

RECORDS WORLD

Special Section
Jazz '77

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Who In The World: Rod Stewart



HITS OF THE WEEK

SINGLES

NEIL DIAMOND, "DESIRE" (prod. by Bob Gaudio) (writer: Diamond) (Stonebridge, ASCAP) (3:18). Diamond's TV special has brought instant radio attention to this story of a young man's initiation by an older woman. The single rocks lightly, and is arranged to focus attention on the provocative lyrics. It appears to be a pop natural. Columbia 3-10657.

STEELY DAN, "PEG" (prod. by Gary Katz) (writers: Becker-Fagen) (ABC/Dunhill, BMI) (3:58). With "Aja" being touted as their most accessible (and saleable) lp to date, Becker and Fagen's single could bring them back to pop radio after a three-year absence. It's a pop-rock love song, crafted with their usual perfectionism and flair. ABC 12320.

DARYL HALL & JOHN OATES, "DON'T CHANGE" (prod. by Christopher Bond) (writers: Hall-Oates-Allen) (Hot-Cha/Unichappell, BMI) (3:28). Remixed from the lp track, this "Beauty On A Back Street" selection rocks with an urgency that may surprise those familiar only with the duo's r&b-oriented work. It shows strong pop prospects. RCA 11181.

THE ALAN PARSONS PROJECT, "DON'T LET IT SHOW" (prod. by Alan Parsons) (writers: Woolfson-Parsons) (Woolfson, BMI) (3:37). Parsons brings a church feel to this uplifting ballad, one that has the makings of a standard. The pop radio paths he opened with "I Wouldn't Want To Be Like You" should continue to serve him quite well. Arista 0283.

SLEEPERS

LYNYRD SKYNYRD, "WHAT'S YOUR NAME" (prod. not listed) (writers: Rossington-Van Zant) (Duchess/Get Loose, BMI) (3:31). It seems appropriate that this Lynyrd Skynyrd single deals with the life on the road that filled so much of the group's career—it rocks with authority, powered by a driving brass section and Van Zant's ironic vocal work. MCA 40819.

ROBERTA FLACK, "25TH OF LAST DECEMBER" (prod. by Rubina Flake, Joe Ferla & Eugene McDaniels) (writer: McDaniels) (Sky Forest, BMI) (3:35). This year's Christmas singles arrived en masse last week (see page 90), and the most promising of them is this soft, nostalgic ballad, also suitable for play well after the holiday season. Atlantic 3441.

MICHELLE PHILLIPS, "ACHING KIND" (prod. by Jack Nitzsche) (writer: Martin) (Bug/Rockslam, BMI) (3:16). Phillips' debut as a solo performer comes just as her acting career is taking off, and the two should complement each other. This country tinged ballad could succeed with a variety of radio formats; it follows a country tradition. A&M 1996.

KARLA BONOFF, "I CAN'T HOLD ON" (prod. by Kenny Edwards) (writer: Bonoff) (Seagrape, BMI) (3:11). Bonoff's songs, best known through renditions by Linda Ronstadt and others, show much potential in the originals as well, as this single and her growing FM following show. This one boasts expressive lyrics and a hook. Columbia 3-10618.

ALBUMS

QUEEN, "NEWS OF THE WORLD." After two albums that were criticized for being similar, this lp is a departure of sorts for the group as they explore new sounds and song structures. "Get Down, Make Love" has an almost disco flavor while "We Will Rock You" is a chant that segues into the single, "We Are The Champions." Already a winner! Elektra 6E-112 (7.98).

EARTH, WIND & FIRE, "ALL 'N ALL." The group's graphically deluxe new album has already shipped platinum which makes it look like one of their biggest to date. The single, "Serpentine Fire" is a standout as is the ballad, "I'll Write A Song For You." Also watch for a good reaction to "Jupiter," "Magic Mind" and "Be Ever Wonderful." Columbia JC 34905 (7.98).

GENESIS, "SECONDS OUT." The last album from the post-Peter Gabriel lineup finds the group at its peak of musical creativity. Their craftsmanlike approach is underlined on this live two lp set through the epic "Supper's Ready," "The Carpet Crawl" and "Afterglow." This is the album that should break the group in a big way. Atlantic SD 2-9002 (11.98).

WAR, "GALAXY." The group has changed labels but not its sound as the recently released "Galaxy" single proved so well. The group's line-up has remained constant these years and as a result, they have created a sound that is distinct with a wide ranging appeal. The instrumental "The Seven Tin Soldiers" finds War at its best. MCA 3030 (7.98).



Thankful Natalie Cole

*In the last two years,
Natalie Cole has received
Three Grammy Awards,
and One Platinum and
Three Gold Albums.
Natalie is "Thankful"...
her fourth album on
Capitol Records and Tapes.*

*Includes her hit single,
"OUR LOVE" (4509)*

*Produced by Charles Jackson
and Marvin Yancy for Jay's Enterprises, Inc.*



RECORD WORLD

WEA Corp. Names Henry Droz Pres.

■ NEW YORK—The appointment of Henry Droz as president of Warner - Elektra - Atlantic Corp., succeeding the late Joel Friedman, has been announced by David H. Horowitz, office of the president of Warner Communications, Inc. Droz has been executive vice president of WEA for the past three years.



Henry Droz

"I am very pleased to announce the appointment of Henry Droz as president of WEA," said Horowitz. "He has been a very important member of the WEA organization since he joined it in 1972. Just two years later, in 1974, he was

(Continued on page 108)

Pressing Plants' Capacity Work Load Puts Ceiling On Mammoth Seasonal Orders; Some Releases Delayed

By SAM SUTHERLAND
and MARC KIRKEBY

■ NEW YORK—What is shaping up as the record industry's biggest-ever holiday season will be kept from reaching even greater sales heights, it now seems likely, by a nationwide pressing-plant log jam that has forced manufacturers to do without many catalogue reorders and to delay until the new year many new releases.

Simply put, the nation's record pressing facilities can handle no more orders at present, a Record

World survey shows, and indeed may not slacken their current three-shifts-a-day, six-or-seven-days-a-week schedule before next March at the earliest.

"We're just up to our eyeballs—we would not be able to take any new business at this point," said Tom Van Gessel, vice president of Columbia Record Productions. "It's usually heaviest for us up to Thanksgiving, because it's such a big retail weekend. But this year it just seems it will continue on through December and

into January."

Even for steady customers of a custom-pressing operation such as Columbia, the unprecedented fall rush means waiting longer for fewer actual pieces, both records and tapes, and making hard decisions on priorities. Bob Scerbo, Arista's production director, put these decisions in perspective: "We're getting new releases, then comes back orders. There is no capacity for any inventory except a new release, and for that, you wait your turn. If you asked me poor, good or excellent, I'd have to say we're in good shape—we've come out with our most important releases, but we've had to postpone a half-dozen until January. Now, everyone is saving their big guns until January, and it will be backed up then until the end of March, which should take the pressing plants up to the April releases."

The plants "are playing catch-up with us," according to Phonogram/Mercury's Richard Merschantz, filling fractions of each order and back-ordering the balance. Merschantz and other production chiefs are now making daily calls to their plants to re-

(Continued on page 108)

Retail and Marketing Analysts Predict Strong Upswing In Holiday Sales Activity

By MIKE FALCON

■ LOS ANGELES—Christmas season retail sales at general merchandisers will be up this year from 1976 sales figures, and record specialty stores are also in for a strong holiday selling season, according to a RW survey of graduate business schools and major brokerage firms. Both instructors specializing in retail analysis and brokerage retail experts were

questioned in the two-week study.

Roughly three-quarters of the school personnel and brokers questioned thought that the 1978 holiday selling season would be better for the retail trades in general than had the 1977 Christmas period. The remaining views were about equally divided as to whether the 1978 Christmas season would be similar to last year or marginally below the figures posted.

"It should be a reasonably healthy environment," said Jeff Feiner, retail analyst for Drexel Burnham Lambert, Inc. "We expect general merchandise sales to increase on the order of eight to nine percent. The environment will be promotional, but we still believe that consumers have the willingness and the wherewithal to spend within the framework of only responding, basically, to perceive quality and value merchandise. In other words (they will buy) if they're getting quality merchandise at a reasonable price."

"The economy is probably somewhat slowed down from last year," continued Feiner, "but I think you could qualify it and say it is slightly less robust than this time last year, but the retail outlook is still favorable."

While most of the sources contacted by RW emphasized that their indicators and predictions for the retail Christmas season

(Continued on page 109)

RW Bows London Office

■ LONDON — Record World has established its own London office under the management of Philip Palmer.

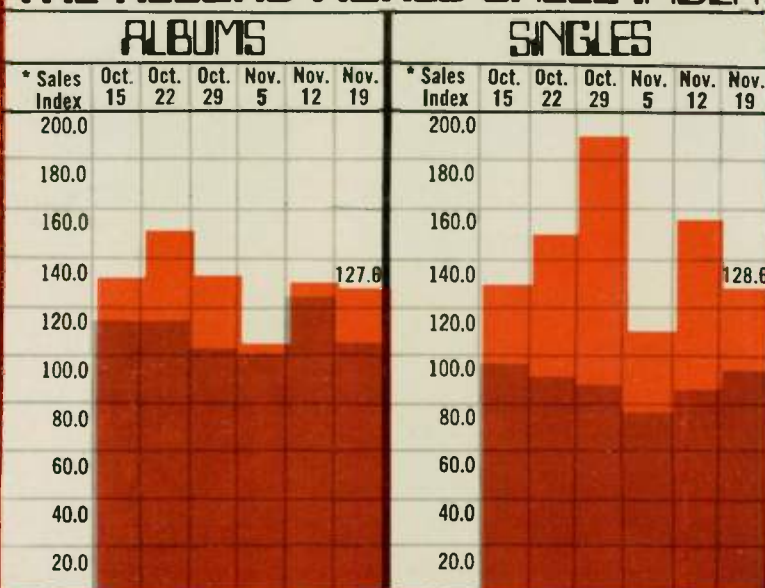


Philip Palmer

A former news editor of U.K. trade magazine Music Week, Palmer joins Record World from EMI Music Publishing Ltd., where he was publicity manager for nearly four years.

The London office is situated at Suite 22/23, Langham House, 308 Regent Street, London W1.

THE RECORD WORLD SALES INDEX



1977 Figure

1976 Figure

* 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.

Retailers Forecast Jazz Sales Surge

By SAMUEL GRAHAM and SAM SUTHERLAND

■ LOS ANGELES—Major retailers across the country are forecasting continued increases in overall sales for jazz product, according to an RW survey that underscores substantial gains in unit tallies—along with a greater emphasis on both crossover/fusion and mainstream jazz titles via in-store merchandising and advertising—in virtually every marketing region.

While many retail operators contacted still qualify those increases in terms of specific demographics for a given store, growth for jazz sales is being reported not only in traditional urban locations, but in suburban and rural locations once generally held to be beyond the confines of that market.

The majority of retailers agree that most of the volume reported is represented by commercial crossover or fusion acts receiving added exposure via pop and progressive radio formats. But a significant number of major chains also see an increase in traffic for mainstream acts, both newly recorded and in catalogue, and anticipate greater growth for the more esoteric or avant garde artists as consumers move from crossover styles toward the mainstream.

Playboy Considering Elimination of Its Record Division

By SAMUEL GRAHAM

■ LOS ANGELES — Sources at Playboy Records and the label's parent organization, Playboy Enterprises, Inc., have indicated that Playboy Enterprises has decided to eliminate, or at least significantly reduce its presence in the record business. The move is a confirmation of recent industry speculation to that effect.

Dick Rosenzweig, executive vice president of Playboy Enterprises, told *Record World* that "after a number of years of hope and effort but also of mounting losses,"

(Continued on page 109)

Retailers' support for jazz is keeping pace with the growing interest visible in the manufacturing sector in most areas, with labels and stores both broadening their merchandising and advertising profile: while companies are increasing their support in those areas, many retailers polled indicated that

(Continued on page 105)

WB Names Krasnow Vice Pres., Talent

■ LOS ANGELES—Robert Krasnow assumes the new role of vice president, talent, for Warner Bros. Records, it was announced this week by Mo Ostin, board chairman and president of the company. The promotion is effective immediately.

Duties

According to Mo Ostin, this vice presidency recognizes Krasnow's accomplishments, and will involve him more deeply in the direction of Warner Bros. Records. Krasnow has been instrumental in the signing to Warners of such artists as Brian Auger, George Benson, Bootsy Collins, Alice Coltrane, Funkadelic, John Handy, Chaka Khan, Flora Purim, Eugene Record, The Staples and others. Krasnow will continue his activity in the area of talent acquisition, reporting to Mo Ostin.

Krasnow has held positions with King Records, Warner Bros. subsidiary Loma Records (as general manager) and Buddah Records before becoming a founder of Blue Thumb Records.

Integrity Reports Sales Increase

■ LOS ANGELES—Integrity Entertainment Corporation, parent company of the Warehouse Record retail chain, has released its annual report for 1977, in which sales were reported as increasing 18% to \$46,069,661, up from \$39,146,486 in fiscal 1976. The report also reveals that net income for Integrity rose 91%, from \$442,315 to \$844,514.

Jack Lewerke Dies Of Heart Attack

■ LOS ANGELES—Funeral services were held Wednesday (16) for Jack Lewerke, vice president and partner in the Los Angeles-based Record Merchandisers, one of the nation's five largest independent distributors. In addition to numerous business



Jack Lewerke

ventures in production, promotion, distribution and music publishing, Lewerke was well-known for his humanistic approach to management and close involvement in the jazz world. He died

(Continued on page 112)

Impact Label Receives First Gospel Gold

■ NASHVILLE—Impact Records, a division of The Benson Company, has been awarded its first gold album certification from the Recording Industry Association of America. "Alleluia! A Praise Gathering For Believers" has sold in excess of 700,000 units according to the company. It is the first album released by a major gospel label to achieve RIAA gold record status.

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RECORD WORLD NOVEMBER 26, 1977

Powerhouse Picks

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

● ELO (Jet) "Turn To Stone."

● Previous strong airplay followed up this week with numerous major and secondary adds combine to give the group's newest single all the needed credentials.



FLASH!



THIS WEEK SAM DELIVERS LES MCCANN

Sam from ABC announces that his "800" line is still open for record retailers throughout the country.

Call ABC, toll-free. Order free in-store display materials. Get your name in for our giant Sweepstakes giveaway. Enter the ABC Display Contest, too.

They're all still going on, so call!

And while you're at it, talk with ABC stars and executives — live and in person!

This week's Celebrity Hotline features the exciting ABC recording star **Les McCann** and **Gary Davis**, Vice President, Sales and Promotion.

On Wednesday, November 23rd call between 11 am and 12 noon P.S.T. to talk to Les. To reach Gary, make it between 12 noon and 1 pm P.S.T. Of course you can still call anytime to talk to Sam. And they'd all like to hear from you.

CALL 800-423-5300
IN CALIF. 800-382-3328

abc Records

Mac Hits Half-Year Mark; Boone Records 7th Week On Top

ELO, Queen in Strong Debuts

KC Is Singles Chartmaker

By BARRY TAYLOR

■ In its 26th week atop The Album Chart, Fleetwood Mac's (WB) staying power once again proved insurmountable despite another strong week recorded by Linda Ronstadt's "Simple Dreams" (Asylum) and "Elvis In Concert" (RCA) as they continue to hold their own at #2 and #3 respectively. Steely Dan (ABC) and Elvis' "Moody Blue" (RCA) still hold on to the next two positions, making this week's top five a carbon copy of last week's listing. Running just behind that tightly knit pack at the top is Lynyrd Skynyrd (MCA) at #6 bullet. The album is now shaping up as the group's biggest to date with good positioning at the racks and a strong sell-through pattern that could help it to penetrate the top five bloc next week.

Both of the "You Light Up My Life" albums continue their surge with the original soundtrack (Arista) moving up to #8 bullet with strength at the racks and Debby Boone (Warner-Curb) taking a six point jump into that very tight top 10 at #9 bullet with good pick-up at the retail level.

Also scoring well in the top 20 is "Commodores Live" (Motown) at #13 bullet with a 13 position jump as it continues to show enormous pop and r&b retail action as well as significant strength at the racks. Also sustaining their momentum were Steve Martin (WB) at #16 bullet, Santana (Columbia) still bulleting at #18 and Elton John's (MCA) second greatest hits package entering the top 20 with a bullet at #20.

The biggest gain of the week was registered by Kiss (Casablanca) with "Kiss Alive II." This week's Salesmaker is following the pattern of the group's last live album with top 20 rack activity already notched up in the mid-west rock and roll belt. Another big jump was scored by Shaun Cassidy (Warner-Curb) with a 35 point leap to #40 bullet. As his first album is maintaining itself in the top 10, "Born Late" is being

Marks to Interworld

■ LOS ANGELES—Eddie Lambert, general professional manager of Interworld Music has named Larry Marks to a professional manager position. Previous to this appointment Marks has been director of creative services for 20th Century Music. He had also been west coast professional manager of Aaron Schroeder International, a company recently acquired by Interworld.

greeted with immediate retail acceptance in just its second week of release.

After a full 61 weeks on the chart which includes considerable longevity in the top 10, Boston (Epic) regained its bullet at #31 as the racks have begun to give it renewed support at the kickoff of the Christmas season. Also looking good with bullets this week are Bob Welch (Capitol), #22; Rose Royce (Whitfield), #26; Olivia Newton-John (MCA), #27; David Bowie (RCA), #34; George Duke (Epic), #57; High Inergy (Gordy), #59; Gino Vannelli (A&M), #60; and The Babys (Chrysalis), #80.

New on the top 100 and this week's Chartmaker is ELO's (Jet) "Out Of The Blue," which debuts at #28 bullet. Its out of the box impact on the retail level is encouraging with #1s chalked up in Milwaukee and Indianapolis and top 10 showings in Atlanta; St. Louis; Washington, D.C.; Cleveland, Buffalo and Arizona. Another major newcomer is Queen's (Elektra) "News Of the World," which bows at #58 bullet after a strong first week with top tens in Los Angeles, Boston and Washington and a strong initial reaction in the midwest.

Also new on The Album Chart this week are Neil Diamond (Columbia), Donna Summer (Casablanca), Paul Simon (Columbia) and Eric Clapton (RSO).

By PAT BAIRD

■ Debby Boone (Warner-Curb) held onto the top spot on The Singles Chart for the seventh consecutive week as she continues to out sell all competition. The success of the Boone record seems not only to have increased sales on all singles but has also increased sales and airplay on a number of female artists. Women artists occupy five of the top 10 spots.

Top Ten

Crystal Gayle (UA) bulleted at #3 with Rita Coolidge (A&M) and Linda Ronstadt (Asylum) bulleting at #4 and #6. Carly Simon (Elektra) is at #5. Heatwave (Epic) held at #2 this week with strong sales. Chicago (Columbia) maintained the #8 position, while the Bee Gees (RSO) jumped three points to #7. New in the top 10 this week is Fleetwood Mac's (WB) fourth single from the "Rumours" lp at #10.

Outside the top 10, Paul Nicholas (RSO) bulleted to #11 with strong sales; LTD (A&M), High Inergy (Gordy) and Millie Jackson (Spring), who hold the top three spots on The R&B Singles Chart, are all bulleting this week on the pop side; Dolly Parton (RCA) jumped seven points with her biggest pop single, and Kansas (Kirshner) moved nine, picking up significant airplay.

Shaun Cassidy

Other big movers this week

were Shaun Cassidy (Warner-Curb) and Rod Stewart (WB), both with first singles from new albums bulleting on The Album Chart; Odyssey (RCA), which broke top 20 r&b and continues to pick up big pop airplay; ELO (Jet), this week's Powerhouse Pick, picking up significant airplay for a 29 point jump; Randy Newman's (WB) satiric "Short People" also got big play for a 17 point move, and Chic (Atlantic), already a strong r&b and disco record, broke this week with strong pop station airplay.

KC

Bulleting into the Top 100 this week are Chartmaker KC & The Sunshine Band (TK); Dan Hill (20th Cent.); Steve Martin's comedy record "Grandmother's Song" (WB), and Ashford and Simpson (WB).

Goody Reports Income Increase

■ NEW YORK — Sam Goody, Inc. has reported that its net income for the third quarter of 1977 ended September 30 was \$100,016, equivalent to \$.15 per share, reversing the losses of the same period last year, when Goody lost \$96,890, or \$.15 per share. Revenues for the quarter just completed were \$12,026,268, up from \$10,617,841 during the third quarter of 1976.

Nine Month Period

For the nine-month period that ended Sept. 30, Goody's net loss was \$410,762, or \$.62 per share, compared to a loss of \$483,212, or \$.73 per share, for the same term in 1976. Sales for the nine months were \$35,587,186, up from \$31,512,024 in the first nine months of 1976.

ABC, Pickwick Pact

■ LOS ANGELES—Steve Diener, president, ABC Records, and C. Charles Smith, president, Pickwick International, Inc., have announced the signing of a budget-line licensing agreement.

Re-Release Rights

Under the agreement, ABC has granted Pickwick the rights to re-release in the U.S. and Canada selected product from the ABC Records repertoire.

Over a three-year period, Pickwick will release in excess of 150 albums, encompassing pop, soul, country, and other ABC product.

The agreement between ABC and Pickwick takes effect immediately.

REGIONAL BREAKOUTS

Singles

East:

Dolly Parton (RCA)
Millie Jackson (Spring)
Santana Esmeralda (Casablanca)
Andy Gibb (RSO)

South:

Paul Simon (Columbia)
ELO (Jet)
Player (RSO)
Queen (Elektra)
Billy Joel (Columbia)

Midwest:

Player (RSO)
Dolly Parton (RCA)
Santana (Columbia)
Queen (Elektra)
George Duke (Epic)

West:

High Inergy (Gordy)
Dolly Parton (RCA)
Paul Simon (Columbia)
Queen (Elektra)

Albums

East:

ELO (Jet)
Queen (Elektra)
Neil Diamond (Columbia)
Paul Simon (Columbia)
Eric Clapton (RSO)
Bob James (Tappan Zee)

South:

ELO (Jet)
Queen (Elektra)
Neil Diamond (Columbia)
Eric Clapton (RSO)

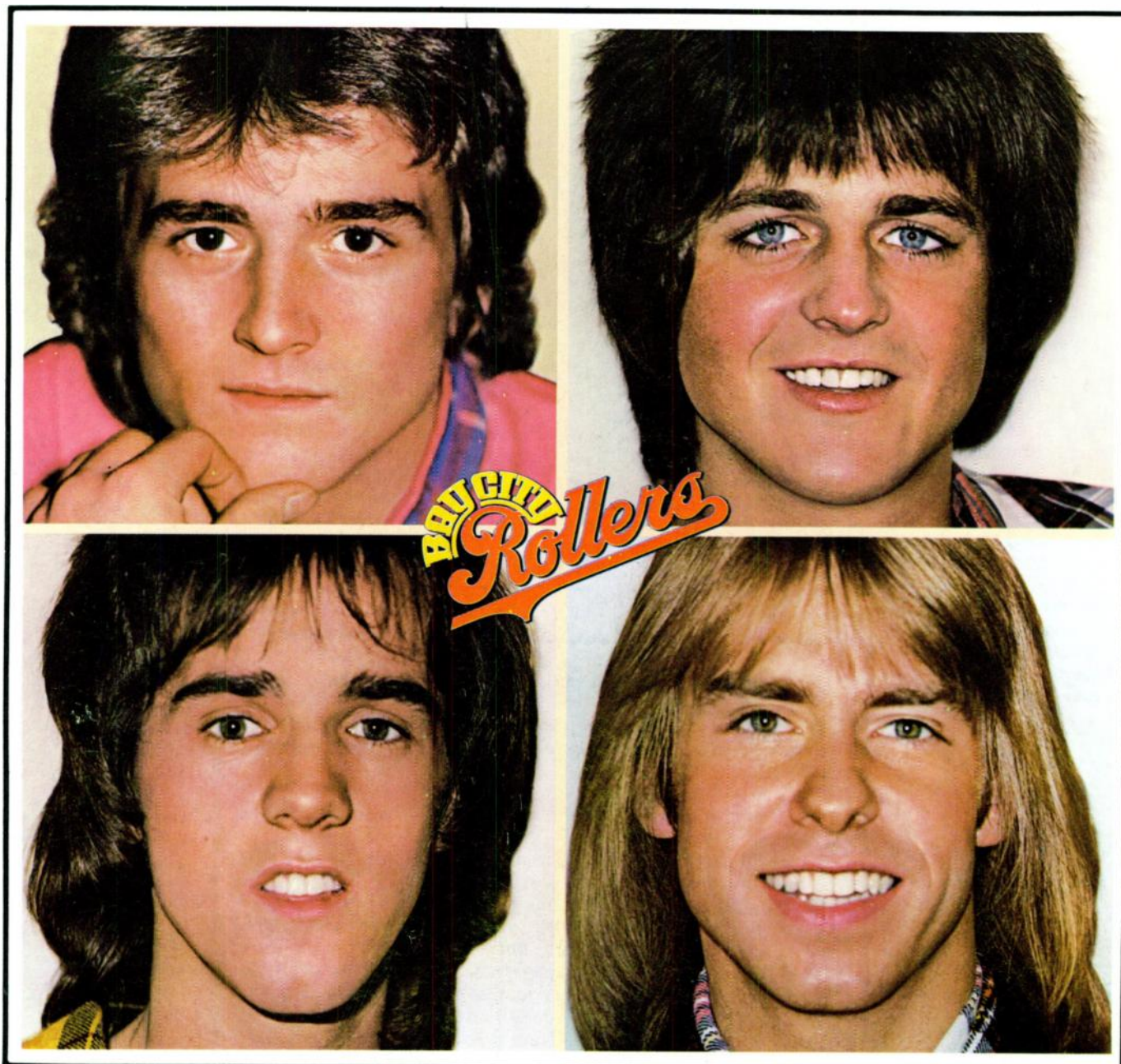
Midwest:

ELO (Jet)
Queen (Elektra)
Neil Diamond (Columbia)
Paul Simon (Columbia)
Eric Clapton (RSO)
John Denver (RCA)

West:

ELO (Jet)
Queen (Elektra)
Paul Simon (Columbia)
John Denver (RCA)
Bob James (Tappan Zee)

BAY CITY ROLLERS GREATEST HITS.



AB 4158

Now for the first time ever, all of the Bay City Rollers' tremendous smash hits are featured in one sensational album. Included on this very special collection are all the Rollers classics that have sold millions of records worldwide.

**"SATURDAY NIGHT"/"YOU MADE ME BELIEVE IN MAGIC"/"I ONLY WANT TO BE WITH YOU"/
"ROCK & ROLL LOVE LETTER"/"YESTERDAY'S HERO"/"MONEY HONEY"/"DEDICATION"/
"MAYBE I'M A FOOL TO LOVE YOU"/"DON'T STOP THE MUSIC"/**

and
the new hit single currently breaking all across the country

"THE WAY I FEEL TONIGHT"

BILLBOARD *36 RECORD WORLD *45 CASHBOX *38

The perfect gift for rock & roll fans of all ages,
this spectacular album is destined to be the biggest in Rollers history.

"BAY CITY ROLLERS/GREATEST HITS"
On Arista Records.



Fleetwood Mac Wins Four Honors In First DIR Rock Radio Awards

■ NEW YORK—Bob Meyrowitz, president, and Peter Kauff, executive vice president of DIR Broadcasting, have announced the winners of the first annual North American Rock Radio Awards. Winners in the eight categories were chosen by popular vote—more than 132,000 ballots were tallied, according to Laventhol & Horwath, C.P.A.'s.

Set to be announced on a special two-hour awards show, hosted by Grace Slick and broadcast by 258 FM progressive stations on Thanksgiving evening (November 24) at 8 p.m., the Rock Radio Awards serve to formally recognize the cause-and-effect relationship that exists between radio airplay and hit records.

The winners of the Rock Radio Awards are: Best Male Singer—Peter Frampton; Best Female Singer—Linda Ronstadt; Best Group—Fleetwood Mac; Best Singer-Songwriter—Stevie Wonder; Best Album—"Rumours," Fleetwood Mac; Best Debut Al-

bum—"Boston," Boston; Best Song—"Dreams," Fleetwood Mac; Best Single—"Dreams," Fleetwood Mac.

A special ninth award, the Tom Donahue Memorial Award, named for the man who pioneered the progressive rock format in radio, and recognizing significant contributions to FM radio, will go to Scott Muni, program director of WNEW-FM in New York. Chosen by decision of the board of governors of the North American Rock Radio Awards, Muni has been considered a leader in progressive free-form radio since his early days in the late sixties at WOR-FM. He joined WNEW-FM at its inception in October, 1967 and has gone on to make WNEW-FM one of the most successful stations in the country.

The Awards show features all the winners in the music categories performing in concert and giving a short thank you speech. Winners will receive a Baccarat crystal obelisk design by Tiffany & Co. Nicknamed the "Crystal," it recalls the earliest rock sets in which the crystal was the critical component.

Phonogram, De-Lite Set Distrib. Pact

■ CHICAGO—Phonogram, Inc./Mercury Records has entered into an exclusive distribution agreement with De-Lite Recorded Sound Corp., owner of De-Lite Records, it was announced jointly by Fred Fioto, president of De-Lite, and Charles Fach, executive vice president/general manager of Phonogram/Mercury.

The marketing and promotion of De-Lite Records will be coordinated by Fach, Jules Abramson, senior vice president/marketing, and Jim Taylor, national promotion director, all from Mercury; and Gabe Vigorito, vice president, Bernie Block, sales and marketing division, and Stan Price, national r&b promotion, all for De-Lite, as well as the key promotion staffs of both labels.

December Releases

Although the agreement is effective immediately, the first new product to be released under the pact is scheduled for December, with the shipping of the new albums by Kool and the Gang, "The Force," and "Made In U.S.A." by the group of the same name. The agreement includes all future releases as well as select catalogue albums on De-Lite.

Waugh To Head Tree TV Division

■ NASHVILLE — Jack Stapp, chairman of the board and chief executive officer of Tree International, has announced that Irving Waugh will join the music complex as president of a new division, Tree Television Productions, next month.



Irving Waugh

Waugh, president of WSM, Inc., has announced he will retire from his current position at the end of December to join the new company in January. Waugh and Stapp have been both professional and personal friends, having worked together for many years, first at WSM and later on behalf of projects for the music industry. It was the combination of Stapp and Waugh who made the first network television show possible for the Country Music Association Awards in 1968.

Waugh, a nationally known figure in the television industry, has had a long and varied background in television and entertainment, and has been involved as executive producer of specials for ABC, NBC and CBS. He began his career as an actor before joining WSM as an announcer. He became commercial manager of WSM in 1947, and commercial manager of WSM's television operation in 1950. He was named general manager of WSM in 1957, and president of WSM, Inc. in 1968. He is credited with the creation of the Friday Night Opry, the annual Grand Ole Opry Birthday celebration sometimes known as DJ Week, the concept of Opryland USA, the Opryland Hotel and the Country Music Fan Fair.

Waugh said the production company will be concentrating on network type specials, all concentrated in the area of music, although there might be some activity in syndicated specials later.

The company, which will operate as a division of Tree International with Waugh as president, will be housed in the Tree International Building on Music Row. Waugh will be packaging ideas and acting as executive producer for specials dealing with the networks.

Col Promotes Antman

■ NEW YORK—Jack Craig, senior vice president and general manager, marketing, CBS Records, has announced the appointment of Hope Antman to national director, press and public information, Columbia Records.



Hope Antman

In her new post, Ms. Antman will be responsible for the creation and development of the overall press plans on a nationwide basis for product on the Columbia label. She will report directly to Don Dempsey, vice president, marketing, Columbia Records.

Ms. Antman was most recently associate director, press and public information, east coast, Columbia Records. She came to Columbia from Elektra/Asylum Records, where she was manager of east coast publicity for two and a half years. She joined Elektra/Asylum in 1972 as a publicity representative. Prior to that, Ms. Antman held the post of coordinator/administrator for CBS Records publicity.

In Memory of Joel Friedman

(Stan Cornyn is executive vice president of Warner Brothers Records. The following is a letter from Cornyn to Joel Friedman's children.)

Dear Sherry and Mike,

I've been asked by some to write a few words about your father.

I had intended to write to you about him in any case; he was an important man.

Our friendship—Joel's and mine—was born 19 years ago. I worked for him for ten of those years. Then, as any adolescent runs away from home, I did, too, but never far.

And last year, as Joel was named man of the year for the Anti-Defamation League, he turned to me to write his acceptance speech. I asked him to sit still for half an hour—which Joel found hard to do—so I could learn what he wanted to say.

He started with his family. All of us are proud of our families. But to talk of his family in clichés was not enough for Joel. As we talked, the lights on his office phones blinking on hold, Joel grew silent.

"My father's father," Joel said, and it was a reply that came slow, fresh with thought, "he came from Russia as a boy. My grandmother came here as a girl. Both traveled on boats alone. Their parents had sent them off to America, to a better life. How hard it must've been on them—the parents—sending them off, knowing they'd never see their children again."

You two are Joel Friedman's children. I'm one of them, too. There are many of us who've learned from Joel, even if it never seemed like school, our lessons caught in breathless moments while Sheila tried to hold off the phone interruptions, as Joel was knocking off another item on his list—usually three full pages of unfinished business.

As we talked, Joel recalled the most important thing his father taught him was a question: "Son, what footprints are you going to leave?"

It is too simple, in these brief moments after Joel's death, to make casual tributes to the footprints he left. But the footprints are there, they are many, and many hundreds of his friends recognize them.

(Continued on page 113)

"Tried To Love"

AM 1988

The third single
from Peter Frampton's
multi-million-selling
album, "I'm In You"

SP 4704



Produced by Peter Frampton Direction: Dee Anthony / Bandana Ent. Ltd.

On A&M Records 

LAST WEEK,
TELEVISION HISTORY
WAS MADE.
THIS WEEK, RADIO.

*In the wake of Neil Diamond's universally acclaimed television special,
we note proudly that "I'm Glad You're Here With Me Tonight" ^{JC 34990}
and the single "Desirée" are already among the most frequently
requested, added, played and purchased records in America.
"I'm Glad You're Here With Me Tonight," featuring
the hit single "Desirée." ³⁻¹⁰⁶⁵⁷ New, from Neil Diamond.
On Columbia Records and Tapes.*

Neil Diamond



I'm Glad You're Here With Me Tonight

THE COAST

by SAMUEL GRAHAM and SAM SUTHERLAND

■ **AXE MURDER:** Glimpsing through the December "Guitar Player," we were delighted to see a true giant of the six-string finally get the attention he's deserved for years. The mag's "Pro's Reply" features none other than **Martin Mull**, best known as **Garth/Barth Gimble** but still much beloved for his live shows and lps (ABC, Capricorn) by the warped crew at RW West.

Recalling his earliest musical influences, Mull says his first contact with guitar came after his parents bought two Gibsons to amuse themselves. "My mother played a little bit of piano, so she could keep a melody," he recalls. "But my father does not have enough rhythm to masturbate, and couldn't carry a tune in a Bekins truck." His early rockabilly fantasies, he continues, were later shelved when he went off to art school, "during what I refer to as the 'folk music scare of the Sixties,' when G, C and D almost caught on."

In discussing his own virtuosity (bottleneck uke, using a half-pint baby bottle or, in a special variant, a vibrator as the slide), Mull pays tribute to later sources as well, including the King Family (B. B., Albert and the late **Freddie King**—and no, they're not related), **Doc Watson** and **Steve Cropper**, and he even discusses amplification. To wit: "I just play concerts with a Fender Twin amp or, if I can get away with it, a Fender Princeton. I have no desire to go under 'Marshall law.'"

LOST FOUNDER: Meanwhile, one of Mull's chief cronies on the "Fernwood 2-Night" series last summer, veteran arranger/composer/conductor **Frank DeVol**, was among those in attendance at Sunday's (13) NARAS Founders Awards dinner, and he offered the bittersweet fruits of his current fame. Seems DeVol has been offered a piece of a San Diego disco that would carry his name—provided he agreed to let them use his Fernwood moniker, **Happy Kyne**. For DeVol, who's worked with virtually every Hollywood warbler around in a long TV and film career, "It only took a 13-week summer series for everyone to forget my real name" . . . COAST quote of the week, attributed to WB egg-cream-gourmand-and-recently-relocated-sub urbanite **Bob Merlis**, describes new wavers **Roogalator** as "Not a great band, but they are stupid" . . . One possibly apocryphal street source assures us that several store managers for the Virgin shops in England have been jailed under the obscenity act of 1972 for trying to put up window displays for the **Sex Pistols**. Offending item is the lp's title: "Bollocks" corresponds to a uniquely male anatomical feature, as most lit types will verify, but over there its usage is considered raunchy, not quaint.

HUMMIN': The name of the band might not be too familiar, but the players in A&M's **Hummingbird** read like a who's who of only slightly second echelon musical vets. Drummer **Bernard "Pretty Purdie"** is, to say the least, a formidable presence, smooth, swinging and powerful. Guitarist/gravel-throated singer **Bob Tench**, bassist **Clive Chaman** (talk about chops—this guy has enough of 'em to

(Continued on page 95)

Nona's Night



Epic recording artist **Nona Hendryx** recently appeared for two nights at New York's Bottom Line. Nona is currently on tour in support of her debut solo album for Epic, "Nona Hendryx." Pictured backstage are, from left: attorney **Ina Meibach**; **Ron Alexenburg**, senior vp, Epic/Portrait/Associated Labels; **Hendryx**; **Walter Yetnikoff**, president, CBS/Records Group; and **Vicky Wickman**, manager.

Polydor Names Sarlin Natl. Publicity Dir.

■ **NEW YORK**—Bob Sarlin has been appointed national publicity director of Polydor Incorporated, according to an announcement by **Harry Anger**, vice president, marketing.



Bob Sarlin

In his new capacity, Sarlin will direct and coordinate all efforts of the Polydor publicity department in support of Polydor, ECM, Spring, Oyster, MGM and Verve artists.

Sarlin was most recently vice president, media information for Lifesong Records. He was also director, press and public information for Epic Records. He currently teaches in the Media Studies program at the New School For Social Research, is the author of the book "Turn It Up (I Can't Hear The Words)," and has written for numerous music publications.

Injunction Granted In Foghat Case

■ **NEW YORK** — Premier Talent won a preliminary injunction in New York State Supreme Court last week that bars ATI from booking the group **Foghat**, as lawsuits among the three parties continue.

Premier had been granted a restraining order two weeks ago against ATI's booking the band, claiming that Foghat had signed a valid three-year agreement with Premier in 1976. Premier is now also suing Foghat for breaching that contract.

The injunction, handed down by Justice **Arnold Fein**, prohibits ATI from interfering with the Premier-Foghat contract, and from booking or selling tickets for Foghat appearances.

Alfano to ABC

■ **LOS ANGELES** — Sammy Alfano has been appointed to the newly-created position of national singles promotion director, according to **Ken Buttice**, vice president/promotion.

Alfano, an independent promotion man for the past year, worked for four and a half years as national singles promotion director for ABC Records.

Col Pictures Ind. Elects New Officers

■ **NEW YORK** — Columbia Pictures Industries, Inc. has announced that all of the nominees to its board of directors were elected by the shareholders at the corporation's annual meeting held on November 10, 1977, at the Manufacturers Hanover Trust Company headquarters in New York City.

The elected members are: **Leo Jaffe**, chairman; **Alan J. Hirschfield**, **Matthew B. Rosenhaus**, **Herbert A. Allen**, **Irwin H. Kramer**, **Samuel L. Tedlow** and **James P. Wilmot**.

Jaffe announced the board of directors had elected **Joseph Reilly**, formerly vice president, employee relations at NBC, to serve as vice president, labor relations. Jaffe further announced that **Philip Breen** was named assistant secretary of the corporation.

Elected to continue to serve in their current capacities as officers of the company were **Leo Jaffe**, chairman of the board; **Alan J. Hirschfield**, president and chief executive officer; **Joseph A. Fischer**, senior vice president and chief financial officer; **Allen Adler**, senior vice president; **Victor A. Kaufman**, vice president, general counsel and secretary; **C. Charles Jowaiszas**, vice president and treasurer; **Patrick M. Mellilo**, controller; **Eli Horowitz**, assistant secretary; **Benson H. Begun**, assistant secretary; **Paul Staper**, assistant secretary; **Jonathan Dolgen**, assistant secretary; **Jared Jussim**, assistant secretary; and **Herbert Morgan**, assistant treasurer.

RCA Promotes Olinick

■ **NEW YORK**—The appointment of **Martin Olinick** as director, business affairs, west coast, RCA Recording has been announced in Hollywood by **Mel Ilberman**, division VP, creative affairs.

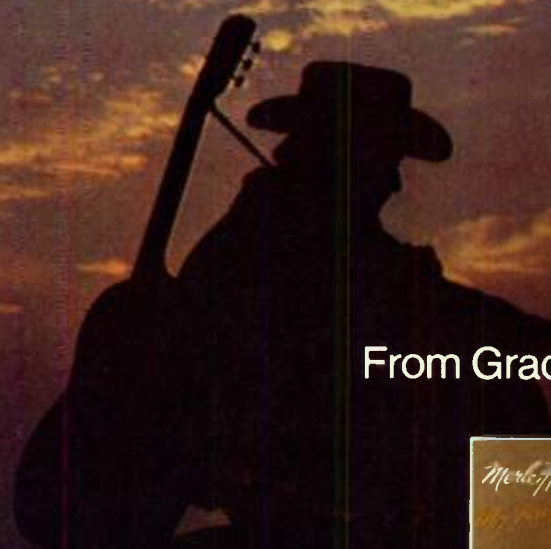


Martin Olinick

RCA Records plans for continued expansion will necessitate greater involvement by business affairs in Hollywood and allow for significant decisions to be made on the west coast.

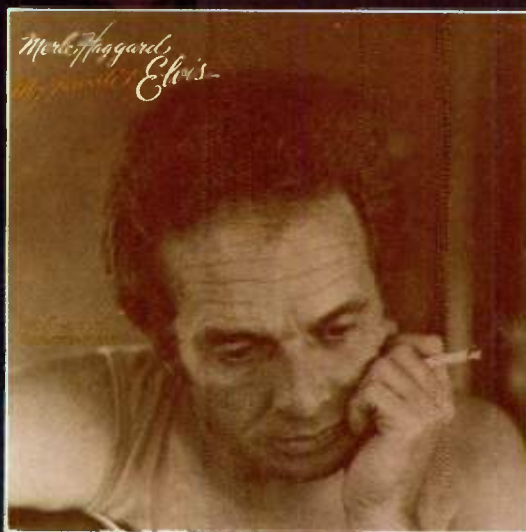
Olinick went from New York to the west coast last March to fill the newly created position of manager, business affairs, west coast.

Merle Haggard My Farewell to Elvis



A New Single MCA-40804

From Graceland To The Promised Land
A New Album



DONNY AND MARIE—Polydor 14439

(YOU'RE MY) SOUL AND INSPIRATION (prod. by Mike Curb & Michael Lloyd) (writers: Weil-Mann) (Screen Gems-EMI, BMI) (3:19)

This remake of the Righteous Brothers' '66 hit shows off the Osmond duo's abilities well—it's still a fine composition, one that should hit again.

ALAN O'DAY—Pacific 003

SOLDIER OF FORTUNE (prod. by Steve Barri & Michael Omartian) (writer: O'Day) (WB, ASCAP) (3:15)

The third single from the "Undercover Angel" man (and his label's third, as well) is a dance-tempo pop tune that should appeal to top 40 audiences.

THE DOOBIE BROTHERS—Warner Bros. 8500

NOTHIN' BUT A HEARTACHE (prod. by Ted Templeman) (writer: McDonald) (Snug, BMI) (2:51)

This Michael McDonald composition is one of the strongest from the Doobies' latest album, and sounds like it will be remembered by pop listeners.

STEVE MARTIN—Warner Bros. 8503

GRANDMOTHER'S SONG (prod. by William E. McEuen) (writer: Martin) (Colorado, ASCAP) (3:00)

Seldom has so much meaning been compressed into a three-minute single, and perhaps it's a good thing. Album sales should spur pop play on this gem.

CHILLIWACK—Mushroom 7028

BABY BLUE (prod. by Ross Turney & Bill Henderson) (writer: Henderson) (Chilliwack/Mushtunes, BMI) (3:20)

The third single from "Dreams, Dreams, Dreams" is a ballad that has something of a dreamlike quality. The instrumentation is mostly acoustic, the mood gentle.

GRINDER SWITCH—Atco 7087

REDWING (prod. by Paul Hornsby) (writers: group) (No Exit, BMI) (2:57)

Quick Southern rock is the order here, with some appropriate guitar licks and an anxious vocal. It should have pop and FM possibilities.

MELBA MOORE—Buddah 589 (Arista)

STANDING RIGHT HERE (prod. by Gene McFadden, John Whitehead & Victor Carstarphen) (writers: same as prod.) (Mighty Three, BMI) (3:53)

The tempo remains disco-oriented, the vocal remains a standout—the calibre of this song, though, could bring Moore to a widespread pop and r&b audience.

RAUL DE SOUZA—Capitol 4519

WIRES (prod. by George Duke) (writer: Duke) (Mycenae, ASCAP) (3:18)

The second single from De Souza, a Brazilian trombonist, is a George Duke composition, mostly instrumental, with an infectious bass riff that stands out.

PHOEBE SNOW—Columbia 3-10654

LOVE MAKES A WOMAN (prod. by Phil Ramone) (writers: Record-Simms-Davis-Sanders) (BRC/Warner-Tamerlane, BMI) (3:23)

Snow's use of rhythm in her songs has never been better than here, a solid r&b-oriented tune that commands attention. It could hit both pop and r&b.

EDDIE & THE HOT RODS—Island 093

DO ANYTHING YOU WANNA DO (prod. by Ed Hollis) (writers: Hollis-Douglas) (Island/Anglo-Rock, BMI) (2:55)

The Rods, as they are known for short, play rock 'n' roll in a straightforward, energetic style, and this single could bring them to American pop audiences.

LOL CREME/KEVIN GODLEY—Mercury 73965

FIVE O'CLOCK IN THE MORNING (prod. by Godley & Creme) (writers: same as prod.) (Man-Ken, BMI) (3:27)

The first single by these two ex-10ccers is a ballad from their three-volume concept album; it's a story of a normal working day, with exceptional lyrics.

DENIECE WILLIAMS—Columbia 3-10648

BABY, BABY MY LOVE'S ALL FOR YOU (prod. by Maurice White) (writers: V. White-Wright) (Verdangel/Kee-Drick, BMI) (3:15)

One of Williams' most attractive song vehicles, courtesy of Maurice and Verdine White, should be one of her biggest successes—it's smooth, danceable.

TOUCH OF CLASS—Midland Intl. 11157

SAID IT BEFORE (prod. by John Davis) (writers: Jackson-Jackson) (Askme/Diagonal, BMI) (3:30)

The frequently-repeated title will likely be remembered by r&b and disco fans; the melody is unusual and attractive and could bring a crossover hit.

DOROTHY MOORE—Malaco 1047 (T.K.)

WITH PEN IN HAND (prod. by Tommy Crouch, Gerald Stephenson & James Stroud) (writer: Goldsboro) (Unart, BMI) (4:12)

This Bobby Goldsboro ballad is given a soul reading by Moore, with the last half-minute taken up by a dialogue between divorced mother and child.

THE NOBLES—Columbia 3-10642

NOBODY BUT YOU (prod. by Bert deCoteaux) (writer: Noble) (CAM-USA, BMI) (3:45)

This family could break through in pop and r&b circles with an energetic dance tune that benefits from an insistent beat and able production.

ALVIN CROW—Polydor 14437

NYQUIL BLUES (prod. by Crow-Smith) (writer: Steiner) (Lone Grove, BMI) (3:21)

There's talk of making the cold remedy into a prescription item, and a hit for this Bob Wills-like tribute could provide the push. The song is laconic fun.

O. V. WRIGHT—Hi 77506 (Cream)

PRECIOUS, PRECIOUS (prod. by Willie Mitchell) (writers: Crawford-Moore) (Cotillion, BMI) (3:30)

A loping, soulful reading of Jackie Moore's 1971 hit should help fuel Wright's Hi comeback. The positive mood and smooth melody impress.

HARRY CHAPIN—Elektra 45445

MY OLD LADY (prod. by Stephen Chapin) (writer: Chapin) (Five J's, ASCAP) (3:48)

Chapin always strives to present contemporary mores in his songs, and this one, a rather whimsical treatment of infidelity, should please his fans.

HELEN SCHNEIDER—Windsong 11145 (RCA)

UNTIL NOW (prod. by Tony Camillo) (writer: Arvon) (Screen Gems-EMI, ASCAP) (3:26)

The cover battle is joined between this and the Bobby Arvon original; Schneider's chief virtue remains her powerful, dramatic voice, right for this song.

CRYSTAL GAYLE—MCA 40837

I'VE CRIED (THE BLUE RIGHT OUT OF MY EYES) (prod. not listed) (writer: Loretta Lynn) (Sure-Fire, BMI) (2:42)

... so there was this country artist, see, with a hit, "Don't It Make My Brown Eyes Blue," so her previous label finds a record she cut in '70 called ...

J. J. BARRIE—Janus 273

SO LONG BING (prod. by Tom Parker) (writers: Authors-Parker) (Tahcam, BMI) (3:13)

This tribute to Bing Crosby is half spoken and half sung, with a light, simple melody and lyric. The sentiment should appeal to adult listeners.

DAVID GATES—Elektra 45450

GOODBYE GIRL (prod. by David Gates) (writer: Gates) (WB/Kipahulu, ASCAP) (2:44)

Gates' title track from a forthcoming Neil Simon film is a subdued pop song that stands well on its own. Top 40 and MOR stations should find it playable.

LIZA MINNELLI—United Artists 1101

BUT THE WORLD GOES 'ROUND (prod. by Ralph Burns) (writers: Kander-Ebb) (Unart, BMI) (3:55)

Minnelli's big, big voice dominates this cabaret/torch song from "New York, New York"—its hard knocks theme should strike a sympathetic chord in many.

CHERYL DILCHER—Butterfly 1202

LOVIN' WOMAN (prod. by John Stronach & Jim Taylor) (writer: Dilcher) (Quixotic Gestures/Blue Sailor, ASCAP) (3:06)

Dilcher's single could be a relatively new label's first hit—it's a love ballad, earnest and forthright, and should have pop, MOR and even country chances.

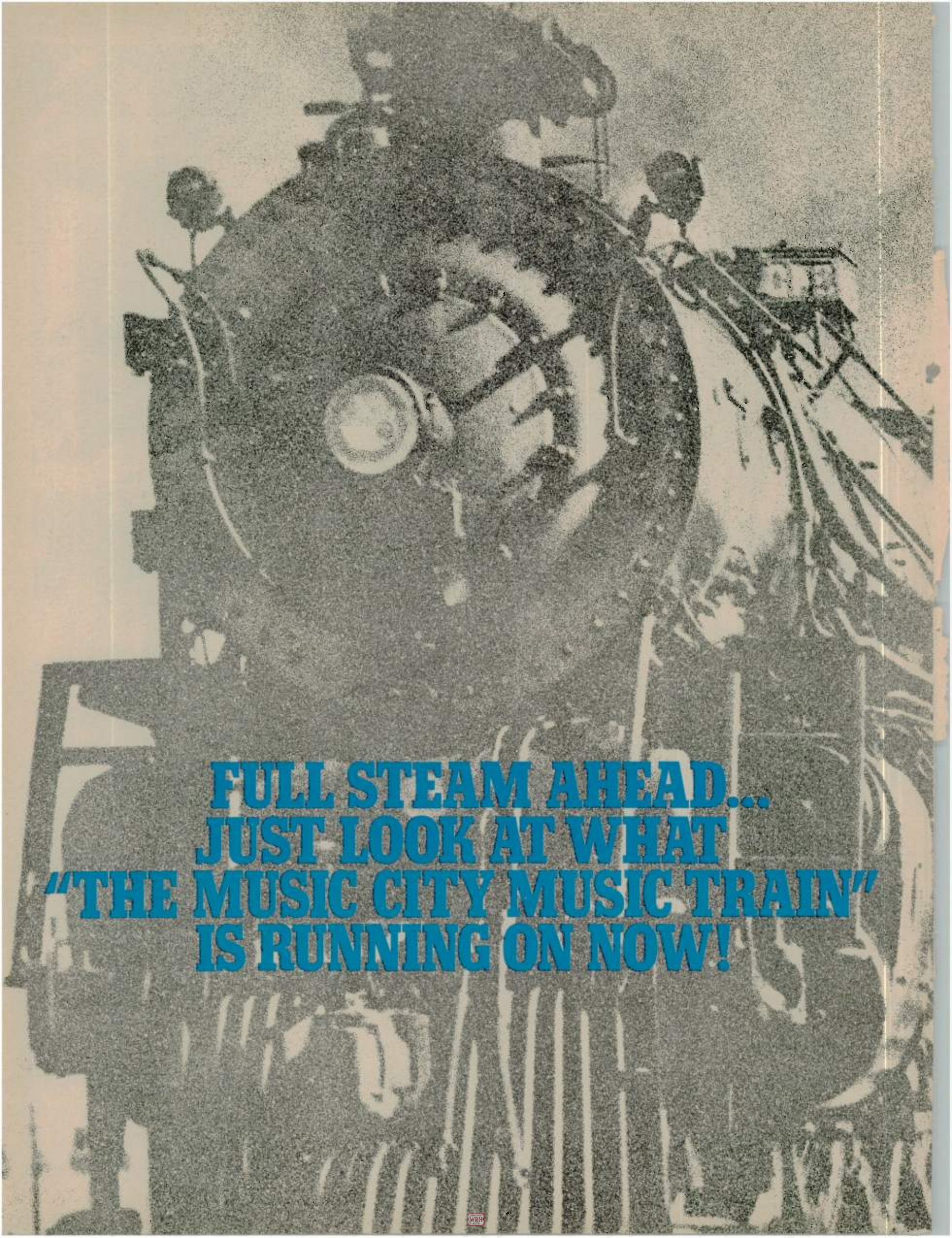


The years before the Year of the Cat. The best of the four English albums.

**Bedsitter Images, Zero She Flies,
Love Chronicles, and Orange.**

**Available only on import until now.
Naturally from Janus Records.**





**FULL STEAM AHEAD...
JUST LOOK AT WHAT
"THE MUSIC CITY MUSIC TRAIN"
IS RUNNING ON NOW!**

<p>MARTY ROBBINS Don't Let Me Touch You including: Don't Let Me Touch You Harbor Lights/Try A Little Tenderness More Than Anything I Miss You/To Get To You</p> 	<p>JOHNNY DUNCAN COME A LITTLE BIT CLOSER including: Come A Little Bit Closer/A Song In The Night The Cowboy And The Lady/Star Studded Nights Cheatin' In The Key Of "C"</p> 	<p>George Jones & Tammy Wynette Greatest Hits including: Golden Ring/Southern California We're Gonna Hold On/Near You Let's Build A World Together</p> 	<p>MICKEY GILLEY Greatest Hits, Vol. II including: Bring It On Home To Me Honky Tonk Wine/Overnight Sensation Don't The Girls All Get Prettier At Closing Time Lawdy Miss Clawdy</p> 	
<p>BOBBY BORCHERS Denim and Rhinestones including: What A Way To Go Cheap Perfume And Candlelight I Promised Her A Rainbow I Like Ladies In Long Black Dresses Brass Buckles</p> 	<p>Ed BRUCE The TENNESSEAN including: Man Made Of Glass Star Studded Nights/Love Somebody To Death When I Die, Just Let Me Go To Texas There Ain't No Good Chain Gang</p> 	<p>TINA RAINFORD SILVER ANGEL including: Big Silver Angel Silver Bird Guitar Man Be My Baby Come Softly To Me</p> 	<p>LITTLE DAVID WILKINS New Horizons including: Agree To Disagree/Ain't It A Shame Her Old Stomping Ground It Took A Stranger To Change Her She's Coming Back In Pieces</p> 	<p>Johnny Paycheck Take this job and shove it including: Take This Job And Shove It The Spirits Of St. Louis/Georgia In A Jug Barstool Mountain/The Fool Strikes Again</p> 
<p>Tom Jones What A Night including: The Heart/Ramblin' Man/Day To Day Affair That's Where I Belong/If This Is Love</p> 	<p>CHARLIE RICH ROLLIN' WITH THE FLOW including: Night Talk/That's What Love Is/Windsong Beautiful Woman Somebody Wrote That Song For Me</p> 	<p>TAMMY WYNETTE LET'S GET TOGETHER including: Let's Get Together (One Last Time) If We Never Love Again It's Gonna Take A Long, Long Time Your Sweet Lies (Turned Down My Sheets Again) I Can Still Believe In You</p> 	<p>MARY KAY PLACE AIMIN' TO PLEASE including: Something To Brag About Even Cowgirls Get The Blues Anybody's Darlin' (Anything But Mine) Cattle Kate Don't Make Love (To A Country Music Singer)</p> 	<p>JIM OWEN ★ THE DRIFTING COWBOYS A Salute to HANK WILLIAMS A SONG FOR US ALL including: I Saw The Light/Settin' The Woods On Fire Sing Me A Sad Song, Hank Williams Move It On Over/Jambalaya (On The Bayou)</p> 

The biggest established stars and the best new artists of the year! They're all aboard the Music City Music Train...just in time for the holidays.

Every new passenger on this train has a reason for being there. And every one is being supported as part of our unprecedented Music City Music Train program! **COLUMBIA, EPIC AND PLAYBOY RECORDS AND TAPES.**



NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS

Warner Bros. BSK 3147 (7.98)

If the advance import sales are any yardstick, the Sex Pistols' long awaited album should be a shot in the arm for the new wave and rock and roll in general. Forget the outrage they have become associated with, this is one of the best pure rock albums of the year.



HERE TO TEMPT YOU

THE TEMPTATIONS—Atlantic SD 19143 (7.98)

After a long and illustrious association with Motown, the group has switched labels and is poised to pick up where they left off with songs like "Think For Yourself" and "In A Lifetime." Their rich vocals backed by an insistent beat should keep them going.



WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL

LOU RAWLS—Phila. Intl. JZ 35036 (CBS) (7.98)

Rawls' third album for the label follows the platinum trail blazed by his recent collaborations with Gamble and Huff. Three production teams provide a variety of sounds, yet when Rawls sings, there's no one else like him. Listen to "Trade Winds," "Lady Love" and Gamble and Huff's "There Will Be Love."



THE EARLY YEARS

AL STEWART—Janus 2JXS-7026 (11.98)

Al Stewart recorded four albums between the years 1967 and 1972, the year of his "Past, Present and Future" and while "Love Chronicles" was released here, (through CBS) the others were not. This two record set recalls the highlights of those records on which he nurtured his distinctive style.



CAPTAIN & TENNILLE'S GREATEST HITS

A&M SP 4667 (7.98)

The Captain has finally taken his hat off for this greatest hits album which covers material from the duo's three A&M albums. A deluxe package includes all their hits: "Love Will Keep Us Together," "Muskrat Love," "Lonely Nights (Angel Face)" "Shop Around" and "The Way I Want To Touch You."



AFTER THE DANCE

HAROLD VICK—Wolf 1202 (TK) (6.98)

Vick's evocative saxophone work recalls the music of Tom Scott or John Klemmer on this solo effort which features some well chosen material. Marvin Gaye's "After The Dance" opens the lp and sets the tone while Ralph MacDonald's "Things Ain't Right" is another of the album's standouts.



GREATEST HITS

ROXY MUSIC—Atco SD 38103 (6.98)

Roxy Music's first collection of singles and some of their best known album tracks puts the group's last six years in perspective: from the avant garde inspired early material to the melodic "Love Is The Drug." Roxy's unique sound has finally come of age.



THE ALICE COOPER SHOW

Warner Bros. BSK. 3138 (7.98)

While the pace occasionally slows down for a ballad it never lets up as Alice romps through songs like "Under My Wheels" "Eighteen" "I Never Cry" and "Only Women Bleed." While he is noted for his stage act, the music holds up well by itself with Dick Wagner and Steve Hunter on guitars.



CRIMINAL RECORD

RICK WAKEMAN—A&M SP 4660 (7.98)

Rick Wakeman tackles the subject of crime with his latest solo effort which finds him accompanied for the most part by fellow Yes-men Chris Squire and Alan White and Frank Ricotti. The grandiose flavor of his last efforts does not predominate, but can be heard on side two's lengthy "Judas Iscariot."



RICK DANKO

Arista AB 4141 (7.98)

There can be no doubt that Danko comes from the Band. The material on his first solo album is infused with the same feel and emotion of that premier outfit, yet at the same time the music is given a lift by the presence of Eric Clapton, Ron Wood, Gerry Beckley and Doug Sahm among others. "What A Town" and "Brainwash" top.



THE TRAMMPS III

Atlantic SD 19148 (7.98)

The thundering "The Night The Lights Went Out" opens the album on a distinctly uptempo note and the group, which has been a major factor on the disco scene, shows the potential to go across the board. "Love Per Hour" and "People Of The World, Rise" are a couple of their hottest numbers yet.



MONTREUX SUMMIT, VOLUME 1

VARIOUS ARTISTS—Columbia JG 35005

Take the prestigious line-up of jazz musicians CBS has assembled over the past couple of years and put them on stage at the equally prestigious Montreux Festival and the result is "Montreux Summit." These two records contain all the fire and emotion of the memorable performance of last July.



LONGER FUSE

DAN HILL—20th Century T 547 (6.98)

The Canadian singer/songwriter should continue to increase his popularity in this country with another lp of sensitive statements. The accompaniment is pronounced this time out and Hill should score with "Sometimes When We Touch," "14 Today" and "You Are All I See."



A WHOLE NEW THING

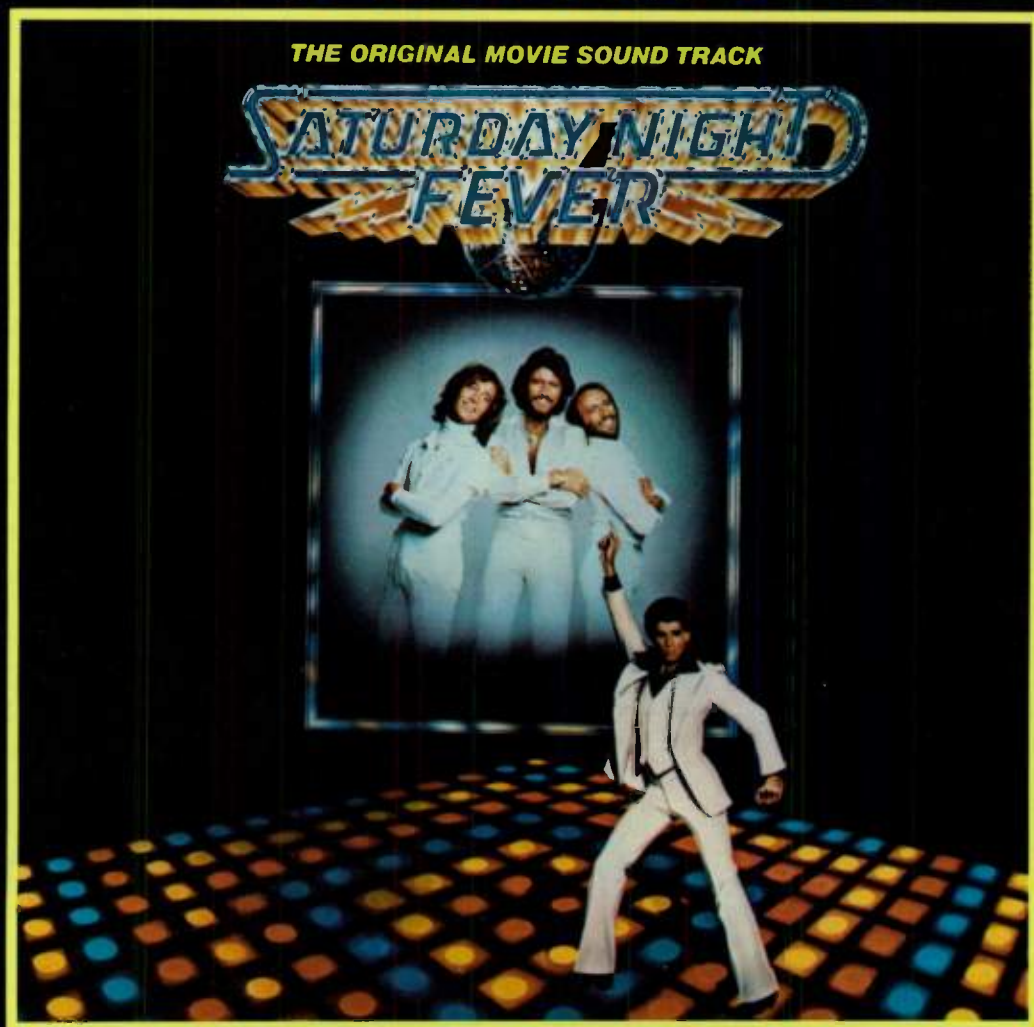
BILLY PRESTON—A&M SP 4656 (7.98)

Preston is still singing about discos, parties and dancing, so his "thing" isn't that new at all but his material is more convincing than ever. "You Got Me Buz-zin'" "Whole New Thing" and "Disco Dancin'" are some of the highlights of this album and find the keyboardist at his funky best. (Continued on page 89)



THE HOTTEST SOUNDTRACK ALBUM OF THE YEAR!

SATURDAY NIGHT FEVER



ORIGINAL MUSIC FOR THE MOVIE WRITTEN BY BARRY, ROBIN & MAURICE GIBB

2 ALBUM SET

FEATURES

NEW BEE GEES HITS

"HOW DEEP IS YOUR LOVE" "STAYING ALIVE" "NIGHT FEVER"

ALSO INCLUDES

"MORE THAN A WOMAN" TAVARES
"IF I CAN'T HAVE YOU" YVONNE ELLIMAN

AND ORIGINAL HITS BY

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TRAMMPS • RALPH MCDONALD • M.F.S.B.



Records & Tapes

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RCA Fetes Quateman



RCA recording artist Bill Quateman, whose second album for the label is "Shot In The Dark," in sales and airplay, was feted recently on his hometown turf in Chicago. Bill's "Shot In The Dark" party, which drew Chicago's press, radio and sales people, gave guests the opportunity to win a million dollars by taking a shot in the dark on an Illinois lottery ticket. Seen here congratulating Bill are (from left): Tony Mecali, RCA Chicago sales; D. Hickey of Disc Records; Quateman; and M. Nolo, also of Disc.

Chappell Names Gordon West Coast VP/GM

■ NEW YORK — Roger Gordon has been named vice president and general manager, west coast division of Chappell Music Company. The announcement was made by Irwin Schuster, senior VP, creative, of Chappell.

Gordon will be based in Chappell's Los Angeles office. His responsibilities will include the coordination of all creative and administrative activities for the Los Angeles Chappell office as well as Intersong Music's local office which Chappell administers.

ABC, GRT Renew Operating Arrangement

■ LOS ANGELES — ABC Records and GRT have announced the conclusion of negotiations for a renewed operating arrangement.

Strengthened Commitment

Alan Bayley, GRT president and chief executive officer, and Steve Diener, president, ABC Records, said that under the current tape license agreement the two companies will both strengthen their mutual commitment and increase their cooperative efforts in the promotion and sale of records and tapes.

