verá suficientemente aclarado con la Ley Fonográfica que en su día saldrá a la luz, y de la que les tendrá ampliamente informados, opino que deberíamos ser un poco más serios y aunque yo me debiera incluir dentro de un pequeño grupo la parte de las industria que se dedica a la duplicación y venta de cassettes de los llamados de precio reducido de catálogos de otras compañías, de licencias del extranjero y de covers de versiones famosas, deberían de tener una asociación propia que les defendiera de cualquier modo, pero no denominándose empresas fonográficas, para esto ya están encasilladas con este nombre las propietarias de los catálogos que las mencionadas, al fin y al cabo, solo hacen que distribuir.

Finalmente nuevo sencillo, de su último L.P., de **Pablo Abraira** con los títulos "Lágrimas blancas" y "rezaré." Hay quien comenta que su proximidad a **Camilo Sesto**, ambos tienen la misma agencia de management "Olimac," se deja sentir a la hora de cantar. Personalmente creo Pablo tiene un estilo propio y muy particular, pero ustedes podrán comprobarlo por sí mismos.

Cenando hace unos días con **Herb Dolgoff** y **Agustín Acosta**, propietario y programador musical, respectivamente, de la emisora WCMQ AM y FM de Miami, (Continued on page 104)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Andaba yo muy atareado hace algunos años, tratando de organizar, fomentar y desarrollar las actividades discográficas de Tone Distributors, establecidos en Miami. Eran días difíciles por la falta de ejecutivos, promotores, profesionales y gente dedicada por entero al disco. En uno de esos días de desesperación, tocó a la puerta de mi despacho en esta empresa, el gran amigo y excelente personalidad radial **Alexis Faría**. Le acompañaba un muchachón lleno de energía, ambición,

personalidad y deseos de trabajar duro. ¡Quería el amigo especializarse en este endiablado negocio del disco!... Después de las usuales recomendaciones, Alexis se despidió diciéndome: "Haz lo que puedas por el muchacho, sé que lo encaminarás bien."

Pasó el tiempo y prendió vorazmente en aquellos dieciocho años la llamarada del disco. Me vienen a la mente sus primeros pasos a mi lado, como Asistente del Editor Latinoamericano, de esta Record World, sus primeros pasos y grandes y difíciles esfuerzos.

Recuerdo su postura y dedicación en Campus Latino, como Asistente del Gerente General, a cargo de promoción. Me dió la alegría de verle triunfar al frente de la Jefatura de Ventas de Sonido y Discos Inc. de Miami, Florida. Le ví tomar una a una las posiciones. Sólo había que indicarle el camino y devoraba las distancias que le separaban de lograr el objetivo final: Promover y vender el producto latino en el área de Miami, Fla.

Nació Audio Latino Recording Co., contando con nuestro amigo como pedestal. Eran días aciagos. Días de esfuerzos inútil, preñados de la cobardía y traición de muchos, que en aquella época no solían ser tan amigos como ahora. El triunfo conlleva la natural aceptación de los demás hacia lo inevitable.

Después le ví luchar empecinadamente al frente de Cayre Distributors of Florida, Sucursal de Caytronics Corp. en Miami. Le seguía de cerca, trataba de protegerle, porque aún cuando era un incansable trabajador, no siempre sabía distinguir al amigo del enemigo, al débil del traidor, a la sonrisa franca con la insinuadamente diabólica. Le amaba como a un hijo, como a un hermano, como a un gran amigo. Y quienquiera que haya querido así sabrá comprenderme.

Sus éxitos fueron mis éxitos, sus dolores fueron mis dolores, sus alegrías fueron mis alegrías. Recuerdo el día en que me dijo: "Voy a casarme con Marité." Y lo hizo bellamente. Le ví crecer un hijo en la mente, en el corazón y en su trabajo. Su madre, amiga, su padre, compañero.

Tres días antes de partir hacia Brasil, hablamos largamente. Se dió el lujo de aconsejarme descanso, tranquilidad y calma. Su última palabra resuena aún en mis oídos: "Cuidate, Tomás, que de los buenos quedamos pocos."

Era un día feo en Río de Janeiro. Se oía tormenta y viento. Temprano en la mañana me alistaba para cubrir una jornada más de trabajo. Las primeras horas fueron tediosas. Se me iban los dedos alargando la palabra. Estaba impreciso y quizás incoherente. A lo lejos, caía fulminado por un derrame cerebral mi "Pino nuevo," mi amigo, mi discípulo fiel, mi amado compañero.

Después cruzó el relámpago telefónico con la triste nueva. Yo no supe más. Ya no quise más. Ya no razoné más. El tiempo irá borrando esta herida abierta bajo la piel. El tiempo borrará la imagen de aquel gran amigo entre los demás. Pero para mí, aquel día en que **Alexis Faría** entró a mi despacho y me presentó al buenote de **Raúl Lemés**... no podrá borrarse jamás!... ¡Qué pena que sólo viviste 30 años!

¡Adiós al gran amigo... en su honra, mi total silencio!

Years back I was very busy, trying to organize, encourage and develop the recording and distributing activities of Tone Distributors, (Continued on page 104)

## RECORD WORLD LATIN AMERICAN ALBUM PICKS



CON NIEVES QUINTERO Y SU GRUPO  
ODILIO GONZALEZ—Velvet PRS 8014

Vuelve Odilio González con su acostumbrado estilo de música popular puertorriqueña. Música de la montaña en su mayor expresión. "Angel querido" (G. Rosario), "Sal y Agua" (J. Arzuaga), "No sufras más" (B. López) y "Ya está amaneciendo" (L. Miranda).

■ Odilio González is always a top seller with his popular Puerto Rican folklore performances. Here he is at his best. "Tu fotografía" (L. Miranda), "Amor Verdadero" (Luz Celenia Tirado), "Picando la caña" (W. Jiménez), others.

(Continued on page 106)

*Slip under  
the spell of  
"Lucumi, Macumba,  
Voodoo."*

**Eddie Palmieri. Two-time Grammy winner. Undisputed King of Salsa (they call him "The Son of Latin Music.") For more than three years, the world has missed his sound.**

**But Eddie has returned with a new album that's cause for celebration. An album that reveals Eddie's secret source of enchantment and mystery.**

**It's a realm of mythical rituals, musical rhythms and festive ceremonies that are centuries old, but as lively as the latest dance step.**

**In Africa, they call this energy "Lucumi". In Brazil, folklore says "Macumba" provides the rhythm. And in Haiti, they say the world whirls in time to their "Voodoo."**

**You can be sure that under Eddie Palmieri's guidance, "Lucumi, Macumba, Voodoo" is going to cause all kinds of uncontrollable events.**

**Eddie Palmieri's  
"Lucumi, Macumba, Voodoo."  
A new album from a living legend,  
on Epic Records and Tapes.**

**EDDIE PALMIERI**  
**LUCUMI, MACUMBA, VOODOO**  
including:  
Highest God of Lucumi Macumba, Voodoo  
Spirit of Love/Columbia Te Canto



JE 38523

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### San Francisco

By KBRG (OSCAR MUNOZ)

1. **JURO QUE NUNCA VOLVERE**  
LUPITA D'ALESSIO
2. **QUE PENNA ME DA**  
DANNY DANIEL
3. **EL PORRO DE JAIME**  
CHALO CAMPOS
4. **EL BRUJO**  
BILLO'S CARACAS BOYS
5. **AGUA CALIENTE**  
ROSARIO DE ALBA
6. **DE VEZ EN VEZ**  
VICTOR YTURBE (PIRULI)
7. **PORQUE ME GUSTAS**  
FELITO FELIX
8. **DONDIE ANDARAS AMOR**  
DANIEL MAGAL
9. **EL NINO CUMBIAMBERO**  
LOS SEPULTEROS
10. **Y LAS MARIPOSAS**  
JOAN SEBASTIAN

### Chicago (Salsa)

By WOJO (JUAN MONTENEGRO)

1. **EL CANTANTE**  
HECTOR LAVOE/Fania
2. **MARICUSA Y LAS BERMUDAS**  
ORQUESTA ARAGON/Yara
3. **RUTH**  
RICARDO RAY/BOBBY CRUZ/Vaya
4. **LOVE ISLAND**  
DEODATO/Warner Bros.
5. **LAS CARAS LINDAS**  
ISMAEL RIVERA/Tico
6. **STONE ALLIANCE CON AMIGOS**  
AMIGOS/PM
7. **EL CANTANTE**  
THE LEBRON BROS./Cotique
8. **LA MURALLA**  
HACIENDO PUNTO EN OTRO SON/  
Artomax
9. **PAULA C.**  
LUJE RAMIREZ & RUBEN BLADES/  
Cotique
10. **CLOSE ENCOUNTERS OF THE LATIN**  
KIND  
JULIO GUTIERREZ/Neon

### Tucson

By KXEW

1. **ADIOS AMOR, TE VAS**  
JUAN GABRIEL/Pronto
2. **VIVIR ASI, ES MORIR**  
CAMILO SESTO/Pronto
3. **NO VOLVERAS A VERME**  
QUETA JIMENEZ/Arcano
4. **EL PASADISCO**  
DIEGO VERDAGUER/Discolando
5. **JURO QUE NUNCA VOLVERE**  
LUPITA D'ALESSIO/Orfeon
6. **MI GRAN AMOR**  
RITMO 7/Fama
7. **QUIEREME**  
MIAMI SOUND MACHINE/Audiofon
8. **CORAZON HERIDO**  
ARIA 8/Atlas
9. **SI ES PRECISO**  
NELSON NED/U.A. Latino
10. **DICES QUE TE VAS**  
ADALBERTO GALLEGOS/Pend.

### Santa Clara, Cal.

By KNTA (PEPE REYES Y WILFRED IRIZARRY)

1. **QUIEREME**  
MIAMI SOUND MACHINE/Audiofon
2. **PEQUENO TORBELLINO DE AMOR**  
LOS JOAO/Musart
3. **COPACABANA**  
LISSETTE/Coco
4. **NUNCA SUPE LA VERDAD**  
DANNY DANIEL/Borinquen
5. **SAN FRANCISCO**  
OSCAR SOLO/Borinquen
6. **LA VIDA**  
NAPOLEON/Raff
7. **SI YA TE VAS**  
CHELO Y SU CONJUNTO/Musart
8. **VUELA, VUELA PALOMITA**  
YENI/Musart
9. **VISTETE DE BLANCO**  
CAMILO SESTO/Pronto
10. **DICES QUE ES TU AMOR**  
RAMIRO/Miami Records

## Ventas (Sales)

### Argentina

By CENTRO CULTURAL

1. **MANTIENIENDOSE VIVO**  
BEE GEES/Phonogram
2. **ES UNA PENNA**  
BONNIE TYLER/RCA
3. **SI FUERA COMO AYER**  
TORMENTA/Microfon
4. **LA CUMPARSITA DANCE**  
JINNY AND THE LAMBOYANTS/M. Hall
5. **CELIA**  
POMADA/RCA
6. **DOS LINEAS PARALELAS**  
MARCO/EMI
7. **POCO A POCO ME ENAMORE DE TI**  
TIBERIO/Microfon
8. **COMO DIOS MANDA**  
ANTONIO MARTELL/Microfon
9. **RINDETE AL AMOR**  
LUISA FERNANDEZ/M. Hall
10. **ESPERA NENA**  
EDDIE MONEY/CBS

### Spain

By JOSE CLIMENT

1. **FUE TAN POCO TU CARINO**  
ROCIO DURCAL/Ariola
2. **ANNA**  
MIGUEL BOSE/CBS
3. **VIVIR ASI ES MORIR DE AMOR**  
CAMILO SESTO/Ariola
4. **ESPINITA**  
ALBERT HAMMOND/Epic
5. **EL BOXEADOR**  
LAREDO/CBS
6. **ESPERANZAS**  
PECOS/Epic/CBS
7. **NECESITO UN TRAGO**  
TEQUILA/Zafiro
8. **INQUIETUDES**  
ELIPE CAMPUZANO/Movieplay
9. **SI AMANECE**  
ROCIO JURADO/RCA
10. **SE ACABO**  
MARIA JIMENEZ/Movieplay

