

RECORD WORLD

Who In The World: Crystal Gayle

HITS OF THE WEEK

SINGLES

BANG **BRICK, "AIN'T GONNA HURT NOBODY"** (prod. by Phil Benton & group) (writer: Hargis) (Caliber/Good High, ASCAP) (3:06). The singles success of this Southern rhythm group should be no mystery by now: superior production, clever instrumentation, and what the lyric calls "a groovy groove, nice and easy," should add this to their hits. Bang 735.

LITTLE RIVER BAND, "HAPPY ANNIVERSARY" (prod. by John Boylan & group) (writers: Birtles-Briggs) (Australian Tumbleweed, BMI) (3:30). "Help Is On The Way" broke this Australian band on American pop radio, and this bittersweet love song should swell their following. An acappella chorus is the chief hook; the style is basic r&b. Harvest 424 (Capitol).

JOHNNY RIVERS, "CURIOUS MIND (UM, UM, UM, UM, UM, UM)" (prod. by Johnny Rivers) (writer: Mayfield) (Warner-Tamerlane, BMI) (3:05). Rivers has again altered the title of one of his singles, this time a Curtis Mayfield song that has a touch of novelty. The chorus/subtitle is catchy, and should build his comeback. Big Tree 16106 (Atlantic).

HELEN REDDY, "CANDLE ON THE WATER" (prod. by Kasha, Lloyd & Curb) (writers: Kasha-Hirschhorn) (Walt Disney/Wonderland, ASCAP/BMI) (2:39). Reddy's rendition of the theme from a new Disney film should benefit from the pic's holiday exposure. The slow, expressive ballad is fully produced, and fits her recognizable style well. Capitol 4521.

SLEEPERS

BLUE OYSTER CULT, "GOIN' THROUGH THE MOTIONS" (prod. by Murray Krugman, Sandy Pearlman, David Lucas & group) (writers: Bloom-Hunter) (B. O'cult/April/Ian Hunter, ASCAP) (3:12). Ian Hunter had a hand in writing this thumping, hand-clapping pop-rocker, which should continue "Reaper's" work in building BOC's audience. Columbia 3-10659.

KISS, "SHOUT IT OUT LOUD" (prod. by group & Eddie Kramer) (writers: Simmons-Stanley-Ezrin) (Kiss/Cafe Americana, ASCAP/All By Myself, BMI) (3:15). A top five lp and the group's remarkable live success should help this live version of a Kiss standard reach heights the studio version didn't attain. The excitement is contagious. Casablanca 906.

PETER ALLEN, "DON'T CRY OUT LOUD" (prod. by Peter Allen & Ed Thacker) (writers: Allen-Sager) (Irving/Woolnough/Jemava/Begonia/Unichappell, BMI) (3:34). This Allen favorite is now a single from his live lp, and should help bring the Australian singer the pop acclaim he deserves. It's a sad ballad, with a soaring finish. A&M 2000.

THE MUZZY BAND, "LOVE IS A GAME" (prod. by Gene & Eliot) (writers: Spivack-Schwartz-Greenberg-Schwartz) (Laurie House/Muzcap, ASCAP) (3:05). A new group's debut single is bright and energetic enough to earn a place on pop and MOR playlists. The lead vocalist has an engaging alto voice that recalls Toni Tennille's. Laurie 3662.

ALBUMS

ROBERTA FLACK, "BLUE LIGHTS IN THE BASEMENT." The songstress has not made an album in some time, but shows here that she has lost none of her vocal magic. "25th of Last December" (the current single penned by Eugene McDaniels) is a moving performance and it should be followed up the charts by "The Closer I Get To You." Atlantic SD 19149 (7.98).

PARLIAMENT, "FUNKENTELECHY VS. THE PLACEBO SYNDROME." The latest adventure of Dr. Funkenstein finds that upon his return to the planet, they have fallen prey to the placebo syndrome at the hands of Sir Nose D'Voidoffunk. The entire crazy Parliament cast including Bootsy's Rubber Band is up to its usual funky antics again. Casablanca NBLP 7084 (7.98).

GROVER WASHINGTON, JR., "LIVE AT THE BIJOU." This two record live set by Mr. Magic was recorded last May in Philadelphia. His group, which includes flute and electric violin, gives the saxophonist a depth which is heard to best effect on the extended pieces, "Lock It In The Pocket," "Days In Our Lives"/"Mr. Magic," and "On the Cusp." Kudu KUX 3637 (Motown).

SLAVE, "THE HARDNESS OF THE WORLD." One of the most promising new soul outfits of the year on the basis of their excellent debut set, Slave has begun to settle down into a consistently scintillating groove. The ten man lineup can either burn or soothe with their vocals and instrumental skill which is applied to some solid material. Cotillion SD 5201 (Atlantic) (7.98).



Can boogie nights lead to a love that's always and forever?



If the nights are of the
type found in Heatwave's
classic "Boogie Nights" ⁸⁻⁵⁰³⁷⁰... and
if the love is inspired by
Heatwave's new single,
"Always and Forever"..
then, the answer is yes!



"Always and Forever." Heatwave's new single. From the album "Too Hot to Handle"
On Epic Records.

RECORD WORLD

Faraci, O'Donnell and Harris Named In WEA Corp. Executive Realignment

By SAM SUTHERLAND

■ BURBANK, Calif.—In his first major administrative action since assuming the presidency of Warner-Elektra-Atlantic Corp., Henry Droz has announced a realignment of the distributing giant's top executive tier, effective immediately. Named by Droz in the move are Vic Faraci, promoted to the post of executive vice president, John (Jack) O'Connell as

senior vice president, finance, and Stan Harris, who will serve as vice president, administration.

In an interview with RW, Droz confirmed that the new appointments reflect WEA's broad-based stepping-up of marketing, advertising and merchandising strategies as forecast during the company's convention early this fall. As noted by Droz at the time of his own appointment (RW, November 26, 1977), the company's overall administrative scheme is not being dramatically redrawn. But the new promotions will, Droz said, bring all three executives into positions of wider responsibility and higher visibility, (Continued on page 16)

Holiday Sales Boost RW Singles Index

By PAT BAIRD

■ The annual pre-Christmas sales boom drove the RW Singles Sales Index to its highest point in months. Accounting for a good portion of those figures were the top three singles:

Chart Analysis Debby Boone (Warner/Curb) at #1 for the tenth straight week; Crystal Gayle (UA) —holding the #2 position, and Linda Ronstadt (Asylum) at #3 for the second week. The Bee Gees (RSO) also picked up big (Continued on page 6)

Pop Music Abounds on Network TV

By MARC KIRKEBY

■ NEW YORK—The amount of popular music on network television has continued to increase this season, but the ratings performance of two highly-touted programs leaves open to question just how great a part pop music will play in upcoming network

Capitol Unveils New EMI America Label; Mazza, Grierson, Jordan, Straw Top Execs

By SAMUEL GRAHAM

■ LOS ANGELES — Capitol Records' new label, first announced in late September, was officially unveiled last Tuesday (6) during a luncheon and press conference where Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI, Inc., revealed that the fledgling second company—to be called EMI America Records, Inc.—would be in operation on the first of the new year.

Menon, who is serving as chairman and chief executive of the new division (which will have separate offices at an as yet unannounced location on the Sunset Strip), named the top executive tier, headed by presi-

dent and chief executive Jim Mazza. Reporting to Mazza, who served most recently as VP, marketing, for Capitol, will be Don Grierson, VP, a&r; J.J. Jordan, director, national promotion; and Bill Straw, director, business affairs.

During the conference, held at the Le St. Germain restaurant in Hollywood, Menon called the new wholly-owned subsidiary "an important new venture" and described its thrust as "an independent source of top American talent for world markets and a means of enhancing our already considerable marketing success in the U.S." Menon also expressed his feeling that EMI America would "create a separate talent source with its own distinctive approach. We've felt for some time that it would be of benefit to us to bring a different (Continued on page 12)

Retailer Calls For Ma & Pa Organization

By DAVID MCGEE

■ NEW YORK — Charging that major record companies too often ignore ma and pa retail stores, Joe Saccone, owner of Spinarama Records in Brooklyn, has called for the formation "or reactivation" of the Record Dealers Association as a means of helping small store owners "get a bigger slice of the pie."

At the December 5 meeting (Continued on page 84)

Broadcasters Attack Performers Right; RIAA Supports Govt. Study's Conclusions

By IRWIN B. ARIEFF

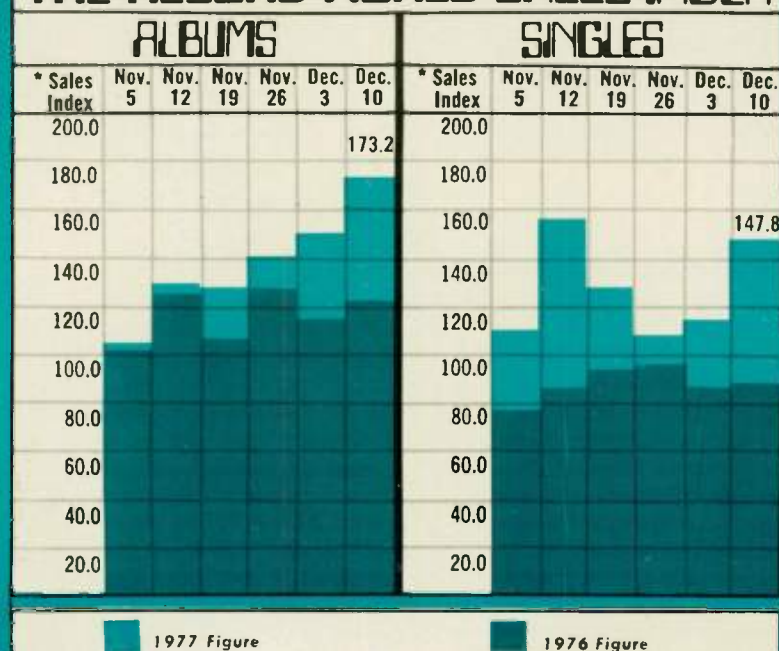
■ WASHINGTON — The report prepared for the U.S. Copyright Office on the economic impact of a performance royalty for recordings has been strongly criticized by broadcast groups and stations in comments to the Copyright Office, but lauded by the Recording Industry Association of America. At the same time, broadcasters have begun mobilizing for an all-out effort to defeat legislation to enact a performance royalty in the Congress.

The report (RW, 11/19 and 12/3), prepared for the Copyright Office by Stephen Werner, of

Ruttenberg, Friedman, Kilgallon, Gutches & Associates in Washington, concluded that radio stations would be able to pay a record music license fee without "any significant impact," that the cost of such fees could be passed on to purchasers of advertising time, and that music performers and composers often are inadequately compensated for their work.

The RIAA, in comments filed with the Copyright Office, supports the report's conclusions. Because the report is "fully docu- (Continued on page 89)

THE RECORD WORLD SALES INDEX



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

Defective Discs, Price Wars Dominate Retailers Discussion

By DAVID McGEE

■ NEW YORK—Defective records and the effect of price wars were the dominant topics of discussion at the Monday night (5) meeting of the B'nai B'rith Music and Performing Arts Lodge held at the Sutton Place Synagogue on Manhattan's East Side. The meeting's main event was a retailer's panel, conceived and chaired by Herb Goldfarb, and composed of five New York City retailers: Jay Sonin, owner of Record Hunter stores; Roy Imber, president of El-Roy Enterprises (Record World and TSS Stores); Sy Bondy, owner of Bondy's Record Shop; Ben Karol of King Karol; and Joe Saccone, owner of Spinarama Records in Brooklyn.

The hottest debate of the evening centered on the problem of defective records. Asked if they were losing sales as a result of records being given away to disco pools and to critics, and as a result of TV packages, the retailers agreed that although "record

companies give away too many records," this practice has little effect on business. Most said that TV packages stimulate interest in an artist's catalogue, much to the retailer's benefit. However, Sonin said that an "enormous" amount of his time and money are tied up in return authorizations. "The industry should find a way to cut that dead money down," he stressed.

When it was suggested by an audience member that only a few labels are guilty of bad pressings, Sonin was quick to reply: "All the labels are guilty. The records

are terrible. When prices went up consumers became more discriminating in their buying. They don't stand for poorly-pressed records. They bring them back."

"Returns are coming in at a 10 to 15 percent rate, and that's hurting us," said Bondy. "If you sell five records you hope one or two won't come back."

On the matter of pricing, the retailers agreed that competitive pricing is healthy. Broad-scale price wars, regardless of the industry in which they occur, are counterproductive. The major ef-

(Continued on page 72)

Peter Goldmark, Developer of LP, Dies

■ NEW YORK—Peter Carl Goldmark, who developed the long-playing record for CBS and helped to revolutionize the music industry, died last Tuesday (6) in a two-car accident on the Hutchinson River Parkway in Westchester County north of here. He was 71. Only last month, Goldmark was

awarded the National Medal of Science by President Carter at ceremonies in Washington.

Goldmark retired from CBS in 1971, and until his death headed his own company, Goldmark Communications Corp., a subsidiary of Warner Communications.

Goldmark's career in communications included the development of a color television system, a video disc, and other television-oriented innovations, but it is for the LP record that he will likely be best remembered. The unveiling of Columbia's microgrooved 12-inch disc on June 21, 1948 is seen by many as the beginning of the modern era in the record industry.

Goldmark and the staff of CBS Laboratories developed virtually all the technology necessary to make the LP record a reality: they changed the phonograph stylus from steel to sapphire, the disc composition from shellac to vinyl, and built lighter tone arms and smoother-running turntables.

Goldmark was born Dec. 2, 1906 in Budapest, Hungary. His family moved to Vienna, Austria after World War I. Goldmark studied in Berlin and at the Uni-

(Continued on page 72)

Spectacolor Lights Up Times Square Area With Record World Chart Information

■ NEW YORK—Spectacolor, the computer automated advertising display located at the crossroads of Times Square is the latest medium to feature Record World's album and singles chart.

Spectacolor, which can be seen during the opening credits to Saturday Night Live, will spotlight RW's top ten albums and singles in countdown sequence (includ-

ing bullets) each week from Wednesday afternoon through Friday night with a potential audience in excess of three million viewers.

The RW countdown will be seen in one minute spots approximately four times every hour with each chart entry notated by the name of the record and artist in an individual full frame.



Spectacolor sign flashes congratulations to recently realigned RW market research department.

Powerhouse Picks

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

Billy Joel (Columbia) "Just The Way You Are."

Disc is already top 5 in Atlanta and top 10 in Miami. Major adds continued this week along with solid chart jumps. Excellent sales are being reported.



1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER EDITOR IN CHIEF
BOB AUSTIN SID PARNES

VICE PRESIDENT/MANAGING EDITOR
MIKE SIGMAN

HOWARD LEVITT/ASSOCIATE EDITOR
MICHAEL SCHANZER/ART DIRECTOR
MIKE VALLONE/RESEARCH DIRECTOR

David McGee/Assistant Editor
Barry Taylor/Assistant Editor
Marc Kirkeby/Assistant Editor
Pat Baird/Assistant Editor

Doree Berg/Associate Research Director
Alan Wolmark/Assistant Editor
Sophia Midas/Assistant Editor

Dede Dabney/R&B Editor
David Skinner/Assistant Art Director
Joyce Reitzer Panzer/Production

Speight Jenkins/Classical Editor
Vince Aletti/Discotheque Editor
Irwin B. Arieff/Washington Correspondent

Robert Palmer/Jazz Editor
Stan Soifer/Advertising Sales
WEST COAST
SPENCE BERLAND
VICE PRESIDENT

WEST COAST MANAGER
SAM SUTHERLAND CHRISTY WRIGHT
WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Assistant Editor
Mike Falcon/Assistant Editor
Linda Nelson/Production

Portia Giovinazzo/Research Assistant
6290 Sunset Boulevard
Hollywood, Calif. 90028

Phone: (213) 465-6126
NASHVILLE
JOHN STURDIVANT
VICE PRESIDENT

SOUTHEASTERN MANAGER
Walter Campbell/Southeastern Editor
Mario Ratliff/Research

Vicki Branson/Research
Margie Barnett/Editorial Assistant
Red O'Donnell/Nashville Report

49 Music Square West
Nashville, Tenn. 37203
Phone: (615) 329-1111

LATIN AMERICAN OFFICE
TOMAS FUNDORA
VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012
(305) 823-8491
ENGLAND
PHILIP PALMER
Manager

Suite 22/23, Langham House
308 Regent Street
London W1
01 580 1486

JAPAN
ORIGINAL CONFIDENCE
CBON Queen Building

18-12 Roppongi 7-chome
Minato-ku, Tokyo

CANADA
ROBERT CHARLES-DUNNE
19 Yorkville Avenue

Toronto, Ontario
Canada M4W 1L1
(416) 964-8406

GERMANY
JIM SAMPSON
Liebherrstrasse 19

8000 Muenchen 22, Germany
Phone: (089) 22 77 46

FRANCE
GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67
SPAIN
JOSE CLIMENT

Avenida de America 35, Piso 5 No. 7
Madrid 2, Spain
Phone: 416-7161

Phone: 416-6686
MEXICO
VILO ARIAS SILVA

Peten 151-402 Colonia Navarte
Mexico 12, D.F.
Phone: 536-41-66

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$70; AIR MAIL—\$115; FOREIGN AIR MAIL—\$120. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1977 by
VOL. 35, NO. 1588

RECORD WORLD PUBLISHING CO., INC.

RECORD WORLD DECEMBER 17, 1977

The New Muppet Show album is guaranteed to make your holiday green.



Their hit single
has everyone
humming
"Mah na Mah na."

AB 4152

The Muppets are no ordinary group. They are international superstars with a #1 LP outside of the U.S. And they've already captured America's heart on television.

They have a style all their own and it sparkles through every song.

This is an album that crosses over age, sex, race and politics and should head everyone's list.



ON ARISTA RECORDS

MUPPET Characters ©
Henson Associates, Inc.,
1956, 1976, 1977.

Three Albums Bullet Into Top Ten; Gibbs Hot on Singles Chart

Cassidy LPs Show Strength

By BARRY TAYLOR

■ Fleetwood Mac (WB) recorded its 29th week on top of The Album Chart this week through its strength at the racks where it continues to hold a sizeable lead over Linda Ronstadt's "Simple Dreams" (Asylum). "Kiss Alive II" (Casablanca) holds in the #3 position with the package doing extremely well, as expected, on the rack and retail levels. "Shaun Cassidy" (Warner-Curb) is still enjoying a Christmas season resurgence as it maintains its bullet for the second week, moving up a notch to #4 in its 25th week of release. Cassidy's other top twenty entry, "Born Late," is also benefitting by what seems like a magnetic pull toward the top for the teen singer as it elbows its way up six notches to #14 bullet.

New in the top ten this week are three albums which have been on top of either the Most Airplay or Top Retail Sales categories since their release. Leading the way is Earth, Wind & Fire's "All 'N All" (Columbia), chalking up huge pop and r&b sales (#1 on the r&b chart this week) and increasing its strength at the racks with number one placements at several locations. At #9 bullet up from #12 is Rod Stewart (WB), whose support at the racks is solidifying as sales continue to reflect its massive airplay (Top Airplay this week) and at #10 is ELO's "Out Of The Blue" (Jet) with a growth pattern that has been almost a carbon copy of Stewart's.

Entering the top twenty this week is Neil Diamond's "I'm Glad You're Here With Me Tonight" (Columbia) at #18 bullet. This album has taken tremendous leaps at the racks last week with good, solid retail sales and a bulleting single to boost his stance.

Two albums on the verge of denting the top twenty are Boz

Scaggs' "Down Two Then Left" (Columbia) and Queen's "News Of the World" (Elektra). Boz' album at #22 bullet has already been certified gold in its third week of release as its sales continue to pick up where "Silk Degrees" left off. Queen moves up ten notches to #25 bullet, boosted by a bulleting single and good retail response.

At #36 bullet, George Duke's "Reach For It" (Epic) continues its growth pattern as the keyboardist, who is #1 this week on the Jazz Chart, is enjoying his best lp to date. Right behind Duke at #37 bullet is Gino Vannelli (A&M), another keyboardist who appears to finally be enjoying popularity "south of the border" after establishing himself in Canada.

In just its second week of release, last week's Chartmaker, Natalie Cole's "Thankful" (Capitol), is at #61 bullet, backed by solid r&b sales. Also in its second week, Genesis' "Seconds Out" (Atlantic) moves up to #79 bullet.

New to the top 100 is Parliament's "Funkentelechy Vs. the Placebo Syndrome" (Casablanca) which enters at #83 bullet. This week's Chartmaker is already showing distinct crossover acceptance. Also making its debut this week is "Bay City Rollers' Greatest Hits" (Arista), a solid rack item which enters the top 100 at #90 bullet and Meatloaf's "Bat Out Of Hell" (Epic/Cleveland Intl.) at #98.

Foreigner Singles Chartmaker

(Continued from page 3)
sales to bullet at #4.

Also on the top of the chart are: Rita Coolidge (A&M) at #5; LTD (A&M) at #6; Heatwave (Epic) at #7 and Paul Nicholas (RSO) at #8. Moving into the Top 10 this week are Bob Welch (Capitol) at #9 bullet and Player (RSO) at #10 bullet, both getting significant sales.

Just under the Top 10, Rod Stewart (WB) moved to #15 bullet, while his album moved into the Top 10 at #9 bullet; High Inergy (Gordy), at #2 on the R&B Singles Chart, continued to move on the pop side, registering #13 bullet; Dolly Parton (RCA), #1 on the Country Singles Chart for the third week, moved to #20 bullet, and Kansas (Kirshner), with a top 20 album, moved to #23 bullet.

Two groups that are registering across-the-board action are Earth, Wind & Fire (Col) (#25 bullet pop, #1 bullet r&b, #1 r&b album and #6 bullet pop album) and Con Funk Shun (Mercury) who moved 10 points to #58 bullet pop and registered #13 bullet r&b, with the album at #10 r&b and #82 bullet pop.

As a producer, Barry Gibb of The Bee Gees is currently on the charts with four bulleting singles: "How Deep Is Your Love" at #4 bullet; "Stayin' Alive," last week's Chartmaker, jumped 12 points to #62 bullet; Samantha Sang (Private Stock) is at #46 bullet and Andy Gibb (RSO) is listed at #50 bullet.

Other strong entries this week include: Queen (Elektra) with the single at #22 bullet and the album bulleting at #25; Shaun Cassidy (Warner/Curb) at #30 bullet, with both his old and new album picking up good sales; Billy Joel (Col), this week's Powerhouse Pick, continuing to spread for a #42 bullet spot; Dan Hill (20th Cent.) moving into #51 bullet with good secondary and primary adds; John Denver (RCA) at #63 bullet, and Lynyrd Skynyrd (MCA) spreading in the south and northeast for a nine point move to #71 bullet.

New on the Top 100 this week are: Chartmaker Foreigner (Atlantic) at #77 bullet; Jay Ferguson (Asylum) #87 bullet; Donna Summer (Casablanca) #88 bullet; Stillwater (Capricorn) #95; Raydio (Arista) #98, and War (MCA) #99.

Roland Kirk Dies

■ NEW YORK—Rahsaan Roland Kirk, the jazz saxophonist and multi-instrumentalist who was known for his experiments in musical styles, died of a stroke last week while on tour in Indiana. He was 41. Another stroke two years ago had left him partially paralyzed.

Kirk, born Ronald T. Kirk in Columbus, Ohio, August 7, 1936, was almost totally blind from birth. He was educated at Ohio State School for the Blind, and demonstrated musical ability from an early age. He began playing trumpet, learned the saxophone and other instruments, and began appearing at jazz and r&b sessions in New York in the early fifties.

First Disc

His first record was cut in 1956, and through his career he recorded for Cadet, Limelight, Prestige and Buddah. The larger part of his recording, however, were made for Atlantic—13 in all—and at his death he was under contract to Warner Brothers, for whom he had recorded two albums.

Kirk's adopted name came to him in a dream, he said, as did the inspiration for his principal jazz innovation, the playing of three or more instruments at once. His music, which he called "Black Classical," incorporated r&b, bop and African influences, and ranged from accessible melodies to difficult avant-garde. His Warner records seemed to be moving closer to traditional r&b styles.

Court Disallows Bankruptcy Plea In Piracy Case

■ NEW YORK — In a landmark decision, a Federal Bankruptcy Judge here has disallowed an attempt by a man found to have been engaged in the pirating of sound recording to have the resultant judgments against him discharged because of personal bankruptcy.

Judge Boris Radoyevich handed down this decision on a motion for a summary judgment brought by CBS, Inc. and Atlantic Recording Corp. against Julius
(Continued on page 78)

REGIONAL BREAKOUTS

Singles

East:

Wings (Capitol)
Billy Joel (Columbia)
Samantha Sang (Private Stock)

South:

Samantha Sang (Private Stock)
Dan Hill (20th Century)
Bee Gees (RSO)
Steely Dan (ABC)

Midwest:

Santa Esmeralda (Casablanca)
Wings (Capitol)

West:

Santa Esmeralda (Casablanca)
Wings (Capitol)
Bee Gees (RSO)

Albums

East:

Parliament (Casablanca)
Rick Danko (Arista)
Saturday Night Fever (RSO)
Star Wars Story
(20th Century)

South:

Parliament (Casablanca)
Bay City Rollers (Arista)
Santa Esmeralda (Casablanca)
Saturday Night Fever (RSO)
Rick Danko (Arista)
Bette Midler (Atlantic)

Midwest:

Parliament (Casablanca)
Santa Esmeralda (Casablanca)
Rick Danko (Arista)
Star Wars Story
(20th Century)
Bette Midler (Atlantic)

West:

Parliament (Casablanca)
Saturday Night Fever (RSO)
Rick Danko (Arista)
Star Wars Story
(20th Century)



Robert Gordon. We're his Private Stock.

He is an original. In his first album, Robert Gordon teams with the legendary Link Wray and clearly establishes himself as the new voice of rock and roll. His recent successful national tour proved that he is also an explosive live performer. Look for even more excitement with the second Robert Gordon album in February.



He chose Private Stock Records because we are a very special reserve of record industry professionals. We know how to generate world-wide excitement for our artists. We're a close-working team that provides the highly creative and personalized support every artist's career deserves. Something's happening at Private Stock ...and it's our artists!

Our artists also star on **GRT** Tapes.

PRIVATE STOCK RECORDS, LTD. ® 40 West 57th Street, New York, N.Y. 10019

L.A. Retailer Plans Co-Op One-Stop

By MIKE FALCON

■ LOS ANGELES — A Ventura, California retailer has instituted plans for a cooperative-type one-stop to serve the Ventura, Oxnard and San Fernando Valley areas. Diane Warden, owner of Jailhouse Records, has already been serving between five and ten retail outlets. She receives the sub-distributor price (plus one-half of one percent) from a sympathetic dealer already enjoying the lower prices and sells \$6.98 list lps to her accounts for \$3.45.

Warden, who has already written and requested the subdistribution designation from two major manufacturers, has rented a converted laundromat and is in the process of making it into a warehouse.

According to Steve Schlegel, owner of Only Rock And Roll in the San Fernando Valley, Warden's efforts are saving him about 25 cents per record from the price he would usually pay a one-stop.

"The price is really the only advantage," stated Schlegel, "although I'm pleased with the time factor. Usually I can get special orders two days after a phone

call, and I can order whatever I want." Other accounts echoed Schlegel's comments.

The "co-op" is actually not a "pure" cooperative venture, except in spirit. But Warden is adamant about her position, arguing that small retailers need an arrangement of this sort if they are to successfully combat the proliferation of large record chain stores and the demise of the "mom" and "pop" store.

"I service them like a one-stop," observed Warden, "but I don't carry the one-stop type of stocking situation. They put their orders together, I call it in and pick it up, but I don't have any stock sitting around. But it is a co-op thing. I don't put the order in until everyone has phoned me. None of the stock actually sits, and that's the principal difference

between us and a one-stop."

Although requirements for sub-distributor pricing differ from manufacturer to manufacturer, some of the principal points in allowing a dealer to get the sub-distributor discount center on a warehouse separate from the retail operation; the amount of standing stock in the warehouse; the number of accounts serviced by the potential subdistributor; and generally the requirement that the subdistributor buy in box lots, generally a minimum of 25 of each title.

"Opening a subdistribution warehouse is not as simple a proposal as it might first appear," noted Vic Faraci, newly-appointed executive vice president at WEA. "There are many areas to consider. The redistributing of the

(Continued on page 85)

Ira Heilicher's Co. To Open Second Store

■ LOS ANGELES — The Great American Music Company, the retail operation formed by Ira Heilicher after his resignation from the Pickwick Corporation, will open a second store in the western suburbs of Minneapolis sometime before the end of the year. The company recently concluded lease negotiations for the 10,000 square foot free-standing structure, almost five times as large as the operation's pilot store.

Official opening of the store will take place some time in early January. "We want to do a couple of weeks of testing and just open the doors and see who falls in," said Heilicher. "We're not really going to do any promotion to speak of yet until we iron out the final wrinkles."

The Great American Music Company now has both a mall location and a free standing store, as well as a warehouse. "We tried some interesting concepts in the smaller store and

we're ready to try them in a more massive area," observed Heilicher. He added that future expansions will probably include both mall locations and free-standing stores, "depending on the real estate situation."

Joining Heilicher in the operation of his new store will be Jan Jordan, a former purchasing agent for Pickwick who was involved in both rack and distribution operations. Her new duties include purchasing and increased involvement in marketing areas. Bev Nordstrom, formerly with Discount Records and a local Minneapolis record chain, will be in charge of store operations.

Lee Dorsey to ABC

■ LOS ANGELES—Mark Meyerson, vice president of a&r, ABC Records, has announced the signing of Lee Dorsey to a recording contract. Dorsey's initial ABC album, "Night People," will be released in early January.

Polydor Names Parsons VP, R&B Product

■ NEW YORK—Matt Parsons has been appointed vice president, r&b product, according to an announcement by Lou Simon, executive vice president and general manager of Polydor Incorporated.



Matt Parsons

Parsons, who joined Polydor in July, 1977 as director of r&b promotion, will remain responsible for all r&b promotional activity and in his new role will coordinate all r&b activities within the company.

Before joining Polydor, Parsons worked in the r&b promotion area at Capitol Records, Mercury Records and other companies.

Arista Names LaPorta

■ NEW YORK — Rick Dobbis, vice president of artist development, Arista Records, has announced the appointment of Kiki LaPorta to the position of director, advertising and creative services administration for the company.



Kiki LaPorta

LaPorta's responsibilities in this capacity include the creation and implementation of advertising plans and the coordination of advertising information throughout Arista. She will also administer the work of the creative services area to facilitate the creation and production of advertising and merchandising materials, and will be responsible for the generation of all advertising reports.

Prior to joining Arista, LaPorta was at A&M Records, where she served as advertising manager and advertising media director. She has also been Motown's advertising director, and at Warner Brothers Records she served as both advertising coordinator and artist relations coordinator.

Stax Names Porter A&R/Talent VP

■ BERKELEY — David Porter has been named vice president, a&r talent, for Stax Records, according to an announcement by Ralph Kaffel, president of Fantasy / Prestige / Milestone / Stax Records.



David Porter

Porter has worked with Stax Records ever since he was a teenager. His first Stax sessions as a vocalist occurred in 1960. By 1962, Porter, along with Isaac Hayes, was hired as a writer, and Porter's first album as a solo artist was released.

Later, Porter was made vice president of Volt Records, a Stax subsidiary. By the early seventies, he was named executive vice president in charge of production for Stax.

The Memphis offices, located at mid-Memphis Tower, 1407 Union Street, Suite 600, Memphis 38104, officially opened December 10.

Martell Foundation Donation



Bruce Lundvall, president of CBS Records Division, is shown here presenting a check for \$200 thousand to Dr. James F. Holland at Mt. Sinai Hospital, N.Y.C. The check was the first installation of the proceeds raised at the T.J. Martell Memorial Foundation Humanitarian Award Dinner. Dr. Holland is the head of the Martell Leukemic Research laboratory at Mt. Sinai. Pictured also are (far left): Tony Martell, vice president and general manager, CBS Associated Labels, and Dr. George Bekesi, assistant to Dr. Holland.

KISS

**ALIVE II
FIRST SINGLE**

**SHOUT IT
OUT LOUD!**



**rock
steady**
PRODUCTION INC.

PRODUCED BY KISS AND EDDIE KRAMER

WRH

Casablanca
Records and Films

Vee Jay Maps Major Reissue Program

By SAM SUTHERLAND

■ LOS ANGELES — Since its reformation earlier this fall, Vee Jay Records has been delving into its extensive catalogue of rhythm & blues, jazz, gospel and early rock 'n' roll masters in preparation for the company's first major reissue program. According to Michael Ochs, director of artist development, the label's first wave of reissued material represents a virtual instant catalogue, with 192 titles from the Vee Jay vault, along with 22 albums in the Catalyst jazz catalogue, being simultaneously reactivated.

While such a flood of catalogue material would normally consti-

tute a major risk for a pop label entrenched in contemporary titles, the current program is expected to prove far more sanguine for Vee Jay, long associated with classic r&b and rock. With the bulk of the material already in distribution over the past few weeks, Ochs notes that the collector market alone will insure that Vee Jay's first major release program will indeed establish the labels' presence once again with retailers.