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on Manhattan Records

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New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ AND YOU THOUGHT WE WERE JOKING: As promised, this week's New York, N.Y. features an interview with one of the music industry's stellar personalities. Witty, insightful and misanthropic, Dave Marsh has for the past two and a half years served as reviews editor of Rolling Stone, and as godfather to one of your beloved columnists. Having had to endure once too often the question "Why did Dave Marsh step down as reviews editor of Rolling Stone?," we decided to go straight to the source for the answer, rather than put words in his mouth. Fancy that, all you Dave Marsh lovers.

NYNY: You must be excited about being the subject of an in-depth interview in New York, N. Y.

Marsh: Especially since in-depth means less than a thousand words. I think you've really sussed out the depth of the subject. I think that's an accurate perception.

NYNY: Since Jann is getting so much space in this week's Record World we felt that we should give you equal time.

Marsh: Well, I'm certainly not equal to Jann. I'm better than he is.

NYNY: Would you like to tell our readers why you stepped down as reviews editor?

Marsh: Yes, I would like to explain that. Rolling Stone was actually in the throes of a power struggle. I began to feel that I was doing too good a job and showing everybody else up. I think other people felt that too. I didn't feel that so strongly until the day when David Felton poured yogurt in my typewriter.

NYNY: We hate people who eat yogurt. So that was the turning point?

Marsh: That was not the turning point. The turning point was when I noticed the dagger in my door. It was still guivering, so I figured that someone had thrown it at me rather than just as a warning. Actually, it was another inept Rolling Stone attempt to get rid of someone who is actually doing a good job. At that point I felt it behooved me to keep the job. However, I talked it over with Jann and he said that he really felt that as the Muhammad Ali of rock criticism I would probably be better off writing.

There is a very serious answer to that question. And that is that I did it for two and a half years and enough is enough. I couldn't stand the phone calls anymore. It wasn't so much that the ones that one had to make, you understand. I don't mind pink message slips—in fact I wear message slips sometimes, but only around the house. They feel good.

NYNY: With push pins no doubt.

Marsh: No, that's too kinky. I'm not into bondage. Really though, I thought I'd get into a job where I might get bored in two weeks. I don't know why. Have you seen "Close Encounters Of The Third Kind"?

NYNY: Yeah.

Marsh: The records section for me was sort of like a close encounter of the fourth kind. It was physical contact with great revulsion.

NYNY: Do you think Paul Nelson is going to be able to maintain the same high standards you set for the section?

Marsh: If he can be found.

NYNY: Do you suppose he'll answer his phone now that he's at Rolling Stone?

Marsh: No. One of the reasons he came to Rolling Stone was that we have someone here to answer it for him. If you thought it was fun getting hold of me, all you publicists out there in publicity land, calling Paul Nelson is like trying to get hold of Mike Sigman and Clive Davis simultaneously.

NYNY: This has been a nice, to-the-point interview.

Marsh: Do you think I did better than Miami Steve?

CLOSE SHAVE?: So far he's been pretty lucky. After putting his beard on the line for the first albums by Firefall and Foreigner, Atlantic's John David Kalodner not only has all his whiskers intact, but those records went platinum and double platinum respectively. Now John's not one for making rash statements and he hasn't shaved since he was 12, so it came as something of a surprise to us when we heard that he was ready to make another prediction. This one again involves one of Atlantic's newest signings, Allan Clarke whose first single for the label will be out shortly. We hope for the sake of John's beard that this prediction was made after hearing some of the advance tapes and not after suffering from a temporary case of delirium when he booked himself into a hotel room inhabited by

(Continued on page 95)



Doonesbury's **JIMMY** **THUDPUCKER** *"The Legend's Legend"*

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Randy Newman: Developing A Maverick Style

By SAM SUTHERLAND

■ At 33, Randy Newman has been writing songs over half his life. While still in high school, he began his professional career by signing with Metric Music, where he tried his hand at mainstream pop "hits" that never quite clicked. What did were his first attempts at a more personal writing style during the mid-'60s: through the recordings of Judy Collins, Alan Price, Barbra Streisand, Three Dog Night and other artists, Newman's eccentric characters, economical story-telling and melodic imagination all at-



Randy Newman

tested to his distance from the pop and rock trends of the day. Since signing with Warner Bros. Records late in that decade, his own droll singing, elegant orchestrations and double-edged darkly comic point of view have drawn consistent critical praise, and with the release of his fourth album, "Sail Away," he began to carry his cult audience past an admittedly red-ink base. His songs—published by Metric, A. Shroeder International, Warner Bros., and most recently, his own High Tree Music Company—have continued to enjoy a life of their own, but with the current success of his new "Little Criminals" album, and the exciting prospect of a bona fide single hit in "Short People," Randy Newman The Songwriter is now at least as well known as a performer. In the following Dialogue, Newman recalls his maverick path as a recording artist, the development of his writing style, his misadventures in films and television (his uncles are top film composers Alfred and Lionel Newman), and his true feelings about folks who are less than tall.

Record World: When did you first start working on "Little Criminals"?

Randy Newman: May 1st. I had two songs before that, but actually I started writing the rest of it . . . oh no, I had three songs before. I had "Einstein." I had the song, "In Germany Before The War," about a child murderer. A nice, commercial top 40 number. This Dusseldorf, Germany, child murderer; Peter Curtin is his name.

I changed the year. It was originally in 1925, and I changed it to 1934 . . . The movie "M" was kind of about it, too. I had those, and I did "I'll Be Home."

RW: That's actually a pretty old song. Haven't you ever cut it?

Newman: On a live album. But I didn't do it in the studio. I did it with Harry (Nilsson), and Streisand did it. I played on that, too.

RW: "Short People" has certainly gone over pretty well. Just for the record, how tall are you?

Newman: About 5'11", in there.

RW: So you do qualify as a medium-height person.

Newman: I wouldn't be short for anything. That's almost as bad as being foreign.

RW: Some people are viewing it as something of a departure; they claim it has more of a commercial rock feel.

Newman: I don't know. A departure? Rock'n'roll. Hmm. I've done that before. I told this person who was interviewing me in New York, who said, "There's electric guitars in there," that there've been electric guitars on every album I've ever made.

Well, "Little Criminals" itself is a song about these kids who are gonna rob a gas station, and this junkie wants to go along with them. I don't know how they can say this is a departure; this song's as weird as any I've ever done.

This junkie wants to go along with them, and they say they've "almost made it to the top:" when they talk about the gas station, they say "the top." I kind of like that. And they don't want him to come. Just two long verses. The only way to do it was to rock kind of hard.

RW: What about orchestral settings?

Newman: Seven, eight things. I arranged all of them.

RW: That aspect of your work strikes your admirers as almost a

separate area of your work; while you're best known as a songwriter, it's clear you bring as much personality, and at least as much care, to your orchestrations.

Newman: Well, I care about that.

RW: You have formal training from your days at UCLA, don't you?

Newman: Formal training I didn't take advantage of.

RW: Still, doesn't that background provide you with more of a long view of pop music, one that encompasses not only the last decade but the decades that precede it and the classicism that shapes those styles? Where did you first develop this interest in music, and in arranging?

Newman: I didn't think of being a songwriter. I mean, what I do now didn't exist when I started, when I was 16 or so. That's more than half my life, now, that I've been getting paid.

I've never listened to much music; I don't do it for enjoyment. I'd rather read, or get loaded and fall over. But it isn't relaxation for me much; you know, I can't just lay back and listen to Judy Collins for three hours, because I listen too hard. Except for The Floaters. Then I can lay back for hours. I thought black people had a chance until I heard that. I hope Carter doesn't hear the Floaters' record.

Anyway, I like an orchestra. I've been criticized for it, slightly; it may have hurt me in sales. But it doesn't worry me one bit. I don't think I've messed anything up. On the first record I did, I tore songs apart to get the place right. "Davy The Fat Boy" for instance was a real different kind of song, but I wanted to get that Italian, kind of carnival band, which I almost got. In fact I did, in spots, but I messed it up.

RW: Like the Copeland feeling to the arrangement on "Cowboy."

I've never listened to much music; I
“don't do it for enjoyment. I'd rather
read, or get loaded and fall over.”

Newman: Oh yeah, that's the West. I can't think of a better way to do it. You know, that Italian guy doesn't do bad, though. Morricone? When you get used to those scores, they're pretty damn good for those pictures, I mean really good . . .

But when you first hear them, it sounds silly. Whistling, and humming (laughs). I almost whistled on this record. I have a cowboy song, me as a cowboy, which I kind of like. With the Eagles, and they sing. They sing, "he's a rider in the rain," and I sing, "I'm a rider in the rain . . ." Then I say, "take it boys," and they go [hums]. I almost whistled after that . . .

RW: Focusing back on your training, did you listen to a lot of classical scores?

Newman: I guess I listened to more of that, probably. But what I do is different. Before I do a record, I'll listen to records, a bunch of stuff, contemporary records. Then I'll see what kind of songs I've got, and I'll listen to composers and see if there's any help there for me.

RW: Do you ever hear contemporary records that give you ideas for your own work?

Newman: I hear records all the time that I like, but they're often things that I am not capable of doing, or have never thought of doing. Like Andrew Gold's record. I don't think I could do, although I think I'd take a shot at something like that.

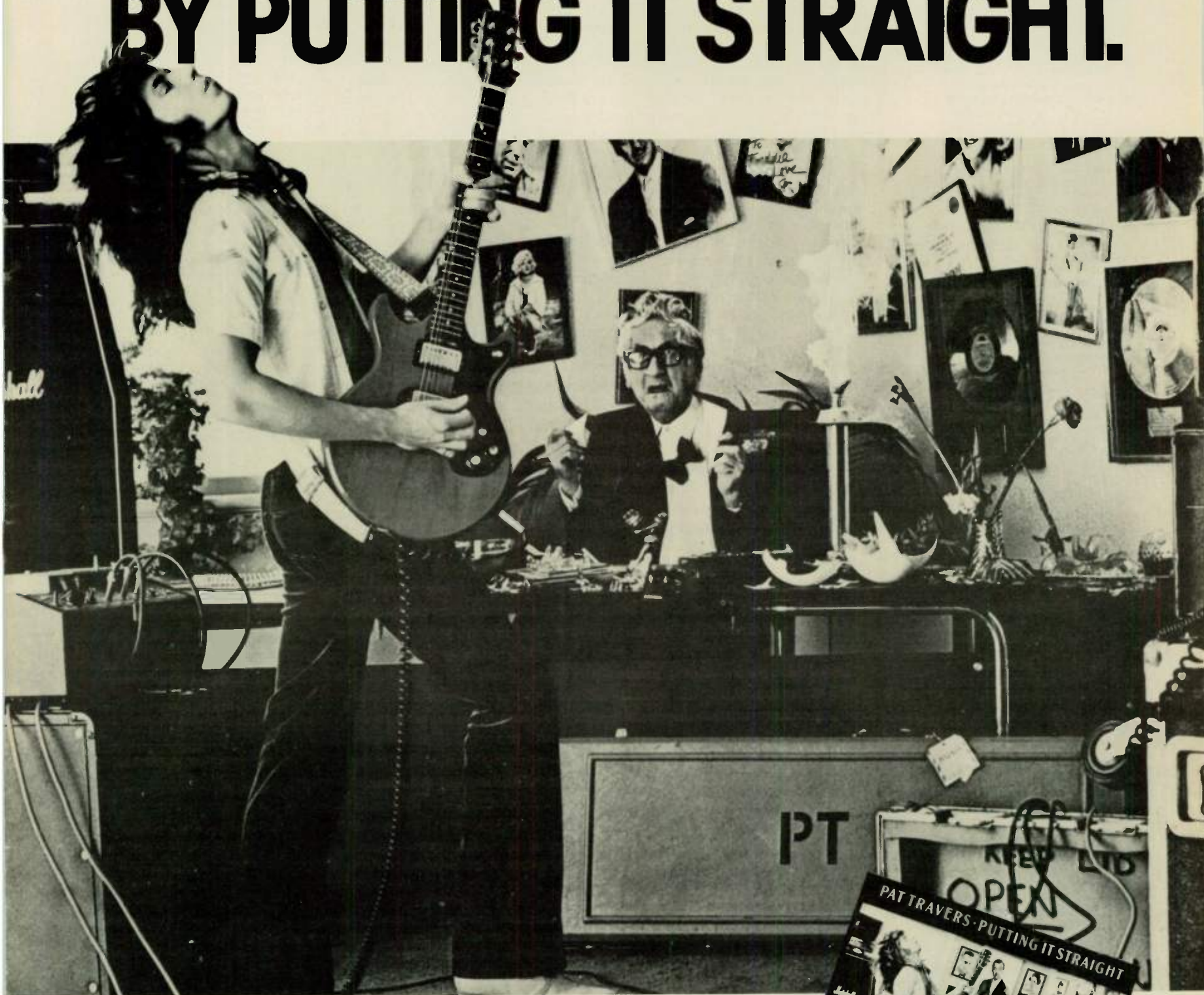
RW: What elements in that record or other pop records impress you as ideas you could try to add to your own work?

Newman: Well, I did pretty well this time. I'm not into drums much, you know. Often I don't care what they do: Lenny and Russ, fortunately, do. Bass players, I'll write out the part and tell them what to do . . .

I'm saying that I don't care as much, I'm not even listening to it. And it's important. People spend eight hours getting a drum sound. Teddy [Templeman] does. And Lenny and Russ would too, if I let them. And they might be right.

(Continued on page 45)

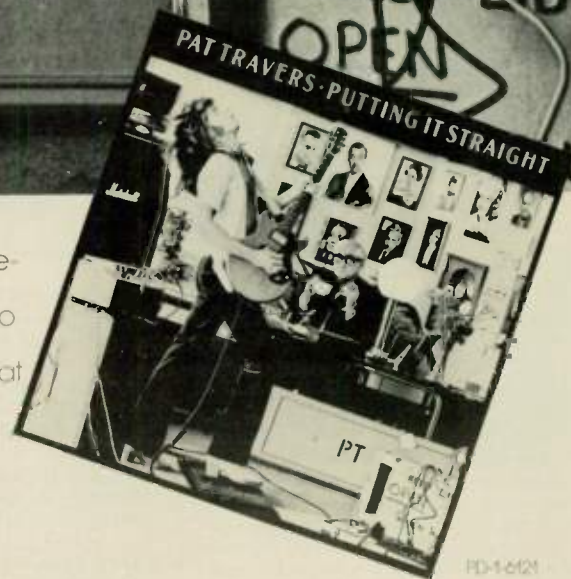
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DISCO FILE TOP 20

NOVEMBER 26, 1977

1. **DANCE, DANCE, DANCE**
CHIC/Atlantic (disco disc)
2. **DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA/Casablanca (lp cut)
3. **NATIVE NEW YORKER**
ODYSSEY/RCA (disco disc)
4. **LE SPANK**
LE PAMPLEMOUSSE/AVI (disco disc)
5. **DISCO DANCE/MAGIC LOVE/CAN'T YOU FEEL IT**
MICHELE/West End (lp cuts)
6. **I GOT TO HAVE YOUR LOVE**
FANTASTIC FOUR/Westbound (disco disc/lp cut)
7. **ACT 1/ACT 2/ACT 4**
DONNA SUMMER/Casablanca (lp medleys)
8. **GIRL DON'T MAKE ME WAIT/LOVE SHOOK**
PATTIE BROOKS/Casablanca (lp cuts)
9. **MOONBOOTS**
ORS/Salsoul (disco disc)
10. **BLOCK PARTY**
ANTHONY WHITE/Salsoul (disco disc)
11. **KISS ME**
GEORGE McCRAE/T.K. (disco disc)
12. **YOUR LOVE IS SO GOOD FOR ME**
DIANA ROSS/Motown (lp cut)
13. **THE NIGHT THE LIGHTS WENT OUT**
TRAMMPS/Atlantic (disco disc)
14. **ON FIRE**
T CONNECTION/TK (disco disc)
15. **RUNNING AWAY**
ROY AYERS UBIQUITY/Polydor (disco disc)
16. **THERE'S FIRE DOWN BELOW**
FANTASTIC FOUR/Westbound (lp cut)
17. **YOU'VE GOT MAGIC**
RICE & BEANS ORCHESTRA/T.K. (disco disc)
18. **LA VIE EN ROSE**
GRACE JONES/Island (lp cut)
19. **POP COLLAGE/LET'S MAKE LOVE TO THE MUSIC**
PATTIE BROOKS/Casablanca (lp cuts)
20. **THE BULL/COSMIC WIND**
MIKE THEODORE ORCHESTRA/Westbound (lp cuts)

Private Stock Ups Rothstein

■ NEW YORK — David Carrico, vice president of promotion and product development for Private Stock Records, has announced the appointment of Sharon Rothstein to the position of promotion coordinator for the label.

Prior to this appointment, Ms. Rothstein had been working in the sales department at the label.

Tall Story



Things are looking up after a live appearance at the Roxy by Gil Scott-Heron. The Arista recording artist, whose latest lp is "Bridges," completed four consecutive sell-out dates at the Los Angeles club, and was visited backstage by superstar NBA center Kareem Abdul Jabbar and actress Brenda Sykes.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ There are so many important new albums this week that the reviews will have to be brief. Too bad, 'cause Cerrone's new "Supernature" (Cotillion) is just the sort of album I'd love to spend several paragraphs on. "Love in C Minor" is surely one of the key albums of the year—it signaled the emergence of a new European disco style and opened the way for a rush of new performers and producers from the continent as well as firmly establishing the one side/one song format pioneered by Summer, Moroder and Bellotte—but "Supernature" is even more satisfying as a whole. The title side adds a little Giorgio synthesizer to the usual pulsing Cerrone production and comes up with something appropriately ominous-sounding for this song of ecological perversion—animals poisoned by pollution taking their "sweet revenge" on mankind. The final verse is a little too preachy but the music is so superb—a fascinating mix of sci-fi doom and sensuality, pounding drums and whooshing synthesizers—that nothing else really matters. A fabulous percussion segment ("Sweet Drums," 2:43) caps the ten-minute "Supernature" and then dips into a moody, almost classical instrumental called "In the Smoke" (5:32) which closes side one on a meditative, dreamy note. Side two, three interlocking cuts, "Give Me Love"/"Love Is the Answer" (total time: 16:30), is in an entirely different mood: optimistic, cheery, very up. The female vocals are sharper and more prominent than on previous Cerrone numbers; the orchestration is bright and sweeping with the strings, as always, finely etched and dramatic. Two peak records back-to-back make this one an especially essential album right now.

(Continued on page 96)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

STUDIO 54/NEW YORK

DJ: Richie Kaczor

- BLOCK PARTY**—Anthony White—Salsoul (disco disc)
DANCE, DANCE, DANCE/EVERYBODY DANCE/YOU CAN GET BY—Chic—Atlantic (lp cuts)
DANCE A LITTLE BIT CLOSER/YOU'RE JUST THE RIGHT SIZE—Charo—Salsoul (lp cuts)
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (lp cut)
I DON'T KNOW WHAT I'D DO—Sweet Cream—Bareback (disco disc, not yet available)
KEEP IT UP—Olympic Runners—London (disco disc)
LE SPANK—Le Pamplemousse—AVI (disco disc)
NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (disco disc)
THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD/LOVE PER HOUR—Trammps—Atlantic (lp cuts)
ON FIRE—T Connection—TK (disco disc)

PENROD'S/EAST MEADOW, NEW YORK

DJ: Jackie McCloy

- ACT 1**—Donna Summer—Casablanca (lp medley)
DANCE, DANCE, DANCE—Chic—Atlantic (disco disc)
DISCO DANCE—Michele—West End (lp cut)
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (lp cut)
I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (disco disc)
MAKE YOUR MOVE—Tommy Smiley—RCA (lp cut)
NATIVE NEW YORKER—Odyssey—RCA (disco disc)
THE NIGHT THE LIGHTS WENT OUT—Trammps—Atlantic (disco disc)
SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (lp medleys)
WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (disco disc)

OIL CAN HARRY'S/

SAN FRANCISCO

DJ: John Hedges

- ACT 2/ACT 4**—Donna Summer—Casablanca (lp medleys)
BACK IN LOVE AGAIN—L.T.D.—A&M (disco disc)
CAN'T YOU FEEL IT/MAGIC LOVE/ DISCO DANCE—Michele—West End (lp cuts)
DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (lp cuts)
KISS ME—George McCrae—TK (disco disc)
MOONBOOTS—ORS—Salsoul (disco disc)
THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD—Trammps—Atlantic (lp cuts)
ON FIRE—T Connection—TK (disco disc)
SALSOL SISTER/MANHATTAN LOVE SONG/WELL, HAVE A NICE DAY—King Errisson—Westbound (lp cuts)
SUPERNATURE/SWEET DRUMS/GIVE ME LOVE—Cerrone—Cotillion (lp cuts/lp medley)

THE GUEST HOUSE/

BROOKLYN, NEW YORK

DJ: Graylin Riley

- BOP GUN**—Parliament—Casablanca
DISCO INFERNO/GOING TO THE DISCO—Players Association—Vanguard (lp cuts)
IF YOU FEEL LIKE DANCIN'—Al Hudson & the Soul Partners—ABC (disco disc)
MOONLIGHT LOVIN' (MENAGE A TROIS)—Isaac Hayes—Polydor (disco disc)
MOONBOOTS—ORS—Salsoul (disco disc)
THE NIGHT THE LIGHTS WENT OUT—Trammps—Atlantic (disco disc)
NOW I NEED YOU/WORKING THE MIDNIGHT SHIFT—Donna Summer—Casablanca (lp cuts)
POP COLLAGE/GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (lp cuts)
RUNNING AWAY—Roy Ayers Ubiquity—Polydor (disco disc)
TOP OF THE WORLD/CELEBRATE/WE GET IT TOGETHER—Brass Construction—UA (lp cuts)

Vereen Bows Firm

■ LOS ANGELES — Ben Vereen has formed Turtle IV Productions, Inc. to coordinate his schedule of television, recording, personal appearances and motion picture projects.

Plans

Vereen, currently preparing his first variety special for ABC, also plans to issue announcements about major involvements in the recording and motion picture industries in the coming weeks, all of which will fall under the Turtle IV umbrella.

Vereen is president of Turtle IV, based at 9100 Wilshire Boulevard in Beverly Hills. The telephone number is (213) 274-8805.

AFE, Improv Pact

■ NEW YORK—Audiofidelity Enterprises and Improv Records have negotiated an arrangement for the national distribution of Improv Records through AFE. The announcement was made by Bill Gallagher, president of AFE, and Bill Hassett, president of To-bill Entertainment Corp.

Catalogue

Improv Records, established several years ago by Hassett and singer Tony Bennett, has released five albums to date, including lps by Bennett, Charlie Byrd, Earl Hines and Marian McPartland.

The first product due for immediate release under the AFE relationship includes Tony Bennett with Bill Evans in "Together Again," a disc renewal stemming from another lp released in 1975. In addition, there are Jimmy & Marian McPartland with "Jazz Assassins," "Tony Bennett Sings More Great Rogers & Hart," "Absolutely John Spider Martin" and "Tony Bennett, Jimmy & Marian McPartland & Friends Make Beautiful Music."

Bill Traut to L.A.

■ LOS ANGELES — Bill Traut, recording executive and attorney, has moved to Los Angeles from Chicago where he will act as business consultant and negotiator to the law firm of Cooper, Epstein and Hurewitz.

Background

Traut, the former president of Wooden Nickel and Dunwich Records, will continue to be associated with Creative Direction, Inc. of Chicago and in his publishing and songwriters' administration ventures with Jim Golden of Cumberland Music of Los Angeles as personal manager to a number of acts. Traut's offices are at 9465 Wilshire Blvd., Suite #204, Beverly Hills, Calif. 90212, (213) 278-8535.

Presley, Crosby Records Lead NARAS Hall of Fame Nominees

■ LOS ANGELES—Recordings by Bing Crosby and Elvis Presley have topped the list of entries recommended by members of the Recording Academy (NARAS) for the Recording Hall of Fame which honors recordings of lasting, qualitative or historical significance released before the 1958 advent of the Grammy Awards. The two superstars, who recently died within two months of each other, have ten recordings each among the total of 450 to be considered by the Academy's election committee for induction into the Hall.

Recordings by three big band leaders, Tommy Dorsey, Duke Ellington and Benny Goodman, received a total of nine recommendations each. Two veteran singers, Hank Williams, Sr. and Al Jolson, followed with eight and seven respectively, with Woody Herman and Jimmie Lunceford gathering six citations each and Glen Miller five.

Recordings by popular singers make up 40 percent of the total number of recommended performances. Big bands follow with 28 percent, classical music with 15 percent and jazz groups 14 percent, with 3 percent miscellaneous.

First round ballots have been mailed to the 90-person elections committee, selected by the

Academy's national trustees from the country's most respected recording veterans, musicologists and music critics. The first round of voting will determine the 25 final nominees, with a final round of balloting selecting the top three recordings which will be inducted into the Recording Hall of Fame along with the 20 recordings previously voted that honor. The three winners will be announced during the Academy's Grammy Awards show to be telecast February 23 from 9 to 11 p.m. over the entire CBS network.

Chrysalis Ups Steiner

■ NEW YORK—Russ Shaw, vice president of artist development & publicity, has announced the promotion of Linda Steiner to the position of director, east coast artist development & publicity.

In her new position, Ms. Steiner will oversee all artist development and publicity functions from Maine through Florida in addition to managing the New York office. Ms. Steiner has been associated with Chrysalis for seven years, previously serving as east coast manager.

Jet Names Haverback Natl. Mktng. Coord.

■ NEW YORK—Jet Records has appointed Ellie Haverback national marketing coordinator.

Based in Los Angeles, her responsibilities will be to coordinate with the Jet and UA field personnel as well as act as primary liaison between UA's national advertising and marketing staffs, reporting to Greg Lewerke, president of Jet Records.

Levinson Associates Relocates to Own Bldg.

■ LOS ANGELES—Levinson Associates, Inc. has relocated to its own building here. The Levinson and Also Gibson Building, as it has been designated, is at 927 N. La Cienega Blvd. The new telephone number is (213) 657-8800.

CBS Fetes DiMeola



Columbia Records recently held a special luncheon to celebrate artist Al DiMeola's new affiliation with Dee Anthony's Bandana Management and Premier Talent. The guitarist is presently in the studio completing his next Columbia lp due for January release. Pictured at the luncheon are, from left: (standing) Arma Andon, VP, artist development, Columbia Records; Bill Freston, associate director, east coast production management, Columbia Records; Bruce Lundvall, president, CBS Records Division; Bill Anthony of Bandana Management; Frank Barsalona, president of Premier Talent; Mickey Eichner, VP, a&r, Columbia Records; Jonathan Coffino, director, artist development, Columbia Records; Don Dempsey, VP, marketing, Columbia Records; Bob Sherwood, VP, national promotion, Columbia Records; (sitting) Dee Anthony of Bandana Management; DiMeola; and Barbara Skydel of Premier Talent.

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30 DAY MONEY BACK GUARANTEE

If you are dissatisfied with our Overseas Employment Guides, for any reason, simply return our Guides to us within 30 days and your \$10.00 will be refunded to you immediately. NO QUESTIONS ASKED.

Karajan on Beethoven, Arrau on Liszt

By SPEIGHT JENKINS

■ NEW YORK — Many series records appear, particularly before Christmas, but two recent releases deserve the attention that they will no doubt receive: a new version of the complete Beethoven symphonies by Herbert von Karajan and the complete Transcendental Etudes by Claudio Arrau.

The Beethoven project, issued by Deutsche Grammophon and celebrated in an elaborate reception in New York, is justified, in Karajan's words, to show the state to which he has brought the Berlin Philharmonic and to give him a chance to reassess the Beethoven symphonies after a decade or more. Just as Karajan's genius is unquestioned, so is his connection with Beethoven. One can disagree with many aspects of his interpretation of the master as I do, violently, and still respect and appreciate his uncompromising adherence to his own well-thought-through ideas.

The new recording does do

exactly what he suggests in the liner notes. It shows that the Berlin Philharmonic stands beside the Chicago Symphony and the Vienna Philharmonic, as one of the three most impressive orchestral ensembles in the world, and that the Berlin players are the extensions of Karajan's fingers. There is no gradation of dynamic that they cannot achieve, and the totality of their efforts on these totally new recordings of the familiar symphonies is amazing. Whereas Karajan becomes too heavy and mannered in the Ninth for me, his handling of the "Eroica" is worth the price of the whole set. He seems to find in it new feelings of liberty and striving, and in the last movement the parallel to *Fidelio* has never been more clearly drawn. Also, his Seventh Symphony from beginning to end has a seriousness of purpose and grace that is wonderful to hear. The Eighth as before with Karajan has more of

(Continued on page 105)

The Hits Keep Marching In On Columbia Masterworks

PRESERVATION HALL JAZZ BAND NEW ORLEANS • VOLUME 1

including:
Tiger Rag/Bill Bailey/His Eye Is On The Sparrow
Memories/Panama/and more



M 34549

Their First Commercial Release
Music for Everyone

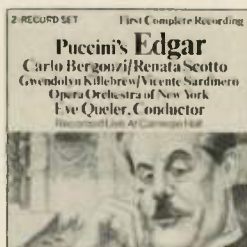


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CLASSICAL RETAIL REPORT

NOVEMBER 26, 1977

CLASSIC OF THE WEEK



PUCCINI

EDGAR

SCOTTO, BERGONZI, QUELER
Columbia

BEST SELLERS OF THE WEEK

PUCCINI: EDGAR—Scotto, Bergonzi,
Queler—Columbia

GREATEST HITS OF 1720—Columbia

RACHMANINOFF: PIANO CONCERTO
NO. 3—Berman, Abbado—
Columbia

VERDI: REQUIEM—Price, Baker,
Luchetti, Van Dam, Solti—RCA

VERDI: IL TROVATORE—Sutherland,
Horne, Pavarotti, Bonyng—London

KORVETTES/U.S.

BACH: CHRISTMAS ORATORIO—
Ledger—Angel

GREATEST HITS OF 1720—Columbia

JANACEK: KATYA KABANOVA—

Soederstroem, Mackerras—London

ITZHAK PERLMAN PLAYS FRITZ KREISLER,
VOL. II—Angel

MUSSORGSKY: BORIS GODUNOV—
Talvela, Gedda, Semkow—Angel

PUCCINI: EDGAR—Scotto, Bergonzi,
Queler—Columbia

RACHMANINOFF: PIANO CONCERTO
NO. 3—Columbia

VERDI: REQUIEM—RCA

VERDI: IL TROVATORE—London

VIVALDI: FOUR SEASONS ON
KOTOS—Angel

SAM GOODY/EAST COAST

BRUCKNER: SYMPHONY NO. 9—
Karajan—DG

DONIZETTI: LUCIA DI LAMMERMOOR—
Caballe, Carreras, Lopez-Cobos—
Philips

THE GREATEST HITS OF 1720—Columbia

MUSSORGSKY: BORIS GODUNOV—
Talvela, Gedda, Semkow—Angel

PUCCINI: EDGAR—Scotto, Bergonzi,
Queler—Columbia

RACHMANINOFF: PIANO CONCERTO
NO. 3—Columbia

MURRAY PERAHIA PLAYS SCHUMANN—
Columbia

VERDI: REQUIEM—RCA

VERDI: REQUIEM—Sutherland, Pavarotti,
Solti—London

VERDI: IL TROVATORE—London

KING KAROL/N.Y.

DONIZETTI: LUCIA DI LAMMERMOOR—
Caballe, Carreras, Lopez-Cobos—
Philips

THE GREATEST HITS OF 1720—Columbia

PUCCINI: EDGAR—Scotto, Bergonzi,
Queler—Columbia

RACHMANINOFF: PIANO CONCERTO
NO. 3—Berman, Abbado—Columbia

TCHAIKOVSKY: SYMPHONY NO. 6—
Solti—London

VERDI: REQUIEM—RCA

VERDI: SIMON BOCCANEGRA—Freni,
Carreras, Cappuccilli, Abbado—DG

VERDI: IL TROVATORE—London

VIVALDI: FOUR SEASONS ON KOTOS—
Angel

ROBERT WHITE: I HEAR YOU
CALLING—RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

BRAHMS: SERENADE NO. 1—Haitink—
Philips

THESE CHARMING PEOPLE—Morris,
Bolcom—RCA

CHOPIN: PRELUDES—Argerich—DG

DURUFLE: REQUIEM—Te Kanawa,
Davis—Columbia

DVCRAK: SYMPHONY NO. 9—

Karajan—Angel

PUCCINI: EDGAR—Scotto, Bergonzi,
Queler—Columbia

HAYDN: SYMPHONIES NOS. 43, 59—
Marriner—Philips

SIBELIUS: SYMPHONY NO. 1—
Stokowski—Columbia

STOKOWSKI STRING FANTASIA—Desmar

VERDI: SIMON BOCCANEGRA—Freni,
Carreras, Cappuccilli, Abbado—DG

RECORD THEATER/CLEVELAND

BERLIOZ: SYMPHONIE FANTASTIQUE—
Bernstein—Angel

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia

CONTEMPORARY ELIZABETHAN CONCERT
—Munrow—Angel

GERSHWIN: AN AMERICAN IN PARIS—
Maazel—London

THE GREATEST HITS OF 1720—Columbia

GOUNOD: FAUST—Caballe, Aragall,
Lombard—RCA

RACHMANINOFF: PIANO CONCERTO
NO. 3—Columbia

TOMITA: THE PLANETS—RCA

TOMITA: SNOWFLAKES ARE
DANCING—RCA

VERDI: LA FORZA DEL DESTINO—Tebaldi,
Del Monaco, Molinari-Pradelli—London

TOWER RECORDS/ SAN FRANCISCO

MICHAEL ASPINALL, SOPRANO—London

BRAHMS: COMPLETE SYMPHONIES—
Jochum—Angel

DONIZETTI: LUCIA DI LAMMERMOOR—
Caballe, Carreras, Lopez-Cobos—
Philips

MUSSORGSKY: BORIS GODUNOV—
Talvela, Gedda, Semkow—Angel

PUCCINI: EDGAR—Scotto, Bergonzi,
Queler—Columbia

SIBELIUS: SYMPHONY NO. 4—Davis—
Philips

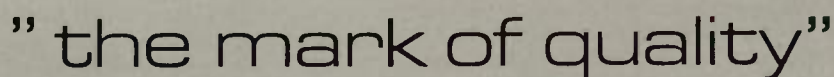
STOKOWSKI STRING FANTASIA—Desmar

VERDI: REQUIEM—RCA

VERDI: SIMON BOCCANEGRA—Freni,
Carreras, Cappuccilli, Abbado—DG

VERDI: IL TROVATORE—London

KARAJAN BEETHOVEN THE SYMPHONIES



Wayne Rooks Joins CBS Music Publishing

■ NEW YORK — Marvin Cohn, vice president, business affairs, CBS Records, has announced the appointment of Wayne D. Rooks to director of business affairs, CBS Music Publishing.

Responsibilities

In his new position, Rooks will be responsible for the negotiation of songwriter and other publishing agreements to be entered into by the April/Blackwood Music Publishing Companies, as well as the recently-acquired Frank Music Corp. He will report directly to Cohn.

Rooks was previously an attorney with the records section of the CBS law department, prior to which he held the position of director, business affairs, CBS Records International.

Spectacolor, Inc. Taps Jan Bridge

■ NEW YORK — Jan Bridge has been appointed vice president of marketing development for Spectacolor, Inc., according to George Stonbely, president.

Spectacolor is a full color, day and night, computer animated billboard. It is located on the north face of the One Times Square building (formerly the Allied Chemical Building) facing a daily audience of 1.5 million. It is used for the opening titles of NBC-TV's "Saturday Night Live" program weekly.

Bridge is responsible for the overall marketing and programming of the new medium, as well as the musical direction of SpectaCable, the cable television service which begins in late December.

Director, Business Affairs

Major Record Company has an excellent career opportunity available within its Business Affairs activity, directing the company's East Coast Business Affairs efforts.

The successful candidate will have a law degree, a minimum of 2 years record industry business affairs experience, and should be thoroughly skilled in contract negotiations and preparation.

The position offers unlimited growth potential, and a comprehensive benefits program. Salary will be commensurate with background and experience. Resumes may be forwarded, in confidence, to:

**Box 1116
Record World
1700 Broadway
New York, N.Y. 10019
An equal opportunity
employer F/M.**

Jann Wenner:

Going Prime Time On Rolling Stone's 10th Anniversary

By DAVID McGEE

■ NEW YORK — On November 25 Rolling Stone magazine will celebrate its tenth year of publication with a prime time television special on the CBS network. Executive produced by Rolling Stone editor and publisher Jann Wenner and produced by Steve Binder, an Emmy-award winner, the show features a staggering array of talent on both sides of the camera. Among the stars are Patti LaBelle, Keith Moon, Steve Martin, Martin Sheen, Sissy Spacek, Mike Love, Jerry Lee Lewis, Yvonne Elliman and Los Angeles Police Chief Ed Davis. On the technical side, the show boasts as its musical director Jack Nitzsche; Jim Webb is the musical consultant and also contributes several original compositions for the show; three-time Tony Award winner Ron Field is the choreographer; Academy Award-winner Bob Gardiner serves as animator with Roland Binzer and Bob Hickson; writers for the shows include Wenner, Binder, Mike Marmer (head writer), Ben Fong-Torres and David Felton from Rolling Stones, John Belushi, Steve Martin, Bill Angeles, Mason Williams, Don Clark and Susan Clark. The show will also be simulcast in true stereo (a first) on 15 major market FM radio stations (see RW, Nov. 5).

According to Wenner, Rolling Stone has, for "about five or six years," been approached to do television shows, but never under the right circumstances—those being a prime-time deal, and one in which Wenner would have creative control of the production. Wenner felt that the magazine's tenth anniversary "would be an excuse for a show that somebody at a network would understand."

He met with Binder, developed the concept for "Rolling Stone: The 10th Anniversary"; CBS bought it and allocated a budget of a million dollars for production.

In brief, the show is a mix of music, comedy, drama and political statements. It opens and closes with scenes of four young musicians, the Rock Dreamers (in real life, the Rubinoos), fantasizing success and their appearance on the cover of Rolling Stone. In between these scenes will be six self-contained segments, including a full-scale production number built around a medley of Beatles songs and a short film by Haskell Wexler called "Life In The Fast Lane."

In the following exclusive interview, Wenner discusses the show and its significance to Roll-

ing Stone.

Record World: Of what value is this show going to be to Rolling Stone?

Jann Wenner: It's going to get to 40 or 50 million people, and Rolling Stone right now gets to three or four million people. I think it'll be of enormous value. Maybe it'll raise the circulation, I don't know. It might have no effect at all. It'll get our name out there. It's a very high quality piece of television work. We spent every penny of the one million dollar budget, and it's all on the screen.

The thing about TV is that it has incredibly low standards. It's amazing. It is just amazing. Every thing you've heard about TV is true. The watchwords are expediency and mediocrity. I fought it every step of the way. And I won, I think, about 80 percent of the battles. I'm not going to go on television with a piece of schlock. But that is a major struggle. So what I did, in addition to other things, was to fight it all the time, get in there and have it my own way.

RW: You're quoted in one of the press releases as saying, "This will be the first TV show to truly

capture the power and passion of rock and roll." In what ways will the show do this?

Wenner: I define rock and roll as being broader than just the music itself, although that's the main part of it. Lots of things, lots of cultural styles. To me, rock and roll is life in the fast lane. That whole thing. So I turned that into a five-minute piece of music. We recorded it again, much differently than the Eagles did, and it's the soundtrack and basis for a film by Haskell Wexler about rock and roll life on Sunset Strip in Hollywood. Then there's two good, hot concerts.

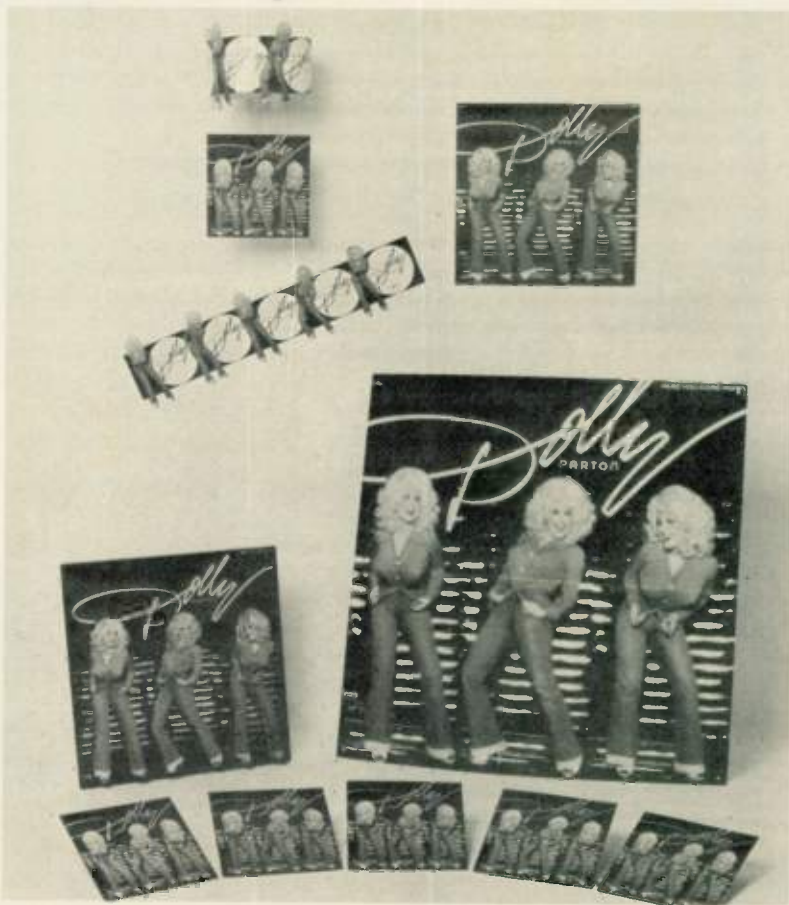
RW: Your guest list is interesting for who it excludes. Rod Stewart isn't there, nor are Bruce Springsteen and the Who; the Stones are mentioned as a possibility. Even James Taylor, who has had some effect on music in the '70s, isn't on.

Wenner: It was like filming "Around The World in 80 Days" to begin with.

RW: How do you decide who to include and who to leave out?

Wenner: Two ways. One, my feeling all along was that if we
(Continued on page 101)

Dolly Display



Dolly Parton's latest RCA album and single, both titled "Here You Come Again," already have exhibited strong sales, both pop and country, and RCA is supporting them with a massive campaign. Shown here are the merchandising accessories for in-store and window displays (from left, top): a Dolly mobile with die-cut figures of Dolly and album cover reproduction; 22 x 22" full-color poster; Dolly streamer; (center) a three-dimensional display centerpiece with die-cut Dollys standing out, a 4' by 4' full color wall poster and (at bottom) easel-back reproductions on the album cover.

It Started With a Song: "I Go Crazy"

43

NEW ADS

WPGC
WIFI
96X
WZUU
KAFY
WTRY
WMRY
CK101



MOVEMENT

WQAM	26-23
WAYS	18-16
WKIX	20-12
WMAK	17-15
WPEZ	23-20
KILT	10-9
KRBE	10
KDWB	28-20
KSTP	HB-23
KSOQ	31-29
KNUS-FM	24-18
WTIX	31-28
KEEL	28-25
KROK	10-16

And now you can get a little closer
to Paul Davis through his new LP:

"Singer of Songs • Teller of Tales"*

* For display material and in store play copies please contact: Image Marketing & Media
(213) 464-8341 • collect



**WE WANTED 5 BULLETS IN THIS WEEKS CHARTS
BUT SINCE WE ONLY HAVE 4 RECORDS OUT WE HAD TO SETTLE**



THE SINGLES CHART

- 7** How Deep Is Your Love/Bee Gees RSO 882
- 11** Heaven Is On The Seventh Floor/Paul Nicholas RSO RS 878
- 24** Baby Come Back/Player RSO RS 879
- 73** (Love Is) Thicker Than Water/Andy Gibb RSO 883



RECORDS & TAPES

The R S O Family

Manufactured and marketed by

THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC WFIL
WICC WIFI WKBW WPEZ WPGC WPRO-FM
WQAM WRKO WTIC-FM WVBF KDON KFRC
KYA KYNO Y100 13Q 14ZYQ 96X 99X

RW II

WAAY WABB WAIR WAKY WANS WAUG
WBBQ WFLB WGLF WGSV WHBQ WHHY
WISE WLAC WLOF WMAK WORD WQXI
WRFC WRJZ WSGA WSGN BJ 105 98Q Z93
KXX/106 94Q

RW III

WCOL WDRQ 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	Debby Boone
2	2	Crystal Gayle
5	3	Rita Coolidge
6	4	Bee Gees
8	5	Linda Ronstadt (Blue)
3	6	Heatwave
4	7	Carly Simon
7	8	Chicago
9	9	Fleetwood Mac (Loving)
12	10	Paul Nicholas
16	11	Player
15	12	Odyssey
19	13	LTD
11	14	Barry White
17	15	Linda Ronstadt (Easy)
23	16	Bob Welch
20	17	Steve Miller
24	18	Queen
18	19	Dave Mason
22	20	The Babys
A	21	England Dan
A	22	James Taylor
Ex	23	Shaun Cassidy
10	24	Meco
A	25	High Inergy

Adds: ELO
Rod Stewart
Randy Newman
Wings

Extras: Kansas
Leif Garrett
Elvis Presley
Santa Esmeralda
Dolly Parton

LP Cuts: None

Also Possible: Chic
Neil Diamond

Last Week: This Week:

1	1	Debby Boone
4	2	Linda Ronstadt (Blue)
2	3	Crystal Gayle
5	4	Bee Gees
7	5	LTD
3	6	Rita Coolidge
8	7	Chicago
11	8	Dolly Parton
6	9	Barry White
10	10	James Taylor
16	11	Player
12	12	The Babys
15	13	Fleetwood Mac (Loving)
14	14	Paul Davis
19	15	England Dan
18	16	Steve Miller
20	17	Linda Ronstadt (Easy)
24	18	Rod Stewart
21	19	Styx
25	20	High Inergy
27	21	Billy Joel
28	22	Bob Welch
Ex	23	Randy Newman
9	24	Commodores
30	25	Elvis Presley (My Way)

Adds: Wings
ELO
Rod Stewart
Shaun Cassidy
Samantha Sang

Extras: Kansas
Leif Garrett
Andy Gibb

LP Cuts: None

Also Possible: Lynyrd Skynyrd
Stillwater
Wet Willie
John Denver
Dan Hill

Last Week: This Week:

1	1	Debby Boone
3	2	Crystal Gayle
11	3	Linda Ronstadt (Blue)
4	4	Rita Coolidge
6	5	Chicago
7	6	Bee Gees
9	7	Fleetwood Mac
2	8	Heatwave
5	9	Carly Simon
11	10	Linda Ronstadt (Easy)
8	11	Star Wars (Meco)
15	12	Styx
13	13	Firefall
18	14	Bob Welch
17	15	James Taylor
16	16	Barry Manilow
19	17	The Babys
21	18	LTD
10	19	Donna Summer
25	20	Kansas
22	21	Dave Mason
12	22	Barry White
14	23	Shaun Cassidy (old)
AP	24	Queen
28	25	England Dan
29	26	Judy Collins
Ex	27	Earth, Wind & Fire
AP	28	High Inergy
Ex	29	Emotions
30	30	Lake

Adds: Rod Stewart
ELO
Randy Newman

Extras: Steve Miller

LP Cuts: Rose Royce (Ooh Boy)
Chicago (Take)

Also Possible: Millie Jackson
Elvis Presley
Alan Parsons Project
Leif Garrett

Hottest:

Rock 'n' Roll:

Kansas

Adult:

Neil Diamond

R&B Crossovers:

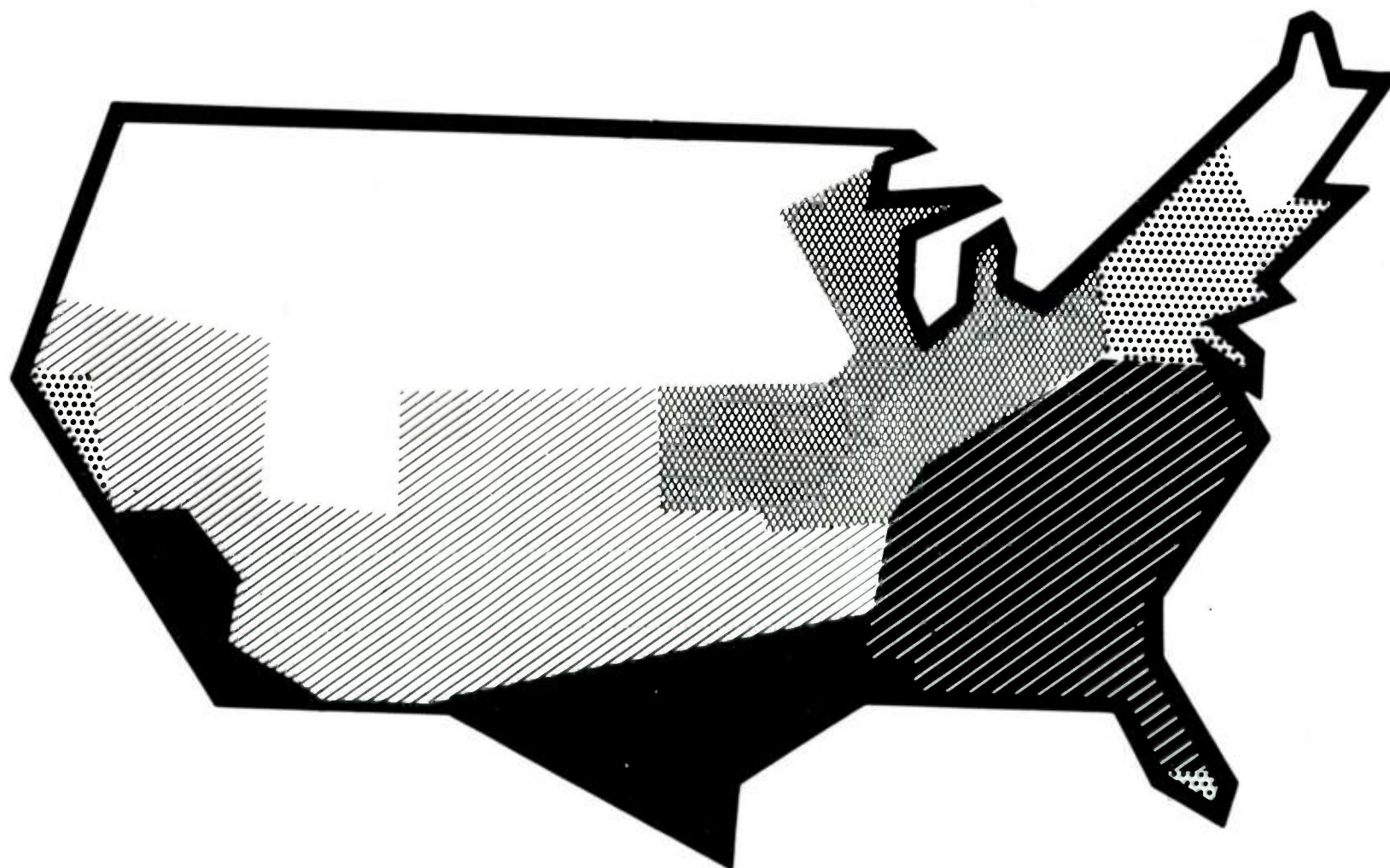
Millie Jackson

RECORD WORLD

November 26, 1977
Pullout Section

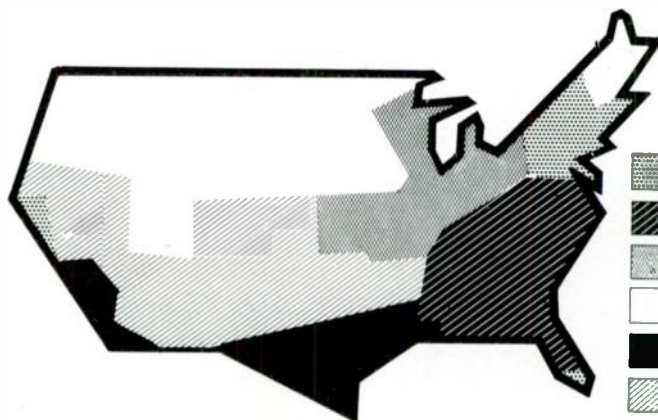
THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



TPLACE Market Playlists

Areas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPI-FM KCPX KDWB KEWI KFYP KGW
KING KJR KJRB KKLS KKXL KLEO KSTP
KTOQ KVOX

RW V

WNOE WTIX KAFY KCBQ KFI KHFI KHJ
KIIS-FM KILT KNOE KRBE KSLY B100
K100 10Q

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK
KXXK Z97

Tendency:

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

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

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

Last Week: This Week:

1	1	Crystal Gayle
2	2	Debby Boone
5	3	Bee Gees
3	4	Rita Coolidge
4	5	Chicago
14	6	Linda Ronstadt (Blue)
6	7	Johnny Rivers
8	8	Steve Miller
13	9	Judy Collins
16	10	Fleetwood Mac
19	11	Bob Welch
7	12	Firefall
15	13	The Babys
20	14	Linda Ronstadt (Easy)
18	15	Santana
9	16	Carly Simon
22	17	England Dan
10	18	KC & The Sunshine Band
25	19	Player
21	20	Little River Band
23	21	Carpenters
11	22	Foreigner
Ex	23	James Taylor
Add	24	Styx
Add	25	Paul Davis

Adds: Wings
Dolly Parton
ELO

Extras: Rod Stewart
Paul Simon
Billy Joel

LP Cuts: None

Also Possible: Andy Gibb
Dan Hill
Neil Diamond

Last Week: This Week:

2	1	Linda Ronstadt (Blue)
1	2	Debby Boone
3	3	Rita Coolidge
5	4	Bee Gees
4	5	Crystal Gayle
6	6	Barry White
7	7	Heatwave
8	8	Chicago
9	9	Donna Summer
14	10	Fleetwood Mac
10	11	Carly Simon
16	12	Firefall
14	13	Santana
13	14	Linda Ronstadt (Easy)
17	15	The Babys
21	16	Bob Welch
11	17	Commodores
23	18	James Taylor
LP	19	ELO
12	20	Star Wars (Meco)..
—	21	LTD
—	22	Steve Miller
24	23	Leif Garrett
Add	24	High Energy
15	25	KC & The Sunshine Band
Add	26	Randy Newman

Adds: Player
England Dan

Extras: Neil Diamond
Santa Esmeralda
Shaun Cassidy
Styx

LP Cuts: Bee Gees (Alive)

Also Possible: Elvis Presley
Donny & Marie Osmond
Kansas
Dolly Parton
Paul Simon
Paul Davis

Last Week: This Week:

1	1	Debby Boone
2	2	Rita Coolidge
3	3	Chicago
4	4	Steve Miller
5	5	Firefall
6	6	Johnny Rivers
8	7	Fleetwood Mac
12	8	Linda Ronstadt (Blue)
7	9	Bros. Johnson
19	10	Bee Gees
9	11	Carly Simon
10	12	Heatwave
20	13	Bob Welch
13	14	Stephen Bishop
11	15	Fleetwood Mac (old)
14	16	Foreigner
15	17	KC & The Sunshine Band
18	18	Crystal Gayle
22	19	Linda Ronstadt (Easy)
16	20	Star Wars (Meco)
17	21	Donna Summer
24	22	The Babys
21	23	James Taylor (old)
Add	24	Dolly Parton
23	25	Andy Gibb

Adds: Santana
Player

Extras: Barry Manilow
James Taylor
Styx

LP Cuts: None

Also Possible: Santa Esmeralda
Bay City Rollers

Hottest:

Country Crossovers:

Dolly Parton

Teen:

Leif Garrett
Shaun Cassidy

LP Cuts:

Bee Gees (Alive)



...About "Just The Way You Are" By Billy Joel

Lanny West of WHHY Montgomery said:

"Extremely high point total

Excellent sales

... A smash total demographic record!!!"
Jumps from 17 to 1.

Gary Corry of WQXI Atlanta said:

"Billy Joel is definitely a hit!"

All positives. Heavy requests from female listeners."

Jumps from 26 to 17.

First Broken in Atlanta
by WQXI/FM...

#1 requests within two days.

"Just The Way You Are" By Billy Joel

On Columbia Records



CALL-OUTS

(A bi-weekly listing of the strongest songs in select demographic groups arrived at through information supplied by stations doing extensive call-out research.)

Stations Contributing This Week:

WCOL, WDRQ, WEAQ, WHBQ, WNBC, WRKO, WSAI,
WZZP, KFRC, KLIF, KSLQ, KSTP, 96X, Y100.

Overall Demographics:

Debby Boone
Chicago
Carly Simon
Crystal Gayle

Meco
Rita Coolidge
Heatwave

Boone, the nation's top seller, is far and away the overall call out leader. Chicago, its closest competitor is coming on strong. Carly Simon, Crystal Gayle and Meco follow right behind. Gayle, a new entry, had a most positive showing while Meco exhibits an increased response. Rita Coolidge strengthens the hold female singers have on the listening audience. Heatwave, just won't quit.

Teen:

Male

Debby Boone
Heatwave
Chicago
Fleetwood Mac (Don't/Loving)
England Dan
Donna Summer
Foreigner
The Babys

Boone is the story here by a 2-1 margin. Heatwave still draws strength from this demo. Chicago, both Fleetwood Mac discs, England Dan, Donna Summer, Foreigner and The Babys follow close behind.

Female

Debby Boone
Heatwave
Chicago
Fleetwood Mac (Don't/Loving)
England Dan
Donna Summer
Johnny Rivers
The Babys

Debby holds a big lead over Heatwave with no let up signaled. Heatwave is a step ahead of Chicago, the two Fleetwood Macs, England Dan, Donna Summer, Johnny Rivers and The Babys.

Adult:

Male

Debby Boone
Chicago
James Taylor
Linda Ronstadt (Blue/It's)
Emotions

Boone and Chicago tie for the lead. James Taylor follows up close behind. Linda Ronstadt's two discs are popular here with "It's So Easy" coming on this week. Emotions share the same level with Ronstadt.

Female

Debby Boone
Barry Manilow
Fleetwood Mac (Loving)
Meco
Rita Coolidge

Boone far outdistances runner-up Manilow which is closely backed up by Fleetwood Mac, Meco and Rita Coolidge.

Stayability:

JOHNNY RIVERS remains strong with females especially female teens. ERIC CARMEN shows continued presence among female teens and adults along with males (18+). FIREFALL remains positive with female teens and adults and males (18+).

FOREIGNER and FLEETWOOD MAC (Don't) remain popular with male teens. SEALS & CROFTS showing some strength in female teens.

Breaking:

THE BABYS with heavy acceptance on the teen level. ROSE ROYCE (Ooh) showing with 18+ males and male and female teens. Females, teens and adults, along with male teens responding to ENGLAND DAN. DOLLY PARTON gaining a hold with male teens and females 18+.

Early Acceptance on:

GEORGE DUKE showing some early response on the teen level, OLIVIA NEWTON-JOHN 18+ females, RANDY NEWMAN (adults) LAKE males, teens and 18+, STEVIE WONDER teens.

A DREAM GROWS IN BROOKLYN



WPEZ

KSTP

WCAO

WZUU

WBBQ

WKLO

KEEL

WMFJ

WFLI

JB105

WCRO

WQPD

WRFC

WYRE

WVIC

KVOL

WIRK

WALG

KTGR

KOBO

KGMO

WKBO

"Sad Eyes"

MN606

Their debut single
from their new album,
"Brooklyn Dreams"
taking off on

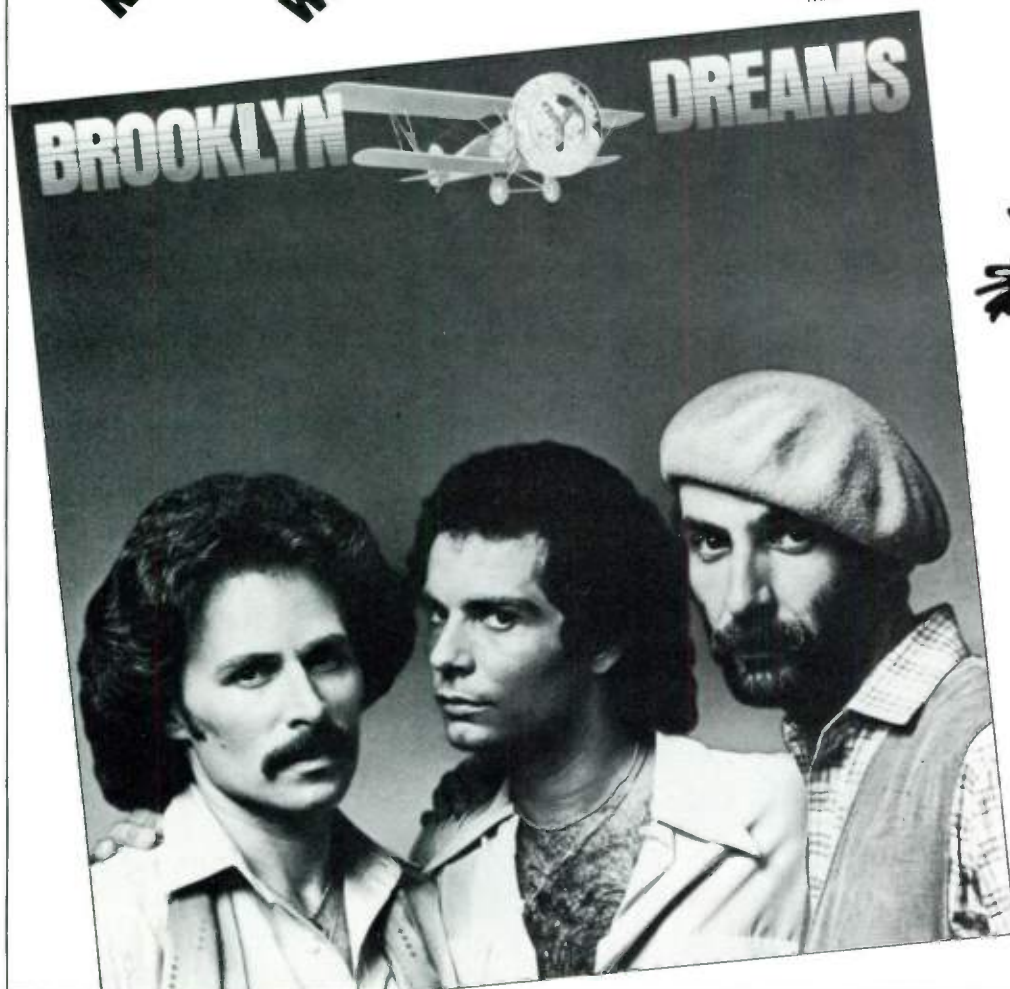
Millennium Records & Tapes

Distributed by Casablanca Record and FilmWorks

millennium
RECORDS



MNLP-8002



Daryl Hall and John Oates

Rush Released

The New Single

"DON'T CHANGE"

Strings Arranged & Conducted by David Paich

PB-11181

Go For It!

From The Album

Daryl Hall and John Oates

Beauty on a Back Street

Includes: DON'T CHANGE • THE EMPTYNESS
WHY DO LOVERS BREAK EACH OTHER'S HEART?



