

RE

CORD WORLD

MARKETING MOMENTUM/78



Little River Band

HITS OF THE WEEK

SINGLES

AL STEWART, "TIME PASSAGES" (prod. by A. Parsons) (writers: Stewart-White) (D.J.M. / Frabjous / Approximate) (4:49). This title track from Stewart's new album should be familiar to his substantial number of fans and find a new audience as well. It's Top 40 bound with appeal for adult programming. Arista 0362.

FIREFALL, "STRANGE WAY" (prod. by Dowd-R. & H. Albert) (writer: R. Roberts) (Stephen Stills/Warner-Tamerlane/El Sueno, BMI) (3:50). The group is known for easy country/pop ballads and this one, under a new production team, is in the same groove. It's already bulleting on the RW charts. Atlantic 3518.

RITA COOLIDGE, "LOVE ME AGAIN" (prod. by Anderle-Jones) (writers: Lesley-Willis) (Almo, ASCAP/Irving, BMI) (3:38). Coolidge's reputation as an expert interpreter of romantic ballads is reaffirmed on this new disc. The sparse instrumentation sets off her deep vocals and should produce fast a/c adds. A&M 2090.

ERIC CLAPTON & HIS BAND, "PROMISES" (prod. by G. Johns) (writers: Feldman-Linn) (Narwhal, BMI) (3:00). This first release from Clapton's upcoming album is largely acoustic with smooth and easy vocals. It has lots of potential to be his second charting country single as well as a pop hit. RSO 910.

ALBUMS

YES, "TORMATO." As the group enters its second decade, their eleventh album marks a departure as it contains eight songs, each under eight minutes in length. This week's Flashmaker bears the Yes stamp of intriguing music with a possible hit single in "Don't Kill the Whale." Atl SD 19202 (7.98).

DIANA ROSS, "ROSS." Ross, who is currently hot from her starring role in "The Wiz," has put together one of her most immediate and enjoyable albums in some time. A slate of five producers contribute tracks, with the rhythmic "What You Gave Me" one of the standouts. Motown M7 907R1 (7.98).

WAYLON JENNINGS, "I'VE ALWAYS BEEN CRAZY." Another eclectic selection of material from Jennings that includes a Buddy Holly medley (produced by Duane Eddy), the classic "I Walk the Line" and the humorous "Don't You Think This Outlaw Bit's Done Got Out Of Hand." RCA AFL1-2979 (7.98).

WEATHER REPORT, "MR. GONE." The group turned the corner to popular success with "Birdland" from their last lp and stands to develop that following with "Mr. Gone." Without sacrificing their musical integrity, the group should find a wide audience with tracks like "And Then." Arc/Columbia JC 35358 (7.98).

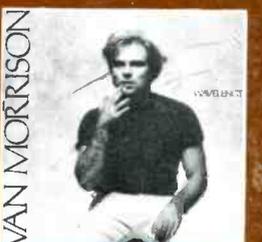


CHICAGO, "HOT STREETS." With a new member in guitarist Donnie Dacus and a new producer in Phil Ramone, the group sports a fresh approach, best typified by the opening track, "Alive Again." The familiar sound is there, but the group has taken its first significant step in years. Col FC 35512 (7.98).

NEIL YOUNG, "COMES A TIME." The laid back, country tinged sound of "Heart Of Gold" is very much in evidence on Young's new album. Songstress Nicolette Larson plays an important role as do some top Nashville sessionmen: "Four Strong Winds" and "Field Of Opportunity" top. Reprise MSK 2266 (7.98).

VAN MORRISON, "WAVELENGTH." Morrison has returned to England to record his latest album and reunites with former Them keyboardist Peter Bardens (now with Camel). The energetic accompaniment by some talented British players including guitarist Bobby Tench gives Van a boost. WB BSK 3212 (7.98).

BARRY WHITE, "THE MAN." With White enjoying one of his biggest singles successes in some time with "Your Sweetness Is My Weakness," this seven track lp produced by the Maestro should stir some interest. In addition to the single, "Just the Way You Are" highlights. 20th Century Fox T-571 (7.98).





JORGE SANTANA ON TOMATO

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RECORD WORLD

Springboard Sues Pickwick for \$72 Million In Industry's First Major Anti-Trust Action

By MARC KIRKEBY

■ NEW YORK—In what is apparently the first major anti-trust action to be brought against an American record company, Springboard International Records filed two separate suits against Pickwick International in U.S. District Court in Newark Sept. 21. Springboard charges that Pickwick has attempted to monopolize the budget record market and drive Springboard, its principal competitor in that market, out of business.

The two suits—one a civil action charging unfair competition, the other an anti-trust suit under

the Sherman and Clayton Anti-trust Acts—seek a total of \$72 million in damages.

The suits name Pickwick, its parent company, American Can, its president, C. Charles Smith, and its chief legal officer, George Port, as defendants.

(Port would not comment on the specifics of the suit last week, but made the following statement: "We at Pickwick and American Can are of the opinion that this suit is totally without merit, and we will defend it vigorously.")

Port left a position as vice president of business affairs and chief counsel for Springboard in August 1977 to take his present job. The Springboard unfair-competition suit charges that Port has used his knowledge of the "business secrets and affairs" of the company in a conspiracy with Smith and other Pickwick execu-

(Continued on page 44)

Cal. Firm Unveils Tape Vending Service

By MIKE FALCON

■ LOS ANGELES—Universal Recording Productions, a Tarzana, California based marketing firm, has initiated a tape vending service that will, according to executive vice president Phil Willen, attempt to duplicate the success Rand McNally road maps have had in coin-operated roadside locations.

"What we're going to do is sell distributorship rights and place the vending machines in prime locations," said Don Wilson, chief executive officer of Franchise

(Continued on page 90)

Hardware, Software Companies Discuss Cooperation

By MARC KIRKEBY

■ NEW YORK—Audio hardware manufacturers and record companies aren't at war, and the offices of Crawdaddy magazine are hardly Camp David, but there was still an air of the historic last Tuesday (26) when representatives of the two industries met to discuss cross-merchan-

NAIRD Labels Probe Distrib., Money Woes

By BILL HOLLAND

■ WASHINGTON—Record World has learned that a series of nationwide crisis meetings of many of the country's small, independent record companies and distributors will be held this month.

The meetings are being held to seek a collective solution to the problems of dwindling profits in the major label marketplace.

In fact, the first of these meetings has already been held, a no-frills gathering at a hotel near LaGuardia Airport last Monday (25).

Conferees

Attending the first meeting were manufacturers and trustees of NAIRD (National Association of Independent Record Distributors). The representatives came from the Rounder, Adelphi, County and Philo labels. Bruce Kaplan from Flying Fish also flew in from Chicago for the meeting.

Although the specific problem the small manufacturers/distribu-

tors met to deal with involved the near-demise of a NAIRD distributor in the midwest, the representatives also realized that if affirmative action is not soon taken, all might face similar problems, according to Gene Rosenthal, president of the Washington-based Adelphi label and a trustee of NAIRD.

In the early 1970s, many of the very small specialty record companies began to grow out of the "back of the store" operations they ran in the previous decade, and their catalogues in most cases began to enlarge and often expand beyond the folk and ethnic categories.

At the same time, however, the big national labels were also growing into the era of multi-platinum sales. The majors began to extend long term credit to retailers, something that the small

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dising their products.

The results, as with the recent Camp David summit, seemed positive if not thoroughly concrete. Representatives of two record companies, CBS and RCA, and two audio equipment companies, BSR and Jensen, agreed that their products might be advertised together effectively, but no commitments to design such advertising were made.

Long Session

The value of the meeting, Mike Martinovich, CBS' merchandising vice president, said, was in getting executives from two industries that seldom work together to meet for a long session, away from their offices and telephones, to talk about areas

in which they might interact.

Rick Bard, publisher of Crawdaddy (soon to be renamed Feature magazine), and Larry Smuckler, Crawdaddy's advertising director, arranged the workshop. Among the participants were Martinovich, Dick Carter, RCA division VP/field marketing, George Levy, president of Sam Goody, Inc., Jerry Kalov, president of Jensen Sound, Vic Amador, president of BSR Consumer Group, Bud Barger, national marketing manager for TDK Electronics, and Morris Baumstein of Young & Rubicam, the account supervisor for CBS Records.

Joe Cohen, executive VP of

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Segelstein Tops New NBC Radio Setup

By MARC KIRKEBY

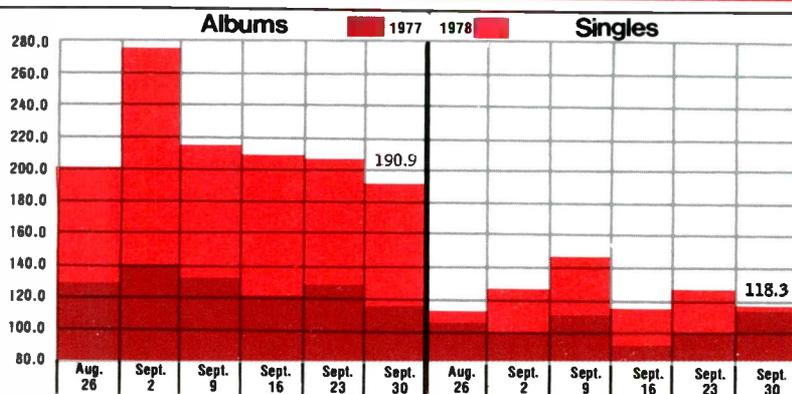
■ NEW YORK—NBC reshuffled its radio hierarchy last week, naming three new executive vice presidents to head its AM stations, FM stations and radio network and reassigning Jack Thayer, president since 1974 of the now-defunct Radio Division, to a "special projects" role.

The three new executive vice presidents—Robert Mouny, AM Radio, Walter R. Sabo Jr., FM Radio and Richard P. Verne, Radio Network—and Thayer will report to Irwin Segelstein, executive vice president, broadcasting.

Segelstein's responsibilities will

(Continued on page 29)

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.

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■ **Page 20.** Each year accessories account for a greater share of record retailers' sales, but cooperation between accessory manufacturers and the record business hasn't grown accordingly. A two-part Dialogue, beginning this week, brings representatives of several accessory companies together to talk about their problems and needs, and about their ideas for working more closely with record retailers.



■ **Opposite page 48.** As the record business gears up for what may well be its best fourth quarter ever, retailers are confronted with an array of merchandising possibilities the like of which they have never seen before. Record World's annual fall merchandising wrap-up gives the views of a number of experts on where merchandising is going, and outlines each major label's campaigns.

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POWERHOUSE PICKS

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

Funkadelic (Warner Bros.) "One Nation Under A Groove."

After zooming to number one on the BOS chart, the record shows the same activity on the pop side. It's top five in Washington, D.C. and Detroit with solid crossover sales being reported.

Gino Vannelli (AM) "I Just Wanna Stop."

The majors continue to come in as this disc takes good jumps on station charts. Record also has strong BOS activity.

Irv Biegel Named Casablanca VP/GM, East Coast Operations

■ **LOS ANGELES** — Casablanca Record and FilmWorks president Neil Bogart has announced the appointment of Irv Biegel as vice president and general manager of east coast operations for the label.



Irv Biegel

In making the announcement, Bogart noted that an agreement in principle has been reached with Millennium Records, where Biegel was a partner and executive vice president, enabling him to assume his new post at Casablanca. All divisions of the east coast record operations will report to Biegel, according to Bogart, and in addition, he will join Casablanca's executive committee, headed by senior vice president and managing director Larry Harris.

Biegel's appointment coincides with the opening of Casablanca's new offices in New York at 137 West Fifty-Fifth Street.

Infinity Taps Mankoff

■ **NEW YORK**—Ron A. Alexenburg, president of Infinity Records, Inc., has announced the appointment of Gary Mankoff to the position of vice president of finance. Mankoff's responsibilities will include the development of Infinity's finance and accounting infrastructure. Mankoff will also play a key role in planning Infinity's corporate strategies.



Gary Mankoff

Most recently Mankoff held the post of Comptroller for CBS Records. Previously he was director, marketing, finance and administration for CBS Records.

Mankoff also held positions as director, financial planning and analysis and manager, profit improvement for CBS Records.

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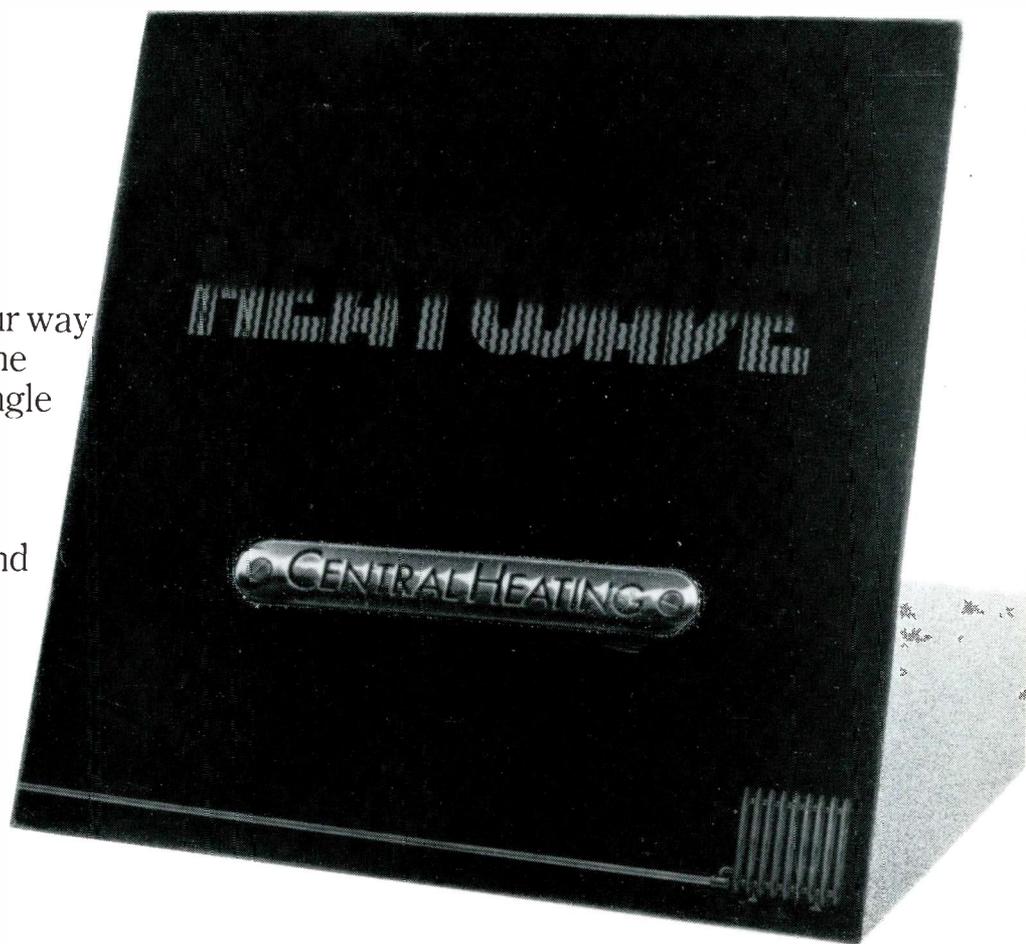
VOL. 35, NO. 1631

The fall Heatwave.

The heatwave that's heading your way this autumn is the Heatwave that brought you the platinum single "Boogie Nights" and the gold single "Always and Forever."⁸⁻⁵⁰³⁷⁰

Their new platinum album, "Central Heating," features the gold single "The Groove Line,"^{JE-35260} and Heatwave's latest single, "Mind Blowing Decisions."⁸⁻⁵⁰⁵²⁴

**"Central Heating:"
Including the single,
"Mind Blowing Decisions."
On Epic Records and Tapes.**



Heatwave On Tour:

10/5	Greenville, S.C.	Memorial Auditorium
10/6	Greensboro, N.C.	Coliseum
10/7	Columbia, S.C.	Carolina Coliseum
10/8	Raleigh, N.C.	Reynolds Coliseum
10/11	Flint, Mich.	IMA Center
10/12	Indianapolis, Ind.	Market Square Arena

10/15	Atlanta, Ga.	Omni
10/18	Danvers, Mass.	North Shore Coliseum
10/19	New York, N.Y.	Madison Square Garden
10/20	Springfield, Mass.	Civic Center
10/21	Buffalo, N.Y.	War Memorial
10/22	Baltimore, Md.	Civic Center

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Infinity's Gidion Details Reg. Promotion Concept

By BARRY TAYLOR & PAT BAIRD

■ NEW YORK—Infinity Records' concept of the five regional representatives (see RW 9/30/78) will introduce a new theory of field promotion and marketing methodology according to Peter Gidion, vice president of promotion for the label. "The position of regional representative has been created in order to provide the most responsive and efficient field force in the record business," he said.

"Regional representatives will be involved in putting their staffs together, motivating them, and will be involved in the daily follow through, working as an extension of this office for Infinity Records." Gidion noted that the five regional men have been given the responsibility and authority to act and react almost instantly. "They will be given a relatively free hand in supervising their own region," he said. "They can zero in on any problems that develop in their own region and will react almost instantaneously to market activity or sudden market changes. Their basic responsibility will be airplay but they will also follow through on stock in the stores, deal with branch managers, merchandising, marketing, press and advertising. They will put their own staffs together and have the dollars at their disposal. The five regional representatives are regarded in our company as executive management level personnel and have been given the responsibility and authority to do their jobs with maximum efficiency," he said.

Each regional representative will have a staff of promotion men reporting to him. The regional reps will be in daily communication with director of national promotion Rick Swig, and Gidion. They will also work closely with the staff at MCA Distributing Corp., which will distribute the new label.

Serving in the capacity of regional representative for Infinity Records are Joel Newman (west coast), Franklin Horowitz (northeast), Wayne McManners

(southwest), Bob Osborn (southeast) and Jim Taylor (midwest), Gidion has announced. These newly appointed regional representatives will be responsible for hiring area field promotion staffs.

Backgrounds

Newman, who will be based in Los Angeles, was most recently associate director of national promotion for Epic/Portrait/Associated Labels. A veteran California promotion executive, Newman spent two years as San Francisco promotion manager for E/P/A, and previously handled southern California promotion for London Records and Record Merchandising before a stint as Polydor's western regional promotion manager. Newman was recognized by E/P/A as "Local Promotion Man of the Year" in 1977. In addition to his post as regional representative for Infinity, Newman will also serve as associate director of national promotion, and will deal with the trade chart departments as well as national tip sheets and national radio programmers. Newman will have local promotion representatives covering the Los Angeles, San Francisco and Seattle/Denver markets.

Horowitz, who will be based in the company's New York offices, comes to the label from the CBS Associated Labels, where he held the position of promotion manager for Cleveland and Pittsburgh. Horowitz also carries extensive knowledge of the MCA branch distribution system, having started in 1974 as a salesman in the Detroit branch and subse-

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Brothers Johnson Triple Platinum



The Brothers Johnson were presented three platinum records for their A&M albums, "Blam," "Right On Time" and "Look Out For #1," at a party in their honor at Hollywood's Scandals, after their opening night performance at the Greek Theatre in Los Angeles, September 20. George and Louis Johnson had reason to party with all three of their albums certified platinum, and all four performances at the Greek Theatre sold-out. Shown from left: Harold Childs, senior vice president, A&M promotion; Gil Friesen, president, A&M Records; Louis Johnson, Jerry Moss, chairman, A&M Records, and George Johnson.

AMOA Winners Picked

■ CHICAGO—The Amusement & Music Operators Association has announced the winners of the 1978 JB Awards, voted on by the membership and awards committee of the AMOA. The awards will be presented at a Nov. 12 banquet at the Conrad Hilton Hotel here.

Categories

The winners are: Artists of the Year on Jukeboxes—Bee Gees (RSO); Record of the Year on Jukeboxes—"Don't It Make My Brown Eyes Blue"—Crystal Gayle (UA); Pop Record of the Year on Jukeboxes—"You Light Up My Life"—Debby Boone (Warner-Curb); Country Record of the Year on Jukeboxes—"It's A Heartache"—Bonnie Tyler (RCA); Soul Record of the Year on Jukeboxes—"Boogie Nights"—Heatwave (Epic).

Col Promotes McLean

■ NEW YORK — Arma Andon, vice president, artist development, Columbia Records, has announced the appointment of Jock McLean to director, artist development, Columbia Records, east coast.



Jock McLean

In his new capacity, McLean will have overall responsibility for all east coast Columbia artists and the day-to-day operations of the east coast artist development staff. He will also continue to handle all facets of the shows for CBS Records bi-yearly conventions and artist showcases for outside company functions.

McLean joined CBS Records in 1975 as manager, artist services, Columbia Records. Prior to joining CBS Records, he worked for Peter Asher Management. From 1967 to 1970, he worked with Nat Weiss and Nempereor Artists.

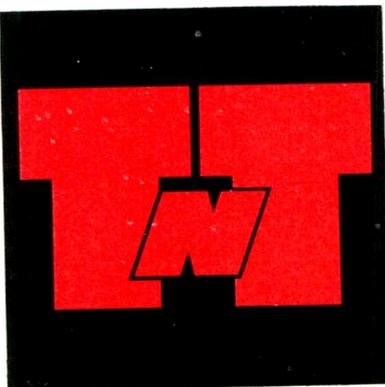
Stones To Appear On 'Sat. Night Live'

■ NEW YORK — The Rolling Stones will make an extremely rare television appearance as special musical guests on the season premiere of NBC-TV's "Saturday Night Live" on October 7 (11:30 p.m.-1:00 a.m. NYT). This marks the group's first live performance on U.S. television in over ten years.

ARS Plays the White House

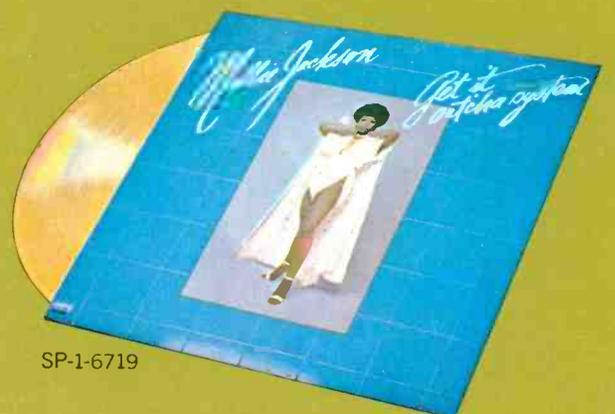


The Atlanta Rhythm Section recently performed at a barbeque at the White House sponsored by the children of President Carter. Shown before the concert are (from left) Buddy Buie, BGO Management; Fred Haayen, president, Polydor Incorporated; Herb Rosen, independent promotion; Jim Collins, national singles promotion, Polydor; Fred DiSipio, independent promotion; Dick Kline, executive vice president, Polydor; Cliff Gorov, independent promotion; Arnie Geller, BGO Management.





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RECORD WORLD CHART ANALYSIS

Exile Maintains Hold on Top Slot; Al Stewart Takes Chartmaker Honors

By PAT BAIRD

■ With Exile (Warner/Curb) holding at #1 on this week's RW Singles Chart and Nick Gilder (Chrysalis) the highest bullet at #3, producer Mike Chapman has two of the top three records in the country. A Taste of Honey (Capitol) held at #2 and all three records continued strong sales gains and solid radio play.

Anne Murray (Capitol) bulleted to #6 on national top 10 spots and good sales, and Boston (Epic), top 10 on WABC, moved to #8 bullet on a strong sales and air-play combination. Little River Band (Harvest), already #1 in several major markets, and Kenny Loggins (Col) bulleted to #9 and #10 on sales and radio movement.

Al Stewart (Arista) is this week's Chartmaker at #70 bullet on immediate adds.

Rounding out the top of the chart are: Commodores (Motown) #4; John Travolta, Olivia Newton-John & Cast (RSO) #5 and Olivia Newton-John (RSO) #7.

Just below the top charters, Gerry Rafferty (UA), #1 in San Diego and taking five to six point moves where played, moved to #11 bullet. The Who (MCA), added at WABC and WNBC this week and Top 10 in a number of markets, took the #14 spot. Donna Summer (Casablanca), #26 bullet on the Black Oriented Singles Chart and top 10 pop in Miami, Boston, Washington and elsewhere, moved to #16 bullet, while The Rolling Stones (Rolling Stones), added at KHJ and making good movement and sales gains, moved to #18 bullet. Billy Joel (Col), top 10 in Milwaukee

and Minneapolis, picked up the Atlanta market this week for #20 bullet.

Foreigner (Atlantic), one of last week's Powerhouse Picks, made sales gains and went top 10 in Miami, Pittsburgh and Buffalo for #21 bullet while Ambrosia (WB), another Powerhouse Pick last week, was added at KHJ and WFIL and went #1 in Atlanta for #22 bullet. Barry Manilow (Arista) went top 10 at WFIL and picked up major adds and movement for #25 bullet and Daryl Hall & John Oates (RCA) also picked up adds and movement for #27 bullet. Crystal Gayle (UA) re-gained a bullet at #28 on adds in Buffalo, Boston and St. Louis and a top 10 entry in Dallas.

Funkadelic (WB) is one of this week's Powerhouse Picks and this week's biggest mover, up 21 spots to #32 bullet. The single is taking top 10 movement in the major crossover markets and is #1 bullet on the BOS chart. The album is #1 on the Black Oriented Album Chart. Gino Vannelli (A&M) is another Power-

house Pick this week on major market adds and four to five point moves on both the majors and secondaries for #33 bullet. The record is also #44 bullet on the BOS chart.

David Gates (Elektra) regained a bullet at #36 on adds in St. Louis and top 10 entry in Pittsburgh, while Paul Davis (Bang) bulleted to #38 on top 10 moves in Atlanta and adds in the Philadelphia market. Stonebolt (Parachute) also picked up strong adds and started to spread out of the south and southwest for #39 bullet.

Continuing to make good gains on this week's chart are: Dr. Hook (Capitol) #46 bullet; Heart (Portrait) #50 bullet; Wings (Capitol) #51 bullet; Styx (A&M), still big in the midwest, #52 bullet; Peter Brown (Drive), #25 bullet BOS, #54 bullet here; Stephen Bishop (ABC) #58 bullet; Eric Carmen (Arista) #59 bullet; Michael Henderson (Buddah), picking up the Detroit and Cleveland markets, #60 bullet; Pablo Cruise (A&M) #61 bullet; Meco (Continued on page 108)

Kiss Solo LPs Bullet onto Chart As Top Five Albums Hold Position

By SAMUEL GRAHAM

■ The most unusual aspect of this week's Album Chart is the simultaneous emergence of all four solo albums by the members of Kiss (Casablanca). Following the largest initial shipment in the label's history — one million units of each album — the records have all entered the RW chart with bullets in the 90s: Gene Simmons is at #90, Ace Frehley is at #94, Paul Stanley is at #97, and Peter Criss at #99. The albums at this point are selling largely on a retail basis, with no major rack reports as yet; it has been suggested that one possible source of the sales for all four albums, aside from the extraordinary popularity of Kiss' group efforts, is the fact that some retailers may be selling the albums as a set (perhaps at a discount rate), thereby capitalizing on the group's overall popularity and the graphic unity of all four album covers.

The top five albums remained unchanged this week, with RSO's "Grease" soundtrack, now in its

12th week in the top spot, followed in order by Boston (Epic), Foreigner (Atlantic), The Who (MCA) and the Rolling Stones (Rolling Stones). Elsewhere in the top ten, the Commodores (Motown) check in with the first bullet at #6, helped by across the board sales and a new single; Dan Fogelberg and Tim Weisberg (Full Moon), the only bullet in the top ten last week, is now #7 bullet in only its fifth week on the chart; and Kenny Loggins (Col), spurred by a hot single, is at #8 bullet. The top ten is rounded out by Pablo Cruise (A&M) and the soundtrack to "Sgt. Pepper's Lonely Hearts Club Band" (RSO).

There are two other bullets in the top 20: Donna Summer (Casablanca), aided by a bulleting single, is at #13, while Styx (A&M), up from #42 to #18 bullet, has experienced tremendous growth at the rack level this week, with the strong initial retail burst also continuing.

Ashford and Simpson (WB), bulleted at #22, is followed by this week's Chartmaker, Linda Ronstadt (Asylum) at #23 bullet. Ronstadt has received excellent retail reports and is in the top

ten or top five in several major cities, including Cleveland, Memphis, Los Angeles, Boston, Milwaukee and Atlanta.

Elsewhere in the twenties, Lynyrd Skynyrd (MCA) moves up 16 spots to #27 bullet, with good activity on both rack and retail

levels, while Funkadelic (WB), last week's Chartmaker, is at #29 bullet. In the thirties, Heart (Portrait) has jumped some 25 places to #31 bullet on the basis of extremely strong retail sales. Hall & Oates (RCA) is at #33 bullet (Continued on page 108)

REGIONAL BREAKOUTS

Singles

East:

Foreigner (Atlantic)
Ambrosia (Warner Bros.)
Barry Manilow (Arista)
Gino Vannelli (A&M)
Heart (Portrait)
Styx (A&M)

South:

Foreigner (Atlantic)
Gino Vannelli (A&M)
Funkadelic (Warner Bros.)

Midwest:

Ambrosia (Warner Bros.)
Hall & Oates (RCA)
Gino Vannelli (A&M)
Dr. Hook (Capitol)
Heart (Portrait)
Styx (A&M)

West:

Pablo Cruise (A&M)
John Travolta (RSO)

Albums

East:

Linda Ronstadt (Asylum)
Blue Oyster Cult (Columbia)
Grover Washington, Jr. (Motown)
The Wiz (MCA)
Kiss Solo LPs (Casablanca)
Mothers Finest (Epic)

South:

Linda Ronstadt (Asylum)
Roberta Flack (Atlantic)
Grover Washington, Jr. (Motown)
The Wiz (MCA)
Kiss Solo LPs (Casablanca)

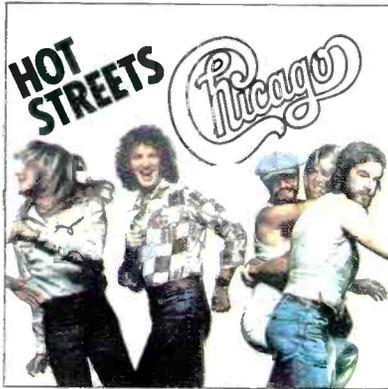
Midwest:

Linda Ronstadt (Asylum)
Nick Gilder (Chrysalis)
Grover Washington, Jr. (Motown)
The Wiz (MCA)
Kiss Solo LPs (Casablanca)

West:

Linda Ronstadt (Asylum)
Blue Oyster Cult (Columbia)
Grover Washington, Jr. (Motown)
The Wiz (MCA)
Kiss Solo LPs (Casablanca)

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DJM Intl. Restructuring To Streamline Operations

By ALAN WOLMARK

■ NEW YORK — Dick James, chairman of the British-based DJM Records, recently visited New York to iron out future plans concerning his label's "licensing with label identification" deal with Phonogram for the United States. Along with the new deal, James outlined for *Record World* his firm's international restructuring, designed to "streamline our operations."

"With Phonogram in the U.S. and CBS abroad," James pointed out, "our [DJM's] functions are now reverting back to the creative involvement end rather than involvement with marketing and promotion." DJM has been able, with these agreements, to considerably reduce its artist roster to 10 or 12 acts including majors like Johnny Guitar Watson and Papa John Creach, thin out a serious staffing problem in its U.K. offices, and eliminate its sales force thereby cutting its overall staff from 120 to about 80.

With its former structure which incorporated a DJM sales force, the DJM a&r department in the past signed and recorded an overabundance to steadily have product to sell. "We've lost money on talent," James says noting past failures with the talent of Philip Goodhand-Tait and Hookfoot, "But what I don't like



Dick and Stephen James of the Dick James Organisation are pictured at the recent BMI awards lunch with BMI senior vice president Theodora Zavin and president Edward Cramer. Dick James picked up a number of awards, including certificates for "Daniel" and "Your Song" by Elton John and Bernie Taupin.

doing is losing money on garbage." Utilizing the CBS and Phonogram sales forces alleviates the pressure for the label to "put out rubbish."

Throughout, DJM has had a pressing and distribution deal with CBS abroad, but earlier this year, when CBS restructured its sales force, they became what James terms "quite eager for us to make full use of the facility." Now, internationally, we can put out product we really like." Their deal with Phonogram calls for at

least 12 lps per year with some of the initial ones including Johnny Guitar Watson's "Giant," "Inphasion" by Papa John Creach and a new lp by Horslips to begin recording in Dublin shortly with Phonogram/Mercury's east coast a&r head Steve Katz producing.

The restructuring of DJM became a very obvious necessity when the whole records and publishing organization moved into its own seven-story building in London's Theobalds Road earlier this year. James describes the building after the move as "looking into a goldfish bowl," where all operations were lodged together and its full potential realized. The renovated building now houses 34,000 square feet and two 24-track recording studios which can be linked for 48-tracks.

ABC Moving To Century City

■ LOS ANGELES—ABC Records has announced that it will relocate its headquarters to Century City, California, in November. The label is now located on Beverly Boulevard in West Hollywood.

According to Stephen Diener, president, ABC Records, the company's new headquarters at 9911 Pico Boulevard in Century City will provide sufficient space to house all home-office personnel (now in three separate locations). He added that an enlargement of the ABC musical note logo will be displayed atop the building.

Capitol Inks Reid

■ LOS ANGELES—Terry Reid has signed an exclusive, longterm worldwide recording contract with Capitol Records, Inc., according to Rupert Perry, vice president, a&r, CRI.

Foreigner Brings in the Blood



A pair of highly successful blood drives, keyed around the hit song "Hot Blooded" by Atlantic recording group Foreigner, were held recently in Norfolk and Richmond, Virginia. Coordinated by Atlantic, the joint effort involved the local Red Cross Centers, radio & TV outlets, record retail stores and the press, utilizing the theme "Rock 'n' Roll Cares." First, on Sept. 2, through the support of radio station WRVQ and the area Harmony Hut store, the Richmond "Hot Blooded" blood drive obtained the maximum amount possible given the time and facilities available—a total of 50 pints. September 6 was Norfolk's Foreigner Blood Drive Day. Radio stations WMYK (K94) and WZAM (AM & FM sister stations) promoted the event with special 90-second spots; and the three major television network outlets in town (WVEC, WAVY & WTAR) all donated public service time. In addition, the major retail accounts in Norfolk set up large in-store displays around the drive and provided pre-registration forms. Cox Cable Television broadcasted live from the Red Cross center. That evening, Foreigner played a concert at Norfolk's The Scope; and after the show, the Red Cross presented the band with "Big Drop" award plaques for superior and outstanding cooperation with the Red Cross Blood Program. Donators of blood were given special Foreigner "keys" as a memento and thank you for their participation. Shown backstage in Norfolk are, from left: local Atlantic promotion rep Sean Brickell, Foreigner's Lou Gramm, Atlantic northeast regional album promotion/artist development manager Roy Rosenberg, John Heimerl of K-94 radio, Foreigner's Al Greenwood, Chuck Albert of Peaches, Bill Simmons of K-94, Dennis Elliott & Mick Jones of Foreigner, Tracks' Paul Russell, Donna Christenson of the Tidewater Red Cross, Foreigner's Ed Gagliardi & Ian McDonald, Atlantic Studios engineer Jimmy Douglass, and Paula Blanchard of Variety Records.

A LITTLE TRAVELING MUSIC FROM 100% ON TOUR

- Oct.
 16 Winnipeg
 18 Edmonton
 19 Calgary
 21 Portland, Or.
 22 Seattle, Wash.
 23-24 Vancouver, B.C.
 27 Santa Rosa, Calif.
 28 Berkeley, Calif.
 31 Los Angeles, Calif.
- Nov.
 1 Santa Monica, Calif.
 3 San Diego, Calif.
 4 Phoenix, Ariz.
 5 Albuquerque, N.M.
 8 Dallas, Tex.
 9 Kansas City, Mo.
 10 Minneapolis, Minn.
 11 Whitewater, Wisc.
 13 Detroit, Mich.
 15 Dayton, Ohio
 16 Cleveland, Ohio
 17 Buffalo, N.Y.
 18 Reading, Pa.
 19 Stony Brook, N.Y.
 20 Poughkeepsie, N.Y.
 22 Pittsburgh, Pa.
 23 Philadelphia, Pa.
 24 New York City, N.Y.
 25 Passaic, N.J.
 27 Toronto
 29 Ottawa
 30 Montreal
- Dec.
 2 New Brunswick, Ca.
 3 New Brunswick, Ca.
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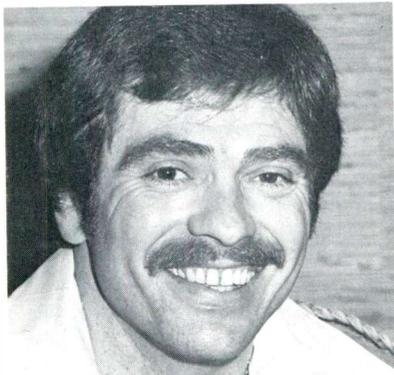
Growth, Artist Acquisition & Development Highlight RCA International Convention

■ NEW YORK — Accelerated worldwide growth including establishment of new subsidiaries, the most aggressive licensed repertoire acquisition program in the company's history and a multi-million dollar commitment for acquisition and development of artists with international acceptance potential were the objectives set forth by RCA Records executives at a 3-day international convention in Lisbon held by RCA Records International for the company's subsidiaries and licensees from 22 countries.

The meetings were chaired by Arthur Martinez, division vice president, RCA Records International, and were highlighted by an address by Robert Summer,

ABC Names McElwee Field Sales Vice Pres.

■ LOS ANGELES—Arnie Orleans, vice president of sales and merchandising, ABC Records, has announced the appointment of B.J. McElwee to the position of vice president of field sales.



B. J. McElwee

McElwee has worked with ABC Records since the inception of its country division 5½ years ago. As sales manager of the country division, McElwee was based in Nashville.

Golf/Tennis Tourney Set for Palm Springs

■ LOS ANGELES—The 19th annual Music Industry Golf & Tennis Tournament has been set to take place the weekend of October 27-29 at the Canyon Hotel in Palm Springs, California.

The yearly event, initiated nearly two decades ago, will attract between 300-400 participants from all ends of the industry including executives, artists, promotion reps, publicity agents, rack jobbers and distributors.

All inquiries pertaining to this non-profit tournament should be addressed to: Music Industry Golf/Tennis Tournament; P.O. Box 2456; Hollywood, California 90028.

president of RCA Records, who told those present that "We are assembling the resources to mount the most aggressive growth program in the company's history," and who urged them to "play the game hard. At the time, let's maintain our tradition of respect for the arts and apply the highest standards of business conduct."

In opening the convention, Martinez said: "I am happy to report to you that RCA Records, globally, has never been in finer shape," with a 50 percent contribution to sales and earnings being made by international subsidiaries and licensees.

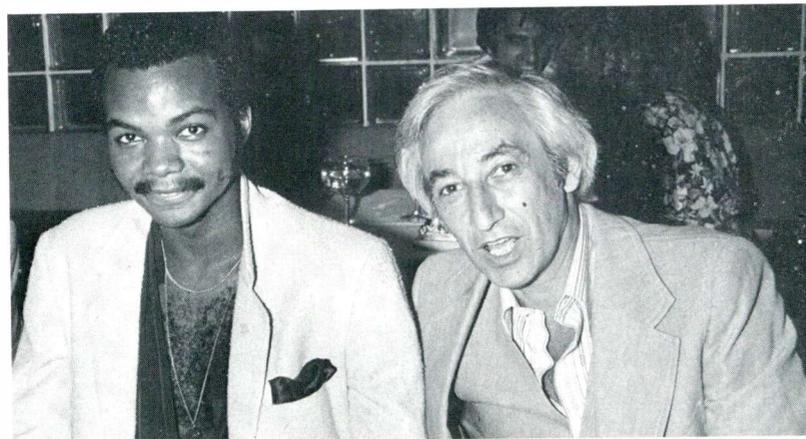
Martinez further said that RCA's share of the world market was growing steadily, helped greatly by the breaking in the United States of such new acts as Toby Beau, Evelyn "Champagne" King, and the emergence of Bonnie Tyler as an international superstar.

In the third major address of the convention, Kelli Ross, division VP, international creative affairs, said that in her new position, she would be guiding a new aggressive attitude for RCA Records International and that "We shall concentrate on the acquisition of product in the immediate future on an extensive basis whether it be worldwide, solely international and even territory by territory. We are willing to spend time, energy and dollars in order to give you as much good music as is possible."

She noted that in the past year RCA acts from a number of countries had had their hits spread in-

(Continued on page 112)

Henderson Re-Signs with Buddah



Michael Henderson's contract with Buddah Records has just been renewed on a long-term basis. He has three previous albums with the label including his current, "In The Night-Time." Shown in the photo are Henderson (left) with Art Kass, president of Buddah.

Hisiger to Infinity

■ NEW YORK—Ron A. Alexenburg, president of Infinity Records Inc., has announced the appointment of Bette Hisiger to the post of executive assistant to the president. Hisiger had previously served as administrative coordinator at Columbia Records International for one and a half years, and held the post of studio coordinator for Bell Sound Studios in New York for six years.



Bette Hisiger

Atlantic Re-Releasing 'Wiz' B'way S'track

■ NEW YORK—Atlantic Records has announced the re-release of the original cast recording of "The Wiz," including all 16 tunes from the Broadway production, to coincide with the release of the movie soundtrack.

Marketing

The re-release support program includes a new album jacket bearing the legend "Original Cast Soundtrack, Winner of 7 Tony Awards" and contains the hit song "Ease On Down The Road" plus multi-faceted sales, advertising, merchandising, publicity, and promotion efforts. There will be heavy trade and consumer press and radio advertising. The album will be re-serviced to press and radio stations and a new single and 12-inch DiscoDisc will be released shortly.

WEA Intl. Concludes 'Road Show'

■ NEW YORK — WEA International this week concludes its "International Road Show 1978." Essentially a new-product presentation, the show included four individual video tape programs specially prepared for a global tour by executives of WEA Intl., Warner Bros., Elektra/Asylum and Atlantic Records.

The six-week itinerary included the WEA companies of seven countries in Europe, five countries in the Far East, and Canada, South Africa and Brazil. This year's edition also included a one-night stand (Sept. 6) in Stockholm, for an audience of WEA Intl.'s licensees in Scandinavia.

Another first for this year's tour was the presentation in Hong Kong (Sept. 10) for the personnel of the three newest WEA companies, in Hong Kong, Singapore and Malaysia.

Nesuhi Ertegun, president of WEA Intl., announced in Florence during the tour that Giuseppe "Pino" Velona, managing director of WEA Italy, had been elected vice president, WEA Intl.

The one-hour international segment of the program was assembled and produced at WEA Intl.'s own audio-video center in Montreux, Switzerland, and was directed and scripted by Stan Levine.

All of the American WEA artists were presented in three separate video programs produced individually in the United States by WB, Elektra and Atlantic.

Travelling on the "European swing" of the tour were, from WEA Intl., Nesuhi Ertegun, Brigitta Peschko, Claude Nobs, Lee Mendell and Marty Richmond; from Warner Bros. Records, Bob Krasnow and Tom Ruffino; from Elektra, Robin Loggie (and, for the London meeting, Joe Smith);

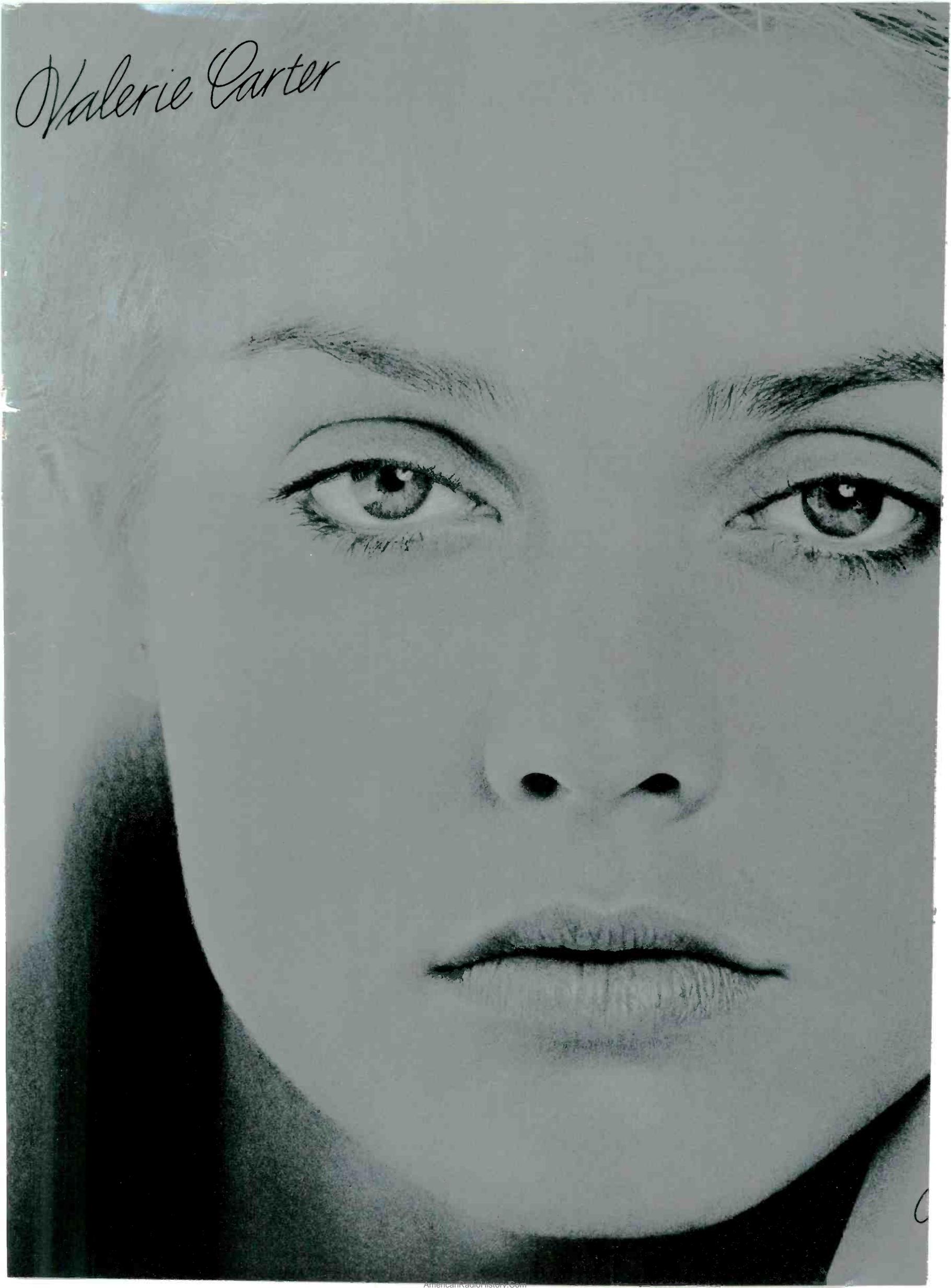


Nesuhi Ertegun, John Fruin (managing director of WEA UK) and Joe Smith (chairman of the board, Elektra/Asylum) in London.

from Atlantic, Sheldon Vogel, Mike Klennfer, Bob Kornheiser and, in Amsterdam and Brussels, Phil Carson.

On the "Far East swing," the tour included Phil Rose from WEA Intl., Stan Cornyn from Warner Bros., Mel Posner from Elektra and Jerry Greenberg and Phil Carson from Atlantic.

Valerie Carter



Nesmith's Pacific Arts: A Unique Small Label

By SAM SUTHERLAND

■ CARMEL, CA. — With a full complement of independent distributors set in recent months and a current home office realignment creating in-house promotion and marketing positions for the first time, the multi-media Pacific Arts Corporation, formed here in the early '70s by veteran recording artist and producer Michael Nesmith, is preparing for its most active and visible quarter to date.

While Nesmith himself is quick to concede the market domination and greater financial leverage of his corporate competition, the key to the tiny label's survival, as well as an avenue for potential growth, could well be its president's radical views of how ambitious artistic goals can be translated into sound profit incentives.

Pacific Arts' small size and unconventional home site, along with a low profile over the past year while Nesmith negotiated the termination of his Island distribution pact, have placed the label in the specialty category for many retailers. Given growing anxiety among the smallest independents (see separate story on the NAIRD sessions in this issue), Nesmith's completion of distribution through 23 markets via 14 independents is especially significant, placing the company in a more competitive stance.

Unorthodox Strategies

In an exclusive interview with *RW* conducted at the company's offices in a Carmel mall, Nesmith underscored some of his more unorthodox strategies in signing and developing talent. Among them: elimination of conventional artist contracts to customize deals, offering artists the option to own their own masters upon completion or receive a non-recoupable advance enabling them to collect royalties from initial release forward; consciously pursuing more eclectic product types with an eye toward creating lower-cost, higher profit sales making such investments economically viable; high-quality cassettes aimed at the audiophile market now emerging through "direct-disc" and other "superpressing" configuration sales.

While Nesmith is planning a separate book publishing division, and is currently hoping to translate his own television background into syndication for "Pop Clips," a contemporary music series in development now and produced through the use of existing film and video pieces, Pacific Arts' recording division is currently the focal point for the

corporation's activities. Nesmith and his vice president, wife Kathryn Nesmith, have operated the company themselves, but clerical staff have been gradually added while last week brought the announcement of the company's first national sales and promotion directors, Rick Orr and David Bean, respectively (see separate story).

Although Nesmith is still known to U. S. audiences as much for his relatively brief stint as one of the Monkees as for his subsequent, successful solo career, his involvement with special label arrangements actually extends to the beginning of the decade. A short-lived joint venture with Elektra's Jac Holzman, the Countryside label, ended with Holzman's departure from the label, which came before the small division had shipped much product. That agreement, and the early operation of Pacific Arts through mail order sales of Nesmith's multi-media book/record project, "The Prison," led to some early confusion about the company.

"The word 'foundation' just jumped into the vocabulary of a lot of people, because a lot of the things that were implied in the early days of the corporation made it seem almost altruistic," Nesmith says today. "I'm profit-motivated. You can't grow without profit; it's the bottom line, the key to growth for any good business."

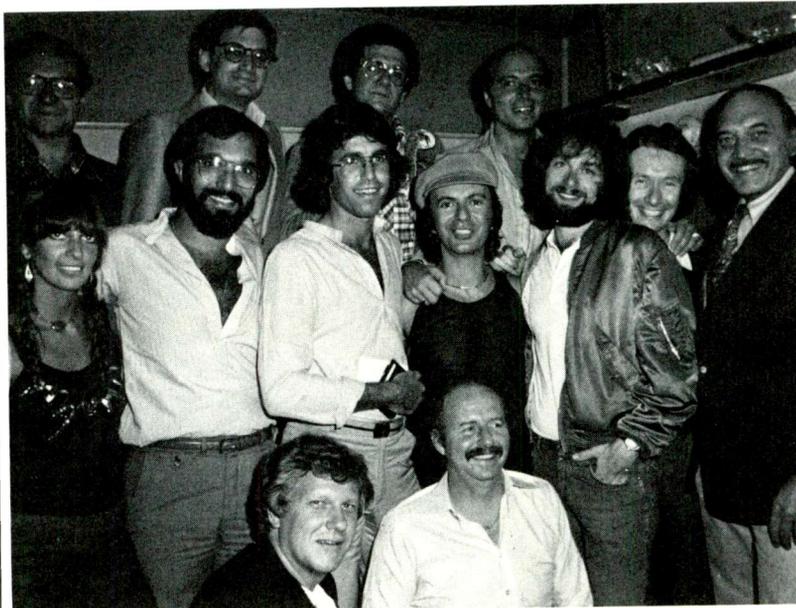
Central to his scenario for achieving such growth with Pacific Arts is his view of master ownership, which has few parallels within the pop field. As the core of the current 21-title Pacific Arts catalogue, he has leased several of his RCA solo masters back from the label, beginning earlier this year; although he credits then-label chief Ken Glancy with "an act of genuine wisdom . . . because [the masters] were lying fallow, and I had the ability to sell them," the contracts he is setting with artists carry Nesmith's view several steps further.

"I personally feel that the rights of ownership to a master belong, ultimately, in the hands of whoever paid for it," he explains, adding that under average pop agreements, recoupable recording budgets assign that burden to the artist, not the label. "In our recording contracts, if we 'pay for a master,' we pay for the master. The artist doesn't pay for it. On the Kaleidoscope master, we paid for it, and paid Kaleidoscope royalties from the first record on. That cost of the master is our cost of doing business."

Quick to anticipate charges such an approach can only work for the smallest operations, Nesmith further clarifies conventional arrangements as a hidden economic problem.

"There's no such thing as a
(Continued on page 27)

Dion at the Bottom Line



Lifesong recording artist Dion recently appeared at New York's Bottom Line, featuring music from his latest lp, "Return Of The Wanderer," produced by Terry Cashman and Tommy West. Lifesong is a CBS Associated Label. Pictured backstage are, from left: (top) Phil Kurmit, vice president, Lifesong; Jim Charne, director, merchandising, E/P/A; Tommy West; Al DeMarino, vice president, artist development, E/P/A; (middle row) Zack Gluckman, manager with friend; Steve Dessau, product manager, E/P/A; Dion; Lifesong recording artist Henry Gross; John Og'e, WPIX air personality; Don Dempsey, senior VP and general manager, E/P/A; (bottom row) Gordon Anderson, director national promotion, CBS Associated Labels, and Terry Cashman.

20th Names Polivka National LP Director

■ LOS ANGELES — Barry Goldberg, national promotion director for 20th Century-Fox Records, has announced the appointment of Maria Polivka as national album director.



Maria Polivka

Before coming to 20th, Polivka was national singles promotion director at Jet Records. Prior to joining Jet, she was engaged in independent record promotion. She was formerly also promotion director for L.A. based Whittemore Corporation, an independent publishing company, for one year.

Polivka was previously assistant program director to Jimi Fox for one year at TEN-Q Radio. During an earlier 4½ year affiliation with RCA Records, she headed up regional country promotion for the west coast.

Baca Joins 20th

■ LOS ANGELES — Chris Baca's appointment as sales aids and display merchandising coordinator for 20th Century-Fox Records has been announced by Jim Fisher, national director of sales.

In addition to handling retail promotions in Southern California, Baca will be responsible for coordinating all 20th merchandising with distributors and retailers nationwide.

Before coming to 20th, Baca had his own merchandising firm.

Osborn Forms Company

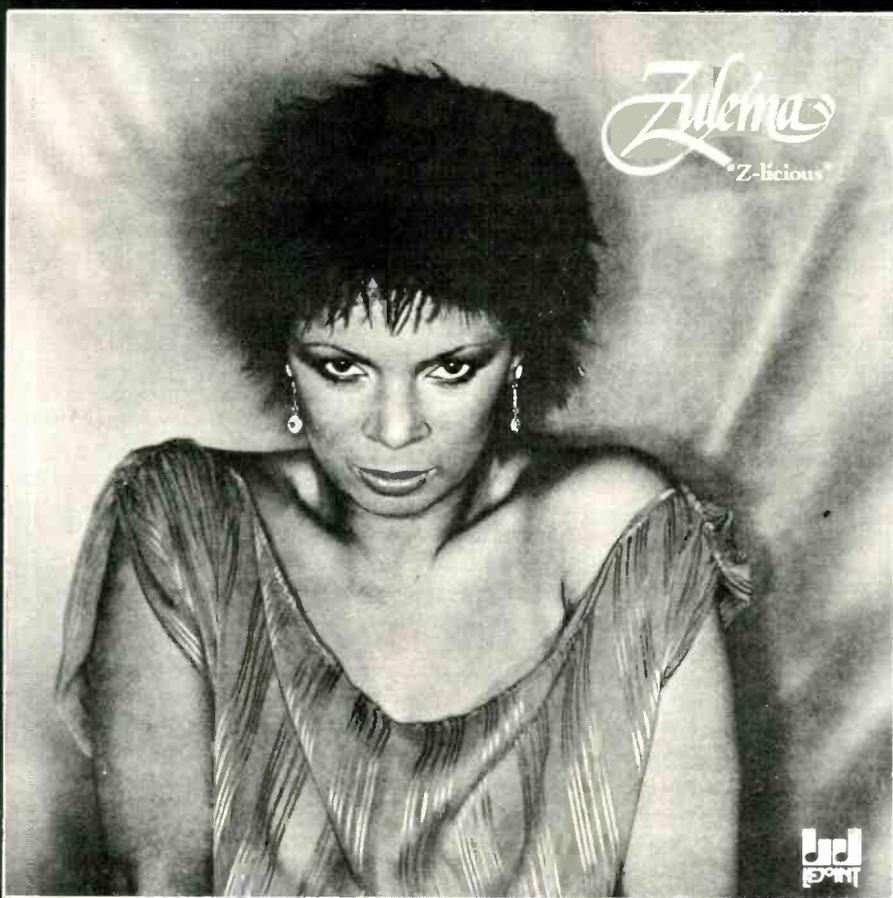
■ LOS ANGELES — Richetta Osborn has announced the formation of Behind The Scenes, a new tour management company which will provide artists/managers with personalized, comprehensive service through all phases of a tour.

Osborn, Behind The Scenes' owner and director, stated that the company will reflect a whole new concept in tour management, and is designed to meet the specific, unique needs of the recording artist. Services to be provided will include the hiring of road crews, complete travel service, T-shirts and other promotional aids, budget coordination, complete publicity services, promotional parties, guest list assistance, etc.

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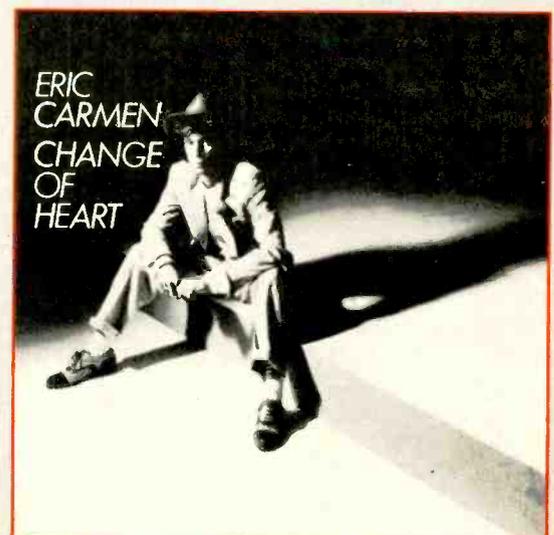
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RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakout)

By VINCE ALETTI

■ **GIRL CRAZY:** Overwhelmed this week by a flood of new releases by female vocalists, the following is a quick survey of the cream of the crop, beginning with **ALBUMS:** **Pattie Brooks** heads the list here with "Our Ms. Brooks," just out on Casablanca, a fine follow-up to last year's sensational debut. Brooks, who sounds as spectacular as she looks on the album's cover, whips through most of these new **Simon Soussan** productions like a dazzling tropical storm, risking occasional shrillness and moments of dramatic overreach to achieve an impassioned, on-edge frenzy in prime cuts "Heartbreak in Disguise" (6:58) and "This Is the House Where Love Died" (8:57), the latter an astonishing revival of an early **First Choice** cut. Soussan's production on both these cuts picks up the "After Dark" style (that song, full-length, opens up the album) and varies it slightly—looser here, tighter there—while retaining the distinctive multi-layered percussion, spun-sugar strings, and peak-time drum breaks that make his work so exciting on the dance floor. The real departures here are a medley of two songs Brooks wrote, "Come Fly with Me"/"Let's Do It Again" (6:50) that's softer, prettier, utterly entrancing and a lovely, perfect slow cut called "The Backup Singer," produced and arranged by **Bob Esty**, that contains the lament and question, "I'm always in the backup/always from afar/When will they discover that I could be a star?" Sounds like the Patti Brooks story, but if there's any question after this album that she is a star, then someone's just not listening.

Melba Moore sounds brand-new, extra-spunky on her first album for Epic, titled "Melba," produced by the Philadelphia team of **Gene McFadden** and **John Whitehead**, and featuring a terrific version of the **Bee Gees'** "You Stepped Into My Life" (7:50, also available on a disco disc, both formats remixed by Boston DJ/promotion man **John Luongo**). Already one of the hottest items on the DJ grapevine, "You Stepped" is a best-of-both-worlds blend of Bee Gees pop and Philly soul with just the right disco crunch touches (handclaps, congas, perky guitar figures). MM, avoiding her overused vocal flourishes and octave-jumps, sounds sweeter, more intimate and more at ease than ever and "You Stepped" could be her biggest disco success so far. Also delightful: "Pick Me Up, I'll Dance" and "I Promise to Love You," both lighter, frothier and about five minutes long . . . One suspected **Karen Young's** "Hot Shot" would be a difficult record to build an album around—it's the kind of marvellously freakish song that, for all its raucous, raw appeal, depended upon a very delicate balance of the unsophisticated and the spontaneous. You knew it was far from perfection, but it was the song's homemade, slightly "off" qualities that made it so real, so right, so irresistible. Both Young and the producers (**Andy Kahn** and Philadelphia DJ **Kurt Borusiewicz**) were able to push right past their own amateurishness to achieve a crazy

brilliance most professionals would give their right arm for. But something as off-the-wall great as "Hot Shot" is not easy to follow up and most of the material on Young's first lp ("Hot Shot" on West End) tends to be merely eccentric. There's still something loveably quirky in all the dance cuts here—Young does some more bizarre scating, the producers (who also wrote and arranged) pull off several outrageous breaks—but nothing hammers it home with the force of the title track. In any case, the cuts to watch are "Bring On the Boys," which is campy, kinda raunchy (is Young the Mae West of disco?) and has a punchy break; and "Where Is He," though the pace and the message is rather downbeat. Note: "Hot Shot" is pressed, appropriately enough, on cherry red vinyl.

The new **Diana Ross** album ("Ross" on Motown) kicks off with an entirely new version of "Lovin', Livin' & Givin'," previously included on the "Thank God It's Friday" soundtrack in a shorter, considerably less elaborate form. Here, the song is totally restructured, strung along a nervous, bubbly synthesizer track that gives Diana's breathy vocals a vibrant support; the producer is **Hal Davis**, but the influence is **Giorgio**. The other key cut is "What You Gave Me," an **Ashford & Simpson** song originally recorded by **Marvin Gaye** and **Tammi Terrell**, which has all that early Motown charm with a tasty disco update courtesy Hal Davis . . . **Denise LaSalle** can always be depended on for at least one funky, hard party cut per album and her new release, "Under the Influence" (ABC), hits you with one right off: "P.A.R.T.Y. (Where It Is)," which is good-time southern funk, shot through with bright horns, biting guitars and LaSalle's rough, rich vocals. Another possibility here: "Under the Influence." Funk favorite of the week . . . **Teri DeSario's** debut, "Pleasure Train" (Casablanca), was preceded by a wonderful single called "Ain't Nothing Gonna Keep Me From You" that was produced by **Barry Gibb**, **Alby Galuten** and **Carl Richardson** in their spirited, sure-fire trademark style, so that song is this album's big come-on cut even though it's the team's only contribution. Happily, the rest of the material more than lives up to the promise of "Ain't Nothing"—the whole album has a gorgeous glow and all the tracks are so stylishly produced and seductively sung that "Pleasure Train" promises to turn into a constant at-home favorite. For the

(Continued on page 25)

Disco File Top 20

OCTOBER 7, 1978

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

DISCOTHEQUE HIT PARADE

TRUDE HELLER'S/NEW YORK

DJ: Danny Krivit
DON'T HOLD BACK/ I CAN TELL—Chanson—Ariola (disco disc/lp cut)
I MAY NOT BE THERE WHEN YOU WANT ME/CATCH ME ON THE REBOUND—Loleatta Holloway—Gold Mind (disco disc/lp cut)
IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (disco disc)
LOVIN', LIVIN' & GIVIN'/WHAT YOU GAVE ME/YOU WERE THE ONE—Diana Ross—Motown (lp cuts)
MR. DJ YOU KNOW HOW TO MAKE ME DANCE—Glass Family—JDC (lp cut)
ONLY YOU—Teddy Pendergrass—Phila. Intl. (disco disc)
SHOOT ME (WITH YOUR LOVE)—Tasha Thomas—Orbit (disco disc)
VICTIM—Candi Staton—WB (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (lp cuts)
YOU STEPPED INTO MY LIFE—Melba Moore—Epic (disco disc)

BOSTON, BOSTON/BOSTON

DJ: Jeff Tilton
EYES IN THE BACK OF MY HEAD—Patti LaBelle—Epic (disco disc)
I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)
I'M A MAN—Macho—Prelude (disco disc)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
IN THE BUSH—Musique—Prelude (disco disc)
LET'S START THE DANCE—Bohannon—Mercury (lp cut)
LOVE NOW HURT LATER—Giorgio & Chris—Casablanca (lp cut)
NO GOODBYES—Curtis Mayfield—Curton (disco disc)
VICTIM—Candi Staton—WB (disco disc)
YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (disco disc)

XENON/NEW YORK

DJ: Jonathan Fearing
AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orch.—Sam (disco disc)
BEAUTIFUL BEND—Marlin (entire lp)
I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)
I'M A MAN/BECAUSE THERE'S MUSIC IN THE AIR—Macho—Prelude (lp cuts)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
IN THE BUSH/KEEP ON JUMPIN'—Musique—Prelude (disco disc)
MACARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
STARCROISIN'/THIS SIDE OF MIDNIGHT/FANCY DANCER—Gregg Diamond's Starcruiser—Marlin (lp cuts)
VICTIM—Candi Staton—WB (disco disc)
YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester—Fantasy (disco disc)

ALFIE'S/SAN FRANCISCO

DJ: Marty Blecman
BEAUTIFUL BEND—Marlin (entire lp)
BURNIN'—Carol Douglas—Midsong (lp cut)
DANCIN' IN MY FEET—Laura Taylor—TK (disco disc)
I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)
INSTANT REPLAY—Dan Hartman—Blue Sky (disco disc)
MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
RHYTHM OF LIFE—Afro-Cuban Band—Arista (disco disc)
STANDING IN THE SHADOW OF LOVE—Fever—Fantasy (disco disc, not yet available)
STUBBORN KIND OF FELLA—Buffalo Smoke—RCA (disco disc, new mix)
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (disco disc)

People

weekly

This week's musical
newsmaker is the
original Sacco recording
of "People Theme."

2Z8-1776



Publisher:
Wherefore
Music, Inc.
(BMI)
Produced by
Terry Cashman,
Tommy West
and Tony
Romeo for
Cashwest
Productions, Inc.

STEREO
ZS8 1775
AA-AF
ZS8 1775-3
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Records, Inc.
Intro. :08
Time: 3:20

THE PEOPLE THEME (Part I)
-T. Romeo-
SACCO
Arranged and Conducted by David Horowitz
Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City

Heard by over 30 million people every
week on the People TV show.
On Lifesong Records.

Produced by Terry Cashman, Tommy West and Tony Romeo for Cashwest Productions, Inc.

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Accessory Manufacturers Discuss Products, Problems

By LEN FELDMAN

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

Record World: Some dealers treat accessories as a stepchild. They don't give them proper space or promotion, and as a result tapes and other products in this category turn out to be only a small part of their total business. How would each of you alleviate this problem, or what are each of you doing to alleviate the problem?

Bud Barger: A big part of it has been history in a sense with record stores. Record stores have always carried some kind of accessories as a convenience item, or an annoyance item depending on who is looking at the situation. It was never an item that they sold or really merchandised in the past. Record stores were in the record business. They knew what hit was on the market that day and they knew the charts and they knew what records people were asking for. But the other items they tried to pick up a few bucks here and there but they never displayed them properly, never really put much attention into buying, etc. That was a situation in the past. Because of that, some people have progressed to keep up with the rest of the industry in these areas and some have not. I remember one specific example where a small record store in Hempstead used to make more money selling needles and cartridges and things of that sort than they did selling records because the owner would push them and sell them at list price. One of the problems is that record stores have just sort of looked at these items as accessories, something to have laying around as a convenience. It is a product. All of these items are products. They are products to be sold and merchandised as any other product that needs to be sold or merchandised, and there's a lot of money there as the industry has proven. One of the biggest growth areas of any has been blank tape, accessories and cassette decks. I think an educational process is what's been necessary. It takes contact by the manufacturers themselves as well as advertising, as well as seminars. NARM has had a couple of meetings trying to bring the two industries together a little bit. They've been so worried about blank tape cutting into their business; but meanwhile, if you want to look at it from that point of view, it's a hard cold fact so why not sell blank tape? I don't think it's hurting the record business, I think it's helping the record business if anything because it's making more people interested in music and

records.

Gene Labrie: I think through education that the dealers, especially in hi-fi and in record stores, are beginning to realize the fact that software is a very profitable item, and where there are price problems on other items, the others are a higher profit structure, meaning the software. Through this education and various promotions in merchandising areas that Maxell is doing, we are finding it worthwhile and we find a greater recognition in the last few years from the dealers realizing the situation.

Don England: I think the situation is changing because the profit structure on accessories and on blank tape is so much greater for the account that there's very little actual price cutting with more or less name brand accessories such as the Discwasher. Then you get into tape, and discounting is far less than record product is.

RW: Steve Oseman, your product area has its own peculiar problems both in packaging and in the other areas we've just discussed. What do you do to alleviate the problem of visibility and interest on the part of the dealer?

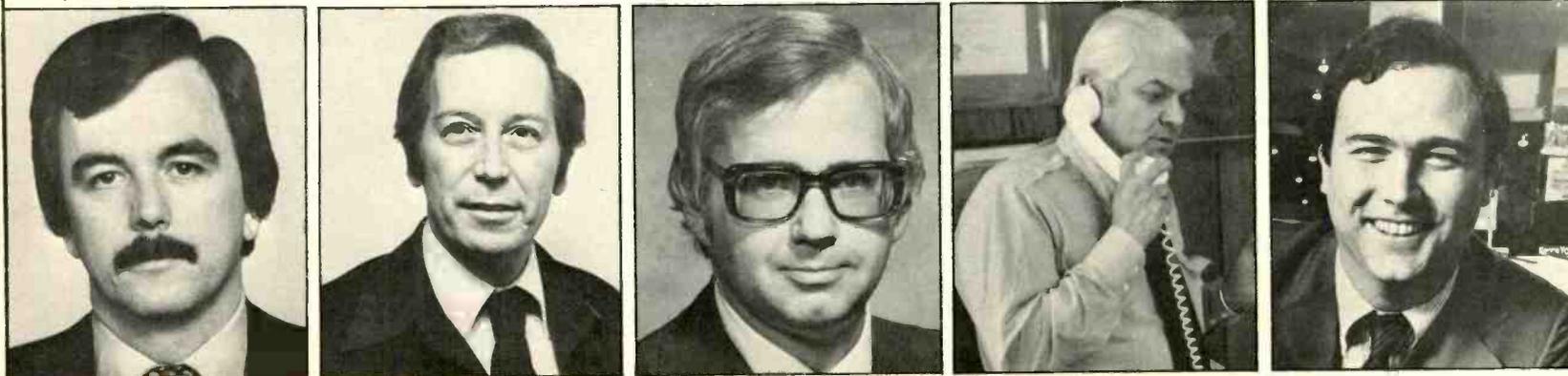
Steve Oseman: You've got to look back at the history of the record industry and realize that the industry is changing. Five years ago the major labels were pushing most of their product through the major rack jobbers. The problem was that the labels just weren't making the kind of margins they like to make. What you see happening now is a trend to a record specialty shop such as Camelot, Record Bar, Peaches. Those things didn't exist five years ago. These guys are independent businessmen. They have a little operation of their own, and they've got to run it. It's not like records in Sears, Wards or Penney's where other departments pull it. These independent businessmen are looking for anything that they can bring in to increase margins. Margins on records are 20 percent to 30 percent, something like that at the most. On normal accessories the margin is 50 percent. Most of these guys are making 50 percent. With the record shop we haven't had a real problem, because these are looking for accessory products. They have had great success with tapes. Our problem is getting the product noticed once it's in the store. Our products are impulse buys. We work with these guys, offer display promotions, contests, education and getting space in the store to be visible. You'll sell more tape by accident in a record shop than you would working your ass off in an audio shop where somebody has got to make a pitch on the product.

RW: Fred Nichols, you're in a unique position in that you sell what would not be called an accessory product, at least in the audio business, but you also sell a great many accessory products. How do you see the product mix and what do you do specifically to promote the accessory end of Audio Technica business?

Fred Nichols: The accessory products, as Bud mentioned, used to be considered a nuisance in record stores and now that is where the profit can come from. One major chain has reported that accessories represent 12 percent of gross sales, but 36 percent of its profit. It's not an area that you have to sell management on. They are already convinced that they need to move into those areas.

RW: What sales training techniques are you using to educate store personnel to enable them to sell your particular product or product category?

(Continued on page 45)



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

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **TOUGHER CROSSOVER**—The past year has been a triumphant one for Warren Zevon, yet last Wednesday (27) the songwriter began a new challenge that won't be measured by bullets, the trade kind or the real ones. Zevon's candor about his drinking habits has been apparent from the first, so it wasn't entirely surprising that news of his decision to enter an alcoholic rehabilitation center near his new Santa Barbara home came not through any gossip grapevine, but from his own camp.

We saw him three days earlier at a housewarming party christening his new digs, and while that decision had yet to be made, it was clear the recent move has provided some added perspective after a hectic, if successful, year; given his subsequent choice to voluntarily enter the program, we're betting on another more personal but no less important success.

SAD BUT TRUE: Most members of the rock and roll fourth estate—that's the press, don't you know—would probably be amazed at the realization that this year marks **Black Sabbath's** tenth anniversary as purveyors of some of the bone-crunching heavy rock ever to hit this planet. Rarely has a band been so consistently vilified by its critics, yet so beloved by its fans; at this point, in fact, the fan/critic dichotomy has become a virtual joke among the band and its associates. But they've handled it with more good humor than we would have thought possible, as anyone who has seen a recently-published little booklet called "Black Sabbath: The Ten Year War" will surely attest. The booklet is filled with reviews, both raves and pans, both funny and serious, and all leading to one simple conclusion: this band has not only survived but thrived.

The Sabs were in town not long ago, gigging at Anaheim Stadium with **Boston**, **Van Halen** and **Sammy Hagar** (a metal monger's delight, to be sure), and Sabbath guitarist **Tony Iommi** paid a visit to COAST to talk about the quartet's career. Iommi said that he and the others think the booklet is great; "after all," he said, "this is what it's all about, both good and bad press. We know by now that there's always something that will get slagged in the press—it's always the same. But the only thing that really gets us is when people come to review a show, and instead of giving a personal opinion—which is what a review really is—they act as if they're speaking for everyone else who was there." And anyway, he added, "if the bad press really bothered us, we'd have packed it in long ago. But as it is, we've noticed something on this tour: we're still getting the people who grew up with Sabbath, but we're also getting the younger kids, who were probably five years old when we started. There's no age limit."

While Sabbath could never be accused of being exactly mellow, Iommi feels that perhaps the most oft-mentioned aspect of their image—the macabre angle suggests that there guys eat bats' wings and lizards' tongues for breakfast and can't see their own reflections

(Continued on page 44)

Infinity Pacts Johnson



Ron A. Alexenburg, president of Infinity Records, Inc., welcomed newly signed singer/songwriter/guitarist 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: Nigel Haines, Johnson's manager and managing director of Fuse Music (London); Nigel Grange, president of Ensign Records (Johnson's international affiliate); Johnson; Alexenburg; Mike Turnbull, Fuse Music (London) and Barry Reiss, senior vice president of administration, Infinity Records.