Ochs, whose past stints in publicity and artist relations at ABC and Columbia paralleled a long-term involvement in record collecting, explained that the albums

in release comprise both complete reissues of earlier Vee Jay albums, recent Catalyst releases, and compilations he has developed for some of the best known acts, particularly in the early rock 'n' roll vein.

Classic blues titles include artists like Jimmy Reed and John Lee Hooker, who both cut extensively for the label, while early soul titles include lps by Jerry Butler, Betty Everett, Little Richard and Billy Preston. Gospel, another key area and the label's original inroad into the trade, is being recognized through lp releases for the Staple Singers, Swan Silvertones, Harmonizing Four, Five Blind Boys and Highway QC's, while the newer Catalyst albums will be complemented with reissues of Vee Jay and Epitaph label sets by artists including Lee Morgan, Paul Chambers, Django Reinhardt, Bunny Berigan, Art Tatum, Duke Ellington, Eric Dolphy, Wynton Kelly, Charlie Byrd, Art Blakey and others.

That volume of new pressings represents a virtual rebirth for the label, which celebrates its 25th anniversary next year. Now headed by president Betty Chiappetta, Vee Jay had actually resumed active operation last year with several single releases on the Tollie label, which the company had used during the mid-'60s as a conduit for American and English pop acts, among them the Beatles, whose first singles were released here on Tollie before later shifting to Vee Jay itself for subsequent reissues (Ochs himself jokes that he's still searching the vaults for an unreleased album).

During the '50s and early '60s, Vee Jay had a healthy share of singles action, beginning under the leadership of owner/founders Vivian Carter and Jimmy Bracken, and continuing in subsequent

(Continued on page 78)

ABC Promotes Three in New York

■ NEW YORK—In a restructuring at its New York office, ABC Records has announced three promotions.

Barbara J. Harris becomes manager of the New York office. In her new position, Harris will be involved in publicity, artist relations, and label administrative functions.

Harris was formerly east coast director of artist relations, ABC, a position she held for over a year. Prior to joining ABC, Harris was director of artist relations for Atlantic Records. She worked for Atlantic for eight years.

Harris will report to Barry Grief, vice president of marketing and creative services, ABC.

Marion Somerstein becomes east coast publicity director. Previously, she was east coast press manager. Somerstein has also worked as a publicist for Atlantic Records. In addition, she was an associate editor of Words and Music magazine.

Caroline Prutzman becomes east coast press manager, ABC. She was previously a tour publicist for the label.

Both Somerstein and Prutzman report to Shelly Selover, national director of publicity, ABC.



Barbara Harris, Marion Somerstein, Caroline Prutzman

Dip Taps Mensch

■ CHICAGO — Cliff Burnstein, a&r music consultant for the Polygram Record Group and head of the newly formed Dip Records label, has announced the appointment of Peter Mensch to the post of label manager for the company.

Mensch's key areas of responsibility will be with all areas of with retail outlets already into new wave rock.

While doing graduate work at the University of Chicago, Mensch did national secondaries promotion part time for Elektra/Asylum Records. He was also music director of WHPK-FM at the U. of Chicago, as well as music director of WBRF-FM at Brandeis.

Arista Signs Strawbs



Arista Records recently hosted a Plaza Hotel cocktail party to celebrate the signing of The Strawbs to the label. The new album, "Deadlines," will be released next February. Pictured at the party are, from left: Michael Dolan, Arnakata Management; David Hemmings, Arnakata Management; Dave Cousins, leader of The Strawbs; Clive Davis, president of Arista Records; Rick Dobbis, vice president of Arista artist development; Jim Dawson, Arnakata Management, and Bob Feiden, vice president of east coast a&r for Arista.

Crocker To Seek Talent for Polydor

■ NEW YORK — Polydor Incorporated has completed an arrangement with Frankie Crocker under which he will recommend talent and producers to Polydor, it was announced by Rick Stevens, vice president, a&r.



Frankie Crocker

Under the arrangement Crocker will work together on a creative level with the Polydor a&r department and Matt Parsons, vice president, r&b product in advising Polydor artists in the song selection and production areas.

Commenting on the arrangement with Crocker, Rick Stevens said: "This new arrangement with Frankie Crocker will help us build upon Polydor's success in the r&b area. Frankie is the man who changed the face of black radio at WBLS and will have a great contribution to make to this label and its artists."

IFPMP To Debut At MIDEM Convention

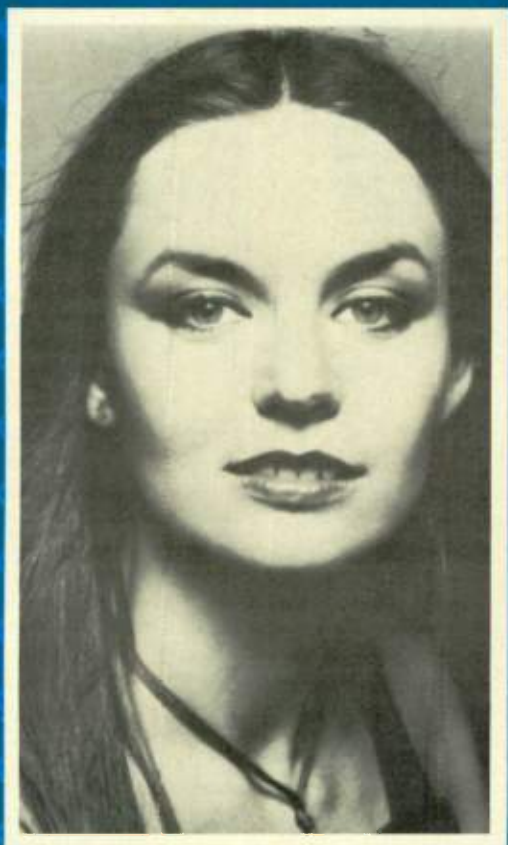
■ NEW YORK—The International Federation of Popular Music Publishers (IFPMP), which has been in the process of formation since January 1977, will be formally established at a meeting of delegates of national music publishers' associations at the Hotel Majestic on Cannes on January 22, 1978 during MIDEM.

Representatives of 15 or more music publisher associations of various countries are expected to attend and ratify the bylaws which had been previously circulated. The officers of the Federation will also be elected. These officers will be delegates to the International Confederation of Music Publishers which will include both the Popular Music Publishers' and the Serious Music Publishers' International Federations.

During the process of planning and activating the new Federation, Salvatore T. Chiantia of National Music Publishers' Association has been acting president and Leonard Feist, also of NMPA, acting secretary general.

XXXX

WILLIAM MORRIS AGENCY
congratulates its clients who have won
COUNTRY MUSIC ASSOCIATION
AWARDS.



CRYSTAL Gayle

FEMALE VOCALIST OF THE YEAR



design stakman

Ronnie MILSAP

ENTERTAINER OF THE YEAR

MALE VOCALIST OF THE YEAR

ALBUM OF THE YEAR

NEW YORK / BEVERLY HILLS / CHICAGO / NASHVILLE / LONDON / ROME / MUNICH
ARTISTS MANAGER / 1350 AVENUE OF THE AMERICAS, NEW YORK / 151 EL CAMINO DRIVE, BEVERLY HILLS

Temporary Injunction Blocks Distribution of Elvis Albums

By WALTER CAMPBELL

■ NASHVILLE — A temporary restraining order was issued Tuesday (Dec. 6) in chancery court here blocking the distribution and sale by Shelby Singleton's Sun International Corp. of two lp's featuring 1956 studio jam sessions at Sun Record Co. studios which included performances by Elvis Presley.

Chancellor Ben Cantrell ordered the injunction following an application by attorneys for RCA Records, Johnny Cash and Carl Perkins. A hearing on the plaintiff's request for a permanent injunction has been set for Dec. 14.

The albums in question are "The Million Dollar Quartet, Volume 1," featuring Elvis Presley, Cash, Jerry Lee Lewis and Perkins, and "1955 Sun Days," featuring Presley, Cash, Lewis, Perkins, Roy Orbison and Charlie Rich. Both lp's were to be released under the Sun label, the suit says.

The suit claims Presley was under exclusive contract with RCA at the time of the recordings and that the performances were not made by the artists for the purpose of a commercial recording. Cited is a contract between RCA and Presley, dated November 15, 1955, claiming RCA's "exclusive right to market his recorded performances in tapes, cassettes and records, and the exclusive right of publicity in connection with the manufacture, sale or distribution of phonograph records and tapes embodying performances of Elvis Presley."

Sex Pistols Set for 'Saturday Night Live'

■ LOS ANGELES — The Sex Pistols, England's controversial band, are set to appear on NBC's "Saturday Night Live," December 17. Their television performance will be their first public appearance of any kind in the United States and their only one planned for the immediate future.

Arrangements for the Sex Pistols' appearance were made by "Saturday Night Live" producer Lorne Michaels with Sex Pistols manager Malcolm McLaren. McLaren and Rory Johnston, his U.S. representative, were in New York to meet with Michaels and Warner Bros. vice president and director of career development Bob Regehr.

Rose Royce Platinum

■ LOS ANGELES — The current Rose Royce album on Whitfield Records (distributed by Warner Bros.), "In Full Bloom," has achieved RIAA platinum certification.

RCA purchased the rights to Presley's initial recordings on Sun Records, obtaining the exclusive rights for future distribution and marketing of all of Presley's recordings. Singleton's Sun International is the successor to certain interests of Sun Record Co., Inc., including the catalogue and tape inventory and the rights to the Sun Logo, after Singleton purchased them in 1969 when Sun Record Co. was dissolved.

But RCA claims that in accordance with its 1955 contract with Presley, performances by Presley, "made prior to 1955 or thereafter, are exclusively the property of RCA which RCA alone has the right to manufacture, sell and distribute."

(Continued on page 97)

EMI America Label

(Continued from page 3)

source of access to our company."

While no specific announcements were made regarding the artist roster for the new label—whose product will be manufactured and distributed by Capitol—Mazza said that EMI America's identity would be an "extension of the image of Capitol today," as embodied by such artists as Bob Seger, Bob Welch, the Little River Band and many others. Mazza added that the roster would probably consist of "a broad-based mixture of new and established artists." He also mentioned that "it is our intention to be a \$50 million company within three to five years. We will be as big as our ability allows us to be." While it is possible that artists currently represented by other labels will eventually become EMI America artists, Mazza said, it is doubtful that any Capitol Records artists will switch to the new label.

Mazza joined Capitol in June,



From left: Don Grierson, Jim Mazza, Bill Straw, Bhaskar Menon, J.J. Jordan

Southland Ceases Operations In Wake of Pickwick Lawsuit

By MIKE FALCON

■ LOS ANGELES — Southland Records Distributing Company, an Atlanta based independent record distributor, has ceased operations in the wake of a suit filed against the firm by Pickwick International, which seeks to recover monies owed the Minneapolis firm by a number of related accounts. Also named in the two companion suits filed in the Superior Court Fulton County (Atlanta) are Emerald Cities Records Inc., which has a DBA for conducting business under the name Oz, The Enchanted Land Of Records And Tapes; David Kaye, a corporate member of Emerald Cities and head of the Oz chain; and SG Records, a small regional rack distributor serving areas of Alabama and Georgia.

According to the clerk for the court, statements were to be heard by Judge Warden Friday (9) in pretrial motions. Although Kaye was unavailable for comment, Atlanta sources close to the Oz organization claimed that a countersuit may have been filed.

Other Defendants

Also named by Pickwick as defendants were Federal Equities, Citizens and Southern National Bank and the First National Bank of Gwinnett County. While Superior Court rules forbid phone transcriptions of charges included in its jurisdiction, a legal spokesperson for Pickwick stated that all parties listed in the complaints were included for the purposes of recovering funds.

(Continued on page 92)



1965 as territory sales representative in the Los Angeles area. He became a special accounts manager in April, 1968, and a singles specialist in March, 1969. He was promoted to district sales manager in San Francisco in September, 1970, and became district manager in Los Angeles in 1972. Mazza became director, international marketing, in September, 1974, a position he held until becoming vice president, marketing, in February of last year.

Don Grierson joined Capitol in October, 1966 as west coast singles promotion representative, and became a district promotion

manager in Los Angeles in May, 1968. He joined the Chess/Checker/Cadet group of labels in 1969, handling west coast regional promotion, and late that same year joined MGM in the same capacity. He moved to RCA in 1970 to handle west coast a&r, and rejoined Capitol in November, 1974 as manager, international a&r promotion. He became national merchandising manager in November, 1975, and has worked as director, merchandising and advertising, since July 1976.

J.J. Jordan started his career as an air personality in 1966 and worked for several stations before joining WRKO in Boston in 1970 and working under Bill Drake. In 1971 he became program director for KISN in Portland, Oregon (a Star Broadcasting station), and six months later he became national program director for all of the Star stations, including KOIL (Omaha) and WIFE (Indianapolis). In 1973 he took over WGRQ in Buffalo, New York, and turned it into a successful top 40 station. He became program director for an RKO station in Memphis (WHBQ) in 1974 and then returned (as program director) to WRKO in 1975. He spent the past year as the top 40 editor at Radio and Records.

Bill Straw spent the past year as an attorney in private practice. Prior to that he worked as an attorney for Warner Bros. Records for three years, and while in private practice previously for three-and-a-half years, he co-managed the group Free Movement. He started his career as an attorney for Capitol, where he spent two-and-a-half years.

"Winning Combination."



Produced by Brian Holland and Mike Curb and Michael Lloyd for Kolob Productions.

**Donny and Marie's new album
is a "Winning Combination."
On Polydor Records and Tapes.**

**Featuring the smash single
"(You're My) Soul and Inspiration."
*46 Billboard *63 Cashbox
*70 Record World**



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **ART THAT LISTENS:** This seems to be the time for art books dealing with record album covers. A couple of months ago we dealt with "Phonographics," one of these books, and the gallery showing of original art that accompanied the book's release. Now we have a new item, "Rock Art," compiled and edited by one **Dennis Saleh** for a relatively unknown California publisher, Comma Books.

Saleh himself says that "Rock Art" is different from other books—such as **Roger Dean's**—in that it was prepared from "an outsider's vantage point." He apparently had some problems obtaining permission to use various works in reproduction, problems which prevented him from using some of the desired covers, but what he did get to use makes for an interesting and attractive book. True, "Rock Art" does have certain things in common with other album cover books—the "Blues For Allah" and "Heavy Weather" covers are both in "Phonographics," for instance—but there are other elements special to this book alone. For one, Saleh's introduction deals with some of the unusual procedures used and obstacles encountered by artists such as **Norman Seeff** (for **Carly Simon's** "Playing Possum") and **Mick Haggerty** (for **Hot Tuna's** "Yellow Fever"). Also, "Rock Art's" 50-plus reproductions are arranged chronologically, from **Elvis Presley's** first album to such recent releases as **Linda Ronstadt's** "Simple Dreams" and **Pink Floyd's** "Animals." There's some crazy stuff here, too: the notorious "Two Virgins," with **John** and **Yoko** birthday-suited for your (not ours, that's for sure) pleasure; the original art for the **Beatles'** "Yesterday and Today," with the Fab Four surrounded by dismembered baby limbs; and what may be the hottest ticket here, a little-known **Rolling Stones** bootleg called "All-Meat Music," with some drawings by **William Stout** depicting the songs on the album (more than a little reminiscent of **R. Crumb's** "Cheap Thrills," but that's okay . . .). We're not sure that this type of book is going to catch on to the extent the various compliers would probably like to see, but they're definitely worth some investigation.

SLEIGH BELLS LISTEN AND CHILDREN GLISTEN, OR SOMETHING LIKE THAT: Sure, we know that a lot of Christmas records were left out of last week's Holiday round-up, and yeah, it was on purpose. But from now until the end of the year we'll probably be mentioning a few that were left out, so . . . **Angel's** "Winter Song," replete with bells a'ringing and the **California Boys Choir**, has been pressed in a special radio version with the new title "Christmas Song" (and appropriate lyric changes). Tune is a preview of the band's new "White Hot" album (Casablanca). Personally, though, we prefer "Punky's Whips," written by **Frank Zappa** about Angel guitarist **Punky Meadows**. Given the usual bent of Frank's material, one can be sure that "Punky's Whips" isn't exactly complimentary, but Punky himself took it in good humor (and hey, publicity's publicity); in fact, he was willing to get onstage with Zappa at the latter's recent Pauley Pavilion gig, dressed in his Angel outfit and displaying the very poses described in the song, but it didn't happen. Maybe next time, boys.

TRENCHANT WARFARE: On the front lines, the holiday spirit is understandably subdued. Neither fog nor fourth quarter marketing plans will keep some pickers from staying in the studio, where the sun never shines and visions of sugar plums will simply have to wait until After The Mix.

At the Sound Factory, **Warren Zevon** is cutting again after a hiatus of over three months. Although he had already tracked a clutch of new songs, the project was halted when the road called and co-producers **Jackson Browne** and **Waddy Wachtel** left for their respective tours (Browne headlining, of course, and Waddy handling lead guitar for **Linda Ronstadt**). Now the trio is grabbing whatever open time they can get, which usually works out to the graveyard shift. Never mind. The tunes that have emerged from the first few days show no break in energy from the earlier sessions, and promise a potent follow-up to Zevon's first Asylum lp.

We don't blow the whole whistle now, since the set will likely arrive early next year, but we can confirm that the title is "Excitable Boy," after one of the older songs on the agenda, this one a deadpanned homicidal reminiscence that features a wonderfully impassive vocal track by **Ronstadt** and **Jennifer Warnes**. "Werewolves of London" also finally makes it to wax, and newer tunes like "Vera Cruz," "Accidentally Like A Martyr," and the ominous yet triumphant "When Johnny Strikes Up The Band" further extend Zevon's bracing mix of hard-boiled, laconic surrealism, Edge City characters and genu-

(Continued on page 71)

RCA Fetes Milsap



When **Ronnie Milsap** won the coveted CMA Country Entertainer of the Year, Male Vocalist of the Year and Album of the Year awards, it wasn't long before the singer-pianist made a visit to New York where his record company, RCA, promptly gave him a reception. Shown here at the cocktail affair at the Plaza Hotel are (from left): **Mel Iberman**, division vice president, creative affairs, RCA Records; **Joyce Milsap**, Milsap's wife; Milsap, and **Louis Coultolenc**, president, RCA Records.

Cook Named RCA Asia-Pacific VP

■ **NEW YORK**—**Robert E. Cook** has been promoted to the newly-created position of division vice president, Asia-Pacific region, according to an announcement by **Karl J. Kurz, Jr.**, division vice president, international, RCA Records, to whom he reports.

Cook, who resides in Sydney, will continue, also, as chairman and managing director of RCA Limited in Australia, a post he's held since January, 1976.

Prior to assuming his Australian post, Robert Cook had and managing director of RCA Limited, Canada, and general manager of its record division, in which capacity he achieved a record sales year for the operation in 1975.

Cook was named to the Canadian post in January of 1971. In Canada, he presided over the physical move of RCA



Robert E. Cook

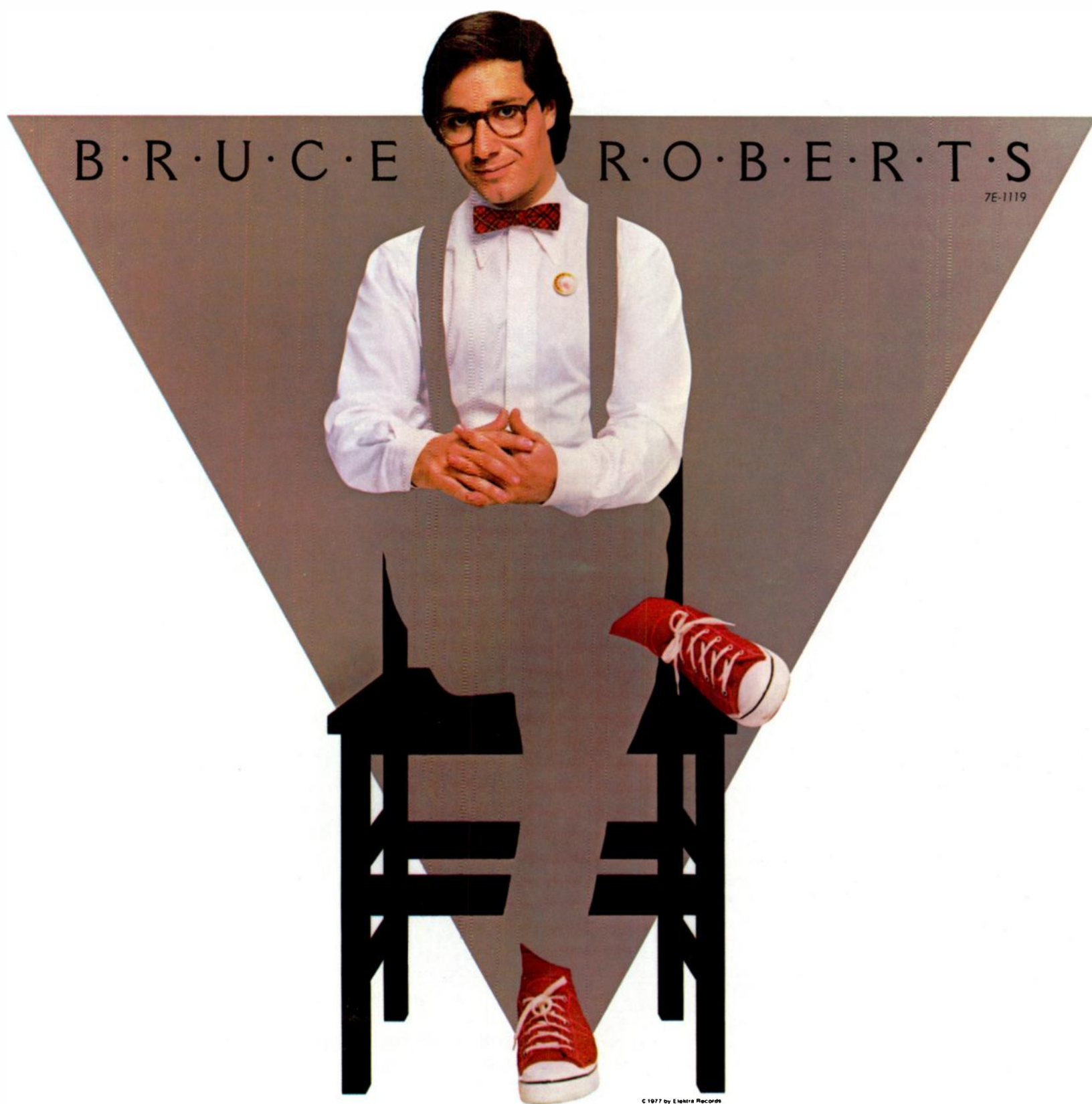
headquarters from Montreal to Toronto, and the establishment of a separate creative unit that covered the French language market from Montreal.

Cook went to Canada from RCA Argentina, where he had served as president since 1965. From 1968 to 1970, he was a vice president of the Latin American Record Federation, representing the Argentine industry.

Gibb Gets Gold



RSO Records president **Al Coury** recently presented **Andy Gibb** an RIAA certified gold album award for his debut RSO lp, "Flowing Rivers." Earlier, Gibb received a gold single award for his "I Just Want To Be Your Everything" hit, which is featured on the lp along with the current "(Love Is) Thicker Than Water" single release. **Andy Gibb** is presently in the studio working on his second album for RSO following his U.S. tour. Shown at the presentation, from left, are: **Coury**, **Gibb** and **Rich Fitzgerald**, vice president, RSO promotion.



© 1977 by Elektra Records

BRUCE ROBERTS SINGS

ON ELEKTRA RECORDS AND TAPES.  PRODUCED BY TOM DOWD

WRH

New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ **HOORAY FOR HOLLYWOOD:** 'Tis the season for television specials again, and 'tis the season when you turn your dial in a frantic search for something you can sit through more than a few minutes before screaming "Throw it in the garbage!" Musicals in particular seem the worst offenders at this time of the year, but two recent specials—those of **Bette Midler** and **Paul Simon**—proved that pop music can be presented effectively without compromising the talent involved.

Midler's "Ol' Redhair Is Back" was the most logical candidate of the two for sure disaster, given the star's saucy image. But by toning down her act just a bit and by choosing her best material, Midler scored an overwhelming success in prime time. Most of the credit naturally goes to Midler herself for being such an engaging and professional entertainer. But it would be criminal to overlook the contributions made by her writers, who provided Midler with some genuinely funny material and wrote a script that never became static. **Dustin Hoffman** appeared briefly but effectively following Midler's breathless rendition of "La Vie En Rose," playing a song of his to which Midler sang lyrics she had written. The unexpected surprise of the evening came when Midler sang **John Prine's** haunting "Hello In There." Although the song is one of the staples of her concert repertoire, Midler made it seem new again by addressing it to a forlorn-looking **Emmett Kelly**, who sat on a park bench, staring lifelessly into space. When Midler went into the bridge—"You know that old trees just grow stronger/old rivers grow wilder every day/old people just grow lonesome/waiting for someone to say/hello in there hello"—the camera moved in on Kelly's face, with its eyes showing all the despair of an old and forgotten person, and gave us one of the most touching moments we've ever witnessed on the tube.

Figuring Elvis Presley's 1968 special is in its own league, we will agree with sources who have said the Paul Simon show is the best pop music presentation they've seen on television. Our own **Pat Baird** was present at a screening of the special last week and called it "state of the art television, not in the technical sense with a lot of electronic effects, but in the way the show was put together."

Our congratulations then to Midler and Simon and all involved with their shows for making the holidays a bit brighter by holding out for something more than the status quo. TV, as they showed, need not be a wasteland.

NEW KID IN TOWN: **Joseph Papp's** latest innovation is the Public/Theater Cabaret, which is, we are told, "inspired by playwrights, poets, composers, performers and directors who've been knocking their heads against the fourth wall and other stage conventions." As the name indicates, the Theater Cabaret intends to present more than one sort of entertainment. For example: from December 20 through January 28, **David Mamet's** "The Water Engine" will be on the boards, to be followed on February 7 by **Liz Swados'** new musical entitled "Runaways." And on March 28, **Gretchen Cryer** and **Nancy Ford** will be presenting their musical comedy, about "a woman under the influence of the feminist wave" who "weathers a mid-life crisis with a keen and open sense of humor," entitled "I'm Getting My Act Together and Taking It On The Road." On the other hand, Sundays have been set aside for "free form grab-bag" events, such as poetry readings, magic shows, concerts, etc., with each act playing four or five consecutive Sundays each month. If that doesn't whet your appetite, consider the following: every Sunday in February, at 4:00 and 8:00, **Jobriath** will sing the "amazing" story of his rock career, which should take all of 30 seconds. Fortunately, February is a short month.

The Public/Theater Cabaret is in the midst of a membership drive. **Jobriath** aside, the deal is reasonable: five dollars gets you a Public/Theater Cabaret card, which entitles you to a 50 percent discount on at least three main attractions, reducing weeknight admission to \$2.50 and weekend admission to \$3.50. Admission to the "Month of Sundays" performances will be cut in half as well, from six dollars to three dollars.

Theater Cabaret performances are nightly, Monday through Saturday at 8:00. Food and bar service (you get a 20 percent discount on drinks with a card) is available from 6:00 until curtain. Late shows on Friday and Saturday begin at 11:00, with food and drinks served from

(Continued on page 82)

WEA Realignment

(Continued from page 3)

and coincide with current volume sales growth for the branch network that has led to plans for a new building.

"It basically identifies the top level of organization," Droz said of the appointments, which he added will preserve the primary focus each executive has maintained during his past tenure at WEA. "Vic Faraci's role, as it has been in the past, will be to concentrate on marketing as his main area of concern. In addition, we want him to have more of an overview of the company in all areas of its operation, but not to the extent that he will become overly embedded in another area to the detriment of that marketing involvement. He's the best damn marketing man in the business today, so we plan to continue utilizing that strength."

O'Connell's appointment, Droz said, would further extend that executive's role in overseeing the company's business affairs, while **Harris**, who has been assistant to the president, will assume additional administrative duties in the area of personnel and new building plans.

Regarding the projected expansion of the company's headquarters, Droz said, "We're still in the planning stages. [The decision to secure a larger building] relates to our growth over the past six years. We just keep outgrowing our offices."

"We haven't chosen a site yet, but it will still be in Burbank."

All three executives named in last week's realignment are veterans of the company. **Faraci**, a Chicago native, is a former music teacher and a graduate of DePaul University who has been with the company since its inception, first joining WEA as regional branch manager for the company's Chicago operation, which he helped open in January, 1971. Appointed vice president and director of marketing in 1974, he relocated to WEA's Burbank headquarters, where he will continue to be based.

Prior to joining WEA, **Faraci** served as vice president and general manager of M. S. Distributing and Musical Isle in Chicago.

O'Connell, a CPA, has been with WEA for three years in the position of vice president and chief financial officer. Formerly vice president and controller for CBS Records in New York, he has also served as a corporate director of financial planning for NBC, and has held posts at CBS-TV, Alexander Grant & Co., and Arthur Young & Co.

Prior to joining WEA, **Stan Harris** served as vice president of Akai America, Ltd., after an earlier vice presidency with the Markman Company. Since joining WEA four years ago, he has served as assistant to the president.



From left: Vic Faraci, Jack O'Connell, Henry Droz, Stan Harris.

Motown Names Cooper AOR Promo Director

■ **LOS ANGELES**—Joe Isgro, vice president of pop promotion at Motown Records, has brought in **Mark Cooper** as national AOR promotion director. Cooper will be based in Motown's Hollywood offices and oversee AOR promotion for the label.

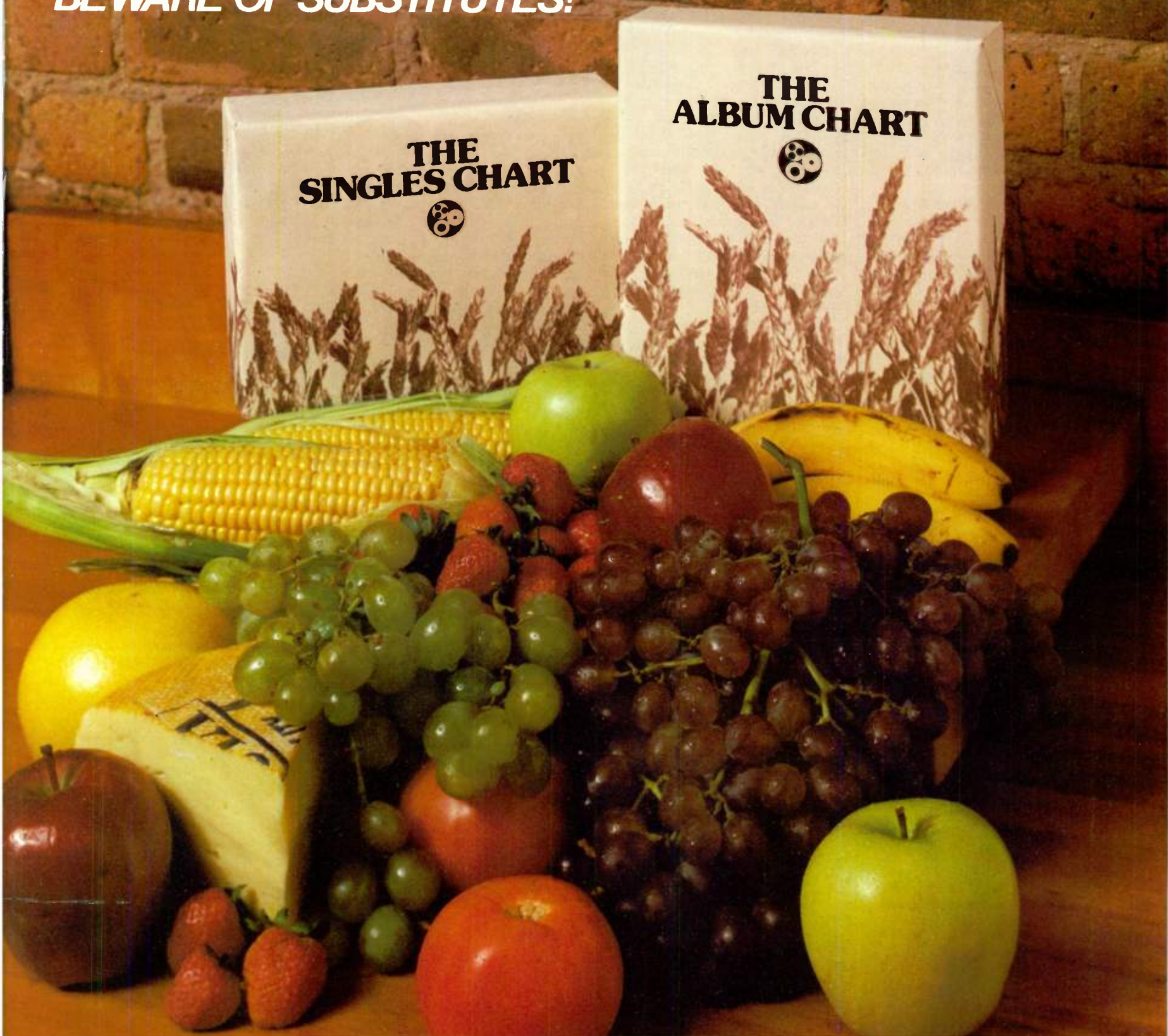
Earlier this year, Cooper was retained by Motown via a special AOR project, paving the way to his current position.