RCA

AFL1-2300



Management and Direction:
Tommy Mottola

RCA
Records



WRH

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

101 THE SINGLES CHART 150

NOVEMBER 26, 1977

NOV. NOV.
26 19

101	110	SAN FRANCISCO (YOU GOT ME) LOVE & KISSES/Casablanca NB 896 (Can't Stop, BMI)
102	102	IT AIN'T LOVE TOM POWER/Big Tree BT16103 (Atlantic) (Topo, ASCAP)
103	103	MIND BENDER STILLWATER/Capricorn CPS 0280 (No Exit, BMI)
104	104	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)
105	105	YOU CAN'T DANCE RICK NELSON/Epic 8 50458 (April, ASCAP)
106	121	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)
107	106	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)
108	108	AIN'T NO SMOKE WITHOUT FIRE KING MUSKER/Epic 8 50429 (Blackwood, BMI)
109	111	STILL THE LOVIN' IS FUN B. J. THOMAS/MCA 40812 (Home Sweet Home, BMI)
110	107	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
111	115	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rosy, ASCAP)
112	109	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)
113	112	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI) (Canopy, ASCAP)
114	114	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/ Almo, ASCAP)
115	116	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)
116	117	SCHOOL'S BACK PHILADELPHIA/Warner/Curb 8470 (WB) (Saber Tooth, BMI)
117	118	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)
118	119	HEART GET READY FOR LOVE THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard Pendulum/Chappell, ASCAP)
119	133	IN A LIFETIME TEMPTATIONS/Atlantic 3436 (Burma East/Dajoye/ Golden Fleece, BMI)
120	120	RADIO LOVES YOU P.R. BATTLE/A&M 1987 (Irving/Mau, BMI)
121	113	TEN TO EIGHT DAVID CASTLE/Parachute 501 (Casablanca) (Unart, BMI)
122	124	I WANT YOU/CHEAP TRICK Epic 8 50435 (Abbott, BMI)
123	126	KEEP YOUR HANDS ON THE WHEEL RAM JAM/Epic 8 50451 (Adbredor, ASCAP)
124	127	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (TK) (Sherlyn/BMI)
125	122	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Vector, BMI)
126	123	ALL YOU GET TYRONE DAVIS/Columbia 3 10604 (Blackwood/ Content, BMI)
127	137	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/Amherst 725 (Halwill/Plain and Simple, ASCAP)
128	131	HEROES DAVID BOWIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)
129	132	BREAKDOWN TOM PETTY AND THE HEARTBREAKERS/Shelter 62008 (ABC) (Skyhill)
130	125	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)
131	—	WHAT'S YOUR NAME LYNRYD SKYNYRD MCA 40819 (Duchess, BMI)
132	128	OXYGENE JEAN-MICHEL JARRE/Polydor PD 14425 (Black Neon, BMI)
133	130	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)
134	—	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)
135	134	SWEET WINE OF LOVE ROBIN TROWER/Chrysalis 2172 (Misty Days/ Chrysalis, ASCAP)
136	129	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor)
137	136	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)
138	139	LAY IT ON ME SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)
139	140	CAN'T WAIT PIPER/A&M 1969 (Songs of the Knight/Bonass, BMI)
140	141	YOU LIED NETWORK/Epic 8 50449 (Little Gino, BMI)
141	143	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)
142	144	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)
143	145	DO DO WAP IS STRONG IN HERE CURTIS MAYFIELD/Curtom 0131 (Short Eyes/Mayfield, BMI)
144	138	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)
145	150	FUNKY MONKEY MANDRILL/Arista 2074 (Mandrill, ASCAP)
146	142	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)
147	146	COME SOFTLY TO ME BRENTON WOOD/Cream 7716 (Cornerstone, BMI)
148	147	WONDROUS STORIES YES/Atlantic 3416 (Topographic, WB, ASCAP)
149	135	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476 (Stone Diamond, BMI)
150	—	NEVER MY LOVE ADDRISI BROS./Buddah 587 (Arista) (Warner/Tamerlane, BMI)

AS Stevie Wonder (Jobete/Black Bull, ASCAP)	63	JUST THE WAY YOU ARE Phil Ramone (Joelsongs, BMI)	12
BABY COME BACK (Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	24	KEEP IT COMIN' LOVE H.W. Casey & R. Finch (Sherlyn/Harrick, BMI)	14
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP)	8	(LOVE IS) THICKER THAN WATER Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, EMI)	73
BEST OF MY LOVE Maurice White (Saggiore, BMI/Steelchest, ASCAP)	53	LOVELY DAY Bill Withers & Clarence McDonald (Golden Withers/Chappell BMI)	93
BLOAT ON Lou Adler (ABC/Dunhill/Woodsongs, BMI)	68	MONEY, MONEY, MONEY Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP)	54
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	6	MOONDANCE Van Morrison (WB, ASCAP/Caledonia Soul, BMI)	94
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	2	MY WAY Felton Jarvis & Elvis Presley (Spanka, BMI)	55
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	15	NATIVE NEW YORKER Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	51
CALLING OCCUPANTS OF INTER-PLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP)	44	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	5
CAT SCRATCH FEVER Lew Fatterman, Tom Werman & Cliff Davis (Magicland, ASCAP)	56	OOH BOY Norman Whitfield (May Twelfth, Warner-Tamerlane, BMI)	91
CLOSER TO MY HEART Group & Terry Brown (Core, ASCAP)	90	PEG Gary Katz (ABC/Dunhill, BMI)	98
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian MacDonald (Somerset/Evansongs/Warner Bros., ASCAP)	38	POINT OF KNOW RETURN Jeff Glikman (Don Kirshner, BMI)	37
COME SAIL AWAY Prod. by group (Almo/Stygian Songs, ASCAP)	31	REACH FOR IT George Duke (Mycenae, ASCAP)	80
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	75	RUNAROUND SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP)	42
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angeldust, BMI)	27	SAD EYES Skip Konte (Starrin, BMI)	79
DON'T ASK MY NEIGHBORS Maurice White (Unichappell, BMI)	50	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	29
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	3	SEND IT Nicholas Ashford & Valerie Simpson (Nic-O-Val, ASCAP)	88
DON'T LET ME BE MISUNDERSTOOD Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	60	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	21
DO YOU WANNA GET FUNKY WITH ME Cory Wade (Sherlyn, Describe, BMI)	47	SERPENTINE FIRE Maurice White (Artwork, ASCAP)	36
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	41	SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	30
DUSIC Pil Benton & Group (Caliber/Good High, ASCAP)	34	SHORT PEOPLE Lenny Waronker & Russ Titleman (Hightree, BMI)	49
ECHOES OF LOVE Ted Templeman (Soquel, ASCAP/J.E.C., BMI)	83	SILVER LADY Tony Macaulay (Almo, Macaulay, ASCAP)	66
EMOTION Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	69	SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	35
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	12	SOMETIMES WHEN WE TOUCH Mathew McCauley & Fred Mullin (McCauley/Welbeck, ASCAP/Alyee, BMI)	85
FAIR GAME Prod. by group (Gold Hill, ASCAP)	62	SOMEBODY'S GOTTA WIN, SOMEBODY GOTTA LOSE Frederick Knight (Every-Knight, BMI)	100
FFUN Skip Scarborough (Val-je Joe, BMI)	92	STAR WARS THEME/CANTINA BAND (Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	17
FROM GRACELAND TO THE PROMISED LAND Fuzzy Owen (Shade Tree, BMI)	97	STONE COLD SOBER Allan Callan & Group (April, ASCAP)	74
GETTIN' READY FOR LOVE Richard Perry (Braintree/Snow/Golde's Gold, BMI)	65	STREET CORNER SERENADE Gary Lyons (Muscadine/Xaigon/Yo Mama's, BMI)	84
GIRL'S SCHOOL Paul McCartney (ATV, BMI)	64	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	77
GOIN' PLACES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	61	SWING TOWN Steve Miller (Sailor, ASCAP)	18
GONE TOO FAR Kyle Lehnig (Dawn Breaker/Cold Zinc, BMI)	28	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	33
GRAND MOTHER'S SONG William E. McEwen (Colorado, ASCAP)	86	THE KING IS GONE (Brim, SESAC)	76
HARD TIMES Joe Wissert (Boz Scaggs, ASCAP)	95	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) Louie Shelton & Charles Fox (WB, ASCAP/Warner Tamerlane, BMI)	58
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	11	THE WAY I FEEL TONIGHT Harry Maslin (Rosewater/Careers, BMI)	45
HEAVEN'S JUST A SIN AWAY Brian Fisher (Norville, SESAC)	59	TIME BOMB James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP)	70
HELP IS ON THE WAY John Boylen & Group (Australian Tumbleweed, BMI)	19	TURN TO STONE Jeff Lynne (Unart/Jet, BMI)	48
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	32	WAS DOG A DOUGHNUT (Colgems-EMI, ASCAP)	87
HEY DEANIE Michael Lloyd (CAM, BMI)	46	WAY DOWN ELVIS Presley & Felton Jarvis (Ray Stevens, BMI)	52
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	7	WE ARE THE CHAMPIONS Queen (Queen)	40
I FEEL LOVE Georgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP)	13	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	4
IF IT DON'T FIT, DON'T FORCE IT Larry Farrow (Funks Bump, BMI)	89	WE JUST DISAGREE Dave Mason & P. Nevison (Blackwood/Bruiser, BMI)	22
IF THAT'S HOW NATURE MADE HIM Al Delory (Galleon Music, ASCAP)	99	WRAP YOUR ARMS AROUND ME Casey/Finch (Sherlyn/Harrick, BMI)	78
IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson & Brad Shapiro (Tree, BMI)	57	YOU CAN'T TURN ME OFF IN THE MIDDLE OF TURNING ME ON Kent Washburn (Jobete, ASCAP)	25
I GO CRAZY Paul Davis (Web IV, BMI)	43	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	1
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten, K. Richardson (Stigwood-Unichappell, BMI)	96	YOU'RE IN MY HEART (THE FINAL ACCLAIM) Tom Dowd (Riva, ASCAP)	39
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	67	YOU'RE MOVING OUT TODAY Brooks Arthur (Unichappell/Begonia/Devine's, BMI)	71
ISN'T IT TIME Ron Nevison (Jacon/X-Ray, BMI)	16	YOU MAKE LOVIN' FUN Fleetwood Mac (Gentoo, BMI)	10
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	9	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) Todd Rundgren (E.B. Marks/Neerland/Peg, BMI)	82
IT'S SO EASY Peter Asher (MPL Comm., BMI)	20	(YOU'RE MY) SOUL & INSPIRATION Michael Lloyd & Mike Curb (Screen-Gems, EMI, BMI)	81
JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI)	23	YOUR SMILING FACE Peter Asher (Country Road, BMI)	26

CBS RECORDS INTERNATIONAL
CONGRATULATES JOHNNY MATHIS
ON HIS RECEIPT OF THE CRYSTAL GLOBE,
FOR SALES OF OVER FIVE MILLION ALBUMS
OUTSIDE THE UNITED STATES.



THE SINGLES CHART

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

NOV. 26	NOV. 19		WKS. ON CHART
1	1	YOU LIGHT UP MY LIFE DEBBY BOONE Warner/Curb WBS 8446 (WB) (7th Week)	14
2	2	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	18
3	4	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	18
4	5	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	12
5	3	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	19
6	9	BLUE BAYOU LINDA RONSTADT/Asylum 45431	11
7	10	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882 (Polydor)	9
8	8	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620	9
9	6	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	13
10	13	YOU MAKE LOVING FUN FLEETWOOD MAC/ Warner Bros. WBS 8483	6
11	14	HEAVEN IS ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)	15
12	17	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	11
13	7	I FEEL LOVE DONNA SUMMER/Casablanca 884	17
14	11	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	23
15	15	BRICK HOUSE COMMODORES/Motown M 1425F	14
16	20	ISN'T IT TIME THE BABYS/Chrysalis CHS 2173	9
17	12	"STAR WARS" THEME/CANTINA BAND MECO/ Millennium MN 604 (Casablanca)	18
18	23	SWINGTOWN STEVE MILLER BAND/Capitol P 4496	7
19	18	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	18
20	25	IT'S SO EASY LINDA RONSTADT/Asylum 45438	8
21	26	SENTIMENTAL LADY BOB WELCH/Capitol P 4479	8
22	24	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	13
23	16	JUST REMEMBER I LOVE YOU FIREBALL/Atlantic 3421	13
24	33	BABY COME BACK PLAYER/RSO RS 879 (Polydor)	9
25	32	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	10
26	30	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	8
27	29	DAYBREAK BARRY MANILOW/Arista 0273	9
28	34	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16102 (Atlantic)	9
29	31	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	10
30	35	SHE'S NOT THERE SANTANA/Columbia 3 10616	8
31	36	COME SAIL AWAY STYX/A&M 1977	10
32	39	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	7
33	19	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb 8423 (WB)	18
34	21	DUSIC BRICK/Bang 734	13
35	40	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	7
36	41	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	7
37	46	POINT OF KNOW RETURN KANSAS/Kirshner ZS8 4273 (CBS)	4
38	22	COLD AS ICE FOREIGNER/Atlantic 3410	19
39	59	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	5
40	50	WE ARE THE CHAMPIONS QUEEN/Elektra 45441	6
41	42	DRAW THE LINE AEROSMITH/Columbia 3 10637	7
42	52	RUNAROUND SUE LEIF GARRETT/Atlantic 3440	3
43	49	I GO CRAZY PAUL DAVIS/Bang 733	14
44	47	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS/A&M 1978	8
45	51	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272	6
46	53	HEY DEANIE SHAUN CASSIDY/Warner/Curb WBS 8488	3
47	27	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)	13
48	77	TURN TO STONE ELO/Jet JT XW 1099 (UA)	2
49	66	SHORT PEOPLE RANDY NEWMAN/Warner Bros. WBS 8492	3
50	57	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	6
51	63	NATIVE NEW YORKER ODYSSEY/RCA PB 11129	5



52	43	WAY DOWN ELVIS PRESLEY/RCA PB 10998	22
53	28	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	24
54	58	MONEY, MONEY, MONEY ABBA/Atlantic 3434	6
55	67	MY WAY ELVIS PRESLEY/RCA JH 11165	3
56	38	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	18
57	70	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	6
58	37	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) SEALS & CROFTS/Warner Bros. WBS 8405	12
59	60	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1103	6
60	78	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca NB 902	3
61	65	GOIN' PLACES THE JACKSONS/Epic 8 50454	8
62	56	FAIR GAME CROSBY, STILLS & NASH/Atlantic 3432	9
63	72	AS STEVIE WONDER Tamla T 54291F (Motown)	3
64	79	GIRL'S SCHOOL WINGS/Capitol SPRO 8747	2
65	69	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F	4
66	68	SILVER LADY DAVID SOUL/Private Stock 163	12
67	75	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/ MCA 40811	3
68	74	BLOAT ON CHEECH & CHONG /Ode 8 50471 (CBS)	4
69	80	EMOTION SAMANTHA SANG/Private Stock 178	3
70	71	TIME BOMB LAKE/Columbia 3 10614	9
71	62	YOU'RE MOVING OUT TODAY CAROLE BAYER SAGER/ Elektra 45422	8
72	81	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	3
73	85	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883 (Polydor)	6
74	64	STONE COLD SOBER CRAWLER/Epic 8 50442	8
75	98	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	2
76	44	THE KING IS GONE RONNIE McDOWELL/Scorpion SC 0543	12
77	48	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	23

CHARTMAKER OF THE WEEK

78	—	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND T.K. 1022	1
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79	88	SAD EYES BROOKLYN DREAMS/Millennium MN 606 (Casablanca)	2
80	90	REACH FOR IT GEORGE DUKE/Epic 8 50463	2
81	86	(YOU'RE MY) SOUL & INSPIRATION DONNY & MARIE/ Polydor PD 14439	3
82	89	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) MEATLOAF/Epic 8 50467	4
83	84	ECHOES OF LOVE DOOBIE BROTHERS/Warner Bros. WBS 8471	6
84	99	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	2
85	—	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	1
86	—	GRANDMOTHER'S SONG STEVE MARTIN/Warner Bros. WBS 8503	1
87	91	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971	3
88	—	SEND IT ASHFORD & SIMPSON/WBS 8453	8
89	92	IF IT DON'T FIT DON'T FORCE IT KELLE PATTERSON/ Shadybrook 1041	2
90	93	CLOSER TO MY HEART RUSH/Mercury 73958	2
91	94	OOH BOY ROSE ROYCE/Whitfield WH1 8491 (WB)	3
92	96	FFUN CON FUNK SHUN/Mercury 73959	2
93	97	LOVELY DAY BILL WITHERS/Columbia 3 10627	2
94	95	MOONDANCE VAN MORRISON/Warner Bros. WBS 8450	4
95	76	HARD TIMES BOZ SCAGGS/Columbia 3 10606	7
96	45	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	32
97	82	FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804	8
98	—	PEG STEELY DAN/ABC AB 12320	1
99	—	IF THAT'S HOW NATURE MADE HIM HELEN GRAYCO/ The Number One Record Company NO-001	1
100	—	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)	1

THE FM AIRPLAY REPORT

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

FLASHMAKER



WORKS VOL. II
EMERSON, LAKE & PALMER
Atlantic

MOST ADDED:

WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
NEWS OF THE WORLD—Queen—Elektra
SECONDS OUT—Genesis—Atlantic
TOUCH & GONE—Gary Wright—WB
RICK DANKO—Arista
PUTTING IT STRAIGHT—Pat Travers—Polydor
POMPEII—Triumvirat—Capitol
MANORISMS—Wet Willie—Epic
DECADE—Neil Young—Reprise

WNEW-FM/NEW YORK

ADDS:
GREATEST HITS, ETC.—Paul Simon—Col
I'M GLAD YOU'RE HERE—Neil Diamond—Col
POMPEII—Triumvirat—Capitol
RICK DANKO—Arista
RICK WAKEMAN'S CRIMINAL RECORD—A&M
TREASURE—Epic
HEAVY ACTION (airplay in descending order):
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SLOWHAND—Eric Clapton—RSO
ANNIE IN WONDERLAND—Annie Haslam—Sire
SECONDS OUT—Genesis—Atlantic
MY AIM IS TRUE—Elvis Costello—Col
BAT OUT OF HELL—Meatloaf—Epic
TOUCH & GONE—Gary Wright—WB
ROCKET TO RUSSIA—Ramones—Sire

WBCN-FM/BOSTON

ADDS:
ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
GLENDA GRIFFITH—Ariola America
GREATEST HITS, ETC.—Paul Simon—Col
KISS ALIVE II—Casablanca
MANORISMS—Wet Willie—Epic
METRO—Sire
RICK DANKO—Arista
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
HEAVY ACTION (airplay, sales, phones in descending order):
SLOWHAND—Eric Clapton—RSO
NEWS OF THE WORLD—Queen—Elektra

AJA—Steely Dan—ABC
LITTLE CRIMINALS—Randy Newman—WB
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
ROUGH MIX—Townshend/Lane—MCA
FRENCH KISS—Bob Welch—Capitol
KARLA BONOFF—Col
OUT OF THE BLUE—ELO—Jet
TERRAPIN STATION—Grateful Dead—Arista

WLIR-FM/LONG ISLAND

ADDS:
ANNIE IN WONDERLAND—Annie Haslam—Sire
COWBOY—Capricorn
GALAXY—War—MCA
HAVING A PARTY—Pointer Sisters—ABC/Blue Thumb
MELODIES—Jan Hammer Group—Nemperor
POMPEII—Triumvirat—Capitol
PUTTING IT STRAIGHT—Pat Travers—Polydor
RICK WAKEMAN'S CRIMINAL RECORD—A&M
TIGHTROPE—Steve Khan—Col
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay in descending order):
SECONDS OUT—Genesis—Atlantic
THE STRANGER—Billy Joel—Col
AJA—Steely Dan—ABC
MY AIM IS TRUE—Elvis Costello—Col
ROUGH MIX—Townshend/Lane—MCA
EDDIE MONEY—Col
SLOWHAND—Eric Clapton—RSO
BOOK OF DREAMS—Steve Miller Band—Capitol
AMERICA LIVE—WB
NIGHT AFTER NIGHT—Nils Lofgren—A&M

WBAB-FM/LONG ISLAND

ADDS:
DOWN TWO THEN LEFT—Boz Scaggs—Col
GREATEST HITS, ETC.—Paul Simon—Col
JOE COCKER'S GREATEST HITS—A&M
NEWS OF THE WORLD—Queen—Elektra
PUTTING IT STRAIGHT—Pat Travers—Polydor
SATURDAY NIGHT FEVER—[soundtrack]—Various Artists—RSO
THE EARLY YEARS—Al Stewart—Janus
TWO THE HARD WAY—Allman & Woman—WB

HEAVY ACTION (airplay in descending order):
OUT OF THE BLUE—ELO—Jet
AJA—Steely Dan—ABC
TOUCH & GONE—Gary Wright—WB
THE STRANGER—Billy Joel—Col
SLOWHAND—Eric Clapton—RSO
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
EDDIE MONEY—Col
SECONDS OUT—Genesis—Atlantic
POINT OF KNOW RETURN—Kansas—Kirschner
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

WBLM-FM/MAINE

ADDS:
A PAUPER IN PARADISE—Gino Vannelli—A&M
GALAXY—War—MCA
MANORISMS—Wet Willie—Epic
NEWS OF THE WORLD—Queen—Elektra

RECYCLED—Edgar Winter—Blue Sky
RICK DANKO—Arista
SECONDS OUT—Genesis—Atlantic
TAKING OL' ROUTE 1—John Lincoln Wright—Esca
TOUCH & GONE—Gary Wright—WB
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay in descending order):
SHOW SOME EMOTION—Joan Armatrading—A&M
THE STRANGER—Billy Joel—Col
OLD FRIENDS—Mary McCaslin—Philo
THE JOY—Fantasy
RECKLESS ABANDON—David Bromberg Band—Fantasy
STICK TO ME—Graham Parker—Mercury
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SLOWHAND—Eric Clapton—RSO
OUT OF THE BLUE—ELO—Jet
AJA—Steely Dan—ABC

WCMF-FM/ROCHESTER

ADDS:
ANNIE IN WONDERLAND—Annie Haslam—Sire
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
GALAXY—War—MCA
GLENDA GRIFFITH—Ariola America
NEWS OF THE WORLD—Queen—Elektra
PUTTING IT STRAIGHT—Pat Travers—Polydor
RICK WAKEMAN'S CRIMINAL RECORD—A&M
SECONDS OUT—Genesis—Atlantic
SLOWHAND—Eric Clapton—RSO
TOUCH & GONE—Gary Wright—WB

HEAVY ACTION (airplay, sales, phones in descending order):
SHOW SOME EMOTION—Joan Armatrading—A&M
THE PLAYER NOT THE GAME—Jess Roden—Island
YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst
RAIN DANCES—Camel—Janus
OUT OF THE BLUE—ELO—Jet
NIGHT AFTER NIGHT—Nils Lofgren—A&M
ROUGH MIX—Townshend/Lane—MCA
BOOK OF INVASIONS—Horslips—DJM
PLAYER—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA

WIOQ-FM/PHILADELPHIA

ADDS:
DOWN TWO THEN LEFT—Boz Scaggs—Col
ENCORE—Tangerine Dream—Virgin
GREATEST HITS—Roxy Music—Atco
DOUCETTE—Mushroom
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
POMPEII—Triumvirat—Capitol
PUTTING IT STRAIGHT—Pat Travers—Polydor
THE ALICE COOPER SHOW—WB
THE BEST OF ZZ TOP—London
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay, sales, phones in descending order):
SECONDS OUT—Genesis—Atlantic
OUT OF THE BLUE—ELO—Jet
SLOWHAND—Eric Clapton—RSO
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

THE STRANGER—Billy Joel—Col
MY AIM IS TRUE—Elvis Costello—Col
EDDIE MONEY—Col
AJA—Steely Dan—ABC
I ROBOT—Alan Parsons Project—Arista
HEROES—David Bowie—RCA

WYDD-FM/PITTSBURGH

ADDS:
BROOKLYN DREAMS—Millennium
DECADE—Neil Young—Reprise
FINALE—Loggins & Messina—Col
LEVON HELM & RCO ALL-STARS—ABC
NEWS OF THE WORLD—Queen—Elektra
REPEAT—Jethro Tull—Chrysalis
SECONDS OUT—Genesis—Atlantic
THE MOTORS—Virgin
TOUCH & GONE—Gary Wright—WB
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay):
AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol
MOONFLOWER—Santana—Col
OUT OF THE BLUE—ELO—Jet
PLAYER—RSO
POINT OF KNOW RETURN—Kansas—Kirschner
SIMPLE DREAMS—Linda Ronstadt—Asylum
STREET SURVIVORS—Lynyrd Skynyrd—MCA
THE STRANGER—Billy Joel—Col

WHFS-FM/WASHINGTON

ADDS:
ALL IN THE NAME OF LOVE—John Hartford—Flying Fish
ANNIE IN WONDERLAND—Annie Haslam—Sire
CHANGE, CHANGE, CHANGE—Les McCann—ABC
COWBOY—Capricorn
GYPSY BOY—Billy Joe Shaver—Capricorn
PAULA LOCKHEART—Flying Fish
PUTTING IT STRAIGHT—Pat Travers—Polydor
RICK DANKO—Arista
THE SCRATCH BAND (bp)—Big Sound
TOO MANY BAD HABITS—John Nicholas—Blind Pig

HEAVY ACTION (airplay in descending order):
AJA—Steely Dan—ABC
LITTLE CRIMINALS—Randy Newman—WB
SHOW SOME EMOTION—Joan Armatrading—A&M
STREET SURVIVORS—Lynyrd Skynyrd—MCA
STICK TO ME—Graham Parker—Mercury
IN CITY DREAMS—Robin Trower—Chrysalis
SLOWHAND—Eric Clapton—RSO
LIVESTOCK—Brand X—Passport
MY AIM IS TRUE—Elvis Costello—Col
MIDNIGHT WIND—Charlie Daniels Band—Epic

WQDR-FM/RALEIGH

ADDS:
AMERICA LIVE—WB
DECADE—Neil Young—Reprise
EXPECT NO MERCY—Nazareth—A&M
METRO—Sire
REDWING—Grinder Switch—Atco
RICK WAKEMAN'S CRIMINAL RECORD—A&M
TOUCH & GONE—Gary Wright—WB

WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay, sales, phones in descending order):
SIMPLE DREAMS—Linda Ronstadt—Asylum
AJA—Steely Dan—ABC
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SHOW SOME EMOTION—Joan Armatrading—A&M
POINT OF KNOW RETURN—Kansas—Kirschner
MOONFLOWER—Santana—Col
OUT OF THE BLUE—ELO—Jet
LITTLE CRIMINALS—Randy Newman—WB
FINALE—Loggins & Messina—Col

WAIV-FM/JACKSONVILLE

ADDS:
A PAUPER IN PARADISE—Gino Vannelli—A&M
MANORISMS—Wet Willie—Epic
SECONDS OUT—Genesis—Atlantic
STAIRWAY TO HEAVEN—Reverberi—UA
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
HEAVY ACTION (airplay, sales in descending order):
FRENCH KISS—Bob Welch—Capitol
IN CITY DREAMS—Robin Trower—Chrysalis
AJA—Steely Dan—ABC
CHICAGO XI—Col
THE STRANGER—Billy Joel—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA
EDDIE MONEY—Col
OUT OF THE BLUE—ELO—Jet
SIMPLE DREAMS—Linda Ronstadt—Asylum

ZETA 4-FM/MIAMI

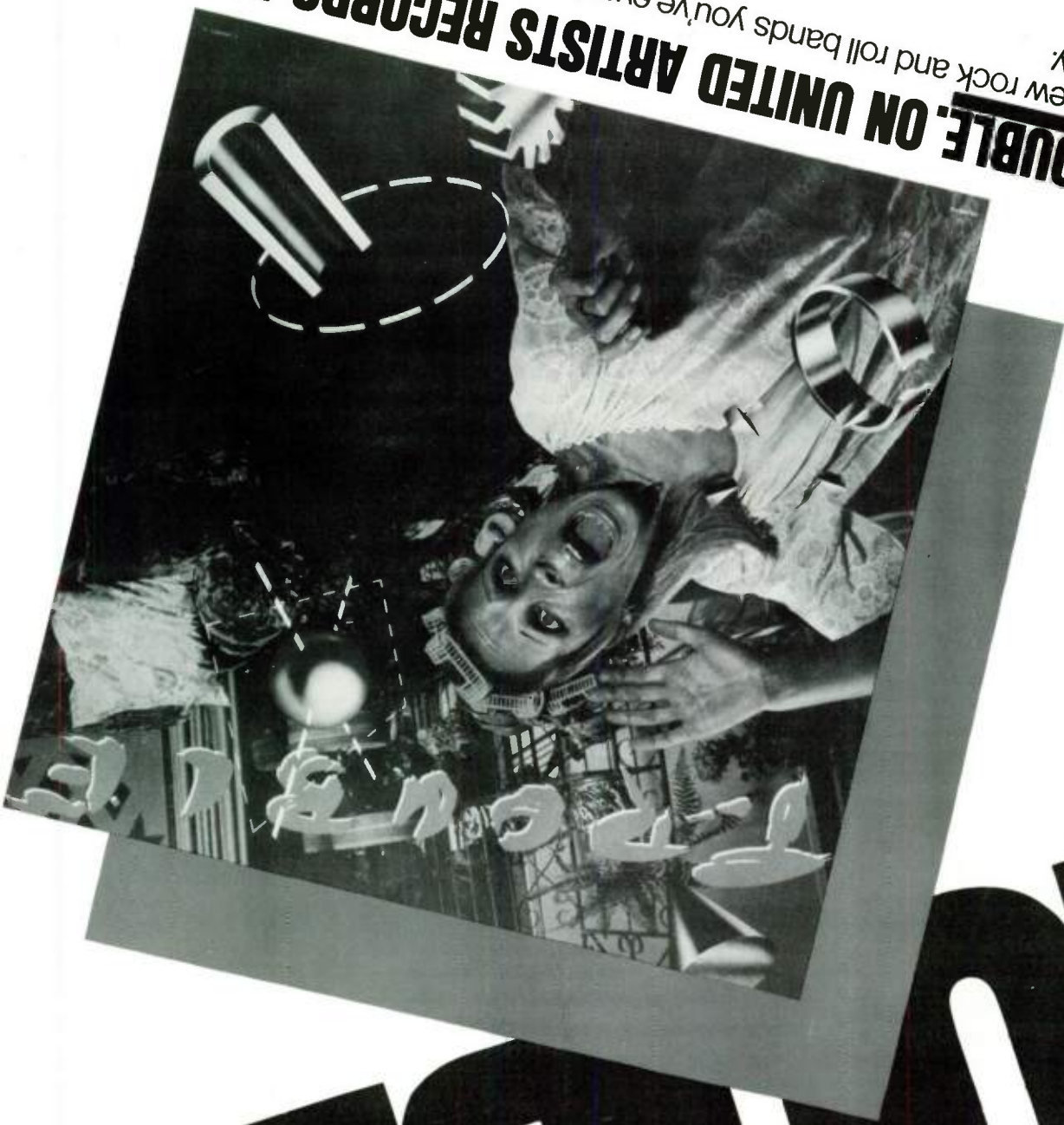
ADDS:
NEWS OF THE WORLD—Queen—Elektra
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
HEAVY ACTION (airplay, sales, phones in descending order):
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
LUNA SEA—Firefall—Atlantic
THE STRANGER—Billy Joel—Col
POINT OF KNOW RETURN—Kansas—Kirschner
AJA—Steely Dan—ABC
CHICAGO XI—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
MOONFLOWER—Santana—Col
SLOWHAND—Eric Clapton—RSO

WQSR-FM/TAMPA

ADDS:
GALAXY—War—MCA
LEVON HELM & RCO ALL-STARS—ABC
MY AIM IS TRUE—Elvis Costello—Col
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
NEWS OF THE WORLD—Queen—Elektra
POMPEII—Triumvirat—Capitol
RECYCLED—Edgar Winter—Blue Sky
RICK WAKEMAN'S CRIMINAL RECORD—A&M
SECONDS OUT—Genesis—Atlantic
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay, sales, phones):
AJA—Steely Dan—ABC
CROSBY-NASH LIVE—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol
MOONFLOWER—Santana—Col
OUT OF THE BLUE—ELO—Jet
SIMPLE DREAMS—Linda Ronstadt—Asylum
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA
THE STRANGER—Billy Joel—Col

ARE YOU TALKING TO ME



WATCH OUT FOR TROUBLE. ON UNITED ARTISTS RECORDS AND TAPES.



Produced by Richard Pigby (Diga) Smith
Executive Producers: Jeffery Dengrove & Paul Dengrove.

One of the best and toughest, new rock and roll bands you've ever heard.
And we're into it, in a very big way.

THE FM AIRPLAY REPORT

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

TOP AIRPLAY



AJA
STEELY DAN
ABC

MOST AIRPLAY:

AJA—Steely Dan—ABC
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SLOWHAND—Eric Clapton—RSO
POINT OF KNOW RETURN—Kansas—Kirshner
STREET SURVIVORS—Lynyrd Skynyrd—MCA
FRENCH KISS—Bob Welch—Capitol
SIMPLE DREAMS—Linda Ronstadt—Asylum
THE STRANGER—Billy Joel—Col
MOONFLOWER—Santana—Col

WMMS-FM/CLEVELAND ADDS:

DOWN TWO THEN LEFT—Boz Scaggs—Col
EXPECT NO MERCY—Nazareth—A&M
GREATEST HITS—Roxy Music—Atco
LIFE ON THE LINE—The Rods—Island
TREASURE—Epic
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

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

RUMOURS—Fleetwood Mac—WB
FRENCH KISS—Bob Welch—Capitol
BAT OUT OF HELL—Meatloaf—Epic
SIMPLE DREAMS—Linda Ronstadt—Asylum
AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA
OUT OF THE BLUE—ELO—Jet
SPECTRES—Blue Oyster Cult—Col

M105-FM/CLEVELAND ADDS:

DOWN TWO THEN LEFT—Boz Scaggs—Col
THE ALICE COOPER SHOW—WB

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

OUT OF THE BLUE—ELO—Jet
AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SIMPLE DREAMS—Linda Ronstadt—Asylum
CHICAGO XI—Col
POINT OF KNOW RETURN—Kansas—Kirshner

BAT OUT OF HELL—Meatloaf—Epic
NEWS OF THE WORLD—Queen—Elektra
AMERICA LIVE—WB
FRENCH KISS—Bob Welch—Capitol

WXRT-FM/CHICAGO ADDS:

A MUSICAL ROMANCE—Lester Young—Col
ANNIE IN WONDERLAND—Annie Haslam—Sire
BEST OF ARLO GUTHRIE—WB
GREATEST HITS—Roxy Music—Atco
GREATEST HITS, ETC.—Paul Simon—Col
NEWS OF THE WORLD—Queen—Elektra
NO HITS, FOUR ERRORS—Martin Mull—Capricorn
POMPEII—Triumvirat—Harvest
RICK DANKO—Arista
TOUCH & GONE—Gary Wright—WB

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

LITTLE CRIMINALS—Randy Newman—WB
AJA—Steely Dan—ABC
STREET SURVIVORS—Lynyrd Skynyrd—MCA
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
IN COLOR—Cheap Trick—Epic
SIMPLE DREAMS—Linda Ronstadt—Asylum
STICK TO ME—Graham Parker—Mercury
ROUGH MIX—Townshend/Lane—MCA
CSN—Crosby, Stills & Nash—Atlantic
POINT OF KNOW RETURN—Kansas—Kirshner

KSHE-FM/ST. LOUIS ADDS:

GIRLS' SCHOOL (single)—Wings—Capitol
POMPEII—Triumvirat—Capitol
TOUCH & GONE—Gary Wright—WB
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

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

POINT OF KNOW RETURN—Kansas—Kirshner
AJA—Steely Dan—ABC
MOONFLOWER—Santana—Col
OUT OF THE BLUE—ELO—Jet
FRENCH KISS—Bob Welch—Capitol
CITADEL—Starcastle—Epic
STREET SURVIVORS—Lynyrd Skynyrd—MCA
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SLOWHAND—Eric Clapton—RSO

WZMF-FM/MILWAUKEE ADDS:

AMERICA LIVE—WB
ANNIE IN WONDERLAND—Annie Haslam—Sire
DECADE—Neil Young—Reprise
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
GLENDA GRIFFITH—Ariola America
MY AIM IS TRUE—Elvis Costello—Col

NEWS OF THE WORLD—Queen—Elektra
RICK DANKO—Arista
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

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

GRAND ILLUSION—Styx—A&M
NEWS OF THE WORLD—Queen—Elektra
FRENCH KISS—Bob Welch—Capitol
GOING FOR THE ONE—Yes—Atlantic
SECONDS OUT—Genesis—Atlantic
SPECTRES—Blue Oyster Cult—Col
POINT OF KNOW RETURN—Kansas—Kirshner
I ROBOT—Alan Parsons Project—Arista
RUMOURS—Fleetwood Mac—WB
A FAREWELL TO KINGS—Rush—Mercury

KQRS-FM/MINNEAPOLIS ADDS:

DECADE—Neil Young—Reprise
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
GIRLS' SCHOOL (single)—Wings—Capitol
MANORISMS—Wet Willie—Epic
MY AIM IS TRUE—Elvis Costello—Col
PUTTING IT STRAIGHT—Pat Travers—Polydor
REDWING—Grinder Switch—Atco
SECONDS OUT—Genesis—Atlantic
SLOWHAND—Eric Clapton—RSO
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay):

AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol
LOVE YOU LIVE—Rolling Stones—Rolling Stones
MOONFLOWER—Santana—Col
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
POINT OF KNOW RETURN—Kansas—Kirshner
SIMPLE DREAMS—Linda Ronstadt—Asylum
STREET SURVIVORS—Lynyrd Skynyrd—MCA

KPFT-FM/HOUSTON ADDS:

COWBOY—Capricorn
DECADE—Neil Young—Reprise
GALAXY—War—MCA
HEADS—Bob James—Tappan Zee
JAM SESSION—Various Artists—Pablo
KISS ALIVE II—Casablanca
OUT OF THE BLUE—ELO—Jet
SECONDS OUT—Genesis—Atlantic
SPARK IN THE DARK—Alpha Band—Arista
TIGHTROPE—Steve Khan—Col

HEAVY ACTION (airplay):

CROSBY-NASH LIVE—ABC
FINALE—Loggins & Messina—Col
GALAXY—War—MCA
HOLD ON TO LOVE—Rabbitt—Capricorn
INTERGALACTIC TOURING BAND—Passport
LIVE AT THE ROXY—Les McCann—ABC
STILLWATER—Capricorn

THE BEST OF ZZ TOP—London
THE PLAYER NOT THE GAME—Jess Roden—Island
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

KBPI-FM/DENVER ADDS:

GIRLS' SCHOOL (single)—Wings—Capitol
LITTLE CRIMINALS—Randy Newman—WB
HEAVY ACTION (airplay, sales, phones in descending order):
AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
OUT OF THE BLUE—ELO—Jet
FRENCH KISS—Bob Welch—Capitol

WNOE-FM/NEW ORLEANS ADDS:

FOOT LOOSE & FANCY FREE—Rod Stewart—WB
MANORISMS—Wet Willie—Epic
MARK FARNER—Atlantic
SHOW SOME EMOTION—Joan Armatrading—A&M
TERENCE BOYLAN—Asylum
THE PLAYER NOT THE GAME—Jess Roden—Island

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

COMMODORES LIVE—Motown
SIMPLE DREAMS—Linda Ronstadt—Asylum
A PAUPER IN PARADISE—Gino Vannelli—A&M
AJA—Steely Dan—ABC
ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
ANOTHER MOTHER FURTHER—Mother's Finest—Epic
STREET SURVIVORS—Lynyrd Skynyrd—MCA
OXYGENE—Jean-Michel Jarre—Polydor
KISS ALIVE II—Casablanca

KOME-FM/SAN JOSE ADDS:

AMERICA LIVE—WB
EXPECT NO MERCY—Nazareth—A&M
GEORGE THOROGOOD & DESTROYERS—Rounder
MANORISMS—Wet Willie—Epic
NEWS OF THE WORLD—Queen—Elektra
RICK DANKO—Arista
SAY IT IN PRIVATE—Steve Goodman—Asylum
SECONDS OUT—Genesis—Atlantic
TOUCH & GONE—Gary Wright—WB
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay, sales):

AJA—Steely Dan—ABC
EDDIE MONEY—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
LITTLE CRIMINALS—Randy Newman—WB
MOONFLOWER—Santana—Col
NIGHT AFTER NIGHT—Nils Lofgren—A&M
OUT OF THE BLUE—ELO—Jet
POINT OF KNOW RETURN—Kansas—Kirshner
SIMPLE DREAMS—Linda Ronstadt—Asylum
STREET SURVIVORS—Lynyrd Skynyrd—MCA

KWST-FM/LOS ANGELES ADDS:

WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

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

OUT OF THE BLUE—ELO—Jet
SPECTRES—Blue Oyster Cult—Col
MOONFLOWER—Santana—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA
NEWS OF THE WORLD—Queen—Elektra
HEROES—David Bowie—RCA
BROKEN HEART—The Babys—Chrysalis
THUNDER ISLAND—Jay Ferguson—Asylum
MUSICAL CHAIRS—Sammy Hagar—Capitol
POINT OF KNOW RETURN—Kansas—Kirshner

KSAN-FM/ SAN FRANCISCO

ADDS:

GREATEST HITS—Roxy Music—Atco
GREATEST HITS, ETC.—Paul Simon—Col
LIFE ON THE LINE—The Rods—Island
NEWS OF THE WORLD—Queen—Elektra
SECONDS OUT—Genesis—Atlantic
TOUCH & GONE—Gary Wright—WB
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay in descending order):

HEROES—David Bowie—RCA
ROCKET TO RUSSIA—Ramones—Sire
MUSICAL CHAIRS—Sammy Hagar—Capitol
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
MY AIM IS TRUE—Elvis Costello—Col
EDDIE MONEY—Col
LIFE ON THE LINE—The Rods—Island
STICK TO ME—Graham Parker—Mercury
FRENCH KISS—Bob Welch—Capitol
THE MOTORS—Virgin

KZEL-FM/EUGENE ADDS:

CAUGHT IN THE ACT—Steve Gibbons Band—MCA
GIRLS' SCHOOL (single)—Wings—Capitol
GLENDA GRIFFITH—Ariola America
NEWS OF THE WORLD—Queen—Elektra
PUTTING IT STRAIGHT—Pat Travers—Polydor
RICK DANKO—Arista
SECONDS OUT—Genesis—Atlantic
THE SCRATCH BAND (bp)—Big Sound
TOUCH & GONE—Gary Wright—WB
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay, sales, phones):

AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
KARLA BONOFF—Col
LITTLE CRIMINALS—Randy Newman—WB
MANORISMS—Wet Willie—Epic
MY AIM IS TRUE—Elvis Costello—Col
OUT OF THE BLUE—ELO—Jet
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA
TWO THE HARD WAY—Allman & Woman—WB

Dialogue (Continued from page 24)

This [record] is essentially the same [as the old albums]. "Short People" is kind of a fancy record; whether it's too fancy for the song, which is just a very strong kind of . . . statement [laughs], I don't know. I don't think anything could get in the way of the lyric. If I ever have a single, there's a couple of things on here that are likelier than anything I've ever had.

RW: Then you haven't consciously tried to cut a single, in the past.

Newman: Oh, I have, but I failed. I'd say to myself, "I'll write a single," but they never turned out. I finished 'em, and I'd realize that it hadn't worked.

"Last Night I Had A Dream" I tried to do as a single. I made one of the worst records. I got in four guitar players, which I'd never done. It was years ago. And it was so loud, and I was real carried away. I thought it was great. And then I heard it the next day.

RW: Was it cut before or after the version on "Sail Away"?

Newman: Before.

RW: Did Warners ever release it?

Newman: Nah. It was really bad. It sounds like bad Big Brother and the Holding Company. And [then there was] "Have You Seen My Baby." But the lyric got a little weird on that. I couldn't do anything else; I just wanted to do what I did. And I did a bad arrangement on that.

RW: The first songs you wrote for others did have single potential though, as demonstrated by Alan Price, who I think was one of the first people to cover you.

Newman: Right. In England he had hits. I do surprisingly well in Holland, and do pretty well here now. The last two, anyway. You know what they do? They tell me at the record company that they sell more than any other artist that sells my amount; they sell 3,000 copies of "Sail Away" every month.

RW: I'd like to turn for a moment to your work to date in film. Apart from the obvious connection, through your family, with film scoring, your own arranging style and the narrative tack you take seem perfectly suited for the screen. So far, though, you don't seem to have really pursued it. In the last year, I can think of two projects, one, "Ragtime," which has been apparently shelved since Robert Altman's firing, and the second an NBC-TV television biography of Huey Long that used several of your songs. How did the Long project happen?

Newman: Well, a guy just called me up. I mean I wrote the songs before, and he called me up and wanted to use them. I saw his project, and frankly didn't think a whole hell of a lot of it. I thought it was a mess. But I let them use it.

RW: What did you think of how your songs were used? The vocals sounded like those on "Good Old Boys," but the arrangements were different, just piano and maybe drums.

Newman: Oh, yeah. They didn't want to pay everybody, and they took that orchestra out of there. No wonder I'm pissed off about that . . .

RW: Don't you find that kind of solution pretty frustrating?

Newman: Hey, you know, it probably is, but I don't pay attention. Like I stopped years ago paying attention to records of my songs. Now I'm listening again.

RW: Why did you stop paying attention?

Newman: It hurt me. I didn't like the way they did them. That's kind of why I started recording, in a way, so then if I mess up, I mess up. I've heard some that I like, but I heard so many that it really bothered me. This was when I was just starting out.

RW: How often could you have worked directly with the artist? Wouldn't that have altered the situation?

Newman: I could have. I was just so lazy I never got around to it.

RW: Well, then, how would someone like Alan Price develop a particular version? Those seem closer to your own work.

Newman: Yeah. It's that kind of perspective. But sometimes I've heard records [of my songs] that kind of wandered away and did pretty well. I heard a good record of "Sail Away," I can't remember who it was from, but it was more pop than mine, and I didn't mind it. It sounded pretty good.

What'd they say at Warners? That this [album] is a departure?

RW: Well, they just said it was a little more commercial. That it was more exciting.

Newman: I think it is, too. What can I tell you? I think it's good, and I've never thought that before. I mean it could be that I'm wrong this time; everyone thought the others were good. And I think they're good in retrospect. But there's some good stuff on this. I think it's going to be very difficult for the people selling it.

RW: How so more than your earlier records?

Newman: Some of it's very easy, almost commercial. But there's so many different people, third person stuff: a child murderer, a Texas girl at a funeral for her father, this kid who's a delinquent type. There's a song about a police parade, my first fascist song, I think; I don't know what to make of it. I'm worried about it. They'll relate me to Ronald Reagan or something.

RW: You certainly have the skills as a songwriter to take a more conventional approach if you wanted to. Say, write a typical love song.

Newman: I'm not so sure of that. I don't choose to do it. And I'll tell you something, I tried to write one for this record. And I couldn't write one, really. I couldn't do a straight love song. It's either some kind of lack on my part, or I just am not interested . . .

99 percent of the stuff you hear is like that, so let someone else write it.

RW: Do you see any other songwriters taking that approach?

Newman: I don't know. I don't know why more of 'em don't do third person stuff . . . They might sound different, and it'd be a pleasure . . .

I'm not interested in writing about myself: "I Gotta Be Me," "Impossible Dream" . . . What am I going to write? I've said it over and over to people who've asked me, but there's no reason why songwriters can't have the same latitude as [other writers] . . . Music does romance well, but it can do more than that.

RW: Do you ever feel that the image of the singer/songwriter, as it was developed during the late '60s, which was very different from the original image of the working writer, has restricted you in your work?

Newman: Not at all. I like it. What can be restrictive is if there's a tendency to personalize everything: "This is about him," that sort of thing.

RW: That sort of approach seems antithetical to your own songs, though, which clearly don't play up glamor.

Newman: Heroes and glamor. I don't believe in heroes, and glamor is bullshit.

RW: How do you go about finding or creating characters in your work?

Newman: I don't know. From watching too much television. Sometimes it will be from something I see, something I read.

RW: Your approach to writing also makes it clear that you've looked at the whole process of story-telling from a literary vantage point. And you seem to draw from history as well. You read a lot of history?

Newman: Yeah, a fair amount.

RW: Turning back for a moment to your involvement with film and drama, I'd like to hear what happened to the "Ragtime" project, which you were to have been involved in. A lot of people saw that assignment as letter perfect for you.

Newman: Yeah, me too. I'll tell you what happened. Dino De-Laurentiis called Elliott [Abbott], and said "We want to see him." So we went down there to see him, much like this, not even dressed

(Continued on page 101)

Farner at CKLW



Mark Farner (Atlantic) kicked-off his first solo tour recently with visits to radio stations in his hometown of Detroit. The first single from his new album, "You And Me Baby," was released this week. Pictured here at CKLW are, from left: local promotion rep Ron Counts; Rosalie Trombley, music director; Mark Farner; program director Dick Bozzi; and announcers Bill Gable and Johnny Williams.

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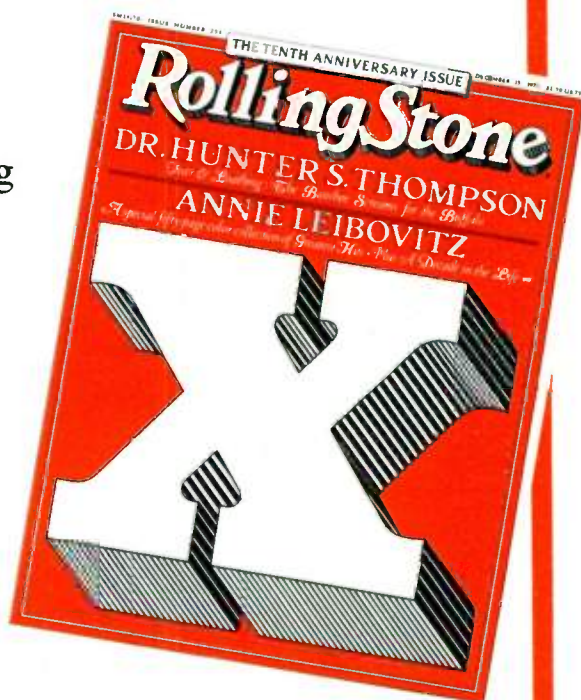
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RADIO WORLD

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ Quote of the week: "Thank you for all the roses" Christy Wright. Christy's thinking of opening a flower shop . . . Bob Harlow, formerly of KERN, has now replaced Randy Cramer at KAFY. Cramer went to WPEZ . . . Muffin, formerly of KYA, is now the assistant to the PD, Bobby Cole, at KMEL.

Immediate opening for a news director at WABX-FM/Detroit. Tapes and resumes to Ted Ferguson, 20760 Coolidge, Detroit, Mich. 48237. No calls please . . . WBLM-FM welcomes a new PD, Mike Bushy, from WTOS . . . Opening for a midday jock at 14-ZYQ. Tapes and resumes to Joe Johnson, Rt. 12 Box 311, Frederick, Md. 21701 . . . Charlie Rowe has resigned from KCPI-FM and is now looking for a gig. Contact him at either of these two numbers: home (507) 377-2723, or office for next two weeks (507) 373-2338. Also, looking for an MD gig is Bob Schneider. Contact him at (507) 377-1866.

Bob Lawrence was promoted to MD at KLEO . . . Opening for a nite-jock at WBBF. Good bucks! Tapes and resumes to Jeff Ryder, 850 Midtown Tower, Rochester, N.Y. 14604. Van Radford, formerly of WAYS, has now assumed the 8 p.m.-midnight at WRJZ . . . WCOL-FM is now carrying a new daily radio program created and distributed by the National Lampoon. The "True Facts Show" will run 3½ minutes long, containing humorous facts of little known news items.

Williams Documentary Planned for Radio

■ NASHVILLE — "Hank Williams . . . The Man, The Legend," a ten-hour documentary commemorating the 25th anniversary of the legendary singer's death, is the first completed radio special in a planned series titled "Star

Stories."

The series is being produced and marketed by Nashville-based Good Vibrations, Inc.

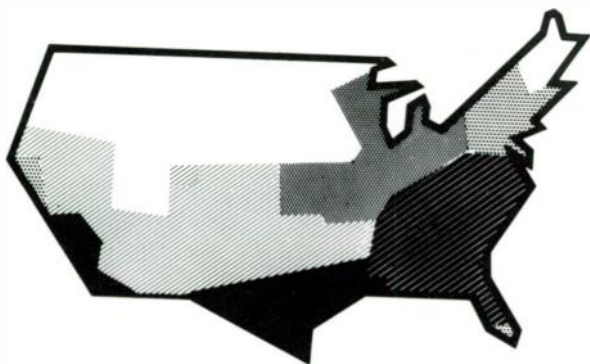
The special is designed for airing on New Year's Day (Williams died on January 1, 1953)

Bill Tanner, Y100

"The radio marketplace is very simply the best national chart that's out there. We can look at it and tell instantly whether the stations that are aligned to our type of sound, our type of music research, are doing well with a record. That's what we want from a national trade."

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



Dedicated To The Needs Of The Music/Record Industry

AM ACTION

By CHRISTY WRIGHT

■ Dolly Parton (RCA). Seems to have really come through all over the country. There were very good moves this week at WFIL HB-18, 13Q 27-22, WPGC HB-28, WHBQ 26-17, WQXI 13-6, WLAC 3-3, Z93 7-4, WMET 25-23, WOKY 16-11, KSLQ 33-26, KXOK 36-30, WTIK 20-18, KLIF 28-26, WCGQ HB-29, WHHY 25-15, WBSR 24-18, WJON HB-19, WEAQ 29-25, K100 HB-40, and 98Q HB-29. This song is still picking up good stations. They include WKBW, KSTP, KCBQ, WSGA, WBBQ and KAAJ.

LTD (A&M). Continues to pick up good adds. They include WABC, WCOL, KCBQ, KCPX, KJRB, K-100. It's really jumping up the charts on every station that is playing it 17-9 WQAM, 9-5 WPGC, 14-5 Z93, 5-4 WDRQ, 14-6 KSLQ, 7-2 KRBE, 19-16 KFRC, 17-11 WLAC, 18-15 WZZP, 12-11 Y100, 28-24 KXOK, 29-23 KHJ, 30-22 KLIF, EX-34 WTIK. Stayed at #2 on WQXI and at #3 on CKLW. Other moves were 6-4 WFLB, 8-3 KILT, 10-2 WSGA, 12-5 WCGQ, 26-21 WAIR, 22-17 WGCL, 27-22 KNUS, 30-23 WBBQ, 21-15 WBSR, 16-13 98Q, 28-23 WSGN, HB-40 WLOF and 22-18 WCAO.



Dolly Parton

Electric Light Orchestra (UA). A load of major stations added this song this week. New at WKBW, KTRC, 96X, WPGC, WDRQ, CKLW, WOKY, KVOX, KFRB, KNDC, WAUG, WSGN, WAAJ, WLOF, WABB, WBSR, WBBQ, B100, KTOQ, WOW, WRFC, WAIR and WCAO. Good progress on stations that added it last week, HB-25 KHJ, 18-8 KRIZ, 23-19 WQXI-FM, HB-34 98Q, HB-28 WCGQ, HB-40 KILT, HB-24 KFI, HB-30 WSPT, HB-23 WIFI.

NEW ACTION

KC & The Sunshine Band (T.K.) "Wrap Your Arms



KC

Around Me." Debuted this week as Chartmaker with these stations on it: Y100, 96X, WNOE, WTIK, WBBQ, and WLOF. It also shows r&b airplay.

Bob Welch (Capitol). Continues to do tremendously well on all levels and to add stations such as: Y100, WQAM, WCOL, WMET. It's a #1 at KSTP with good moves at 13Q 22-18, WRKO 28-21, KFRC 25-22, WPGC 22-18, WLAC 23-14, WZZP 24-20, WDRQ 22-15, WOKY 32-28, KSLQ 5-3, KXOK 14-12, WSAI 29-26, KOWB 12-9, stayed at 6 at WTIK, 17-11 WNOE, 15-11 KTLK.

Player (RSO) This is the biggest week yet so far as adds are concerned. New at WHBQ, WCOL, WSAI, KOWB, WNOE, KHJ, KCBQ, and KLIF. Continues to climb at 13Q 10-5, WRKO 11-7, 96X 19-10, WPGC 12-8, WQXI 15-11, Z93 10-3, KJR 15-10, KFRC 27-23, WMAK 27-25, KSTP 24-22, WTIK 30-27, WIFI 21-13, WPRO-FM 23-14, 98Q 26-21, KVOX 21-16.

Dan Hill (20th Century). "Sometimes When We Touch." This artist has always done great in Canada and is getting recognition in the U.S. with these stations: WAIR, WOW, 98Q, WAUG, KKLS, KXX/106, KCBQ, WTIK, WPEZ, WOKY, CKLW, WBBQ, KVOX, KTOQ and WICC.



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A Special Salute
Jazz'77 November 26, 1977

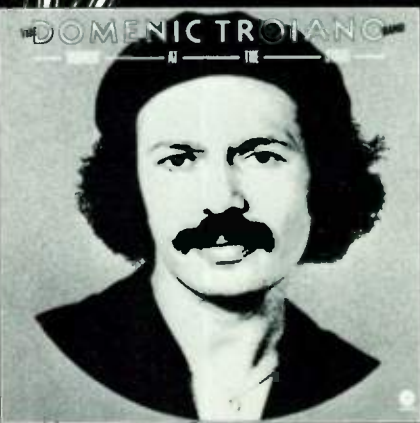
IS BACK!



(ST-11671)



(ST-11627)



(ST-11665)



(ST-11647)



(ST-11658)



(ST-11648)



(ST-11656)



(ST-11659)

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WRH



The commercial momentum that jazz built up in 1976 has certainly continued through 1977, but with some modifications. This year is likely to be remembered as one in which traditional jazz forms and players began to join their crossover-oriented counterparts on the bestseller charts, and in which major record labels began to devote time and money, in quantities once reserved for pop artists, to see that those traditionalists reached an even wider audience.

There was no single jazz crossover smash in 1977 to monopolize the public's attention; rather, a number of styles emerged as news and salesmakers. Traditional bop, electronic experiments, "loft jazz" and others took their place on jazz charts along with more pop or soul-oriented music.

Much of the sales impact these records have had must be attributed to merchandising and promotion campaigns such as have never before been focused on jazz. Record companies in growing numbers seemed to be learning that the in-store sales techniques taught by their pop divisions could produce similarly impressive results for progressive music.

Concert bookings, national news attention and record sales all assert that jazz is riding a wave of visibility that shows no sign of cresting. The pages that follow show that any number of labels are taking steps to see that that trend continues.

Jazz Breaks Through in '76-'77

By ROBERT PALMER

■ Newsweek's cover story made it official: 1977 was the year jazz began to lay claim to its rightful share of America's musical consciousness. The Newsweek headline was misleading — Jazz is Back? Where did it go? — but the spread given Herbie Hancock and the V.S.O.P. Quintet, Anthony Braxton, Keith Jarrett, and the other musicians featured was an unmistakable indication that people are listening to jazz in record numbers.

There were other indications that jazz and the jazz musician, long consigned to the periphery of popular culture and seen, when they were seen at all, in a romantic and stereotyped manner, had begun to move into the mainstream. One of the most talked-about movies of the year was Martin Scorsese's "New York, New York," a movie about the Hollywood-created myth of the rebel with a saxophone. Jazzmen kept popping up on rock albums, not as anonymous studio sidemen but as featured artists. There were solos by Phil Woods (with Phoebe Snow), Wayne Shorter (with Steely Dan), and John Klemmer (with Terence Boylan) to name just a few. Loft jazz was recorded for a major label (the Douglas-Casablanca "Wildflowers" series) and written about in the staid New York Times Sunday Magazine. Ornette Coleman, the prophet of free jazz, returned after several years' absence from performing and sold out New York's Avery Fisher Hall.

As far as serious jazz musicians and fans are concerned, much of this apparent jazz explosion is mere window dressing. The struggle for recognition goes on as before. Some of the best jazz in all the music's categories still goes unrecorded. Some of the best artists, recognized by their peers as giants on their instruments, still work infrequently. Nobody would deny that the climate for jazz has improved. But nobody would deny that there is much to be done.

1977 was a year of retrenchment and reconsideration for the more commercially successful jazzmen. There were no astonishing new successes to compare with George Benson's sudden ascent to superstardom in 1976. Unlike Benson's "Breezin'" album, which rapidly went platinum and spawned a hit single, his 1977 lp "In Flight" took its time reaching the platinum plateau and did not produce single hits. Weather Report had a top-selling album, its biggest yet, in

"Heavy Weather," and other artists in the jazz-rock or jazz-pop or crossover or fusion category—there still is no agreement as to terminology—continued to sell like pop or rock artists. But the big news in this area was not the big sellers, it was the musicians who returned to playing straight jazz.

The V.S.O.P. tour, which combined Herbie Hancock, Wayne Shorter, Ron Carter and Tony Williams from the mid-sixties Miles Davis band and Freddie Hubbard, their frequent team mate on Blue Note sessions of that period, was the biggest news. Here were players who had established themselves as formidable pace-setters on their instruments coming back together to play what many listeners took to referring to as "real jazz." It was not true, as many people supposed, that all of them had been locked into playing crossover music. Carter has been fronting an acoustic quartet for some time, and Williams recorded during the past year with McCoy Tyner and gigged with Hank Jones. Hubbard is often heard playing in a straight-ahead context. But because five stars had temporarily left their own bands to make special music together made the event itself special.

It was not as special as some people hoped it would be. Not even these musicians were capable of "saving" jazz from amplification and a backbeat, and most of them seemed to see V.S.O.P. as an interruption of their careers, not as a new plateau. It was likely that most of them would go back to playing electric and/or discofied music. But, as Newport festival producer George Wein noted during the summer, the V.S.O.P. tour and records were important primarily for showing popular jazz players that they do not have to play just fusion or just mainstream jazz. They can do both, and many are. As this is written, Larry Coryell, Miroslav Vitous and Alphonse Mouzon, all known for heavily amplified jazz-rock in the recent past, are touring as a unit playing a repertoire of jazz standards—"Nardis," "Freedom Jazz Dance," Shorter's "Footprints." Coryell is playing acoustic guitar and Vitous stand-up bass through most of their set. Herbie Hancock and Chick Corea are planning a solo-duo tour. It is likely that other jazzmen who have made popular reputations playing electric music will opt for this kind of eclecticism in the future, a trend which can only be seen as healthy.

There were other signs that the public's appetite for jazz now embraces the mainstream as well as the crossover contingent. Dexter Gordon's return to active performing in the U.S. continued to produce fine music. Columbia, his label, readied a batch of Contemporary Masters albums featuring Lester Young, Charlie Parker, and other immortals, for release late in the year, and planned to promote them heavily. Reissues of vintage material continued to flood the market. 1977 was a good year for students of jazz roots to spend unconscionable sums of money catching up on the great albums they missed. Those with international connections dipped into the Japanese market, where almost every jazz album ever made now seems to be available.

The loft jazz phenomenon peaked in the summer of 1977. In a sense it was a media event, for there certainly was never a style of music which could be identified as loft jazz. Lofts, or musician-run performing spaces, most of which are located in New York, have always featured a broad spectrum of music, including several distinct styles of avant-garde jazz as well as some mainstream and fusion music. But in 1977, due to a burgeoning loft subculture and to the enthusiasm of several jazz journalists, loft jazz suddenly became an "in" thing. It was publicized in mass-circulation magazines and newspapers and more of the musicians who played in lofts were recorded.

But the sudden notoriety of loft jazz was double-edged, for while many musicians benefitted from the exposure, many also became apprehensive about being typecast, and with good reason. Lofts, after all, are a last-ditch alternative for performers who cannot find work in regular jazz nightclubs. Since the number of clubs in New York or any other large city is relatively small, and since most clubs tend to book a few name artists who are guaranteed draws over and over, many fine musicians have worked in the lofts, but with few exceptions these musicians aspire to the club and concert circuit, which is more prestigious and pays much better. At present, the number of loft events has fallen off dramatically in New York. The musicians who played in lofts last year are producing concerts in established halls or performing in new clubs which have sprung up to accommodate the new jazz audience. Musically, the controlled-improvisation school of play-

ers from the Chicago AACM has been blending with the more free-form oriented musicians of the New York school to produce a sturdy new jazz hybrid.

The young musicians who have been making debuts this year refute the complaint which used to be heard about new players, "They don't know their history." Young musicians such as Chico Freeman, the tenor saxophonist who is working with Elvin Jones, or George Lewis, the phenomenal trombonist who has already been with both Count Basie and Anthony Braxton, or the skillful and adventurous pianist Anthony Davis, are intent on mastering all the forms of jazz. They are likely to be heard playing standards like "Lush Life" or tight, intricate small combo arrangements as they are to be playing free-form.

Lewis, for one, has been doing interesting work combining acoustic jazz instruments and electronics. Another player formerly associated with the avant-garde who has been increasingly involved in electric music is the trumpeter Don Cherry, a member of the original Ornette Coleman quartet. Long a European exile, Cherry made a decisive return to the American scene in 1977. He had new albums released on A&M/Horizon, Antilles, and Atlantic, and on each of them he explored different facets of a jazz-ethnic-rock blend which shows great promise. His best record of the year, though, and perhaps the best jazz record of the year bar none, was "Old and New Dreams," which featured Cherry and fellow Ornette Coleman alumni Dewey Redman, Charlie Haden, and Ed Blackwell, on the Italian Black Saint label distributed here by New Music Distribution Service.

Ornette himself recorded his first new album since "Skies of America" in 1972. It was "Dancing in Your Head" on A&M, and once again Coleman was controversial. The album features an electric band and uses a heavy funk backbeat, but Coleman is still gloriously himself, our greatest living jazz saxophonist, and the music is as rough and raw as the early rhythm and blues Coleman used to play. In sound and in spirit, it has almost nothing in common with currently fashionable crossover trends. Coleman has shown how to play new music with electric instruments without succumbing to cliché, and his new direction will undoubtedly bear interesting fruit during the next few years.

There still is a tendency to
(Continued on page 30)

FOR THE RECORD...
CTI FIRST WITH THE BEST

1

SEAWIND ★ Top New Jazz Group
HUBERT LAWS ★ Top Jazz Flautist

2

BOB JAMES ★ Top Arranger
RON CARTER ★ Top Jazz Bassist

3

DAVID MATTHEWS ★ Top Arranger
GROVER WASHINGTON, JR. ★ Top Jazz Saxophonist

5

DAVID MATTHEWS ★ Top New Male Jazz Artist
IDRIS MUHAMMAD ★ Most Promising Male Jazz Artist
ALLAN HOLDSWORTH ★ Top Jazz Guitarist

7

GROVER WASHINGTON, JR. ★ Top Male Jazz Artist

9

BOB JAMES ★ Top Male Jazz Artist

AND LAST, BUT FIRST
CREED TAYLOR—TOP JAZZ PRODUCER





Weather Report



Seawind



Brand X



**John Lee &
Gerry Brown**



Brothers Johnson

**Larry Coryell &
Phillip Catherine**



George Benson



Noel Pointer



Al DiMeola



Marlena Shaw



Patrice Rushen



Urszula Dudziak



Record World 1977

Top Group

1. **WEATHER REPORT**—Columbia
2. **ROY AYERS UBIQUITY**—Polydor
3. **CRUSADERS**—ABC Blue Thumb
4. **LONNIE LISTON SMITH & THE COSMIC ECHOES**—RCA
5. **BLACKBYRDS**—Fantasy

Top New Group

1. **SEAWIND**—CTI

Most Promising Group

1. **BRAND X**—Passport
2. **STUFF**—WB
3. **GONG**—Virgin

Top Duo

1. **BROTHERS JOHNSON**—A&M
2. **LARRY CORYELL / PHILLIP CATHERINE**—Atlantic
3. **BRECKER BROS.**—Arista

Most Promising Duo

1. **LARRY CORYELL / PHILLIP CATHERINE**—Atlantic
2. **BRECKER BROS.**—Arista

Top Album (Solo Artist)

1. **IN FLIGHT**
George Benson—WB
2. **BREEZIN'**
George Benson—WB
3. **I HEARD THAT**
Quincy Jones—A&M
4. **BAREFOOT BALLET**
John Klemmer—ABC
5. **FRIENDS & STRANGERS**
Ronnie Laws—Blue Note
6. **SCHOOL DAYS**
Stanley Clarke—Nemperor

Top Album (Group)

1. **V.S.O.P.**
Herbie Hancock—Columbia
1. **HEAVY WEATHER**
Weather Report—Columbia
2. **FREE AS THE WIND**
Crusaders—ABC Blue Thumb
3. **UNFINISHED BUSINESS**
Blackbyrds—Fantasy
4. **LIFELINE**
Roy Ayers Ubiquity—Polydor
5. **VIBRATIONS**
Roy Ayers Ubiquity—Polydor

Top New Duo

1. **JOHN LEE & GERRY BROWN**—Blue Note

Top Album (Duo)

1. **RIGHT ON TIME**
Brothers Johnson—A&M
2. **LIVE ON TOUR IN EUROPE**
Cobham / Duke Band—Atlantic

Top Male Artist

1. **GEORGE BENSON**—WB
2. **JOHN KLEMMER**—ABC
3. **QUINCY JONES**—A&M
4. **RONNIE LAWS**—Blue Note
5. **HERBIE HANCOCK**—Columbia
6. **STANLEY CLARKE**—Nemperor
7. **GROVER WASHINGTON, JR.**—CTI
8. **STANLEY TURRENTINE**—Fantasy
9. **BOB JAMES**—CTI
10. **CHUCK MANGIONE**—A&M/Mercury

Top New Male Artist

1. **NOEL POINTER**—Blue Note
2. **DAVID SANBORN**—WB
3. **PAT METHENY**—ECM
4. **RAOUL DE SOUZA**—Capitol
5. **DAVID MATTHEWS**—CTI



Herbie Hancock



Chick Corea



John Klemmer



Chuck Mangione



Danny Toan



Norman Connors



Airto



Stanley Clarke



Quincy Jones



Jean-Luc Ponty



Phyllis Hyman



Hubert Laws

Jazz Award Winners



Most Promising Male Artist

1. AL DiMEOLA—Columbia
2. AL JARREAU—WB
3. EARL KLUGH—Blue Note
4. LENNY WHITE—Nemperor
5. IDRIS MUHAMMAD—CTI

Top Female Artist

1. MARLENA SHAW—Columbia
2. FLORA PURIM—WB/Fantasy
3. ESTHER PHILLIPS—Mercury

Most Promising Female Artist

1. PATRICE RUSHEN—Fantasy

Top New Female Artist

1. URSZULA DUDZIAK—Arista

Top Keyboardist

1. HERBIE HANCOCK—Columbia
2. GEORGE DUKE—Epic
3. CHARLES EARLAND—Mercury

Top Pianist

1. CHICK COREA—Polydor
2. HERBIE HANCOCK—Columbia

3. RAMSEY LEWIS—Columbia
3. LONNIE LISTON SMITH—RCA
4. KEITH JARRETT—ECM/ABC Impulse
5. BRIAN AUGER—WB
6. MCCOY TYNER—Milestone

Top Saxophonist

1. JOHN KLEMMER—ABC
2. RONNIE LAWS—Blue Note
3. GROVER WASHINGTON, JR.—CTI
4. WAYNE SHORTER—Columbia
5. GATO BARBIERI—A&M
6. STANLEY TURRENTINE—Fantasy

Top Trumpeter

1. CHUCK MANGIONE—A&M/Mercury
2. MAYNARD FERGUSON—Columbia
3. DONALD BYRD—Blue Note
4. FREDDIE HUBBARD—Columbia
5. EDDIE HENDERSON—Capitol

Top Guitarist

1. GEORGE BENSON—WB
2. AL DiMEOLA—Columbia
3. ERIC GALE—Columbia
4. LARRY CORYELL—Atlantic
5. ALLAN HOLDSWORTH—CTI

Top New Guitarist

1. DANNY TOAN—Embryo (Atlantic)
2. JANNE SCHAFER—Columbia

Top Drummer

1. NORMAN CONNORS—Buddah
2. BILLY COBHAM—Atlantic/Columbia
3. NARADA MICHAEL WALDEN—Atlantic
4. TONY WILLIAMS—Columbia
5. JACK DeJOHNETTE—Milestone/ECM

Miscellaneous Instrumentalists

1. AIRTO—Arista/WB (Percussion)
2. ROY AYERS—Polydor (Vibes)
3. STOMU YAMASHTA—Island/Arista (Percussion)
4. MORRIS PERT (BRAND X)—Passport (Percussion)
5. CHARLES EARLAND—Mercury (Synthesizer)

Top Bassist

1. STANLEY CLARKE—Nemperor
2. RON CARTER—Milestone
3. JACO PASTORIAS/
ALPHONSO JOHNSON—Epic

Top New Bassist

1. PERCY JONES (BRAND X)—Passport



Record World 1977 Jazz Award Winners

Top Arranger

1. QUINCY JONES—A&M
2. BOB JAMES—CTI/Columbia
3. DAVID MATTHEWS—CTI
4. JOE ZAWINUL /
WAYNE SHORTER—Columbia
5. TOM SCOTT—Caribou

Top Violinist

1. JEAN-LUC PONTY—Atlantic
2. NOEL POINTER—Blue Note

Top Featured Vocalist

1. PHYLLIS HYMAN—Buddah

Top Flautist

1. HUBERT LAWS—CTI/Columbia
2. RONNIE LAWS—Blue Note

3. TIM WEISBERG—UA

4. HERBIE MANN—Atlantic

5. BOBBI HUMPHREY—Epic

Top Producer

MANFRED EICHER
NORMAN GRANZ
BOB JAMES
ORRIN KEEPNEWS
TOMMY LIPUMA
CREED TAYLOR

Outstanding Production

ECM

Special Mention

DEXTER GORDON
"Homecoming"—Columbia

Top Import Label

COMPENDIUM (NORWAY)
GULL (U.K.)
OGUN (U.K.)