### San Francisco

1. **QUE PENNA ME DA**  
DANNY DANIEL/Borinquen
2. **EL PORRO DE JAIME**  
CHALO CAMPOS/Latin
3. **JURO QUE NUNCA VOLVERE**  
LUPITA D'ALESSIO/Orfeon
4. **VOY A PERDER LA CABEZA POR TU AMOR**  
JOSE LUIS RODRIGUEZ/T.H.
5. **EL BRUJO**  
BILLOS CARACAS BOYS/T.H.
6. **QUE AMARGURA**  
GRUPO JOROCHO/Safari
7. **AGUA CALIENTE**  
ROSARIO DE ALBA/Raff
8. **PORQUE ME GUSTAS**  
FELITO FELIX/Meca
9. **SANGRE DE VINO**  
REYNALDO OBREGON/Orfeon
10. **EN UN BOSQUE DE LA COLINA**  
CEPILLIN/Orfeon

### Chicago

1. **VOY A PERDER LA CABEZA POR TU AMOR**  
JOSE LUIS RODRIGUEZ/T.H.
2. **ERES TODA UNA MUJER**  
RAUL VALE/Mericana
3. **JURO QUE NUNCA VOLVERE**  
LUCHA VILLA/Musart
4. **CELOS DE TI**  
LA MIGRA/Mar Int.
5. **CARA DE GITANA**  
DANIEL MAGAL/Caytronics
6. **EL BARBARAZO**  
WILFRIDO VARGAS/Karen
7. **LO SIENTE MUCHO**  
SOPHY/Velvet
8. **DERRUMBES**  
SALVADOR'S/Arriba
9. **ERES MI MUNDO**  
INDIO/Atlas
10. **CELOS**  
CAMILO SESTO/Pronto

## Nuestro Rincon (Continued from page 102)

established in Miami. Those were tough days because of lack of executive manpower, promoters, professionals and people dedicated entirely to the Latin record business. On one of those days of desperation, a great friend and excellent radio personality, Alexis Faria, knocked on the door in my office. He was accompanied by a young man full of energy, ambitions, personality and desire to work hard. He wanted to specialize in the record business. After the usual recommendations, Alexis left telling me: "Do what you can for the young man, I know you will start him off good."

Time passed and in those eighteen years the flames voraciously seized his career in the record business. I recall in my mind his first steps at my side, as assistant to the Latin American editor of *Record World*, his first steps, large and difficult efforts.

I remember his position and dedication in Campus Latino, as assistant to the general manager, in charge of promotion. It gave me great happiness to see him succeeding in charge of sales at Sonido y Discos Inc. of Miami, Florida. I saw him take those positions one by one. One only had to indicate the path and he would devour the distance that would separate him from reaching his final objective: promoting and selling the Latin product in the area of Miami, Fla.

Audio Latino Recording Co. was born, counting on our friend as foundation. Those were unfortunate days.

Afterwards, I saw him fight stubbornly, heading Cayre Distributors of Florida, a branch of Caytronics Corp. in Miami. I followed him closely. I tried to protect him because even though he was a hard worker, he did not always know how to distinguish friends from enemies, the weak from the traitor, the sincere smile from the diabolical one. I loved him like a son, like a brother, like a great friend. And whoever has loved in this manner will understand me. His triumphs were my triumphs, his pains were my pains, his happiness were my happiness. I remember one day when he told me: "I am going to marry Marité." And he did it beautifully. I saw his son growing in his mind, in his heart and in his work. His mother,

a friend, his father, a companion.

Three days before leaving for Brazil, we had a long conversation. He took it upon himself to advise me to get some rest, tranquility and peace. His last words still are ringing in my ears: "Take care, Thomas, because the good are scarce."

It was an ugly day in Rio de Janeiro. You could smell the storm and the wind. Early in the morning I was preparing myself to cover another day of work. The first hours went by tediously. Words seem to fly through my fingertips. I was unprecise and inconsistent. Far away, wounded by a stroke, my "Pino nuevo," my friend, my faithful disciple, my beloved companion was failing.

Afterwards lightning crossed the telephone with the sad news. I no longer knew. I no longer loved. I no longer reasoned. Time will heal slowly this open wound beneath my skin. Time will vanish the image of that great friend amongst others. But for me, the day when Alexis Faria entered my office and introduced me to the good-hearted Raúl Lemés, cannot be vanished ever... What a pity that you lived only 30 years! Goodbye to a great friend... and in his honor, my total silence!

## En España (Continued from page 102)

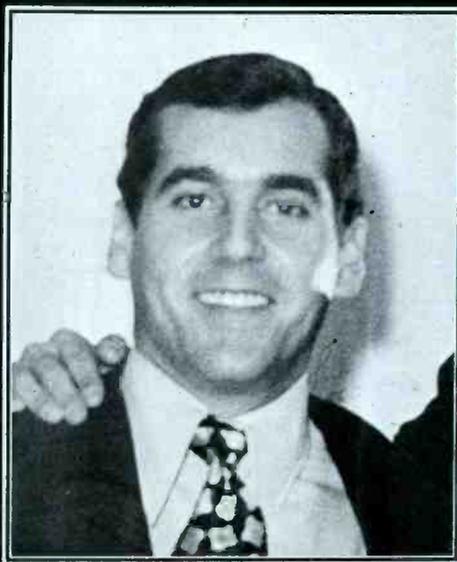
comentabamos acerca del giro que está experimentando la música española. Mr. Dolgoff me decía que desde hace algún tiempo nota que no hay figuras nuevas en España. Entre otras cosas lo sabe porque es la emisora americana que más música española programa. Hay quien cree que es debido a la falta de apoyo a las voces nuevas, por parte de los medios de difusión. Sin em-

bargo, y somos varios de la misma opinión, creo que los motivos principales hay que buscarlos en las propias compañías fonográficas. Es mucho más fácil sacar al mercado un producto que se venda rápido y bien. Con los nuevos hay que arriesgar muchas cosas, desde que es un producto más caro y no viene, como el extranjero, con la promoción hecha.

# *In Memoriam*

Raul Lemes,  
Nuestro Gerente de la Sucursal de Miami  
Ha Partido.

¡ Estamos Desconsolados!



¡Que Dios, en su Infinito Amor, Ilumine tu Camino!

¡Raul, Nunca te Olvidaremos!

---

CAYTRONICS CORPORATION

# Latin American Album Picks

(Continued from page 102)



## TANGO A BORDO VOL. 2

**BANDA DE LA ARMADA ARGENTINA—EMI 6880**  
Gran sonido el de la Banda de la Armada Argentina en bellos e inolvidables tangos. Excelente el bandoneón de Oscar Bassil. La voz de Blanca Mooney salta del disco, descubriendo gran fuerza interpretativa. Genial! "En esta tarde gris," (Mores-Contursi), "Nostalgias" (Cobián-Cadicamo).

■ Great big sound of the Argentinian Navy Band with Oscar Bassil. Tangos in the big way. "Patio de la Morocha," (Mores-Castillo), "Vida mía," "En esta tarde gris," "Tierra querida," more.



## EL ULTIMO GUATEQUE

**LAREDO—Caytronics CYS 1520**

En producción de Oscar Gómez, el Grupo Laredo de España le da su toque especial a hermosos temas. Arreglos de Danilo Varona, A. Serrano, M. Gas y Pérez Botija. El ultimo.

■ Produced by Oscar Gómez, Group Laredo from Spain gives their special vocal sound to very commercial tunes such as "El Ultimo Guateque," "Flamenco" (Callejo-Arbex), "Volar, Volar."



## XIMENA

**CBS 14-1087**

De entre todas las muy buenas voces femeninas colombianas, Ximena resalta con luz propia. Sus interpretaciones de "La última noche junto a tí" (Mallory-Renard-Escolar), "Amame, tóname" (Pérez B.), "Sólo amantes" (R. Acosta).

■ Among all the female voices from Colombia, Ximena is one of the most talented. Her performances of "Amor por amor" (Hammond-David-Acosta) and "La última noche junto a tí," "You Light Up My Life" (Brooks-Acosta) deserve the best of luck.

# Singles Analysis

(Continued from page 8)

(Arista), top 10 at WFIL and #1 in the Cleveland market, picked up big adds for #30 bullet.

Still making airplay gains are Stephen Bishop (ABC), breaking in the midwest and southeast for #33 bullet; Andy Gibb (RSO), added at WRKO and a number of majors, #34 bullet; Fogelberg/Weisberg (Full Moon), maintaining strength in the midwest and breaking into the south, #37 bullet; 10cc (Polydor), added at WTIK and getting good numbers where played, #38 bullet; Don Ray (Polydor), regaining a bullet at #44 on an 11 to 9 jump at WABC and good jumps elsewhere; Toto (Columbia), added at KHJ and other majors, #47 bullet and Chaka Khan (ABC), #9 bullet BOS and added at KFRC, #49 bullet.

Continuing to move well are: Switch (Gordy), #2 bullet BOS and adding New Orleans this week, #53 bullet; Joe Cocker (Asylum) #54 bullet; Musique (Prelude), #31 bullet BOS, #56 bullet here; Dan Hartman (Blue Sky) #57 bullet; Justin Hayward (Col) #58 bullet; Village People (Casablanca), strong in Cleveland and New Orleans, #59 bullet; Eric Clapton & His Band (RSO), added at #90 bullet on the country chart, #60 bullet here; Gene Cotton (Ariola) #62 bullet; Ace Frehley (Casablanca) #63 bullet; Alice Cooper (WB) strong in the southeast, #64 bullet; Chic (Atlantic), #24 bullet BOS and taking the biggest chart move here, up 14 points on adds at WRKO and strength in Miami, the midwest and west coast for #65 bullet; Jacksons (Epic), breaking in the crossover markets for #66 bullet and Van Morrison (WB) #70 bullet.

Also moving well are: Livingston Taylor (Epic) #75 bullet; Nick Gilder (Chrysalis) with the follow-up to his #1 record, #79 bullet; Walter Egan (Col) picking up a first bullet at #80 on adds in San Francisco and Denver; Barry White (20th Cent.) #5 bullet BOS and #81 bullet here; Glen Campbell (Capitol), #30 bullet country and #83 bullet here on adds in Memphis and the midwest, and Rick James Stone City Band (Gordy), #10 bullet BOS, #89 bullet here.

Also new on the chart this week are: Elton John (MCA), this week's album Chartmaker, on the Singles Chart at #71 bullet; Bob Seger & The Silver Bullet Band (Capitol) #74 bullet; Donny & Marie (Polydor) #76 bullet; The Cars (Elektra) #82 bullet; Paul Stanley (Casablanca) #85 bullet; James Walsh Gypsy Band (RCA) #86 bullet, and Leif Garrett (Scotti Bros.) #99.

# RCA Names Rye Merchandising Mgr.

■ NASHVILLE — William C. Rye, Jr. has been named manager, merchandising, RCA Records, Nashville by Joe Galante, RCA Records division vice president, marketing.

In his new duties, Rye will be responsible for developing overall marketing campaigns for RCA Nashville artists and the purchase of radio, television and print media space on the national level. He will report to Galante.

Prior to joining RCA, Rye was director of marketing for Eric Ericson and Associates advertising agency in Nashville for two years. He was also director of marketing for Lindsey, Bradley & Johnston Advertising Agency in Chattanooga for two years.

# Halsey Names Leichter Contemporary Serv. Dir.

■ TULSA — Dick Howard, senior vice president of the Jim Halsey Company, has announced the appointment of Leo Leichter as director of contemporary services.