Stark, Lieberman Cut WB Folio Buys In Response To New Rate Structure

By MIKE FALCON

■ **LOS ANGELES** — The Warner Bros. Music decision to eliminate special rates to print jobbers (RW, Sept. 9) has aroused the ire of NARM's two major 1978 award winners: Stark Records and Tape Service, parent organization of Camelot Records and Grapevine Records, the NARM Retailer of the Year; and Lieberman Enterprises, the massive rack-jobber and one-stop organization, which garnered the Rack Jobber of the Year honors.

Warner Bros. Music has instituted a single sale rate of 40 percent off list price to all retail customers, in contrast to their earlier variable structure, which allowed jobbers a 55 percent discount. Behind the move, according to president Ed Silvers, is the slimmed publisher profit share, which has narrowed the ability of the company to provide effective promotional and marketing services.

Folio Sales Down

In view of the Stark organization, the move has had a dramatic effect. "Folio sales did account for about four to five percent of our total sales, prior to the Warner hike," said Dwight Monjar, accessories buyer for the retailer, "but now they've dropped considerably." In order for Stark to effectively stock Warner folios at this point, it would be necessary to create a duplicate inventory system, said Monjar. Other music publishers still run through the Charles Dumont organization, which has provided the retailer with a number of services, according to Monjar. This is in contrast to Silvers' statement that the approximately 90 cents going to jobbers on a typical \$6.95 folio represented "an incredible bite for someone who isn't doing anything." (RW, Sept. 9).

"There's no question about it," said Monjar. "They (Dumont) handled customer special orders and virtually any problems our salespeople had. We could call in on their wats line for immediate feedback. Additionally, we lost about five percent when Warner went to the new rate structure." Monjar adds that this reduction does not include the extra costs arising from purchasing from two organizations, producing a special catalogue for Warner product for the stores, and running the orders through a central warehouse.

Rack Fashion

Formerly, the stores were serviced by Dumont in the following fashion: essentially a rack function, Dumont provided

books and folios that came in to each store, ticketed. The inventory tickets were taken when the book was sold and returned to the jobber, who then determined new orders. Any new releases were evaluated by the jobber and a proportionate purchase, based on estimated sales and past history of sales, was shipped to each store. Clerks within the store simply took out the inventory tickets when the book crossed the checkout counter.

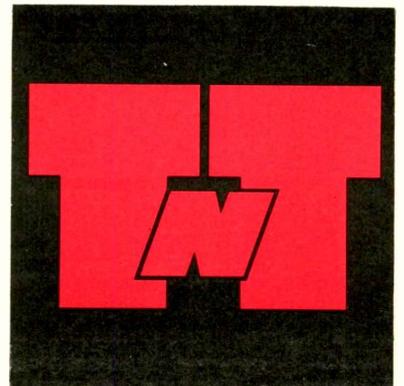
Separate Inventory

As the system now works, Dumont provides those same services on all publishers, except for Warner Bros. Music product. Camelot inventories the books by Warner separately and uses up employee hours in the process. The result? "We've cut back drastically on Warner product," said Monjar. "We've had to purchase four titles that are essential (Beatles, "Saturday Night Fever," "Grease" and Fleetwood Mac's "Rumours"), but it's a great investment in time and processing."

Compromise Unworkable

Monjar had hoped for some sort of compromise between the publishers and jobbers, but now sees that solution as unworkable. He adds that the Stark warehouse is not really set up to handle a publishing warehousing arrangement. In response to Silvers' statement that some of the capital acquired through the move would be used to produce merchandising aids, Monjar responded that he had seen a "Grease" poster, but nothing else. Although Warner will ship to individual stores, Monjar notes that the ordering process would take even more hours to complete. The one bright spot in the new arrangement, which Monjar thinks is a small one, is the buy-in provision, in which retailers receive a discount for orders placed during special periods.

(Continued on page 30)



Cover Story:

Little River Band Pans Pure Gold

■ Down Under, on their native continent, Little River Band has been tagged "Australia's No. 1 Export." With good reason. In three short years, Little River Band has carved out a niche at the top of the international rock scene. Their latest album, "Sleeper Catcher" (on Harvest, distributed by Capitol in North America), was certified gold in America by the RIAA within four months of its worldwide release in May '78. "Reminiscing," the first single from the lp, flew into the nation's Top 10 and is still soaring.

Formed in 1975, the six-member group started out on the Australian bar circuit. With the Australian release of their first album that same year, "Little River Band," they quickly moved into the forefront of that country's burgeoning music scene.

Their Australian popularity in full swing, the group launched its maiden tour of the U.S., Canada and Europe with the '76 release of Little River Band in the U.S. It wasn't long before the multi-textured harmonies and superb musicianship of Glenn Shorrock, Beeb Birtles, Derck Pollicci, Graham Coble, David Briggs and George McArdle caught the ear of the American public as two singles from the lp, "It's A Long Way There" and "I'll Always Call Your Name," climbed into the nation's pop charts.

"Diamantina Cocktail," the group's second North American-released album, came out in June '77. The lp, coupled with the group's second world tour, solidified LRB's reputation as an internationally popular and critically acclaimed rock and roll band. That lp also contained two hit

singles, "Help Is On Its Way" and "Happy Anniversary," and became the band's first RIAA-certified gold lp in January '78.

Following the worldwide release of "Sleeper Catcher," Little River Band embarked on its third world tour. Enormously successful, the tour found the group booked throughout the United States, sharing bills with Fleetwood Mac, Boz Scaggs and Jimmy Buffet.

With numerous awards (among them, a clean sweep of '77's "First Australian Rock Awards") and international gold and platinum albums ("Sleeper Catcher" is the first lp ever to ship platinum in the history of the Australian music industry), Little River Band has proven the appeal of its brand of rock and roll spans the globe.

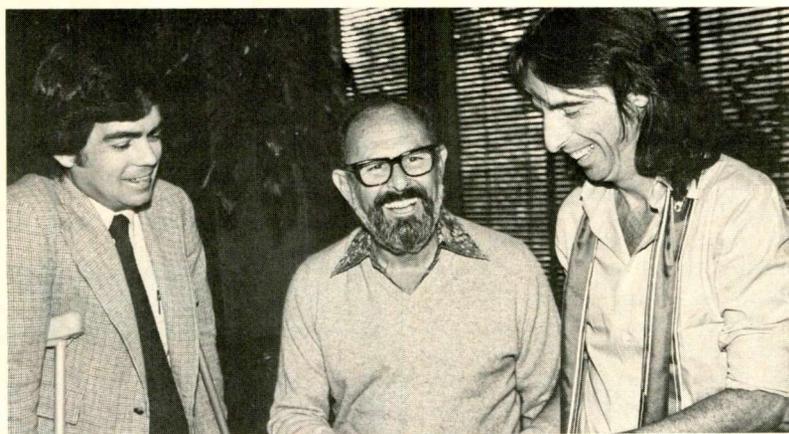
"One of the beauties of this band," says lead singer Shorrock, "is that there are four of us writing songs, which means we can achieve a great variety. One of the reasons I joined the band was that I heard the others' songs and really loved them. Another reason is the incredible harmonies we get into. We all feel this band is going to be around for a long time."

RCA Taps Frances

■ NEW YORK—Andrew Frances has been named administrator, tour publicity for RCA Records. The announcement was made by Herb Helman, division vice president, public affairs, to whom Frances will report.

Prior to this appointment, Frances worked with Anni Ivil's Public Relations Organization doing national publicity on RSO recording artists.

Warner's Letter Man



When Warner Bros. recording artist Alice Cooper offered to put up the sum of \$27,333.33 towards the restoration of the famed Hollywood sign, which in recent years had fallen in disrepair, the gesture sparked a local campaign to renovate the landmark. Cooper's contribution was matched by Warner Bros. Records and thanks to an extensive fund raising campaign coordinated by the Hollywood Chamber of Commerce, the world renowned sign will be completely restored. Pictured left to right examining the Warner Bros. donation check: Michael Sims, Hollywood Chamber of Commerce; Alice Cooper; Mo Ostin, president and chairman of the Board, Warner Bros. Records.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ BE STIFF: In what is being billed as "a return to the package tour format of the '60s," Stiff Records is sponsoring a nationwide tour of the U.K. by British Rail for five of its artists. This "determined attack on the minds and pockets of the nation's consumers" will see new albums by all five of the artists released simultaneously to coincide with their "Be Stiff Tour 1978." In another unique marketing ploy by the label, sponsors from different corners of the music business will contribute to the cost of the train which will also exhibit their wares as well as sundry Stiff publicity material. Record dealers and press will be invited aboard the train upon its arrival at station stops to meet the touring artists and view the exhibits.

Artists that will be taking part include **Wreckless Eric**, whose "The Wonderful World Of Wreckless Eric" will be released on green vinyl; **Mickey Jupp**, whose "Juppanese" will be on blue vinyl; **Jona Lewie**, whose "On the Other Hand There's A Fist" will be on yellow vinyl; **Lena Lovich**, whose "Stateless" will be on red vinyl; and **Rachel Sweet**, whose "Fool Around" will be on white vinyl.

The idea for the package tour comes as an outgrowth of last year's "A Bunch Of Stiffs" jaunt which introduced the talents of **Elvis Costello**, **Nick Lowe** and **Ian Dury** among others. Wreckless Eric, who is headlining the "Be Stiff Tour 1978" is the only returning artist from last year's caravan which was subsequently filmed and recorded. A quality inspector in a lemonade factory until 1976, Wreckless' new album is his second. It was produced by **Pete Solley** and includes memorable versions of **Tommy Roe's** "Dizzy" and **Buddy Holly's** "Crying, Waiting, Hoping." Surely one of the more interesting artists that will emerge from the tour is Mickey Jupp, a veteran of numerous British groups. One side of his new album was produced by **Gary Brooker** and features **Chris Spedding** on guitar and Brooker himself on piano while the other side was produced by **Nick Lowe** with **Rockpile** lending musical support. Other highlights of the album release include Rachel Sweet, a sixteen year old resident of Akron, Ohio covering Elvis Costello's "Stranger In the House" with accompaniment by the **Blockheads** and **Brinsley Schwarz**, and Lena Lovich covering Nick Lowe's "Tonight" and **Tommy James'** "I Think We're Alone Now." . . . In unrelated news, Stiff has signed the **Rumour**, whose new album will be released in November. At this time there is no American release date scheduled for any of these albums.

JOCKEY SHORTS: From our **City Boy** spies we have learned that a new track, "What A Night," will be added to the group's "Book Early" album with the next pressing. The song was recorded after the lp and should be the follow-up to "5.7.0.5." The group will tour the U.S. with **Hall and Oates** through the end of the year . . . Dave Edmunds' **Rockpile** featuring Nick Lowe will be on the entire **Van Morrison** tour and is expected to play some additional New York dates at a location to be announced . . . **Denise Ash** . . . Hurrah's, New York's rock disco, held a dance contest last Friday night with the winners receiving a radio sampler album of tracks from the **Ramones'** new "Road To Ruin" lp.

SO RESPECTABLE: The **Atlanta Rhythm Section** played one of the country's most prestigious venues last week when they performed on the South Lawn of the White House at a party hosted by the President's children and was attended by campaign friends, children of congresspeople and senators, Polygram representatives **Fred Haayen**, **Dick Kline** and **Bob Sarlin** and radio types like **Kent Burkhardt**. According to Sarlin, **Carter** introduced the group (he was wearing jeans, workboots and a sports shirt) and noted that their career paralleled his in many ways. He pointed out that they both started as unknowns with people saying that they would never make it and that their first allies were disc jockeys. Then the group's **Ronnie Hammond** presented the President with a red ARS jacket and challenged him to the "softball championship of the world." Carter recommended that he see Billy on the matter. The quote of the night came from the irascible Sarlin who claims that he told the President to throw his mid-East policy "in the gobbidge." Whatever he meant by that we couldn't tell you.

The wily **Sid Prosen's** worldwide search for talent, originally announced through these pages has resulted in the signing of three new artists and the formation of a new label, **Sleeping Giant Records**. The artists are **Joanne Kogut**, a songstress whose first single will be "Heartbreak Hill" b/w "Goodbye Fam'ly Tradition," **Bobby Day** who will be heard on "Her Wheels Broke Down" b/w "Desert Flower" and **Tom Grasso**, an artist who has toured with **Harry Chapin**. Prosen tells us that he is pursuing a national distribution deal for **Sleeping Giant Records** and a release date for his first singles will be announced shortly.

LOOK OUT FOR #3!



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Callier Greeted



Elektra/Asylum jazz/fusion artist Terry Callier opened for Gil Scott-Heron at the Roxy in Hollywood, and was visited backstage by execs and radio reps. Pictured from left are: Don Mizell, E/A jazz/fusion general manager; Bernice Brooks, of Callier's band; Joe Morrow, west coast regional marketing coordinator; Callier; Warren Epps, air personality, KKTT; and Primus Robinson, E/A jazz/fusion national marketing director.

DuBois Joins GRP

■ NEW YORK — Duke DuBois has been appointed director of national promotion at GRP Records, the new Arista-distributed fusion label. DuBois has held national promotion posts with ABC Records, Arista Records, RCA Records and Blue Note Records.



Duke DuBois

ASCAP Names Brabec To West Coast Post

■ NEW YORK—Todd Brabec has been appointed director of business affairs—west coast for the American Society of Composers, Authors and Publishers.

Columbia Ups Fishel

■ NEW YORK—Mickey Eichner, vice president, east coast a&r, Columbia Records, has announced the appointment of Jim Fishel to associate director, contemporary music, east coast a&r, Columbia Records.



Jim Fishel

In his new position, Fishel will be responsible for recommending the signing of artists, reviewing material and coordinating the recording activities of a wide variety of artists currently on Columbia Records' east coast roster. He will report directly to Gregg Geller, director, a&r, east coast, Columbia Records.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Required by 39 U.S.C. 3685)
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None

Extent and nature of circulation	Average No. Copies Each Issue During Preceding 12 Months	Actual No. Copies of Single Issue Published Nearest to Filing Date
A. Total No. copies printed (net press run)	18,235	18,334
B. Paid circulation		
1. Sales through dealers and carriers, street vendors and counter sales	1,574	1,585
2. Mail subscriptions	15,152	15,220
C. Total paid circulation (sum of 10B1 and 10B2)	16,726	16,805
D. Free distribution by mail, carrier or other means samples, complimentary, and other free copies	904	944
E. Total distribution (sum of C and D)	17,630	17,749
F. Copies not distributed		
1. Office use, left over, unaccounted, spoiled after printing	435	418
2. Returns from news agents	170	167
G. Total (Sum of E, F1 and 2—should equal net press run shown in A)	18,235	18,334

I certify that the statements made by me above are correct and complete. (Signature of editor, publisher, business manager, or owner): Sidmore Parnes, Editor.

The Jazz LP Chart

OCTOBER 7, 1978

1. **IMAGES**
THE CRUSADERS/ABC AA 6030
2. **COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
3. **YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
4. **CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
5. **SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
6. **FRIENDS**
CHICK COREA/Polydor PD 1 6060
7. **SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AB 4189
8. **WHAT ABOUT YOU**
STANLEY TURRENTINE/Fantasy F 9563
9. **PAT METHENY GROUP**
ECM 1 1114 (WB)
10. **FEELS SO GOOD**
CHUCK MANGIONE/A&M 4658
11. **SUNLIGHT**
HERBIE HANCOCK/Columbia JC 34907
12. **CARNIVAL**
MAYNARD FERGUSON/Columbia JC
35480
13. **IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 5712
(Arista)
14. **LARRY CARLTON**
Warner Bros. BSK 3221
15. **TROPICO**
GATO BARBIERI/A&M SP 4710
16. **REED SEED**
GROVER WASHINGTON, Jr./Motown
M7 910R1
17. **TIME AND CHANCE**
CALDERA/Capitol SW 11810
18. **FREESTYLE**
BOBBI HUMPHREY/Epic JE 35338
19. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
20. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2V/B
3139
21. **SIMPLICITY OF EXPRESSION—
DEPTH OF THOUGHT**
BILLY COBHAM/Columbia JC 35457
22. **NIGHT DANCING**
JOE FARRELL/Warner Bros. BSK 3225
23. **ARABESQUE**
JOHN KLEMMER/ABC AA 1068
24. **BEFORE THE RAIN**
LEE OSKAR/Elektra 6E 150
25. **HEAVY METAL BE-BOP**
THE BRECKER BROTHERS/Arista AB 4185
26. **THE BEST OF LONNIE LISTON SMITH**
RCA AFL1 2897
27. **SOFT SPACE**
THE JEFF LORBER FUSION/Inner City
IC 1056
28. **LEGACY**
RAMSEY LEWIS/Columbia JC 35483
29. **THE BLUE MAN**
STEVE KAHN/Columbia JC 35539
30. **THE BEST OF CHUCK MANGIONE**
Mercury SRM 2 8601
31. **DON'T STOP THE CARNIVAL**
SONNY ROLLINS Milestone M 55005
(Fantasy)
32. **MAHAL**
EDDIE HENDERSON/Capitol SW 11846
33. **NEW WARRIOR**
BOBBY LYLE/Capitol SW 11809
34. **THE GREETING**
McCOY TYNER/Milestone M 9085
(Fantasy)
35. **DON'T LET GO**
GEORGE DUKE/Epic JE 35366
36. **MY SONG**
KEITH JARRETT/ECM 1 1115 (WB)
37. **A SONG FOR YOU**
RON CARTER/Milestone M 9086
(Fantasy)
38. **THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
39. **SUNNY SIDE UP**
WILBERT LONGMIRE/Tappan Zee/
Columbia JC 35363
40. **MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H

Disco File *(Continued from page 18)*

dance floor, the most attractive cut is the title song, a pretty, lightly pulsing number reminiscent of **Evie Sands**. Runners-up: "The Stuff Dreams Are Made Of" and "Back in Your Arms Again."

DISCO DISCS: Up there with Melba Moore's "You Stepped Into My Life" as this week's hot new property is **Sarah Dash's** stunning "Sinner Man" (Kirshner), the first recording from the former **Labelle** member since the group's parting of ways. As if to compensate for her absence, Sarah returns full-force here, kicking up a storm with a determination and ferocity that recalls Labelle's most appealing work. Dash builds to a belting intensity over an arrangement of shifting styles (highlights: the opening, the sax break), lashing into a faithless "sinner man" while acknowledging the temptation he presents, so there's a sly, sexy underside to the rejection here. A foretaste of Dash's first solo album, "Sinner Man" is due out within the week as a 6:29 **Tom Moulton** Mix—don't miss it (available through Columbia) . . . **Chaka Kahn's** first solo move is also of interest: "I'm Every Woman" (WB), produced by **Arif Mardin** and written by **Ashford & Simpson**, features Khan as a strutting superwoman, coming at us from several tracks with her special sort of gusty tenderness. The Mardin production is big and handsome but, at 4:22, it doesn't hit full disco stride or draw its energies together for a peak moment. Still, this is too stylish, too rich to ignore . . . The same might be said for **Cheryl Lynn's** "Got to Be Real" (Columbia), a superb debut that combines elements of **The Emotions** work (that loping, chunky beat; the handclap accents; the strong interplay of voices) with a **Jean Carn**-like soul sophistication, serenely comfortable but with all the "realness" the song insists upon. The 5:10 dico-disc length allows for a subtle break, but the song remains material for a slower set where, placed just right, it's likely to cause a sensation . . . **Tasha Thomas**, whom we haven't heard since "Stay With Me" some time back, returns with a left field, small label entry called "Shoot Me (With Your Love)" (Orbit Records, Box 334, Centerport, N.Y. 11721) that has a certain flair in spite of its decidedly unpolished production sound. The sexual metaphor is a neat one, the percussion/horn break is snappy and Thomas flashes on some **Merry Clayton** fervor here and there—uneven, but it has its fine moments . . . The **Gloria Gaynor** version of **Clout's** British success, "Substitute" (Polydor) is cute, fitfully clever but so relentlessly pop that it becomes something of an OD at the 8:29 length it's carried to here.

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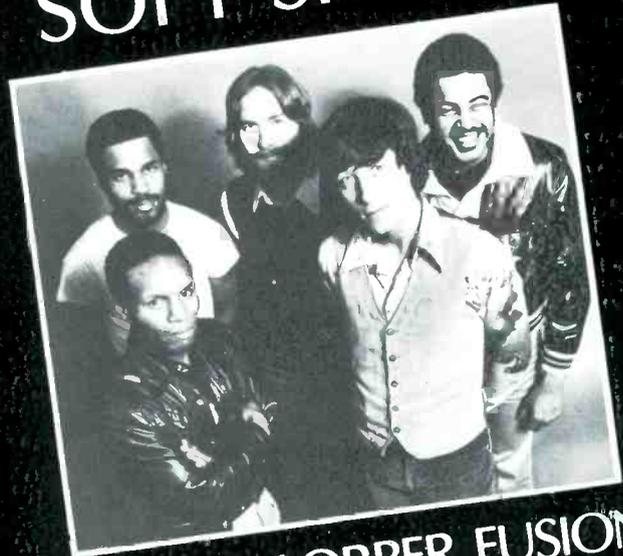
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Rarities from Angel

By SPEIGHT JENKINS

■ NEW YORK — *Nabucco* has proved the most problematic of Verdi's operas revived in the last 25 years. Although performed intermittently in England and in Germany, it was first heard in the U.S. in over a century when it opened the Metropolitan Opera's 1960-61 season. Its big number always works: the "Va, pensiero" chorus of the Israelites that more than any other number made Verdi the most important musical voice of Italian reunification. But the opera has in it a soprano role that almost defies description.

It was written for Giuseppina Strepponi who though in bad voice made a triumph of the role at the premiere, at La Scala, in 1842. She must have done quite a job with Abigail because her performances began a friendship with Verdi which ripened into a love affair and eventually a marriage that lasted until her death some 40 years later. One wonders not that Verdi loved her

but how she could have loved him for writing such a part. In all the works of his youth or maturity no soprano role is so taxing and basically so difficult to sing. Other roles require over two-and-a-half octaves, but few are so unrelievedly fierce. Abigail is a Lady Macbeth without the lightness of the banquet or the sorrow of the sleep-walking scene. Recently it has been successfully performed by Elena Suliotis, who has recorded the role. Now comes a new pressing on Angel with Renata Scotto as Abigail, Matteo Manuguerra in the title role of Nebuchadnezzar, Nicolai Ghiaurov as the high priest, Veriano Luccheti in the rather small tenor role of Ismaele and Elena Obraztsova in the small role of Fenena. Riccardo Muti conducts, and the results are successful if not ideal.

Or rather, Miss Scotto does as much with Abigail as anyone can do. She portrays the wicked

(Continued on page 27)

CLASSICAL RETAIL REPORT

OCTOBER 7, 1978

CLASSIC OF THE WEEK



BRAVO PAVAROTTI
London

BEST SELLERS OF THE WEEK

BRAVO PAVAROTTI—London
NYIREGYHAZI PLAYS LISZT—Columbia
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
STRAUSS: SALOME—Behrens, Van Dam, Karajan—Angel

KORVETTES/EAST COAST

BERMAN ENCORES—Columbia
BRITTEN: BILLY BUDD—Britten—London
NYIREGYHAZI PLAYS LISZT—Columbia
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
IL TROMPETO ASSOLUTO—Andre—RCA
VERDI: DUETS—Domingo, Ricciarelli—RCA
VIVALDI: ORLANDO FURIOSO—Horne—RCA
WAGNER: TWILIGHT OF THE GODS—Hunter, Remedios, Goodall—EMI (Import)

KING KAROL/NEW YORK

BACH: B MINOR MASS—Marriner—Philips
BRITTEN: BILLY BUDD—Britten—London
THE CALLAS LEGEND—Angel
CHOPIN: PIANO CONCERTO NO. 2—Ax, Ormandy—RCA
HAYDN: IL MONDO DELLA LUNA—Dorati—Philips
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
STRAUSS: SALOME—Angel
VERDI: DUETS—Domingo, Ricciarelli—RCA
VERDI: OTELLO—Price, M., Cossutta, Bacquier, Solti—London

RECORD AND TAPE COLLECTORS/BALTIMORE

BRUCKNER: SYMPHONY NO. 5—Karajan—DG
DVORAK: SYMPHONY NO. 9—Davis—Philips
MAHLER: SYMPHONY NO. 6—Karajan—DG

KOTO MOZART—Angel

NYIREGYHAZI PLAYS LISZT—Columbia
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
RACHMANINOFF: SYMPHONY NO. 2—Previn—RCA
RAVEL: BOLERO—Bernstein—Columbia
STRAUSS: SALOME—Angel

ROSE DISCOUNT/CHICAGO

BACH: B MINOR MASS—Marriner—Philips
BRAHMS: SYMPHONY NO. 2—Levine—RCA
NYIREGYHAZI PLAYS LISZT—Columbia
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
PUCCINI: LA FANCIULLA DEL WEST—Neblett, Domingo, Milnes, Mehta—DG
RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
RAMPAL AND LASKINE PLAY JAPANESE MUSIC FOR FLUTE AND HARP—Columbia
STRAUSS: SALOME—Angel
WAGNER: TWILIGHT OF THE GODS—Hunter, Remedios, Goodall—EMI (Import)

TOWER RECORDS/ SAN FRANCISCO

BACH: B MINOR MASS—Marriner—Philips
BRUCKNER: SYMPHONY NO. 5—Karajan—DG
CALLAS LEGEND—Angel
JANACEK: TARAS BULBA, CUNNING LITTLE VIXEN SUITE—Daris—Columbia
MAHLER: SYMPHONY NO. 6—Karajan—DG
BRAVO PAVAROTTI—London

LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London

VERDI: DUETS—Domingo, Ricciarelli—RCA
VERDI: NABUCCO—Scotto, Manuguerra, Ghiaurov, Muti—Angel
WAGNER: DAS LIEBESMAHL DES APOSTELS—Peters International

SOUND WAREHOUSE/DALLAS

BERNSTEIN: COMPLETE SYMPHONIES—Bernstein—DG
BRUCKNER: SYMPHONY NO. 5—Karajan—DG
COPLAND: ORCHESTRAL PIECES—Mata—RCA
HOLST: THE PLANETS—Marriner—Philips
MAHLER: SYMPHONY NO. 4—Von Stade, Abbado—DG
MAHLER: SYMPHONY NO. 6—Karajan—DG
NYIREGYHAZI PLAYS LISZT—Columbia
BRAVO PAVAROTTI—London
STRAUSS: SALOME—Angel
WAGNER: ORCHESTRAL EXCERPTS—Solti—London

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ISAAC STERN PLAYS AND CONDUCTS
VIVALDI
THE FOUR SEASONS
THE JERUSALEM MUSIC
CENTER CHAMBER ORCHESTRA



XM 35122

On Columbia Masterworks



Chip Carter Welcomes Seger



Bob Seger and the Silver Bullet Band, currently touring in the east to support Seger's latest lp, "Stranger In Town," performed a highly charged set at Columbus Meriweather Post Pavilion and were welcomed to the Washington, D.C. area after their concert by Chip Carter, son of president Jimmy Carter. Pictured backstage at Meriweather Post are, from left: Silver Bullet Band vocalist Shaun Murphy; SBB drummer David Teegarden; Bob Seger; SBB vocalist Laura Creamer; Chip Carter; and Mark Weiss, Capitol's promotion manager for the Washington, D.C. area.

Cream Taps Townley

■ LOS ANGELES — Ray Townley has been named midwest regional marketing director for Cream Records. He will be responsible for all radio airplay, coordinating all advertising and merchandising campaigns, and act as manufacturer liaison with area distributors, rack-jobbers, one-stops and retail accounts.

Townley comes to Cream from Fantasy Records where he held a similar position for the past two years.

A&M Names Parks Intl. Pub Coordinator

■ LOS ANGELES—Jack Losmann, international marketing director, A&M Records, has announced that Durrie Parks has been appointed to the post of international publicity coordinator. She will liaison with A&M international's 45 affiliate companies and will be directly responsible for all aspects of publicity and media for A&M artists in the international market.

Pacific Arts (Continued from page 14)

standard contract; the concept of standardization in the industry is something that lawyers throw out to terrify young acts: 'Well, this is standard, we have it in all our deals.' All of which is balderdash, and which any intelligent manager will tell you is pure poppycock. Every deal is tailor-made to fit the particular artist. Now, in our case, we have expanded our parameters to include certain concepts which just shake the very big record corporations." Apart from the aforementioned master purchase plan, Nesmith says Pacific Arts has also set deals where recording studios participate in the royalty structure by assuming recording costs, and feels the usual terms of label exclusivity sought by majors can also be overturned to provide more operating flexibility.

"We can structure the deal where the artist commits to us for a certain amount of product. And we can structure the deal where the artist commits to us for one product. Non-exclusivity is not a concept that scares me in the slightest; not only does it not scare me, I'm convinced that we'll see it in the next decade as the standard operating procedure." Nesmith bases that pro-

jection on what he perceives as an obsolescent approach to artist-corporate relations.

Right now, there are 14 active Pacific Arts lp titles, but the company's plans call for additional acquisition via several outlets apart from newly-recorded masters. Nesmith notes five separate labels are already in the works, all unified by Pacific Arts' dove and olive branch logo and distinguished by label color: a popular series, known as the "white" label, although actually gray and white, already in use for previous releases by Nesmith, Kaleidoscope, Rank Strangers and other acts deemed suitable for various crossovers; a "red" collectors' series just premiered with the label's release of an early '70s lp by Kermit Michael Riggs, then recording as Bhagavan Das, which garnered underground sales through mail order release in its earlier version; a "blue" line for jazz works, thus far including albums by Zytron and Nesmith's 1968 collaboration with arranger Shorty Rogers, "The Wichita Train Whistle Sings," an instrumental lp fusing big band instrumentation and charts with Nesmith's songwriting; and a "gold" classical line set for the spring.

Rarities from Angel

(Continued from page 26)

character of Nabucco's wayward daughter with her fangs out at almost all times. The sound of her voice is very much unlike all of the current Scotto recordings or what one heard last week in the *Otello* telecast. She sings very dramatically and the extreme high notes are harsh. But such is very much in the character. Still, one hopes that Miss Scotto will never, never sing this role onstage.

Wealth of Melody

The rest of the cast is given fairly normal early Verdi parts, and the chorus a rather larger role. There is the usual wealth of Verdian melody here, and one understands how all of Milan and then all of Italy was quickly singing Nabucco's melodies. Ghiaurov's role is a large one, perfectly suited to his rich, rounded basso. Manuguerra sings Nabucco with a shade less grandeur than might be ideal—particularly when confronted with Miss Scotto's immaculate phrasing and power—but his is a mellifluous baritone, well used. Lucchetti sings with passion, and Miss Obraztsova shows that almost no role is small if a major star gets into it. She galvanizes her opening

scene with Ismaele, and though she, like Miss Scotto, sometimes presses too hard for a big sound, her effect is extraordinary.

The choral success and orchestral brilliance as well as the general upbeat pacing of this rough-hewn score is to the credit of Muti who leads with passion and authority.

Violin Concertos

A good deal rarer is the Angel pressing of two violin concertos by Henri Vieuxtemps, a 19th-century virtuoso composer virtually forgotten today. The combination of conductor Daniel Barenboim and violinist Itzhak Perlman is almost ideal. Perlman can bring his sweet, expressive tone to work on this showy music and Barenboim's romantic feelings enhance his every utterance. Though the 5th Concerto is available on several records, hearing a whole record of Vieuxtemps played so brilliantly makes one wonder about the forgotten area of 19th-century violin literature. This is crowd-pleasing music with more than a modicum of musical interest and a chance for a great violinist such as Perlman to be expressive and expansively virtuosic at the same time.

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Radio Replay

By NEIL McINTYRE



■ I know this will come as a great surprise to many of you: WKRP in Cincinnati has changed its format. The one time family owned and operated good music station has abandoned its beautiful music ways to become a rocker. The shock of this dramatic change is still being felt by the family management but the hits are where it's at, and they know it. The only real objection has come from a small band of citizens who miss the old sound, but it looks like there's no turning back from the top 40 format. We wish WKRP the best of luck with their new programming, and I hope, like lots of radio stations that play rock, the staff of WKRP receives good ratings.

I CAN'T GET NO RESPECT: This has worked well for years for Rodney Dangerfield, but for the radio personality it's not a joke, it's a fact. The person who draws attention to the station with a listener loyalty that most program directors wish they could obtain for the entire station, is usually the most misunderstood, and sometimes the most mistrusted member of the staff. Most of the wild on-the-air personalities I've come across were that way only on the air; the more outgoing the personality sounded, the better the chance of that person being a loner.

The assumption that many managers make about the talented performer is tainted with the stereotypes of the past. The talented are automatically thought of as temperamental, irresponsible, and in general lack judgment when it comes to the extremes they'll go to for a laugh.

I must have missed these types—not that all the talented air people I've come in contact with are angels, but most of them has tremendous leadership qualities. Since somebody a long time ago determined that the radio personality would in many cases be the person who could make you laugh, it's been tough for the clown to get any respect. Most of the time, the on-the-air entertainer is the least boring of the people that work at the station, and the hardest person to entertain. I believe it is a mistake to assume that the person with the on-the-air sense of humor can't have a good sense of responsibility. Those of you in management should understand this. The joke could be on you if you're not making good use of all the talents of your people.

GOURMET TREATS: With the long hours many people in broadcasting must work, it becomes difficult to stay on a diet of the right foods. The trend in exotic dishes has turned to natural ingredients and organically grown vegetables, plus looking to the sea for nutritious meals. But when you're on the move like most in radio it's the junk food places that win out over what's supposed to be better for you. For those of you who don't have the time to research the good recipes, I shall provide a few here; Stuffed carrots—the problem is in hollowing out the raw carrot, but it's worth the trouble, as you stuff this number with finely chopped pieces of whole wheat bread and all natural hedge clippings from New Zealand, and then top it off with a sprig of parsley from Holland. "Neil's Eel"—this palate pleaser is broiled baby eel from the beautiful Gout Islands. You cook this for about three days, then serve immediately on toast, with a creamed caribou sauce, and just a touch of macaroni. The last of these easy to fix radio dinners is a specialty of the house at many homes; peanut butter and jelly. I know that sounds wild, but it's not. This is very simple to put together; however, the jelly is from small little fish that swims in the sea.

SYNDIE NEWS: Larry Yurdin, GM of "Rock Around The World," is changing the format and personnel on the program. AOR personalities Barry Everitt and Niki Mosberg will co-host the show, with Everitt joining Yurdin in the production . . . Drea Besch will produce the second annual Rock Radio Awards program for DIR Broadcasting. This program will be on 250 FM stations . . . Los Angeles Production Group will set up national syndication for its 5 minute radio show, "The Unexplainable." This program is currently heard over American Forces
(Continued on page 29)

99X's Open Music Sessions Turn Promotion Into a Town Meeting

By NEIL McINTYRE

■ NEW YORK—Every Wednesday WXLO (99X) in New York, gives the music promotion people in this area a chance to present their product. Program director Bobby Rich, and his assistant Rob Sisco, and music coordinator Rick Bisceglia, take over the RKO conference room, and listen to the music and the information presented by representatives of the music industry.

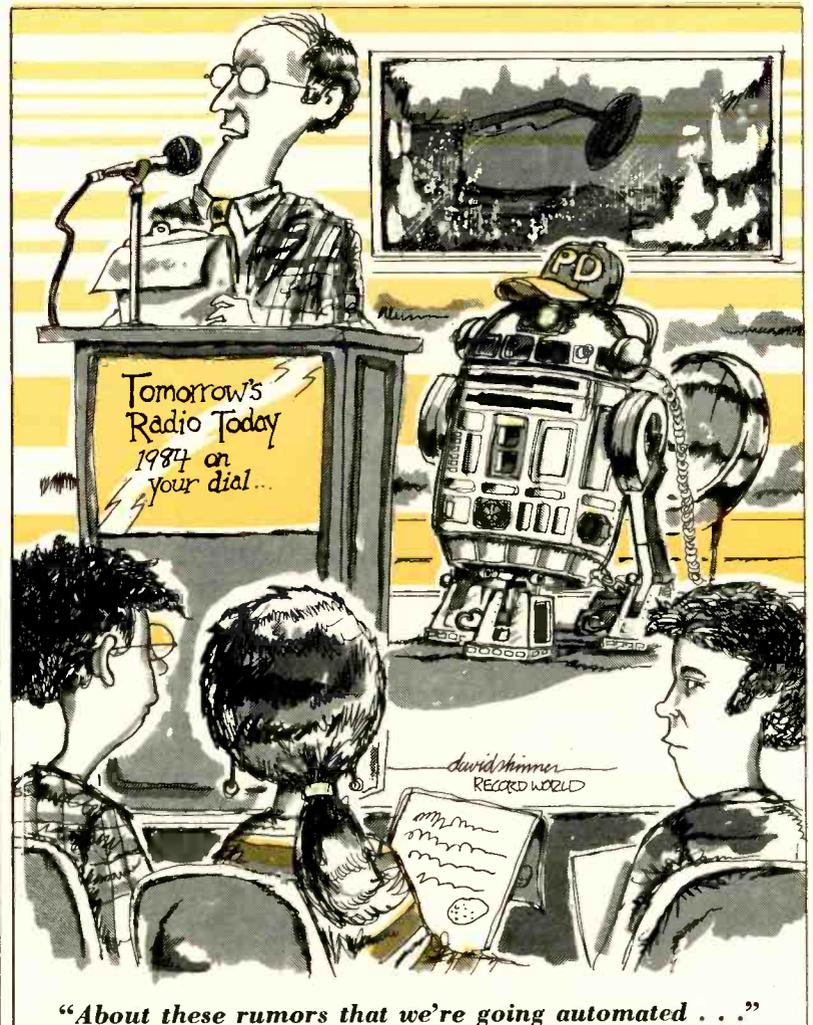
Attendees

The attendance is usually between 30 and 40 people, including local record promotion, management, national, regional and music publishing people. These weekly gatherings started three months ago, and have become an important part of the music decision-making process for WXLO radio, and from the reaction of the music people, this type of meeting has been a good way to present their music.

The setting for these music meetings is very informal, but the

preparation on the part of the music people represents a great deal of research into the movement of the music that they want considered for the 99X playlist. The promotion people, while waiting their turn to meet with Bobby Rich, get a first hand listen to what the competition has released for air play each week, and can better evaluate the difficulties they might encounter in getting air play at other radio stations in the area.

Bobby Rich explained the reason for having an open music meeting. "This is the first place I've ever had to place restrictions on when record people visit or call, but in New York with the number of people in the music business who need to talk to the program director or get an answer on records, I felt a need to put together a one on one situation. I value the opinions of the record promotion industry
(Continued on page 29)



"About these rumors that we're going automated . . ."

Segelstein Heads New NBC Radio Hierarchy

(Continued from page 3)

not be limited to radio, but he now becomes, in effect, NBC's top radio executive, reporting to Fred Silverman, NBC president.

Thayer's new title will be executive vice president, special projects, broadcasting. His duties, according to a Silverman statement, will involve the planning and development of new radio networks for NBC and the acquisition of additional NBC-owned stations. (With four AM and five FM properties, NBC is still well under the FCC's seven-and-seven limit). Thayer will also "maintain active liaison with NBC affiliates."

Mountry has been vice president, NBC radio stations, since April. He joined NBC Radio as vice president three years ago.

Mountry spent 14 years with Metromedia, Inc. He began as a local account executive for WIP in Philadelphia in 1957, became general sales manager in 1960, and moved to WNEW-AM in New York in 1965 as vice president and general sales manager. In 1968, he was named vice president and general manager of the station, and in 1971 he was appointed vice president and director for Metromedia Radio.

In 1972 he joined the William

Penn Comany, then the licensee of WPEN-AM-FM in Philadelphia, as executive vice president. In 1973 he joined Storer's WHN in New York as general sales manager, the post he held before joining NBC.

Sabo

Sabo, at 26, is the youngest vice president in the history of NBC. He comes to the company from ABC, where he had been the director of the American FM Radio Network, one of ABC's four radio news networks, since 1976. Before that he worked for NBC as a creative services specialist and air personality for WNBC-AM and WNWS-FM (now

WYNY) in New York since 1974. He also worked as promotion director for WOR-AM and WXLO-FM in New York for a year.

Verne was appointed vice president and general manager, NBC Radio Network, in April. He had been vice president, administration, NBC Radio Division since February 1976.

Verne

Verne joined NBC in 1973 as director, accounting. A year later he was named director, financial evaluations. From 1966-73 he was vice president and controller of Diamond Auto-



Pictured from left: Irwin Segelstein, executive VP, broadcasting; Jack G. Thayer, executive VP, special projects, broadcasting; Walter R. Sabo Jr., executive VP, FM radio; Robert Mountry, executive VP, AM radio; Richard P. Verne, executive VP, radio network.

WXLO Music Meetings (Continued from page 28)

very highly, they're very helpful, they have a good feeling for what's going on out on the street, they know my business and many of them are qualified to be radio programmers. We have received

many good ideas from people in the music business that have been used on 99X."

PD Duties

The duties of a program director in a market the size of New

York are wide-spread, and the pd has other obligations beside music in putting together a successful station. Bobby Rich feels that he gets a constant input that helps WXLO keep in touch with what's going in the market, during every music meeting.

Dave Sholin, RKO radio national music coordinator, was involved in his first 99X music meeting and took part with Rich in listening to the music people's presentations. Sholin said, "I like the ideas, I think it's superb. I was really impressed as to how well prepared most of the people are in this market. They know what the radio station is about and when Bobby asks someone a question, he gets a good answer.

Both Sholin and Rich felt that many of the people reflected the style and approach of the record companies they represented and in some cases theirs was an extension of the personality of the person they work for. They also agreed that the New York promotion person has a different approach than that of those on the west coast, the difference being the faster pace of living in this area which creates more energy

out of necessity.

The weekly music meetings have given Bobby Rich something very important to him. Rich said, "There has been a relief of pressure and frustration that I get from not being able to spend as much time with people and talk about their music. These meetings have made it worth while to me, having the one on one contact, knowing that I'm not doing a disservice to many of the people who I consider my friends. I try to treat everybody at the meetings the same, each person get their chance to promote their records on an equal basis."

Radio Replay (Continued from page 28)

Radio in 22 countries, as of January 1st, it will be available. For more information contact Mike Delamater at (213) 466-5128.

MOVES: Bree Bushaw leaves WYNY(Y97)/New York. Joining the station to do mornings are Les Davis and Roberta Altman from WRVR. This morning team has been together for over a year and half. Les plays the music and Roberta does the news. They will join their former PD, Dennis Waters, who recently joined NBC's FM station in New York from WRVR. Changes in the current format are expected, with Waters as the PD . . . Bill Engel is the GM at WTIW/New Orleans from radio sales at Arbitron . . . Stu Collins to on-air at WFYR/Chicago from WIND . . . Mort Sahl to host afternoon talk show at WRC/Washington, D.C. . . . Curt Gary named MD at WEBN/Cincinnati . . . Jerry Mason appointed PD at KSO/Des Moines . . . Scott Michaels named MD at WAAL/Binghamton . . . Butch Brannum joins WKDA/KDF Nashville as operation manager from WKGN/Knoxville . . . John Navin new PD at WKQQ/Lexington . . . Portia at RW west reports: Doug Korbett named PD at KKOA/Minot; Tom Roberts becomes the MD . . . Tim Oliver is the new MD at KAKC/Tulsa and Charlie Derek has been promoted to PD . . . John La Bella to mornings at KZEW/Dallas from KLOL/Houston . . . John McCrae new GM at KERE/Denver from KRAK/Sacramento . . . Gene Nelson has moved to mornings at KSFO/San Francisco, replacing Jim Lange . . . Jay Coffee to afternoons at KIQQ(FM100)/Los Angeles . . . Send your moves, changes or station pictures to either Portia RW west or in the east to Neil (Big Daddy) McIntyre.

TO ALL RECORD DISTRIBUTORS AND ONE STOPS

Peter Brown President of P & P Records and Queen Constance Records is proud to announce the release of:

Cloud One	Happy Music
	and Atmosphere Strut
Marvin Wright	Robot Dance
LJ Waiters	Hook On Your Line
Scott Davis	Freak Time
and the Movement	
Mellowtone Gospel Albums	
	Movin' Up The Kings Highway
For further info call 675-0805	
581-6004	

NARM Sets Radio Advertising Awards

■ CHERRY HILL, N.J. — Joseph A. Cohen, executive vice president of the National Association of Recording Merchandisers (NARM), has announced the establishment of an annual contest for the best radio commercials featuring retail music outlets. The commercials submitted may be in conjunction with record and tape product, or they may be specifically geared to store or chain image, sales campaigns and other merchandiser-oriented goals.

Request for contest entries will be made in a mass mailing to the more than 3000 members of the Radio Advertising Bureau. In addition, NARM's regular membership, the retailers and wholesalers of records and tapes, will be asked to submit entries. Commercials may be advertising agency or advertiser produced. All en-

WB Folio Pricing

(Continued from page 21)

The Lieberman organization is equally dissatisfied with the new arrangement, but for different reasons. "When they took away the functional discount for the subdistributor we lost about 17 percentage points," said David Lieberman, chairman of the board. "That doesn't give us much to work with anymore." Roger Sattler, vice president of sales for the organization, adds that Warner does not pay freight costs, in contrast to some other folio publishers. He said that this becomes a "very substantial cost."

Silvers admitted that rack jobbers should get a price break, but added (Sept. 9) that "right now we're not discussing any such break." Lieberman elaborated on this point, noting that he had not seen any advertising or the hypothetical rack discount proposal(s).

Initial Loss

Sattler stated that "we are buying from Warner at this point, but only those titles we absolutely must have." In explaining the move to one price structure, which occurred in April, Silvers predicted that there would be an initial loss of business revenues. He estimated, however, that business has risen 12 percent, and that advertising will expand.

"By the end of 1979," said Silvers in an earlier interview, "I'll be able to advertise fairly regularly in the music sections of major market newspapers, which is a prospect that wasn't possible before."

Record World could not reach Silvers for comment on the Lieberman and Stark situations last week.

tries are to be submitted to the NARM office, no later than November 5, 1978.

Judges

Since this is the first time for such a contest, the number of categories and awards will be left to the discretion of the panel of judges and representatives of the NARM radio advertising committee, co-chaired by John Marmaduke (director of Western Merchandisers, Amarillo, Texas) and James Tyrrell, vice president of Epic, Portrait and Associated Labels. It is anticipated, however, that such categories as "Store Image," "Price and Item," "Special Sale" and "Artist Introduction" will probably evolve as viable categories. No limit or restriction has been placed on the number of awards and/or categories. These will be determined by the number and quality of the entries.

The entries will be presented by NARM, to a panel of judges selected by the Radio Advertising Bureau, who will be unbiased experts in the area, not involved in any way with the recording industry.

Announcement of the winners will be made on March 25 at the 1979 NARM Convention, being held at the Diplomat Hotel in Hollywood, Florida, during a business session devoted exclusively to radio and radio advertising. An audio visual presentation on radio advertising will explore the goals and objectives of radio advertising, defining the audience the advertiser wants to reach, and finally, how to produce a radio commercial. It is anticipated that examples of commercials originally submitted for the contest will be incorporated into the audio visual presentation.

Redbone Returns



Warner Bros. recording artist Leon Redbone recently made his return to New York with a special one-night engagement at The Bottom Line. Shown backstage following the opening show are, from left: Ron Goldstein, director, jazz and progressive music, Warner Bros. Records; Leon Redbone; and Barry Gross, product manager, Warner Bros. Records.

RCA Signs Richard T. Bear



RCA division VP/popular a&r Warren Schatz has announced his signing of singer/composer/keyboardist Richard T. Bear whose debut album, "Red Hot & Blue," has just been released. A former touring musician and session man, Bear has played with Dave Mason, Kiss, Carly Simon and others. At the signing are from left: Mel Ilberman, division VP/business affairs and associated labels; Nanci Callahan, Bear's manager; Bear; Robert Summer, RCA Records president; and Schatz.

CLUB REVIEW

Greg Kihn Shows N.Y. His Stuff

■ NEW YORK — Greg Kihn (Beserkley) recently came to town for shows at My Father's Place and the Bottom Line finally showing the New York area that he is most definitely one of the industry's most underrated songwriter/guitarists. With a calmness and control smacking of the confidence that characterizes other, more visible San Francisco musicians, Kihn and company play a brand of melodic, harmonic rock uplifting with a clean hard edge.

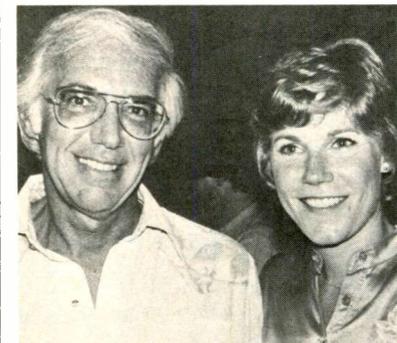
Kihn is currently promoting his third album release, "Next of Kihn," which is receiving his strongest AOR acceptance to date and which is a priority in Beserkley's new distribution deal with Janus. His excellent track record and the new album are well represented in his live set which highlights earlier Kihn favorites like "Madison Avenue" and his subtle treatment of Springsteen's "For You" complete with the wonderfully

smooth vocal harmonies of Kihn and second guitarist Dave Carpenter. New numbers include album high point "Remember" and a tasty loose jam medley on Buddy Holly/Bo Diddley's "Not Fade Away," and "Mona," "Love Made A Fool Of You."

While flowing harmony is a Kihn trademark, his San Francisco rock and roll roots are prominent as he conspicuously shakes his head through well-placed guitar solos boasting the freshness and bright spontaneity which first endeared the San Francisco sound to listeners.

Alan Wolmark

They Need Each Other



With a mutually-shared song in their hearts—"You Needed Me," written by Chappell's Randy Goodrum—Chappell Sr. vice president Irwin Schuster congratulates Capitol recording artist Anne Murray on her hit record. The two are shown backstage after Ms. Murray headlined at a special concert sponsored by the National Music and Sound Show which was held recently at the New York Hilton.

Mandala Taps Two

■ NASHVILLE — Louis Lofredo, president and producer of Mandala International, has announced the appointments of Mark Mathis and Sally Fox to Mandala's staff.

Mathis, formerly of the Newbeats, will be involved with artist relations and research. Fox, formerly with the Jim Halsey Company's publishing division, will handle publishing and artist coordination for Mandala.

October 7, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavioral areas

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

1	1	Exile
3	2	Nick Gilder
2	3	A Taste of Honey
5	4	LRB
4	5	Travolta & Newton-John
6	6	Boston
9	7	Kenny Loggins
8	8	Anne Murray
7	9	Commodores
17	10	The Who
15	11	Aerosmith
12	12	John Paul Young
19	13	Gerry Rafferty
14	14	Bob Seger
13	15	Rick James
18	16	Donna Summer
20	17	Rolling Stones
23	18	Captain & Tennille
26	19	Ambrosia
24	20	Foreigner
22	21	Billy Joel
27	22	Hall & Oates
10	23	Olivia Newton-John
11	24	Foreigner (old)
31	25	Steely Dan
29	26	Don Ray
30	27	Diana Ross/M. Jackson
Add	28	Barry Manilow
Ex	29	Dr. Hook

Adds: Gino Vannelli
Heart
Firefall

Extras: Simon & Taylor
Alicia Bridges
Funkadelic
John Travolta

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

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

Last Week: This Week:

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

Adds: Al Stewart
Heart
Pablo Cruise

Extras: Funkadelic
Starbuck
Crystal Gayle
Eric Carmen
Styx
Firefall

LPCuts: None

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

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3	2	Nick Gilder
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4	9	Travolta & Newton-John
5	10	Commodores
14	11	John Paul Young
16	12	Gerry Rafferty
9	13	Earth, Wind & Fire
18	14	Steely Dan
22	15	Billy Joel
21	16	Ambrosia
17	17	Aerosmith
15	18	Linda Ronstadt
26	19	Rolling Stones
28	20	Barry Manilow
27	21	Foreigner
23	22	Hall & Oates
11	23	Frankie Valli
12	24	Olivia Newton-John
Ex	25	Meatloaf
Ex	26	Donna Summer
AP	27	Styx

Adds: Donny & Marie Osmond

Extras: Stephen Bishop
Dr. Hook
Foxy
Captain & Tennille
Firefall
Heart

LPCuts: Chicago (Alive Again)

Also Possible: Funkadelic
Gino Vannelli
Al Stewart
Journey
10cc
Michael Henderson
Meco
Judy Cheeks

Hottest:

Rock:

Heart

Adult:

Dr. Hook
Al Stewart

R&B Crossovers:

Commodores
Chaka Khan

"Alive Again"

3-10845

Chicago



The **HOT** New Single from the "Hot Streets" Album

FC-35512

On Columbia Records



© "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

CALL-OUTS

Stations Contributing This Week:

WDRQ, WFIL, WHBQ, WIFI, WRKO, WROK, WSAI-FM, KAAV, KDWB, KGW, KHJ, KING, KKXL, KSTP, KXOK, B100, 96KX, 96X, Y100

Overall Demographics:

Commodores	A Taste of Honey
LRB	Gerry Rafferty (Right)
Exile	Foreigner (Hot)
Andy Gibb	Olivia Newton-John
Kenny Loggins	Billy Joel (She's)
Anne Murray	

COMMODORES: Third in teens, tenth in male adults and first in female adults.

LRB: Ninth in teens and male adults and second in female adults.

EXILE: Fifth in teens (leaning female). Also fifth in male adults and seventh in female adults.

ANDY GIBB: Pulling female teens and female adults. Strength is in its overall response.

KENNY LOGGINS: Pulling teens, second in male adults and sixth in female adults.

ANNE MURRAY: Strong female adult response (#6). Also pulling top 15 male adults and some teen response.

A TASTE OF HONEY: Fourth in teens which is the strong point. Also pulling male and female adults.

GERRY RAFFERTY (Right): Sixth in teens, number one in male adults and seventh in female adults.

FOREIGNER (Hot): Tenth in teens, sixth in male adults. Top 15 response in female adults.

OLIVIA NEWTON-JOHN: Top 15 in teens and ninth in female adults.

BILLY JOEL (She's): Top 15 in teens and male adults. Eighth in female adults.

Active Discs:

BOSTON: Top fifteen overall. Top fifteen in teens and third in male adults. Also pulling female adults.

FOREIGNER (Double): Overall response being reported.

NICK GILDER: Overall response is the strength of this record with teens and 18-24 males and females being reported.

BARRY MANILOW: Pulling female adults.

ROLLING STONES (BEAST): Overall response being reported.

BOB SEGER: Pulling female adults (#11) with good overall response coming in.

THE WHO: Pulling overall response with adults being the dominant demo.

JOHN PAUL YOUNG: Pulling top 15 response in male and female adults.

Stayability:

EVELYN "CHAMPAGNE" KING: Fourth in teens and top fifteen in female adults.

PABLO CRUISE (Love): Second in teens (leaning female), seventh in male adults and third in female adults.

CHRIS REA: The number one teen record, top fifteen in male adults and fifth in female adults.

DONNA SUMMER (Last): Eleventh in teens and continues to pull female adults.

Breaking:

GERRY RAFFERTY (Right): Pulling teens and adults with 18+ males and females being the strongest demo.

DONNA SUMMER (MacArthur): Pulling teens, eleventh in male adults and pulling female adults.

Early Acceptance on:

AMBROSIA: Pulling female teens.

STEPHEN BISHOP: Pulling 18-24 males and females.

PETER BROWN: Showing with female teens.

CAPTAIN & TENNILLE: Has female adults (leaning 25+).

GENE COTTON: Has 18-24 females.

DR. HOOK: Overall activity reported.

FIREFALL: Pulling males and females 18-24.

CRYSTAL GAYLE: Females 25-34 being reported.

HALL & OATES: Pulls females (18+).

HEART: 18-24 males reported.

BILLY JOEL (The Stranger): Pulls females (12+).

JOURNEY (Lights): 25+ males reported.

MUSIQUE: Males and females 18+ coming in.

PABLO CRUISE (I Go To Rio): Males and females 12-24 reported.

DON RAY: Pulling teens and adults.

ROLLING STONES (Shattered): Overall activity reported.

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

STONEBOLT: Pulling 18-24 males.

STYX: Pulling 18-24 males.

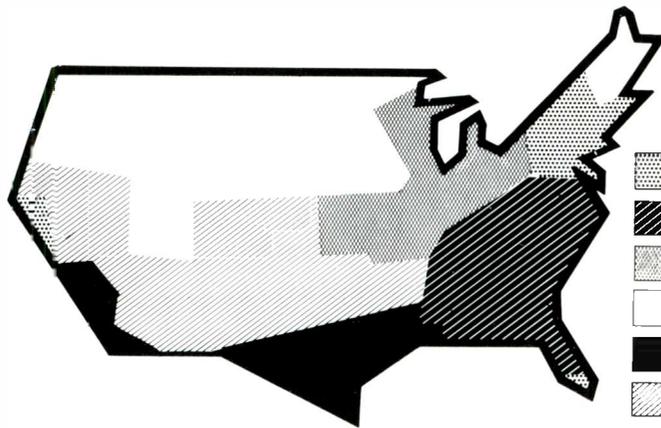
TROOPER: Pulling 18-24 males.

GINO VANNELLI: Pulling teen females.

WINGS (London): Pulling 18-24 males.

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 KFYZ 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:

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4	2	Anne Murray
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26	22	Linda Ronstadt
28	23	Donna Summer
11	24	Foreigner (Old)
Add	25	Foreigner
Ex	26	Heart
AP	27	Gino Vannelli
AP	28	Paul Davis

Adds: Dr. Hook
Stephen Bishop

Extras: Rupert Holmes
Styx
Pablo Cruise
Al Stewart
Aerosmith

LPCuts: Chris Rea (Benny Santini)
Heart (Hijinx)

Also Possible: Stonebolt
Clout
Leo Sayer
Toto
Gabriel

Last Week: This Week:

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Add	26	Barry Manilow
Ex	27	Gino Vannelli

Adds: Styx
Dr. Hook
Al Stewart
Toto

Extras: Billy Joel
Heart
Paul Davis
Firefall
Wings

LPCuts: Nick Gilder (Here Comes
The Night)
Foreigner (Blue Morning)

Also Possible: Crystal Gayle
Fogelberg/Weisberg
Paul Davis
Stonebolt
Bruce Springsteen
Diana Ross/M. Jackson
Leo Sayer
Tom Petty
Player
John Travolta

Last Week: This Week:

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

Adds: Toto

Extras: Starbuck
Styx
Commodores

LPCuts: Linda Ronstadt (Love Me
Tender)

Also Possible: Diana Ross/M. Jackson
10cc
Ace Frehley
Simon & Taylor
Foxy
Crystal Gayle
Stonebolt
Firefall

Hottest:

Country Crossovers:

None

Teen:

John Travolta

LP Cuts:

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

SWITCH TO THE HITS!

Commodores
"FLYING HIGH"
 M-1452F

★ 64
 BB

POP

74
 CB

72
 RW

R&B

★ 59
 BB

56
 CB

42
 RW



From the **TRIPLE PLATINUM** album **"Natural High"**
 M7-902R1

Switch
"THERE'LL NEVER BE"
 G-7159F

★ 85
 BB

POP

79
 RW

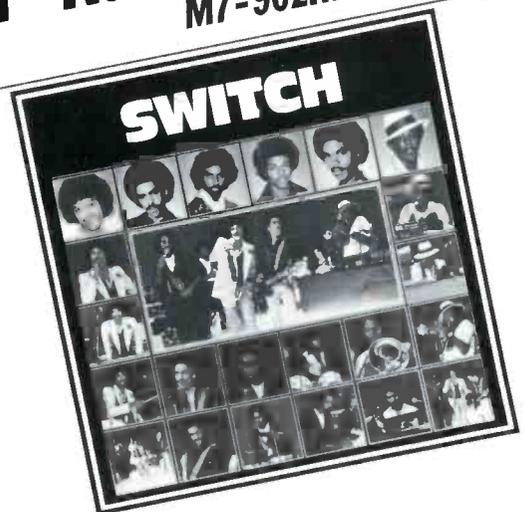
13
 BB

R&B

11
 CB

10
 RW

From their debut album **"Switch"**
 G7-980R1



★ 78
 BB

POP

82
 CB

64
 RW

16
 BB

17
 CB

16
 RW

The hits are Flying High
 on Motown Records & Tapes!

© 1978 Motown Record Corporation



DIANA ROSS
MICHAEL JACKSON

Music Adapted & Supervised by

QUINCY JONES

EASE ON
DOWN THE ROAD

MCA-40947

The dazzling debut single
from the forthcoming
deluxe double album.

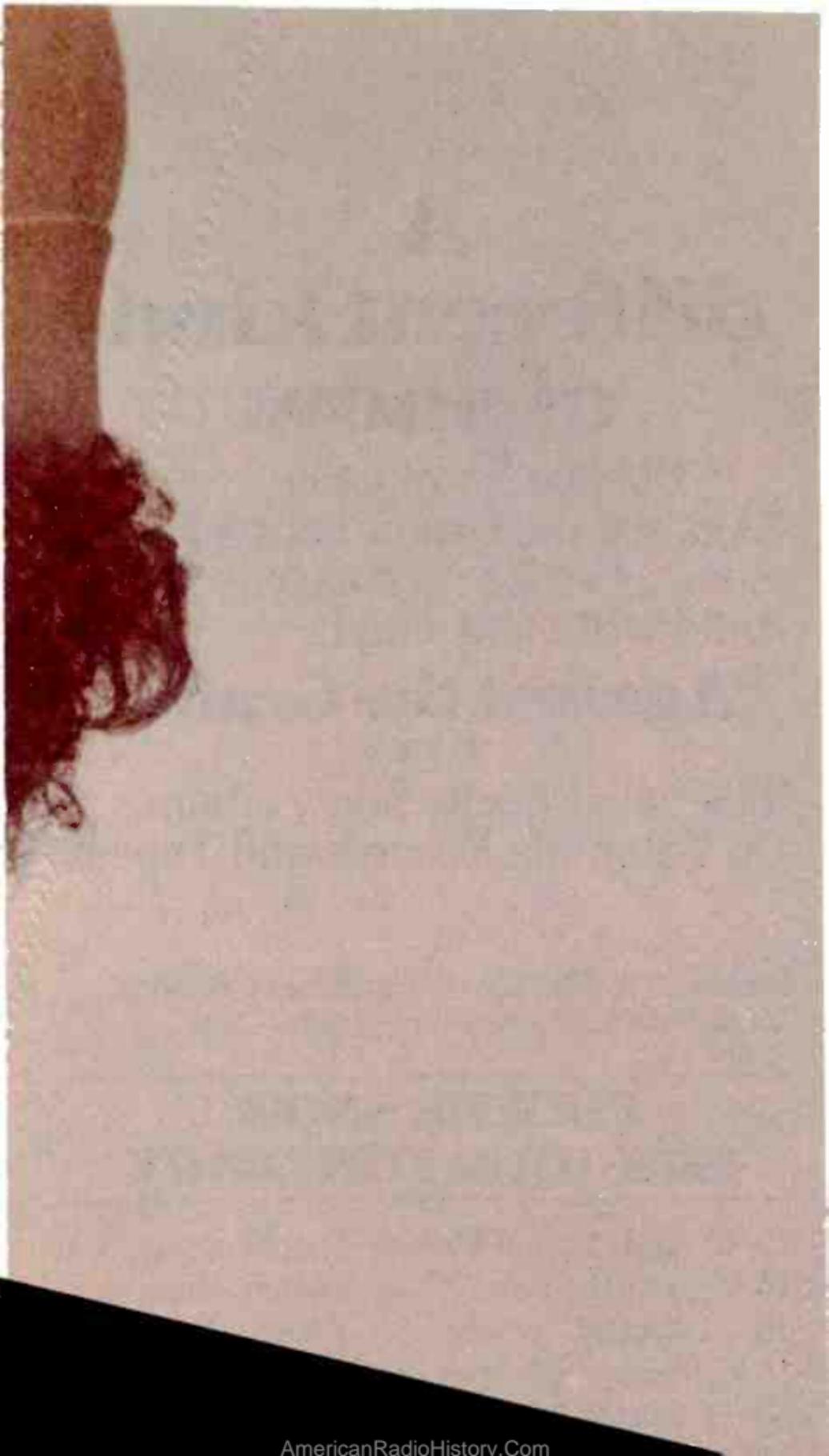
THE WIZ

The first hit.



MCA RECORDS





A different kind of snow.

Phoebe Snow calls
"Against the Grain" her rock
album. But it's rock as only she
could write and sing it.

"Against the Grain"

JC 35456

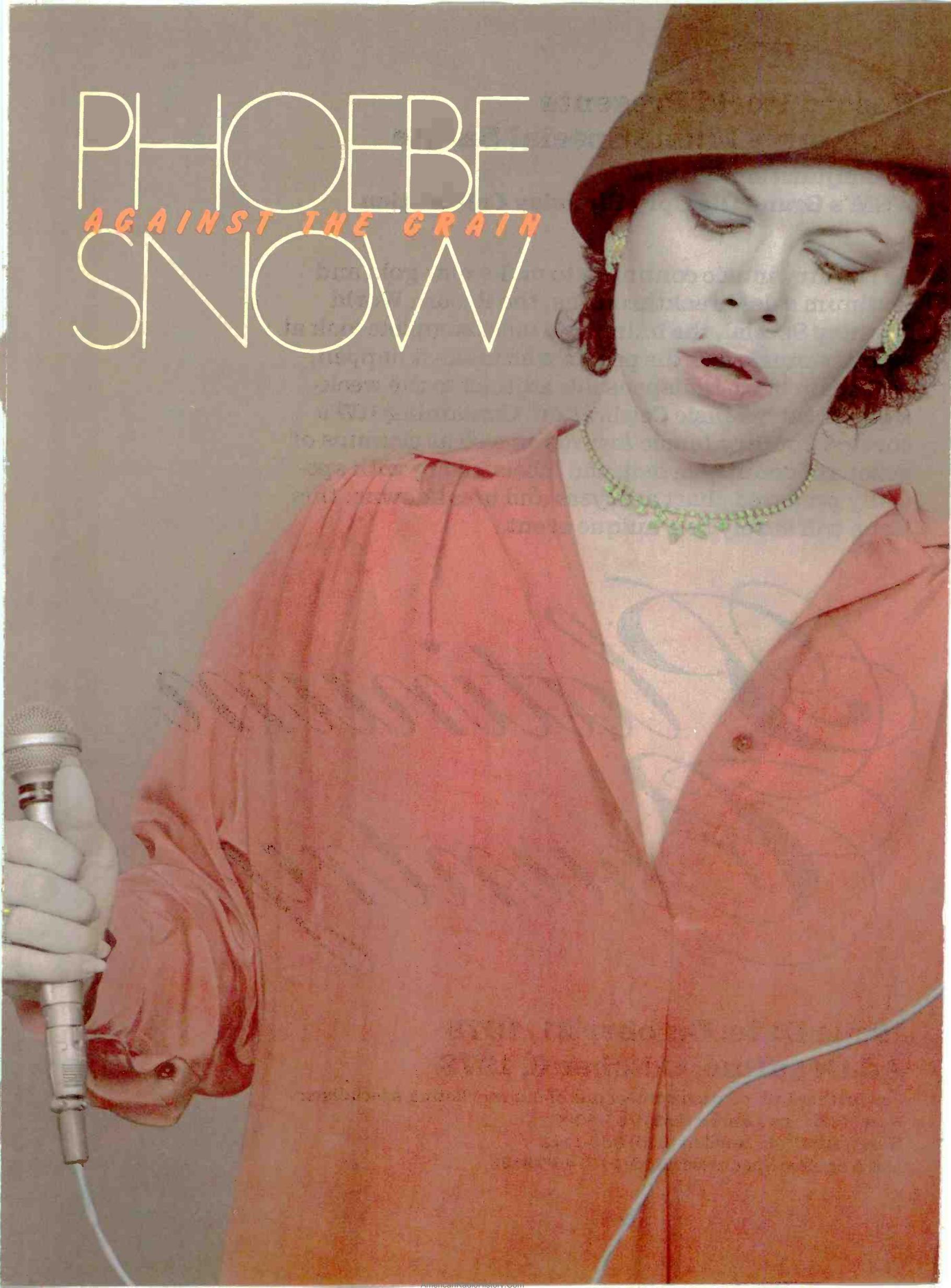
The new Phoebe Snow album.
On Columbia Records and Tapes.

Produced by Phil Ramone and Barry Beckett.
Management: Home Run Systems Corp.

PHOEBE SNOW 1978 TOUR ITINERARY

- | | | |
|-------|--------------------|--------------------|
| 10/4 | Mid-Hudson Theater | Poughkeepsie, N.Y. |
| 10/6 | The Orpheum | Boston, Mass. |
| 10/7 | Capital Theater | Passaic, N.J. |
| 10/8 | Warner Theater | West |
| 10/11 | City Hall | |
| 10/13 | A | |

PHOEBE AGAINST THE GRAIN SNOW



**Record World Presents
A Country Music Special Salute
In Conjunction With
WSM's Grand Ole Opry Birthday Celebration**

As country music continues to make new gold and platinum sales breakthroughs, the Record World Country Special, the industry's most complete look at country music and the people who make it happen, will again be an indispensable adjunct to the week-long Country Music Celebration. Containing RW's coveted Country Music Awards as well as closeups of dozens of country artists and labels, along with specially prepared chart analyses and breakdowns, this issue will surely be a unique event.