Top Import LP

1. 'THE DANCER—Gary Boyle—Gull
2. CREATURES OF THE NIGHT
Turning Point—Gull
3. TWIN HOUSES
Larry Coryell / Phillip Catherine—Atlantic

Historic Contribution

MILESTONE/PRESTIGE—Reissues
PABLO—Reissues
VERVE—Reissues

Innovative Design

ECM

JAZZ IS BREEZIN' AT



Top Male Jazz Artist

#1 George Benson

Top Album (Solo Artist)

#1 George Benson's In Flight

#2 George Benson's Breezin'

Top Jazz Guitarist

#1 George Benson

Miscellaneous Instruments

#1 Airto

Top New Male Jazz Artist

#2 David Sanborn

Most Promising Male Jazz Artist

#2 Al Jarreau

Top Female Jazz Artist

#2 Flora Purim

Most Promising Jazz Group

#2 Stuff

Top Jazz Pianist

#5 Brian Auger

Jazz in The West: A Growing Phenomenon

By SAMUEL GRAHAM and
SAM SUTHERLAND

■ LOS ANGELES—While the recording industry continues to strengthen its base here, the role of jazz in that commercial empire remains open to a broad range of opinions and projections for the future. More jazz artists have chosen to relocate here, more recording sessions are being produced in California studios, and more agents, managers and recording executives based in the west are investing in the mid-'70s resurgence of jazz styles. Yet both New York and Los Angeles based observers agree that the true extent of any westward expansion is obscured by the semantic problems raised by the success of fusion and crossover stylists, as well as by a general increase in mobility for the jazz community.

The Los Angeles musical community has long included established stage and studio players who migrated west after first emerging in Eastern or Midwestern cities. Yet while visiting players found a healthy live talent market, as well as a marketplace for their recordings, the post-war "west coast" styles were generally viewed as more conservative than their eastern counterparts, hewing more closely to conventional pop and r&b material and presenting it in a more mainstream style. Today, that comparison is being upheld by most industry sources.

"West coast jazz is more derivative of traditional black jazz, whereas east coast jazz is more avant-garde," comments Bob Krasnow, who, since joining Warner Bros. Records, has been at the center of that label's efforts to build its own jazz roster. Krasnow's familiarity with western players is the product of a long career in developing talent out here, including his tenure at Blue Thumb Records, where he worked with The Crusaders, Larry Carlton and other Los Angeles studio regulars. "It's analogous to the art scene," he observes of the difference between the two coasts. "It's more conservative here. In the east there's more experimental music, more small labels and more outlets such as loft concerts and jazz ballets."

At ABC Records, label president and long-time jazz advocate Steve Diener agreed, holding that New York and Paris remain the centers for musical development. Paris, he admits, is important "not so much in the recording aspect as in the knowledge and respect afforded jazz—

consumer knowledge of jazz there is incredible." Like Krasnow, Diener feels "Avant-garde jazz is mainly in the east. The east is, after all, a more academic community—and I think that the prevalence of avant-garde there parallels a heavier classical music penetration."

Those labels currently involved in grooming fusion and crossover acts generally view the west coast studio activity in that vein as evidence of Los Angeles' increased involvement in jazz. But even the most vocal proponents of this commercial synthesis of jazz disciplines and popular idioms are wary of generalizing the influx of fusion dates as conclusive proof of a revitalized jazz community.

"To call it a jazz community in L.A. would be stretching it," admits Don Mizell, recently hired by Elektra/Asylum to head up the company's fledgling "jazz / fusion" roster. "Many of the top names have made it in New York and are decentralizing. That's about it. The only real community here is the studio community, made up of musicians who didn't have much notoriety until they came to the studios here."

That migration of east coast veterans is not viewed as the start of a new western style by Krasnow, either. "Musicians like Stanley Clarke, Herbie Hancock and Chick Corea are only living here physically," he observes. "Their music is still definitely eastern. Only the geography has changed. It'll take more time to see if this area can really contribute musically."

"We're selling a lot of albums there, but that's about as far as it goes," comments Bob Hurwitz, director of the ECM/Verve labels at Polydor. "I think a lot of people want to say jazz is happening there, but musically I don't see that much really going on. If a young jazz musician wants to make it, he can't do it in Los Angeles. He'll have to go to New York or Boston or Chicago to really get started. There's not going to be an L.A. sound."

Hurwitz is another executive who points to the fusion movement as a source of some confusion in assessing the west coast talent pool. "Looking at the jazz charts, I only see five or six albums that I would say are jazz titles," he notes, going on to add that of the contemporary acts signed to ECM (Verve has been reactivated as an outlet for reissues and catalog compilations), "Keith Jarrett is the furthest 'west'—and he lives in New Jersey." Yet the fusion movement,

Hurwitz points out, is indeed widely dispersed, with a significant number of sessions being cut in Los Angeles.

"There isn't a west coast school of players, at least not now," concurs Orrin Keepnews, VP/a&r at Fantasy Records and producer for many of the company's Fantasy and Milestone jazz releases (the old Galaxy label has also been reactivated for new sessions by pure jazz acts). "But because Los Angeles is a major recording center, and continues to grow, more recording is going on."

With that increase in session activity, jazz-trained players and session virtuosi whose range of styles enables them to work with both jazz and pop styles are emerging as a new west coast session pool. Most sources contacted pointed to the growing recording profile for artists like Lee Ritenour, Patrice Rushen, Harvey Mason, Ernie Watts and others as the architects for whatever new identity the west may be developing; the same sources are quick to underscore the studio, not the stage, as the arena for that identity. E/A's Mizell, like Diener, sees these musicians as the western counterparts to crack jazz-trained session aces like Eric Gale, Steve Gadd, Richard Tee, Bernard Purdie and other New York-based players. "Many people are cutting on both coasts," he asserts, "and the tendency now is simply to call the people in that area where you're cutting. The west coast is definitely gaining in stature, to the point where more and more people are recording here."

Yet both the spectrum of playing styles on those sessions and the overall mobility of players on an international scale further impede the development of explicit regional styles, according to many industry figures. Keepnews, who has been producing albums in Fantasy's own Berkeley facilities, admits that the Bay Area hasn't developed "that quantity of strong studio players who can read quickly and still get the right feel, but L. A. has . . . This week, for example, I'm starting work on David 'Fathead' Newman, who's cutting his first album for us. The rhythm section is being imported from Los Angeles and New York."

With musicians criss-crossing the country for session work, Ed Levine, head of the UA/Blue note roster of jazz and fusion acts, supports that view of two studio "poles." "It's pretty evenly divided between both coasts," Levine says of his own company's current a&r activities. "Ronnie

Laws cuts out here, as does Bobby Hutcherson; Earl Klugh cuts on both coasts, and Horace Silver and others record in New York. In a lot of cases, it really depends on where the musician is at."

Levine notes that the commercial fusion dates being cut on both coasts mix enough varied styles to further dilute local styles. "I think the jet has effectively eliminated regional styles," he comments, "but I still think you can tell the differences between where they're cut."

The dispute between "purists" and more adamant fusion supporters does include some challenges to that view. At Capitol, Larkin Arnold, VP, soul division, while agreeing "L. A. isn't really a jazz community with a reputation as such," disagrees with the traditional view of west coast styles as conservative. "It's more contemporary. It's the new jazz, based on r&b rhythms with jazz riffs laid over them," he asserts, going on to dismiss the rift between crossover product and avant grade, or "serious" jazz, with the observation, "To me, it's all jazz. I don't think anyone would listen to our records and immediately know if it's east or west coast. I hate categorization, and when we get as far as categorizing things as either east or west coast, I think we've gone too far."

Krasnow, while maintaining his view of the distinctions between the coasts and their musical characteristics, is in partial accord when he notes, "The growth of jazz is a world-wide trend. We're looking at top 20 records in the next few years, true jazz records and not just fusion titles. Eventually, it will transcend the term 'jazz.' The word 'jazz' isn't important. Acceptance is."

For Hurwitz, "regionalism only applies to the serious jazz musicians. I think, for example, that Keith Jarrett's impact, or Herbie Hancock's impact, or Corea's impact—and these are artists who clearly started in the east—has been much greater individually than all of the L. A. players together." But, he adds, that impact is felt primarily by the more adventurous stylists, while the commercial crossover acts do point up the cross-pollination between different cities.

If purists and crossover fans alike agree that there is more studio activity underway in Los Angeles, they also point to the comparatively subdued live talent picture here as one crucial factor in any comparison of eastern and

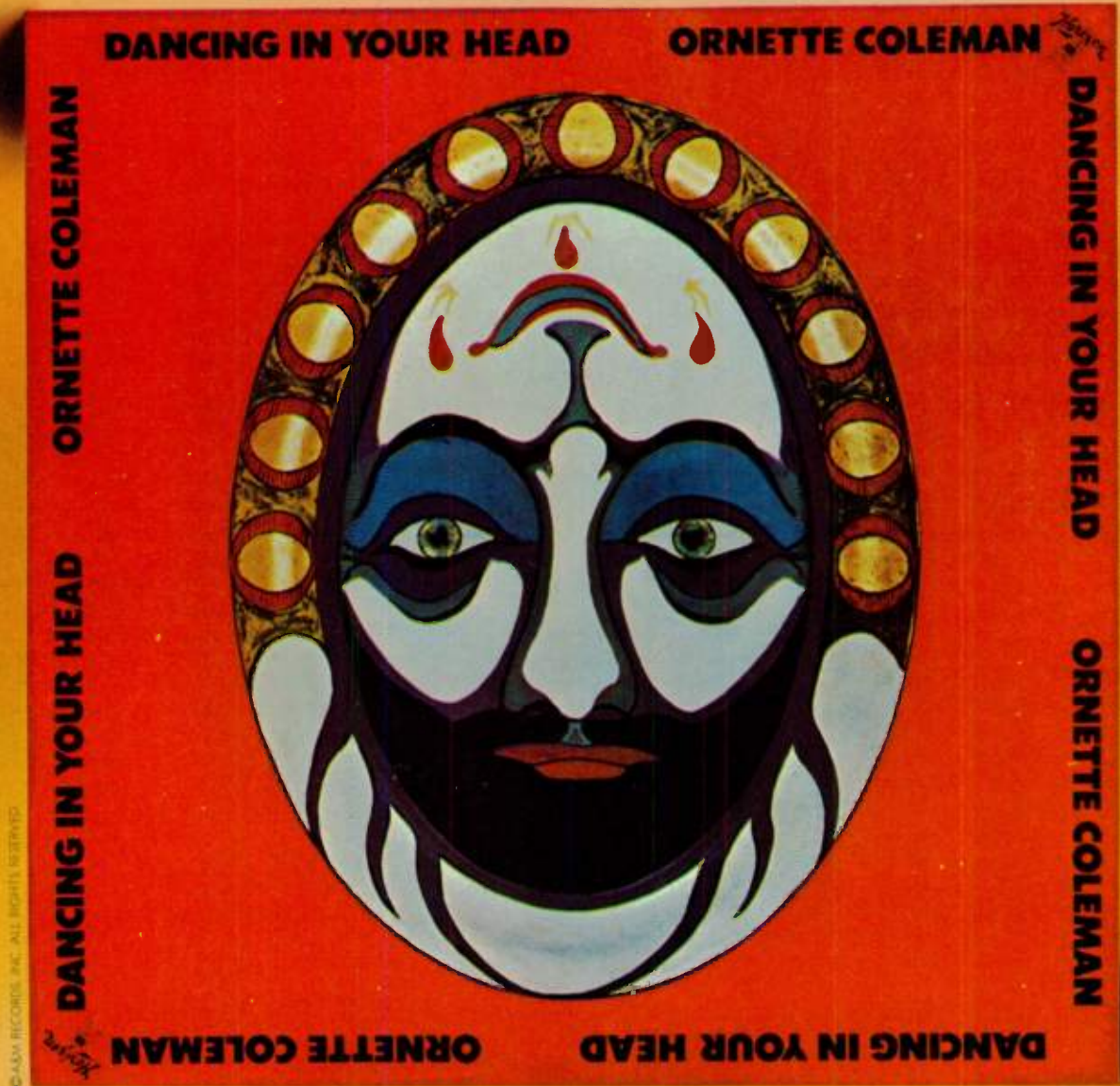
(Continued on page 39)



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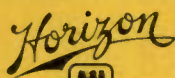
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OF ALL THE RECORDS DOWNBEAT REVIEWS ONLY A VERY SPECIAL FEW RATE FIVE STARS. CLASSICS.
ORNETTE COLEMAN'S "DANCING IN YOUR HEAD" IS ONE OF THOSE.



CBS Covers Jazz on All Fronts

■ There has never been a time in its long, distinguished history when CBS Records wasn't recording jazz. A partial list of the giants of the music who have recorded for CBS includes Louis Armstrong, Duke Ellington, Count Basie, Bessie Smith, Billie Holiday, Lester Young, Thelonius Monk and Miles Davis. And today, with jazz very definitely undergoing a resurgence, CBS remains in the forefront, with more jazz and progressive product than ever.

Columbia, Epic and the other CBS labels have a commitment to jazz and jazz-oriented music that is deep and wide-ranging. That fact was proven conclusively at this year's Montreux Jazz Festival, when an incredible big band with 16 CBS stars in it took the stage for a marathon concert that left the capacity crowd screaming for more. Some of the highlights of that historic evening are on the new Columbia double-album, "Montreux Summit, Vol. 1" (the second volume is slated for early 1978 release).

The lineup on "Montreux Summit" is as good an indication as there is of the variety of progressive music to be found under the CBS banner. The saxophonists are the legendary Dexter Gordon (whose second Columbia lp, "Sophisticated Giant," features him with an 11-piece band), the great Stan Getz (who collaborates with pianist Jimmie Rowles on his new Columbia album, "Peacocks"), and Benny Golson (whose "Killer Joe" on Columbia bridged the gap between jazz and disco funk). The trumpeters are Maynard Ferguson (riding higher than ever with "New Vintage," his latest Columbia release) and Woody Shaw (a recent Columbia signee). Eric Gale (whose "Multiplication" is a red-hot follow-up to his Columbia debut, "Ginseng Woman"), Steve Khan (whose debut album as a leader is "Tightrope" on Tappan Zee/Columbia) and Swedish jazz-rockers Janne Shaffer are the guitarists. Holland's Thijs Van Leer joins Hubert Laws, one of Columbia's jazz mainstays, and Bobbi Humphrey, with an Epic lp "Tailor Made" on flutes.

Keyboard chores are shared by two masters—George Duke, who is enjoying the greatest success of his career with "Reach for It" on Epic, and Bob James, the remarkable musician-composer-arranger-producer and now head of his own label, Tappan Zee, who has a hot new lp called "Heads." Alphonso Johnson (who dazzles on his new Epic album, "Spellbound") plays bass, Billy Cobham (whose debut Columbia lp,



The Herbie Hancock Group: Kenneth Nash, Wah Wah Watson, Paul Jackson, Hancock, Jones Levi and Benny Maupin.

"Magic," has just been released) is on drums, and Ralph MacDonald—soon to be heard on Columbia with a funky new band called The Writers—plays percussion.

That's a lot of talent for one band. It's a lot for one record company, too. But CBS has much more. Columbia is, of course, the home of Miles Davis, who has changed the course of contemporary music a number of times in his career and who set the pace for the entire jazz-rock fusion movement with "Bitches Brew." Columbia is also the home of most of Miles' musical disciples. Herbie Hancock, who has established himself as a star who trans-

cends categories, electrified the country this summer when he teamed up with Freddie Hubbard and his old colleagues from Miles' quintet—Wayne Shorter, Tony Williams and Ron Carter—for a tour featuring acoustic jazz. That jazz super-group, which achieved the rare distinction of being featured on the cover of Newsweek, is captured live on "VSOP—The Quintet." New product is in the works from Williams and from Weather Report, the fusion band piloted by Wayne Shorter, Josef Zawinul and Jaco Pastorius—all of whom are also CBS solo artists. Hubbard's new Columbia lp, "Bundle of Joy," is a strong effort and a

strong seller.

Two other alumni of Miles' group, John McLaughlin and Chick Corea, have groups on Columbia—McLaughlin's Shakti blends East and West convincingly on their latest album, "Natural Elements," and Corea's Return to Forever has established itself as one of the premier outfits in progressive music. Guitarist Al DiMeola, a former Corea sideman, is hard at work on his third Columbia album. Other CBS stalwarts include Ramsey Lewis, who's in peak form on the new "Tequila Mockingbird;" Tom Scott, enjoying heavy sales with his heavy "Blow It Out" on Epic/Ode; Doc Severinsen, whose new Epic lp "Brand New Thing" was produced and arranged by Scott; Marlena Shaw, one of the outstanding vocalists in contemporary music; guitarist Wah Wah Watson; songstress Helen Humes; the Fania All-Stars, mixing salsa, soul and jazz in an intriguing blend, and Jon Lucien, another outstanding vocalist.

In addition, Nemperor has become a CBS Records Associated label—home of ex-Mahavishnu Orchestra keyboardist Jan Hammer, whose new lp "Melody" shows him moving in a decidedly pop direction, and premier bassist

(Continued on page 39)

A&M, Horizon Go for The Best

■ Two decades of incredible musical (and music industry) growth have resulted in a well educated and musically astute audience; people are no longer satisfied with the simplistic music of the past—hence, jazz with its accent on technique, and "fusion music," which combines visceral rock and r&b rhythms with that virtuosity, has become increasingly important.

On A&M, and on Horizon, A&M's jazz label, the best of both genres are apparent. A look at the current Horizon release shows jazzmen Thad Jones and Mel Lewis to be represented by "Live," their newest on Horizon, and one which captures them in all their in-person glory. Their big band first made its reputation playing in the Village Vanguard in New York, and this album shows off the band's dynamics, punch and sense of humor as never before.

Drummer Billy Hart, a cohort of Herbie Hancock, makes his solo album debut with "Enchance," which features him in various settings, making music that demands one thing—that



Chuck Mangione

you listen to it. This is not your usual pop-jazz melodic meandering; it is music that requires attention, for it is complex, and, in an extraordinary way, brave. This is music that takes chances—and Hart reveals himself to be one of today's most adventurous musicians.

Bassist Charlie Haden's "The Golden Number," his second Horizon album, reveals again the melodic and harmonic capabilities of the bass, as Haden surrounds himself with superb musicians. The result is synergistic,

more than the sum of its parts.

The current Horizon release marks the return of one of the seminal figures in jazz, trumpeter Chet Baker, represented by his first Horizon opus, "You Can't Go Home Again". The reference to the Thomas Wolfe novel notwithstanding, Baker reveals that indeed you can, if you bring to your work his wealth of talent and insight. Add to it interpretations of such classics as "Un Poco Loco" and you come up with an album that is at once superb in its

(Continued on page 26)

BLUE NOTE SHOWS THE WAY.

TOP NEW MALE JAZZ ACT
#1 Noel Pointer

TOP NEW JAZZ DUO
#1 John Lee and Jerry Brown

TOP JAZZ SAXOPHONIST
#2 Ronnie Laws

TOP JAZZ VIOLINIST
#2 Noel Pointer

TOP JAZZ TRUMPETER
#3 Donald Byrd

TOP JAZZ FLAUTIST
#2 Ronnie Laws; #3 Tim Weisberg

MOST PROMISING MALE JAZZ ARTIST
#3 Earl Klugh

TOP MALE JAZZ ARTIST
#4 Ronnie Laws

TOP ALBUM SOLO ARTIST
#5 Friends and Strangers, Ronnie Laws



**CONGRATULATIONS TO ALL OF OUR ARTISTS.
ON UNITED ARTISTS AND BLUE NOTE RECORDS AND TAPES.**

Warners Continues Jazz Commitment

■ LOS ANGELES — Spearheaded by the unprecedented success of George Benson, whose two Warner Bros. albums, "Breezin'" and "In Flight" reached platinum heights, Warner Bros.' efforts in the jazz field have grown tremendously in the past two years. Under the banner "New Music That Stays New," the company has effectively marketed product by as diverse a roster of artists as any major label can boast. All the while, new artists have been added to the roster to make Warner Bros. one of the most viable names in the jazz business.

Since the beginning of the Warners jazz effort, care has been taken to treat jazz artists and product with the same care for which the company is famous in the pop field. The results, reported by the national promotion department headed by vice president and director, Russ Thyret; Tom Draper, vice president and director of black music marketing; and Ed Rosenblatt, vice president and director of sales and promotion, are increased sales and airplay for Warners' "new music" for jazz, pop and r&b radio and retail outlets.

The artists are the basic components of the success Warner Bros. has enjoyed in the jazz field. Among those contributing here are Airtio who joined spouse Flora Purim on Warner Bros. this year with the album, "I'm Fine, How Are You?" Flora and Airtio have been touring steadily in support of Flora's "Nothing Will Be The Same As It Was . . . Tomorrow" as well as the more recent Airtio release.

Brian Auger joined Warners this year bringing his Oblivion Express and the "Happiness Heartaches" album to the label. He is currently working on the follow up in San Francisco.

The success of George Benson is the standard by which the performance of all jazz-oriented artists must be measured. "Breezin'" has made him one of the top concert and television attractions worldwide and a focal point for intensive media exposure. George has recently completed a live album, "Weekend In L.A.," recorded this fall at the Roxy in Los Angeles by Warner Bros. a&r staff producer Tommy LiPuma.

One of the most prestigious artists on Warner Bros. is Alice Coltrane, whose series of three spiritually influenced albums, "Eternity," "Radha-Krishna Nama San-kirtana," and the current "Transcendence" are highly regarded by many contemporary critics. She has been sharing concert bills with Shakti, John McLaughlin's group.



George Benson

Reed legend Joe Farrell is a comparatively recent Warner Bros. signing. His label debut, "La Catedral Y El Toro" was produced by Ralph MacDonald and William Eaton. Farrell is currently doing a series of personal appearances in support of the album.

Another Brazilian great on Warner Bros. is Joao Gilberto; he is enjoying something of a renaissance with "Amoroso," his first for Warner Bros., produced by Tommy LiPuma and Helen Keane. Gilberto recently completed a club tour which brought him rave reviews in New York, Los Angeles and San Francisco.

Al Jarreau is the vocal luminary

who captured Europe by storm. His latest album, "Look To The Rainbow" was produced by Tommy LiPuma and Al Schmitt at various European concert halls. His U.S. appearances have generated similar enthusiasm making him one of the most in-demand concert attractions in the jazz and pop field these days.

Tommy LiPuma was responsible for bringing Antonio Carlos Jobim back to Warner Bros., the site of many of his earlier glories both as a soloist and in collaboration with Frank Sinatra. The result of the homecoming was this year's "Urubu."

Rahsaan Roland Kirk, the mir-

acle man of jazz, having come back from a serious disability continues to mystify and delight concert audiences and record buyers with his mixture of virtuosity and mirth, Kirk is again working with producer Joel Dorn; a new album is expected this winter.

Guitar wizard Pat Martino has recorded two albums for Warner Bros., "Starbright" and "Joyous Lake." A new Martino album is expected early next year.

David Sanborn is an artist whose presence on Warner Bros. actually predates the first "New Music That Stays New" campaign. He scored again this year with "Promise Me The Moon," a group effort which for the first time included vocals.

Stuff, the funky uncategorizable group composed of Richard Tee, Steve Gadd, Gordon Edwards, Cornell Dupree, Eric Gale and Chris Parker, have appeared on scores of hit albums by major artists ranging from Aretha Franklin to Joe Cocker. They have come into their own with their two Warner Bros. albums, "Stuff" and "More Stuff." Equally at home in the studio as in performance, the group has been touring extensively of late while keeping up their individual and joint studio commitments.

New Artists

Among the newly signed Warner Bros. artists is Deodato, whose label debut "Love Island," produced by Tommy LiPuma, is expected around the first of the year. LiPuma is also working with another important roster addition: Bill Evans. Warners will soon release a Michel Legrand collaboration with Evans.

Another major addition to Warner Bros. is John Handy. The "Hard Work" man is expected to deliver his first for the label shortly. On the distaff side, Gayle Moran is another new signing. Best known for her work with Return to Forever, she is working on her first solo album with Chick Corea producing.

Not a new signing, but a significant addition to the Warner Bros. jazz catalogue is a six volume Charlie Parker retrospective. The series is being coordinated by talent executive Bob Krasnow who has been involved in such significant signings as George Benson, Pat Martino and Rahsaan Roland Kirk among others.

It is expected that the coming year will see a number of additional major additions to the new music roster at Warner Bros. which, according to board chairman and president Mo Ostin, will continue its ongoing commitment to jazz and the whole contemporary field.

Quality Marks Mercury Jazz

■ Mercury Records' jazz roster may be small in size but it is potent in sales appeal. Each of the artists on the roster has been well known on the jazz scene for several years prior to joining Phonogram, Inc./Mercury Records. Charles Earland, Bennie Maupin, Esther Phillips, Jimmy Smith and Gabor Szabo make up the jazz roster.

Since joining Mercury in 1975, Earland has recorded three albums, each one a critical and commercial success, the most recent being "Revelation." He is currently in the studio recording his fourth album for Mercury.

Bennie Maupin was best known as a sideman, notably for his incredible bass clarinet work on Miles Davis' trendsetting "Bitches Brew" album, and recently on Herbie Hancock's V.S.O.P. before joining Mercury. His debut Mercury album was titled "Slow Traffic To The Right."

For several years Esther Phillips has been appealing both to the jazz and disco crowds. On her

Mercury debut, "You've Come A Long Way Baby," she continues on that sometimes rare line of commercial success and critical acclaim.

Jimmy Smith, on his two lps for Mercury, "Sit On It" and "It's Necessary," has continued to keep his crown as one of the world's premier jazz organists.

Another near legend is Gabor Szabo, who scored his first time out with the album "Nightflight." His current album is entitled "Faces," produced by Wayne Henderson.

EmArcy

During the past year, Mercury has been digging into its archives for a jazz re-issue series, revising the Emarc label, which was a premier jazz label in the 1950's. Artists included in the series so far are Clifford Brown, Dinah Washington, Sarah Vaughn, Maynard Ferguson, Dizzy Gillespie, Roland Kirk, Cannonball Adderly, Buddy Rich, Oscar Peterson and Gene Ammons.

(Continued on page 26)

*The horizon of **jazz** has never looked **brighter**.*

Now that you're seeing a lot more of jazz, you'll be seeing a lot more of Horizon.

Everybody knows jazz sales have never been better. And everybody knows why. It's because jazz music finally has an audience that not only likes it and understands it, but one that buys it.

Now you can get four new records from jazz artists who've helped other people sell millions. Billy Hart's "Enchance," Chet Baker's "You Can't Go Home Again," Charlie Haden's "The Golden Number," and Thad Jones and Mel Lewis' "Live In Munich."

Albums that are sure to make the jazz horizon even brighter.

*The **future** of **jazz**
is on the **horizon**.*



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SP 727 Produced by Ed Michel and John Snyder

SP 725 Produced by Elliot Meadow

SP 726 Produced by Don Sebesky

SP 724 Produced by John Snyder

Atlantic, A Multi-Faceted Approach to Jazz

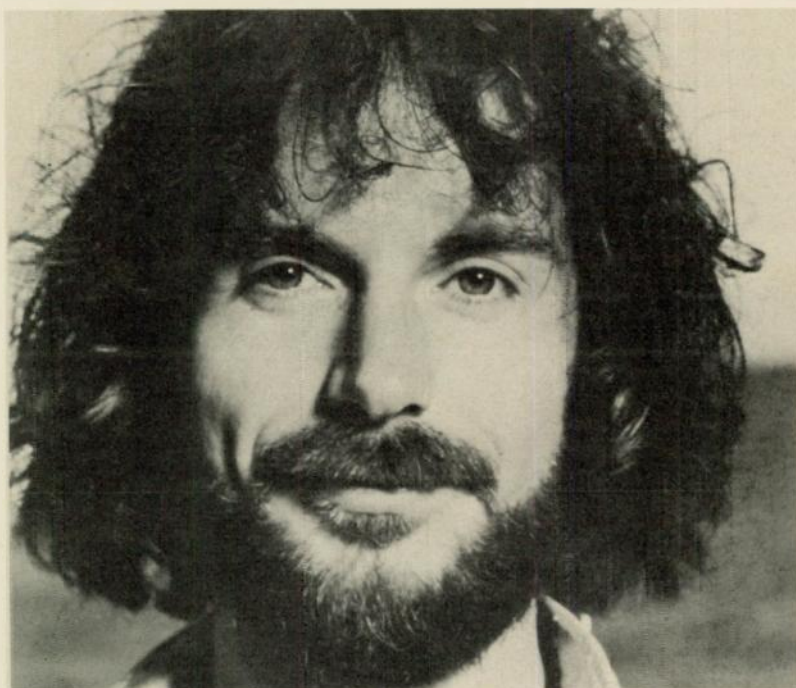
■ Offering jazz artists a healthy and productive musical environment is the goal of Atlantic's east coast director of a&r Raymond Silva, who also supervises all jazz activities at the label. This multi-faceted approach must be flexible enough to suit the fledgling artist embarking on his own career, as well as the established artist moving into the Atlantic fold for the first time — and everyone in between.

Indicative of this is Jean-Luc Ponty's ascension to the number one slot on *Record World's* best-selling jazz lp chart. The release of "Enigmatic Ocean" ties in with Ponty's seventh No. American tour (since Nesuhi Ertegun signed him to the label in April, 1975) and has already spurred a controversial "Believe It Or Not" ad campaign; a widespread tour-support program; additional television exposure; as well as a general re-emphasis on his three other catalogue albums. His previous lp, "Imaginary Voyage," was a top five entry on *RW's* jazz chart through the first quarter of 1977; "Enigmatic Ocean" has now made the highest crossover penetration into the pop charts of any of his albums.

Ponty re-started his solo career after one year (1974) and two albums with the Mahavishnu Orchestra. Interestingly, Atlantic had signed other members of that group through the mid-'70s: drummer Billy Cobham stayed with Atlantic from 1973 through 1976, and his seven catalogue entries are consistent best-sellers; and on Nemperor Records, keyboardist Jan Hammer and violinist Jerry Goodman (Ponty's predecessor in Mahavishnu) inaugurated that custom label's catalogue here in late-1974 ("Like Children"), with Hammer continuing for two more albums under his own name.

Another former Mahavishnu member is Narada Michael Walden, whose two-year/three-album tenure there immediately predated his signing to Atlantic. His first lp of late-1976 was "Garden of Love Light," veteran rock producer Tom Dowd's first venture in the genre. The record yielded a distinctive vocal, "Delightful," that made its mark on the r&b singles lists — now Narada's second album, "I Cry, I Smile" (produced, composed and arranged by the artist), has taken its cue, with r&b-tinged vocals predominating.

He also contributed a pair of songs for Roy Buchanan's second Atlantic lp, "Loading Zone," which was produced by Nemperor's Stanley Clarke; and Narada made his bow as a producer with



Jean-Luc Ponty

jazz trumpeter Don Cherry for the latter's "Hear & Now" on Atlantic.

This cross-fertilization process typifies many jazz endeavors at the label. Cherry, for example, can be heard on rock guitarist Steve Hillage's Virgin/Atlantic solo album of last year, "L," produced by Todd Rundgren. Hillage's next album, released last month, is "Motivation Radio," and is dominated by the instrumental work of the guitarist and members of Stevie Wonder's Wonderlove; and was produced by engineer/composer Malcolm Cecil.

Herbie Mann's Embryo Records label, now as then, also serves as a cross-breeding grounds. Currently, "Up" is the duo-debut of Jim Mullen (guitarist known from rock/r&b bands Vinegar Joe, Brian Auger's Oblivion Express, and Kokomo) and Dick Morrissey (veteran British saxophonist, leader of If), and the record was produced by their mates the Average White Band—who function en toto as the backup band for the recording.

Young guitarist Danny Toan, a disciple of the heavy '60s rock scene around the New York area, joined Embryo with "First Serve," his debut. Yet Toan is constantly remembered for his work on Larry Coryell's "Lion and the Ram," that guitarist's last album before coming to Atlantic.

Coryell's stormy past as the premier rock/jazz groundbreaker led to a pair of Atlantic albums that maintain the label's cross-musical action. "Back Together Again" re-united him on vinyl with drummer Alphonse Mouzon, along with bassist John Lee and Belgian guitarist Philip Catherine.

In Europe, Coryell and Catherine had collaborated on "Twin House," their superbly crafted set of acoustic duets (including Django Reinhardt's "Nuages"), set for U.S. release in early-1978. (Catherine's work is also heard on Joachim Kuhn's "Springfever" and Klaus Doldinger's "Jubilee '75," both Atlantic releases worldwide.)

Coryell and Catherine were both part of the highly controversial lp by Charles Mingus, "3 Or 4 Shades of Blues," produced at Atlantic Studios by Ilhan Mimaroglu. The addition of electric guitars back into the Mingus cosmology after so many years was given further re-definition by such guests as George Coleman, John Scofield, Jimmy Rowles, and Sonny Fortune—who had his first Atlantic album, "Serengeti Minstrel," released exactly one week later.

Atlantic's jazz / rock / r&b strength peaked last July at the 11th Montreux International Festival. In addition to many of the aforementioned artists—Fortune, Coryell & Catherine, Mullen & Corrissey, Cherry—the first four "Atlantic Nights" of the fest focused on the spectrum of Atlantic jazz artists: the Don Ellis Orchestra (whose "Music From Other Galaxies and Planets" was released one week later); Rick Wakeman of Yes in a solo piano spotlight (and jamming with Etta James and Richard Tee of Stuff); So. Africa's Malombo (whose debut Atlantic lp had been regionally released a month earlier in the U.S.); Brazil's Azymuth (signed to Atlantic via WEA Discos Ltda.); Klaus Doldinger (whose German-based fusion band Passport had released their seventh Atlantic lp last spring, "Iguacu,"

recorded in Brazil); and the imitable Don Pullen (whose first lp for the label, "Tomorrow's Promises," yielded the festival hit, "Big Alice").

At the helm of Montreux was Herbie Mann, organizing and coordinating the never-ending jamming interaction, most players encountering each other onstage for the first time. Crucial to Atlantic's presence was the Average White Band, who appeared one night with Ben E. King and played an extended set on their own the next night. During the festival's course, AWB's members were heard in-session with nearly everybody, and especially on the half-hour versions of their own "Pick Up the Pieces."

The ensuing months have seen new developments on the jazz front at Atlantic: Ray Barretto has released his second lp here, "Eye of the Beholder," produced by Stix Hooper, Joe Sample and Wilton Felder of the Crusaders. And Art Webb, the young flutist who began his professional N.Y.C. career in Barretto's "Other Road" band, immediately preceded his former leader's lp with a new record, "Love Eyes," which brought the Zembu Productions logo of Jerry Schoenbaum (and co-producer John Lee) to Atlantic for the first time.

Another album to draw attention from the 3rd world community is the original motion picture soundtrack to "Pele," with original music produced and arranged by Sergio Mendes. The lp ties in with the documentary study of the soccer hero's life, and features Gerry Mulligan, Oscar Castro Neves, Chicago's Laudir de Oliveira, and the vocals of Pele on the two tracks that he wrote.

And the most welcome "return" of the year comes on "True To Life," as Ray Charles brings his Crossover Records label to Atlantic for U.S. distribution. A pioneer of what Atlantic's all about, Ray Charles personifies the jazz sensibility around the world. At the same time, his "automatic" hold on r&b and popular music audiences is a phenomenon defying description.

Ilhan Mimaroglu's Finnadar Records carries on its commitment to avant-garde 20th century classical and electronic music. Here one finds such artists as Frederic Rzewski playing Anthony Braxton and Hans Eissler, Herbie Mann playing Japanese Imperial Court music and Mimaroglu playing his own compositions. He has already produced Ken Werner's debut for next year, prepared piano works of Bix Beiderbecke, George Gershwin, James P. Johnson, and Duke Ellington.

JAZZ

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JAZZ

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CHUCK MANGIONE

- No. 1 Jazz Trumpeter
(Flugelhorn)
- No. 10 Top Male Jazz Artist

GATO BARBIERI

- No. 5 Top Jazz Saxophonist



Jazz Finds New Vitality at UA/Blue Note

■ In 1977, United Artists Records and its jazz subsidiary, Blue Note, has once again asserted its position as an industry leader in breaking and promoting jazz in all its varied forms. Traditionally one of the strongest and most innovative of jazz labels, UA/Blue Note in the past year has contributed greatly to the recent resurgence of interest in jazz. A wide variety of releases and activities across a broad front ranging from mainstream and purist jazz artists to the latest advances in jazz/fusion has resulted in successes both artistic and financial.

Ed Levine, recently appointed head of the label, reflected on UA/Blue Note activities during 1977. "Among our most important releases of this year," Levine said, "you would have to include Ronnie Laws' third Blue Note album, 'Friends and Strangers'. Sales for this album have been nothing short of phenomenal and reflect an increased consumer awareness of the diversity and musicianship of the best jazz artists. Earl Klugh's third lp, 'Finger Paintings,' has set the stage for his emergence as a guitarist of major stature, and the debut album from jazz violinist Noel Pointer was one of the most critically received lps of this year. We foresee big things for both Noel and Earl as well as Gene Harris, whose album, 'Tone Tantrum,' is his best ever." Levine went on to note 1977 releases by Bobby Hutcherson, Horace Silver and Donald Byrd as evidence of UA/Blue Note's diversity in all styles of contemporary jazz.

Among the important jazz events of '77, Levine noted two of particular interest, both marked by special Blue Note releases. The first, a double lp set entitled "Blue Note Live At The Roxy," commemorates an evening of jazz and jazz fusion at the Los Angeles club, featuring Blue Note artists such as Gene Harris, Bobby Hutcherson and Earl Klugh. The other, billed as "Blue Note Meets The LA Philharmonic," features an historic Hollywood Bowl performance by Earl Klugh, Bobby Hutcherson and Carmen McRae, supported by the world renowned Los Angeles Philharmonic Orchestra. An lp of the event is scheduled for release in 1978.

The most significant operational change at UA/Blue Note during 1977 was the appointment of Ed Levine to the position of director and general manager of Blue Note. Levine joined Blue Note as national promotion director in 1972. During this period, he was instrumental in breaking and establishing many



Donald Byrd

Chiaroscuro Making a Major Thrust

■ Chiaroscuro Records is making a major thrust into the jazz marketplace in 1977, the greatest growth year in the history of the label. Prior to this expansion program, the label consisted of 50 lps, the majority of which could best be described as "mainstream" jazz, featuring the finest musicians in that field. "Chiaroscuro has now doubled its size and in doing so has become the broadest based jazz label in the world; the label is now making a thrust in every type of jazz and modern American music," according to Hank O'Neal, the label's producer.

Chiaroscuro, a division of Audiofidelity Enterprises, has not abandoned its interest in timeless jazz veterans such as Earl Hines and Joe Venuti; it has new releases by these and other artists, such as Ruby Braff, Lee Konitz, Jess Stacy and Teddy Wilson, but the label has increased its emphasis on new talent and broader aspects of jazz. The key musician in this new approach is South African pianist, Dollar Brand, now an exclusive Chiaroscuro artist.

Brand's first Chiaroscuro release, "Cape Town Fringe," charted and the follow-up album, "Soweto Is Where Its At," is expected to be even more successful. In addition, there will be a new Dollar Brand release in December, with a large orchestra, featuring such outstanding performers as Don Cherry, Hamiet

Bluiett, Carlos Ward and South African bassist Johnny Dyani.

Chiaroscuro also plans major releases of new material by Ryo Kowasaki, Hamiet Bluiett, Arthur Blythe, Horace Arnold, Sam Morrison, Borah Bergman, Gerry Mulligan and Lee Konitz. In addition, a number of other releases are providing leader roles to outstanding young musicians (or musicians making their first album as a leader) such as James Mason (from Roy Ayers), Mike Santiago (from Gerry Mulligan), David Eyges, Downbeat New Star winner Perry Robinson, vocalist Joan LaBarbara, percussionist Bruce Dittmas, and keyboard artist Gil Goldstein. As this story goes to press, negotiations have just been completed to make a series of lps with Marvin Hannibal Peterson, an artist Chiaroscuro feels will become the outstanding jazz voice of the '70s and '80s.

The purpose of this expansion is to demonstrate it is not necessary for a label to specialize in one type of music. Chiaroscuro will traverse the entire spectrum of modern American music, from classic jazz performers to the extremes of the avant garde, and in between will be a wide cross section of artists of all musical persuasions. Chiaroscuro plans to continue this policy in 1978, and, if possible, become even broader based and at the same time even more successful.

important Blue Note acts. Of particular significance was Donald Byrd and his innovative lp titled, "Blackbyrds," which marked the beginning of jazz fusion music.

At the time of his appointment in September of '77, Levine was quoted as saying that he would like to see "a broader base of musical styles represented on Blue Note, while still retaining the label's reputation as the oldest continuous jazz label in the world." Since that time, both UA and Blue Note have mounted several significant campaigns on behalf of their jazz artists and catalogue.

"We have planned an aggressive marketing program on behalf of the extensive Blue Note catalogue," Levine explained. "The most comprehensive jazz collection extant. We are planning new releases for the reissue series with new packaging, and January will see a substantial marketing campaign for these lps. Additionally, we will be pushing for wider commercial recognition of such artists as Horace Silver and Gene Harris, as well as going after new, young talent and continuing our thrust towards jazz/fusion which has proved very successful for us. We are also planning to do something with the old Pacific Jazz label series, which includes such outstanding artists as Gerry Mulligan, Wes Montgomery and Shelly Mann. There will possibly be a whole west coast Pacific Jazz series, to be followed up by an east coast series consisting of selected Blue Note releases . . ."

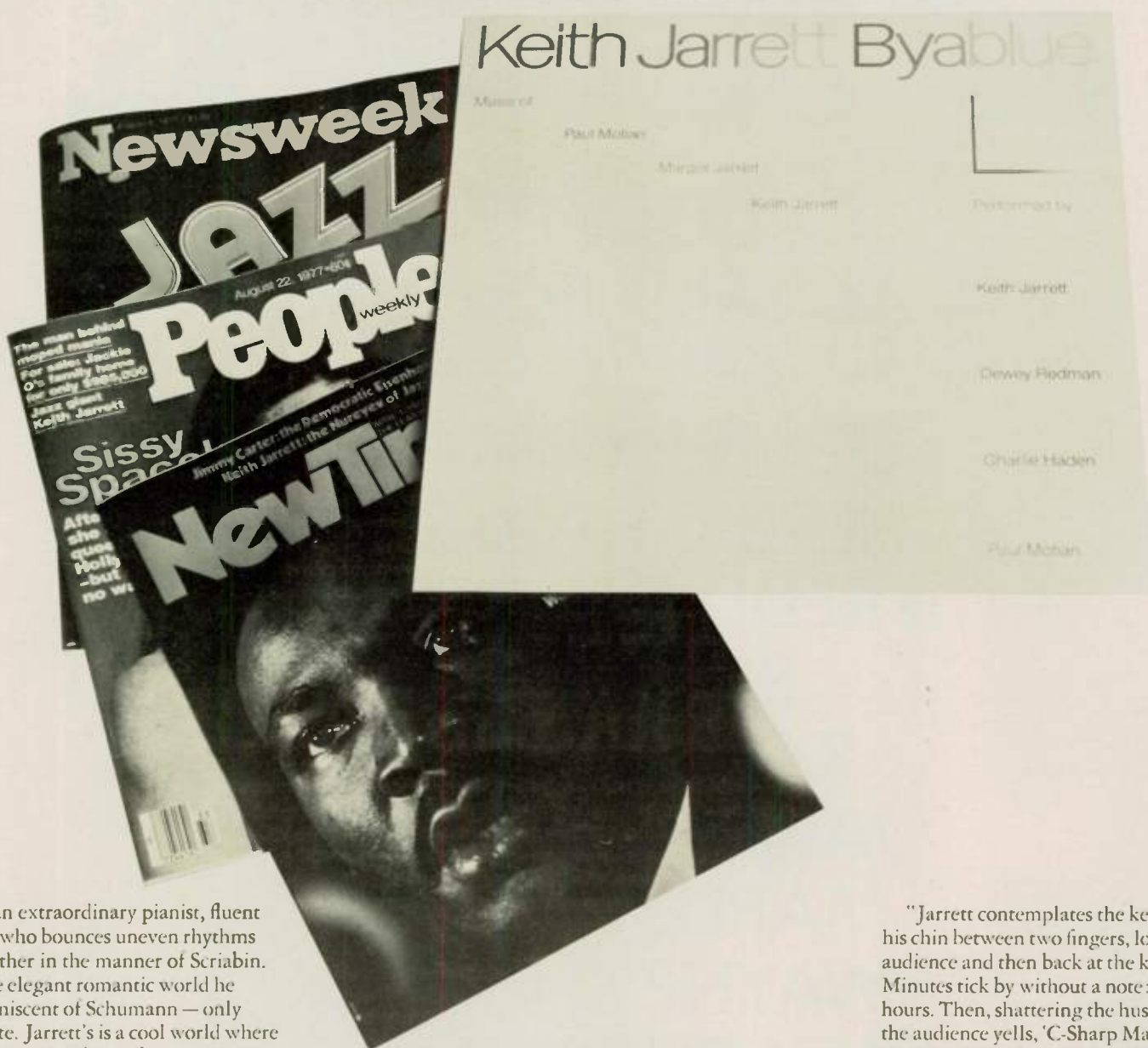
Levine concluded by commenting on the marketing and promotion of jazz by UA/Blue Note: "At Blue Note, much of the promotional work is handled by our staff, including myself, administrative assistant Carol L. King and promotion men Jack Shields, Varnel Johnson, Otis Jones, Bill Magnus, Sunny Allen, and Pat Bush. However, as in the past, Blue Note relies heavily on the expertise of UA's staff."

Continuing the theme of close cooperation between the parent label and Blue Note, Gordon Bossin, United Artists VP of marketing, remarked that both labels work "hand in hand" in breaking and promoting its jazz acts. He went on to explain, "Fusion/jazz has exhibited in the past year or two the ability to cross-over and reach sales plateaus previously thought unattainable. The fact that we are only days away from gold certification of Ronnie Laws' 'Friends and Strangers' lp on Blue Note proves this. From a merchandising point of view, the album was marketed essentially the same as any UA lp.

Cover Story.

Out of all the cover stories on the resurgence of jazz, one name emerges continuously.

Keith Jarrett



"Jarrett is an extraordinary pianist, fluent and eloquent, who bounces uneven rhythms against each other in the manner of Scriabin. Sometimes the elegant romantic world he creates is reminiscent of Schumann — only more temperate. Jarrett's is a cool world where no one laughs or cries, like a subterranean Atlantis, below the swelling and subsiding of gentle waves. The materials flow beautifully, changing as the tricky currents of a stream change. But there are no fish to catch and the water's too cold for swimming."

— *Newsweek Magazine*

"He simultaneously improvises theme, variation, development and structure. It is all improvised, made on the spot, from instant to instant. There would appear to be no other player in the world, from any musical background, who does what he does on the concert stage."

— *New Times*

"Jarrett contemplates the keyboard, holds his chin between two fingers, looks to the audience and then back at the keys. Silence. Minutes tick by without a note: they seem like hours. Then, shattering the hush, someone in the audience yells, 'C-Sharp Major'. Not a Concerto in C-Sharp Major. Not a traditional blues piece titled C-Sharp Major. Not a work of Jarrett's, a track, a hit, an oldie, a classic, a trademark riff. The request is simply for a chord. The shocked silence turns to laughter. Jarrett smiles, relieved. 'Thanks,' he yells back. 'I needed that.'"

— *People Magazine*



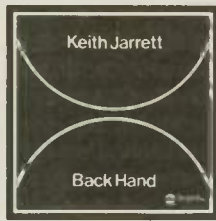
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AS 9274



AS 9301



AS 9305



AS 9315



AS 9322



AS 9331

Keith Jarrett. By a blue.

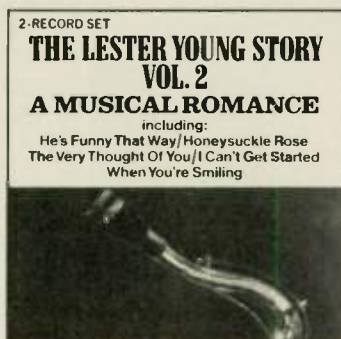
On ABC Impulse

IN THIS "WINNING SEASON OF JAZZ," WE'VE GOT THE WINNERS.

**AL DI MEOLA
MAYNARD FERGUSON
ERIC GALE
DEXTER GORDON
HERBIE HANCOCK
FREDDIE HUBBARD
BOB JAMES
RAMSEY LEWIS
JANNE SCHAFFER
MARLENA SHAW
WAYNE SHORTER
WEATHER REPORT
TONY WILLIAMS
JOE ZAWINUL**

**Thanks to Record World and
Congratulations to all.
From Columbia Records.**

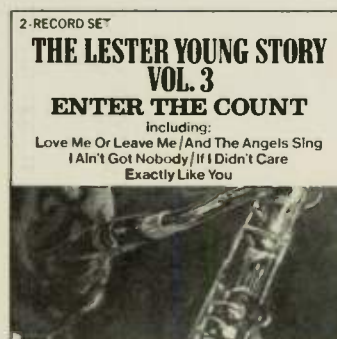
AND HERE'S A SNEAK PREVIEW OF NEXT YEAR'S WINNERS.



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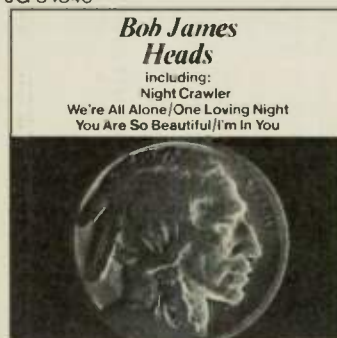
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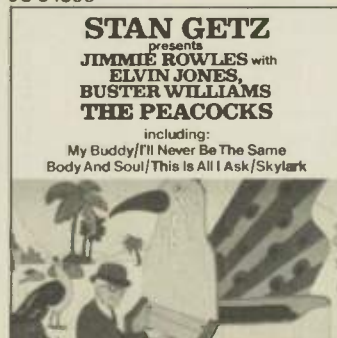
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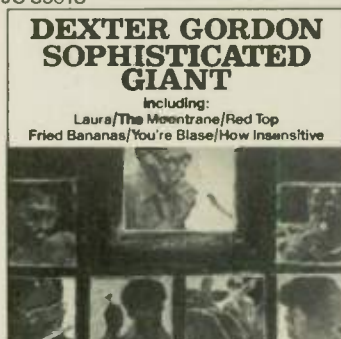
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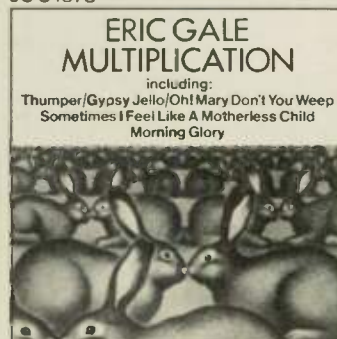
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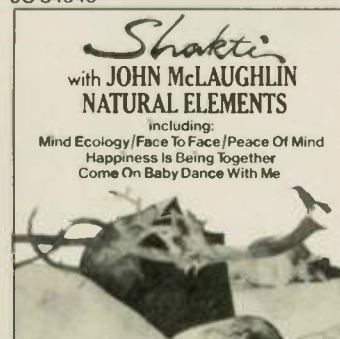
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On Columbia Records and Tapes.

Jazz at ABC: An Ongoing Tradition

■ LOS ANGELES — Jazz has been a tradition at ABC since the inception of the company-distributed Impulse label in the early 1960s. Impulse originally introduced several currently popular jazz acts to U.S. and international audiences. The Impulse roster has included John Coltrane, McCoy Tyner, Gato Barbieri, Pharoah Sanders, and numerous others.

Today, jazz continues to have an important place at ABC, as evidenced by the significant amount of jazz product on ABC's fall release schedule. Just released on ABC/Impulse have been albums by Blue Mitchell, the former featured trumpet player in the Horace Silver Quintet, and veteran keyboard player Les McCann. The new ABC/Impulse album by pianist Keith Jarrett, "Byablue," has recently entered both the jazz and pop listings. Of special importance is the release of the first of three previously un-released works by saxophonist John Coltrane. Titled "First Meditations (For Quartet)," it is the last intact recording by the quartet which consisted of Coltrane, McCoy Tyner, Jimmy Garrison, and Elvin Jones. It will be followed next year by two other previously un-released Coltrane works from the Impulse archives.

ABC has recently enjoyed noteworthy success in the jazz field. The latest albums by the Crusaders and John Klemmer were ranked one and two on the jazz charts for nearly two months, and have also done well on the pop charts. In addition, "AJA," the new Steely Dan album, features a prevalence of jazz elements and several highly regarded jazz sessionmen, and is currently a top five national album.

Mark Meyerson, vice president of a&r, ABC Records, stated that ABC's current commitment to jazz encompasses three major facets: a select signing policy that includes both long-established jazz artists as well as aspiring new talent, major promotion and marketing programs designed to crossover roster artists into a broader audience, and the formation of an extensive jazz reissues series that will capitalize on the vast Impulse catalogue.

Meyerson cited the signing of Blue Mitchell as an example of ABC's belief in the commercial potential of veteran jazz artists. Mitchell, who has played with such diverse musicians as Chick Corea and Muddy Waters, currently plays in the soft accessible style that Chuck Mangione has recently made popular. The recent signing of Pressure, saxophone player Ronnie Laws' back-



The Crusaders

ing unit, reflects ABC's interest in contemporary jazz as well as in the long-term development of young musicians.

In recent years, ABC has successfully capitalized on sax player John Klemmer's crossover potential. This has included presenting his product on the ABC instead of the Impulse label. Similar efforts are currently underway for Les McCann. While his new live album, "Change, Change, Change," is on the ABC/Impulse label, ABC is actively involved in increasing

the scope of his audience. Trade ads and merchandising aids have been designed to accentuate the appeal of McCann's music. Barry Grieff, vice president of marketing and creative services, ABC, said other programs to widen the base of audience support will be undertaken in conjunction with upcoming albums by John Klemmer, Keith Jarrett, the Crusaders, and a solo project by that group's keyboard player, Joe Sample.

ABC will unveil the first in a series of jazz reissues next spring.

ABC has commissioned noted jazz producer Michael Cuscuna to coordinate the repackaging. Grieff stated that the albums' packaging would befit the significance of the music inside.

Coltrane Reissues

ABC has periodically issued previously released Impulse albums by John Coltrane, including "The Other Village Vanguard Tapes" early this year. To commemorate the 10th anniversary of Coltrane's death, ABC president Steve Diener early this year commissioned Coltrane biographer David Wild to research vintage Coltrane Impulse material. Out of that research, Wild and Cuscuna have put together "First Meditations (For Quartet)." ABC will release Coltrane's "First Ascention" for the first time early next year and follow it with a third album of untitled original compositions. Extensive work was put into the initial album's artwork; it was coordinated by ABC's art director, Frank Mulvey. According to Phil Alexander, assistant to the president, International Division, ABC, the label also has an option on releasing "Second Night in Tokyo," a recording of a Coltrane broadcast which has been released in Japan.

ASCAP and All That Great Jazz

■ Whatever your tastes in jazz may be — whether you're a dogged Dixielander or a resolute rag-timer, a solid swinger, a bebop fan or avant gardist—you will surely find a great amount of great music in the ASCAP repertory.

Going back to the beginning of the century, such talents as Louis Armstrong and Kid Ory and James P. Johnson and the legendary Jelly Roll Morton were typical of the unique jazz talents in ASCAP's early membership. Eubie Blake is still writing and performing actively, carrying on the great ragtime tradition, and the magnificent blues of W. C. Handy sound as good today as when they were created.

The tradition that these giants began is reflected in the fact that ASCAP has always celebrated among its members the royalty of jazz. Among nature's noblemen are Nat "King" Cole, Edward "Duke" Ellington, William "Count" Basie and Benny Goodman—the King of Swing. Other ASCAP aristocrats include Woody Herman, Henry Mancini, Billy Strayhorn and Charles Melvin "Cootie" Williams. Two Napol-

eons—Marty and Phil—are also members, as are a couple of notorious Reds—Red Nichols and Red Norvo. In addition to royalty, ASCAP also has—as a working democracy of creators—a president. ASCAP president Stanley Adams collaborated on several songs with Fats Waller, but when jazz enthusiasts think of the Prez, they're likely to have Lester "Prez" Young in mind.

Many great ladies of jazz are ASCAP members, including such luminaries as Ella Fitzgerald, Mary Lou Williams, Marian McPartland, Barbara Carroll, Toshiko Akoyoshi and Peggy Lee. Women have been members of ASCAP from the Society's birth in 1914.

It is impossible to present a complete list in less than a book. Buck Clayton, Al Cohn, Zoot Sims, Dizzy Gillespie, Gerry Mulligan, Horace Silver, Bud Freeman, Neil Hefti, Fletcher Henderson, Shelley Mann, Jimmy Owens, Marty Paich, Charlie Shavers, Jeremy Steig, Rex Stewart, Tad Dameron, Joe Pass, Gil Scott-Heron, Leon Thomas, Michael Urbaniak, Thad Jones and Randy Weston are only a few of ASCAP's heavies, and some

of the others are Tyree Glenn, Bill Evans, Erskine Hawkins and Erroll Garner. At ASCAP's membership meeting in Beverly Hills, president Adams presented the Society's highest award — the Pied Piper — to Linton Garner to honor his late brother's outstanding contributions. Earlier jazz winners of this top honor included Duke Ellington and Ella Fitzgerald, confirming ASCAP's continuing respect for this unique American music.

ASCAP has done more than talk about how wonderful jazz and its creators are. It has literally put a good deal of its money where its mouth is. Recognizing that the ASCAP survey of performances — widely recognized as the most complete in this country—cannot possibly cover every jazz club, the Society has brought to the attention of its Popular Awards Panel the important contributions of the jazz writers, and the independent judges on that panel have directed more than \$1 million in cash—over and above performance royalties—to the members who create and perform jazz works.

FOR US, IT'S A RED LETTER DAY.

TOP JAZZ PRODUCER
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OUTSTANDING PRODUCTION
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4. LIFELINE ROY AYERS UBIQUITY
5. VIBRATIONS ROY AYERS UBIQUITY

TOP NEW MALE JAZZ ARTIST
3. PAT METHENY

TOP JAZZ PIANIST
1. CHICK COREA
4. KEITH JARRETT

TOP JAZZ DRUMMER
5. JACK DeJOHNETTE

MISCELLANEOUS INSTRUMENTALISTS
2. ROY AYERS

POLYDOR, VERVE & ECM RECORDS

RCA Continues Jazz Growth

■ Throughout its 75 years, RCA Records has recorded countless mainstream jazz greats which are now primarily featured on its two year old associated label, Pablo, headed by Norman Granz. Among the catalogue's prestigious musicians are Count Basie, Dizzy Gillespie, Harry Edison, Duke Ellington, Joe Turner, Oscar Peterson, Milt Jackson, Roy Eldridge, Joe Pass and Benny Carter.

Pablo's catalogue has steadily grown in its short history and now boasts over 100 pieces including Joe Pass' "Virtuoso Vols. I and II" and "Solo Masterpieces," a 13-record set by pianist Art Tatum, which, despite a \$75 list, has sold extremely well. The Pablo catalogue was augmented in October by the first six releases on the new Pablo Live Series. The series exclusively deals with live recordings and these were made at this summer's Montreux Jazz Festival. Eleven more live releases are scheduled for November including discs by Ray Bryant, Tommy Flanagan, Roy Eldridge, Benny Carter, Eddie "Lockjaw" Davis, Ella Fitzgerald, Count Basie, Joe Pass and Oscar Peterson. In addition, lps entitled "The Art of the Jam Session" and "The Montreux '77 Collection" will present a cross-section of the label's artists.

RCA Records' roster currently features the much-acclaimed key-



Lonnie Liston Smith

boardist Lonnie Liston Smith who has recorded five best-selling lps to date. "Lonnie Liston Smith Live," recorded at Smucker's, a Brooklyn jazz club, is presently a chart item. A new jazz band just signed to RCA, Matrix IX, is expected to widen the label's jazz appeal. The band, right now, is engaged in an extensive college tour.

Herman Catalogue

In the RCA catalogue is last year's "40th Anniversary Concert" by Woody Herman, in addition to many of his past recordings. Sales are also still being realized

from other catalogue artists like Phil Woods, Barry Miles and Lena Horne.

Legendary Performers

The Legendary Performers Series is another aspect of the RCA label involved with jazz artists. Although it is not exclusively a jazz series, performances by Benny Goodman, Glenn Miller and Tommy Dorsey are featured.

RCA plans more jazz releases in the future with the resurrection of its old Bluebird label. Bluebird's catalogue of 27 pieces is still extant and will be added to with releases in early 1978.

Springboard Forms Jazz Intl. Label

■ In a move that he termed "a further commitment to new jazz product being developed throughout the world," Springboard International Records, Inc. vice president/sales Bob Demain has announced the formation of a new Springboard label called Jazz International.

The line, which already includes 17 albums of top rated jazz performances from Japan, Argentina, England and Germany that were previously distributed by Springboard on the Catalyst label, will continue to be marketed by Springboard International Distribution Corp. under the new Jazz International logo.

Acceptance Voted

Demain noted: "The excellent acceptance at both the press and consumer level for international jazz has solidified our intention to concentrate on this growing area of the business. Dick Broderick, director of international for Springboard, has already lined up a strong first quarter release from Japan, Sweden, France and Holland and will continue to seek out the best jazz available for U.S. distribution from international sources."

Both the Catalyst name and the domestic jazz product previously distributed by Springboard under that label, have been sold by the company.

'Echoes' Series Brings Purists Back to Life

■ In this era of jazz "crossover," re-issues, re-packaging and remembering, the jazz purists have come back to life. The newly indoctrinated fans are hearing the goldmine of music that they have been privy to rarely before the last couple of years. Other than the diehard jazz fan who knew the few select record shops who carried the jazz sounds going back to the '30s, the music just wasn't readily available to those who didn't have their own collections.

All that has changed. Roulette's "Echoes of an Era," part of a continuing series, contains some of the most exciting moments to come out of jazz' rich history: Count Basie with Lester Young doing "Jumpin' At The Woodside;" The Count and Sarah Vaughan doing "Perdido;" immortals Duke Ellington and Louis Armstrong in a small group setting doing "Duke's Place," "It Don't Mean a Thing" and "Don't Get Around Much Anymore;" Stan Getz playing "Gone With The Wind" and "The Song Is You" and, with the Basie Band, "Little Pony."

New fans want and need to know the origins of jazz and this collection is as good a start as any. The series of two record sets offers highlights in the careers of these giants.

'New' Music

No jazz retrospective would be complete without the likes of the late pianists Art Tatum and Erroll Garner, represented here in a set that also includes the work of two other great keyboardists, Billy Taylor and the late master, Bud Powell. And there's the Charlie Parker-Dizzy Gillespie Years, with either or both of them fronting groups with such illustrious "sidemen" as John Lewis, Miles Davis, Max Roach and J. J. Johnson. To a whole generation of younger record buyers, this series is "new" music.

The big bands, an important spawning ground for so many of the musicians who were to later become major influences and leaders in their own right, hold a special place in the hearts of jazz fans. Count Basie has been in the band business for over 40 years, and many of the profound mo-

ments of that career are captured in the four Basie albums in this series. The Band, which used to be home for the likes of Joe Newman, Thad Jones, Eddie "Lockjaw" Davis, Frank Wess and so many more, can be heard here romping through classics "One O'Clock Jump," "April In Paris," and "Goin' To Chicago Blues," which features Joe Williams and Lambert, Hendricks and Ross holding up the vocal end.

The name Maynard Ferguson is a jazz staple. The Ferguson trumpet, playing melody in the highest registers, is reprised in this collection with the album, "A Message From Newport/Newport Suite." Ferguson and flutist Herbie Mann are each represented on The Herbie Mann-Maynard Ferguson Years. British band leader Johnny Dankworth and Billy Strayhorn, contributor of some of the classic Ellington band arrangements, also share an album.

Pearl Bailey Set

"The Pearl Bailey Years" has the complete entertainer doing wonderful things to "Takes Two To Tango," "Stormy Weather,"

"Bill Bailey, Won't You Please Come Home" and more. And "The Sarah Vaughan Years" includes "The Man I Love," "Stella By Starlight" and "Moonglow." There was only one "Queen of the Blues," Dinah Washington. Those bittersweet tones on "I Wanna Be Around" and "Do Nothing Till You Hear From Me" can be heard on "The Dinah Washington Years" and "In The Dark" on "The Queen Of The Blues" lp.