Headquartered in Los Angeles, Leichter will be charged with developing a pop music division under the Halsey umbrella. He will also work to secure pop dates for country music acts, teaming country music entertainer with pop co-headliners.

Before coming to the Halsey Company, Leichter served as general manager for Variety Artists International.

He has also been associated with American Talent International Ltd., Chartwell Artists Ltd., and General Artist Corporation, in creative management, pop music promotion and as a theatrical agent.

# Epic to Release 'Chefs' Soundtrack

■ NEW YORK — Don Dempsey, senior vice president and general manager, Epic / Portrait / Associated Labels has announced that Epic Records is releasing the soundtrack album of Henry Mancini's score for "Who Is Killing The Great Chefs of Europe." The comedy-mystery motion picture stars George Segal, Jacqueline Bisset and Robert Morely, and is produced by William Aldrich and directed by Ted Kotcheff. The album is scheduled to be released the second week of November.

# Heart Gets Platinum

■ NEW YORK—Portrait recording group Heart has had its latest lp, "Dog & Butterfly," certified platinum by the RIAA.

**We hear you.**

**Record World**

# Dialogue

(Continued from page 52)

that we are always faced with this problem of committing ourselves long before we have the business to fill the equipment. We're constantly faced with this gamble: do we expand, how far do we expand, and when do we feel we've expanded fast enough? So far we've been right up and down the line. We went in to Terre Haute four years ago, started thinking about our plant there. That plant has just completed its second full year of operation and is doing extremely well. Quite frankly at the time we committed five million dollars to that plant and we were very nervous about it. We weren't sure that we would have the business to fill that plant. The move has proven to be right. We're now going into a major expansion here in the east. I believe it's the right move, but only time will tell. You don't build or move a printing plant overnight. It takes time. We base our decisions on projections for the future, but they're not near-term projections. We have to make commitments way out in front. These are the toughest challenges facing a company like Ivy Hill.

Certainly the new technology that's come into the business is something we're staying on top of. We have an extensive research and development department developing a lot of our own equipment. There have been major breakthroughs in jacket coatings over the last two or three years. These will be refined even further. One of the most interesting uses of these coatings has been on the new Hall and Oates package—very effective use on the part of the designer. Some of the best packaging ideas are coming from the music business. The record industry has suddenly come to the forefront in the use of coatings and in graphics. No matter what book of packaging and graphic awards that you look through today, you see record jackets. Of course there's been two or three books in the last two years just on record jackets. Record packaging is an art form unto itself, far more exciting than packaging beer. And the merchandising aspect of it has taken on greater importance over the last few years. Company executives have become far more aware of the importance of merchandising tools. And when you go around to the record companies, as I've done, you find that the people on the merchandising end really are a lot more knowledgeable than ever before. Merchandising used to be just a small segment of another department; today it's in the forefront.

**RW:** Do you think the record industry is doing a good job merchandising its product?

**Kern:** I think the record industry is just beginning to do a good job merchandising its product. I came out of a consumer products company. When I first got out of school I worked for Scott Paper in a management training program there. Everything was geared around merchandising. I think the record industry is just now becoming aware of that, which could be due to the increase in the number of retail outlets. You have to remember that the consumer products business, aside from records, has had far more outlets across the country than records have had. One of the greatest things that a store can be offered by a company is attractive merchandising tools which create excitement in the store.

## Matthews at KMET



Mushroom recording artist Ian Matthews, currently enjoying airplay on his new album "Stealin' Home," dropped by KMET's studios to visit with the staff. Pictured from left: Bob "Z" Zurick, national album promotion director for Mushroom; Jack Snyder, music director KMET; Ian Matthews; Bob Coburn, KMET air personality; and Susie Gershon, Mushroom Records artist relations director and administrative assistant to the VP Shelly Siegel.

## Jackson Commendation



Singer/songwriter/producer and Capitol recording artist Charles Jackson was honored recently by the City of Los Angeles when he was presented a framed copy of the resolution passed by the Los Angeles City Council commending his outstanding achievements in the community and the music industry. Los Angeles City Councilman David Cunningham made the presentation at a special City Hall ceremony in downtown Los Angeles. Jackson is also Natalie Cole's co-producer (with Marvin Yancy). Pictured at the City Hall ceremony are, from left, councilman Cunningham and Charles Jackson.

## Roberts Firm Doing 20th PR

■ LOS ANGELES—20th Century Fox Records has announced that Gail Roberts Public Relations has been retained on an interim basis to handle publicity for the label.

## SEE

(Continued from page 100)

sound as good or better than a live show; if it's the Stones, then it would sound just as good as it would in The Forum or any other rock venue." More important, he says, musical shows can travel overseas without redubbing. "Tell me a play in modern stage history that's made the money of something like 'A Chorus Line' or 'Annie' or 'Pippin.' Also, the residual benefits are much more promising; the potential residual benefits for a Rolling Stones concert on video cassette or over network TV, when compared to the same benefits for something like Richard Burton in 'Equus,' are just no contest." He says his own early rock classic, "The TAMI Show," has already proven the durability of live rock films and tapes, and continues to, saying he's netted \$100,000 from midnight showings alone over the past year.

SEE Theaters may also serve as video "lending libraries," where patrons with special SEE cards would be able to either rent or purchase videocassettes; also being considered, and at one point discussed for possible implementation with The Stones before eventual shelving, are higher-ticket promotions in which theater-goers would also receive an album of the actual show, along with posters and other merchandising, as part of the entry fee.

The typically outspoken Sar-

## Tape Pirate Sentenced

■ NASHVILLE—Ilyas Muhammad was sentenced here to jail and a fine for an earlier conviction on 11 counts of copyright infringement. Judge L. Clure Morton of the United States District Court for the Middle District of Tennessee sentenced Muhammad to five months and 29 days in jail on each of the 11 counts to be served consecutively. He then suspended all but the first 45 days of the jail sentence. Judge Morton also imposed a \$3,300 fine and placed Muhammad on probation for three years.

### Salaam Music

Muhammad, who had been doing business as Salaam Music, was retailing infringing tapes at a store in Nashville. Prior to opening Salaam Music, Muhammad had sold pirate tapes from the Black Muslim Mosque in Nashville. Before his indictment, he was warned against such sales several times by both the FBI and the U.S. Attorney's Office.

Assistant United States Attorney Joe Brown handled the prosecution for the government. He was assisted by Assistant U.S. Attorney Bob Lynch.

gent—who says his own entry into show business from a "pure technology" background came only "because the people in this business are so damn hard-headed about technology and what it could mean to them"—also believes the lack of contemporary music programming on existing commercial television and pay TV will help launch SEE.

### Obstacles

Even so, he still faces some early hurdles. Until the K-band system is completed in 1980, he'll have to rely on costlier phone line transmissions for his theaters. Then there are such delicate negotiating situations as the Khachaturian ballet, which necessitated Sargent's obtaining clearances to bring technicians into the U.S.S.R., along with securing rights for exhibition in the West.

Another obstacle a coalition between Rockefeller Center, the New York State Urban Development Corp., and Lt. Governor Mary Ann Krupsak, who are seeking to nullify SEE's lease claims on Radio City Music Hall, projected as one of the network mainstays. Federal Judge Kevin Duffy recently rejected motions from those three parties seeking the dissolution of those claims, thus setting the stage for a probable trial battle; Sargent claims his lease predates a subsequent arrangement with UDC and RCI.

## Anchor Men



Anchor Records managing director Ian Ralfini is pictured receiving a platinum disc from K-Tel a&r director Don Reedman for sales of the Don Williams compilation album, "Images." Also pictured (from left) are K-Tel managing director Tom Johnson, Anchor Records deputy managing director Sunny Damley and K-Tel marketing manager Alan Jones.

## ENGLAND

By PHILIP PALMER

■ LONDON — Gerry Ord's appointment to the International Federation of Producers of Phonograms and Videograms (IFPI) is the first of a series of new appointments that the IFPI intends to make to broaden its worldwide anti piracy activities, and follows closely on IFPI's resolution adopted by its council meeting in Oslo, calling on all interested parties to collaborate in recognizing the harmful effects of pirate activities to authors, composers, performers, publishers and their societies.

Ord will be working in an advisory and coordinating capacity on an international basis and will be responsible for persuading ministers and legislators in many countries to make new copyright laws, alter existing ones and then enforce them. He will collaborate closely with the legal experts of the IFPI.

Ord will also campaign to convince the various authorities that sound and audio visual recordings are cultural materials which should be treated as such by affording them effective protection and enlightened tax and duty treatment.

CHRYSALIS NEWCOMER: Former general manager of the creative division of ATV Music, Stuart Slater has joined Chrysalis Records as manager of European a&r, a newly created position. Slater's appointment comes at a time when the company is enjoying its hottest period ever with three singles, by Blondie, Leo Sayer and Frankie Miller in the Top 30, and three albums, by Jethro Tull, Sayer and Blondie in the albums charts, plus its first American number one, "Hot Child In The City" by Nick Gilder.

Reporting to Roy Eldridge, director of a&r and artist development, Slater's appointment is part of a major campaign by Chrysalis to further increase its share of the singles and album markets. Originally a singer with the Mojoes pop group a few years back, Slater was responsible for the ATV Music-owned Bradleys label and was responsible last year for co-writing "Bad Old Days," the UK entry into the Eurovision Song Contest.

At Chrysalis, Slater will be responsible for international talent acquisition as well as being involved with existing acts on the label in terms of producer and song selection.

The recently re-formed Lindisfarne have concluded a worldwide music publishing contract with Chappell and under the agreement with Alan Hull's Crazy Music the company will control Hull's present and future compositions together with some previous material. In addition, Chappell will publish a number of Lindisfarne arrangements of traditional material and product by Arbre, the Steve Brown Band, Tommy Duffy and Hedgehog Pie. Phonogram will soon release a new single, "Brand New Day," and an album recorded live at the Newcastle City Hall.

IMPORTED: Chrysalis has imported 10,000 copies of the American picture disc version of Blondie's "Parallel Lines" album. The package carries a price tag of just under eight pounds. A new single, "Hanging On The Telephone Line," will also be issued at the end of the month.

## GERMANY

By JIM SAMPSON

■ MUNICH—TURNS 50: The London music publisher Francis, Day & Hunter started a Berlin subsidiary a half century ago. By the time it reached 50, the German FDH had played a key role in the careers of the Comedian Harmonists, Billy Vaughn, the Beach Boys, James Last, Stevie Wonder, Lake and John Paul Young. In the cases of the latter two, the active commitment of FDH's Lilo Bornemann, Gerd Mueller, Hansa Krueger et al spurred international success. Earlier this month, the German music industry gathered in Hamburg to fete FDH as Germany's youngest 50-year-old.

WB MUSIC STARTS SUBSIDIARY: Warner Bros. Music president Ed Silvers has established a German subsidiary in Munich. Warner Bros. Music GmbH Germany is headed by Siggie Loch with Ed Heine as general manager and Colin Hall handling administration. Since 1961, all WB copyrights in Germany had been administered by Budde Publishing in Berlin. Musik Unserer Zeit, launched in the early '70s as an affiliate of WEA Musik, will continue to exist as part of WB Music Germany.

RCA AIMS FOR 8%: At this year's convention in Berlin, RCA Germany managing director Hans Georg Baum set a clear goal for 1979: 8 percent market share. Baum notes that sales this year have been running 20 percent ahead of 1977. Classics will play a major role in share expansion with the addition of a new operetta series and now distribution of the SEON label. Through Klaus Laubrunn's Fonoteam Produktion, folk music will also be stimulated.