*Platinum
Country*

Issue Date: October 21, 1978

Ad Deadline: October 6, 1978

For further information contact one of our marketing specialists:

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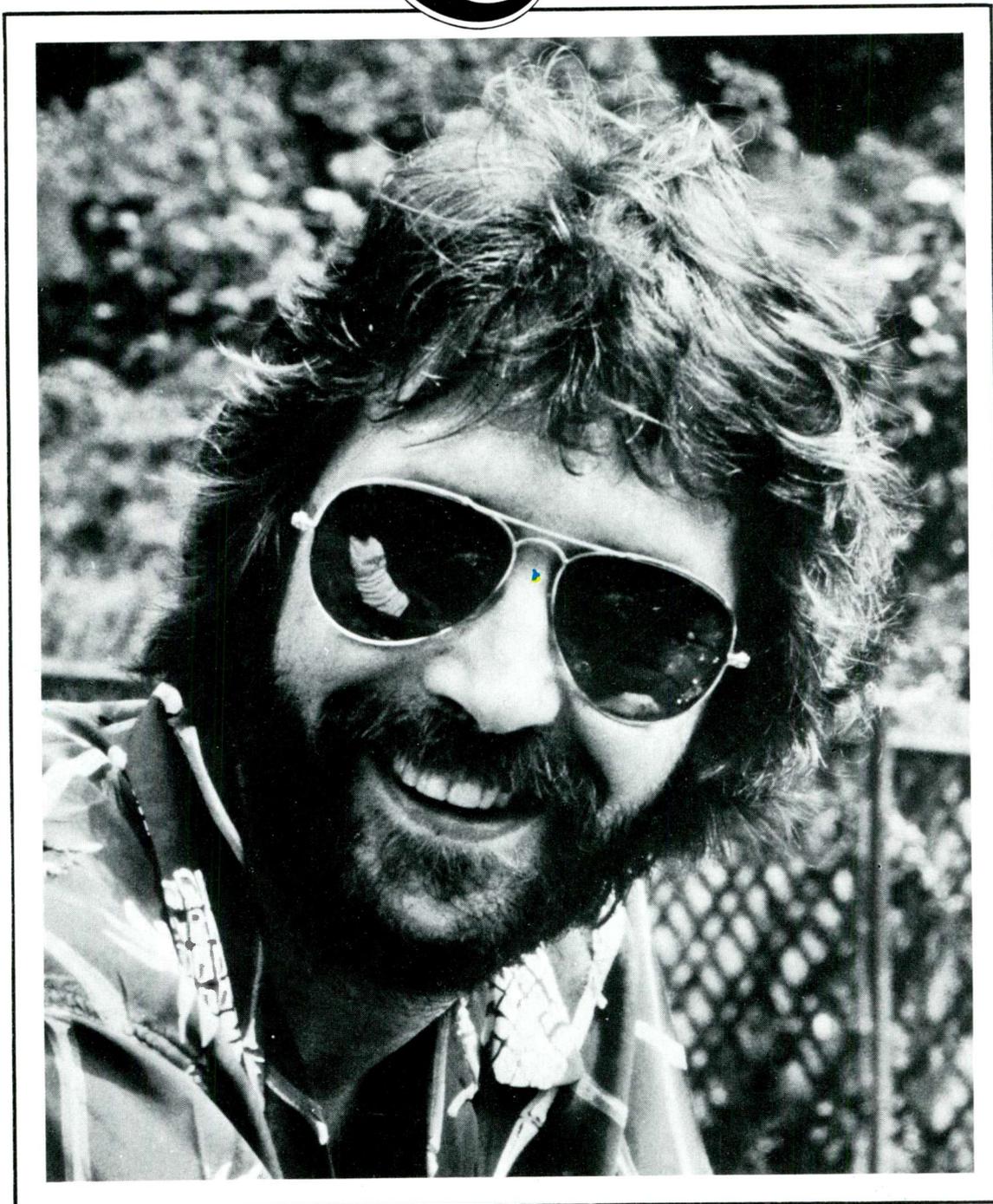
101 THE SINGLES CHART 150

ALL I SEE IS YOUR FACE M. McCauley & F. Mollin (Welback, ASCAP)	44	LET'S GET CRAZY TONIGHT R. Holmes (Warner Bros./Holmes Line, ASCAP)	82
ALMOST LIKE BEING IN LOVE B. Maher & S. Gibson (United Artists, No licensee)	45	LIGHTS R. T. Baker (Weed High Nightmare, BMI)	87
AN EVERLASTING LOVE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	37	LISTEN TO HER HEART Denny Cordell, Noah Shark & T. Petty (Skyhill, BMI)	84
BACK IN THE U.S.A. Peter Asher (Arc, BMI)	23	LONDON TOWN Paul McCartney (MPL/ATV, BMI)	51
BADLANDS J. Landau & B. Springsteen (Bruce Springsteen, ASCAP)	49	LOUIE, LOUIE Kenny Vance (Flip, BMI)	94
BEAST OF BURDEN The Glimmer Twins (Colgems-EMI, ASCAP)	18	LOVE IS IN THE AIR Vanda & Young (Edward B. Marks, BMI)	17
BLAME IT ON THE BOOGIE The Jacksons (Almo, ASCAP)	96	LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI)	98
BLUE COLLAR MAN (LONG NIGHTS) By Group (Almo/Stygian Songs, ASCAP)	52	MAC ARTHUR PARK Giorgio Moroder & Pete Bellotte (Canopy, ASCAP)	16
BOOGIE OOGIE OOGIE Fonce & Larry Mizell (Conductive/On Time, BMI)	7	MAGNET AND STEEL Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP)	77
BRANDY Thom Bell (Mighty Three, BMI)	21	MARTHA (YOUR LOVERS COME AND GO) Maduri-Richmond (Bema/Terry Lauber, ASCAP)	81
CHANGE OF HEART Carmen (Camex, BMI)	59	MELLOW LOVIN' A. Monn (AMRA, No Licensee listed)	91
CHAMPAGNE JAM B. Buie (Low-Sal, BMI)	89	MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP)	30
COME TOGETHER Jack Douglas & George Martin (Maclen, BMI)	29	OH DARLING George Martin (Maclen, BMI)	40
CRAZY FEELIN' Larry Cox (Bright Moments/Diamondback, BMI)	76	ONE NATION UNDER A GROOVE George Clinton (Malbiz, BMI)	32
DANCE (DISCO HEAT) H. Fuqua & Sylvester (Jobete, ASCAP)	53	PARADISE BY THE DASHBOARD LIGHT Todd Rundgren (Edward B. Marks/ Neverland/Peg, BMI)	41
DEVOTED TO YOU Arif Mardin (House of Bryant)	43	PEGGY SUE Beach Boys (MPL, BMI)	95
DON'T LOOK BACK Tom Scholz (Pure Songs, ASCAP)	8	PRISONER OF YOUR LOVE D. Lambert & B. Potter (Touch of Gold/Crowbeck/ Stigwood, BMI)	66
DON'T WANT TO LIVE WITHOUT IT Bill Schnee (Irving/Pablo Cruise, BMI)	61	RAINING IN MY HEART R. Perry (House of Bryant, BMI)	65
DOUBLE VISION Keith Olsen, Mick Jones & Ian McDonald (Somerset Songs/ Evansongs/WB, ASCAP)	21	RAISE A LITTLE HELL Randy Bachman (Survivor/Top Soil, BMI)	99
DREADLOCK HOLIDAY E. Stewart & G. Gouldman (Man-Ken, BMI)	69	READY TO TAKE A CHANCE ON YOU B. Manilow & R. Dante (Ensign/ Kamikaze, BMI)	25
EASE ON DOWN THE ROAD Quincy Jones & Tom Bayler (Fox Fanfare, BMI)	42	REMINISCING John Boyland & Group (Screen Gems-EMI, BMI)	9
EVERYBODY NEEDS LOVE S. Bishop (Stephen Bishop, BMI)	58	RIGHT DOWN THE LINE Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	11
5.7.0.5. Robert John Lange (Zomba/City Boy/Chappell, ASCAP)	57	SEARCHING FOR A THRILL Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	73
FLYING HIGH J. Carmichael & Group (Jobete/Commodores, ASCAP)	72	SHAME Warren R. Schatz (Six Continents/ Mills & Mills, BMI)	48
FOOL (IF YOU THINK IT'S OVER) Gus Dudgeon (Magnet/Sole Selling Agent/ Interworld, ASCAP)	78	SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI)	46
FOREVER AUTUMN Jeff Wayne (Duchess, BMI)	93	SHE'S ALWAYS A WOMAN Phil Ramone (Joelsongs, BMI)	20
GET OFF Cory Wade (Sherlyn, BMI/ Lindseyanne, BMI)	19	SMILE Maurice White (Sagfire, BMI/ Steelchest, ASCAP)	75
GOT TO GET YOU INTO MY LIFE Maurice White (Maclen, BMI)	47	SOFT AND WET Prince & Moon (Prince, BMI)	80
GOT TO HAVE LOVING CERRONE & D. Ray (Cerrone/MTB, SESAC)	64	STAND UP Bobby Eli (Almo/Newbar/ Audio, ASCAP)	97
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	13	STRAIGHT ON Mike Flicker, Heart & Michael Fisher (Wilson/Know, ASCAP)	50
GREASED LIGHTNIN L. St. Louis (E. H. Morris, ASCAP)	74	STRANGE WAY Tow Dowd, Ron Albert & Howard Albert (Stephen Stills/ Warner-Tamerlane/El Sueno, BMI)	67
HEARTBREAKER G. Klein (Songs of Manhattan/Unichappell/Begonia Melodies, BMI)	62	SUBSTITUTE G. Beggs (Touch of Gold, BMI)	68
HOLDING ON (WHEN LOVE IS GONE) Bobby Martin (Almo/McRovscod, ASCAP)	34	SUMMER NIGHTS Louis St. Louis (Edwin Morris, ASCAP)	5
HOLD THE LINE Toto (Hudmar, ASCAP)	85	SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta Chappell, ASCAP)	7
HOLLYWOOD NIGHTS B. Seger (Gear, ASCAP)	15	TAKE ME I'M YOURS Michael Henderson (Electrocord, ASCAP)	60
HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood/John Farrar/Ensign, BMI)	7	TALKING IN YOUR SLEEP Allen Reynolds (Christwood, BMI)	28
HOT BLOODED K. Olsen, M. Jones, J. McDonald (Somerset/Evansongs/WB, ASCAP)	12	THEMES FROM THE WIZARD OF OZ Meo Monardo, Tony Bongiovi & Harold Wheeler (Leon Feist, ASCAP)	63
HOT CHILD IN THE CITY Mike Chapman (Beechwood, BMI)	3	THERE'LL NEVER BE Bobby Debarge & Bewley Bros. (Jobete, ASCAP)	79
HOT SHOT A. Kahn & K. Borusiewicz (Schully, ASCAP)	55	THREE TIMES A LADY J. Carmichael & Commodores (Jobete/Commodores, ASCAP)	4
HOW MUCH I FEEL Freddie Piro & Ambrosia (Rubicon, BMI)	22	TIME PASSAGES Alan Parsons (Dum/ Frabjous/Approximate, No Licensee)	70
I JUST WANNA STOP Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI)	33	TONIGHT IS THE NIGHT Pt. 2 Ron Albert & Howard Albert (Sherlyn, BMI)	100
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI)	35	TOOK THE LAST TRAIN D. Gates (Kipahuu, ASCAP)	36
I'M EVERY WOMAN Arif Mardin (Nick-O-Val, ASCAP)	86	WAVELENGTH Van Morrison (Essential, BMI)	90
I'M IN LOVE (AND I LOVE THE FEELING) N. Whitford (May Twelfth/Warner-Tamerlane, BMI)	83	WHENEVER I CALL YOU "FRIEND" Bob James (Milk Money, ASCAP/ Rumanian Pickleworks, BMI)	10
IN THE BUSH Patrick Adams (Pap/Leeds/ Phylmar, ASCAP)	88	WHO ARE YOU Glyn Johns & Jon Astry (Eel Pie/Towser, BMI)	14
I WILL STILL LOVE YOU W. Stewart & I. C. Phillips (WB, ASCAP)	39	YOU AND I Rick James & Art Stewart (Stone Diamond, BMI)	24
IT'S A LAUGH David Foster (Hot-Cha/ Six Continents, BMI)	27	YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP)	6
IT SEEMS TO HANG ON Ashford & Simpson (Nick-O-Val, ASCAP)	92	YYOU NEVER DONE IT LIKE THAT Daryl Dragon (Kiddo/Don Kirshner, BMI)	31
JOSIE Gary Katz (ABC/Dunhill, BMI)	26	YOU SHOULD DO IT Cory Wade (Sherlyn/Decible, BMI)	54
JUST WHAT I NEEDED Roy Thomas Baker (Lido, BMI)	56		
KISS YOU ALL OVER Nicky Chinn & Mike Chapman (Chinnichap/Careers, BMI)	1		

OCTOBER 7, 1978

OCT.	SEPT.		
7	30		
101	102	WHAT GOES UP ALAN PARSONS PROJECT/Arista 0352 (Wolfsongs/ Careers/Irving, BMI)	
102	106	WHEN YOU FEEL LOVE BOB McGILPIN/Butterfly 1211 (Rateo, BMI)	
103	103	SGT. PEPPER'S LONELY HEART CLUB BAND/WITH A LITTLE HELP FROM MY FRIENDS THE BEATLES/Capitol 4612 (Maclen, BMI)	
104	129	DON'T STOP, GET OFF SYLVERS/Casablanca 938 (Rosy, ASCAP)	
105	—	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/20th Century Fox 2380 (Sci-Vette, January, BMI)	
106	137	ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER/Gold Mind 74012 (RCA) (Lucky Three/Henry Suemay/Six Strings, BMI)	
107	110	RUN FOR HOME LINDISFARNE/Atco 7093 (Crazy/Chappell LTD, ASCAP)	
108	104	IN FOR THE NIGHT THE DIRT BAND/United Artists 1228 (Unichappell/ Salmon/Muhon, BMI)	
109	107	STELLAR FUNGK SLAVE/Cotillion 44238 (Atl) (SpurTree/Cotillion, BMI)	
110	111	NEW YORK CITY ZWOL/EMI-America 8005 (Mother Tongue, ASCAP)	
111	113	ALL I WANNA DO DOUCETTE/Mushroom 7036 (Andorra, ASCAP)	
112	108	DO IT AGAIN LARRY GATLIN/Monument 259 (Mercury) (First Generation, BMI)	
113	114	TAKE GOOD CARE OF MY BABY/WHAT'S A GIRL TO DO PAUL JABARA WITH PATTI BROOKS/Casablanca 937 (Screen Gems/ Primus/ Olga/Ricks, BMI)	
114	112	I WANNA LIVE AGAIN CARILLO/Atlantic 3492 (Kyknos Cantos/ Vindaloo, ASCAP)	
115	116	RAISE A SPELL ON YOU EDDIE JOHNS/Private Stock 45210 (Unart, BMI)	
116	117	THE JOKER SNAIL/Cream 7827 (Eas'l Duzit/East Memphis, BMI)	
117	118	LIKE A SUNDAY IN SALEM GENE COTTON/Ariola 7723 (United Artists, ASCAP)	
118	119	SH-BOOM (LIFE COULD BE A DREAM) BIG WHEELIE AND THE HUBCAPS/ MCA 40951 (Hill-Range, BMI)	
119	—	INSTANT REPLAY DAN HARTMAN/Blue Sky 2772 (CBS) (Silver Steed, BMI)	
120	—	ANCHORS AWEIGH BILLY JOE ROYAL/Private Stock 45212 (Baby Chick, BMI)	
121	122	THE ROBOTS KRAFTWERK/Capitol 4620 (King Klong, ASCAP)	
122	121	SEASONS FOR GIRLS TRAMMPS/Atlantic 3460 (Golden Fleece, BMI)	
123	—	TAKE IT ON UP POCKETS/Columbia 3 10755 (Pockets/Verdangel, BMI)	
124	115	I WASN'T BORN YESTERDAY ALLAN CLARKE/Atlantic 3497 (Intersong/ Timtobe, ASCAP/ATV/Sashsongs/Irving, BMI)	
125	124	THINK IT OVER CISSY HOUSTON/Private Stock 45204 (Sumae, BMI)	
126	—	I WILL BE IN LOVE WITH YOU LIVINGSTON TAYLOR/Epic 8 50604 (Morgan Creek, ASCAP)	
127	125	ROCK 'N' ROLL DAMNATION AC/DC/Atlantic 3499 (E. B. Marks, BMI)	
128	126	DREAMLAND GORDON LIGHTFOOT/Warner Bros. 8644 (Moose, ASCAP)	
129	127	WHY SHOULD LOVE BE THIS WAY MICHAEL STANLEY BAND/Arista 0348 (Bema/M. Stanley, ASCAP)	
130	133	HOLLYWOOD & VINE KIM MORRISON/Malaco 1053 (TK) (Malaco, BMI)	
131	130	BLUE SKIES WILLIE NELSON/Columbia 3 10784 (Irving Berlin, ASCAP)	
132	123	IF THE WORLD RAN OUT OF LOVE TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Tree 16115 (Atl) (ABC/Dunhill, BMI)	
133	—	SAY A PRAYER FOR TWO CROWN HEIGHTS AFFAIR/De-Lite 908 (Mercury) (Delightful/Cabrini, BMI)	
134	128	EVERYTHING WILL TURN OUT FINE GERRY RAFFERTY AND JOE EGAN/ A&M 2075 (Hudson Bay, BMI)	
135	—	SWEET MUSIC MAN MILLIE JACKSON/Spring 185 (Polydor) (Jolly Rogers, ASCAP)	
136	—	DANCING IN PARADISE EL COCO/AVI 203 (Equinox, BMI)	
137	131	FIRE ROBERT GORDON WITH LINK WRAY/Private Stock 45203 (Ramrod, ASCAP)	
138	132	LET ME TAKE YOU IN MY ARMS AGAIN JAMES DARREN/RCA 11316 (Stone Bridge, ASCAP)	
139	134	YOU GOT ME RUNNING LENNY WILLIAMS/ABC 12387 (Traco, BMI)	
140	135	WUTHERING HEIGHTS KATE BUSH/EMI-America 8003 (Glenwood, ASCAP)	
141	142	SHOOT 'EM UP COWBOY GARY APPLE/Monument 45261 (Mercury) (Combine, BMI)	
142	136	OUR NIGHT SHAUN CASSIDY/Warner/Curb 8634 (Unichappell/ Begonia Melodies/Fedora, BMI)	
143	138	YOU OVERWHELM ME ROBERT PALMER/Island 105 (WB) (Ackee, ASCAP)	
144	139	DRIFTIN' ALESSI/A&M 2062 (Allessi, BMI)	
145	140	FOR A FEW DOLLARS MORE SMOKEY/RSO 900 (Chinnichap, BMI)	
146	149	TAKIN' ME BACK TARNEY/SPENCER BAND/A&M 2084 (ATV/BMI)	
147	141	READY OR NOT DEBORAH WASHINGTON/Ariola 7700 (United Artists, ASCAP)	
148	—	PARTY LEON HAYWOOD/MCA 40941 (Jim Edd, BMI)	
149	—	DON'T HOLD BACK CHANSON/Ariola 7717 (Kichelle/Jamersonian/ Cos-K, ASCAP)	
150	145	ARMS OF MARY CHILLIWACK/Mushroom 7033 (Island, BMI)	

ERIC CLAPTON



JUST RELEASED, A NEW SINGLE...

“PROMISES”

FROM HIS NEW ALBUM SOON
TO BE RELEASED ON
RSO RECORDS AND TAPES

**PRODUCED BY GLYN JOHNS
BY ARRANGEMENT WITH THE
ROBERT STIGWOOD ORGANISATION**

RS-910



RECORD WORLD SINGLES CHART

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

OCT. 7	SEPT. 30		WKS. ON CHART
1	1	KISS YOU ALL OVER EXILE Warner/Curb 8589 (2nd Week)	14
2	2	BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	17
3	6	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226	16
4	3	THREE TIMES A LADY COMMODORES/Motown 1443	16
5	4	SUMMER NIGHTS JOHN TRAVOLTA, OLIVIA NEWTON-JOHN & CAST/RSO 906	10
6	10	YOU NEEDED ME ANNE MURRAY/Capitol 4574	14
7	5	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/RSO 903	14
8	9	DON'T LOOK BACK BOSTON/Epic 8 50590	8
9	11	REMINISCING LITTLE RIVER BAND/Harvest 5605 (Capitol)	11
10	12	WHENEVER I CALL YOU "FRIEND" KENNY LOGGINS/Columbia 3 10794	11
11	13	RIGHT DOWN THE LINE GERRY RAFFERTY/United Artists 1233	9
12	7	HOT BLOODED FOREIGNER/Atlantic 3488	15
13	8	GREASE FRANKIE VALLI/RSO 897	19
14	19	WHO ARE YOU THE WHO/MCA 7708	7
15	17	HOLLYWOOD NIGHTS BOB SEGER AND THE SILVER BULLET BAND/Capitol 4618	9
16	22	MAC ARTHUR PARK DONNA SUMMER/Casablanca 939	5
17	18	LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)	13
18	25	BEAST OF BURDEN ROLLING STONES/Rolling Stones 19309 (Atl)	5
19	20	GET OFF FOXY/Dash 5046 (TK)	15
20	23	SHE'S ALWAYS A WOMAN BILLY JOEL/Columbia 3 10788	9
21	26	DOUBLE VISION FOREIGNER/Atlantic 3514	3
22	27	HOW MUCH I FEEL AMBROSIA/Warner Bros. 8640	6
23	24	BACK IN THE U.S.A. LINDA RONSTADT/Asylum 45519	8
24	14	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	16
25	38	READY TO TAKE A CHANCE AGAIN BARRY MANILOW/Arista 0357	4
26	28	JOSIE STEELY DAN/ABC 12404	7
27	33	IT'S A LAUGH DARYL HALL & JOHN OATES/RCA 11371	7
28	31	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214	12
29	29	COME TOGETHER AEROSMITH/Columbia 3 10802	9
30	15	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	20
31	32	YOU NEVER DONE IT LIKE THAT CAPTAIN & TENNILLE/A&M 2062	8
32	53	ONE NATION UNDER A GROOVE FUNKADELIC/Warner Bros. 8618	6
33	49	I JUST WANNA STOP GINO VANNELLI/A&M 2072	5
34	36	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	11
35	37	I LOVE THE NIGHT LIFE (DISCO ROUND) ALICIA BRIDGES/Polydor 14488	12
36	39	TOOK THE LAST TRAIN DAVID GATES/Elektra 45500	7
37	16	AN EVERLASTING LOVE ANDY GIBB/RSO 904	13
38	43	SWEET LIFE PAUL DAVIS/Bang 738	9
39	45	I WILL STILL LOVE YOU STONEBOLT/Parachute 512 (Casablanca)	10
40	30	OH DARLING ROBIN GIBB/RSO 907	8
41	42	PARADISE BY THE DASHBOARD LIGHT MEATLOAF/Epic/Cleveland Intl. 8 50588	8
42	44	EASE ON DOWN THE ROAD DIANA ROSS/MICHAEL JACKSON/MCA 40947	6
43	34	DEVOTED TO YOU CARLY SIMON WITH JAMES TAYLOR/Elektra 45506	8
44	35	ALL I SEE IS YOUR FACE DAN HILL/20th Century Fox 2378	9
45	47	ALMOST LIKE BEING IN LOVE MICHAEL JOHNSON/EMI-America 8004	9
46	57	SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621	4



47	21	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/Columbia 3 10796	11
48	41	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	19
49	52	BADLANDS BRUCE SPRINGSTEEN/Columbia 3 10801	6
50	61	STRAIGHT ON HEART /Portrait 6 70020	4
51	56	LONDON TOWN WINGS/Capitol 4625	5
52	60	BLUE COLLAR MAN (LONG NIGHTS) STYX/A&M 2087	4
53	55	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	7
54	59	YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK)	6
55	58	HOT SHOT KAREN YOUNG/West End 1211	7
56	40	JUST WHAT I NEEDED THE CARS/Elektra 45491	14
57	54	5.7.0.5. CITY BOY /Mercury 73999	11
58	68	EVERYBODY NEEDS LOVE STEPHEN BISHOP/ABC 12406	3
59	67	CHANGE OF HEART ERIC CARMEN/Arista 0354	4
60	65	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)	10
61	71	DON'T WANT TO LIVE WITHOUT IT PABLO CRUISE/A&M 2076	3
62	63	HEARTBREAKER DOLLY PARTON/RCA 11296	6
63	70	THEMES FROM THE WIZARD OF OZ MECO/Millennium 620 (Casablanca)	4
64	69	GOT TO HAVE LOVING DON RAY/Polydor 14489	6
65	74	RAINING IN MY HEART LEO SAYER/Warner Bros. 8682	2
66	73	PRISONER OF YOUR LOVE PLAYER/RSO 908	4
67	83	STRANGE WAY FIREFALL/Atlantic 3518	2
68	77	SUBSTITUTE CLOUT/Epic 8 50591	5
69	80	DREADLOCK HOLIDAY 10cc/Polydor 14511	2

CHARTMAKER OF THE WEEK

70	—	TIME PASSAGES AL STEWART Arista 0362	1
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71	75	BRANDY O'JAYS /Phila. Intl. 8 3652 (CBS)	5
72	85	FLYING HIGH COMMODORES/Motown 1452	2
73	81	SEARCHING FOR A THRILL STARBUCK/United Artists 1245	2
74	84	GREASED LIGHTNIN' JOHN TRAVOLTA/RSO 909	2
75	79	SMILE EMOTIONS /Columbia 3 10791	7
76	78	CRAZY FEELIN' JEFFERSON STARSHIP/Grunt 11374 (RCA)	3
77	46	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719	19
78	48	FOOL (IF YOU THINK IT'S OVER) CHRIS REA/Magnet/UA 1198	14
79	88	THERE'LL NEVER BE SWITCH /Gordy 7159 (Motown)	4
80	86	SOFT AND WET PRINCE/Warner Bros. 8619	2
81	87	MARTHA (YOUR LOVERS COME AND GO) GABRIEL/Epic/Sweet City 8 50594	2
82	82	LET'S GET CRAZY TONIGHT RUPERT HOLMES/Private Stock 45799	4
83	91	I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE/Whitfield 8629 (WB)	5
84	89	LISTEN TO HER HEART TOM PETTY & THE HEARTBREAKERS/Shelter 6201 (ABC)	2
85	—	HOLD THE LINE TOTO/Columbia 3 10830	1
86	—	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	1
87	96	LIGHTS JOURNEY /Columbia 3 10300	7
88	—	IN THE BUSH MUSIQUE/Prelude PRL 71110	1
89	93	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor 14504	2
90	94	WAVELENGTH VAN MORRISON/Warner Bros. 8661	3
91	98	MELLOW LOVIN' JUDY CHEEKS/Salsoul 2063 (RCA)	2
92	95	IT SEEMS TO HANG ON ASHFORD & SIMPSON/Warner Bros. 8651	3
93	—	FOREVER AUTUMN JUSTIN HAYWARD/Columbia 3 10799	1
94	—	LOUIE, LOUIE JOHN BELUSHI/MCA 40950	1
95	66	PEGGY SUE BEACH BOYS/Brother 1394 (WB)	5
96	99	BLAME IT ON THE BOOGIE JACKSONS/Epic 8 50595	2
97	100	STAND UP ATLANTIC STARR/A&M 2065	2
98	50	LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048	19
99	64	RAISE A LITTLE HELL TROOPER/MCA 40924	10
100	—	TONIGHT IS THE NIGHT PT. 2 BETTY WRIGHT/Alston 3740 (TK)	13

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



TORMATO
YES
Atlantic

MOST ADDED:

- TORMATO—Yes—Atlantic (28)
- BLOODY TOURISTS—10cc—Polydor (23)
- ON THE EDGE—Sea Level—Capricorn (15)
- ACE FREHLEY—Casablanca (12)
- LIVIN' IN THE USA—Linda Ronstadt—Asylum (11)
- SNAKE, RATTLE & ROLL—Crawler—Epic (11)
- STRANGE WAY (single)—Firefall—Atlantic (11)
- HOT STREETS—Chicago—Col (10)
- PROMISES (single)—Eric Clapton—RSO (10)
- COMES A TIME—Neil Young—Reprise (9)
- THE M.I.U. ALBUM—Beach Boys—WB (9)

WNEW-FM/NEW YORK

- ADDS:**
- AGAINST THE GRAIN—Phoebe Snow—Col
 - BLOODY TOURISTS—10cc—Polydor
 - CLOSE BUT NO GUITAR—King of Hearts—Capitol
 - MR. GONE—Weather Report—Col
 - Q: ARE WE NOT MEN—Devo—WB
 - THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic
 - THE ROCKSPURS—DJM
 - THIRD WORLD—Island
 - TORMATO—Yes—Atlantic
 - TOTO—Col

- HEAVY ACTION (airplay in descending order):**
- THE M.I.U. ALBUM—Beach Boys—WB
 - LIVIN' IN THE USA—Linda Ronstadt—Asylum
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - WAVELENGTH—Van Morrison—WB
 - DOUBLE VISION—Foreigner—Atlantic
 - WHO ARE YOU—The Who—MCA
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - COMES A TIME—Neil Young—Reprise
 - TRACKS ON WAX 4—Dave Edmunds—Swan Song
 - STRANGER IN TOWN—Bob Seger—Capitol

WBCN-FM/BOSTON

- ADDS:**
- BLOODY TOURISTS—10cc—Polydor
 - GENE SIMMONS—Casablanca
 - GIVE THANKS—Jimmy Cliff—WB
 - LIVIN' IN THE USA—Linda Ronstadt—Asylum
 - ON THE EDGE—Sea Level—Capricorn

- PETER C. JOHNSON—A&M
 - THE BLEND—MCA
 - THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic
 - TORMATO—Yes—Atlantic
 - TREVOR RABIN—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- LIVIN' IN THE USA—Linda Ronstadt—Asylum
 - THE CARS—Elektra
 - WHO ARE YOU—The Who—MCA
 - STRANGER IN TOWN—Bob Seger—Capitol
 - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - U.K. SQUEEZE—A&M
 - CITY NIGHTS—Nick Gilder—Chrysalis
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - A FUNKY SITUATION—Wilson Pickett—Big Tree

WLIR-FM/LONG ISLAND

- ADDS:**
- ACE FREHLEY—Casablanca
 - BACK TO THE MIDWEST NIGHT—Arlyn Gale—ABC
 - BLOODY TOURISTS—10cc—Polydor
 - DINNER WITH RAOUL—The Bliss Band—Col
 - HEARTS ON FIRE—Randle Chowning Band—A&M
 - ONE NIGHT—Arlo Guthrie—WB
 - ROAD TO RUIN (ep)—The Ramones—Sire
 - THE M.I.U. ALBUM—Beach Boys—WB
 - TORMATO—Yes—Atlantic
 - WAVELENGTH—Van Morrison—WB
- HEAVY ACTION (airplay in descending order):**
- TORMATO—Yes—Atlantic
 - THE CARS—Elektra
 - THE M.I.U. ALBUM—Beach Boys—WB
 - WHO ARE YOU—The Who—MCA
 - HEAVEN TONIGHT—Cheap Trick—Epic
 - LARRY CARLTON—WB
 - COMES A TIME—Neil Young—Reprise
 - LIVIN' IN THE USA—Linda Ronstadt—Asylum
 - VOLUNTEER JAM VOLS. 3 & 4—Epic
 - NEXT OF KIHN—Greg Kihn—Beserkley

WBAB-FM/LONG ISLAND

- ADDS:**
- BACK TO THE MIDWEST NIGHT—Arlyn Gale—ABC
 - COMES A TIME—Neil Young—Reprise
 - HOT STREETS—Chicago—Col
 - JACK TEMPCHIN—Arista
 - LEVON HELM—ABC
 - NIGHTWORK—Network—Epic
 - ON THE EDGE—Sea Level—Capricorn
 - REUNION—Peter, Paul & Mary—WB
 - WAVELENGTH—Van Morrison—WB
 - WET DREAMS—Rick Wright—Col
- HEAVY ACTION (airplay in descending order):**
- TORMATO—Yes—Atlantic
 - WHO ARE YOU—The Who—MCA
 - DON'T LOOK BACK—Boston—Epic
 - LIVIN' IN THE USA—Linda Ronstadt—Asylum
 - TIME PASSAGES—Al Stewart—Arista
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col

- SOME GIRLS—Rolling Stones—Rolling Stones
- BLOODY TOURISTS—10cc—Polydor
- MIXED EMOTIONS—Exile—WB
- ALONG THE RED LEDGE—Hall & Oates—RCA

WAAF-FM/WORCESTER

- ADDS:**
- ACE FREHLEY—Casablanca
 - BLOODY TOURISTS—10cc—Polydor
 - GENE SIMMONS—Casablanca
 - PAUL STANLEY—Casablanca
 - PETER CRISS—Casablanca
 - PROMISES (single)—Eric Clapton—RSO
 - THE BLEND—MCA
 - TORMATO—Yes—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE CARS—Elektra
 - DON'T LOOK BACK—Boston—Epic
 - DOUBLE VISION—Foreigner—Atlantic
 - WORLDS AWAY—Pablo Cruise—A&M
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - LIVIN' IN THE USA—Linda Ronstadt—Asylum
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - PIECES OF EIGHT—Styx—A&M
 - WHO ARE YOU—The Who—MCA
 - TORMATO—Yes—Atlantic

WCMF-FM/ROCHESTER

- ADDS:**
- ACE FREHLEY—Casablanca
 - BLOODY TOURISTS—10cc—Polydor
 - GENE SIMMONS—Casablanca
 - GOOD TIME WARRIOR—Lucifer's Friend—Elektra
 - JACK TEMPCHIN—Arista
 - LIVIN' IN THE USA—Linda Ronstadt—Asylum
 - PAUL STANLEY—Casablanca
 - PETER CRISS—Casablanca
 - TOO WILD TO TAME—The Boyzz—Epic/Cleveland Intl.
 - TORMATO—Yes—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DOG & BUTTERFLY—Heart—Portrait
 - THE CARS—Elektra
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - PIECES OF EIGHT—Styx—A&M
 - WHO ARE YOU—The Who—MCA
 - WORLDS AWAY—Pablo Cruise—A&M
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - LIFE BEYOND L.A.—Ambrosia—WB
 - STREET-LEGAL—Bob Dylan—Col
 - ALONG THE RED LEDGE—Hall & Oates—RCA

WIOQ-FM/PHILADELPHIA

- ADDS:**
- ACE FREHLEY—Casablanca
 - BLOODY TOURISTS—10cc—Polydor
 - DINNER WITH RAOUL—The Bliss Band—Col
 - GRAB IT FOR A SECOND—Golden Earring—MCA
 - HOT STREETS—Chicago—Col
 - LEVON HELM—ABC
 - SNAKE, RATTLE & ROLL—Crawler—Epic
 - THE M.I.U. ALBUM—Beach Boys—WB
 - TORMATO—Yes—Atlantic
 - WET DREAMS—Rick Wright—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- WHO ARE YOU—The Who—MCA
 - DOG & BUTTERFLY—Heart—Portrait
 - THE CARS—Elektra
 - DON'T LOOK BACK—Boston—Epic

- DOUBLE VISION—Foreigner—Atlantic
- TIME PASSAGES—Al Stewart—Arista
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- THE M.I.U. ALBUM—Beach Boys—WB
- TORMATO—Yes—Atlantic
- WET DREAMS—Rick Wright—Col

WYDD-FM/PITTSBURGH

- ADDS:**
- CRACKIN'—WB
 - HOLD THE LINE (single)—Toto—Col
 - ON THE EDGE—Sea Level—Capricorn
 - PROMISES (single)—Eric Clapton—RSO
 - TORMATO—Yes—Atlantic
- HEAVY ACTION (airplay in descending order):**
- WHO ARE YOU—The Who—MCA
 - DOUBLE VISION—Foreigner—Atlantic
 - TIME PASSAGES—Al Stewart—Arista
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - CARAVAN TO MIDNIGHT—Robin Trower—Chrysalis
 - DON'T LOOK BACK—Boston—Epic
 - NIGHTWATCH—Kenny Loggins—Epic
 - TWIN SONS—Fogelberg/Weisberg—Full Moon
 - WORLDS AWAY—Pablo Cruise—A&M
 - PIECES OF EIGHT—Styx—A&M

WHFS-FM/WASHINGTON

- ADDS:**
- BLOODY TOURISTS—10cc—Polydor
 - DAUGHTER OF THE NIGHT—Jim Capaldi—RSO
 - I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA
 - ON THE EDGE—Sea Level—Capricorn
 - Q: ARE WE NOT MEN?—Devo—WB
 - SESAME STREET FEVER—Sesame Street Records
 - SNAKE, RATTLE & ROLL—Crawler—Epic
 - THE FURTHER ADVENTURES OF—Bruce Cockburn—Island
 - TORMATO—Yes—Atlantic
 - TREVOR RABIN—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - WHO ARE YOU—The Who—MCA
 - TRACKS ON WAX 4—Dave Edmunds—Swan Song
 - LUXURY YOU CAN AFFORD—Ain't Livin' Long Like This—Rodney Crowell—WB
 - NEXT OF KIHN—Greg Kihn—Beserkley
 - MORE SONGS—Talking Heads—Sire
 - CRAIG FULLER/ERIC KAZ—Col
 - PETER C. JOHNSON—A&M
 - ALONG THE RED LEDGE—Hall & Oates—RCA

WKDF-FM/NASHVILLE

- ADDS:**
- BLOODY TOURISTS—10cc—Polydor
 - HOT STREETS—Chicago—Col
 - ON THE EDGE—Sea Level—Capricorn
 - SOME ENCHANTED EVENING—Blue Oyster Cult—Col
 - TORMATO—Yes—Atlantic
- HEAVY ACTION (airplay in descending order):**
- LIVIN' IN THE USA—Linda Ronstadt—Asylum
 - PIECES OF EIGHT—Styx—A&M

- DOG & BUTTERFLY—Heart—Portrait
- TIME PASSAGES—Al Stewart—Arista
- SOME GIRLS—Rolling Stones—Rolling Stones
- DON'T LOOK BACK—Boston—Epic
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- WHO ARE YOU—The Who—MCA
- SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA
- DOUBLE VISION—Foreigner—Atlantic

WQDR-FM/RALEIGH

- ADDS:**
- BLOODY TOURISTS—10cc—Polydor
 - COMES A TIME—Neil Young—Reprise
 - LIVIN' IN THE USA—Linda Ronstadt—Asylum
 - ON THE EDGE—Sea Level—Capricorn
 - TORMATO—Yes—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- WHO ARE YOU—The Who—MCA
 - NIGHTWATCH—Kenny Loggins—Col
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - WAR OF THE WORLDS—Col
 - PIECES OF EIGHT—Styx—A&M
 - DOG & BUTTERFLY—Heart—Portrait
 - TWIN SONS—Fogelberg/Weisberg—Full Moon
 - DON'T LOOK BACK—Boston—Epic

WKLS-FM/ATLANTA

- ADDS:**
- ACE FREHLEY—Casablanca
 - HOLD THE LINE (single)—Toto—Col
 - STRANGE WAY (single)—Firefall—Atlantic
 - TORMATO—Yes—Atlantic
- HEAVY ACTION (airplay in descending order):**
- WHO ARE YOU—The Who—MCA
 - DON'T LOOK BACK—Boston—Epic
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - DOUBLE VISION—Foreigner—Atlantic
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - STRANGER IN TOWN—Bob Seger—Capitol
 - WORLDS AWAY—Pablo Cruise—A&M
 - PIECES OF EIGHT—Styx—A&M
 - SKYNYRD'S FIRST & LAST—Lynyrd Skynyrd—MCA

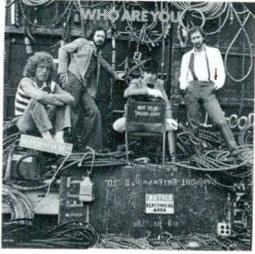
WQSR-FM/TAMPA

- ADDS:**
- BLOODY TOURISTS—10cc—Polydor
 - SOME ENCHANTED EVENING—Blue Oyster Cult—Col
- HEAVY ACTION (airplay in descending order):**
- LIVIN' IN THE USA—Linda Ronstadt—Asylum
 - NIGHTWATCH—Kenny Loggins—Col
 - WHO ARE YOU—The Who—MCA
 - TWIN SONS—Fogelberg/Weisberg—Full Moon
 - LIFE BEYOND L.A.—Ambrosia—WB
 - DOUBLE VISION—Foreigner—Atlantic
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN—Bob Seger—Capitol
 - BOYS IN THE TREES—Carly Simon—Elektra

RECORD WORLD FM AIRPLAY REPORT

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

TOP AIRPLAY



WHO ARE YOU
THE WHO
MCA

MOST AIRPLAY:

- WHO ARE YOU**—The Who—MCA (34)
- SOME GIRLS**—Rolling Stones—Rolling Stones (25)
- DON'T LOOK BACK**—Boston—Epic (23)
- DOUBLE VISION**—Foreigner—Atlantic (20)
- PIECES OF EIGHT**—Styx—A&M (17)
- LIVIN' IN THE USA**—Linda Ronstadt—Asylum (16)
- THE CARS**—Elektra (16)
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col (15)
- TWIN SONS**—Fogelberg/Weisberg—Full Moon (14)
- DOG & BUTTERFLY**—Heart—Portrait (13)

ZETA 4-FM/MIAMI

- ADDS:**
- ACE FREHLEY**—Casablanca
 - AS THE TIME FLIES**—Frank Weber—RCA
 - BLOODY TOURISTS**—10cc—Polydor
 - DAUGHTER OF THE NIGHT**—Jim Capaldi—RSO
 - ON THE EDGE**—Sea Level—Capricorn
 - PAUL STANLEY**—Casablanca
 - SNAKE, RATTLE & ROLL**—Crawler—Epic
 - SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
 - THE CRYERS**—Mercury
 - TREVOR RABIN**—Chrysalis
- HEAVY ACTION (airplay, sales, phones in descending order):**
- WHO ARE YOU**—The Who—MCA
 - DON'T LOOK BACK**—Boston—Epic
 - DOUBLE VISION**—Foreigner—Atlantic
 - NIGHTWATCH**—Kenny Loggins—Col
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - TIME PASSAGES**—Al Stewart—Arista
 - ALONG THE RED LEDGE**—Hall & Oates—RCA
 - BOOK EARLY**—City Boy—Mercury
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - PIECES OF EIGHT**—Styx—A&M

WABX-FM/DETROIT

- ADDS:**
- ACE FREHLEY**—Casablanca
 - COMES A TIME**—Neil Young—Reprise
 - GENE SIMMONS**—Casablanca
 - HOT STREETS**—Chicago—Col
 - PAUL STANLEY**—Casablanca
 - PETER CRISS**—Casablanca
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - DOUBLE VISION**—Foreigner—Atlantic

- WHO ARE YOU**—The Who—MCA
- NIGHTWATCH**—Kenny Loggins—Col
- STRANGER IN TOWN**—Bob Seger—Capitol
- THE CARS**—Elektra
- WORLDS AWAY**—Pablo Cruise—A&M
- PIECES OF EIGHT**—Styx—A&M
- DOG & BUTTERFLY**—Heart—Portrait

WXRT-FM/CHICAGO

- ADDS:**
- ANGELS OF THE DEEP**—Sweetbottom—Elektra
 - BLOODY TOURISTS**—10cc—Polydor
 - TORMATO**—Yes—Atlantic
 - JACK TEMPCHIN**—Arista
 - LIVIN' IN THE USA**—Linda Ronstadt—Asylum
 - ONE NIGHT**—Arlo Guthrie—WB
 - Q: ARE WE NOT MEN?**—Devo—WB
 - STUDIO TAN**—Frank Zappa—DiscReet
 - THE M.I.U. ALBUM**—Beach Boys—WB
 - THIRD WORLD**—Island
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - WHO ARE YOU**—The Who—MCA
 - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - PIECES OF EIGHT**—Styx—A&M
 - DON'T LOOK BACK**—Boston—Epic
 - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - NIGHTWATCH**—Kenny Loggins—Col
 - HEAVEN TONIGHT**—Cheap Trick—Epic

KSHE-FM/ST. LOUIS

- ADDS:**
- ACE FREHLEY**—Casablanca
 - BLOODY TOURISTS**—10cc—Polydor
 - FIRST GLANCE**—April Wine—WB
 - GENE SIMMONS**—Casablanca
 - JAMES WALSH GYPSY BAND**—RCA
 - LIVIN' IN THE USA**—Linda Ronstadt—Asylum
 - PAUL STANLEY**—Casablanca
 - PETER CRISS**—Casablanca
 - STRANGE WAY** (single)—Firefall—Atlantic
 - TORMATO**—Yes—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
 - DON'T LOOK BACK**—Boston—Epic
 - THE CARS**—Elektra
 - DOUBLE VISION**—Foreigner—Atlantic
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - REAL TO REEL**—Starcastle—Epic
 - THICK AS THIEVES**—Trooper—MCA
 - BOOK EARLY**—City Boy—Mercury
 - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom

WZMF-FM/MILWAUKEE

- ADDS:**
- ANGELS OF THE DEEP**—Sweetbottom—Elektra
 - BLOODY TOURISTS**—10cc—Polydor
 - CORDS**—Synergy—Passport
 - CRAFTY HANDS**—Happy The Man—Arista
 - FIRST GLANCE**—April Wine—Capitol
 - ON THE EDGE**—Sea Level—Capricorn
 - REED SEED**—George Washington, Jr.—Motown
 - SNAKE, RATTLE & ROLL**—Crawler—Epic
 - TORMATO**—Yes—Atlantic

- YOU GOTTA WALK IT**—Fagen, Becker & Diaz—Visa

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DOG & BUTTERFLY**—Heart—Portrait
 - COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
 - WHO ARE YOU**—The Who—MCA
 - NEXT OF KINH**—Greg Kihn—Beserkley
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - PIECES OF EIGHT**—Styx—A&M
 - TIME PASSAGES**—Al Stewart—Arista
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - THE CARS**—Elektra
 - TORMATO**—Yes—Atlantic

KQRS-FM/MINNEAPOLIS

- ADDS:**
- BISH**—Stephen Bishop—ABC
 - BROTHER TO BROTHER**—Gino Vannelli—A&M
 - FOREVER AUTUMN** (single)—Justin Haywood—Col
 - HOT STREETS**—Chicago—Col
 - LIVIN' IN THE USA**—Linda Ronstadt—Asylum
 - TORMATO**—Yes—Atlantic
 - STRANGE WAY** (single)—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- DON'T LOOK BACK**—Boston—Epic
 - DOUBLE VISION**—Foreigner—Atlantic
 - WORLDS AWAY**—Pablo Cruise—A&M
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - WHO ARE YOU**—The Who—MCA
 - NIGHTWATCH**—Kenny Loggins—Col
 - DOG & BUTTERFLY**—Heart—Portrait
 - TIME PASSAGES**—Al Stewart—Arista
 - PIECES OF EIGHT**—Styx—A&M
 - TORMATO**—Yes—Atlantic

KZEW-FM/DALLAS

- ADDS:**
- COMES A TIME**—Neil Young—Reprise
 - HOT STREETS**—Chicago—Col
 - I'VE ALWAYS BEEN CRAZY**—Waylon Jennings—RCA
 - LIKE A SUNDAY IN SALEM** (single)—Gene Cotton—Ariola
 - ON THE EDGE**—Sea Level—Capricorn
 - PROMISES** (single)—Eric Clapton—RSO
 - TORMATO**—Yes—Atlantic
 - WAVELENGTH**—Van Morrison—WB

- HEAVY ACTION (airplay, sales in descending order):**
- LIVIN' IN THE USA**—Linda Ronstadt—Asylum
 - DON'T LOOK BACK**—Boston—Epic
 - DOUBLE VISION**—Foreigner—Atlantic
 - DOG & BUTTERFLY**—Heart—Portrait
 - WHO ARE YOU**—The Who—MCA
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - PIECES OF EIGHT**—Styx—A&M
 - ALONG THE RED LEDGE**—Hall & Oates—RCA
 - SOME GIRLS**—Rolling Stones—Rolling Stones

KPFT-FM/HOUSTON

- ADDS:**
- GRAB IT FOR A SECOND**—Golden Earring—MCA
 - HERO**—Tom Paxton—Vanguard
 - I'VE ALWAYS BEEN CRAZY**—Waylon Jennings—RCA
 - JAMES WALSH GYPSY BAND**—RCA
 - LEVON HELM**—ABC
 - ON THE EDGE**—Sea Level—Capricorn
 - OUT OF THE WOODS**—Oregon—Elektra
 - RED HOT & BLUE**—Richard T. Bear—RCA

- REED SEED**—George Washington, Jr.—Motown
- WET DREAMS**—Rick Wright—Col

- HEAVY ACTION (airplay in descending order):**
- U.K.**—Polydor
 - COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
 - CORDS**—Synergy—Passport
 - BLOODY TOURISTS**—10cc—Polydor
 - BATIK**—Ralph Towner—ECM
 - DOWN IN THE BUNKER**—Steve Gibbons Band—MCA
 - SIMPLICITY OF EXPRESSION**—Billy Cobham—Col
 - FEELS GOOD TO ME**—Bill Bruford—Polydor
 - BEFORE THE RAIN**—Lee Oskar—Elektra
 - SUNSHOWER**—Joachim Kuhn Band—Atlantic

KBPI-FM/DENVER

- ADDS:**
- LIVIN' IN THE USA**—Linda Ronstadt—Asylum
 - STRANGE WAY** (single)—Firefall—Atlantic
 - TORMATO**—Yes—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- WHO ARE YOU**—The Who—MCA
 - DOUBLE VISION**—Foreigner—Atlantic
 - NIGHTWATCH**—Kenny Loggins—Col
 - DON'T LOOK BACK**—Boston—Epic
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - LIVIN' IN THE USA**—Linda Ronstadt—Asylum
 - THE STRANGER**—Billy Joel—Col
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - CITY TO CITY**—Gerry Rafferty—UA
 - LIFE BEYOND L.A.**—Ambrosia—WB

KOME-FM/SAN JOSE

- ADDS:**
- CITY NIGHTS**—Nick Gilder—Chrysalis
 - HOLD THE LINE** (single)—Toto—Col
 - LIVIN' IN THE USA**—Linda Ronstadt—Asylum
 - 1994**—A&M
 - SNAKE, RATTLE & ROLL**—Crawler—Epic
 - STRANGE WAY** (single)—Firefall—Atlantic
 - TORMATO**—Yes—Atlantic
 - UP IN SMOKE** (single)—Cheech & Chong—WB

- HEAVY ACTION (airplay, sales):**
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
 - DON'T LOOK BACK**—Boston—Epic
 - DOUBLE VISION**—Foreigner—Atlantic
 - PIECES OF EIGHT**—Styx—A&M
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - STRANGER IN TOWN**—Bob Seger—Capitol
 - THE CARS**—Elektra
 - WHO ARE YOU**—The Who—MCA
 - WORLDS AWAY**—Pablo Cruise—A&M

KWST-FM/LOS ANGELES

- ADDS:**
- ACE FREHLEY**—Casablanca
 - BLOODY TOURISTS**—10cc—Polydor
 - GENE SIMMONS**—Casablanca
 - PAUL STANLEY**—Casablanca
 - PETER CRISS**—Casablanca
 - SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
 - STRANGE WAY** (single)—Firefall—Atlantic
 - TORMATO**—Yes—Atlantic
 - WAVELENGTH**—Van Morrison—WB

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
 - WHO ARE YOU**—The Who—MCA
 - DON'T LOOK BACK**—Boston—Epic
 - DOUBLE VISION**—Foreigner—Atlantic
 - LIVIN' IN THE USA**—Linda Ronstadt—Asylum
 - THE CARS**—Elektra
 - NIGHTWATCH**—Kenny Loggins—Col
 - PIECES OF EIGHT**—Styx—A&M
 - DOG & BUTTERFLY**—Heart—Portrait
 - TIME PASSAGES**—Al Stewart—Arista

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BLOODY TOURISTS**—10cc—Polydor
 - COMES A TIME**—Neil Young—Reprise
 - DAUGHTER OF THE NIGHT**—Jim Capaldi—RSO
 - GIVE THANKS**—Jimmy Cliff—WB
 - LIVIN' IN THE USA**—Linda Ronstadt—Asylum
 - ROAD TO RUIN**—The Ramones—Sire
 - ROUGH**—Tina Turner—UA
 - THE M.I.U. ALBUM**—Beach Boys—WB
 - TORMATO**—Yes—Atlantic
 - WAVELENGTH**—Van Morrison—WB
- HEAVY ACTION (airplay):**
- ALONG THE RED LEDGE**—Hall & Oates—RCA
 - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
 - HEAVEN TONIGHT**—Cheap Trick—Epic
 - PARALLEL LINES**—Blondie—Chrysalis
 - SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
 - SOME GIRLS**—Rolling Stones—Rolling Stones
 - THE CARS**—Elektra
 - URBAN DESIRE**—Genya Ravan—20th Century
 - WHO ARE YOU**—The Who—MCA
 - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

KZEL-FM/EUGENE

- ADDS:**
- BROTHER TO BROTHER**—Gino Vannelli—A&M
 - JACK TEMPCHIN**—Arista
 - ON THE EDGE**—Sea Level—Capricorn
 - PROMISES** (single)—Eric Clapton—RSO
 - SNAKE, RATTLE & ROLL**—Crawler—Epic
 - STRANGE WAY** (single)—Firefall—Atlantic
 - THE M.I.U. ALBUM**—Beach Boys—WB
 - THE FURTHER ADVENTURES OF**—Bruce Cockburn—Island
 - THIRD WORLD**—Island
 - TORMATO**—Yes—Atlantic
- HEAVY ACTION (airplay, sales, phones):**
- BLOODY TOURISTS**—10cc—Polydor
 - DON'T LOOK BACK**—Boston—Epic
 - DOUBLE VISION**—Foreigner—Atlantic
 - LIVIN' IN THE USA**—Linda Ronstadt—Asylum
 - MORE SONGS**—Talking Heads—Sire
 - SKYNYRD'S FIRST & LAST**—Lynyrd Skynyrd—MCA
 - TIME PASSAGES**—Al Stewart—Arista
 - TWIN SONS**—Fogelberg/Weisberg—Full Moon
 - WHO ARE YOU**—The Who—MCA
 - WORLDS AWAY**—Pablo Cruise—A&M
- 36 stations reporting this week. In addition to those printed are:
- WCOZ-FM** **WQFM-FM** **KAWY-FM**
 - WPLR-FM** **CHUM-FM** **KZAP-FM**
 - WOUR-FM** **KLOL-FM** **KSJO-FM**
 - WSAN-AM**

The Coast (Continued from page 21)

in a mirror without turning to dust—has been somewhat overplayed. "I think the Satanic thing was built up more by other people than by us," Tony said. "It came from the first album cover, and of course from the name. But by now I think audiences know that we're not going to be up there sacrificing people on stage."

On top of that, naturally, there's the question of the music itself. You might never hear **Barry Manilow** or **Engelbert Humperdinck** crooning Sab tunes like "War Pigs" and "Paranoid," and Iommi admits that the band's fare remains principally hard rock, but they have in fact experimented with different textures and sounds on several albums (including the latest, the aptly-titled "Never Say Die"). "There's been a broadening of the music since 'Volume 4,' really," Tony said, "when we used strings and acoustic guitar quite a bit. On the new album there's a tune called 'Air Dance,' which starts with a happy type of riff and moves into a kind of jazzy feel. You'd never think it was Sabbath. We've tried to get into different styles on the last five or six lps; sure, it's still mainly heavy rock, but we like to have a contrast between light and shade."

DYNAMIC DUOS: Last week in Minneapolis, **Tom Petty** and **Gary "Teddy Jack Eddy" Busey**—who are friends from the days when Busey was drummer for **Leon Russell** and Petty signed with Shelter, Russell's label—were caught jamming together at a Petty gig, playing what Tom called "the latest craze—straight-out rock 'n roll. It's fashionable again. Isn't that refreshing?" . . . **Neil Diamond** and **Barbra Streisand** are recording a duet of Diamond's "You Don't Send Me Flowers," to be released October 5; apparently an enterprising Louisville d.j. first came up with the idea by editing together the versions of the song that the singers had already recorded individually . . . **Bonnie Raitt** and **Lowell George** joined another duo, **Eric Kaz** and **Craig Fuller**, during the Passaic, N.J. stop on the Kaz/Fuller tour; they performed Kaz's "Blowing Away" . . . Our final duo for the day: **Peter Golden** (**Jackson Browne's** manager) and Elektra/Asylum's **Jerry Sharell**, who recently played a grudge raquetball match. Said Golden, who destroyed Sharell in two games by rather lopsided scores, "I didn't even have to take a shower when it was over . . ."

MISCELLANY: **The Rolling Stones**, as rumored, will in fact make an appearance on "Saturday Night Live," October 7—they will neither engage in skits nor act as hosts, limiting themselves to what they do best, which is playing tunes that will include "Beast of Burden" . . . September 26 was declared **George Gershwin** day in L.A.—Gershwin, who would have been 80 this year on that day, was a local resident when he died at age 37. A nationwide salute was set to include coverage on "The Today Show," while deputy L.A. mayor **Grace Davis** read a proclamation saluting Gershwin, ASCAP and L.A. songwriters for "their contributions to the cultural life of Los Angeles." **Arthur Hamilton** and **George Durning**, both members of the ASCAP board of directors, accepted for the performing rights organization . . . California governor (and future **Linda Ronstadt** back-up singer) **Jerry Brown** showed up for **Chick Corea's** recent gig at the Roxy; publicist **Sharon Weisz** was reportedly "totally speechless" when she met Brown, who wanted to go backstage and greet Corea and singer/keyboardist **Gayle Moran** . . . **Maynard Ferguson's** equipment truck was stolen from outside the Sutter Hotel in San Francisco when Ferguson played there not long ago. The white, unmarked GMC truck contained instruments, lights, charts, wardrobe, the works—and they'd like to have it back, of course. There is a reward, and anyone with information as to its whereabouts should contact **Kim Ferguson** at 805-646-8715 . . . **The Runaways** will perform at the upcoming benefit party that will accompany the local opening of the musical "Annie." Patrons who spend \$125 will be treated to both musical (at the Shubert Theater) and party (at the Plaza 4 Club), with the money to go to help the Park Century School . . . Engineer/producer **Kevin Beamish** has left Crystal Recording Studios in Hollywood and is available for work—he can be reached at 213-876-6160.

CBS Names Yoppolo Seattle Branch Mgr.

■ **NEW YORK** — Del Costello, vice president, marketing, western region, has appointed Joe Yoppolo to the position of branch manager for the Seattle market, CBS Records.

Yoppolo has been with CBS since 1976 and most recently held the position of branch manager of the Honolulu branch.

Palm Tree Party



From left: **Debby Boone**, **Brooks Arthur**, **Bruce Roberts**, **Carole Bayer Sager**, **Alan Livingston** and **Marilyn (Mrs. Brooks) Arthur** celebrate the new association between **Palm Tree** and **20th Century Fox Records**. **Brooks Arthur** produced the current album releases by both **Debby Boone** and **Carole Bayer Sager**.

Springboard Sues Pickwick

(Continued from page 3)

tives to drive Springboard out of business.

The suits further allege that Pickwick used its retail clout—through its Musicland stores, it is the nation's largest retail chain—to obtain exclusive licensing agreements, either formal or tacit, with "front-line" record companies for records those companies chose to offer as budget product. These agreements, the suits charge, have given Pickwick at least 95 percent of the market for such budget records. The suits name ABC, United Artists, Capitol and RCA as being among the companies that allegedly made such agreements with Pickwick.

Springboard's other main source of income, the suits say, is the production and manufacture of cover versions of popular hits, and the suit charges that Pickwick has also stepped up its production of such records, using Port's knowledge of Springboard's workings. The suits charge that Pickwick released cover versions of "Star Wars" and "Close Encounters of the Third Kind" music shortly after Springboard had released such records.

The suits go on to charge that Pickwick has, since August, refused to purchase any of Springboard's budget products for sale in the Musicland stores, or through Pickwick's rack jobbing operations, like the retail operation the nation's largest. The suits allege that since June 1977 Pickwick had refused to purchase Springboard's "most successful" records, choosing only titles it thought would sell poorly.

Springboard's suits also allege that Pickwick had, in April 1978, ceased to "ticket" Springboard records, the process by which a retailer keeps track of record sales to better plan his reordering. This practice, the suit charges, deprived Springboard of the chance to sell additional copies of budget titles which sold out in stores.

Pickwick has also refused, the suits allege, to sell any of its budget Christmas albums to Springboard for a seasonal "pre-pack" this year, breaking with Pickwick's past practice.

The suits also charge that Pickwick offered a 15 percent royalty rate for the licensing rights to some old Beatles recording, in order to keep Springboard from obtaining the license. Pickwick won the bidding, although, the suits allege, the high royalty will make it lose money on the deal.

The civil suit seeks \$15 million in compensatory damages and \$12 million in punitive damages.

The anti-trust action asks for triple the real damages, or \$45 million, under Section 4 of the Clayton Act.

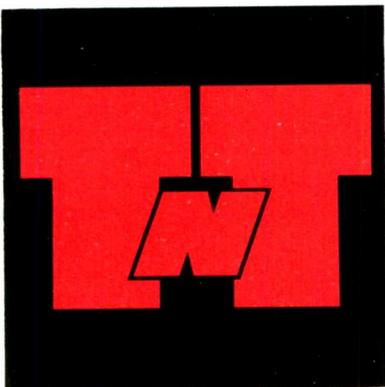
The magnitude of the suits has brought the energies of two of New York's largest entertainment law firms to bear on them—Goldschmidt, Fredericks, Levinson & Oshatz, and Marshall Morris Powell Silfen and Cinque are both representing Springboard. Barry Fredericks and Robert Cinque have principal responsibility for the Springboard suits.

15 from Capitol

■ **LOS ANGELES** — Capitol Records, Inc. will be releasing 15 albums in two stages during October.

The first stage, set for October 16, includes Starz' "Coliseum Rock;" Richard Torrance's "Anything Possible;" Terry Reid's "Rogue Waves;" Jessi Colter's "That's The Way A Cowboy Rocks And Rolls;" Freda Payne's "Supernatural High;" "The Neville Brothers;" "Death On The Nile;" compilations called The Bard's "Anthology;" Leo Kottke's "The Best;" "Brinsley Schwarz;" "Best Of The Sylvers;" and "In The Beginning" by Renaissance.

October 23 releases are Glen Campbell's "Basic;" Dr. Hook's "Pleasure & Pain;" and "The Steve Miller Band's Greatest Hits (1974-78)."



Dialogue *(Continued from page 20)*

England: Right now we're not using any other than the fact that we're so new in the tape business that we are in the process now of setting up and we will have a sales training school with seminars. But we won't be into that probably until late fall. But as of the moment we're not really active in training store personnel at the moment.

Labrie: We have three separate sales training programs. We have a clinic program to our dealers; we also have various merchandising seminars so that they become aware of what tape means to them. In the merchandising marketing sales area seminar, we show them that once they sell whatever they sell they have to think about how they're going to get the customer back in the store. And they're beginning to realize that if they want to get their customer back into the store, they can do this by selling software—tape, headphones, any kind of batteries, whatever. The point is that they consistently come back to the store. In our promotions with the various hardware manufacturers, one of the important things we're doing is including a coupon entitling the customer to 12 cassettes at a special price when they buy hardware. But they can only pick up four tapes a month for three months. This gets the customer to go back to his hi-fi dealer. We've just come out with a general merchandiser which will be a display which shows what tape to use in what areas and the application for our LN or UD and our PDXL. This small display card, which will be put into various parts of the store, shows the applications for each tape so that they can get an idea of what area to buy in.

It also goes to record stores. We're doing seminars and clinics in various record stores in the country now. We're going to be doing a clinic with the Peaches stores throughout the country. So it doesn't mean that the record stores are actually that totally different in some respects from the hi-fis.

Nichols: In case of record-care specifically, we make it easy for the consumer as well as the sales person to see what the product is. It's all laid out on a card, not buried in a box. It's printed right on the card for all to see. If it's a record cleaner, it says record cleaner. This is very important, especially in the record store, because sales people don't have a lot of time to spend selling these products.

Barger: We're doing three things. One, we are advertising a great deal in the record trade magazines; educational type ads not just strictly an ad saying TDK is the best tape or that type of thing, but rather an ad identifying the record customer who buys blank tape, categorizing and explaining how many tapes he buys, how the tape industry has changed, what price category the customer is buying. This is all survey and statistical information. We are trying to educate them in general through advertising. Second, we provide to these people a large amount of technical bulletins and literature. Third, we are holding tape clinics and seminars in which we invite people to come in and learn more about the business.

RW: Including record store employees?

Barger: Sure. We ran one on 51st Street at Sam Goody. We've run some in Record Bar and in other stores and they've been very successful. These things are new to the record industry. If nothing else, even if it doesn't educate the consumer, it educates the floor salesmen in the store. We've also helped accounts merchandise the product. That's been a very important area. We get in and try to get the floor space, try to teach them how to talk about tape. We make charts that they can put in their store that list the tapes and explain what use they are recommended for. We make it as easy as possible for the consumer to understand tape.

Oseman: I think they are promotion-oriented due to the record industry. They are willing to try new ideas, new products and are very receptive to any kind of promotion manufacturers will come along with. That has been my experience. But to work with the in-store people we do advertise in the record trade publications to build some awareness to the trade. Hey, this is an accessory product. Another thing that helps us an awful lot is to give them a sample of our product; you know, take it home and use it and he's convinced that the product works, you're one step ahead right there. We also put together a record care slide show which we will make available.

RW: What do each of you see as the profit potential of your product category as compared with other categories that the record store is selling? In other words what kind of profit potential is there in your product for the dealer?

Oseman: It's a general rule on my accessory type of product that the dealer makes 40 to 50 percent.

Barger: Of course with blank tape it's very competitive and really depends on the dealer. You'll have one situation where a lot of them sell the tape at list price, they'll pass along the manufacturer's promotions just as they are. They'll occasionally run a 10 percent dis-

count. Generally they stick to a very high profit margin, which is 40 percent or more. Then you have the situation as you have in any other industry where the hottest product is being sold below cost. But generally records are so competitive in price and the profit margin of records is so close that, in most cases, record stores are trying to make profit on other items such as blank tape. So I'd say at least 40 percent in that area.

RW: What's your estimate on that Fred? Excluding cartridges, which are in a class by themselves, but insofar as your other products are concerned. And you might want to name some of those.

Nichols: Just to categorize our different product areas that would be of interest to a record store, with phono cartridges and styli we are talking in the area of 50 points. On record care products, 50 points or better. And on specialty records, audiophile records or whatever you want to call them, about 40 points or better.

England: The mark-up on average of course varies, as it does with any tape line. Our pricing structure is pretty much built around volume basis. The more the account buys the better the mark-up is. Our mark-up would vary anywhere from, on the retail side, a minimum of 35 to 50 percent.

RW: Bud, how big do you see the eventual market for your products? Would you care to assign a growth percentage over and above what it is now?

Barger: I have to give a little bit of background of how my particular field has grown in order to give you an answer. You don't always separate your business into categorizations such as record stores and that type of thing. You do know generally what kind of areas it's coming from, but not specifically. The premium blank tape business, quality of blank tape business, has grown industry-wide about 35 to 40 percent in the last year and the year before that and projections are for the same growth again this year. TDK itself had an 80 percent growth last year and 100 percent so far this year. We're growing tremendously. Obviously that business is coming from somewhere. It's coming from a lot of areas, but the record business has been the slowest to get involved in blank tape and accessories, even though it probably should have been one of the primary ones from the very beginning. What's happened is that the consumer interest in buying quality blank tape, has grown to such

(Continued on page 113)

Pages Bow



Epic Records recently debuted Pages, its new west coast-based group. Pages performed their new lp, "Pages," to a Roxy crowd of music industry people. Pictured above after the show are, from left: Steve George of Pages; Philip Bailey, vocalist, Earth, Wind and Fire; Richard Page of Pages; Bobby Colomby, vice president of Epic a&r, west coast.

Feld to Bloom Org.

NEW YORK — Steve Feld has been named account executive for the Howard Bloom Organization. Feld has held publicity posts at Polydor Records and Morton D. Wax & Associates, and most recently served as PR consultant to Fusion Musical Productions.



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ACTION MUSIC

By CHRISTY WRIGHT

■ **Barry Manilow** (Arista). This single is taking off everywhere. Good jumps and more airplay this week make this one look like a hit. Adds were WPEZ, Z93, KXOK, KJR, KILT, KNDE, WRJZ. Moves are 15-10 WFIL, 10-8 WPRO-FM, 7-4 WAVZ, 32-26 WNBC, 26-18 WKBW, 35-31 96X, 27-21 13Q, 15-13 KYA, 28-22 94Q, 20-12 CKLW, HB-25 WNOE, 28-23 KHJ, 29-20 KRTH, 33-30 KLIF, HB-24 WCAO, HB-26 WIFI, 17-14 KBEQ, 24-21 KGW, 33-29 KNOE-FM, HB-27 KUHL, 26-22 KLUE, 24-21 KX-104, HB-28 Q105, HB-29 WBBQ, HB-24 Z104, 37-32 WTIC-FM, 31-26 WINW.



Gino Vannelli

Funkadelic (WB). It is not only showing up as a hit on the BOS chart but is crossing over very well in the pop field. Already top 10 movement on WPGC 8-3, WGCL 17-10, CKLW 4-4, WCAO 27-10, WFLB 9-3, WAVZ 1-1; also moving well on these stations: 27-24 96X, 35-20 WZZP, 23-17 WSGA, HB-20 WINW. Adds this week on WIFI, KSLQ, WEFM.

Styx (A&M). Their first single off of their new album is doing quite well as far as movement on stations and the amount of airplay it picked up this week. Adds for this week were 99X, KRBE, KNDE, KIIS-FM, KTFX, Q105, WRFC, WEFM. Moves were 27-23 WMET, 28-22 WDRQ, 20-16 WTIK, 38-23 WNOE, 30-25 B100, 23-20 KBEQ, 38-35 KNOE-FM, 22-20 KAAV, 32-26 WANS-FM.



Al Stewart

Gino Vannelli (A&M). An exploding single that started off in the south has had no trouble spreading all across the country with adds and good movement. Also showing up very well on the BOS chart. Adds this week were WPEZ, WPGC, WTIK, WNOE, KRTH, WCAO, KING, KBEQ, WZUU, KOFM, KCPX, WFLB, WISE, Z104. Moves on WDRQ 24-20, CKLW 24-19, KLIF HB-37, Z93 25-20, KSTP 29-26, KFRC 27-25, 94Q 10-5, WSPT 26-19, KILT HB-36, KGW 25-22, KSLY 23-18, WPRO-FM HB-26, WANS-FM 29-26, WRFC HB-30, WGSV 28-21, Q105 HB-29, WRJZ HB-27, WAUG 25-19, WBSR 29-24, KTOQ 29-24, KLUE 35-28.

Al Stewart (Arista) "Time Passages." New single from a new album by this artist is our Chartmaker of the Week by picking up these stations in its first week of release: WMET, WNOE, KRBE, KRTH, KJR, WVBF, KBEQ, KGW, WRKO, KTOQ, KNOE-FM, WGSV, WISE.

CBS Ups Pitti

■ **NEW YORK** — Del Costello, vice president, marketing, western region, CBS Records, has announced the appointment of Jerry Pitti to the position of branch manager for the San Francisco market, CBS Records.

Pitti has been with CBS Records since 1963 and held the position of sales representative in the New York market, and most recently, as sales manager in Los Angeles.

Atlantic Signs Blues Brothers



The Blues Brothers (John Belushi and Dan Aykroyd) have signed with Atlantic Records, announced chairman Ahmet Ertegun and president Jerry Greenberg. The duo's first album, recorded in concert at the Universal Amphitheatre in Los Angeles, is planned for release later this year. The Blues Brothers made their television debut last season on NBC-TV's "Saturday Night Live." Shown at the signing ceremony are, from left, Atlantic president Jerry Greenberg, Jake Blues (Belushi), personal manager Bernie Brillstein, Elwood Blues (Aykroyd) and Atlantic senior vice president Michael Klenfner.

Goodphone™ ROCK ALBUMS

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

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

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SPECIAL
PULL-OUT
SECTION

Record World Presents

MARKETING MOMENTUM/78

October 7, 1978



ONLY 83 SELLING DAYS LEFT 'TIL CHRISTMAS!

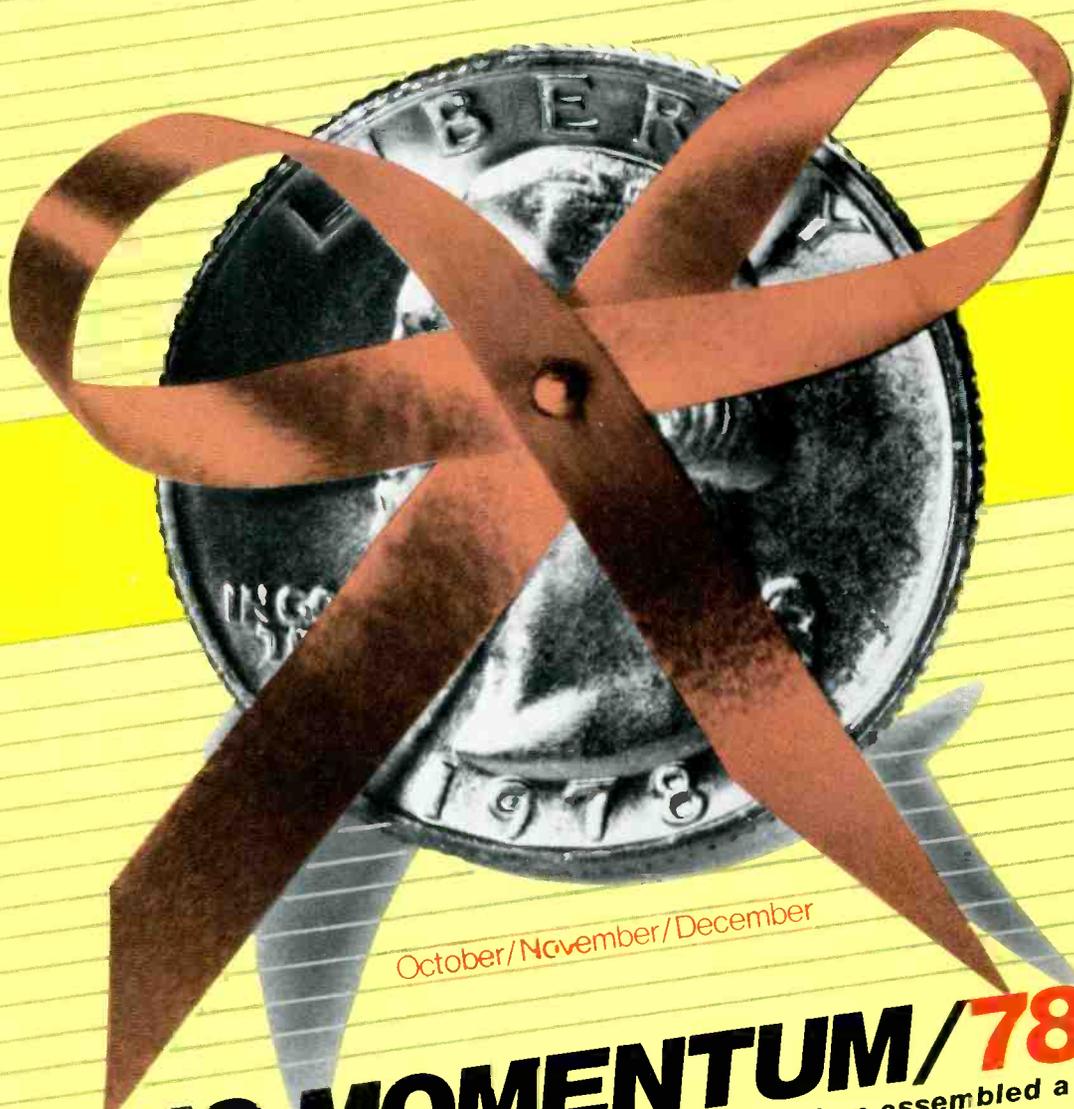
GET READY NOW FOR THIS YEAR'S BIGGEST SELLING PERIOD



CHRISTMAS PROFITS FROM ATLANTIC RECORDS AND CUSTOM LABELS



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October/November/December

MARKETING MOMENTUM/78

Everyone says this will be the best fall quarter the record business has ever had. Sales have been strong all year, and many new albums by top-selling artists will arrive in the next few weeks. Marketing expertise, on the part of retailers and record companies, has seemingly grown steadily.

But while the volume of sales has soared, the number of retail outlets vying for those dollars has multiplied almost as rapidly. The record marketplace is stronger than ever, to be sure, but the individual store or chain manager may have to work harder than ever to get his share.

Record World's annual look at marketing strategies for the fall quarter has been revamped to help those retailers compete. In talks with NARM executive vice president Joe Cohen, Record World pinpointed the key areas of concern to

retailers and wholesalers, then assembled a blue ribbon retail panel to address those issues. Individual articles pursue some of them even further, detail the support campaigns planned by manufacturers, and examine the potential for cross-merchandising hardware and software. And, for the first time, RW speaks with NARM's rack jobber and retailer of the year about their outlooks on the season to come.

It's our biggest fall special ever, a reflection of the greater sophistication that now characterizes the marketing of records and tapes. The retailer who meets this challenge will need a competitive edge, and we've tried to put together the information that will provide it.



Growth, Change Key Banner Year For Industry

■ That 1978 has been an extraordinary year for the music business is clear. The first three quarters of 1978 found retailers experiencing across-the-board sales on virtually all types of recorded product, from rock to disco to classical to jazz to country to, most surprising of all, soundtracks and original cast recordings.

But what are the reasons for the rapid growth that has found industry sales shoot up by almost \$2 billion, an increase of over 150 percent since 1967? NARM executive vice president Joe Cohen, in a speech delivered at the 1978 Winter Consumer Electronics Show on January 7, pointed to six developments that in his opinion account for this expansion:

Growth of the roster of superstar talent: "Sales of two million units per release is becoming a commonplace occurrence. This factor strongly suggests that we are a far more predictable industry than we have been regarded in the past."

Growth in the number of retail outlets in the country: "This has had a very positive effect on certain marketplaces—marketplaces in which retailers have benefited from the increased excitement created in their territories. There are approximately 60,000 retail outlets currently selling records and tapes. With this vast number of retail stores, the consumer has found buying records and tapes a more convenient and exciting experience."

The death of Elvis Presley "has brought a different kind of record and tape buyer into the store, in many cases, people who had not bought a record or tape in years, thus rekindling the desire for buying and owning the music they love."

The positive effects on recording sales of audio playback equipment.

The sheer number of phonographs in use today: "There are 70 million-plus phonographs in use today, many more than ever before. When you compare two million records and tapes sold on a superstar album, it seems that the recording industry has unlimited potential. Especially when you consider that the number of households will expand from approximately 70 million today to over 90 million in ten years."

Adult Consumers

The return of the adult consumer: "The growing number of adults over 25 years old was once thought of as a potential problem for the music industry—since history has shown that this age group did not actively participate in record and tape buying as they did when they were younger. However, there is strong reason to believe that the 25-35 year olds are continuing to buy records and tapes and in doing so have replaced a generation that did not participate as frequently. While this is taking place the teenagers are buying more than ever."

What all this means to the re-

tailer is that the look of a record store is becoming more and more crucial to its success. The day when records could be dumped in a bin with nothing more than divider cards noting their existence has long since passed. And although a record still has to have it "in the grooves," aggressive, creative in-store merchandising, combined with in-store play, is now seen as an almost sure-fire method of increasing multiple purchases and impulse buys.

The combination of numerous records having it "in the grooves" plus aggressive in-store merchandising has brought the music industry to the threshold of its greatest year ever in terms of sales. To a man, the retailers and industry executives interviewed for this issue expect nothing short of a sales bonanza in the fourth quarter. "This is probably going to be the biggest quarter ever in the history of the record industry," says industry veteran Herb Goldfarb, founder-president of Herb Goldfarb Associates (marketing and management consultants). "Music today, more than ever before, is the number one means of communication for people of all ages. Disco is so big, jazz is big, classics are bigger than ever—there's such a wide variety of styles that are selling now. That indicates that people are becoming more aware of and appreciative of different types of music. Take a look at what's happening on college campuses as far as

music goes: it's a potpourri of music styles. Years ago rock was all you heard on campus.

"So it's not going to be just the top five chart records that'll sell this quarter. I think this year it's going to be everything from Frank Sinatra to Frank Zappa. I sincerely believe that. At one time you'd walk into a record store and all you'd see were rock records; everything else was stuck somewhere in the back of the store. Now you see it all. Proof positive of my feeling about this quarter is one of the current hit records: 'Sesame Street Fever.' Left-field! That's not selling only to kids, either."