Cooper, who has been in programming posts across the country for the last five years, was most recently program director of Century Broadcasting's KWST-FM in Los Angeles.




Mark Cooper

**THESE CHARTS CONTAIN 100% PURE FACTS
NOTHING ARTIFICIAL/ALL NATURAL INGREDIENTS
*BEWARE OF SUBSTITUTES!***



There are other charts in the marketplace...prepared with sweeteners, fillers and stabilizers. The Record World charts contain only pure market research facts. There is no substitute for quality and integrity... These are the charts you can consistently count on when you do your marketing.

Our charts reflect the most uncompromising standards. The Record World "Seal" is your assurance that you are receiving the finest and most definitive information 

RECORD WORLD/SUPERMARKETING
WE DELIVER!

New York: (212) 765-5020 • Los Angeles: (213) 465-6126 • Nashville: (615) 329-1111

Home Taping Will Be Tribunal's First Battle

By IRWIN B. ARIEFF

■ WASHINGTON—The Copyright Royalty Tribunal's planned study of the home taping issue was described last week as "a major project and one that will take a considerable period of time" by Tribunal chairman Thomas Brennan. The study, proposed by the late John McClellan, former chairman of the Senate Judiciary Subcommittee on Patents, Trademarks and Copyrights, was approved by the Tribunal at its Dec. 1 organizational meeting.

The late Senator had told the Tribunal in a Nov. 23 letter that the "complex of issues arising from the rapid expansion of taping machines utilized copyright materials" demanded a full examination which should result in legislative recommendations. "Ultimately the courts will seek to ascertain the legislative intent" of the new Copyright Revision Law—which goes into effect Jan. 1—

McClellan wrote. "But, as with the cable television problem with which we struggled for so long, it is clear that a judicial decision may not necessarily provide a just and practical solution."

Brennan, in an interview, said the Tribunal would soon begin to organize the study by determining what data already exist on the extent of home taping and its impact, and by examining the approach taken by other countries in dealing with this issue. Brennan said he expects the study to be carried out with help from outside consultants, and added that the Tribunal probably will appoint an advisory council on home taping and hold hearings in order to assure extensive input from the public.

In a related matter, RIAA general counsel Ernest S. Meyers wrote in a recent issue of the New York Law School Law Review that, in his opinion, home taping will be illegal after Jan. 1, when the new copyright law goes into effect. "Home copying," he explained in an interview, "whether of books, records, television, or

what have you, is an infringement."

The question of how to enforce the new law, he said, is a different matter. "But the new law makes it very clear that a copyright proprietor has the exclusive right of copying."

Meyers said that the suit filed by Universal-MCA against the sellers, manufacturers, and users of home videotaping machines probably won't definitively settle the controversy. "I think everyone is on a collision course now," he explained. "If MCA wins its case, you can be sure that consumers will get on the Congress to legalize home copying. If the consumers win the case, the copyright owners will go to the Congress to seek protection."

Meyers said the Congress could impose copyright liability on home taping in two different ways. It could impose a license fee on the purchase of the necessary taping machine, or it could tax the blank tape. "I think that's the shape of things to come. It makes everything legal and moral," he said.

Collins, Saraceno Pact

■ LOS ANGELES — Heyward Collins, who recently announced his resignation as president of Calliope Records, and producer Joe Saraceno have announced the formation of Kiye Productions, a multi-faceted production and publishing company.

The first artist signed to the firm is singer/songwriter Aki Hara, whose debut single, "The Telephone Call" will be released by MCA Records in late December, with a follow-up lp slated for the new year.

The team has also concluded a deal with Kenwood Records in Japan to deliver two complete albums in the imminent future.

Collins and Saraceno will continue to operate their publishing wings Tru-Song (ASCAP) and Taurgo (BMI) Music under the auspices of the firm.

EW&F, Scaggs Get Platinum

■ NEW YORK—The latest albums by Columbia artists Earth, Wind & Fire ("All 'n All") and Boz Scaggs have been certified platinum by the RIAA.

Sound Seventy Corp. Debuts in Nashville

■ NASHVILLE—Joseph E. Sullivan, artist manager and Nashville's rock concert promoter, has announced the formation of The Sound Seventy Corporation, a firm which manages eight Nashville-based companies.

The companies in the management group include Sound Seventy Productions, Inc. (concert promotion); Sound Seventy Management (artist management); Good Vibrations (radio, television and movie production); Kimtra Music and Hatband Music (music publishing); Sir Charles Productions (record production); The C.D.B., Inc. (handles the business affairs of The Charlie Daniels Band) and WHKC-FM radio.

Corporate officers include Sullivan, president; Steven J. Greil, executive vice president; Jerry A. Adams, vice president, business affairs and electronic media; Ron Huntsman, vice president, promotion; Pat Halverson, corporate secretary and administrative assistant to the president; Darryl Vines, corporate treasurer and comptroller; Hal May, director of advertising; Elizabeth Thiels, director of publicity; Robert Stewart, director of special projects; Sue Perkins, assistant to artist management department and Wallace Barr, production manager.

Lott Joins WMOT

■ NEW YORK—Alan Rubens, president of WMOT Enterprises, has announced the addition of Alan Lott to their staff, in the capacity of vice president, promotion-marketing

BOOK REVIEW

Hammond Book Succeeds with Simplicity

■ NEW YORK—Books about the music industry and music, much like films of the same genre, have consistently failed to capture the essence of the subject. Either they over-glamorize, overdramatize or are just plain boring. "John Hammond On Record" (Ridge Press/Summit Books), an autobiography with Irving Townsend, succeeds where many have not because it's about neither the business nor the music.

It is about John Hammond. Not about the fact that he discovered Billie Holiday, Count

Basie, George Benson, Bob Dylan, Aretha Franklin and Bruce Springsteen, but about the man's growth, maturation, his likes and dislikes. Hammond is an unassuming man guided by beliefs and loves, and that is what the book reveals. That his life has been star-studded and politically pioneering is just incidental.

John Hammond's acquisition of Bob Dylan for Columbia was known as "Hammond's Folly," and it may well have been if not for a series of coincidences. The author doesn't try to present

himself as an expert, but rather offers much to learn and assimilate by following his life as a civil rights "activist," music enthusiast and a producer a&r man from the days of a fledgling, struggling Columbia.

Through "On Record," the growth of our industry is studied, not as a study, but through the eyes of a man who worked with whatever was available to preserve and present good music. What's more, Hammond affords the reader the pleasure of an enjoyable education, a lesson in music appreciation, a chance to see the "names" as people, and to understand what has actually transpired to expedite the phenomenal growth of American music and its music business.

The book shows Hammond as a man of integrity and a maverick who turned his back on the Vanderbilt fortune into which he was born to pursue the jazz of Harlem, resist the racism which threatened its proliferation, criticize in print trends he felt were unhealthy and eventually produce and record some of America's most memorable performances and greatest musicians.

In a simple style, John Hammond tells of how his life became more and more fulfilled as the world of music was enriched.

Alan Wolmark

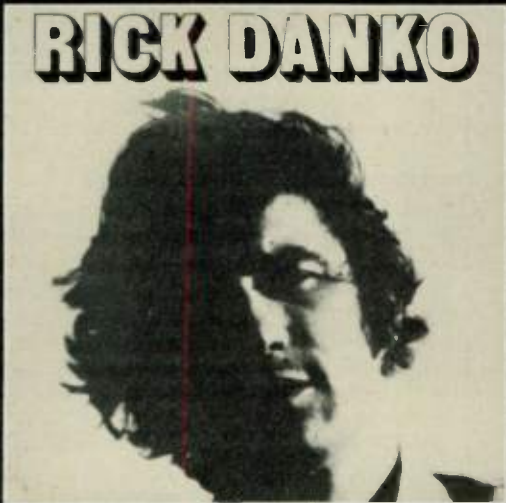
Meatloaf in N.Y.



New York City recently witnessed the local debut of Cleveland International artist Meat Loaf. Meat Loaf's two night SRO appearance at The Bottom Line marked the midpoint of an extensive nationwide tour in support of his first lp, "Bat Out Of Hell." Cleveland International is a CBS Associated Label. Pictured backstage are, from left: Curtis Jones, southeast regional album promotion manager (RAPM), Epic/Portrait/Associated Labels; Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels; Meat Loaf; Jon Kirksey, southwest RAPM, E/P/A; Rick Swig, director, national album promotion, E/P/A; Lou Mann, midwest RAPM, E/P/A; and Jim McKeon, western RAPM, E/P/A.

Rick Danko.

A great name in American music.



AB 4141

"National Breakouts"—Billboard
"Most Added"—Record World

Rick Danko. The name is familiar. And his voice is unmistakable. The incomparable singer and bassist from The Band has brought together old friends and special guest artists to record the most exciting music of his career. His own. Rick Danko's new album marks the beginning of a whole new chapter in a great American tradition.

"The songs on Danko's debut album capture the apocalyptic mysticism that was at the heart of The Band's greatest music as well as anything the old group has done in years. Danko co-wrote 'This Wheel's On Fire' with Bob Dylan, and the best material here is worthy of comparison with that masterpiece."

—John Rockwell, *New York Times* 11/11/77

"Rick Danko."
Everything that came before was leading up to this.
On Arista Records and Tapes.



KENNY LOGGINS—Columbia 3-10652

CELEBRATE ME HOME (prod. by Phil Ramone & Bob James) (writers: Loggins-James) (Milk Money, ASCAP) (3:51)

The title track (and second single) from Loggins' solo lp is not a Christmas record, but should benefit from seasonal associations. It builds nicely.

MICHELE—West End 1208

CAN'T YOU FEEL IT (prod. by Pierre Jaubert & Tom Moulton) (writer: Donable) (E. B. Marks/Meled, BMI) (2:40)

The debut of this French songstress is already a disco favorite, and in this edit should reach r&b and dance audiences. The brass powers it.

STARLAND VOCAL BAND—

Windsong 11168 (RCA)

MR. WRONG (prod. by Milton Okun) (writers: Danoff-Davis-Carroll) (Cherry Lane/Book One, ASCAP) (3:12)

The arrangement of this imaginative ballad is pop, but the single could also receive country play—the topic is sad, but the lyric stands out.

CHAMPAGNE—Ariola America 7684

VALENTINO (prod. by Martin Duiser) (writers: Duiser-Janschen-Tax) (Dayglow, ASCAP) (3:20)

The ABBA similarity is hard to miss, but the coy-erotic vocal gives this European production a flair of its own. The film tie-in could help it.

EARLY WARNING SYSTEM—

Polydor 14441

LOVE PRESSURE RISIN' (prod. by Victor Vick & Clinton Moon) (writers: Vick-Moon) (New Spirit/Clintann, BMI) (3:48)

A rhythm record with an interesting bass riff, this single recalls the early Ohio Players and should take its amorous message up r&b charts.

HORSLIPS—DJM 1026 (Amherst)

WARM SWEET BREATH OF LOVE (prod. by Alan O'Duffy & group) (writers: group) (Sunbury, ASCAP) (3:24)

Celtic rock betrays a similarity to Southern r&r here—the singing and some of the instrumentation are traditional-sounding, but the guitar rocks well.

DAVE LOGGINS—Epic 8-50491

SHIP IN A BOTTLE (prod. by Brent Maher) (writer: Loggins) (Leeds/Patchwork, ASCAP) (3:24)

Like most of Loggins' singles, this record boasts a strong, imaginative lyric and a tuneful ballad structure. It has pop and country potential.

RADAR—Ebonite 0404

CITIZEN'S BAND (prod. by Michael Barbiero) (writers: Barbiero-St. Germain) (Barbiero/Paradise, ASCAP) (2:37)

An unabashed CB record, this single aims to do for pop stations what previous "breaker, breaker" songs have done for country. The hook is strong.

JOE SIMON—Spring 178 (Polydor)

FOR YOUR LOVE, LOVE, LOVE (prod. by Teddy Randazzo) (writer: Randazzo) (Randazzo, BMI) (3:22)

The pace and mood are more restrained than on most of Simon's past records, but this light ballad could nonetheless return him quickly to soul charts.

OHIO PLAYERS—Mercury 73974

GOOD LUCK CHARM (PART I) (prod. by group) (writers: group) (Play One/Unichappell, BMI) (3:36)

This rather dreamy ballad/instrumental will be featured in an upcoming film; the mood is mellower than on most Players hits, but their stamp is on it.

ENGELBERT HUMPERDINCK—

Epic 8-50488

A NIGHT TO REMEMBER (prod. by Joel Diamond & Charlie Calello) (writers: Bernstein-Adams) (Silver Blue, ASCAP) (3:20)

Humperdinck's Christmas single is a new one for him, a ballad that shows off his talents well and should prove to be an annual favorite of his fans.

LOWELL FULSOM—Big Town 712 (Cadet)

LOVE HER WITH FEELING (prod. not listed) (writers: Fulsom-Taub) (Modern, BMI) (2:50)

A rocking piano underlies this mid-tempo, rather traditional rhythm and blues—Fulsom captures a Chicago sound that is heard now too seldom.

SERGIO MENDES & THE NEW BRASIL '77—Elektra 45453

LOVE CITY (prod. by Sergio Mendes) (writers: Wonder-Waters) (Jobete/Black Bull, ASCAP) (3:27)

The Stevie Wonder composition works well in one of Mendes' trademark arrangements, and a lengthy, jazz guitar solo provides instrumental interest.

THE MOVERS—RCA 11183

SHE LOVES YOU (prod. by David Thekwane) (writers: Kubheka-Chounyane-Mallela) (Laetrec, ASCAP) (2:59)

No, it's not the Beatles hit, but a calypso-sounding record with space-soul effects and a roller-rink organ. Unusual and worthy of attention.

PRISM—Ariola America 7678

TAKE ME TO THE KAPTIN (prod. by Bruce Fairbairn) (writer: Higgs) (Squamish/Corinth, BMI) (3:01)

A simply-structured pop-rocker with dominant guitar work, this single uses a sci-fi lyric with its rock underpinning, and could reach pop ears.

RONNIE MILSAP—RCA 11146

WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE (prod. by Tom Collins & Ronnie Milsap) (writer: Jordan) (Chess, ASCAP) (3:10)

Following the crossover success of his last single, "It Was Almost Like A Song," Milsap continues his country-to-pop-ways with another emotionally-charged ballad.

IMPACT—WMOT-Fantasy 813

SISTER FINE (prod. by Ron Kersey & John Davis) (writers: McLean-McDaniels) (Wimot, BMI) (3:08)

Chorus and lead singer trade off vocals on this smooth, romantic ballad—the intro is spoken; when the melody begins, the song's quality is apparent.

PATTI LABELLE—Epic 8-50487

YOU ARE MY FRIEND (prod. by David Rubinson) (writers: Labelle-Ellison-Edwards) (Zuri/Gospel Birds, BMI) (3:24)

The second from Labelle's solo album is a sincere ballad that starts quietly, but builds well in sound and feeling. Pop and r&b stations should respond.

LARRY WILLIAMS & THE ATS EXPRESS—

Fantasy 810

ONE THING OR THE OTHER, PART I (prod. by Larry Williams) (writer: Williams) (Nelchell, BMI) (3:10)

A fine blues piano provides much of the interest on this original r&b tune—Williams' vocal is strong, and the blues effects blend with a dance tempo.

MANDRILL—Arista 0303

HOLIDAY (prod. by Jeff Lane) (writers: group) (Mandrill, ASCAP) (3:29)

The mood and title make the latest Mandrill single appropriate for Christmas, but the flowing piano work should keep interest in the record alive.

JOHN PAUL YOUNG—Midsong Intl. 11176 (RCA)

STANDING IN THE RAIN (prod. by Vanda & Young) (writers: same as prod.) (E. B. Marks, BMI) (4:08)

This is a rhythm record, not unlike Mungo Jerry's "In The Summertime" a few years back—the vocal enters late, and the chorus is the chief lyric.

THE BAR-KAYS—Mercury 73971

LET'S HAVE SOME FUN (prod. by Allen Jones) (writers: group) (Bar-Kay/Warner-Tamerlane, BMI) (3:33)

The Memphis funk sound that this band helped popularize is again the focus—the single uses a simple party lyric and boasts a number of clever effects.

PERRY COMO—RCA 11185

WHERE YOU'RE CONCERNED (prod. by Roncom) (writer: Golland) (Fiddleback, BMI) (2:35)

Como's performance of this subdued ballad conjures up candlelight and memories, and should prove to be a solid favorite among his fans.

TED TAYLOR—Alarm 2123

TALK TO ME (prod. by Jerry Strickland & James Stroud) (writer: Seneca) (Jay & Cee, BMI) (2:58)

Taylor's engaging tenor is the chief strength of this single, a soul ballad that swings lightly. It should find a place on r&b playlists.



MCA recording artist Olivia Newton-John recently completed a nationwide promotion tour in support of three fall and seasonal projects: (a) Olivia's current LP release, "Olivia Newton-John's Greatest Hits;" (b) A two hour radio special "Thanksgiving with Olivia Newton-John" carried in 200 major markets and featuring guests Peter Frampton, Karen Carpenter, Kiki Dee, Bee Gees, Shaun Cassidy, Alice Cooper and John Travolta; (c) A two hour Christmas radio special, "A Country Christmas With Olivia" to be carried in 200 major country markets with guests Ronnie Milsap, Kenny Rogers, Conway Twitty, Stella Parton, Charley Pride, Merle Haggard, Barbara Mandrell and Eddie Rabbit. In each market emphasis was placed on radio interviews. Olivia arrived in most cities at noontime and completed five radio interviews in the afternoon before attending cocktail parties in her honor attended by press, radio personnel and accounts from the districts. Since Olivia Newton-John's concert schedule usually prohibits one-to-one communication with those who program, play and sell her records, careful aim was taken to insure Olivia meeting everyone possible.

At the San Francisco cocktail party attended by well over 250 guests are (top row, from left) KKIQ Program Director, Kevin Manna who was introduced to Olivia by MCA's San Francisco Salesman, Carl Michelakas.

At the Atlanta party, Z-93 Music Director, Dale O'Brien is pictured with Olivia.

Olivia visited WRKO in Boston with Music Director, Rick Woodward.

Pickwick International is represented at the Washington, D.C. cocktail party by Kathy Hentz, Tom Lenaghan, Dave Hafner, Terrie Ruas, Vick Tremell and Vickie Bass.

Pictured with Olivia at the Pittsburgh reception is Jack Blieriot of WIIC-TV.

MCA Records Canada presented Olivia with platinum and gold for "Olivia Newton-

John's Greatest Hits." (Second row, from left) Scott Richards, Vice President/Marketing; Allan Reid, National Sales Manager; Olivia, Richard Bibby, MCA National Vice President/Marketing and George Burns, Ontario Sales Manager. Fellow Australian musicians, Sherbet, welcome Olivia to Canada.

Olivia was greeted at WIND in Chicago by Music Director, Ford Colley, Program Director, Alan Mitchell and Chicago Promotion Manager, Paul Diamond.

Olivia with Jeannie Crossen, Pickwick's Vice President, Scott Young in Minneapolis. (Third row, from left) Executive Vice President and National Buyer for Pickwick, Gene Patch; Lieberman National Singles Buyer, Larry Ruegamer and Olivia; Program Director, Curt Andrews of KXRB in Sioux Falls, South Dakota and General Manager, Jim Davis, of KTOQ, Rapid City, South Dakota.

Olivia becomes an honorary citizen of Dallas by the Mayor pro-tem, Bill Blackburn; Handleman Branch Manager, Bob Pastovir and MCA Salesman, Lloyd Scott. (Fourth row, from left) Billy Emerson, owner of Big State with his wife, Linda.

On her way to New York to appear on the "Today Show," Olivia stopped to have lunch in Kansas at WHB who carried her Thanksgiving day special.

Olivia is pictured on the air at 99-X in New York with Program Director, Bill Garcia, Barry Goodman, 99-X Music Director, Roxy Myzel and 99-X D.J., Glen Morgan. At a luncheon honoring Olivia in New York are: (left to right) Sammy Vargas, New York Promotion Manager; George Lee, Vice President/East Coast Operations; Ed Salamon, WHN Program Director; Olivia, Bob Austin, Record World Publisher and Barry Goodman, New York Promotion Manager; WNEW-AM Music Director, Jeff Mazzei; WNEW-AM D.J. Bill St. John.

ADVERTISEMENT

LOOKING BACK

STEVIE WONDER—Motown—M-804LP3

The missing lp in the label's excellent Anthology series of several years back has finally been released in a limited edition. The three record set includes a couple of previously unreleased tunes in covering Wonder's career from 1962-1971 and songs like "Heaven Help Us All" and "I Was Made To Love Her."



MAXIMUM STIMULATION

THE JIMMY CASTOR BUNCH—Atlantic SD 19111 (7.98)

If the strains of "Hey Leroy!" "Wuh?" in its remake of "The Return Of Leroy Pts. I & II" doesn't make Castor's latest lp worth listening for, there's always the "hard rock" soul of songs like "E-Man Par-tay," "Maximum Stimulation" and "TR-7." In contrast, his version of "Mandy" is in a mellow vein.

INNER VOICES

MCCOY TYNER—Milestone M 9079 (7.98)

A change of pace from Tyner's recent efforts in that guitarist Earl Klugh has been added to the line-up and horns and choir voices have been employed to give the sound a lift. The result is that the lp is one of Tyner's more uptempo sets in some time and the fuller sound could reach a wider audience.



ELOISE

ELOISE LAWS—ABC AB 1022 (6.98)

The first album by the songstress for the label has been produced by Linda Creed (who also contributes most of the material) and arranged by Gene Page. Her first single, "1,000 Laughs" has already made an impact and this talented member of the Laws family should continue to score with "Baby You Lied."

CROWN OF HORN

MARTIN CARTHY—Rounder 3019 (7.98)

Carthy, voted best guitarist/best male singer in Melody Maker's 1976 folk poll has previously had his lps available in this country only through import. Now that his label has pacted with Rounder, several of his albums have been made available on domestic release including this fine 1976 effort.



96° IN THE SHADE

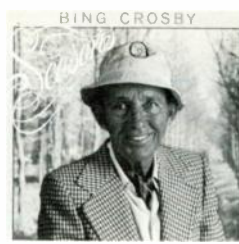
THIRD WORLD—Island ILPS 9443 (7.98)

The group's debut was one of the more interesting reggae albums to come from the island and this long awaited follow-up is no disappointment. The group's fusion of reggae, r&b and rock stylings makes them one of the more accessible groups of their kind and this concept piece is an excellent work.

FIRST TAKE

MERI WILSON—GRT 8023 (6.98)

Wilson's novelty smash, "Telephone Man" was a good introduction to this Nashville lady who proves with her first lp that she can handle a wide range of material. The ballad "Two Sides" and the tuneful "There's A Whole Lot More (Where That Came From)" could put the songstress back on the charts.



SEASONS

BING CROSBY—Polydor PD-1-6128 (7.98)

This lp, recorded in London with the Peter Moore Orchestra, is reportedly the last commercial recording by the artist. Each side is broken down into two seasons and Bing has chosen material accordingly. "Sleigh Ride," "June In January" "April Showers" and "Summer Wind" are some of the selections.

NO HITS, FOUR ERRORS

THE BEST OF MARTIN MULL—Capricorn CPN 0195 (6.98)

Mull's TV exposure has gone a long way in furthering his career since these sides were recorded for several of his early albums. His sense of humor is at times satiric and he can at times be very funny. Favorites like "Margie the Midget" and "The Blacks Are Giving Me the Blues" stand up well today.



SHIRLEY ALSTON SINGS SHIRELLES GREATEST HITS

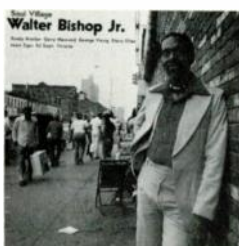
Strawberry STW 6006 (6.98)

As lead singer with the Shirelles, Shirley Alston racked up numerous hits since the year 1959. Here she sings the Shirelles hit songbook backed by Billy Vera on guitars. Songs like "Will You Still Love Me Tomorrow," "Dedicated To the One I Love" and "Everybody Loves A Lover" sound as good as ever.

MUSIC OF THE BEATLES GOES DISCO

AVERAGE DISCO BAND—H&L 69031 (6.98)

With several medleys of Beatles songs done in a disco style on the charts throughout Europe, this lp may be a timely collection. The eight selections include "Help," "A Hard Day's Night," "I Want You (She's So Heavy)" "Back In the U.S.S.R." and "When I'm Sixty Four."



SOUL VILLAGE

WALTER BISHOP, JR.—Muse MR5142 (6.98)

A pianist who plays with intelligence and is comfortable in several different modes, this recording, from June of this year is an excellent and entertaining set. With Randy Brecker, Steve Khan and Gerry Niewood among others lending accompaniment, there is no weak link.

ANOTHER TRIP TO EARTH

GABRIEL BONDAGE—Dharma D-808 (6.98)

The group's second album has the distinction of being pressed on blue vinyl and the sextet from Chicago shows distinct signs of developing into one of this country's better progressive rock bands. Their influences range from the Strawbs to Genesis.



THE CHICKEN CHRONICLES (ORIGINAL MOTION PICTURE SCORE)

—UA LA830 (7.98)

The music for this movie has been culled from the vaults of Liberty/Imperial/UA and includes chestnuts such as "Traces," "Spooky" and "Stormy" by Classics IV, "Buy For Me the Rain" by the Nitty Gritty Dirt Band and "Going Up the Country" by Canned Heat.

The number one record from 3077 A.D. is breaking now.

This remarkable album was recorded live in concert 2,000 years from now. It is the story of our future performed by an unprecedented cast of major artists from every segment of contemporary music. **Dave**

Cousins, Annie Haslam, Rod Argent, Arthur Brown, Clarence Clemons, Anthony Phillips, Ben E. King, Larry Fast of Synergy, Peppi Marchello of the Good Rats, and members of Brand X combined their talents on the most spectacular Sci-fi production of the year.



PB 9823

"Intergalactic Touring Band."
The story is in the future
but the music is happening now.
On Passport Records.



Marketed by Arista Records.



Produced by Stephen Galfas & Marty Scott.

Bihari Makes Big Town A New Blues Haven

By SAM SUTHERLAND

■ LOS ANGELES—Veteran blues producer and recording executive Jules Bihari, whose involvement in developing new masters had tapered off in recent years due to parallel ventures in manufacturing and distribution, has stepped up his production activities here through sessions for his own Big Town label, recently unveiled through initial single and lp releases by Smokey Wilson, Charles Brown and Johnny "Guitar" Watson.

Although Bihari and his brother Joe, along with longtime associate Howard Alpert, had continued releasing product on its one remaining act, Rudy Ray Moore, via the Biharis' Kent label, that company had been largely inactive for the last three years. Big Town thus represents a resurgence in production involvement for Bihari, whose first blues label, Modern Records, had developed a wide-ranging catalogue of blues masters starting with its inception in 1946. Encompassing both urban and country blues from the South, as well as contemporary variants from northern and midwestern cities, Modern variously recorded John Lee Hooker, Smokey Hogg, B. B. King, Howlin' Wolf, Lightnin' Hopkins, Elmore James, Ike Turner and other blues artists.

More recently, Bihari had re-released many of the best sessions from the Modern vaults via

his Kent label. The new label, however, will focus primarily on newly-produced masters, although one of the first albums already in release, by Johnny "Guitar" Watson, is actually an earlier, unreleased work, and Bihari says he is contemplating using Big Town for selective reissues from Modern.

Formed in August, Bihari describes Big Town as a pure blues venture. "I intend to keep it in the blues market almost completely," he told RW, adding that the release strategy will remain initially modest to permit longer development time. Rather than project a steady monthly or bi-monthly quota of releases, Bihari says, "I'll continue making releases on these artists and any new artists as they come along."

Bihari himself is producing the dates at his own studio, part of his current warehousing complex in south-central L. A., in contrast to his first years as a blues producer. "Originally, there wasn't much going on here in Los Angeles," he recalled, explaining that when he first arrived on the west coast 35 years ago, there was no blues community locally. "We'd draw our talent from around the south; my brother and I would go down there and record them on a portable machine."

Prior to settling in the West, he had lived all over the U. S. during his childhood and ado-

lescence, where he became aware of various regional styles and performers. "It's really been my music since I was a kid," he remarked, "and I've followed the blues ever since."

Bihari candidly admits that while contemporary r&b, disco and fusion music are showing more crossover strength than ever, the marketplace for vintage blues styles remains modest. "I don't know who else is even in the pure blues market today," he said, "but there will always be a market. Still, it's pretty hard to get airplay." The scarcity of labels investigating the genre may be a plus, however; according to Bihari, "There's an abundance of talent coming in. When the blues singers have heard about a blues label, they've come to see us. Today, there's no other way they can record their songs."

While both single and lp product is being developed, Bihari said the focus will remain on albums, and expects the next major releases will be set for early '78.

Who In The World:

Crystal Gayle Crosses Over

■ Right from the start in 1970, Crystal Gayle (UA) has been one of America's most successful female country singers. Now, with the trend for people like her and Dolly Parton, Lynn Anderson and Tanya Tucker to crossover to the

Davenport to Arista As Creative Director

■ NEW YORK — Rick Dobbis, vice president of artist development for Arista Records, has announced the appointment of Donn Davenport to the position of creative director for Arista.



Donn Davenport

Davenport, prior to joining Arista, has had extensive experience as a creative director and advertising executive. Most recently, he was Essence magazine's executive creative director, and instituted a complete redesign of that publication. As creative director for Playboy publications, he was responsible for the design format of Oui and he's also served as art director of Penthouse and Cosmopolitan.

UA Fetes Crystal Gayle



Arnie Mogull, president of United Artists Records, recently held a party in honor of UA recording artist Crystal Gayle at his Beverly Hills home, celebrating her recent gold certifications of her current album, "We Must Believe In Magic" and her top 5 hit from that lp, "Don't It Make My Brown Eyes Blue." Pictured are: (top left) Larry Cohen, UA merchandising VP, Gayle and Arnie Mogull; (top right) Mogull, Romelle Dunas, Mrs. Neil Diamond and Neil Diamond; (bottom left) RW west coast editor Sam Sutherland, Harriet Sternberg, Candy Tusken and Stan Monteiro, UA VP of promotion and artist development; (bottom right) Randy Edelman, Gayle and Mogull.

pop market, her success has grown immensely.

Her current UA single, "Don't It Make My Brown Eyes Blue," is #2 on the pop chart while the lp it's from, "We Must Believe In Magic," is at #34 pop-side and #4 among country albums.

Straight out of high school, Gayle signed to MCA and her first single, "I've Cried (The Blue Right Out Of My Eyes)," went top 20 on country charts. Her popularity has so significantly increased that the disc, written by her sister Loretta Lynn, has been re-released and is at #82 on the country singles chart this week.

In the last few years Gayle has been universally recognized for her unique music and awards and honors have consistently been bestowed upon her. In 1976 she performed on the Country Music Awards Show, the same year she was voted Outstanding Female Vocalist by the Academy of Country Music. The Academy, incidentally, had named her Most Promising Female Vocalist the previous year. In 1977 Gayle received the very prestigious Outstanding Female Vocalist award from the Country Music Association.

The future looks great for Crystal Gayle as her current lp, already gold, is her best seller to date and as her many TV appearances continue to become more and more frequent. She has already been on The Tonight Show, Dean Martin's Xmas Special and the Wayne Newton Special.

"Ship in a Bottle." Before we could help, Dave Loggins sent his message home.

The singer who urged us to "Please Come to Boston" has a new story to tell, about one couple separated by war. And Dave Loggins tells it in a thoughtful, musical way that makes it mean something to everyone.

Dave Loggins bridges the distance between people. That's why FM stations in New York, Denver, Seattle, Los Angeles, and Atlanta find "Ship in a Bottle" such a pleasing way to reach their audiences, and why even before our scheduled release of the single, the Dave Loggins album has been selling handsomely. The Dave Loggins story is about one sensitive artist finding a growing legion of listeners. With 8-50491 "Ship in a Bottle." From the new album, PE 34713 "One Way Ticket to Paradise."

On Epic Records.