Birdland Series

Roulette continues to be totally involved in the world of jazz as evidenced by the Birdland series. Included in this series are albums by such stalwart artists as Betty Carter, Sonny Stitt, Lee Konitz, Leo Wright and Art Blakey and The Jazz Messengers. Blakey, who has been a great influence to many jazz greats of the past, again has a group that abounds itself with excellent musicians. His latest album "Gypsy Folk Tales" will attest to this and of course Blakey exhibits his expertise as a percussionist and shows us why he remains as one of the greatest in his field.

EASILY RECOGNIZABLE

**GEORGE DUKE
GONG
BOBBI HUMPHREY
JACO PASTORIUS
TOM SCOTT**

**Great talent always deserves recognition.
Congratulations to all our winners,
from Epic and Virgin Records.**



Distributed by CBS Records.



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Arista: A Progressive Force

■ When Arista Records began operating three years ago, jazz and progressive music were among the very first fields into which the label made an entry, through the signing of artists like Gil Scott-Heron, The Brecker Brothers, The Headhunters, Anthony Braxton, and Harvey Mason. The concept from the start, under the leadership of label president Clive Davis and exclusive independent producer and director of progressive product Steve Backer, was to explore a multi-faceted, balanced and wide spectrum of jazz, to avoid pigeonholing and easy commercial formulas, to respect the music and market it wisely.

As Backer has frequently expressed, Arista has become "a very significant force in jazz in our industry. The music in our catalogue ranges from bop and mainstream—even some Dixieland in the Savoy series—to the cutting edge of the avant-garde. That includes all the hybrids in between: jazz-rock, classical-jazz, Latin jazz-rock, ad infinitum."

In Anthony Braxton, Arista has one of the most adventurous, most heralded contemporary composer-musicians in the field. The multi-instrumentalist added to his awards tally this year with a number of new honors. Braxton's next release will be on Arista's Freedom label, "The Complete Braxton," featuring tracks cut with Chick Corea in 1971 as well as music from other early stages in his development.

One of the first artists signed to Arista Records, Gil Scott-Heron has forged a reputation based on the acute exploration of issues and emotions. His newest album for the label with Brian Jackson and the Midnight Band, "Bridges," continues in that tradition with a collection of songs that confirm his stature as a major musician, writer, and griot of modern black experience. Like Scott-Heron, The Brecker Brothers, Randy and Michael, are able to bridge musical categories, to combine jazz, funk and rock into a special, blue-chip configuration. Their history as sidemen is impressive, to be sure, but now they've taken off on their own. "Don't Stop The Music" absorbed disco music into their sphere, and their forthcoming live set promises even further experimentation. The group that helped break progressive music on a worldwide, million-selling basis, The Headhunters, has gone from being Herbie Hancock's back-up band to an organization that has garnered accolades and honors on their own. "Straight From The Gate," their



Anthony Braxton

about-to-be-released Arista album, is yet another musical advance for Headhunters. Propulsive percussionist Harvey Mason has long been the in-demand drummer in the business for all sorts of recordings, and has emerged on his two Arista albums as a major force on his own. "Funk In a Mason Jar" is his latest mix.

Long a key element in the active and versatile New York City studio scene, vibraharpist Mike Mainieri has ended a long solo silence with "Love Play," his Arista debut made with the stellar participation of many of his studio colleagues, names like Michael Brecker, Steve Gadd, Tony Levin, David Sanborn, John Tropea. Vocalist Urszula Dudziak also has a new Arista album, "Midnight Rain," on which for the first time she lends her extraordinary pipes to interpreting such classics as "Misty" and Rodgers and Hart's "Lover." More standards, songs like "Maria" and "Answer Me," are given an updated treatment as part of the forthcoming album by Pharoah Sanders, an important event at Arista for two reasons: it's the label debut for the influential and forward-looking saxophonist who honed his music with Coltrane and as a solo artist, and it's the first production for Arista by Norman Connors under his production arrangement with the company. Connors' own Buddah albums are now being distributed by Arista, and through Buddah, Arista has also added Michael Henderson.

Passport Records, the Arista-distributed subsidiary of Jem Records, has jumped into jazz with the first all-star British rock-jazz fusion band, Brand X, best known as the experimental jazz quintet put together by Genesis' Phil Collins. But the credentials of the group's remaining members—Robin Lumley, Morris Pert, John Goodsall and Percy Jones—are equally impressive, ranging from the Spiders From Mars to Soft Machine to Atomic Rooster to Stomu Yamashta.

For his alchemic musical esca-

pades, Stomu Yamashta assembles on record and on stage an impressive conglomeration of cohorts. People like Michael Shrieve (himself an Arista artist), Jess Roden, Peter Robinson, Linda Lewis, Paul Jackson, Doni Harvey and Al DiMeola bring to life on "Go Too" the fantastic concepts of Yamashta, a man of many media and many talents. The progressive side of Arista rock is also represented by Happy The Man, whose self-named record debut incorporates elements of jazz, rock, classical and "space rock" into an original blend, and by Nova, an eclectic band in the vanguard of the fusion movement with their upcoming "Wings of Love" effort for Arista.

In the area of traditional jazz, principally of the 1940s and 1950s, there is Arista's Savoy label. Since Arista acquired Savoy Records in 1975 and released its first eight packages (including "Bird/The Savoy Recordings" by Charlie Parker), the label has been recognized for making available records of timeless value and historical importance. Among the artists represented to date by the Bob Porter-produced series have been such legends as Coltrane, Lester Young, Dizzy Gillespie, Stan Getz, Erroll Garner, Billy Eckstine and Milt Jackson. And through anthologies like "Roots of Rock'n Roll," "Black California" and "The Tenor Sax Album" Savoy has compiled rare and crucial recordings in well-documented contexts. The newest Savoy release features Kenny Clarke, Art Blakey, Charles Mingus, a Dexter Gordon/Wardell Gray collaboration, a Joe Turner blues collection (the second in the "Roots" series), and volume 2 of the Grammy-winning "Changing Face of Harlem" set.

Arista/Freedom also began in 1975 when a deal was made with Alan Bates' Freedom Records, a European company with a strong catalogue of major jazz artists. From the start, Arista/Freedom, coordinated by Michael Cuscuna and Steve Becker, has produced music that takes chances by musicians that matter. Among its first releases were Cecil Taylor's "Silent Tongues," and lps by Roswell Rudd, Gato Barbieri and Randy Weston. Since then, artists like Archie Shepp, Julius Hemphill and Ted Curson have been represented. New from Freedom is a group of lps headed by "The Complete Braxton," new music by violinist Stefan Grappelli, and a Miroslav Vitous set. Dudu Pukwana, Mal Waldron, Hampton Hawes and The Human Arts Ensemble round out the Freedom winter schedule.

A&M

(Continued from page 12)

music, and moving in its emotionality.

A&M's fusion artists, who have become major musical stars no matter what the category, span the entire spectrum of musical taste.

Gato Barbieri, whose "Ruby, Ruby" is currently garnering much AOR and r&b play, combines his visceral saxophone with Latin, rock and r&b elements to come up with a very piquant stew indeed. His two A&M albums ("Caliente" preceded the aforementioned "Ruby, Ruby") show him in various settings, from lush to rocking to salsa-tinged, all marked by some of the most powerful sax playing anyone will ever hear.

On the other side of the coin, Chuck Mangione walks a different side of the street, blending his flugelhorn with his quartet and coming up with melodic, yet propulsive sounds. The combination of his intense lyricism and his persistent rhythms have made for a huge crossover breakthrough, as his current opus for A&M, "Feels So Good," currently riding the pop charts, makes clear.

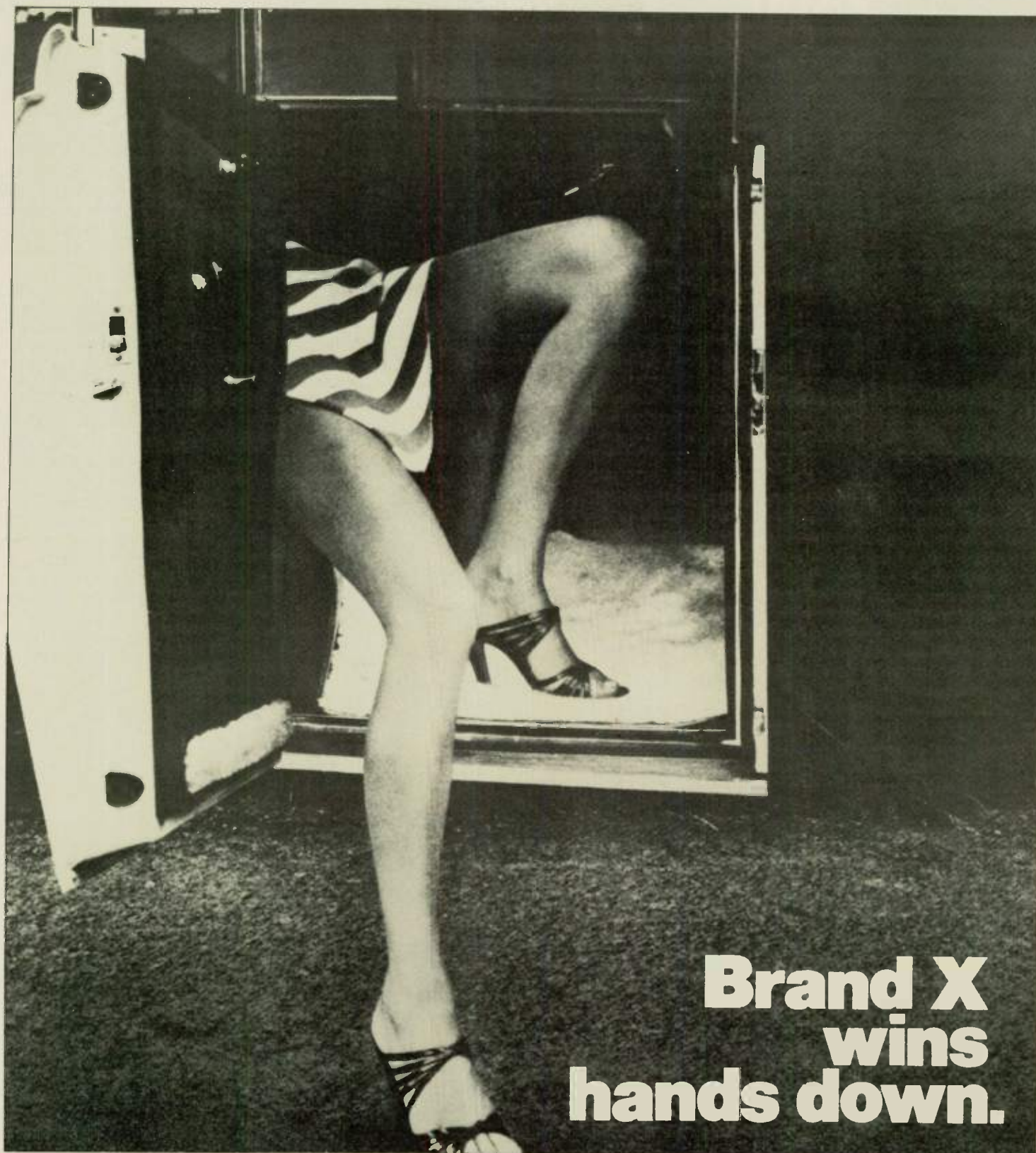
A&M recently released some of the best material by Paul Winter under the title of "Earthdance," and, once again, the crossover potential is apparent, as Winter produces his special brand of music, including the classic "Icarus."

Mercury

(Continued from page 14)

There are, to be sure, jazz elements present in many of A&M's artists from the punchy rhythms of Garland Jeffreys, to the horn lines of LTD, through the cross-rhythms present in the work of Joan Armatrading. Horizon, however, continues to be the repository of the wealth of jazz talent A&M has accumulated, with such stellar artists as Hugh Masekela and Jimmy Owen on the label. Albums from both are expected soon. And with interesting changes in the wind, Horizon will continue to be a label that goes for only the best, so the music that results is only the best.

"From a sales point of view, the renewed interest in jazz is apparent to us through our success, specifically with the Charles Earland and Jimmy Smith albums," stated Harry Losk, national sales manager for Phonogram/Mercury. "The saleability of these two artists represents the varied interest in jazz today."



Brand X wins hands down.

PB 9824

This year Brand X has been named "The Most Promising Jazz/Rock Group in the World" by Record World. The unparalleled musicianship of Phil Collins, Percy Jones (who was named "Top Jazz Bassist" in the same poll), Robin Lumley, John Goodsall, Kenwood Dennard and Morris Pert has won acclaim both here and abroad.

Now concluding a major U.S. tour, all the in-concert excitement of Brand X has been recorded live for the first time ever. Sample the goods on their brilliant new album, "Livestock."



"Livestock" by Brand X. They're giving X a good name.
On Passport Records. Marketed by Arista Records.



Fantasy: At The Jazz/Progressive Forefront

By ORRIN KEEPNEWS

(Orrin Keepnews is vice president and director of jazz a&r, Fantasy/Prestige/Milestone)

■ Jazz at Fantasy Records—and at several of its affiliated labels—continues to be a hyperactive, multidirectional, and nonstop activity. To put it just a bit more calmly: Fantasy, Prestige, Milestone, and the newly activated Galaxy are involved in a steady flow of jazz of just about all types, covering a time span from the 1940s up to today (and of course tomorrow).

It's hard to know which end to begin with, so this report may seem a little scattered. But it's probably most important to note the current and immediate-future excitement—like Stanley Turrentine's "Nightwings" album, the latest in a string of Turrentine-produced successes for one of the top saxophonists and most notable crossover jazzmen of today. On this lp (and on Stanley's next album, a more heavily jazz-oriented effort due for release sometime in the spring) the remarkably full-bodied background for Stanley's big sound comes from the arranger who's quite possibly the very best at such things these days: Claus Ogerman. And of course there's the Blackbyrds' "Action"—I'm not going to claim that this is a true jazz group, but the trade papers do insist on ranking them high on the jazz charts, which is a natural enough result of their being organized and produced by jazz great Donald Byrd. Unquestionably they are among the strongest examples of contemporary soul music emerging from the jazz tradition.

And don't be at all surprised if the Prestige label turns out to have a similar jazz-to-soul-to-pop chart-breaking crossover group in Summers Heat. This nine-piece band, led by the amazing percussionist Bill Summers (an original member of Herbie Hancock's Headhunters), will have its second album, "Cayenne," in the stores any day now and it's at least as hot as the album title and the band's name would suggest. Leon Ndugu Chanler, who has worked with Santana both as a drummer and in producing capacities, is the producer.

The latest addition to the Prestige roster is also clearly capable of vast crossover strides—because David "Fathead" Newman, veteran of the roaring earlier edition of the Ray Charles band, has had a goodly share of soulful hits. Fathead's Prestige debut will get under way in the company's



From left: McCoy Tyner, Fantasy chief engineer Jim Stern, Orrin Keepnews, Ron Carter.

Berkeley studios during November, with noted arranger/conductor Bill Fischer and myself collaborating as producers.

The credibility and public acceptance of what is sometimes described these days as "acoustic" or relatively "pure" jazz continues to flourish side by side with crossover music. Milestone is one of the main strongholds of such artists, and that label's McCoy Tyner must be considered a true jazz giant: the kind of performer who wins polls, gains critical acclaim, and sells records. His latest project, entitled "Inner Voices," is a unique fusing of McCoy's acoustic piano and writing (all the compositions and arrangements are his) with many a choral group, and a list of instrumental guests headed by Ron Carter, Jack deJohnette, and Earl Klugh. And just to show you how little attention is being paid to

conventional music barriers these days, this acoustic gem was recorded in New York's Electric Lady studios.

Completed and ready for January release are albums by Sonny Rollins (with a formidable supporting cast headed by George Duke and Tony Williams) and Flora Purim (her last album for the label). To be recorded before the end of the year is the next work by premier acoustic bassist Ron Carter, this one showcasing his unusual piccolo bass (featured on his current album "Piccolo") against a woodwind background. Ron handles production of his own lp; the other Milestone efforts, I'm proud to note, are examples of what I've been doing in the studios of late.

There's straightforward jazz on Fantasy, too: Bill Evans's newest is "Alone (Again)"—a title indicating that this isn't the first time

he has come up with a totally solo-piano album (but strangely enough, it's only the second time). Helen Keane produced. And not to be overlooked is the second two-record tribute to the Duke, "Ellington Is Forever, Volume II," conceived and produced by Kenny Burrell and performed by him along with an all-star cast that is literally too numerous to mention in detail.

Having mentioned Ellington, we have a natural lead-in to one of the most historic events in the history of our extremely history-making "twofer" series. Beginning in January of 1943, the fabulous Ellington Orchestra made a series of Carnegie Hall appearances—and those were the days when hardly any jazz group was allowed to set foot on the hallowed Carnegie stage. The events were preserved on primitive acetate discs, and now four Prestige packages present the first authorized, reprocessed, fully annotated, memorable recordings of these events. The 1943 concert featured the world premiere of Duke's first extended work, "Black, Brown and Beige"—and to present that concert in its entirety (including the opening "Star Spangled Banner"), it has been released as a special three-record set. There are two-record versions of 1944, '46, and '47 concerts.

But even that isn't enough to fulfill what we feel is our very important reissue responsibility. Before the year is out, there will

(Continued on page 38)

MCA 'Best of' Series Presents Beloved Jazz

■ MCA Records offers jazz enthusiasts some of the great jazz artists of our century on specially-priced, two-record sets. Most are included in the "Best Of . . ." series and the Leonard Feather series.

Perhaps the two greatest female jazz singers of our time are Billie Holiday and Ella Fitzgerald. Both are featured on one double pocket lp in the "Best Of . . ." series. Included in the Holiday anthology are the reknowned "You Better Go Now" and "Guilty." Ella's portion of this collection includes "Lullaby Of Birdland" and "Until The Real Thing Comes Along."

"The Best Of Louis Jordan" is a collection of 20 cuts with each reflecting superior musicianship and humor for which the likeable Tympany Five leader was noted.

Eddie Condon, leading spokesman for jazz via articles, books and interviews, recorded between 1944-1950 and his guitar master-

pieces are contained in the "Best Of Eddie Condon."

"The Best of Chick Webb" features the incomparable Ella Fitzgerald on 10 of the 20 cuts. Master of drums, cymbals snare and bass, Webb recorded this collection from 1934-1939.

"The Best of Andy Kirk" contains front man Pha Terrell's rendition of The Clouds of Joy's best known hit, "Until The Real Thing Comes," recorded in 1936, and 19 others recorded up to the 1954 recording of "Hole In The Wall."

Milt Gabler is credited as collector of the entire "Best Of" series.

A specially priced two-record set "Leonard Feather Series" contains five double pocketed jazz albums compiled by the noted author and critic: "Good Morning Blues" by Count Basie and His Orchestra, featuring Jimmy Rushing and Helen Humes; "Shades of Bix" by Jimmy Mc-

Partland and Bobby Hackett; the "Greatest of Carmen McRae" by Carmen McRae; "Art Tatum Masterpieces Vol. II and "James P. Johnson Plays Fats Waller" and "Jazztime U.S.A." featuring the Best of Bob Theile's classic jam sessions of the '50s.

Leonard Feather's "Encyclopedia of Jazz On Records," Vol. I, II, III, IV and V are collector's items containing the best jazz has to offer upwards from the '20s.

Another Leonard Feather compilation is "Singin' The Blues." Count Basie, Ella Fitzgerald, Ruby Smith and 20 other great musicians are featured.

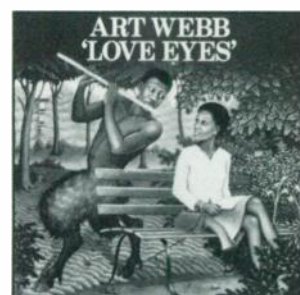
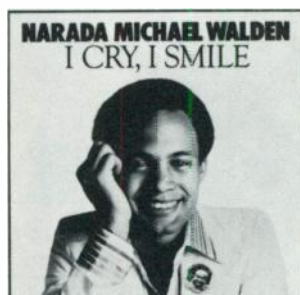
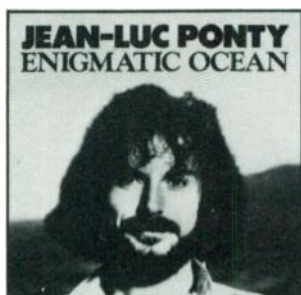
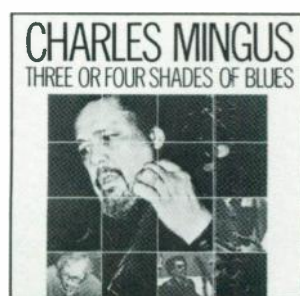
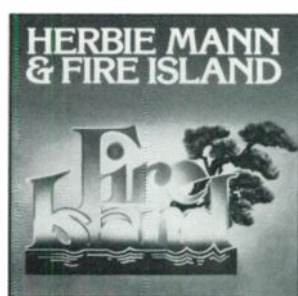
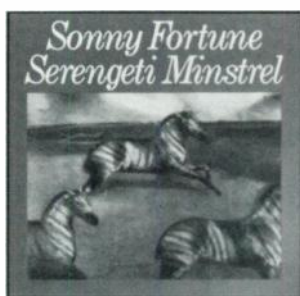
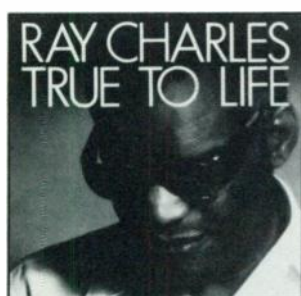
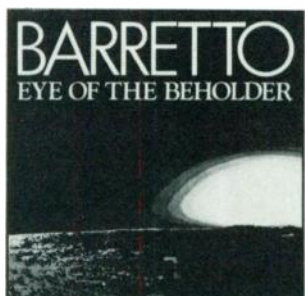
"Jazz Holiday," also included in the two-record series, features Benny Goodman and His Boys, Benny Goodman Clarinet solos, Red Nichols, Adrian Rollini, and Joe Venuti-Eddie Land All Star Orchestra.

The much beloved great trum-

(Continued on page 32)

A HISTORY IN THE MAKING.

It is always with great pride we recall Atlantic Record's jazz history. It is a history that expresses a deep and continuing commitment to jazz and jazz artists. It is a history that includes jazz greats like Ray Charles, Ornette Coleman, Charles Mingus, the Modern Jazz Quartet, John Coltrane, Rahsaan Roland Kirk, Yusef Lateef. It is a history in the making. Atlantic Records presents their new jazz release.



JAZZ HISTORY ON ATLANTIC RECORDS & TAPES.



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Polydor's Impressive Roster

■ Jazz artists on the Polydor label include Chick Corea, Roy Ayers, Teruo Nakamura and the recently-signed Dave Grusin.

The sheer length of the list of Chick Corea's awards speaks volumes about the talent wielded by this jazz keyboardist. His most recent awards include two Grammys for his first solo album on Polydor Records, "The Leprechaun" and two number-one placements as: best electric pianist and composer in Downbeat's reader's poll. He began his career by playing with Herbie Mann, Stan Getz, Sarah Vaughn and, of course, Miles Davis, with whom he worked on the pivotal "Bitches Brew." He has also worked with bassist Dave Holland, saxophonist Anthony Braxton, and drummer Barry Altschul in the group "Circle," which recorded an award-winning double album for ECM, "The Paris Concert." Corea also cut five more albums for ECM. With Return To Forever, he recorded another five albums for Polydor. "The Leprechaun" was his first solo album, and his latest solo is "My Spanish Heart."

Vibist Roy Ayers has expanded the perimeters of jazz well into the pop/funk area. With the release of "Everybody Loves The Sunshine" in July, '76, Ayers discovered a whole new legion of

pop fans. The album made the top 40 in the pop charts and was followed by the even more successful "Vibrations" in December. Ayers' newest release on Polydor, "Lifeline," is currently in the top 20 on the jazz charts.

Bassist, band leader, composer and producer Teruo Nakamura first gained attention playing for jazz singer Joe Lee Wilson in 1972 and within a year, he had his own recital at Carnegie Hall. After working with musicians such as pianist Mary Lou Williams, flutist Bobbie Humphrey and saxophonists Robin Kenyatta and Stanley Turrentine, he decided to form

his own band, The Rising Sun. Nakamura's latest album for Polydor is the just-released "Manhattan Special."

Composer/musician Dave Grusin is well-known amongst the music world's cognoscenti, but until now, chose to stay in the background. However, Polydor has just released Grusin's solo debut album on the label, "One Of A Kind," which should bring him the recognition his music demands. Grusin's wide experience in various forms of music (jazz, pop, funk, etc.) has prepared him for the personal dimension expressed in "One Of A Kind."



Chick Corea

Ellington Cancer Center: A Living Memorial

■ Shortly after the death of Duke Ellington in the spring of 1974, the music industry joined together to organize The Duke Ellington Cancer Center, as a living lasting memorial to his musical genius. The Center is being established to care for musicians in need of cancer treatment regardless of ethnic or religious backgrounds.

The latest fund-raising effort for The Duke Ellington Cancer Center is an lp on the Concord Records label, which features together for the first time, the late Bing Crosby, in probably his last recording, along with Tony Bennett, Rosemary Clooney, Woody Herman and an all-star jazz band including Nat Pierce on piano; Scott Hamilton on tenor; Bill Berry on trumpet; Monty Budwig on bass; and Jake Hanna on drums. Entitled "A Tribute to The Duke," the lp features 10 Ellington originals, with a special introduction by United Nations Ambassador Andrew Young, and liner notes by Walter Cronkite and Ed McMahon. The album is scheduled for national November release and will be sold commercially for the benefit of the Center.

Duke Ellington, who was classified by many as one of the great jazz artists and composers of all time, frequently disliked categorization. To him, categorizing tended to restrict an artist's freedom of expression. He is quoted as saying, "If 'jazz' means anything at all, which is questionable, it means the same thing it meant to musicians 50 years ago—freedom of expression. I used to have a definition, but I don't think I have one anymore, unless it is that it is a music with an African foundation which came out of an American environment."

Jazz Breaks Through

(Continued from page 4)

romanticize jazz and the jazzman. We need a movie as hard-hitting as "New York, New York" which is more realistic, not a sordid this-is-the-jazz-netherworld movie but one that shows the kind of people jazz musicians really are. We need domestic jazz labels that are as open-minded and as devoted to quality as Italy's Black Saint and Horo, Germany's ECM, and Japan's Eastwind. But we do have an unprecedented public awareness of jazz, and of the major record companies, Capitol and Elektra-Asylum made commitments to jazz this year. It looks like the jazz boom has not yet reached its zenith.

Vanguard: Right on Time

■ The time is right for jazz and Vanguard's jazz is right on time. It's also right on sound and performance.

The Solomon brothers, who head Vanguard Records, thought the time was right for an instrumental jazz album, featuring improvised solos by the best of the New York session musicians. They selected Danny Weiss, the man behind Larry Coryell's Vanguard recordings, as its producer. The result was "The Players' Association" the label's biggest and fastest selling jazz release ever.

The time was right: the timeliness and the tempo of "The Players' Association" crossed it from jazz to disco and back again. So Danny Weiss went back again, to Vanguard's 23rd Street Studio, and cut "Born to Dance," available in mid-November. On the album's five Chris Hills tunes and two covers, the players include Michael Brecker, Dave Sanborn, Wayne Andre, Jon Faddis and newly signed Vanguard artists Mike Mandel and David Earle Johnson.

Keyboard/synthesizer player

Mandel, a founding member of Larry Coryell's Eleventh House, will release a solo effort early next year, as will percussionist David Earle Johnson, whose "Time Is Free," a collaboration with Jan Hammer, just hit the streets.

Collaborations have made for several "Recordings for the Connoisseur," the label's logo, this year. Executive producer Ed Bland invited Vanguard's ministers of jazz to a "Summit Meeting." The record they made included Elvin Jones, Clark Terry, James Moody, Roland Prince and Bunky Green (with Al Dailey, David Williams and Angel Allende).

"In Concert," a live collaboration between bassists David Friesen and Oregon's Glen Moore presented "serious, intellectual stuff," according to *Watusi*. Then Moore and Oregonians Ralph Towner, Collin Walcott and Paul McCandless collaborated with the Polish violinist Zbigniew Seifert for the forthcoming "Violin."

Another side of Collin Walcott's recent work includes "Cosmology," the debut album of a

six-member, multi-directional band cored by Dawn Thompson, John Dearth and Bob Jospe, which he co-produced with Israeli composer Misha Segal.

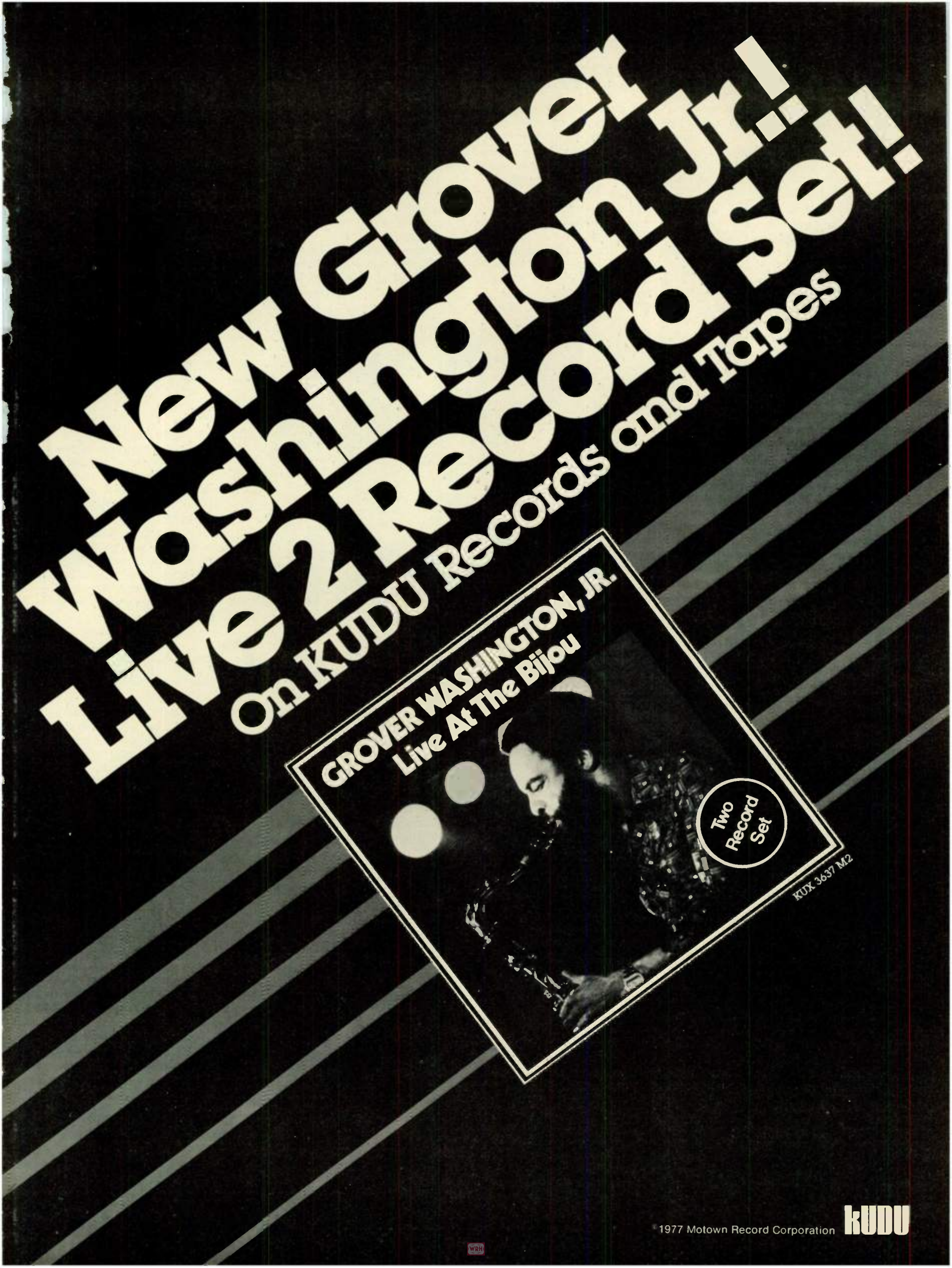
A mid-50's collaboration between Vanguard Records and the distinguished jazz critic and commentator John Hammond provided the tracks for three twofers, "The Essential Vic Dickenson," "The Essential Jo Jones" and "The Essential Buck Clayton."

Solo-With-Sidemen

Solo-with-sidemen recordings continue to appeal to connoisseurs. Roland Prince, the gifted, young Caribbean guitarist, proved he was a "Free Spirit" by drifting from his own island-inspired originals to contemporary standards.

Alto saxophonist Bunky Green is heard on "Transformations," his Vanguard debut.

Clark Terry came home to Vanguard's 23rd Street Studio to record "The Globetrotter," just before Elvin Jones arrived to launch "Time Capsule." Released last spring, both these albums were produced by Ed Bland.



New Grover Washington Jr! Live 2 Record Set!

On KUDU Records and Tapes



E/A: On the Prowl for Top Talent

■ Elektra/Asylum Records is entering the jazz/fusion field in a big way.

Don Mizell was chosen by E/A chairman Joe Smith to head up the jazz/fusion division, which is to be part of the overall Elektra/Asylum line. Mizell, a lawyer, is a graduate of the Harvard Law School and Swarthmore College, and was formerly jazz product manager at A&M.

Thus far Mizell has signed singer Dee Dee Bridgewater and drummer Lenny White. More signings are expected soon.

"We are on a talent hunt for the best people in the jazz/progressive field," he says. "We are open to both new acts and established ones. The jazz/fusion division is going to be a significant part of the Elektra/Asylum organization."

The company's commitment to jazz/fusion supports that view. Mizell expects to have 16 jazz/fusion records released in 1978.

"E/A is expanding in many areas next year," Mizell said, "and we are going to be a major part of that expansion."

He sees an increasing market for jazz/fusion sounds, in view of increased airplay and sales for jazz-related product.

"While jazz names like John Klemmer and George Benson continue to have pop and r&b success as well as in the restricted 'jazz' marketplace, other groups have established their own market with hybrid music. Earth, Wind & Fire, Stanley Clarke, Chick Corea, and Weather Report are a few groups whose music might have been relegated to an isolated corner of the record market a few years ago, but today enjoy widespread acceptance and sales. Theirs is the kind of popular appeal that we are aiming for."

Mizell is enthused about jazz/fusion's incorporation into the overall E/A organization. He stresses that while the music is somewhat different from existing E/A product, it isn't to be treated separately, like something "foreign."

"It is different, but it is part of what is happening in the marketplace. It is crucial that our acceptance be included under the regular Elektra/Asylum banner. On one hand we are benefiting from the established E/A name, and on the other hand we are bringing the company the strength and vitality of a whole new area of music."

"Though we've said it before, this is the best way I can sum it up: our idea is to be a distinct but integral part of E/A's success."

Mizell plans innovative corporate approaches to the new division. He is planning to have four regional marketing representatives working in conjunction with the label's regular sales and promotion staff.

Mizell is currently working out of E/A's Los Angeles headquarters with a staff of two, himself and his assistant, Tonik Barber.

"We have two artists now—four, actually, though we haven't announced our latest signings yet. By the early part of 1978 we

expect to have a roster of between six to ten acts—and we'll have our hands full."

One of Mizell's first goals as helmsman of the new division is internal "PR." He sees a major part of his role as education, explaining the new division to E/A's field staff and the WEA distribution force.

"We are building a roster with creative and hopefully commercial artists who have jazz music as their base. On Dee Dee's record, Stanley Clarke is the pro-

ducer, and it features Chick Corea, George Duke, Alphonso Johnson, and Scarlet Rivera. Dee Dee is showcased as our first great jazz/rock vocalist and the record is marvelous. Lenny's debut album is already finished. It was co-produced by veteran rock producer Al Kooper.

Although Mizell has his sights set on some of the biggest names in the jazz/fusion world, he is also very high on guitarist Terry Callier, who Mizell describes as "an extraordinary folk/jazz singer-songwriter in the tradition of poet singers such as Al Jarreau, Gil Scott-Heron, Bob Marley, Joni Mitchell, Phoebe Snow and Joan Armatrading."

MCA

(Continued from page 28)

pet star, Louis Armstrong, is presented in this series with "Satchmo At Symphony Hall," which was originally recorded at Boston Symphony Hall in 1947.

"New York, New York and Jazz In The Space Age" includes nine compositions by George Russell, which he recorded from 1958-60.

MCA Records' two record jazz sets offer the collector and jazz-buff alike the greatest in traditional jazz.



Dee Dee Bridgewater with her producer, Stanley Clarke.

Jazz Is CTI's Main Concern

■ Like one of those large, multifaceted, mirrored globes that used to be standard fare in ballrooms, reflecting light in all directions, so has CTI and its offspring, Kudu and Salvation, reflected and illuminated the jazz record scene during the last ten years. As it moves into its second decade CTI is just as much in the forefront as it has been since its very inception.

There has been much talk of the resurgence of jazz in the past year but it must be acknowledged that through the so-called "rock" years, when jazz was treated like a poor relation by many, CTI was communicating with a large audience through its creative concepts. The imaginative improvisations and pulsating rhythms of jazz were given new launching pads from which to link up with new listeners.

Creed Taylor, the man voted top jazz producer in *Record World's* 1977 poll, has been bringing his fertile mind and intuitive powers to bear on the presentation of his favorite music for many years and he does not allow his vision to be limited by restrictive borders. "The terminology — 'jazz-rock,' 'fusion,' 'crossover'—has been an irritant

to me," he states emphatically. "If a jazz album sells over 100,000 then suddenly it is not a jazz album any longer in the eyes of the distributors. It's like saying, 'This is an apple when it is put on display in a fruit store but when the sales volume goes past a certain point, it's not an apple anymore, it's produce.' This kind of thinking has been a daily block with us."

On Kudu, Idris Muhammad has a current success with "Turn This Mutha Out" with the title number and "Could Heaven Ever Be Like This" on the singles charts as well. Muhammad placed a high fifth as the most promising male jazz artist in the *Record World* poll.

Then there is Seawind, whose debut album was on *Record World's* jazz charts for nine months and had an impact that spread out from there. Seawind has become one of the most widely recognized units and was voted top new jazz group in the *Record World* poll. Their second album, "Window of a Child," promises to be even more powerful.

Another CTI artist who is attracting much positive attention is singer Patti Austin with her

new album, "Havana Candy." And the infusion of new talent in the persons of internationally recognized instrumental heavyweights continues with the signing of Art Farmer, Urbie Green, Jeremy Steig and Yusef Lateef. The first three already are in the catalogue and Lateef's first is soon to come. Vocalist Kim Carlson is also in the studio preparing her initial album.

Arrangers

Arrangers have played an extremely important role in providing the sympathetic and inspirational settings for CTI artists. Each individual has represented a separate period in the company's development. First there was Don Sebesky, then Bob James, and now David Matthews. Each man has written for the artists on the CTI roster and also created albums under his own name. In 1977 it is Matthews who sets the tone and timbre with albums such as Esther Phillips' "Capricorn Princess;" "Hank Crawford's Back;" Urbie Green's "The Fox" and "Señor Blues;" and Art Farmer's "Crawl Space" and "Something You Got." Matthews' own albums include "Shoogie Wanna Boogie" and "Dune."



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Bird, Monk, Mingus, Brubeck, Coltrane, Evans, Russell, Jones, Desmond, Prez, Dolphy, Lewis and innumerable other composers who make jazz an expression of emotion and imagination have elected to license their music through BMI.

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for all of today's audience.

BMI

Broadcast Music Incorporated
The world's largest
performing rights organization.

TK Turns an Ear to Jazz

■ TK Productions' involvement in the progressive music field currently includes product on TK's in-house Marlin label and TK distributed LRC and Wolf Records.

Howard Smiley, TK's vice president and general manager, traces the evolution of progressive music on TK Productions:

"It had long been my idea that, in the natural progression of our company, we would be able to start a progressive music label, such as Marlin, without having to cut any corners in production, merchandising and in the type of artist we were looking for. As TK grew, and we could then take on this type of artist and devote 100 percent effort to it, we started to slowly sign artists, thereby establishing the Marlin label.

"TK's Marlin label was kicked off in early January, 1976 by John Tropea, the former lead guitarist for Deodato. Tropea's style, which was featured on the recording '2001,' is so distinctive that when I saw him in concert as a side man for Deodato, I knew who Marlin's first artist was going to be. Tropea's current album, 'Short Trip To Space,' is a clear sign of his diversified talents. His first album on Marlin is 'Tropea.'

"The Marlin label now includes



Ralph MacDonald

Tropea, Ralph MacDonald, William Eaton, Bill Salter and recently signed Phil Upchurch.

"I'd long seen Ralph MacDonald's name on what seemed to be no less than 50,000 albums as writer, arranger and player and had felt that he was the catalyst in making many of those records hits. His first lp for Marlin, 'Sound Of A Drum,' I feel was aesthetically and commercially successful. He's now finishing his second album, entitled 'The Path,' on which he traces the

roots of percussion from African rhythms to contemporary styles.

"Working with Ralph MacDonald in the Antisia music corporation are Bill Salter and Bill Eaton. Salter, who with Ralph did the writing for the award winning 'Where Is The Love' by Roberta Flack and Donny Hathaway, Rod Stewart's 'Tradewinds,' 'Mr. Magic' by Grover Washington and numerous others. Bill Eaton, who has arranged and conducted for Aretha Franklin, among many others, has his particular talent

which makes Antisia click. Henry Stone has, from the beginning, been extremely enthusiastic about the Antisia triumvirate recording their solo albums on our Marlin label. Bill Salter's first lp on Marlin is 'It Is So Beautiful To Be,' while Bill Eaton's, which is just being released now, is entitled 'Strugglebuggy.'

"Phil Upchurch, the label's newest artist, is now in the studio with George Benson, John Tropea and a host of other talented musicians cutting his debut album for Marlin.

"To further expand into this area we wanted to find someone with ideas outside the company, and we were delighted with the opportunity to hook up with Joel Dorn, who has produced Roberta Flack, Bette Midler and a score of jazz albums for Atlantic Records. Joel Dorn has a long successful track record and tenor sax player Harold Vick, whose lp 'After The Dance' which is soon to be released, will surely put Joel Dorn's Wolf label on the map. Kenny Baron's upcoming lp will be the next Wolf release.

"Sonny Lester and Andy Miele, whose success with Groove Merchant Records is well known, have taken on a new identity with LRC Records and are releasing TK distributed albums by Jimmy McGriff, O'Donel Levy, Lonnie Smith
(Continued on page 39)

At ECM, A Successful, Identifiable Sound

■ Munich-based ECM Records, which is distributed in the U.S. by Polydor Inc. (and which, incidentally, stands for Editions of Contemporary Music), is dedicated to the principle of finding the finest international talent in jazz and devoting itself to producing this talent under optimum conditions. Since the label's inception in 1969, it has become internationally famous for fulfilling its ideals. Manfred Eicher, founder, president and a&r chief, is ECM's guiding creative force. A skilled musician in his own right, he has in just a few years produced a line encompassing, simply, the best in contemporary music. Eicher works under the theory that the quality of the music is such that it will find its audience—without high pressure promotion and gross marketing campaigns. Eicher's style is proving its validity. The number of its buyers reach into the millions.

The ECM sound is instantly identifiable: clear, clean, unmarred, it is a testimonial to Eicher's gift for understanding the aural capabilities of any number of instruments and their sound qualities on vinyl. And jazz aficionados of today react to ECM the way previous generations did to Verve, Prestige, or Blue Note.

The ECM roster is peopled by a wide variety of artists, some international superstars, others less well known. In the first category are artists such as Keith Jarrett (who now records exclusively for ECM) and Gary Burton. Pianist Jarrett is this year's jazz superstar. A cover story on jazz in Newsweek, in which he figured prominently, and a five-page spread in People testified to the reemergence and renaissance of jazz—a movement he both helped inspire and create through his work. Jarrett's releases on ECM include the award-winning "Solo Concerts" and "Koln Concert," both of which were named Time record of the year; the Solo Concerts was also record of the year in the New York Times, Stereo Review and Downbeat. Jarrett's 1977 releases were a solo organ record ("Hymns-Spheres"), a solo piano record ("Staircase") and a group recording ("The Survivor's Suite").

Vibraharpist Gary Burton has literally changed the world's concept of the technical and musical possibilities of the vibraharp with his four-mallet mastery of the instrument. Burton has recorded for ECM since 1972. His latest album, "Passengers," was released in May and features fellow ECM ar-

tists Eberhard Weber on bass and Pat Metheny on guitar.

Pat Metheny, until recently a member of the Burton group, now records with his own group for ECM, releasing "Watercolors" earlier this year. A special promotional disc recorded on Metheny's recent concert tour will be shipped for radio shortly.

Jack DeJohnette, a much sought after drummer who works extensively as both leader and sideman for ECM, has played on four Grammy-winning albums. He was a member of the Miles Davis group and has recorded with Davis, Bill Evans, Freddie Hubbard, Stan Getz and many others. DeJohnette made "Ruta and Daitya," his first lp for ECM, with Keith Jarrett in 1972. He has since recorded five albums for the label—his latest, with his group Directions, is "New Rags."

Guitarist John Abercrombie's first album for ECM as a leader was "Timeless," which featured Jan Hammer and DeJohnette. He has since appeared on a wide spectrum of ECM albums including "Gateway" (with DeJohnette and Dave Holland), Collin Walcott's "Grazing Dreams" and "Cloud Dance" and others. As a member of the group Directions, he has contributed to their two

albums. He also performs with fellow-ECM artist Ralph Towner. Their first duet collaboration was "Sargasso Sea."

Guitarist / pianist / composer Ralph Towner has recorded for ECM since 1972. His first solo record, released in 1975, was the critically acclaimed "Solstice." Towner has also teamed with Burton for "Matchbook," and Abercrombie for "Sargasso Sea," his most recent American release is a second "Solstice" recording, "Sound and Shadows."

Saxophonist Jan Garbarek, whom the European Jazz Federation proclaimed in 1974/1975 as the outstanding European tenor/wind player, has recorded for ECM since 1970. He has collaborated with Keith Jarrett on three albums. "Dis," Garbarek's latest ECM recording with guitarist Ralph Towner, features three pieces with windharp and another with a brass choir.

The ECM roster also includes such artists as guitarists Egberto Gismonti, Terje Rydal, bassists Eberhard Weber, Arild Andersen, Gary Peacock and Palles Danielsson, sitar and tabla player Collin Walcott, and pianist Steve Kuhn. Other recent ECM releases include albums by Peacock and Walcott.

Vass Lines

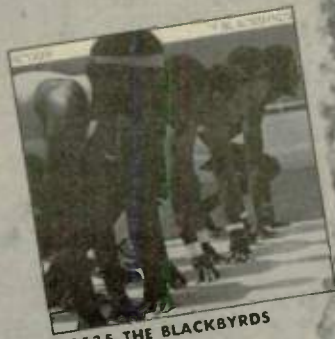
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F-9533 CAL TJADER
Guarabe



F-9534 STANLEY TURRENTINE
Nightwings



F-9535 THE BLACKBYRDS
Action



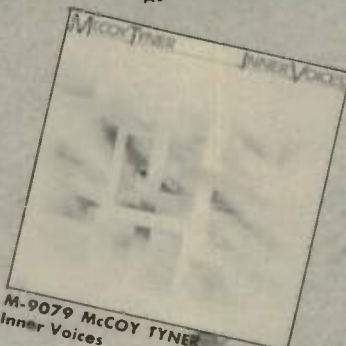
F-9542 BILL EVANS
Alone (Again)



F-79008 KENNY BURRELL
Ellington Is Forever, Vol. 2



M-55004 RON CARTER
Piccolo



M-9079 McCOY TYNER
Inner Voices



P-10103 BILL SUMMERS
Cayenne



P-34004 DUKE ELLINGTON
Carnegie Hall Concert, Jan. 1943



P-24073 DUKE ELLINGTON
Carnegie Hall Concert, Dec. 1944



P-24074 DUKE ELLINGTON
Carnegie Hall Concert, Jan. 1946



P-24075 DUKE ELLINGTON
Carnegie Hall Concert, Dec. 1947

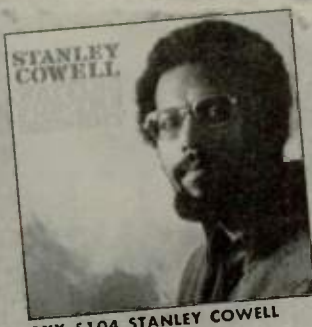
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GXY-5103 ROY HAYNES
Thank You Thank You



GXY-5104 STANLEY COWELL
Waiting for the Moment



GXY-5105 HANK JONES
Just for Fun



Galaxy

Jazz Finds a Helping Hand at BMI

■ BMI's support of jazz and its creators is a long-existent fact. From the time the licensing organization was formed in 1940 through the present, the BMI jazz policy has been consistent. It mirrors BMI's realization that all music, regardless of type or style, is important. It emphasizes that the door is open to ideas old and new and shall remain so as long as BMI is in business.

In the beginning, a flood of music by jazz people was licensed by BMI through its affiliated publishers. Original material by King Oliver, Louis Armstrong, Jelly Roll Morton, Fats Waller, Billie Holiday, Roy Eldridge, Red Norvo, Tampa Red, Johnny Guarneri, and such band leaders as Benny Goodman, Harry James, Artie Shaw, Stan Kenton, Jimmie Lunceford, Glenn Miller, Tommy and Jimmy Dorsey, Les Brown, Boyd Raeburn, Gene Krupa, Ziggy Elman, Erskine Hawkins and many others found its way into the BMI catalogue.

There were major benefits to be derived by the jazz composer and all those who created original material. BMI not only paid for live performances on network radio in prime time—the only payment system that existed prior to its formation—but for all performances—live or recorded—on network and local radio. It remained the only licensing organization to do so for almost two decades.

In 1944 and 1945, after the record ban, which had been declared by James Petrillo, president of the American Federation of Musicians, in 1942, independent recording companies, specializing in jazz, began to proliferate. There had been a few earlier, like Commodore, Blue Note and HRS. But at this time, they took over the field, dominating it for several years thereafter.

To help build up its catalogue, BMI paid advances on future earnings to publishers, many of which were directly involved with these small companies. In this manner, BMI helped indirectly to subsidize recording sessions, as those who ran these small jazz operations plowed the performance money back into their businesses.

Without actually intending to do so, BMI played a major role in the funding of modern jazz, by giving companies like Blue Note, Savoy, Manor, Continental, Apollo, etc., the wherewithal to make recordings of the "new" music.

In the 1950s, the importance of jazz became increasingly apparent to key executives at BMI, notably president Carl Haverlin and his director of special projects,

long-time record collector and music business historian Russ Sanjek. It also was quite clear that jazz, like concert music, would never be able to pay its own way, being music for a similarly specialized audience. The company made the decision to support jazz, via payments to jazz composers over and above what they earned via performances.

Almost simultaneous with the advent of the lp in the 1950s, BMI allotted multiple performance credits for what it deemed "substantial extended pieces." It continues to exercise this policy when it comes to the jazz creator. Certainly this approach to payment has served as encouragement to the jazz writer to develop works above and beyond the old three-minute record limitation, to allow them to evolve, to blossom.

BMI also felt encouragement to its jazz composers should take other than just financial form. Following up on this idea, the company increasingly provided support for its jazz affiliates, via promotional material, newspaper and magazine stories, profiles within its own publications and advertising. It created what it felt was required—an image of respect.

BMI felt then, as it does now, that the jazz composer deserves the same kind of treatment as his counterpart in concert music.

Working toward this goal, BMI assisted in the creation and funding of publishing firms, like MJQ Music, which brought to the fore music by John Lewis, Gunther Schuller, Ornette Coleman, Jim Hall, Milt Jackson and others—that would treat the jazz writer with the appropriate degree of interest and seriousness.

In line with this, BMI has commissioned several major works over the years, making only one major stipulation—that the piece be recorded.

At the first International Jazz Festival in Washington, D. C., in 1962, which the organization was instrumental in putting together, BMI commissions covered a wide range—from a clarinet and string quintet by Jimmy Giuffrè to a jazz liturgical service by Ed Summerlin to a work for children by Gunther Schuller (with narration written by Nat Hentoff). Other composers commissioned included J. J. Johnson, Larry Austin and George Russell. The pieces were recorded but not all released.

A few years later, to help celebrate the first official "Jazz Day" in New York—sponsored by Jazz Interactions—BMI commissioned the late Oliver Nelson. The result was his "Jazzhattan Suite 1967,"

performed in Central Park on the afternoon of October 7, and before an invited audience that evening at the Metropolitan Museum of Art. An album, featuring this composition, later was released by Verve.

The company also put out a series of brochures in the 1960s on key BMI jazz people, including Charlie Parker, Charles Mingus, Miles Davis, Thelonious Monk, Dave Brubeck, George Russell, Manny Albam, John Lewis, Jimmy Giuffrè, Bill Holman and Johnny Richards. Each contained an essay about the composer by a reputable authority and a complete catalogue, with comments from various critics, of his works.

All this to enhance understanding of the jazz community and its creators.

This intensity of interest is the BMI way. As Jimmy Giuffrè says: "BMI stands behind all people who try to write original music in the jazz field. It always has given encouragement to the music and musicians when it could easily have not paid too much attention."

"Jazz is important, indigenous American music that deserves to be in the foreground," says Edward M. Cramer, BMI's current president. "Jazz always will find a helping hand at BMI."

The feeling promulgated by Cramer extends through the operation. And the response of the jazz community to the prevailing attitude at BMI has been very uplifting. A high percentage of those who write in this idiom have en-

(Continued on page 39)

Antisia Makes a Diverse Contribution

■ Antisia Music and its principals—Ralph MacDonald, William Eaton and William Salter—have played a critical role in jazz's recent commercial explosion. But their contributions have been dizzyingly diverse.

First of all, Antisia is the publishing company for all Salter, Eaton and MacDonald compositions. Antisia copyrights have been performed by George Benson, Lou Rawls, Tom Scott, Woody Herman, David "Fathead" Newman, Robin Kenyatta, Phineas Newborn, Jr., Hubert Laws, Freddy Hubbard, Roy Ayers and Stuff, among others. More important, when Antisia's "Mister Magic" (a MacDonald/Salter composition) was recorded by Grover Washington, Jr., it became one of the first jazz singles ever to go gold—helping lead the way for an onrush of jazz million sellers.

Antisia's William Eaton arranges and composes material for records by dozens of major figures in the jazz explosion—Rahsaan Roland Kirk, Herbie Mann, Eric Gale, David "Fathead" Newman and Les McCann, among others.

William Salter, William Eaton and Ralph MacDonald have just co-produced Joe Farrell's new Warner Brothers' jazz lp "La Cathedral Y El Toro."

To top it all off, MacDonald, Salter and Eaton have all released solo lps on TK's Marlin Records. MacDonald's first solo album, in fact, was on the jazz charts for nearly six months.

SESAC: A Home for Jazz

■ SESAC has long recognized that jazz is as old as America itself and yet as young as the musical sounds of tomorrow. Jazz is many things. It can be simple, complex, young, old, changing or constant. But, above all, it is music—American Music—and as such demands a prominent role in the structure of SESAC as one of the world's foremost music licensing organizations.

Many years ago, long before jazz took its place among the great forms of musical expression, SESAC recognized its potential and brought the sounds of jazz to such major industry happenings as the National Association of Broadcasters Convention where it featured in live performances such artists as Terry Gibbs, Chico Hamilton, Bob Scobey and the great Duke Ellington. In addition, the licensing firm included in its industry acclaimed SESAC Recordings LP Service, the artistry

of such jazz personalities as Will Bradley, Lou Stein, Buddy Weed, Don Redman, Joe Venuti, the Bourbon Street Barons, Woody Herman, Billy Taylor and a host of others. These talents brought the program service to the forefront as an early leading proponent of the world of jazz.

In October of this year, SESAC introduced its first "Jazz Rate Schedule" thereby placing jazz on a level with all other great forms of musical expression. Under the new rate schedule, jazz writers and publishers, like those in pop, country, and rhythm and blues, will receive royalties for recordings that hit the charts in the major trades as well as for new jazz releases, cover records and trade picks.

SESAC is convinced that in the months and years ahead, jazz will continue to grow as an important part of America's musical heritage.

Peter Levinson, Veteran Jazz Publicist, On the Diversity of Jazz Music Today

■ Although 15 of his 19 years in the entertainment business have been spent as a publicist, and although he has represented such disparate accounts during this time as Xavier Hollander's book, "The Happy Hooker;" Jefferson Airplane; Tony Randall; Jack Jones; Eddie Kendricks; the renowned '60s discotheque, Arthur; Ben Vereen; Eddy Arnold; Phyllis Diller; David Frost; two of Clint Eastwood's spaghetti westerns which made him an American star; and others, Peter Levinson is most known for his keen devotion to jazz.

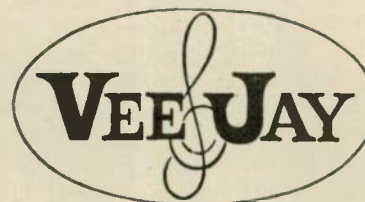
Through stints in the Columbia Records publicity department, where he began his professional career, MCA as a talent agent, working in management and with various public relations offices, he kept his eyes and ears focused on the jazz scene.

After resigning as vice president of John Springer Associates at the end of 1971 after seven years with the firm, Levinson formed his own public relations company, Peter Levinson Communications. His first venture was re-establishing Dave Brubeck when Brubeck returned to the concert field to work with his

sons and "Two Generations of Brubeck" was launched. Since then he has been effective in enhancing the careers of such jazz notables as Maynard Ferguson, Chuck Mangione, Woody Herman, Gato Barbieri, Hubert Laws, Stan Getz, Weather Report, Phil Woods, Herbie Mann, Earl Klugh and Billy Taylor, among others.

In describing the steady rise in popularity of jazz within the last few years, Levinson observed, "It was really kind of inevitable. Young people's ears had become sophisticated and they knew that there was a rhythmic kind of music based on the blues that was considerably more meaningful and musically fulfilling than rock. And that was jazz. But with it all," he mused, "jazz is still the stepchild of the arts. Phil Woods really put it succinctly, immediately following the breakthrough appearance of Dizzy Gillespie and Stan Getz in Cuba a few months back: 'They just sent a ship to Havana. Who was on it? Jazz musicians. We've always been known as the drunkards and the dope fiends. But when America wants to show its good side to the world, who does it send? The jazz musicians.'"

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Capitol Jazz Comes On Strong

■ In the past year, Capitol Records has re-entered the field of jazz-oriented music in a big way with the signing and release of albums by acts such as Gary Bartz, Caldera, Raul de Souza, Eddie Henderson, Bobby Lyle, Zbigniew Seifert, The Section and The Domenic Troiano Band.

In Capitol's earlier days, the label had many jazz acts ranging from Cannonball Adderly to Stan Kenton. However, only recently has Capitol re-entered the jazz field and built the roster of jazz-oriented artists under the direction of Rupert Perry (vice president, a&r) and Larkin Arnold (vice president, soul division).

During the past few months Capitol has been involved with a jazz campaign to put both marketing and promotional emphasis on the label's new jazz product. Much of that product was highlighted on a two-record sampler album, titled "Jazz Is Back on Capitol Records and Tapes," that was distributed to radio stations, record departments and stores, and music journalists around the country. Other merchandising aides include a poster and ad mats.

Although many of these artists have jazz backgrounds and some play predominantly instrumental music, Capitol has sought out acts that have a strong crossover potential with appeal in the pop, rock, soul and r&b marketplaces.

A good example of a crossover artist is Nancy Wilson, who has spent her entire recording career on the Capitol label. From the first there have been arguments as to whether she is a jazz vocalist or a pop singer. Her latest album is "I've Never Been To Me."

Capitol's first new entry into the contemporary jazz scene was Caldera, an international group whose self-titled debut album was released in September, 1976 (it contained the r&b chart hit "Out Of The Blue"). Their second album, "Sky Islands," was released on August 15.

Earlier this year, Capitol signed a multi-album production deal with Zembu Productions, Inc., and the first two records under the pact were the North Ameri-

can debut of Polish jazz violinist Zbigniew Seifert and trumpet and flugelhorn player Eddie Henderson (formerly with Herbie Hancock's band) and his "Comin' Through" album.

Gary Bartz's first Capitol album, "Music Is My Sanctuary," came out May 16. Best known as a saxophonist, he also plays keyboards and sings. He has a dozen previous albums on three different labels and he is in high demand as a session player as well.

Raul de Souza is one of today's premier trombonists on the jazz, Latin and disco music scenes. This Brazilian native often tours with his friends Flora Purim and Airto. He also has played onstage and on record with numerous other jazz artists. His first Capitol album, "Sweet Lucy," was issued on May 16 and immediately garnered extensive jazz, soul and disco airplay.

Keyboardist Bobby Lyle emerged with his first Capitol album, "The Genie," after playing on albums by George Benson, Gary Wright, Ronnie Laws, Jon Lucien, Side Effect, Sly Stone and Wayne Henderson (who produced "The Genie"). Lyle sings on three songs.

The Section, four of the most distinguished session musicians in the world, play what they call rock-jazz (because they're coming from rock backgrounds, but are playing jazz-oriented music). After two albums on another label, they appeared on Capitol with "Fork It Over." They have toured this year as both the opening act and as the backing band for Jackson Browne and James Taylor.

The Domenic Troiano Band's "Burnin' At The Stake" album includes two instrumentals and an overall jazz feel far removed from the music Troiano was making earlier in his career with acts like Ronnie Hawkins, Mandala, Bush, The James Gang and The Guess Who.

In addition, Capitol now has an exclusive agreement to import and distribute MPS Records, the prestigious West German jazz and easy listening label, throughout the United States. MPS has a catalogue of more than 300 albums by artists such as Count Basie, George Duke, Supersax, Alphonse Mouzon, Erroll Garner, Oscar Peterson, George Shearing, Stephane Grapelli and many others.

Artists House: A New Source of Jazz

■ Artists House is a new record company which expects to issue its first release in January, 1978 through independent distribution.

The artists whose new recordings will be available through Artists House include: Ornette Coleman, Gil Evans, Cecil Taylor, Max Roach, Chet Baker, Lenny Tristano, Jim Hall, Bob Brookmeyer, Andrew Hill, Dave Brubeck, Don Cherry, Charlie Haden, Hampton Hawes, Leroy Jenkins, Billy Hart, David Liebman, Richie Beirach, Red Mitchell, Ira Sullivan, Stanley Crouch, Thad Jones, Elvin Jones, Hank Jones, Mel Lewis, Harold Danko, Paul Desmond, Waymon Reed, Dewey Redman.

The first release of material recorded within the last year and a half consists of: Charlie Haden/

Hampton Hawes Duo; Ornette Coleman / Don Cherry / Charlie Haden/Billy Higgins; Jim Hall/Terry Clarke/Don Thompson; Gil Evans solo; Max Roach/Archie Shepp Duo, "Force;" Dave Brubeck/Paul Desmond/Joe Morello/Eugene Wright; Thad Jones/Mel Lewis/Rufus Reed/Harold Danko; Ornette Coleman/Charlie Haden Duo; David Liebman/Richie Beirach Duo; Waymon Reed/Jimmy Forrest/Tommy Flanagan/Keeter Betts/Bobby Durham; Cecil Taylor, solo; Ornette Coleman (at the Newport Jazz Festival).

Artists House is tax sheltering many of these and other records as works of art which have reproduction value as well as intrinsic value. Describing them as works of art is not to limit the value of their reproductions, it increases it. Artists House intends to vigorously market and promote their records as part of its commitment to the artists and the music. Artists House intends to market its records in the educational world as well as to the greatly increased numbers of buyers who have been exposed to jazz-influenced music as a result of the success of the many "crossover" artists.

Offering quality product begins with the music and is complemented by carefully consid-

Fantasy

(Continued from page 28)

be eight more additions to the twofer series, which will then total an incredible 129 sets. Four will be on Milestone (Thelonious Monk, Donald Byrd, Randy Weston, and Bill Evans — all from classic Riverside masters), the others from Prestige (Jackie McLean, Miles Davis, Red Garland, Gene Ammons). During the Fall we also slipped in a three-disc set on Prestige that was the first American release of an incredible late-'60s avant-garde evening in Paris: "The Great Concert of Cecil Taylor."

Also to be pointed-to with pride are the first releases in a brand-new series—our Galaxy label, devoted primarily to modern-mainstream jazz and to the efforts of major (though frequently underrecorded) artists. For example, the very first Galaxy albums offer Roy Haynes, Shelly Manne, Hank Jones, Stanley Cowell, and Richard Davis. Waiting in the wings for near-future sessions are such names as Philly Joe Jones and Red Garland. Also, vibes star Cal Tjader, a long-time fantasy mainstay has recorded a "straight-ahead" gem that he insists on having released on Galaxy.

ered packaging, oriented to music lovers and music performers.

Artists House has a Japanese affiliation with King Records and is in the process of establishing affiliations in the rest of the world. The company is also interested in distributing other jazz labels from this country as well as from abroad.

Supports Artists

Artists House will assist artists in bookings, with plans for tours and concert packages around this country, Europe and Japan. Artists House will also be responsible for the publishing of the works of the artists, including, composition folios, solo transcription folios, method books, autobiographies and other writings by the artists. Video tapes of particular recording sessions will be used for promotional and commercial use.

Artists House was founded by John Snyder, who was most recently associated with A&M's jazz series, Horizon. Before joining A&M in 1975, and after graduating from music and law school, Snyder was Creed Taylor's assistant at CTI Records for two years.

Artists House expects to expand the current staff of five full-time employees to 10 and employ 20 college representatives by early 1978.

MUSE MOVES.



Our catalogue proves it: the list continues to grow with new releases just about every month that cover the full spectrum of jazz.

That's how **MUSE** moves in step with the music.

For free catalogue send to:
MUSE RECORDS, A DIVISION OF BLANCHRIS INC.
160 West 71st Street, New York, N.Y. 10023

Coast Jazz

(Continued from page 10)

western communities. While some Southern California promoters are becoming more actively involved in booking open promotions in medium-sized concert halls, and club owners are adding both fusion and mainstream acts to their schedules with more regularity than in the past, overall jazz bookings are still significantly scarce, especially in Los Angeles itself and in Hollywood, where clubs and halls still favor other genres.

ABC's Steve Diener sees the extended club date as a sign of increased commercial strength for jazz and fusion acts, but also feels that musicians in the east are distinct in their traditional emphasis on live performance, rather than studio work. "In New York, they're just playing the gig, like they were 25 years ago," he points out, in contrast to those players' west coast counterparts, who place primary emphasis on session work.

"The same people who sell out in New York will sell out in Los Angeles," says ECM/Verve's Bob Hurwitz, "and that applies to the top club headliners as well. But there are definitely fewer outlets for developing acts, and as far as free music is concerned—and this has been a crucial area for jazz in recent years—there's none of that at all."

"It's one problem I don't see improving out here," agrees Keepnews, who feels that lack of any concurrent increase in live bookings to match the growth in studio work may be a general talent market problem, rather than an obstacle endemic to jazz. "Jazz is still basically a club music," he asserts, "and America has, in recent years, been less club-oriented than it was ten or twenty years ago."

While the live marketplace may be limited, nearly everyone agreed that disc sales in the west are clearly healthy testimony for jazz's improved commercial health in the '70s. Levine reports that L. A. is now his label's number two market, and on specific titles can actually outsell N. Y. At Polydor, Hurwitz says that ECM releases have proven unusually strong in the Bay Area, and, while proportionately a bit lower in the southern end of the state, hit tallies are even more impressive in Los Angeles. Fusion product, according to one source, actually has more airplay outlets in L.A. than in N.Y., with the growth of younger, progressive black stations like KJLH and KACE, added to jazz and r&b perennials also programming the records, giving the field greater momentum here than in the east.