Upcoming Panel

Thus, the proper focus of this issue is not on who's selling what, but on how the industry's products can be made even more attractive to consumers. To this end, *Record World* has queried a number of the nation's leading retailers as to their plans for the upcoming three months, and has also assembled a panel consisting of six of the industry's most prominent and eloquent retailers to discuss three topics of considerable interest at the moment: advertising, in-store merchandising and in-store video. Their comments, we feel, will prove invaluable to other retailers preparing for the fourth quarter, particularly those who are debating the pros and cons of in-store video merchandising, which looms as a major issue in the coming months.

Labels Gear Up for Record 4th Quarter

By SAM SUTHERLAND

■ Not so long ago, and not very far away at all, the music industry translated "merchandising" into a disarmingly simple aspect of their business: just get the records into the store, send along some empty sleeves and a few posters, and make sure the retailer has divider cards. Little did labels or their customers expect that one day that list of priorities would be eclipsed by a far more demanding and sophisticated arsenal of marketing weapons, yet today, of course, no competitive label would expect gold or platinum on the basis of that earlier outlay of image and dollars.

Fourth Quarter

Just how far the trade has traveled since then is mirrored by the forecast for the rest of this year. With the final quarter of '78 promising another all-time industry sales peak, manufacturers are bankrolling their fall programs with the most extensive — and costly — array of merchandising

and marketing strategies in the history of the record and tape business. This fall will see labels unveiling multi-media campaigns reflecting the largest investments to date in video (both in-store and through time buys on commercial stations), in-store merchandising tools, promotional tie-ins and radio; while those familiar empty sleeves and divider cards will still be among materials offered to the retail and rack customer, labels will be making use as well of everything from expensive permanent neon logo displays to large-screen in-store video presentations.

While the industry's overall manufacturing capacity is again being taxed, label efforts to assemble campaigns and press product earlier have rolled the final quarter kickoff further ahead to insure that customers will be enticed into stores. In addition to traditional fall catalog restocking programs and key new releases by major artists, labels are ready-

ing a large number of new anthologies and repackages, including many double packages and specially-priced items. And while the fourth quarter will also signal most labels' final efforts to launch selected new acts, this novelty will characterize the packages themselves: a number of labels are expected to join the ranks of companies testing picture disks, colored vinyl and other product variations recently unveiled as promotion tools.

Beyond the Industry

More than ever, manufacturers and retailers are looking beyond their own industry as well, not only applying marketing and merchandising concepts first developed for other products, but collaborating on cross-promotions with non-music marketers who share the same demographic targets. Campaigns are being conceived with an eye toward cross-promotion within, too: with some companies now willing to follow an established act's current hit

with an aggressive catalog campaign, the marketing imperative to maximize the added sales potential of older releases will be reflected in poster, mobile, streamer and sales solicitation sheet designs.

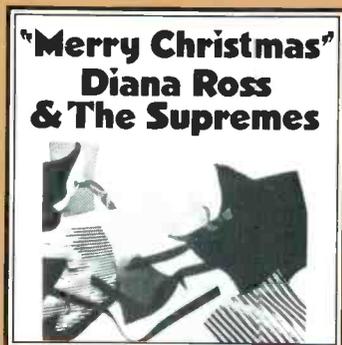
Underscoring the escalation of merchandising allotments is also the continued growth of independent marketing companies, which are increasingly expanding beyond local promotion to provide additional marketing expertise and manpower to those labels seeking an extra push. Thus, while many majors will already be prepping display materials and ad layouts for their acts, they will also be collaborating with newer operations like The Image Factory, Image Marketing and Media and Macey Lipman Marketing, as well as more established top-grossing ad agencies, to further saturate the marketplace with their artists' presence.

At ABC Records, fourth quarter
(Continued on page 18)

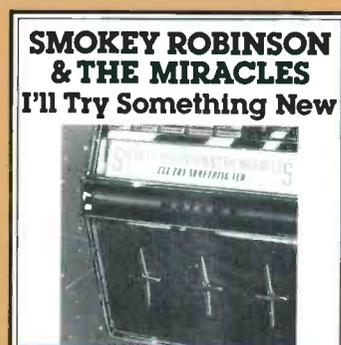
MAKE THE MOST OF YOUR NATURAL RESOURCES!



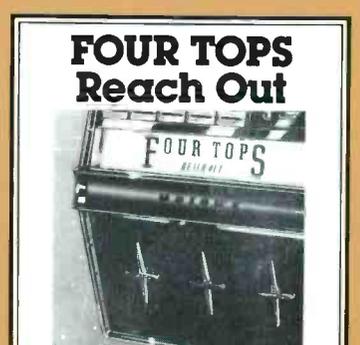
**"We Wish You
A Merry Christmas"**
NR-4011T1 Various Artists



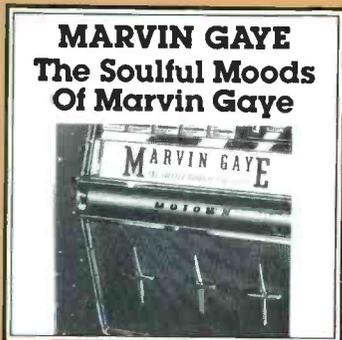
"Merry Christmas"
NR-4010T1 Diana Ross
& The Supremes



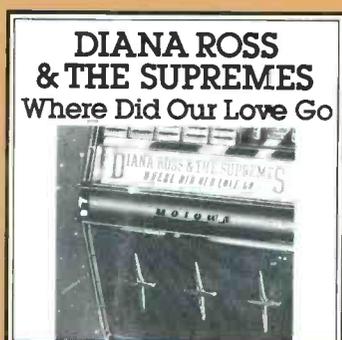
"I'll Try Something New"
NR-4009T1 Smokey Robinson
& The Miracles



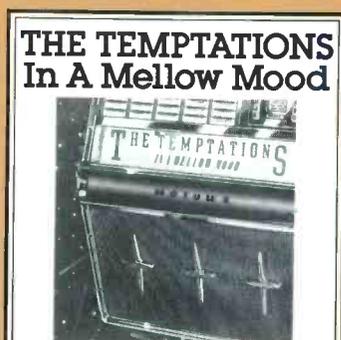
"Reach Out"
NR-4008T1 The Four Tops



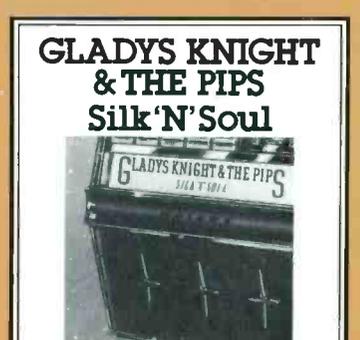
**"The Soulful Moods
of Marvin Gaye"**
NR-4007T1 Marvin Gaye



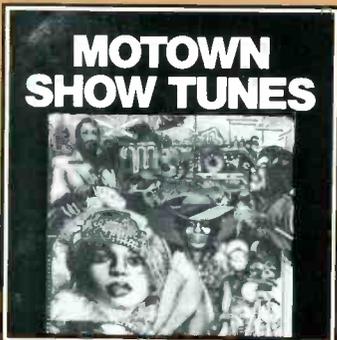
"Where Did Our Love Go"
NR-4006T1 Diana Ross
& The Supremes



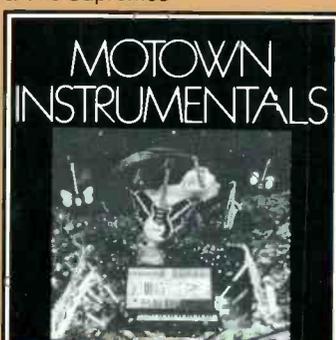
"In A Mellow Mood"
NR-4005T1 The Temptations



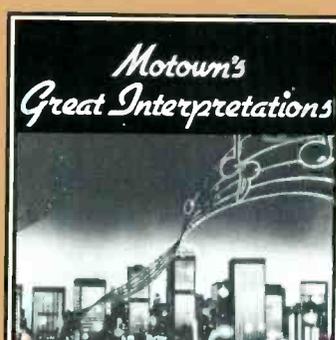
"Silk 'N' Soul"
NR4004T1 Gladys Knight
& The Pips



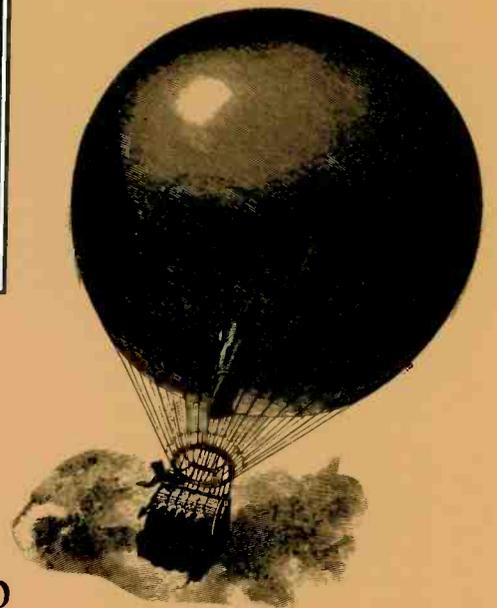
"Motown Show Tunes"
NR-4003T1 Various Artists



"Motown Instrumentals"
NR-4002T1 Various Artists



**"Motown's Great
Interpretations"**
NR-4001T1 Various Artists



Great songs by artists
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Check the stars, check the titles and be ready to check up
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a very special price! A mid-price line with top name artists!

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Retailers Prepare for Fourth Quarter Bonanza

By DAVID McGEE

■ As the record industry heads into the fourth quarter, retailers across the country begin preparing for what is traditionally the "money time" of the year. 1978 has been an altogether different year for retailers, owing to the phenomenal and unexpected success of "Saturday Night Fever" and "Grease," two albums which have brought in not only regular record buyers but also an entirely different type of consumer who previously had purchased music only as an afterthought, if at all. Thus, Christmas '78 has all the makings of a record-setting one in terms of sales. In the following Dialogue, five retailers assess the changes that have taken place in their markets over the last 12 months and speculate on the effect these changes will have on holiday business.

What's been the biggest change in your market in the last year? How has it affected business?

Ben Karol, King Karol (New York City): The biggest change in the New York market? First of all, in the last year disco music has gotten to be the most potent force in the industry. It's brought more people into record stores than anything else since I've been in the business. So we've started stocking anything at all on disco, because we'll always sell a certain amount of it. We have a 12-inch hit single now that's almost to singles what "Saturday Night Fever" has been to lp's. Unbelievable.

Ken Dobin, Waxie Maxie (Washington, D.C.): The overall business in the market seems to me to be getting a little whiter. We're also seeing greater catalogue sales, particularly in rock product. Those are the basic changes.

Steve Nichol, Eucalyptus Records (Pacific Northwest, Northern California): Probably more competition and all of our markets are growing. Tremendous growth in all of our markets. And a lot of low ball competitors have forced us to change our posture in certain markets.

John Guarnieri, Mushroom (New Orleans): It seems like there's more young people buying records and buying different things than there were a year ago. So we've become more merchandising and display-oriented in the last year.

Tom Modica, Longhair Music (Portland): I would say the biggest change in our market, not over the last year but over the last couple of years, has been a huge growth in the size of the stores in town. We've had a couple of superstores move in, one about two and a half years ago, another last spring, and another one's coming next spring. Also, Everybody's Records is expanding. So the biggest change in our market has been, on our side of it, the size of the stores. On the consumer side it's been an incredible broadening of demographics. The effect on our particular store has been in making us rethink ourselves in terms of what kind of store we are and who we're dealing with. We'd always considered ourselves a catalogue store, we always had been, and over the past year we've kind of narrowed ourselves in terms of our stock. We're trying to be specialists—continue to provide the good service but not try to provide it to everybody. We're a very strong black store, we're very strong in progressive rock, we still do well with the standbys—Dylan, Stones, Springsteen—but we don't do so well with Eagles and only a medium kind of job with "Saturday Night Fever" clientele, so we're not trying to chase them as hard as we have in the past.

I think this approach has paid off for us too. We're definitely the biggest black account in town. We move more black hits than anyone and the dollars are there for us. Nobody really thinks much about black records in Portland, Oregon, but we sell a lot of them and not just to black consumers. A lot of whites buy them too. Disco is another area we've been into very strongly; it's been successful for us and helped us further develop our black market in black records rather than in black customers. And we're still pretty solid in rock, although it's more or less the classics. 8-tracks we've cut down on and gone more deeply into cassettes. So we're trying to narrow ourselves down into what we think is a real future for us, rather than trying to be all things to all people.

What are you expecting in the fourth quarter, in terms of percentage increases in business?

Karol: We already have momentum from the first three quarters, which is the biggest percentage increase we ever had. We're sure that the fourth quarter not only will increase percentage-wise as much as the first three quarters, but probably even more. We expect the fourth quarter to show a 50 percent increase.

Dobin: I'm expecting a 10 percent or better increase this fall. We've had an excellent summer, an excellent spring. I hope business continues to be strong. There's every indication it will be. We have a lot

of product still to come, like Ronstadt, Eagles, Earth, Wind & Fire—there's still a lot of heavyweights to come.

Nichol: It's hard to hit that one on the head, but probably double over what we've been doing.

Guarnieri: I think we're going to do real good. And because we are more display-oriented, I think sales are going to pick up dramatically. Before now, when students would come in, they'd shop just for the top sellers. But because we're located close to a campus that has a really innovative radio station, people are coming in and looking for different, harder to find items.

Modica: We're used to at least a 15 percent increase, and we'd be very upset if we got less than that. That's the minimum. I'd like to see 20 or 25 percent; if it's a particularly good season we could hit 30 or better. Last year we were in the high 20s for the Christmas quarter and the first spring quarter. We've had pretty strong promotions: we just got through with our tenth anniversary promo, which was a massive campaign involving television, radio, print, posters, t-shirts, giveaways, all sorts of things. It worked out really well, much better than anyone expected. If that's any sign I think Christmas is going to be real solid.

What changes have you noticed in consumer buying habits as prices have gone up? Are multiple purchases declining? Are consumers shopping prices more carefully?

Karol: We have a very interesting situation in New York City. We know for a fact that we have very serious price competition in New York City which is completely irrational. By that I mean our serious price competitors are denitely selling records at a loss, and we know that they can't sustain this indefinitely. We know that they must go broke. We have seen Jimmy's Music World go broke; we have seen many, many others go broke over the years. We've seen others build up like Jimmy's only to take a tremendous nosedive. However, that has a tremendous influence on our pricing policies. It's very important that as long as they're around we compete with them on some level, because the consumer isn't interested in anything but what he wants and what he can get at the lowest price. So we've had to adjust our prices accordingly. We've been able to do that successfully, and the way we've done it is that all the important product that our competitors are able to get we meet their price. But we're a full line organization, and we have thousands and thousands of items that they don't have. We also very often have important items which for some reason or other they don't have. So we try our best to get what we consider a fair price for that kind of merchandise.

Ben Karol: "We find that cutouts are cutouts for a very good reason: they have very little acceptability in the marketplace."

Dobin: Obviously, the unit sales on albums have probably gone down. Take a price increase from \$6.98 to \$7.98, that changed our retail price by I believe 13 percent; and our sales did not increase by 13 percent. It seems that unit sales are at best even. Since every record now is \$7.98 multiple sales aren't influenced quite as much. We have more product on sales at any given time than we've ever had before, and this is helping to maintain multiple sales.

Nichol: A lot more accent on leaders, and advertised product. We're getting more people in to buy the one or two leaders, but we're still picking up the catalogue sales. They are shopping around.

Guarnieri: Consumers were shopping prices, right after prices went up. But we sell records as cheap as any store in New Orleans, so we get our share of customers. But customers aren't buying big chunks of records like they used to. They're buying maybe five at a time. Before the price increase, people would come in and buy 25 or 30 records each and get a discount from the store—any purchase over \$100 gets a 10 percent discount. People don't do that so much anymore. And there are always people who think records have just gotten too expensive.

Modica: I hate to say this, but absolutely no change. I hate to send that signal out to manufacturers, because I think they're damn greedy enough as it is. There's a real unhealthy attitude in America today: people seem willing to accept inflation. They're demanding it on the pay side, and they're willing to pay it on the buying side. All it means is that we might be paying \$60 for a bar of soap by the year 2000. It's an unhealthy attitude that in the end is going to undermine

(Continued on page 34)

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Marketing Music:

For Record Retailers, TV Advertising Comes Of Age

By DAVID McGEE

■ If there is anything notable about retailers' thinking in regard to fourth quarter advertising this year, it is the near-unanimous feeling that television, as a medium for advertising records, is about to come into its own. Although print and radio still get the bulk of ad dollars, and nothing takes the place of strong in-store merchandising, the sheer number of retailers (both large and small) spending money on TV ads for the first time, or giving the medium another chance after once finding it too expensive *vis-a-vis* results obtained, is surprisingly large.

Everybody's

Everybody's Records (Portland-based) initiated TV campaigns five years ago and now spends approximately a quarter to a third of its ad dollars on the tube. "Most of it is general institutional advertising," says Tom Keenan. "We'd have a hard time doing an aesthetic kind of ad which we pride ourselves on with co-op money. TV has been very effective when used properly. That's the problem: how do you use it effectively, what shows will get the biggest response for you?"

King Karol

At King Karol in New York City, Ben Karol says he will employ TV advertising this year primarily for two reasons: "Our competitors are there, and we can't afford to overlook anything they do; and as far as we're concerned, television is an unknown force. We've got to find out about it. We're going to give it a fair test. But at this point we really don't know what will happen. It could be the greatest promotional gimmick we've come up with or it could be a complete bomb due to the expense involved."

Mushroom

John Guarnieri of Mushroom Records and Tapes in New Orleans says the company found TV advertising "too experimental" and "too expensive" several years ago, but is now reversing itself and testing the water again—"But this time we're going to settle for fewer spots at a better time slot." Another chain that is changing its stance on television advertising this year is Longhair Music, a competitor of Everybody's in the Portland area. Longhair employed TV ads to push its 10th anniversary celebration earlier in the year, and found them so successful that a fair percentage of holiday ad dollars are now going to television, "and that's never happened before," according to Tom Modica.

On the other hand, the more things change the more they stay the same, which is another way of saying that print and radio will continue to receive the bulk of retailers' ad dollars. "I don't believe television advertising is cost-effective," states Kim Milliken of For the Record in Baltimore. "Indeed, it's successful, but for the money that it costs, I don't get the kind of return, or I get an equal return, to what I could've gotten had I spent a much lower amount of money on another medium, to wit, radio." (Milliken was one of the few retailers polled for this issue who was not high on print in his market: "It is generally my observation even in the holiday season that the media habits of my market do not change, which is to say that I don't think my particular market tends to be sensitive to print.")

Record Bar

Although Record Bar is also going to "spend some money on television for the first time in a long time," according to Barrie Bergman ("We want to see what it'll do for us"), radio dominates the fourth quarter advertising budget: "Radio is so effective because the medium lends itself well to the music. It's an oral medium that allows the consumer to hear what we're trying to sell him" is Bergman's succinct appraisal.

Record Factory

San Francisco's Record Factory is going to attempt to strike a neat balance between print and radio ads in the upcoming season in order to attract a broader cross-section of the city's population. "More of our money goes to radio, but I think that some of this emphasis is misdirected," explains Bob Tolifson, Record Factory vice president. "We're an operation that depends upon and looks for a large cross-section of the population. We feel now, based on the WEA studies and on our own opinion, that it's more than just teenagers coming into the stores. And the older buyer is more inclined, I think, to be affected by a visual ad. So we go strongly for the San Francisco Chronicle pink section on Sundays, which is an entertainment section. We try for an entertainment section whenever and wherever possible, if a good one is available. We've also found in some of the markets that there's a much greater reaction to print because the surrounding areas provide a more varied customer."

Natl. Record Mart

Like Barrie Bergman, National Record Mart's Jimmy Grimes uses

radio in the fourth quarter primarily because "that's where people hear the songs in the first place. If your selling sound you should advertise it someplace where they—the customers—can hear it. It seems that kids forever have the radio on." Grimes, however, goes to print to reach adult buyers. "I do maybe 25 percent or so in print, using primarily daily newspapers, although I've done billboards too. They've worked out very well, particularly when we tie them into a gift certificate campaign."

Circles

At the Circles and Hollywood chains in Arizona, print advertising is king. Circles is a full-line catalogue store with extensive selections in jazz and classical music, while Hollywood is more pop-oriented. "We advertise much heavier in black and white print, using full pages in our two daily newspapers," says Angela Singer, co-principal of Circles and Hollywood. "We try to have one major ad a month starting in September. The Hollywood chain uses print all year long, in the university newspaper and New Times, where Circles doesn't get in those too frequently. When we use black and white for Circles it's only for classical, jazz, MOR and soundtrack product. We'll definitely see a boost in sales of these types of music during the fourth quarter in response to the ads."

"The Circles print ads are directed to the more affluent person who reads the newspaper, which is why we put only the Circles advertising in our daily paper. Rock fans don't read the daily newspaper as much as the other types of consumers."

Virtually all the retailers polled for this issue found gift certificates and/or coupons essential elements in their fourth quarter success stories. Milliken, though, says his market is "product-oriented," and that all the coupons in the world won't sell a record that no one wants. "You can coupon yourself to death with a price that is of itself unquestionably attractive; but if it isn't a product someone's interested in I don't get much of a draw from it. I've particularly found this true in kind of across-the-board percentage coupons. People tend to go ho-hum. Which I'm not sure is astute financial analysis on their part, but that's their reaction anyway."

But, according to Bergman, there are tremendous ancillary advantages to gift certificates and coupons, particularly in the fourth quarter: "One of them is

that the consumer gives the gift certificate to someone else and you get a crack at another customer. The other thing is that coupons help your cash flow a little bit. You get the use of the money for a little while without giving up a piece of product."

"Our gift certificate business is phenomenal and we try to push it," asserts Bob Tolifson of Record Factory. "The last 10 days before Christmas are your busiest and the day before Christmas is the busiest of all those. Gift certificates and records are definitely last-minute items and should be played up as gifts."

The Circles and Hollywood chains by playing up the idea of records as gifts during the fourth quarter, find that sales of gift certificates rise sharply. Coupons, however, have not been successful here. "I think that sometimes coupons can be a turnoff," claims Singer. "People see the ads and don't remember to clip the coupon, then they come in and want the same deal that they read about. It just causes problems in the stores when someone demands the same deal they saw in an ad even though they haven't brought the coupon in with them."

In essence, all these comments about where, when and how to advertise during the holiday season boil down, for a majority of retailers, to emphasizing records as gifts. No one said it better than Tom Keenan, who stressed that "pushing records as gifts at Christmas has become the prime emphasis" at Everybody's: "We did it for the very first time last year and it worked better than we expected and we didn't have to give records away during Christmas. Also, a lot of consumers who traditionally had bought last minute gifts came in a little earlier, which really helped."

And how does a store implant the notion of records as gifts in consumers' minds? "It was the way we worded our commercials," explains Keenan. "We related the fact, for instance, that at Christmas time there's not a lot of new releases. You're basically working with catalogue product. A lot of that product has been selling two or three million copies over the last several months, so we approach it strictly from a 'this is a great way to make anyone happy' aspect — that there's something for everyone in a record store, whether you're buying for your folks or your little sister, your girlfriend, wife, lover or whomever. Just hammering away at the theme of gift-giving."

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For more information, write to Don England; National Sales Manager, Tape Division, SONY; 9 West 57th Street; New York 10019.

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SONY®

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9 West 57th Street, New York, N.Y. 10019 Sony is trademark of Sony Corp.



We've got the hits.

And at CBS Records, this is the way we get them.

"We've Got The Hits" it's a campaign in every sense of the word—a carefully coordinated, all-encompassing plan involving print, radio and TV advertising, merchandising aids, and superstar product. It's the merchandising banner under which our entire fall sales thrust is arrayed, to carry us straight through to the end of the biggest year ever.

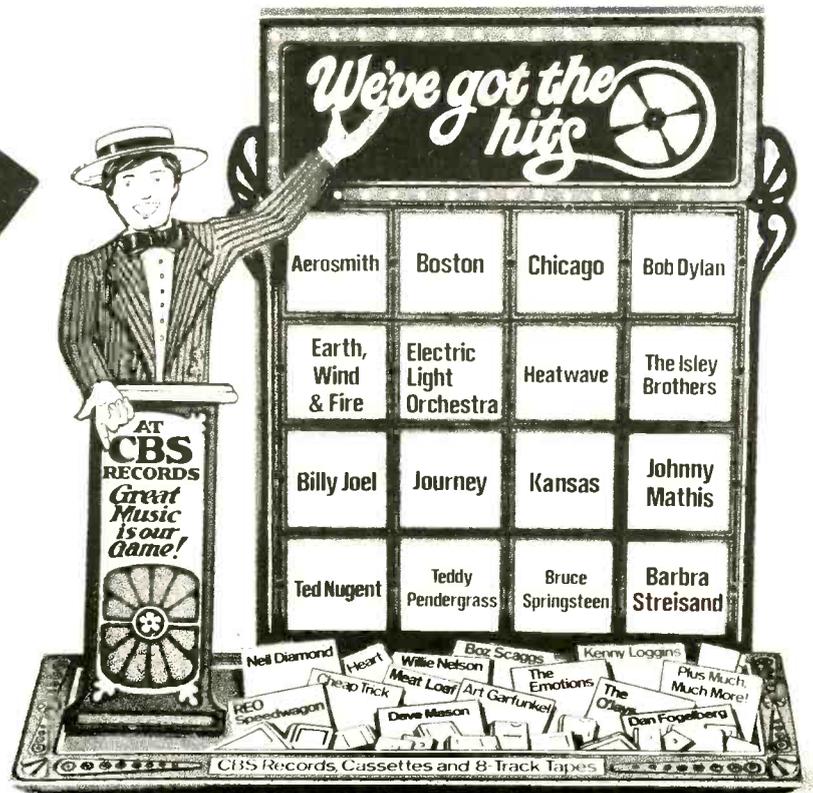
And we're putting everything we've got into it: catalogue as well as new releases disc and tape classical and country, pop and r&b, new artists as well as our superstars.

We've got the hits
CBS RECORDS AND TAPE

We've got point-of-purchase displays that will make points with customers.

These include: a 250-LP browser dump with special "We've Got The Hits" graphics. A full-color die-cut counter display with easel back, featuring 30 of our top acts. An over-the-wire streamer to hang above aisles or to use as a window or wall display. A 10-piece kit of backer cards. A set of 5 different Kleenстик stickers. A mobile. Special "We've Got The Hits" T-shirts to get everybody into the game. And more. For further information, contact your local CBS Records sales rep.

"We've Got The Hits," all right. And you as retailers will have them, too. It's an established fact: In-store displays sell records. And we've got the records for you to sell. With our superstar product and our blitz advertising pulling people into the stores, the retail bases are loaded in your favor. And we'll be supporting you with a massive media campaign all the way through to the end of the season.



At CBS Records, great music is our game.

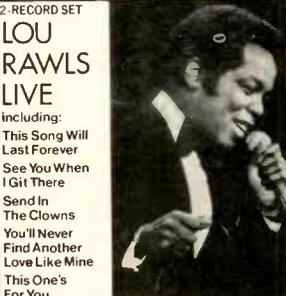
And here's who's playing:

2-RECORD SET
THE ISLEY BROTHERS
TIMELESS
including:
It's Your Thing
Love The One You're With/Work To Do
Pop That Thang/Ohio—Machine Gun



KZ2 35650*

2-RECORD SET
LOU RAWLS
LIVE
including:
This Song Will Last Forever
See You When I Get There
Send In The Clowns
You'll Never Find Another Love Like Mine
This One's For You



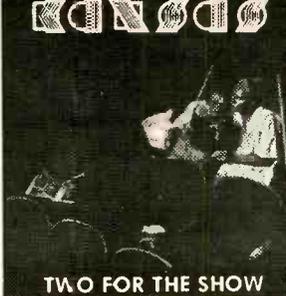
PZ2 35517*

Ted Nugent
Weekend Warriors
including:
Venom Soup/Weekend Warriors/One Woman
Name Your Poison/Need You Bad



FE 35551*

CONOSCO
TWO FOR THE SHOW



PZ2 35660*

ELVIS COSTELLO
THIS YEAR'S MODEL
including:
No Action
Radio, Radio
The Beat
Lip Service
Hand In Hand
This Year's Girl



JC 35331

Chicago
HOT STREETS
including:
Alive Again/No Tell Lover/Gone Long Gone
Show Me The Way/Little Miss Lovin'



FC 35512

Bruce Springsteen
Darkness On The Edge Of Town
including:
Prove It All Night
Badlands
Racing In The Street
The Promised Land
Adam Raised A Cain



JC 35318

Johnny Duncan
The Best Is Yet To Come
including:
She Can Put Her Shoes Under My Bed (Anytime)
Sleepin' With The One You Love
The Best Is Yet To Come
Hello Mexico (And Adios Baby To You)/The Pillow



KC 35451

WALTER EGAN
NOT SHY
including:
Sweet South Breeze/Magnet And Steel
Finally Find A Girlfriend
Star In The Dust/I Wannit



JC 35077

The Emotions
Sunbeam
including:
Love Is Right On/Ain't No Doubt About It
Smile/Whole Lot Of Shakin' /I Wouldn't Lie



JC 35385

Maynard Ferguson
Carnival
including:
Theme From "BATTLESTAR GALACTICA"
(From The Universal Television Series
"BATTLESTAR GALACTICA")
Baker Street/Fantasy
Birdland/Over The Rainbow



JC 35480

DAVID GILMOUR
including:
There's No Way Out Of Here/Raise My Rent
It's Definitely/No Way
Short And Sweet/So Far Away



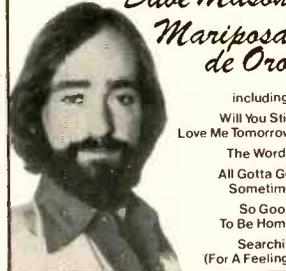
JC 35388

JOURNEY
INFINITY
including:
Anytime/Lights/Wheel In The Sky
Feeling That Way/Winds Of March



JC 34912

Dave Mason
Mariposa de Oro
including:
Will You Still Love Me Tomorrow
The Words
All Gotta Go Sometime
So Good To Be Home
Searchin' (For A Feeling)



JC 35285

JOHNNY MATHIS & DENICE WILLIAMS
THAT'S WHAT FRIENDS ARE FOR
including:
You're All I Need To Get By
Heaven Must Have Sent You
I Just Can't Get Over You/Ready Or Not
Until You Come Back To Me
(That's What I'm Gonna Do)



JC 35435

Eddie Money
including:
Two Tickets To Paradise
Baby Hold On



PC 34909

WILLIE NELSON
STARDUST
including:
Stardust/Georgia On My Mind/Unchained Melody
September Song/Someone To Watch Over Me



JC 35305

Pockets
TAKE IT ON UP
including:
Heaven Only Knows
Funk It Over/Got To Find My Way
You And Only You/In Your Eyes



JC 35384

WEATHER REPORT
MR. GONE
including:
The Pursuit Of The Woman With
The Feathered Hat
River People/Young And Fine/Punk Jazz
Pinocchio



JC 35358

The Boyzz
TOO WILD TO TAME
including:
Too Wild To Tame/Lean 'N Mean
Shady Lady/Wake It Up, Shake It Up



JE 35440

Jean Carn
Happy To Be With You
including:
Don't Let It Go To Your Head
Together Once Again
I Bet She Won't Love You Like I Do
You Light Up My Life



JZ 34986

Champion
including:
Sha-La-La/It's Your Life
Melissa/Skinny Dippin'/Say Goodnight



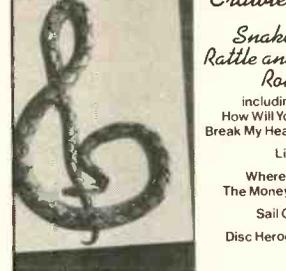
JE 35438

Cheap Trick/Heaven Tonight
including:
Surrender/On The Radio/Takin' Me Back
On Top Of The World/Auf Wiedersehen
High Roller/Stiff Competition



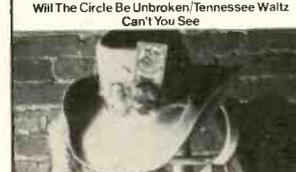
JE 35312

Crawler
Snake, Rattle and Roll
including:
How Will You Break My Heart
Liar
Where Is The Money?
Sail On
Disc Heroes



JE 35482

2-RECORD SET
CHARLIE DANIELS'
VOLUNTEER JAM III AND IV
including:
The South's Gonna Do It/Street Corner Serenade
Will The Circle Be Unbroken/Tennessee Waltz
Can't You See



E2 35368

GEORGE DUKE
DON'T LET GO
including:
Dukey Stick/The Way I Feel
Morning Sun/Movin' On/Yeah, We Going



JE 35366

Dan Fogelberg & Tim Weisberg
Twin Sons of Different Mothers
including:
Tell Me To My Face
Since You've Asked/The Power Of Gold
Intimidation/Guitar Etude No. 3



JE 35339

MOLLY HATCHET
including:
Bounty Hunter/Gator Country/Big Apple
Dreams I'll Never See/Trust Your Old Friend



JE 35347

HEART
DOG & BUTTERFLY
including:
Straight On/High Time/Cook With Fire
Dog & Butterfly/Nada One



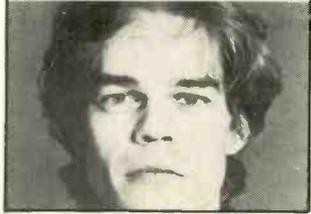
FR 35555

HEATWAVE
CENTRAL HEATING
including:
The Groove Line/Party Poops
Central Heating/Leavin' For A Dream
Send Out For Sunshine



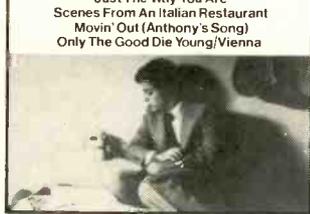
JE 35260

DAVID JOHANSEN
including:
Funky But Chic/Girls
Frenchette/Pain In My Heart/Cool Metro



JZ 34926

BILLY JOEL
THE STRANGER
including:
Just The Way You Are
Scenes From An Italian Restaurant
Movin' Out (Anthony's Song)
Only The Good Die Young/Vienna



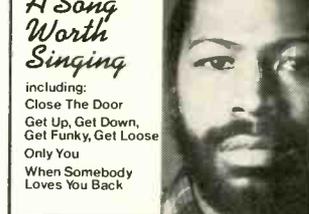
JC 34987

2-RECORD SET
Electric Light Orchestra
Out of the Blue
including:
Turn To Stone/Sweet Talkin' Woman
Mr. Blue Sky/Night In The City/Jungle



KZ2 35530

Teddy Pendergrass
Life Is A Song Worth Singing
including:
Close The Door
Get Up, Get Down,
Get Funky, Get Loose
Only You
When Somebody Loves You Back



JZ 35095

BOB DYLAN
STREET-LEGAL
including:
Baby Stop Crying
Changing Of The Guards
Senor (Tales Of Yankee Power)
True Love Tends To Forget
Where Are You Tonight? (Journey Through Dark Heat)



JC 35453

GEORGE JONES
BARTENDER'S BLUES
including:
Bartender's Blues
I'll Just Take It Out In Love
Ain't Your Memory Got No Pride At All
I Ain't Got No Business Doin' Business Today
Leaving Love All Over The Place



KE 35414

KANSAS
Point of Know Return
including:
Sparks Of The Tempest/Hopelessly Human
Lightning's Hand/Paradox/Dust In The Wind



JZ 34929

KINGFISH TRIDENT
including:
Hard To Love Somebody
Hurricane/Movin' Down The Highway
You And I/Feels So Good



JZ 35479

The McCrarys
Loving Is Living
including:
Take Me To Your Leader/Here's That Feeling
You/Givin' It Up/Thinking About You



JR 34764

Mother's Finest
Mother Factor
including:
Can't Fight The Feeling/Love Changes
Tell Me/Give It Up



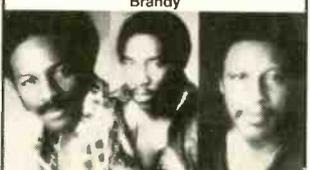
JE 35446

NANTUCKET
including:
Heartbreaker/It's Getting Harder/Spring Fever
What's The Matter With Loving You
Real Romance



JE 35253

THE O'JAYS
SO FULL OF LOVE
Includes the million-selling single
"Use Ta Be My Girl"
and
"Brandy"



JZ 35355

REO SPEEDWAGON
**You Can Tune A Piano...
But You Can't Tuna Fish**
including:
Roll With The Changes/Sing To Me
Say You Love Me Or Say Goodnight
Blazin' Your Own Trail Again/Time For Me To Fly



JE 35082

Joe Stampley
RED WINE AND BLUE MEMORIES
including:
If You Got Ten Minutes/Hey Barnum And Bailey
Do You Ever Fool Around/We Got A Love Thing
Red Wine And Blue Memories



KE 35443

The Isley Brothers
Showdown
including:
Take Me To The Next Phase (Part 1 & 2)
Ain't Giving Up No Love/Groove With You
Coolin' Me Out (Part 1 & 2)/Fun And Games



JZ 34930

Livingston Taylor
3-Way Mirror
including:
L. A. Serenade/Going Round One More Time
No Thank You Skycap
How Much Your Sweet Love Means To Me
Southern Kids



JE 35440

TAMMY WYNETTE
WOMANHOOD
including:
Womanhood
I'd Like To See Jesus (On The Midnight Special)
Mem'ries/That's What Friends Are For
The One Song I Never Could Write



KE 35442

JOHNNY MATHIS
YOU LIGHT UP MY LIFE
including:
Too Much, Too Little, Too Late/Emotion
How Deep Is Your Love/I'll Love Touches Your Life
If You Believe (From The Musical "The Wiz")



JC 35259

2-RECORD SET
SANTANA
MOONFLOWER
including:
She's Not There/Black Magic Woman
Soul Sacrifice/Gypsy Queen/Let The Children Play



C2 34914

JAMES TAYLOR
JT
including:
Handy Man/Honey Don't Leave LA
Your Smiling Face/Terra Nova/Traffic Jam



JC 34811

MOE BANDY
**SOFT LIGHTS AND
HARD COUNTRY MUSIC**
Featuring:
That's What Makes The Juke Box Play
including:
Paper Chains/This Haunted House
If She Keeps Loving Me
Are We Making Love Or Just Making Friends
A Wound Time Can't Erase



KC 35288

BARBRA STREISAND
SONGBIRD
including:
Tomorrow
A Man I Loved
You Don't Bring Me Flowers
One More Night
Stay Away



JC 35375

Music From The
Original Motion Picture Soundtrack
**EYES OF
LAURA MARS**
including:
Love Theme From
"Eyes Of Laura Mars" (Prisoner)
Sung By BARBRA STREISAND
Plus Other Hit Songs



JS 35487

2-RECORD SET
California Jam 2
including:
AEROSMITH - Draw The Line
TED NUGENT - Free-For-All
SANTANA - Dance Sister Dance
HEART - Little Queen
DAVE MASON - We Just Disagree



PC2 35389

MEAT LOAF
Bat Out Of Hell
including:
Heaven Can Wait/For Crying Out Loud
Bat Out Of Hell/Paradise By The Dashboard Light
Two Out Of Three Ain't Bad



PE 34974

2-RECORD SET
THE WAR OF THE WORLDS
Narrated by Richard Burton
including:
Forever Autumn/Thunder Child
The Spirit Of Man/Brave New World



PC2 35290

BOSTON
DON'T LOOK BACK
including:
Feelin' Satisfied/A Man I'll Never Be
It's Easy/Party/Used To Bad News



FE 35050

KENNY LOGGINS
NIGHTWATCH
including:
Whenever I Call You "Friend"
Down In The Boondocks/Down n Dirty
Angelique/Easy Driver



JC 35387

We've got the hits



Marketing Music:

In-Store Merchandising: Aggressiveness Is Key To Success

By MIKE FALCON

■ The approaches to in-store merchandising in the 1978 Christmas selling season will probably reflect the increasingly sophisticated approaches taken by record manufacturers: a variety of display material in every conceivable format is available and with knowledgeable retail managers taking advantage of this wealth of stand-ups, posters, mobiles and other point-of-purchase aids, a completely custom effect tailored to the accounts will surface. Indeed, the level of retailer awareness of merchandising techniques has probably never been higher, thanks to the aggressive stance manufacturers have taken in designing and disbursing these retail sales helpers.

These point-of-purchase materials will be used in specific fourth quarter campaigns that differ markedly from store to store for another reason: the incredible variety of store attitudes concerning display materials, especially during the end-of-the year retail wrap-up.

Coordination

Take, for example, Bob Tolifson, vice president of the San Francisco-based Record Factory, who believes in the coordinated display. "We work basically with displays which are a part of a coordinated co-op program," stated the executive. "That way we add a little more than people have anticipated for their ad money. We're getting a little more effort for the money they're giving for print and radio.

"As far as point of purchase material goes," explained Tolifson, "we're getting into some things we haven't done before, like carrying a full selection of Atari games for television." This is a first for hardware in the chain, and the video recreation units will be displayed in an area which also features board games. "There's a big market for them in the Bay Area and sometimes it's difficult for the consumer to find them," said Tolifson, "especially during the Christmas season when most retailers have the adult games shoved in with the kids games. There's a disadvantage and that's that the merchandise is one-way stuff with no returns, but surprisingly, the stuff isn't very expensive and there's a good markup."

Tolifson admits that this is one of the factors which initially limits sales of the Atari games. "You'd think that they would want to saturate the market during the Christmas season, but we're going to buy short and take it real careful." As for catalog sales, the

Record Factory will take full advantage of manufacturer programs to maximize profits. "Sales prices usually aren't involved and we're going to do better off of the markup," said the executive. "During the last week before Christmas almost anything seems to sell, so it's a big advantage to have that stuff out for the sales season."

Bulk Displays

At Circles Records and Hollywood Records, headquartered in Arizona, a Christmas in-store decorating blitz will herald the best sales season of the year. "We find that bulk displays are probably our best display item," said Angela Singer, co-owner, "with stacks of 300 to 400 albums in one spot. At Christmas we reflect the Christmas theme by putting up trees in the stores and surrounding them with packages, albums, tapes, and gift certificates. We don't merchandise a lot differently from the rest of the year, although the theme is changed. We carry a much heavier inventory. Our catalog is about the same as far as the titles go, because we carry a full catalog anyhow, but we stock more copies of each title. If we're doing a classical advertising push, we frequently put the whole catalog on sale." Singer stated that as far as personnel concerns go, her stores would provide employees with additional overtime hours, rather than employ parttimers to handle the increased load. In this way she retains an informed manager who can deal with highly specific questions from sometimes not too knowledgeable customers, those people who are primarily gift shoppers and need intelligent advice.

When asked what his specific merchandising needs were for the fourth quarter, Tom Keenan, president of Everybody's Records, headquartered in Portland, explained, "We find that point of purchase things work best if the items are pinpointed by the manufacturer and oriented to a particular artist or group of artists. I think manufacturers have somewhat missed the boat by trying to tie-in complete catalogs of 400 artists." Keenan displays holiday music beginning at Thanksgiving, starting with header cards "where the customer can spot them right off the bat. These are impulse items, so our philosophy is to keep them close to the counter area near the front door."

Keenan sees a trend developing in this area, and also believes, like Record Factory's Tolifson, that a coordinated program produces the best results. "What we're try-

ing to do is stress in-store airplay on the same items that are being merchandised with displays, and also trying to tie it in with advertising and getting a total complete grasp of the merchandising." Keenan sees increased space being devoted to actual in-store merchandising: "We've gone to actually using floor space, floor to ceiling, and building specific areas for nothing but display."

Gift Items

Gift items for the holiday season found in record retailers are often not recorded product, and these supplementary materials frequently have a higher markup than records and tapes. At For The Record, paraphernalia has been found to be enormously successful as a gift item, and not just during the Christmas season, according to Kim Milliken. "We carefully display it in such a way that the customer's eyes fall on it as his change is delivered to him," explained Milliken. "So there he is with the change in his hand and we get a really good incidence of people saying, 'Oh, and I'll take one of those.' It's a double transaction because the register drawer's closed."

Timing

As far as specific merchandising aids to help things along, Milliken thinks it's more a question of timing than amount of material. "It distresses me that very often I don't get the display material until or after I get the product. I'd like to have it a day before so we could set it up and really punch it out of the box. I don't want to complain too hard about that, but if they could arrange their supply sources in such a way that I could get the stuff and get it out it would help." For the fourth quarter Milliken will stock more accessory items to maximize stocker-stuffing items.

Cross-Merchandising

Although For The Record does not carry hardware, Milliken does have some opinions about the possibility of cross-merchandising the two items. "I think it's a wonderfully tempting idea. As for the benefits, I suppose it depends what side of the fence you sit on. If your primary business is audio, then I can see records as an attractive adjunct. My only business is records; I can see audio as a very tempting but sort of dangerous thing. You get a bigger markup with the higher ticket, better cash flow and so on, but I also believe it's another business. You can't manage inventory the same way."

As far as other specific programs for the fourth quarter go, Milliken looks for a more effective

way to merchandise and market catalog effectively. "One thing I'm going to do in future years, now that we have a computer, is go back through the computer memory and find out what catalog items have sold well during the previous months. With that kind of statistical information available I'll bet that I'll have some merchandising ideas. But it's too hard to ask human beings with ordinary memories to remember not only what kind, but what specific product tended to sell well, what its multiple was in an ordinary month's sales and that sort of thing." Playing off past experience, Milliken will prominently display Christmas music and disco as seasonal sellers.

At the National Record Mart there will be close monitoring of merchandising aids by the individual store managers. "We give the stores this responsibility so they will be able to maximize local input," said Jim Grimes, vice president. "It varies from store to store, so we give them general guidelines, unless we're doing a particular push."

Monitoring

As far as catalog buying goes, Grimes states, "we're taking a close look at the stores to make sure they do buy more in the fourth quarter and look closely at catalog merchandise. We do an abnormal amount during the fourth quarter and what we're doing now is sending out complete catalogs to the stores of what a certain label has available."

Displays get a lot of attention for fourth quarter work at The Record Bar stores, according to president Barrie Bergman. "Album displays are the best point of purchase items we use," says Bergman, "and our people have gotten very adept as of late, to the point where you just can't believe some of the displays our people do. We also try to use the register as a last point of showing the consumer something." Bergman also stresses that the Record Bar will emphasize catalog sales as well as trying to increase multiple purchases, including Christmas product. "After the past two years Christmas product has gone back up after reaching a point where it wasn't worth a damn," said Bergman. "To stimulate catalog sales, we'll do something in-store and also give away a flyer that's pretty much all catalog. We normally in the fourth quarter go back and run a greatest hits sale that is obviously older catalog. And we'll update it with a few of the new greatest hits albums released each Christmas. That's been extremely effective."

Nothing Makes Your Bin Grin Like The New U.A.



Gerry Rafferty/City To City UA-LA840-G



Chris Rea/Whatever Happened To Benny Santini UA-LA879-H



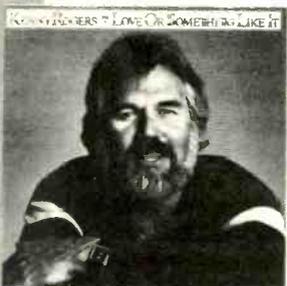
Crystal Gayle/When I Dream UA-LA858-H



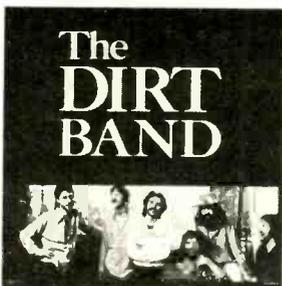
Kenny Rogers/10 Years Of Gold UA-LA835-G



Ronnie Laws/Flame UA-LA881-H



Kenny Rogers/Love Or Something Like It UA-LA903-H



The Dirt Band UA-LA854-H



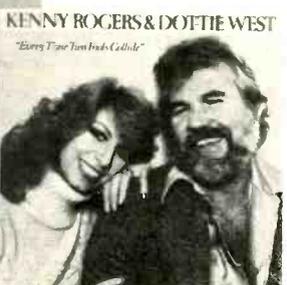
Tina Turner/Rough UA-LA919-H



War/Youngblood UA-LA904-H



Earl Klugh/Magic In Your Eyes UA-LA877-H



Kenny Rogers & Dottie West/Whenever Two Fools Collide UA-LA864-H



Tim Weisberg/Rotations UA-LA857-G



Lee Oskar UA-LA594-G



Dottie West/Dottie UA-LA864-H



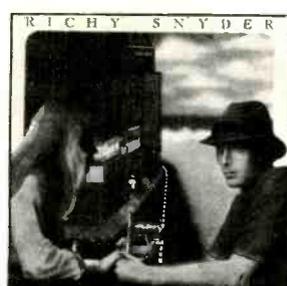
Richie Lecea/Face To Face UA-LA914-H



Row Sugar UA-LA928-H



Ferrante & Teicher/You Light Up My Life UA-LA908-H



Richy Snyder MR-LA924-H



Boccara/Boccara MR-LA927-H

ON THE NEW UNITED ARTISTS RECORDS AND TAPES



Labels Gear Up for Record 4th Quarter

(Continued from page 4)

releases will thus combine conventional in-store aids with more sophisticated wrinkles, running a gamut from the simple in-store poster to television time buys and in-store samplers. Arnie Orleans, VP of sales and marketing, and product management director Eric Doctorow both stress the increasing need to fully integrate all marketing plans prior to release, utilizing more detailed sales histories and future projections to monitor marketing efforts.

Meanwhile, ABC's successful Sam campaign, launched to better service small retailers as well as majors, is being retained as an integral aspect of the label's marketing; the company's toll-free area code (800) phone exchange has been retained to keep open this added avenue of interchange between label and accounts.

Among ABC's scheduled merchandising and advertising tools: instore samplers, retail contests, picture disks, T-shirts, hats, stickers, buttons, special display bins and heavy-duty acetate poster displays, along with national and local media buys and co-op advertising.

A&M Records' merchandising during the fourth quarter will likewise emphasize special marketing tools to distinguish label acts, with Bob Reitman, VP, advertising & merchandising, dubbing to highlight "UMO"—"Unique the label's strategy as designed Merchandising Opportunity." For Reitman, "A unique concept is looked for in each campaign, although the elements, such as posters, might remain the same." Examples include the forthcoming Carpenters holiday package, "Christmas Portrait," which will focus merchandising support on its special cover graphic, designed to look like a gift from the artists to the consumer. Similarly, Styx's "Pieces of Eight" lp will be touted via a campaign geared to the lp's surrealistic cover graphic, used as the basis for mounted and unmounted 4' by 4's and two different 36" by 10" posters, pre-released gatefold ads, follow-up trade and national consumer print, and multi-format radio buys. In lieu of the traditional L. A. billboard, Styx has all eleven of Tower's Sunset 6' by 6' boards.

Gino Vannelli's "Brother To Brother" lp will also key mystery as its image hook, via 30" by 30" posters, an r&b mailing via "12 x 12," and print and radio spots, while Chuck Mangione's double "Children of Sanchez" package will be supported via 4' by 4's, posters, postcards and an extensive trade and consumer ad campaign featuring both print

and radio buys. Sweat shirts, 3' by 3' posters, and 36" by 10" streamers will augment trade and consumer print ads and radio spots prepared for Herb Alpert and Hugh Masekela's "Main Event Live."

Also slated for major campaigns during the fourth quarter are Cat Stevens, Joan Armatrading, Cory Wells, Booker T. Jones and the first release via the realigned Horizon division, including Dr. John, Mark-Almond and Neil Larson.

For **Arista Records**, the fourth quarter began with four regional sales presentations kicking off the label's "SuperSeason" of new releases, which will carry the label-wide "SuperSeason" umbrella throughout the rest of the year. A special logo has been created for inclusion in all ads and on all merchandising pieces, although the campaign still allows wide latitude in tailoring individual artist campaigns within the "SuperSeason" context.

"SuperSeason" mobiles and pop-up displays have both been developed to enable retailers to promote a variety of Arista product, while additional display pieces are being developed for many of the titles due for release over the next eight months, via Arista's creative services department.

Key releases will include "Barry Manilow's Greatest Hits," which will be supported with posters, 3' by 3's, streamers and a generic floor dump, while Al Stewart's first for the label, "Time Passages," is using cover graphics for postcards, 3' by 3's and posters. "The Muppet Show 2" lp will be displayed atop special dumps featuring Kermit The Frog, while two special posters have been prepared for The Bay City Rollers' new "Strangers In The

Wind" lp, which is being tied into the group's Saturday morning video series as well. Posters, streamers and postcards will be among the elements in campaigns for Eric Carmen, The Grateful Dead, Jack Tempchin, Passport Records' Brand X, The Outlaws and Nova, while The Alan Parsons Project's gold "Pyramid" lp will continue to employ a special instore display/dump and poster.

More specialized are such items as playing cards keyed to The Outlaws' "Playing To Win" album, Veg-a-matic appliances stickered on behalf of Baby Grand, and a special campaign for Synergy's "Cords" album (on Passport), which is being promoted for use as a demonstration disc for stereo hardware dealers because of its sound quality and clear vinyl pressing.

Various multi-product posters will also be made available for current and upcoming albums, including the first releases on the new GRP label headed by Dave Grusin and Larry Rosen and distributed by Arista, as well as the label's existing jazz and r&b artists, which will be pushed via both multi-product and individual posters and display pieces. In addition to forthcoming live albums cut at the Montreux festival, releases on Arista, Savoy, Novus and Freedom will be highlighted, as will two major multiple packages, a five-lp boxed set featuring Charlie Parker, and a three-lp boxed set for Anthony Braxton.

Advertising will carry the balance of individual and multiple artist approaches over into radio and television spots. This year, Arista will draw from its past radio and television tie-ins to develop market-to-market campaigns, with TV advertising planned for Al Stewart, Barry

Manilow, The Alan Parsons Project, The Outlaws and Buddah artists Michael Henderson and Gladys Knight.

Typical of most labels is **Atlantic Records**, reportedly committed to its heaviest overall quarterly budget of the year. As one of the three WCI recording divisions distributed through WEA, Atlantic's fourth quarter effort will be tied into WEA's massive "The Season's Best" campaign; like its sister labels, Atlantic developed its own special marketing presentation, "The Atlantic Roadshow," to kick off the quarter during WEA's fall program sales meetings held in four separate regional sites.

In-Store Emphasis

Atlantic's emphasis on in-store point-of-purchase exposure will consistently key cover graphics for consumer recognition and campaign continuity. Among merchandising aids to be used are 4' by 4' and 2' by 2' cover posters, both mounted and unmounted, mobiles, counter displays, banners, artist personality posters, posters for key catalogue titles, various individualized special merchandising products (including buttons and stickers) and other tools in development. Also scheduled is the gradual introduction of special holiday-themed display materials as Christmas approaches. Massive advertising support is also slated to back up in-store efforts, with the label reporting a greater multi-media emphasis through consumer and trade print, multiple radio formats, television, and outdoor billboards and displays. And helping highlight Atlantic's own efforts will be continued emphasis on encouraging retailers to develop their own displays with supplied materials.

Key releases to be supported include Yes' "Tormato," Firefall's "Elan," The Temptations' "Bare Back," "78 In The Shade" by the Small Faces, The Brides of Funkenstein's "Funk Or Walk," Herbie Mann's "Sunbelt" and Bryan Ferry's "The Bride Stripped Bare," all set for September. Atlantic's affiliated labels will be represented via Cerrone's "Cerrone IV—A Touch Of Gold" (Cotillion), "Things I Meant To Say" by Marcus Joseph (Big Tree), "Good Thang" by Faze-O (SHE) and "Disco Sizzlers," an anthology of Westbound artists.

Later this fall, the label will follow with releases from Leif Garrett, on the Scotti Brothers label, Fotomaker, Joe Brooks, Chic and, also on the Scotti Brothers' label, the debut of John

Lieberman Gears Up For Holiday Season

■ David Lieberman, chairman of the board of Lieberman Enterprises, and Harold Okinow, president of the giant rack jobbing operation, will have Christmas plans that will maximize the role of the rack business during the prime selling season.

Many who are unacquainted with the role of a rack jobber will ask exactly what a service-oriented business can offer to accounts in autonomous store environments, to which Lieberman replies, "there are any number of things a rack organization can do

"Specifically," said Lieberman, "you put in more 'best of' titles than you've had all year. With

people buying gifts, they may know that a relative likes a certain group, but may not know what particular titles the niece or nephew has. So if they see a 'best of' offered they'll get it as a gift."

Okinow adds that a particular theme which is reinforced through graphics and repetitive use will establish a long-time sales image. "This is our third year with the theme, 'Greatest Hits, Greatest Gifts,'" said Okinow, "and it's created a good image for us.

"We have special signs, headers and decorations for the departments that will use them," added Okinow. "It used to be that

(Continued on page 31)

(Continued on page 30)

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 Latimore (GLADES 7515) • Jimmy McGriff (LRC 9320)
 McKinley Mitchell (CHIMNEVILLE 203) • Jimmy Ponder (LRC 9322)
 Ritchie Family (MARLIN 2215) • Joe Thomas (LRC 9321)
 Phil Upchurch (MARLIN 2209)

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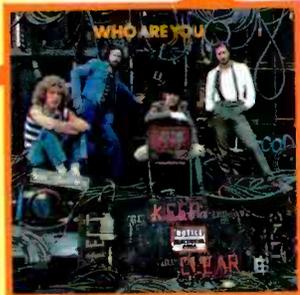
LYNYRD SKYNYRD
Skynyrd's First And . . . Last
MCA-3047



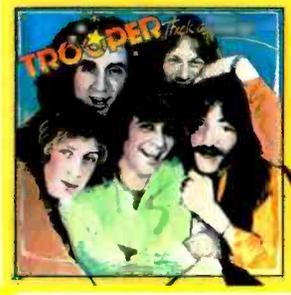
THE WIZ
Original Motion Picture
Soundtrack
MCA2-14000



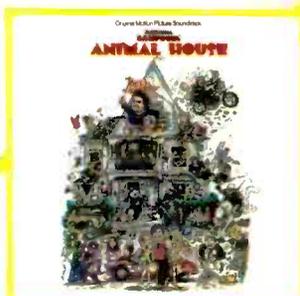
DYAN DIAMOND
In The Dark
MCA-3053



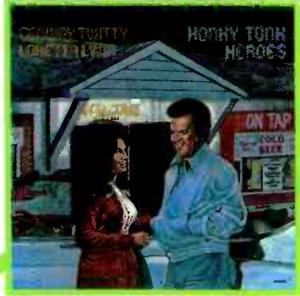
THE WHO
Who Are You
MCA-3050



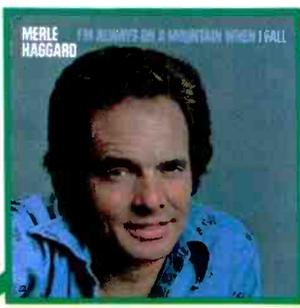
TROOPER
Thick As Thieves
MCA-2377



NATIONAL LAMPOON'S 'ANIMAL HOUSE'
Original Motion Picture
Soundtrack
MCA-3046



**CONWAY TWITTY/
LORETTA LYNN**
Honky Tonk Heroes
MCA-2372



MERLE HAGGARD
I'm Always On A Mountain
When I Fall
MCA-2375



MEL TILLIS
I Believe In You
MCA-2364

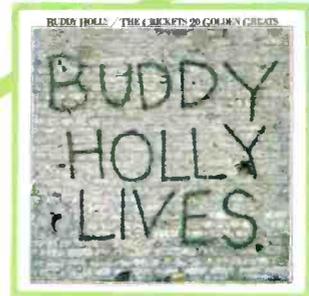
S GREAT IN '78

at albums...watch for us to shine in '79.

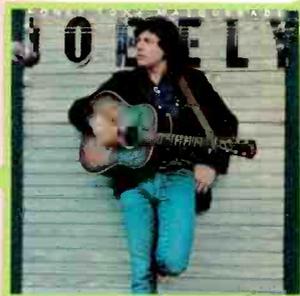


ELTON JOHN
A Single Man
MCA-3065

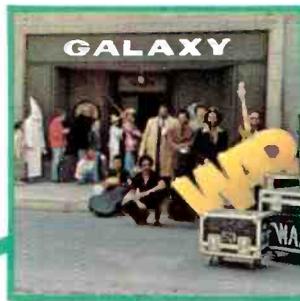
COMING
SOON



BUDDY HOLLY
20 Golden Greats
MCA-3040



JOE ELY
Honky Tonk Masquerade
MCA-2333



WAR
Galaxy
MCA-3030



THE BLEND
The Blend
MCA-3058



**JERRY JEFF
WALKER**
Contrary To Ordinary
MCA-3041



STARGARD
What You Waitin' For
MCA-3064

COMING
SOON



TANYA TUCKER
TNT
MCA-3066

COMING
SOON



MCA RECORDS

Paul David: Merchandising for Profit

By DAVID McGEE

■ As president of Stark Record and Tape Service Inc., Paul David presides over one of the country's largest (80-plus Camelot stores located throughout the midwest, south and northeast) and most profitable retail operations. In the following interview, David, NARM's Retailer of the Year, discusses Camelot's success and offers opinions on a wide variety of issues facing all retailers during the fourth quarter.

Record World: How has business been during the first three quarters of 1978?

Paul David: Business is booming volume-wise, but we are concerned about the effects of label pricing structures, inflation and rising costs on our profit picture. We aren't prepared to ballyhoo 1978's success until the bottom line can be determined at year-end.

RW: Have you noticed any changes in consumer buying habits thus far, such as more multiple purchases, a keener awareness of prices and so forth?

David: The obvious changes in buying habits are that more casual shoppers are becoming regular buyers. The product explosion and movie soundtrack phenomenon should get most of the credit for this trend. We see a higher ticket per customer, not because of multiple purchases, but simply due to higher shelf prices. Price-consciousness is still evident but is declining in markets where the competition has been forced to reduce their cut-throat pricing. Most significant is the trend toward consumers mixing their purchase configurations (e.g. LP's, 8-tracks, cassettes bought by the same customer) which parallels the hardware growth.

RW: In terms of sales, and in light of the activity during the first three quarters, what do you expect during the fourth quarter?

David: Sales will maintain the excellent growth rate we are experiencing, if new product continues to be strong and the economy holds. We are optimistic.

RW: What is the primary strength of the Camelot/Stark chain? How do you maintain your high profile in the industry?

David: We believe our strength lies in the caliber of people, which is true of any successful organization. In all segments of our operation we feel we have aggressive, dedicated employees who do respond to the challenges of our industry. There is a winning attitude that pervades our organization and, we feel, is evident to people outside our company—our customers, suppliers, mall developers and media people. They represent and account for whatever profile we have in the industry. Complacency and second rate aren't in our vocabulary.

RW: Barrie Bergman of Record Bar has openly questioned the efficacy of superstore retailing. What are your feelings on this subject: is this the best way to sell records? Is it the most profitable way to sell records?

David: We haven't decided yet what the definition of a superstore is, or by what magic it enjoys its current popularity. Does it indicate size, volume, profitability, bulk inventory or tonnage disposal? It means different things depending upon your viewpoint as a retailer or manufacturer. From our viewpoint, it is not the most profitable way to sell records, due to the higher start-up costs, heavy inventory commitment and lower mark-up. It would seem that many so-called superstores do not have to abide by basic fundamental business principles which are essential to maintaining a profitable operation. Namely, a 4-5:1 inventory turnover ratio; gross profit necessary to accommodate spiralling costs; and controlled growth commensurate with stability.

We feel that free standing stores can be an effective means to penetrate some markets, create impact, and move product, if those are your goals. If profitability is the goal, as we believe it must be, then a "superstore" is simply a profitable store which may be 1500 square feet or 15,000 square feet. We aren't condemning the concept, just questioning the definition of the term "superstore."

RW: Are superstores the wave of the future in retailing, or do you think more retailers will find mid-size stores an increasingly attractive alternative?

David: We feel the size of the store must be dictated by the needs of the market. We further believe that for us, 8,000-10,000 square feet is more than adequate for any market. We will continue to test this concept as an alternative form of retailing. Shopping malls, "mom and pop" locations, and rack sales are still growing avenues for selling records and tapes. The entire mix is important to exposing our

product to all types of customers, in all types of markets. In any case, if the bottom line is right, then your store concept was right.

RW: Will the emphasis of your fourth quarter advertising be on print, radio or television?

David: Since our locations are in shopping malls, print remains a heavily used vehicle, primarily for chain-wide or regional campaigns which we tie in with mall promotions. Radio is our image-building tool, which we use more frequently, on a local basis. TV is cost-prohibitive, although we do use it in multiple-store markets in the fourth quarter. We applaud the increasing use of TV by the manufacturers, as we feel its potential is unlimited.

RW: Which medium is most effective and why?

David: Who can make that judgment? We honestly can't say—it takes a thorough media mix to promote image. However, radio continues to be the most desirable on an informal rating basis because it promotes the product we sell.

RW: Which specific campaigns have been most successful for you?

David: Two types of campaigns have been unqualified successes this year: our summer-long radio blitz chainwide, which was image building; and regional, community-oriented promotions which feature locally hot artists.

RW: Will you be pushing records as gifts during the fourth quarter?

David: The gift emphasis has moved beyond the traditional Christmas season. We find it very successful in secondary holiday periods, such as Mother's and Father's Days, graduation, and so forth.

RW: Do you offer coupons during the fourth quarter as a means of stimulating business?

David: Coupons are mildly accurate barometers for specific products in print ads. Our use is limited to grand opening ads. In general, they may force the shopper to limit his purchase—and present a "catch" to the sale. For this reason they may limit additional impulse sales.

RW: What are your specific needs in regards to merchandising aids in the fourth quarter?

David: P.O.P. materials are welcome, but get little use during the fourth quarter due to space limitations. Christmas-oriented institutional materials will get the most exposure.

RW: What trends have you noticed of late in in-store merchandising?

David: Trends in in-store merchandising for us consist of designating specific areas to develop impact P.O.P. displays, as opposed to the "wallpapered" poster look. Our emphasis is on bulking the related product near the display, the goal, of course, being maximum sales.

RW: How do you merchandise Christmas-related goods in your stores? Do you merchandise catalogue as gifts? And is it possible to merchandise in such a way as to increase multiple purchases?

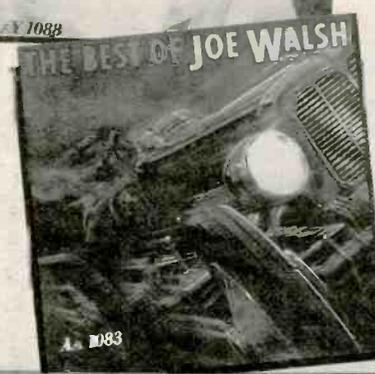
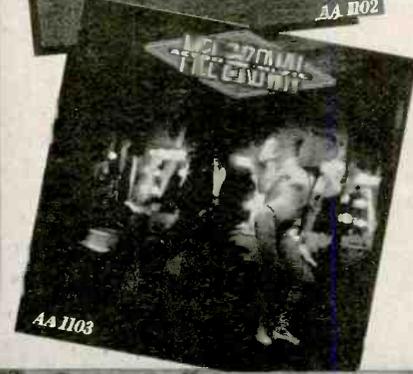
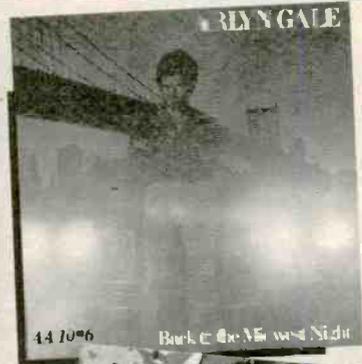
David: Merchandising Christmas-related goods I assume means Christmas albums and tapes. We isolate, sign and title strip this product. Catalogue product as gifts is really the backbone of the fourth quarter sales. We sell the hits, but of course everyone else does too. The only merchandising tactics we do employ for catalogue are, one, having plenty of depth in the bins; two, using bag stuffers, which promote solid catalogue titles; and three, featuring a hot artist's entire catalogue. This third point increases multiple sales, as does suggestive selling, which we pursue aggressively. We do not believe in multiple unit pricing for front line goods, only close outs.

RW: Having looked into video merchandising, what opinions have you formed regarding its viability and capability as a sales tool?

David: We are following a conservative approach to this vehicle. Our tests with video have proven inconclusive. Space limitations, obvious cost factors, and questionable manufacturer support raises serious questions as to the practicality and viability of this merchandising tool.

Some of our questions are: Can an accurate evaluation be made as to what actually sells the product? Was it the film, the pricing, the audio, the suggestive selling, or the display? Another question we have is: does the traffic jam created tend to inhibit sales and pose security problems? How do you decide which presentation will appeal best to the customer mix in the store at the time? With these types of intangible factors, we find it difficult to evaluate the effectiveness of in-store video.

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In-Store Video: Passing Fancy Or Wave Of Future?

By MIKE FALCON

■ Video is still new for retailers, despite the fact that some accounts have been successfully using one form or another of video playback units for more than a few months. Consequently, the effect and usage of video for seasonal merchandising varies greatly, according to the retailer(s) surveyed.

At the Record Bar, video machines are being used in "one or two stores," according to Barrie Bergman, president. "It's still very early for us to determine the capability as a sales tool," stated Bergman, "but at this point we think that used properly it can sell some records because it gives the consumer a look at a group he may never have seen before. It also gets consumers to really listen to music while they're watching. The biggest problem for us is that our stores are fairly small. We don't have areas in our stores that are conducive to putting in video. And we also don't have room for customers to spend a great deal of time standing around in one place. So particularly in the last quarter we don't have a lot of space in the stores and we need to turn customers. For that reason we're leary at this point of video. I like it because it brings people into the store; I don't like it because it keeps them there."

As for improvements that might be made to the video concept: "I've seen some units that are display racks as well," said Bergman. "That's an excellent thing—the product is right there with whatever is being played on the video. The problem there again is that the racks are a little large for our stores. But I think people are beginning to understand the needs of a store like ours." Bergman added that as far as the cost of the units is concerned, "at this point it doesn't look like we can do it ourselves. People are coming to us with ideas for putting in units that the manufacturers will pay for. I'm not sure what the viability of that is at this point."

At the Record Factory in San Francisco, in-store video has become a focal point for many merchandising campaigns, but the use of the medium is strictly regulated to produce maximum exposure for acts in a coordinated manner, as part of an overall marketing concept. "Our program for in-store video is to work with the manufacturers that have the materials for new product and concentrate on the product that will

be the hottest," said Bob Tolifson, vice president. "I just don't take tape and run with it because many of the tapes available are unsuitable; plus we reserve the video for product that we're actively involved with on an advertising level. Video is basically part of the package, along with print and radio. It's the only fair way to do it, because we've got over \$70,000 invested in it so far." Seven of the 17 Record Factory's now operational have video systems, with three new opening stores slated to have the systems, too. "Next year we'll have the whole chain involved," added Tolifson, "and we're building it into the operation because we see it as a valuable tool."

Tolifson sees the expenditure for video equipment as well worth it in terms of both sales and publicity for the chain. "It's an amazing tool, but I know what some of the other chains are going through: sometimes they don't see the results and it's difficult to justify that big cash outlay. But a coordinated plan has worked well for us," said the executive, "though at times it's been rough ironing out the details." As far as improvements go, Tolifson thinks a better picture would help, as would better quality control on the manufacturer tapes.

Two Successful Approaches To Cross-Merchandising

By MIKE FALCON

■ Although the rewards of cross-merchandising audio equipment (hardware) and sound recordings (software) are large, a few specialists seem to be able to maximize this marketing approach. Manny Drucker, general manager of Shulman Records/Listening Booth; and Al Franklin, owner of Franklin Music, have both run successful cross-merchandising operations, and both agreed that the hazards are particularly steep, although the profits can be significant.

Both men agree that highly qualified help is of the utmost importance, especially when considering an audio department manager. "The biggest problem," says Franklin, "is getting the proper help. If you don't know what you're doing you shouldn't get involved."

"Actually, it does take a little more talent to manage an audio department," said Drucker, who added that part of this stems from the company's managerial approach: "In our setup we don't need highly skilled, highly educated people in the department, although they certainly are an asset."

At Circles Records and Hollywood Records in Phoenix, in-store video has yet to be tested. "I want to try it," said Angela Singer, co-owner, "but I understand there will shortly be some big improvements in picture and/or screen quality, so I'm waiting for that to occur. We will try it in a Circles store, although it does seem very costly to me. But I guess you have to invest in something like that to try it out."

Everybody's Records has one BetaMax unit in operation, but chain president Tom Keenan sees a few loopholes that need to be closed before the sales value of in-store video reaches full potential. "I think it's got tremendous potential," said Keenan, "but the manufacturers aren't using it at all. First of all, there are three formats that are available, each one very expensive. You can't reasonably have all three, and stores are using different formats, which makes it rough for the manufacturers, who are confused by this." Keenan sees display areas close to the video machines with closely coordinated product as one means of maximizing profits through the systems, but adds that manufacturers will have to have more tapes available to make it "go."

As far as fourth quarter sales go, Keenan sees video as a defi-

nite help. "I think that it will help the consumer know more what a group is like, that they cannot determine by the limited amount of airplay or in-store play. They're going to have one or two albums that they're going to buy, but they're also looking for gifts for other people and aren't sure what they're going to get. In the past they would normally tend towards things that they themselves would have liked. In-store video helps them look at things from another point of view. Say a person is looking for an album for someone who likes rock and roll and sees a video of Cheap Trick. That could sell them on a Cheap Trick record as a gift."

Keenan does see some major problems in the video arena, however. "By the time you bring in the machine, the screen, you're talking anywhere from \$1000 to \$1500. For the small retailers that's a big expense . . . it's more than he puts into anything other than product. And for large retailers you just multiply that investment. There needs to be some support from manufacturers. They should decide which format to go with as a group. I think NARM could be very effective in helping with this. I hate to see it go the way of quad, where two formats killed each other off."

The audio specialists also take longer to train, according to Drucker, and "when we look for an audio person we like to look for a person who has worked in audio stores before, selling audio equipment. That's one phase of our business where we train somebody for three to six weeks in one of our existing audio stores, under an audio manager. He's like a sales person on duty when he's there learning. When we open a new store he goes right in as audio manager."

Part of this extreme care the men take in selecting audio personnel is reflected in the cost of audio equipment that does not have return privileges. "You make a mistake as an audio buyer and you're out \$500 instead of \$300," said Franklin, "and if you've ordered 12 \$500 pieces that don't sell you're out some healthy figures."

This rather different attention given to the audio manager sometimes results in a situation in which both record and equipment departments are separated by more than physical boundaries, but both Drucker and Franklin

"You find a crossover customer that makes life happy for every-

one, but basically they're different entities," said Drucker. "Sometimes with our mass displays, though, people will come in and see a Garrard changer on sale and buy it, but it's usually a different buyer." Drucker explains that rub-off sales do occur, however. "There are certain items we carry, like some car speakers, that are sort of impulse items," said Drucker, "and if they're stacked on the floor they almost sell themselves." These impulse items make it easier for record sales people to handle a hardware/software sale, because it minimizes the need for extended technical conversations between the salesperson and the customer.