DISCO FILE TOP 20

DECEMBER 17, 1977

1. **DANCE, DANCE, DANCE**
CHIC—Atlantic (disco disc)
2. **ACT 1/ACT 2/ACT 4**
DONNA SUMMER—Casablanca (lp medleys)
3. **SUPERNATURE/GIVE ME LOVE**
CERRONE—Cotillion (lp medleys)
4. **THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR**
TRAMMPS—Atlantic (lp cuts)
5. **ON FIRE**
T CONNECTION—TK (disco disc)
6. **EVERYBODY DANCE**
CHIC—Atlantic (lp cut)
7. **MOONBOATS**
ORS—Salsoul (disco disc)
9. **WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**
ANDREA TRUE CONNECTION—Buddah (disco disc)
9. **TWO HOT FOR LOVE**
THP ORCHESTRA—Butterfly (lp cut)
10. **KISS ME**
GEORGE McCRAE—TK (disco disc)
11. **LE SPANK**
LE PAMPLEMOUSSE—AVI (disco disc)
12. **NATIVE NEW YORKER**
ODYSSEY—RCA (disco disc)
13. **DISCO DANCE/CAN'T YOU FEEL IT/MAGIC LOVE**
MICHELE—West End (lp cuts)
14. **DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA—Casablanca (lp cut)
15. **MOONLIGHT LOVIN'**
ISAAC HAYES—Polydor (disco disc)
16. **I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW**
FANTASTIC FOUR—Westbound (lp cuts)
17. **YOUR LOVE IS SO GOOD FOR ME**
DIANA ROSS—Motown (lp cut)
18. **GIRL DON'T MAKE ME WAIT/LOVE SHOOK**
PATTIE BROOKS—Casablanca (lp cuts)
19. **RUNNING AWAY**
ROY AYERS UBIQUITY—Polydor (disco disc)
20. **BLOCK PARTY**
ANTHONY WHITE—Salsoul (disco disc)

Swaney To Maranatha

■ LOS ANGELES — Maranatha Music has named Dave Swaney director of creative services.

Swaney will be involved in all areas of the Christian group's music based multi-media activities, both here and abroad. He will also be developing a separate company, Pacific Ocean Communications, for the marketing of album and poster art by the Maranatha family's artists — Rick Griffin, Kerner Erickson and Neal Buchanan.

Background

Most recently a marketing and public relations consultant and writer, Swaney served as product manager for Columbia Records and as partner in the publicity firm Gershman, Swaney & Gibson.

NMPA Promotes Connor

■ NEW YORK — Heather D. Connor, who joined the National Music Publishers' Association in June, 1976 as Secretary to the president, Leonard Feist, has been named executive assistant, according to Feist. Among Ms. Connor's new responsibilities will be informational services and membership liaison.

Prior to joining NMPA, Ms. Connor had been with RCA Records for three years.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Topping the list of recommended albums this week are **Bionic Boogie's** debut on Polydor and **Claudja Barry's** second American lp, "Claudja," scheduled for immediate release on Salsoul. Both are solid no-waste records that present the sort of problem no one would really complain about: there are so many good cuts, it's hard to choose a favorite. Bionic Boogie is a New York studio outfit put together by producer/writer **Gregg Diamond** (best known for his work with **Andrea True** and **George McCrae**), who also plays keyboards here. Their sound is extremely commercial, tightened-up disco music — not unlike **Chic's** "Dance, Dance, Dance" style but with a lot more funk depth. The songs themselves are a quirky melange of styles with oddly strung-together catch-word lyrics that focus on dancing and other pleasures: "Fresh and hot/We'll show you what we've got," the girl chorus sings in "Risky Changes;" elsewhere, they urge "If it feels good, do it" ("Stop the Music") and insist "We are children of the night/We will carry on until the daylight" ("Boogie Boo"). Nothing serious, nothing revolutionary, perhaps, but the album's bright infectious high-spirits are quite irresistible after a few listenings and instead of worrying about the lack of subtlety or nuance, one simply loosens up and parties right through both sides. Diamond has taken advantage of the open studio-group format to try a variety of approaches — including both male and female lead vocals, female group numbers

(Continued on page 83)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BONES/SAN FRANCISCO

DJ: Michael Lee

ACT 1/ACT 2/ACT 4—Donna Summer—Casablanca (lp medleys)

I WOULDN'T GIVE YOU UP—Goldie Alexander—Amour (import disco disc)

MOONLIGHT LOVIN'—Isaac Hayes—Polydor (disco disc)

ON FIRE—T Connection—TK (disco disc)

THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marsha Hunt—Aves (import lp cuts)

THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE—Trammps—Atlantic (lp cuts)

STAYIN' ALIVE/NIGHT FEVER—Bee Gees (Saturday Night Fever Soundtrack)—RSO (lp cuts)

SUPERNATURE/SWEET DRUMS/GIVE ME LOVE—Cerrone—Cotillion (lp cuts/lp medley)

THUNDER IN MY HEART—Leo Sayer—Warner Bros. (disco disc)

TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut)

HONEY FOR THE BEES/ STATEN ISLAND, N.Y.

DJ: Mike Pace

THE BULL—Mike Theodore Orchestra—Westbound (lp cut)

DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (lp cut)

I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (lp cuts)

MANHATTAN LOVE SONG—King Errisson—Westbound (lp cut)

NATIVE NEW YORKER—Odyssey—RCA (disco disc)

RUMOR HAS IT—Donna Summer—Casablanca (lp cut)

SAN FRANCISCO—Village People—Casablanca (lp cut)

TRINIDAD—U.S. Steel Orchestra—Solid Steel (disco disc)

TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut)

VOYAGE OF NO RETURN—Silvetti—Salsoul (lp cut)

INFINITY/NEW YORK

DJ: Larry Sanders

DANCE, DANCE, DANCE—Chic—Atlantic

DANCE A LITTLE BIT CLOSER—Charo—Salsoul (lp cut)

GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (lp cuts)

LET'S GET TOGETHER—Pam Todd & the Love Exchange—Shyrdlen (lp cut)

PEOPLE OF THE WORLD, RISE/LOVE PER HOUR/LIVING THE LIFE—Trammps—Atlantic (lp cuts)

RISKY CHANGES/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (lp cuts)

RUMOR HAS IT/I LOVE YOU/WORKING THE MIDNIGHT SHIFT—Donna Summer—Casablanca (lp cuts)

SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (lp medleys)

WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (disco disc)

YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD/THE SAME LOVE THAT MADE ME LAUGH—Diana Ross—Motown (lp cuts)

FACES/CHICAGO

DJ: Carmen Adduci

DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (lp cuts)

DISCO DANCE/CAN'T YOU FEEL IT/MAGIC LOVE—Michele—West End (lp cuts)

GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (lp medleys)

HARLEM NOCTURNE—Wildflower—TK (disco disc)

I KNOW THAT HE KNOWS/THE OTHER SIDE OF MIDNIGHT/HEARTACHE—Marsha Hunt—Aves (import lp cuts)

I LOVE YOU/RUMOR HAS IT/ACT 1—Donna Summer—Casablanca (lp cuts/lp medley)

KISS ME—George McCrae—TK (disco disc)

MOONLIGHT LOVIN'/STRANGER IN PARADISE—Isaac Hayes—Polydor (disco disc)

PEOPLE OF THE WORLD, RISE/THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR—Trammps—Atlantic (lp cuts)

WE MUST BELIEVE IN MAGIC—Bionic Boogie—Polydor (lp cut)

Pop Music on TV

(Continued from page 3)

share, and half-hourly results indicate that the show's audience slumped badly—from a 16.0 to a 13.4 rating — over the two-hour period.

Neither result is marked enough to term the shows a failure, but both ratings must be considered disappointing, particularly for CBS-TV, which has been the slowest of the three networks to add pop music programming. Indeed, CBS has no pop-oriented specials on its schedule for the coming weeks, while both ABC and NBC are committed to such programs.

NBC continued its aggressive music programming with two specials last week, for which rating information was not available by press time. Bette Midler and Paul Simon both made their debuts as program hosts, and presented hour-long specials dominated by music and presented in ways not frequently seen on the networks in prime time. And on January 22, NBC will devote its entire evening schedule to "50 Years of Country Music" with a number of performers participating.

The ABC-TV special programming schedule for the next two months will include holiday shows by the Carpenters, John Davidson, Perry Como and John Denver, as well as post-Christmas programs starring Denver and Olivia Newton-John. In February, ABC will televise the latest Paul McCartney and Wings special, an hour-long program of live concert footage.

The chief reason for the upsurge in specials is the disastrous ratings with which almost all of the new network series have met. Only a very few of this season's series offerings are likely to be back next year, and new programs have consistently dominated the bottom of the Nielsens.

Specials Increase

Only two seasons ago the networks appeared to have abandoned the special as an important programming feature, but these series' rating performances have forced a change. As a New York Times story reported last week, the networks broadcast 56 specials in November alone, and the NBC-TV blueprint for the first three months of 1978 calls for 58 more. Any number of different movies, sports events and celebrity galas will go into that total, and pop music programming, even without a powerful ratings track record, will surely remain prominent. Its long-term strength on network television, however, as the fall ratings show, still must be proved.

THIS WEEK SAM "PICKS" THE OAKRIDGE BOYS



Record Retailer Persons!

Have a chat with this week's Celebrity Hotline guests, the **OAK RIDGE BOYS**. They're amusing conversationalists, knee-slapping songsters, splendid fellows all.

Talk to them and to **RON CHANCEY**, Vice President of A&R for ABC/DOT. He'll fill you in on what's happening. He's real good at that sort of thing.

And remember, that same toll-free line is still open for you to call Sam for your free in-store display materials... and to enter our huge Sweepstakes giveaway, as well as the ABC Display Contest!

We hate to keep harping, but Sam is a persistent kind of guy.

On Thursday, **Dec. 15**, call between **1 and 2 PM** (PST) to jaw with the Oak Ridge Boys. Ron will be available from **2 to 3 PM** (PST). And as usual, Sam is reachable any ole time. Y'all call!

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

abc Records

101 THE SINGLES CHART 150

DECEMBER 17, 1977

DEC. 17	DEC. 10	
101	104	STILL THE LOVIN' IS FUN B. J. THOMAS/MCA 40812 (Home Sweet Home, BMI)
102	102	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)
103	107	YOU CAN'T DANCE RICK NELSON/Epic 8 50458 (April, ASCAP)
104	105	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)
105	103	SAN FRANCISCO (YOU'VE GOT ME) VILLAGE PEOPLE/Casablanca NB 896 (Can't Stop, BMI)
106	110	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)
107	112	KICK IT OUT HEART/Portrait 6 70010 (CBS) (Wilsons, ASCAP)
108	106	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rose, ASCAP)
109	111	IN A LIFETIME TEMPTATIONS/Atlantic 3436 (Burma East/Dajoye/)
110	—	CRAZY ON YOU HEART/Mushroom M 7021 (Andorra, ASCAP)
111	118	MISS BROADWAY BELLE EPOQUE/Shadybrook 1040 (Prim Linea-S.D.R.M., ASCAP)
112	109	AIN'T NO SMOKE WITHOUT FIRE KING MUSKER/Epic 8 50429 (Blackwood, BMI)
113	113	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Pennaford, ASCAP)
114	108	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)
115	114	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI/Canopy, ASCAP)
116	115	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
117	122	SOLDIER OF FORTUNE ALAN O'DAY/Pacific 003 (WB, ASCAP)
118	123	NEVER MY LOVE ADDRISI BROS./Buddah 587 (Arista) (Warner/Tamermale, BMI)
119	120	I WANT YOU CHEAP TRICK/Epic 8 50435 (Abbott, BMI)
120	128	COME GO WITH ME POCKETS/Columbia 3-10632 (Verdangle/Pocket, BMI)
121	121	KEEP YOUR HANDS ON THE WHEEL RAM JAM/Epic 8 50451 (Adbredor, ASCAP)
122	124	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)
123	133	UNTH NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)
124	117	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (TK) (Sherlyn, BMI)
125	119	SCHOOL'S BACK PHILADELPHIA/Warner/Curb 8470 (WB) (Saber Tooth, BMI)
126	131	DO DO WAP IS STRONG IN HERE CURTIS MAYFIELD/Curtom 0131 (WB) (Short Eyes/Mayfield, BMI)
127	116	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)
128	126	HEROES DAVID BOWIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)
129	127	RADIO LOVES YOU P. R. BATTLE/A&M 1987 (Irving/Mau, BMI)
130	129	HEART GET READY FOR LOVE THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard Pendulum/Chappell, ASCAP)
131	135	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)
132	—	SWEET MUSIC MAN KENNY ROGERS/UA 1095 (Jolly Rogers/ASCAP)
133	134	CAN'T WAIT PIPER/A&M 1969 (Songs of the Knight/Bonass, BMI)
134	—	WHEN A CHILD IS BORN JOHNNY MATHIS/Columbia 3 10640 (Jon Mat/Beechwood, BMI)
135	139	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)
136	138	FUNKY MONKEY MANDRILL/Arista 2074 (Mandrill, ASCAP)
137	141	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)
138	—	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)
139	—	BOATS AGAINST THE CURRENT ERIC CARMEN/Arista 0295 (Cam, BMI)
140	150	ON FIRE T-CONNECTION/Dash 5041 (T.K.) (Sherlyn/Decibel, BMI)
141	—	CHOOSING YOU LENNY WILLIAMS/ABC 12289 (Len-Lon, BMI)
142	—	DON'T CHANGE DARYL HALL & JOHN OATES/RCA 11181 (Hot-Cha/Unichappell, BMI)
143	—	ROCKAWAY BEACH RAMONES/Sire 1008 (W.B.) (Bleu Disque/Taco Tunes, ASCAP)
144	—	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 4524 (Capitol) (Australian Tumbleweed, BMI)
145	136	YOU LIED NETWORK/Epic 8 50449 (Little Gino, BMI)
146	—	NOTHIN' BUT A HEARTACHE DOOBIE BROTHERS/Warner Bros. 8500 (Snug, BMI)
147	143	LAY IT ON ME SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)
148	132	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Victor, BMI)
149	145	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)
150	137	OXYGENE JEAN-MICHEL JARRE/Polydor PD 14425 (Black Neon, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AS Stevie Wonder (Jobete/Black Bull, ASCAP)	55	JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI)	85
BABY COME BACK (Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	10	JUST THE WAY YOU ARE Phil Ramone (Joelsongs, BMI)	42
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP)	19	KEEP IT COMIN' LOVE H.W. Casey & R. Finch (Sherlyn/Harrick, BMI)	51
BEST OF MY LOVE Maurice White (Sagfire, BMI/Steelchest, ASCAP)	93	LONG, LONG WAY FROM HOME John Sinclair & Gary Lyons (Somerset/Evansongs/WB/Mud Drum, ASCAP)	77
BLOAT ON Lou Adler (ABC/Dunhill/Woodsongs, BMI)	56	(LOVE IS) THICKER THAN WATER Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, EMI)	50
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	3	LOVELY DAY Bill Withers & Clarence McDonald (Golden Withers/Chappell, BMI)	63
BOOGIE NIGHTS Barry Blue (Rondor/Almo ASCAP)	7	MIND BENDER Buddy Buie (No Exit, BMI)	95
BREAKDOWN Denny Cordell (Skyhill, BMI)	79	MOONDANCE Van Morrison (WB, ASCAP/Caledonia Soul, BMI)	96
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	64	MY WAY Felton Jarvis & Elvis Presley (Spanka, BMI)	38
CALLING OCCUPANTS OF INTERPLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP)	40	NATIVE NEW YORKER Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	35
CLOSER TO MY HEART Group & Terry Brown (Core, ASCAP)	18	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	17
COME SAIL AWAY Prod. by group (Almo/Stygian Songs, ASCAP)	43	OOH BOY Norman Whitfield (May Twelfth Warner-Tamermale, BMI)	69
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	67	PEG Gary Katz (ABC/Dunhill, BMI)	75
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angeldust, BMI)	32	POINT OF KNOW RETURN Jeff Glixman (Don Kirshner, BMI)	23
DESIREE Bob Gaudio (Stonebridge, ASCAP)	44	REACH FOR IT George Duke (Mycenae, ASCAP)	65
DON'T ASK MY NEIGHBORS Maurice White (Unichappell, BMI)	2	RUNAROUND SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP)	29
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	76	SAD EYES Skip Korte (Starrin, BMI)	84
DON'T LET IT SHOW Alan Parsons (Woolfsongs, BMI)	37	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	48
DON'T LET ME BE MISUNDERSTOOD Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	91	SEND IT Nickolas Ashford & Valerie Simpson (Nic-O-Val, ASCAP)	81
DON'T LET THE FLAME BURN OUT Jim Ed Norman (Halwill/Plain & Simple, ASCAP)	86	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	9
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	66	SERPENTINE FIRE Maurice White (Artwork, ASCAP)	25
EASY TO LOVE Richard Perry (Albert Hammond/Lengmanor/Chrysalis, ASCAP)	46	SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	33
EMOTION Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	58	SHORT PEOPLE Lenny Waronker & Russ Titleman (Hightree, BMI)	27
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	99	SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	24
FALLING Pete Carr (Carhorn, BMI/Music Mill, ASCAP)	49	SOMEBODY'S GOTTA WIN. SOMEBODY GOTTA LOSE Frederick Knight (Every Knight, BMI)	94
FFUN Skip Scarborough (Val-le Joe, BMI)	41	SOMETIMES WHEN WE TOUCH Mathew (Welbeck, ASCAP/ATV/Mann/Well Songs, BMI)	51
GALAXY Jerry Goldstein (Far Out, ASCAP)	78	STAR WARS THEME/CANTINA BAND (Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	54
GETTIN' READY FOR LOVE Richard Perry (Braitree/Snow/Golde's Gold, BMI)	58	STAYIN' ALIVE The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	60
GIRL'S SCHOOL Paul McCartney (ATV, BMI)	92	STREET CORNER SERENADE Gary Lyons (Muscadine/Xeison/Yo Mama's BMI)	59
GONE TOO FAR Kyle Lehnning (Dawn Breaker/Cold Zinc, BMI)	89	SWING TOWN Steve Miller (Sailor, ASCAP)	16
GOODBYE GIRL David Gates (WB/Kipahulu, ASCAP)	8	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	83
GRANDMOTHER'S SONG William F. McEwen (Colorado, ASCAP)	52	THE NEXT HUNDRED YEARS Joel Diamond (Silver Blue, ASCAP)	80
HARD TIMES Joe Wissert (Boz Scaggs, ASCAP)	20	THE WAY I FEEL TONIGHT Harry Maslin (Rosewater/Careers, BMI)	31
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	30	THUNDER ISLAND Bill Szymczyk (Painless, ASCAP)	87
HEAVEN'S JUST A SIN AWAY Brian Fisher (Norville, SESAC)	62	TIME BOMB James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP)	97
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	4	TRIED TO LOVE Peter Frampton (Almo/Fram-Dee, ASCAP)	74
HEY DEANIE Michael Lloyd (CAM, BMI)	34	TURN TO STONE Jeff Lynne (Unart/Jet, BMI)	26
HOW CAN I LEAVE YOU AGAIN Milton Okun (Cherry Lane, ASCAP)	36	WAS DOG A DOUGHNUT (Colgems-EMI, ASCAP)	72
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	61	WE ARE THE CHAMPIONS Queen (Queen)	22
I FEEL LOVE Giorgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP)	82	WE JUST DISAGREE Dave Mason & R. Nevison (Blackwood/Bruiser, BMI)	47
I GO CRAZY Paul Davis (Web IV, BMI)	90	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	5
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	39	WHAT'S YOUR NAME Producer not listed (Duchess/Get Loose, BMI)	71
IF IT DON'T FIT, DON'T FORCE IT Larry Farrow (Funks Bump, BMI)	88	WRAP YOUR ARMS AROUND ME Casey/Finch (Sherlyn/Harrick, BMI)	57
IF THAT'S HOW NATURE MADE HIM Al Galleon/Easy Listening, ASCAP)	11	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP)	13
IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson & Brad Shapiro (Tree, BMI)	28	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	1
I LOVE YOU Giorgio Moroder & Pete Bellotte (Rick's, BMI)	14	YOU MAKE LOVIN' FUN Fleetwood Mac (Gentoo, BMI)	12
ISN'T IT TIME Ron Nevison (Jacon/X-Ray BMI)	98	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) Todd Rundgren (E.B. Marks/Neverland/Peg, BMI)	73
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)		YOU'RE IN MY HEART (THE FINAL ACCLAIM) Tom Dowd (Riva, ASCAP)	15
IT'S SO EASY Peter Asher (MPL Comm., BMI)		(YOU'RE MY) SOUL & INSPIRATION Michael Lloyd & Mike Curb (Screen Gems, EMI, BMI)	70
JACK AND JILL Ray Parker Jr. (Raydiola, ASCAP)		YOUR SMILING FACE Peter Asher (Country Road, BMI)	21



ANGEL

“THE CHRISTMAS SONG”

a special recorded version of

“THE WINTER SONG”

A Christmas Gift
exclusively for Radio from

ANGEL

Heavenly Music from

Casablanca Record and FilmWorks, Inc.



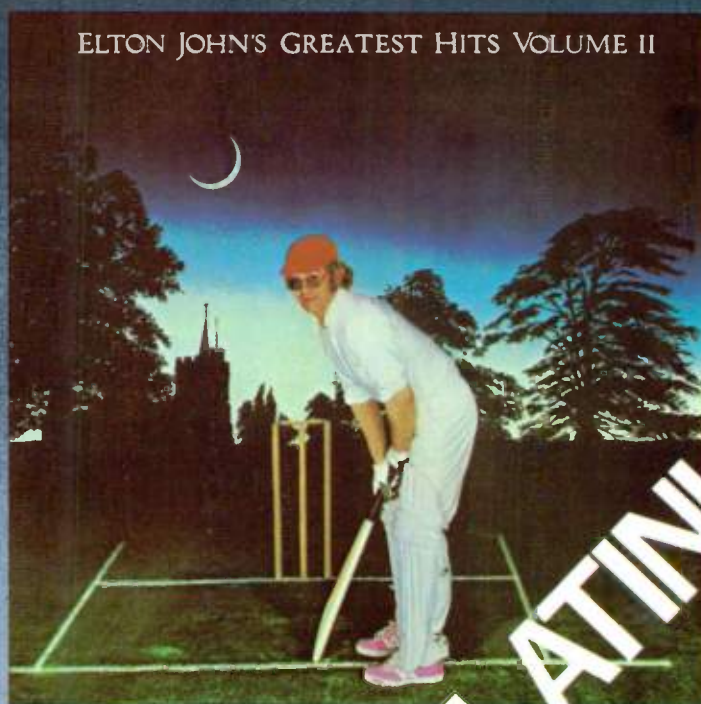
Elton John's Greatest Hits is absolutely fantastic four songs* never before any of his albums. A page illustrated for

The Bitch Is Back
Lucy In The Sky With Diamonds*
Sorry Seems To Be The Hardest Word
Don't Go Breaking My Heart*
Someone Saved My Life Tonight
Philadelphia Freedom*
Island Girl
Grow Some Funk Of Your Own
Levon
Pinball Wizard*

Produced by Gus Dudgeon

Greatest Hits Volume II

astic! It contains
before available on
also contains twelve
full-color booklet.



MCA-3027

MCA RECORDS



OVERWHELMING DEMAND FORCES THIS RELEASE!

"STAYIN' ALIVE"

RS-885

by the incomparable

BEE GEES



**Another INSTANT SMASH SINGLE from the
HOTTEST SOUNDTRACK ALBUM OF THE YEAR!**

SATURDAY NIGHT FEVER

RS-2-4001

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



Records & Tapes

From the Robert Stigwood Production
"SATURDAY NIGHT FEVER"
Distributed by Paramount Pictures

The RSO Family

Manufactured and marketed by

WRH

THE SINGLES CHART

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

DEC. 17	DEC. 10		WKS. ON CHART
1	1	YOU LIGHT UP MY LIFE DEBBY BOONE Warner/Curb WBS 8446 (WB) (10th Week)	17
2	2	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists 1016	21
3	3	BLUE BAYOU LINDA RONSTADT/Asylum 45431	14
4	5	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882 (Polydor)	12
5	4	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	15
6	7	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	14
7	6	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	21
8	9	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO 878 (Polydor)	18
9	13	SENTIMENTAL LADY BOB WELCH/Capitol 4479	11
10	14	BABY COME BACK PLAYER/RSO 879 (Polydor)	12
11	11	ISN'T IT TIME THE BABYS/Chrysalis 2173	12
12	8	YOU MAKE LOVING FUN FLEETWOOD MAC/Warner Bros. 8483	9
13	17	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	13
14	15	IT'S SO EASY LINDA RONSTADT/Asylum 45433	11
15	19	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	8
16	16	SWINGTOWN STEVE MILLER BAND/Capitol 4496	10
17	10	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	22
18	22	COME SAIL AWAY STYX/A&M 1977	11
19	12	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620	12
20	23	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	10
21	21	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	16
22	29	WE ARE THE CHAMPIONS QUEEN/Elektra 45441	9
23	26	POINT OF KNOW RETURN KANSAS/Kirshner 4273 (CBS)	7
24	27	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	10
25	28	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	10
26	31	TURN TO STONE ELO/Jet JT 1099 (UA)	5
27	36	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	6
28	18	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	16
29	32	RUNAROUND SUE LEIF GARRETT/Atlantic 3440	6
30	33	HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB)	6
31	35	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272	9
32	38	DESIREE NEIL DIAMOND/Columbia 3 10657	3
33	25	SHE'S NOT THERE SANTANA/Columbia 3 10616	11
34	20	I FEEL LOVE DONNA SUMMER/Casablanca 884	20
35	40	NATIVE NEW YORKER ODYSSEY/RCA 11129	8
36	39	I GO CRAZY PAUL DAVIS/Bang 733	17
37	42	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca 902	6
38	43	MY WAY ELVIS PRESLEY/RCA 11165	6
39	44	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	9
40	37	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS/A&M 1978	11
41	47	GIRLS' SCHOOL WINGS /Capitol 8747	5
42	50	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	6
43	51	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	5
44	46	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	9
45	24	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY/ Big Tree 16102 (Atlantic)	12
46	54	EMOTION SAMANTHA SANG/Private Stock 178	6
47	30	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	16
48	48	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	13
49	55	GETTIN' READY FOR LOVE DIANA ROSS/Motown 1427	7


**Warner/
Curb**

50	56	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883 (Polydor)	8
51	62	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	4
52	53	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation 1103	9
53	34	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	26
54	41	"STAR WARS" THEME/CANTINA BAND MECO/ Millennium 604 (Casablanca)	21
55	57	AS STEVIE WONDER /Tamla 54291 (Motown)	6
56	59	BLOAT ON CHEECH & CHONG /Epic/Ode 50471	7
57	61	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022	4
58	68	FFUN CON FUNK SHUN /Mercury 73959	5
59	66	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	5
60	72	STAYIN' ALIVE BEE GEES/RSO 885 (Polydor)	2
61	63	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/MCA 40811	6
62	70	LOVELY DAY BILL WITHERS/Columbia 3 10627	5
63	69	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/RCA 11036	3
64	45	BRICK HOUSE COMMODORES/Motown 1425	17
65	67	REACH FOR IT GEORGE DUKE/Epic 8 50463	5
66	73	EASY TO LOVE LEO SAYER/Warner Bros. 8502	3
67	49	DAYBREAK BARRY MANILOW/Arista 0273	12
68	71	GRANDMOTHER'S SONG STEVE MARTIN/Warner Bros. 8503	4
69	77	OOH BOY ROSE ROYCE/Whitfield 8491 (WB)	6
70	78	(YOU'RE MY) SOUL & INSPIRATION DONNY & MARIE/ Polydor 14439	6
71	80	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40918	13
72	74	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971	6
73	76	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) MEATLOAF/Epic/Cleveland Intl. 8 50467	7
74	83	TRIED TO LOVE PETER FRAMPTON/A&M 1988	2
75	84	PEG STEELY DAN/ABC 12320	4
76	79	DON'T LET IT SHOW ALAN PARSONS PROJECT/Arista 0288	3

CHARTMAKER OF THE WEEK

77 — **LONG, LONG WAY FROM HOME**
FOREIGNER
Atlantic 3439



78	86	FALLING LeBLANC & CARR/Big Tree 1600 (Atlantic)	3
79	87	BREAKDOWN TOM PETTY & THE HEARTBREAKERS/ Shelter 62008 (ABC)	2
80	88	THE NEXT HUNDRED YEARS AL MARTINO/Capitol 4508	3
81	81	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453	11
82	82	IF IT DON'T FIT DON'T FORCE IT KELLE PATTERSON/ Shadybrook 1041	5
83	52	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb 8423 (WB)	21
84	75	SAD EYES BROOKLYN DREAMS/Millennium 606 (Casablanca)	5
85	60	JUST REMEMBER I LOVE YOU FIREBALL/Atlantic 3421	16
86	64	DRAW THE LINE AEROSMITH/Columbia 3 10637	10
87	—	THUNDER ISLAND JAY FERGUSON/Asylum 45444	1
88	—	I LOVE YOU DONNA SUMMER/Casablanca 907	1
89	90	HARD TIMES BOZ SCAGGS/Columbia 3 10606	10
90	92	IF THAT'S HOW NATURE MADE HIM HELEN GRAECO/ The Number One Record Company 001	4
91	95	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/ Amherst 725	3
92	—	GOODBYE GIRL DAVID GATES/Elektra 45450	1
93	91	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	27
94	96	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)	4
95	—	MIND BENDER STILLWATER/Capricorn 0280	1
96	97	MOONDANCE VAN MORRISON/Warner Bros. 8450	7
97	94	TIME BOMB LAKE/Columbia 3 10614	12
98	—	JACK & JILL RAYDIO/Arista 0283	1
99	—	GALAXY WAR /MCA 40820	1
100	93	CLOSER TO MY HEART RUSH/Mercury 73958	5

THE FM AIRPLAY REPORT

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

FLASHMAKER



DRAW THE LINE
AEROSMITH
Col

MOST ADDED:

DRAW THE LINE—Aerosmith—Col
LIVE & LET LIVE—10cc—Mercury
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
RICK DANKO—Arista
LIFE ON THE LINE—The Rods—Island
THE EARLY YEARS—Al Stewart—Janus
MAMA LET HIM PLAY—Doucette—Mushroom
MULTIPLICATION—Eric Gale—Col
BROKEN BLOSSOM—Bette Midler—Atlantic

WNEW-FM/NEW YORK

ADDS:

BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
DRAW THE LINE—Aerosmith—Col
LIFE ON THE LINE—The Rods—Island
THE MUPPET SHOW—Arista

HEAVY ACTION (airplay in descending order):

OUT OF THE BLUE—ELO—Jet
LIVE & LET LIVE—10cc—Mercury
MANORISMS—Wet Willie—Epic
DOWN TWO THEN LEFT—Boz Scaggs—Col
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
FATHER CHRISTMAS (single)—Kinks—Arista
DRAW THE LINE—Aerosmith—Col
BORN TO RUN—Bruce Springsteen—Col
THE MUPPET SHOW—Arista

WBCN-FM/BOSTON

ADDS:

BLUE LIGHTS IN THE BASEMENT—Robert Flack—Atlantic
LIVE & LET LIVE—10cc—Mercury
THE BELLE ALBUM—Al Green—Hi

HEAVY ACTION (airplay in descending order):

DRAW THE LINE—Aerosmith—Col
ALL 'N ALL—Earth, Wind & Fire—Col
NEWS OF THE WORLD—Queen—Elektra
AJA—Steely Dan—ABC
DOWN TWO THEN LEFT—Boz Scaggs—Col
LITTLE CRIMINALS—Randy Newman—WB

FRENCH KISS—Bob Welch—Capitol
LITTLE QUEEN—Heart—Portrait
SLOWHAND—Eric Clapton—RSO
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

WLIR-FM/LONG ISLAND

ADDS:

DRAW THE LINE—Aerosmith—Col
FATHER CHRISTMAS (single)—Kinks—Arista
LIFE ON THE LINE—The Rods—Island
ROCKET TO RUSSIA—Ramones—Sire

HEAVY ACTION (airplay in descending order):

MY AIM IS TRUE—Elvis Costello—Col
EDDIE MONEY—Col
AJA—Steely Dan—ABC
THE STRANGER—Billy Joel—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
DECADE—Neil Young—Reprise
FATHER CHRISTMAS (single)—Kinks—Arista
FRENCH KISS—Bob Welch—Capitol
SLOWHAND—Eric Clapton—RSO

WCOZ-FM/BOSTON

ADDS:

DRAW THE LINE—Aerosmith—Col
LIVE & LET LIVE—10cc—Mercury
MAMA LET HIM PLAY—Doucette—Mushroom
SOMETIMES WHEN WE TOUCH (single)—Dan Hill—20th Century
THE ALICE COOPER SHOW—WB
YOU TOOK THE WORDS (single)—Meat Loaf—Epic/Cleveland Intl.