TEUTONIC TELEX: Manfred Eicher, who just switched his ECM records from Polydor to Warners in the U.S., extends for three years with DGG/Polydor for Germany . . . April Music's Volker Spielberg has nabbed a long-term sub-pub, production and promotion contract with Johnny Reima and Starbox of Denmark . . . EMI international chief Helmut Fest surveyed 395 media moguls for suggestions for the next Rolling Stones single: 61 percent chose "Respectable" . . . Peter Meisel's Hansa label re-signs the top East German rockers Puhdys for another three years . . . Crystal Records picks up the license for Tony Edwards' Safari label in a three-year deal . . . Also from Crystal, Bernd Goecke succeeds Peter Deburba as the EMI subsidiary's domestic pop production czar.

## Billy Joel Honored in Canada



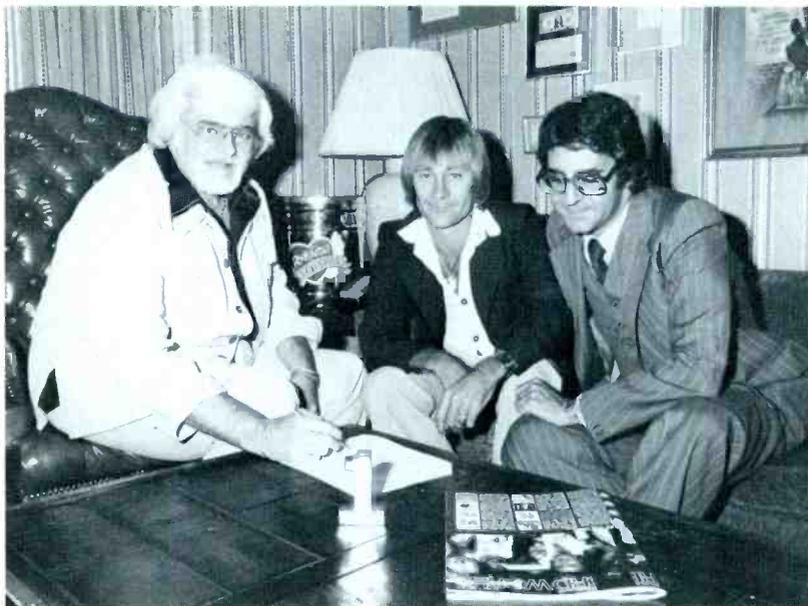
CBS Record International recording artist Billy Joel hit Canada recently for an SRO concert at Toronto's Maple Leaf Gardens. Following the performance, Joel was feted at a reception thrown in his honor by CBS Canada at the Harbor Castle Hilton in Toronto where he was officially presented with a quadruple platinum award for his album, "The Stranger." Pictured are Billy Joel (left) and Arnold Gosewich, chairman and chief executive officer, CBS Records Canada.

# FRANCE

By GILLES PETARD

■ Vogue Records, one of the major french independent record companies, is celebrating its thirtieth anniversary. Founded by **Leon Cabat**, the company first conquered the French market with artists like **Sidney Bechet** and then created subsidiaries in the main European countries, launching many artists of international status . . . Also honored this month is **Georges Meyerstein-Maigret**, president and general manager of Polygram, who 50 years ago started his professional career in the record business. He is now at the helm of one of the world's biggest music empires, grouping Phonogram and Polydor . . . **Joe Bisso**, head of Jobiss International, produced two excellent disco albums; one name, titled "Mademoiselle" and the other by a girl singer named **Venise** . . . Salsoul was signed to RCA for distribution in France . . . RCA is promoting **Serge Kerval**, who has been hailed as "the **Johnny Cash** of French Folk Music" during a U.S. campus tour . . . Following the international success of **Patrick Juvet**, Barclay is releasing an album of early hits by the singer . . . **Karen Cherly** is on her way to becoming the French disco queen with "Sweet Melody" and "Sing To Me Mama" on her last lp recorded in Philadelphia and released on Ibach . . . Philips has released an important work of contemporary music, "Dieu" by **Pierre Henri**, inspired by **Victor Hugo** . . . **Franck Pourcel** and his strings did an album of songs by **ABBA** . . . **Lynne Renaud** is doing a French version of **Barry Manilow's** "Copacabana." Popularised by way of his "Let's All Chant," **Michael Zager** is expected in Paris to promote his manifold productions . . . **Gilbert Bécaud** is much on the air with his new album . . . Canadian singer **Paul Piché** did his première in Paris, following the release of his **Albert King, B. B. King, Village People** and **Ritchie Family**.

## Motown Pacts Stylus



Motown Records president **Barney Ales** has announced the signing of a long term licensing agreement with EMI Australia for the distribution of recorded product by the popular Australian group **Stylus**. The first album, "Stylus," is slated for late October release in the United States, England and certain other overseas markets. In Los Angeles for the signing were (from left): **Barney Ales**, president Motown Records; **Paul Wheatley**, manager of Stylus; and **Owen Sloane**, attorney representing EMI Australia.

## CBS International Names Gary Casson Business Affairs Dir.

■ NEW YORK — Paul Russell, vice president, business affairs, CBS Records International, has announced the appointment of **Gary J. Casson** to the position of director, business affairs, CBS Records International.

In his new position, Casson will be responsible for advising CRI and its overseas subsidiaries on business affairs, as well as analyzing and monitoring the

agreements entered into by these companies. He also will function as liaison with Columbia Records in negotiations where international interests are involved and will negotiate recording and music publishing contracts on behalf of CBS Records International.

Casson comes to the U.S. after serving in business affairs for CBS Records, U.K. and most recently served as a lawyer in the CBS Records law department in New York. Prior to joining CBS Records, U.K., Casson was in private law practice in London.

## CBS Canada Names Stan Kulin Vice Pres.

■ NEW YORK — Arnold Gosewich, chairman and chief executive officer, CBS Records Canada Ltd., has announced the appointment of **Stan Kulin** to the newly created position of vice president, business development, CBS Records Canada.

In his new position, Kulin will be responsible for helping formulate and implement CBS Canada's internal and external development strategies.



Stan Kulin

## WCI Listed on Euro Exchanges

(Continued from page 3)

Board chairman **Steven J. Ross**, joined by **Jay Emmett**, **Emanuel Gerard** and **Harvey Schein**, personally represented his company at press conferences in Frankfurt and London.

Managed by the Commerz Bank, WCI placed 17 million shares on the Frankfurt exchange. On the first day of trading, 2800 shares were sold at 75.50 marks (42 dollars) each.

More than WCI's film or music companies, it is soccer star **Franz Beckenbauer** who has attracted public attention in Germany to WCI. Beckenbauer's presence at the Frankfurt press conference resulted in a film report on the nation-wide evening TV newscast. This one-sided picture of WCI's operation was apparently one reason for the move to Frankfurt's exchange.

But **Klaus Ollmann**, deputy managing director of WEA Music in Hamburg, said that the weak-

ness of the dollar as an international currency and the desire to attract international investors to WCI played the major roles in the decision to go to London and Frankfurt. As the WCI stock was being introduced, the value of the German mark rose to just under 1.80 against the dollar, a new postwar record.

As the mark rises in value, so does German interest in foreign stocks. WCI was the 170th foreign issue to be listed in Frankfurt. In 1973 foreign stocks accounted for only five percent of sales in Frankfurt. This year that share has jumped to 15 percent.

The first U.S. communications conglomerate to be listed on a European exchange was CBS, which three years ago started trading on several boards including London Frankfurt. A CBS spokesman said the stock issue had been primarily of public relations value.

# ENGLAND'S TOP 25 Singles

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

(Courtesy: Record Business)

# COUNTRY RADIO

By CINDY KENT

■ FICAP DJ HALL OF FAME: **Biff Collie** was inducted into the FICAP DJ Hall of Fame during the FICAP Awards Banquet held Oct. 19 at Nashville's Hyatt Regency. The announcement was made by **Chuck Chellman**, Hall of Fame trustee, who also named **Pappy Hal Horton** as the posthumous award winner for 1978. Collie is a longterm board member of the Academy of Country Music (which he helped create), the CMA, and the Nashville Songwriters Association. His radio credits include hosting his own syndicated "Inside Nashville" since 1970, AFRS radio service, and the CBS and Mutual Networks' Philip Morris Country Music Shows, as well as stints at KMAC, KSIX, KNUZ, KPRC, KLAC and KFOX. Horton, a well-known Texas radio personality at KRLD, Dallas, was Hank Thompson's first manager and longtime friend of Ernest Tubb. Tubb was present at the banquet to accept Horton's award.

A special President's Award was presented to **Mel Foree**, promotion man for Acuff-Rose and Hickory Records. Three lifetime members, **Tommy O'Day**, **Kelly Warren** and **Mary K. Miller**, were presented awards for their interest in FICAP. A \$750 broadcast scholarship check was given to FICAP by Music City News marketing director **Cyndy Pardue**. Entertainment was presented by Hickory Records. Artists appearing were Jim Chesnut, Roy Acuff, Moe Bandy, Don Gibson, Lori Morgan, Mickey Newberry, Eddy Raven, and Carl Smith. **Sammi Smith**, **Johnny Cash**, **Johnny Rodriguez**, **Mickey Newbury** were named as recipients of appreciation awards presented by representatives of the Sam Carlos Apache reservation during the banquet.

RADIO INVITATIONAL: **Ron Martin**, KGBS, was the low gross silver winner (radio) at the Chuck Chellman/Georgia Twitty Radio Golf Invitational. Held during DJ Convention, the tournament took place at Crockett Springs Golf and Country Club in Nashville. In the radio category, other winners were **Bob Sinclair**, WHNE (1st place); **Martin Rudisill**, WCBX (2nd place); and **Joel Daly**, WLS-TV (3rd place). **Jack Barlow** was low gross silver winner in the artist category. Other artist winners were **Ernest Tubb, Jr.** (1st place); **Chuck Pollard** (2nd place); and **Billy Edd Wheeler** (3rd place). Executive low gross honors went to **Sam Causey**, **Dave Smith** (1st place); **David Smythia** (2nd place), and **John Blair** (3rd place).

STATION PURCHASES: The FCC has approved Affiliated Broadcasting's purchase of KMPS-AM-FM, Seattle, and KRAK/KEWT-FM, Sacramento, according to Affiliated vice president **Al Grosby**. Grosby will take over duties of general manager at KRAK and KEWT after December 1. Grosby is currently general manager at WFAS/WWYO-FM, White Plains. Previous owner of the four stations is Hercules Broadcasting.

**Julian Breen**, general manager of radio programming for the Greater Media outfit, has announced the purchase of KHTZ, Los Angeles from Storer Broadcasting, pending FCC approval. Other Greater Media radio properties are WPEN/WMGK-FM, WAGAY-AM-FM, WMJC-FM, WHND, WTCR, WCTC/WMGQ-FM, WGSM, WCTO, and WHEZ-FM.

ETC.: **Jeff Williams** at WHYL has started a bluegrass and progressive country show on Sunday afternoons called "Breakdown," and needs help with product. WHYL's address is P.O. Box 219, Carlisle, Pa. 17013. **Bill Monk**, PD at WIXC, Fayetteville, Tenn., has updated RW on the station's line-up: **Bill Monk**, sign-on—9 a.m.; **Jim Bowman**, 9-1; **Lynn Yancy**, 1-4; **Bill Malone**, 4-sign-off. WHK, Cleveland, helped raise \$17,000 for the American Heart Association during "Stop Smoking Week" recently. The station's **Gary Dee**, **Joe Finan** and **Don Imus** participated in the fund-raising. KSON celebrated its 15th anniversary of programming country music during October, according to station MD **Ron West**. Helping celebrate were Marty Robbins and Merle Haggard, who headlined the anniversary concert Oct. 28.

## BMF, Paragon Merge

■ LOS ANGELES—Jon Podell has announced the merger of his New York agency, BMF, with the Paragon Agency of Macon, Georgia. The new agency will not only combine the business talents of Podell and Alex Hodges, but it will also combine their client lists. The merger has resulted in an address change:

Paragon Agency, 250 W. 57th Street, Suite 1005, 1006, New York, New York 10019.