Because of space limitations in the Listening Booths, which average about 3000 square feet, according to Drucker, cross-merchandising is almost a necessity imposed by purely space limitations. At Franklin Music some of the plans used for cross-merchandising include discounts for records given for a six month period following the purchase of certain hardware items. But by and large the departments are run with highly independent managerial areas."



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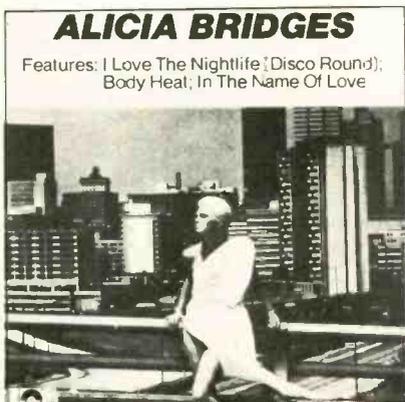
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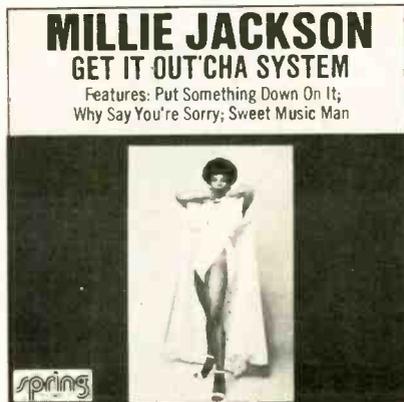
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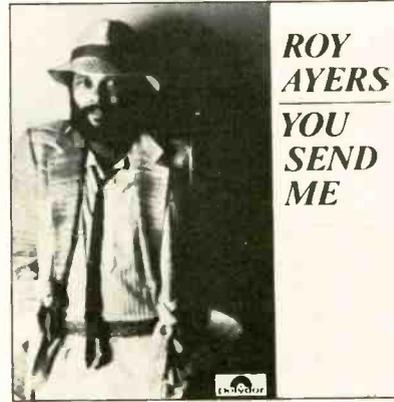
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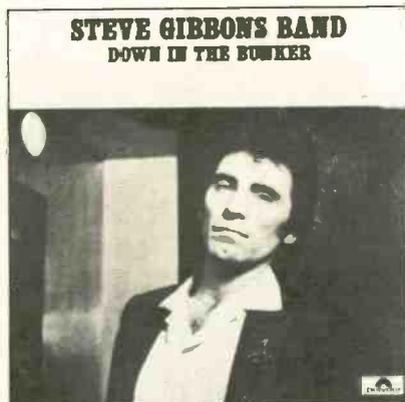
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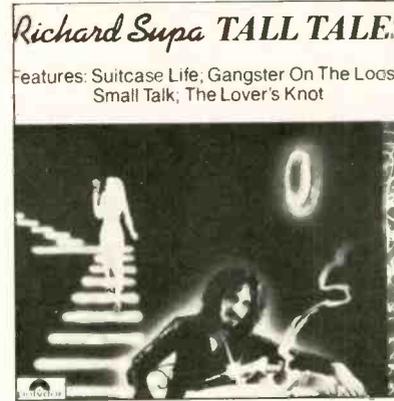
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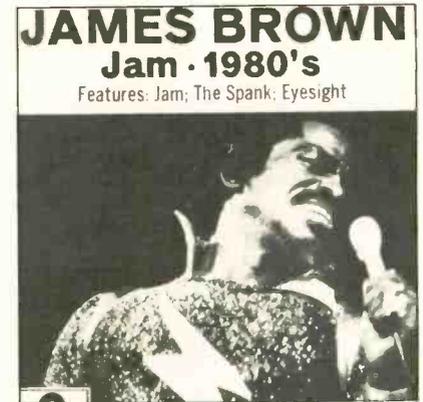
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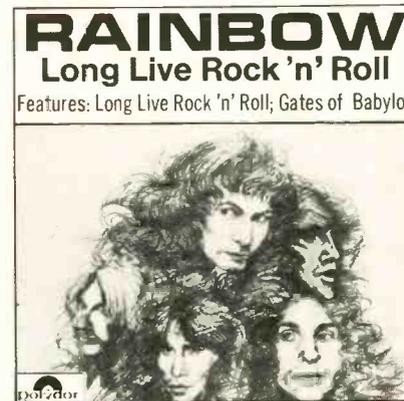
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PD-1-6150



PD-1-6143



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And watch out for these:
Isaac Hayes
Bionic Boogie
Jean Michel Jarre
Peaches & Herb
and more...

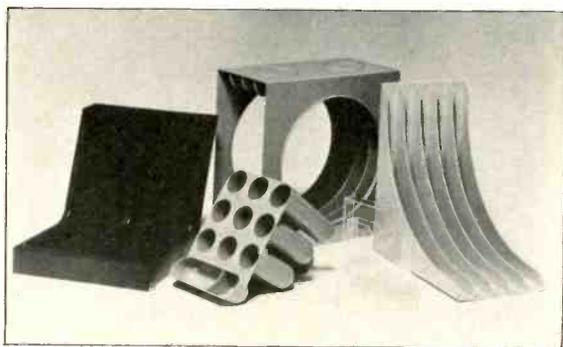
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- 1) TDK Electronics Corporation Fall promotion which includes the new model CP-15 deluxe tape storage cabinet free to dealers with the purchase of four SA-C90 audio cassettes. The CP-15 will later be added as an addition to TDK's line of precision tape accessories.
- 2) Recoton Corporation's new Record and Tape Care Products.
- 3) GRT Corporation's Black Magic Tape Care Products.
- 4) Sound Guards Total Record Care System.

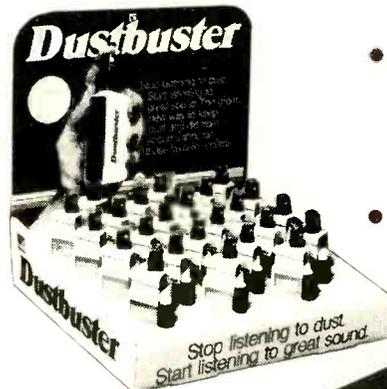
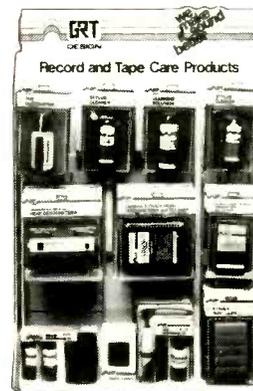
Here comes a great new accessory line from GRT...

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GRT's new tape and record care accessory line is designed for music retailers by the company that knows music retailing.

Check these sales support items:

- Eye-catching, full-line display rack that sits on the floor or hangs on J-hooks
- Budget-priced, high-volume "Dustbuster"™ Record Cleaner with beautifully designed counter-top display



- Complete accessory line, all outstandingly packaged, including storage units.
- Excellent profit margins

Advertising Impact!
 America's leading high fidelity editors will author columns in a strong, highly professional ad series in top consumer publications.

Available from the same GRT Distributor or Representative who sells GRT Records and Tapes

GRT

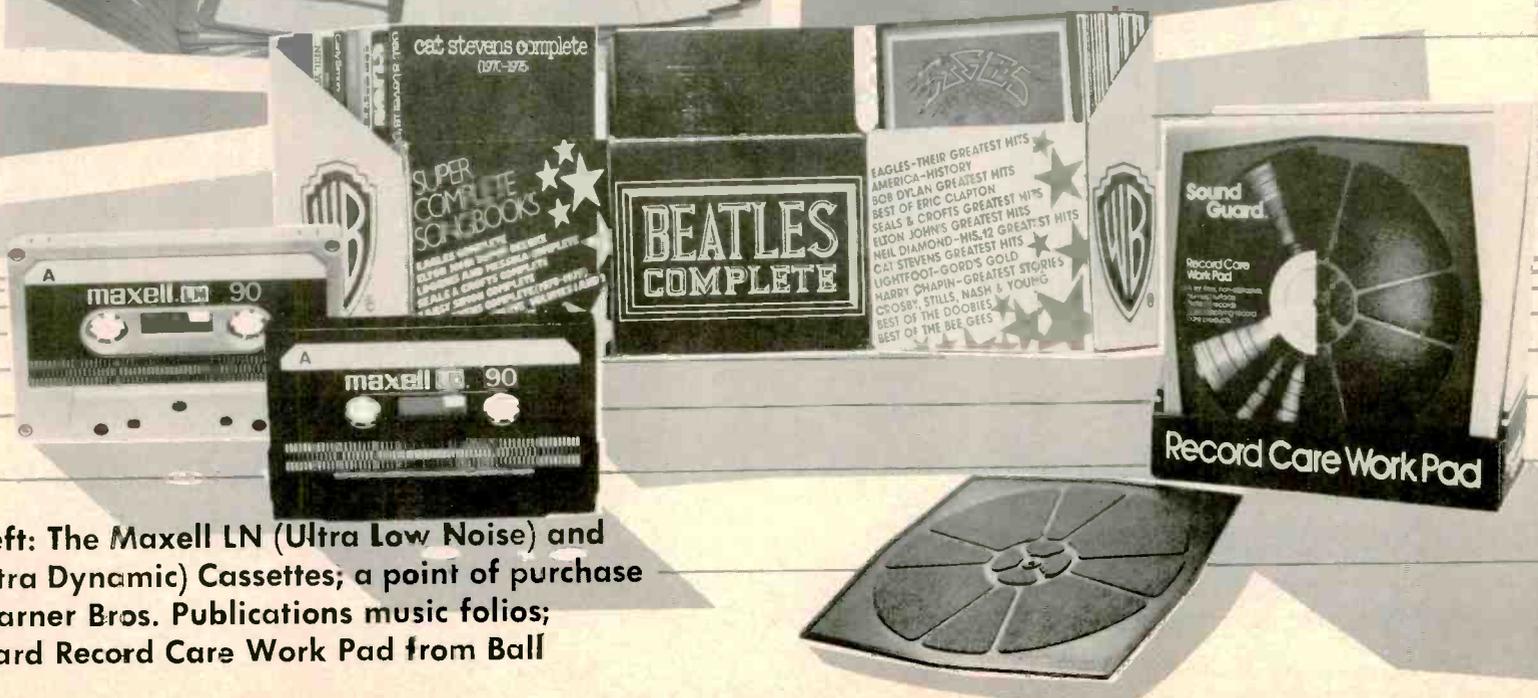
DESIGN

A Division of GRT Corporation
 1286 N. Lawrence Station Road
 Sunnyvale, CA 94086
 (408) 734-2910

Songbooks, Tapes & Accessories



Clockwise from left: A sampling of TDK's broad new line of tape accessories (including tape cleaning kits and head demagnetizers); GRT's Dustbuster record cleaner; Audio-Technica's AT607 Stylus Cleaner; (center): the Disc Kit which is a Discorganizer filled with the complete line of Disc-washer brand of record accessories; the complete line of Sony compact cassettes in blister packs.



Below, from left: The Maxell LN (Ultra Low Noise) and Maxell UD (Ultra Dynamic) Cassettes; a point of purchase display for Warner Bros. Publications music folios; the Sound Guard Record Care Work Pad from Ball Corporation.

THE STAX CLASSICS ARE BACK



AND SO IS GOSPEL TRUTH.



- | | | | |
|----------|--|----------|--|
| GT-14001 | The Rance Allen Group | GT-14006 | The Henry Jackson Company |
| GT-14002 | Rev. Maceo Woods In Concert | GT-14007 | Rev. Maceo Woods A New Dawning |
| GT-14003 | Rev. Maceo Woods Jesus People | GT-14008 | The Rance Allen Group Brothers |
| GT-14004 | Rev. Maceo Woods God Save Your People | GT-14009 | Rev. Maceo Woods Goodbye Loneliness, Hello Happiness |
| GT-14005 | The Rance Allen Group Truth Is Where It's At | GT-14010 | The Howard Lemon Singers I Am Determined |



DISTRIBUTED BY FANTASY RECORDS



Labels Gear Up for Record 4th Quarter

(Continued from page 18)

Paul Young. From Atco, Lindesfarne, Mick Jackson and Marilyn Scott will all be represented, while Peter Tosh's first lp via Rolling Stones Records is expected. Next up will be new releases from Charles Mingus, the Trammps, Phreek, Midnight Rhythm and, on Westbound, Carlis Munro, with other releases to be unveiled by Atlantic as the quarter progresses.

Meanwhile, in addition to new and forthcoming product, the label will continue major campaigns for late summer releases by such acts as The Rolling Stones, Foreigner, Jean-Luc Ponty, Peter Gabriel, Jay Boy Adams, AC/DC, Roberta Flack, Mark Farner Band, Goody Goody, Ray Barretto, Ray Charles, Ben E. King, Wilson Pickett and Dave Edmunds.

At **Ariola Records**, three merchandising campaigns go into effect this month for key new label acts Japan, The Three Degrees, and Bandit. Japan, whose first lp for the label shipped in late summer, will release its second album, "Obscure Alternatives," during the fall; both that lp and its predecessor, "Adolescent Sex," will be pushed in tandem via posters, stickers and other special merchandising items all continuing the controversial element unearthed by the act's first trade ads.

For The Three Degrees, the group's new affiliation with producer Giorgio Moroder will provide the campaign tagline, "The Three Degrees Are Back . . . And Giorgio's With Them." Instore display materials are being provided, while advertising backup will focus on disco, r&b, gay and trade print coverage. Ariola's new signing, English rock'n'roll group Bandit, will be represented by "Partners In Crime," their debut lp, for which national director of AOR promotion Bill Bartlett is coordinating a special teaser campaign designed to start with AOR stations and spread to retail and press; with cover graphics featuring the band's logo against a backdrop of guns, Ariola will be augmenting instore display pieces and posters with cap guns and "Wanted" posters developed for the campaign. As with the Japan and Three Degrees pushes, Ariola's joint directors of merchandising, Rich Fazekas and Robin Mazzetta, will coordinate.

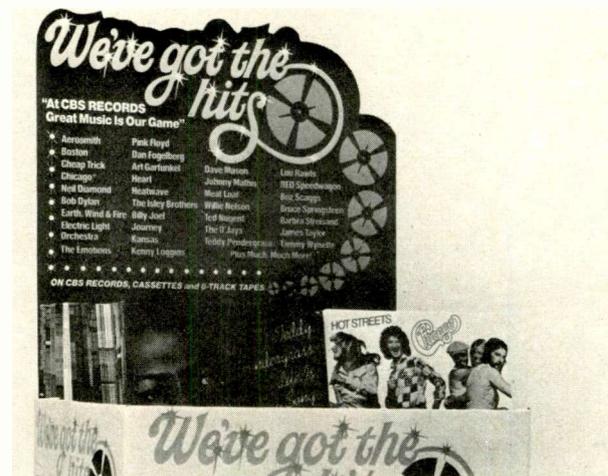
Capitol Records' fall schedule will be highlighted by special anthologies for both Steve Miller and Paul McCartney, as well as similar retrospective packages on Merle Haggard, The Band, Leo Kottke, Renaissance, Brinsley

Schwarz and The Sylvers, along with new releases from other label acts, both established and newly-signed. September's lineup began with albums from Gentle Giant, April Wine, Billy "Crash" Craddock, King of Hearts, Gonzalez, Brian Cadd and Gloria Jones; following in September are lps by Glen Campbell, Starz, Dr. Hook, Richard Torrance, The Neville Brothers, Freda Payne, and Jessi Colter, while in November Capitol will release albums by Helen Reddy, Peabo Bryson, Tavares and Be Bop Deluxe.

The label's past success with extensive in-store merchandising programs, including permanent catalogue displays, will be carried over via posters, 4' by 4's, window and wall display pieces, stand-ups, buttons and T-shirts, along with other special products. In addition to continued consumer and trade print and radio ads, Capitol's newly-created Audio & Visual Production Center will oversee film and video for retail use, TV commercials, trailers, radio spots and industrial presentations. Meanwhile, Capitol's recent success with The Beatles through colored vinyl pressings and the special consumer picture disc of "Sgt. Pepper" is reportedly generating continued interest in exploring special merchandising applications, according to a report from marketing VP Dennis White.

For fourth quarter '78, **Casablanca** kicked off with a massive, multi-tiered, multi-media cross-promotion for the four Kiss solo albums by Gene Simmons, Ace Frehley, Peter Criss and Paul Stanley, which will backstop extensive instore display pieces with the company's largest record/tape advertising campaigns to date. With a special NBC-TV movie, "Kiss Meets The Phantom," due later this fall, and several Kiss merchandising deals, covering jeans, Halloween costumes and toys, producing non-music Kiss product, cross-ties will be developed with radio, retail and various non-music dealers through merchandising, advertising and special promotional contests. In-store, posters range from 22" by 68" to 2' by 2' two-sided hanging posters; 4' by 4' foam core mounted boards, stand-ups, two-sided dangler arrows and plastic album bags are also being used.

Multiple in-store pieces are also being distributed for Donna Summer's "Live And More" package, with 2' by 3' posters, mobiles, 3' by 3' boards and stand-ups shipped in stages. The larger 2' by 3' format is also being used



CBS merchandising materials

for Meco's "Wizard Of Oz" album, The Pips' "Callin'," Joey Travolta's debut lp, The Godz' "Rock'n'Roll Machine," "Love-A-Thon" by Vernon Burch, "Wright Bros. Flying Machine," Village People's "Cruisin'," "Welcome To My Room" by Randy Brown, Cameo's "Ugly Ego," Tilt's "Music," the soundtrack album from "Midnight Express," "Stonebolt," Paul Jabara's "Keeping Time," Santa Esmeralda's "Beauty," Gypsy Woman" by Leroy Gomez, The Sylvers' "Forever Yours," "I Get Around" by Good Vibrations, and lps by Giorgio and Chris, and Lori Lieberman.

Mobiles, danglers and other in-store display specialties are also being developed on an act by act basis. Radio and print support will also be varied according to format, act and market, with the latter conducted for both consumer and trade publications.

According to Frank Mooney, VP, marketing branch distribution, CBS Records, **CBS Records** has mounted its most extensive and ambitious fourth quarter merchandising and marketing campaign to date. Properly applied to the marketplace, the company's marketing and merchandising plan for the fall will provide a maximized effect of unit sales and exposure for its artists and their creativity.

The overall marketing theme for the fourth quarter campaign is "We've Got The Hits." The detailed merchandising program integrated with CBS Records' new releases and individualized artists campaigns offer the greatest possible merchandising opportunities to retailers throughout the balance of 1978. In addition, CBS Records has developed the most expansive advertising campaign in its history, fully utilizing a variety of radio, print, and television advertising outlets. The fall program's all-encompassing "me-

dia-mix" is a CBS Records axiom. Not just bigger than previous efforts, this year's plan is a refinement of CBS's past advertising approach strategized to cover even more markets than before.

All in-store merchandising and display materials prepared by CBS Records for its fall program are completely manufactured and shipped to tie in to product placement, new release advertising schedules, and artist tours. The overall marketing theme of "We've Got The Hits" will appear throughout the media mix and display material.

Columbia Records' fourth quarter merchandising plan under the umbrella of CBS Record's "We've Got The Hits" campaign, is expected to be the most successful program in label's history. This year's fourth quarter, spearheaded by Columbia's outstanding new releases and explosive catalogue, should bring in the largest year ever for the Columbia label, according to Joe Mansfield, VP, marketing, Columbia Records.

Artists

Columbia artists who have reached superstar levels during 1978 and will continue their hot streak throughout the end of the year include Billy Joel, Journey, Johnny Mathis and Deniece Williams, Kenny Loggins, Eddie Money and Walter Egan. The label has taken many artists to soaring sales plateaus, including Dave Mason, Elvis Costello, Frank Marino and Mahogany Rush, Pockets, and War of the Worlds. Major inroads are being made by individual albums by Les Dudek, Mike Finnegan and Jim Kreuger. Huge billings will continue for such top artists as Billy Joel, Bruce Springsteen, Willie Nelson, Bob Dylan, Barbra Streisand, and The Emotions.

During the fourth quarter of 1978, a number of major albums are scheduled to hit the market-

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Labels Gear Up for Record 4th Quarter

(Continued from page 30)

place, including lps by: Billy Joel, Barbra Streisand's greatest hits, Willie Nelson's 2-lp live set, Phoebe Snow, Stephen Stills, Chicago, Santana, Aerosmith's 2-disc set which includes their current hit single, "Come Together," Janis Ian, Neil Diamond, Blue Oyster Cult and Earth, Wind & Fire's Greatest Hits, which has their chart-busting single, "Got To Get You Into My Life," among others. Fourth quarter releases by new and developing artists which Columbia has high hopes for are records by Valerie Carter, Fuller-Kaz, Marilyn McCoo and Billy Davis Jr., Reggie Knighton and Toto. In the jazz/progressive area, Columbia is offering fourth quarter releases by Weather Report, Maynard Ferguson, Ramsey Lewis, Return To Forever (a 4-disc live package), Herbie Hancock and Chick Corea, Bob James, Dexter Gordon, Woody Shaw, Willie Bobo and Ronnie Foster. Nashville has many exciting Columbia lps slated for 1978. In addition to Willie Nelson, records by Johnny Cash, Bobby Bare, Sonny James, David Allan Coe, Johnny Duncan, Moe Bandy and Marty Robbins are being released.

From September until the end of this year, the **Epic, Portrait and CBS Associated Labels** are shipping many new albums by superstar, developing and new artists. Epic Records is releasing albums by Melba Moore, Southside Johnny and the Asbury Jukes, and Ted Nugent. Portrait recording group Heart has a much-awaited fourth quarter release. The Associated Labels have a variety of year-end releases. Philadelphia International is shipping new releases by MFSB, Jerry Butler (in a new signing re-uniting Butler with Gamble and Huff), Lou Rawls and Teddy Pendergrass. Lifesong's Crack The Sky, Nemperor's Steven Forbert, Caribou's Matthew Moore, and Tabu's Lalo Schiffrin and Lamont Johnson are all coming out with fourth quarter releases. Kirshner Records is releasing new albums by Sara Dash and by Kansas, whose double live album set contains spectacular arrangements of the best selections of the group's career. T-Neck's The Isley Brothers are offering a special collection from their classic performances in a two-record set, and Unlimited Gold Records is releasing an lp by Danny Pearson, UGR's first release as a new Associated Label. A new album is coming out by Blue Sky's Dan Hartman.

In addition, E/P/A will continue to sell and merchandise hit albums that are still breaking.

Epic will see continued success with Boston, REO Speedwagon, Cheap Trick, Heatwave, Meat Loaf (Cleveland International) and George Duke. Latest Epic releases by Dan Fogelberg & Tim Weisberg (Full Moon), Mother's Finest, The Boyzz (Cleveland International), and Molly Hatchet are all showing impressive growth in sales, airplay and the new group Nantucket is making its mark. Portrait recording group The McCrarys is enjoying mushrooming success with its first lp. The CBS Associated Labels are selling strong with releases by Teddy Pendergrass and the O'Jays (PIR), Jim Croce (Lifesong), and Electric Light Orchestra and Kingfish (Jet), among others.

Each new album released by the Epic, Portrait and CBS Associated Labels has a thorough marketing campaign and strategy for the fourth quarter. In addition, CBS Records traditionally puts together one of the strongest year-end programs in the industry, designed to dominate record stores, newspapers, radio stations and TV with news and advertising about its releases.

Chrysalis Records continues to adhere to a limited release policy allowing for longer active promotion and marketing campaigns, according to Brendan Bourke, who handles merchandising for the label. Accordingly, fourth quarter campaigns all include basic merchandising plans—providing for ad mats and minis, fact sheets, customized press kits, empty sleeves and other basic display and advertising tools—as well as specialized aids; in addition to forthcoming product, summer releases from UFO, Robin Trower and Leo Kottke will continue to be supported by programs this fall.

Gilder

Two recent releases are already being touted via campaigns expected to continue during the quarter. Nick Gilder's "City Nights" is being supported with easel-backs, four-color 2' by 2' posters, a special single banner for use with other pieces touting Gilder's current chart hit, "Hot Child In The City," and special tri-fold display boards, measuring 3' by 6', suited for displays tied to Gilder's touring activity. Rourke also notes that Chrysalis provides retailers with suggested display layouts. "Using independent distributors, we sometimes find ourselves competing with 10 other labels at a given moment," he remarked.

Also currently available and receiving a major merchandising push is Blondie's "Parallel Lines."

Like the Gilder lp, this title will include Chrysalis' basic merchandising tools along with specialized marketing items. As with most acts having label catalogue, empty sleeves are supplied from all titles still available to allow for catalogue cross-merchandising; with a fall tour planned, tri-fold display boards, radio spots, and a special tour poster are also being made available. A 12x12 mailing to 6,000 retailers and a picture disc, due in October, are also part of the program.

Rabin

Newcomer Trevor Rabin, whose lp just shipped, also will have added marketing support. A teaser campaign via postcards was mounted a month prior to release; other customized touches include note pads, a four-color streamer, a 12x12 mailing and radio spots.

Uriah Heep's first for the label, "Fallen Angel," will be tied to the band's upcoming tour with label act Jethro Tull. Chrysalis' first release through its new affiliation with Bronze Records, the lp will be supported with easel-backs, two different four color posters, tri-fold display boards, a tour streamer, display layouts and radio spots. Rory Gallagher, also on tour, will likewise receive additional merchandising beyond the basic display package, with tri-fold displays and both a 2' by 2' and a tour poster.

Jethro Tull

The most extensive campaign, however, will accompany Jethro Tull's "Live, Bursting Out" package, with the campaign to cross-merchandise the entire Tull catalog on Chrysalis. A variety of four-color poster designs, including a special two-finish cover-derived design, balloons, buttons and streamers will be instore extras, advertising will ad to print and radio with television spots, radio campaigns, instore promotions and a video clip being made available for instore use.

Other fall releases designated for market-by-market treatment, but again due for basic merchandising kits with graphic materials, ad support and displays are Racing Cars ("Bring On The Night"), Steeleye Span ("Live") and Richard and Linda Thompson.

Elektra/Asylum Records kicked off its fourth quarter with the label's largest initial shipment in history, two million copies of Linda Ronstadt's "Living In The U.S.A." According to E/A's sales VP, Stan Marshall, that status will be mirrored by E/A's heaviest television, radio and print buys yet, with all advertising and mer-

(Continued on page 36)

Lieberman

(Continued from page 18)

many accounts were scared about people cluttering up the store space, but now they're getting much more liberal. Often that's no longer the case. We're able to bring in a certain amount of decor to that particular area that calls attention to the department. These aids do not appear in some other departments, like auto parts. Sometimes we'll do this in conjunction with a manufacturer, but often we handle this sort of display all ourselves."

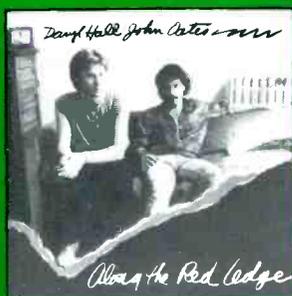
"Obviously," elaborates Lieberman, "we use every inch of end-cap space and wall space there might be; and floor and ceiling space, if they'll allow it, to make it perfectly clear that this is a music department and a great place to buy gifts. The last couple years I think we've been more successful in our advertising. In a sense, we're in competition with other departments, and when it comes to a gift for a five or six dollar bill . . . well, it's hard to find anything that has that pizzazz for the price. We're trying to drive that fact home," added Lieberman, "both in our advertising and our store displays. And the mass merchant has gotten away from that sterile look. Before, discount stores used to look like the operating table."

"Remember, they were so concerned about being ripped off that they wouldn't have anything else that would interfere with visions across the total store. Now many of these people have different attitudes, but they didn't come to realize that by accident. Here's where a lot of hard work went in on our part. Of course, we're happy with the progression of thought most of our client retailers have gone through."

"It's a part of the effort to move the mass merchant from the point of view which he assumed in the early seventies: that records were a pain in the rear," said Lieberman in explaining the difficult transition. "We've now succeeded in turning on a lot of our 'partners' to the idea that here is a product that has potential. We make a lot of noise because we're part of the entertainment business and being part of the leisure industry is no longer a dirty word. We didn't have snowmobiles or Winnebagoes thirty or forty years ago. Guys felt guilty and now it's part of the bill of rights for a man to have leisure time; and this is probably the best form of entertainment. It's a product that has emotional value and is a very important purchase."

We Think You Deserve Four Good Quarters When You're Out To Make A Buck!

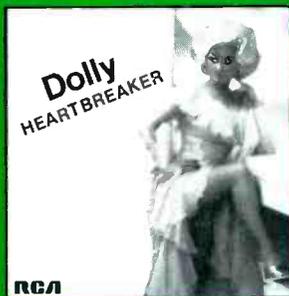
The product, the merchandising, the backing...
the three essential elements we've provided to make this
year your record year. Check our lineup, check the charts
and check out the year with the highest profitability
margin to date. Remember this quarter and every quarter,
the bucks start here.



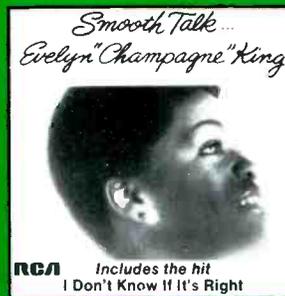
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OATES AFL1-2804



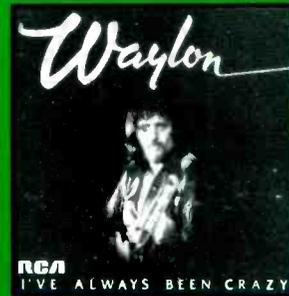
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BXL1-2515



DOLLY PARTON
AFL1-2797



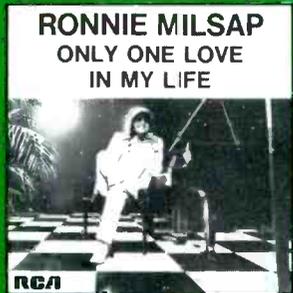
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KING APL1-2466



WAYLON JENNINGS
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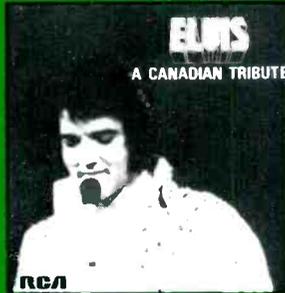
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AFL1-2821



RONNIE MILSAP
AFL1-2780



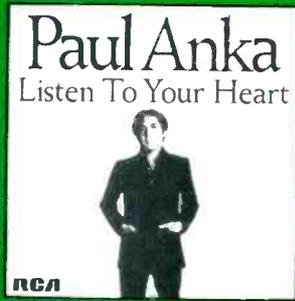
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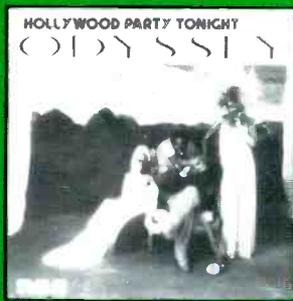
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KKL1-7065



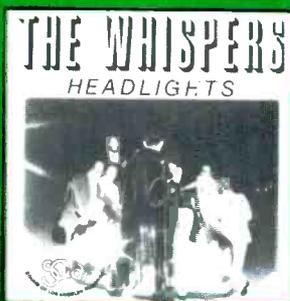
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AFL1-2875



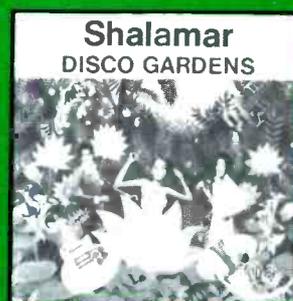
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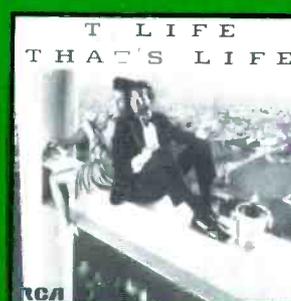
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THE WHISPERS
BXL1-2774



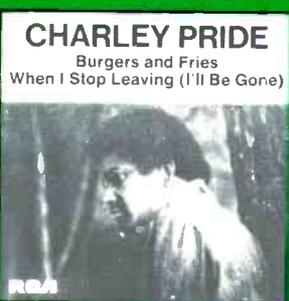
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T. LIFE APL1-2673



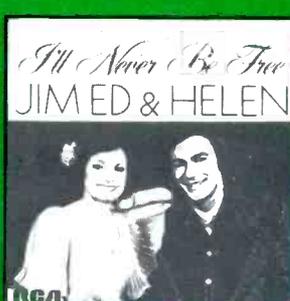
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AFL1-2926



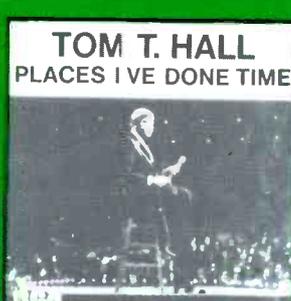
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APL1-2983



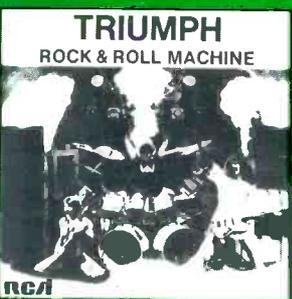
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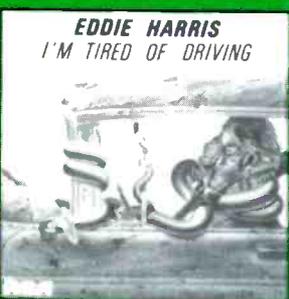
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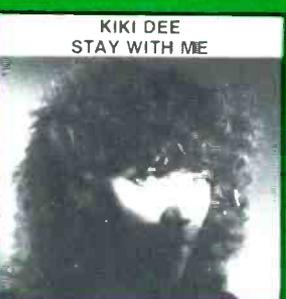
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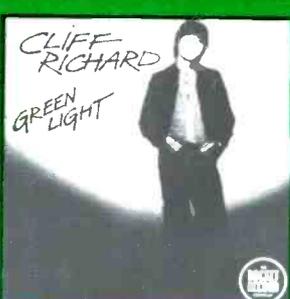
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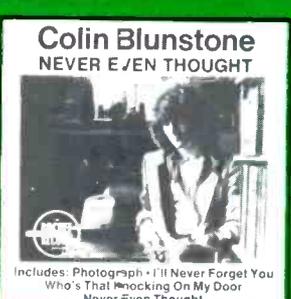
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APL1-2942



KIKI DEE BXL1-3011



CLIFF RICHARD
BXL1-2958



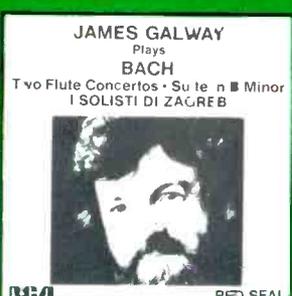
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EXL1-2903



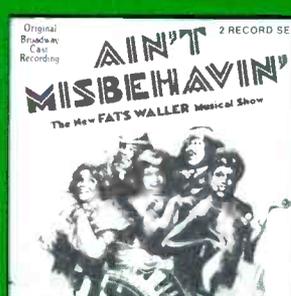
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CRL1-2633



OTELLO CRL3-2951



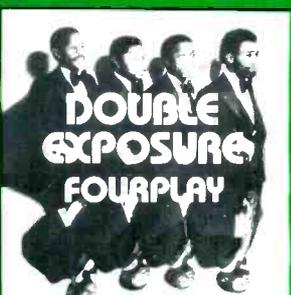
JAMES GALWAY
AFL1-2907



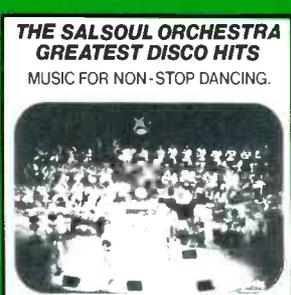
'AIN'T MISBEHAVIN'
CBL2-2965



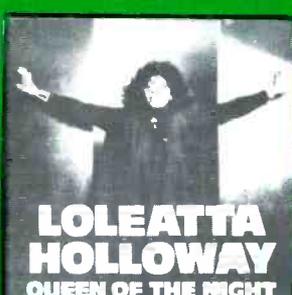
SARAH VAUGHAN
Z310-821



DOUBLE EXPOSURE
SA-8501



SALSOUL ORCHESTRA
SA-8508



LOLEATTA HOLLOWAY
GA-9501

• PRODUCT
• MERCHANDISING
• BACKING

RCA



Retailers Prepare for Fourth Quarter Bonanza

(Continued from page 6)

confidence in the economy. Numbers are numbers and it doesn't really matter whether you're paying a dollar or ten dollars for something as long as everything is on common ground. It does affect people's confidence and that's what our entire economy is ultimately built on. So I haven't seen higher list prices stop people at all. Portland did a buying boycott when the Queen album came out, didn't carry it, and the customer didn't even care. He said, "Where can I go to buy it?" No sympathy. I'm afraid \$8.98 would be received the same way. We had Odyssey come in here and go through a spate of price burning where they cut prices severely, and it did ripple through, but that seems to be over with now. That was the only price cutting we saw. Things are getting back to normal now. I was forced to raise my structure a little because of the price rises that were given to me last spring. So I had to go up a little on what I was charging for list price and it's been accepted by our customers.

In your holiday advertising, will the emphasis be on print, radio or TV? Which medium is most effective in your market and why?

Karol: Well I guess the newspaper strike will be over soon. Meanwhile we have a tremendous new campaign in the making which will bring TV into our schedule. This is our first year on TV. We decided to make the move mainly because our competitors are in TV and we can't afford to overlook anything that they do. We are going into TV because it's an unknown force as far as we're concerned. We've got to find out about it. And we're going to do it as well as we can; we're going to do it better than anyone else ever did it. We're going to give it a fair test. But at this point we really don't know what will happen. It could be the greatest promotional gimmick we've come up with, or it could be a complete bomb due to the expense involved.

Ken Dobin: "We have more product on sale at any given time than we've ever had before, and this is helping to maintain multiple sales."

Dobin: Generally in the fall we have a sharp step up on print. More people are reading the paper in the shopping season and we feel that more people will see a large print ad. Of course, on radio you have such a small amount of time to talk about, say, 30 WEA albums that are on sale. You really just can't do it on radio. So we generally have a big splash on print, usually beginning around Thanksgiving, although we may have something before that.

Nichol: Radio. The exposure of the product on the radio itself is just so much greater than what we can get in print that it makes more sense for us to go that way. Chainwide we'll be on 17 to 20 different stations. We're not in TV at all right now, because of the cost factor. You still get more out of your co-op dollar in radio. We've had tags on TV, but nothing major.

Guarnieri: It's always been print and radio. A long time ago we tried TV, but it was just too experimental for this market. And the

only time we could afford was at two in the morning during an old movie. So that kind of shot it. We're going to try TV again this year though, settling for fewer spots at a better time. And we're trying to have more in-store appearances by artists, with advertising to back them up. Recently we had a party for classical customers, by invitation only, with wine and cheese, and we sold a lot of records in a two-hour time period.

Modica: I will say that I have a declining but still plural amount of my advertising going into radio. I don't like radio; I think radio in Portland is really vindictive; I don't think they're trying to help us at all; I don't think they have a positive attitude and I'm sorry to have to give them such a lion's share of my budget. I'm trying to cut it as much as I can, but I still do rely primarily on radio. Print for me is not much of a factor. The east coast seems to be very heavy into print, but we in the west do not use print very often. I use it when I have a very large budget and a huge promotion like our tenth anniversary thing. There'll be a smattering of print ads for Christmas. I was very successful with TV during our tenth anniversary promotion. We went on and blitzed people fairly hard for one week and I think that contributed to the surprising amount of dollars we were turning for the tenth anniversary. So TV is definitely going to be a part of my Christmas package, and that's never happened before. I am looking for ways to not spend money on radio, because I'm not satisfied with what they're doing for me, but I still find them to be too important to let go altogether or to become a minor part of the overall picture.

What's the status of Christmas records in your stores? Will you be stocking more this year, merchandising them more aggressively? Or less so?

Karol: We're going to carry as many Christmas records as we can get our hands on. We're going to put them all out right after Labor Day and we expect to do more business on Christmas records this year than we've ever done before. Christmas records have not gone up in price, and all the great ones are in the budget category. Two or three dollars was a lot of money a few years ago, but today it's very little. A hot dog costs almost a dollar. So we expect to sell many many Christmas records. We noticed a great surge last year, and we think this year it's going to be even bigger.

Dobin: Last year there was a slight pickup on Christmas product, but it's still far below what it was five or ten years ago. And you can see that, because most of the labels have made their best sellers midlines. I'm not going to have great depth on Christmas product. Our chain has sold standards throughout the years—Nat King Cole, Mahalia, Charles Brown—they're like a byword with us. We'll carry modest depth this year.

Nichol: We'll be merchandising them probably a little more aggressively now, because we've got the capability now to do more of our own promotions, more and better things out of our own art department. I doubt though that we'll be increasing the amount of

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Introducing the new TDK necessities.

The most complete line of tape recording necessities in the business is made with the same care and precision that TDK puts into its tapes. The battery-powered HD-01 Head Demagnetizer is in a standard cassette shell and instantly demagnetizes even the most out-of-the-way heads. The HC-01B Head Cleaning Cassette and the HC-03 Head Cleaning Kit provide full-scale head maintenance. We also make a Level Adjust Test Tape, Endless Cassettes, Index Labels, Cassette Labels, metal and plastic take-up reels and Cassette Storage Cabinets—in short, everything you need for greater tape sales. TDK Electronics Corp., Garden City, N.Y. 11530.

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New Accessories for Hit Holidays

■ NEW YORK — If the fourth quarter turns out to be the record-setting one that the music industry expects this year it will be due primarily to the sale of recorded product. However, blank tape and accessories of all kinds also find a wider audience at this time of year and contribute heavily to the holiday sales surge. Cognizant of this fact, *Record World* has asked a number of leading tape and accessory manufacturers to reveal their "new releases" for the final three months of the year.

GRT Corporation is making its initial entry into the accessory field with a broad new line of tape and record accessories that includes record and tape cleaning kits, head demagnetizers and an extensive selection of cabinet-style storage units.

GRT's new product line includes: GRT Sound Cleaner: a top of the line record cleaner which comes in a smoked black plastic combination bottle that operates as a single spray and brush unit. It is priced at \$12.95; "Dustbuster" record cleaner: an all in one unit with velvet pad and spray for the budget-minded user. Priced at \$3.95; Tape Maintenance Kit: an all-purpose kit that includes electric head demagnetizer, head cleaner solution, cleaning cloth, cotton swabs and a booklet on record and tape care. Priced at \$17.95; Record Maintenance Kit: includes sound cleaner, stylus mirror, record cleaning solution and care booklet. Priced at \$15.95; tape demagnetizer and cleaner combinations: separate 8-track and cassette self-contained cartridges that demagnetize and clean. Priced at \$4.95.

GRT's tape and record storage units are offered in several unique configurations including simulated walnut wall mounted and lazy-susan table top designs, holding up to 60 cassettes or 36 8-track tapes, as well as units holding up to 20 records. Prices range from \$2.99 to \$29.99.

Discwasher Inc. will be marketing the Discorganizer, a milled walnut tray with dustcover that holds the Discwasher brand of record accessories. Separate apertures also hold an international headshell and screwdrivers. The Discorganizer is \$12.50. The DiscKit is a Discorganizer filled with the Discwasher brush, D-3 fluid, SC-1 stylus cleaner and Zerostat. The DiscKit retails for \$46.00 and offers a 15 percent consumer savings over each product separately purchased.

The Magnetic Tape Division of Sony Industries has announced

that it has begun mass merchandising its complete line of compact cassettes in convenient, individual blister packs, suitable for rack-mounting and display.

The company's ferric oxide cassette is identified on the new packaging as "Sony Basic Blank," its high fidelity ferric oxide cassette as "Sony Better Blank," its chromium dioxide tape as "Sony Music Blank" and its high end ferri chromo product as "Sony Best Blank." The back of each blister pack offers bias and equalization recommendations so the user can adjust his cassette player to optimize the performance for the tape he has chosen. Suggestions for efficient and effective application for each type of cassette are also included.

The Sound Guard Record Care Work Pad has joined the family of record care products from Ball Corporation. This lint-free, non-slip work surface was designed for cleaning and preserving lp records by providing an area that is non-absorptive, resilient for cushioning, has a high friction coefficient for record holding, a receptacle area for excess cleaner

and is easily washable. Suggested retail price for the Record Care Work Pad is \$7.99.

Audio experts say that cleaning the phono stylus, or needle, is one way to better sound and longer record life. Among the products available for this purpose is Audio-Technica's AT607 Stylus Cleaner, which combines brush and fluid to dissolve dirt without harming the phono cartridge. It sells for \$3.95.

Maxell Corporation of America has announced the introduction of the new Maxell LN Ultra Low Noise) and the new Maxell UD (Ultra Dynamic) cassettes. The new LN cassettes have a significantly improved Gamma Hematite magnetic formulation which uses a new manufacturing technique that results in higher magnetic particle packing industry density and a smoother tape surface.

The original Maxell UD tape was introduced nearly eight years ago and had a revolutionary magnetic tape formulation called PX-Gamma Hematite. As a result of ongoing research and development, Maxell has been able to

improve upon this respected tape formulation through new manufacturing techniques of the PX-Gamma Hematite that make possible a more uniform distribution of the magnetic particles, a more homogeneous dispersion and improved orientation of the magnetic material. As a result the dynamic range has been increased by 2dB while retaining the low print-through feature of the PX-Gamma Hematite formulation.

Music books too are an important part of any retail record store's inventory, and this season Warner Bros. Publications has announced a massive in-store/point of sale advertising and merchandising campaign, consisting of point of purchase browser boxes and 2- and 4-color posters, for its folios. The folios being merchandised in this manner include "Grease," "Sgt. Pepper's Lonely Hearts Club Band," "Beatles Complete," and "Neil Diamond—I'm Glad You're Here With Me Tonight." Special mixed browser boxes contain Greatest Hits, Super Complete and Easy Guitar folios of top personalities and groups.

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Labels Gear Up for Record 4th Quarter

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chandising to pick up on the cover's roller skating motif. Buttons, tour posters, 4' by 4's and a 12" by 24" banner plugging both the new lp and Ronstadt's catalogue have been readied, with retail tie-ins in all advertising formats. And following recent E/A picture discs for Warren Zevon and Joe Cocker, E/A is the latest label to carry those pressings into commercial bins via a limited 150,000 picture discs of the new Ronstadt lp.

Cocker

E/A has already launched its most varied instore campaign to date for Joe Cocker's label debut album, with neon signs, special mini-standups, 2' by 2's and banners, while The Cars' first lp has been boosted by a number of contests and giveaways using the automotive theme, with both advertising and merchandising utilizing that hook as well.

Other artists being supported via instore posters in a variety of sizes and formats include Aquarian Dream, Oregon, Sweetbottom and Lee Oskar, with merchandising pieces for other fall releases still in development at press time.

F/R/M/S Jazz Growth

At Fantasy/Prestige/Milestone/Stax, that company's continued growth in jazz and r&b via both new releases and catalogue development is being mirrored by what label execs say is the company's most extensive fourth quarter release program. And heightening that schedule further, the label's sister company, Fantasy Films, has completed production on Ralph Bakshi's animated feature film version of Tolkein's "The Lord Of The Rings," slated to enter national distribution as a major holiday release in mid-November. According to Ralph Kaffel, label president, anticipation for the film within the cinematic community suggests the innovative epic could prove one of the year's top-grossers, and Fantasy's soundtrack album campaign will seek to boost that prospect by providing a full month's lead-in, with the two-disc package to ship in October, supported by a major, comprehensive marketing, merchandising and promotion campaign coordinated with the buildup for the movie itself. The film's score was composed by cinematic veteran Leonard Rosenman.

Milestone Tour

At the same time, the resurgent jazz market is being addressed through a wide range of major jazz releases, including both new product from key label

acts and catalogue reissues. Leading off the quarter is the current campaign for the Milestone Jazz Stars Tours, a national itinerary of comparatively large venues (4,000 to 5,000 seats) that will showcase three top label draws, Ron Carter, Sonny Rollins and McCoy Tyner, in their first and possibly only stage collaboration. F/P/M/S is treating the tour, which will underscore the re-for a campaign national sales lease of new solo lps by each of the three artists, as focal point chief Phil Jones says will be "just like a major rock or pop campaign." In addition to varied print and radio buys at trade and consumer levels, including half and full-page ads in major newspaper Sunday supplements and coverage in major national publications, the campaign includes a special poster, special dump box, customized catalogue order forms and major retail tie-ins including Tower Records and Pickwick's midwestern outlets. Concert programs are also being printed inhouse, and include bios and pictures as well as the acts' catalogue listings.

Pop Releases

Key new pop releases to receive major campaigns will include an unreleased Bar Kays master recently completed via Stax, new lps from Side Effect, Ike Turner, Terry Garthwaite, David Bromberg (cutting as a soloist), The Blackbyrds, Sweet Thunder, and Martha Reeves; Idris Muhammed's first for the label, an lp by former Temptations lead singer Damon Harris, and F. L. B. (formerly Fat Larry's Band), as well as an as yet untitled disco project from WMOT Productions, are also among releases to ship over the next three months. Albums already in release from Stanley Turrentine, The Boppers, Sylvester and Angelo will also continue to receive major support.

Jazz releases will backstop the Milestone tour with both new releases and major twofers from Milestone, Prestige and Fantasy.

In addition to mainstream jazz releases on Galaxy, new albums by Bill Evans and David "Fathead" Newman are due, and Kaffel and Bill Belmont, label creative liaison, are providing a catalogue-wide promotional tool designed to consolidate the various fall jazz programs through a paperback directory, over 350 pages in length, that will detail not only label titles but provide artist bios and photos for top acts, a complete cross-index of all releases by artists, and listings of sidemen, as well as a sideman

cross-index.

Also due: catalogue programs for the ten top-selling reissues from Stax, as well as new Stax releases and, in November, Stax Chronicles greatest hits compilations on such top acts as the Staple Singers, The Soul Children, Eddie Floyd, The Emotions, Albert King/Little Milton, and Rufus and Carla Thomas; continued instore support for the recently acquired Gospel Truth catalogue as well as the first secular album by one of that catalogue's mainstays, Rance Allen; and last, but hardly least, a major new consumer campaign that will introduce the return to the market of six Creedence Clearwater Revival lps via three double packages specially-priced at \$8.98.

For GRT's Janus Records, fourth quarter merchandising began earlier this fall as the label conducted an 85-market "Charlie Girl" radio/retail promotion to select a new cover femme for the act's upcoming third lp on the label. Finalists will be featured in a 1979 Charlie calendar. Other items developed for the act include stick-pins, belts, 2' by 2's, light boxes and other P. O. P. and special merchandising designs.

In release now, and supported by various display and ad programs, are lps by Kayak, Sweet Cream and, via Beserkeley, the Greg Kihn Band. Instore aids are tailored to each act: Kayak, for example, is being exposed instore via 2' by 2's, mobiles featuring a plastic "neon-type" logo, 3-D buttons, and hooded sweatshirts; the Kihn Band is represented through 2' by 2's, as well as both a life-size standup and a mini-standup.

Closing an already exciting year, the last three months of 1978 will produce some interesting marketing and merchandising ideas from London's pop product division.

With the release of Zulema's debut album, "Z-ilicious," on the new LeJoint label, London will distribute a soul calendar showing Zulema from the album cover.

A two-record bonus pack entitled "Mantovani's All Time Christmas Favorites," will enhance the Holiday season.

New recording artist Tommy Hoehn's debut lp, "Losing You To Sleep," just released, will be accompanied with a four color product poster.

Savoy Brown's 13th album, "Savage Return," has been enhanced by a U.S. tour and features two four color posters, one as new product and the other displaying the band's catalogue.

At MCA Records, a continued involvement in developing strong cross-promotional ties outside the record and tape field will include both internal ties to MCA's own television division and coordination with the respective networks for projects including "Battlestar Galactica" and "A Woman Called Moses." The former will also be supported via a Penney's tie-in and a special merchandising package including household items, such as bedding.

MCA's Universal film division will participate with the label in an extensive, multi-tiered campaign already underway on behalf of the Motown/Universal production of "The Wiz" and the soundtrack lp, which shipped in advance of the film to provide additional box office buildup. An already extensive consumer and trade print advertising profile and various instore pieces, such as a full-color, mirror-image store mobile, will be bolstered by mail promotions geared to building holiday sales, fashion show tie-ins with Teen Magazine and The Broadway department store chain, and a Macy's Thanksgiving Day Parade float. All major campaigns will include a variety of display and special promotion items, with "The Wiz" alone to have two posters, 3-D display, dump box, standup, banner, foam-core board and stick pins; other campaigns will alter-types of merchandising, such as the current push for Lynyrd Skynyrd's last album, which will utilize press kits, T-shirts, both a poster and a four-color personality poster, a mobile and a special commemorative coin. Meanwhile, Elton John is targeted for a merchandising campaign that will embellish a similar array of instore approaches with a unique ad campaign conducted via classified sections in magazines.

Meanwhile, late summer releases, including the first Who lp in three years, "Who Are You," will continue to receive support during the final quarter of 1978.

Much smaller but equally diversified in terms of merchandising emphasis is Mushroom Records, whose roster has expanded slightly with the addition of fourth label act Ian Matthews. With Matthews' first lp for the label, "Stealin' Home," just shipped, and recent releases by Paul Horn, Doucette and Chilliwack all still active merchandising and promotion campaigns, chief of the U. S. headquarters, VP Shelly Siegel, anticipates the

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Labels Gear Up for Record 4th Quarter

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addition of a full-time inhouse marketing coordinator in addition to working with Macey Lipman marketing and Image Marketing.

Those additions are in line with the label's full merchandising approach to all label acts. Foam-core 4' by 4's, various posters, mobiles and a variety of special merchandising ranging from stick pins to night lights are utilized for all campaigns. This quarter will see the label unveiling a new merchandising aid developed by A&M Records in Canada, which recently expanded its distribution agreement with Mushroom there. Called the "wobbly," the graphic aid is a flexible plastic reproduction of the album art in a reduced size format designed for P. O. P. locations where space is at a premium.

In summarizing **Motown Records'** fourth quarter merchandising and marketing priorities, sales VP Mike Lushka stresses, "This year we've only released about 20 albums, and we'll only be releasing another 10 or 12 for the rest of the year. It enables us to work our product much longer." Toward that end, an extensive fall schedule of major merchandising programs for new lps will be coordinated with continuing late summer campaigns as well as a number of catalogue cross-merchandising schemes.

Among the label's most visible campaigns during this period will be their push on behalf of The Commodores' "Greatest Hits" package, which will be supported via extensive in-store displays, co-op print campaigns and television spots, with the act's catalogue cross-merchandised throughout.

Ronnie Pointer's Motown solo debut will also be touted with posters and displays as a central aspect of the program. Also planned are red vinyl promotion disks.

A specially-priced double live package from Smokey Robinson is also on the schedule, with standups being readied, while Rick James second album will ship in November.

Already in release and targeted for extended campaigns are lps by Switch, now the focal point of a major campaign that just kicked off with a five-city promotional tour and includes colored vinyl promo discs, record giveaways in ten cities, special merchandising products including light switches, and a second pop-oriented phase; Diana Ross; Grover Washington, Jr.; Rare Earth; Rick James, via his first label release; and The Commo-

dores.

Extensive promotion for the label's mid-priced line is also slated for later this quarter, with Christmas tie-ins planned. Also linked to the seasonal theme will be two holiday repackages on that line, one by the Supremes and the other an anthology featuring various label acts. A third Christmas package repackaged for this year, featuring Stevie Wonder, is being cross-merchandised with his catalog.

Phonogram/Mercury Records' Harry Losk, VP, national sales, reports that fourth-quarter merchandising campaigns there will introduce a new instore mobile being used as the centerpiece for five separate artists campaigns. According to Losk, "the concept revolves around separate mobiles, each with independent themes, but all with the same general size components." Mobiles, which combine album art with individualized artwork for each act, were designed by Phonogram merchandising manager George Balos, and Losk credits the common design of the basic mobile as "permit[ting] the retailers to display them in tandem or to concentrate on one or two artists. The main idea is to provide flexibility to the dealers."

Mobiles are being used in support of Johnny Guitar Watson's "Giant" lp (DJM), and "Everybody's Dancing" by Kool & The Gang (De-Lite), both shipped in September; "Hemispheres" by Rush and the Bar-Kays' "Light Of Life," both on Mercury and due in October; and "The Statler Brothers Christmas Card," due on Mercury in November. Other merchandising pieces have also been prepared, both for those acts and other label talent, on a selective basis, while campaigns already underway for City Boy, the Ohio Players and Willie Nelson lps are utilizing mobiles.

Lps by the Atlanta Rhythm Section, Donny and Marie, 10cc and Pat Travers are among titles scheduled for release by **Polydor Records** during the final quarter of '78, with major, multi-tiered campaigns to be tailored to each act. Senior VP Harry Anger projects the push for the yet untitled double live lp by Atlanta Rhythm Section as "a major all out thrust," with the battle plan to include trade print, major retail print tie-ins, radio spots and selected television buys.

For Donny and Marie's "Goin' Coconuts," Polydor is undertaking a multi-media advertising approach and bolstering the act further through a catalogue push via "Osmond Month," as the la-

bel has dubbed this October. On-air radio contests and a national radio campaign will be keyed to the single, "On The Shelf," with in-store appearances by the artists, major television, trade and radio ad buys, and an instore video piece all planned. 10cc's first for Polydor, "Bloody Tourists," will be heavily tied to one of the act's rare U.S. concert tours, beginning in November. Radio spot buys and promotion will provide exposure in tandem with national trade and consumer print; instore, displays will be developed via a new poster, and a Sunset Strip billboard is planned for Los Angeles. National consumer and trade print and radio support are expected for Pat Travers' "Heat In The Street."

RCA Records' fall-winter marketing plans were launched at the beginning of September with a major Elvis Presley campaign that will continue through Christmas.

Dick Carter, division vice president, field marketing, RCA Records, said: "We have been a particularly hot company all year, setting new sales records in every quarter. Our plans from now through the end of the year will be geared to continue the build-up of this momentum with artist, product and catalogue campaigns designed to give exposure for our product in every retail outlet in the country and in every facet of the media—trades, consumer press, radio, television, billboards and anywhere else which seems to provide a viable means of getting our sales message across to consumers."

Carter said that he just completed setting up a new arm of his marketing operation—field inventory/display specialists who will be responsible in sixteen major markets for visiting retail outlets to set up displays, both instore and window, for RCA product of its associated labels. These men also will actually inventory the store's RCA product to assure that records and tapes are stocked in sufficient numbers to cover demand created by local marketing campaigns.

Carter said the Presley campaign was launched coincidental to release of "Elvis Sings for Children (And Grownups Too)" and had been given added momentum by a new Elvis album, "Elvis, A Canadian Tribute," which is being pressed in gold vinyl. He predicted there very well may be even more new Elvis albums in time for Christmas.

Other artists for whom major

campaigns already have been launched include Dolly Parton, whose latest album, "Heartbreaker," was certified gold immediately following its release and promises to be her second consecutive platinum album, and which has been aided enormously by Dolly's recent performance at New York's City Hall as guest of Mayor Edward Koch, Waylon Jennings, Daryl Hall and John Oates and others.

Other Campaigns

In the wings, with campaigns still to be launched, are anticipated albums by Odyssey, Charley Pride, John Denver, Bonnie Tyler and others.

"Another source of added strength for our marketing," said Carter, has been our new association with such strong independent record labels as Rocket and Salsoul. We will have extensive multi-media campaigns on their product between now and Christmas also."

He further noted that the year-long Red Seal campaign on the Vladimir Horowitz Golden Jubilee album of Rachmaninoff's Third Piano Concerto (with the New York Philharmonic conducted by Eugene Ormandy) had been given a tremendous shot in the arm by Horowitz's appearance on Sept. 24 with the Philharmonic in a nationally televised performance of the same work.

"We know that monies spent in advertising and merchandising do not have much effectiveness unless the product itself is visible at retail. For this reason, we are intensifying our efforts for instore play, for using video cassettes to show off our artists and in giving our product in-bin visibility," Carter concluded.

Meanwhile, **Roadshow Records**, which now has various distribution agreements with different majors and independent labels, has 12 albums scheduled for fall release, spearheaded by a new Hob label release featuring lps by Shirley Caesar and compilations from Caesar, Rev. James Cleveland, The Swan Silvertones, Rev. Milton Brunson, The Original Blind Boys, and Shirley Caesar. In conjunction with UA, Roadshow will release new lps by Enchantment ("Journey To The Land Of Enchantment"), and Tina Turner's "Rough" while Brass Construction's fourth UA album has been produced by Moondock Productions.

Also due from Roadshow is a new BT Express lp to be distributed by CBS, as well as product from Al Wilson (lp) and Touch

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Retailers Prepare for Fourth Quarter Bonanza

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titles we carry. Pretty much the same titles sell year after year.

Guarnieri: We've never had any kind of big record at Christmas, unless it was Barbara Streisand or some black record. I don't see any changes this year.

Modica: We in the past have had success only with selected items: the Baez album, the Fahey album, the Messiah of course. But in terms of Bingo's Christmas and the Spector Christmas album and Elvis' Christmas album, we just don't have the clientele that goes for that kind of heavy Christmas input. So our Christmas buying is fairly light. We go heavy on selected artists; we do not go deeply into any other artists at all, we'll have ones and twos by a lot of other artists and imports, 12-inch singles and soundtracks have all enjoyed good sales during the first three quarters. Are you going to stock more of these products during the fourth quarter and merchandise to capitalize on their popularity?

Karol: Definitely. You always go with winners. You'll get a hell of a lot more extra business by spending your extra dollars on proven winners than you will on trying to make a winner out of a loser.

Dobin: We just had a beef-up on show music. All the stores are carrying most shows that are available and are showing good signs with this product. Imports we're into heavier than ever. Especially oddities in import—colored vinyl, new wave; we're stepping these up heavily. On 12-inchers, we think we have one of the best selections in the city—we have virtually any 12-inch that's currently active.

Nichol: Imports I probably would say yes, but the 12-inch singles just haven't done that much in our market. Soundtracks definitely have picked up and we'll take advantage of that.

Steve Nichol: "We're getting more people in to buy the one or two top albums, but we're still picking up catalogue sales. Consumers are shopping around."

Guarnieri: We did have a pretty good soundtrack and Broadway section anyway, and we're not going to change it. We don't handle 12-inch disco singles. Imports, I think we're going to be doing a lot more with. We're going to have more jazz imports; and we've just started carrying classical imports in the last six months, which has been a big plus for us because no other New Orleans store has them.

Modica: We used to have a section for imports, but we've kind of backed off that because we did not see the kind of sales to warrant an entire import section. We had one for years and in spite of the high visibility they've had with most stores over the past year we have not kept them in a special section; we've merchandised them in with the regular albums. I must say JEM Records has done a terribly poor job out here on the west coast for us. There are some new suppliers getting set up now. Music Millenium had Intergalactic Trading, which dealt imports, but they're out of that now. So that supplier is gone. JEM is inconsistent, has a real lackadaisical attitude: the last two flyers, for example, didn't even get to us. There's a new company called Mount Olympus starting up in Washington state, and we have high hopes for it. We're going to give it a shot. I've had a problem getting good records. So imports are having a hard time in my store. What I do get I can sell, that's for certain.

12-inch singles we merchandise separately in a section next to disco. We've been able to sell them really well, even titles as old as the Brothers Johnson's red vinyl "Strawberry Letter" which has picked up a lot in the last couple of weeks. The Stones' 12-inch was in our top ten for awhile. So these products sell well, and can be merchandised well. If you play them, and the versions are different from album cuts, you'll get instant response.

Soundtracks we've been trying to push for the last year, and they've just been getting stronger and stronger. I don't see that abating at all as Christmas approaches. That Stigwood philosophy of tying in music and movies has yet to burn itself out. "Chorus Line" did really well for us, "Eyes of Laura Mars" is doing really well; we even sold some "Jaws" for some reason. "Grease" is in our top ten. So soundtracks have done really well and they'll be merchandised along with everything else.

Will you be stocking more cutouts and budget albums during the fourth quarter?

Karol: We find that cutouts are cutouts for a very good reason: they have very little acceptability in the marketplace. We never pay too much attention to cutouts except on a very selective basis. However, budget merchandise you've got a good shot at, because some of the

greatest names in the history of records are available on those products at real good prices. Tremendous value, and the public is definitely interested. Also, during the Christmas season you get a good amount of customers who only buy records during that season, and they're not so much interested in what's selling at the moment as they are in standards, as they are in what has given them pleasure and entertainment in the past. If they walk in and see a Sinatra record selling for \$2.98 or a Glenn Miller record for \$2.98, man, that's it; they go.

Dobin: Probably no more than normal. There seems to not be a lot of rock cutouts out there, unless we've been letting stuff slide that's good and doesn't appear good to us. Soul cutouts we move at a furious rate continually all year. Soul never seems to dry up. Budget we're always heavy into. We carry all the mid-line labels and in great depth. They're great salesmakers.

Nichol: More stock, special merchandising, a little of both. The quality of cutouts is increasing, and we're pretty satisfied with what's available.

Guarnieri: We've just started to get back into cutouts in a big way again. And we've also started selling used records, and the response has just been amazing. We have people bring in any four records and we give them any \$7.98 list lp of their choice. The only stipulation is that they're not promotional copies and that they be in good condition. And we resell them for two dollars apiece. We've been able to find some incredible collectors items, for which we charge five dollars. We've been into used records for three months and have been very successful. We have a lot of budget lines, but they're not much of a factor in our store. But we don't display them like we should either. I know we'd be able to sell them.

Will you emphasize catalogue in your fourth quarter campaigns? How will you merchandise it in the store?

Karol: Catalogue is our whole strength. We're the biggest catalogue organization in the world, and we constantly increase our catalogue. Anyone who knows anything about records knows that we carry the most extensive catalogue collection under one roof.

Dobin: Catalogue, again, we've had a major beef-up on in the stores, to where we're really full-line, especially in rock. We're going to rely on, of course, divider cards. There really isn't too much you can do. We might have basic catalogue items in step-downs, say the Zeppelin catalogue or something like that, so people are aware of it.

Nichol: Yeah, programs like WEA and CBS usually come up with for going into Christmas emphasize catalogue product, and merchandising usually goes along with that.

Guarnieri: We'll have a catalogue sale on certain groups and advertise it. That's about the best thing to do—just pick certain groups and put their records on sale. One year we had a sale on all Warners records, and it got a little hectic because a lot of our cashiers don't know labels. So we'd rather just pick the groups and advertise all their records as being on sale.

Modica: We have tried in the past tying in catalogue with a new release; we'll still do that with selected artists. But I'm afraid this is going to be the season where it's going to be the hits and nothing but the hits. One of the reasons is broadened demographics. I think the whole industry is going through that. The movie thing is helping us there: we're getting a lot of people in who never used to listen to music. The re-thinking of radio where there's that AOR format in the middle, the soft rock, that's drawing in the over-35 listener; the kids that were in college with me are now over 30 and starting to have families and be normal, middle-class adults: all of these things are broadening the demographics, and what that means is that along with the general mass media we can look for those 13 million hits regularly. I'm convinced that next year there'll be an album that sells 20 million copies. I don't have any doubts about it. And I think the industry is going to get narrower in the kinds of music it offers and broader in the number of people it sells to.

Given the sustained popularity of this year's best-selling records, are you expecting the hits to dominate sales more so than in previous years?

Karol: The hits always dominate, and we have a tremendous head start on having hits this year because "Grease," "Saturday Night Fever," "Sgt. Pepper's" I still consider hits for the fourth quarter. "Saturday Night Fever" will be a very, very important record this Christmas season, and so will the albums by the Rolling Stones, Boston, Foreigner—all these records that have made it this year will still be hits come this Christmas season. Plus all the new ones that are scheduled to come out in the next 60 days. So I expect this year to be far and away the biggest Christmas season we've ever had.

Labels Gear Up for Record 4th Quarter

(Continued from page 37)

of Class (single) via Nature's Music, Inc., distributed by RCA.

Riding an unprecedented sales year and a consistently strong chart profile, **RSO Records** is using its own success to provide an additional mode of in-store exposure: in addition to extensive artist-oriented campaigns, the label has readied several institutional items based on RSO's red cow logo, notably an inflatable cow being distributed for use as a permanent store display. Another logo-inspired special item, RSO stickpins, are now being sold in retail outlets, with the label reporting strong sales.

Fall releases will be receiving their own varied merchandising campaigns as well, led off by the recently released second album by Player, "Danger Zone." Other albums shipping now or due shortly include Jim Capaldi's first for the label, "Daughter of the Night," a new Yvonne Elliman lp, Eric Clapton's studio follow-up to "Slowhand," and the soundtrack album from "Moment To Moment," the Stigwood feature starring John Travolta and Lily Tomlin. Special posters, mobiles, in-store and window displays, t-shirts, buttons and specialized promo items are being prepared for all new releases, while a special 12-inch AOR samplers featuring cuts from the Player lp, "Sgt. Pepper's Lonely Hearts Club Band" and the forthcoming Clapton album are also being prepared.

RSO's continued chart presence via lps and singles released earlier is mirrored by continuing major campaigns for Andy Gibb, Player, the Bee Gees, Clapton, Alvin Lee/Ten Years Later, British Lions and, of course, the label's three double-disc soundtracks, "Saturday Night Fever," "Grease" and "Sgt. Pepper."

Ad support will be multi-media in major markets, incorporating major print and radio commitments. RSO also reports an extensive television campaign is being assembled for a late fall launch date, with other special marketing aids to include special Christmas packages of RSO records, and such special merchandising items as playing cards, being used in conjunction with Player's campaign, and a special cassette package for the new Clapton release.

TK Productions' continued expansion via its various subsidiary and affiliated labels is being mirrored by stepped-up merchandising as well, with a busy fourth quarter release schedule calling for a variety of in-store programs and merchandising aids. Apart

from specialized posters, mobiles, display pieces and special merchandising products, TK is also readying institutional merchandising items for use in multiple title promotions or for permanent installation. Included are a special three-sided unit, for installation as a mobile or floor unit, which provides for display of six separate lp jackets, and a Christmas mobile that will showcase new releases and hit titles. Also available is the TK Jazz Sampler, which combines album jackets from seven label releases, by Eddie Daniels, Kenny Barron, Ralph MacDonald, Phil Upchurch, Jimmy McGriff, Jimmy Ponder and Joe Thomas, in a spiral bound volume.

Other artists due for support on behalf of lps currently released or due to ship during the quarter include Jimmy "Bo" Horne (TK/Sunshine Sound), Miami (TK/Drive), Queen Samantha (TK/Marlin), Star City, Jimmy Castor (TK/Drive), Gypsy Lane (TK/Drive), Herman Kelley and Life (TK/Alston), The Controllers (TK/Juana), Brandye (TK/Kayvette), Latimore (TK/Glade), Gregg Diamond (TK/Marlin), Blowfly (Weird World), Fire (TK/Sunshine Sound), Special Delivery (TK/Weird World).

Due from the **Tomato Music Company**, headed by president Kevin Eggers, are albums from Magma ("Attahk"), Linda Cohen ("Angel Alley") and "Jorge Santana," all currently available, with later fourth quarter releases to include a new Albert King album produced by Allen Toussaint, Townes Van Zandt's next album, produced again by Chips Moman, and a recording of John Cage's "Etudes Australes Numbers I-XVI" by Grette Sulton, for whom they were composed. Also scheduled for release is "Colorado Blue," label debut album for Gary McMahan, produced by John Simon.

20th Century-Fox Records is also extending campaigns for key late summer releases, including Genya Ravan's "Urban Desire" and Dan Hill's "Frozen In The Night," as well as Barry White's just-shipped "The Man" and forthcoming releases by Ahmad Jamal ("One"), Hero ("Boys Will Be Boys"), Bobby David, Kinsman-Dazz, Edwin Starr ("Clean") and Gene Chandler ("Got Down").

The Hill lp is already being exposed via four-color trade and consumer print campaign, radio spots, and syndicated radio appearances; in-store, posters, jackets, standups, mobiles and t-shirts are being utilized, while a video

clip and Sunet Strip billboard have also been set.

Barry White's album is also targeted for trade and consumer print, radio buys, in-store display materials, and a recently completed singles promotion for "Your Sweetness Is My Weakness" built around chocolate singles shipped to disc jockeys.

Subsequent releases will be supported by trade and consumer print, local radio and print tied to airplay, posters and specialized display pieces, extensive publicity campaigns, and, in individual cases, with in-store video clips, radio syndications and special promotions. Also due are three 12-inch disco singles from White, Edwin Starr and Gene Chandler.

Ongoing campaigns started in late summer are also active priorities at **United Artists Records**, where recent releases by Chris Rea, The Dirt Band, David Coverdale and Vivian Reed, together with hit product from Gerry Rafferty, Crystal Gayle and Kenny Rogers, continue with major programs.

Forthcoming product will include lps from Ronnie Laws, Enchantment, Brass Construction, Tina Turner, Richie Lecea, Cindy Bullens, Starbuck, Dusty Springfield, Earl Klugh, Bill Medley, Billie Jo Spears, Charlie Rich, Shirley Bassey, Richy Snyder, Bacara, Kenny Brawner and Raw Sugar, Horace Silver, Paul Anka, Willie Nelson, Ferrante and Teicher, and Teresa Wiater.

Rafferty, meanwhile, is targeted for a new merchandising program campaign that just began. Titled "Phase 33," UA will push for double platinum status through a special display program.

Also underway is a major jazz campaign, "Blue Note... and all that jazz," spotlighting both catalogue releases and new product, as well as the recently reactivated Pacific Jazz catalogue. Numerous in-store display pieces, including standups, posters and banners, intensive local print and radio busy, and the label's first four-color catalogue order form are among features of the push.

UA is also offering special discounting and extra co-op support on its top 100 disc and tape catalogue items, in conjunction with Capitol.

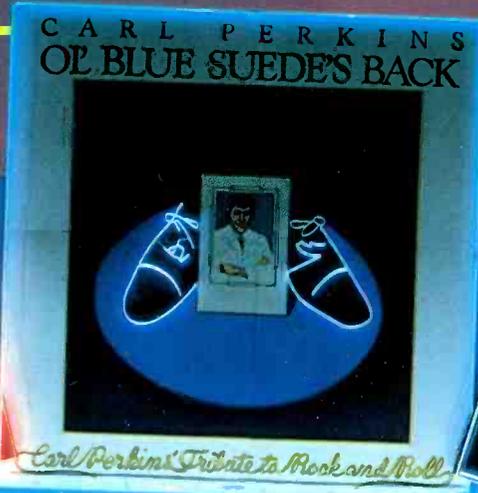
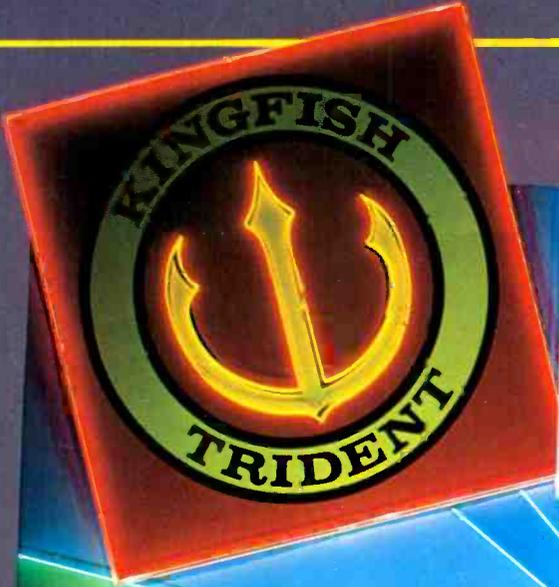
One label downplaying merchandising in favor of concentrating on distributors, stations and disco pools is the recently formed, independently distributed **Voyage Records**, where director of development and planning Kerry Matthews said most instore items were viewed as "tricky gim-

micks." Hence, fall plans for label acts Doc, Aiken & Shields, Pat Mercer, Supermax, and Larry Evoy will focus more on special 12" promo single configurations, as well as an emphasis on providing the same disco mixes to both D.J.s and consumers, rather than providing each with separate mixes.