BMI

(Continued from page 36)

trusted BMI with their performing rights.

Those who are affiliated with BMI personify the multiplicity of jazz styles.

Among those who license their music through BMI are: Sy Oliver, Lionel Hampton, Max Kaminsky, Gil Evans, the late Lester Young, Bill Evans, Keith Jarrett, Anthony Braxton, Jaki Byard, Ted Curson, Max Roach, J. J. Johnson, Don Cherry, the late Kenny Dorham, Benny Golson, Quincy Jones, Roland Kirk, Dexter Gordon, Gerald Wilson, Ray Brown, the late Cannonball Adderley, Nat Adderley, Chuck Mangione, Sonny Rollins, Sonny Stitt, Donald Byrd, Gato Barbieri, Carla Bley, Paul Bley, Mike Mantler, Oscar Peterson, Don Elliott, Ahmad Jamal, Charlie Barnet, Art Pepper, Leroy Jenkins, Dave Liebman, George Benson, Clare Fischer, Jimmy Heath, Yusef Lateef, the late John Coltrane, the late Eric Dolphy, Alice Coltrane, George Shearing, Pharoah Sanders, Archie Shepp, Don Ellis, Larry Coryell, Sonny Criss, Airtio, Sam Rivers, the late Paul Desmond, Milt Jackson, Lee Konitz, Hank Mobley, Jack DeJohnette, Bob Brookmeyer, Eddie Harris, Cecil Taylor, Ed Summerlin, Rod Levitt, James Moody, Jackie McLean, the late Oliver Nelson, Shorty Rogers, Gene Roland, Illinois Jacquet, Eddie Heywood, Jonah Jones, Toots Thielemans, Norman Connors, Charles Earland, Herbie Hancock, McCoy Tyner, Joe Zawinul, Wayne Shorter, Ramsey Lewis, the late Bud Powell, David Amram, Gary Bartz, Ray Bryant, Gary Burton, Lonnie Liston Smith, Stanley Turrentine, Ernie Wilkins, Clark Terry, Mose Allison, Woody Shaw, Carlos Garnett, Charlie Byrd, Shirley Scott, Roswell Rudd, Ron Carter, the late Vince Guaraldi, Stan Getz, Budd Johnson and Gabor Szabo.

These are just a few of the musicians who have chosen to come to BMI. BMI feels privileged to represent them.

TK

(Continued from page 34)

and Joe Thomas. These artists have all had successful product out in the past and now, with the new TK affiliation, we hope to further their recording careers."

Smith's first lp, 'Keep On Lovin', is followed by his new album, 'Funk Reaction'; McGriff's new album is entitled 'Tailgunner,' his second LRC/TK release which follows 'Red Beans;' Thomas' first LRC/TK lp was 'Feeling From Within' while his new album is 'Here I Come;' O'Donel's debut album for the label is entitled 'Windows.'

For Muse, Jazz Is a Way of Life

■ In response to a recent national news magazine front cover that "Jazz is back," Joe Fields, president of Muse Records, responds, "It never left." Fields, former vice president of Buddah Records, where he initiated the Cobblestone label, (much of which is now part of Muse), which was preceded by five years with Prestige Records (before it was bought by Fantasy) and about the same amount of time with Verve during Creed Taylor's tenure with that label, has an overview that few in the business have.

Muse in its fifth year of existence is the "seventies" version of the true jazz independent—i.e., Blue Note, Prestige—before they were acquired by large companies. Fields feels that those old independent companies and now Muse are an important factor in the state of the art of jazz. "A company like Muse can take a chance with a new artist," he says. "Muse is big enough that it has impact in the jazz marketplace and small enough to be attuned to what is going on."

Two of Muse's alumni, Pat Martino and Woody Shaw, have gone with Warners and Columbia respectively, based on the action generated by Muse. Both artists had been around for years and not until their affiliation with Muse did things begin to happen for them.

"Jazz is always in a state of flux," says Fields. "By being on the 'street' a company like Muse is able to have a pulse of what is happening to the art. Large companies are not so fully aware and must view an act purely through a dollar evaluation. For the most part the 'art' aspect is lip service.

"The shrinking of the number of independent distributors in the long view will hurt jazz," says Fields. "The independent distributors who were around when I first got going 20 years ago were scrappers who went out in the street themselves, sold, packed, swept the floor and were in it together with the manufacturers. Factors changed that type of operation, but a return to the early days of aggressive selling of catalogue should be part of the make-up of today's independent distributor, particularly with the growth of full-line stores. Sadly, in many cases, it is not the business stance of many of the independents who live or die on the acquisition of a big line."

This lack of aggressiveness and therefore difficulty in the marketing of the product impedes so much of the great new things that are happening in jazz from seeing the light of day.

"I have to filter in slowly, the

new acts like Richie Cole, who is well known in the east and is just being discovered elsewhere, or a Dave Schnitter, Art Blakey's tenor man for the last three years, who is one of the hottest new players to come along in quite a while."

Organ Revival

Muse is currently in the midst of a six month organ revival. Don Patterson, Charles Earland, Sonny Phillips and Groove Holmes are some of the greatest names in organ albums on Muse. "Everybody, particularly critics, smile when organ jazz is talked about, says Fields. "The only ones that really dig it are the people . . . no intellectualizing just good straight ahead cookin' music."

Muse runs the gamut in its releases from a critically acclaimed rediscovery of Hank Jones to Barry Altschul with Sam Rivers, Dave Holland, etc. The thrust of the musical direction of Muse is multifaceted. Muse tries to record the very best people in their discipline of the music from bebop to avant garde and all the stops between. Joe Fields, a promotion and marketing professional, runs hard at the distributors and radio stations for his share of the market.

CBS

(Continued from page 12)

Stanley Clarke, who's working on a new album.

CBS is as concerned with preserving the jazz of the past as it is with presenting the jazz of the present and the future. Columbia has just initiated the Contemporary Masters Series, a prestigious project involving rare recordings, many of them never before available, of some of the acknowledged masters of modern jazz. In the first Contemporary Masters release are three collections of live recordings by Charlie (Bird) Parker—"One Night in Birdland," "Summit Meeting at Birdland" and "Bird with Strings;" Volumes 2 and 3 of "The Lester Young Story," part of the esteemed John Hammond Collection; a rare live recording of Miles Davis at the 1949 Paris Jazz Festival; and "The Arranger," a collection of early recordings by Gerry Mulligan.

And there's more to come. "We definitely have some very exciting new signings in the works," says George Butler, CBS Records' recently-appointed vice president of jazz/progressive a&r. "We plan to add a solid group of both new and established artists to our jazz and progressive roster, which will continue to further CBS Records' position as the leader in the field."



THE BEST OF TODAY'S JAZZ ON MARLIN RECORDS



William Salter
"It Is So Beautiful To Be"
Marlin 2205

COMING SOON
THE
PATH

Ralph MacDonald

Marlin 2210



William Eaton
"Struggle Buggy"
Marlin 2211



Ralph MacDonald
"Sound of a Drum"
Marlin 2202

COMING SOON

PHIL UPCHURCH

MARLIN 2209



John Tropea
"Short Trip To Space"
Marlin 2204

Catalogue
John Tropea-Tropea-Marlin 2200

THE BEST OF TODAY'S JAZZ ON LRC RECORDS



O'Donel Levy
"Time Has Changed"
LRC 9319



Jimmy McGriff
"Tailgunner"
LRC 9316



Lonnie Smith
"Funk Reaction"
LRC 9317



Joe Thomas
"Here I Come"
LRC 3918

CATALOGUE

Lonnie Smith
"Keep On Lovin' "
LRC 9312

O'Donel Levy
"Windows"
LRC 9313

Jimmy McGriff
"Red Beans"
LRC 9314

Joe Thomas
"Feeling From Within"
LRC 9315

THE BEST OF TODAY'S JAZZ ON WOLF RECORDS



Harold Vick
"After The Dance"
Wolf 1202

COMING SOON

Kenny Baron
Kenny Baron
Wolf 1203



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Album Reviews

(Continued from page 18)

POMPEII

TRIUMVIRAT—Capitol ST 11697 (7.98)

Vocalist Barry Palmer and drummer Curt Cress have strengthened the group's lineup but this concept album based on the last days of Pompeii puts as much emphasis on the lyrical side as on the group's playing. One of the few German groups to attain popularity here, it is their strongest effort to date.



LOVE FOR SALE

BONEY M—Atlantic SD 19145 (6.98)

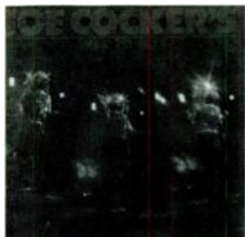
The European disco outfit has enjoyed success with "Ma Baker" and "Daddy Cool," two singles included on their second lp for the label. Of note is the group's interesting renditions of John Fogerty's "Have You Ever Seen The Rain" and the Yardbirds' "Still I'm Sad."



JOE COCKER'S GREATEST HITS

A&M SP 4670 (7.98)

Joe Cocker is simply one of the best interpretative singers to ever come out of the U.K. and these dozen tracks leave no doubt as to his talent. From the early "With A Little Help From My Friends" and "Feeling Alright" to "You Are So Beautiful" Cocker shows he is a master at his craft.



TROUBLE

UA LA 817-G (6.98)

If the year was 1969, Trouble would be compared to groups like Free, Led Zepelin and the Jeff Beck Group. Their hard rock sound has strong bluesy undercurrents which is topped off by a throaty lead vocalist (Rick Failla) whose voice is reminiscent of Paul Rodgers on "N.Y. City" and "I'm Leaving You."



FLEETWOOD MAC

THE ORIGINAL FLEETWOOD MAC—Sire SR 6045 (WB) (6.98)

The original line-up of Fleetwood Mac bears little resemblance to the group that has spent one half of the year on top of The Album Chart. Led by guitarist Peter Green, this outfit was one of the leaders of the English blues boom. These 1967 tracks are all previously unissued in this country.



THESE ARE MY SONGS

OTIS BLACKWELL—Inner City 1032 (6.98)

While many people have seen the name Otis Blackwell credited on record labels, few have actually heard him sing. Here he sings a selection of his best known songs (recorded last month): "All Shook Up," "Great Balls Of Fire," "Handy Man" and "Let's Talk About Us."



END OF PHASE I

MFSB—Phila. Int'l. 34658 (CBS) (6.98)

The phase that is mentioned in the title of this greatest hits collection has been a very successful one for the group. Through five albums, the ensemble, composed of Philadelphia's hottest session musicians conquered the disco circuit with songs like "Back Stabbers" "T.L.C." and "Let's Go Disco."



Schwartz Distrib. Promotes Igor Rad

■ WASHINGTON—Igor Rad has been added to the promotion staff of Schwartz Brothers Record Distributors. His territory will include the Baltimore, Washington, Virginia markets.

Rad was formerly the Schwartz Brothers singles buyer. The newly vacated position of singles buyer will be assumed by Gregory Jones.

Fisher Named GM, Motown Records UK

■ LONDON — James Fisher has been appointed general manager of Motown Records UK, reporting directly to Ken East, Motown international vice president.

Fisher moves from the company's music publishing company, Jobete, and in his new position will be responsible for both record and publishing divisions, although he will be appointing a replacement at Jobete in due course.

Fisher, who replaces John Cooper, who left the company three months ago, was previously U.K. promotion and artists liaison manager and then European pop marketing and promotion manager at RCA. Before joining RCA he had spent several years in radio and television as a presentations editor for BBC Radio 1 and 2 and as a newsreader for the independent ITN TV network.

L.A. NARAS Announces MUP Award Winners

■ LOS ANGELES—The Los Angeles chapter of The National Academy of Recording Arts and Sciences (NARAS) presented their fifth annual "Most Valuable Players Awards" recently to chapter back-up musicians and singers.

Winners were, brass section: Chuck Findley, trumpet; Dick Nash, trombone; Vince De Rosa, French horn, and Tommy Johnson, tuba. Woodwinds: Ronny Lang, Tom Scott and Bud Shank, saxophone (three-way tie); Dom Fera, clarinet; Louise DiTullio, flute, and John Ellis, double reed.

Strings: Jerry Vinci, violin; David Schwartz, viola; Edgar Lustgarten, cello, and Chuck Domanico, bass. Rhythm section: Ralph Grierson, keyboards; Dennis Budimir, guitar; Larry Bunker, percussion; John Guerin, drums; Chuck Domanico, electric bass; Gayle Le Vant, harp, and Sally Stevens and Tom Bahler, background vocalists.

E/A Gets Gold

■ LOS ANGELES—"News of the World," Queen's latest album for Elektra/Asylum Records and "Nobody Does It Better," Carly Simon's single for Elektra/Asylum, have been declared gold by the RIAA.

Arista To Release 'Close Encounters' LP



Arista Records will release the original soundtrack of Steven Spielberg's "Close Encounters of the Third Kind," due to be shipped the first week of December. The score was written by John Williams ("Jaws," "Star Wars"). The film, which will open nationally Dec. 15, is currently being screened in New York and attracted a number of recording artists and celebrities. Pictured here, top row, left, are fashion designer Jacques Bellini, actress Sylvia Miles and Arista Records president Clive Davis. At right, Bruce Springsteen is shown inside the theater. Bottom row, James Taylor (left) and Carly Simon (right) are shown entering the theater.

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

HOW CAN I LEAVE YOU AGAIN—John Denver—RCA (10)
DESIREE—Neil Diamond—Col (5)
JUST THE WAY YOU ARE—Billy Joel—Col (5)
THE NEXT HUNDRED YEARS—Al Martino—Capitol (5)
SENTIMENTAL LADY—Bob Welch—Capitol (4)
YOU'RE IN MY HEART (THE FINAL ACCLAIM)—Rod Stewart—WB (4)

Adds

WSAR/FALL RIVER
MY WAY—Elvis Presley—RCA
SENTIMENTAL LADY—Bob Welch—Capitol
STILL THE LOVIN' IS FUN—B.J. Thomas—MCA
WBZ/BOSTON
SLIP SLIDIN' AWAY—Paul Simon—Col
SHORT PEOPLE—Randy Newman—WB
VOYAGE OF NO RETURN—Silvetti—Salsoul (extra)
WHDH/BOSTON
GETTIN' READY FOR LOVE—Diana Ross—Motown
HERE YOU COME AGAIN—Dolly Parton—RCA
JUST THE WAY YOU ARE—Billy Joel—Col
SENTIMENTAL LADY—Bob Welch—Capitol
THE NEXT HUNDRED YEARS—Al Martino—Capitol
WIP/PHILADELPHIA
HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
NATIVE NEW YORKER—Odyssey—RCA
SHORT PEOPLE—Randy Newman—WB
SWINGTOWN—Steve Miller Band—Capitol
THE NEXT HUNDRED YEARS—Al Martino—Capitol

WNEW/NEW YORK
DESIREE—Neil Diamond—Col

WMAL/WASHINGTON
HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
THERE'S NOTHING I HAVEN'T SUNG ABOUT—Bing Crosby—London

WSM/NASHVILLE
HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
IT'S OVER/IT'S OVER (Medley)—Gene Pitney—Epic

WMPS/MEMPHIS
HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson—Spring
YOU'RE IN MY HEART (THE FINAL ACCLAIM)—Rod Stewart—WB

WSB/ATLANTA
GOD MUST HAVE BLESSED AMERICA—Glen Campbell—Capitol
NEVER MY LOVE—Addrisi Bros.—Buddah

WIOD/MIAMI

HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
I GO CRAZY—Paul Davis—Bang
JUST THE WAY YOU ARE—Billy Joel—Col
SENTIMENTAL LADY—Bob Welch—Capitol
SO LONG BING—J.J. Barrie—Janus
SWEET MUSIC MAN—Kenny Rogers—UA

WGAR/CLEVELAND

BABY COME BACK—Player—RSO
YOU MAKE THE LOVING FUN—Fleetwood Mac—WB
YOU'RE IN MY HEART (THE FINAL ACCLAIM)—Rod Stewart—WB

WCCO/MINNEAPOLIS

MAHNA, MAHNA—The Muppets—Arista
SAD EYES—Brooklyn Dreams—Millennium
THE 25th OF LAST DECEMBER—Roberta Flack—Atlantic
THE WAY I FEEL TONIGHT—Bay City Rollers—Arista
UNTIL NOW—Bobby Arvon—First Artists
WE GOT LOVE—Lynn Anderson—Col
(YOU'RE MY) SOUL & INSPIRATION—Donny & Marie—Polydor

WCCO-FM/MINNEAPOLIS

DESIREE—Neil Diamond—Col
HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
JUST THE WAY YOU ARE—Billy Joel—Col
SECOND AVENUE—Tim Moore—Asylum
SWEET MUSIC MAN—Kenny Rogers—UA
YOU CAN'T TURN ME OFF—High Energy—Gordy

WTMJ/MILWAUKEE

DESIREE—Neil Diamond—Col
DON'T LET ME TOUCH YOU—Marty Robbins—Col
EMOTION—Samantha Sang—Private Stock
JUST THE WAY YOU ARE—Billy Joel—Col
RUN TO ME—Flower—UA

KULF/HOUSTON

EMOTION—Samantha Sang—Private Stock
YOUR SMILIN' FACE—James Taylor—Col

KMBZ/KANSAS CITY

DON'T LET ME TOUCH YOU—Marty Robbins—Col
HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
LOVE THEME FROM "ASPEN"—Perry Botkin Jr.—A&M

MAHNA, MAHNA—The Muppets—Arista
THE THINGS WE SAID TODAY—Mary McCaslin—Philo
(YOU'RE MY) SOUL & INSPIRATION—Donny & Marie—Polydor

KSFO/SAN FRANCISCO

EMOTION—Samantha Sang—Private Stock
THE WAY I FEEL TONIGHT—Bay City Rollers—Arista
YOU'RE IN MY HEART (THE FINAL ACCLAIM)—Rod Stewart—WB

Also reporting this week: WBAL, WFTL, WLW, WKBC-FM, KMOX, KPNW, 23 stations reporting.

Christmas Singles

CARPENTERS—A&M 1991

CHRISTMAS SONG/MERRY CHRISTMAS DARLING

(prod. by Richard Carpenter, Jack Daugherty) (writers: Torme-Wells; Carpenter-Pooler) (E. H. Morris, ASCAP/Irving, BMI) (3:39; 3:02)

LINDSAY CROSBY—Ariola America 7682

CHRISTMAS WON'T BE THE SAME

(prod. by Buck Blalock) (writers: Blalock-Robertson) (Orlando, BMI) (2:44)

MIKE DOUGLAS—Image 3032 (Audiofidelity)

HAPPY BIRTHDAY, JESUS

(prod. by Jack Wiedenmann, Lee Pockriss & Estelle Levitt) (writers: Pockriss-Levitt) (Emily/American Wordways, ASCAP) (3:39)

BING CROSBY—MCA 40830

WHITE CHRISTMAS

(prod. not listed) (writer: Berlin) (Irving Berlin, ASCAP) (3:03)

CLYDE McPHATTER & THE DRIFTERS—Atlantic 45-1048

WHITE CHRISTMAS/THE BELLS OF ST. MARY'S

(prod. not given) (writers: Berlin; Furber-Adams) (Irving Berlin, ASCAP; Chappell, ASCAP) (2:37; 2:37)

DONNY HATHAWAY—Atlantic 45-7066

THIS CHRISTMAS

(prod. by Don-Ric) (writers: McKinnor-Pitts) (Kuumba, ASCAP) (3:05)

EMMYLOU HARRIS—Reprise 1379

LIGHT OF THE STABLE

(prod. by Brian Ahern) (writers: Rhymer/Rhymer) (Jolly Cheeks, BMI) (2:27)

OTIS REDDING—Atco 45-7069

WHITE CHRISTMAS/MERRY CHRISTMAS, BABY

(prod. by Steve Cropper) (writers: Berlin; Baxter-Moore) (Irving Berlin, ASCAP/St. Louis, BMI) (3:06; 2:29)

THE SALSOU ORCHESTRA—Salsoul 2052

WE WISH YOU A MERRY CHRISTMAS/MERRY CHRISTMAS ALL

(prod. by Vincent Montana, Jr.) (writers: traditional; Montana-Kozak) (Lucky Three/Anatom, BMI) (3:47; 3:10)

THE IMPRESSIONS—Cotillion 44211 (Atlantic)

SILENT NIGHT/I SAW MOMMY KISSING SANTA CLAUS

(prod. by McKinley Jackson) (writers: traditional; Connor) (Regent, BMI) (3:52; 4:42)

GREG LAKE—Atlantic 45-3305

I BELIEVE IN FATHER CHRISTMAS

(prod. by Lake & Sinfield) (writers: same as prod.) (Manticore, ASCAP) (3:31)

THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



KISS ALIVE II
Casablanca

TOP SALES

KISS ALIVE II—Casablanca
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
NEWS OF THE WORLD—
Queen—Elektra

ABC/NATIONAL

BABY IT'S ME—Diana Ross—
Motown
BAT OUT OF HELL—Meatloaf—
Epic
BING CROSBY'S GREATEST HITS—
MCA
BORN LATE—Shaun Cassidy—
Warner/Curb
CITADEL—Starcastle—Epic
COMMODORES LIVE—Motown
FINALE—Loggins & Messina—Col
KISS ALIVE II—Casablanca
LOVE SONGS—Beatles—Capitol
OLIVIA NEWTON-JOHN'S
GREATEST HITS—MCA

CAMELOT/NATIONAL

AJA—Steely Dan—ABC
BORN LATE—Shaun Cassidy—
Warner/Curb
BROKEN HEART—The Babys—
Chrysalis
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
KISS ALIVE II—Casablanca
ONCE UPON A TIME—
Donna Summer—Casablanca
OUT OF THE BLUE—ELO—Jet
STREET SURVIVORS—
Lynyrd Skynyrd—MCA
YOU LIGHT UP MY LIFE—
Arista (Soundtrack)
YOU LIGHT UP MY LIFE—
Debbie Boone—Warner/Curb

HANDLEMAN/NATIONAL

BAT OUT OF HELL—Meatloaf—
Epic
BORN LATE—Shaun Cassidy—
Warner/Curb
BRASS CONSTRUCTION III—UA
COMMODORES LIVE—Motown
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
HEROES—David Bowie—RCA
KISS ALIVE II—Casablanca
LOVE SONGS—Beatles—Capitol
OLIVIA NEWTON-JOHN'S
GREATEST HITS—MCA
OUT OF THE BLUE—ELO—Jet

KORVETTES/NATIONAL

DIAMANTINA COCKTAIL—
Little River Band—Harvest
FRENCH KISS—Bob Welch—
Capitol
I'M GLAD YOU'RE HERE WITH ME
TONIGHT—Neil Diamond—Col
KISS ALIVE II—Casablanca
LITTLE CRIMINALS—
Randy Newman—WB
LIVE—Crosby/Nash—ABC
LOVE SONGS—Beatles—Capitol
NEWS OF THE WORLD—Queen—
Elektra
SECONDS OUT—Genesis—
Atlantic
SHOW SOME EMOTION—
Joan Armatrading—A&M

MUSICLAND/NATIONAL

AJA—Steely Dan—ABC
BARRY WHITE SINGS FOR
SOMEONE YOU LOVE—
20th Century

BROKEN HEART—The Babys—
Chrysalis
COMMODORES LIVE—Motown
GRAND ILLUSION—Stryx—A&M
KISS ALIVE II—Casablanca
OLIVIA NEWTON-JOHN'S
GREATEST HITS—MCA
SHOW SOME EMOTION—
Joan Armatrading—A&M
STREET SURVIVORS—
Lynyrd Skynyrd—MCA
TURNIN' ON—High Inergy—
Gordy

RECORD BAR/NATIONAL

DON'T LET ME BE
MISUNDERSTOOD—
Santa Esmeralda—Casablanca
GREATEST HITS—Bay City Rollers
—Arista
GREATEST HITS, ETC.—Paul Simon
—Col
I WANT TO LIVE—John Denver—
RCA
I'M GLAD YOU'RE HERE WITH ME
TONIGHT—Neil Diamond—Col
NEWS OF THE WORLD—Queen—
Elektra
ONCE UPON A TIME—
Donna Summer—Casablanca
SLOWHAND—Eric Clapton—RSO
TOUCH & GONE—Gary Wright—
WB
TURNIN' ON—High Inergy—
Gordy

SAM GOODY/EAST COAST

BORN LATE—Shaun Cassidy—
Warner/Curb
FANDANGO—RCA
FRENCH KISS—Bob Welch—
Capitol
I WANT TO LIVE—John Denver—
RCA
KISS ALIVE II—Casablanca
LOVE SONGS—Beatles—Capitol
NEWS OF THE WORLD—Queen—
Elektra
OUT OF THE BLUE—ELO—Jet
SHOW ME SOME EMOTION—
Joan Armatrading—A&M
WE MUST BELIEVE IN MAGIC—
Crystal Gayle—UA

FOR THE RECORD/ BALTIMORE

BRASS CONSTRUCTION III—UA
COMMODORES LIVE—Motown
FEELIN' BITCHY—Millie Jackson—
Spring
FLYING HIGH ON YOUR LOVE—
Bar Kays—Mercury
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
HEADS—Bob James—Col
KISS ALIVE II—Casablanca
MENAGERIE—Bill Withers—Col
TURNIN' ON—High Inergy—
Gordy
WHEN YOU HEAR LOU, YOU'VE
HEARD IT ALL—Lou Rawls—
Phila. Intl.

RECORD & TAPE COLLECTOR/BALTIMORE

BRASS CONSTRUCTION III—UA
BROKEN HEART—The Babys—
Chrysalis
DEVIL IN ME—Thelma Houston—
Tamla
GALAXY—War—UA
HAVANA CANDY—Patti Austin—
CTI
KISS ALIVE II—Casablanca
NEWS OF THE WORLD—Queen—
Elektra
OUT OF THE BLUE—ELO—Jet
SECONDS OUT—Genesis—
Atlantic
SONG BIRD—Deniece Williams—
Col

WAXIE MAXIE/ WASH., D.C.

COMMODORES LIVE—Motown
FLYING HIGH ON YOUR LOVE—
Bar Kays—Mercury
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
FRENCH KISS—Bob Welch—
Capitol
I WANT TO LIVE—John Denver—
RCA

KISS ALIVE II—Casablanca
MAXIMUM STIMULATION—
Jimmy Castor—Atlantic
POINT OF KNOW RETURN—
Kansas—Kirshner
STREET SURVIVORS—
Lynyrd Skynyrd—MCA
TRUE TO LIVE—Ray Charles—
Atlantic

RADIO 437/PHILADELPHIA

CHOOSING YOU—Lenny Williams
—ABC
COME GO WITH US—Pockets—
Col
COUNT BASIE JAM—Pablo
HAVANA CANDY—Patti Austin—
CTI
JUGGERNAUT—Franki Cappe &
Nat Pierce—Concord
LIVE—Crosby/Nash—ABC
NEWS OF THE WORLD—Queen—
Elektra
ONLY THE STRONG SURVIVE—
Billy Paul—Phila. Intl.
OUT OF THE BLUE—ELO—Jet
ROCKET TO RUSSIA—Ramones—
Sire

FATHER'S & SUN'S/ MIDWEST

AMERICA LIVE—WB
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
I WANT TO LIVE—Ray Charles—
Atlantic
KISS ALIVE II—Casablanca
NEWS OF THE WORLD—Queen—
Elektra
OUT OF THE BLUE—ELO—Jet
REACH FOR IT—George Duke—
Epic
SATURDAY NIGHT FEVER—RSO
(Soundtrack)
SLOWHAND—Eric Clapton—RSO
TOUCH & GONE—Gary Wright—
WB

NATL. RECORD MART/ MIDWEST

BORN LATE—Shaun Cassidy—
Warner/Curb
COMMODORES LIVE—Motown
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
I WANT TO LIVE—John Denver—
RCA
I'M GLAD YOU'RE HERE WITH ME
TONIGHT—Neil Diamond—Col
KISS ALIVE II—Casablanca
LIVE—Crosby/Nash—ABC
OUT OF THE BLUE—ELO—Jet
PAUPER IN PARADISE—
Gino Vannelli—A&M
STREET SURVIVORS—
Lynyrd Skynyrd—MCA

RECORD REVOLUTION/ CLEVELAND

ANNIE IN WONDERLAND—
Annie Haslam—Sire
DECADE—Neil Young—Reprise
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
GREATEST HITS, ETC.—Paul Simon
—Col
KISS ALIVE II—Casablanca
LIVE—Crosby/Nash—ABC
MY AIM IS TRUE—Elvis Costello—
Col
OUT OF THE BLUE—ELO—Jet
SLOWHAND—Eric Clapton—RSO
STICK TO ME—Graham Parker &
the Rumour—Mercury

MUSIC STOP/DETROIT

BORN LATE—Shaun Cassidy—
Warner/Curb
DECADE—Neil Young—Reprise
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
I'M GLAD YOU'RE HERE WITH ME
TONIGHT—Neil Diamond—Col
KISS ALIVE II—Casablanca
NEWS OF THE WORLD—Queen—
Elektra
ONCE UPON A TIME—
Donna Summer—Casablanca
ROCKETS—RCA
SUNSHINE—Emotions—Stax
WHEN YOU HEAR LOU, YOU'VE
HEARD IT ALL—Lou Rawls—
Phila. Intl.

RECORD ESTATE/CHICAGO

BORN LATE—Shaun Cassidy—
Warner/Curb
DON'T LET ME BE
MISUNDERSTOOD—
Santa Esmeralda—Casablanca
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
GREATEST HITS—Bay City Rollers
—Arista
I'M GLAD YOU'RE HERE WITH ME
TONIGHT—Neil Diamond—Col
KISS ALIVE II—Casablanca
NEWS OF THE WORLD—Queen—
Elektra
ONCE UPON A TIME—
Donna Summer—Casablanca
OUT OF THE BLUE—ELO—Jet
SATURDAY NIGHT FEVER—RSO
(Soundtrack)

ROSE RECORDS/CHICAGO

COMMODORES LIVE—Motown
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
GREATEST HITS, ETC.—Paul Simon
—Col
I'M GLAD YOU'RE HERE WITH ME
TONIGHT—Neil Diamond—Col
KISS ALIVE II—Casablanca
ONCE UPON A TIME—
Donna Summer—Casablanca
PAUPER IN PARADISE—
Gino Vannelli—A&M
POINT OF KNOW RETURN—
Kansas—Kirshner
REACH FOR IT—George Duke—
Epic
SHOW SOME EMOTION—
Joan Armatrading—A&M

LIEBERMAN/MINNEAPOLIS

COMMODORES LIVE—Motown
DECADE—Neil Young—Reprise
DON'T LOOK DOWN—
Ozark Mountain Daredevils—
A&M
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
KISS ALIVE II—Casablanca
LIVE—Crosby/Nash—ABC
NEWS OF THE WORLD—Queen—
Elektra
OUT OF THE BLUE—ELO—Jet
REPEAT—THE BEST OF JETHRO
TULL, VOL. II—Chrysalis
STREET SURVIVORS—
Lynyrd Skynyrd—MCA

DISCOUNT RECORDS/ ST. LOUIS

DON'T LET ME BE
MISUNDERSTOOD—
Santa Esmeralda—Casablanca
GREATEST HITS—Bay City Rollers
—Arista
GREATEST HITS—Roxy Music—
Atco
I WANT TO LIVE—John Denver—
RCA
INTERGALACTIC TOURING BAND—
Passport
MY FAREWELL TO ELVIS—
Merle Haggard—MCA
ONCE UPON A TIME—
Donna Summer—Casablanca
RED WING—Grinderswitch—Atco
SECONDS OUT—Genesis—Atco
SLOWHAND—Eric Clapton—RSO

EAST-WEST RECORDS/ CENTRAL FLORIDA

BRASS CONSTRUCTION III—UA
FLYING HIGH ON YOUR LOVE—
Bar Kays—Mercury
FOOT LOOSE & FANCY FREE—
Rod Stewart—RSO
HEADS—Bob James—Col
KISS ALIVE II—Casablanca
MY AIM IS TRUE—Elvis Costello—
Col
NEW HORIZONS—Isaac Hayes—
Polydor
ONCE UPON A TIME—
Donna Summer—Casablanca
OUT OF THE BLUE—ELO—Jet
SLOWHAND—Eric Clapton—RSO

MUSHROOM/ NEW ORLEANS

ANGELLE—Epic
COMMODORES LIVE—Motown
DECADE—Neil Young—Reprise

I CRY, I SMILE—Narada Michael
Walden—Atlantic
OUT OF THE BLUE—ELO—Jet
PAUPER IN PARADISE—
Gino Vannelli—A&M
RAIN DANCES—Camel—Janus
SECRETS—Con Funk Shun—
Mercury
TRUE TO LIFE—Ray Charles—
Atlantic
WE'RE ALL IN THIS TOGETHER—
Chocolate Milk—RCA

DAVEY'S LOCKER/SOUTH

BAT OUT OF HELL—Meatloaf—
Epic
CITADEL—Starcastle—Epic
HEROES—David Bowie—RCA
LOOKING FOR MR. GOODBAR—
Col (Soundtrack)
MOONFLOWER—Santana—Col
SANDMAN—Herb Pedersen—Epic
SPECTRES—Blue Oyster Cult—Col
TERENCE BOYLAN—Asylum
THE QUINTET—VSOP—Col
YOU LIGHT UP MY LIFE—Arista
(Soundtrack)

INDEPENDENT RECORDS/ DENVER

BRASS CONSTRUCTION III—UA
ENCORE—Tangerine Dream—
Virgin
GET UP & DANCE—
Memphis Horns—RCA
HAVANA CANDY—Patti Austin—
CTI
HERE YOU COME AGAIN—
Dolly Parton—RCA
KARLA BONOFF—Col
ONCE UPON A TIME—
Donna Summer—Casablanca
OUT OF THE BLUE—ELO—Jet
PLAYER—RSO
TURNIN' ON—High Inergy—
Gordy

CIRCLES/ARIZONA

BORN LATE—Shaun Cassidy—
Warner/Curb
DEVIL IN ME—Thelma Houston—
Tamla
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
GREATEST HITS, ETC.—
Paul Simon—Col
I WANT TO LIVE—John Denver—
RCA
I'M GLAD YOU'RE HERE WITH ME
TONIGHT—Neil Diamond—Col
LADY PUT THE LIGHT OUT—
Frankie Valli—Private Stock
NEWS OF THE WORLD—Queen—
Elektra
OUT OF THE BLUE—ELO—Jet
SUNSHINE—Emotions—Stax

WORLD RECORD & TAPE/ PHOENIX

FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
GREATEST HITS, ETC.—
Paul Simon—Col
I'M GLAD YOU'RE HERE WITH ME
TONIGHT—Neil Diamond—Col
LITTLE CRIMINALS—
Randy Newman—WB
MY FAREWELL TO ELVIS—
Merle Haggard—MCA
NEWS OF THE WORLD—Queen—
Elektra
OLIVIA NEWTON-JOHN'S
GREATEST HITS—MCA
OUT OF THE BLUE—ELO—Jet
SHOW SOME EMOTION—
Joan Armatrading—A&M
YOU LIGHT UP MY LIFE—
Debbie Boone—Warner/Curb

EVERYBODY'S RECORDS/ NORTHWEST

DECADE—Neil Young—Reprise
EDDIE MONEY—Col
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
HEADS—Bob James—Col
KARLA BONOFF—Col
NEWS OF THE WORLD—Queen—
Elektra
OUT OF THE BLUE—ELO—Jet
RAIN DANCES—Camel—Janus
RECKLESS ABANDON—
David Bromberg Band—Fantasy
TWILLEY DON'T MIND—Dwight
Twilley Band—Arista

NOVEMBER 26, 1977



THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number, (Distributing Label)
NOV. 26 NOV. 19

1 1 RUMOURS
FLEETWOOD MAC
Warner Bros. BSK 3010
(26th Week)



WKS. ON CHART

40 G

2	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	11	G
3	3	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	6	K
4	4	AJA STEELY DAN/ABC AB 1006	8	G
5	5	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	20	G
6	8	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	4	G
7	7	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	22	F
8	10	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)/ Arista AB 4159	6	G
9	15	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	5	F
10	9	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	24	H
11	11	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	6	G
12	6	FOREIGNER/Atlantic SD 19109	35	G
13	26	COMMODORES LIVE/Motown M9 894A2	4	I
14	12	BARRY WHITE SINGS FOR SOMEONE YOU LOVE BARRY WHITE/20th Century T 543	11	G
15	13	CHICAGO XI/Columbia JC 34860	9	G
16	19	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	9	G
17	14	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	29	G
18	22	MOONFLOWER SANTANA/Columbia C2 34914	5	H
19	18	FOGHAT LIVE FOGHAT/Bearsville BRK 6971 (WB)	12	G
20	23	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	7	G
21	17	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	16	F
22	25	FRENCH KISS BOB WELCH/Capitol ST 11663	8	F
23	38	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	2	G
24	20	BARRY MANILOW LIVE/Arista 8500	26	I
25	16	I ROBOT ALAN PARSONS PROJECT/Arista 7002	21	G
26	33	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	14	F
27	47	OLIVIA NEWTON-JOHN'S GREATEST HITS/MCA 3028	4	G

CHARTMAKER OF THE WEEK

28 — OUT OF THE BLUE
ELO
Jet JTLA 823 L2 (UA)



1 I

29	21	COMMODORES/Motown M7 884R1	35	G
30	32	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	27	G
31	36	BOSTON/Epic JE 34188	61	G
32	34	BABY IT'S ME DIANA ROSS/Motown M7 890R1	8	G
33	82	KISS ALIVE II KISS/Casablanca NBLP 7076	2	I
34	42	HEROES DAVID BOWIE/RCA AFL1 2522	3	G
35	37	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	26	I
36	41	SPECTRES BLUE OYSTER CULT/Columbia JC 35019	4	G
37	40	THE STRANGER BILLY JOEL/Columbia JC 34897	8	G
38	24	JT JAMES TAYLOR/Columbia JC 34811	21	G
39	27	CSN CROSBY, STILLS & NASH/Atlantic SD 19104	21	G
40	75	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	2	G
41	48	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA771 G	5	G
42	45	SOMETHING TO LOVE LTD/A&M 4646	17	G
43	44	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	13	F
44	49	THE GRAND ILLUSION STYX/A&M 4637	18	G
45	52	LOVE SONGS BEATLES/Capitol SKBL 11711	4	G

46	39	BRICK/Bang BLP 409	12	G
47	35	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/ Warner Bros. BSK 3045	12	G
48	53	ODYSSEY/RCA APL1 2204	5	F
49	30	CAT SCRATCH FEVER TED NUGENT/Epic 34700	24	G
50	55	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	4	G
51	54	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	91	G
52	46	LUNA SEA FIREFALL/Atlantic SD 19101	16	G
53	59	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	6	G
54	28	STARS WARS AND OTHER GALACTIC FUNK MECO/ Millennium MNLP 8001 (Casablanca)	14	F
55	58	PASSAGE CARPENTERS/A&M SP 4703	7	G
56	60	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	49	G
57	73	REACH FOR IT GEORGE DUKE/Epic PE 34883	4	F
58	—	NEWS OF THE WORLD QUEEN/Elektra 6E 112	1	G
59	70	TURNIN' ON HIGH INERGY/Gordy G6 978S1 (Motown)	4	F
60	74	A PAUPER IN PARADISE GINO VANNELLI/A&M SP 4664	3	G
61	68	SHOW SOME EMOTION JOAN ARMATRADING/A&M SP 4663	5	G
62	31	LITTLE QUEEN HEART/Portrait JR 34799	27	G
63	43	I'M IN YOU PETER FRAMPTON/A&M SP 4704	23	G
64	29	LOVE YOU LIVE ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	8	I
65	71	SONG BIRD DENIECE WILLIAMS/Columbia JC 34911	3	G
66	56	REJOICE THE EMOTIONS/Columbia PC 34762	23	F
67	69	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA LSP 1707	12	F
68	50	IN CITY DREAMS ROBIN TROWER/Chrysalis CHR 1148	9	G
69	72	KARLA BONOFF/Columbia PC 34762	8	F
70	65	ACTION BLACKBYRDS/Fantasy F 9535	9	G
71	57	A FAREWELL TO KINGS RUSH/Mercury SRM 1 1184	10	G
72	61	STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830	22	G
73	66	ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic SD 19100	10	G
74	79	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 8016	3	F
75	77	COME GO WITH US POCKETS/Columbia PC 34879	8	F
76	78	NEVER LETTING GO PHOEBE SNOW/Columbia JC 34875	5	F
77	87	BRASS CONSTRUCTION III/United Artists LA775 H	3	G
78	76	NIGHT AFTER NIGHT NILS LOFGREN/A&M SP 3707	5	H
79	81	RAIN DANCES CAMEL/Janus JXS 7035	4	G
80	89	BROKEN HEART THE BABYS/Chrysalis CHR 1150	3	G
81	51	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056	25	G
82	64	FLEETWOOD MAC/Reprise MSK 2281 (WB)	122	G
83	62	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644	28	G
84	88	FINALE LOGGINS & MESSINA/Columbia J6 34167	34	F
85	86	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140	5	G
86	95	LIVE CROSBY/NASH/ABC AA 1042	2	G
87	99	DECADE NEIL YOUNG/Reprise 3RS 2217 (WB)	2	I
88	90	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088	6	F
89	98	THE DEVIL IN ME THELMA HOUSTON/Tamla T7 358R1 (Motown)	2	G
90	93	LET IT FLOW DAVE MASON/Columbia PC 34680	3	F
91	92	CITADEL STARCASTLE/Epic 34935	3	F
92	—	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	1	G
93	94	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	3	F
94	96	RUBY, RUBY GATO BARBIERI/A&M SP 4655	2	G
95	83	PART 3 KC & THE SUNSHINE BAND/T.K. 605	29	G
96	122	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 70782	1	I
97	63	BEAUTY ON A BACKSTREET DARYL HALL & JOHN OATES/ RCA AFL1 2300	11	G
98	—	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 35032	1	G
99	102	WE ARE ONE MANDRILL/Arista AB 4144	1	G
100	—	SLOWHAND ERIC CLAPTON/RSO RS 1 3030 (Polydor)	1	G

NEW
TRIUMVIRAT
PRESENTS
POMPEII

STARRING

DIETER
PETEREIT

PRODUCED BY
JÜRGEN FRITZ
RECORDED
IN GERMANY

BARRY PALMER

JÜRGEN FRITZ

CURT CRESS



Capitol ST-11697
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101 THE ALBUM CHART 150

NOVEMBER 26, 1977

NOV. 26	NOV. 19	
101	105	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974
102	113	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004
103	67	CARELESS STEPHEN BISHOP/ABC ABCD 954
104	109	GOIN' PLACES THE JACKSONS/Epic JE 34835
105	115	SECRETS CON FUNK SHUN/Mercury SRM 1 1180
106	117	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544
107	119	HEADS BOB JAMES/Tappan Zee JC 34896 (CBS)
108	80	THUNDER IN MY HEART LEO SAYER/Warner Bros. BSK 3089
109	—	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521
110	116	OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112
111	104	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)
112	128	EXPECT NO MERCY NAZARETH/A&M SP 4666
113	91	ROUGH MIX PETER TOWNSHEND/Ronnie Lane/MCA 2295
114	114	THE QUINTET V.S.O.P./Columbia C2 34976
115	106	SANFORD-TOWNSEND BAND/Warner Bros. BS 2966
116	108	THE BEST OF TAVARES/Capitol ST 11701
117	112	LOVE GUN KISS/Casablanca 7051
118	101	STICK TO ME GRAHAM PARKER AND THE RUMOUR/ Mercury SRM 1 3706
119	97	CRAWLER/Epic PE 34900
120	123	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G
121	121	IN COLOR CHEAP TRICK/Epic PE 34884
122	120	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/ RCA CPL1 0341
123	100	GOING FOR THE ONE YES/Atlantic SD 19106
124	125	ENCORE TANGERINE DREAM/Virgin PZG 35014 (CBS)
125	85	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
126	84	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403
127	126	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703
128	107	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990
129	103	FLOATERS/ABC AB 1030
130	118	MIDNIGHT WIND THE CHARLIE DANIELS BAND/Epic PE 34970
131	110	BAD REPUTATION THIN LIZZY/Mercury SRM 1 1186
132	138	FEELIN' BITCHY MILLIE JACKSON/Spring SP 1 6715 (Polydor)
133	111	LIGHTS OUT UFO/Chrysalis CHR 1127
134	127	NIGHTWINGS STANLEY TURRENTINE/Fantasy F 9534
135	—	HAVANA CANDY PATTI AUSTIN/CTI 7 5006
136	139	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA LSP 3758
137	131	DREAMBOAT ANNIE HEART/Mushroom MRS 5005
138	129	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625
139	—	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca NBLP 7080
140	124	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317
141	142	PRISM/Ariola America ST 50020 (Capitol)
142	130	ENDLESS FLIGHT LEO SAYER/Warner Bros. BSK 3101
143	—	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/ Phila. Intl. JZ 35036 (CBS)
144	143	SILK DEGREES BOZ SCAGGS/Columbia PC 33920
145	144	BRIDGES GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4147
146	146	POWER AND LOVE MANCHILD/Chi Sound CH LA765 G (UA)
147	133	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M 4634
148	—	TRUE TO LIFE RAY CHARLES/Atlantic SD 19142
149	—	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)
150	150	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090

151-200 ALBUM CHART

151	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	176	LOOKING FOR MR. GOODBAR VARIOUS ARTISTS/Columbia JS 35029
152	BEHOLD THE MIGHTY ARMY NEW BIRTH/Warner Bros. BS 3071	177	I CRY, I SMILE NARADA MICHAEL WALDEN/Atlantic SD 19141
153	NEW VINTAGE MAYNARD FERGUSON/Columbia JC 34971	178	CAN'T WAIT PIPER/A&M SP 4654
154	PLAYER/RSO 1 3026 (Polydor)	179	THE OSMONDS GREATEST HITS Kolob PD 2 9005 (Polydor)
155	MENAGERIE BILL WITHERS/Columbia JC 34903	180	STILLWATER/Capricorn CP 0186 (WB)
156	MONKEY ISLAND GEILS/Atlantic SD 19103	181	ON STAGE LILY TOMLIN/Arista AB 4142
157	SHAKE IT WELL DRAMATICS/ABC AB 1010	182	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891
158	THE JOY TONI BROWNE & TERRY GARTHWAITE/Fantasy F 9538	183	SENIOR BLUES URBIE GREEN/CTI 7079
159	VILLAGE PEOPLE/Casablanca NBLP 7064	184	LEVON-HELM & THE RCO ALL-STARS/ ABC AA 1017
160	GREATEST HITS BAY CITY ROLLERS/ Arista AB 4158	185	MANORISMS WET WILLIE/Epic JE 34983
161	SATURDAY NIGHT FEVER (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/ RSO RS2 4001 (Polydor)	186	GREATEST HITS CHICAGO/Columbia PC 33900
162	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	187	ONLY THE STRONG SURVIVE BILLY PAUL/Phila. Intl. PZ 34923 (CBS)
163	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1719	188	YOU'RE THE ONLY DANCER JACKIE DeSHANNON/Amherst AMH 1010
164	RECKLESS ABANDON THE DAVID BROMBERG BAND/Fantasy F 9540	189	THUNDER ISLAND JAY FERGUSON/ Asylum 7E 1115
165	STARTING ALL OVER PHILIPPE WYNNE/Cotillion SD 9920	190	REPEAT-THE BEST OF JETHRO TULL VOL. II JETHRO TULL/Chrysalis CHK 1135 (WB)
166	LIVESTOCK BRAND X/Passport PB 9824 (Arista)	191	BING CROSBY'S GREATEST HITS/ MCA 3031
167	CHASING RAINBOWS JANE OLIVOR/Columbia PC 34917	192	PORTFOLIO GRACE JONES/Island ILPS 9470 (RSO)
168	MY AIM IS TRUE ELVIS COSTELLO/ Columbia JC 34037	193	INTERGALACTIC TOURING BAND VARIOUS ARTISTS/Passport PB 9823 (Arista)
169	SINGER OF SONGS, TELLER OF TALES PAUL DAVIS/Bang 410	194	MELODIES JAN HAMMER GROUP/ Nemperor JZ 35003 (CBS)
170	DON'T LOOK DOWN OZARK MOUNTAIN DAREDEVILS/A&M SP 4662	195	MARK FARNER/Atlantic SD 18232
171	MAGIC BILLY COBHAM/Columbia JC 34939	196	THE SURVIVORS' SUITE KEITH JARRETT/ECM 1 1085 (Polydor)
172	TOM PETTY AND THE HEARTBREAKERS TOM PETTY/ ABC SR 52006	197	MAKIN' LOVE AND MUSIC DR. HOOK/Capitol ST 11632
173	EDDIE MONEY/Columbia PC 34909	198	NATURAL ELEMENTS SHAKTI WITH JOHN McLAUGHLIN/Columbia JC 34980
174	KENNY ROGERS/United Artists LA689 6	199	ANNIE IN WONDERLAND ANNIE HASLAM/Sire SR 6046 (WB)
175	TOUCH AND GONE GARY WRIGHT/ Warner Bros. BSK 3137	200	SKY ISLANDS CALDERA/Capitol 11658

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STEPHEN BISHOP	103	DAVE MASON	90
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BLUE OYSTER CULT	36	MECO	54
KARLA BONOFF	69	STEVE MILLER BAND	30
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Charo at Korvettes



Charo, latest Salsoul recording artist, has recently undertaken an extensive national promotion tour in conjunction with the debut of her first album. Her visit to New York has Charo autographing her album at Korvette's for which a multitude of fans lined-up at the record counter. Seen here with Charo are Joe Cayre, president of Salsoul Records (right); Ray Smith, manager of Korvette's, Fifth Avenue and Ben Bernstein, record buyer for the chain (center).

Thudpucker Signs With Windsong

■ NEW YORK — Harold Thau, president of Windsong Records, has announced the signing of recording artist Jimmy Thudpucker.

Trower Takes Gold

■ LOS ANGELES — Sal Licata, senior vice president of Chrysalis Records, has announced that Robin Trower's "In City Dreams" has been certified gold by the RIAA.

The Coast (Continued from page 12)

raze a forest) and keyboardist **Max Middleton** were part of **Jeff Beck's** first post-Rod Stewart group (while Tench is also a sometime member of the English band **Streetwalkers**). The four of them, plus guitarist **Robert Ahwai**, are making music that's tight, funky and forceful. And if their recent Roxy gig is any indication, this band, with the help of some more consistent material, may yet command the kind of attention that has thus far proved elusive.

LAVENDER LICKS: It had to happen, we suppose, what with all the hub-bub about **Anita Bryant**, **Richard Pryor's** tirade at the Hollywood Bowl gay rights benefit, etc., and now it has: a gay comedy album. Producers **Bob Booker** and **George Foster** (who were responsible for "The First Family" satire in the '60s), along with fellow producer **Bruce Vilanch**, have masterminded "Out Of The Closet," just released on Ariola America.

We had a few words with Vilanch the other day about some of the ideas behind the making of the album. These fellas have thrown in some pretty esoteric stuff, from oblique reference to Pryor's remarks to some oh-so-naughty talk about "golden showers on the poop deck"—so we wondered, just what sort of audience are they aiming for? "I hope there's something in there for everybody," Vilanch said, even while admitting that "my grandmother might not get a laugh out of the golden showers joke. But if it were only for the gay market, we probably wouldn't have done it—the gay movement at this point is very defensive." As for the desired effect the three producers hope to realize, aside from many laughs and many bucks, of course, Vilanch added that "I wanted to get what I thought would be good exposure for gays—and some have already said that all it does is perpetuate stereotypes—but the album is not a crusade, and we made that clear to the people who worked on it. There are other projects for that."

ETCETERA: Street-level rumor monger **Todd Everett**, making note of **Mary Travers's** recent signing to Chrysalis, expressed his regret that **Peter Yarrow** and **Paul Stookey** weren't included as well. "Then," says Todd, "Peter, Paul and Mary could be called The New Chrysalis Minstrels" . . . Recording at Secret Sound in New York: **Tom Chapin**, with **Bob Hinkle** producing, and **Starz**, with **Jack Malken** handling the engineering . . . Arranger/producer **Ray Pohlman** working with singer **Diana Benedict** at Gold Star studios . . . Composer/arranger **Elmo Peeler** set to arrange and play keyboards on **Ricci Martin's** new Epic single, "Shout Out Love" . . . **The Crusaders** are at Hollywood Sound finishing up **Joe Sample's** first solo project for ABC. "Rainbow Seeker," and beginning work on the next group album . . . **Alan Tinkley** and **Lou Robin** of Artists Consultants report that **Johnny Cash** will play Austria and Frankfurt, Germany later this month—it's the singer's third trip to Frankfurt in five years.

New York, N.Y. (Continued from page 22)

cockroaches and dirty towels on Central Park South.

SHORT SHORTS: **Peter Rudge** tells us that the cover of **Lynyrd Skynyrd's** "Street Survivors" will be changed following the group's tragic accident. Copies of the album with its new jacket should be in the stores this week . . . Seen at Warners last week was a memo addressed to the publicity department with the birthdates of the four **Sex Pistols**. It seems that "people are starting to ask strange questions. I hope none of you try to figure out what signs these geezers were born under," it goes on, "because, take it from me, they wuz all born under a bad sign."

MAN OF THE WEEK honors this week go to MCA's **Sammy Vargas**, who treated your beloved columnists to the luncheon to end all luncheons last week when he escorted us to **Sylvia's Restaurant** at 126th Street and Lexington Avenue. Sylvia's gets New York, N. Y.'s five-star rating for fixing greens, candied yams, cornbread, fried chicken, pork chops, pinto beans and peach cobbler the way they were meant to be fixed. The rest of you screwheads can eat in midtown if you like, but you can bet your sweet #!*\$ that we're going where they treat you right. Many thanks Sammy. And Sylvia, you've stolen our hearts away, not to mention our stomachs.

Runnerup this week to Vargas is **Michael "Kingfish" Leon**. A tip of our pomade-encrusted hat to you, boss.

THE TRUTH IS OUT: In keeping with this gala Rolling Stone-in-Record World issue, we present the following exclusive photo, taken surreptitiously at **Chet Flippo's** birthday party. It reveals, as you can



plainly see, that Flippo is not the mild-mannered, soft-spoken reporter-critic that he has made himself out to be. Rather, he is something of a raving lunatic in his off-hours, particularly when confronted by the likes of one **Charles M. Young**, who is reported to have said at the time this photo

was snapped, "Do with me what you will! The Sex Pistols are going on the cover anyway!" R.I.P. Chuck. And Chet, you never looked so good. (Off to the right is Dave Marsh—on the outside looking in, as usual.)

JOCKEY SHORTS: **Jonathan "Everybody's Gone To The Moon" King** is coming into New York on Tuesday, from London, on the inaugural flight of the Concorde, and will be recording a comedy album shortly thereafter . . . WPKN in Bridgeport, Connecticut broadcast a live reggae show last week, featuring **JahMal**, which was the first live broadcast of a reggae concert in this country . . . On her forthcoming Midsong Intl. lp, tentatively titled "Spunky," **Melanie** has a song called "Record People," from which we quote the following two lines: "Record people aren't like no others/they give bullets to their lovers." Say it ain't so, **Vallone** . . . is **Elvis Costello's** album going to be named one of the Albums of the Year by Rolling Stone? . . . an interesting triple bill is set for the Palladium on December 20: **Nona Hendryx**, **Cheap Trick** and the **Motors** . . . Atlantic recording group **Fotomaker** is adding an additional track to its album, this one being done at Atlantic recording studios with **Arif Mardin** and **Jimmy Douglas**. **Ronnie** and **Howard Albert** and **Eddie Kramer** produced the rest of the album.

GET OUTTA HERE and a Bronx cheer to our erstwhile Washington correspondent **Michael Shain**, who is leaving our staff to join New York City's newest publication, The Trib. In the wishful thinking department, we dream of the day when we can bid adieu to **Marc Kirkeby**, whom we hope will be Shain's successor in Washington—far, far away from our offices (but not far enough away, we suppose). In the meantime, back to your cage, screwhead.

IT'S NOT 'HAWAII' BUT THEN YOU CAN'T HAVE EVERYTHING: **Bette Midler** has landed the lead in the 20th Century Fox production of "The Rose." 20th Century states that Midler's character is "a composite of several '60s rock singers," but our sources insist the film is a thinly-disguised biography of **Janis Joplin**. Production begins in March 1978. **Larry Pierce** is directing; **Paul Rothschild** is writing the music. Bette can also be seen on an NBC special on December 7 entitled "Ol' Redhair Is Back," which coincides with the release of her new LP, "Broken Blossom."

QUOTE OF THE WEEK comes from Stiff's **Dave Robinson**: "Mike Vallone?" he asked. "With a name like that, it's too bad he can't sing."

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "All 'n All" — Earth, Wind And Fire (Columbia). A group which never ceases to create wonderful, marvelous music. An album that is never ending, instrumentation is perfect with every note hitting home. Highlights are such tunes as "I'll Write A Song For You," "Love's Holiday," and "Be Ever Wonderful."

DEDE'S DITTIES TO WATCH: "What'cha Tryin' To Do To Me" — Margie Alexander (Chi-sound); "The Night The Lights Went Out" — The Trammps (Atlantic); "For You Everything" — Norman Connors (Buddah).

The testimonial held Friday, November 11th in Philadelphia for Louise Williams was simply fantastic. Folks from far and near were there to pay this pioneer tributes that words could not describe. One of the keynote speakers was Kenny Gamble. Paul Johnson, who is known for his vocabulary, spoke with great firmness.

A young lady who left Los Angeles to come to New York is Carolyn Baker. Ms. Baker left a position with the Dinah Shore Show, however, after a brief encounter in New York working for Warner Brothers as artist relations coordinator, the Dinah Shore Show asked Carolyn to come back as associate producer. She will be leaving for Tinseltown next week to assume that position.

After the turnover at Motown Records we find that some people have left that establishment. They are Ms. Delta Ashby, who has assumed a position with Gwen Gordy and her group High Energy, according to reports. Also, Bunky Sheppard left, moving back to New York. What he will be doing was not available at press time. With reference to promotion, Richard Sanders of Atlanta left the company, where he handled the Motown product, and Andre Morgan relinquished promotion in Detroit.

Thanksgiving will bring about a food drive given by WERD-AM (Jacksonville). They will attempt to feed 500 families. Anyone who would like to participate may call Marc Little at (904) 389-1111.

RECORD NEWS

The O'Jays are currently performing at Philly's Valley Forge Music Theatre. However, after stepping out of the studio with Gamble/Huff, it is certain that they will run away with a huge selling lp. Guess what? Thom Bell wrote several tunes contained in this nifty package.

A fantastic instrumental is "Cosmic Lust," recorded by Mass Production. This is on Cotillion Records. When you hear it you'll know it's a natural for immediate airplay.

Capitol Signs Peabo Bryson



Larkin Arnold, vice president and general manager, soul division, Capitol Records, Inc., has announced the signing of vocalist Peabo Bryson to a long-term, exclusive recording agreement with Capitol Records. Bryson's first Capitol release will be the self-penned single "Reaching For The Sky," which ships November 28. Bryson's debut Capitol album is tentatively scheduled to ship in January. Pictured after the signing are (from left): David Franklin, Bryson's manager; Richard Evans, Bryson's co-producer; Bryson; Larkin Arnold; and Don Zimmermann, executive vice president and chief operating officer, CRI.

Disco File (Continued from page 26)

We've been hearing rumors about and sneak previews from a collection of Philadelphia International hits disco-mixed by Tom Moulton for months. But now that the two-record set, titled "Philadelphia Classics," has finally been released, it's even more impressive than we'd expected. Included are entirely remixed versions of "Love Is the Message," "Don't Leave Me This Way," "Dirty Ol' Man," "I Love Music," "Bad Luck," "I'll Always Love My Mama," "Love Train" and "TSOP"—two to a side and all substantially longer and hotter-sounding than in their original form. The two most stunning tracks are "Love Is the Message" (11:27), featuring vocals by the Three Degrees at their finest, and the original Harold Melvin & the Blue-notes version of "Don't Leave Me This Way" (11:00), with Teddy Pendergrass in the lead and marvelous echo effects in the long vamp ending. But all the songs represent the Philadelphia Sound at its height and the new versions are exciting enough to spark revivals of many of them, especially the MFSB which never went out of date anyway. A most respectable and rewarding way to re-release old material, the "Philadelphia Classics" package sets a new high standard for "oldies" collections. But where's the disco-mix credit on the cover?

Also coming on very strong in its first week out is the Chic debut album on Atlantic with the instant pick-up cut being "Everybody Dance" (6:40), which has the same sort of easy elegance and quick energy that sent "Dance, Dance, Dance" to the top. The pace here isn't quite as driven as "DDD," but everything's so smoothly polished and comfortable that you just slip into it irresistibly on first listening. Two other cuts, "You Can Get By" and "Est-ce Que C'est Chic," are lighter-weight but attractive, especially the instrumental build on the former. Excellent pop disco, so tastefully, carefully done that it could turn into one of the year's major crossover albums, too.

FUNK IT UP—An accumulation of quality funk records in several formats: Jeff Lane puts Brass Construction through its paces again on "Brass Construction III" (UA)—as usual, very classy, elegantly

(Continued on page 98)

R&B PICKS OF THE WEEK

SINGLE
MELBA



MOORE, "STANDING RIGHT HERE" (Mighty Three Music, BMI). With a dramatic approach to a strong, up-tempo tune written and produced by McFadden, Whitehead and Carstarphen, Ms. Moore once again displays strong versatility. Lyrically it meets all the requirements to make the charts, both pop and r&b. Arrangements are perfect for those who are into strings and horns. Buddah BDA 589.

SLEEPER
ELECTRIC



CITY FEATURING JOHNNY ROSS, "WE'RE GONNA MAKE IT" (Fox Fanfare Music, Inc., & Bands Music, BMI). An intro taking up 51 seconds of your time and well worth it. It begins a delightful 3:12 of heavy rhythm patterns destined to please any dancer. A group destined for a number one position on the charts. 20th Century TC 2360.

ALBUM BILLY PAUL, "ONLY THE STRONG SURVIVE." The crafty pens of Gamble/Huff, along with Dexter Wansel, Jack Faith and Sherman Marshall, have put together a package of beauty. Paul's haunting sound makes for a masterpiece. Strong cuts include "Sooner Or Later," "Only The Strong Survive" and "Where I Belong." Philadelphia International 34923 (CBS).



**Brunswick & Dakar
Are Very Much Alive And Kicking
With The**

**COMPLAMENTS
"Falling In Love"**

DK 4565

TONY VALORS'

"Ma-Mo-Ah"

"How Can I Forget"

On a 12" Disco

DC 209

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

NOVEMBER 26, 1977

NOV. 26	NOV. 19	
1	1	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN LTD/1974
2	3	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
3	4	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)
4	5	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
5	2	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
6	6	DUSIC BRICK/Bang 734
7	7	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WH1 8440 (WB)
8	9	GOIN' PLACES JACKSONS/Epic 8 50454
9	8	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023
10	14	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622

11	10	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)
12	11	BRICK HOUSE COMMODORES/Motown M 1425F
13	13	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
14	24	NATIVE NEW YORKER ODYSSEY/RCA 11129
15	18	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453
16	12	SHAKE IT WELL DRAMATICS/ABC 12299
17	16	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604
18	23	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)
19	22	IF IT DON'T FIT, DON'T FORCE IT KELLE PATTERSON/Shadybrook SB 45 1041
20	40	REACH FOR IT GEORGE DUKE/Epic 8 50463
21	15	FLOAT ON FLOATERS/ABC 12284
22	21	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA 11064
23	26	ANY WAY YOU WANT ME SYLVIA/Capitol 4493
24	17	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)
25	35	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
26	34	FFUN CON FUNK SHUN/Mercury 73959
27	19	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10486
28	33	I'M HERE AGAIN THELMA HOUSTON/Tamla T 54287 (Motown)
29	20	WORK ON ME O'JAYS/Phila. Intl. Z58 3631 (CBS)
30	36	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic)
31	39	LOVELY DAY BILL WITHERS/Columbia 3 10627
32	29	FUNK FUNK CAMEO/Chocolate City CC 011 (Casablanca)
33	25	RUNNING AWAY ROY AYERS UBIQUITY/Polydor 14415
34	28	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
35	32	JOY TO HAVE YOUR LOVE PATTI LABELLE/Epic 8 50445
36	41	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F
37	43	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314
38	44	DO DO WAP IS STRONG CURTIS MAYFIELD/Curtom CMS 0131 (WB)
39	27	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
40	42	ALL YOU GOT TYRONE DAVIS/Columbia 3 10604
41	49	SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/Buddah 584 (Arista)
42	47	BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900
43	50	BELLE AL GREEN/Hi 77505 (Cream)
44	51	OOH BOY ROSE ROYCE/Whitfield WH1 8491 (WB)
45	45	LOVER JONES JOHNNY GUITAR WATSON/DJM DJUS 1029 (Amherst)
46	46	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092
47	38	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476
48	53	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (T.K.)
49	59	IN A LIFETIME TEMPTATIONS/Atlantic 3436
50	56	RUNNIN' FOR YOUR LOVIN' BROTHERS JOHNSON/A&M 1982
51	60	COME GO WITH ME POCKETS/Columbia 3 10632
52	58	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535
53	55	FUNKY MONKEY MANDRILL/Arista 2074
54	52	LAY IT ON ME SYLVIA/Vibration VI 570 (All Platinum)
55	64	OUR LOVE NATALIE COLE/Capitol 4509
56	67	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024
57	65	GALAXY WAR/MCA 40820
58	61	MELODIES MADE IN U.S.A./De-Lite 1594
59	66	AS STEVIE WONDER/Tamla T 54291 F
60	54	SUPER SEXY LEON HAYWOOD/MCA 40793
61	63	GET YOUR STUFF OFF INGRAM/H&L 9689
62	68	MORE THAN A WOMAN TAVARES/Capitol 4500
63	69	JACK & JILL RAYDIO/Arista 0283
64	70	COCOMOTION EL COCO/AV1 147 S
65	30	LADY OF MAGIC MAZE FEATURING FRANKIE BEVERLY/Capitol P 4456
66	—	TAKE ME AS I AM PHILLIPE WYNNE/Atlantic 44227
67	71	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)
68	—	CHEATERS NEVER WIN LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)
69	74	YOU NEED TO BE LOVED GERMAINE JACKSON/Motown 1409
70	—	EASY COMIN' OUT WILLIAM BELL/Mercury 73961
71	72	HAVING A PARTY POINTER SISTERS/ABC Blue Thumb 275
72	73	RUNAWAY SALSOL ORCH. FEATURING LOLEATTA HOLLOWAY/Salsoul SZ 2045
73	31	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599
74	62	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor)
75	75	GET INTO MY LIFE BELOYD/20th Century 2353

Disco File (Continued from page 96)

turned progressive funk. If their sound is a little overfamiliar by now, and "III" represents no great advance on their first lp, Brass Construction remains a reliable stand-by at many clubs and we'll go along with the selection of cuts Graylin Riley chose for his top 10 from Brooklyn's jazz club/disco, the Guest House, this week: "We," "Get It Together," "Top of the World" and "Celebrate" . . . It's just **Fatback** now according to the cover of the new Fatback Band album, "Man With The Band" (Spring), and maybe trimming the name was just what they needed because this is a nice bounce back after the group's last lp. No major shifts in style here either, but they're in top form on "Master Booty," the ecstatic, jazzy "Mile High," and the bizarre "Midnight Freak"—also check out "Funk Backin'." One side is titled VINTAGE/House Party, the other TASTY/Disco Party but they both cook . . . **The Players Association** is back with their second album, "Born to Dance" (Vanguard), and more pleasant excursions into the jazz/funk/disco field. Among the star names in the credits this time: **David Sanborn**, **Michael Brecker**, **Nicky Marrero**, **Jon Faddis** and leader **Chris Hills**, who wrote nearly all the material. Outstanding cuts: a wonderfully different interpretation of "Disco Inferno" (great horns!), "Goin' to the Disco" and "How Do You Like It;" "We Were Born to Dance" has a rather uneven tempo but gets quite zesty, too . . . The new **B.T. Express** disco disc, "Shout It Out" (Roadshow/Columbia), is their first work away from producer Jeff Lane and the move, while not that radical, does seem to have perked them up some. The song is an encouragement to go off by yourself and shout out your frustrations (is this a plug for primal scream therapy?) and, though the message may prove antithetical to the feelings of most disco-goers, who much prefer to do their shouting in crowds, the chunky rhythmic structure is engaging. The pace bogs down slightly here and there but the group has preserved the incantatory, almost Middle-Eastern quality of their horn work and that carries the whole thing off . . . **Al Hudson and the Soul Partners** also have a hot disco disc out right now, an expanded version (6:08) of their recent single, "If You Feel Like Dancin'" (ABC), that starts out like any other funk-based disco cut but turns into a terrific instrumental jam. Very "get on down" with percussion, horns, chanting voices, plenty of breaks—not to be overlooked . . . And finally, two singles that deserve attention: **Parliament's** pumping, delightfully spacey "Bop Gun" (Casablanca), their strongest disco entry in years, running a substantial 4:20 on the 45; and **Stargard's** "Theme Song from 'Which Way Is Up'" (MCA), written by **Norman Whitfield** for the new Richard Pryor movie and very much in the jagged, jumping mold of "Car Wash," right down to the relentless handclaps.