## TK Taps Stephens

■ MIAMI — Henry Stone, president of TK Productions, has announced the appointment of Steve Stephens to the position of eastern regional marketing and sales director, based in TK's New York office.

Stephens will coordinate all eastern marketing and sales ventures with Jim Solmson, TK's national sales manager, based in TK's Miami office.

# NASHVILLE REPORT

By RED O'DONNELL



■ Light report on **Loretta Lynn**: She now weighs in at 111; down (as they say on Wall Street) from 130. "I'm at my old fighting weight—and feeling great!" she rhymes.

**Charley Pride's** 16-year-old son **Dion** to sing and act in upcoming (next summer) "The Great McGuffin" motion picture. Dion, a high school junior, sings opening and closing title songs—and has more than a cameo role in the flick.

What does Charley think? "Dion's been singing since he was six and been saying all along he is going to outdo me in everything I've done," Pride comments proudly.

BMI's Nashville vice president **Frances Preston** downright svelte: "I've worked hard enough for it," she explains. (Chasing—or jogging after—songwriters?)

Petite **Barbara Mandrell's** recent golf tournament in Stillwater, Ala. raised \$72,000 for the Alabama Sheriffs Association's Center for Homeless Girls. "An unusual tournament," says Barbara. "We had some contestants who had never played before. Each player paid a \$250 entry fee—and every sheriff in the state was involved." (Who watched the jails?)

As if a CMA award wasn't enough this month, **Don Williams** has become the first country artist to have an album certified platinum in the United Kingdom. The British release of "Images" on the Anchor label, in association with K-Tel, earned a million pounds in sales, according to the British Phonographic Industry, enough for English platinum.

**Pee Wee King** gave RW the unhappy news: "My days as an accordion player are ended," he said. King, who suffered a stroke past July while performing at Indianapolis, said doctors had informed him fingers on his left hand are paralyzed to such an extent he no longer can play the instrument.

"I've been playing a squeeze-box since 1932," he said. "I'm going to miss it."

"Yet," he continued, "it could have been worse. My voice is not impaired."

Remember the old Don McNeill "Breakfast Club" radio show out of Chicago on NBC? (You gotta be an oldie.) The **Dinning Sisters** were featured on it daily. The siblings—**Dolores**, **Gina** and **Ginger**—regrouped here recently and experimented with some recording. **Gordon Stoker**, leader of The Jordanaires vocal group, produced.

Height-of-Frustration Dept.: **Chet Atkins** bought one of those black ties that you-tie-yourself to wear with his tux—only to discover he can't tie it. "Looks like I'll have to hire myself a part-time valet or dresser," he said.

Cedarwood Music celebrating its 25th anniversary. One of the long-termers on Music Row.

Scuttlebutt in local real estate circles (and squares): **Emmylou Harris** and husband **Brian Ahern**, now residents of the west coast, house shopping in Nashville?

The ABC "Merry Christmas from the Grand Ole Opry House" special airs Dec. 13 with **John Ritter** as host. (It's a Dwight Hemion-Gary Smith production.)

**Perry Como** came to town to scout for material, liked what he heard and tentatively has set an album recording session here in December—cutting Nashville-written songs exclusively!

A year ago **Brenda Lee** started collecting old books. The library in her den now contains more than 4000. "One day I'll get around to reading all of them," she said.

There is talk around here that a North Carolina film producer and songwriter/artist **David Allan Coe** are going to team and produce a motion picture based on Coe's "Take This Job and Shove It," which was a large CBS recording not too long ago for **Johnny Paycheck**.

Moving uptown? **Freddy Fender** and **Donna Fargo** headline a show Nov. 8 at the Avon folks' national convention in New York's ritzy Plaza Hotel. If memory doesn't fail, I believe this is first there for country music entertainers.

Everybody works at the Kilroy house?

**Eddie Kilroy** is recording exec at MCA; wife **Maria Kilroy** just opened a promotion-public relations agency. (Porter Wagoner is among her first clients!)

After being away too, too long, **Bobby Russell** (who wrote the great "Honey" and "Little Green Apples") is back in action. Just cut two of his new songs, "Armchair Quarterback" and "Sarah" for a single on his very own Filly Colt label!

## Mel Street Dies

■ NASHVILLE—Phonogram/Mercury artist Mel Street died Saturday (21), on his 45th birthday, of a self-inflicted bullet wound at his home in Hendersonville, Tenn.

Street had just finished a tour and recording session for his next album, according to his manager, Jim Prater, and had been fatigued and depressed. He had been eating breakfast with his wife, brother and sister-in-law when he excused himself and went upstairs in his Hendersonville home.

After hearing a shot, his brother found him lying on the floor with a handgun beside him, according to reports. Street was rushed to Nashville Memorial Hospital where he died.

Services were held Tuesday (24) in Nashville. Street is survived by his wife, Mrs. Betty Street; two daughters; two sons; and three brothers.

## Country Radio Seminar Announces Deadlines

■ NASHVILLE—Bob Young, agenda chairman of the Tenth Annual Country Radio Seminar, has announced the deadlines for receiving airchecks and promotional materials to be used and displayed at the broadcasting event.

Airchecks should be sent to Bob English, WUBE Radio, 225 E. Sixth St., Cincinnati, Ohio 45202, and must be received by January 15, 1979. The seminar is particularly interested in receiving more airchecks from small market stations.

Promotional materials to be displayed, such as banners, T-shirts, photos of billboard advertisements, belt buckles, and direct mail materials, are due by February 1, 1979. These display items should be mailed to Dale Turner, WKDA Radio, Stahlman Building, Nashville, Tennessee 37201.

The Tenth Annual Country Radio Seminar is scheduled for March 9-10, 1979 at the Hyatt Regency in Nashville.

## Banquets, Shows Highlight Opry B'day Celebration

By WALTER CAMPBELL

■ NASHVILLE—Music City began to return last week to a relative state of normalcy following the 53rd Birthday Celebration of the Grand Ole Opry, attended by approximately 4000 registrants.

Participants went through a heavy schedule of banquets, shows, meetings and parties dictating a frenzied pace for some at times, especially on Thursday, the busiest day of the gathering. Disc jockeys were registered free this year for the second time, and approximately 400 attended, according to WSM.

Representatives from all facets of the country music industry flocked to Nashville from all over the world not only to conduct business, but also to enjoy one of the largest gatherings of talent to assemble anywhere.

### Schedule

The convention was kicked off early this year with the CMA Awards show scheduled a week earlier for a larger television audience. The CMA's seventh annual Talent Buyers Seminar, held at the Hyatt Regency Hotel, attracted a record crowd of over 300 participants Oct. 13-15.

From there events included the Nashville Songwriters Association, International, annual banquet Sunday night, the CMA fourth quarterly board meeting Tuesday, and the BMI Awards Dinner Tuesday night. Wednesday's activities kicked the pace into high gear with the Chuck Chellman/Georgia Twitty golf tournament, the Earlybird bluegrass concert, the Grand Ole Opry Dinner, the ASCAP Awards Dinner, the Bud/Baldwin/Gretsch birthday show, and an Elektra/Asylum showcase, along with several parties around town.

Thursday was one of the busiest days with the CMA annual membership meeting, a brunch, luncheon and show hosted by

RCA, MCA's show, the FICAP banquet, the SESAC Awards Dinner, the United Artists show, and more parties, hosted by Con Brio, Phonogram/Mercury, Warner Bros., United Artists, ABC, and more.

The hectic pace continued Friday with artist/DJ tape sessions, the ABC luncheon and show, the CMA Banquet and Show, and more parties, hosted by Nationwide, Elektra/Asylum, Inergi, Capitol, and more.

The CMA banquet, celebrating its 20th anniversary, was held at the Municipal Auditorium with approximately 2000 members attending. After CMA executive director Jo Walker introduced the CMA board of directors for the past year, CMA president Joe Talbot presented plaques to the producers of the CMA's single and album of the year. Receiving awards were Brien Fisher, producer of "Heaven's Just A Sin" (Continued on page 114)

## Maybelle Addington Carter Dead at 69

■ NASHVILLE—Maybelle Addington Carter, one of the most influential musicians in country music history, died Monday (23) of respiratory arrest at her home in Madison, Tenn., at age 69.

She, her cousin Sara and brother-in-law A. P. Carter were one of the country music's most popular groups in the pioneering era of country music recording. The Carter Family brought Appalachian folk music to record, recording for Victor (1927-1934), the American Record Company (1935-1936), Decca (1936-1938), Columbia (1940) and ending where they began, with Victor (1941).

### Preeminent Guitarist

Maybelle Carter's unique guitar style revolutionized country guitar playing which had previously been confined to accompaniment. With her famous "Carter lick" she brought the guitar into prominence as a lead instrument in country music, and much of the subsequent development of country guitar playing came from her style. She had a similar effect on the playing of the autoharp.

With the retirement of the Carter Family in 1943, Maybelle continued a professional career as The Carter Sisters and Mother Maybelle, an act which featured her and her three daughters, Helen, June (now Mrs. Johnny

Cash) and Anita. They were members of the Old Dominion Barn Dance from 1943 to 1948 before joining the Grand Ole Opry in 1950.

Maybelle began to affect a new generation of listeners with appearances at the Newport Folk Festival in 1963 and with the landmark recording of the Nitty Gritty Dirt Band's album "Will The Circle Be Unbroken." The original Carter Family was elected to the Country Music Hall of Fame in 1970.

Other songs associated with the Carter Family include Maybelle's guitar solo, "Wildwood Flower," and "Keep On The Sunny Side," "Storms Are On The Ocean," "Lonesome Valley," "Wabash Cannonball," "Thinking Tonight Of My Blue Eyes," "East Virginia," "Bury Me Beneath The Willow" and "Forsaken Lovers."

### Joined Cash

She had for some years been a member of son-in-law Johnny Cash's road show and frequently appeared on network television with him; however, failing health had recently limited her touring and playing activities. She was born in Nicklesville, Va., in 1909, and is survived by her three daughters, a brother and her cousin Sara, the only remaining member of the Carter family.

## COUNTRY PICKS OF THE WEEK

**SINGLE** JOHNNY RUSSELL, "HOW DEEP IN LOVE AM I?" (prod.: Jim Vinneau) (writer: B. McDill) (Hall-Clement, BMI) (2:47). Russell sings an easy-paced song with a haunting tone. Strings, guitars and voices provide a consistent background sound while a strong bass and drums add emphasis with their steady rhythm. Mercury 55045.

**SLEEPER** LEE DRESSER, "A BEAUTIFUL SONG (For A Beautiful Lady)" (prod.: Glenn Sutton) (writer: L. Dresser) (Starship/Galleon, ASCAP) (2:45). Dresser's latest single starts off with a quiet sound and builds to a chorus which flows easily with support from steel guitar, piano, strings and background vocalists, returning to the verse for a sound with both consistency and variety. Capitol P-4613.

**ALBUM** JOHN CONLEE, "ROSE COLORED GLASSES." Conlee proves with this lp that his success is more than a one or two time thing with a strong, distinct style. Cuts vary in tempo and mood, but all effectively show his steady, expressive voice. Standouts include "Lady Lay Down," "I'll Be Easy," "Just Let It Slide" and the title cut. ABC AL-1105.