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

DRAW THE LINE—Aerosmith—Col
THE STRANGER—Billy Joel—Col
AJA—Steely Dan—ABC
SIMPLE DREAMS—Linda Ronstadt—Asylum
FRENCH KISS—Bob Welch—Capitol
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

WPLR-FM/NEW HAVEN

ADDS:

GLENDA GRIFFITH—Ariola America
LIVE & LET LIVE—10cc—Mercury
LONGER FUSE—Dan Hill—20th Century
THE BEST OF JOAN C. BAEZ—A&M
THE EARLY YEARS—Al Stewart—Janus

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

NEWS OF THE WORLD—Queen—Elektra
SIMPLE DREAMS—Linda Ronstadt—Asylum
OUT OF THE BLUE—ELO—Jet
STREET SURVIVORS—Lynyrd Skynyrd—MCA
THE STRANGER—Billy Joel—Col
DRAW THE LINE—Aerosmith—Col
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
HEROES—David Bowie—RCA
ALREADY FREE—Nick Jameson—Bearsville
POINT OF KNOW RETURN—Kansas—Kirshner

WIOQ-FM/PHILADELPHIA

ADDS:

DRAW THE LINE—Aerosmith—Col
LIFE ON THE LINE—The Rods—Island
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
LOOKING BACK—Stevie Wonder—Tamla
SPECIALS LIT—Lamont Cranston Band—Shadow
TROUBLE—UA

HEAVY ACTION (airplay, phones in descending order):

NEWS OF THE WORLD—Queen—Elektra
LIVE & LET LIVE—10cc—Mercury
MY AIM IS TRUE—Elvis Costello—Col
THE STRANGER—Billy Joel—Col
TOUCH & GONE—Gary Wright—WB
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SLOWHAND—Eric Clapton—RSO
OUT OF THE BLUE—ELO—Jet
HEROES—David Bowie—RCA

WKLS-FM/ATLANTA

ADDS:

IT TAKES ONE TO KNOW ONE—Detective—Swan Song
MOONDANCE (single)—Van Morrison—WB
THE MOTORS—Virgin
TIM MOORE—Asylum
TOUCH & GONE—Gary Wright—WB

HEAVY ACTION (airplay, sales, phones):

AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
GRAND ILLUSION—Styx—A&M
I ROBOT—Alan Parsons Project—Arista
OUT OF THE BLUE—ELO—Jet
POINT OF KNOW RETURN—Kansas—Kirshner
RUMOURS—Fleetwood Mac—WB
SIMPLE DREAMS—Linda Ronstadt—Asylum
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA

WORJ-FM/ORLANDO

ADDS:

DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
DRAW THE LINE—Aerosmith—Col
GLENDA GRIFFITH—Ariola America
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
LEVON HELM & RCO ALL-STARS—ABC
MY AIM IS TRUE—Elvis Costello—Col
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
PUTTING IT STRAIGHT—Pat Travers—Polydor
RICK DANKO—Arista

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

FOOT LOOSE & FANCY FREE—Rod Stewart—WB
OUT OF THE BLUE—ELO—Jet

NEWS OF THE WORLD—Queen—Elektra

AJA—Steely Dan—ABC

STREET SURVIVORS—Lynyrd Skynyrd—MCA

SIMPLE DREAMS—Linda Ronstadt—Asylum

POINT OF KNOW RETURN—Kansas—Kirshner

HEROES—David Bowie—RCA

LITTLE CRIMINALS—Randy Newman—WB

TOUCH & GONE—Gary Wright—WB

WQSR-FM/TAMPA

ADDS:

A WHOLE NEW THING—Billy Preston—A&M
BROKEN BLOSSOM—Bette Midler—Atlantic
CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
DRAW THE LINE—Aerosmith—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
GREATEST HITS—Jimmy Thudpucker—RCA
MAMA LET HIM PLAY—Doucette—Mushroom
METRO—Sire
RICK DANKO—Arista
TOUCH & GONE—Gary Wright—WB

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

DOWN TWO THEN LEFT—Boz Scaggs—Col
AJA—Steely Dan—ABC
OUT OF THE BLUE—ELO—Jet
MY AIM IS TRUE—Elvis Costello—Col
MOONFLOWER—Santana—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA
THE STRANGER—Billy Joel—Col
SLOWHAND—Eric Clapton—RSO
SECONDS OUT—Genesis—Atlantic
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

WAIV-FM/JACKSONVILLE

ADDS:

A WHOLE NEW THING—Billy Preston—A&M
ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
DRAW THE LINE—Aerosmith—Col
FEELS SO GOOD—Chuck Mangione—A&M
HERE I COME—Joe Thomas—LRC
MAMA LET HIM PLAY—Doucette—Mushroom
MULTIPLICATION—Eric Gale—Col
THE EARLY YEARS—Al Stewart—Janus

HEAVY ACTION (airplay in descending order):

STREET SURVIVORS—Lynyrd Skynyrd—MCA
OUT OF THE BLUE—ELO—Jet
NEWS OF THE WORLD—Queen—Elektra
THE STRANGER—Billy Joel—Col
GRAND ILLUSION—Styx—A&M
SIMPLE DREAMS—Linda Ronstadt—Asylum
STILLWATER—Capricorn
AJA—Steely Dan—ABC
IN CITY DREAMS—Robin Trower—Chrysalis

A PAUPER IN PARADISE—Gino Vannelli—A&M

WMMS-FM/CLEVELAND

ADDS:

DRAW THE LINE—Aerosmith—Col
HEART & SOUL—Danny Peck—Arista
LIVE & LET LIVE—10cc—Mercury
METRO—Sire
SATURDAY NIGHT FEVER (sound-track)—Various Artists—RSO

HEAVY ACTION (airplay in descending order):

NEWS OF THE WORLD—Queen—Elektra
FRENCH KISS—Bob Welch—Capitol
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
DOWN TWO THEN LEFT—Boz Scaggs—Col
BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
SLOWHAND—Eric Clapton—RSO
RUMOURS—Fleetwood Mac—WB
SECONDS OUT—Genesis—Atlantic
OUT OF THE BLUE—ELO—Jet
AJA—Steely Dan—ABC

WCOL-FM/COLUMBUS

ADDS:

DRAW THE LINE—Aerosmith—Col
GIRLS' SCHOOL (single)—Wings—Capitol
LIVE & LET LIVE—10cc—Mercury
LONGER FUSE—Dan Hill—20th Century
PUTTING IT STRAIGHT—Pat Travers—Polydor
TAKE ME TO THE CAPTAIN (single)—Prism—Ariola America

HEAVY ACTION (airplay, sales):

AJA—Steely Dan—ABC
BROKEN HEART—The Babys—Chrysalis
DOWN TWO THEN LEFT—Boz Scaggs—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
SIMPLE DREAMS—Linda Ronstadt—Asylum
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

WABX-FM/DETROIT

ADDS:

LIVE & LET LIVE—10cc—Mercury
MELODIES—Jan Hammer Group—Nemperor
RICK DANKO—Arista

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

NEWS OF THE WORLD—Queen—Elektra
KISS ALIVE II—Casablanca
BROKEN HEART—The Babys—Chrysalis
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA

Samantha Sang

and the world listened.

“*Emotion*”

PS45178

Written by Barry & Robin Gibb

Special thanks from Victor Benedetto to
Barry Gibb, Karl Richardson & Albhy
Galuten for producing a smash hit for
CAM Productions



on Private Stock Records and GRT Tapes.

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



FOOT LOOSE & FANCY FREE ROD STEWART WB

MOST AIRPLAY:

FOOT LOOSE & FANCY FREE—Rod Stewart—WB
OUT OF THE BLUE—ELO—Jet
AJA—Steely Dan—ABC
NEWS OF THE WORLD—Queen—Elektra
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA
DOWN TWO THEN LEFT—Boz Scaggs—Col
THE STRANGER—Billy Joel—Col
SIMPLE DREAMS—Linda Ronstadt—Asylum
POINT OF KNOW RETURN—Kansas—Kirshner
FRENCH KISS—Bob Welch—Capitol

WXRT-FM/CHICAGO

ADDS:

DRAW THE LINE—Aerosmith—Col
ENTER THE COUNT—Lester Young—Col
LIVE & LET LIVE—10cc—Mercury

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

AJA—Steely Dan—ABC
OUT OF THE BLUE—ELO—Jet
SHOW SOME EMOTION—Joan Armatrading—A&M
MY AIM IS TRUE—Elvis Costello—Col
LITTLE CRIMINALS—Randy Newman—WB
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
IN COLOR—Cheap Trick—Epic
POINT OF KNOW RETURN—Kansas—Kirshner
SECONDS OUT—Genesis—Atlantic
STREET SURVIVORS—Lynyrd Skynyrd—MCA

KSHE-FM/ST. LOUIS

ADDS:

DRAW THE LINE—Aerosmith—Col
GLENDIA GRIFFITH—Ariola America
THE PLAYER NOT THE GAME—Jess Roden—Island
HEAVY ACTION (airplay, sales, phones in descending order):
BROKEN HEART—The Babys—Chrysalis
POINT OF KNOW RETURN—Kansas—Kirshner
OUT OF THE BLUE—ELO—Jet
AJA—Steely Dan—ABC
MOONFLOWER—Santana—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SLOWHAND—Eric Clapton—RSO

STREET SURVIVORS—Lynyrd Skynyrd—MCA

NEWS OF THE WORLD—Queen—Elektra

IT TAKES ONE TO KNOW ONE—Detective—Swan Song

WKDF-FM/NASHVILLE

ADDS:

ALL 'N ALL—Earth, Wind & Fire—Col
DRAW THE LINE—Aerosmith—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
LIFE ON THE LINE—The Rods—Island
MAMA LET HIM PLAY—Doucette—Mushroom
MULTIPLICATION—Eric Gale—Col
RICK DANKO—Arista
THE EARLY YEARS—Al Stewart—Janus

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

FOOT LOOSE & FANCY FREE—Rod Stewart—WB
THE STRANGER—Billy Joel—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA
FRENCH KISS—Bob Welch—Capitol
AJA—Steely Dan—ABC
POINT OF KNOW RETURN—Kansas—Kirshner
SLOWHAND—Eric Clapton—RSO
DOWN TWO THEN LEFT—Boz Scaggs—Col
OUT OF THE BLUE—ELO—Jet

WQFM-FM/MILWAUKEE

ADDS:

DRAW THE LINE—Aerosmith—Col
GALAXY—War—MCA
LIVE & LET LIVE—10cc—Mercury
HEAVY ACTION (airplay in descending order):
FRENCH KISS—Bob Welch—Capitol
THE STRANGER—Billy Joel—Col
POINT OF KNOW RETURN—Kansas—Kirshner
NEWS OF THE WORLD—Queen—Elektra
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
AJA—Steely Dan—ABC
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
I ROBOT—Alan Parsons Project—Arista
CSN—Crosby, Stills & Nash—Atlantic

CHUM-FM/TORONTO

ADDS:

A CRAZY STEAL—Hollies—CBS
DRAW THE LINE—Aerosmith—Col
HEADS—Bob James—Tappan Zee
NEW VINTAGE—Maynard Ferguson—Col
PUTTING IT STRAIGHT—Pat Travers—Polydor
SPECTRES—Blue Oyster Cult—Col
STREET BALLET—Ken Tobias—Altic
TOUCH & GONE—Gary Wright—WB
HEAVY ACTION (airplay in descending order):
SIMPLE DREAMS—Linda Ronstadt—Asylum
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

AJA—Steely Dan—ABC

DOWN TWO THEN LEFT—Boz Scaggs—Col

CHICAGO XI—Col

OUT OF THE BLUE—ELO—Jet

RUMOURS—Fleetwood Mac—WB

NEWS OF THE WORLD—Queen—Elektra

SECONDS OUT—Genesis—Atlantic

THE STRANGER—Billy Joel—Col

KLOL-FM/HOUSTON

HEAVY ACTION (airplay in descending order):

AJA—Steely Dan—ABC
THE EARLY YEARS—Al Stewart—Janus
DOWN TWO THEN LEFT—Boz Scaggs—Col
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
MOONFLOWER—Santana—Col
SLOWHAND—Eric Clapton—RSO
NEWS OF THE WORLD—Queen—Elektra
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
TOUCH & GONE—Gary Wright—WB
I ROBOT—Alan Parsons Project—Arista

KZEW-FM/DALLAS

ADDS:

DECADE—Neil Young—Reprise
DRAW THE LINE—Aerosmith—Col
FATHER CHRISTMAS (single)—Kinks—Arista
HERE YOU COME AGAIN (single)—Dolly Parton—RCA
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
MULTIPLICATION—Eric Gale—Col
MY AIM IS TRUE—Elvis Costello—Col
REDWING—Grinder Switch—Atco
RICK WAKEMAN'S CRIMINAL RECORD—A&M
THE EARLY YEARS—Al Stewart—Janus

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

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

KGB-FM/SAN DIEGO

ADDS:

DRAW THE LINE—Aerosmith—Col
EDDIE MONEY—Col
GEORGE THOROGOOD & DESTROYERS—Rounder
MUSICAL CHAIRS—Sammy Hagar—Capitol
MY AIM IS TRUE—Elvis Costello—Col
NIGHT AFTER NIGHT—Nils Lofgren—A&M
SHOW SOME EMOTION—Joan Armatrading—A&M
SLOWHAND—Eric Clapton—RSO
THE STRANGER—Billy Joel—Col
YOUNG, LOUD & SNOTTY—Dead Boys—Sire

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

HOMEGROWN V—Various Artists—KGB
SIMPLE DREAMS—Linda Ronstadt—Asylum
MOONFLOWER—Santana—Col
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
DOWN TWO THEN LEFT—Boz Scaggs—Col
NEWS OF THE WORLD—Queen—Elektra
IN COLOR—Cheap Trick—Epic
AJA—Steely Dan—ABC
RUMOURS—Fleetwood Mac—WB

KWST-FM/LOS ANGELES

ADDS:

DO ANYTHING YOU WANNA DO (single)—The Rods—Island
DRAW THE LINE—Aerosmith—Col
HEAVY ACTION (airplay, sales, phones in descending order):
DOWN TWO THEN LEFT—Boz Scaggs—Col
BROKEN HEART—The Babys—Chrysalis
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
OUT OF THE BLUE—ELO—Jet
HEROES—David Bowie—RCA
NEWS OF THE WORLD—Queen—Elektra
SIMPLE DREAMS—Linda Ronstadt—Asylum
AJA—Steely Dan—ABC
MOONFLOWER—Santana—Col
SLOWHAND—Eric Clapton—RSO

KMET-FM/LOS ANGELES

ADDS:

DRAW THE LINE—Aerosmith—Col
GOD ONLY KNOWS (single)—Marilyn Scott—Big Tree
RICK DANKO—Arista
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay in descending order):

NEWS OF THE WORLD—Queen—Elektra
STREET SURVIVORS—Lynyrd Skynyrd—MCA
COWBOY—Capricorn
EDDIE MONEY—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
FRENCH KISS—Bob Welch—Capitol
OUT OF THE BLUE—ELO—Jet
SLOWHAND—Eric Clapton—RSO
EXPECT NO MERCY—Nazareth—A&M

KZAP-FM/SACRAMENTO

ADDS:

BROKEN BLOSSOM—Bette Midler—Atlantic
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
HEAVY ACTION (airplay in descending order):
MY AIM IS TRUE—Elvis Costello—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

DOWN TWO THEN LEFT—Boz Scaggs—Col

RICK DANKO—Arista

OUT OF THE BLUE—ELO—Jet

HEROES—David Bowie—RCA

EDDIE MONEY—Col

LITTLE CRIMINALS—Randy Newman—WB

MOONFLOWER—Santana—Col

RAIN DANCES—Camel—Janus

KSAN-FM/ SAN FRANCISCO

ADDS:

ANNIE IN WONDERLAND—Annie Haslam—Sire
BROKEN BLOSSOM—Bette Midler—Atlantic
DRAW THE LINE—Aerosmith—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
LIVE & LET LIVE—10cc—Mercury
THE BELLE ALBUM—Al Green—Hi
THE SCRATCH BAND (bp)—Big Sound

HEAVY ACTION (airplay in descending order):

ROCKET TO RUSSIA—Ramones—Sire
MUSICAL CHAIRS—Sammy Hagar—Capitol
MY AIM IS TRUE—Elvis Costello—Col
LIFE ON THE LINE—The Rods—Island
EDDIE MONEY—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
HEROES—David Bowie—RCA
SPECTRES—Blue Oyster Cult—Col
ROUGH MIX—Townshend/Lane—MCA
NEWS OF THE WORLD—Queen—Elektra

KZAM-FM/SEATTLE

ADDS:

BROKEN BLOSSOM—Bette Midler—Atlantic
CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
COUNTRY BLUES GUITAR—Stefan Grossman—Kicking Mule
JAZZIN' TOGETHER—Re Bop
LIVE & LET LIVE—10cc—Mercury
MULTIPLICATION—Eric Gale—Col
NEWS OF THE WORLD—Queen—Elektra
96 DEGREES IN THE SHADE—Third World—Island
PERILOUS JOURNEY—Gordon Giltrap—Electric
POMPEII—Triumvirat—Capitol

HEAVY ACTION (airplay):

AJA—Steely Dan—ABC
KARLA BONOFF—Col
LEVON HELM & RCO ALL-STARS—ABC
MY AIM IS TRUE—Elvis Costello—Col
RECKLESS ABANDON—David Bromberg Band—Fantasy
RICK DANKO—Arista
SHOW SOME EMOTION—Joan Armatrading—A&M
SLOWHAND—Eric Clapton—RSO
THE JOY—Fantasy
THE STRANGER—Billy Joel—Col

THE FACE OF '78.

She looked '77
straight in the eye
and came up with
her first gold single
"Higher And Higher,"
AM 1922
her first platinum-
plus album
"Anytime... Anywhere,"
SP 4616
and her new single
"We're All Alone,"
AM 1965
which will be gold
at any moment.
That's why with one
of the most exciting
careers in music
there's more
to Rita Coolidge
than meets the eye.

Rita Coolidge

On A&M Records

& Tapes

Produced by David Anderle

© 1977 A&M Records, Inc.

WRH



MILLIE'S EXPLODING AND EVERYBODY CAN HEAR THE POP

WCAO
WPGC
WBBQ
96X
WGCL
CKLW
WDRQ
WNOE
WMAK
WMPS
KNUS-FM
KEEL
WTIX
KJOY
WFOM
WORD
WQID
WAUG
WANS
WMFJ
WMIR
WRKT

WQPD
WGLF-FM
KLIV
KOBO
KDON
WQQW
WEIM
WSCR
WCOJ
V103
WVLD
WAIR
WALG
WRFC
98Q
WAGQ
WABB
WBTR
WNEX
WWGS
WJAX
WRFC

WTAL
WCED
WFMJ
WAXC
WIBM
WTAC
WCER
WRNN
WVLK
KSDN
KLEE
KKBJ
WXXX
WQNZ
KVOL
KIIQ
KLUE
KGRI-FM
KMHT
KTRN
KROK
WAGQ

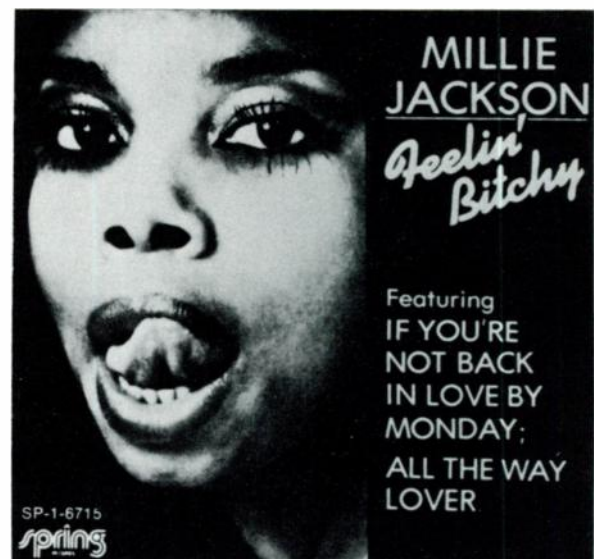
KWHP
WAIL
KANE

KNIR
KCBN
KSTN

WPAX
WDNC
WROM

*39 RECORD WORLD
*48 BILLBOARD

Everybody's turning on
to Millie and her super single,
"If You're Not Back In Love By
Monday." And we mean everybody.



SP-1-6715

Produced by Brad Shapiro and Millie Jackson

**Millie Jackson. "Feelin Bitchy."
featuring "If You're Not Back In Love By Monday."
On Spring Records and Tapes.**

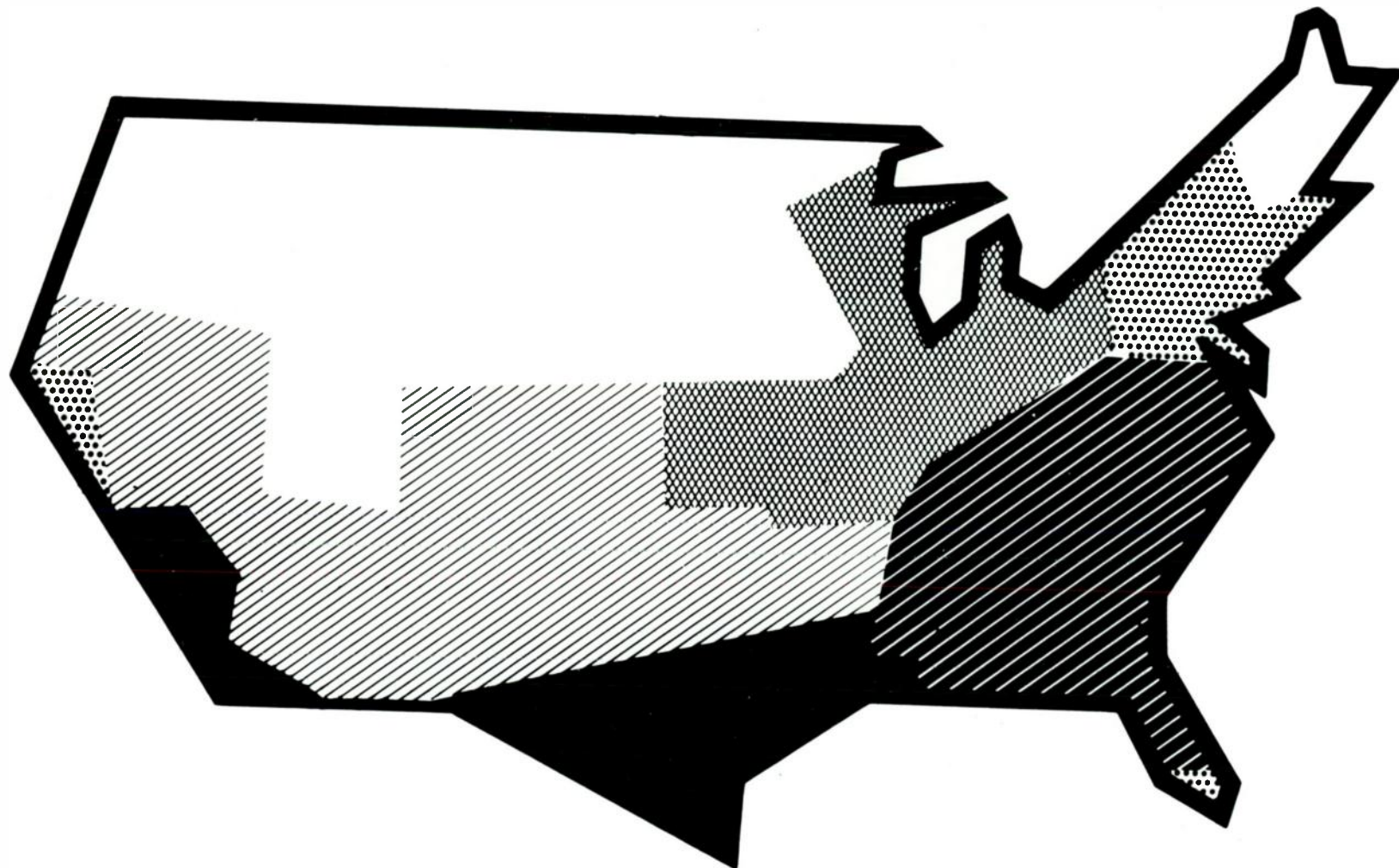
SP 175

RECORD WORLD

December 17, 1977
Pullout Section

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

WABC WAVZ WBBF WBSR WCAO WCGQ
WDRG 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 WBSR WCGQ 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
3	2	Bee Gees (Deep)
5	3	Player
2	4	Linda Ronstadt (Blue)
4	5	Rita Coolidge
7	6	Fleetwood Mac
10	7	Bob Welch
9	8	LTD
8	9	Crystal Gayle
6	10	Paul Nicholas
11	11	Odyssey
13	12	Queen
14	13	Shaun Cassidy
16	14	Rod Stewart
12	15	Linda Ronstadt (Easy)
25	16	Randy Newman
19	17	Leif Garrett
18	18	The Babys
21	19	James Taylor
22	20	High Inergy
23	21	ELO
15	22	Steve Miller
24	23	Dolly Parton
26	24	Billy Joel
Add	25	Santa Esmeralda
Ex	26	Chic

Adds: Samantha Sang
Bee Gees (Alive)
Dan Hill
Lynyrd Skynyrd

Extras: Neil Diamond
Bay City Rollers
Elvis Presley

LP Cuts: None

Also Possible: Styx
Wings
Andy Gibb
Foreigner

Last Week: This Week:

1	1	LTD
2	2	Bee Gees (Deep)
6	3	Player
3	4	Dolly Parton
5	5	Linda Ronstadt (Blue)
4	6	Debby Boone
8	7	Crystal Gayle
10	8	Elvis Presley
9	9	James Taylor
12	10	Rod Stewart
11	11	The Babys
14	12	Billy Joel
15	13	Randy Newman
19	14	Bob Welch
16	15	Styx
17	16	High Inergy
20	17	ELO
13	18	Linda Ronstadt (Easy)
23	19	Shaun Cassidy
22	20	Wings
24	21	Leif Garrett
25	22	Lynyrd Skynyrd
26	23	Paul Simon
Add	24	Queen
Ex	25	Samantha Sang
Add	26	Neil Diamond

Adds: Bee Gees (Alive)

Extras: Bay City Rollers
Dan Hill
Stillwater
Con Funk Shun

LP Cuts: None

Also Possible: Earth, Wind & Fire
Wet Willie
Bill Withers
Wings
Andy Gibb

Last Week: This Week:

1	1	Linda Ronstadt (Blue)
2	2	Crystal Gayle
3	3	Bee Gees
4	4	Debby Boone
7	5	Linda Ronstadt (Easy)
6	6	Fleetwood Mac
10	7	Styx
11	8	Bob Welch
8	9	Chicago
15	10	Queen
12	11	The Babys
14	12	LTD
13	13	James Taylor
16	14	Kansas
24	15	Rod Stewart
9	16	Heatwave
23	17	ELO
26	18	Player
21	19	High Inergy
22	20	Earth, Wind & Fire
Ex	21	Dolly Parton
19	22	Dave Mason
25	23	Emotions
Add	24	Billy Joel
Add	25	Neil Diamond
Ex	26	Shaun Cassidy

Adds: Wings
Randy Newman

Extras: Queen (We Will)
Paul Simon
Elvis Presley
Santa Esmeralda

LP Cuts: None

Also Possible: Leif Garrett
Dan Hill
Alan Parsons Project
Millie Jackson
Diana Ross

Hottest:

Rock 'n' Roll:

ELO

Adult:

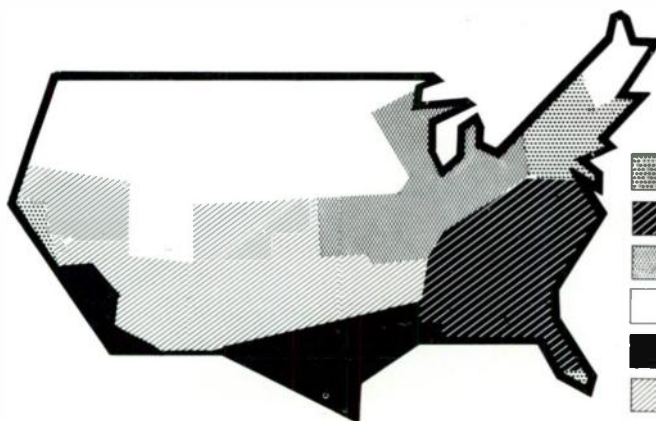
Neil Diamond

R&B Crossovers:

Con Funk Shun

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KDWB KEWI KFYZ KGW KING KJR KJRB
KKLS KKKL KLEO KSTP KTOQ KVOX

RW V

WNOE WTIK KAFY KCBQ KFI KHFI KHJ
KIIS-FM KILT KNOE-FM 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	Debby Boone
2	2	Bee Gees (Deep)
3	3	Linda Ronstadt (Blue)
5	4	Fleetwood Mac
4	5	Crystal Gayle
7	6	Bob Welch
6	7	Chicago
12	8	Player
10	9	Linda Ronstadt (Easy)
11	10	The Babys
8	11	Steve Miller
9	12	Rita Coolidge
16	13	James Taylor
15	14	Carpenters
13	15	Santana
19	16	Paul Simon
20	17	Styx
14	18	Judy Collins
25	19	Billy Joel
23	20	Paul Davis
24	21	ELO
21	22	Johnny Rivers
22	23	Carly Simon
Add	24	Neil Diamond
Ex	25	Dan Hill

Adds: Santa Esmeralda
John Denver

Extras: Wings
Bay City Rollers
Dolly Parton
Steely Dan

LP Cuts: None

Also Possible: Andy Gibb
Kansas
Randy Newman
Jay Ferguson
Queen

Last Week: This Week:

2	1	Bee Gees
1	2	Linda Ronstadt (Blue)
3	3	Crystal Gayle
5	4	Debby Boone
8	5	Fleetwood Mac
6	6	Chicago
7	7	Barry White
9	8	Heatwave
14	9	Randy Newman
12	10	Bob Welch
18	11	Player
15	12	ELO
13	13	The Babys
17	14	LTD
22	15	Rod Stewart
16	16	James Taylor
10	17	Linda Ronstadt (Easy)
11	18	Santana
20	19	Leif Garrett
21	20	High Inergy
23	21	Shaun Cassidy
24	22	Neil Diamond
25	23	Styx
Add	24	Andy Gibb
Add	25	Santa Esmeralda

Adds: Bee Gees (Alive)

Extras: Dan Hill
Wings
Bay City Rollers
Samantha Sang
Queen

LP Cuts: None

Also Possible: Lynyrd Skynyrd
Tom Petty
Kansas
Odyssey
Dolly Parton
Steely Dan

Last Week: This Week:

1	1	Bee Gees (Deep)
2	2	Linda Ronstadt (Blue)
8	3	Bob Welch
5	4	Fleetwood Mac
9	5	Player
4	6	Debby Boone
6	7	Steve Miller
7	8	Chicago
14	9	The Babys
10	10	Firefall
12	11	Linda Ronstadt (Easy)
15	12	Dolly Parton
13	13	James Taylor
17	14	ELO
20	15	Santana
16	16	Bros. Johnson
Add	17	Rod Stewart
19	18	Heatwave
AP	19	LTD
AP	20	Santa Esmeralda
21	21	Stephen Bishop
23	22	Crystal Gayle
Ex	23	Stevie Wonder

Adds: Randy Newman
Neil Diamond

Extras: Styx
Wings
Paul Simon

LP Cuts: None

Also Possible: Samantha Sang
Steely Dan
Billy Joel
John Denver
Carpenters

Hottest:

Country Crossovers:
Dolly Parton

Teen:
None

LP Cuts:
None

HOT ADDS

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

Most Added Records at Major Markets:

Santa Esmeralda (Casablanca)	12
Samantha Sang (Private Stock)	11
Neil Diamond (Columbia)	11
Bee Gees (Stayin') (RSO)	10
Rod Stewart (Warner Bros.)	10
Dan Hill (20th Cent.)	9
Randy Newman (Warner Bros.)	9

Most Added Records at Secondary Markets:

Neil Diamond (Columbia)	14
Bee Gees (Stayin') (RSO)	13
Dan Hill (20th Cent.)	9
Lynyrd Skynyrd (MCA)	8
Samantha Sang (Private Stock)	8

Most Added R&B:

KC & The Sunshine Band (T.K.)	8
T-Connection (T.K.)	7
Morris Jefferson (Parachute)	7
Billy Preston (A & M)	6
Commodores (Motown)	6
Hodges, James & Smith (London)	6
Living Proof (Ju-Par)	6

Most Added Country:

Larry Gatlin (Monument)	37
Margo Smith Warner Bros.)	28
Emmylou Harris (Warner Bros.)	25
Tom T. Hall (RCA)	24
Loretta Lynn (MCA)	23
John Denver (RCA)	20

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

LOVELY LADY—Lou Rawls—Phila. Intl. (8)
DESIREE—Neil Diamond—Col (6)
EMOTION—Samantha Sang—Private Stock (5)
CANDLE ON THE WATER—Helen Reddy—Capitol (4)
JUST THE WAY YOU ARE—Billy Joel—Col (4)
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent. (4)

WBZ/BOSTON

DESIREE—Neil Diamond—Col
EMOTION—Samantha Sang—Private Stock
GRANDMOTHER'S SONG—Steve Martin—WB (light rotation)
JUST THE WAY YOU ARE—Billy Joel—Col

WNEW/NEW YORK

A NIGHT TO REMEMBER—Engelbert Humperdinck—Epic
CHRISTMAS JUST WON'T BE THE SAME—Lindsay Crosby—Ariola America
I BELIEVE IN FATHER CHRISTMAS—Greg Lake—Atlantic
I LOVE NEW YORK—Steve Karmen—Struttn
JUST ANOTHER NEW YEAR'S EVE—Barry Manilow—Arista
UNTIL NOW—Bobby Arvon—First Artists
YOUR SMILING FACE—James Taylor—Col

WIP/PHILADELPHIA

DESIREE—Neil Diamond—Col
LOVE IS THICKER THAN WATER—Andy Gibb—RSO
LOVELY LADY—Lou Rawls—Phila. Intl.