Warner Bros. Records, like its sister WCI record divisions, is already actively involved in WEA's fall sales stocking program, covering the entire WB catalog (see *RW*, Sept. 23, 1978). Key new releases shipping this fall will be targeted for heavy trade and consumer print support, major in-store campaigns and other media buys; label's typically active merchandising profile will include standups, posters in a variety of sizes and formats, streamers, easel-backs, stickers, light boxes and various merchandising items tailored for respective acts.

Among fourth-quarter priorities will be one of the combined WCI entertainment operation's most extensive cross-promotions to date on behalf of the forthcoming feature, "Superman." WB's soundtrack lp featuring the score composed by John Williams will be promoted in coordination with WCI's film, books, comics, and licensing divisions. Other key releases include Neil Young's long-awaited "Come A Time, the soundtrack to Cheech and Chong's first movie feature, "Up In Smoke," an Emmylou Harris "Best of" anthology, and albums from Donna Fargo, Guy Clark, and others.

Other major releases: Steve Martin's second lp, "A Wild & Crazy Guy," Funkadelic's "One Nation Under A Groove," "Blondes Have More Fun" by Rod Stewart, The Doobie Brothers' "Minute By Minute," "Stories From The Inside" by Alice Cooper, a live Shaun Cassidy lp, Peter, Paul and Mary's "Reunion" album, Van Morrison's "Wavelength," and "Never Say Die," the first Black Sabbath album in three years. Chaka Khan's solo debut via Warner/Tatoo, "Chaka," The Ramones' "Road To Ruin" on Sire, a new album from Bob Marley & The Wailers on Island, a live Todd Rundgren package (Bearsville), George Harrison's latest Dark Horse lp, and a number of releases from ECM artists, including a 10-disk boxed set for Keith Jarrett and single disk packages for artists including Steve Kuhn, Steve Reich, Jack DeJohnette's Directions and Gary Burton, are among key releases via WB's affiliated labels.



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151-200 ALBUM CHART

- 151 LEGACY RAMSEY LEWIS/Columbia JC 35483
- 152 LARRY CARLTON/Warner Bros. BSK 3221
- 153 WHAT ABOUT YOU STANLEY TURRENTINE/Fantasy F 9563
- 154 FOREIGNER/Atlantic SD 19109
- 155 SNAIL/Cream CR 1009
- 156 CHAMPAGNE CHARLIE LEON REDBONE/Warner Bros. BSK 3165
- 157 THE BEST OF THE TRAMMPS/Atlantic SD 19194
- 158 BURNT LIPS LEO KOTTKE/Chrysalis CHR 1191
- 159 I ROBOT ALAN PARSONS PROJECT/Arista AB 7002
- 160 JANIS IAN/Columbia JC 35325
- 161 NEW WARRIOR BOBBY LYLE/Capitol SW 11809
- 162 MOLLY HATCHET/Epic JE 35347
- 163 ANIMAL HOUSE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/MCA 3046
- 164 SINCE BEFORE OUR TIME OSIRIS/Tom Dog TD 0001
- 165 LOVING IS LIVING THE McCRRARYS/Portrait JR 34764
- 166 THINK IT OVER CISSY HOUSTON/Private Stock PS 7015
- 167 GIANT FOR A DAY GENTLE GIANT/Capitol SW 11813
- 168 CARNIVAL MAYNARD FERGUSON/Columbia JC 35480
- 169 LIGHTS FROM THE VALLEY CHILLIWACK/Mushroom MRS 5011
- 170 ALL NIGHT LONG SAMMY HAGAR/Capitol SMAS 11812
- 171 1994/A&M 4709
- 172 TRACKS ON WAX 4 DAVE EDMUNDS/Swan Song SS 8505 (Atl)
- 173 GOODY GOODY/Atlantic SD 19197
- 174 HEAVY METAL BE-BOP THE BRECKER BROTHERS/Arista AB 4185
- 175 TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
- 176 GOODBYE GIRL DAVID GATES/Elektra 6E 148
- 177 FOR YOU PRINCE/Warner Bros. BSK 3150
- 178 BEAUTY SANTA ESMERALDA/Casablanca NBLP 7109
- 179 LOVE & PEACE RAY CHARLES/Crossover/Atlantic SD 19199
- 180 ANYWAY YOU WANT IT DEBORAH WASHINGTON/Ariola SW 50048
- 181 THE BEST OF CHUCK MANGIONE/Mercury SRM 2 8601
- 182 THE DIRT BAND/United Artists UA LA 854 H
- 183 DESERT HORIZON NORTON BUFFALO/Capitol SW 11847
- 184 ALICIA BRIDGES/Polydor PD 1 6158
- 185 MAHAL EDDIE HENDERSON/Capitol SW 11846
- 186 PURE GOLD ELVIS PRESLEY/RCA ANL1 0971
- 187 ROCK 'N' ROMANCE FAITH BAND/Village VR 7805
- 188 REAL TO REEL STARCASTLE/Epic JE 35441
- 189 GET IN THE WIND JOE THOMAS/LRC 9321 (TK)
- 190 I'M A MAN MACHO/Prelude PRL 12160
- 191 DREAM CAPTAIN & TENNILLE/A&M SP 4707
- 192 JIMMY & KRISTY McNICHOLO/RCA AFL1 2175
- 193 FRANKIE VALLI IS THE WORD/Warner/Curb BSK 3233
- 194 NANTUCKET/Epic JE 35253
- 195 LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
- 196 VILLAGE PEOPLE/Casablanca NBLP 7064
- 197 SAVAGE RETURN SAVOY BROWN/London PS 71B
- 198 STONEBOLT/Parachute RRLP 9006 (Casablanca)
- 199 SWEET MUSIC ROADMASTER/Village VR 7804
- 200 SOFT SPACE THE JEFF LORBER FUSION/Inner City IC 1056

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101	102	LEO SAYER/Warner Bros. BSK 3200
102	104	POWERAGE AC/DC/Atlantic SD 19180
103	105	ELVIS PRESLEY SINGS FOR CHILDREN AND GROWNUPS TOO RCA CPL1 2901
104	114	PARALLEL LINES BLONDIE/Chrysalis CHR 1192
105	103	CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182
106	108	WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H
107	120	SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728
108	115	WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290
109	98	LOUISIANA'S LE ROUX/Capitol SW 11734
110	101	LONDON TOWN WINGS/Capitol SW 11777
111	117	RHYTHM OF LIFE AFRO-CUBAN BAND/Arista AB 4188
112	118	SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW 79005
113	123	FROZEN IN THE NIGHT DAN HILL/20th Century Fox T 558
114	106	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists UA LA 903 H
115	109	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)
116	122	BOOK EARLY CITY BOY/Mercury SRM 1 3737
117	82	THE ALBUM ABBA/Atlantic SD 19164
118	75	MISFITS THE KINKS/Arista AB 4167
119	112	EDDIE MONEY/Columbia PC 94909
120	88	NATALIE LIVE NATALIE COLE/Capitol SKBL 11709
121	86	SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)
122	96	SUNBURN SUN/Capitol ST 11723
123	129	FOUL PLAY (ORIGINAL SOUNDTRACK)/Arista AL 9501
124	128	THE GRAND ILLUSION STYX/A&M SP 4637
125	137	NEXT OF KIHN GREG KIHN/Beserkley JBZ 0056 (Janus)
126	110	PETER GABRIEL/Atlantic SD 19181
127	133	THE WIZARD OF OZ MECO/Millennium MNLP 8009 (Casablanca)
128	125	MARIPOSA DE ORO DAVE MASON/Columbia JC 35285
129	131	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/Sire SRK 6058 (WB)
130	100	FM (ORIGINAL SOUNDTRACK)/MCA 2 12000
131	135	EYES OF LAURA MARS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Columbia JS 35487
132	113	SLOWHAND ERIC CLAPTON/RSO 1 3030
133	143	KEEP ON JUMPIN' MUSIQUE/Prelude PRL 12158
134	140	TOO WILD TO TAME THE BOYZZ/Epic/Cleveland Intl. JE 35440
135	92	URBAN DESIRE GENYA RAVAN/20th Century Fox T 562
136	127	TROPICO GATO BARBIERI/A&M SP 4710
137	126	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090
138	124	SWEET THUNDER/Fantasy/WMOT F 9547
139	119	DAVID GILMOUR/Columbia JC 35388
140	146	BOSTON/Epic JE 34188
141	107	FRIENDS CHICK COREA/Polydor PD 1 6160
142	—	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA AFL1 2979
143	116	THAT'S WHAT FRIENDS ARE FOR JOHNNY MATHIS & DENIECE WILLIAMS/Columbia JC 35435
144	144	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092
145	—	STRANGERS IN THE WIND BAY CITY ROLLERS/Arista AB 4194
146	—	OUT OF THE BLUE ELO/Jet KZ2 35467 (CBS)
147	—	CHANSON/Ariola SW 50039
148	—	PAT METHENY GROUP/ECM 1 1114 (WB)
149	150	CORDS SYNERGY/Passport PB 6000 (Arista)
150	149	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126

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Tape Vending Service

(Continued from page 3)

Services Corporation, which has been the marketing consultancy in the venture. The firms are presently looking for investors who will become distributors. Their target audience is a mature demographic with relatively fluid amounts of out-of-pocket capital, those motorists and tourists who frequent filling stations located on major arteries and use overnight accommodations nearby.

"Most of the buying public has the ability financially to purchase a tape from a vending machine if it's located in the correct location and offers the right product," explained Wilson, who master minded the McNally Maps vending boom, "but many of these people don't have the time to go to a record store for one reason or another." In selecting product geared to this audience, Wilson has decided to use mid-price selections. United Marketing conducted an 18-month study to determine the feasibility of the approach and concluded that there was an untapped market that could be reached, but also decided that the selection of tape titles, as well as the costs involved, would have to be closely monitored.

Distributors and the locations split the profits from the tape sales on a 50/50 basis. The tapes are purchased from the parent company through a catalogue, although individual distributors may purchase tapes on their own. The parent company, however, will accept returns and exchanges. If an individual distributor buys his own tapes, this advantage is either forfeited or the distributor makes his own arrangement. He may, however, mix titles from the parent company and his own purchases.

The tape catalogues from Universal are preselected and made into a catalogue by Phil Willen, who runs an independent marketing firm specializing in record distributing and acquisitions, in addition to promotional ventures. He has a long history in the music industry, including tenures with Pickwick. Most recently he ran the Festival Calliope

marketing department.

While the record industry in general, and the tape field in particular, have experienced a well-documented growth in the past few years, it is not generally known that the vending machine industry has experienced a similar rise. The total vending machine dollar volume, according to Wilson, was \$4,500,953,000 in 1972 and \$6,906,000,000 in 1977. Total tape sales, according to the RIAA, are \$541,000,000 in 1972 and \$828,000,000 in 1977. Approximately one-third of all tape playback units now sold are for automotive use, which provides the ready market, according to the executives.

The vending machines that will hold 10 titles and up to 20 copies of each title. The machines may be set up to accept either 8-track or cassette configurations. Future plans for the company include the conversion of the machines to automatic record systems that will enable the customer to custom-record any of a number of title tunes, so that the purchaser has a large variety of artists from which to choose and put on one tape.

Initial selections will include tapes by Elvis Presley, Johnny Cash, The Beach Boys, Dolly Parton, Bruce Springsteen, The Fleetwood Mac Songbook, Frank Sinatra, Roy Clark and Charlie Rich, among others. The initial catalogue will offer about 250 tape titles, according to Willen.

Tape Pirate Sentenced

■ NEW YORK — Edgar S. Krass was sentenced in U.S. District Court here to one year in jail, fined a total of \$5,700 and placed on probation for two years after pleading guilty to seven counts of criminal copyright infringement, three counts of mail fraud, one count of wire fraud and two counts of subscribing to false income tax returns.

Krass, doing business as American Entertainment Co., had been charged with illegally duplicating more than 500,000 8-track tapes, soliciting customers by mail and radio, and failing to pay more than \$100 thousand in royalties to the publishers of the songs.

■ LOS ANGELES — In last week's notice of the death of 20-year industry veteran Larry Nunes it was not mentioned that he most recently formed GloLar Productions, co-owned with Fantasy recording artist Brent Maglia.

Nunes is survived by wife Gloria, sons Michael, Marshall, Mitchell, Larry and Jeff, daughter Michelle and sister Lorraine Anderson.

RETAIL RAP

By MIKE FALCON

■ RECORD WORLD BASEBALL TOURNEY NEWS: We're still working on the details, but the First Annual Record World Softball Championships, open to all industry teams, will be held in late November. As soon as a couple of suitable diamonds are reserved we'll give you the details. Baseball rankings, So. Cal region: #1: Licorice Pizza (defeated New Images 10-5; defeated Music + 10-8). #2: New Images & Casablanca (tie). #3: Nehi/Peaches. #4: Warners & Moby Disc (tie). #5: Music+. In an unusual sidenote, Moby Disc has scheduled a game with the nation's #5 ranked slow-pitch softball team, North Hollywood's Capitol Insulation. We'll have the result next time around.

SWEET SOUTH BREEZE: It's not often we go crazy over an album cover, despite the fact that there are a lot of extremely talented and imaginative graphics folks out there. But the new *Sea Level* lp, "On The Edge," may be a merchandiser's dream, at least in some cases. Stores formerly reluctant to display large posters and promote mass displays could be swayed by the subtle earth-tone collage. As far as we can see, a 4x4 of this cover would be fine art. Congrats to Capricorn for a fine piece of work, and kudos to **Diana Kaylan**, who conceptualized the cover, and illustrator **Steve Smith**. And thanks to promo ace **Steve Graff** for turning us on to the lp at the Lieberman convene. **Russ Solomon's** argument against putting a bar code on an album cover has rarely received a better argument.

LIEBERMAN LIVES: It was a great convention, per usual, but the latest Lieberman assembly had a couple of new twists. We were sorry to see the retirement coordinator depart this year. But the addition of **Daphne Rosenbloom**, listed on the directory as a beauty consultant, was an innovative move. We're still waiting for the pictures of her imaginative display which conclusively illustrates the inter-industry creative process at work. We'll add that **Pia Gregun's** special Eucalyptus merchandising aid is still not photographed properly, so you'll have to hold your breath another week. You can also look for the new Buyer Bets picks.

SPEAKING OF OFF-THE-WALL PROMOTIONS: Still not sure whether this is for real or whether the **Lanier/Tolifson/Pascall** braintrust at Record Factory has gone for a too-lengthy dip in the San Francisco Bay. They're running a "National Zits Month Slogan Contest." You simply write a catchy anti-acne slogan for an alleged product called Paradoxical 260. The winner gets \$500 worth of free goods. "Zits are for nits?" Sorry. You can probably do better, but I'm not sure if they're taking mail order entries. Says office chart expert **Portia Giovinazzo**: "Are they a division of Pernox or something...?"

HERE AND THERE: Missed the Wherehouse Back to School Disco Dance (me and Roman both I guess), which featured a disco sale, free disco lessons, etc., and was produced by regional supervisor **Marcia Schneider**. . . Everybody's has opened a 7100 square foot store in East Portland. . . Lieberman's will open their one-stop in the same city in early November and we hope to be there for the new project. . . **Barry "Kraftwerk" Haughlin** and **John Hey** from Cleveland Capitol and EMI promo were in town and caught at Tower Records curing their insomnia by counting records at midnight. . . Record Bar held a special sale for the Heart Fund, prompted by a cardiac arrest which **Harry Bergman** sustained August 13. When it was learned his life had been saved due to cardiopulmonary resuscitation, and that the Heart Association had instituted statewide training in the life-saving process, the chain went into action. Featured act was **The Blazers**, an act headed by Record Bar employee **Sherman Tate**. Our wishes for a speedy and complete recovery. . . And also to Camelot's **Jim Bonk**, who is recuperating from a throat operation. He can't say no, so now's the time to hit him up for those new lp buys. . . Congrats to **Rick Orr**, newly appointed national sales director for Pacific Arts, **Michael Nesmith's** organization. They got a good one. . . And to **Fermin Perez**, who has left Eucalyptus to join CBS in Texas: I'm sending you my Rams pin from my Stark-sponsored visit to the Pro Football Hall of Fame.

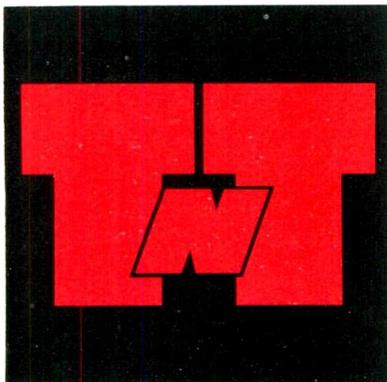
Venture Taps Rose

■ LOS ANGELES—Ralph Tashjian, national promotion director of Venture Records, has announced the appointment of Don Rose as head of southwest regional promotion for the label.

Rose, former program director of radio station KAKC (Tulsa), will be based out of Houston, Texas.

Captain Beefheart Signs with WB

■ LOS ANGELES — Captain Beefheart (Don Van Vliet) has signed a long-term, worldwide recording agreement with Warner Bros. Records. "Shiny Beast (Bat Chain Puller)," the first album to be released under the new agreement, was produced by Pete Johnson.



RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



TIME PASSAGES
AL STEWART
Arista

TOP SALES

- TIME PASSAGES**—Al Stewart—Arista
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- PIECES OF EIGHT**—Styx—A&M
- ONE NATION UNDER A GROOVE**—Funkadelic—WB

CAMELOT/NATIONAL

- BISH**—Stephen Bishop—ABC
- BROTHER TO BROTHER**—Gino Vannelli—A&M
- CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
- CITY NIGHTS**—Nick Gilder—Chrysalis
- LIVE AND MORE**—Donna Summer—Casablanca
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- ONE NATION UNDER A GROOVE**—Funkadelic—WB
- PIECES OF EIGHT**—Styx—A&M
- SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
- TWIN SONS**—Dan Fogelberg & Tim Weisberg—Full Moon

HANDLEMAN/NATIONAL

- BISH**—Stephen Bishop—ABC
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- CITY NIGHTS**—Nick Gilder—Chrysalis
- HEARTBREAKER**—Dolly Parton—RCA
- LET'S KEEP IT THAT WAY**—Anne Murray—Capitol
- LIVE AND MORE**—Donna Summer—Casablanca
- LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
- MIXED EMOTIONS**—Exile—WB
- SKYNYRD'S FIRST AND LAST**—Lynyrd Skynyrd—MCA
- WIZARD OF OZ**—Meco—Millennium

KORVETTES/NATIONAL

- BISH**—Stephen Bishop—ABC
- BROTHER TO BROTHER**—Gino Vannelli—A&M
- CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
- DOG & BUTTERFLY**—Heart—Portrait
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- PIECES OF EIGHT**—Styx—A&M
- SKYNYRD'S FIRST AND LAST**—Lynyrd Skynyrd—MCA
- SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
- TAKE IT ON UP**—Pockets—Col
- TIME PASSAGES**—Al Stewart—Arista

MUSICLAND/NATIONAL

- BISH**—Stephen Bishop—ABC
- CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
- CITY NIGHTS**—Nick Gilder—Chrysalis
- FROZEN IN THE NIGHT**—Dan Hill—20th Century Fox
- LIVE AND MORE**—Donna Summer—Casablanca
- PIECES OF EIGHT**—Styx—A&M
- SIR ARMY SUIT**—Klaatu—Capitol
- SKYNYRD'S FIRST AND LAST**—Lynyrd Skynyrd—MCA
- STRIKES AGAIN**—Rose Royce—Whitfield
- SWITCH**—Gordy

PEACHES/NATIONAL

- BROTHER TO BROTHER**—Gino Vannelli—A&M
- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
- DOG & BUTTERFLY**—Heart—Portrait
- LIVE AND MORE**—Donna Summer—Casablanca
- ONE NATION UNDER A GROOVE**—Funkadelic—WB
- PIECES OF EIGHT**—Styx—A&M
- ROBERTA FLACK**—Atlantic
- STRANGERS IN THE WIND**—Bay City Rollers—Arista
- THE WIZ**—MCA (Soundtrack)

RECORD BAR/NATIONAL

- EASY**—Grant Green—Versatile
- ROBERTA FLACK**—Atlantic
- KISS SOLO ALBUMS**—Casablanca
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- STRANGERS IN THE WIND**—Bay City Rollers—Arista
- THE WIZ**—MCA (Soundtrack)
- TIME PASSAGES**—Al Stewart—Arista

SOUND UNLIMITED/NATIONAL

- BLAM ! !**—Brothers Johnson—A&M
- COME GET IT**—Rick James—Gordy
- FROZEN IN THE NIGHT**—Dan Hill—20th Century Fox
- NOT SHY**—Walter Egan—Col
- PIECES OF EIGHT**—Styx—A&M
- SAVAGE RETURN**—Savoy Brown—London
- SKYNYRD'S FIRST AND LAST**—Lynyrd Skynyrd—MCA
- SNAIL**—Cream
- WHAT ABOUT YOU**—Stanley Turrentine—Fantasy
- ZWOL**—Capitol

RECORD WORLD-TSS STORES/NEW YORK

- DOG & BUTTERFLY**—Heart—Portrait
- GIANT FOR A DAY**—Gentle Giant—Capitol
- HEARTBREAKER**—Dolly Parton—RCA
- KISS SOLO ALBUMS**—Casablanca
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- PIECES OF EIGHT**—Styx—A&M
- LEO SAYER**—WB
- SKYNYRD'S FIRST AND LAST**—Lynyrd Skynyrd—MCA
- SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
- TIME PASSAGES**—Al Stewart—Arista

SAM GOODY/EAST COAST

- ALONG THE RED LEDGE**—Daryl Hall & John Oates—RCA
- CARS**—Elektra
- CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
- DOUBLE VISION**—Foreigner—Atlantic
- HEAVEN TONIGHT**—Cheap Trick—Epic
- READ MY LIPS**—Tim Curry—A&M
- SLEEPER CATCHER**—Little River Band—Harvest
- SKYNYRD'S FIRST AND LAST**—Lynyrd Skynyrd—MCA
- TWIN SONS**—Dan Fogelberg & Tim Weisberg—Full Moon
- WHO ARE YOU**—The Who—MCA

TWO GUYS/EAST COAST

- ALONG THE RED LEDGE**—Daryl Hall & John Oates—RCA
- BISH**—Stephen Bishop—ABC
- CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
- DOG & BUTTERFLY**—Heart—Portrait
- MIXED EMOTIONS**—Exile—WB
- ONE NATION UNDER A GROOVE**—Funkadelic—WB
- PIECES OF EIGHT**—Styx—A&M
- SESAME STREET FEVER**—Sesame Street
- SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
- TIME PASSAGES**—Al Stewart—Arista

CUTLER'S/NEW HAVEN

- CARAVAN TO MIDNIGHT**—Robin Trower—Chrysalis
- CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
- GREASE**—RSO (Soundtrack)
- LET'S KEEP IT THAT WAY**—Anne Murray—Capitol
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- NEW WARRIOR**—Bobby Lyle—Capitol
- STRANGER IN TOWN**—Bob Seger—Capitol
- THE GARDEN OF LOVE**—Don Ray—Polydor
- TIME PASSAGES**—Al Stewart—Arista
- WIZARD OF OZ**—Meco—Millennium

FOR THE RECORD/BALTIMORE

- BEFORE THE RAIN**—Lee Oskar—Elektra
- CHanson**—Ariola
- IS IT STILL GOOD TO YA**—Ashford & Simpson—WB
- LEGACY**—Ramsey Lewis—Col
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- MOTHER FACTOR**—Mother's Finest—Epic
- ONE NATION UNDER A GROOVE**—Funkadelic—WB
- REED SEED**—Grover Washington, Jr.—Motown
- SINCE BEFORE OUR TIME**—Osiris—Tom Dog
- TIME PASSAGES**—Al Stewart—Arista

KEMP MILL/WASH., D.C.

- BEFORE THE RAIN**—Lee Oskar—Elektra
- COME GET IT**—Rick James—Gordy
- DOG & BUTTERFLY**—Heart—Portrait
- LIVE AND MORE**—Donna Summer—Casablanca
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- MOTHER FACTOR**—Mother's Finest—Epic
- REED SEED**—Grover Washington, Jr.—Motown
- SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
- THE MAN**—Les McCann—A&M
- TIME PASSAGES**—Al Stewart—Arista

WAXIE MAXIE/WASH., D.C.

- ALONG THE RED LEDGE**—Daryl Hall & John Oates—RCA
- ROBERTA FLACK**—Atlantic
- LIVE AND MORE**—Donna Summer—Casablanca
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- LOVE & PEACE**—Ray Charles—Crossover
- NEW WARRIOR**—Bobby Lyle—Capitol
- ONE NATION UNDER A GROOVE**—Funkadelic—WB
- PIECES OF EIGHT**—Styx—A&M
- THE WIZ**—MCA (Soundtrack)
- TIME PASSAGES**—Al Stewart—Arista

NATL. RECORD MART/MIDWEST

- BROTHER TO BROTHER**—Gino Vannelli—A&M
- COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
- DOG & BUTTERFLY**—Heart—Portrait
- LIVE AND MORE**—Donna Summer—Casablanca
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- ONE NATION UNDER A GROOVE**—Funkadelic—WB
- PIECES OF EIGHT**—Styx—A&M
- SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
- SWITCH**—Gordy
- TWIN SONS**—Dan Fogelberg & Tim Weisberg—Full Moon

RECORD REVOLUTION/CLEVELAND

- BLOODY TOURISTS**—10cc—Polydor

- GABRIEL**—Epic
- LARRY CARLTON**—WB
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- NEXT OF KINH**—Greg Kihn—Beserkley
- PARALLEL LINES**—Blondie—Chrysalis
- ROBERTA FLACK**—Atlantic
- SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
- TIME PASSAGES**—Al Stewart—Arista
- TRACKS ON WAX 4**—Dave Edmunds—Swan Song

EAST-WEST RECORDS/CENTRAL FLORIDA

- BROTHER TO BROTHER**—Gino Vannelli—A&M
- CARNIVAL**—Maynard Ferguson—Col
- DOG & BUTTERFLY**—Heart—Portrait
- HEAVY METAL BE-BOP**—Brecker Brothers—Arista
- LIFE BEYOND L.A.**—Ambrosia—WB
- PIECES OF EIGHT**—Styx—A&M
- REED SEED**—Grover Washington, Jr.—Motown
- TIME PASSAGES**—Al Stewart—Arista
- TOGETHERNESS**—LTD—A&M
- TWIN SONS**—Dan Fogelberg & Tim Weisberg—Full Moon

MUSHROOM/NEW ORLEANS

- ALONG THE RED LEDGE**—Daryl Hall & John Oates—RCA
- BOOK EARLY**—City Boy—Mercury
- CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- LOSING YOU TO SLEEP**—Tommy Hoehn—London
- ONE NATION UNDER A GROOVE**—Funkadelic—WB
- PARALLEL LINES**—Blondie—Chrysalis
- REED SEED**—Grover Washington, Jr.—Motown
- TIME PASSAGES**—Al Stewart—Arista
- WHO ARE YOU**—The Who—MCA

MUSIC BOX/NEW ORLEANS

- BISH**—Stephen Bishop—ABC
- BROTHER TO BROTHER**—Gino Vannelli—A&M
- CITY NIGHTS**—Nick Gilder—Chrysalis
- LET'S KEEP IT THAT WAY**—Anne Murray—Capitol
- LOVING IS LIVING**—McCrays—Portrait
- LUXURY YOU CAN AFFORD**—Joe Cocker—Asylum
- ROBERTA FLACK**—Atlantic
- SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
- STRANGERS IN THE WIND**—Bay City Rollers—Arista
- TIME PASSAGES**—Al Stewart—Arista

TAPE CITY/NEW ORLEANS

- BEFORE THE RAIN**—Lee Oskar—Elektra
- BLAM!!**—Brothers Johnson—A&M
- COSMIC MESSENGER**—Jean-Luc Ponty—Atlantic
- DOG & BUTTERFLY**—Heart—Portrait
- JASS-AY-LAY-DEE**—Ohio Players—Mercury
- LET'S KEEP IT THAT WAY**—Anne Murray—Capitol
- LIVE AND MORE**—Donna Summer—Casablanca
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- SKYNYRD'S FIRST AND LAST**—Lynyrd Skynyrd—MCA
- WHO ARE YOU**—The Who—MCA

INDEPENDENT/DENVER

- BROTHER TO BROTHER**—Gino Vannelli—A&M
- DOG & BUTTERFLY**—Heart—Portrait
- ACE FREHLEY**—Casablanca
- HEARTBREAKER**—Dolly Parton—RCA
- LIVING IN THE USA**—Linda Ronstadt—Asylum

- MARILYN & BILLY**—Marilyn McCoo & Billy Davis, Jr.—Col
- ONE NATION UNDER A GROOVE**—Funkadelic—WB
- PIECES OF EIGHT**—Styx—A&M
- REED SEED**—Grover Washington, Jr.—Motown
- TIME PASSAGES**—Al Stewart—Arista

SOUND WAREHOUSE/COLORADO SPRINGS

- CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
- DANGER ZONE**—Player—RSO
- DOG & BUTTERFLY**—Heart—Portrait
- LIVE AND MORE**—Donna Summer—Casablanca
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- ONE NATION UNDER A GROOVE**—Funkadelic—WB
- REED SEED**—Grover Washington, Jr.—Motown
- SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
- TAKE IT ON UP**—Pockets—Col
- WAR OF THE WORLDS**—Col

CIRCLES/ARIZONA

- DIANA ROSS**—Motown
- DOG & BUTTERFLY**—Heart—Portrait
- I'VE ALWAYS BEEN CRAZY**—Waylon Jennings—RCA
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- PIECES OF EIGHT**—Styx—A&M
- REED SEED**—Grover Washington, Jr.—Motown
- STRANGERS IN THE WIND**—Bay City Rollers—Arista
- TAKE IT ON UP**—Pockets—Col
- THE WIZ**—MCA (Soundtrack)
- TIME PASSAGES**—Al Stewart—Arista

LICORICE PIZZA/LOS ANGELES

- ACE FREHLEY**—Casablanca
- ALONG THE RED LEDGE**—Daryl Hall & John Oates—RCA
- DOG & BUTTERFLY**—Heart—Portrait
- GENE SIMMONS**—Casablanca
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- MAIN EVENT LIVE**—Herb Alpert & Hugh Masekela—A&M
- PIECES OF EIGHT**—Styx—A&M
- Q: ARE WE NOT MEN?**—Deva—WB
- SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
- TIME PASSAGES**—Al Stewart—Arista

EUCALYPTUS RECORDS/WEST & NORTHWEST

- ALONG THE RED LEDGE**—Daryl Hall & John Oates—RCA
- BISH**—Stephen Bishop—ABC
- BROTHER TO BROTHER**—Gino Vannelli—A&M
- DOG & BUTTERFLY**—Heart—Portrait
- FROZEN IN THE NIGHT**—Dan Hill—20th Century
- PIECES OF EIGHT**—Styx—A&M
- SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
- STEP II**—Sylvester—Fantasy
- TIME PASSAGES**—Al Stewart—Arista
- YOU SEND ME**—Roy Ayers—Polydor

EVERYBODY'S RECORDS/NORTHWEST

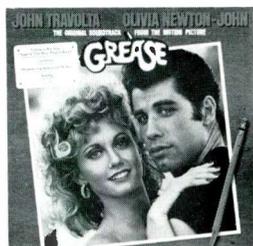
- BEFORE THE RAIN**—Lee Oskar—Elektra
- BISH**—Stephen Bishop—ABC
- CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
- DOG & BUTTERFLY**—Heart—Portrait
- LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
- NEXT OF KINH**—Greg Kihn—Beserkley
- PIECES OF EIGHT**—Styx
- SOME ENCHANTED EVENING**—Blue Oyster Cult—Col
- THE CARS**—Elektra
- TIME PASSAGES**—Al Stewart—Arista

RECORD WORLD ALBUM CHART

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

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

OCT. 7
SEPT. 30

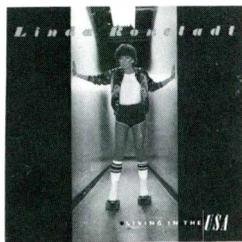


WKS. ON CHART

1	1	GREASE (ORIGINAL SOUNDTRACK) RSO RS 2 4002 (12th Week)	22	J
2	2	DON'T LOOK BACK BOSTON/Epic FE 35050	6	G
3	3	DOUBLE VISION FOREIGNER/Atlantic SD 19999	14	G
4	4	WHO ARE YOU THE WHO/MCA 3050	5	G
5	5	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)	16	G
6	8	NATURAL HIGH COMMODORES/Motown M7 902R1	20	G
7	9	TWIN SONS OF DIFFERENT MOTHERS DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS)	5	G
8	13	NIGHTWATCH KENNY LOGGINS/Columbia JC 35387	12	G
9	6	WORLDS AWAY PABLO CRUISE/A&M SP 4697	17	G
10	7	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100	10	X
11	10	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	20	G
12	12	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)	17	G
13	18	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	3	J
14	14	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	43	G
15	11	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	42	J
16	15	THE STRANGER BILLY JOEL/Columbia JC 34987	53	G
17	16	BLAM!! BROTHERS JOHNSON/A&M SP 4714	10	G
18	42	PIECES OF EIGHT STYX/A&M SP 4724	2	G
19	17	A TASTE OF HONEY /Capitol ST 11754	17	G
20	22	MIXED EMOTIONS EXILE/Warner/Curb BSK 3205	7	G
21	21	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840	22	G
22	25	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/Warner Bros. BSK 3219	5	G

CHARTMAKER OF THE WEEK

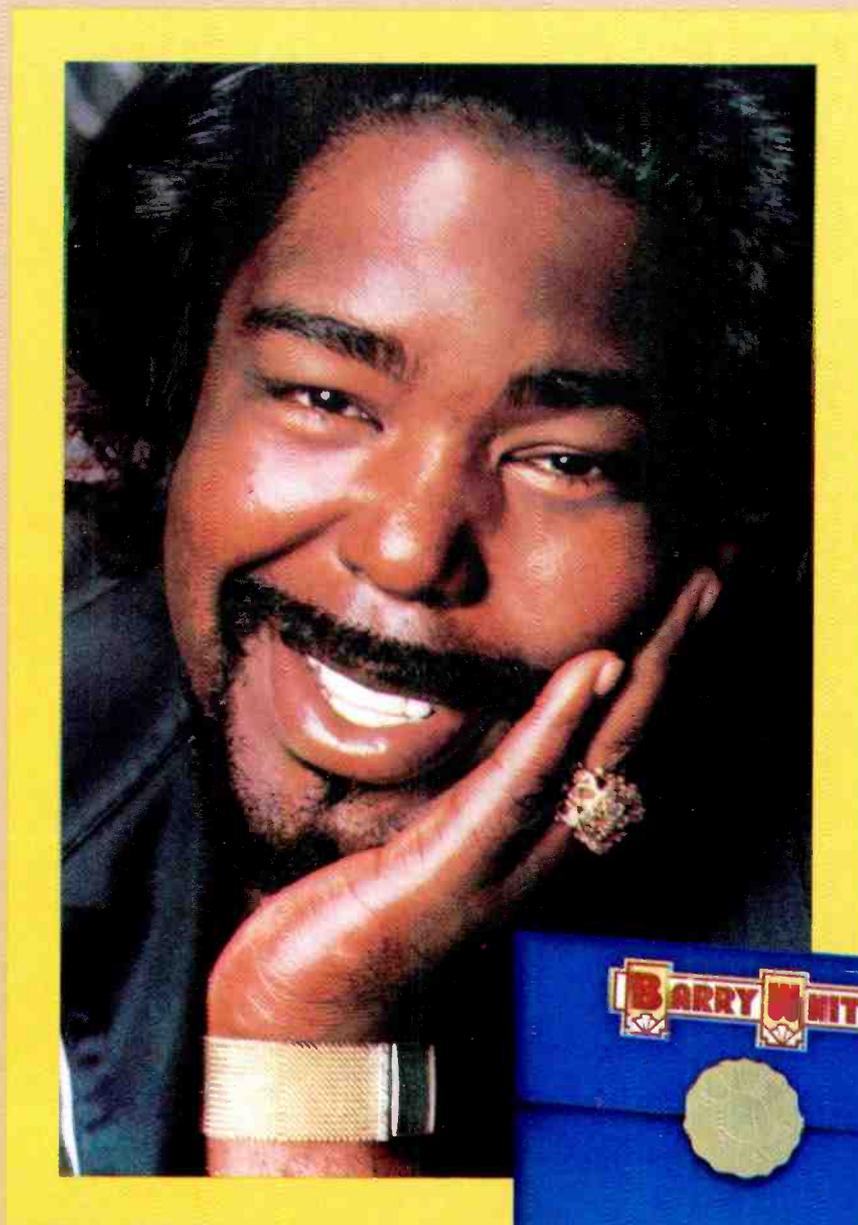
23 — **LIVING IN THE USA**
LINDA RONSTADT
Asylum 6E 155



24	19	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	17	G
25	26	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/Columbia JC 35318	17	G
26	24	TOGETHERNESS LTD/A&M SP 4705	17	G
27	43	SKYNYRD'S FIRST AND . . . LAST LYNRYD SKYNYRD/MCA 3047	3	G
28	30	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	16	G
29	40	ONE NATION UNDER A GROOVE FUNKADELIC/Warner Bros. BSK 3209	2	G
30	31	STRIKES AGAIN ROSE ROYCE/Whitfield WHK 3277 (WB)	5	G
31	56	DOG & BUTTERFLY HEART /Portrait FR 35555	2	G
32	20	COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	16	G
33	37	ALONG THE RED LEDGE DARYL HALL & JOHN OATES/RCA AFL1 2804	4	G
34	27	BUT SERIOUSLY, FOLKS . . . JOE WALSH/Asylum 6E 141	19	G
35	23	UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222	9	G
36	35	CARAVAN TO MIDNIGHT ROBIN TROWER/Chrysalis CHR 1189	7	G
37	32	VAN HALEN /Warner Bros. BSK 3075	32	G
38	48	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700	3	J

39	36	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 5712 (Arista)	7	G
40	41	GET OFF FOXY/Dash 3005 (TK)	8	F
41	28	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	49	G
42	34	YOU SEND ME ROY AYERS/Polydor PD 1 6159	8	G
43	85	TIME PASSAGES AL STEWART/Arista AB 4190	2	G
44	33	PYRAMID ALAN PARSONS PROJECT/Arista AB 4180	15	G
45	46	STEP II SYLVESTER/Fantasy F 9556	9	G
46	51	BISH STEPHEN BISHOP/ABC AA 1082	3	G
47	38	STREET-LEGAL BOB DYLAN/Columbia JC 35453	14	G
48	44	SONGBIRD BARBRA STREISAND/Columbia JC 35375	18	G
49	29	SUNBEAM EMOTIONS/Columbia JC 35385	9	G
50	45	AJA STEELY DAN/ABC AA 1006	53	G
51	90	BROTHER TO BROTHER GINO VANNELLI/A&M SP 4722	2	G
52	49	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	26	G
53	50	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 3466	13	G
54	52	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	9	G
55	39	THE CARS /Elektra 6E 135	10	G
56	55	EVEN NOW BARRY MANILOW/Arista AB 4164	33	G
57	47	LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725	15	G
58	60	BETTY WRIGHT LIVE /Alston 4408 (TK)	11	G
59	62	NOT SHY WALTER EGAN/Columbia JC 35077	7	G
60	53	JASS-AY-LAY-DEE OHIO PLAYERS/Mercury SRM 1 3730	8	G
61	59	IMAGES THE CRUSADERS/ABC AA 6030	13	G
62	63	DANGER ZONE PLAYER/RSO RS 1 3036	3	G
63	68	COSMIC MESSENGER JEAN-LUC PONTY/Atlantic SD 19189	5	G
64	69	SWITCH /Gordy G7 980R1 (Motown)	5	G
65	67	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	85	G
66	61	SOUNDS . . . AND STUFF LIKE THAT!! QUINCY JONES/A&M SP 4685	17	G
67	57	THE CONCEPT SLAVE/Cotillion SD 5206 (Atl)	9	G
68	58	OCTAVE THE MOODY BLUES/London PS 708	15	G
69	70	ATLANTIC STARR /A&M SP 4711	6	G
70	95	SOME ENCHANTED EVENING BLUE OYSTER CULT/Columbia JC 35563	2	G
71	74	LIFE BEYOND L.A. AMBROSIA/Warner Bros. BSK 3135	6	G
72	66	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	41	G
73	89	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	2	G
74	84	ROBERTA FLACK /Atlantic SD 19186	3	G
75	79	LUXURY YOU CAN AFFORD JOE COCKER/Asylum 6E 145	4	G
76	64	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	27	G
77	91	CITY NIGHTS NICK GILDER/Chrysalis CHR 1202	2	G
78	83	WHATEVER HAPPENED TO BENNY SANTINI? CHRIS REA/United Artists UA LA 879 H	4	G
79	87	BEFORE THE RAIN LEE OSKAR/Elektra 6E 150	3	G
80	94	TAKE IT ON UP POCKETS/Columbia JC 35384	2	G
81	54	WHO DO YA (LOVE) KC & THE SUNSHINE BAND/TK 607	8	G
82	81	SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073	8	G
83	80	FIRE UP 'N' KICKIN' FATBACK BAND/Spring 1 6718 (Polydor)	4	G
84	65	OBSESSION UFO/Chrysalis CHR 1182	10	G
85	71	SUNLIGHT HERBIE HANCOCK/Columbia JC 34907	13	G
86	72	HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312	19	G
87	96	SECRETS GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189	2	G
88	97	SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES /Capitol SMAS 2653	2	G
89	73	LOVE ME AGAIN RITA COOLIDGE/A&M SP 4699	16	G
90	—	GENE SIMMONS /Casablanca NBLP 7120	1	G
91	77	GET IT OUTCHA SYSTEM MILLIE JACKSON/Spring SP 1 6719 (Polydor)	12	G
92	—	REED SEED GROVER WASHINGTON, JR./Motown M7 910R1	1	G
93	93	SHAUN CASSIDY /Warner/Curb BS 3067	67	F
94	—	ACE FREHLEY /Casablanca NBLP 7121	1	G
95	—	THE WIZ (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/MCA 2 14000	1	X
96	99	THE GARDEN OF LOVE DON RAY/Polydor PD 1 6150	2	G
97	—	PAUL STANLEY /Casablanca NBLP 7123	1	G
98	78	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128	24	G
99	—	PETER CRISS /Casablanca NBLP 7122	1	G
100	111	MOTHER FACTOR MOTHER'S FINEST/Epic JE 35546	1	G

**You've Danced To The Man.
You've Loved To The Man.
Now Listen To "THE MAN"
BARRY WHITE.**



His new album is for dancing,
loving and listening.
And it all starts
with the hit
"YOUR SWEETNESS
IS MY WEAKNESS"
And it never, ever stops.



BARRY WHITE. JUST "THE MAN" YOU'VE BEEN LOOKING FOR.

RECORD WORLD

BLACK ORIENTED

MUSIC

Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick: "Kunta Dance"—**Edwin Birdsong** (Phila. Intl.). This is the first record by this ethnic/electric artist on Gamble & Huff's label and it should take the country by storm. Edwin has been very instrumental in Roy Ayers' rise to glory, and is now out to make a name for himself. The end product makes for a spectacular debut with the promise of more to come in the future.

E. Rodney Jones has been named by **Bunky Sheppard** to the position of director of national radio relations for 20th Century-Fox Records. Jones will be based in Chicago and will be covering the whole country. This appointment is effective September 25, 1978.

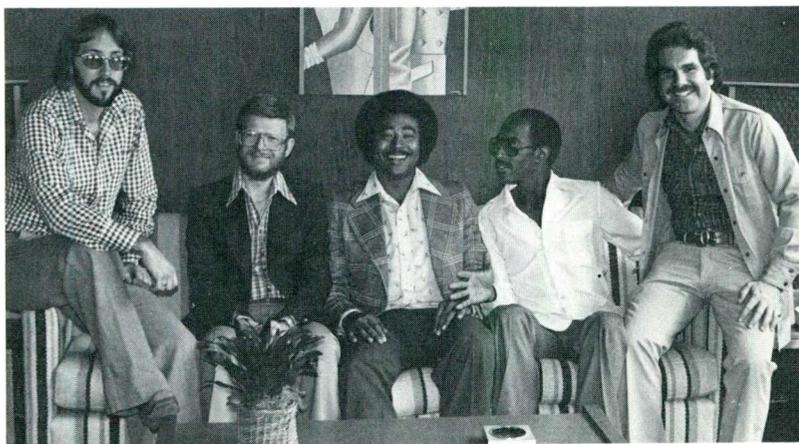
TK recording artist **Betty Wright** has been very active lately. In addition to her never-ending personal appearances, Ms. Wright has been busy as a producer, having recently completed six major productions. The artists are signed to several major labels and the work includes several rock productions on new artists. One of the artists Betty has been working with is the high fashion model **Beverly Johnson**. Betty is scheduled to go on tour with **Teddy Pendergrass** in the middle of October.

A&M's hot new recording artist **Atlantic Starr** will be touring with the **Brothers Johnson** on several select dates this fall. Some of the major cities include Atlanta, Buffalo and New York.

Congratulations are due to **Pleasure's Martin McClain** and wife on the birth of their baby boy. The group will be embarking on a major tour this fall entitled "360 Degrees of Pleasure."

Shadybrook recording artist **Kellee Patterson** is in New York working on her second album for the label. Ms. Patterson claims that this

Grey & Hanks Set RCA LP



With Grey and Hanks' debut RCA single, "You Fooled Me," moving up the soul charts, the duo has signed with RCA for their first album. Pictured above, after the signing, from left are: Neil Portnow, division vice president, pop a&r, west coast; Marty Olinick, director of business affairs, west coast; Len Ron Hanks; Zane Grey; and Don Sorkin, Grey & Hanks' manager.

will be even bigger than her smoking debut album.

New York has been alive recently, especially on the jazz scene. In the past two weeks such notable artists as **Stanley Turrentine**, **John Klemmer**, **Larry Carlton**, **R. DeSouza**, **Bobby Lyle**, **Gary Bartz**, **Caldera**, **Pat Metheny** and **Patti Austin** have been making the concert scene in the Apple.

The **Dramatics** and the **McCrarys** recently tore down the house at New York's Bottom Line. There was standing room only.

WAX TO WATCH

SINGLES: **Bell & James**—"Living It Up" (A&M). This one is too tough to stop.

Sweet Thunder—"Everybody's Singin' Love Songs" (Fantasy/W MOT). This is a group to look out for; they're on the rise.

General Johnson—"Can't Nobody Love Me Like You Do" (Arista). The Chairman of the Board is back and stronger than ever.

Denise Kelly & Fame—"I'd Like To Get Into You" (20th Century). This has got what it takes and I love it.

ALBUMS: **Osiris**—"Since Before Our Time" (Tomdog). A new group from the D.C. area with some fresh ideas.

Tina Turner—"Rough" (UA). When it comes to funk, Tina has her own brand.

Third World—"Third World" (Island/WB). Reggae and disco blend very well here.

Ray Charles—"Love and Peace" (Atlantic). Ray at his progressive best is far above the rest of the crowd.

Herb Alpert and Hugh Masekela—"Main Event-Live" (A&M). This is something special; fusion at its best.

Black Oriented Album Chart

OCTOBER 7, 1978

- ONE NATION UNDER A GROOVE**
FUNKADELIC/Warner Bros. BSK 3209
- BLAM!!**
BROTHERS JOHNSON/A&M SP 4714
- TOGETHERNESS**
LTD/A&M SP 4705
- STRIKES AGAIN**
ROSE ROYCE/Whitfield WHK 3227 (WB)
- IS IT STILL GOOD TO YA**
ASHFORD & SIMPSON/Warner Bros. BSK 3219
- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- LIFE IS A SONG WORTH SINGING**
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- A TASTE OF HONEY**
Capitol ST 11754
- STEP II**
SYLVESTER/Fantasy F 9556
- COME GET IT**
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- IN THE NIGHT-TIME**
MICHAEL HENDERSON/Buddah BDS 512 (Arista)
- NATURAL HIGH**
COMMODORES/Motown M7 902R1
- BETTY WRIGHT LIVE**
Alston 4408 (TK)
- GET OFF**
FOXY/Dash 30005 (TK)
- SUNBEAM**
EMOTIONS/Columbia JC 35385
- SWITCH**
Gordy G7 980R1 (Motown)
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
- SUMMERTIME GROOVE**
BOHANNON/Mercury SRM 1 3728
- ROBERTA FLACK**
Atlantic SD 19186
- SPARK OF LOVE**
LENNY WILLIAMS/ABC AA 1073
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- LOVESHINE**
CON FUNK SHUN/Mercury SRM 1 3725
- TAKE IT ON UP**
POCKETS/Columbia JC 35384
- MOTHER FACTOR**
MOTHER'S FINEST/Epic JE 35546
- FIRE UP 'N' KICKIN'**
FATBACK BAND/Spring 1 6718 (Polydor)
- ATLANTIC STARR**
A&M SP 4711
- REED SEED**
GROVER WASHINGTON, JR./Motown/M7 910R1
- THE WIZ (ORIGINAL SOUNDTRACK)**
VARIOUS ARTISTS/MCA 2 14000
- FOR YOU**
PRINCE/Warner Bros. BSK 3150
- JASS-AY-LAY-DEE**
OHIO PLAYERS/Mercury SRM 1 3730
- HEADLIGHTS**
THE WHISPERS/Solar BXL1 2744 (RCA)
- SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
- MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
- THE CONCEPT**
SLAVE/Cotillion SD 5206 (Atl)
- FOREVER YOURS**
THE SYLVERS/Casablanca NBLP 7109
- BEFORE THE RAIN**
LEE OSKAR/Elektra 6E 150
- SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
- LOVING IS LIVING**
MCCRARYS/Portrait JR 34764
- KEEP ON JUMPIN'**
MUSIQUE/Prelude PRL 12158

PICKS OF THE WEEK

SINGLE **CHAKA KHAN**, "I AM EVERY WOMAN" (Nick-O-Val Music Co., ASCAP). Without a doubt this is one of the most impressive records of this season. There should be instant acceptance across the board in both radio airplay and sales. Ashford and Simpson have done it again. This should go platinum immediately. Warner Bros. WBS8683.

SLEEPER **AQUARIAN DREAM**, "PLAY IT FOR ME" (R. A. Inbows, Ltd.). Jazz/fusion has definitely made its mark on the music scene, and this group is a classic example of the direction that the market is moving. Norman Connors has outdone himself on this trip and has combined the elements of funk and jazz fusion to make this a highly commercial product. Elektra E-45534-A.

ALBUM **BARRY WHITE**, "THE MAN." This is Barry's finest hour—the blend of music and concept has finally reached full maturity. This is the master at his best. There has been an increase in his audience as he has progressed with his music. This is probably the best album that he has done for 20th Century and should easily follow in the platinum trails of the others. 20th Century T-571.



Two New Artists on Brunswick

TOMMY SANDS

BL 754216

with his debut album



MICHAEL WATSON

and his latest L.P.

“Silent Sunset”

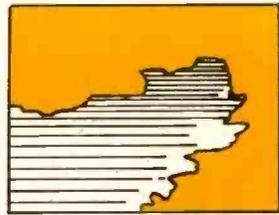
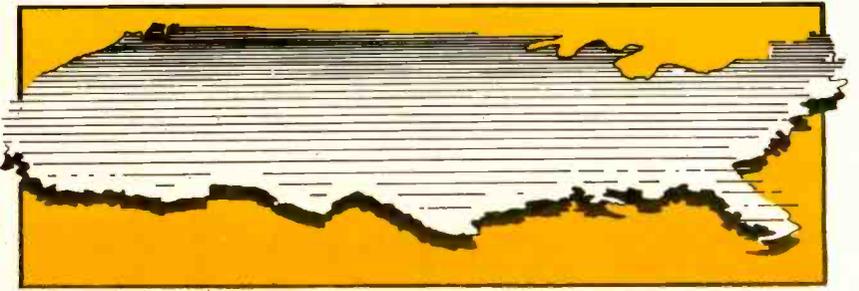
BL 754217

BRUNSWICK

DAKAR

RECORD WORLD BLACK ORIENTED ALBUMS

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



EAST

Adds

Osiris
Harvey Scates
Wilson Pickett
Aquarian Dream
Pockets
Ronnie Laws
Les McCann
Booker T. Jones
Shalamar

The Wiz
Phyrework
Vivian Reed
Eddie Horan
Barry White
Jorge Santana
Randy Brown
Chanson
Al Jarreau

Prime Cuts

Funkadelic—(Groovealliance)—WOL, WDAS-FM; (Cholly)—WWIN, WDAS-FM, WOL; (Into You)—WOL; (One Nation)—WDAS-FM; (Funk Band)—WDAS-FM
Ashford & Simpson—(Get Up)—WWIN; (You Always Could)—WWIN; (Flashback)—WWIN; (Is It Still)—WOL
Rose Royce—(Love Don't)—WWIN, WOL, WDAS-FM; (Angel)—WWIN, WDAS-FM; (First Come)—WDAS-FM, WOL; (Do It)—WWIN; (That's What's Wrong)—WWIN; (Let Me Be)—WDAS-FM
The Wiz—(Can I Go On)—WDAS-FM; (You Can't Win)—WDAS-FM; (Ease)—WDAS-FM; (Poppy)—WDAS-FM; (Home)—WDAS-FM; (Believe In Yourself)—WDAS-FM
Shalamar—(Lovely Lady)—WWIN; (Stay Close)—WWIN; (To The Bank)—WDAS-FM, WOL; (Entire LP)—WNJR
Wilson Pickett—(Funky)—WDAS-FM, WOL; (Groovin)—WDAS-FM; (The Night)—WDAS-FM; (Entire LP)—WNJR
Roberta Flack—(Feeling Good)—WWIN; (Baby I Love You)—WWIN; (When It's Over)—WWIN
Futures—(Party Time)—WOL, WDAS-FM; (You Got It)—WOL; (Deep Inside)—WDAS-FM; (Sunshine)—WDAS-FM; (Ain't No Time)—WDAS-FM; (Come To Me)—WDAS-FM
The Pips—(Baby I'm Your Fool)—WWRL, WOL, WWIN; (Anything)—WWIN; (Entire LP)—WNJR
Pockets—(Happy)—WOL; (Tell Me)—WWIN; (Lay Your Head)—WWIN; (In Your Eyes)—WWIN; (Funk It Over)—WWIN; (You & Only You)—WWIN
Switch—(There'll Never Be)—WDAS-FM; (I Want To Be)—WDAS-FM; (Pulled The Switch)—WDAS-FM; (It's So Real)—WDAS-FM

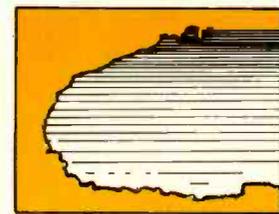
Jazz Fusion

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

Sales Breakouts

Mother's Finest (Epic)
Grover Washington, Jr. (Motown)
The Wiz (MCA)
Musique (Prelude)

Ray Charles—(No Achievements)—WWIN; (A Piece)—WWIN
Chanson—(Don't Hold Back)—WWRL, WOL
Randy Brown—(I Want To Make)—WWRL
Quartz—(Beyond)—WOL
Staples—(Unlock)—WWRL, WDAS-FM; (Entire LP)—WNJR
Harvey Scates—(Visiting Rights)—WOL; (Entire LP)—WNJR
Al Hudson—(Spread Love)—WWRL
Osiris—(My Love)—WOL
Free Life—(Wish You Were)—WOL; (I Confess)—WOL
Booker T. Jones—(Love Back)—WDAS-FM; (Knocking)—WDAS-FM
Joe Cocker—(Fun Time)—WWRL
Michael Henderson—(Nighttime)—WOL
Phyrework—(Put Your Hand)—WDAS-FM, WOL
Carol Douglas—(Burnin)—WWRL
Vivian Reed—(Can I)—WOL; (Start Dancing)—WDAS-FM; (It's Alright)—WDAS-FM
Barry White—(Sweetness)—WDAS-FM
Mother's Finest—(Don't Wanna)—WOL
Jorge Santana—(Sandy)—WDAS-FM



WEST

Adds

Funkadelic
Pockets
Diana Ross
Bobby Caldwell
Farback Band
Musique

Aquarian Dream
Terry Callier
Gil Scott-Heron & Brian Jackson
George Duke
Lee Oskar

Prime Cuts

Donna Summer—(Last Dance)—KDAY, KKTT; (MacArthur)—KDAY; (Heaven Knows)—KKTT; (Entire LP)—KDIA, KUTE
Vivian Reed—(It's Alright)—KDAY, KKTT; (Don't Start)—KKTT; (Entire LP)—KDIA
Rose Royce—(Love Don't)—KDAY; (Entire LP)—KUTE
Shalamar—(Take)—KKTT, KDAY; (Tossing)—KDAY
Mother's Finest—(Don't Wanna)—KKTT
Musique—(In The Bush)—KKTT
Sylvers—(Forever Yours)—KDIA
Farback Band—(Boogie Freak)—KKTT
Lenny Williams—(Midnight)—KKTT, KDIA
Bobby Caldwell—(What You Won't)—KKTT
LTD—(Deserve)—KDAY

Jazz Fusion

Gil Scott-Heron & Brian Jackson—(Angel Dust)—KKTT; (Angola)—KDIA; (Secrets)—KDIA
Roy Ayers—(You Send Me)—KSOL; (Rhythm)—KDIA
Aquarian Dream—(Play It)—KKTT
Grant Green—(Just The Way)—KSOL
Terry Callier—(Butterfly)—KKTT
Lee Oskar—(Before The Rain)—KDIA
George Duke—(Movin)—KKTT
Earl Klugh—(Entire LP)—KDIA

Sales Breakouts

Mother's Finest (Epic)
Prince (Warner Bros.)
Musique (Prelude)

Gino Vannelli—(I Just Wanna)—KKTT
Futures—(You Got It)—KKTT
Ashford & Simpson—(Entire LP)—KDAY
Funkadelic—(Entire LP)—KUTE
Pockets—(Entire LP)—KUTE
Diana Ross—(Entire LP)—KUTE
Crown Heights—(Entire LP)—KDIA



MIDWEST

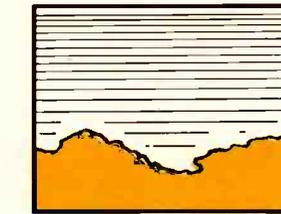
Adds

Funkadelic
Quartz
Denise La Salle
Randy Brown
Ashford & Simpson
Afro-Cuban
Ramsey Lewis
Prince
McCoo & Davis

Pockets
Kool & The Gang
Alpert & Masekela
Vernon Burch
Terry Callier
Johnny Guitar Watson
Roberta Flack
Ronnie Foster

Prime Cuts

Ashford & Simpson—(Is It Still Good)—KKSS, WVON, WCHB; (Entire LP)—KPRS, KATZ, WAMO
Mother's Finest—(Don't Wanna)—WJLB, KKSS, WBMX; (Love Changes)—KKSS, WBMX; (Watch My Styling)—WVON
Denise LaSalle—(Influence)—KKSS, WAMO; (Feet Don't)—WCHB; (Overtime)—WAMO; (Thank Me)—WBMX; (Entire LP)—WABQ, KPRS
Free Life—(Say You Do)—KKSS; (I'll Keep A Light)—KKSS; (Wish You Were Here)—WAMO; (Cornerstone)—WAMO
Boppers—(There She Goes)—WBMX; (The Visit)—WBMX
Wilson Pickett—(Funky Situation)—KKSS; (Entire LP)—WCHB, WABQ
Staples—(Unlock)—WVON, WBMX, WJPC; (Showdown)—WVON; (Entire LP)—WAMO
Al Hudson—(Spreading Love)—WJLB; (Lost Inside)—WBMX
Roberta Flack—(What A Woman)—KKSS, WAMO; (Independent Man)—WAMO; (Entire LP)—WABQ
Rose Royce—(Love Don't)—KKSS, WJPC
Mass Production—(Sky High)—WAMO; (I Don't Wanna Know)—WAMO
Winners—(Get Ready)—WAMO; (Get On Up)—WAMO
Jorge Santana—(Sandy)—WAMO; (Darling I Love You)—KKSS, WAMO; (Entire LP)—WABQ
Farback Band—(Can't You See)—WBMX



SOUTH-SOUTHWEST

Adds

Grover Washington, Jr. (Motown)
Bobby Lyle
Mother's Finest
Sho-Nuff
Leon Haywood
Barry White
Paul Horns
Eddie Horan
Pockets
Rose Royce
Sylvester
Futures
Funkadelic
Willie Bobo
Billy Cobham
Lalo Schifrin
Lee Oskar
Harvey Scates

Aquarian Dream
David Simmons
Phil Hurtt
Barbara Mason
Donny Hathaway
Charles Earland
Ron Carter
Stanley Turrentine
Boppers
Controllers
Chanson
Shalamar
Ray Barretto
Roberta Flack
Roy Charles
Jorge Santana
Phyrework

Prime Cuts

Ashford & Simpson—(Is It Still Good)—WAOB, KMJQ, KYOK, WYLD-FM, WLOK; (Get Up)—WLOK; (Debt)—WYLD-FM
Rose Royce—(Love Don't)—WYLD-FM, WEDR-FM, WAOB, KYOK; (First Come)—WBMX, WBOB; (That's What's Wrong)—KYOK, WEDR-FM; (Entire LP)—WLOK
Funkadelic—(Into You)—KYOK, WEDR-FM; (One Nation)—KYOK
Futures—(Party Time)—KYOK; (Entire LP)—WEDR-FM, WBMX, WYLD-FM
Roberta Flack—(Independent Man)—KMJQ; (What A Woman)—KMJQ; (Entire LP)—WYLD-FM, WBOB
Wilson Pickett—(Groovin)—KYOK, WBMX, WYLD-FM, WEDR-FM; (Funky Situation)—WYLD-FM, WEDR-FM, KYOK; (The Night)—WYLD-FM, WEDR-FM; (Sne's So Right)—WBOB
Pockets—(Take It)—KYOK, WYLD-FM; (Heaven)—WYLD-FM, KMJQ; (You)—KMJQ
Vivian Reed—(Sweet Harmony)—WEDR-FM; (Start Dancing)—WEDR-FM; (Everybody)—WEDR-FM; (It's Alright)—WEDR-FM
Ray Charles—(Take On)—KYOK; (Give The Poor Man)—KYOK
Mother's Finest—(Love Changes)—WAOB
Barry White—(Just The Way)—KMJQ; (Early Years)—KMJQ; (Sweetness)—KMJQ, WYLD-FM
Sho-Nuff—(Total Answer)—WYLD-FM; (Entire LP)—WEDR-FM

Jazz Fusion

Gil Scott-Heron & Brian Jackson—(Angel Dust)—WBMX, WVON, KKSS; (A Prayer)—KKSS; (Showbizness)—WVON
Roy Ayers—(Get On Up)—WCHB, WJPC; (You Send Me)—WBMX; (Rhythm)—KKSS; (Can You See)—KKSS; (Touch)—WCHB, KKSS; (Entire LP)—WCHB, WAMO, KPRS, WABQ
Lee Oskar—(Feeling Happy)—WBMX, KKSS; (Haunted House)—WBMX; (Entire LP)—KPRS, WABQ
Bobby Lyle—(Good)—WBMX, KKSS; (Entire LP)—WABQ
Ramsey Lewis—(All The Way)—KKSS
Alpert & Masekela—(People Make)—WJPC
Terry Callier—(Streets)—WVON; (Be A Believer)—WVON; (Butterfly)—WBMX
Sonny Fortune—(Infinity)—KKSS
Les McCann—(Parati Param)—WAMO; (Entire LP)—WABQ
Caldera—(Shanty)—KKSS
Billy Cobham—(Entire LP)—WABQ
Ronnie Foster—(Entire LP)—WABQ
Joe Farrell—(Entire LP)—WABQ

Sales Breakouts

Mother's Finest (Epic)
Grover Washington, Jr. (Motown)
The Wiz (MCA)

Michael Henderson—(Nighttime)—WVON
Switch—(I Wanna Be Closer)—WVON
Gino Vannelli—(I Just Wanna Stop)—WAMO; (Brother To Brother)—WAMO; (People I Belong To)—WAMO
Funkadelic—(One Nation)—WAMO, WCHB; (Cholly)—WAMO; (Entire LP)—KPRS
Pockets—(Lay Your Head)—KKSS; (In Your Eyes)—KKSS; (Entire LP)—WAMO
Kool & The Gang—(Everybody's Dancin)—WAMO; (Dancing Shoes)—EAMO; (I Like Music)—WAMO; (Entire LP)—KPRS
Afro-Cuban—(Rhythm)—KKSS
Quartz—(Beyond The Clouds)—WCHB
Randy Brown—(I Want To Make)—WCHB
Prince—(My Love)—KKSS
Vernon Burch—(Love Is)—WBMX
McCoo & Davis—(I Thought)—KKSS
Lenny Williams—(Entire LP)—KPRS
Musique—(Entire LP)—WAMO

Jazz Fusion

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

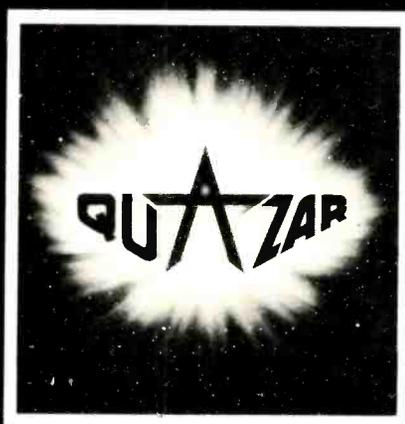
Sales Breakouts

Roberta Flack (Atlantic)
Grover Washington, Jr. (Motown)
The Wiz (MCA)

Sylvester—(Mighty Real)—WLOK
Leon Haywood—(Party)—WYLD-FM
Jorge Santana—(On The Seashell)—KYOK
Harvey Scates—(Shakamatic)—KYOK
Shalamar—(Lossing)—WEDR-FM; (Disco Garden)—WEDR-FM
Phyrework—(Put Your Hand)—KYOK
Latimore—(Tonight)—WEDR-FM, WYLD-FM; (Long Distance)—WBMX; (Dig)—WEDR-FM; (Too Hot)—WYLD-FM
David Simmons—(Entire LP)—WEDR-FM
Phil Hurtt—(Entire LP)—WEDR-FM
Barbara Mason—(Entire LP)—WEDR-FM
Boppers—(Entire LP)—WEDR-FM
Chanson—(Entire LP)—WEDR-FM

Quazar. The hottest new band in the funk universe.

"Funk 'n' Roll (Dancin' In The 'Funkshine')"—the first single from Quazar's debut album—is exploding everywhere!



EXPLODING:

65*—Record World

55*—Billboard

53*—Cashbox

QUAZAR.
Their brilliant debut album, featuring the hit single
"FUNK 'N' ROLL (DANCIN' IN THE 'FUNKSHINE')."

AS 0349

ON ARISTA RECORDS AND TAPES.



RW BLACK ORIENTED SINGLES

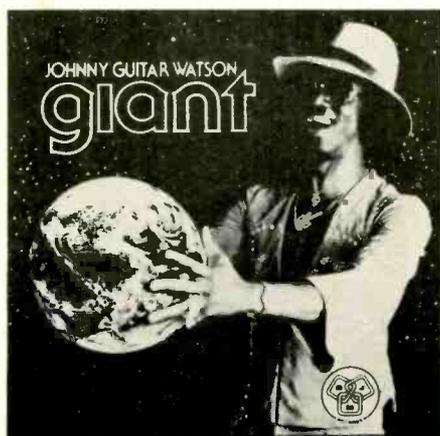
TITLE, ARTIST, Label, Number, (Distributing Label)
OCT. SEPT.
7 30

				WKS. ON CHART
1	3	ONE NATION UNDER A GROOVE FUNKADELIC Warner Bros. 8618		8
2	1	GET OFF FOXY /Dash 5046 (TK)		15
3	2	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057		14
4	13	IT SEEMS TO HANG ON ASHFORD & SIMPSON/ Warner Bros. 8651		7
5	11	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827		13
6	6	BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4565		18
7	12	I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE/ Whitfield 8629 (WB)		9
8	5	SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008		15
9	7	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)		16
10	15	THERE'LL NEVER BE SWITCH /Gordy 7159 (Motown)		9
11	4	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 10796		11
12	9	SMILE EMOTIONS /Columbia 3 10791		11
13	8	YOU McCRRARYS/Portrait 6 70014		15
14	16	SOFT AND WET PRINCE/Warner Bros. 8619		11
15	18	BLAME IT ON THE BOOGIE THE JACKSONS/Epic 8 50595		6
16	14	WHAT YOU WAITIN' FOR STARGARD/MCA 40932		11
17	10	THREE TIMES A LADY COMMODORES/Motown 1443		16
18	19	STAND UP ATLANTIC STARR/A&M 2065		9
19	17	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)		20
20	26	TONIGHT IS THE NIGHT PT. 2 BETTY WRIGHT/Alston 3740 (TK)		6
21	24	LET'S START THE DANCE BOHANNON/Mercury 74015		9
22	29	DON'T STOP, GET OFF SYLVERS/Casablanca 938		7
23	31	OLIVIA (LOST AND TURNED OUT) WHISPERS/Solar 11353 (RCA)		5
24	27	ONLY YOU LOLEATTA HOLLOWAY & BUNNY SIGLER/ Gold Mind 74012 (RCA)		7
25	32	YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK)		6
26	38	MAC ARTHUR PARK DONNA SUMMER/Casablanca 939		3
27	37	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/ 20th Century Fox 2380		4
28	36	EASE ON DOWN THE ROAD DIANA ROSS/MICHAEL JACKSON/MCA 40947		4
29	30	YOU WERE MEANT FOR ME DONNY HATHAWAY/Atco 7092		8
30	34	TAKE IT ON UP POCKETS/Columbia 3 10755		6
31	33	HOT SHOT KAREN YOUNG/West End 1211		8
32	25	YOU GOT ME RUNNING LENNY WILLIAMS/ABC 12387		10
33	22	BRANDY O'JAYS/Phila. Intl. 3652 (CBS)		10
34	28	VICTIM CANDI STATON/Warner Bros. 8582		16
35	35	MIND BLOWING DECISIONS HEATWAVE/Epic 8 50586		7
36	23	LOVE BROUGHT ME BACK D. J. ROGERS/Columbia 3 10754		13
37	39	SPECIAL OCCASION DOROTHY MOORE/Malaco 1052 (TK)		6
38	20	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 5648 (CBS)		19

39	21	I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor)	17
40	45	SWEET MUSIC MAN MILLIE JACKSON/Spring 185 (Polydor)	4
41	47	SAY A PRAYER FOR TWO CROWN HEIGHTS AFFAIR/ De-Lite 908 (Mercury)	5
42	56	FLYING HIGH COMMODORES/Motown 1452	2
43	50	DANCING IN PARADISE EL COCO/AVI 203	4
44	51	I JUST WANNA STOP GINO VANNELLI/A&M 2072	3
45	48	DON'T LET IT GO TO YOUR HEAD JEAN CARN/ Phila. Intl. 3654 (CBS)	7
46	57	PARTY LEON HAYWOOD/MCA 40941	4
47	59	DON'T HOLD BACK CHANSON/Ariola 7717	2
48	63	I LOVE THE NIGHTLIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14488	3
49	55	RHYTHM OF LIFE AFRO-CUBAN BAND/Arista 0355	4
50	61	UNLOCK YOUR MIND STAPLES/Warner Bros. 8669	3

CHARTMAKER OF THE WEEK

51	—	ONLY YOU TEDDY PENDERGRASS Phila. Intl. 3657 (CBS)	 1
52	—	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	1
53	60	I WANNA MAKE LOVE TO YOU RANDY BROWN/ Parachute 517 (Casablanca)	3
54	54	YOU'RE GONNA NEED THIS LOVE N'COLE/Millennium 617 (Casablanca)	5
55	68	YOU FOOLED ME GREY & HANKS/RCA 11346	2
56	—	RIDE-O-ROCKET THE BROTHERS JOHNSON/A&M 2086	1
57	—	MARY JANE RICK JAMES/Gordy 7162 (Motown)	1
58	67	DON'T WANNA COME BACK MOTHER'S FINEST/Epic 8 50596	2
59	65	LOVE I NEVER HAD IT SO GOOD QUINCY JONES/ A&M 2080	2
60	69	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	3
61	70	LOVE ATTACK SHOTGUN/ABC 12395	2
62	62	GUESS WHO'S BACK IN TOWN HEAVEN & EARTH/ Mercury 74013	3
63	64	MELLOW LOVIN' JUDY CHEEKS/Salsoul 2063 (RCA)	3
64	66	BAYOU BOTTOMS CRUSADERS/Blue Thumb 278 (ABC)	2
65	—	FUNK 'N' ROLL (DANCIN' IN THE FUNKSHINE) QUAZAR/ Arista 0349	1
66	—	DISCO TO GO BRIDES OF FUNKENSTEIN/Atlantic 3498	1
67	—	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	1
68	—	IN THE BUSH MUSIQUE/Prelude 71110	1
69	—	LOVIN' FEVER HIGH INERGY/Gordy 7161 (Motown)	1
70	—	IT'S ALRIGHT (THIS FEELING I'M FEELING) VIVIAN REED/ United Artists 1239	1
71	73	DO WHAT YOU WANT TO DO DRAMATICS/ABC 12400	2
72	—	MOVIN' ON GEORGE DUKE/Epic 8 50593	1
73	—	DO WHAT YOU FEEL CREME D'COCOA/Venture 101	1
74	53	LUCY IN THE SKY WITH DIAMONDS NATALIE COLE/ Capitol 4623	5
75	72	TONIGHT I'M GONNA MAKE YOU A STARR BRENDA & HERB/H&L 4699	3



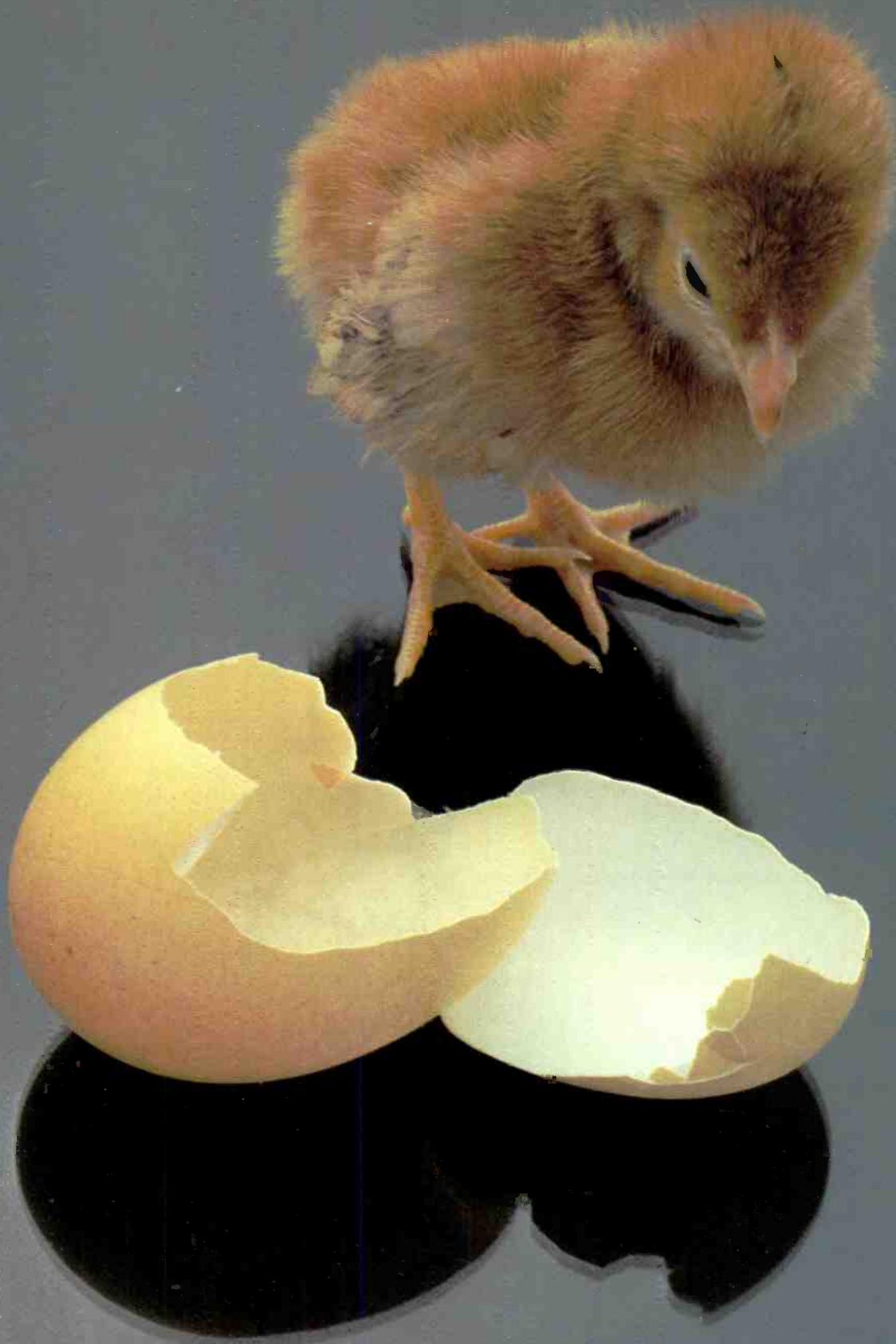
DJM-19 Produced by Johnny Guitar Watson

HOW DO WE KNOW THIS ALBUM IS GOING GOLD? ELEMENTARY, MY DEAR WATSON.