## At the BMI Banquet . . .



Shown at the BMI country music awards banquet in Nashville (top row, from left): Lester Sill, president of Screen Gems-EMI Music, Frances Preston, VP of BMI's Nashville office, Cynthia Weil and Barry Mann, co-writers of "Here You Come Again," winner of the Robert J. Burton Award for the most performed country song, and Ed Cramer, BMI president, presenting the award; Frances Preston, Tree Intl. president Buddy Killen, songwriter Bobby Braddack, Ed Cramer, Tree VP Don Gant, and Jack Stapp, chairman of the board and chief executive officer of Tree; Frances Preston, Billy Sherrill, VP/a&r, CBS Records, Nashville, Ed Cramer and Ronnie Robbins, Marty Robbins' son; (second row) Frances Preston, Johnny MacRae, VP of Combine Music, Ed Cramer, songwriter Larry Gatlin, Monument Records president Fred Foster and Combine president Bob Beckman; Frances Preston, Bill Hall, Nashville division manager for the Welk Music Group, Ed Cramer, songwriter Wayland Holyfield, and Dean Kaye, general manager of the Welk Music Group; Ralph Peer II, first VP of the Peer-Southern Organization, accepting a special BMI citation for Peer Intl.'s 50th anniversary, Frances Preston and Ed Cramer.

## CMA Elects New Directors

■ NASHVILLE — During the Country Music Association's annual membership meeting held Oct. 19, new directors were elected to serve for a two-year period.

Those elected include Gayle Hill (G. Hill & Co.), advertising agency; Jim Ed Brown (RCA artist), artist/musician; Tandy Rice (Top Billing Inc.), artist manager and/or agent; John D. Loudermilk, composer; Mike Burger (WHOO Radio), disc jockey; Shoo Kusano (Shinko Music), international; Harry Peebles (Harry Peebles Agency), talent buyer or promoter; Lee Zhito (Billboard), publication; Tom Collins (Pi-Gem/Chess Music), publisher; Nile Rockoff (Storer Broadcasting Co.), radio-television; Jerry Bradley (RCA Records), record company; Sam Marmaduke (Western Merchandisers), record merchandiser; Stanley Adams (ASCAP), director-at-large; Charles Scully (SESAC), director-at-large; and E.W. "Bud" Wendell (WSM Inc.), director-at-large.

### Directors

Directors remaining on the board are: Bob Austin (publication), Barrie Bergman (record merchandiser), Gary Buck (international), Charlie Colombo (advertising agency), Mary Reeves Davis (publisher), Jim Foglesong (at-large), Mike Hoyer (disc jockey), Frank Jones (at-large), Sam Lovullo (at-large), Dan McKinnon (radio-TV), Mike Mait-

land (record company), Sonny Neal (artist manager), Charley Pride (artist), Don Romeo (talent buyer) and Norro Wilson (composer). In addition, 1977-78 CMA president Joe Talbot joins the ranks of CMA permanent board members Frances Preston, Wesley Rose and Bill Denny. In order to become a permanent board member, a person must have served as both president and chairman of the board of the Country Music Association.

## CBS Names Two To Promo Posts

■ NASHVILLE—Joe Casey, director of promotion for CBS Records, Nashville, has announced the appointments of Jeff Lyman to the newly created post of manager of promotion for Columbia Records, Nashville, and Rich Schwan to the newly created post of manager of promotion for Epic, Portrait and CBS associated labels, Nashville. Reporting directly to Casey, both will be based in Nashville.

## ASCAP Awards Highlights



Pictured at the recent ASCAP Awards dinner held at The Opryland Hotel during Country Music Week, Nashville are: top row from left, personnel from ASCAP's Country Publisher of the Year (Polygram Companies, Chappell and Intersong): Chappell's Henry Hurt, Celia Hill, Heinz Voight, Pat Rolfe, Irwin Robinson and Irwin Schuster and ASCAP's president Stanley Adams and southern regional executive director Ed Shea; Stanley Adams with Kenny Rogers (one of ASCAP's Country Artists of the Year) and Shea; Adams and Shea with Bob Beckman, president of Music City Music, Johnny MacRae of Music City Music and Bob Morrison, ASCAP Country Songwriter of the Year. Bottom row, from left: Shea and Adams pictured with multiawards winners Bill Rice and Jerry Foster; Buddy Killen, president of Tree International, Jack Strapp, chairman of Tree's board, Shea, Adams, songwriter Don Cook and Dan Gant, Tree's vice president; Shea and Adams pictured with Tom Collins and David Conrad of Chess Music, RCA artist Charley Pride and songwriter Bud Reneau.

## Maria Kilroy Bows Promotion Company

■ NASHVILLE—Maria Kilroy has announced the formation of Person-to-Person Promotions, a Nashville-based promotion company designed to offer specialized services in singles and albums.

Providing an overall approach to the business of record promotion, the firm will allow its clients the service of public relations work in addition to full reviews from reporting stations.

A monthly newsletter, providing industry information, suggestions and station comments will also be a regular feature of the firm, and readers will be urged to participate in each issue.

Kilroy has been associated with the Nashville music industry for the past 15 years, serving in the area of record promotion for the last six years in conjunction with producer Eddie Kilroy.

Staffers who have joined the company include B. S. Adelman, director of promotion; Margaret Everly, coordinator of special projects and newsletter editor; and Dorothy Climer, executive secretary.

Located at 1514-B South Street, Person-to-Person Promotions may be retained by individual artists as well as publishers and record labels. Current clients include MCA Records, Tree International, Porter Wagoner, Little David Wilkins and Lamar Fike Management.

## BMI Taps Moscheo

■ NASHVILLE — Frances Preston, vice president, Nashville, of BMI has announced the appointment of Joe A. Moscheo II to the position of director of affiliate relations in BMI's Nashville office.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**BILLIE JO SPEARS**—United Artists X1251

**LOVE AIN'T GONNA WAIT FOR US** (prod.: Larry Butler) (writers: L. Butler/B. Peters) (Blackwood/Ben Peters, BMI) (2:52)

Spears sings a quick-moving love song with a disco-like beat. The lyrics and sound do not stray too far from country, though, with steel guitars, background vocals and Spears' solid vocals.

**WILLIE NELSON**—United Artists X1254

**THERE'LL BE NO TEARDROPS TONIGHT** (prod.: not listed) (writer: H. Williams) (Fred Rose, BMI) (2:15)

Willie Nelson's UA single is an easy-moving Hank Williams song recorded some years back. Production and arrangements show the recording's age, but Willie's one-of-a-kind style shines through.

**JERRY REED**—RCA PB-11407

**GIMME BACK MY BLUES** (prod.: Jerry Reed & Chip Young) (writer: B. E. Wheeler) (Sleepy Hollow, ASCAP) (3:01)

Reed sings a light-hearted song about love with a strong, energetic style and a touch of his distinct brand of humor. The sound is full with a strong bass topped off with quick guitar picking.

**BILL ANDERSON**—MCA 40964

**DOUBLE S** (prod.: Buddy Killen) (writers: B. Anderson/B. Killen) (Stallion/Tree, BMI) (4:45)

Anderson has another country disco single, this time a little longer. The beat varies in intensity but remains steady as Anderson whispers about an encounter with "Double S."

**JOHN ANDERSON**—Warner Bros. 8705

**THE GIRL AT THE END OF THE BAR** (prod.: Norro Wilson) (writers: J. D. Anderson/L. A. Delmore) (Al Gallico, BMI/Cypress, ASCAP) (3:24)

Anderson's single is solid country, complete with drinking and loving lyrics supported by a steel guitar and strings to complement expressive vocals.

**DON CHERRY**—Monument 269

**PLAY HER BACK TO YESTERDAY** (prod.: Larry Butler) (writers: B. Morrison/M. Hughes) (Music City, ASCAP) (2:44)

Smooth and sad is the sound of Cherry's single as he sings of memories of love. A piano, strings, acoustic guitar and voices all add support for a full, balanced sound.

**STONEWALL JACKSON**—Little Darlin' 7806

**MY FAVORITE SIN** (prod.: Aubrey Mayhew) (writer: H.X. Lewis) (Dream City, BMI) (3:23)

Jackson sings a traditional country ballad with an easy, almost mournful style. Accompaniment is full but simple enough to keep vocals in the forefront.

**THE TENNESSEANS**—Capitol P-4645

**NINETEEN-SIXTY SOMETHING SONGWRITER OF THE YEAR** (prod.: Dale Morris) (writer: J. Adrian) (Pick A Hit, BMI) (2:46)

The title of this song is self-explanatory as The Tennesseans sing their story of past glory, trading verses and harmonies. Both sound and lyrics have plenty of appeal for country listeners.

**JIMMY WATFORD**—Arch 1334

**A FOOL SUCH AS I** (prod.: Lamar Morris) (writer: B. Trader) (MCA, ASCAP) (3:00)

Watford treats this country standard with an easy, smooth sound both instrumentally and vocally. Keyboards, background singers and guitars give gentle support to expressive vocals.

**JOY FORD**—Country International 416

**LOVE ISN'T LOVE (TIL YOU GIVE IT AWAY)** (prod.: Jake Payne) (writers: B. Fisher/R. Mareno) (Annie Over Terrace, ASCAP) (2:51)

An interesting rhythm adds accent to this happy, light-hearted song. Ford shows range and strength with her smooth vocal style.

**TOMMY WILLS**—Golden Moon 004

**WILDWOOD FLOWER** (prod.: not listed) (writer: PD) (2:15)

Wills makes an interesting version of this classic song with a smooth saxophone and vocals by Marti Maes. The sound is soothing without losing all the character of the song.

# COUNTRY HOTLINE

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

**Bobby G. Rice** — "Softest Touch in Town"

**Janie Fricke** — "Playin' Hard to Get"

**Larry Gatlin** — "I've Done Enough Dyin' Today"

**Jerry Reed** — "Gimme Back my Blues"



Kenny O'Dell

Another superb chart contender is just released on Willie Nelson (are there any other kind?) and this one is on United Artists. It's an augmented version of a cut Willie did for Liberty Records in the early '60s. "There'll Be No Teardrops Tonight" will shortly take its place alongside the other two solo and duet performances now charted on Nelson.

Janie Fricke shows early adds on "Playin' Hard to get" at WPL0, WFAI, WTSO, KERE, KJJJ, KKYX, KMPS, KD JW, WIRK, KAYO, KGA, KSOP, WVOJ, KBUC. John Conlee's "Lady Lady Down" spreading rapidly with adds in most major markets!

Bobby G. Rice is starting to move with "The Softest Touch in Town" at WTOD, KLLL, KSOP, KGA, KTTS, KXLR, KKYX, KJJJ, WTSO, KRAK, WKKN, WFAI,



Joe Ely

WVOJ, KWKH, KBUC, WPNX, KFDI. Jim Chestnut's "Get Back to Loving Me" playing at WKDA, KKYX, KTTS, KFDI, KSOP.

Super Movers: Loretta Lynn, Jacky Ward, Don Williams, Marty Robbins, Joe Stampley.

Chuck Pollard's second MCA release, "The Other Side of Jeannie," happening at KERE, KKYX, KXLR, KWKH, KSOP, WPNX, KFDI, WXCL. Mike Lunsford showing well with "I Wish I'd Never Borrowed Anybody's Angel" in Jackson, Louisville, Spokane and Wichita.

Kenny O'Dell follows the strong "Let's Shake Hands" with another heavy, "As Long As I Wake Up In Your Arms;" first week adds at WGTO, KGA, KSOP, KMPS, WTOD, KAYO, KFDI, WFAI, WJQS, WTMT, WBAP, WHOO, KJJJ, KKYX, KCKC, KRMD, WDEN, WWOK, WPNX, KWKH, WTSO.

Jerry Reed's "Gimme Back My Blues" added out of the box at KMPS, KNIX, KEEN, KJJJ, KRAK, KFDI, WTOD, WPNX, WVOJ, KSOP, KSSS. Joe Ely added in Houston, Denver and Colorado Springs with "She Never Spoke Spanish to Me."

Larry Gatlin draws instant adds on "I've Done Enough Dyin' Today" at WEMP, KCKC, KNIX, KTTS, WOKO, KGA, KRAK, KAYO, WWVA, WTSO, KWKH, KBUC, KSSS, WIRK.