R&B REGIONAL BREAKOUTS

Singles

East:

Natalie Cole (Capitol)
War (MCA)
Tavares (Capitol)

South:

Natalie Cole (Capitol)

Midwest:

Rose Royce (Whitfield)
War (MCA)

West:

George McCrae (T.K.)

Albums

East:

Bob James (Tappan Zee)
Lou Rawls (Phila. Intl.)
Billy Paul (Phila. Intl.)
Grace Jones (Island)

South:

Lou Rawls (Phila. Intl.)

Midwest:

Lou Rawls (Phila. Intl.)
Billy Paul (Phila. Intl.)

West:

Lou Rawls (Phila. Intl.)



LOVELY DAY.

Whatever the weather,
be it inclement or plain old stormy,
Bill Withers blazes through it all with the
sunshine of his new single, "Lovely Day."



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IN YEARS. FROM HIS "MENAGERIE" ALBUM.
ON COLUMBIA RECORDS AND TAPES.

JC 34903

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- | | | | |
|---------------------------------------|--|---|--------------------------------------|
| 11/21-23 Bottom Line
New York City | 11/26 Ivanhoe Theater
Chicago, Ill. | 12/2 Painters Mill Theater
Gaithersburg, Md. | 12/4 Syria Mosque
Pittsburgh, Pa. |
| 11/25 Warner Theater
Erie, Pa. | 11/27 Performing Arts Center
New Orleans, La. | 12/3 Rockland Community
College
Suffern, N.Y. | 12/9 Midnight Special |
| 11/30- My Father's Place | | | 12/12 Mike Douglas Show |
| 12/1 Long Island, New York | | | 12/28 Dinah Shore Show |



THE JAZZ LP CHART

NOVEMBER 26, 1977

1. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
2. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
3. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
4. **ACTION**
BLACKBYRDS/Fantasy F 9535
5. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
6. **RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
7. **BLOW IT OUT**
TOM SCOTT/Ode BL 34966 (CBS)
8. **BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista ABC 4147
9. **HEADS**
BOB JAMES/Tappan Zee JC 34896 (CBS)
10. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
11. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
12. **LOOK TO THE RAINBOW**
(AL JARREAU LIVE IN EUROPE)
AL JARREAU/Warner Bros. 2BZ 3052
13. **SPELLBOUND**
ALPHONSO JOHNSON/Epic JE 34869
14. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
15. **BYABLU**
KEITH JARRETT/ABC Impulse AS 9331
16. **MAGIC**
BILLY COBHAM/Columbia JC 34939
17. **BUNDLE OF JOY**
FREDDIE HUBBARD/Columbia JC 34902
18. **COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
19. **NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34971
20. **THE QUINTET**
V.S.O.P./Columbia C2 34976
21. **PICCOLO**
RON CARTER QUARTET/Milestone M 55004
22. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
23. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**
CTI 7007
24. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
25. **THE SURVIVOR'S SUITE**
KEITH JARRETT/ECM 1 1085 (Polydor)
26. **I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
27. **SENIOR BLUES**
URBIE GREEN/CTI 7079
28. **MANHATTAN SPECIAL**
TERUO NAKAMURA & THE RISING SUN/
Polydor PD 1 6119
29. **SKY ISLANDS**
CALDERA/Capitol 11658
30. **FIRE ISLAND**
HERBIE MANN/Atlantic SD 19112
31. **MORE STUFF**
STUFF/Warner Bros. BS 3061
32. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
33. **LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
34. **SOPHISTICATED GIANT**
DEXTER GORDON/Columbia JC 34989
35. **OXYGENE**
JEAN-MICHEL JARRE/Polydor PD 6112
36. **CAPE TOWN FRINGE**
DOLLAR BRAND/Chiaroscuro CR 2004
37. **MELODIES**
JAN HAMMER GROUP/Nemperor JZ 35003
38. **TIGHTROPE**
STEVE KAHN/Columbia JC 34857
39. **FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 (UA)
40. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111



JAZZ

By ROBERT PALMER

■ Columbia reopened Birdland, on Broadway in New York City, a few weeks ago. The occasion was the release of the first albums in the Contemporary Masters series, and although not all the recordings had come in as this column went to press, those that have were worth the wait. "The Lester Young Story" has been continued with Volumes two and three. Two, "A Musical Romance," is more Pres and Billie Holiday, while volume Three, "Enter the Count," is mostly Pres and Count Basie. When will we get "Dickie's Dream" and those other immortal performances from Lester's early years? Soon, one hopes, but the new albums are welcome anyway.

The rest of the series includes no less than three Charlie Parker albums. The one which has appeared so far, "Summit Meeting at Birdland," consists of material which has been out on bootleg albums, but the sound quality is vastly improved. The other two volumes—"One Night at Birdland," with Fats Navarro and Bud Powell, and "Bird with Strings," consisting of live airchecks—are eagerly awaited. Already in, and excellent, are "The Miles Davis/Tadd Dameron Quintet In Paris Festival International de Jazz, May, 1949," which has great early Miles, and "The Arranger," featuring Gerry Mulligan's imaginative big band scoring from the 1940s and 1950s.

Columbia's new Dexter Gordon album, "Sophisticated Giant," is out too, and it's a jewel, with billowing, satiny arrangements by Slide Hampton and a fine band sparked by the talents of Woody Shaw and Bobby Hutcherson, among others . . . and lest we forget, "Heads," Bob James' first Columbia album issued jointly with his own Tappan Zee logo, is out. There are solo performances from David Sanborn, Grover Washington, Jr. and Eric Gale, among others . . . Percussionist King Errisson is "L.A. Bound" on his new West-bound album of the same name . . . Impulse will soon be releasing "First Meditation," a performance by the John Coltrane quartet of the music which would become the classic sextet album "Meditations" three months later. This is a jewel of an album in its own right, and Coltrane fans, who are legion at this point, will find much of interest. The themes are much more clearly stated and the work's rhythmic substructure is more clearly discernible. This is the first of Impulse's Coltrane projects under the direction of Michael Cuscuna, who hopes to put out another four albums and hopefully more. His search of Impulse session files has turned up details on some intriguing sounding sessions. For example, in February, 1967, Coltrane seems to have recorded with a quintet featuring Marion Brown, and as late as May, 1967 he was in the studio with his regular band plus Pharoah Sanders on alto and Algie DeWitt on African drums. Apparently these tapes are presently missing, and Cuscuna is attempting to locate them.

The first release in almost 20 years of a new album by pianist and musical catalyst Lennie Tristano is a major event. Unfortunately, the album, "Descent into the Maelstrom," is available only in Japan, on the East Wind label. It contains solo material 1953, 1961 and 1965 and trio performances from 1952 and 1966 and is simply staggering. A number of American specialty importers get Japanese albums; my source was Daybreak Express Records, 303 West 87th Street, New York, N.Y. 10025 . . . Improvising Artists Incorporated continues to release music of quality. The latest album, "Almanac," is a 1967 session featuring saxophonist Bennie Maupin, pianist Mike Nock, bassist Cecil McBee and drummer Eddie Marshall. The label, which is at 26 Jane Street, New York, N.Y. 10014, has announced the impending release of a heretofore unavailable Ornette Coleman set from the late 1950s done when Coleman and the other members of his original quartet were working with pianist Paul Bley at Los Angeles's Hillcrest Club.

Inner City's latest release includes "Open Horizon" by multi-reedman Ken McIntyre with Kenny Drew, Buster Williams and Andrei Strobert, "Duo 2" by Drew and bassist Niels-Henning Orsted Pedersen; and a fine album, "Surge," by the New York Jazz Quartet, consisting of Frank Wess, Roland Hanna, George Mraz and Richard Pratt.



THE R&B LP CHART

NOVEMBER 26, 1977

1. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
2. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRY WHITE/20th Century T 543
3. **SOMETHING TO LOVE**
LTD/A&M SP 4646
4. **TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
5. **COMMODORES LIVE**
Motown M9 894A2
6. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
7. **BRICK**
Bang BLP 409
8. **REJOICE**
EMOTIONS/Columbia PC 34762
9. **COMMODORES**
Motown M7 884R1
10. **BABY IT'S ME**
DIANA ROSS/Motown M7 890R1
11. **TURNIN' ON**
HIGH INERGY/Gordy G6 978S1 (Motown)
12. **PATTI LABELLE**
Epic PE 34847
13. **ODYSSEY**
RCA APL1 2204
14. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
15. **STAR WARS AND OTHER GALACTIC FUNK**
MECO/Millennium MNLP 8001 (Casablanca)
16. **COME GO WITH US**
POCKETS/Columbia PC 34879
17. **SHAKE IT WELL**
DRAMATICS/ABC AB 1010
18. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
19. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
20. **ACTION**
BLACKBYRDS/Fantasy F 9535
21. **GOIN' PLACES**
THE JACKSON/Epic JE 34835
22. **SONG BIRD**
DENIECE WILLIAMS/Columbia JC 34911
23. **BRASS CONSTRUCTION III**
BRASS CONSTRUCTION/United Artists LA775 H
24. **VILLAGE PEOPLE**
Casablanca NBLP 7064
25. **MENAGERIE**
BILL WITHERS/Columbia JC 34903
26. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 7078 2
27. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
28. **WE ARE ONE**
MANDRILL/Arista AB 4144
29. **MOONFLOWER**
SANTANA/Columbia C2 34914
30. **BEHOLD THE MIGHTY ARMY**
NEW BIRTH/Warner Bros. BS 3071
31. **MOST REQUESTED RHYTHM BAND**
Magic Disc 110
32. **THE DEVIL IN ME**
THELMA HOUSTON/Tamla T7 358R1
33. **POWER TO LOVE**
MANCHILD/Chi Sound LA765 G (UA)
34. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
35. **HEADS**
BOB JAMES/Tappan Zee JC 34896 (CBS)
36. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
37. **FLOATERS**
ABC AB 1030
38. **ONLY THE STRONG SURVIVE**
BILLY PAUL/Phila. Intl. PZ 34923 (CBS)
39. **PORTFOLIO**
GRACE JONES/Island ILPS 9470 (RSO)
40. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108

Dialogue

(Continued from page 45)

this well. And we went in, and there he was. A real whirlwind. He hands me this book, "We want you to do this, we'll fly you to Canada to see Altman, blah, blah, blah." He was fantastic. I mean if he terminated the project, I'd like to get fired by him in person. I mean, I never heard what happened. But he was the greatest, I loved him.

RW: But otherwise you were never really told what was happening to the project, or why it was shelved?

Newman: Yeah.

RW: So until another project comes along, we'll have to wait for your movie involvement to resume. Have you been offered scripts you've turned down, or had you been overlooked as a film composer?

Newman: I did one before, because I thought I was turning 'em all down because I was afraid to do it. A thing for Norman Lear.

RW: "Cold Turkey."

Newman: Yeah. And I'll do one if I get one that I like, definitely. It may not even be a picture I like, but just a chance to write some music I want to write.

RW: You're touring nationally this fall, this time without any dates involving separate orchestral collaborations, which have been a feature of your last few tours. You've done a number of these dates over the year, contending with the obvious hassles of lining up the musicians, finding a conductor, and coping with any other logistical problems a group of that size creates. Yet you've never gone out with a band, a conventional pop group.

Newman: Yeah, but I'm thinking about it. In the spring, possibly,

Jann Wenner

(Continued from page 30)

we're going to do this, we should give it some reason, some sense, some rhythm; give it some value that goes beyond one showing. Let's make it live for a long time. Within the confines of a script you can't have everybody. It's impossible. There's too many people. So you get down to who is available and who isn't available.

Booking the show was an experience and a half for me. It was just driving me mad. First you say television and immediately everybody freaks out, because television is the sellout medium. It's been trash for so long. How do you know the show's not going to be like the Barry Manilow special? So some people freak, some people are totally unavailable and some people want to do it. It's sort of a catch-as-catch-can process. The first two people I approached for the show, well before I made any agreements with anybody, were Steve Martin and Mick Jagger. Steve Martin came through and Jagger didn't. Can't have everything. I would have loved to have had the Rolling Stones on. It would have been fun, it would have been a hassle; it would have been a pain in the ass. Anything to do with the Stones is.

We were in negotiations with Rod Stewart at length. He was offered the lead in "Life In The Fast Lane" as an actor, but he was changing his image and didn't want to do it. He wanted to do the show, but we just couldn't work it out. I wanted to have Boz Scaggs on the show, but he didn't want to do it, so I didn't force the issue.

People are very suspicious, be-

cause the motives in this business are sometimes not the best. But I figured out two things to begin with: the show was not going to have Helen Reddy or Barry Manilow. I finally did make an offer to Barry Manilow to be one of the Harlettes and back Bette Midler, but he turned it down. I made that offer to Cher, Barry Manilow and Helen Reddy.

RW: In effect, what's the show going to say about Rolling Stone? About where it's been and where it's going?

Wenner: It's not going to say all that much about Rolling Stone itself. It's a pastiche of humor, and it's also got some very serious stuff in it. "Life In The Fast Lane," talking with rock and roll stars about what it's like to be on the road, what the rock and roll life is about. So it's illustrated both by the Haskell Wexler film and by people like Billy Preston, Melissa Manchester and Keith Moon, who got out there and talked about what it was like. And it's also parody. We had fun with it in a Steve Martin-Keith Moon skit about breaking up a hotel room. So it tends to look at rock and roll in those three ways.

As for being the first show that truly captures the power and passion of rock and roll, I think that it may well be. It's hard to get rock and roll across on TV. We're talking about drugs, we're talking about dirty language, we're talking about rude behavior. And we can't do it without that kind of stuff. So the show's got drugs, rude behavior, dirty language and gettin' on—disaster, tragedy, etc. It's a nice high-gloss piece of entertainment, and it's also got some really good stuff in it.

if I have to play in places that maybe I couldn't do myself. Those spring time, Ravinia sort of places.

RW: Why haven't you worked with a band before? Was it incompatible with your work?

Newman: It didn't seem to add anything. These songs might benefit from it live, two or three of them, at least. I mean I can do "Einstein" easily, I can do "Short People" easily; "Little Criminals" I can do less easily, "Baltimore" I can do less easily but I can do it.

It's a logistic problem, too. With an orchestra, they're all there. It's kind of easy. Just Elliott and I go, and I do it, and I know exactly when I'm in shape, I know what I'm doing up there. I know what kind of crowd it is and what they'll want to hear.

RW: I'd like to turn from the sublime to the ridiculous for the moment, and just find out how the publishing end of your career is currently set up. You're no longer with Warner Bros.

Newman: I'm with myself, more or less. The company is called High Tree. I've had it for around three months.

RW: How did you get your first songwriting contract at Metric?

Newman: Through Lenny Waronker. His father owned Liberty, and I was just studying music then, and he said "Why don't you try and write some songs?" So I did and I took them to Metric, and they took them. I think Gene McDaniels might have done one, the Fleetwoods did one. A summer song.

RW: What was that called?

Newman: "They Tell Me It's Summer." It was on the back of some kind of hit, too. "Lovers By Day, Strangers By Night," I think. You know when that was? God. 1960.

RW: In terms of your overall catalog, do you find people are still cutting your earliest songs?

Newman: I don't know. Money keeps coming in. I don't know who's doing them, or whether it's the same ones.

RW: Of your songs, which seem to be the most frequently cut by other artists?

Newman: "Sail Away," "I Think It's Going To Rain Today." "I'll Be Home" has earned a lot of money. "Marie," "Guilty." I thought "Birmingham" would get done more, and I thought "Louisiana" would.

RW: Do you get directly involved in placing songs with artists and producers?

Newman: No, not really. Maybe I will now. Certain people call me about songs. Judy Collins calls every now and then, which is real nice. But I never have anything, or when I do, I use it. But it's real nice of her to do that, I appreciate it.

RW: Harry Nilsson did an entire lp of your material. Do you ever see getting involved in such a project again?

Newman: Hmm. Yeah, a few . . . It'd be like asking . . . I mean, they know I make my own records. There's some restrictions on what I write by what my voice is for a degree. So maybe I'd like to write something for someone who can hold a note for a minute and a half. Like writing for a different instrument, one that isn't defective. So that's a possibility, if I hear of somebody I really like. ☺

WEA's Platinum Hotel



WEA International hosted a Chasen's reception for the Eagles recently, with president Nesuhi Ertegun unveiling 85 platinum, gold and silver awards from WEA companies throughout the world, all honoring sales performance abroad for the group's "Hotel California" lp. With global sales exceeding 2 million units, WEA honored members of the group with a special double platinum award, along with a check for the group's favorite charity. Seen at the album-themed gathering—where guests "checked in" by receiving room keys and other personalized "Hotel California" gifts—are, from left, Don Felder (Eagles), Don Henley (Eagles), Nesuhi Ertegun, Joe Walsh (Eagles), WEA International executive vice president Phil Rose and Irv Azoff, the group's manager.

Record World en España

By JOSE CLIMENT

■ Ya hay un movimiento, por parte de CBS España, para concienciar al español para que compre discos. Esta es la más fuerte noticia de esta semana, en cuanto al movimiento de la industria de este país. CBS ha creado, con la colaboración de Hispavox y Zafiro, el disco más completo del año. La mejor hora y media de música en un album doble, que llevará como título genérico "Los super Treinta." Han combinado 30 temas de otros tantos artistas y estará apoyado por la más fuerte campaña promocional nunca conocida en esta industria española, publicidad en T.V., prensa, especializada y no, y radio. Estamos seguros que será un superventas, pero realmente serio.

Estupenda la actuación en el programa "300 Millones" del cantante ídolo en su país, nos referimos al mexicano **José José**, que en su país ha obtenido un gran éxito y superventas con el tema "Gavilan o Paloma" . . . Desde aquí nuestras felicitaciones para **Gabriel González** por su nombramiento como "Jefe de Promoción y Publicidad" de Discos Columbia. Hasta ahora había desempeñado, en la misma compañía el cargo de Jefe Promoción radio. Pocos profesionales tienen la experiencia de Gabriel, al que le vaticinamos muchos y grandes éxitos . . . **Hodges, James & Smith** triunfan en España con el tema "Since I fell for you" . . . **Emotions**, con su tema "Best of my love," ya no 1 en U.S.A., comienza a sonar, y bastante, en España . . . **Basilio** por segunda semana consecutiva en los primeros lugares del "rating" radio del país, con el tema de **M. Alejandro** "Cisne cuello negro" . . . **Tony Frontiera** nuevo objetivo promocional de EMI, sonando mucho en todas las emisoras radiales.

Continúa el éxito clamoroso de **Aguaviva** a quienes les ha sido concedido un Long Playing de Oro, que les será entregado en este mes de Octubre . . . **Manuel Otero** continúa su gira promocional por América . . . Asisimo el día 26 del pasado Septiembre salió para América **Miguel Gallardo** . . . Me confirman la puesta en marcha, para el mes de Noviembre, del sello Capitol, que será dirigido por **Rafael Gil**, ese hombre que tuvo tantos aciertos cuando llevaba la dirección de A&R en EMI-Odeon

España . . . **Alan Parsons** también ganando puestos en las listas españolas, este año sera éxito en España.

También está obteniendo un gran éxito **Betty Missiego** con el tema "Tener un hijo tuyo," que esta semana entra en nuestras listas. Betty se desplazará al extranjero para representar a España en un nuevo Festival . . . Continúa el éxito de **Camilo Sesto**, **Angela Carrasco**, **Micky**, **Carlos Mejía Godoy** y **Los de Palacagüina**, todos ellos bajo la dirección de **Manuel Sanchez** . . . Como nuevo objetivo de Ariola nos encontramos a **Juan Pardo**, a quien después de dimes y diretes se le empieza a reconocer su larga y fructífera carrera en bien de la música española . . . **Johnny Guitar Watson** con su tema "A real mother for ya," distribuido por Zafiro, comienza a estar en las listas españolas . . . **La Trinca**, ese grupo cuyo fichaje licitaron Ariola y Movieplay y que finalmente Ariola fué quien se llevó el gato al agua, está pegando duro con su L.P. "La trenpera matiner" . . . **Boney M.** está obteniendo un gran éxito con su título **Ma Baker**.

Donna Summer y **Mary MacGregor** continúan manteniendo los puestos de interés que ya habían conquistado . . . **Angela Carrasco** y **Nubes Grises** preparan un nuevo single, cada uno

(Continued on page 104)

VIP of the Week

By RICKY CORREOSO

■ **Ralph Featherstone**, a former vice president and general manager of Mutual Black Network News, a subsidiary of Mutual Broadcasting Systems in Washington, D.C., is now a station manager of WMBM soul radio station in Miami Beach, Fla.

Featherstone is responsible for the complete operation of WMBM. He's been in radio since 1960, from where at KBVB in Reno, Nevada, he started his career. He was the first black announcer in this state. From there he moved to KDOT and WOKS in Columbus, Ga., where he held the post of station manager. This same chain transferred him to WRMA in Montgomery, Alabama.

You can say that Featherstone has been everywhere in the nation, always moving, looking for

(Continued on page 103)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Jose "Beco" Rota



Jose Luis Perales



Mejia y Romero

■ La actividad discográfica en Brasil sigue a ritmo ascendente. Con un mercado consumidor que asimila cifras astronómicas de ventas, las empresas superan cada etapa de sus producciones, ya sean en portugués, español o inglés. El mercado asimila facilmente las producciones en portugués y español, aunque se manifiesta cierta resistencia hacia el español, otrora idioma que dominaba en gran parte la preferencia del mercado. El fenomeno más importante es la promoción tan fuerte obtenida a través de las telenovelas, que reciben un muy fuerte "rating" en todo Brasil. De aquí que tema incluido en cualquier telenovela, alcanza cifras muy interesantes de ventas. La cadena Tupi está recibiendo una total reestructuración en sus fuerzas ejecutivas que amenaza con hacerle frente a la popularidad extrema de la Cadena Globo. Mientras otros mercados productores están mostrando debilidades profundas, Brasil sigue redoblando sus fuerzas hacia al mercado internacional.

RCA está obteniendo altas cifras de ventas en Brasil con su nuevo larga duración en interpretación de **Beth Carvalho** y titulado "Nos Botequins Davida" . . . Copacabana acaba de lanzar con gran fuerza un nuevo album de **Benito de Paula** en portugués con "Assobiar ou Chupar Cana," "Bahia," "Osso Duro de Roer" y otros grandes y comerciales temas . . . Excelente la producción que **John F. Iturralde**, de Equinoccio Records, que acaba de lanzar en Nueva York titulada "Tradición canta al Ecuador" por este talentoso grupo vocal español, en el cual se han incluido grandes "standards" ecuatorianos. ¡Felicidades John! . . . Filmará **Yolandita Monge** un "Special de televisión en Bogotá, Colombia esta semana . . . **Machita** y **Lalo Rodriguez** fueron exitosos en Venezuela . . . **Coco Records** lanzará para las Navidades una nueva grabación de **Los Andinos** titulada "La Nueva Imagen de Los Andinos" y anuncian una nueva grabación de la **Corporación Latina** con temas navideños . . . Actuará **Mongo Santamaría** en Montreal, después de sus actuaciones en el Hunter College y la Universidad de Buffalo en Diciembre . . . **Willie Colon** y **Ruben Blades** actuarán en la "Hacienda Villa," Lima, Peru, en la Fiesta de Despedida de Año . . . Actuará **Cheo Feliciano** en el "Aragon Ballroom" de Chicago en Diciembre 10 y 11. Actuarán conjuntamente con **Cheo**, la única orquesta femenina existente, la **Latin Fever** . . . **José "Beco" Rota**, ha sido nombrado Vicepresidente de Orfeon Records de Los Angeles, California . . . **Rene Rizzalla**, acaba de establecer la empresa distribuidora y productora de discos, **Discos Hits** en Panamá. ¡Exitos al grato amigo!

Firmó Microfón de Argentina al talento español **Manolo Galván** . . . **Melody Records** de Mexico firmó como artista exclusivo al argentino **Leonardo Favio** . . . **RCA** lanza con gran fuerza desde Brasil, una nueva grabación en Español de la paraguaya **Perla** . . . **Mocedades** de España se presentará en el Hollywood, Palladium el día 26 de Noviembre. Ese mismo día actuarán con **Raphael** y el 27 en San Francisco, California . . . Excelente el sencillo que Hispavox acaba de poner en el mercado por **José Luís Perales** con "Soledades" (J.L. Perales) y "Ya no te quiero" (J. L. Perales . . . **Codiscos** firmó como artista exclusivo en Colombia a **Gabriel Romero**, ampliamente conocido por su estilo tropical y

(Continued on page 103)

LATIN AMERICAN HIT PARADE

Phoenix

By KIFN (JOSE D. ALVARADO)

1. MEJOR ME VOY
CHELO/Musart
2. PAJARILLO
NAPOLEON/Raff
3. CON EL VIENTO A TU FAVOR
CAMILO SESTO/Pronto
4. TODO POR AMOR
MARIO QUINTERO/Orfeon
5. MIRA, MIRA
EDUARDO NUNEZ/Raff
6. LLORA, LLORA, CORAZON
LUCIANA/Raff
7. ASI EMPEZO NUESTRO AMOR
LOS JOAO/Musart
8. DOS ACORDEONES
VALENTINA LEYVA/Caytronics
9. AY MAMICITA
COSTA CHICA/Fama
10. AMOR SINCERO
RIGO TOVAR/Mericana Melody

Albuquerque

By KABQ (ALFREDO BACA)

1. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
2. TE HAN DE DAR VENENO
LITTLE JOE/FAMILIA/Freddie
3. PAJARILLO
NAPOLEON/Raff
4. REGRESA YA
LOS BABYS/Peerless
5. LI TRISTEZA DE MI MUJER
ALDO MONGES/Microfon
6. YA VAS CARNAL
GERARDO REYES/Caytronics
7. GAVILAN O PALOMA
JOSE JOSE/Pronto
8. LA MITAD DE MI ORGULLO
ALICIA JUAREZ/Musart
9. PALABRITAS DE AMOR
FREDDIE MARTINEZ/Freddie
10. EL GALLO CELESO
AL HURRICANE JR./Hurricane

San Francisco

By KBRG (OSCAR MUNOZ)

1. PAJARILLO
NAPOLEON
2. YA NO VUELVO CONTIGO
SOPHY
3. SI TU NO ESTAS
TRINI LOPEZ
4. PREGONES
LA SONORA VERACRUZ
5. EL NEGRO CHOMBO
TOMMY OLIVENCIA
6. ME GUSTA
MARIO QUINTERO
7. FERNANDO
PERLA
8. CON EL VIENTO A TU FAVOR
CAMILO SESTO
9. LAS VIEJAS CANCIONES
RITMO 7
10. AL SUR DE CALIFORNIA
ALPHA

San Jose

By KKUP-FM (JESUS OROZCO)

1. MEXICO CANTA MI GUAGUANCO
SONORA MATANCERA/Orfeon
2. VIDA
ROLAND BAUTISTA/ABC
3. ESA PRIETA
JOHNNY PACHECO/Fania
4. LA COSECHA
SALSA ALACRAN/Arroz
5. A MEXICO CON AMOR
ISMAEL MIRANDA/Fania
6. SOLUCION DE LA SALSA
SOCIEDAD 76/Borinquen
7. MAI KINSASHA/DREAMY
JOSE MANGUAL/Turnstyle
8. MAMEY COLORAO
OCHO/El Sonido
9. LA AMBULANCIA
CARLOS "PATATO" VALDEZ/LP
10. TINA, LINA Y MARINA
DAVE MONTAGE/El Sonido

Los Angeles

By KALI (RAUL ORTAL)

1. QUEDATE UN POQUITO MAS
MARIO ECHEVERRIA/Latin
2. EL LLANTO DE LOS POBRES
FELIPE ARRIAGA/Caytronics
3. LLAMARADA (. . . DE PETATE)
EDUARDO II/Melody
4. AUNQUE TE DE CORAJE
LOS FREDDY'S/Peerless
5. QUE TODO QUEDE COMO ESTE
VICTOR YTURBE/Miami
6. INVENTAME CARINO
ALICIA JUAREZ/Musart
7. SEGUIRE MI CAMINO
JULIO IGLESIAS/Alhambra
8. COMO TU LO PEDISTE
JAVIER RAMIREZ/E&G
9. 1, 2, 3
LA PANDILLA/Alhambra
10. A PUERTA CERRADA
SONORA SANTANERA/Caytronics

Panama

By RPC RADIO

1. CISNE CUELLO NEGRO
BASILIO
2. SQUEEZE ME
MICHEL
3. I JUST WANT TO BE YOUR
EVERYTHING
A. GIBB
4. GAVILAN O PALOMA
JOSE JOSE
5. MATA SIGUARAYA
OSCAR D'LEON
6. DEJAME DAR
JOSELES
7. MI SEGUNDO LUGAR
MAILCE
8. STAR WARS THEME
MILLENNIUM
9. ALI BOMBAYE
MANDRILL

Puerto Rico

By WTRR (MAELO)

1. JUAN EN LA CIUDAD
RICHIE Y BOBBY/Vaya
2. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
3. PUN PUN CATALU/UD. ABUSO
CELIA Y WILLIE/Vaya
4. TU TE ARREPENTIRAS
RAPHY LEAVITT/Borinquen
5. LA JUMA
CONJUNTO QUISQUEYA/Liznel
6. OLVIDA HERMANO Y CANTA
KATRASKA/Mas
7. EL NEGRO CHOMBO
TOMMY OLIVENCIA/Inca
8. NO RENUNCIARE
LOLITA/Caytronics
9. HOLA, SOLEDAD
ROLANDO LaSERIE/Musart
10. EN ESTE MOMENTO Y A ESTAS
HORAS
MARIO ECHEVERRIA/Latin

Venezuela

By MANOLO OLALQUIAGA

1. POR QUE TE VAS
JEANETTE
2. UNA NOCHE DE AMOR
IVO
3. EL BESITO
OSWALDO MORALES
4. MALDITOS CELOS
DIMENSION LATINA
5. SIEMPRE EN MI MENTE
JUAN GABRIEL
6. SOY
CHARANGA 76
7. LO NUESTRO TERMINO
NOHEMI BERLATTI
8. ROSA ANGELINA
TIPICA VENEZUELA
9. BUENOS DIAS, AMOR
PAOLO SALVATORE
10. MOSAICO 40
BILLO'S CARACAS BOYS

Nuestro Rincon (Continued from page 102)

sus éxitos, entre los cuales se destacan "La Piragua," "Violencia," "Plena Español" y "Ave Pa' Ave." Rafael Mejia, subgerente de la división Artística de Codiscos firmó a nombre de la empresa colombiana.

Fué un éxito espectacular el espectáculo gratis que ofrecieron las estaciones radiales WCMQ y FM92 de Miami, en el Hipódromo de de la Ciudad de Hialeah, Fla., el día 6 de Noviembre. Se presentaron Rumba Tres de España, Basilio, Alma, Emilio José, Ricardo Ceratto y Braulio. El espectáculo se tituló "Gama de Estrellas." Basilio y Ricardo Ceratto arrancaron aplausos delirantes de la audiencia, no así Braulio, que cerrando el evento, perdió mucho público al final . . . Nuestro saludo al nuevo programador musical de Radio Kali de Los Angeles, Raúl Ortal . . . John Gilvert Sollas, has pasado al horario nocturno, al frente de los microfonos de FM 92 de Miami . . . Y ahora . . . ¡Hasta la proxima!

The record industry in Brazil keeps booming. With a giant market to take care of, the industry is releasing great productions either in Portuguese, English or Spanish, even though Spanish is not so popular as it used to be several years ago. TV soap operas are a must in order to obtain a smash hit. Cadena Tupi is reorganizing its executive force in order to compete with Cadena Globo. Anyway, when any of these TV networks place any tune in any of their very popular TV operas, the result is absolutely superb.

RCA is enjoying very strong sales with the new album by Beth Carvalho, a very popular Brazilian artist. The title of the album is "Nos Botequins Davida" . . . Copacabana is releasing another album by top seller Benito de Paula. Among the tunes are "Assobiar ou Chpar Cana," "Bahia," "Osso Duro de Roer" and "Eu Vou Pedir" . . . John F. Iturralde released in New York on Equinoccio Records a superb package of Ecuadorian "standards" by the excellent group from Spain Tradición. The album is titled "Tradición canta al Ecuador" . . . Yolandita Monge will tape a TV special in Bogota, Colombia this week . . . Machito and Lalo Rodriguez were a success in Venezuela . . . Coco Records will release a new album by Los Andinos with a Christmas repertoire. The title will be "La nueva Imagen de Los Andinos." Coco is also recording a Christmas package by la Corporación Latina which will be released shortly . . . Mongo Santamaria will perform in Montreal after his performances at Hunter College and the University of Buffalo in early December . . . Willie Colon and Ruben Blades will perform at the Hacienda Villa in Lima, Peru (Continued on page 104)

VIP of the Week

(Continued from page 102)

challenge wherever it is. He was program director of WYLC in Indianapolis, and was responsible for Spyder, a well-known disc-jockey in the Nashville area out of WLAC.

He moved to Augusta, Ga., as new director for WRDW, a station owned by the James Brown organization. At this point the FBI charged him with stimulating a riot for his strong editorial comments, when he got involved in the black civil rights movement in the sixties. The FBI cleared him of charges later on in 1969. Featherstone has been known as a leader in the movement for the betterment of black people.

Later he was promoted in the same chain as general manager of WJBE of Knoxville, Tenn. Once he accomplished his job, he was made general manager of James Brown Broadcasting, based at WEBB in Baltimore, Md.

As national general manager of James Brown Broadcasting Ltd., he was responsible for sales, programming, public relations and the operations of the three stations that form this chain. During his career with the Mutual Black Network News, Featherstone innovated new concepts in programming and was responsible for the direction of Mutual Black Network News.

His duties in Miami will in-



Ralph Featherstone

clude getting the black community involved in the different local issues that affect them; editorials; news department, where he has cancelled some of the national news and has put in local news, putting more emphasis on the local scene. At WMBM, there's a mobile unit that Featherstone has really put to work for their young audience, putting it in schools and giving free record hops for them. He has moved to Miami with his five kids, and loves it here. As for music, he believes in the crossover of Latin music due to the strong Latin population in the area. They have played the Miami Sound Machine, a local Miami group, that broke the hit "Live-Again." This group is of Latin descent. They also have played reggae. WMBM puts out play lists every week in Spanish, due to the fact that the young Latin audience has become a new kind of listener for the station.

LATIN AMERICAN ALBUM PICKS



SUBLIME

TR 131X

Con Jesse Herrero y Waldo (Eddie) Gonzalez en las partes vocales, la Sublime ofrece aquí un repertorio salsero muy comercial y contagioso. Buenos arreglos! "Coqueta" (J. Berrios), "Vete," (J. Torres), "Algo nuevo" (J. Berrios) y "Cantinero" (D.R.).

■ With Jesse Herrero and Waldo (Eddie) Gonzalez handling the vocals, Sublime offers a very commercial and contagious sales package. Good arrangements! "Mujer Borinqueña" (F. Bello Cairo), "Caracas" (W. Gonzalez) and "Del uno al nuevo sin-cero" (W. Gonzalez).



TIEMPOS BUENOS/GOOD TIMES

JUNIOR GONZALEZ—Fania JM 00510

En producción de Larry Harlow, Junior Gonzalez destaca su sabor interpretativo en esta muy buena producción salsera. Grandes arreglos y mezcla! "Nos vamos a bailar el son" (B. Capó), "No hay amor sin Caridad" (R. Cisneros), "Tu nombre me sabe a Yerba" (J. M. Serrat) y "Mientras el duerme contigo" (B. Capó).

■ Produced by Larry Harlow, Junior Gonzalez is at his best in this salsa package. Superb arrangements and mixing! "Tu Fracaso" (J. Gonzalez), "Saludo al Latino" (J. Gonzalez), "Tu Cambia Caballo" (B. Capó), others.



TRADICION CANTA EL ECUADOR

Equinoccio LP 01

El grupo español Tradición y el respaldo de grandes orquestaciones dan un soberbio toque merecido a grandes páginas musicales ecuatorianas. Hermosa producción! "Sombras" R. Sanroses-C. Brito), "Guayaquil de mis amores" (L. Davila-N. Safadi), "Lamparilla" (M. A. Cazares-M. E. Cedeño-F. Paredes) y "Vasija de Barro" (Benitez-Valencia).

■ Tradición, an outstanding vocal group from Spain with superb orchestrations, offers the proper backing to a great Ecuadorian standard that will sell forever. Beautiful arrangements! "Romantico Quito Mio" (C. H. Bquero), "Van Cantando por la sierra, [D.R.), "Chola Cuencana" (Darquea-Carpio) and "Sombras."



CHARO AND THE SALSOUL ORCHESTRA

Salsoul 525 5519

Respaldada por la Orquesta Salsoul, Charo ofrece sus picarezcas interpretaciones de temas con gran fuerza comercial. Excelente producción! "Speedy Gonzalez" (B. Kaye-E. Lee-Hill), "El Reloj" (R. Cantoral), "Only You" (R. James-V. Montana-J. Gugliuzza) y "Dance a Little Bit Closer" (V. Montana) y "Borriquito" (P. Calaf).

■ Backed by the Salsoul Orchestra, Charo offers a superb package that will mean sales. Good for all markets! "More of You" (R. James-V. Montana-Gugliuzza), "Cookie Jar" (R. Brauner-Carpenter-Montana) and "Speedy Gonzalez."

En Espana (Continued from page 102)

claro . . . El próximo día 13 de este mes Zafiro presentará el nuevo L.P. de Juan Bau que lleva por título genérico "Juan Bau 5," en cuanto nos llegue se lo comentamos . . . Después de su éxito en Polonia, José Velez triunfa también en Alemania, cantando su tema, "Romántica," en alemán . . . Camel, superven-

tas con su L.P. titulado "Moon-madness" actuarán en Madrid. Barcelona, Valencia y Bilbao del 26 al 31 de este mes de Octubre . . . Miguel Bosé prepara un nuevo disco, le deseamos que tenga el mismo éxito que este "Linda," que aún funciona muy bien.

Y ahora nada más . . . Hasta la proxima desde España.

Nuestro Rincon (Continued from page 103)

Christmas Eve . . . Cheo Feliciano will perform at the Aragon Ballroom in Chicago with Latin Fever, the only existing female salsa group in the market, on December 10th and 11th . . . José "Beco" Rota has been appointed vice president of Orfeon Records in Los Angeles, California . . . Rene Rizzalla formed a new record company in Panama under the name Oiscos Hits. Congratulations René! . . . Microfon signed in Argentina the talented singer Manolo Galvan from Spain . . . Melody Records signed Leonardo Favio from Argentina to a long-term recording contract . . . RCA is releasing in Brazil, directed to the whole of Latin America, a new album in Spanish, by the very popular Paraguayan singer Perla . . . Mocedades from Spain will perform at the Hollywood Palladium on Nov. 27. They will also perform in San Francisco . . . Hispavox released in Spain a new single by José Luis Perales containing "Soledades" b/w "Ya no te quiero." . . . Codiscos signed in Colombia the very popular singer-composer Gabriel Romero. His successful tunes "La Piragua," "Violencia" and "Ave Pa'Ave" made a winner out of him in the tropical music scene. Rafael Mejia signed for Codiscos, who is their artistic director.

The event sponsored by FM92 and WCMQ Radio, at the Hialeah Race Track and presented on November 6th was a success. Performers were Rumba Tres, Emilio José and Braulio from Spain, Alma from Miami, Basilio from Panamá and Ricardo Ceratto from Argentina. Basilio and Ceratto were highly acclaimed . . . Raul Ortal had been appointed music director for Radio KALI in Los Angeles . . . John Gilbert Solla has been on the air at night on FM 92 since several weeks ago . . . And that's it for the time being!

Karajan, Arrau (Continued from page 28)

a heavy-handed Germanic humor than the lightness than can be discovered there, but there are patches of brio that quite amaze the listener. And the Fifth has the kind of treatment that seems to blow away the cobwebs of tradition. This may not sell as many records as did Carlos Kleiber's famous recording of a few years back, but it ought to.

It is a beautiful package, made more interesting for American buyers because it has interesting articles on the symphonies by Irving Kolodin and an interview with Karajan by William Bender of Time. This is a marked improvement over the often obvious translations of German into English that dot most DG recordings.

Philips at the same time has brought out a new recording of Claudio Arrau's. A celebration of the pianist's 75th birthday (with an elaborate reception to match), the recording gives us the complete Transcendental Etudes. They, too, are instructive and show that there is a way with these Etudes very different and even more persuasive than the recent popular version with Lazar Berman. The latter has lots of animal excitement and an extremely Russian style; on hearing Berman play these pieces on Columbia, I was bowled over. But Arrau's control and good musicianship make their points, it is quite clear that Arrau's recording gives me the most long term pleasure. Arrau's treatment of the pedal is much surer, his handling of the bass is a model of control and there is requisite fire whenever it needs to be lighted. Even without comparison, however, this is a splendid recording, one

that can be enjoyed both for itself and as a wonderful tribute to a grand old man of the piano.

From RCA comes a recording that is one of the more delightful of the year: the new *La Perichole*, by Jacques Offenbach, starring Regine Crespin in the title role. This operetta by the French master is very familiar to Americans because the Metropolitan, beginning in 1956, presented it on numerous occasions, often taking it on tour. The Met's version was an odd one: the original mezzo lead was converted to a soprano (for Patrice Munsel) and the tenor to a baritone (for Theodor Uppman). The new pressing, conducted with flair and enthusiasm by Alain Lombard, gives the roles to the voices for which they were composed, and each singer is splendid.

Charming Performances

Though occasionally she is a little cautious, Miss Crespin has all the Gallic charm and style conceivable for this wonderful score, and Vanzo sings Paquillo with charm and a good, strong tenor voice. Though Jacques Trigeau lacks the humor of Cyril Ritchard, he really sings the Vice-roy and makes him into the figure Offenbach imagined. The only disappointment on the record for those of us who loved the Met's version is the diminution of the role of the Old Prisoner, but then there is no one around like Alessio De Paolis. And if Maurice Valency (the Met's adapter), Ritchard and De Paolis made up his role, they created something that will always stand as one of the high points in the career of the Met's greatest comprimario to date.

Retailers Forecast Jazz Sales Surge (Continued from page 4)

they were already developing their own displays and ad campaigns for the product.

Indeed, if there is a single common problem being encountered in jazz marketing, survey consensus would suggest that it is the current confusion some retailers experience in defining the area, due to the broadening popularity of fusion and crossover acts. With an increasing number of stores intermixing jazz titles of every stripe with pop, rock and r&b, arriving at a precise figure for overall sales boosts is difficult for many chains.

"It's getting harder and harder to classify it, especially in the crossover areas," agrees Record Bar's Barrie Bergman, who notes that the chain's typical allotment of seven to eight percent of store space for jazz reflects Record Bar's jazz sales fairly directly. "But it becomes very hazy for us in separating those sales, as crossover titles and r&b tend to overlap." Bergman notes that while his stores have separate jazz sections, merchandising is now the same as that employed for rock. In Houston, Sound Warehouse's Ronson Evans concurred; at their main store, he said, where "a huge selection is carried, from old big bands to Keith Jarrett, jazz is treated like any other category—new albums are put on sale."

In-Store Play

Bergman is also among those retailers reporting extensive in-store play for jazz titles. "In many of our stores," he notes, "jazz gets a lot of airplay—more, in fact, than the actual percentage of sales. A lot of our store managers are really into it." Don Borchert, director of publicity and public relations for the Peaches chain, mentioned that in-store airplay is often coordinated with advertising on jazz-oriented stations. Recently, for example, Columbus, Ohio stations announced that the Peaches outlet in that city would devote six or seven hours of in-store play to jazz on a given Sunday, with the result that "jazz sales increased significantly on that day." Following that success, Borchert said, other Peaches stores were encouraged to employ similar techniques.

The problems in defining the style aren't as severe for the VIP Records stores in the Los Angeles metropolitan area, since all catalog is intermixed and filed alphabetically, according to Calvin Anderson, general manager of the chain. With locations saturating urban black areas, Anderson notes that jazz has always been a strong seller, but agrees that the rising popu-

larity of crossover styles, buttressed by increased airplay via such local progressive black stations as KUTE-FM and KACE-FM, is increasing that share of market.

"I'd say a fourth of each store is given over to jazz," he reported. "Since we don't stock by category, that means we're handling those records just as we would any other pop or r&b title. We use displays, both on the wall and the floor." Anderson also noted that VIP uses both radio and print advertising, and, as with product filing, jazz is combined with other styles.

Lack of Airplay

In Pittsburgh, Jim Grimes, vice president, National Record Mart, notes that sales growth locally is difficult to estimate, but points out that several specific market problems during the past year probably obscure gains for jazz there. Grimes noted that airplay nationally appears to be on the rise, but his market's one jazz station has been forced to discontinue AM simulcasts of its FM programming, thus cutting down airplay.

"Probably five to 10 percent of the store space is devoted to jazz in most of our stores," he noted, "but there are seven or eight of our 50 locations that do from 15 to 20 percent of their volume in jazz. In those stores, separate displays and sections are developed, while in the other stores, only three to five percent of sales are jazz, so there's minimal display space used."

Sound Warehouse's Evans is another retailer who indicated that demographics are the key to sales. One of their Houston area stores, whose location is

Interstate-45 at Tidwell, is responsible for a considerable portion of Sound Warehouse's black sales; at that store, Evans said, only 15 percent of the floor space is reserved for jazz, while jazz records account for some 30 percent of the location's sales. "That store is unique," he commented, "because we know that if something is selling there, it's also going to be a hit at other stores. It's a good guideline."

Grimes was among those retailers more critical of manufacturer support for jazz, holding that most labels still place primary emphasis on major pop and rock acts, with advertising budgets almost completely expended on those sectors. "Most labels would rather spend \$1,000 on a hot rock act that's being charted than \$150 on a jazz act that might be in town," he charged.

Barriers Falling

Traditional market projections for jazz also appear to be breaking down somewhat, although most respondents still feel sales vary directly with demographics. In Phoenix, Angela Singer, operations manager for Associated Distributors, which operates the Circles and Hollywood retail stores, noted that "cowboy" stereotypes of her marketing area collapse when jazz sales are considered.

"One of the reasons we opened our bigger Circles stores was that you couldn't find a jazz record in Phoenix," she explained. "But I'd say we're stocking almost as much jazz as classical now, and classical does very well here. We carry all lines, including smaller custom and import titles." Estimating a fourth of the floor space in the

larger locations is being devoted to jazz, she went on to note that the Circles stores have indeed seen a dramatic increase in jazz. "We're doing an enormous business with it, and have a lot of jazz-starved buyers out there."

While Phoenix still has limited airplay outlets for jazz, she notes that progressive programmers who do play fusion titles make an immediate impact on sales. "We also have displays, whenever we can get our hands on them, and we give a lot of instore play, especially at night. In fact, the new Mike Manieri album (Arista) is an example of how directly we can trace sales to airplay. We've been playing it a lot, and it's definitely built sales for the album."

Singer notes that jazz acceptance in the market has led to regular print advertising for jazz titles. "When we do newspaper ads for the larger stores," she notes, "we always include jazz mats. In fact, we do much more print for jazz and classical than for rock and pop; we don't really advertise rock in newspaper, because it's proven to be a waste of money." Like several other respondents, she also voices some dissatisfaction with the current level of label advertising support for jazz, asserting that co-op budgets at most labels are not strong enough to realize the full potential for that market.

Both Ronson Evans and Evan Lasky, assistant to the president of the Budget chain, pointed out that advertising for jazz product has been on the rise more in radio than in print. "I think that radio is much more influential in selling jazz," Evans said. Lasky concurred, commenting that "there's probably been more of an increase in radio ads than print ads—Denver, for instance, there are stations whose ads specifically pinpoint the jazz listener." Lasky was also one of several retailers who agreed that crossover/fusion material accounts for the majority of jazz sales (his estimates for Budget ran to some 60-70 percent) but can often lead buyers to investigations of older, more traditional styles. "I don't think buyers can get into jazz cold turkey," he said. "There's no doubt that it's starting with the crossover product."

Cash Gets Gold

■ NEW YORK — Columbia recording artist Johnny Cash has had his album "The Johnny Cash Portrait — Greatest Hits Volume II" certified gold by the RIAA.

Bowie & Bing



Making a rare national television appearance, RCA Records' David Bowie will appear on the "Bing Crosby Christmas Special" to be broadcast by CBS on November 30. Filmed in London prior to Crosby's death, the special was Crosby's last. David and Bing duet on "Little Drummer Boy" and Bowie sings his current hit, "Heroes."

ENGLAND

By PHILIP PALMER

■ Following a recent visit to America, **Geoff Heath** and **Eddie Levy**, joint heads of **Heathlevy Music Publishing** which just chalked up its 30th U.K. hit since its formation a year ago, have secured U.K. sub-publishing for a number of U.S. catalogues with several more in the pipeline. First off is U.K. representation of the **Rose Bridge** and **Earl Barton** music catalogues, which include "The Letter," "Keep On" and "Mr. Bus Driver." Heathlevy will also handle original material by Capitol's **Norton Buffalo**. Another deal gives the company U.K. representation of the **Walter Egan** catalogue. His first U.K. single is "When I Get My Wheels." Heathlevy has also gotten worldwide publishing of **Dave Martin Music** . . . Record producer **Roger Easterby**, who works out of Heathlevy's London offices, has formed a new record and production company with **Dave Green**, former bassist with **Deep Feeling**.

Expect news soon from Polydor International regarding **Dieter Bliersbach's** move to Japan with two more managing directors of U.K. record companies preparing statements . . . Other industry execs on the move: Former Island Records chief **David Betteridge** will become managing director and a partner in **Gerry and Lillian Bron's** Bronze Company on January 4 . . . **Larry Page**, who is phasing out his Penny Farthing label, will soon announce plans for his new Rampage label . . . WEA has signed with **Roger Greenaway** for worldwide licensing of the Target label.

IN THE PIPELINE: Change of name for April Music U.K. to CBS Music? . . . Formed by former head of Arista International, **Aaron Sixx**, a new label called Rainbow which is affiliated with Britain's leading rock venue of the same name . . . Anchor will distribute Rainbow's first release, "The Heartbreak Kid" by **Rikki and the Numbers** . . . Acquired by EMI Records' licensed repertoire division, worldwide rights to this year's winner at Tokyo Song Festival . . . Pye has signed American singer/songwriter **Tommy Boyce**, who debuts with "English Girls."

Published and written by **Terry Noon** of Noon Music—"How To Succeed in Songwriting," a 52 page book available through mail order . . . The official vocal version of "Star Wars" has been written by **Hal Shaper** and recorded by the **Lips Duo** for MCA U.K. . . . Previously with the William Morris Agency, **David Morris** to head the newly formed Ember Management and Agency Company.

LIVE DATES: In London soon for their debut British concert dates, **Captain & Tennille** will record a one-hour BBC TV special for screening at Christmas . . . Coinciding with the premiere of his latest film, "The Stick Up," **David Soul** will undertake U.K. concerts . . . In December **Joan Baez** will play major British dates without a backing band.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—BIG BREAK DEPT.: The Canadian Broadcasting Corporation, similar in most respects to the BBC, constantly receives flack from all quarters, due in large part to the fact that the radio/TV network is government controlled. The CBC in recent months, however, has become a great boon to domestic artists. The CBC has embarked on a campaign to record Canadian acts for broadcast purposes. Once an album has been completed and aired on the network, the lp rights revert to the artist, who can then use the masters to hunt down a commercial deal. The CBC's main interest is to air the recorded material, giving artists the opportunity to record for nothing. Producer **John Capek** recorded two artists under this program, **Marc Jordan** (who signed a lucrative deal with Warner Brothers as a result) and **Bill Hughes** (who's currently negotiating a lucrative deal in the U.S.). Now electronic trio **FM**, about whom this column has spoken highly in the past, has finished its CBS broadcast lp with producer **Keith Whiting**. FM has drawn consistently good press in the past year and not without reason. The trio is one of the more unique acts to come out of Canada (or anywhere, for that matter) and the completion of the long-awaited debut album

(Continued on page 107)

JAPAN

コンフィデンス

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

■ Another Japanese rock group is making its mark in an overseas market. Nippon Columbia group **Godiego** has a hit on the British singles charts. "Water Margin," the theme from a BBC series of the same name, broke into the charts at #47 and moved up to #41 with a bullet. The single, on the BBC label, is distributed in England by Pye . . . Jazz guitarist **Larry Carlton** and his new band were in Japan during the first week of November to accompany songstress **Mayumi Itsuwa** on a tour.

Warner-Pioneer Records has announced another of its popular year-end campaigns. The latest, "The Big 15 Poster Sale," will take place from December 15 to January 10. During that period, any person purchasing an lp by any one of 15 artists designated by Warner-Pioneer will receive a free poster of the artists. Those involved in this campaign are: **Queen, Eagles, Led Zeppelin, Deep Purple, Jackson Browne, Foreigner, Doobie Brothers, George Harrison, Yes, Linda Ronstadt, Rod Stewart, Fleetwood Mac, Shaun Cassidy, Crosby, Stills & Nash, Neil Young** and **Emerson, Lake & Palmer**. In all, a total of 500,000 posters will be printed and distributed to record stores throughout Japan by Warner-Pioneer. The campaign will be heavily advertised in leading weekly and monthly magazines and on posters located in train and subway stations. Warner-Pioneer estimates an increase of 15 percent in sales of the designated artists during this campaign.

JAPAN'S TOP 10

Singles

1. **WANTED**
PINK LADY—Victor
2. **NINGEN NO SHOHMEI**
JOE YAMANAKA—Warner/Pioneer
3. **COSMOS**
MOMOE YAMAGUCHI—CBS/Sony
4. **NIKUMIKIRENAI ROKUDENASHI**
KENJI SAWADA—Polydor
5. **AI NO MEMORY**
SHIGERU MATSUZAKI—Victor
6. **COSMOS KAI DOH**
KARYUDO—Warner/Pioneer
7. **KUGATSU NO AME**
HIROMI OHTA—CBS/Sony
8. **KAZE NO EKI**
GORO NOGUCHI—Polydor
9. **UN DEUX TROIS**
CANDIES—CBS/Sony
10. **SHISYUKI**
HIROMI IWASAKI—Victor

Albums

1. **UMIKAZE**
KAZE—Crown
2. **DEATTA HITO NI**
KARYUDO—Warner/Pioneer
3. **DANRYU**
SAYURI ISHIKAWA—Columbia
4. **PAT McGLYNN'S SCOTTIES**
King
5. **THE DIARY**
HI FI-SET—Toshiba/EMI
6. **KAZAMIDORI**
MASASHI SADA—Warner/Pioneer
7. **PASSAGE**
CARPENTERS—King
8. **SHISYUKI KARA—OTOKO TO ONNA**
HIROMI IWASAKI—Victor
9. **HAVE A WINE**
CHAR—Canyon
10. **NINGEN NO SHOHMEI**
Warner/Pioneer

Rags, Twist Win Popular Song Fest

■ TOKYO—Rags of the U.K. and The Twist (Japan) won the grand prizes in the 8th annual World Popular Song Festival held here at Nippon Budokan Hall. The awards were announced at the end of the three-day festival.

Rags, a trio of two girls and a boy, won the top \$5 thousand prize with their composition "Can't Hide My Love" by Richard Gillinson and David Hayes.

Forty artists representing 24 countries were selected from the 1780 entries from 61 countries and approximately 30,000 entries from Japan alone. All songs were unpublished at the time of entry.

The most outstanding per-

formance award was shared by Mia Martini of Italy and Johnny Monte of Paraguay. Martini sang "Un Ritratto Di Donna" ("Portrait of A Woman") by Luigi Lopez, Fabio Massimo Canini and Carla Vistarini, and Monte sang his own composition "Torbellino" ("Whirlwind"). Eleven other awards were presented in front of the audience of 38 thousand. Grand prize winners will take part in a two week five city tour of Japan.

Judging was done by 23 members of the music industry, headed by Genichi Kawakami, president of the Yamaha Foundation and executive producer of the Festival.

CONCERT REVIEW

Kalapana, Summer Rock Hawaiian Style

■ LOS ANGELES—UCLA's Royce Hall played host to modern Hawaiian harmonies November 3 when Kalapana and Summer, both from the Islands and both on the Abbatoir label, offered a euphonious alternative to the prevailing in-concert standard of heavy-decibel rock. During a program marked by tastefulness and restraint, the two bands displayed a common knack for composing, compiling and showcasing a collection of smooth and soothing material that kept the capacity crowd satisfied.

Kalapana, the headliner, was in the midst of its latest challenge to the college and club circuit, acquiring a loyal and vociferous cult audience in the process. The six-man band, which bears some vocal resemblance to The (Young) Rascals, Chicago and America, played a set consisting predominantly of original soft-rock ballads, augmented with traces of jazz, r&b, calypso, and latin-cum-Polynesian rhythms. Despite intermittent distortion, particularly in the vocal portion of the

mix, the lyrics were audible, and the harmonies indicated expertise in arrangement and a fine sense of timing. Although Kalapana boasts three lead quality vocalists — Malani Bilyeu, D.J. Pratt and Randy Aloya—Bilyeu handled the majority of the lead vocals. Pratt specialized in dramatic, if somewhat lengthy, acoustic and electric guitar solos with Bilyeu doubling on guitars and vocals, Aloya on bass, Kirk Thompson on assorted keyboards, Michael Paulo alternating between flute and saxophones and Alvin Fejarang setting the beat on drums and percussion. Musicianship was good, with Paulo and Pratt the most imaginative of the lot.

Summer opened the show with a crisp, airy set. Like Kalapana, Summer features an abundance of vocal talent, although the latter's emphasis seemed to be on ensemble vocals. The resulting harmonies were clear and pure, suggestive of a collaboration between Kenny Rankin and The Four Preps. **Stephanie Embrey**

Canada (Continued from page 106)

will undoubtedly lead to big things for FM. And isn't it nice to see that a government agency is fulfilling its mandate while meeting an obvious need?

EXECUTIVE TURNSTILE: Keith Patton, former UA a&r chief, has taken on the national promotion chores for MCA. Quality's national promotion man Greg Slaight has resigned and will make his future plans known shortly. Quality a&r head Bob Morten also resigned, leaving the company to become general manager of Thunder Sound Studio. Former Capitol and Bigland rep Graham Thorpe has taken over the Ontario promotion slot at CBS from the departing Peter Humick.

PUBLIC SERVICE ANNOUNCEMENT: Former Stage Life editor Sam Charters was involved in a tragic auto mishap some weeks back which has left him hospitalized with a broken leg and other injuries. We're pleased to be able to report that Sam is definitely on the mend (Allah be praised!) and that he thanks all the nice folks who said it with flowers, etc. Keep fighting the good fight, Sam!

BITS'N'PIECES: Yuk-Yuks, a Toronto comedy club which previously operated only one night a week, has relocated in new surroundings and will commence a new six-nights-a-week policy. The Horse-shoe Tavern, long a local country music institution, has appointed Music Arts Company as house agents and publicists. Sounds Interchange recently unveiled their second studio, an Eastlake room with facilities for recording and mixing down film and video cassettes. After Steve Harley, Patti Smith and Boomtown Rats' Rob Geldof have all packed in journalism for rock, Dishes drummer Steven Davey has pulled a neat role reversal—he's still the Dishes drummer, but has taken to reviewing concerts and lps for the Toronto Star. One of his recent headlines was "Singer Dishes Out Profundities." Cute.

RUMORS REGARDLESS OF ACCURACY DEPT.: Last week's rumors regarding Bernies Finkelstein and Fiedler were that Finkelstein would move True North to Los Angeles, leaving Bernie Fiedler here to continue managing Dan Hill. This week's rumors indicate that Bernie Finkelstein will take a much-deserved sabbatical for a year or so (after a Murray McLauchlan tour which reportedly lost a fortune) and put True North into temporary limbo. Meanwhile, Bernie Fiedler will move to L.A. with Dan Hill in tow. What a difference a week makes. Any truth to the reports that Terry Brown, producer of Rush and Klaatu among others, is soon to depart for Los Angeles, after closing Toronto Sound, his local studio? Will Keith Richard bother to show up for his drug trial in Toronto in December? And, if not, will this cause serious problems for the guitarist since he seems to have no fixed country?

Who In The World:

Rod Stewart Stays at the Top

■ As a British blues singer and through the heavy rocking he's done with Jeff Beck and the Faces, Scottish-born Rod Stewart (WB) can honestly claim to have added a unique sound to contemporary music. With his raspy and sensual voice, Rod the Mod, as he was once known, is now enjoying a string of hits and the confirmation of his title as the consummate rock vocalist.

Last year Stewart rocketed up the charts with a strength he hadn't seen since 1971's "Maggie May." His album, "Night on the Town," was a best-seller which spawned hit singles "First Cut Is The Deepest" and "Tonight's The Night" (which stayed at #1

longer than any other single on Record World's chart last year). This year Stewart is again confirming his importance on the rock scene with his current single, "You're In My Heart (The Final Acclaim)," bulleting at #39 while the album, "Foot Loose and Fancy Free," is at #23 also with a bullet.

A grandiose and attractive performer, Rod Stewart is now touring America in a truly grand style. His tour is encompassing 86 cities where he is only playing the largest of arenas. Always surrounded by fine musicians, his band features former Vanilla Fudge and Beck, Bogart, Appice drummer, Carmine Appice.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Jay Marvin, WAME, Charlotte, and his better half Sandy, are now the proud parents of Racheal, born 11/8/77 and checking in at 6 pounds . . . And a couple of weddings too: Jerry Pond and Shirley Graham tied the knot on 11/9. Jerry's with WDOD in Chattanooga, while up in the north country Andy Witt of WTSO, Madison, and Lisa Gudgeon made it official on 11/12 . . . The WWL, New Orleans night crew will be off remoting again in December. Two nights in Atlanta, Ga. and one night in beautiful downtown Sonora, Tex. Sonora, Texas???

CFGF in Toronto giving the cold shoulder to folks with 22 pairs of tickets to the Ice Capades . . . Don Feddersen Productions and others are working feverishly to get the "Nashville, USA" TV'er on the track for an early January start. That's the show that was due to bow on October 31, but was, for varied reasons, delayed for a few weeks . . . Billy Cole, most recently with WHO in Des Moines, is getting itchy and about ready to jump back into the radio wars . . . Ernie Nichols returns to WOBL, Oberlin, Ohio . . . WNRS, Ann Arbor, runs discount tickets to co-sponsored shows on the back of its weekly record survey. Latest one seen was for a buck off a \$6.50 ticket to the Tammy Wynette/Statler Brothers/Narvel Felts show held at the Toledo Masonic Auditorium. Good merchandising. Allen W. Jackson is the PD.

Bob Neal, Nashville director of the William Morris Agency, and one time air personality type recognized as "Man Of The Year" by the Nashville Assoc. Of Talent Directors, and our congratulations . . . Lots of folks giggling about the Rolling Stone newspaper comment that George Jones represents the new generation of honky tonk singers sweeping the country scene. George Jones? New Generation?

Capitol Fetes Miller



Capitol Records recently threw a party to celebrate Steve Miller's tenth year as a recording artist with that company. In addition to the Bistro party and "Book of Dreams" logo-ed cake, Capitol presented Miller with a purebred Arabian brood mare named Aurielle, currently in foal. Pictured here at the party are, from left: Norton Buffalo, Miller's harmonica player and solo Capitol artist; Don Zimmermann, Capitol executive vice president and chief operating officer; Miller; and Jenny Turner, Miller's fiancée.

Plating, Pressing Backlog (Continued from page 3)

arrange priorities, and depending on the volume of each label's new releases, filling the back-orders could take weeks or even months. Older catalogue items, which often enjoy their greatest success during the holiday season, will likely not be pressed in any significant quantity until next year, several executives asserted.

In general, the larger the label, the smaller its present problem, RW's survey shows. Labels with their own pressing—CBS, RCA—have an obvious advantage, but the custom pressers' biggest outside accounts also appear to have an edge. Several large labels claimed their fall release schedules have so far been unaffected.

On the west coast, label executives varied in assessing the severity of the crunch in production, with the most pointed reports of resulting snags again coming from smaller labels and custom pressing customers. Major companies are clearly feeling the pinch least, yet most respondents agreed that the high volume of product in demand, while corresponding to the traditional fourth quarter peaks, is straining the manufacturing chain to its limits.

Among the labels hardest hit by the delays is reportedly United Artists Records, where orders for current lps by Crystal Gayle and ELO have incurred severe gaps. With the Gayle lp a pop crossover success, and general market demand for the double ELO package in the platinum bracket during its initial release, deliveries are said to be trailing considerably behind customers' orders. UA marketing and production chiefs could not be reached for comment at press time, but one industry source asserted that the label is offering additional bonuses to outside pressers in an effort to narrow the gap.

A&M's Bob Fead, senior vice president, sales and distribution, reported no scheduling changes or major delays, but admitted that the label's long-standing relationship with its suppliers clearly helps. "Obviously, the plants are doing everything they can, but the preferred customers are undoubtedly the ones encountering the fewest problems," he commented. "Anyone who tells you there aren't problems is underestimating the overall crunch."

ABC, like A&M, places virtually all of its business with Columbia Record Productions, and label VP, operations, Herb Belkin concurs that CRP's round-the-clock capacity is keeping up with its clients' priority demands. "Thus far, every time we've had a problem, they've chased it

down," he told RW. "So right now it's a hand-to-mouth proposition."