You don't have to be a detective to figure out that Johnny Guitar Watson's new album, "Giant," is destined to be his biggest ever. The clue comes from two of Johnny's recent albums—both went gold. So, it's no mystery where "Giant" is headed.

JOHNNY GUITAR WATSON

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



IT'S BEEN INCUBATING
A LONG TIME...



...BUT THE TIME HAS COME.

For centuries, Black Music has been a symphony of sounds with no conductor, no one to orchestrate its phenomenal growth. Still, the sound rooted in the beat of an African drum has become the most popular form of contemporary music in the world today. And now, for the first time, it has a singular unifying voice of its own.

The BLACK MUSIC ASSOCIATION.

If you are sincerely interested and involved in the advancement and enrichment of Black Music, you should join now.

Black Music today is Everybody's Music. But until recently, not everybody involved in Black Music was being heard. The dreams, hopes and needs of Black Music performers, composers, musicians and merchandisers have been lost in an industry so geographically vast, so philosophically splintered.

Now, after three years of organizational design, the BLACK MUSIC ASSOCIATION has been formed to unite this unharnessed energy, creativity and talented artistry known as Black

Music. Its goal is simple, but crucial: to Preserve, Protect and Perpetuate Black Music on an international level. Shouldn't you be part of this important movement?

A distinguished group of recording, merchandising and broadcasting executives—black and white alike—have come together to make the BMA not a dream, but a reality. People like Jules Malamud, who directed the National Association of Recording Merchandisers for 17 years, and is regarded as the recording industry's number one association executive; Kenneth Gamble, Co-Founder of Philadelphia International Records and the man credited with popularizing the "Sound of Philadelphia." Plus members of the Advisory Board, the Board of Directors and Executive Council whose names are truly a Who's Who of Music.



BMA: ONE OF THE MOST INFLUENTIAL VOICES IN THE ENTERTAINMENT ARTS

Dedicated to the Advancement, Enrichment, Encouragement, and Recognition of Black Music.



The BLACK MUSIC ASSOCIATION is not just for performers or record executives. It is for Everybody involved with Black Music.

If you are among the thousands of musicians who play Black Music. If you are one of the voices who sing it or whose feet dance to it.

If you are a composer who writes it, a broadcast personality who plays it. If you publish, record, market, manage or represent Black Music talent. Or if you have any professional connection with Black Music, the BMA is your association. We got it together, but we need your membership now.

The BMA will protect your interests, provide a forum for your views, for exchanging thoughts on your ideas and problems. Locally, regionally, nationally and internationally, BMA will work to advance Black Music worldwide and to advance the people who are affiliated with it.

PROFESSIONAL INFORMATION PROGRAMS

Through periodic newsletters and membership directories, you'll be informed of what's happening in our industry. You'll be kept abreast of developments in every area of popular music through BMA's close working relationships with other music industry organizations. You'll be ad-

vised of proper money management, tax shelters, group insurance... and other benefits that are not currently available to you as an individual—and your membership in BMA will make it happen!

BLACK MUSIC HALL OF FAME AND MUSEUM

W. C. Handy, Scott Joplin, Louis Armstrong, Bessie Smith, The Count, The Duke, Mahalia Jackson, Ella Fitzgerald and so many others both past and present, in every aspect of Black Music have gone without formal recognition for far too long. One of BMA's first priorities, therefore, is to establish the Black Music Hall of Fame and Museum. This will soon be a reality—and your membership in BMA will make it happen!

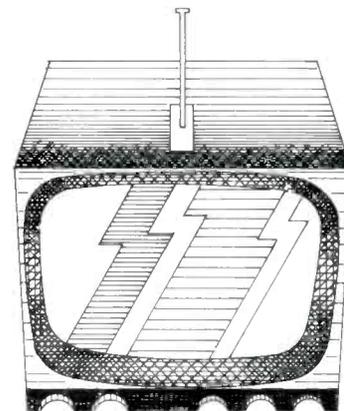


EDUCATIONAL, SCHOLARSHIP AND CAREER GUIDANCE

Of course, not all Black Music participants are stars. The qualified people in our business will get the break they deserve through educational and career guidance as well as financial assistance—and your membership in BMA will make it happen!

ANNUAL BLACK MUSIC AWARDS TV NETWORK SPECIAL

The BMA Awards TV Special will have more stars per second than any ever aired. A lavish program for prime time network TV is now being planned for telecast during each new broadcast season. At last, those involved in Black Music will get the additional recognition they deserve—and your membership in BMA will make it happen!



ANNUAL CONFERENCES AND SEMINARS

These will be working sessions devoted to adding new dimensions that will further the growth of Black Music. Informative panels and seminars will be open to give and take participation by all members, and will serve as a catalyst to improve industry-wide communications. At these conferences, individuals and companies will be honored for outstanding professional service to the entertainment industry—and your membership in BMA will make it happen!



AN ORGANIZATION WHOSE IMPACT WILL BE AS VAST AS BLACK MUSIC ITSELF...

KENNETH GAMBLE



Co-Founder and President of the **BLACK MUSIC ASSOCIATION**, distinguished as both a gifted artist and a successful executive. Widely recognized over a 19-year career as a talented lyricist, producer, arranger, composer and musician. At the same time, Gamble launched and built Philadelphia International Records into a premier label renowned for

its prowess in spotting and grooming top black pop artists. As a principal in Gamble-Huff and Bell, he's credited with gaining world acclaim for the "Philadelphia Sound."

A skillful manager, Gamble has guided careers for Teddy Pendergrass, Lou Rawls, Billy Paul and the O'Jays. Lining his walls are

Grammy's of gold and platinum records for singles and albums such as "Me and Mrs. Jones," "I Love Music," "Love Train," "The Jacksons" and "Family Reunion" plus citations from the State of Pennsylvania and the City of Philadelphia honoring his civic and professional contributions.

Through it all, Kenny Gamble's basic philosophy of Universal Awareness remains unchanged. For nearly two decades he has striven for an organization where people of every color who are involved in Black Music can express their own needs, personal aspirations, professional goals and career objectives. The **BLACK MUSIC ASSOCIATION** is that unifying force.

EDWARD WINDSOR WRIGHT

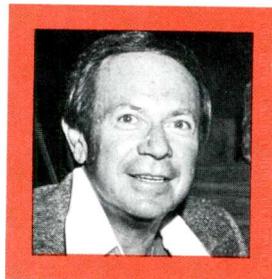


Co-Founder and Executive Vice President of the **BLACK MUSIC ASSOCIATION**, a prominent broadcast and music industry senior executive for 25 years. Currently president of GEI Communications, record industry consulting organization and division of Global Entertainment Industries, Inc., Wright entered the broadcast field on the bottom rung with radio station WCIN in 1953 as a 13 year old part-time disc jockey for a teen program and worked in the sta-

tion's news and production department, later becoming its program director. He similarly rose swiftly at Cleveland's WABQ to the position of program director and went on to positions as general manager of Minit Records (Liberty, United Artists), president of NATRA and now chief executive of GEI Communications, coordinating

market research, public relations, personal management and record company consultation for U.S. and European clients.

JULES MALAMUD



Driving force behind the growth of NARM, is the Senior Vice President and Managing Director of the **BLACK MUSIC ASSOCIATION**. BMA probably could not find a better executive to guide its growth. During his 17 years with NARM, the world's top trade association for recording merchandisers, Malamud helped design federal and state laws against record and tape piracy and pushed for their enforcement. Malamud, with a trained eye for new talent and a flair for promotion and merchandising, discovered a then unknown named Paul Williams and changed his name to Billy Paul. He has held positions with Jubilee Records as promotion

director, Essex Records as sales manager and Somerset/Stereo Fidelity's marketing vice president. During those years, he forged solid relationships with rack jobbers, retailers and distributors. Jules was NARM's first executive director and orchestrated its spectacular growth: he increased NARM's membership from 20 original companies to well over 400 and expanded NARM's annual convention attendance from 200 to approximately 2000. Malamud is totally committed to the future growth and direction of the music industry and will guide the national and international development of the **BLACK MUSIC ASSOCIATION**

GLENDIA GRACIA



Was a Talent and Program Negotiator for the Entertainment Division of CBS Business Affairs before she was recruited to the post of Executive Director of the **BLACK MUSIC ASSOCIATION**. Gracia was also the first black woman to hold a business affairs executive position

in network television. While studying international business and finance law at Temple University's International Law Center, she worked as a business affairs consultant with Philadelphia International Records for two years where she met BMA Co-Founder, Kenneth Gamble.

ADVISORY BOARD

HONORARY CHAIRPERSON

Berry Gordy Jr.
CHAIRPERSON

Jerry Moss
VICE CHAIRPERSON

Dionne Warwick

Ewart Abner	Stan Gortikov
George Albert	Quincy Jones
Barney Ales	Seymour (Cy) Leslie
Henry Allen	Alan Livingston
Bob Austin	Bruce Lundvall
Clarence Avant	John K. 'Mike' Mattland
Al Bell	Mo Ostin
Neil Bogart	Henry Rogers
Joe Cohen	Diana Ross
John Cohen	Jerry Rubinstein
Don Cornelius	Charles Chuck Smith
Al Coury	Joe Smith
Clive Davis	Irwin Steinberg
Steve Diener	Robert Summer
Ahmet Ertegun	Walter Yankoff
David Franklin	Lee Zito
Gill Fresen	Don Zimmermann
Lew Garlick	

BOARD OF DIRECTORS

COMMUNICATIONS/VICE PRESIDENT

Rod McGrew

RECORDS/VICE PRESIDENT

LeBaron Taylor

PERFORMING ARTS/VICE PRESIDENT

Smokey Robinson

MERCHANDISING/VICE PRESIDENT

Calvin Simpson

Larkin Arnold	Hal Jackson
Barrie Bergman	Ernie Leaner
George Butler	David Lieberman
Harold Childs	Sidney Miller
Dave Clark	Valerie Simpson
Tom Draper	Joe 'Butterball' Tamburro
Oscar Fields	Jim Tyrrell
Jack Gibson	Maurice White
Robert Gordy	O. C. White
Cecil Holmes	Stevie Wonder

EXECUTIVE COUNCIL

PERFORMING ARTS CHAIRPERSON

Curtis Mayfield

MERCHANDISING CHAIRPERSON

Ted Hudson

COMMUNICATIONS CHAIRPERSON

Regina Jones

RECORDS CHAIRPERSON

Cecil Hale

Cookie Amerson	Walt Love
Cletus Anderson	Van McCoy
Nick Ashford	John Marmaduke
Willie Barney	Mary Mason
Wade Briggs	Alvin 'Skip' Miller
Earnest Burston	Don Mizell
Harry Coombs	Basil Nias
Sid Davis	Eddie Pugh
Al Edmondson	Wanda Ramos-Charres
Senais Edwards	George Schiffer
Paris Eley	Jim Schwartz
Robertia Flack	Earl Shetton
Ray Harris	Bill Bunky Sheppard
Stan Hoffman	Joe Simone
Leon Huff	John Smith
Jay Jacobs	Bill Speed
Ernest James	Hank Talbert
J. J. Jeffries	Ralph Thompson
Irene Johnson-Ware	Bob Ursery
Jim Kelsey	Bruce Webb
Miller London	Jean Williams
	Buzz Willis

BMA STANDING PROJECT COMMITTEES

- Business Affairs
- Business Awards
- Broadcasting Affairs
- Cultural
- Educational & Scholarship
- Entertainment
- Government Affairs
- Hall of Fame & Museum
- International Banking & Finance
- Marketing & Research
- Meetings & Conferences
- Membership
- Motion Picture & Television Production Awards
- Personnel & Placement
- Professional Services
- Public Relations & Publicity
- Security, Information & Anti Piracy

The following is a list of BMA Founding Member Companies through whose significant financial, spiritual and professional support, the initial operations of the BMA were made possible.

We wish to sincerely thank:

- | | |
|------------------------------------|---------------------------------|
| ABC Records | PolyGram Corporation |
| A & M Records | • Casablanca Record & FilmWorks |
| Arista Records | • Phonogram |
| Billboard | • Mercury Records |
| Black Radio Exclusive | • Polydor Records |
| Capitol Records | • PolyGram Distribution |
| Cash Box | RCA Records |
| CBS Records Group | Record World |
| • CBS Associated Labels | RSO Records |
| • Columbia Records | 20th Century Records |
| • Epic Records | United Artists Records |
| • Portrait Records | Warner Communications, Inc. |
| Ivy Hill Packaging Company | • Atlantic Records |
| MCA Records | • Elektra/Asylum Records |
| Motown Record Corporation | • Warner Bros. Records |
| Music Retailer | |
| Philadelphia International Records | |

Thanks



BLACK MUSIC IS YOUR INDUSTRY...SUPPORT IT BY JOINING THE BLACK MUSIC ASSOCIATION NOW!

Membership in BMA is open to all individuals, companies and organizations involved in at least one of the numerous and varied activities associated with the BMA's objectives. There will be two types of general memberships:

A. COMPANY MEMBERSHIP

Company membership is applicable to all companies or organizations involved in the music industry.

B. INDIVIDUAL MEMBERSHIP

Individual membership is applicable to all persons actively engaged in the music industry who would not become a member via a company and/or desire individual membership.

CHARTER MEMBERSHIP BONUS:

Membership dues paid anytime during calendar year 1978 will automatically be considered paid the remainder of 1978 and for the entire calendar year 1979, at no additional cost!

Prior to filling out an application please determine your correct membership category code from the following:

CATEGORY A: COMMUNICATIONS

- A-1: Advertising agencies
- A-2: Discotheques, cabarets and clubs
- A-3: Live theatre
- A-4: Motion picture companies and personnel; performers; independent producers and directors
- A-5: Press
- A-6: Professional organizations and associations
- A-7: Public relations firms
- A-8: Radio and television stations and personnel, including program and music directors, air personalities and independent programmers

CATEGORY B: MARKETING AND MERCHANDISING

- B-1: Distributors
- B-2: Importers and exporters
- B-3: One-stops
- B-4: Professional organizations and associations
- B-5: Promotion and marketing
- B-6: Rack jobbers
- B-7: Retailers
- B-8: Other

CATEGORY C: PERFORMING ARTS

- C-1: Attorneys
- C-2: Booking agents
- C-3: Managers
- C-4: Musicians
- C-5: Producers
- C-6: Professional organizations and associations
- C-7: Publishers
- C-8: Recording studios and personnel
- C-9: Songwriters
- C-10: Vocalists
- C-11: Other (e.g., dancers, dance companies, musical groups)

CATEGORY D: RECORDING, MANUFACTURING AND MUSIC INDUSTRY SERVICES

- D-1: Plating, processing and pressing plants
- D-2: Printers and lithographers
- D-3: Professional organizations and associations
- D-4: Recording companies or recording labels and personnel
- D-5: Tape duplicators
- D-6: Other

INDIVIDUAL MEMBERSHIP

If you are joining BMA as an INDIVIDUAL MEMBER in any of the 4 categories, please fill in this section only. Please print or type.

CHECK ONE:

- REGULAR MEMBERSHIP \$50.00 PER YEAR
- LIFETIME MEMBERSHIP \$1000.00

Insert your Category Code here: _____

Name _____
 Mailing Address _____
 City _____
 State _____ Zip _____
 Phone () _____
 Occupation: _____

If you wish to be listed in the BMA Membership Directory, the following information is also necessary:

Employer _____
 Address _____
 City _____
 State _____ Zip _____

Total Remittance Enclosed \$ _____

Please send your check/money order (made out to BMA) to 1500 Locust Street, Suite 1905, Philadelphia, Pennsylvania 19102



BLACK MUSIC ASSOCIATION
1500 Locust Street/Suite 1905
Philadelphia, PA 19102

COMPANY MEMBERSHIP

If you are joining BMA as a COMPANY in Category A, B, C or D (except if your Company is a Recording Company or Recording Label, i.e., D-4), please fill in this section only. Please type or print.

CHECK ONE:

- \$250.00 per year for up to 7 individual memberships for company employees (plus \$50.00 for each additional employee member).
- \$500.00 per year for 15 individual memberships for company employees (plus \$50.00 for each additional employee member).

COMPANY MEMBERSHIP: Communications/Marketing and Merchandising/Performing Arts/Recording, Manufacturing, Music Industry Services.

Insert your Category Code here: _____

Total Employees Enrolled _____
 Total Remittance Enclosed \$ _____

Name of Company _____
 Your Name _____
 Title _____
 Type of Business _____
 Business Address _____
 City _____
 State _____ Zip _____
 Phone () _____

List full name and titles (or areas of job responsibility) of all employees to be enrolled as BMA members on a separate sheet of paper. Please send your check/money order (made out to BMA) to 1500 Locust Street, Suite 1905, Philadelphia, Pennsylvania 19102



BLACK MUSIC ASSOCIATION
1500 Locust Street/Suite 1905
Philadelphia, PA 19102

RECORDING COMPANY OR RECORDING LABEL MEMBERSHIP

If you are joining BMA as a RECORDING COMPANY OR RECORDING LABEL under Category D-4, please fill in this section only. Please type or print.

CHECK ONE:

- SMALL COMPANY (under \$2 Million dollars annual revenue): \$250.00 per year for up to 7 individual memberships for company employees (plus \$50.00 for each additional employee member).
- SMALL-MEDIUM COMPANY (\$2-10 Million dollars annual revenue): \$500.00 per year for up to 15 individual memberships for company employees (plus \$50.00 for each additional employee member).
- MEDIUM COMPANY (\$10-25 Million dollars annual revenue): \$2000.00 per year for up to 50 individual memberships for company employees (plus \$50.00 for each additional employee member).
- LARGE COMPANY (\$25-40 Million dollars annual revenue): \$5000.00 per year for unlimited individual memberships for company employees.
- MAJOR COMPANY (Over \$40 Million dollars annual revenue): \$10,000.00 per year for unlimited individual memberships for company employees.

Insert your Category Code here: _____

Name of Company _____
 Your Name _____
 Title _____
 Type of Business _____
 Business Address _____
 City _____
 State _____ Zip _____
 Phone () _____

Total Employees Enrolled _____
 Total Remittance Enclosed \$ _____

List full name and titles (or areas of job responsibility) of all employees to be enrolled as BMA members on a separate sheet of paper. Please send your check/money order (made out to BMA) to 1500 Locust Street, Suite 1905, Philadelphia, Pennsylvania 19102



BLACK MUSIC ASSOCIATION
1500 Locust Street/Suite 1905
Philadelphia, PA 19102

RECORD WORLD SINGLE PICKS

EMOTIONS—Columbia 10828



WHOLE LOT OF SHAKIN'
(prod. by M. White)
(writers: White-McKay)
(Saggifire, BMI/ Steel-
chest, ASCAP) (3:19)

This second single from The Emotions "Sunbeam" album has a "Best of My Love" disco beat set off by Maurice White's production and Tom Tom 84's solid horn arrangements. The trio's vocals power has already made them BOS chart staples and this one could give them equal pop presence.

LORI LIEBERMAN—

Millennium 622



LET ME DOWN EASY
(prod. by P. Leka)
(writer: Crowley)
(Touch of Gold/
Crowbeck/ Stigwood,
BMI) (2:59)

Leiberman's return to the singles market is a big romantic ballad written by Player's J.C. Crowley. The hook and production and full and wide and her basso soprano never sounded better. Leiberman already has a strong pop following, and this disc should continue her appeal.

TOTO—Columbia 10830



HOLD THE LINE (prod.
by Toto) (writer: D.
Paich) (Hudmar, ASCAP)
(3:29)

This new group of Los Angeles studio musicians step out on disc here. The instrumentation is given equal and crafty leverage and the high harmony vocals are guaranteed top 40 material. The production on this David Paich tune is crisp and the elements combine for a strong debut.

TALKING HEADS—Sire 1032

(WB)



TAKE ME TO THE RIVER
(prod. by Brian Eno &
group) (writers: A.
Green-M. Hodges)
(Jec/Al Green, BMI)
(3:36)

This Al Green hit is suddenly getting a number of covers but the Talking Heads version is the rockiest and, so far, the only single release. The spacey production is central and the lead vocal is riveting. Green's version was a major BOS charter and this one could do the same pop-wise.

Pop

ALLAN CLARKE—Atlantic 3522

I'M BETTING MY LIFE ON YOU (prod.
by S. Proffer) (writers: Clarke-Benson)
(Intersong/Timtohe/Midsong, ASCAP)
(3:35)

This third release from Clarke's debut solo album is one of the most played AOR cuts. It has a hint of country but the vocals and the hook aim it straight for Top 40.

DEVO—Warner Bros. 8675

SAFESATION (prod. by B. Eno)
(writers: Jagger-Richard) (ABKCO,
BMI) (2:38)

If you're looking for a faithful cover of the Stones classic this is not it but the stuttering vocal delivery and Eno's pulsating production make it a record to watch.

MOON MARTIN—Capitol 4639

HOT NITE IN DALLAS (prod. by C. Leon)
(writer: John Moon Martin)
(Rocksam, BMI) (2:59)

As a songwriter, Martin is well established and this hard driving single from his first album could break him as an artist. The beat is strong and compelling and right for pop playlists.

CHAMPION—Epic 50614

IT'S YOUR LIFE (prod. by G. Lyons)
(writers: group) (Warner Bros.,
ASCAP) (3:42)

This Anglo-American collection debuts on disc with a driving rocker geared, without a doubt, for Top 40. Gary Lyons' production is, once again, full bodied and elegant.

JERRY CORBETTA—Warner Bros.
8672

SENSITIVE SOUL (prod. by S. Barri)
(writers: Corbetta-Crewe) (Corbetta,
ASCAP/Hearts Delight, BMI) (3:23)

This mid-tempo pop offering from the former lead singer of Sugarloaf, builds splendidly to a solid hook with Corbetta's clear vocals standing out.

MICHAEL STANLEY BAND—

Arista 0348

WHY SHOULD LOVE BE THIS WAY (prod.
by R. J. Lange) (writers: Stanley-
Pelander) (Bema/Michael Stanley,
ASCAP) (3:33)

Known primarily for their rockers, this new single is a romantic ballad with full harmony arrangements and a piano at the center of the instrumentation. Good for a/c consideration.

KING OF HEARTS—Capitol 4634

STAY WITH ME (prod. by R. Landis)
(writers: Tobaly-Storie-Biton-Morris)
(Seldak/Applewood/Victazza/
Talisman, ASCAP) (3:18)

This new group, with two ex-members of Les Variations, debuts with a light rocking single with a high full harmony hook. It should do as well with teens as with adults.

PAUL HORN—Mushroom 7027

WITCH DOCTOR (prod. by Al Schmitt)
(writer: Lalo Schiffrin) (Scherzo, BMI)
(3:20)

Lalo Schiffrin's jazzy melody gets a strong reading from Horn with the flute parts at the core. It's light and easy with a touch of the "Feels So Good" mood. It has cross format appeal.

DENNIS LINDE—Monument
45-264

THERE GOES MY HEART AGAIN (prod.
by Linde) (writers: Linde-Rush-Cullers)
(Combine, BMI) (3:16)

The opening instrumentation has an almost soundtrack quality but Linde's delivery is strictly pop/rock. It drives and should pick up adult play as well.

NEIL SEDAKA—Elektra 45525

ALL YOU NEED IS THE MUSIC (prod.
by Sedaka-Butler) (writers: N. Sedaka-
Greenfield) (Kiddio/Kirshner) (3:22)

Sedaka ventures into the disco field with his usual brand of pure professionalism. The production is sparse and tasty and supports the vocals with ease.

CHILLIWACK—Mushroom 7038

NEVER BE THE SAME (prod. by Turney-
Henderson-Gilutin) (writer: Henderson)
(Chilliwack/Mushtunes, BMI) (3:15)

This cut from the Canadian group's latest album is a mid-tempo rocker with acoustic opening and lilting vocals. It's a pure pop offering.

LAURA YAGER—Ovation 1110

I GREW UP ON MICKEY MOUSE (prod.
by D. Schory) (writers: Feingberg-
Ownes-Schory) (Walt Disney, ASCAP)
(3:03)

This novelty record celebrates Mickey's 50th birthday. It's cute and clever and the children's chorus makes it special. Should get a/c support.

GEORGE DEFFET—GRR 103

EUROPEAN NIGHTS (prod. by A. de Lory)
(writers: Duffet-De Lory) (GRR/
Kenwater, BMI) (3:30)

This easy disco record soars on Deffet's crisp vocals and stand-out horn arrangements. It should appeal to the discos and adult radio first with pop to follow.

Country/Pop

GLEN CAMPBELL—Capitol 4638

CAN YOU FOOL (prod. by Campbell-
Thacker) (writer: Smotherman) (Royal
Oak/Windstar, ASCAP) (3:08)

This cut from Campbell's "Basic" LP is already on the Country Singles Chart and could easily find a spot in the pop side. His vocals are immediately recognizable and given good support by the arrangements.

PAL RAKES—Warner Bros. 8656

TILL THEN (prod. by N. Wilson) (writers:
Marcus-Wood-Seifer) (MCA/Warrock,
ASCAP) (2:43)

The Classics' 1963 hit single is re-done faithfully here. Rakes' voice is equally suited to both country and adult/contemporary airplay.

B.O.S./Pop

CHIC—Atlantic 3519

LE FREAK (prod. by Edwards-Rodgers)
(writers: same) (Chic, BMI) (3:30)

The group scored big last year with "Dance, Dance, Dance" and this new disc is in the same groove. It's a funky up disco offering with hand-clap bridge.

GENE CHANDLER—20th/
Chi-Sound 2386

GET DOWN (prod. by C. Davis) (writer:
Thompson) (Gaetana/Cachand/Cissi,
BMI) (3:35)

The "Duke of Earl" re-emerges here with a quirky BOS beat meant for the dance floor as well as the airwaves. His delivery is, as always, on the mark.

B.B. KING—ABC 12412

I JUST CAN'T LEAVE YOUR LOVE ALONE
(prod. by Levine-Hooper-Felder-
Sample) (writers: Sample-Jennings)
(Irving/Four Knights, BMI) (3:20)

The famed bluesman is finding a new audience these days and this disc should expand it even more. It's a nunky tonk beat and King's voice is in great form.

UMOJA—Counterpart 3795

UNIVERSAL LOVE (prod. by J. Stuckey)
(writers: Stuckey-Best) (Hurdy-Gurdy/
Christy Dawn, ASCAP) (3:14)

This record out of Cincinnati is already receiving solid BOS air play and could easily cross to pop. The vocals are rich and the message inspiring. A strong debut.

GRACE JONES—Island 8681

DO OR DIE (prod. by T. Moulton)
(writers: Robinson-Bolden) (Savi,
BMI) (3:22)

The New York disco queen's most popular song is re-released here. It's one of the biggest disco discs around and ripe for radio airplay. The vocals and the production are simply super.

RECORD WORLD ALBUM PICKS



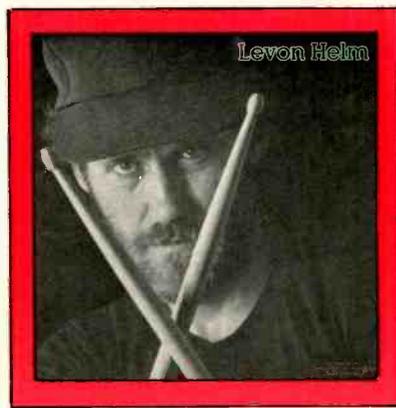
REED SEED
GROVER WASHINGTON, JR.—Motown
M7 910R1 (7.98)

Washington is heard on soprano, alto, tenor, baritone saxophones, and flute with an other distinctively rich collection of the tunes that should easily follow in the footsteps of his recent crossover successes. "Santa Cruzin" and Billy Joel's "Just the Way You Are" show his diversity and musicianship.

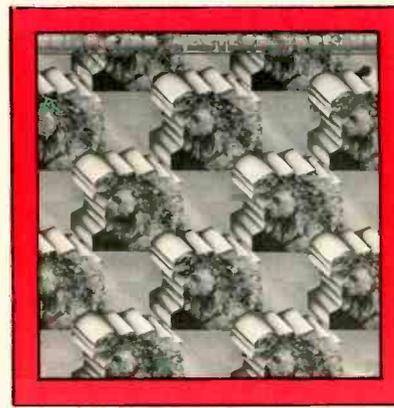


SNAKE, RATTLE AND ROLL
CRAWLER—Epic JE 35482
(7.98)

The group's second album for the label and the first produced by Gary Lyons delivers all the promise of last year's debut. The material and the musicianship both maintain a high standard with Terry Wilson-Slessor's vocals on songs like "How Will You Break My Heart," "Sail On" and "First Class Operator."



LEVON HELM
ABC AA 1089 (7.98)
For Helm's second album, he has recorded without his RCO All-Stars and as a result, he carries the music with ease and proficiency. A couple of familiar selections ("Take Me To the River," "Play Something Sweet") should provide the hook for the ex-Band man. Production by Donald "Duck" Dunn is economical and superb.



YESTERDAY DREAMS
BRIAN CADD—Capitol SW 11681 (7.98)
Well-crafted songs and outstanding musicianship are the hallmarks of the latest offering from this Australian singer/songwriter. The music is a collection of mid-tempo rockers, including an interesting version of Tom Waits' "Ol' 55," that should find immediate AOR action. "Skating On Thin Ice" and the title song are among the other standouts.

GIANT
JOHNNY GUITAR WATSON—DJM 19
(Mercury) (7.98)



Watson's sassy vocals and funky guitar work has been honed to an art with his latest lp.

"Gangster Of Love," "Guitar Disco" and "Miss Frisco (Queen Of the Disco)" show the diversity of the artist on what should be a solid successor to his streak of gold albums.

THE BRIDE STRIPPED BARE
BRYAN FERRY—Atlantic SD 19205 (7.98)



Ferry returns with his first solo album in some time, a smooth combination of re-worked classics and self-penned material. "Sign Of the Times" and "Can't Let Go" finds the enigmatic Ferry at his peak with quavering vocals built around strong melodies.

STUDIO TAN
FRANK ZAPPA—DiscReet DSK 2291 (WB)
(7.98)



Zappa's final album for the label is marked by the long awaited vinyl appearance of his "Greggery Peccary" opus which takes up the entire first side. Side two finds Zappa up to his usual studio magic with three numbers led by "Let Me Take You To the Beach."

OUR MS. BROOKS
PATTI BROOKS—Casablanca NBLP 7106
(7.98)



Brook's debut album showed all the potential to make her one of the new reigning "Queens of the

Discos." Her long awaited follow-up, again produced by Simon Soussan, should firmly establish her with its solid musical pulse underscoring her soaring vocals.

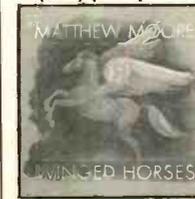
GOIN' COCONUTS
DONNY & MARIE—Polydor PD-1-6169
(7.98)



The brother and sister duo's broad base popularity is reflected in the choice of material on their

latest lp, ranging as it does from Osmond originals to songs by contemporary writers (Tony Macaulay, Michael Lloyd) to Chuck Berry. Slick arrangements and smooth vocals shine on "On the Shelf" and "Gimme Some Time."

WINGED HORSES
MATTHEW MOORE—Caribou JZ 35611
(CBS) (7.98)



Moore's first album for the label should attract the attention of singers in search of material as his songs boast a wide appeal.

Moore should score some success on his own with his gentle crooning voice and solid musicianship.

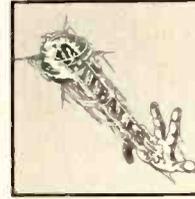
GRAB IT FOR A SECOND
GOLDEN EARRING—MCA 3057 (7.98)



New York producer Jimmy Iovine and engineer Shelly Yakus caught Golden Earring in its native

Holland for a cross-culture confrontation that has resulted in one of the group's best lps to date. Their hard driving rhythms are captured best on "Roxanne" and "Movin' Down Life."

SPITBALLS
VARIOUS ARTISTS—Berserkley JBZ 0058
(Janus) (7.98)



Fifteen classics (or would be classics) of the '60s and early '70s performed by the entire roster of Be-

serkley artists comprises this lp released domestically for the first time. "Knock On Wood," "Bad Moon Rising" and "Just Like Me" are some favorites at the core of this project.

CIRCUS WORLD
AXIS—RCA AFL1-2950 (7.98)



The first album by this Hologram group marks a return to the heavy metal trio sound. Vinny

Appice (drums), Danny Johnson (guitar) and Jay Davis (bass) work well together and with producer Andy Johns comprise a strong working unit that is adept at this particular form of rock.

CLOSE, BUT NO GUITAR
KING OF HEARTS—Capitol SW 11848
(7.98)



King Of Hearts is singer Robert Fitoussi and guitarist Marc Tobaly, two veteran French

rockers known for their excellent work with Les Variations. Together with some New York sessionmen, the group concerns itself with the melodic side of rock. Singles possibilities include "How Long Does It Take" and "Stay With Me."

JOURNEY TO ADDIS
THIRD WORLD—Island ILPS 9554 (7.98)



The group's third album shows a maturation as they easily fuse an r&b feel into a reggae base.

The current single, "Now That We Found Love" is the obvious example as they re-work the Gamble and Huff song, but the title track and "One Cold Vibe" are equally as effective.

ROCK & ROLL MACHINE
TRIUMPH—RCA AFL1-2982 (7.98)



The Canadian trio has already had a couple of albums released over the border which fared well here

as imports. With their first domestically released lp, they should find a broader base. Guitarist Rik Emmett gets in some fine licks as the group shows a rocking fervor.

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

HOW MUCH I FEEL—Ambrosia—WB (7)
RAINING IN MY HEART—Leo Sayer—WB (7)
SHARING THE NIGHT TOGETHER—Dr. Hook—Capitol (6)
MAC ARTHUR PARK—Donna Summer—Casablanca—(5)
TIME PASSAGES—Al Stewart—Arista (4)

WBZ/BOSTON

JOSIE—Steely Dan—ABC

WSAR/FALL RIVER

CHANGE OF HEART—Eric Carmen—Arista

HOW MUCH I FEEL—Ambrosia—WB

SHARING THE NIGHT TOGETHER—Dr. Hook—Capitol

WNEW/NEW YORK

HOW MUCH I FEEL—Ambrosia—WB

LIKE A SUNDAY IN SALEM—Gene Cotton—Ariola

ON THE SHELF—Donny & Marie—Polydor

THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis & Deniece Williams—Col

WIP/PHILADELPHIA

HOW MUCH I FEEL—Ambrosia—WB

SHARING THE NIGHT TOGETHER—Dr. Hook—Capitol

SWEET LIFE—Paul Davis—Bang

WMAL/

WASHINGTON, D.C.

LONDON TOWN—Wings—Capitol

MAC ARTHUR PARK—Donna Summer—Casablanca

WKBC-FM/

WINSTON-SALEM

DON'T WANT TO LIVE WITHOUT IT—Pablo Cruise—A&M

LIKE A SUNDAY IN SALEM—Gene Cotton—Ariola

LITTLE THINGS MEAN A LOT—Margo Smith—WB

RAINING IN MY HEART—Leo Sayer—WB

WQUD-FM/MEMPHIS

CHANGE OF HEART—Eric Carmen—Arista

IT'S A LAUGH—Hall & Oates—RCA

READY TO TAKE A CHANCE ON YOU—Barry Manilow—Arista

SHARING THE NIGHT TOGETHER—Dr. Hook—Capitol

WSB/ATLANTA

HOW MUCH I FEEL—Ambrosia—WB

I'M ON MY WAY—Andrew Gold—Asylum

RAINING IN MY HEART—Leo Sayer—WB

SECRETLY—Jimmie Rodgers—Scrimshaw

WIOD/MIAMI

LONDON TOWN—Wings—Capitol

LOVE ME AGAIN—Rita Coolidge—A&M

MAC ARTHUR PARK—Donna Summer—Casablanca

WJBO/BATON ROUGE

I DON'T WANT TO GET OVER YOU—Marcus Joseph—Big Tree

SWEET LIFE—Paul Davis—Bang

THIS FEELING INSIDE—Randy Goodrum—Arista

TIME PASSAGES—Al Stewart—Arista

WGAR/CLEVELAND

ALMOST LIKE BEING IN LOVE—Michael Johnson—EMI-America

I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor

MAC ARTHUR PARK—Donna Summer—Casablanca

READY TO TAKE A CHANCE ON YOU—Barry Manilow—Arista

WLW/CINCINNATI

I JUST WANNA STOP—Gino Vannelli—A&M

IT'S A LAUGH—Hall & Oates—RCA

MAC ARTHUR PARK—Donna Summer—Casablanca

SHARING THE NIGHT TOGETHER—Dr. Hook—Capitol

WTMJ/MILWAUKEE

RAINING IN MY HEART—Leo Sayer—WB

THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis & Deniece Williams—Col

TIME PASSAGES—Al Stewart—Arista

WCCO-FM/MINNEAPOLIS

I WILL STILL LOVE YOU—Stonebolt—Parachute

LOVIN' FEVER—High Energy—Gordy

THERE WILL BE LOVE—Lou Rawls—Phila. Intl.

TIME PASSAGES—Al Stewart—Arista

KMBZ/KANSAS CITY

BELLA VIA—Chuck Mangione—A&M

HEAVEN CAN WAIT—Meatloaf—Epic/Cleveland Intl.

HERE'S SOME LOVE—Donny Most—Venture

THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis & Deniece Williams—Col

KULF/HOUSTON

DEVOTED TO YOU—Carly Simon with James Taylor—Elektra

HOLDING ON (WHEN LOVE IS GONE)—LTD—A&M

SHARING THE NIGHT TOGETHER—Dr. Hook—Capitol

KOY/PHOENIX

AUTUMN DAYS WITH YOU—Randy Edelman—Arista

I JUST WANT TO LOVE YOU—Eddie Rabbitt—Elektra

I NEVER WILL MARRY—Linda Ronstadt—Asylum

IN 25 WORDS OR LESS—Bill LaBounty—Warner/Curb

RAINING IN MY HEART—Leo Sayer—WB

SWEET LIFE—Paul Davis—Bang

THEME FROM THE INCREDIBLE HULK—Joe Harnell—MCA

KIIS/LOS ANGELES

HOW MUCH I FEEL—Ambrosia—WB

KSFO/SAN FRANCISCO

MAC ARTHUR PARK—Donna Summer—Casablanca

RAINING IN MY HEART—Leo Sayer—WB

KPNW/EUGENE

I JUST WANNA STOP—Gino Vannelli—A&M

I'M ON MY WAY—Andrew Gold—Asylum

RAINING IN MY HEART—Leo Sayer—WB

KVI/SEATTLE

BACK IN THE U.S.A.—Linda Ronstadt—Asylum

HOW MUCH I FEEL—Ambrosia—WB

JOSIE—Steely Dan—ABC

SHARING THE NIGHT TOGETHER—Dr. Hook—Capitol

Also reporting this week: WFTL, KMOX-FM. 23 stations reporting.

Audio/Record Workshop

(Continued from page 3)

NARM, who has played a role similar to President Carter's at Camp David in bringing these two admittedly less hostile parties together, was ill and did not attend.

The workshop focused on a hypothetical case study, drawn up by editors of *Crawdaddy*, *Record World* and *Audio Times*, an audio trade magazine, of a new retail store dealing in both records and audio equipment. The study found, and the participants agreed, that operating such a store requires more thought and more capital than does operating a store dealing exclusively in hardware (equipment) or software (records and tapes).

Retail Experiments

The only retailer present, George Levy, is also the leading proponent of such hardware-software stores. A few other retail chains, among them Harmony Hut, Listening Booth and Franklin Music (see related story, page 26 Section II) have also experimented with the practice.

But the greater start-up costs of such a store, the demands it would make on its salespeople, and the differences in buying habits between record and audio equipment consumers all make it unlikely that such stores will grow rapidly in number, the workshop participants agreed.

Kalov and Amador, the two hardware manufacturers, both

said that the impetus for large-scale cross-merchandising will have to be provided by the record companies. "Hardware manufacturers don't have big merchandising staffs or campaigns," Kalov said. "The initiative will have to come from software just because of the realities of staff size."

"Hardware dealers are scared of the record business," Amador added. "It's a 'fashion' business, it changes too fast. It would be easier for a software man to decide to carry hardware."

Both Carter and Martinovich said their companies would be willing to suggest such joint efforts, and would use their larger staffs to carry them out, if the hardware manufacturers become more receptive to them.

Kalov and Amador seemed more interested, however, in talking about the sound quality of records than in the hypothetical hardware-software store. The improvement in the quality of audio equipment, and the increasing number of consumers owning such systems, has created a demand for better pressings that the record industry has yet to address adequately, they said.

Carter responded that his company cannot justify the price increase that the raising of quality control standards would necessitate, because, he said, "for 75 percent of consumers it's just not a big issue."

NAIRD Members Meet (Continued from page 3)

manufacturers, acting as distributors, could not afford to do.

More and more, the rather loose NAIRD network, which has no national overseer staff nor branch operations, has proved to be a somewhat insufficient business structure, dangerously so when it comes to competing with the more sophisticated operations run by the majors.

According to Rosenthal, the member labels came together with this overwhelming concern in mind, and a determination to try to forge a new operation of some sort wherein all of the small labels could act as one — and thereby compete better with the sort of terms the big labels have brought to the marketplace.

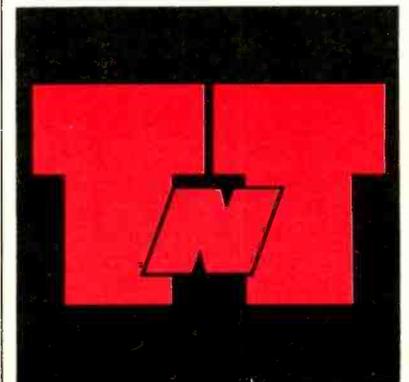
While making it clear that the initial meeting was simply a session held to identify and discuss the problems and possible solutions, the members came away from the New York gathering with some concrete, positive alternatives.

• One would be to radically change the organization of the NAIRD network and form a full-time branch operation. All of the labels would co-op with a na-

tional overseer staff, plus branch managers, warehouse people and a sales staff for each branch. Tentatively, there would be three stocking warehouses—one in the east, midwest and west.

• The second alternative suggested would be a half-branch, half distributor arrangement, in which those heavily beleaguered urban operations in need of a more tightly-forged business unit could be part of the branch operation, and those not needing the full-time national staff and operation could continue as small distributors.

• The third suggestion was for a
 (Continued on page 114)



Record World en Colombia

By FERNANDO VERA ANGEL

■ Un gran movimiento en el personal de la industria fonográfica colombiana durante las últimas semanas. Se confirmó el retiro de **Humberto Vezga** de la CBS en donde fue director artístico por espacio de 13 años y realizó labor importante en pro del artista nacional, **Humberto Moreno** renunció a alto cargo en Codiscos y cerró maletas con destino a Bogotá en busca de mejores horizontes. El joven **Marco Eusse** retornó a su viaja casa: la misma que fuera de Moreno y en donde él trabajara hace algunos años.

Visitas importantes a Colombia en los últimos días: **Nicola di Bari** y **Raphael**. El primero tuvo acogida muy aceptable. Sus canciones desde años atrás son bien

difundidas. Respecto al español, casi desapercibido. Ya no es el de antes aún cuando su show sigue gustando a quienes tienen oportunidad de admirarle.

Napoleón, el hoy famoso cantante-autor mexicano estará en Colombia al promediar el mes de septiembre promocionando sus discos. Sólo hará televisión para regresar de inmediato a su país, en donde está ganando de lo lindo. Por estos lados se oye con insistencia a "Pajarillo" . . . Arancó bien Fania con la nueva distribuidora: Discos Fuentes. En primer término un LP con la **Orquesta Novel**, que a propósito estuvo actuando por acá. También va bien **Julio Iglesias** representado por CBS en vez de Philips.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La enorme crisis por la cual atraviesa la industria latina en Estados Unidos ha sido motivada por dos factores de difícil solución. El primero nace de la actitud poco inteligente de una gran mayoría de sellos y distribuidores independientes que rechazan furiosamente cualquier tendencia a una subida de precios, que permitan al fabricante y distribuidor una utilidad bruta con la cual hacer frente a gastos de promoción, distribución y crédito, amen del debido y honesto pago de "royalties" a artistas y sellos representados. Las utilidades son tan exiguas que se están fallando en todos los principios elementales que pudieran lograr que la industria latina salga del enorme hueco en que la inexperiencia, incapacidad ejecutiva y competencia desleal la han situado. Segundo, y quizás el más terrible de ambos, es la actitud agresiva y descarada de los piratas del disco y cartucho latino, que copian prácticamente todo lo que vende de catálogo y más aún cualquiera número que comience a pintar como éxito. En la mayoría de los casos, el cartucho está saliendo al mercado prácticamente al mismo tiempo que la copia original. El más fuerte argumento que esgrimen los distribuidores y sellos ante la subida de precios, es que ello le daría más incentivo a los piratas para reproducir el material robado, lo cual hace más imposible que la gente de la industria piense en obtener utilidades determinadas que le permitan funcionar sanamente. Es indiscutible que la industria latina ha sido abandonado a su triste suerte. En una reunión en la cual participé la semana pasada, en la cual un alto ejecutivo de una empresa multinacional radicada en Alemania, sacó el tema a relucir y ante mi argumento relacionado con la actitud apática y estúpida de las multinacionales de no agotar todo esfuerzo para cooperar con sus propios distribuidores en Estados Unidos para hacer un frente común en la lucha contra los piratas, surgió el compromiso de acercarse a otras multinacionales con gran poderío, para tratar de lograr cierto interés en funcionar a favor de un arreglo de esta situación. Al fin de cuentas, no se le puede pedir a nadie en la industria latina que invierta sumas fuertes en la promoción de producto extranjero, cuando al fin de cuentas quien se llevará todas las utilidades, será el pirata discográfico. Si las multinacionales se unen al proceso se habrá logrado un gran paso adelante. Desde hace mucho tiempo las empresas Fania, Caytronics, Coco y otras, con mentalidad más disciplinada y ante el consejo de sus auditores, fueron a un aumento en precios que les permitiera al menos cubrir el costo de la operación de promoción y distribución. Se ha dado el caso en Puerto Rico, en que los distribuidores declararon "boicot" a todo producto que subiera sus precios y aun cuando se habían tomado medidas para proteger a la industria de la competencia de los piratas en medida interesante, últimamente y ante lo difícil de las gestiones, todos los planes se han abandonado. Insistir en crear organizaciones discográficas que pudieran ayudar a través de unión de esfuerzos es casi impracticable. La fuerza que pudieran mostrar los grandes catálogos representados, al influencia enorme de las mayores empresas dedicadas a los latinos, darían a los pequeños la confianza de subir sus productos y al mismo tiempo, hacer causa común para destruir la excelente distribución que tienen los piratas, que mueven su producto usando prácticamente los mismos canales de distribución que el producto legítimo. Y es que es muy



Miro

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Joe Madrid



Abie Vasquez

con la actitud apática y estúpida de las multinacionales de no agotar todo esfuerzo para cooperar con sus propios distribuidores en Estados Unidos para hacer un frente común en la lucha contra los piratas, surgió el compromiso de acercarse a otras multinacionales con gran poderío, para tratar de lograr cierto interés en funcionar a favor de un arreglo de esta situación. Al fin de cuentas, no se le puede pedir a nadie en la industria latina que invierta sumas fuertes en la promoción de producto extranjero, cuando al fin de cuentas quien se llevará todas las utilidades, será el pirata discográfico. Si las multinacionales se unen al proceso se habrá logrado un gran paso adelante. Desde hace mucho tiempo las empresas Fania, Caytronics, Coco y otras, con mentalidad más disciplinada y ante el consejo de sus auditores, fueron a un aumento en precios que les permitiera al menos cubrir el costo de la operación de promoción y distribución. Se ha dado el caso en Puerto Rico, en que los distribuidores declararon "boicot" a todo producto que subiera sus precios y aun cuando se habían tomado medidas para proteger a la industria de la competencia de los piratas en medida interesante, últimamente y ante lo difícil de las gestiones, todos los planes se han abandonado. Insistir en crear organizaciones discográficas que pudieran ayudar a través de unión de esfuerzos es casi impracticable. La fuerza que pudieran mostrar los grandes catálogos representados, al influencia enorme de las mayores empresas dedicadas a los latinos, darían a los pequeños la confianza de subir sus productos y al mismo tiempo, hacer causa común para destruir la excelente distribución que tienen los piratas, que mueven su producto usando prácticamente los mismos canales de distribución que el producto legítimo. Y es que es muy

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RECORD WORLD LATIN AMERICAN ALBUM PICKS



CON MIS CINCO SENTIDOS

JUAN BAU—Coco ZLP 516

En producción de Alejandro Jaen y con arreglos de Jesús Gluck, y Ricardo Miralles, Juan Bau logra excelentes interpretaciones de muy románticas baladas, tales como "Hoy me llamará" (A. Jaen), "Me duele Tanto" (Gluck-Jaen), "Dime" (Jaen), y "Ya me voy" (Jaen).

■ Produced by Alejandro Jaen and with arrangements by Jesus Gluck and Ricardo Miralles, Juan Bau performs very romantic ballads. Superb orchestrations. "Ya me voy," "Vive y Siente" (Jaen), "Hoy me llamará" and "Amor Mio" (Jaen).



AMAME . . . AMAME

ALDO Y LOS PASTELES VERDES—Microfon LMS 76115

El exitoso grupo peruano le da su toque especialísimo a un repertorio muy comercial dentro del cual se destacan "Mar" (Escajadillo), "Perdoname" (Escajadillo), "Sueños" (Peninha-Fundora), "Mujer querida" y otras.

■ Peruvian group Aldo y los Pasteles Verdes keep selling well on the west coast. This new album should open more doors to their spreading popularity. Very commercial tunes such as "Sueños," "Porque eres así" (Teddy Fregoso), "Mujer Querida" (A. Guibovich) and "Vereda Tropical" (Curiel).



NAILA

GRUPO LA AMISTAD—Mericana MMX 5622

Con su interpretación de "Naila" vendiendo bien en la costa oeste, el Grupo La Amistad está obteniendo buenas cifras de ventas con este larga duración en el cual se han incluido "Cuando te marchaste" (J. Ramos), "Esa" (H. Aceves), "Aquellas Palabras" (S. Bello) y "Abismo" (P. dela Barca).

■ Grupo La Amistad from Mexico is selling "Naila" on the west coast. "Naila" (Ch. Rasgado), "Embrujo" (N. Baltodano), "Abismo" and "Recuerdos de Luna de Miel" (de la Barca).

(Continued on page 108)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Chicago

By PUBLIMET

1. **QUE LINDA ERES**
LOS HUMILDES/Fania
2. **COPACABANA**
LISSETTE/Coco
3. **JURO QUE NUNCA VOLVERE**
LUCHA VILLA/Musart
4. **TE VAS**
CHELO/Musart
5. **COMO DIOS MANDA**
SALVADORS/Arriba
6. **Y LAS MARIPOSAS**
JOAN SEBASTIAN/Musart
7. **CAMARON PELAO**
LOS POLIFACETICOS/Latin
8. **POQUITA FE**
MAZZ/Santos
9. **SI ME DEJAS NO VALE**
JULIO IGLESIAS/Alhambra
10. **DIA TRAS DIA**
LORENZO SANTAMARIA

Spain

By JOSE CLIMENT

1. **ANNA**
MIGUEL BOSE/CBS
2. **TODO COMENZO**
BETTY MISSIEGO/Columbia
3. **FUE TAN POCO TU CARINO**
ROCIO DURCAL/Ariola
4. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO/Ariola
5. **HOY ME LLAMARA**
JUAN BAU/Zafiro
6. **CIUDADANO**
JOAN MANUEL SERRAT/Ariola
7. **PODERE DECIRTE TE AMO**
DYANGO/EMI
8. **ESPINITA**
ALBERT HAMMOND/Epic
9. **INQUIETUDES**
F. CAMPUZANO/Movieplay
10. **QUISIERA SER**
LAS GEMELAS/RCA

Puerto Rico

By KQ 105 FM (SILVIO M. IGLESIAS)

1. **EL BARBARAZO**
WILFRIDO VARGAS
2. **UN IMPOSIBLE AMOR**
GILBERTO MONROIG
3. **LAS CARAS LINDAS**
ISMAEL RIVERA
4. **PAULA C.**
RUBEN BLADES
5. **VOY A PERDER LA CABEZA**
JOSE LUIS RODRIGUEZ
6. **EL CANTANTE**
HECTOR LAVOE
7. **PORQUE ME GUSTAS**
CAMILO SESTO
8. **LOS MALES DE MICAELA**
CONJUNTO QUISQUEYA
9. **LOVE IS IN THE AIR**
JOHN PAUL YOUNG
10. **DISTANCIA**
NELSON GONZALEZ

Mexico

By VILO ARIAS SILVA

1. **GOLONDRINA DE OJOS NEGROS**
RIGO TOVAR/Melody
2. **JURO QUE NUNCA VOLVERE**
LUPITA D'ALESSIO/Orfeon
3. **EL PASADISCO**
DIEGO VERDAGUER/Melody
4. **EN UN BOSQUE DE LA CHINA**
CEPILLIN/Orfeon
5. **POBRES NINOS**
JOSE BARETTE Y EL MIRAMAR/Accion
6. **ADIOS AMOR TE VAS**
JUAN GABRIEL/Ariola
7. **CORAZON HERIDO**
ARIA 8/Polydor
8. **CARA DE GITANA**
DANIEL MAGAL/CBS
9. **SOY UNA DAMA**
FRECUENCIA MOD/RCA
10. **SABOTAJE**
LOS BABY'S/Peerless

Ventas (Sales)

Connecticut

1. **COMEDIA**
HECTOR LAVOE/Fania
2. **AQUI NO HA PASADO NADA**
EL GRAN COMBO/EGC
3. **PELENCHO**
ORQUESTA BROADWAY/Coco
4. **EL PRESO**
TOMMY OLIVENCIA/Inca
5. **33 AÑOS**
JULIO IGLESIAS/Alhambra
6. **NACI PARA CANTAR**
ISMAEL MIRANDA/Fania
7. **LA MUERTE DE DON MARCOS**
LOS VIRTUOSOS/Discolor
8. **RUTH**
RICHIE RAY & BOBBY CRUZ/Vaya
9. **SEÑORA TRISTEZA**
IMPACTO CREA/Vaya
10. **QUE DEBO HACER**
LEONARDO PANIAGUA/Discolor

Mexico

By VILO ARIAS SILVA

1. **JURO QUE NUNCA VOLVERE**
LUCHA VILLA/Musart
LUPITA D'ALESSIO/Orfeon
2. **GOLONDRINA DE OJOS NEGROS**
RIGO TOVAR/Melody
3. **EN UN BOSQUE DE LA CHINA**
CEPILLIN/Orfeon
4. **ADIOS AMOR TE VAS**
JUAN GABRIEL/Ariola
5. **DIME ABUELITO**
HEIDI/RCA
6. **CORAZON HERIDO**
ARIA 8/Polydor
7. **SABOTAJE**
LOS BABY'S/Peerless
8. **POBRES NINOS**
JOSE BARETTE Y EL MIRAMAR/Accion
9. **ERES MI TODO**
SANTA ESMERALDA/Polydor
10. **COMO TE LLAMAS TU**
ESTELA NUNEZ/Ariola

Dominican Republic

By CAONABO DIAZ BETANCES

1. **JEREMIAS**
WILFRIDO VARGAS Y SUS
BEDUINOS/Karen
2. **COPACABANA**
BARRY MANILOW/Arista
LISSETTE/Coco
3. **ME VOY DE AQUI**
WILKINS/Coco
4. **TONTO CORAZON**
CARMEN SILVA/RCA
5. **CUCUBANO**
GRUPO MENUDO/Padosa
6. **PEGADITA DE LOS HOMBRES**
CONJUNTO QUISQUEYA/Liznel
7. **ME SIENTO NINO**
GRUPO AQUAMARINA/Padosa
8. **VESTIDA DE BLANCO**
CAMILO SESTO/Pronto
9. **MI CACHIMBO**
LUIS OVALLES/Kubaney
10. **VOY A PERDER LA CABEZ POR
TU AMOR**
JOSE LUIS RODRIGUEZ/T.H.

Argentina

By CENTRO CULTURAL

1. **ES UNA PENA**
BONNIE TYLER/RCA
2. **MANTENIENDOSE VIVO**
BEE GEES/Phonogram
3. **DOS LINEAS PARALELAS**
MARCO/EMI
4. **SI FUERA COMO AYER**
TORMENTA/Microfon
5. **DIME ABUELITO**
HEIDI/RCA
6. **RIOS DE BABYLON**
BONEY M./RCA
7. **MI PRIMER AMOR**
JOSE AUGUSTO/EMI
8. **TE AMOR. QUERIDA, TE AMO**
JUAN MARCELO/CBS
9. **TE ESTOY AMANDO TANTO**
JUAN EDUARDO/RCA
10. **QUE PROFUNDO ES TU AMOR**
BEE GEES/Phonogram

Nuestro Rincon (Continued from page 106)

difícil dictar normas de conducta y competencia a gente que está pasando tremendos impactos económicos. Si no compran y venden producto pirateado, es muy posible que su competidor les ponga fuera de negocio. En este círculo vicioso está toda la industria y son prácticamente todos los sellos los que están sufriendo la mayor parte de la tajada robada por los piratas. Permanecer inactivos y totalmente rodeados de inercia conlleva cobardía. El asunto ha llegado al caso de dejar que placidamente los ladrones roben descaradamente, sin que nadie algo en su contra. Y esta situación no se puede seguir permitiendo. Ha llegado el momento de poder llamarle a toda la industria cobarde, y cuando los estudios determinan que el 45% del movimiento discográfico en Estados Unidos (latino) está siendo realizado por los piratas y no por los verdaderos propietarios del producto, la cosa se pone muy delicada. Después que no venga ninguna multinacional a decir que no lo sab:a y a quejarse de liquidaciones infimas ante un éxito definido. Y como quiera que la situación la pintan calva, muchos desesperados se están también cubriendo con el pretexto de la piratería, para no liquidar honestamente lo que se debe a autores, artistas y sellos representados.

Según parece, el Comodoro **Julio Luchessi**, interventor de la SADAIC Argentina, intenta entregar la entidad a los compositores argentinos en este mes de Septiembre. Ojalá y los autores argentinos redoblen sus esfuerzos para evitar situaciones que han florecido en el pasado y que tanto han afectado sus intereses . . . **Beatriz Lupo**, previamente con Relay de Argentina, entró a formar parte de la Editorial Edifon, que está bajo la dirección de **Elena de Larrazabal**, manejando el repertorio de los artistas Microfón . . . Cambió Publímet de Chicago su dirección a: 5013 So. Ashland Ave., Chicago, Ill. 60609. Nuestro saludo a **Enrique Lopez Salgado**, presidente, **Jaime A. Santillana**, Vice presidente, **Luís Antonio Lopez**, Tesorero y **Lucía Esqueda**, Secretaria . . . Excelente la grabación de **Mirla**, que TH ha lanzado al mercado. Entre los números se destacan "Porque el amor se va," (Mallory-Renard-Gomez) "Enhorabuena," (Ana Maria Drack) "Carta

a una hija" (Lisette) y "El Viejito." (Modugno-Serfaty) . . . Muy buena la grabación salsa de **Joe Madrid**, con **Jairo Liezale**, que Polydor ha puesto al mercado en Colombia . . . Nuestro saludo a **Abie Vazquez**, presentador de "El Mundo Latino Americano," programa bilingüe lanzado al aire en Columbia, South Carolina . . . Y ahora . . . ¡Hasta la próxima.

The enormous crisis which the Latin industry in the United States is going through has been motivated by two important factors that are difficult to solve. The first one is born out of the attitude of little intelligence by small labels and independent distributors who furiously reject any kind of tendency towards a price increase that would permit the manufacturer and the distributor to obtain a profit that could be used to face the expenses of promotion, distribution, and credit of the just and honest payment of the "royalties" to artists and label representatives. The profits are so exiguous that they are failing in every aspect to help get the Latin industry out of the enormous hole which it is in, caused by inexperience and lack of competence. Secondly, and maybe worst of all, is the aggressive and outright shameless attitude of the pirates within the Latin record and tape industry, who bootleg practically everything that's sold from the catalogues, and even more so, any number that's likely to become a hit. In the majority of cases, the tapes are going out into the market at practically the same time as the original copy. The strongest argument which the distributors give in relation to price increase is that it would give more incentives to the pirates to reproduce the pirated material, which would make it more impossible for people in the industry to think of obtaining certain and determined profits that would enable them to work more comfortably. It is an indisputable fact that the Latin industry has been abandoned on its own. I participated in a meeting last week where a high executive from a multinational company based in Germany made mention to the above and in reference to my argument concerning the apathetic and stupid attitude of the

(Continued on page 108)

City Boy in Boston



Phonogram Inc./Mercury Records' recording group City Boy recently performed their first headlining date in the U.S. at Boston's Paradise Theater. Shown at the cocktail party preceding the show (from left) are: (standing) Richard Woodward, music director of WRKO Radio; group member Steve Broughton; Jim Sotet, national album promotion director for Mercury; City Boy Chris Dunn; Clive Calder and Ralph Simon, managers of the group; (kneeling) Paul Power, local promotion man for Mercury Records; City Boy members Max Thomas, Roy Ward and Mike Thomas; (lying down) Lol Mason of the group.

Taub Named TK Comptroller

■ MIAMI—Henry Stone, president of TK Productions, has announced that Jerry Taub has been appointed to the position of comptroller for TK Productions.

Taub will be responsible for handling the financial affairs and customer relations between TK's distributors and all in-house and TK distributed labels. Taub will report directly to Jack Kratish,

TK's vice president of financial affairs, and TK president Henry Stone.

Taub previously worked with Screen Gems Television, Don Kirshner's record division of Screen Gems-Columbia Music as comptroller of the music publishing division in New York, and as treasurer and comptroller of H&L Records.

Album Analysis (Continued from page 8)

with the help of a bulleted single and good retail growth, while Chuck Mangione (A&M) checks in at #31 bullet; despite a \$12.98 list for Mangione, the record continues to get strong jazz and pop reports.

Al Stewart (Arista), with his first album in some time, jumps from #85 all the way to #43 bullet, and indication that the big things expected from this artist are now being realized. Stewart shows solid, across-the-board retail activity. Also in the forties with a bullet is Stephen Bishop (ABC), another artist helped along by a bulleted single.

Gino Vannelli (A&M) made its move from #90 to #51 bullet this week, again with the assistance of a hot single release; album sales are the strongest and quickest yet in the artist's career.

Bullets in the sixties include Jean-Luc Ponty (Atlantic) at #63 and Switch (Gordy) at #64. In the seventies are Blue Oyster Cult (Col), moving to #70 bullet with excellent retail, Anne Murray (Capitol) at #73 bullet, Roberta Flack (Atlantic) at #74 bullet, Nick Gilder (Chrysalis) at #77 bullet (both Murray and Gilder are additional examples of albums that are aided by popular singles) and Lee Oskar at #79 bullet. In the eighties are Pockets

(Col) at #80 bullet, Gil Scott-Heron (Arista) at #87 bullet, and the Beatles' "Sgt. Pepper" (Capitol) at #88. In the nineties, aside from the aforementioned Kiss solo albums, are Grover Washington, Jr. (Motown), a new entry at #92 bullet, and "The Wiz" (MCA), another new entry at #95 bullet, Mother's Finest (Epic) rounds out the top 100 at #100 bullet.

Singles Analysis

(Continued from page 8)

(Millennium) #63 bullet; Don Ray (Polydor) #64 bullet; Leo Sayer (WB), last week's Chartmaker, #65 bullet; Player (RSO) #66 bullet; Firefall (Atlantic), with strong adds in San Francisco, Cleveland, New Orleans and other major markets, #67 bullet; Clout (Epic), another San Francisco add, #68 bullet, and 10cc (Polydor) #69 bullet.

Still moving well are: Commodores (Motown), #42 bullet BOS, and picking up the Seattle market this week, #72 bullet; John Travolta (RSO), moving on major market adds, #74 bullet; Switch (Gordy), #10 bullet BOS, #79 bullet here; Rose Royce (Whitfield), #7 bullet BOS and an add this week at CKLW, and Journey (Col) #87 bullet.

Nuestro Rincon (Continued from page 107)

multinationals not giving any efforts toward cooperating with their own distributors in the United States to face jointly the fight against the pirates of the industry, the compromise to search for a closer relation with other powerful multinational companies arose, in order that a solution to the problem could be reached. I need not say that you cannot ask anyone within the Latin industry to invest large amounts of money in promoting a foreign product, when at the end of the line, the ones who will profit from this would be the pirates. If all the multinational companies would work jointly towards this objective, we would have made great progress. For a long time now, companies such as Fania, Caytronics, Coco and others, with a more disciplined mentality and with the advise of their auditors, have been able to have a price increase that enables them at least to cover expenses of operating promotion and distribution, but they are facing the strong competition by the pirates. A case has come up in Puerto Rico whereby the distributors declared a "boycott" of all the products that would increase their prices, and even through protective measures taken to protect the industry from the pirate competition, and having to face the difficulties of the actions taken, all of their plans have been foresaken. To insist on the creation of a recording organization or organizations that could help through joint efforts is almost impractical. The strength that the big catalogue representative could show, the enormous influence of the larger companies that are dedicated to the Latins, would give the small company the confidence it would need to increase and support the fight against pirates at the same time and simultaneously make it a common goal to destroy the excellent distribution which the pirates have, moving their products through almost the same channels of distribution as the original and legitimate producers. It is very difficult to dictate rules of conduct and competition to people who are under tremendous economical pressures. If they don't buy, or sell the product which is pirated, it is quite possible that competition will drive them out of business. In this vicious circle we find all of the industry and practically all of the labels are suffering the consequences. To stay inactive leads to cowardice. The point has been reached in some cases where the thieves steal shamelessly, without anybody going against them. We cannot permit this situation to go on. The moment has come when we can tell the industry that they're cowards, and when the research determines that 45 percent of the recording movement in the United States (Latin) is being accomplished by pirates and not by the real owners of the product, things get very touchy. Afterwards, don't let any multinational company say that they didn't know and complain of the minor gains in relation to a definite success. And since the situation has gotten out of hand, a lot of desperate people are covering up with the excuse of piracy so that they will not honestly pay what they owe to authors, artists and the labels which they represent . . . It seems that Comodoro **Julio Luchessi** of Sadaic Argentina intends to give it back to the Argentinian composers this month of September. I hope this time the composers will double their efforts in order to avoid the problems that have flourished in the past and affected their interests . . . **Beatriz Lupo**, formerly with Relay Argentina, has joined the staff of Editorial Edifon, under the direction of **Elena de Larrazabal**, working out the repertoire of Microfon's artists . . . Publiment of Chicago changed their address to: 5013 S. Ashland Ave., Chicago, Ill. 60609. Our regards to **Enrique Lopez Salgado**, president, **Jaime A. Santillana**, vice president, **Luis Antonio Lopez**, treasurer, and **Lucia Esqueda**, secretary . . . TH has just released an excellent recording by **Mirla**. Among the numbers are: "Porque el amor se va" (Mallory-Renard-Gomez), "Enhorabuena" (Ana Maria Drack), "Carta a una Hija" (Lisette) and others . . . Polydor released in Colombia a nice "salsa" recording by **Joe Madrid** with **Jairo Licazale**.

Latin American Album Picks

(Continued from page 106)



LOS GOLFOS

Arcano DKLI 3424

En producción de Julio Seijas y Luis G. Escolar y con arreglos de Rafael Pérez Botija, los Golfos de España dan su garcia especial a muy buenas interpretaciones de "Qué pasa contigo, tío?" (Seijas-Escolar), "Que mequiten lo bailao" (Seijas-Dondiego), "El Tartamumu" (Seijas-Dondiego) y otras.

■ Produced by Julio Seijas and Luis G. Escolar and with arrangements by Rafael Perez Botija, los Golfos from Spain are at their best in this new production. Catchy sound! "La cuerdecita" (Seijas-Dondiego), "Los lios" (Perez Botija), "Morirse a tiempo (Sanchez Tejerina) and "Que pasa contigo, tío?"

Chappell Names Volpe International Manager

■ NEW YORK—Diane M. Volpe has been appointed international manager for Chappell Music Company. The announcement was made by Irwin Schuster, senior vice president, creative.

Ms. Volpe, who is headquartered in New York, is responsible for coordinating the flow of product between Chappell in the United States and the company's offices around the world. She will report directly to Schuster.

Ms. Volpe comes to Chappell from Strawberry Records where she was product manager for the independent label. Prior to this, she held the position of manager, a&r administration for Buddah.

In addition, Ms. Volpe has been director of artist management and development for Virgin Records.

U.K. Buyers, Dealers Sound Off on Record Retailing

By PHILIP PALMER

■ LONDON—Some of the U.K.'s leading multiple buyers, wholesalers, rack jobbers and an independent record dealer have aired their opinions towards record retailing in a series of interviews put together by Peter Hulm, general manager of the group repertoire division of EMI Records. The special audio-visual presentation of interviews, often candid and remarkable in their content, was given a screening to a selected audience of the retail trade and press representatives.

Introduction

Introducing the presentation, Hulm said that he felt that 1978 would provide to be a turning point in the relationships between the industry and the retail trade. Representing the multiples were

Bob Egerton of Woolworth's—the chain is 854 strong and has around 9 percent of the total market and specializes in budget albums and the Top 30; Brian Austin of W. H. Smith—the chain is one of the fastest growing of all of the multiples, 200 outlets, turnover of 30 million pounds at manufacturers selling price with 14 percent of the market; and Wilf Price of Boots—254 outlets with an estimated 13 percent of the market.

Hulm

Peter Hulm revealed that the three multiples account for 35 percent of the EMI turnover and that multiples as a total group account for almost 50 percent of the company's total sales.

On general terms the three multiples felt that retail discounting was getting out of hand and David Wilde, general manager of the EMI-owned HMV chain of record shops—only recently have they started discounting—warned of the need to support the independent record dealer, "EMI should certainly reconsider the role of the independent record dealer and support him on new releases and the back catalogue he carries." Wilde added: "The independent—unless he has an established specialized business through which he has probably built up over the years a staff with a very comprehensive product knowledge—I'm afraid will go to the wall."

Less Discounts

Hassan Akhtar, managing director of Record Merchandisers, said that there should be less discount on new releases but better arrangements for returning unsold stock when a dealer had taken

a gamble to help break a new artist.

Relf

Speaking as an independent record dealer, Tony Relf of the Long Player, Canterbury, said that he felt that indie dealers should think up new ways of selling records and not moan about the activities of the multiples.

Perhaps one of the most hard hitting subjects was Colin Reilly, managing director of the massive Manchester based distributor, Wynd Up. "All I'm doing is selling pieces of plastic and if you come to me and say we're putting X thousand pounds behind this artist, this material, then I as a wholesaler must carry the line."

Carry Catalogue

He denounced the whole race of record buyers within the retail trade, saying, "we don't cherry pick, we carry the entire catalogue of every company we are involved in."

Speaking about the future of the record industry, EMI's business planning manager Roger Stubbs explained, "As far as EMI is concerned, I think we've got to accept that it's not going to get any easier in the future, in fact it's going to get tougher and probably we have got to get more sophisticated faster than our competitors in terms of selling techniques, in terms of marketing techniques, in terms of thinking ahead and of being one jump ahead."

Added Stubbs, "It's going to be hard work, it's going to be a fairly sophisticated business marketing and selling records over the next few years, and increasingly competitive."

April-Blackwood, Ballard Pact



April-Blackwood Music has signed a publishing agreement with writer/performer Russ Ballard. Ballard is the former lead guitarist and vocalist for Argent and currently has cover records out by Ace Frehley and Pierce Arrow. His solo album on Epic Records has just been released. Pictured are (from left): Larry Fogel, director of east coast operations; Irwin Mazur, director of west coast operations; Bob Esposito, VP of creative affairs; Russ Ballard; John Stanley, manager; and Rick Smith, VP and general manager of April-Blackwood.