## SURE SHOTS

Willie Nelson — "There'll Be No Teardrops Tonight"

Johnny Russell — "How Deep in Love Am I"

Billie Jo Spears — "Love Ain't Gonna Wait for Us"

## LEFT FIELDERS

Lee Dresser — "A Beautiful Song"

Jimmy Watford — "A Fool Such As I"

Joy Ford — "Love Isn't Love"

## AREA ACTION

Cooder Brown — "Lonesome Rider" (WUBE)

Chuck Howard — "The Fire Behind His Eyes" (WHOO)

Michael Clark — "Best Times of My Life" (WFAI)

Frank Sinatra, Jr. — "Cry A Little" (WSDS, KSOP)

# Nashville Shines with Country Stars



Pictured above attending various activities held during Country Music Week in Nashville are from left: (top row) Joe Casey, director, promotion, CBS Records, Nashville; Jim Tyrrell, VP, marketing, E/P/A; Don Dempsey, senior VP and general manager, E/P/A; Bruce Lundvall, president, CBS Records division; Epic recording artist Johnny Paycheck; Billy Sherrill, VP, a&r, CBS Records, Nashville; Rick Blackburn, VP, marketing, CBS Records, Nashville; Paul Smith, VP, marketing, CBS Records; Roy Wunsch, director, marketing, CBS Records, Nashville; Steve Diener, president, ABC Records; Bob Austin, Record World publisher; Arnie Orleans, VP of sales and merchandising, ABC Records; ABC recording artist Barbara Mandrell; Tom Rodden, RW VP and southern manager; Ewell Roussell, national country sales and marketing director; Elektra artist Vern Gosdin; James Wood, WEA field sales manager; Jan Kurtis, Vern Gosdin's manager; Norm Osborne, national country promotion director, Elektra/Asylum Records; Don Reeves, Ronnie Milsap's manager; Tom Collins, Milsap's co-producer; Mel Ilberman, RCA division VP, business affairs and affiliated labels; Ronnie Milsap; Waylon Jennings; Jerry Bradley, RCA division VP, Nashville operations; (second row) Dick Frank,

legal counsel for MCA Records, Nashville; MCA artist Bill Anderson; Mike Maitland, president, MCA Records; Jimmy Bowden, VP and general manager, MCA Records, Nashville; Becky Anderson (Mrs. Bill Anderson); Eddie Kilroy, VP of a&r, MCA Records, Nashville; Norro Wilson, a&r director, Warner Bros. country; Hutch Carlock, Music City Distributors; Warner Bros. artist Margo Smith; and Bud Wendell, president of WSM, Inc. (bottom row) Bettye Arnold, marketing/publicity coordinator for Monument Records; Monument recording artist Larry Jon Wilson; Laney Smallwood, Monument artist; Tex Davis, national country promotion director, Monument Records; Guerry Massey, president of Lone Star Records; Jan Hash, publicity director of Lone Star Records; Steven Fromholz, Lone Star artist; Wes Day, secretary-treasurer of Lone Star Records; JMI artist Stoney Edwards and Jack Clement, president of JMI Records and an Elektra/Asylum artist; Lynn Shults, director of Nashville operations, United Artists Records; Larry Butler, Kenny Rogers' producer; Charlie Minor, VP of promotion, United Artists Records; Artie Mogull, co-chairman of United Artists Records; and UA artist Kenny Rogers.

## Opry Celebration (Continued from page 111)

Away" by the Kendalls on Ovation Records, and Tom Collins, producer of the album "It Was Almost Like A Song" by Ronnie Milsap on RCA Records.

Don Nelson then introduced the 1978 CMA DJ of the year award winners and last year's winners, who presented the awards this year. Winners were "Uncle" Len Ellis, WLJE, Valparaiso, Ind. (small market, presented by Mike Hoyer); Larry James, WBT, Charlotte, N.C. (medium market, presented by Tiny Hughes); and Jack Reno, WLW, Cincinnati, Ohio (large market, presented by Bill Robinson).

Talbot then introduced Nashville Mayor Richard Fulton, who presented this year's Metronome Award to Roy Clark, for doing the most for Nashville and country music in the past year. CMA was then presented with a surprise birthday cake in honor of the organization's 20th anniversary.

sary.

Bill Anderson and Barbara Mandrell were hosts for the show that followed, which featured the Original Texas Playboys, Larry Gatlin, Ferlin and Marvis Husky, Johnny Paycheck, Janie Fricke, The Jordanaires, Ray Price and the Nashville Sounds. The show concluded with an audio-visual presentation of the history of country music narrated by Bill Anderson. Joe Allison wrote and produced the show. Bill Walker was the musical director; Barbara John handled the lighting; and decorations were provided by SESAC.

Saturday's activities included more artist/DJ tape sessions, the Capitol Records luncheon and show, a CBS Records marketing presentation looking at the past, present and future, the newly reformed JMI Records show, the CBS Records dinner and show, the Grand Ole Opry 53rd Birth-

day Celebration and Show, the CBS presentation's party, and more parties.

Although the week's activities were active and well-attended as usual, a number of Nashville label heads expressed concern about the low attendance of radio people this year. The lack of participation by radio (approximately 400 of the 4000 registrants were from radio stations) was attributed to the Arbitron fall ratings period, which began in the middle of the week, as well as other factors.

"I really believe a lot of that has to do with the convention itself not being called DJ Convention any longer," said Frank Leffel, director of national country promotion for Phonogram/Mercury. "I also think that you can't be running a convention that's supposedly geared towards DJs in the middle of an ARB period. Many radio station people told

me they just would not be represented for that reason."

The low attendance by radio has caused some labels to give second thoughts about expenditures of time and money for next year's celebration.

"This is my first year to be this involved," said Jimmy Bowen, vice president and general manager of MCA Nashville, "and we're going to have a hard look at what we do at Fan Fair and Country Music Week next year. We're not going to pull out, but we would like to get more out of it and to have our artists, who are our partners, benefit more from it, too." ABC's Nashville operations president Jim Foglesong had a similar view. "I think it was unfortunate that there was a conflict with the rating period. I've felt for a long time that it should be looked at closely, and I know that WSM and the CMA

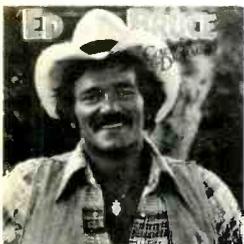
*(Continued on page 115)*

# COUNTRY ALBUM PICKS



## SLEEPER WHEREVER I FALL

**BOBBY BARE**—Columbia KC 35645  
Bare's latest lp has five cuts produced by Kyle Lehning and five by Steve Gibson. All show at least a slight departure from Bare's past efforts, with both pop and country songs performed with Bare's smooth, consistent vocals at their best yet. "Sleep Tight, Good Night Man," "What Did It Get Me," "The Way I Feel Tonight" and "The Last Time" are among the stand-outs.



## COWBOYS AND DREAMERS

**ED BRUCE**—Epic KE 35541  
Bruce shows increasing strength as both a songwriter and artist on this lp produced by Buddy Killen. Most cuts are fairly mellow and easy-moving, highlighting Bruce's strong, solid voice. Quality is consistently high, but "Angeline," "The Greatest Love Song" and "Miracle Express" are especially strong.



## LIVE FROM THE STAGE OF THE GRAND OLE OPRY!

**JERRY CLOWER**—MCA 3062  
Clower doesn't sing, but his expressive voice, with his Yazoo City, Miss., accent provides a suitable replacement for a melody as he tells tales of Marcel and the rest of the Ledbetter family. All of his stories lead up to a punch line, and they take their time, but with Clower, half the fun is getting there.

## SESAC Honors Country's Finest



Pictured here at the recent SESAC country awards dinner (from top left) are: SESAC president Norm Weiser presenting the Paul Heinecke Citation of Merit to Jo Walker, executive director of the CMA; artist/manager/executive Jim Halsey accepting SESAC's trophy naming him "Ambassador of Country Music" from Eddy Arnold; Peggy Forman with her trophy naming her SESAC's Country Music Writer of the Year; and songwriter Charlie Black accepting SESAC's Special Writer Award.

## UA Inks Bill Medley



Bill Medley has been signed to an exclusive recording contract with United Artists Records. Pictured at the signing are (standing, from left): Ken Krage, Medley's manager; Charlie Minor, UA vice president; Kenny Rogers, UA artist; and Larry Butler, Medley's producer. Seated are Artie Mogull, co-chairman of United Artists Records, and Medley.

## Opry Celebration

(Continued from page 114)  
have solicited suggestions in the interest of radio and the rest of the industry."

FICAP is in the process of surveying country radio stations to find out what can be done to make the celebration better able to meet the industry's needs, according to executive director Georgia Twitty. "Hal Durban and WSM have several major questions they're asking concerning the ARB survey period and so forth," she said. "Then we're using this same survey to ask other questions from record companies, radio stations and others, to benefit all segments of the country music industry."

"We're going to look at that for next year," said Jerry Strobel, spokesman for the Opry. "If it's advantageous for the broadcasting industry to have it at another time, then we'll do what we can to help out."

"I think the Arbitron period is part of the reason for a decrease in attendance by radio," said Joe Galante, division vice president, marketing, RCA Records, Nashville. "Country is a lot more competitive now. The competition is getting hotter between country and other formats, and I think the programmers are staying more at home to guide their ship through the storm there."

"There has been a decrease in radio attendance," said Norro Wilson, director of country a&r for Warner Bros., "but it's a good time to get together and see people."

"It was a very busy week for us with the shows and business meetings," said Bruce Lundvall, president, CBS Records Division. United Artists also used much of the time for meetings with staff.

## WWVA Names Haggerty Bus. Mgr./Comptroller

■ WHEELING, W. VA. — Robert Edward Haggerty has been named business manager and comptroller for the WWVA Radio properties. The announcement was made by J. Ross Felton, vice president of the WWVA properties.

Shipped October 16th  
New Version -  
Vocal - Instrumental  
WILDWOOD FLOWER

By Tommy Wills  
Golden Moon 004

Nominated for CMA  
Instrumentalist  
of the Year 1978  
WWVA Wheeling  
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# MEL STREET