WBAL/BALTIMORE

CANDLE ON THE WATER—Helen Reddy—Capitol
HAPPY BIRTHDAY JESUS—Mike Douglas—Image
JUST THE WAY YOU ARE—Billy Joel—Col
NEVER MY LOVE—Addrisi Bros.—Buddah
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.
UNTIL NOW—Bobby Arvon—First Artists
UNTIL NOW—Helen Schneider—Windsong
WHERE YOU'RE CONCERNED—Perry Como—RCA

WMPS/MEMPHIS

BELLE—Al Green—Hi
DESIREE—Neil Diamond—Col
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.
YOUR SMILING FACE—James Taylor—Col

WSB/ATLANTA

CANDLE ON THE WATER—Helen Reddy—Capitol
CANDLE ON THE WATER—Roger Williams—MCA
CURIOUS MIND—Johnny Rivers—Big Tree

WIOD/MIAMI

CANDLE ON THE WATER—Helen Reddy—Capitol
EMOTION—Samantha Sang—Private Stock
UNTIL NOW—Bobby Arvon—First Artists
(YOU'RE MY) SOUL & INSPIRATION—Donny & Marie—Polydor

WCCO-FM/MINNEAPOLIS

CANDLE ON THE WATER—Helen Reddy—Capitol
GOODBYE GIRL—David Gates—Elektra
I CAN'T HOLD ON—Karla Bonoff—Col
LOVELY LADY—Lou Rawls—Col
MOVIN' IN THE SAME CIRCLES—Michael Johnson—Sanscrit (local)
MULL OF KINTYRE—Wings—Capitol
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.

KMOX/ST. LOUIS

CELEBRATE ME HOME—Kenny Loggins—Col
CURIOUS MIND—Johnny Rivers—Big Tree
STAYIN' ALIVE—Bee Gees—RSO
UM, UM, UM, UM, UM, UM—Katy Moffat—Col

KULF/HOUSTON

DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
YOU'RE IN MY HEART (THE FINAL ACCLAIM)—Rod Stewart—WB

KIIS/LOS ANGELES

SHORT PEOPLE—Randy Newman—WB

KSFO/SAN FRANCISCO

IT'S SO EASY—Linda Ronstadt—Asylum
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.
THE NEXT HUNDRED YEARS—Al Martino—Capitol

KPNW/EUGENE

ACHING KIND—Michelle Phillips—A&M
GOODBYE GIRL—David Gates—Elektra
I CAN'T HOLD ON—Karla Bonoff—Col
JUST ONE LOOK—Bob Morrison—Monument
LOVELY LADY—Lou Rawls—Phila. Intl.
NEVER MY LOVE—Addrisi Bros.—Buddah
RUNAROUND SUE—Leif Garrett—Warner/Curb

KVI/SEATTLE

JUST THE WAY YOU ARE—Billy Joel—Col
LOVE IS THICKER THAN WATER—Andy Gibb—RSO
YOU'RE IN MY HEART (THE FINAL ACCLAIM)—Rod Stewart—WB

Also reporting this week: WCCO, WMAL, WGAR, WJBO, WLW, WKBC-FM, WSM, WTMJ, KMBZ. 23 stations reporting.

THE MAGIC OF DIANA!

“Gettin’ Ready for Love”

M-1427F

POP

BB

33

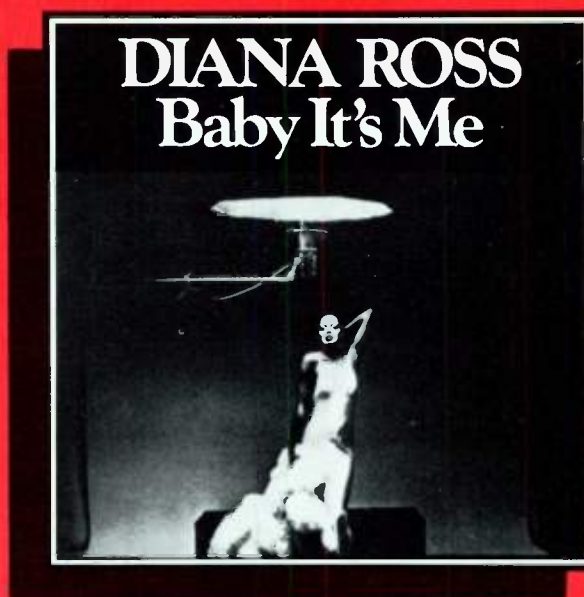
CB

43

RW

49

The Hit Single from the
Hit Album



M7-890R1

“Baby It’s Me”

PRODUCED BY RICHARD PERRY

BABY IT'S HOT ON MOTOWN
RECORDS & TAPES



YEAR END '77



Issue Date:
December 31, 1977

Ad Deadline:
December 19, 1977

For Details Please Contact:

NEW YORK
STAN SOIFER
(212) 765-9020

LOS ANGELES
SPENCE BERLAND
(213) 465-6126

NASHVILLE
JOHN STURDIVANT
(615) 329-1111

Retailers Discussion Focuses on Pricing

(Continued from page 4)

fect of Jimmy's Music World (or, "the man with 39 stores," as it was referred to throughout the evening), all said, was psychological. Said Karol: "To have to explain to a customer why you can't buy a record for three dollars and sell it for two is about the most frustrating thing I can think of. It diminishes your enthusiasm. You spend a lot of time trying to figure out what you're doing wrong. You get in a down mood, and that makes it very hard to do those things that help your business grow."

Imber replied that he had tried to turn the price wars "into positive experiences" by taking an aggressive stance in the marketplace via stronger in-store merchandising of a more select inventory, and by continuing to expand the chain. "Your price does not have to be cheaper," he told the audience. "Kids want these products. More people should take the attitude that people will buy at the prices we choose. We don't have to give it away."

Sonin, who had joined in and reaped the rewards of price wars in Manhattan, warned the panel members against feeling as though the worst has passed with Jimmy's bankruptcy: "In late Jan-

uary or early February," claimed Sonin, "you'll see even bigger price wars in Manhattan, because our new competitors have even more than the others did. You haven't seen anything yet."

Noting that "We've seen cut-throats before and we'll see them again," Saccone complained that small retailers are virtually ignored by record companies when it comes to co-op ad support. "One major company doesn't even know small retailers exist," he stated. "It has no programs at all for small retailers."

Saccone then called for the reactivation or reformation of the Record Dealers Association, encompassing 40 or 50 stores, which will aid small retailers in securing a "bigger slice of the pie." (See separate story.)

The evening's other major topic concerned the value of continuous advertising of records at discount prices. Saccone reiterated his previously stated position that continuous advertising was detrimental because small retailers cannot compete against it: "Ad money is not available to us." Bondy, however, said that such advertising "only confuses record buyers to the point where they don't buy records."

Sonin expressed the opinion

that continuous advertising can help the entire industry as long as other merchants capitalize on it as he has. "The smart merchants stock the items advertised by his competitors and compete without ads or with his own promotions. This advertising gets the public aware of new product and is good for the entire industry."

"Continuous advertising negates the desired effect the advertiser is looking for," Karol said. "It's not news. I don't think consumers take these prices seriously. All you have to do is be in the ballgame. Consumers know they can go somewhere and get the record at about the same price. It's absolutely true, though, that consumers are confused."

Capitol Taps Hunyar

■ LOS ANGELES—Csaba Hunyar has been appointed manager-chemical and records development, Capitol Industries-EMI, Inc., according to Ralph E. Cousino, vice president-engineering and tape manufacturing, Capitol Industries-EMI, Inc.

Duties

In the newly-created position, designed to organize expanded chemical support for record manufacturing, Hunyar's responsibilities include the development of record resin, matrix plating and trouble shooting, and mastering laquer. He is headquartered at the Los Angeles plant.

Hunyar received his degree in Chemical Technology from the Budapest (Hungary) Institute of Technology.

Fantasy Signs Martha Reeves



Fantasy Records has signed Martha Reeves to an exclusive recording contract. She will begin recording this month with Fantasy associate a&R man Hank Cosby, who handled her arrangements and played saxophone on most of her Motown sessions in the 1960s. Pictured from left are: Fantasy president Ralph Kaffel, Martha Reeves, Fantasy chief counsel Al Bendich and Hank Cosby.

Lambert Is Interworld East Coast Manager

■ LOS ANGELES — Eddie Lambert, general professional manager, Interworld Music has named Lanny Lambert east coast professional manager.

Lambert joins Interworld after a tenure as professional manager with Sunbury/Dunbar Music. Prior to this he had been with Screen Gems-EMI Music, New York. He is also credited with creating and producing the weekly one hour rock-talk TV show "Speak Easy."

Lowery Honored



Music publishing entrepreneur Bill Lowery was surprised in Atlanta when concert and recording star Tommy Roe presented him with a special award from MIDEM, which honored Lowery on his 25th anniversary in the music industry and for his many efforts in "creating higher visibility for music all over the world."

Peter Goldmark

(Continued from page 4)

versity of Vienna, earning a Ph.D. in physics, and moved to England in 1931 to work for Pye Radio Ltd.

He moved to the United States two years later, and worked as a consultant before joining CBS as its chief television engineer in 1936. During his career with CBS he served as director of engineering research and development, vice president of engineering research and development, and president of CBS Laboratories. He became a United States citizen in 1937.



Peter Goldmark

Goldmark is survived by his wife, Diane; by six children, four by a previous marriage; by a brother and a half-brother. Funeral services were scheduled for last Saturday (10) in Stamford, Conn.

JOHNNY MARKS' BIG 4

RUDOLPH

THE RED-NOSED REINDEER

120,000,000 Record Seller, Int'l — Over 500 Versions

BRENDA LEE

ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA BING CROSBY

Hear Bing Sing it on the Crosby Christmas Show

I HEARD THE BELLS ON CHRISTMAS DAY

Kate Smith, Harry Belafonte, Eddy Arnold, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings etc. . .

BURL IVES

A HOLLY JOLLY CHRISTMAS

3 TV Specials — Music and Lyrics by Johnny Marks

RUDOLPH THE RED-NOSED REINDEER

with Burl Ives (Sound Track MCA)

CBS TV

RUDOLPH'S SHINY NEW YEAR

with Red Skelton

Dec. 11 ABC-TV 7-8 P.M.

THE TINY TREE

with Roberta Flack and Buddy Ebsen

Dec. 18 CBS-TV 7:30

ST. NICHOLAS MUSIC, INC.

1619 Broadway, New York, N.Y. 10019 (212) 582-0970

Col Inks Formerly of the Harlettes



Bruce Lundvall, president, CBS Records, has announced the signing of Sharon Redd, Ulla Hedwig and Charlotte Crossley, Formerly Of The Harlettes, to Columbia Records. The trio, who have been mainstays of the Bette Midler Show for several years, have completed their debut album for the label. Produced by David Robinson, the lp, entitled "Formerly Of The Harlettes," is set to ship in January. The group is currently in the midst of a national tour with Midler. Pictured at the signing are, from left: Bruce Lundvall, David Robinson, Sharon Redd, Ulla Hedwig, Charlotte Crossley, and Don Ellis, national vice president, a&r, Columbia Records.

The Coast (Continued from page 14)

ine tenderness.

Best of all, the two new songs we heard suggest there won't be any filler. "Lawyers, Guns and Money" matches the drive of his earlier "Poor, Poor Pitiful Me," while his first collaboration with Browne is a delicate ballad.

OTHER SKIRMISHES in progress at the Sound Factory include the third Asylum lp for **Andrew Gold**, who's producing the set with keyboard player and Gold band stalwart **Brock Walsh**. That set's now in the final mixing stages . . . And seen in the halls was **Ry Cooder** (WB), reportedly tracking a few songs there last week. We checked with manager **Elliott Abbott**, who confirmed that Cooder's getting ready for a new set, although actual sessions probably won't get going until early next year. Abbott said Ry's original forecast of little new studio work was cut short through a rather mysterious collaboration with a new musical input we're sure will carry Cooder's already eclectic style even further . . . Meanwhile, **Jerry Wexler** is busily readying a clutch of projects that suggest his classic r&b productions of the '50s and '60s may be joined by some new '70s blood. Already in the final mixing stages is Wexler's production of **Allen Toussaint**, with **Dee Robb** engineering, while other projects for Warner Bros. find Wexler at the board for **Etta James** and the **Staple Singers**. During a James session last week, a visiting musician even offered a rather provocative if impromptu meeting between Wexler and **Bob Dylan** (arriving with **Kim Fowley**), who sat down at the ivories to preview a few tunes for the producer (who worked with Dylan during sessions for **Doug Sahm** and **Barry Goldberg** solo projects at Atlantic) . . . Also at Cherokee, **Jennifer Warnes** is completing her second for Arista, produced by **Harry Maslin**.

BLAST FROM THE PAST: Diskbiz types were undoubtedly teary-eyed with nostalgia at the sight of **Bob Gibson** and former partner **Gary Stromberg** lunching at The Palm recently.

PUNK PATRIARCH REVEALED: **Jorma Kaukonen** has apparently set out to convince the world that he's the true godfather of punk rock. When **Hot Tuna** played New York's Palladium not long ago, Kaukonen debuted his back-sized tattoo, which depicts the friendly ol' grim reaper, with a skull and blood-covered dagger (goes perfectly with Jorma's gold tooth, we're told). His wife also has a tattoo covering her entire back, this one featuring a woman flying through the air carrying a female head. Say, this pair sounds like the perfect antidote to all that Christmas merriment. Wonder if they're available for parties at Carlos and Charlie's . . . Meanwhile, the **Jefferson Starship's** new album, "Earth," is due some time soon, with a single coming in early January. "Earth" completes an elemental cycle that also includes "Dragonfly" (air), "Red Octopus" (water) and "Spitfire" (fire).

CONGRATS: To promo wiz **Don Whittemore** and wife **Linda** on the December 2 birth of their baby girl, **Darcy Bradford Whittemore**. The forthcoming ad campaign will include regular in-store merchandise (including stunning non-inflatable stand-up displays) and special 12-inch disco pressings . . .

Haldeman Bows Firm

■ **LOS ANGELES** — Hank Haldeman, formerly director of a&r and general manager/publishing companies for Mike Curb Productions, has opened Hank's Music Enterprises, Inc. This independent production / publishing company will represent publisher's catalogues, recording artists and individual song writers.

Haldeman currently represents the following catalogues: Little Fugitive Music, Carlin Music, parts of Intersong International, the Hal David portion of the Bacharach-David catalogue (non-exclusive) and September Music. Haldeman also represents writers Marty Cooper and Larry Groce.

Passport, Import Set Distributor Convention

■ **NEW YORK**—Passport Records and Import Records (both divisions of JEM Records) will hold their first Annual Distributors' Convention in South Plainfield, New Jersey, January 11-12.

Independent distributors from all over the nation and representatives from Arista Records (which distributes Passport Records and GRT Tapes) will be treated to a series of audio visual presentations on the marketing plans for upcoming Passport and Import lps and to a live show featuring Passport artists.

Bay City Rollers Get Double Gold

■ **NEW YORK**—"Bay City Rollers Greatest Hits" was one of two Roller lps on Arista certified gold by the RIAA during a two-week period. Along with the just-released hit album, The Rollers' third album, "Dedication," also was RIAA-certified.

Blue Note Schedules Pacific Jazz Release

■ **LOS ANGELES**—Eddie Levine, director and general manager of Blue Note Records, has announced the upcoming re-release of the Pacific Jazz Series catalogue, to be scheduled early in 1978.

Pacific Jazz Records was founded in 1952 by Richard Bock and was sold in 1965 to United Artists, then Liberty Records, under the direction of Al Bennett. During the 15 years of Pacific Jazz Records existence, Bock was responsible for signing, recording and producing some of the finest west coast musicians of the period. Artists on the label include Gerry Mulligan, Chet Baker, Les McCann, Wes Montgomery, Buddy Rich, Jean Luc Ponty, The Jazz Crusade, Gerald Wilson's Big Band and Ravi Shanker.

According to Levine, the move to reissue the Pacific Jazz catalogue was spurred by substantial response to a recent Pacific Jazz series made available in Japan through United Artists Japanese licensee, King International. The re-issues, as they will appear in the United States, will consist of two sets.

Cream Announces Distrib. Changes

■ **LOS ANGELES** — Paul Culberg, vice president / marketing, Cream Records, has announced a change of product distribution within the state of California, effective immediately.

Northern California will now be handled by Pacific Record & Tape, located in Emeryville. Distribution in Southern California will now be handled by California Record Dist., located in Glendale.

'Lassie' Comes Home



Mike Curb (left) and Pat Boone join with producers Bonita Granville Wrather and William Beaudine, Jr. in going over the 12-song Sherman Bros. score for "Lassie, My Lassie," the first Lassie musical ever to be made.

RADIO STATION POSITION AVAILABLE

WBT Radio, Charlotte, NC, is looking for a creative, talented, mature person to do production with some air work. Send air check and complete resume to: Andy Bickel, WBT Radio, 1 Julian Price Place, Charlotte, NC 28208.

An Equal Opportunity Employer

THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



ALL 'N ALL
EARTH, WIND & FIRE
Col

TOP SALES

ALL 'N ALL—
Earth, Wind & Fire—Col
OUT OF THE BLUE—
ELO—Jet
DOWN TWO THEN LEFT—
Boz Scaggs—Col

ABC/NATIONAL

BROKEN HEART—The Babys—
Chrysalis
COMMODORES LIVE—Motown
DOWN TWO, THEN LEFT—
Boz Scaggs—Col
GREATEST HITS—
Captain & Tennille—A&M
GREATEST HITS, VOL. II—
Elton John—MCA
**OLIVIA NEWTON JOHN'S GREATEST
HITS**—MCA
PAUPER IN PARADISE—
Gino Vannelli—A&M
SOMETHING TO LOVE—LTD—A&M
WE MUST BELIEVE IN MAGIC—
Crystal Gayle—UA

CAMELOT/NATIONAL

ALL 'N ALL—Earth, Wind & Fire—
Col
DON'T LET ME BE MISUNDERSTOOD
Santa Esmeralda—Casablanca
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
GALAXY—War—UA
GREATEST HITS—
Captain & Tennille—A&M
GREATEST HITS, ETC.—
Paul Simon—Col
**I'M GLAD YOU'RE HERE WITH ME
TONIGHT**—Neil Diamond—Col
KISS ALIVE II—Casablanca
NEWS OF THE WORLD—Queen—
Elektra
OUT OF THE BLUE—ELO—Jet

HANDLEMAN/NATIONAL

ALICE COOPER SHOW—WB
ALL 'N ALL—
Earth, Wind & Fire—Col
BEST OF ZZ TOP—London
DOWN TWO THEN LEFT—
Boz Scaggs—Col
GALAXY—War—MCA
GREATEST HITS—
Bay City Rollers—Arista
**I'M GLAD YOU'RE HERE WITH ME
TONIGHT**—Neil Diamond—Col
NEWS OF THE WORLD—Queen—
Elektra
OUT OF THE BLUE—ELO—Jet
TURNIN' ON—High Inergy—
Gordy

KORVETTES/NATIONAL

BAT OUT OF HELL—Meatloaf—
Epic/Cleveland Intl.
CHIC—Atlantic
DOWN TWO THEN LEFT—
Boz Scaggs—Col
GREATEST HITS—
Captain & Tennille—A&M
LOOKING BACK—Stevie Wonder—
Motown
NEWS OF THE WORLD—Queen—
Elektra
ONCE UPON A TIME—
Donna Summer—Casablanca
SECONDS OUT—Genesis—Atlantic
THE GRAND ILLUSION—Styx—
A&M
TURNIN' ON—High Inergy—
Gordy

MUSICLAND/NATIONAL

ALL 'N ALL—Earth, Wind & Fire—
Col

DOWN TWO THEN LEFT—
Boz Scaggs—Col
GREATEST HITS—Bay City Rollers—
Arista
GREATEST HITS—
Captain & Tennille—A&M
LOVE SONGS—Beatles—Capitol
MUPPET SHOW—Arista
OUT OF THE BLUE—ELO—Jet
SATURDAY NIGHT FEVER—
RSO (Soundtrack)
STORY OF STAR WARS—
20th Century
TURNIN' ON—High Inergy—
Gordy

RECORD BAR/NATIONAL

DON'T LET ME BE MISUNDERSTOOD
Santa Esmeralda—Casablanca
**FUNKENTECHY VS. THE PLACEBO
SYNDROME**—Parliament—
Casablanca
HERE YOU COME AGAIN—
Dolly Parton—RCA
LONGER FUSE—Dan Hill—
20th Century
MR. MEAN—Ohio Players—
Mercury
MUPPET SHOW—Arista
NEW HORIZON—Isaac Hayes—
Polydor
**OLIVIA NEWTON-JOHN'S
GREATEST HITS**—MCA
SATURDAY NIGHT FEVER—
RSO (Soundtrack)
Y'ALL COME BACK SALOON—
Oak Ridge Boys—ABC/Dot

TWO GUYS/EAST COAST

BARRY MANILOW LIVE—Arista
BORN LATE—Shaun Cassidy—
Warner/Curb
FRENCH KISS—Bob Welch—Capitol
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
KISS ALIVE II—Casablanca
LITTLE CRIMINALS—
Randy Newman—WB
OUT OF THE BLUE—ELO—Jet
STREET SURVIVORS—
Lynyrd Skynyrd—MCA

FOR THE RECORD/ BALTIMORE

ALL 'N ALL—Earth, Wind & Fire—
Col
CHIC—Atlantic
DOWN TWO THEN LEFT—
Boz Scaggs—Col
**FUNKENTECHY VS. THE PLACEBO
SYNDROME**—Parliament—
Casablanca
GALAXY—War—MCA
HARDNESS OF THE WORLD—
Slave—Cotillion
LIVE AT THE BIJOU—
Grover Washington Jr.—Kudu
NEW HORIZON—Isaac Hayes—
Polydor
NEWS OF THE WORLD—Queen—
Elektra
THANKFUL—Natalie Cole—Capitol

WAXIE MAXIE/ WASH., D.C.

ALL 'N ALL—Earth, Wind & Fire—
Col
BROKEN HEART—The Babys—
Chrysalis
**FUNKENTECHY VS. THE PLACEBO
SYNDROME**—Parliament—
Casablanca
GALAXY—War—MCA
HARDNESS OF THE WORLD—
Slave—Cotillion
I WANT TO LIVE—John Denver—
RCA
LIVE AT THE BIJOU—
Grover Washington Jr.—Kudu
LOOKING BACK—
Stevie Wonder—Motown
MAXIMUM STIMULATION—
Jimmy Castor—Atlantic
THANKFUL—Natalie Cole—
Capitol

GARY'S/RICHMOND

ALL 'N ALL—Earth, Wind & Fire—
Col
BORN LATE—Shaun Cassidy—
Warner/Curb
ELVIS IN CONCERT—
Elvis Presley—RCA
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol

GREATEST HITS, VOL. II—
Elton John—MCA
LITTLE CRIMINALS—
Randy Newman—WB
POINT OF KNOW RETURN—
Kansas—Kirshner
SIMPLE DREAMS—Linda Ronstadt—
Asylum
SOMETHING TO LOVE—LTD—A&M

RADIO 437/PHILADELPHIA

CHIC—Atlantic
**FUNKENTECHY VS. THE PLACEBO
SYNDROME**—Parliament—
Casablanca
I WANT TO LIVE—John Denver—
RCA
LIFE ON THE LINE—
Eddie & the Hot Rods—Island
LIVE IN MUNICH—Thad Jones/
Mel Lewis—Horizon
MANORISMS—Wet Willie—Epic
NEVER MIND THE BOLLOCKS—
Sex Pistols—Sire
NEW YORK AFTERNOON—
Richie Cole—Muse
TRUE TO LIFE—Ray Charles—
Atlantic
WE MUST BELIEVE IN MAGIC—
Crystal Gayle—UA

FATHER'S & SUN'S/ MIDWEST

ANTHOLOGY—Wright Brothers
Overland Stage Co.—Wright
Perry
**FUNKENTECHY VS. THE PLACEBO
SYNDROME**—Parliament—
Casablanca
HARDNESS OF THE WORLD—
Slave—Cotillion
INNER VOICES—McCoy Tyner—
Milestone
LEIF GARRETT—Atlantic
LIVE—10cc—Mercury
LIVE AT THE BIJOU—
Grover Washington Jr.—Kudu
MR. MEAN—Ohio Players—
Mercury
PAUPER IN PARADISE—
Gino Vannelli—A&M
THE GRAND ILLUSION—Styx—A&M

FLO'S RECORDS/ PITTSBURGH

AJA—Steely Dan—ABC
ALL 'N ALL—Earth, Wind & Fire—
Col
BROKEN BLOSSOM—
Bette Midler—Atlantic
**FUNKENTECHY VS. THE PLACEBO
SYNDROME**—Parliament—
Casablanca
HARDNESS OF THE WORLD—
Slave—Cotillion
LIVE AT THE BIJOU—
Grover Washington Jr.—Kudu
MONTREUX SUMMIT, VOL. I—
Various Artists—Col
RICK DANKO—Arista
SLOWHAND—Eric Clapton—RSO
THANKFUL—Natalie Cole—
Capitol

RECORD RENDEZVOUS/ CLEVELAND

AJA—Steely Dan—ABC
ALL 'N ALL—Earth, Wind & Fire—
Col
COMMODORES LIVE—Motown
FEELIN' BITCHY—Millie Jackson—
Spring
GALAXY—War—MCA
KISS ALIVE II—Casablanca
NEWS OF THE WORLD—Queen—
Elektra
OUT OF THE BLUE—ELO—Jet
SECRETS—Con Funk Shun—
Mercury
SOMETHING TO LOVE—LTD—
A&M

SOUND UNLIMITED/ CHICAGO

ALL 'N ALL—Earth, Wind & Fire—
Col
DOWN TWO THEN LEFT—
Boz Scaggs—Col
FLYING HIGH ON YOUR LOVE—
Bar Kays—Mercury
FRENCH KISS—Bob Welch—Capitol
HOME TOWN ALBUM—WKQX
IN COLOR—Cheap Trick—Epic
LITTLE CRIMINALS—
Randy Newman—WB
PAUPER IN PARADISE—
Gino Vannelli—A&M
RICK DANKO—Arista

SHOW SOME EMOTION—
Joan Armatrading—A&M

1812 OVERTURE/ MILWAUKEE

ALL 'N ALL—Earth, Wind & Fire—
Col
FUNK BEYOND THE CALL OF DUTY—
Johnny Guitar Watson—DJM
LIVE AT THE BIJOU—
Grover Washington Jr.—Kudu
NEWS OF THE WORLD—Queen—
Elektra
PAUPER IN PARADISE—
Gino Vannelli—A&M
PLAYER—RSO
POINT OF KNOW RETURN—
Kansas—Kirshner
RICK DANKO—Arista
SLOWHAND—Eric Clapton—RSO
WORKS, VOL. II—
Emerson, Lake & Palmer—Atlantic

FRANKLIN MUSIC/ ATLANTA

**BARRY WHITE SINGS FOR SOME-
ONE YOU LOVE**—20th Century
BROKEN HEART—The Babys—
Chrysalis
DOWN TWO THEN LEFT—
Boz Scaggs—Col
HEADS—Bob James—Col
KARLA BONOFF—Col
LEIF GARRETT—Atlantic
LET'S GET SMALL—Steve Martin—
WB
LONGER FUSE—Dan Hill—
20th Century
MUPPET SHOW—Arista
THANKFUL—Natalie Cole—
Capitol

TAPE CITY/NEW ORLEANS

ALL 'N ALL—Earth, Wind & Fire—
Col
DON'T LET ME BE MISUNDERSTOOD
Santa Esmeralda—Casablanca
DOWN TWO THEN LEFT—
Boz Scaggs—Col
FRENCH KISS—Bob Welch—Capitol
NEWS OF THE WORLD—Queen—
Elektra
**OLIVIA NEWTON-JOHN'S
GREATEST HITS**—MCA
ONCE UPON A TIME—
Donna Summer—Casablanca
OUT OF THE BLUE—ELO—Jet
REACH FOR IT—George Duke—
Epic
SATURDAY NIGHT FEVER—
RSO (Soundtrack)

SOUND TOWN/DALLAS

ACTION—Blackbyrds—Fantasy
BROKEN HEART—The Babys—
Chrysalis
DON'T LET ME BE MISUNDERSTOOD
Santa Esmeralda—Casablanca
GALAXY—War—MCA
LIVE—Crosby/Nash—ABC
OUT OF THE BLUE—ELO—Jet
OUTSIDE HELP—Johnny Rivers—
Big Tree
SECONDS OUT—Genesis—Atlantic
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—
Lynyrd Skynyrd—MCA

DAVEY'S LOCKER/SOUTH

ALL 'N ALL—Earth, Wind & Fire—
Col
AMERICA LIVE—WB
DOWN TWO THEN LEFT—
Boz Scaggs—Col
GREATEST HITS—Joe Cocker—
A&M
GREATEST HITS ETC.—Paul Simon—
Col
**LEVON HELM & THE RCO ALL-
STARS**—ABC
MONTREUX SUMMIT, VOL. I—
Various Artists—Col
NEWS OF THE WORLD—Queen—
Elektra
OUT OF THE BLUE—ELO—Jet
SOPHISTICATED GIANT—
Dexter Gordon—Col

CIRCLES/ARIZONA

BEST OF ZZ TOP—London
BROKEN BLOSSOM—Bette Midler—
Atlantic
GOIN' BANANAS—Side Effect—
Fantasy
GREATEST HITS—Bay City Rollers—
Arista
HAVANA CANDY—Patti Austin—
CTI

LIVE AT THE BIJOU—
Grover Washington, Jr.—Kudu
RICK DANKO—Arista
SECONDS OUT—Genesis—Atlantic
THANKFUL—Natalie Cole—Capitol
WORKS, VOL. II—Emerson, Lake &
Palmer—Atlantic

ODYSSEY/SOUTHWEST & WEST

ALAN PRICE—Jet
ALL 'N ALL—Earth, Wind & Fire—
Col
COLLECTOR'S ITEMS—O'Jays—
Phila. Intl.
DISCO 9000—Johnnie Taylor—
Col
**FUNKENTECHY VS. THE PLACEBO
SYNDROME**—Parliament—
Casablanca
**I'M GLAD YOU'RE HERE WITH ME
TONIGHT**—Neil Diamond—Col
LIFE ON THE LINE—Eddie & the
Hot Rods—Island
OUT OF THE BLUE—ELO—Jet
SATURDAY NIGHT FEVER—
RSO (Soundtrack)
SLOWHAND—Eric Clapton—RSO

LICORICE PIZZA/ LOS ANGELES

AJA—Steely Dan—ABC
ALL 'N ALL—Earth, Wind & Fire—
Col
DOWN TWO THEN LEFT—
Boz Scaggs—Col
FOOT LOOSE & FANCY FREE—
Rod Stewart—WB
**I'M GLAD YOU'RE HERE WITH ME
TONIGHT**—Neil Diamond—Col
NEWS OF THE WORLD—Queen—
Elektra
OUT OF THE BLUE—ELO—Jet
RICK DANKO—Arista
STORY OF STAR WARS—
20th Century
STREET SURVIVORS—
Lynyrd Skynyrd—MCA

MUSIC PLUS/LOS ANGELES

DEATH OF A LADIES MAN—
Leonard Cohen—WB
FRENCH KISS—Bob Welch—Capitol
HERE YOU COME AGAIN—
Dolly Parton—RCA
PASSAGE—Carpenters—A&M
POINT OF KNOW RETURN—
Kansas—Kirshner
REACH FOR IT—George Duke—
Epic
RICK DANKO—Arista
ROCKET TO RUSSIA—Ramones—
Sire
STORY OF STAR WARS—
20th Century
THE JOY—Toni Brown &
Terry Garthwaite—Fantasy

TOWER/LOS ANGELES

BORN LATE—Shaun Cassidy—
Warner/Curb
CHIC—Atlantic
CRIMINAL RECORD—
Rick Wakeman—A&M
RICK DANKO—Arista
ROCKET TO RUSSIA—Ramones—
Sire
STARES & WHISPERS—
Freda Payne—Capitol
STORY OF STAR WARS—
20th Century
SUPERNATURE—Cerrone 3—
Cotillion
THANKFUL—Natalie Cole—
Capitol
THE STRANGER—Billy Joel—Col

EVERYBODY'S RECORDS/ NORTHWEST

BAD REPUTATION—Thin Lizzy—
Mercury
EDDIE MONEY—Col
LONGER FUSE—Dan Hill—
20th Century
MY AIM IS TRUE—
Elvis Costello—Col
NEVER MIND THE BOLLOCKS—
Sex Pistols—WB
RAIN DANCES—Camel—Janus
ROUGH MIX—Pete Townshend/
Ronnie Lane—MCA
SECONDS OUT—Genesis—Atlantic
THE STRANGER—Billy Joel—Col
TWILLEY DON'T MIND—
Dwight Twilley Band—Arista

DECEMBER 17, 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)

DEC.
17DEC.
10WKS. ON
CHART

1 1 RUMOURS
FLEETWOOD MAC
Warner Bros. BSK 3010
(29th Week)