At the source of the pressing-plant backup is an extraordinary surge in the sale of records and tapes, but other factors have contributed to the crunch. The immense demand for Elvis Presley records, beginning after the singer's death in late July, forced RCA to use outside pressing operations to meet the demand, and those plants, as Arista's Bob Scerbo explained, "accepted the definite commitment for Elvis orders rather than working with people they were back-up plants for."

One peripheral factor suggested by some sources (but minimized by others) was the impending performers' copyright and the added costs that right will incur for labels. Several execs speculated that labels may be manufacturing additional catalogue and current hits to circumvent those royalties, which became effective in January. Yet, as one production chief asserted, "the very backups we're seeing are in the back orders. Pressing ahead is probably a pipe dream at this time of year."

Whatever anxieties the pressing log jam may have caused these label executives, most seem to have kept in mind that this business problem is likely to be one of the happier ones they will face.

"We're having severe problems," admitted Arnie Orleans, senior vice president, sales/marketing, for 20th Century Records. "That's certainly not a complaint. We do all our pressing with CBS, and how can you complain when they're already running seven days a week, 24 hours a day?" Like a number of execs, Orleans sees the crunch as evidence of the industry's overall sales growth. "It's a universal, across-the-board problem that is

quite severe, but if we have to have problems, thank God they're like this. It's simply the most spectacular selling period in the history of the business, and because there's so much hit product out there now, there are big problems."

Several execs were equally adamant about the sales boom as a key factor, but less concerned. At Warner Bros., Stan Cornyn, executive vice president and director of creative services, reported no scheduling changes, and asserted that the label's use of outside pressing plants to cover any gaps is customary during the busy holiday season. "It's nothing more than the season indicates it should be," Cornyn said of reported problems. "I'm aware of the crunch out there, but we have an excellent ally in our manufacturers. If it's a problem, it's a glorious problem."

At Elektra/Asylum, Keith Holzman, vice president, production, agreed that the pinch is pervasive, but pointed to holiday seasons prior to the early '70's vinyl shortage as useful precedents. E/A presses its product through Specialty, PRC and CRP, and according to Holzman, is keeping up with the demand, although he qualified that performance as "staying a jump ahead of calamity" by working closely with suppliers to insure that any impending delays are detected early enough to permit shifts to other plants as needed. Agreeing that the wide fluctuation in pressing activity throughout the business calendar tends to heighten the pinch, Holzman still stopped short of suggesting a dramatic increase in manufacturing outlets, but noted, "I guess at some point the industry will have to increase that capacity, although whether through new plants or merely additional pressing in existing facilities, I can't say."

Be Bop at the Palladium



Be Bop Deluxe concluded their U. S. tour with a performance at the Palladium in New York on October 26. Backstage with the group are (from left): Jan Nelson, Mrs. Bill Nelson, Charles Tumahai, Simon Fox, members of Be Bop Deluxe; Tom Morra, music director, WNEW-FM; Bruce Sperling, New York promotion manager, Capitol; Ira Dertler, district manager, Capitol; Irwin Sirota, eastern AOR promotion manager, Capitol; John Carter, director of talent acquisition, Capitol; and Kathryn Schenker, east coast manager of press & artist relations.

Droz Named WEA President

(Continued from page 3)

named executive vice president. For the past five years he has worked closely with Joel Friedman and has helped build WEA to the preeminent position it enjoys today. Before joining WEA, Mr. Droz was the head of his own record distributing company in Detroit. With his wealth of experience and knowledge in the field of record distribution we are confident that WEA will continue its spectacular growth under Mr. Droz' stewardship."

Horowitz added: "It is particularly gratifying that we have the depth of executive manpower in our own company to enable us to promote from within to this key position in the WCI Record Group."

Reached for comment on his new appointment, Droz told RW, "I would have hoped it would have been under other circumstances, so that tempers my feelings." As for WEA's goals during the coming months, he reported that the current level of activity continues the system's previous sales growth. "Joel Friedman gave us a sense of direction that everyone feels is the direction needed. It's been based on future growth and expansion, and has been very successful for us here," he commented.

"We're going to continue in Joel's footsteps," Droz concluded, confirming that WEA would continue its current extension of advertising and market research programs underway.

Droz started his career in the record business with Decca Records, where he became manager of the firm's Detroit branch. He left Decca to start his own distributorship, Arc Distributing Company, in the 1950s. In 1963 he sold his firm to the Handleman Company, and was then appointed vice president and general manager of the new firm, Arc-Jay-Kay Corp. He left this post in 1972 to join WEA as sales director and administrator of all national accounts. A year later he was appointed vice president and director of sales. In 1974 he was promoted to executive vice president.

Dorado Debuts U. S. Operation

■ NEW YORK—Dorado Records of Canada has opened operations in the United States and plans a full line of lps, it was announced by Ron Bauer, president of the company. Their first single releases are Tony Cooper's "So Many Answers Still To Find" b/w "Take Me Wherever You Go," and "Reaching High" by James Knight.

Zavin To Address NAWM Meeting

■ NEW YORK—Connie De Nave, president of the National Association of Women in Music, has announced the selection of Theodora Zavin as the principal speaker for a meeting of the NAWM on Tuesday, November 29, 6:30 p.m., at CBS, 51 West 52 St., 12th fl. Conference Room.

Background

Ms. Zavin, senior vice president of Broadcast Music, Inc., is a member of the N.Y. Bar, the American Bar Association, and the Copyrighters Society of the U.S.A. The co-author of five books, including "Rights and Writers," Zavin has served as chair of the board of trustees of American Women in Radio and Television and on the executive committee of the board of trustees of the Copyright Society of the U.S.A.

There will be a donation of \$1.50 requested of non-members (the meeting is open to the public) and refreshments will be served.

For further information, contact the National Association of Women In Music at 724-7400, or contact Connie De Nave, president, at 861-0600.

Playboy Eliminating Record Division?

(Continued from page 4)

we've determined that it is no longer feasible for Playboy Records, as an independent label, to continue its operation." However, Rosenzweig added that it is possible that negotiations with other major labels may result in Playboy's continuing to be involved with records on some basis.

Among the possibilities, said Rosenzweig, is a split label deal wherein "we might transfer the total or a portion of our artist roster to a major." He also said that Playboy Records might be bought entirely by another company: "that would mean not only acquiring the assets of the company (specifically, masters and artist contracts) but also the continuation of a license under the Playboy name. So the Playboy label would continue on a licensing basis, which would mean royalty income to us; and Playboy would also continue to exercise some creative control."

The future of specific artists on the Playboy roster remains unclear. Rosenzweig confirmed that "there is a strong possibility" that Mickey Gilley will sign with Epic, with whom Playboy has had its distribution deal.

Strong Holiday Sales Predicted

(Continued from page 3)

were very generalized, a number of them also stressed that the overall picture could be defined and narrowed for the record retail outlook with a minimum of translation difficulty.

"I can't help but feel that the sales of specialty retailers, like records, will sometimes exceed that of the general merchandiser," observed Professor (Dr.) Peter Buckland of the University California Berkeley Graduate Business School. "For such things as stereo products, there are so many products of quality coming out that we're going to see more people coming into the market and buying things. There's an intense spread of the specialty store and a greater effort on the part of the mass merchandiser to sell component stereos, and all this is going to spill over into the record industry and increase spending on this type of product. I think the money spent on tape will be phenomenal."

"There seems to be a lot more money available and people are spending it," added Buckland, "and spending it on higher ticket items and so I think it's going to be a good season. Despite the worries of inflation, people are going to spend that money." Buckland also added that indications from general merchandiser chains in the past months point to their exceeding prediction figures suggested industrywide as recently as June.

This seems to be confirmed in evaluating the most recent figures released by the nation's three largest retailers. Third quarter reports from Sears, Roebuck & Co. will be available in the next two weeks, but the six month figures for this year show the firm's profits are up 63 percent over the corresponding 1976 period: from \$222.1 million to \$361.2 million. K Mart said its third quarter profits were \$2.4 billion, up \$4 billion from 1976. Similarly, number three J.C. Penney claimed third quarter profits rose 20 percent.

A spokesperson for the University of Michigan's Survey Research Center (Index of Consumer Attitude and Index of Consumer Sentiment) stated, as did Professor Buckland of Cal, that the purchase of large household durables, "which is one of our major indicators, are favorable, although not as high as earlier in the year. Therefore we forecast that consumer spending through the Christmas season will remain at high levels, although showing some slowdowns in the rate of increase."

Like Professor Buckland, the spokesperson for the Survey Research Center indicated that

translating these generalized predictions into meaningful terms for record retailers might not be too difficult.

"We don't measure the smaller consumer items in any way, like records," the representative said, "but we think that large purchases give an indication of consumer confidence, which influences all kinds of purchases and measures general tendencies the best. We assume that if optimism is high regarding these and other questions we ask people concerning their own financial situations, that they will also be purchasing smaller types of things, although this is a general measure. We used to ask about smaller items to be bought within a certain length of time, but we found that the smaller purchasing indicators used in this manner were extremely poor predictors. People just don't plan their small purchases in advance that much. The larger questions that tap their attitudes on a more general level seem to sample better."

Although conceding that general merchandisers were having strong nine month sales figures, a few brokers suggested that the United States economy is not in the early stages of an economic recovery. "The prevailing attitude of analysts is that we are not in the early stages of an economic recovery, and the more mature the recovery becomes, the greater the risk that that you'll have a problem in the fourth quarter," stated a retail specialist from a major brokerage firm who asked that neither her name or that of her company be used in print. "I personally think there is some risk in the fourth quarter, although the record industry seemed to weather the fourth quarter of 1974 better than the majority of industries." She added that the consumer has been "kind of start and stop" this year, and "that does not offer encouragement, because this is the third period of the recovery and the risk increases as the recovery becomes more mature."

Dr. David McConaughy of the University of Southern California's Graduate Business School stated that his "crystal ball is rather cloudy, but the retail indicators all look up. Not a substantial amount, but the trend is very definitely up and the numbers that I see for the economy in general show that it's up at least five percent ahead of last year."

McConaughy suggested that the 1978 forecast by the research and planning division of the United California Bank might prove a more moderate evaluation of the retail picture than most other RW

respondents offered. The forecast, published yearly by UCB under the direction of Dr. Raymond Jallow, concentrates on 1978 but mentions that in the second half of 1977, "The apprehension . . . the realization of the unsustainability of the rapid growth of the first half of the year . . . were powerful enough forces to bring about cautiousness in the consumer's spending pattern and postponement of capital spending in many industries."

Overall, however, the RW survey showed that confidence in this Christmas selling season is at least as good as that in last year's holiday session.

"For the retail industry as a whole in the United States it will probably be about the same as last year; perhaps a little better than last, but it will vary from industry to industry," said Inga Rynell, an economist for UCLA's Business Forecasting Service. "I would guess that records will do pretty well before Christmas. There isn't quite as much optimism now on the part of consumers. They don't spend quite as much as they used to because of the fears of inflation and so forth, but that basically affects the durable goods like automobiles. Records will still probably sell very well because it's a fairly small time and not very expensive. I don't think marginal slowdown in consumer expenditures would affect records, but if there is a general pattern for retail this Christmas, it is that it will be about the same as last year, or maybe just a little bit stronger."

Professor (Dr.) Milton T. Brown, president of the Harvard Coop and a member of the faculty in the Harvard Business School, prefaced his statements to RW by mentioning that he was not familiar with the inner workings of the record industry, but suggested that "This Christmas should not be any better than last Christmas, particularly. Retail business hasn't been particularly strong if you take inflation into account, but we're not going to hell like the stock market is."

While stating that the Pacific Northwest might experience a mild downward turn because of the Boeing strike, which "is now influencing secondary industries," Professor (Dr.) Lou Wagner of the University of Washington's Graduate School of Business predicted that "people are reasonably confident that next year will be a little better than this year and will pretty well absorb the increase in energy costs. I think we've kind of adjusted to these increases, so expenditures for gifts and recreation will continue to increase."

RECORD WORLD GOSPEL

Word Re-Signs Honeytree



Nancy Henigbaum, better known as Honeytree, recently re-signed with Word, Inc. Honeytree has already recorded four albums with the Word family. Her most recent venture, a live album entitled "Me and My Old Guitar," reached the number 6 position on the Record World Contemporary and Inspirational charts. Her new contract will be for four years with one album per year. The next lp will be recorded in January with an early spring release planned. Pictured at the re-signing are (from left): Jarrell McCracken, president of Word; Paul Piano, Honeytree's manager; Honeytree; and Buddy Huey, director of a&r for Word.

Gospel Awards Lunch. Announced by ASCAP

■ NASHVILLE—ASCAP will hold its first annual Gospel Music Awards and Luncheon on November 28 in Nashville, according to an announcement made by Ed Shea, southern regional director of ASCAP. It will be held during the two day Gospel Music Association seminars and board meeting that culminates with the Dove Awards Show set for Tuesday, November 29 at the Hyatt Regency.

The ASCAP luncheon will be held at the Peking Restaurant. The theme of the luncheon will be "Because You're Special." The luncheon will also serve as the kick-off of the ASCAP gospel music campaign for the coming year entitled "We're Different!"

Albert Brumley Dies

■ NASHVILLE — Albert Brumley, one of gospel music's most respected songwriters, passed away Tuesday, November 15. His standards include "I'll Fly Away," "I'll Meet You In The Morning," "Jesus Hold My Hand" and "If We Never Meet Again."

In his career Brumley had written approximately 1000 songs and owned and operated two gospel music publishing companies, Albert E. Brumley & Sons, and Hartford Music Company, both based in Powell, Missouri.

Ernie Ford Album Released by Word

■ WACO, TEXAS — Tennessee Ernie Ford has recently released a new gospel album on Word Records. The lp, entitled "He Touched Me," is a combination of traditional and easy listening music with attractive orchestrations.

ALA, Messenger Pact

■ LOS ANGELES — Messenger Records has joined ALA Enterprises in a long-term production and distribution agreement.

Gospel Picks Of The Week

(The records listed below are Record World's choices as the top gospel releases of the past two weeks)

Contemporary & Inspirational

Sail On

The Imperials
DaySpring DST 4006

Naturally Beautiful

Cathie Taylor
House Top HTR 700

Real To Reel

Noel Paul Stookey
Newworld NWS 090477

I'm Not Religious, I Just Love The Lord

Scott Wesley Brown
Sparrow SPR 1018

Just Us Kids

Ken Medema and Friends
Word WST 8718

CONCERT REVIEW

Andrea Crouch Sings for Everyone

■ NASHVILLE—The people who claim to dislike Christian music because it sounds too "churchy" ain't heard Andrae Crouch (Light). Crouch is a contemporary artist who could easily be doing rock or pop but chose to sing Christian lyrics because "the Lord gave me this talent and I feel I should use it for Him."

The show at the Opry House began with keyboard man Harlan Rogers doing a 20 minute set

Soul & Spiritual

Special Appearance

Rev. Isaac Douglas featuring the San Francisco Community Singers and the Twenty-First Century Singers

Creed 3081

Thank You, Lord

Myrtle Hall
Word WST 8752

Storms of Troubled Times

The O'Neal Twins
Creed 3082

Come On In, The Singing is Fine

The Bright Stars
Nashboro 7192

Now

Benny Cummings directs the Kings Temple Choir
Creed 3083

GOSPEL TIME

By VICKI BRANSON

■ "Bright New Wings," a Christian musical recently published by Triune Music in Nashville, came "alive" in Silver Dollar City near Pigeon Forge, Tennessee recently. The Christian Broadcasting Network, based in Portsmouth, Virginia, under the direction of Rick Miller, began taping segments of the musical to be shown on the 700 Club in December. Set in the "wild, wild west," "Bright New Wings" uses the metaphor of the butterfly to tell the mysterious, vital transformation that comes to one who accepts Christ. Cynthia Clawson, composer of the music for the work, and her husband, Ragan Courtney, author of the lyrics and book, played the parts of the two principal characters in this filming—the sinful woman and the leper. The musical, arranged by Buryl Red, echoes the message of the Gospel in the unique setting of the late 19th century.

The Rayborn Agency of Thousand Oaks, California has announced the signing of the Gospel Keynotes for exclusive representation. The Gospel Keynotes have just completed their eighth album for Nashboro Records . . . Century II Promotions has announced the addition of the Thrasher Brothers to its talent roster. Century II will provide exclusive representation in the booking field. The Thrasher Brothers, according to Century II, were the first gospel group to appear on network television (the "Ted Mack Show," 1953) and have spread their exciting sound to their own television show, "America Sings."

alone on piano, doing some very strong numbers. Then the band, composed of keyboards, guitar, bass, a super funky drummer and two horn players who played trumpet, flute and saxophone during the evening, performed a number before Andrae and three backup singers opened with "We'll Be Together Again."

After that Crouch moved over to the piano and sang the old standard "I Surrender All" followed by "I Just Want To Know You." Crouch had a cold that bothered him all evening and though it hampered his singing ability, it did not interfere with his ability to communicate with the audience.

Crouch got the audience to participate in "Jesus Is The Answer" before doing a superb version of "Calvary," where he took the Beatles' "Yesterday" and re-wrote the lyrics. It was one of the most touching songs of the evening.

Crouch sang a couple of spirituals including "Ain't Nobody Can Do Without Jesus" and "Amazing Grace" in addition to his contemporary numbers appealing to the very diverse audience.

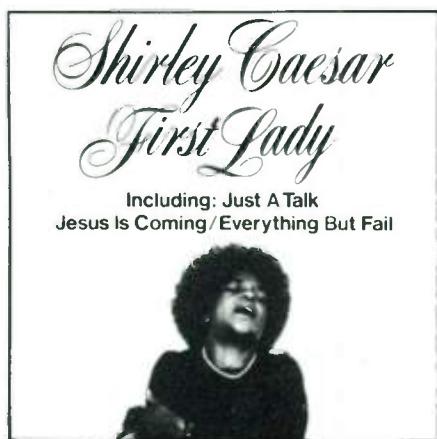
Crouch finished his set with "This Is Another Day," "Soon And Very Soon," a new number he's written, "Born Again" and ended with "He's Coming Back For Me."

Don Cusic

Number 1

The Foremost Lady of Gospel
is on top again with a stunning LP.
Number 1 in Record World*!
Number 1 in Cash Box*!
SHIRLEY CAESAR —
Truly, *The* "FIRST" LADY.

Shirley Caesar First Lady



RSLA-744-R

*Includes her new single,
"SLOW DOWN"* RSXW-1085

Roadshow/UA
RECORDS

*Gospel

WRH



CONTEMPORARY & INSPIRATIONAL GOSPEL

NOVEMBER 26, 1977

1. **MIRROR**
EVIE TORNQUIST/Word WSB 8735
2. **HOME WHERE I BELONG**
B.J. THOMAS/Myrrh 6571 (Word)
3. **DALLAS HOLM & PRAISE, LIVE**
Greentree R 3441
4. **GENTLE MOMENTS**
EVIE TORNQUIST/Word WST 8714
5. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
6. **PRaise II**
THE MARANATHA SINGERS/Maranatha HS 026
7. **THIS IS NOT A DREAM**
PAM MARK/Aslan ARS 1003
8. **LADY**
REBA/Greentree R 3430
9. **LIVE FROM NASHVILLE**
JIMMY SWAGGART/Jim 126 (Word)
10. **HIS HAND IN MINE**
ELVIS PRESLEY/RCA ANLI 1319
11. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
12. **HOW GREAT THOU ART**
ELVIS PRESLEY/RCA LSP 3758
13. **ELVIS' FAVORITE GOSPEL SONGS**
J.D. SUMMER & THE STAMPS/GCA 362
14. **ME AND MY OLD GUITAR**
HONEYTREE/Myrrh MSB 6584 (Word)
15. **MY HEART CAN SING**
THE BILL GAITHER TRIO/Impact R 3445
16. **CORNERSTONE**
THE SPEERS/HeartWarming R 3456
17. **JESTER IN THE KINGS COURT**
MIKE WARNE/Myrrh 6569 (Word)
18. **MUSIC FROM MY SECOND BIRTH**
BILI THEDFORD/Good News 8105 (Word)
19. **BUST OUT LAFFIN'**
WENDY BAGWELL & THE SUNLITERS/
Canaan CAS 9765 (Word)
20. **LET ME HAVE A DREAM**
DANNIEBELLE/Sparrow 1016
21. **FAITH**
THE CRUSE FAMILY/Canaan 9812
22. **WRITTEN ON THE WIND**
CHUCK GIRARD/Good News 8106 (Word)
23. **LIVE! THE VERY BEST OF THE
HAPPY GOODMAN FAMILY**
HAPPY GOODMAN FAMILY/Canaan
CAX 9816/2 (Word)
24. **PRaise, VOL. I**
THE MARANATHA SINGERS/
Maranatha HS 008
25. **ALIVE!**
MIKE WARNE/Myrrh MSA 6561 (Word)
26. **THE WORD**
KENNETH COPELAND/Ken Copeland
Productions KCP 1003
27. **RAMBO COUNTRY**
THE RAMBOS/HeartWarming R 3429
28. **LOVE BROKE THRU**
PHIL KAEGBY/New Song NS 002 (Word)
29. **THE NEW EARTH**
JOHN MICHAEL TALBOT/Sparrow 1010
30. **PRaise BE TO JESUS**
THE BILL GAITHER TRIO/Impact R 3408
31. **COME ON RING THOSE BELLS**
EVIE TORNQUIST/Word WST 8770
32. **SWEET COMFORT**
SWEET COMFORT/Maranatha 033
33. **'SPECIALLY FOR CHILDREN**
RALPH CARMICHAEL/Light LS 5725
34. **PLAIN GEORGIA GOSPEL**
WENDY BAGWELL & THE SUNLITERS/
Canaan 9810 (Word)
35. **ADAM AGAIN**
MICHAEL OMARTIAN/Myrrh MCA 6564
(Word)
36. **SHOTGUN ANGEL**
DANIEL AMOS/Maranatha 032
37. **99/100's % GOODMAN'S**
THE HAPPY GOODMAN FAMILY/
Canaan 9789 (Word)
38. **LOVE SONG REUNION**
LOVE SONG/Good News GNR 8104
39. **I HAVE RETURNED**
KEN COPELAND/Ken Copeland
Productions KCP 1002
40. **SINGING TILL HE COMES**
THE LEFEVRES/Canaan 9805 (Word)

Jack Lewerke Dies

(Continued from page 4)

Monday (14) of a heart attack. He is survived by his wife, Jacqueline, his daughters Wendy and Angela and sons Stan and Greg, president of Jet Records.

Jazz Afficionado

Lewerke was born December 8, 1921 and was raised in the Los Angeles area, attending Santa Monica High School, Santa Monica City College and both UCLA and USC. While growing up in the Venice section of the city, Lewerke was exposed to the big band sound at local ballrooms and soon became a big band and jazz aficionado.

This appreciation for jazz led Lewerke to publish Clef, a jazz magazine, and he also became involved in the Record Shack, which turned into one of the west coast's premier jazz collector retail stores.

After this initial exposure to the music industry, Lewerke moved into record promotion for MGM, and after that tenure he became involved with Contemporary Records and Good Time Jazz Records, both owned by Les Koenig. In association with Koenig he helped direct sales, promotion and merchandising efforts.

Goes To New Orleans

One of his first production efforts took him to New Orleans to record George Lewis. Interestingly enough, Lewerke recorded Lewis by a direct-to-disc method, predating the current revival of this form of recording and exposing major markets to the New Orleans jazz movement.

In 1955 Lewerke entered into partnership with Ralph Kaffel (now president of Fantasy Records) and Stella Terr and formed California Record Distributors, an organization devoted to the distribution of jazz and classical lines exclusively. Five years later he started a record distribution company in Lugano, Switzerland in order to distribute American jazz product overseas.

Shortly thereafter, he moved to London Records, where he

imported records for England and further distribution to the continent. When he returned to Los Angeles he and his California Record Distributor partners formed additional record and tape distributorships, including Hitsville Distributing, Merit Distributing and United Tape Distributors. They also formed Vault Records, an independent label which developed into a company with a catalog of nearly 100 albums and hundreds of singles. In 1968 Vault was acquired by National Tape Company, but lacking the direction and input that the partners had earlier established, the company went under.

Formed JAS

In addition to being executive vice president of Record Merchandisers, Lewerke recently formed JAS Records, along with Sid Talmadge, his partner and president in the distribution company.

When contacted by Record World, Talmadge commented on his friend and partner's death by stating, "There was nothing bad you could ever say about the man. He had only friends and people who always respected him, both as a person and as a businessman. He was the type of person that comes along very, very seldom."

Kaffel Statement

Reached in Berkeley the day after he had attended memorial services, Ralph Kaffel, Fantasy Records president and Lewerke's associate at Hitsville Distributors, told RW, "We've been very close for years, and very good friends. Jack introduced me to this business, and even after we ceased being partners in 1971, we remained friends; if anything, we've been closer in the years since then. So it's been very hard for me."

Taffy Rogers, Lewerke's long-time assistant at Record Merchandisers, added, "He's always been known around here as a man who had a smile and a kind word for everyone. We're all really going to miss him."

Impact Gets Gold

(Continued from page 4)

Originally, the album was produced in conjunction with a choral publication to demonstrate its performance for use by church choirs. The finished work was the culmination of efforts by Bill and Gloria Gaither, well-known gospel songwriting team, Ronn Huff, popular arranger, conductor and producer, Robert MacKenzie, then creative director for The Benson Company, along with creative input from Bob

Benson, Sr., president of The Benson Company.

Gold Records Presented

On November 15, gold records were presented to all those who participated in the production of the album at a reception hosted by The Benson Company in Nashville, Tennessee. Those present for the event included the writer-performer team of Bill & Gloria Gaither, Ronn Huff, Bob MacKenzie, and Bob Benson, Sr.

SOUL & SPIRITUAL GOSPEL

NOVEMBER 26, 1977

1. **LIVE AT CARNEGIE HALL**
JAMES CLEVELAND/Savoy 7014 (Arista)
2. **JOY!**
MILTON BRUNSON & THE THOMPSON
COMMUNITY CHOIR/Creed 3078
(Nashboro)
3. **FIRST LADY**
SHIRLEY CAESAR/Roadshow RS 744 R
(United Artists)
4. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER
CHOIR/Light 5686 (Word)
5. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
6. **THE COMFORTER**
EDWIN HAWKINS/Birtheright BRS 4020
(Ranwood)
7. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7178
8. **DON'T MAKE WAR**
HARRISON JOHNSON/Creed 3080
(Nashboro)
9. **FROM AUGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077
(Nashboro)
10. **TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES/Nashboro 7187
11. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
12. **I'M GOING TO SIT DOWN**
ERNEST FRANKLIN/Jewel 0128
13. **HE'S STANDING BY**
THE INSTITUTIONAL RADIO CHOIR OF
BROOKLYN N.Y./Savoy 14458 (Arista)
14. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/
ABC/Peacock 59227
15. **JAMES CLEVELAND PRESENTS**
THE RUTH SCHOFIELD EDITION/Savoy
14445 (Arista)
16. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS/Birtheright BRS
4005 (Ranwood)
17. **HAVE YOU EVER HAD THE BUTS?**
PROF. HAROLD BOGGS/Nashboro 7189
18. **TRY BEING BORN AGAIN**
THE SOUL SEARCHERS/Nashboro 7190
19. **IT'S ALRIGHT NOW**
JESSY DIXON/Light LS 5719 (Word)
20. **DIFFERENT DRUMMER**
RHANI HARRIS/Emprise 1001
21. **I WILL TRAVEL ON**
THE ORIGINAL SOUL STIRRERS/HSE
14200
22. **I'M GOING ON**
LOUISE McCORD/Savoy 1442 (Arista)
23. **JESUS IS ON MY SIDE**
SISTER LUCILLE POPE/Nashboro 7188
24. **THIS IS ANOTHER DAY**
ANDRAE CROUCH/Light 5863 (Word)
25. **STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR
WITH REV. ISAAC DOUGLAS/Creed
2306 (Nashboro)
26. **THE SOUL AND SPIRIT CONCERT**
REV. MACEO WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy DBL 7001
(Arista)
27. **THE NEW YORK COMMUNITY CHOIR**
RCA PPLI 2293
28. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS AND THE COMBINED
CHOIRS OF THE REFRESHING SPRINGS
C.O.G.I.C./Savoy SGL 1447 (Arista)
29. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS
BROTHERS/Savoy SGL 14436 (Arista)
30. **MYRNA**
MYRNA SUMMERS/Savoy 14446 (Arista)
31. **JESUS IS ALL YOU NEED**
VOICES OF HOPE/Glori 1036
32. **LOOK WHERE LOVE HAS BROUGHT US**
RODENA PRESTON PRESENTS THE
VOICES OF FAITH/Birtheright BRS 4102
(Ranwood)
33. **LET ME HAVE A DREAM**
DANNIEBELLE/Sparrow 1016
34. **COME TOGETHER**
VARIOUS ARTISTS/Creed 23079
35. **MEET THE ORIGINAL FIVE BLIND
BOYS OF MISSISSIPPI**
Jewel 0126
36. **GOD WILL TAKE CARE OF HIS OWN**
WILLIE BANKS AND THE MESSENGERS/
HSE 1497
37. **HANG ON, HELP IS ON THE WAY**
BISHOP BILLY ROBINSON AND THE
GARDEN OF PRAYER CATHEDRAL
CHOIR/Savoy 14432 (Arista)
38. **MASTER MIND IS HE**
BISHOP JEFF BANKS AND THE REVIVAL
MASS CHOIR/Savoy 14444 (Arista)
39. **TOUCH ME**
JAMES CLEVELAND AND THE CHARLES
FOLD SINGERS VOL. II/Savoy DBL
7009 (Arista)
40. **TIME HAS MADE A CHANGE**
J.J. FARLEY AND THE ORIGINAL SOUL
STIRRERS/HSE 1493

Private Stock Taps Colapietro

■ NEW YORK — Harold Sulman, vice president of sales for Private Stock Records, has announced the appointment of Andy Colapietro to the position of national merchandising manager for the organization.

Background

Before joining Private Stock, Colapietro was with GRT Tapes for five years. Her last position with GRT was as label manager for GRT's major licensors.

TWM Taps McCall

■ NEW YORK — Michael Hektoen, executive vice president, has announced that Ms. Lyndsy McCall has joined TWM Management services, Ltd. as special projects coordinator.

Ms. McCall's responsibilities will include working with clients and acting as a liaison between the movie, television and publicity departments of TWM.

Prior to joining TWM, Ms. McCall was a Coty Products promotion specialist, a Zoli model and an administrative assistant at the Hit Factory.

In Memory of Joel Friedman

(Continued from page 8)

Joel Friedman lived more life in his fifty-some years than the rest of us might in a hundred-some. He did everything fast.

He grew up, scrambling through low-rent New York, learning the Hustle before it was a dance.

Joel's reminiscences of his early life are still fresh in my mind.

He told me of growing up in the homeland of Murder, Inc., how the first words he learned were, "Hey Mister, watch your car?" He once told me he learned to play Casino on a Brooklyn stoop, and never lost a match since.

How he was a numbers runner at thirteen.

How on his first formal job—he was sixteen—he got fired for stealing stamps: "slip a roll of stamps in your pocket, cash it in for \$2 at the post office, take the two bucks home to Mama, what's so terrible?"

In World War II, as one of the infantry's more successful black-market dealers, he crossed German-held rivers before our troops, sneaking across the Marne not with a rifle but with hot deals. "You need a generator? Sure we got generators. Whatcha got to trade?"

Joel Friedman mustered out with more money than Eisenhower in 1945, coming home with \$8,000 profit.

He bought his folks new furniture, a wedding for his sister, Bar Mitzvah for his kid brother, went on a 45-day furlough, bought himself two sharp silk suits, and went to work for Cashbox for \$28 a week.

He told me he was thirty years old before he felt comfortable North of 59th Street.

Joel remembered his ghetto days. He fought discrimination with his fists, got busted in the Army for it. And when he got more power than fists, he used that power, too. He told me he never would have accepted the ADL award if the ADL had fought discrimination only against Jews, not against all people. A sophisticated distinction, and worth the making.

Mostly, I knew the business side of Joel Friedman. Shirley knew the home side, and she did know it, because Joel loved going home, every night.

But the business side was also Joel's love. I remember writing once about Joel first coming to work, nine in the morning, climbing the stairs to his office perspiring already, and halfway up loosening his tie, and muttering "Damn what a day!"

He was a bull for work. The more problems the better. We all told him to slow down. But Joel, he was a rocket. A hard-living, hard-fighting, hard-believing, all-American rocket.

A rocket, you can't slow down.

It explodes high up, in full flight.

The last time I saw Joel, about a week ago, in the hall, he drew me aside, said he wanted to talk with me later, something about advertising. I was busy, too. "Sure, Joel," I said, "we'll get together later."

I hope, someday, we do get together again. He was Godfather to my first son, and the man who, when I reached my twenties, taught me adulthood.

I shall tell my children about Joel Friedman—and ask them to tell their children about Joel—the man who lived more, who lived fast, who treated Life like he was running The Hundred Mile Dash.

Stan Cornyn

Integrity Sales Increase (Continued from page 4)

erations.

By June 1978, Integrity expects to have 108 stores operational, and "if satisfactory locations can be found," there will be "approximately" 128 units in operation by June 1979. Estimated sales volume for fiscal 1979 is \$80,000,000, according to Hartstone.

In the presentation, held at the Beverly Wilshire Hotel, Hartstone also detailed a loan taken from the Paul Revere Investors, Inc., an affiliate of the Paul Revere Insurance Company, in the amount of \$2,000,000. The money will be used to repay the company's \$670,000 loan from Union Bank of Los Angeles, and for working capital in connection with "the continued expansion" of the retail operation.

Integrity has also initiated banking relations with Crocker National Bank, which has approved a \$1,400,000 line of credit for the company.

Of special interest to industry observers was the portion of the presentation given to explaining expansion plans and variable store merchandising concepts for the firm. According to the report, "Until now, The Warehouse stores were designed for high impact mass merchandising. While that remains true for most of the stores, we are now introducing several different refinements into store design, and marketing sophistication into utilization of space."

One of these refinements is the "Library of Sound" motif, an innovative change of decor initiated in the La Jolla Warehouse location, "designed to be consistent with the community's lifestyle." Essentially, these stores are decorated expensively. This is another wrinkle in Integrity's drive for store diversification.

Another concept that came in for explanation at the meeting was "Big Ben's," the "super-supermarket specialty retailing in which," according to the report, "customers can avail themselves of the broadest possible inventory of a given line of products." While conceding that the "Big Ben's outlets involve more risk than standardized stores, the report concludes that "the reward can be commensurate with the risk." The company plans for six to eight of these stores to be operational by the close of fiscal 1978.

"Hits-For-All" stores also came in for further explanation during the shareholders meeting. The units were described as having "current hits and the strongest catalogue items, thus avoiding the necessity to carry inventory of slower moving titles. These units are of modest size and are located in areas characterized by 'youth and economy markets.'"

Of great interest to retail observers also was the plan for the firm to expand outside the boundaries of the California market. "We are presently in final lease negotiations for the first store location outside of California," stated Hartstone, "but I would prefer not to speculate further on outside - of - California expansion plans, so as to keep such matters confidential from our competitors."

Briefly noted in the report were the efforts of Integrity to diversify into non-record-retailing activities. Both the market research activity and a separate "consumer/industry publication" (schmoozin) were discontinued, with operating losses "moderately in excess of \$100,000" being absorbed "in the two appropriate accounting periods."

BS&T at the Bottom Line



ABC recording artists Blood Sweat & Tears celebrated their 10th anniversary as a band recently with SRO nights at the Bottom Line in New York City. Their debut album for ABC, entitled "Brand New Day" featuring David Clayton-Thomas, has recently been released. Gathered backstage, from left: (top row) John Brown, ABC r&b promotion; Mickey Wallach, ABC N.Y. promotion; Hal Ray, agent for Blood, Sweat & Tears; Fred Heller, manager; Sunny Schneir, management; (bottom row) Marion Somerstein, ABC east coast publicity director; Jackie Smollen, ABC sales; Tex Weiner, ABC sales manager; Barbara J. Harris, ABC east coast director, artist relations; David Clayton-Thomas; Bernard Solomon, attorney, Blood, Sweat & Tears; Corb Donohue, ABC national director, artist development.

CMA Radio Contest Deadline Nears

■ NASHVILLE—Stations entering this year's CMA Country Radio Contest have less than one month left in which to submit their entries to the Country Music Association.

Contest rules and entry blanks were mailed to the stations with the "October is Country Music Month" kits which were sent out earlier this year.

Conn Org. Coordinating Wembly Country Fest

■ NASHVILLE—The newly opened Mervyn Conn of America, Inc. is helping to coordinate the 10th International Festival of Country Music at the Wembly Empire Pool in London scheduled for March 25-27, 1978.

According to Conn, the Nashville office is "primarily to be involved in record production and music publishing and to co-ordinate our five festivals and the numerous concert tours that we are and will be promoting across Europe. At present, we are in the midst of productions with Felton Jarvis, Larry Butler and Allen Reynolds with our artists and hope to increase our production activities over the next few months."

The Nashville staffers are Mike Mullins, formerly of Warner Brothers, and Judy Jackson. Mullins states that they are presently looking for new writers with hopes of hiring staff writers in time.

In addition to the Wembly Festival, plans are being made for the third festival in Sweden, the second festival in Finland and two new festivals in Holland and Norway.

Cinkay Inks Wayne

■ NASHVILLE — Cinkay Records has announced the signing of Buddy Wayne. Wayne's first release for Cinkay is entitled "Going Home To Lie Again," and was just released.

As in previous years, awards to the winning radio stations will be presented during the 1978 October convention festivities. Each of the three winners will send a representative to Nashville to appear in a cornfield joke scene in "Hee Haw" next fall.

The contest is based on creativity and will be judged on the basis of a station's efforts in comprehensively promoting "October Is Country Music Month" October 1-31, 1977. Entries using only their own airways in their promotions will automatically be eliminated. Use of all media is encouraged.

The three winners will be taken from categories broken down by Metropolitan Market size: (1) less than 50,000 population; (2) 50,000 to 500,000 population; and (3) over 500,000 population.

Any radio station is eligible for the award, regardless of format or music policy. Deadline for all entries is December 1, 1977. Decisions of the judges, appointed by CMA officials, will be final.

Tree Intl. Promotes Gant and Hilley

■ NASHVILLE—Jack Stapp, chairman of the board and chief executive officer of Tree International, the music publishing complex, has announced two executive promotions. Don Gant has been promoted to senior vice president, and Donna Hilley has been promoted to vice president.

Gant came to Tree in September of 1975 as vice president with the responsibility of developing new writers and writer/artists as well as placing the Tree catalogue for recording sessions. In his new position, he will also be responsible for day-to-day administration of writer relations and negotiating recording contracts with recording labels.

Donna Hilley joined Tree in June of 1974 and had worked for Tree founder Jack Stapp for eight years while Stapp was running rock station WKDA. Prior to joining Tree, she served as administrative assistant to Bill Hudson, president of the Bill Hudson & Associates Advertising-Public Relations firm for

seven years. She came to Tree as executive secretary to the board of directors and administrative assistant. As vice president of Tree, Hilley will handle liaison with Tree affiliates, including all foreign offices, and as liaison with the firm's attorneys on all contractual arrangements and personnel.

The company recently announced a major physical expansion program which will add 9000 square feet of offices and one of the largest in-house recording studios in the world for use of their professional staff and writers.



From left: Don Gant, Donna Hilley, Jack Stapp and Buddy Killen.

NASHVILLE REPORT

By RED O'DONNELL



■ Mel Tillis rides in the annual Macy's Thanksgiving Parade but isn't sure what float he'll be aboard. "I do know," he said, "that I'll be singing 'Everyone Needs Someone to Talk To.' Or," as he laughs, "in my case, 'Someone to Stutter To.'"

Robert Redford—you know who he is—here to scout locations for his next motion picture, some scenes of which are to be filmed in Nashville, visited RCA where he sat in on a Waylon Jennings-Willie Nelson session. He also caused a furor

among some of the female staffers. "He is so pretty," one secretary said, "I was so excited after seeing him I couldn't do my work."

NBC's Midnight Special Dec. 9 is a salute to Brenda Lee. Film clips of Brenda's "then-to-now" career and an in-depth interview are to be featured on the 90-minute program, the guest list of which includes Paul McCartney & Wings, David Bowie and Stevie Wonder. (Brenda opens a 10-day engagement next Monday at Harrah's in Reno.)

Debby Boone, daughter of Pat & Shirley Foley Boone, whose "You Light Up My Life" has been one of the hottest singles around this fall, appears on CBS-TV's Dec. 1st "All-Star Tribute to Elizabeth Taylor."

(Continued on page 116)

Commerce Board Elects Jo Walker

■ NASHVILLE—Jo Walker, executive director of the Country Music Association, has become the second woman elected to a three-year term on the Nashville Area Chamber of Commerce board of governors. Walker and seven other new board members were elected by secret ballot by the Chamber's 3400 members from among 16 nominees.

Walker has been a member of the Chamber's music industry development committee for several years, and served on the Nashville Plus committee and was chairman of the convention and visitors committee. In 1970, she received the Metronome Award from then-Mayor Beverly Briley for her contribution to the development of Music City, U.S.A.

COUNTRY PICKS OF THE WEEK

SINGLE

LORETTA LYNN, "OUT OF MY HEAD AND BACK IN MY BED" (P. Forman; Hello Darlin', SESAC). Producer Owen Bradley provides a danceable, rock-a-billy track on this appealing cut, which ensures strong action on the juke as well as the playlists. A solid country song and a great delivery make it a natural. MCA 40832.

SLEEPER

DEBBIE PETERS, "I'D RATHER GIVE IT AWAY" (B. Peters; Ben Peters Music, BMI). An r&b flavored rhythm, a spirited delivery and a fine song, provided by the songstress' father, should make Debbie's label debut a soaring success. It shows hit potential from start to finish. RCA 11159.

JOHNNY DUNCAN, "COME A LITTLE CLOSER." With the title cut rocketing up the Country Singles Chart and many more potent cuts included in the album, Duncan should find this to be his biggest lp to date. "Jukebox Cinderella" and "Star-Studded Nights" should be favorites. Columbia 35039.



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

EMMYLOU HARRIS—Warner Bros. 8498

TO DADDY (D. Parton; Owepar, BMI)

Harris comes through with a superb rendition of this thoughtful Dolly Parton song. It should be headed straight to the top.

TOM T. HALL—RCA 11158

MAY THE FORCE BE WITH YOU ALWAYS (T. T. Hall; Hallnote, BMI)

Hall makes his label debut on RCA with a moving, self-penned song, which need not be identified with "Star Wars." Roy Dea's production complements Hall's style nicely.

BOBBY GOLDSBORO—Epic 8-50480

HE'LL HAVE TO GO (J. Allison/A. Allison; Central Songs, BMI)

An interesting arrangement of this proven song and a powerful vocal performance should see this one chartbound instantly.

LYNN ANDERSON—Columbia 3-10650

WE GOT LOVE (L. Keith/S. Pippin/H. Forness/R. Culbertson; Tree, BMI)

Anderson should hit big with this percussive, up-tempo cut. The spirited, positive feel will help it along.

MELBA MONTGOMERY—UA 1115

ANGEL OF THE MORNING (C. Taylor; Blackwood, BMI)

Montgomery is right on the mark with a fine version of this infectious tune. It should hit big.

THE STATLER BROTHERS—Mercury 55013

SOME I WROTE (D. Reid/H. Reid; American Cowboy, BMI)

Once again the brothers give evidence as to why they are voted the CMA's Vocal Group of the Year continuously. Strong hit potential here.

REBA McENTIRE—Mercury 55014

ONE TO ONE (J. Foster/B. Rice; Jack & Bill, ASCAP)

A sensitive reading of this tender ballad should garner heavy action for McEntire, whose vocals are flawless.

EDDIE MIDDLETON—Epic/Cleveland International 8 50481

WHAT KIND OF FOOL (DO YOU THINK I AM) (R. Whitley; Low-Twi, BMI)

Middleton's re-make of this proven pop hit should find its way easily onto country playlists and head up the charts.

ROGER MILLER—Windsong 11166

OKLAHOMA WOMAN (R. Miller; Roger Miller Music, BMI)

The chorus provides a solid hook on this self-penned "travelin'" cut. Miller's distinctive style should help launch it.

JOHNNY RUSSELL—RCA 11160

LEONA (J. Hall/J. Hall; No Exit, BMI)

Leona can cook, as does this southern-boogie cut which shows the potential to put Russell on top.

RONNIE SESSIONS—MCA 40831

I LIKE TO BE WITH YOU (B. Wood/J. Christopher; Chriswood, BMI)

Sessions has found his groove recently with the same energetic style evidenced here. He should add this one to his string of hits.

CRISTY LANE—LS GRT 148

SHAKE ME I RATTLE (H. Hackady/C. Naylor; Regent, BMI)

Lane should repeat the success she had with "Let Me Down Easy" with this easy-paced, melodic cut. Its seasonal nature should heighten the appeal.

BOB LUMAN—Polydor 14444

A CHRISTMAS TRIBUTE (J. Foster/B. Rice; Jack & Bill, ASCAP)

A thoughtful song, incorporating Christmas and the passing of Elvis and Bing Crosby, gets a convincing treatment from Luman.

COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Emmylou Harris — "To Daddy"

Oak Ridge Boys — "You're The One"

Mary Lou Turner — "He Picked Me Up When You Let Me Down"

Randy Gurley — "Heartbreaker"

Shylo — "Gotta Travel On"



Johnny Carver

Johnny Russell is at his most commercial with his remake of Wet Willie's "Leona." It feels like a winner! The song "Sorry Doesn't Always Make It Right," which is the new Gladys Knight single, has country possibilities; check it out!

Johnny Carver has a strong original offering in "Apartment," moving this week at WPLD, KWKH, KSOP, WSDS, WPNX, KDJW, WTSO, WTOD, KYNN, KFDI, WCMS.

The Oak Ridge Boys feature a strong follow-up in "You're The One," pulled from their "Y'all Come Back Saloon" LP; it's starting at WMC, WBAM, KENR, WINN, WMNI, KWKH, WKDA, WWVA.



Vern Gosdin

Newcomer John Anderson's "I've Got A Feeling (Somebody Stealing)" starting to happen at WAME, KVOO, WSDS, WMAD, WPIK, WPNX. Peggy Forman's "Dance Girl" looking good in Amarillo, Tulsa, Toledo, Detroit and Washington.

They caused quite a stir with their homey "Home Sweet Home," and now L. E. White & Lola Jean Dillon are back with an equally basic rendition of "You're The Reason Our Kids Are Ugly"! It's sparking interest at WPIK, KVOO, KSOP, WJQS, WBAM, WIVK.

Interest is stirring on the Vern Gosdin LP cut "It Started All Over Again" (charting #35 at KCKC, added at WKDA) to the extent that Elektra has scheduled it as Vern's next single. It will not be shipped immediately, however, as "Mother Country Music" is still climbing the charts nationally. Incidentally, "It Started All Over Again" has been released previously as the flip side of "Till The End."

Gene Pitney, who is probably best remembered for the pop smash "Town Without Pity," is courting country charts with "It's Over, It's Over." It's already added at WTSO (#44), WIVK, WMAD and WPNX. Gene Watson has a running start with "I Don't Need A Thing," first week add at KCKN, WKDA, KCKC, KLAK, KIKK, KFDI, KAYO.

SURE SHOTS

Statler Brothers — "Some I Wrote"

Tom T. Hall — "May The Force Be With You Always"

LEFT FIELDERS

Melba Montgomery — "Angel Of The Morning"

Eddie Middleton — "What Kind Of Fool (Do You Think I Am)"

Linda Plowman — "I'm So Lonesome I Could Cry"

AREA ACTION

Gadzooks — "Radio Loves You" (WPNX, KSOP)

Anne Christine — "It's Gonna Take A Little Bit Longer" (KVOO, WSDS)

Nashville Report (Continued from page 114)

There is also talk around here she'll sing the theme song on the upcoming "Lassie, My Lassie" motion picture.

Yes, **Tanya Tucker** is going to record an lp of rock 'n roll, but MCA's local vice president **Chic Doherty** says, "It's going to be light rock 'n roll rather than heavy." (Barry Gold will produce on the west coast.) . . . **Perry Como** is tentatively slated to be here next month for a recording session and I'm told **Chips Moman** and **Bobby Emmons**, who co-wrote "Luckenbach, Texas" for Waylon J., have co-written a tender ballad especially for him.

Congratulations and best wishes to publisher **E. Jimmy Key** and insurance company secretary **Judy Cutsinger**, who were wed the past weekend at Ringgold, Ga. Jimmy's company published such money-makers as "Harper Valley PTA" and "Six Days On the Road" and I was surprised when Key told me "'Six Days On the Road' made more money for me than 'Harper Valley'."

Bill Monroe, the undisputed "Father of Bluegrass," celebrated his 38th year as a professional performer. "I played bluegrass music for the first time in mid-autumn of 1939 on a Grand Ole Opry radio program," Monroe recalled. "Bluegrass," he continued, "is a music I set out to have as my own. I never wanted to be known for copying any singer or picker. I wanted a sound that had never been played before—one that started from scratch." And by golly, Kentucky-born Monroe got it!

Birthdays: **Jean Shepard**, **Snuffy Miller**, **Johnny Carver**, **Biff Collie**, **R. W. Blackwood**.

Wednesday marks eighth anniversary of **Spade Cooley's** death. Donnell C. Cooley, billed as "King of Western Swing," was born in 1910 at Grand, Okla. He's probably best remembered for his recording of "Shame On You."

The \$25-million, 615-room Opryland Hotel begins "accepting guests" next Saturday. It'll be the largest hotel in Tennessee and is a definite plus for Music City, USA (Nashville).

Playboy recording artist **Little David Wilkins** has lost more than 65 pounds in the past three months—and is he pleased with himself!

"It's the one thing in my life I would like to brag about," says the jolly pianist-singer. "I'm so proud to have come across a low-carbohydrate diet that actually works and still allows me to enjoy that good ole 'stuffed' feeling."

A "fatso" since the age of two, Little David reports a fan brought him the diet after he had done a show recently in Brazil, Ind.

"The fan," explained Wilkins, "apologetically told me: 'I don't want to offend you, but I'd like to share something with you.' Nobody had ever said it that way before. It was always 'you oughta go on a diet' or 'why don't you lose some weight?' Humiliating to a sensitive soul."

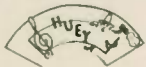
"I really appreciated that man's approach. We talked a long time. Then, soon as I was given approval by my doctor—and underline those last five words—I started the low-carbohydrate program, and I've been on it ever since."

Currently shooting for a 225-pound level, Little David, who once weighed in excess of 300, confesses: "The only thing that knocks me off the diet is my Mom's home-cooked biscuits. I can't resist 'um.'"

And what better week to bring you a diet story than the week of Thanksgiving—I hope you enjoy a bountiful one.

Judy Lee
Has A Winner!
Blueberry Hill
(a Tommy Hill Production)
#HU 101

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THE COUNTRY ALBUM CHART

NOVEMBER 26, 1977

NOV. 26	NOV. 19		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	5
2	2	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	19
3	3	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	20
4	4	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	11
5	5	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	12
6	6	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	5
7	7	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	19
8	8	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	3
9	9	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	28
10	10	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	7
11	11	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	12
12	17	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	3
13	13	MIDNIGHT WIND CHARLES DANIELS BAND/Epic PE 34770	5
14	14	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	12
15	25	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	7
16	18	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	12
17	15	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	8
18	36	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	32
19	24	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	12
20	30	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	40
21	23	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	6
22	19	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	22
23	22	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	95
24	39	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	44
25	37	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. BS 3118	3
26	26	TATTOO DAVID ALLAN COE/Columbia PC 34870	12
27	52	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	5
28	21	PURE GOLD ELVIS PRESLEY/RCA ANL1 0971	11
29	16	TODAY ELVIS PRESLEY/RCA APL1 1039	10
30	27	REDNECK MOTHERS VARIOUS ARTISTS/RCA APL1 2438	4
31	29	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693	9
32	35	LOVE'S TROUBLED WATERS MEL TILLIS/MCA 2288	5
33	31	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA LSP 1707	9
34	34	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	12
35	—	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	1
36	40	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758	12
37	42	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	2
38	38	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	12
39	28	KENNY ROGERS/United Artists LA689 G	55
40	44	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	10
41	32	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	12
42	—	JOHN WESLEY RYLES/ABC Dot DO 2089	4
43	43	BLUEGRASS MEMORIES BILL MONROE/MCA 2315	2
44	47	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	35
45	45	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	16
46	46	TILL THE END VERN GOSDIN/Elektra 7E 1112	18
47	48	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	92
48	12	ELVIS, A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/RCA CPL1 1349	12
49	20	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	18
50	49	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	27
51	51	BEST OF DOLLY PARTON/RCA APL1 1117	78
52	—	PORTER PORTER WAGONER/RCA APL1 2432	1
53	56	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	6
54	57	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	15
55	54	RONNIE MILSAP LIVE/RCA APL1 2043	50
56	62	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	29
57	58	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	9
58	60	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	48
59	59	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	2
60	33	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG 2 5401	10
61	53	BEST OF FREDDY FENDER/ABC Dot DO 2079	28
62	67	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	75
63	72	I REMEMBER PATSY LORETTA LYNN/MCA 2265	32
64	73	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia PC 34733	11
65	61	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	110
66	68	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	62
67	—	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	34
68	63	RABBITT EDDIE RABBITT/Elektra 7E 1105	25
69	—	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	1
70	64	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	45
71	50	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	25
72	69	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	16
73	41	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	3
74	65	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	10
75	55	LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	10

Thanks.

You made the Grand Ole Opry's 52nd Birthday Party our greatest ever!

Never before have so many of you come to our annual celebration. And never before have so many of you contributed so much time, talent, and enthusiasm toward making this event such a rousing success!

Just for the record, we had:

- 587 DJs (over twice as many as 1976) representing 34 states and 7 countries.
- 127 artists and 15 participating record labels at the Artist/DJ Tape Session.
- 25 hours of exciting star performances.
- TV coverage by NBC's "Today," featuring Jane Pauley in live "feeds" from the Opry House.
- Press coverage by all major trade publications.
- Entertainment by the Opry's own Ronnie Milsap, CMA "Entertainer Of The Year," and Jim Ed Brown with Helen Cornelius, "Vocal Duo Of The Year," and other Opry artists nominated for various CMA Awards—Grandpa Jones, Hank Snow, Dolly Parton, Loretta Lynn, Barbara Mandrell, Larry Gatlin, Don Williams, Bill Anderson, Tammy Wynette and George Jones.
- Total attendance that included 645 musicians, recording artists and songwriters; 692 promoters, agents, and managers; 512 publishers, PR reps, and representatives of record-

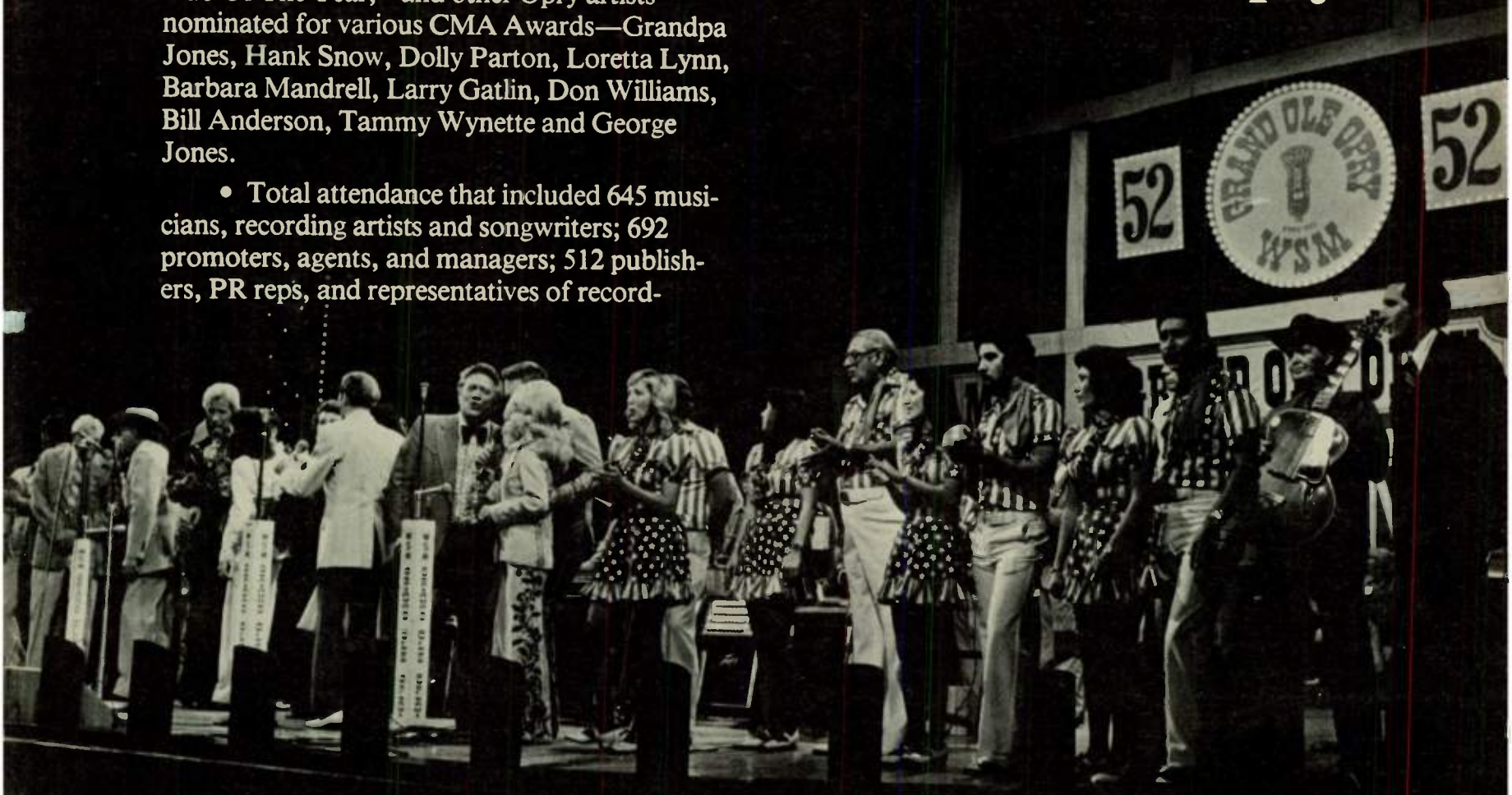
ing companies, ASCAP, BMI, and CMA; and 758 radio, TV, and trade press people (not including DJs!).

As you can imagine, all these fine people made a very gratifying contribution to the Opry Trust Fund, which receives half of each \$35.00 registration fee.

Since its incorporation in 1965, the Opry Trust Fund has provided \$548,901.82 in financial assistance to country musicians (Opry members and non-Opry members alike) or their families in time of need, emergency, or catastrophe. The Opry Trust Fund exemplifies the country music industry helping its own to overcome financial and emotional crises.

We thank you for your contribution, and for making WSM Grand Ole Opry's 52nd Birthday an occasion we'll never forget.

WSM Grand Ole Opry



An entertainment property of The National Life and Accident Insurance Company.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

NOV.
26NOV.
19WKS. ON
CHART

1	1	WURLITZER PRIZE/LOOKIN' FOR A FEELING	RCA	8
2	1	BLUE BAYOU LINDA RONSTADT/Asylum 45431		11
3	3	MORE TO ME CHARLEY PRIDE/RCA PB 11086		11
4	6	FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804		8
5	7	HERE YOU COME AGAIN DOLLY PARTON/RCA PB 11123		7
6	4	ROSES FOR MAMA C. W. McCALL/Polydor PD 14420		11
7	9	FOOLS FALL IN LOVE JACKY WARD/Mercury 55003		12
8	8	SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431		12
9	15	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. WBS 8455		6
10	11	ONE OF A KIND TAMMY WYNETTE/Epic 8 50450		8
11	12	STILL THE ONE BILL ANDERSON/MCA 40794		9
12	17	I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR/RCA PB 11141		5
13	5	LOVE IS JUST A GAME LARRY GATLIN/Monument 226		12
14	21	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10629		6
15	18	SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/Columbia 3 10619		8
61	10	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717		14
17	20	PEANUT BUTTER DICKEY LEE/RCA PB 11125		7
18	27	GEORGIA KEEP PULLING ON MY RING CONWAY TWITTY MCA 40805		5
19	24	SWEET MUSIC MAN KENNY ROGERS/United Artists XW1095		6
20	25	EVERY DAY I HAVE TO CRY SOME JOE STAMPLEY/Epic 8 50453		6
21	26	COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634		5
22	37	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469		4
23	23	BORN TO LOVE ME RAY PRICE/Columbia 3 10631		9
24	29	THE PAY PHONE BOB LUMAN/Polydor PD 11431		7
25	31	MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436		6
26	19	CLOSE ENOUGH FOR LONESOME MEL STREET/Polydor PD 14421		10
27	33	CHAINS OF LOVE MICKEY GILLEY/Playboy ZS8 5818		4
28	39	MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011		5
29	14	LET ME DOWN EASY CRISTY LANE/LS GRT 1313		14
30	38	ABILENE SONNY JAMES/Columbia 3 10628		6
31	13	WHAT'RE YOU DOING TONIGHT JANIE FRICKE/Columbia 3 10605		11
32	48	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA PB 11146		2
33	42	SAVIN' THIS LOVE SONG JUST FOR YOU JOHNNY RODRIGUEZ/Mercury 55012		4
34	41	QUITS GARY STEWART/RCA PB 11131		6
35	36	I'LL ALWAYS LOVE YOU CATES SISTERS/Caprice CA 2036		8
36	40	AFTER THE BALL JOHNNY CASH/Columbia 3 10623		6
37	45	AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS8 5822		6
38	54	LONELY STREET REX ALLEN, JR./Warner Bros. WBS 8482		3
39	51	I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH/Monument 231		4
40	16	ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ABC Dot 17698		16
41	66	MY WAY ELVIS PRESLEY/RCA PB 11165		2
42	55	THE FIRST TIME BILLY CRASH CRADDOCK/ABC Dot DO 17725		3
43	43	I MUST BE DREAMING DON KING/Con Brio 126		8
44	58	IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138		5
45	22	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 12305		9
46	32	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1103		17
47	34	YOU OUGHT TO HEAR ME CRY WILLIE NELSON/RCA PB 11061		12
48	28	SOUL OF A HONKY TONK WOMAN MEL McDANIEL/Capitol 4481		11
49	30	DAYS THAT END IN Y SAMMI SMITH/Elektra 45429		11

50	65	COME TO ME ROY HEAD/ABC Dot DO 17722	7
51	63	MISTER D. J. T. G. SHEPPARD/Warner Bros. WBS 8490	3
52	44	EAST BOUND AND DOWN JERRY REED/RCA PB 11056	16
53	35	HOLD ME BARBARA MANDRELL/ABC Dot DO 17716	13
54	60	RAYMOND'S PLACE RAY GRIFF/Capitol 4492	6
55	49	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol 4477	13
56	47	THIS TIME I'M IN IT FOR THE LOVE TOMMY OVERSTREET/ABC Dot DO 17721	11
57	46	I GOT THE HOSS MEL TILLIS/MCA 40764	16
58	50	WE CAN'T GO ON LIVING LIKE THIS EDDIE RABBITT/Elektra 45418	15
59	57	THAT'S ALL I WANTED TO KNOW DOTTIE WEST/United Artists XW1084	8
60	68	I'LL GET OVER YOU NICK NIXON/Mercury 55010	4
61	76	SOMETHING TO BRAG ABOUT MARY KAY PLACE/Columbia 3 10644	2
62	72	BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON/Warner Bros. WBS 8473	4
63	69	THE SEARCH FREDDIE HART/Capitol 4498	3
64	81	STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 45437	3
65	52	HE AIN'T YOU LYNN ANDERSON/Columbia 3 10597	13

CHARTMAKER OF THE WEEK

66	—	THINK ABOUT ME FREDDY FENDER ABC Dot DO 17730	1
67	67	YOU JUST DON'T KNOW MARY MILLER/Inergi I-302	7
68	71	DEAR ALICE JOHNNY LEE/GRT 137	5
69	53	THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4456	16
70	70	I'M COMING HOME TO FACE THE MUSIC NAT STUCKEY/MCA 40808	5
71	56	YOU'VE GOT TO MEND THIS HEARTACHE RUBY FALLS/50 States FS 56	10
72	78	I'LL PROMISE YOU TOMORROW JERRY WALLACE/BMA (WIG) 7005	3
73	59	ENDLESSLY EDDIE MIDDLETON/Epic/Cleveland Intl. 8 50431	12
74	—	YOU AND ME ALONE DAVID ROGERS/Republic 011	1
75	80	THE DEVIL AIN'T A LONELY WOMAN'S FRIEND RED STEAGALL/ABC Dot DO 17726	2
76	61	ONE NIGHT STAND HANK WILLIAMS, JR./Warner Bros. WBS 8451	7
77	90	HOLD TIGHT KENNY STARR/MCA 40817	2
78	64	WALK AWAY WITH ME RANDY BARLOW/Gazelle IRDA 427	8
79	85	DO YOU WANNA MAKE LOVE DAVID WILLS/United Artists XW1097	3
80	83	WHERE LONELY PEOPLE GO EDDY ARNOLD/RCA PB 11133	3
81	87	WHAT A NIGHT TOM JONES/Epic 8 50468	2
82	82	WHEN DO WE STOP STARTING OVER DON GIBSON/ABC/Hickory AH 54019	5
83	91	RINGGOLD, GEORGIA BILLY WALKER & BRENDA KAYE PERRY/MRC MR 105	5
84	84	YOU'LL NEVER LEAVE ME COMPLETELY JOHNNY BUSH/GUSTO/Starday SD 165	5
85	94	SOON AS I TOUCHED HER DORSEY BURNETTE/Calliope CALS 8012	2
86	92	A GOOD WOMAN LIKES TO DRINK WITH THE BOYS JIMMIE RODGERS/Scrimshaw 1313	3
87	—	WHEN I TOUCH HER THERE JIM ED BROWN/RCA PB 11134	1
88	—	APARTMENT JOHNNY CARVER/ABC Dot DO 17729	1
89	93	SHE WAS ALONE RAY SANDERS/Republic REP 008	2
90	—	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/RCA PB 11036	1
91	—	SOMEONE LOVES HIM SUE RICHARDS/Epic 8 50465	1
92	—	THE WOMAN BEHIND THE MAN BEHIND THE WHEEL RED SOVINE/Gusto/Starday SD 169	1
93	—	ALL THE LOVE WE THREW AWAY LOIS JOHNSON & BILL RICE/Polydor PD 14435	1
94	97	I THINK I'LL SAY GOODBYE JERIS ROSS/Gazelle IRDA 431	2
95	100	GET DOWN COUNTRY MUSIC BRUSH ARBOR/Monument 45 230	2
96	—	STAR STUDDED NIGHTS ED BRUCE/Epic 8 50475	1
97	98	IT NEVER CROSSED MY MIND TOMPALL GLASER/ABC AB 12309	2
98	99	RUNAWAY HEART PAM ROSE/Capitol 4491	2
99	—	LET THE GOOD TIMES ROLL BUCK OWENS/Warner Bros. WBS 8486	1
100	86	HEAVEN CAN BE ANYWHERE (TWIN PINES THEME) CHARLIE DANIELS BAND/Epic 8 50456	4



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