OCT. 21, 1935 - OCT. 21, 1978

*The Phonogram Family*

# RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number  
 NOV. 4 OCT. 28

WKS. ON CHART

1	2	LET'S TAKE THE LONG WAY AROUND THE WORLD	RONNIE MILSAP RCA 11369		10
2	4	ANYONE WHO ISN'T ME TONIGHT	KENNY ROGERS & DOTTIE WEST/United Artists 1234		10
3	3	CRYIN' AGAIN	OAK RIDGE BOYS/ABC 12397		10
4	6	SLEEPING SINGLE IN A DOUBLE BED	BARBARA MANDRELL/ ABC 12403		9
5	5	AIN'T NO CALIFORNIA	MEL TILLIS/MCA 40946		9
6	8	LITTLE THINGS MEAN A LOT	MARGO SMITH/Warner Bros. 8653		9
7	11	SWEET DESIRE	THE KENDALLS/Ovation 1112		7
8	9	ONE SIDED CONVERSATION	GENE WATSON/Capitol 4616		11
9	10	ANOTHER GOODBYE	DONNA FARGO/Warner Bros. 8643		11
10	13	I JUST WANT TO LOVE YOU	EDDIE RABBITT/Elektra 45531		6
11	15	DAYLIGHT	T. G. SHEPPARD/Warner Bros. 8678		7
12	14	WHAT HAVE YOU GOT TO LOSE	TOM T. HALL/RCA 11376		8
13	16	TWO LONELY PEOPLE	MOE BANDY/Columbia 3 10820		8
14	17	THAT'S WHAT YOU DO TO ME	CHARLY McCLAIN/ Epic 8 50598		8
15	1	TEAR TIME	DAVE & SUGAR/RCA 11322		12
1E	19	FADIN' IN, FADIN' OUT	TOMMY OVERSTREET/ABC 12408		6
17	12	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN	RAZZY BAILEY/RCA 11338		12
18	23	HUBBA HUBBA	BILLY CRASH CRADDOCK/Capitol 4620		8
19	24	ON MY KNEES	CHARLIE RICH & JANIE FRICKE/Epic 8 50616		5
20	20	THINGS I'D DO FOR YOU	MUNDO EARWOOD/GMC 104		10
21	21	HANDCUFFED TO A HEARTACHE	MARY K. MILLER/ Inergi 310		8
22	26	BREAK MY MIND	VERN GOSDIN/Elektra 45532		5
23	27	YOU'VE STILL GOT A PLACE IN MY HEART	CON HUNLEY/ Warner Bros. 8671		6
24	25	LAST NIGHT, EV'RY NIGHT	REBA McENTIRE/Mercury 55036		10
25	30	CAN YOU FOOL	GLEN CAMPBELL/Capitol 4584		6
26	31	SLEEP TIGHT, GOOD NIGHT MAN	BOBBY BARE/Columbia 3 10831		4
27	7	IT'S BEEN A GREAT AFTERNOON	MERLE HAGGARD/MCA 20936		13
28	35	FRIEND, LOVER, WIFE	JOHNNY PAYCHECK/Epic 8 50621		3
29	38	DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND	WAYLON JENNINGS/RCA 11390		2
30	39	THE GAMBLER	KENNY ROGERS/United Artists 1250		2
31	34	WHAT CHA DOIN' AFTER MIDNIGHT	BABY HELEN CORNELIUS/RCA 11375		6
32	18	HEARTBREAKER	DOLLY PARTON/RCA 11296		12
33	43	BURGERS AND FRIES	CHARLEY PRIDE/RCA 11391		2
34	47	ALL OF ME	WILLIE NELSON/Columbia 3 10834		3
35	41	JULIET AND ROMEO	RONNIE SESSIONS/MCA 40952		5
36	28	DEVOTED TO YOU	CARLY & JAMES/Elektra 45506		9
37	22	TWO HEARTS TANGLED IN LOVE	KENNY DALE/Capitol 4619		10
38	46	STORMY WEATHER	STELLA PARTON/Elektra 45533		4
39	44	WHAT'S THE NAME OF THAT SONG	GLENN BARBER/ 21st Century 21 100		7
40	55	THE BULL AND THE BEAVER	MERLE HAGGARD & LEONA WILLIAMS/MCA 40962		2
41	53	I'M LEAVING IT ALL UP TO YOU	FREDDY FENDER/ ABC 12415		4
42	29	IF THE WORLD RAN OUT OF LOVE TONIGHT	JIM ED BROWN & HELEN CORNELIUS/RCA 11304		15
43	50	THIS IS A HOLD UP	RONNIE McDOWELL/Scorpion 0560		6
44	33	NO SLEEP TONIGHT	RANDY BARLOW/Republic 024		13
45	36	NIGHTS ARE FOREVER WITHOUT YOU	BUCK OWENS/ Warner Bros. 8614		11
46	42	IF THIS IS JUST A GAME	DAVID ALLAN COE/Columbia 3 10816		9
47	37	WHO AM I TO SAY	STATLER BROTHERS/Mercury 55037		14
48	59	ONE RUN FOR THE ROSES	NARVEL FELTS/ABC 12414		3

49	54	SOMEDAY YOU WILL	JOHN WESLEY RYLES/ABC 12410	5
50	57	LOVE GOT IN THE WAY	FREDDY WELLER/Columbia 3 10837	3

## CHARTMAKER OF THE WEEK

51	—	LADY LAY DOWN	JOHN CONLEE ABC 12420		1
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52	63	THEN YOU'LL REMEMBER	STERLING WHIPPLE/ Warner Bros. 8632	4
53	60	I WANT TO GO TO HEAVEN	JERRY WALLACE/4-Star 5 1035	3
54	61	JUST OUT OF REACH OF MY TWO OPEN ARMS	LARRY G. HUDSON/Lone Star 702	5
55	56	OH, SUCH A STRANGER	DON GIBSON/ABC Hickory 54036	5
56	—	RHYTHM OF THE RAIN	JACKY WARD/Mercury 55047	1
57	—	WE'VE COME A LONG WAY, BABY	LORETTA LYNN/MCA 40954	1
58	58	KISS AWAY	JODY MILLER/Epic 8 50612	5
59	62	SHARING THE NIGHT TOGETHER	DR. HOOK/Capitol 4621	6
60	67	POISON LOVE	GAIL DAVIES/Lifesong 8 1777	3
61	68	BACK TO THE LOVE	SUSIE ALLANSON/Warner/Curb 8686	2
62	69	IT'S NOT EASY	DICKEY LEE/RCA 11389	3
63	71	WILL YOU REMEMBER	WILLIE NELSON/Lone Star 703	3
64	—	DO YOU EVER FOOL AROUND	JOE STAMPLEY/Epic 8 50626	1
65	76	SAVE THE LAST DANCE FOR ME	RON SHAW/Pacific Challenger 1631	6
66	66	THE MAN THAT TURNED MY MAMA ON	ED BRUCE/ Epic 8 50613	5
67	74	FEET	RAY PRICE/Monument 267	2
68	85	PLEASE DON'T PLAY A LOVE SONG	MARTY ROBBINS/ Columbia 3 10821	2
69	73	RAINING IN MY HEART	LEO SAYER/Warner Bros. 8682	3
70	—	HIGH AND DRY	JOE SUN/Ovation 1117	1
71	72	JUST HANGIN' ON	MEL STREET/Mercury 55043	4
72	75	AIN'T LIFE HELL	HANK COCHRAN & WILLIE NELSON/ Capitol 4635	3
73	—	AS LONG AS I CAN WAKE UP IN YOUR ARMS	KENNY O'DELL/Capricorn 0309	1
74	51	I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE)	SONNY THROCKMORTON/Mercury 55039	8
75	79	THE WAY IT WAS IN '51	MERLE HAGGARD/Capitol 4636	3
76	52	BLUER THAN BLUE	BEVERLY HECKEL/RCA 11360	8
77	70	MY SIDE OF TOWN	BILLY LARKIN/Mercury 55040	5
78	78	SO GOOD	JEWEL BLANCH/RCA 11329	4
79	—	TULSA TIME	DON WILLIAMS/ABC 12425	1
80	84	I THOUGHT YOU WERE EASY	RAYBURN ANTHONY/ Mercury 55042	4
81	81	MY DADDY WAS A TRAVELIN' MAN	BRENDA KAYE PERRY/ MRC 1021	4
82	82	IT'S SO SAD TO GO TO A FUNERAL (OF A GOOD LOVE THAT HAS DIED)	BARBARA FAIRCHILD/Columbia 3 10825	4
83	—	DOLLY R. W.	BLACKWOOD/Scorpion 0561	1
84	91	SMOOTH SAILIN'	CONNIE SMITH/Monument 266	2
85	—	MAYBE YOU SHOULD'VE BEEN LISTENING	JESSI COLTER/ Capitol 4641	1
86	90	PROMISES	ERIC CLAPTON/RSO 910	2
87	87	YOU ARE STILL THE ONE	LINDA HARGROVE/RCA 11378	4
88	98	LAST EXIT FOR LOVE	WOOD NEWTON/Elektra 45528	2
89	89	LET'S BE LONELY TOGETHER	DALE McBRIDE/Con Brio 140	3
90	—	LOVE SURVIVED	ROY HEAD/ABC 12418	1
91	45	GONE GIRL	JOHNNY CASH/Columbia 3 10817	9
92	92	MINSTREL MAN	REBECCA LYNN/Scorpion 0559	3
93	93	ONE MORE TIME	SANDRA KAYE/Door Knob 8 075	3
94	94	TILL THEN	PAL RAKES/Warner Bros. 8656	3
95	96	IF I HAD IT TO DO ALL OVER AGAIN	STONEY EDWARDS/ JMI 47	2
96	—	SOMEBODY'S GONNA DO IT TONIGHT	R. C. BANNON/ Columbia 3 10847	1
97	—	HEALIN'	AVA BARBER/Ranwood 1087	1
98	40	WHEN A WOMAN CRIES	DAVID ROGERS/Republic 029	9
99	32	DANGER HEARTBREAK AHEAD	ZELLA LEHR/RCA 11359	10
100	100	COME TO ME	BOBBY HOOD/Chute 102	2

# Most Country music played on radio and most Country music hits are licensed by BMI.

Congratulations to these writers of  
the 101 most performed Country songs  
in the BMI repertoire  
April 1, 1977 to March 31, 1978

Donald Addrissi  
Richard Addrissi  
Arthur Alexander Jr.  
Peter Allen  
Paul Anka-2 awards  
Bill Anthony  
James Banks  
Max D. Barnes  
Jeff Barry  
Carl Belew  
Chuck Berry  
Rory Bourke  
Roger Bowling-2 awards  
Tommy Boyce  
Bobby Braddock-2 awards  
L. Russell Brown  
Pete Brown (PRS)  
Ed Bruce  
Jack Bruce (PRS)  
Patsy Bruce  
Jimmy Buffett-2 awards  
Hal Bynum  
Wayne Carson  
Eric Clapton (PRS)  
Hank Cochran-2 awards  
David Allan Coe  
Sonny Curtis  
Mac Davis  
Steve Davis  
Yves Dessca (SACEM)  
Lew DeWitt  
Bobby Emmons-2 awards  
Bill Enis  
Ahmet Ertegun  
Donna Fargo  
John Farrar (PRS)  
Wes Farrell  
Dick Feller  
Claude Francois (SACEM)  
Larry Gatlin-4 awards  
Don Gibson  
Ray Girado (SGAE)

Bobby Goldsboro  
Cathy Gosdin  
Roger Greenaway (PRS)  
Merle Haggard-2 awards  
Johanna Hall  
John Hall  
Tom T. Hall  
Dallas Harms (PRO-Canada)  
-2 awards  
Bobby Hart  
Alan Hawkshaw (PRS)  
Jerry Hayes  
Joe Hobson  
Wayland Holyfield-3 awards  
Jerry House  
Mark James  
Phillip Jarrell  
Mike Kosser  
Kris Kristofferson  
Denise LaSalle  
Alain Le Govic (SACEM)  
Dickey Lee  
Irwin Levine  
Marcella Levy  
Barry Mann  
Eddie Marion  
Timothy J. Marshall  
Glenn Martin  
Larng Martine Jr.  
Barry Mason (PRS)  
Ronald McCown  
Bob McDill  
Huey Meaux  
Joe Melson  
Frances Miller  
Chips Moman-3 awards  
Willie Nelson  
Kenny O'Dell  
Rcy Orbison  
Dolly Parton-3 awards

Michel Pelay (SACEM)  
Ben Peters-3 awards  
Maxime Piolot (SACEM)  
Curly Putman  
Eddie Rabbitt-2 awards  
Jerry Reed  
Don Reid  
Roscoe Reid  
Jacques Revaux (SACEM)  
Allen Reynolds  
George Richey-2 awards  
Kent Robbins  
Marty Robbins  
Ronnie Rogers  
Troy Seals  
Billy Sherrill-5 awards  
Shel Silverstein  
Kenny Sowder  
Bobby Springfield  
Even Stevens-3 awards  
W.S. Stevenson  
Donn Tankersley  
James Taylor  
George Terry  
Henderson Thigpen Jr.  
Sonny Throckmorton-4 awards  
Mel Tillis  
Allen Toussaint  
Conway Twitty-2 awards  
Rafe Van Hoy  
Bobby Vinton  
Wayne Walker-2 awards  
Van Walls  
Jimmy Webb  
Cynthia Weil  
Sterling Whipple  
Benny Whitehead  
David Wilkins  
Lawton Williams  
Dennis Wilson  
Norro Wilson  
Jimmy Work

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