**43** G

2	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	14	G
3	3	KISS ALIVE II KISS/Casablanca NBLP 7076	5	I
4	5	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	25	F
5	6	COMMODORES LIVE/Motown M9 894A2	7	I
6	14	ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905	3	G
7	7	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2537	9	K
8	4	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	7	G
9	12	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	5	G
10	15	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	4	I
11	11	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	27	H
12	10	AJA STEELY DAN/ABC AB 1006	11	G
13	13	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	9	G
14	20	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	5	G
15	8	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	8	F
16	9	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)/Arista AB 4159	9	G
17	16	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	10	G
18	31	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	4	G
19	18	FOREIGNER/Atlantic SD 19109	38	G
20	21	OLIVIA NEWTON-JOHN'S GREATEST HITS/MCA 3028	7	G
21	22	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	17	F
22	27	DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34729	3	G
23	23	FRENCH KISS BOB WELCH/Capitol ST 11663	11	F
24	17	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	23	G
25	35	NEWS OF THE WORLD QUEEN/Elektra 6E 112	4	G
26	19	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	12	G
27	28	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	30	G
28	24	MOONFLOWER SANTANA/Columbia C2 34914	8	H
29	32	THE GRAND ILLUSION STYX/A&M 4637	21	G
30	29	BOSTON/Epic 34188	64	G
31	33	THE STRANGER BILLY JOEL/Columbia JC 34987	11	G
32	25	BARRY WHITE SINGS FOR SOMEONE YOU LOVE BARRY WHITE/20th Century T 543	14	G
33	30	BARRY MANILOW LIVE/Arista 8500	29	I
34	37	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	8	G
35	38	I ROBOT ALAN PARSONS PROJECT/Arista 7002	24	G
36	41	REACH FOR IT GEORGE DUKE/Epic PE 34883	7	F
37	42	A PAUPER IN PARADISE GINO VANNELLI/A&M SP 4664	6	G
38	39	LOVE SONGS THE BEATLES/Capitol SKBL 11711	7	G
39	26	FOGHAT LIVE FOGHAT/Bearsville BRK 6971 (WB)	15	G
40	46	TURNIN' ON HIGH INERGY/Gordy G6 978S1 Motown	7	F
41	40	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	32	G
42	36	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	19	F
43	45	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	9	G
44	44	ODYSSEY/RCA APL1 2204	8	F
45	34	CHICAGO XI/Columbia JC 34860	12	G
46	43	SOMETHING TO LOVE LTD/A&M 4646	20	G
47	47	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	16	F
48	48	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	7	G
49	51	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	52	G
50	50	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	94	G
51	61	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 35032	4	G
52	53	SHOW SOME EMOTION JOAN ARMATRADE/A&M SP 4663	8	G

53	49	HEROES DAVID BOWIE/RCA AFL1 2522	6	G
54	58	ACTION BLACKBYRDS/Fantasy F 9535	12	G
55	54	COMMODORES/Motown M7 884R1	38	G
56	52	SPECTRES BLUE OYSTER CULT/Columbia JC 35019	7	G
57	56	CSN CROSBY, STILLS & NASH/Atlantic SD 19104	24	G
58	59	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA LSP 1707	15	F
59	73	GALAXY WAR/MCA 3030	3	G
60	62	KARLA BONOFF/Columbia PC 34762	11	F
61	76	THANKFUL NATALIE COLE/Capitol SW 11708	2	G
62	70	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	3	G
63	67	BROKEN HEART THE BABYS/Chrysalis CHR 1150	6	G
64	78	WORKS, VOL. II EMERSON, LAKE & PALMER/Atlantic SD 19147	3	G
65	72	SLOWHAND ERIC CLAPTON/RSO RS 1 3030 (Polydor)	4	G
66	69	BRASS CONSTRUCTION III/United Artists LA775 H	6	G
67	57	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	29	I
68	55	BABY IT'S ME DIANA ROSS/Motown M7 890R1	11	G
69	60	JT JAMES TAYLOR/Columbia JC 34811	24	G
70	74	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 70782	4	I
71	71	COME GO WITH US POCKETS/Columbia PC 34879	11	F
72	75	DECADE NEIL YOUNG/Reprise 3RS 2217 (WB)	5	I
73	84	BING CROSBY'S GREATEST HITS/MCA 3031	3	G
74	63	CAT SCRATCH FEVER TED NUGENT/Epic 34700	27	G
75	83	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004	3	F
76	68	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 8016	6	F
77	65	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/Warner Bros. BSK 3045	15	G
78	66	PASSAGE CARPENTERS/A&M SP 4703	10	G
79	93	SECONDS OUT GENESIS/Atlantic SD 2 9002	2	G
80	87	HEADS BOB JAMES/Tappan Zee JC 34896 (CBS)	3	G
81	64	REJOICE THE EMOTIONS/Columbia PC 34762	26	F
82	90	SECRETS CON FUNK SHUN/Mercury SRM 1 1180	3	G

CHARTMAKER OF THE WEEK

83 — FUNKENTELECHY VS THE PLACEBO SYNDROME
PARLIAMENT
Casablanca NBLP 7084

**1** G

84	85	PART 3 KC & THE SUNSHINE BAND/T.K. 605	32	G
85	86	LET IT FLOW DAVE MASON/Columbia PC 34680	6	F
86	79	STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium MNLP 8001 (Casablanca)	17	F
87	88	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	6	F
88	89	RUBY, RUBY GATO BARBIERI/A&M SP 4655	5	G
89	77	BRICK/Bang BLP 409	15	G
90	109	GREATEST HITS BAY CITY ROLLERS/Arista AB 4158	1	G
91	92	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	3	G
92	82	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140	8	G
93	95	WE ARE ONE MANDRILL/Arista AB 4144	4	G
94	94	LOVE YOU LIVE ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	11	I
95	91	LITTLE QUEEN HEART/Portrait JR 34799	30	G
96	80	IN CITY DREAMS ROBIN TROWER/Chrysalis CHR 1148	12	G
97	81	SONG BIRD DENIECE WILLIAMS/Columbia JC 34911	6	G
98	103	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	1	G
99	98	THE DEVIL IN ME THELMA HOUSTON/Tamla T7 358R1 (Motown)	5	G
100	96	LIVE CROSBY/NASH/ABC AA 1042	5	G

***If you choose
to ignore Midem 78,
it is a decision
you will never forget.***

**In 1977 : 1054 companies, 4671 participants, 47 countries.
More than ever, deals are done at Midem, decisions taken,
contacts made, international promotions undertaken.
Don't let all this happen without you.**



Midem is a must

**International Record and Music Publishing Market
January 20-26, 1978. Palais des Festivals - Cannes - France.**

Bernard CHEVRY, Commissaire Général.

Xavier Roy, International Director.

**Information and Reservations:
France**

3, rue Garnier 92200 Neuilly
Tél. : 747.84.00 +
Télex : 630547 F MIP/MID.
Christian Bourguignon
International Sales Executive.

United Kingdom

International Equipment
and Services Exhibition
Organisation LTD.
8, Dorset Square London NW1.
Tel. : (01) 723.82.32/33/34
Telex : 25230 MIP-TV/MIDEM LDN.

U.S.A.

30, Rockefeller Plaza, Suite 4535
New York, N.Y. 10020
Tel. : (212) 489.13.60
Telex : 235309 OVMU
John Nathan
International Representative

151-200 ALBUM CHART

151	PLAYER/RSO 1 3026 (Polydor)	175	IT TAKES ONE TO KNOW ONE DETECTIVE/Swan Song SS 8504 (Atlantic)
152	NEW VINTAGE MAYNARD FERGUSON/Columbia JC 34903	176	REPEAT-THE BEST OF JETHRO TULL VOL. II/Chrysalis CHK 1135 (WB)
153	MAGIC BILLY COBHAM/Columbia JC 34939	177	LEVON HELM & THE RICO ALL-STARS ABC AA 1017
154	12 GREATEST HITS NEIL DIAMOND MCA 2106	178	LIVE & LET LIVE 10cc/Mercury SRM 2 8600
155	DREAMBOAT ANNIE HEART/ Mushroom MRS 5005	179	THE EARLY YEARS AL STEWART/ Janus 2JX 7026
156	HERE TO TEMPT YOU TEMPTATIONS/ Atlantic SD 19143	180	LEIF GARRETT/Atlantic SD 19152
157	LOOKING FOR MR. GOODBAR VARIOUS ARTISTS/Columbia JS 35029	181	SUNSHINE EMOTIONS/Stax STX 4100 (Fantasy)
158	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1719	182	AMERICA LIVE/Warner Bros. BSK 3136
159	MONTREUX SUMMIT VARIOUS ARTISTS/Columbia JC 35005	183	OUTSIDE HELP JOHNNY RIVERS/ Big Tree BT 76004 (Atlantic)
160	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS SEX PISTOLS/Warner/Virgin BSK 3147	184	MAXIMUM STIMULATION THE JIMMY CASTOR BUNCH/Atlantic SD 1911
161	TOM PETTY AND THE HEARTBREAKERS/ABC SR 52006	185	PETE'S DRAGON (ORIGINAL SOUNDTRACK)/Capitol SW 11704
162	EDDIE MONEY/Columbia PC 34909	186	YOU'RE THE ONLY DANCER JACKIE DeSHANNON/Amherst AMH 1010
163	DON'T LOOK DOWN OZARK MOUNTAIN DAREDEVILS/A&M SP 4662	187	GOIN' BANANAS SIDE EFFECT/ Fantasy F 9537
164	TOUCH AND GONE GARY WRIGHT/ Warner Bros. BSK 3137	188	CHASING RAINBOWS JANE OLIVOR/Columbia PC 34917
165	CRIMINAL RECORD RICK WAKEMAN/A&M SP 4660	189	RECKLESS ABANDON THE DAVID BROMBERG BAND/Fantasy F 9540
166	MANORISMS WET WILLIE/Epic JE 34983	190	LIFE ON THE LINE EDDIE & THE HOT RODS/Island ILPS 9509
167	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	191	ROCKET TO RUSSIA RAMONES/Sire SR 6042 (WB)
168	THE HARDNESS OF THE WORLD SLAVE/Cotillion SD 5201 (Atlantic)	192	MR. MEAN OHIO PLAYERS/Mercury SRM 1 3707
169	ONLY THE STRONG SURVIVE BILLY PAUL/Phila. Intl. PZ 34923 (CBS)	193	THE ALICE COOPER SHOW/Warner Bros. BSK 3138
170	ON STAGE LILY TOMLIN/Arista AB 4142	194	GREATEST HITS CHICAGO/Columbia PC 33900
171	THE SPINNERS/Atlantic SD 19146	195	PUTTING IT STRAIGHT PAT TRAVERS/Polydor PD 1 6121
172	THE OSMONDS GREATEST HITS Kolob PD 2 9005 (Polydor)	196	IN CONTROL CONTROLLERS/Juana 200-001 (T.K.)
173	LONGER FUSE DAN HILL/20th Century T 547	197	NEW HORIZON ISAAC HAYES/ Polydor PD 1 6120
174	THE TRAMPS III/Atlantic SD 19148	198	SINGER OF SONGS, TELLER OF TALES PAUL DAVIS/Bang 410
		199	LIVESTOCK BRAND X/Passport PB 9824 (Arista)
		200	TERENCE BOYLAN/Asylum 7E 1091

ALBUM CROSS REFERENCE

JOAN ARMATRADING	52	KC & THE SUNSHINE BAND	84
ASHFORD & SIMPSON	107	KISS	3, 136
PATTI AUSTIN	118	RAMSEY LEWIS	140
THE BABYS	63	NILS LOFGREN	121
GATO BARBIERI	88	LOGGINS & MESSINA	113
BAR KAYS	75	LTD	46
BAY CITY ROLLERS	90	LYNYRD SKYNYRD	8, 76
BEATLES	38	MANDRILL	29
BEE GEES	67	CHUCK MANGIONE	48
BLACKBYRDS	54	BARRY MANILOW	33
BLUE OYSTER CULT	56	STEVE MARTIN	26
KARLA BONOFF	60	DAVE MASON	85
DEBBY BOONE	15	MEATLOAF	98
BOSTON	30	MECO	86
DAVID BOWIE	53	BETTE MIDLER	123
BRASS CONSTRUCTION	66	STEVE MILLER BAND	27
BRICK	89	NAZARETH	105
BROTHERS JOHNSON	126	RANDY NEWMAN	43
TONI BROWNE & TERRY GARTHWAITE	138	OLIVIA NEWTON-JOHN	20
CAMEL	114	TED NUGENT	74
CAPTAIN & TENNILLE	132	ODYSSEY	44
CARPENTERS	18	ORIGINAL SOUNDTRACK:	
SHAUN CASSIDY	4, 14	SATURDAY NIGHT FEVER	110
RAY CHARLES	134	STAR WARS	16
CHEAP TRICK	141	YOU LIGHT UP MY LIFE	16
CHICAGO	45	GRAHAM PARKER & THE RUMOUR	125
CHIC	135	PARLIAMENT	83
ERIC CLAPTON	65	ALAN PARSON PROJECT	35
JOE COCKER	130	DOLLY PARTON	91
NATALIE COLE	61	POCKETS	71
COMMODORES	5, 55	JEAN-LUC PONTY	103
CON FUNK SHUN	82	ELVIS PRESLEY	7, 24, 47, 58, 124, 137, 147
RITA COOLIDGE	41	QUEEN	25
ELVIS COSTELLO	144	LOU RAWLS	128
BING CROSBY	73	ROLLING STONES	94
CROSBY/NASH	100	LINDA RONSTADT	2, 87
CROSBY, STILLS & NASH	57	ROSE ROYCE	21
RICK DANKO	115	DIANA ROSS	68
JOHN DENVER	62	RUSH	129
NEIL DIAMOND	18	SANTA ESPERANZA	28
DOOBIE BROTHERS	77, 148	LEO SAYER	139
GEORGE DUKE	36	BOZ SCAGGS	22
EAGLES	50, 49	PAUL SIMON	51
EARTH, WIND & FIRE	6	PHOEBE SNOW	109
ELECTRIC LIGHT ORCHESTRA	10	STEELY DAN	12
EMERSON, LAKE & PALMER	64	ROD STEWART	9
EMOTIONS	81	JOHNNY GUITAR WATSON	119
FIREFALL	106	BARBRA STREISAND	111
FLEETWOOD MAC	1, 112	STYX	29
DAN FOGELBERG	144	DONNA SUMMER	70, 133
FOGHAT	39	TANGERINE DREAM	127
FOREIGNER	19	JAMES TAYLOR	69
PETER FRAMPTON	102, 150	THE STORY OF STAR WARS	122
CRYSTAL GAYLE	34	PETER TOWNSHEND/RONNIE LANE	116
GENESIS	79	ROBIN TROWER	96
HEATWAVE	95	DWIGHT TWILLEY	92
HIGH INERGY	42	GINO VANNELLI	37
THELMA HOUSTON	99	V.S.O.P.	120
MILLIE JACKSON	101	WAR	59
JACKSONS	145	BOB WELCH	23
BOB JAMES	80	BARRY WHITE	32
JEAN-MICHEL JARRE	104	DENICE WILLIAMS	97
BILLY JOEL	31	NEIL YOUNG	72
ELTON JOHN	17	ZZ TOP	117
KANSAS	13		

101 THE ALBUM CHART 150

DECEMBER 17, 1977

DEC. 17	DEC. 10	
101	112	FEELIN' BITCHY MILLIE JACKSON/Spring SP 16715 (Polydor)
102	99	I'M IN YOU PETER FRAMPTON/A&M SP 4704
103	101	ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic SD 19100
104	108	OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112
105	105	EXPECT NO MERCY NAZARETH/A&M SP 4666
106	100	LUNA SEA FIREFALL/Atlantic SD 19101
107	110	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088
108	118	DON'T LET ME BE MISUNDERSTOOD SANTA ESPERANZA/ Casablanca NBLP 7080
109	97	NEVER LETTING GO PHOEBE SNOW/Columbia JC 34875
110	127	SATURDAY NIGHT FEVER (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS2 4001 (Polydor)
111	102	STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830
112	104	FLEETWOOD MAC/Reprise MSK 2281 (WB)
113	107	FINALE LOGGINS & MESSINA/Columbia J6 34167
114	113	RAIN DANCES CAMEL/Janus JXS 7035
115	128	RICK DANKO/Arista AB 4141
116	114	ROUGH MIX PETER TOWNSHEND/RONNIE LANE/MCA 2295
117	121	THE BEST OF ZZ TOP ZZ TOP/London PS 706
118	120	HAVANA CANDY PATTI AUSTIN/CTI 7 5006
119	129	FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON/ DJM DJLPA 714 (Amherst)
120	116	THE QUINTET V.S.O.P./Columbia C2 34976
121	106	NIGHT AFTER NIGHT NILS LOFGREN/A&M SP 3707
122	—	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550
123	—	BROKEN BLOSSOM BETTE MIDLER/Atlantic SD 19151
124	126	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA LSP 3758
125	122	STICK TO ME GRAHAM PARKER AND THE RUMOUR/ Mercury SRM 1 3706
126	111	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644
127	119	ENCORE TANGERINE DREAM/Virgin PZG 35014 (CBS)
128	134	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/ Phila. Intl. JZ 35036 (CBS)
129	115	A FAREWELL TO KINGS RUSH/Mercury SRM 1 1184
130	137	JOE COCKER'S GREATEST HITS/A&M SP 4670
131	—	LIVE AT THE BIJOU GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
132	146	CAPTAIN & TENNILLE'S GREATEST HITS/A&M SP 4667
133	117	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056
134	139	TRUE TO LIFE RAY CHARLES/Atlantic SD 19142
135	—	CHIC/Atlantic SD 19153
136	135	LOVE GUN KISS/Casablanca NBLP 7051
137	140	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758
138	144	THE JOY TONI BROWNE & TERRY GARTHWAITE/Fantasy F 9538
139	124	THUNDER IN MY HEART LEO SAYER/Warner Bros. BSK 3089
140	145	TEQUILA MOCKINGBIRD RAMSEY LEWIS/Columbia JC 35018
141	133	IN COLOR CHEAP TRICK/Epic PE 34884
142	—	THE MUPPET SHOW/Arista AB 4152
143	—	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34402
144	149	MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 34037
145	123	GOIN' PLACES THE JACKSONS/Epic JE 34835
146	—	MENAGERIE BILL WITHERS/Columbia JC 34903
147	141	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/ RCA CPL1 0341
148	143	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
149	131	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)
150	148	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703

RADIO WORLD

AM ACTION

By CHRISTY WRIGHT

■ **Player (RSO).** This record merits mention once again considering the fact that it is #1 at stations such as Y100, 13Q, WPGC, Z93, WCAO, WPEZ, and comes on the r&b chart at 70 with a bullet. Good jumps going into the top 10 at WFIL 11-6, WLAC 15-10, KDWB 23-9, KSTP 12-9 and already in the top 10 at WMAK, KJR, 96X, WIFI, KFI and KNUS. Still adding stations such as WABC, WZZP and WDRQ. Moving at WKBW 14-12, KFRC 14-11, WQAM 26-13, WHBQ HB-22, WCOL 25-21, WMET 31-26, CKLW 25-23, WOKY 31-24, KSLQ 34-25, KXOK 34-26, WSAI 27-25, Q102 25-21, WNOE 27-21, KRBE 25-11, KHJ 22-13, KLIF 24-18, KTLK 30-24, WGCL 25-13, and KYA 20-12.

■ **Rod Stewart (Warner Bros.).** A good week with more additions at WLS, CKLW, KSLQ, KHJ, KLIF, KTLK and WGCL. It's already #1 on WQXI and WNOE. Moved into the top 10 at WKBW 13-10, WMAK 12-4, KRBE 11-9,



Billy Joel

KING 19-10, and KYA 11-9. Is already top 10 at 13Q, WPGC, WLAC, Z93 and WPEZ. Really moving at WFIL HB-21, WRKO 23-16, KFRC HB-26, WHBQ 26-16, WCOL 28-25, WZZP 13-11, WMET 27-20, WDRQ 31-27, WOKY 23-15, WSAI 25-19, Q102 22-18, WCAO 29-22 and WIFI 23-16.

■ **Queen (Elektra).** This song is showing very strong activity wherever

(Continued on page 93)

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ **Quote of the week:** "No, that rumor is not true that I will be the new PD of KHJ," G. T. Stone of 14-ZYQ in Frederick, Md. . . . Kevin McKeown has just been named general manager of KROQ-AM & FM/Los Angeles from operations manager. He was formerly with KGB/San Diego and WPLR/New Haven. . . . WISE has taken on Mark Elliot, aka Mike Garrett, formerly of WVLK, now doing 10 a.m.-2 p.m. There is an opening for a news person at WISE. Contact Dick Collom at 90 Lookout Rd., Asheville, No. Carolina 28804. Tapes and resumes only. No calls please. They need one person to make a three man news team. EOE/MF.

Opening for air talent and researcher at WJON/St. Cloud. Tapes and resumes to Tom Kay, P.O. Box 220, St. Cloud, Minn. 56301. EOE/MF. . . . WRKO brings in Richard Woodard as music research coordinator. He will assume the responsibility for previewing new record releases along with tending to his prior call-out music research duties at WRKO. . . . KNOE-AM changes format to country as of Jan. 2. At this present time they are a top 40 station. All country product services would be appreciated. Contact PD Bill Mervin, asst. PD Gary McKenney or MD Rob Williams. P.O. Box 4067 Monroe, La. 71201 or call (318) 387-9900.

Jack Daniels resigns as PD of KTOQ to do sales at the station. David Hohn has been promoted to PD at KTOQ, but will maintain MD duties. . . . Rick Lee, general manager of KMEL in San Francisco, has announced the appointment of Terry Fox to the position of creative director and David T to the position of production director of the Bay area's newest AOR station. The PD is Bobby Cole. KMEL is owned by Century Broadcasting and may be found on the FM band at 106. . . . "60-Second LP," the nationally syndicated album review heard now on 125 radio stations, is helping to save the endangered whales. According to producer Jeff Craig, "We were approached by the Green Peace Organization, a group who literally puts themselves in front of those who kill the whales. Whales, who are hunted for their commercial value, are close to extinction. We're trying to make people aware of the problem by giving Green Peace commercial time." Joining the network of "60-Second LP" are KOMA/Oklahoma City, WDRQ/Detroit, KYNO-FM/Fresno, and starting this week they will be heard on a premier Los Angeles facility.

KCRC Gets Renewal of FCC License

By IRWIN B. ARIEFF

■ **WASHINGTON**—Radio station KCRC, Enid, Okla., has been given a one-year short-term license renewal by the Federal Communications Commission (FCC), which charged the station with "quite substantial deviations on a number of occasions" from its stated commercial policy. Specifically, the FCC said the station was not being given a full three-year renewal because it "consistently, over a considerable time period," surpassed the number of commercial minutes per hour it prom-

ised the agency it would normally program.

The FCC said it would monitor the station's performance until Dec. 1, 1978, and asked the station to submit additional program logs and a detailed statement of how it planned to ensure it wouldn't violate its ad policy in the future.

The FCC also designated for an administrative hearing the renewal of radio stations WHGR(AM) and WJGS(FM), Houghton Lake, Mich., for alleged double billing, network clipping, and violations of FCC technical rules.

Art Exhibit Set

By Linda McCartney

■ **LOS ANGELES** — Linda McCartney's first one-woman exhibition of her silkscreen prints and photographs open this Saturday (17) and will run through Jan. 28 at the Jan Baum-Iris Silverman gallery here.

A portfolio of 14 of the silkscreens executed by the Kelpa Studios of London, has been produced especially for the exhibition in a limited edition of 150. An exhibition poster is also available through the gallery.

BP Price Upped

■ **NEW YORK**—Due to a change in the copyright laws, Big Sound Records has announced an increase in the suggested list price of the Big Play (BP) record, effective January 1, 1978. The new list price for the BP will be \$3.98.

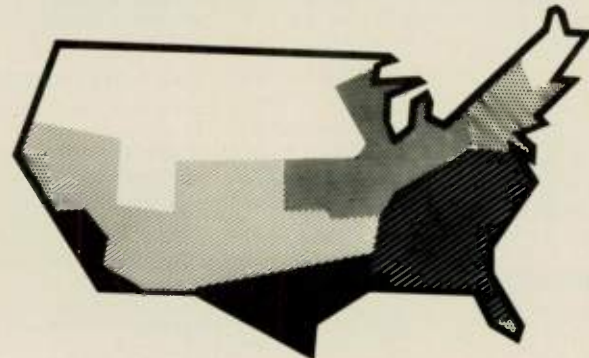
The price change will affect "The Scratch Band" BP as well as the upcoming BP by Roger C. Reale and Rue Morgue, slated for release on Valentine's Day, 1978.

Bryan McIntyre, WCOL

"We find the radio marketplace useful for finding out what new songs are growing in our area."

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



Dedicated To The Needs Of The Music/Record Industry

NEW WAVE TOP 20

DECEMBER 17, 1977

1. **HOLIDAYS IN THE SUN**
SEX PISTOLS/Virgin (import)
2. **NEVER MIND THE BOLLOCKS**
SEX PISTOLS/WB (lp)
3. **MY AIM IS TRUE**
ELVIS COSTELLO/Col (lp cuts)
4. **THE STRANGLERS**
A&M (ep)
5. **TILL THE NIGHT IS GONE**
ROBIN TYNER & HOT RODS/Island (import)
6. **COMPLETE CONTROL**
CLASH/CBS (import)
7. **F**K OFF**
ELECTRIC CHAIRS/Sweet FA
8. **ROCKAWAY BEACH**
RAMONES/Sire
9. **YOU BETTER BELIEVE ME**
CELIA & MUTATIONS/UA (import)
10. **2, 4, 6, 8 MOTORWAY**
TOM ROBINSON BAND/EMI (import)
11. **MODERN WORLD**
THE JAM/Polydor (import ep)
12. **LORETTA**
NERVOUS EATERS/Rat
13. **LAMF**
HEARTBREAKERS/Track (import lp)
14. **ANARCHY IN THE U.K.**
SEX PISTOLS/Sex Pistols Records (import)
15. **HEY JOE/PISS FACTORY**
PATTI SMITH/Sire
16. **DO ANYTHING YOU WANNA DO**
THE RODS/Island
17. **THE SINGER NOT THE SONG**
ALEX CHILTON/Ork
18. **PROBLEM CHILD**
DAMNED/Stiff (import)
19. **VILETONES**
VILE (import ep)
20. **LOCK IT UP**
EATER/THE LABEL (12" import)

Piracy Decision

(Continued from page 6)

Kessler, who had been one of the defendants in an action brought by the two companies in Maryland in 1973.

As a result of that action, CBS and Atlantic vs. Deeds, the Maryland court awarded CBS approximately \$94,000 in compensatory damages and \$50,000 in punitive damages. Atlantic was awarded \$53,000 in compensatory damages and \$25,000 in punitive damages.

In January of this year, Kessler filed a petition in bankruptcy seeking to discharge all his personal debts, including the judgments rendered against him in the Deeds case. In March, CBS and Atlantic filed complaints in the Bankruptcy Court seeking to block the discharge of their respective debts.

Judge Radoyevich's decision held that the court judgments against Kessler could not be discharged as part of his personal bankruptcy petition because the judgments stemmed from Kessler's involvement in tape piracy which, the Court held, were "willful and malicious injuries to the person or property of another."

Vincent Oddo Dies

■ NEW YORK — Vincent Oddo, owner of ODO Sound Studios, N.Y., died Thanksgiving night of a heart attack. He was 47.

Oddo owned and operated the W. 54th St. facility for 20 years.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ NEW & RECOMMENDED: As new wave groups continue to make their presence felt on the U.K. charts and in the cash registers, the number of singles released continues to grow and most are being made available through any knowledgeable record shop. The most important new release of the week is the second single from **The Buzzcocks** (UA), "Orgasm Addict," with lyrics that will prevent it from picking up any airplay, but we prefer the B-side anyway, another rocker with a twisted outlook titled "Whatever Happened To?" Another one not to be overlooked is the new **Motors** single, "Be What You Gotta Be"/"You Beat The Hell Outta Me" (Virgin). It's a two-sided winner with neither song on the group's album. Again we prefer the B-side which is in the mold of "Dancing The Night Away" with a solid, catchy hook.

Robin Tyner was the lead singer with the **MC5**. When in the U.K. recently on assignment as a journalist, he met **Eddie and the Hot Rods** whom he joined onstage at a concert and later recorded "Till The Night Is Gone"/"Flipside Rock." Both sides have a time honored rock 'n roll feel and the teaming of the two personalities sounds like a compatible one. From Stiff, there's the double "D" sided "Don't Cry Wolf"/"One Way Love" by the **Damned**. Both sides are from the group's new album, but the chartreuse vinyl should make it indispensable nevertheless. Also look for **Ian Dury and the Blockheads** "Sweet Gene Vincent" (from the lp) b/w a previously unreleased **Kilburn & the High Roads** tune, "You're More Than Fair."

The second single from **Celia & the Mutations**, "You Better Believe Me" b/w "Round and Around" (UA) is a disappointing follow-up to "Mony Mony." Celia's voice will take some time getting used to. The second single on Scotland's Zoom label is a three song ep from **P.V.C. 2** who we understand to be the group **Slik** who have undergone a transformation from teen sensations to new wavers with a tuneful edge to their sound.

OF NOTE: "Chelsea 77"/"Ain't No Legend" by the **Maniacs** (UA), "Saints & Sinners"/"Dead Vandals" by **Johnny & the Self Abusers** (Chiswick), "Ain't Misbehavin'"/"Monkey Jive" by **Tiger Lily** (an early and best forgotten single by **Ultravox** on Gull), "Just Another Teenage Anthem"/"Blood On the Knife" by **New Hearts** (CBS) and "F**k Off"/"On the Crest" by the **Electric Chairs** (Sweet FA).

BOMP NEWS: In January the label will release the first ep by the **Soft Boys**, a Cambridge-based British group signed by Raw that has been described as "the first psychedelic punk band." Prior to that

(Continued on page 93)

New Wave Hit Parade

DISCOPHILE/NEW YORK

THE STRANGLERS—A&M (ep)
HOLD BACK THE NIGHT—Graham Parker—Mercury (ep)
ALISON—Elvis Costello—Col
HEY JOE—Patti Smith—Sire
DO ANYTHING YOU WANNA DO—The Rods—Island
COMPLETE CONTROL—Clash—CBS (import)
MODERN WORLD—The Jam—Polydor (import ep)
HOLIDAYS IN THE SUN—Sex Pistols—Virgin (import)
ROCKAWAY BEACH—Ramones—Sire
HALFWAY TO PARADISE—Nick Lowe—Stiff (import)

FLO'S RECORDS/PITTSBURGH

MY AIM IS TRUE—Elvis Costello—Stiff (import lp)
BLANK GENERATION—Richard Hell & Voidoids—Sire (lp)
LIFE ON THE LINE—The Rods—Island (lp)
YOUNG, LOUD & SNOTTY—Dead Boys—Sire (lp)
NEVER MIND THE BOLLOCKS—Sex Pistols—WB (lp)
TALKING HEADS: 77—Sire (lp)
MODERN WORLD—The Jam—Polydor (import ep)
YOUR GENERATION—Generation X—Chrysalis
CABRETTA—Mink DeVille—Capitol (lp)
NEW WAVE SAMPLER—Vertigo—(import lp)

SOUNDS GOOD/CHICAGO

LAMF—Heartbreakers—Track (import lp)
WATCHING THE DETECTIVES—Elvis Costello—Stiff (import ep)
MODERN WORLD—The Jam—Polydor (import lp)
OH BONDAGE, UP YOURS—X-Ray Spex—Virgin (12" import)
NEVER MIND THE BOLLOCKS—Sex Pistols—WB (lp)
COMPLETE CONTROL—Clash—CBS (import)
3-D ER—XTC—Virgin (12" import)
WE LOVE YOU—Cocksparrer—Decca (12" import)
THE PUNK—Cherry Vanilla—RCA (import)
PUT YOU IN THE PICTURE—PVC 2—Zoom (import)

AQUARIUS/SAN FRANCISCO

ROCKAWAY BEACH—Ramones—Sire
HOLIDAYS IN THE SUN—Sex Pistols—Virgin (import)
LAMF—Heartbreakers—Track (import lp)
DO ANYTHING YOU WANNA DO—The Rods—Island (import)
MODERN WORLD—The Jam—Polydor (import ep)
MONGOLOID—Devo—Booji Boy
COMPLETE CONTROL—Clash—CBS (import)
LORETTA—Nervous Eaters—Rat
SEX & DRUGS & ROCK & ROLL—Ian Dury—Stiff (import)
HEY JOE/PISS FACTORY—Patti Smith—Sire

Vee Jay Reissues

(Continued from page 10)

years when the executive team included such industry veterans as Jay Lasker, Ewart Abner and Randy Wood. Later in the decade, however, litigation halted release activity; until a few years ago, when Chiappetta, who joined the organization during its first years in Gary, Indiana, successfully took over the operation, many of the original titles were generally unavailable.

"Some titles were pressed illegally on the Exodus label," Ochs explained, "while Vee Jay was tied up in court. Some titles have been pretty hard to find, like John Lee Hooker, some of the Jerry Reed, some of the Jerry Butler, and most of the vintage r&b has been extremely hard to find. The gospel titles are also pretty scarce."