ABC Sales Convention in Colorado



ABC Records held its sales convention in Colorado from September 5-13 at the Caribou Ranch, a gathering which brought together ABC sales personnel representing the firm's nationwide network of independent distributors. Shown at the convention, from left: (photo #1) At the presentation of a platinum record for Jimmy Buffett's "Son Of A Sailor," Bill Mack, southern regional sales manager; Charles Stewart, director of national accounts; Bill Emerson, Jr., Big State, Dallas; Arnie Orleans, VP/sales and merchandising; Larry Howell, Big State, Dallas; and B. J. McElwee, VP/field sales. (photo #2) Back: Lenny Radcliffe, Universal, Philadelphia; McElwee; and Irv Grompecht, Zamoski, Baltimore. Middle: Tony Delesandro, VP M.S., Distributors; Herb Wood, director of creative services; Sandee Valcuck, Music Trend, Detroit; Gene Silverman, Music Trend; Stewart; Henry Moyer, east coast regional manager; Maurrie Horowitz, Music Trend; Ronnie Lewis, Stan's, Shreveport; Mike McKenzie, Ark Jay Kay; Stuart Kusher, creative director; Dell Perez, national credit manager; Larry Silvers, Best Distributors, Buffalo; Joe Simone, Progress Distributors, Cleveland; and Orleans. Bottom: Brent Marcoguespe, Progress Distributors; Art Liberatore, midwest regional sales manager; Lenny Lewis, Stan's; Mack; Stan Lewis, Stan's; and Harold Lipius, Universal.

Pacific Arts Names Two Execs

■ CARMEL, CA. — Pacific Arts president Michael Nesmith has appointed the Carmel-based multi-media firm's first national sales and promotion chiefs, according to an official announcement released. Named as national sales manager is Rick Orr, while the company's national promotion director is David Bean.



CBS Germany Meets in Braunlage

■ CBS Schallplatten GmbH celebrated its 15th anniversary during the annual convention at the Hotel Maritim in Braunlage recently. Since its founding in 1963, CBS Germany has increased in staff from 50 to 300 employees and in sales 1500 percent.

Rudolf Wolpert, managing director of the company, told the gathering that sales for the fiscal year that will end October 31 will be 15-20 percent above 1977. Leading the way are albums by Neil Diamond, Supertramp (distributed by CBS in Germany) and Santana.

Wolpert noted the opening of a new distribution center in Dietzenback, near Frankfurt. The center is connected to a new data processing system.

Wolpert announced the signing of worldwide contracts with the artists Denny Blue, Cisco Silver, Ingrid Peters, Wolf Biermann, Tina Rainford, Marianne and Michael, Ricky King, Paola, Lake, Costa Cordalis and Red Baron.

The four-day meeting also reviewed organizational changes in the company's sales and marketing departments.

GERMANY

By JIM SAMPSON

■ LINZ, AUSTRIA—Phonogram, the city of Linz and the rock group Eela Craig arranged a media happening for the premiere of the group's "Mass" on themes by Bruckner. Journalists were imported from throughout Europe for the premiere at the Brucknerhaus, a performance filmed for TV in over a dozen countries. Few, if any, continental rock bands have generated this kind of attention. The rock mass itself is an ambitious work of substance and sincerity, imbued with the profound religiosity that characterized Bruckner's music (Linz claims both Bruckner and Eela Craig as native sons). Phonogram's recording of the multi-lingual mass, produced by Ulli Roetzel, is what one a&r manager called "very special," meaning not for the broad international rock audience. The group itself doesn't seem to care. They've built a reputation in central Europe for challenging, "uncommercial" rock that still sells well.

CONVENTION CONFIDENTIAL: "80 Years No. 1" was the motto as Richard Busch convened Deutsche Grammophon's annual sales confab. Assistant managing director Reinhard Stehn noted that DGG/Polydor has been able to maintain revenues despite the current industry-wide profit squeeze by offsetting higher a&r costs with improved manufacturing and administration techniques. Assistant managing director Wolfgang Arming cited the key role played by international product lately, non-German sales having doubled from the previous year . . . EMI's Crystal Records is "Further On The Way Up," as the convention slogan said. Formerly a budget subsidiary, Crystal, under Dr. Bernhard Krajewski, is establishing its own image with original licensed material from Magnet, MAM, Rebel and other producers . . . At Metronome, managing director Rudolf Gassner spoke of "A Secure Future Through Flexibility." The company recently lost its top act, Roger Whittaker, to Intercord. But MCA, MPS and others remain in the stable, joined by the Disney label as of this week.

BRONZE EXTENDS ARIOLA PACT: Lillian and Gerry Bron and David Betteridge have re-signed with Monti Lueftner and Friedel Schmidt of Ariola through 1982 for Germany, Austria, Switzerland, Benelux, Spain and Mexico. Together since 1971, the Bronze/Ariola partnership yielded gold this year for the "Best of Uriah Heep" album, with more gold due for Heep and Manfred Mann.

TEUTONIC TELEX: One of the most interesting concert couplings of the young fall concert season brought Magazine and Patti Smith together for rave reviews and socko b.o. The critics related Magazine's music to Schoenberg and Weill. With another show added in Munich, Patti Smith has broken in Germany, with a lot of help from EMI but without any compromise in her music . . . Disney Productions and Dr. Joe Bamberger's UFA publishing are organizing nationwide observance of Mickey Mouse's 50th birthday; Ariola has a special single by the nation's most popular mouseketeer, Peter Alexander . . . EMI's Helmut Fest importing 15,000 Beatles Sgt. Pepper pix discs from the States, also using red and blue vinyl for new pressings of the red and blue Beatles collections.

ENGLAND

By PHILIP PALMER

■ LONDON—Ronnie Beck, former director and general manager of Intersong in the U.K., has teamed up with Ben Nisbet in a new music publishing company, Nisbet and Beck Music, a 50/50 venture. The new company will operate from premises in Lancaster Mews and, as yet, there are no worldwide affiliations. Nisbet currently has his own Big Ben Music Company which controls Bob Dylan compositions in the U.K. and Delben Music, a partnership with the DeLane Lea group of companies.

Prior to working at Intersong, Beck worked for a short while at State Music and was originally with B. Feldman & Co. for 12 years, leaving as director and general manager of the EMI-owned publishing company. During his time with the company, Beck was responsible for signing such acts as Queen, Be Bop Deluxe and others. At B. Feldman & Co., Beck replaced Nisbet who had been responsible for running the company prior to its takeover by EMI. One of the first projects for Nisbet and Beck will be to place a master by "Mr. Nicholas Moore" previously with Jim Sullivan's band Tiger. Arrangements for the single were done by Lou Clarke of ELO.

"Obviously I am very happy to be back working with Ben," explained Beck, "and I hope we can repeat some of our earlier successes together."

LONGEST RUNNING U.K. MUSICAL: Tim Rice and Andrew Lloyd Webber's "Jesus Christ Superstar" becomes the longest running musical in British theatre history on October 3. The previous one was "Oliver." "Jesus Christ Superstar" opened at The Palace Theatre in London on August 9, 1972 where it will have played 2620 performances as of October 3, been seen by over one and a half million people and taken over six million pounds in at the box office. The show has been performed in 22 countries and over 178,000 copies of the album have been sold in the U.K. and over four and a half million in America. Albums have been issued in Portuguese, French, Dutch, German, Icelandic, Swedish, Norwegian, Spanish, Greek, Japanese and Danish.

SATELLITE: The filming of the Jethro Tull satellite special from Madison Square Garden has been contracted to the Hughes TV Corporation, an independent production company which controls and maintains a specially built video production room at the Garden. The program will be transmitted on video and stereo sound in New York and sent simultaneously from the Garden video control room
(Continued on page 111)

Crusaders Get Gold



At a press conference arranged by ABC International on behalf of their recent European tour, ABC recording artists, The Crusaders were presented with a gold record for their U.S. sales. Pictured from left: "Pops" Popwell of The Crusaders; Steve Diener, president of ABC Records; George Greif, The Crusaders manager; Joe Sample, Stix Hooper, Billy Rogers and Wilton Felder, all of The Crusaders; and Jay Morganstern, president of ABC Music and vice president and general manager of ABC International.

AUSTRALIA

By PETER CONYNGHAM

Effective October 1, EMI Records, Australia has announced a major development in the ordering and sale of imported records. In addition to maintaining an extensive and comprehensive range of locally manufactured recordings, EMI Records Australia is now introducing an import system designed to offer the majority of titles not available as locally manufactured products (any record listed to be released as local manufacture will not be available for import). Each month EMI will inform dealers details of forthcoming releases.

Polygram's **Jon English** added to the Miami Musexpo's Australian showcase night . . . 7 Records (formerly M7 Records Pty. Ltd.) is a totally American owned company and since, June, 1977 is a division of A.T.N. Channel 7, which is one of the largest television networks in Australia. The company is soon to launch two new associate labels, Junction Records and Powderworks Records. The first signing on the Junction label is the highly successful Australian rock and roll band **OI 55**, and the Powderworks label will be launched with a new group called **Midnight Oil**, which is a contemporary rock and roll band. With the launching of these two bands, 7 Records has taken a new direction, endeavoring to break into the very lucrative Australian pop market. 7 Records young, vibrant executive team is headed by chief executive officer Ken Harding, national marketing manager Mike Delauney and a&r manager **Tony Wade-Ferrell**.

Two gold records for sales of "War of the Worlds" album (CBS) were recently presented to visiting producer and creator **Jeff Wayne** by TV celebrity **Ian Meldrum** on his ABC national TV show, "Countdown."

Wizard Records and Bestall Reynolds Management Pty. Ltd. have launched a new Australian label, The Big Time Phonograph Company and the artist roster will consist initially of **The Studs**, **Shauna Jensen** and **Air Supply**. (Air Supply toured with Rod Stewart throughout the U.S.A. and Canada recently.) The aim of The Big Time Phonograph Company is to keep its roster small and personal. Big Time's first release will be an album from The Studs.

Australian born **Don Dive**, who for the past eight years has been based in London working in the music industry holding various positions at major companies, has joined the Australian Music Expo Office in Sydney. Don will be head of the promotions and advertising segments under the Music Expo banner. While in London, Don gained valuable experience in promotion, product, and marketing at the Pye Record Group, Chappel & Co. (U.K.), Pty. Ltd., the Decca Record Company and United Artists Records.

Lots of excitement for Astor Records managing director Rex Barry to win the Motown Catalogue in Australia ending an eight year Australian licensing link between Motown and EMI. Astor's Motown deal takes effect on October 1st . . . The latest **Ringo Starr** promotion

(Continued on page 112)



Polygram Records Australia recently held their first national sales conference in Sydney since the name change from Phonogram to Polygram. The conference was attended by all executive staff, state branch managers, promotions managers and sales representatives. The conference was highlighted by an all day concert at the Nimrod Street Theatre in which all the Australian artists on the Polygram/Wizard labels performed. Pictured above is the Polygram Records Australia staff, featuring in the front row, from left Steve Wagner (finance manager), Ross Barlow (managing director) and Graham Newman (marketing manager).

England (Continued from page 110)

and mobile recording unit by land lines to the American Telephone and Telegraph Company's test room in NYC. From there it will be sent by land lines to the satellite sending station where it will be beamed to two points on the satellite.

One point will be transmitted to Brazil where the Globo TV network in Rio De Janeiro will pick it up and the other to the post office satellite station in Goonhilly, Cornwall, U.K. It will then be sent by land lines to the BBC-TV center in London and sent out live on October 9. Eurovision and Intervision will pick up the BBC signals for live transmission in Europe and the Middle East.

SIGNING: Reggae giant **Peter Tosh** has been signed to EMI for the world outside America and the Caribbean following negotiations with **Earl McGrath** of Rolling Stones Records in New York. EMI releases an album, "Bush Doctor," in October and a single "You Gotta Walk, Don't Look Back," on which Tosh is given vocal support by **Mick Jagger**, has already been issued. Tosh will tour the U.K. and Europe beginning October 25. The album was produced by **The Glimmer Twins** and **Keith Richard** is featured on guitar on several tracks.

SELL-OUT: Tickets for **Barry Manilow's** premiere performance in the U.K. at the London Palladium on October 9 and 10 were sold out within 24 hours, according to promoter **Robert Paterson**. Manilow has now added four more consecutive days at the Palladium and will then record a BBC-TV special from the Royal Albert Hall on October 23. Also during October, Manilow will undertake a promotional visit to Europe.

AWARDS: **Olivia Newton-John** and **John Travolta's** "You're The One That I Want" has now sold in excess of 1,750,000 . . . Ariola has received its first silver disc in the U.K. for **John Paul Young's** "Love Is In The Air." It's also the singer's first silver disc in the U.K.

LIQUIDATION: Continental Record Distributors has gone into voluntary liquidation although product appearing on the CRD trademark will continue to be available through Decca's Selecta company. CRD was formed 10 years ago by **Graham Pouncefort** as an importer of quality French jazz and classical product.

COMINGS & GOINGS: **John Pasche** has joined UA as head of creative services. He once worked as an art director with an advertising agency before joining Graphic Designs where he was responsible for the "lips and tongue" logo for Rolling Stones Records . . . Formerly product manager for Polydor's MOR and jazz divisions, **Gordon Gray** has set up business as an independent consultant . . . Latest exit from DJM is **Graham Moon** who is to join RCA as marketing manager.

ENGLAND'S TOP 25

Singles

- 1 **SUMMER NIGHTS** JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO
- 2 **THREE TIMES A LADY** COMMODORES/Motown
- 3 **DREADLOCK HOLIDAY** 10cc/Mercury
- 4 **GREASE** FRANKIE VALLI/RSO
- 5 **JILTED JOHN** JILTED JOHN/EMI Int'l.
- 6 **OH WHAT A CIRCUS** DAVID ESSEX/Mercury
- 7 **KISS YOU ALL OVER** EXILE/RAK
- 8 **RIVERS OF BABYLON/BROWN GIRL IN THE RING** BONEY M/Atlantic
- 9 **SUMMER NIGHT CITY** ABBA/Epic
- 10 **LOVE DON'T LIVE HERE ANYMORE** ROSE ROYCE/Whitfield
- 11 **HONG KONG GARDEN** SIOUXSIE AND THE BANSHEES/Polydor
- 12 **PICTURE THIS** BLONDIE/Chrysalis
- 13 **IT'S RAINING** DART/Magnet
- 14 **AGAIN AND AGAIN** STATUS QUO/Vertigo
- 15 **YOU MAKE ME FEEL (MIGHTY REAL)** SYLVESTER/Fantasy
- 16 **YOU'RE THE ONE THAT I WANT** JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
- 17 **BRITISH HUSTLE/PEACE ON EARTH** HI TENSION/Island
- 18 **AN EVERLASTING LOVE** ANDY GIBB/RSO
- 19 **I CAN'T STOP LOVING YOU (THOUGH I TRY)** LEO SAYER/Chrysalis
- 20 **FORGET ABOUT YOU** MOTORS/Virgin
- 21 **A ROSE HAS TO DIE** DOOLEYS/GTO
- 22 **THE WINKERS SONG** IVOR BIGGUN AND THE RED NOSED BURGLARS/Beggars Banquet
- 23 **TALKING IN YOUR SLEEP** CRYSTAL GAYLE/UA
- 24 **TOPS OF THE POPS** REZILLOS/Sire
- 25 **SUPERNATURE** CERRONE/Atlantic

(Courtesy: Record Business)

Australia (Continued from page 111)

film clip, "Tonight," was filmed in Monaco by Australian Company, Film Images.

Polygram's "Two Million Australian Dollar Man" **Kamahl** is to visit the U.K. and U.S. from October 7th to November 30th. Kamahl's latest single, "I Just Make Believe You Love Me," is another product of his recent U.S. collaboration with **Dick Glasser**. (Renowned for his writing and production for **Barry Manilow**.)

Popular beach resort Manly, north of Sydney, is staging its first ever Jazz Carnival—a three day event, Saturday, 30th September-Monday, 2nd October. The carnival is being organized by the Manly Chamber of Commerce, Manly Tourist Promotions Committee and Horst Liepolt Jazz Productions. The program includes free open air concerts and a ball. Artists performing include **Pam & Lew Hird Sydney Stompers**, **Dick Hughes Famous Five**, **Graeme Bell All Stars**, **Bob Barnard Jazz Band**, **The Sydney Jazztet** and **Nancy Stuart and the Harbour City Jazz Band**.

Festival Records top ranking group **Sherbet**, once again showing their wide commercial appeal with a fast selling new single and album "Another Night On The Road." Festival showcased the group with a special media presentation at Joulé's cabaret/restaurant in Sydney soon after their return from the U.S. Sherbet is now on a huge all states tour leading up to Christmas concerts at the year's end.

Artists touring Australia in the coming months include **Bette Midler**, **Bo Diddley**, **Peggy Lee**, **Peter Frampton**, **Chuck Berry**, **Chicago**, **Elvis Costello** and **Kate Bush** (Kate will be on a promotion visit only for EMI on October 10th).

RCA Intl. Convention

(Continued from page 12)

ternationally, citing Bonnie Tyler (Great Britain), Lucio Battisti (Italy), Baccara (Germany) and Laurent Voulzy (France) and that the commitment and support from the home office is given with the intent to continue to develop international artists with worldwide capabilities.

Showcase

Conference events included general sessions, artist & repertoire meetings, marketing sessions, and a gala showcase at

Lisbon's Casino Estoril at which acts performing were Toby Beau, Bonnie Tyler and the Average White Band. Following her performance, Bonnie Tyler was presented a gold record from Brazil, the first ever awarded a foreign artist by that country.

Telectra Host

Telectra, RCA's Portuguese licensee, acted as technical host in arranging the complex conventions.



RCA Records International recently held its convention in Lisbon attended by representatives of RCA subsidiaries and licensees from 22 countries. Pictured at the convention are, from left: (top) Guillermo Infante, managing director of RCA Mexico records; Lucio Bernacchi, marketing director/RCA Italy; Francesco Fanti, international manager/RCA Italy; Giuseppe Ornato, president RCA Italy; Robert Summer, president RCA Records; Adolfo Pino, managing director/RCA Brazil records; Kelli Ross, division VP/international creative affairs/RCA Intl.; Arthur Martinez, division VP/international creative affairs/RCA Intl.; Arthur Martinez, division VP/RCA Records

International; Alberto Galtes, general manager/RCA Spain records; Antonio Martinez of the Publishing Co. of RCA Spain; and Helcio Carmo, international manager/RCA Brazil records. Summer addressing the convention. (bottom) Bonnie Tyler receiving the first Brazilian gold record award given to a foreign artist, with Pino making the presentation with Martinez looking on (left); at a cocktail break, Warren Schatz, division VP/pop a&r/RCA; Neil Portnow, division VP/pop a&rwest coast; Summer and Ross; and Toby Beau performing at a gala at Lisbon's Casino Estoril.

CANADA

By **ROBERT CHARLES-DUNNE**

■ LONDON—MR. CHARLES-DUNNE GOES TO LONDON: Unable to cope with the third rerun of "Roots," your humble scribe packed his bags and decided to search out his own roots, along with those of the domestic music scene which has depended on UK exports so heavily for the past decade.

AND NOW, SOME PEOPLE WORTH READING ABOUT: Little known to most people is the number of Canadians residing in the U.K. and working in the music business, aside from those such as MCA promo man **Randy Sharrard**, currently enjoying a year-long vacation here. (If you listen to 10cc's new "Bloody Tourists," it's obvious they've run into Randy.) As an inspiration to those who may be considering emigration, we'd like to profile a few Canadians currently working here.

On the performing side you have artists such as **Pat Travers**. Originally from Ottawa, guitarist Travers came over to the U.K. after a year in Toronto bars with **Ronnie Hawkins**. Within months he had signed a deal with Polydor, for whom he has since recorded three albums. Now a respected name in the business over here, Travers can now concentrate on cracking the U.S. market with a secure foundation in the U.K. Then there's **Phil Rambow**, one-time leader of Chrysalis pub-rock gonzos, **The Winkies**. Although public performances are infrequent, Rambow generates consistently good press and many insiders feel it's merely a matter of time before he comes into his own. The list of Canadian musicians who have found acceptance here is staggering, including the likes of: **Paul Rudolph** (**Pink Fairies**, **Hawkind**, **Eno** and tons of sessions), **Cal Batchelor** (**Quiver**, **747**, **Kevin Ayers** and also a heavy session player) and **Warren Cann**, drummer with the sensational **Ultravox**.

The business side is also seeing many Canadians come to the surface. United Artists press officer **Geoff Deane** is quick developing a reputation as a professional hustler of front page items. Born a prairie sodbuster, Deane entered the U.K. music business almost by accident. His current pet project is UA/Albion act **Sore Throat**, this week's future of rock 'n' roll. EMI's a&r department employs one **Roger Ames**, a man who left Canada to visit the U.K. several years ago and has worked here ever since.

Do these Canadians feel they've sacrificed anything by moving here? Perhaps Geoff Deane puts it best: "I've left behind antiquated liquor laws which means an antiquated concert circuit which means boredom for kids on the street. I can see great bands here every night of the week and it costs next to nothing. I couldn't do the same back in Canada and that's the main reason I'm staying."

Oh, and even the BBC is rerunning "Roots."

Dialogue

(Continued from page 45)

an extent that the record industry can't ignore it anymore. The people are looking for the product and asking for it. I would say that the potential is at least to double our business if everybody just all of a sudden got into it.

RW: Fred?

Nichols: It's hard to put numbers on it, but we're dealing with a much broader spectrum of consumers. People who have been in hi-fi stores go into record stores. There are people who go into record stores who have never been and may never be in a hi-fi store.

Labrie: In 1971 the record market in blank tape was three percent. Today it's 15 and I see it growing to 20 by 1980.

RW: This next question was asked by a dealer. When will we have a high quality 120 minute tape with a low defective rate?

Barger: I would say this dealer has obviously either had some bad experiences or is not aware of today's technology, because most quality manufacturers at this point make a "120" that is certainly acceptable to decks that are on the market today. That question relates back to a period of time when portables were introduced and manufacturers didn't recommend anything beyond certain lengths because the mechanism itself could not handle the tape. Everything just didn't work well together. But today with the drives of decks and portables and the quality mechanisms that are available on the market, 120's work very well. Electrically there is a little bit of difference between 120's and 90's, but if they are used for general music purposes, I don't think it's going to make that much critical difference.

England: Most of the problems that I think anyone has experienced in 120 tape have been with the mechanism more than the tape itself. And Sony had developed a new mechanism which they call a DP mechanism. We introduced that mechanism at the CES Show this past summer and our product now is in the Ferrichrome and the C120 HF. All of our 120 tapes now have the new mechanism in it. And I think that'll be one way to answer some of the problems with the jamming or defective rate on the 120 tape.

Labrie: Maxell has it. We have a hundred percent guarantee on our 120s. We have some loaders using our 120 in the duplication area, and there's no problem. Sure it's a thinner tape, naturally, and you have to have a good machine to run it on. But basically there'll be more problems if it's a cheap machine running on 120. If it has a good mechanism you shouldn't have any problem with it at all. Our rate of defect to ratio of sales on 120's is just unbelievably low.

RW: Why has there been no real advancement in 8-track tapes? Obviously the potential for high-sound quality is there because of the higher speed, but apparently dealers feel it hasn't been realized.

Barger: Basically the reason for that has been more from the hardware area than the software. 8-track is a problem for recording in the cartridge itself. It's an inconvenient format to record. It's been a car unit or a compact unit type of format rather than hi-fi format. Hi-fi format went directly from reel-to-reel to cassette and never even touched 8-track. No one has ever really worked on improving 8-track. It probably could be improved. The other problem is the endless loop part of it. It has to be a lubricated tape and the lubricant does break down after a period of time. There are problems in that area also, but I think the major problem is the fact the industry has paid more attention to reel-to-reel and cassette and sort of ignored 8-track.

20th Signs David



Songwriter/performer Bobby David has been signed by 20th Century Fox Records. His debut single "Say You Do" will ship this week with the lp titled "Bobby David" to follow. Shown from left: Don Keirns, agent/road manager; Pat Glasser, director of a&r and administration, 20th Century-Fox Records; Bobby David; Dave Asch, direction/management; and Boomer Castleman, producer.

Col Signs Jules & Polar Bears



Don Ellis, national vice president, a&r, Columbia Records has announced the signing of Jules and the Polar Bears to an exclusive recording contract. Their debut album for the label, titled "Got No Breeding," is co-produced by Larry Hirsch, Stephen Hague, and Jules Shear. Pictured at the signing are: (standing from left) Peter Jay Philbin; Don Ellis; band manager Eddie Reeves; (seated from left) Richard Bredice, lead guitar; David White, bass; David Beebe, drums; Jules Shear; and Stephen Hague, keyboards.

England: I think that the compactness and going to smaller sizes, of course, has some bearing on the 8-track market. The automotive market is one of the strongest there is in 8-track, but as we were told this past year, the '79 models of cars will all have the cassette deck in them. And again with so many compact cars and the space thing, probably even there, the cassette is logical. It seems to be more of a logical machine than the 8-track. So I think that's had some bearing on it. And I think such things as the cassette being able to reverse itself in the care, we could not do that with 8-track. I think also that the customer prefers a smaller size, prefers the convenience of the cassette over the 8-track.

RW: Why do dealers think higher grade tape isn't being used on pre-recorded tapes, even in the cassette format?

Barger: There's two reasons. One is the cost of the tape. Record manufacturers have generally been reluctant to spend 10¢ or 12¢ per 100 feet, or whatever, for tape because of the amount of the tape that they use. The second reason is that the format involves high speed duplication and high speed duplication in itself makes it difficult to get really high quality performance. It would have to be a lower speed duplication and a better tape, and manufacturers just have been reluctant to go into those areas.

Labrie: I would like to answer it this way. Why hasn't there been research in the last 10 years in tape duplication in general? There has been no upgrading of the quality of the sound of tape duplication from the standpoint of cassette and 8-track. It is high speed and I think the consumer is becoming aware of it and that's why the people are buying their own cassettes and recording their own music. But the pre-recorded stuff, sure, is going up in leaps and bounds in cassette. There hasn't been any research in cassette duplication or 8-track duplication in the last 10, 12 years.

RW: There have been so many cleaning products for records that are similar or at least appear to be similar and tend to overlap with dealers carrying different lines. Some of the dealers have commented that packaging doesn't tell a complete story to the consumer. What are you doing to correct this?

Oseman: We have experienced the same thing you're talking about. Way back in June of '76 we changed our packaging and the very front of the package and list the major consumer benefits as well right on the front of the package. This week I've been calling on some accounts who say that it does communicate to the consumer if he is walking by. This product looks like this and it does these things.

Nichols: We're doing the same thing on record care. As I mentioned before, we call the product what it is. We lay it out on the card so it can be seen and we also have in bullet form the features and benefits of the product. On the "Compass" cartridge line, instead of using the back of the card for mounting instruction, we use it for features, benefits, specifications and the mounting instructions which the consumer needs after he gets home.

Barger: We just introduced a whole line of tape accessories so it's not really record care accessories, but tape recording accessories, and they are also blistered for the reason that most accounts are handling accessories in the blister format. We've made it very clear on the front of certain features and on the back exactly what the product offers and specifications, etcetera. Then the actual instructions are usually inside the package, unless it's necessary to understand how easy it is to use before they take it—such as the head demagnetizer.

Adams Honored



ASCAP president Stanley Adams is pictured receiving a silver bowl as a surprise gift from ASCAP's west coast writer's advisory committee. The presentation came at a recent west coast meeting. Shown (from left) are ASCAP board member Arthur Hamilton; Adams; and ASCAP board member George Duning.

Infinity's Promo Setup *(Continued from page 6)*

quently rising to promotion manager posts in Cleveland and Boston, branch manager in Boston and northeast district product manager. Horowitz will have local promotion representatives in the New York, Baltimore/Washington, Philadelphia and Boston/Hartford markets.

McManners, former national singles promotion director at MCA Records, and who will be based in Dallas, also possesses considerable experience within the MCA branch system, having started as a salesman for the company in Texas in 1974. He was promoted later that year to promotion manager, Texas and moved to Los Angeles in 1976 as MCA's southern California promotion manager. McManners will have local promotion representatives in the Houston, Dallas and St. Louis markets.

Osborn, most recently southwest regional promotion director for RCA Records, is also a veteran of the MCA branch system having held promotion posts in Texas, San Francisco and Los Angeles prior to his stint at RCA. He will be based in Atlanta. Osborn will have local promotion representatives in the Charlotte, New Orleans, Atlanta/Miami and Nashville/Memphis

markets.

Jim Taylor, who will handle the midwest based in Chicago, joins Infinity Records after four years at Phonogram/Mercury where he was national promotion director. Prior to joining Mercury, Taylor was western New York promotion manager for A&M and previously held a similar post at Transcontinent in Buffalo. Taylor spent six years in radio prior to entering the record business and was most notably program director at WHFM in Rochester. Taylor will have local promotion representatives in the Detroit, Cleveland/Pittsburgh, Cincinnati, Chicago and Minneapolis markets.

According to Gidion, several markets such as Miami and Buffalo have been left open for anticipated later expansion of the promotion field force.

"All five men have been carefully chosen on the basis of their diverse backgrounds and experience in not only record promotion but field sales and marketing as well," explains Gidion. "After careful consideration of a multitude of candidates, I feel we have attracted the five best in the country and I am most pleased to welcome them to our family."

NAIRD Members Meet *(Continued from page 105)*

formal franchised operation, with the built-in protection of exclusive territory to sell and distribute the NAIRD members' catalogues. Franchisers would have to have warehouse space, as well as a promotion and sales staff. This would alleviate the self-defeating and financially disastrous undercutting that threatens part of the NAIRD network when there is no specified territory.

• The final possibility for restructuring is perhaps the most radical—possible membership in an already existing big label/combine branch operation.

One of the many problems

with that alternative is that only the top five or so labels would be of interest to a major, and perhaps on individual artists or albums within a line.

Rosenthal said that more regional meetings with NAIRD member label/distributors will be held within the month in the midwest and the west.

"There's going to be meetings and more meetings," said Rosenthal, adding that NAIRD network distributors all over the country have heard about the meeting and are calling in to give suggestions and positive advice.

COUNTRY RADIO

By CINDY KENT

■ WBAM, Montgomery, Ala., has announced that the FCC has unanimously approved the purchase of WFMI-FM, now WBAM-FM. According to station music director **Dianne Brennan**, WBAM's purchase was challenged by WLWI-FM (country) in Montgomery, causing a one year delay with the FCC approval. Formerly easy listening, WBAM plans to take the FM country by the end of October. The format will be completely automated except for drive times, which will be simulcast with the AM. (The automation won't be done by a service, but by the station.) "Before it's all over with, we may even convert the AM to automation," says Brennan. WBAM station manager and program director remains **Cyril Brennan**.

NEWS: Dave & Sugar were guest deejays at WHN, New York, Sept. 19, the day of their club performance at the Lone Star, which was broadcast live by the station. Also broadcast from the Lone Star were performances by Ronnie Sessions (Sept. 18) and Doug Sahn (Sept. 20).

How's this for a wild stunt: two jocks from KLLL, Lubbock, Texas, stayed on a ferris wheel for 48 hours last week to raise money for a local zoo! **C.L. Luck**, 9-midnight, and **Mike McBride**, noon-3, reportedly stayed "snockered" during the whole affair, which raised funds for the Lubbock Zoological Society. After 48 hours of that treatment, the zoo was probably ready for not only the funds, but C.L. and Mike as well.

KNIX, Phoenix, Ariz., is holding its Second Annual Gong Show at Mr. Lucky's nightclub there. Weekly winners receive \$200, grand prize winners get an audition (expense paid) on the real Gong Show.

WSLC, Roanoke, Va., recently held a super-slick listener appreciation picnic, drawing 13,000 fans. Performers include Bobby Borchers, Ronnie McDowell, Eddie Raven, King Edward IV, Ron Shaw, Reba McEntire, Ronnie Sessions, Glen Barber, Billy Joe Burnette, and Larry G. Hudson. WSLC is going on its 15th year as number one in the market (ARB).

KCKN, Kansas City, reports 18,000 showed up for its "Free Day in the Country" Sept. 10. Performers were included T.G. Sheppard, Reba McEntire & Jacky Ward, Brian Collins, Bobby Borchers, and Jerry Clower.

WDDE, Southfield, Mich., held a radio-thon recently at the Michigan State Fair, and raised nearly \$45,000 for the St. Jude Research Hospital. Epic artist Louise Mandrell helped with the radio-thon and fund raising.

MOVES: **Ron West**, formerly with KARM, Fresno, is now music director and afternoon jock at KSON, San Diego. **Rod Hunter** retains the PD slot . . . **Tim Rowe**, formerly of WGBG, Greensboro, joins the WMNI staff, filling in the 10-2 p.m. slot. Tim replaces **Ron Barlow** who has resigned after 15 years with the station to go into private business, according to MD **Steve Cantrell** . . . **Jackson Hunter** joins the WKDA airstaff as host of the all night show.

NEW LINE-UPS: **Aaron Bowers**, music director at WDN (AM-FM) in Macon, Ga., relates the new line-up as follows: **John Hart**, morning drive; **J.D. North**, midday; **Danny Talent**, afternoon; **Chris Jordan**, night; and **Phil Wood** on the midnight show . . . WNYN in Canton, Ohio posts its line-up as follows: **Larry Durian**, 6-10 a.m.; **Jerry McCully**, 10-3; PD and MD **Rex Ryan**, 3-6 p.m.; and **Larry Schuster**, 6 p.m.-sign-off.

NARAS Hosts Seminar



The National Academy of Recording Arts and Sciences (NARAS) recently held a seminar at Chicago's De Paul University to establish some guidelines for new talent on "Negotiating With A Record Company: From Demonstration Tapes To A Recording Contract." Some 200 musicians, singers and industryites attended to hear the panel of Styx member Dennis De Young; E. Leonard Rubin, formerly with Playboy Enterprises; and Lou Simon, Phonogram/Mercury's senior VP/marketing. Shown at the seminar are, from left: Robin McBride, president of the NARAS Chicago chapter; singer Jerry Butler; Murray Allen, owner of Chicago's Universal Recording Studio; and Rick Francisco, chairman of the chapter's program committee.

Ray Baker Named Acuff-Rose VP

■ NASHVILLE—Wesley H. Rose, president and co-owner of Acuff-Rose Publications, has announced the appointment of Ray Baker to the position of vice president and director of the professional department of the firm.

Baker, who has been with Acuff-Rose since 1974, will continue to coordinate the efforts of Acuff-Rose writers and work as producer for such artists as Connie Smith, Moe Bandy, Freddy Weller, Jim Chesnut, David Houston, and others.

Simmons Bows Label

■ NASHVILLE — Lacy W. Simmons, of Atlanta, has announced the formation of a new record label, 7 Star Records. The title of the company is derived from plans to limit the roster to "seven big names and seven unknowns," according to Simmons.

The staff of the label includes George Stewart, director of administration and finance; Lacy W. Simmons Jr., president; Cynthia A. Connell, secretary; Jan Garner, vice president of marketing; Juanita Goodson, vice president of national promotion; Dave Warren, international operations director; Dale Garner, national sales manager; Ken Connell, northeast promotion manager; Buck Simmons, southeast promotion manager; and Gail Simmons, west coast director.

Distribution plans are still being made, according to general manager George Stewart. The first release on the label is by Jimmy Simmons, Lacy Simmons' brother.

Simmons said offices are planned for the company in Atlanta and Nashville. Simmons is also board chairman of Simmons Industries, Inc., Food Chain, Inc., Beauty Rest Farms Inc., and Simmons Engineering.

Jones Exits Capitol

■ NASHVILLE—Frank Jones, vice president and general manager of Capitol Records country division, has announced his resignation.

Jones said, "There sometimes comes a time when the most pleasant of associations reaches a natural conclusion; in other words each beginning has an ending. Thus a warm and satisfying relationship between myself and Capitol Records comes to a close. In an industry sometimes rife with controversy it is with warm feelings for the company, the personnel, and of course great artists that I depart from Capitol."

Halsey Co. Signs Price and Axton

■ TULSA—The Jim Halsey Company has announced the signing of recording artist Ray Price and singer/songwriter Hoyt Axton to exclusive management contracts. Both artists are also booked by the Halsey organization.

New Waylon Jennings Album Ships Gold

■ NASHVILLE — RCA Records artist Waylon Jennings has become the first country artist to have an album certified gold upon release with the shipping this week of the lp "I've Always Been Crazy," according to the label.

In support of the gold certification, RCA Records—Nashville is embarking upon one of the most advanced marketing campaigns undertaken to date. In addition to four-color mobiles, posters of various sizes, consumer and trade advertising and radio spots, RCA has also employed a four-color inner sleeve in the album depicting the entire Waylon Jennings catalogue. Some catalogue albums have received new cover graphics for the program, and a poster-sized reproduction of the album sleeve has been readied for retail store use. A four-by-four board of the album cover, a five-foot Waylon standup cutout, and a four-color poster of the standup will insure a wide variety of support

material available for the campaign.

A video cassette of a Waylon Jennings live performance at the Grand Ole Opry House will be utilized in accounts with video facilities, and a large billboard is being erected on Sunset Strip in Los Angeles to coincide with the beginning of the Christmas season market upturn in November. Special caps employing the orange and black Waylon logo embroidered on the front have been furnished to radio and retail personnel. To enhance airplay, a 12-inch, version of the single "Don't You Think This Outlaw Bit's Done Got Out Of Hand" backed with a Buddy Holly medley has been serviced to AOR stations.

MIDEM Representative To Visit Nashville

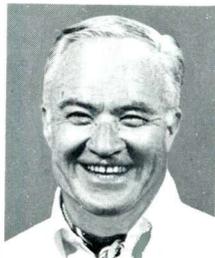
■ NASHVILLE—John E. Nathan, U.S. representative for MIDEM, has announced plans to visit Nashville to promote increased attendance at the annual meeting from the Nashville area.

According to Nathan, MIDEM recognizes the increasing importance of country music worldwide and that it would benefit the country music industry for Nashville publishers and record company executives to attend MIDEM in order to meet their foreign affiliates or to make deals if they don't already have them.

Nathan said he will be in Nashville October 3-5 and can be reached at the Spence Manor Hotel, (615) 259-4400. He will make himself available to answer all questions regarding registration, accommodations, travel, etc. MIDEM will take place January 19-25, 1979, and attendance is expected to top last year's total of 5050. As a special event, a country music gala organized by the Jim Halsey Organization will take place at the meeting.

NASHVILLE REPORT

By RED O'DONNELL



■ "Murder in Music City" is not the name of a flop recording. It's the title of a 2-hour NBC movie now shooting here. **Sonny Bono** co-stars with **Lee Purcell** in the detective-mystery. **Claude Akins** has a major part. A Frankel Films, Inc. production, scheduled for airing in the late fall or early winter, the film will feature a half-dozen or more topflight country music entertainers.

B.J. Thomas in town to cut his third MCA album, produced by veteran **Chips Moman** . . . **Vaughn**

Horton, a long-termer in the songwriting-publishing biz, continues to improve from ticker trouble at his new Port Richey, Fla. home. Well, enough to drop *Record World* a line of thanks for mentioning his illness. "I got hundreds of cards and letters as result," he pens . . . **Janie Fricke**, good singer, signed a booking agreement with Chardon, Inc. agency and management contract with **Randy Jackson**. Janie's going to be a biggie . . . By the time you're reading this votes will have been counted for annual Country Music Awards. First-guessers on Music Row have a feeling this is gonna be **Dolly Parton's** year!

(Continued on page 118)

COUNTRY PICKS OF THE WEEK

SINGLE



DICKEY LEE, "IT'S NOT EASY" (prod.: Roy Dea & Dickey Lee) (writers: B. Mann/C. Weil) (Screen Gems-EMI, BMI) (2:57). A slow, earnest verse gives way to a chorus which takes off with the help of strings and background singers to smooth out the quicker tempo. Produced by Roy Dea and Lee, the sound on this love song is full and balanced for a pleasing effect. RCA PB-11389.

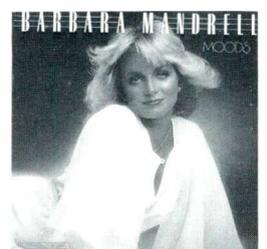
SLEEPER



LEO SAYER, "RAINING IN MY HEART" (prod.: Richard Perry) (writers: B. & F. Bryant) (House of Bryant, BMI) (3:16). Sayer sings a Boudleaux and Felice Bryant song of lost love, adding to it his distinct, clear vocal touch. Producer Richard Perry keeps Sayer in the forefront while keeping instrumentals strong enough for a balanced sound. Warner Bros. 8682.

ALBUM

BARBARA MANDRELL, "MOODS." Mandrell and producer Tom Collins have put together her most polished, sophisticated album to date with a variety of material, from ballads to rockers, all with a tight, clear sound backing up her strong, even-textured voice. Quality stays consistently high with "Early Fall," "I Feel The Hurt Coming On" and "I Believe You" standing out. ABC AY-1088.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

- Bobby Bare — "Sleep Tight, Good Night Man"
Sterling Whipple — "Then You'll Remember"
Brenda Kaye Perry — "My Daddy Was A Travelin' Man"
Jerry Wallace — "I Wanna Go To Heaven"
Stella Parton — "Stormy Weather"



Leon Rausch

Showing strong crossover potential is Leo Sayer's version of the country standard "Raining In My Heart." It was last week's Chart-maker on the pop charts, now it's showing significant country adds, such as WMP5, WMC, KCKC, WAME, WBAM, WDEE, with several others testing it in limited play rotation. Watch it!

Brenda Kaye Perry has a mover in "My Daddy Was A Travelin' Man" at KMP5, WGTO, WIRE, KKYX, WSLC, WSDS, WPNX, WFAI, KFDI, WTOD, KVOO, KRMD, KLLL.

Bobby Bare is back, and his "Sleep Tight, Good Night Man" is getting first week adds at WPL0, WINN, WAME, KKYX, WFAI, KRAK, WMPX, WQQT, KWKH, WMNI, WIVK, KFDI, KBUC, WTOD, KDJW, WPNX, KEEN. The Hank Cochran & Willie Nelson duo is starting to score in southwestern markets with "Ain't Life Hell." Ditto for Steve Young's "Whiskey."



Bobby Hood

RCA has re-serviced the Jewel Blanch single "So Good," resulting in new adds at KKYX, WESC, KFDI, WJQS, WFAL.

Super Strong: Charlie Rich (Epic), Vern Gosdin, T. G. Sheppard, Barbara

Mandrell.

Leon Rausch getting attention in Wichita, San Antonio, Tulsa, Lubbock, Shreveport with classic "Let's Have A Heart To Heart Talk." The Cavaleers' "Flower of My Life" starting in Tulsa and Little Rock.

Linda Hargrove's first RCA single, "You Are Still The One," making moves at WDEE, KSSS, WAME, KFDI, KSOP, WFAI, WPL0, KLLL, KDJW; Bobby Hood's "Come To Me" beginning at WDEE, WSDS, KSOP, KRMD, KFDI, KVOO.

LP Interest: "Love Me Tender" from the new Linda Ronstadt album is choice at WMC, WKDA and WDEE; Joe Stampley's "Do You Ever Fool Around" picked at WYDE.

Rayburn Anthony getting play on "I Thought You Were Easy" at KGA, KBUC, WTOD, WKDA, KVOO, WPNX, WDEE, WFAI, WBAM, KKYX. Sterling Whipple making inroads with "Then You'll Remember" at KEEN, KLAQ, KSSS, WGTO, KFDI, KSOP, WSDS, KAYO, WBAM, WTSO, WIVK, KBUC, KVOO, WITL.

SURE SHOTS

- Merle Haggard — "The Way It Was in '51"
Dicky Lee — "It's Not Easy"

LEFT FIELDERS

- Rita Coolidge — "Love Me Again"
Stella Parton — "Stormy Weather"
Leo Sayer — "Raining in My Heart"

AREA ACTION

- Durwood Haddock — "Every Night Sensation" (KRAK, KRMD)
Judy Dyan — "I Need You (Every Hour)" (WFAI)
Anita Royal — "Baby Doesn't Live Here Anymore" (KSOP)

WORST Show Brings Back Memories

By WALTER CAMPBELL

■ NASHVILLE — For the second time in a row, the WORST show turned out to be one of the best events to be staged here this year, even better than last year, according to many who attended. The second annual WORST show (World's Oldest Rock Stars Together), sponsored by the Nashville chapter of NARAS, was held at the National Guard Armory here to accommodate the large crowd expected after last year's overflow crowd at Possum Holler.

Aside from raising money for the Nashville NARAS chapter, the show provided a rare opportunity for the Nashville music business community to demonstrate its rock and roll heritage and get together for strictly fun instead of business. Among the superstars performing ("not necessarily in order of appearance," according to the program) were the original Crickets; The Newbeats, of "Run Baby Run" and "Bread And Butter" fame; Steve Alaimo, who performed "Every Day I Have To Cry Some" with Ray Stevens on background vocals (along with some impressive choreography with hits by James Brown and the Temptations); Mark Dinning, who sounded like the original record with his latest rendition of "Teen Angel;" and Gary Miles (aka Buzz Cason) who whipped the audience of 800 into a noticeable frenzy.

The Wright Sisters, backed up by their band, "Past, Present and Future," featuring John Sturdivant on sax; Buddy "Party Doll" Knox; Charlie McCoy and The Over-The Hill Gang; Gene Kennedy, singing "Rockin' Pneumonia;" Johnny "Peanuts" Wilson; Link Wray; and Gene Simmons also put in their two cents.

"You've heard of 'Grease?'" said Bill Justis (of "Raunchy" fame). "Well this is 'Sludge!'"

Among the other highlights of

the show were performances by Gene Hughes, Justis, Hugh Jarrett, and Jimmy Bowen and The Rhythm Orchids, along with a dance contest, a '50s costume contest, and a drawing for the "world's worst car," which sat at the entrance to the armory. Carol Ruch, who works for Billy Sherrill at Columbia Studios, was the lucky winner of the car.

Plans are already underway for next year's show, "even worse than this year," according to Layng Martine, one of those who worked to make the show a success. "Thank goodness there is only one a year because it takes some of those guys a year to get up enough energy to get back up there on stage, they're so old."

Glenn Martin Forms Phase Three Pubbery

■ NASHVILLE — Songwriter Glenn Martin, formerly with Tree Publishing Company for ten years and Merle Haggard for one year, has opened offices at Six Music Circle North. The name of his new company is Phase Three Publishing Company (BMI).

In conjunction with his publishing company, Martin has also opened up Phase Three Productions. He is currently producing Capitol artist Hank Cochran, and has just finished producing an album entitled "Hank Cochran — With A Little Help From His Friends" (Merle Haggard, Willie Nelson, Jack Greene, Jeannie Seely). The new single release from the album is a duet by Hank and Willie, entitled "Ain't Life Hell."

The future efforts include working with and developing new writers for the publishing company and plans are already on the drawing board for production of more artists.

Bandy at WHN



Columbia artist Moe Bandy recently made a guest deejay appearance to WHN Radio in New York. Pictured after Bandy's on-the-air interview are (from left) Charlie Cook, WHN assistant program director; Del De Montreux, WHN air personality; Ed Salamon, WHN program director and national program director for Storer Radio Division; Bandy; Pam Green, WHN music director; and Lee Arnold, WHN air personality.

COUNTRY ALBUM PICKS



THIS IS ME!

BARBARA FAIRCHILD—Columbia KC 35536

Fairchild's latest collection of songs feels like a sigh of relief and celebration with its straightforward approach. Billy Sherrill's production provides a clear sound to provide a solid approach for her strong vocals. Especially appealing are "It's Just A Matter Of Time Till I'm In Your Heart Again," "Moonlight Man" and the title cut.



LOVE IS WHAT LIFE'S ALL ABOUT

MOE BANDY—Columbia KC 35534

Solid country is Bandy's sound whether he's singing about love going, coming, or on the sly. With production by Ray Baker, quality stays consistently up in sound and material. Standouts include "Two Lonely People," "Mom And Dad's Waltz" and the title cut.



GREATEST HITS/VOLUME ONE

ROY ACUFF—Elektra 9E-302

This two-record set is a collection of classic country songs performed by a living country legend. From "Great Speckled Bird" to "Wabash Cannonball" up to "Back In The Country," the material covers some of the highlights of nearly 40 years of Acuff's remarkable musical history.

BOOTS RANDOLPH
COLUMBIASOUND



BOOTS RANDOLPH PUTS A LITTLE SAX IN YOUR LIFE

BOOTS RANDOLPH—Monument MG 7627

Randolph's jazzy sound has a MOR sound which country buyers can also appreciate because of the material and Randolph's past successes. Producers Fred Foster, Charlie Tallent and Charlie McCoy all contribute on various cuts, which range from "You Light Up My Life" to "Southern Nights" to "Love Will Keep Us Together."

'Best Bet' Winner



Part of RCA Records' recent "Country Best Bet" program in the west central sales region was a window display contest held in conjunction with Western Merchandising, prominent rack merchandisers. The winner, Mike Tanner, sales representative for Western in the Lafayette, La. region, was presented with an RCA Selectavision set. Shown (from left) at the presentation are Pug Pagliara, director, marketing, west central region, Dallas; Jim Yates, sales manager, Dallas, and Tanner.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

STELLA PARTON—Elektra 45533

STORMY WEATHER (prod.: David Malloy) (writers: L. Sayer/T. Snow) (Longmanor/Chrysalis, ASCAP/Braintree/Snow, BMI) (3:13)

The chorus is especially strong on Stella's latest release as she laments over love's problems. The pace is steady and smooth to complement her soothing voice.

MERLE HAGGARD AND THE STRANGERS—Capitol P-4636

THE WAY IT WAS IN '51 (prod.: Ken Nelson & Fuzzy Owen) (writer: M. Haggard) (Shade Tree, BMI) (3:20)

Haggard sings of the good old days on this previously released record with an easy, relaxed mood. Both sound and lyrics are solid country in a style only The Hag could do.

MEL STREET—Mercury 55043

JUST HANGIN' ON (prod.: Jim Vienneau) (writer: W. Holyfield) (Maplehill/Vogue, BMI) (2:57)

The title explains the subject of this mournful song, sung slow and easy by Street. A saxophone subtly adds to the instrumental support, providing an interesting contrast in sound.

GAYLE HARDING—Robchris 1008

SEXY EYES (prod.: Robert Jenkins) (writer: R. Jenkins) (Robchris, BMI) (2:50)

Electric guitars get this song off to a bright start leading into the first verse. Harding sounds especially nice on the chorus, moving upward with a strong, pure sound.

PAL RAKES—Warner Bros. 8656

TILL THEN (prod.: Norro Wilson) (writers: S. Marcus/G. Wood/E. Seiler) (MCA/Warock, BMI) (2:43)

Mellow and smooth is the sound of this love song. Rakes provides rich vocals accompanied by plenty of strings and an easy rhythm line.

POACHER—Republic 028

DARLING (prod.: Robert Kingsport) (writer: O. S. Blandemer) (September, ASCAP) (3:15)

A down-and-out love song is this English country band's latest release, done with harmonies and a subtle electric guitar.

ERIC CLAPTON AND HIS BAND—RSO 910

PROMISES (prod.: Glyn Johns) (writer: R. Feldman/R. Linn) (Narwhal, BMI) (3:00)

Clapton has another chance at country success with this relatively low-key song of vanished love. Harmonies with Marcy Levy provide an easy, pleasant sound with steady rhythm.

DALE McBRIDE—Con Brio 140

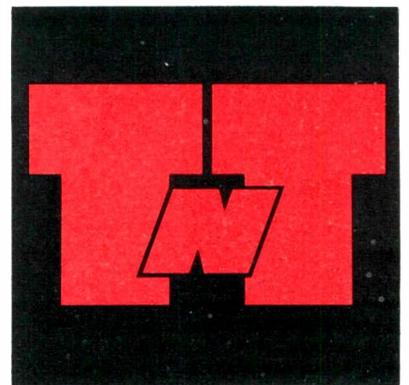
LET'S BE LONELY TOGETHER (prod.: Bill Walker) (writer: S. Summer) (Con Brio, BMI) (2:58)

McBride's solid country single moves easy with a full sound, provided in large part by his own voice. Strings and a steel guitar add support, but vocals constitute the strongest element.

Sand Mountain Pacts with WIG

■ NASHVILLE — Sand Mountain Records has signed an exclusive promotion and distribution contract with WIG, Inc.

Gene Kennedy, president of WIG, Inc., one of Nashville's major promotion and distribution companies, said the first release on Sand Mountain Records is "I Lost You To A Song" by singer/writer Julia Marsh.



RCA Taps McFadden

■ NASHVILLE — Joe Galante, division vice president of marketing for RCA Records, Nashville, has announced the appointment of Timothy Z. McFadden to the position of manager of regional promotion for RCA Nashville. McFadden will be responsible for the promotion of RCA product in the northeast and will work from Cleveland, Ohio.

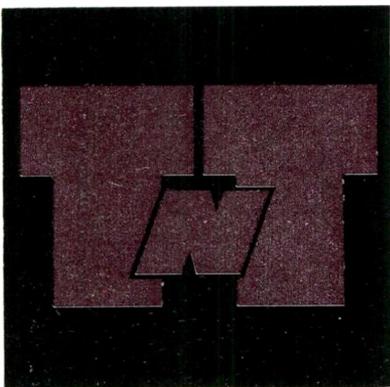
Two Pittsburgh Stations Set Country Formats

■ PITTSBURGH—Two radio stations here, WWSW and WEEP-FM, have made recent format changes to country music along with personnel changes. WWSW has changed its programming from contemporary to country, according to Dave Hammond, station PD. The station has also changed its slogan from "double-double" to "double-country" to emphasize the change and tie in with station promotions, contests, etc. The 5000 watt is programming country 24 hours daily. The line-up includes two new jocks, Charlie Warren from WBEN, Buffalo, and Scott Kahler from WTVN, Columbus, Ohio.

WEEP-AM&FM plans to change its FM call letters to WDSY pending FCC approval to coincide with the station's recent switch to "mellow country," according to PD Joel Raab (airname: Jay Stevens). Raab, who came to the station in August from WJJD in Chicago, was promoted from assistant program director. That post has been filled by Barry Mardit, former PD from WFEC, Harrisburg. WEEP-AM will continue to program modern country approximately 13 hours (fulltime) daily. WEEP AM-FM, each a 50,000 watt, is owned by Entertainment Communications in Philadelphia.

Frank & Nancy Music Names Shelton GM/VP

■ NASHVILLE — Camille Shelton has been appointed general manager and vice president of Frank & Nancy Music/Mandy Music Publishing Companies.



CMF To Publish Country Discography

■ NASHVILLE — The Country Music Foundation has announced plans to publish a country music discography, covering all country music up through and including 1942.

NEA Grant

The project has been aided by a \$7,500 grant from the National Endowment for the Arts, and this has allowed British discographer and editor Tony Russell to spend three months in the U.S. doing research and referencing on the discography.

Russell, editor of the British publication *Old Time Music* and author of the book *Blacks, Whites, and Blues*, has been compiling such a discography for over ten years, and is completing the most difficult and obscure sections while in the U.S. He is doing the bulk of this research at the Country Music Foundation Library and Media Center, which will also be his headquarters.

The discography will cover country recordings from the very beginning up until 1942, documenting the dates, places, personnel, and release numbers of all country records made, both released and unreleased. Obviously not all of this information is available, but it will reflect the current state of knowledge of the subject, and will for the first time bring all this scattered and unpublished information together in a set of volumes.

The multi-volume set will be published by the Country Music Foundation Press.

Promotions Unlimited Bows in Nashville

■ NASHVILLE — Promotions Unlimited, a personalized independent promotion company designed to work with record labels and/or artists on specialized promotions of records, has been formed in Nashville under the direction of Jerry Hayes.

Services

Among the services offered by the company will be the use of the firm's airplane and pilot to fly artists to the country's top tracking radio stations. Hayes said his first promotional effort of this type with Colonial Records artist Jenny Lynn proved to him the value of utilizing the company's aircraft.

Promotions Unlimited will also be working in the regular telephone promotions of records for artists and/or labels. The company is located in Suite 50 of the United Artists Tower, 50 Music Square West, Nashville 37203.

Williams at the Windmill



ABC artist Don Williams recently played to a sold-out house at the Windmill Theatre in Houston. Among those in the audience who came backstage after the show to congratulate Williams (second from left) were (from left) Tony Tamburrano, national promotion field manager, ABC/Nashville; Ervine Woolsey, national promotion director, ABC/Nashville; JoAnn Berry, agent for the Jim Halsey Co.; Don Janicek, Don's Record Shop; ABC artist Roy Head; and Bill Young, KILT Radio program director.

Nashville Report *(Continued from page 115)*

Former CBS Records exec **Gene Ferguson** is now managing beautiful Epic singer **Charly McClain**. Her producer is **Larry Rogers**, and her latest single is her most successful yet.

Door Knob Records signed 14-year-old **Tracy White** of Rabbit Ridge, Ky. Yes, there is such a label, also such a town in the Bluegrass state.

John Wesley Ryles' current ABC single, "Someday You Will," was written in 1967 by **Jerry Foster** and **Bill Rice**—their first attempt at making words and music . . . West coaster **Jerry Fuller** here to do some recording under direction of **Ron Chancey**. (Fuller has been producing the likes of **Mac Davis** and **Johnny Mathis**.)

Chet Atkins picks tonight (Monday) in Washington at a dinner for retiring and outgoing Republican members of Congress. "I suppose," said Chet, "that since those people are quitting the business, it's okay for me to appear. However, I don't usually get involved publicly in anything political. I don't think politics and show business blend well."

When **Willie Nelson** appeared recently at Harrah's in Lake Tahoe he introduced "Waylon Jennings." It wasn't the real Waylon who stood up, looked like and sang like Ole Waylon. The "impersonator" was **Wendell Axton**, a musician in Nelson's band.

President **Jimmy Carter** was invited to appear at the Oct. 9 CMA awards show where he'll receive a citation for his "contribution to and support of country music." He declined because of previous commitments. Maybe the show should have been set for Camp David—or Plains, Ga.?

Paul Williams recording at Quadrofonic Studio with **Mentor Williams** as producer . . . Birthdays: **Gordon Terry**, **LeRoy Van Dyke**, **Audie Ashworth**, **Margie Singleton**, **Pete Drake**, **Susan Raye** and **Linda Flanagan**.

Bill Anderson putting the finishing "whispers" to a new album. **Buddy Killen** is producing . . . **The Four Freshmen** signed with the local Generation Records. "They did an album of some country 'Freshmanized' songs," says **Pete Drake**, owner of the label.

Kris Kristofferson signed for major role in "Freedom Role," the 6-hour NBC miniseries in which heavyweight boxing champ **Muhammad Ali** stars. Kristofferson plays a poor sharecropper friend of slave Gideon Jackson (Ali)—in a drama about a black man's rise from slavery to a seat in the U.S. Senate.

Soundshop studio president **Craig Deitschmann** has returned from Mexico where he spent a week researching for a book he is writing titled "The Wanderers." Deitschmann describes the novel as a "20th century murder mystery."

Writers **Boudleaux** and **Felice Bryant** (Mr. & Mrs.) presented original manuscript of "Rocky Top" to the University of Tennessee (Knoxville). The evergreen, co-written in 1968, has been played regularly the past several years at UT football and basketball games by the school's Pride of the Southland Band . . . "Walk with Me," written by Con Brio artist **Don King**, is to be the theme of "BOGG," a science-fiction movie starring **Olivia de Havilland**, **Aldo Ray** and **Marshall Thompson**.

Celebrity Management, Inc.'s **Ken Rollins** dreamed up a show starring **Johnny Cash**, **Johnny Paycheck**, **Johnny Carver**, **Johnny Rodriguez**, **Johnny Dollar**, **Johnny Duncan** and **Johnny Gimble** with **Ed McMahon** to introduce it as "Here's Johnnys." All make-believe; strictly hypothetical.

RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
 OCT. SEPT.
 7 30

				WKS. ON CHART
1	1	HEARTBREAKER DOLLY PARTON RCA AFL1 2797 (2nd Week)		8
2	2	STARDUST WILLIE NELSON/Columbia JC 35305		22
3	3	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H		15
4	5	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743		34
5	4	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists LA 903 H		12
6	7	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686		36
7	18	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO/RCA CPL1 2901		8
8	6	OH! BROTHER LARRY GATLIN/Monument MG 7626		17
9	10	TEAR TIME DAVE & SUGAR/RCA APL1 2861		4
10	8	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H		38
11	14	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037		137
12	12	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041		15
13	13	EXPRESSIONS DON WILLIAMS/ABC AY 1069		4
14	31	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 2375		14
15	9	WOMANHOOD TAMMY WYNETTE/Epic KE 35442		10
16	11	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/ RCA AFL1 2780		15
17	16	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H		26
18	15	VARIATIONS EDDIE RABBITT/Elektra 6E 127		27
19	19	SIX PAK, VOL. I VARIOUS ARTISTS/Lone Star L 4600		8
20	20	HONKY TONK MASQUERADE JOE ELY/MCA 2333		23
21	21	ENTERTAINERS... ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 50C7		27
22	22	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482		158
23	17	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065		17
24	24	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G		64
25	64	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia KC 35313		24
26	29	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046		27
27	27	BANJO BANDITS ROY CLARK & BUCK TRENT/ ABC AY 1084		3
28	33	LOVE ME WITH ALL YOUR HEART JOHNNY RODRIGUEZ/ Mercury SRM 1 5011		12
29	25	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141		36
30	40	C. W. McCALL'S GREATEST HITS/Polydor PD 1 6156		7
31	35	FACE OF A FIGHTER WILLIE NELSON/Lone Star L 4602		4
32	32	WE BELONG TOGETHER SUSIE ALLANSON/Warner Bros. BSK 3217		8
33	48	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726		13
34	37	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312		146

CHARTMAKER OF THE WEEK

35 — THE WAY IT WAS IN '51
 MERLE HAGGARD
 Capitol SW 11839

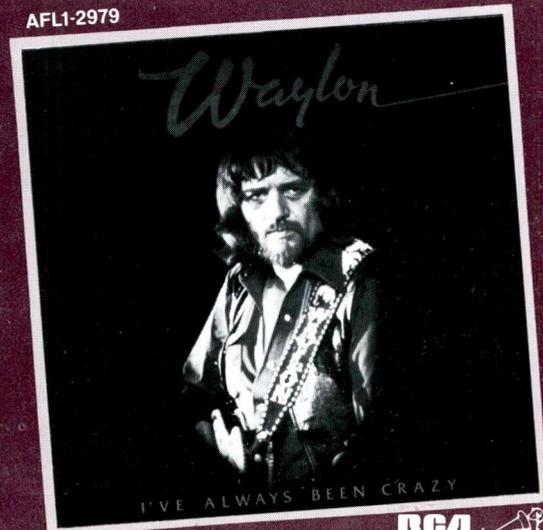


36	—	TURNING UP AND TURNING ON BILLY CRASH CRADDOCK/ Capitol SW 11853	1
37	41	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	56
38	38	SOFT LIGHTS AND COUNTRY MUSIC MOE BANDY/ Columbia KC 35488	28
39	46	LET'S SHAKE HANDS AND COME OUT LOVIN' KENNY O'DELL/Capricorn CPN 0211	2
40	26	REFLECTIONS GENE WATSON/Capitol ST 11805	5
41	36	WHITE MANSIONS VARIOUS ARTISTS/A&M SP 6004	9
42	28	HONKY TONK HEROES CONWAY TWITTY & LORETTA LYNN/MCA 2372	14
43	42	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	50
44	60	CLASSIC RICH CHARLIE RICH/Epic KE 35394	10
45	23	I BELIEVE IN YOU MEL TILLIS/MCA 2364	15
46	44	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic KE 35443	10
47	50	MELLO MEL McDANIEL/Capitol ST 11779	5
48	57	THE VERY BEST OF CONWAY TWITTY/MCA 3043	20
49	30	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	57
50	69	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	59
51	56	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	57
52	52	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	93
53	49	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	52
54	43	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	73
55	58	BEST OF DOLLY PARTON/RCA APL1 1117	123
56	59	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	57
57	66	SOMEBODY LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478	32
58	54	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	18
59	53	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	57
60	55	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	79
61	70	DOTTIE DOTTIE WEST/United Artists LA 860 G	6
62	68	THE BEST IS YET TO COME JOHNNY DUNCAN/Columbia KC 35451	10
63	47	BARTENDER'S BLUES GEORGE JONES/Epic KE 35414	10
64	73	COUNTRY BOY DON WILLIAMS/ABC DO 2088	38
65	65	KENNY ROGERS/United Artists LA 689 G	100
66	39	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	25
67	67	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic KE 35405	46
68	34	KEEPS ROCKIN' JERRY LEE LEWIS/Mercury SRM 1 5010	11
69	62	THE BEST OF THE OAK RIDGE BOYS/Columbia KC 35302	26
70	71	LOVE . . . & OTHER SAD STORIES BILL ANDERSON/ MCA 2371	15
71	74	LOOK AWAY DOC & MERLE WATSON/United Artists LA 887 H	11
72	63	TOGETHER FOREVER MARSHALL TUCKER BAND/Capricorn CPN 1205	18
73	61	CONVOY SOUNDTRACK/United Artists LA 910 H	7
74	45	GUITAR MONSTERS CHESTER & LESTER/RCA APL1 2786	15
75	51	LITTLE JUNIOR GARY STEWART/RCA APL1 2779	18

Waylon's 'I've Always Been Crazy' Shipping Gold

Country's First Album Ever To Ship Gold. Including the hit singles 'I've Always Been Crazy', 'Don't You Think This Outlaw Bit's Done Got Out Of Hand' and 'Medley Of Buddy Holly Hits'.

AFL1-2979



RCA Records

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

OCT. 7 SEPT. 30

WEEK ON CHART

1	3	HEARTBREAKER DOLLY PARTON RCA 11296		8
2	4	IT'S BEEN A GREAT AFTERNOON MERLE HAGGARD/ MCA 40936		9
3	1	WHO AM I TO SAY STATLER BROTHERS/Mercury 55037		10
4	6	TEAR TIME DAVE & SUGAR/RCA 11322		8
5	7	IF THE WORLD RAN OUT OF LOVE TONIGHT JIM ED BROWN & HELEN CORNELIUS/RCA 11304		11
6	13	LET'S TAKE THE LONG WAY AROUND THE WORLD RONNIE MILSAP/RCA 11369		6
7	5	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA 11344		11
8	2	HELLO MEXICO (AND ADIOS BABY TO YOU) JOHNNY DUNCAN/Columbia 3 10783		13
9	10	HERE COMES THE HURT AGAIN MICKEY GILLEY/Epic/ Playboy 8 50580		11
10	15	CRYIN' AGAIN OAK RIDGE BOYS/ABC 12397		6
11	12	DO IT AGAIN TONIGHT LARRY GATLIN/Monument 259		9
12	14	NO SLEEP TONIGHT RANDY BARLOW/Republic 024		9
13	17	ANYONE WHO ISN'T ME TONIGHT KENNY ROGERS & DOTTIE WEST/United Artists 1234		6
14	18	AIN'T NO CALIFORNIA MEL TILLIS/MCA 40946		5
15	9	PENNY ARCADE CRISTY LANE/LS/GRT 167		12
16	25	SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL/ ABC 12403		5
17	20	ANOTHER GOODBYE DONNA FARGO/Warner Bros. 8643		7
18	19	'57 CHEVROLET BILLIE JO SPEARS/United Artists 1229		9
19	24	LITTLE THINGS MEAN A LOT MARGO SMITH/Warner Bros. 8653		5
20	26	ONE SIDED CONVERSATION GENE WATSON/Capitol 4616		7
21	21	I FOUGHT THE LAW HANK WILLIAMS, JR./Warner Bros. 8641		9
22	27	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN RAZZY BAILEY/RCA 11338		8
23	23	SWEET FANTASY BOBBY BORCHERS/Epic 8 50585		9
24	33	WHAT HAVE YOU GOT TO LOSE TOM T. HALL/RCA 11376		4
25	30	DANGER HEARTBREAK AHEAD ZELLA LEHR/RCA 11359		6
26	29	TOE TO TOE FREDDIE HART/Capitol 4609		8
27	32	NIGHTS ARE FOREVER WITHOUT YOU BUCK OWENS/ Warner Bros. 8614		7
28	38	SWEET DESIRE THE KENDALLS/Ovation 1112		3
29	8	WITH LOVE REX ALLEN, JR./Warner Bros. 8608		11
30	43	DAYLIGHT T. G. SHEPPARD/Warner Bros. 8678		3
31	40	I JUST WANT TO LOVE YOU EDDIE RABBITT/Elektra 45531		2
32	37	TWO HEARTS TANGLED IN LOVE KENNY DALE/Capitol 4619		6
33	34	BORDERTOWN WOMAN MEL McDANIEL/Capitol 4597		9
34	39	THINGS I'D DO FOR YOU MUNDO EARWOOD/GMC 104		6
35	35	FAIR AND TENDER LADIES CHARLIE McCOY/Monument 258		9
36	41	TWO LONELY PEOPLE MOE BANDY/Columbia 3 10820		4
37	46	THAT'S WHAT YOU DO TO ME CHARLY McCLAIN/ Epic 8 50598		4
38	48	HUBBA HUBBA BILLY CRASH CRADDOCK/Capitol 4620		4
39	44	WHEN A WOMAN CRIES DAVID ROGERS/Republic 029		5
40	45	DEVOTED TO YOU CARLY SIMON & JAMES TAYLOR/ Elektra 45506		5
41	50	FADIN' IN, FADIN' OUT TOMMY OVERSTREET/ABC 12408		2
42	42	BACK IN THE USA LINDA RONSTADT/Asylum 45519		6
43	36	BE YOUR OWN BEST FRIEND RAY STEVENS/Warner Bros. 8603		9
44	53	HANDCUFFED TO A HEARTACHE MARY K. MILLER/ Inergi 310		4
45	11	EASY FROM NOW ON EMMYLOU HARRIS/ Warner Bros. 8623		10
46	56	LOVIN' YOU OFF MY MIND CATES SISTERS/Caprice 2051		6
47	54	LAST NIGHT, EV'RY NIGHT REBA McENTIRE/Mercury 55036		6
48	16	WOMANHOOD TAMMY WYNETTE/Epic 8 50574		13
49	51	STAY WITH ME NICK NOBLE/Churchill 7713		6
50	52	IF THIS IS JUST A GAME DAVID ALLAN COE/Columbia 3 10816		5

51	63	GONE GIRL JOHNNY CASH/Columbia 3 10817	5
52	55	LAST LOVE OF MY LIFE LYNN ANDERSON/Columbia 3 10809	6
53	22	IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE) JOE STAMPLEY/Epic 8 50575	13

CHARTMAKER OF THE WEEK

54	—	ON MY KNEES CHARLIE RICH Epic 8 50616		1
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55	28	THE FEELINGS SO RIGHT TONIGHT DON KING/ Con Brio 137	10
56	31	BOOGIE GRASS BAND CONWAY TWITTY/MCA 40929	13
57	47	BLUE SKIES WILLIE NELSON/Columbia 3 10784	13
58	70	CAN YOU FOOL GLEN CAMPBELL/Capitol 4584	2
59	71	YOU'VE STILL GOT A PLACE IN MY HEART CON HUNLEY/ Warner Bros. 8671	2
60	—	BREAK MY MIND VERN GOSDIN/Elektra 45532	1
61	49	THREE TIMES A LADY NATE HARVELL/Republic 025	12
62	59	CARIBBEAN SONNY JAMES/Columbia 3 10764	11
63	66	UNTIL THE NEXT TIME BILLY PARKER/SCR SC 160	6
64	57	LOVE, LOVE, LOVE SANDY POSEY/Warner Bros. 8610	10
65	60	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/ RSO 903	11
66	58	I WANT TO BE IN LOVE JACKY WARD/Mercury 55038	11
67	73	I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART) SONNY THROCKMORTON/Mercury 55039	4
68	77	WHAT CHA DOIN' AFTER MIDNIGHT BABY HELEN CORNELIUS/RCA 11375	2
69	75	BLUER THAN BLUE BEVERLY HECKEL/RCA 11360	4
70	84	WHAT'S THE NAME OF THAT SONG GLENN BARBER/ 21st Century 21-100	3
71	—	JULIET AND ROMEO RONNIE SESSIONS/MCA 40952	1
72	61	RAKE AND RAMBLIN' MAN DON WILLIAMS/ABC 12373	15
73	—	OH, SUCH A STRANGER DON GIBSON/ABC Hickory 54036	1
74	62	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/ Ovation 1107	16
75	—	KISS AWAY JODY MILLER/Epic 8 50612	1
76	83	THIS IS A HOLD UP RONNIE McDOWELL/Scorpion 0560	2
77	99	STRAWBERRY FIELDS FOREVER TERRI HOLLOWELL/ Con Brio 139	2
78	80	SECRETLY JIMMIE RODGERS/Scrimshaw 1318	2
79	79	IF YOU THINK I LOVE YOU NOW JIM MUNDY & TERRI MELTON/MCM 100	3
80	—	SOMEDAY YOU WILL JOHN W. RYLES/ABC 12410	1
81	86	I OWE IT ALL TO YOU JERRY ABBOTT/Churchill 7715	3
82	82	DON'T THINK TWICE, IT'S ALL RIGHT DOC & MERLE WATSON/United Artists 1231	4
83	87	SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621	2
84	—	THE MAN THAT TURNED MY MAMA ON ED BRUCE/ Epic 8 50613	1
85	85	THE HAPPY DAYS ROY CLARK/ABC 12402	4
86	—	JUST OUT OF REACH OF MY TWO OPEN ARMS LARRY G. HUDSON/Lone Star 702	1
87	—	MY SIDE OF TOWN BILLY LARKIN/Mercury 55040	1
88	88	ALL I WANT TO DO IN LIFE JACK CLEMENT/Elektra 45518	4
89	89	THE LITTLE MAN'S GOT THE BIGGEST SMILE IN TOWN ARTHUR BLANCH/MC 5015	3
90	72	YOU'RE A DANCER EDDY RAVEN/Monument 260	6
91	65	SHOW ME A SIGN JIM CHESNUT/ABC Hickory 54033	9
92	97	SAVE THE LAST DANCE FOR ME RON SHAW/ Pacific Challenger 1631	2
93	93	ME SHERRY GROOMS /Parachute 514	3
94	—	I'M A WOMAN IN LOVE LaWANDA LINDSEY/Mercury 55041	1
95	—	THE PRICE OF BORROWED LOVE IS JUST TOO HIGH CHARLOTTE HURT/Compass 0020	1
96	98	SHARE YOUR LOVE TONIGHT ANN J. MORTON/ Prairie Dust 7627	2
97	64	LET'S SHAKE HANDS AND COME OUT LOVIN' KENNY O'DELL/Capricorn 0301	14
98	—	SOMETHING TO BELIEVE IN DON DRUMM/Churchill 7717	1
99	67	LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL) JOHNNY RODRIGUEZ/Mercury 55029	14
100	90	TRUE LOVE WAYS RANDY GURLEY/ABC 12392	3

HAPPY,



Charly McClain, "That's What You Do to Me"
8-50598. From her new album, "Let Me Be Your Baby." KE 35448*

SAD,



Barbara Fairchild, "It's Sad to Go to the Funeral (Of a Good Love That Has Died)"
3-10825. From her new album, "This Is Me." KC 35536*

AND LONELY



Moe Bandy, "Two Lonely People"
3-10820. From his new album, "Love Is What Life's All About." KC 35534*

HITS.

On the way up, on Columbia and Epic Records.

*Also available on tape



"Columbia;"



"Epic;"



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Peter, Paul & Mary Reunion



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