"There was reissue activity at various points, although some titles were never released after their initial pressings. But past reissues used rechanneled stereo. This release will restore those earliest masters to the original mono, although some of the later work, like the Jerry Butler sides, were cut in stereo and will thus be released in that format."

For Ochs, the challenge of researching and reorganizing the masters in the Vee Jay vault has been a two-month project. One key ally, he notes, is Calvin Carter, the original a&r man for the label, who helped provide additional background on the material.

"The problem was that no one really knew what shape the tapes were in, or exactly what was on many of the tapes," he recalled. "I had to just sit down and check the tapes for any uncatalogued tracks, such as an impromptu collaboration between the Staples and John Lee Hooker that turned up on one reel, apparently cut at the end of a session." Ochs has since been culling tracks from various r&b sessions for compilations on the best r&b acts, among them the Spaniels, The Dells, and The Eldorados, whose two-disk packages are already complete. Still in the works are other anthologies, also being planned as double sets, featuring the Orioles, the Flamingos, the Moon-glows, the Hollywood Flames, The Midnighters with Hank Ballard, The Five Royales, The Rivingtons and others.

In addition to the lps, Vee Jay has also reactivated key singles, beginning with 50 Oldies titles being rushed out for Christmas. With the album packages set to include some alternate takes and unreleased material, Ochs noted that the label is initially slanting its campaign to the collectors market.

CLASSICAL RETAIL REPORT

DECEMBER 17, 1977

CLASSIC OF THE WEEK



TCHAIKOVSKY SYMPHONY NO. 6

SOLTI
London

BEST SELLERS OF THE WEEK

TCHAIKOVSKY: SYMPHONY NO. 6—
Solti—London

PUCCINI: EDGAR—Scotto, Bergonzi,
Queler—Columbia

KORVETTES/U.S.

BACH: CHRISTMAS ORATORIO—Ledger
—Angel

CHARPENTIER: LOUISE—Sills, Rudel—
Angel

GREATEST HITS OF 1720—Columbia

DONIZETTI: L'ELISIR D'AMORE—Cotrubas,
Domingo, Pritchard—Columbia

MUSSORGSKY: BORIS GODUNOV—
Talvela, Semkow—Angel

OFFENBACH: LA PERICHOLE—Crespin,
Lombard—RCA

PUCCINI: EDGAR—Columbia

TCHAIKOVSKY: SYMPHONY NO. 6—
Solti—London

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

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

SAM GOODYS/EAST COAST

BACH: BRANDENBURG CONCERTOS—
Leonhardt—ABC

BEETHOVEN: COMPLETE SYMPHONIES—
Karajan—DG

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

GREATEST HITS OF 1720—Columbia

MUSSORGSKY: BORIS GODUNOV—
Talvela, Semkow—Angel

LUCIANO PAVAROTTI SINGS O HOLY
NIGHT—London

PUCCINI: EDGAR—Columbia

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

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

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

ROSE DISCOUNT/CHICAGO

BEETHOVEN: COMPLETE SYMPHONIES
—DG

BRAHMS: VIOLIN CONCERTO—
Perlman, Giulini—Angel

BRUCKNER: SYMPHONY NO. 9—
Giulini—Angel

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

PUCCINI: EDGAR—Columbia

RAVEL: BOLERO—Solti—London

RUSSIAN ORCHESTRAL FAVORITES—
Barenboim—DG

TCHAIKOVSKY: SYMPHONY NO. 6—
London

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

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

SOUND WAREHOUSE/DALLAS

BEETHOVEN: COMPLETE SYMPHONIES
—Karajan—DG

BRAHMS: PIANO CONCERTO NO. 2—
Pollini, Abbado—DG

DONIZETTI: L'ELISIR D'AMORE—Cotrubas,
Domingo, Pritchard—Columbia

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

HANDEL: MESSIAH—Beecham—RCA

LISZT: ANNEES DE PELERINAGE—
Berman—DG

OFFENBACH: LA PERICHOLE—RCA

SAINT-SAENS: SYMPHONY NO. 3—
De Waart—Philips

TCHAIKOVSKY: SYMPHONY NO. 6—
London

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

ODYSSEY RECORDS/ SAN FRANCISCO

BRAHMS: PIANO CONCERTO NO. 3—
Pollini, Abbado—DG

CHARPENTIER: LOUISE—Sills—Angel

DONIZETTI: L'ELISIR D'AMORE—Cotrubas,
Domingo, Pritchard—Columbia

GLAZUNOV: SYMPHONY NO. 5—
Fedoseyev—Columbia

GRANADOS: PIANO QUINTET—Albernic
Quartet, Aranjana—CRD

LISZT: TRANSCENDENTAL ETUDES—
Arrau—Philips

TCHAIKOVSKY: SYMPHONY NO. 6—
London

VERDI: AIDA—Cabelle, Domingo,
Muti—Angel

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

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

TOWER RECORDS/ SAN FRANCISCO

BACH: BRANDENBURG CONCERTOS—
Leonhardt—ABC

BRUCKNER: SYMPHONY NO. 9—
Giulini—Angel

CHARPENTIER: LOUISE—Sills—Angel

LISZT: ANNEES DE PELERINAGE—
Berman—DG

MAHLER: SYMPHONY NO. 5—Mehta
—London

OFFENBACH: LA PERICHOLE—Crespin
—RCA

PUCCINI: EDGAR—Columbia

RESPIGI: PINES AND FOUNTAINS OF
ROME—Gardelli—Angel

SAINT-SAENS: SYMPHONY NO. 3—
De Waart—Philips

TCHAIKOVSKY: SYMPHONY NO. 6—
London

Unusual Repertory from Columbia

By SPEIGHT JENKINS

■ NEW YORK—One of the most musical and talented of instrumentalists currently on the New York scene is Gerard Schwarz. Still under 40, he has resigned recently from the New York Philharmonic in order to further his promising career as a conductor. From the evidence of two concerts at the 92nd St. YM-YWHA the record company that signs him now as a conductor will be very wise. He has the gift of making every movement meaningful—whether of arm or body—and everything seems in pursuit of music, not of becoming a flashy personality. Because he is the conductor of the new and importantly manned Y Chamber Symphony we will get a chance to hear four more programs this year with him on the podium; this, of course, will give a better idea of his skill. At the moment it seems more than unusual.

But Schwarz has made his name in performance and on record as a trumpet and cornet virtuoso,

and now Columbia has just issued his newest album of "Cornet Favorites" with Gunther Schuller conducting the Columbia Chamber Ensemble. The record, of course, in some ways is a nose-gay; cornet music of the concert variety is very much a part of Americana at the turn of the century. But this in no way lessens its appeal. The record includes a piece called Hungarian Melodies by Vincent Bach, who died just last year. It is a brilliant fantasy and shows off every Hungarian trick in the book, all performed with the peculiarly rich and mellow tone that Schwarz extracts from the cornet. There are more than a few pieces by Herbert L. Clarke, the cornet virtuoso who contributed more of the instrument's repertory than anyone else; he is represented best in a graceful "Neptune's Court" and "Three Aces," which uses the talents of two other cornetists, Alan Dean and Mark Gould. For my

(Continued on page 89)

The Reviews are In — It's a Winner

2-RECORD SET

First Complete Recording

Puccini's Edgar
Carlo Bergonzi/Renata Scotto
Gwendolyn Killebrew/Vicente Sardinero
Opera Orchestra of New York
Eve Queler, Conductor
Recorded Live At Carnegie Hall



M2 34584

Another Operatic Hit on Columbia Masterworks

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Sister Fine" — Impact (Fantasy). Devastating introduction enhances the main objective of a tune destined to go all the way. Vocals are superb with total melody in mind. Good tune to get this group on their way.

DEDE'S DITTIES TO WATCH: "Slow Down" — Shirley Caesar (Roadshow);

"If You Feel Like Dancin'" — Al Hudson (ABC); "Love City" — Sergio Mendes And The New Brasil '77 (Elektra).

After twenty-odd years in promotion, Bernie Block, who was affiliated with De-Lite Records, exited that company. Block is now looking for a position with a company to handle regional but will take an independent promotion job. You may call him at (301) 593-3638 or (301) 681-7865.

Westbound Records has lost a promotion man who is known for his expertise in the field, Jimmy Brooks. Brooks has been in the field quite some time.

Gloria Barley, who was an employee and agent of the music dept of William Morris Agency, Inc., from March, 1973 to August, 1977, has charged the agency with racial discrimination. She charges the agency with an unlawful discriminatory practice relating to employment in that agency, from October 18, 1976 until August 29, 1977, engaged in a willful pattern of discrimination against her because she was black.

It was further stated that charges of unlawful discriminatory practice relating to employment in the agency, motivated by racial animus, and in retaliation for present filing with the Human Rights Commission and securing of legal counsel, have been made to block the payment of her unemployment compensation benefits. She also charges the agency with defamation of character.

Brooks at 'BLS



Casablanca recording artist Pattie Brooks took time out from her "disco hop" performances at various New York City clubs to visit with radio station WBLS. Pictured at the station are, from left: Ray D'Ariano, director of east coast operations/Casablanca; Wanda Ramos Charres, music director/WBLS; Ruben Rodriguez, east coast regional r&b promotion/Casablanca; Pattie Brooks; Hal Jackson, program director/WBLS.

R&B PICKS OF THE WEEK

SINGLE **BANG** **BRICK** "AIN'T GONNA HURT NOBODY" (Caliber/Good High, ASCAP) Funky and full of rhythm, this cut should insure this group's continued success. A strong potential for the disco set. Atlanta-based group should have an instant crossover hit. This record deserves instant airplay. Perfect for the "bump and the boogie." Bang BDJ-735.

SLEEPER **VILLAGE** **PEOPLE**, "SAN FRANCISCO (YOU'VE GOT ME)" (Can't Stop Music, BMI). A big disco hit. This record is starting to crossover r&b with strong potential to go pop as well. This sing-along record has a hard, driving disco bottom that is instantly infectious. Casablanca NB 896.

ALBUM **ROBERTA FLACK**, "BLUE LIGHTS IN THE BASEMENT." An album with the haunting sound of Ms. Flack contains many lingering melodies destined to please her fans. Of particular note are "Why Don't You Move In With Me," "This Time I'll Be Sweeter" and "The Closer I Get To You," which features Donny Hathaway along with Roberta on vocals. Atlantic 19149.



Tempts in Boston



The Temptations recently appeared at Boston's Paradise Theatre for a weekend of sold out shows, one of which was broadcast live over WBCN. While in town, the band stopped by Strawberries record store to sign autographs. Pictured at the shop are, from left: (standing) Melvin Franklin of the Tempts; Atlantic's national pop promotion director Vince Faraci; WEA salesman Robert Maranucchi; Otis Williams and Richard Street of the Temptations; and Strawberries store buyer Gerry Warren; (kneeling) local promotion rep Tony Chalmers; Tempts road manager Jani Miller; Atlantic's national r&b promotion director Primus Robinson; and northeast regional r&b promotion Buddy Lee.

Pirate Pleads Guilty

■ **NEW YORK**—Raymond Gutierrez, doing business as R&A Audio of Ronkonkoma, N.Y., pleaded guilty in U.S. District Court here to one count of criminal copyright infringement and is now awaiting sentencing.

LaMonte Indictment

Gutierrez was recently named in the indictment in Philadelphia of John Donald LaMonte and House of Sounds, Inc. That indictment alleged that LaMonte and House of Sounds willfully aided and abetted Gutierrez in counterfeiting copyrighted sound recordings.

London Suit

In a related action, London Records, Inc. filed a civil complaint in U. S. District Court against Gutierrez and R&A Audio alleging copyright infringement, trademark infringement, deceptive trade practices under the Lanham Acts and unfair competition.

Holman Joins Monarch

■ **NEW YORK** — Bert Holman has been named to the post of director of management activities at Monarch Entertainment Bureau, according to John Scher, president of the West Orange, N.J. firm.

Barry White TVer Set for B'cast

■ **LOS ANGELES** — A one-hour edited version of the Merv Griffin Show's special salute to Barry White will be broadcast over the Metromedia-owned television stations this weekend (17-18). The edited special will air in New York (WNEW-TV), Los Angeles (KTTV-TV), Washington, D.C. (WTTG-TV), Cincinnati (WXIX-TV) and Minneapolis (WTCN-TV).

OWIM Activities

■ **LOS ANGELES**—Bonnie Goldman, founder of the Organization of Women in Music recording team, has announced the expansion of current recording team services and facilities.

The recording team, which has provided hands-on-the-board training to two OWIM members per year with studio time donated free of charge by commercial studios in the L.A. area, will now be able to make technical knowledge and skills accessible to more women. Eventually the program will offer a full complement of learning opportunities which will include workshops, seminars and work/study apprenticeship programs.

Hear The Beautiful Sounds of **THE COMPLAMENTS** "Falling in Love"

DK4565



WCKO Fort Lauderdale, Fla.
WTBS Boston, Mass.
WNJR Newark, N.J. #12
WCHB Detroit, Mich. #20
WJLB Detroit, Mich.
WABQ Cleveland, Ohio
WRAP Norfolk, Va.
WBOK New Orleans, La.
WBUL Birmingham, Ala. (Pick!)
WENN Birmingham, Ala.

WORL Orlando, Fla.
KGBC Galveston, Tx.
WJIZ Albany, Ga.
WSOK Savannah, Ga.
WLLE Raleigh, N.C.
WEDR Miami, Fla.
WANM Flint, Mich.
WEBB Baltimore, Md.
WDAS Philadelphia, Pa.
WIGO Atlanta, Ga.

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

DECEMBER 17, 1977

DEC. 17	DEC. 10	
1	2	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
2	1	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
3	4	REACH FOR IT GEORGE DUKE/Epic 8 50463
4	3	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974
5	6	NATIVE NEW YORKER ODYSSEY/RCA 11129
6	5	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)
7	9	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)
8	7	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
9	12	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
10	10	DUSIC BRICK/Bang 734
11	8	GOIN' PLACES JACKSONS/Epic 8 50454
12	18	LOVELY DAY BILL WITHERS/Columbia 3 10627
13	16	FFUN CON FUNK SHUN/Mercury 73949
14	15	IF IT DON'T FIT, DON'T FORCE IT KELLE PATTERSON/Shadybrook SB 45 1041
15	11	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622
16	13	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453
17	14	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WH1 8440 (WB)
18	17	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
19	19	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023
20	20	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)
21	29	OOH BOY ROSE ROYCE/Whitfield WH1 8491 (WB)
22	38	OUR LOVE NATALIE COLE/Capitol 4509
23	23	I'M HERE AGAIN THELMA HOUSTON/Tamla T 54287 (Motown)
24	26	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F
25	21	ANY WAY YOU WANT ME SYLVERS/Capitol 4493
26	22	BRICK HOUSE COMMODORES/Motown M 1425F
27	32	SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/Buddah 584 (Arista)
28	24	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604 (Casablanca)
29	31	BELLE AL GREEN/Hi 77505 (Cream)
30	30	DO DO WAP IS STRONG CURTIS MAYFIELD/Curtom CMS 0131 (WB)
31	39	COME GO WITH ME POCKETS/Columbia 3 10632
32	36	BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900
33	35	IN A LIFETIME TEMPTATIONS/Atlantic 3436
34	28	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic)
35	42	GALAXY WAR/MCA 40820
36	34	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314
37	25	SHAKE IT WELL DRAMATICS/ABC 12299
38	40	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024
39	45	JACK & JILL RAYDIO/Arista 0283
40	47	ON FIRE T-CONNECTION/Dash 5041 (T.K.)
41	33	JOY TO HAVE YOUR LOVE PATTI LABELLE/Epic 8 50445
42	44	RUNNIN' FOR YOUR LOVIN' BROTHERS JOHNSON/A&M 1982
43	46	AS STEVIE WONDER/Tamla T 54291 F
44	49	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535
45	51	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)
46	48	FUNKY MONKEY MANDRILL/Arista 2074
47	50	MORE THAN A WOMAN TAVARES/Capitol 4500
48	53	COCOMOTION EL COCO/AVI 147 S
49	52	TAKE ME AS I AM PHILLIPE WYNNE/Atlantic 44227
50	56	CHEATERS NEVER WIN LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)
51	58	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022
52	59	BABY, BABY MY LOVE'S ALL FOR YOU DENICE WILLIAMS/Columbia 3 10648
53	60	WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (T.K.)
54	61	WIDE STRIDE BILLY PRESTON/A&M 1980
55	62	TOO HOT TA TROT COMMODORES/Motown 1432
56	57	EASY COMIN' OUT WILLIAM BELL/Mercury 73961
57	54	MELODIES MADE IN U.S.A./De-Lite DE 900
58	27	FLOAT ON FLOATERS/ABC 12284
59	65	LOVE HAVING YOU AROUND FIRST CHOICE/Gold Mind 4009 (Salsoul)
60	69	I LOVE YOU DONNA SUMMER/Casablanca 907
61	68	DON'T TAKE AWAY YOUR LOVE HODGES, JAMES & SMITH/London 5N 260
62	—	SOFT AND EASY BLACKBYRDS/Fantasy 809
63	70	25TH OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441
64	66	DANCE TO THE MUSIC MUSCLE SHOALS HORNS/Ariola America 7674
65	—	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca)
66	72	LOVE ME RIGHT DENISE LaSALLE/ABC 12312
67	74	WHICH WAY IS UP STARGARD/MCA 40825
68	—	YOU AND I, PT. I LIVING PROOF/Ju-Par 532
69	75	LE SPANK LePAMPLEMOUSE/AVI Avis 153
70	—	BABY COME BACK PLAYER/RSO RS 879 (Polydor)
71	71	I'M GONNA MAKE YOU MY WIFE WHISPERS/RCA SB 11139
72	—	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971
73	73	A PIECE OF THE ACTION MAVIS STAPLES/Curtom CMS 0132 (WB)
74	—	CHOOSING YOU LENNY WILLIAMS/ABC 12289
75	—	I CAN SEE CLEARLY NOW RAY CHARLES/Atlantic/Crossover 3443

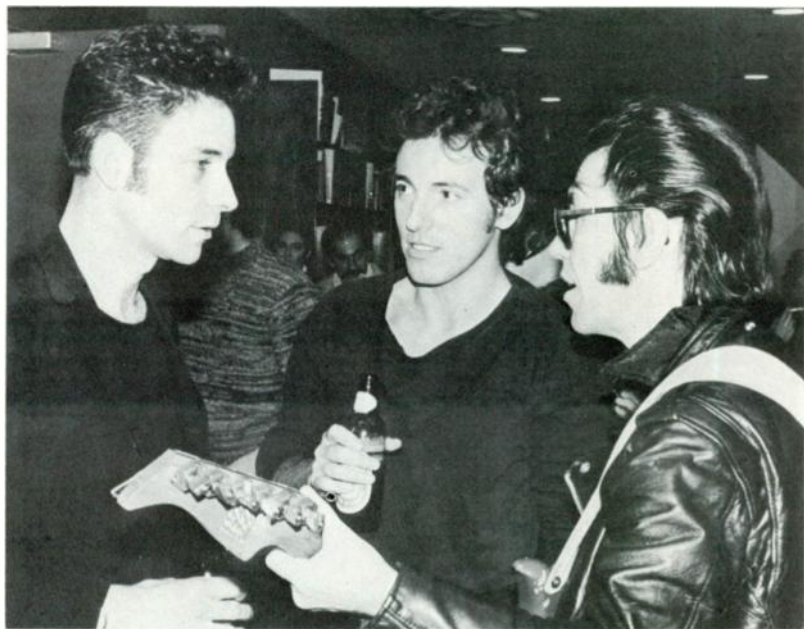
New York, N.Y.

(Continued from page 16)
10:00.

The Public/Theater Cabaret is located at 425 Lafayette Street, New York, N.Y. 10003. The phone number is (212) 677-1750.

FOR THE KING: For those of you who may be traveling during the holidays, the New York, N.Y. travel bureau suggests a visit to highway 78 between Memphis Tenn. and Tupelo, Miss. In a ceremony held on December 5 near the intersection of Elvis Presley Drive and U.S. 78 in Tupelo, the highway was rechristened the Elvis Presley Memorial Highway.

STILL RED HOT: We checked in briefly with Robert Gordon last week, who has just finished his first tour, which he told us went even better than he had expected. Gordon is back in the studio now, again with Richard Gottferrer producing, cutting an album prior to commencing his first European tour during the second week of January. Two things we know about the record: it's going to be a quickie, and Bruce Springsteen has written what Gordon termed "a great song" for it. Gordon's tour formally ended two weeks ago with a concert at New York University. As our exclusive pictures show (a Bronx cheer to Jody for this one), Springsteen was on hand to join in on a rousing version of "Heartbreak Hotel." Actually the picture doesn't show that at all. In fact, it shows Springsteen asking Gordon, "Hey Robert, do you think you can get Link to sell me those tuning pegs?"



R&B REGIONAL BREAKOUTS

Singles

East:

Deniece Williams (Columbia)
Commodores (Motown)
Roberta Flack (Atlantic)
Le Pamplemousse (AVI)

South:

First Choice (Gold Mind)
Stargard (MCA)

Midwest:

Commodores (Motown)
Stargard (MCA)
Le Pamplemousse (AVI)

West:

KC & The Sunshine Band (TK)
Hodges, James & Smith (London)
Roberta Flack (Atlantic)

Albums

East:

Parliament (Casablanca)
Chic (Atlantic)
Trammps (Atlantic)
Ohio Players (Mercury)

South:

Johnny Guitar Watson (DJM)
Parliament (Casablanca)
Slave (Cotillion)

Midwest:

Parliament (Casablanca)
Chic (Atlantic)
Ohio Players (Mercury)
Slave (Cotillion)

West:

Slave (Cotillion)



THE R&B LP CHART

DECEMBER 17, 1977

1. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
2. **COMMODORES LIVE**
Motown M9 894A2
3. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
4. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
5. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
6. **TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
7. **SOMETHING TO LOVE**
LTD/A&M SP 4646
8. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRY WHITE/20th Century T 543
9. **TURNIN' ON**
HIGH INERGY/Gordy G6 78S1 (Motown)
10. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
11. **BRICK**
Bang BLP 409
12. **REJOICE**
EMOTIONS/Columbia PC 34762
13. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 70782
14. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
15. **GALAXY**
WAR/MCA 3030
16. **MENAGERIE**
BILL WITHERS/Columbia JC 34903
17. **BRASS CONSTRUCTION III**
United Artists LA775 H
18. **ODYSSEY**
RCA APL1 2204
19. **THANKFUL**
NATALIE COLE/Capitol SW 11708
20. **ACTION**
BLACKBYRDS/Fantasy F 9535
21. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 34036 (CBS)
22. **BABY IT'S ME**
DIANA ROSS/Motown M 7890R1
23. **COME GO WITH US**
POCKETS/Columbia PC 34879
24. **WE ARE ONE**
MANDRILL/Arista AB 4144
25. **FUNK BEYOND THE CALL OF DUTY**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
26. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7084
27. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
28. **HERE TO TEMPT YOU**
TEMPTATIONS/Atlantic SD 19143
29. **PATTI LABELLE**
Epic PE 34847
30. **DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA starring LeROY GOMEZ/Casablanca NBLP 7080
31. **SONG BIRD**
DENIECE WILLIAMS/Columbia JC 34911
32. **STAR WARS AND OTHER GALACTIC FUNK**
MECO/Millennium NMLP 8001
33. **THE SPINNERS**
Atlantic SD 19146
34. **ONLY THE STRONG SURVIVE**
BILLY PAUL/Phila. Intl. PZ 34923 (CBS)
35. **CHIC**
Atlantic SD 19153
36. **TRAMMPS III**
Atlantic SD 19148
37. **COMMODORES**
Motown M7 884R1
38. **SATURDAY NIGHT FEVER**
VARIOUS ARTISTS/RSO RS2 4001 (Polydor)
39. **MR. MEAN**
OHIO PLAYERS/Mercury SRM 1 3707
40. **THE HARDNESS OF THE WORLD**
SLAVE/Cotillion SD 5201 (Atlantic)

Disco File (Continued from page 34)

and two instrumentals—within the overall New York jazz-funk-disco sound (compare the *Players Association*). Again, nearly every cut is top choice but our favorite is "Risky Changes" (very "fresh and hot") with strongest runner-ups being "Boogie Boo," "Don't Lose That Number (Mumbo Jumbo)," "We Must Believe in Magic" and "Dance Little Dreamer." You can't go wrong with this one.

As was the case with her "Sweet Dynamite" album, Claudja Barry's newest collection is substantially different from the import version currently in the stores under the title "The Girl Most Likely." **Tom Moulton's** disco mix opens up much of the material, adds more extensive background vocals (the *Sweethearts of Sigma*, of course) and generally sharpens up the second considerably, filling in all the empty spaces so that the original (done in Munich, Germany, by **Jurgen Korduletsch**) sounds stripped-down and tentative by comparison (listen to Barry's version of "Take Me in Your Arms," the only track to retain its original form, for a stark comparison). Barry also benefits immensely from the remix's more luxurious support because it cushions her weak spots and shows her off in the most flattering light possible. The sound here picks up from her previous work and shares some elements of style with recent material by **Michele**, **Donna Summer** and **Marsha Hunt**: the European basics with some fine Philadelphia polish. Vocals predominate and the tracks are somewhat shorter than on her previous release which means we've got a lot more variety and a lot less production-for-the-sake-of-production. Standout cut right now is "Johnny, Johnny Please Come Home" (7:09), which is both wonderfully '60s (the theme and girl-group format recall the days of "It's My Party" and "My Boyfriend's Back") and strictly '70s (the production is streamlined, sleek, precise yet luscious). Other strong tracks include "Open the Door," "Love Machine" (both sounding *Giorgio*-influenced), "Take It Easy" and "Dancin' Fever." Even the slow songs are great—an essential lp for all moods.

CHOICE CUTS: "Let's Get Together" by **Pam Todd & Love Exchange** is the title cut from their **Greg Carmichael**-produced debut album on Shylden Records and it's been picking up fans among DJs in New York recently (Larry Levan, who listed it in his top 10 from Paradise Garage last week, is the one who convinced me to give it a second listen and Larry Sanders at Infinity also includes the record in his top 10 this week). The song is straightforward, pumping disco and very attractive with its chanting vocals ("Let's get together/Make some love, make some love") and sexy, swelling synthesizer work. Also on the album: a good new version of "Making Love," the song originally made by **Sammy Gordon & the Hiphuggers** a while back . . . Two cuts are getting a lot of attention off the new **Harold Melvin & the Bluenotes** album ("Now Is the Time" on ABC)—"Baby, You Got My Nose Open" (5:05), an attempt at recapturing the spirit of "Bad Luck" that, while falling far short, still manages to get over; and "Power of Love" (7:29), a rousing track with hefty lead vocals that remind me of **Otis Redding** toward the end . . . For **Parliament** freaks it should be noted that "Bop Gun (Endangered Species)," their recently-recommended single, has been lengthened to 8:32 and opens up their latest outrageous album, "Funkentelechy vs. The Placebo Syndrome" on Casablanca.

FEEDBACK & NEWS: Several DJs we've spoken to recently admitted they didn't care much for the lyrics or the vocals on **John Paul Young's** "Standing in the Rain" (from the Australian rock singer's new album on Midsong) but they liked the cut anyway and their crowds were even more enthusiastic. Both Larry Sanders and Michael Lee reported the record was going over particularly well (Lee said it worked nicely after "Disco Congo") and one listen is enough to see why: the percussion opening, mechanical and bare as it is, has a fine, elemental, chugging quality that carries through the song and is almost good enough to overwhelm the somewhat weak singing. Almost but not quite. Your move . . . Casablanca says it will release **Sumeria's** "Golden Tears," the **Alac R. Costandinos** import we were so enthusiastic about last week, sometime in January . . . Now that **Silvester Levay** and **Michael Kunze** have gone their separate ways, Kunze has teamed up with producer **John Davis** for the next **Silver Convention** album, now in the works in Philadelphia for February release . . . **Chrysalis** is bringing out **Amanda Lear's** "I Am A Photograph" album, currently available as an import, sometime this week along with the long version of her still-exciting "Blood and Honey" which will be the label's first commercial disco disc.



THE JAZZ LP CHART

DECEMBER 17, 1977

1. **REACH FOR IT**
GEORGE DUKE/Epic JE 34882
2. **HEADS**
BOB JAMES/Tappan Zee JC 34896 (CBS)
3. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
4. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
5. **ACTION**
BLACKBYRDS/Fantasy F 9535
6. **MAGIC**
BILLY COBHAM/Columbia JC 34939
7. **RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
8. **NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34971
9. **BLOW IT OUT**
TOM SCOTT/Epic/Ode BL 34966
10. **LIFETIME**
ROY AYERS UBIQUITY/Polydor PD 1 6108
11. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
12. **BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/Arista ABC 4147
13. **TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
14. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
15. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
16. **THE QUINTET**
V.S.O.P./Columbia C2 34976
17. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
18. **SPELLBOUND**
ALPHONSO JOHNSON/Epic JE 34869
19. **MONTREUX SUMMIT, VOL. I**
VARIOUS ARTISTS/Columbia JG 35005
20. **LOOK TO THE RAINBOW**
(AL JARREAU LIVE IN EUROPE)
AL JARREAU/Warner Bros. 2BZ 3052
21. **BUNDLE OF JOY**
FREDDIE HUBBARD/Columbia JC 34902
22. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
23. **BYABLU**
KEITH JARRETT/ABC Impulse AS 9331
24. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
25. **OXYGENE**
JEAN-MICHEL JARRE/Polydor PD 6112
26. **MANHATTAN SPECIAL**
TERUO NAKAMURA & THE RISING SUN/Polydor PD 1 6119
27. **SOPHISTICATED GIANT**
DEXTER GORDON/Columbia JC 34989
28. **MULTIPLICATION X ERIC GALE**
Columbia JC 34939
29. **PICCOLO**
RON CARTER QUARTET/Milestone M 55004
30. **SKY ISLANDS**
CALDERA/Capitol 11658
31. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
32. **SENIOR BLUES**
URBIE GREEN/CTI 7079
33. **I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
34. **ONE OF A KIND**
DAVE GRUSON/Polydor PD 16118
35. **TIGHTROPE**
STEVE KAHN/Columbia JC 34857
36. **COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
37. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
38. **THE SURVIVOR'S SUITE**
KEITH JARRETT/ECM 1 1085 (Polydor)
39. **PHANTAZIA**
NOEL POINTER/Blue Note BNLA 336 H (UA)
40. **LIVE IN MUNICH**
THAD JONES & MEL LEWIS/Horizon SP 724 (A&M)

Call for Record Dealers Association

(Continued from page 3)

of the B'nai B'rith Music and Performing Arts Lodge, Saccone blasted major manufacturers, charging them with withholding programs and advertising assistance from small operations. "One major record company doesn't even know small retailers exist," he said. "It has no programs at all for small retailers."

At press time, Saccone had commitments from six store owners, including Sy Bondy of Bondy's Record Shop in Manhattan, who told *Record World* that another "38 or 40" dealers had expressed interest in joining the RDA.

Bondy was instrumental in the formation of the original Record Dealers Association in 1959, which included retailers in New York and New Jersey. The RDA was instrumental in negotiating a better return rate for small dealers, and also instituted co-op advertising and buying among its members. According to Bondy, the RDA became dormant "when things started settling down in the industry several years ago." As the credit deals and programs being offered to Jimmy's Music world became known, though, small store owners sent up a cry for an organization which would, in Saccone's words, "give us a little more publicity so we don't get passed over by the record companies."

"I think generally we can just monitor everything that's going on, and maybe we can do something in advertising if we form together as a group. We know we can't buy together; that's been tried. But when a

major label puts out a new release, maybe with a little clout from a bunch of small retailers we can get our stores mentioned in ads. Generally it's to better our position in the market."

"Our main beef is prices," added Bondy. "We don't get the same prices as people who own two or more stores. That's what we have to straighten out. Even if a dealer does considerable volume in his one store, he still pays a higher price than the person with two or more stores. That's hurting thousands of dealers."

Bondy emphasized that the RDA, while primarily concerned with the single-store owner, welcomes any dealer who wants to join. "We want to be fair to all the dealers," he said. "We want to get the prices in line for all dealers. I know there's all kinds of programs, but these should be made available to the small dealer too."

Membership in the RDA will be restricted to dealers within the five boroughs of New York City. The organization will hold its first meeting during the first week of January. The site has not yet been selected.

Far Out Taps Harriet Sternberg

■ LOS ANGELES — Jerry Goldstein and Steve Gold of Far Out Productions have announced the appointment of Harriet Sternberg as director of publicity.

Sternberg will be responsible for press relations and coordination of all publicity projects for the management / production / publishing company.

Tull Gets Ticketed



While in New York City during their eastern and southern United States tour, Jethro Tull accepted the Golden Ticket Award from Madison Square Garden for drawing over 100,000 people to their various Garden concerts. Seen accepting the award (from left) are: (bottom) Martin Barre; Jo Lustig, European representative for the group; Clive Walter, group manager; Joseph M. Cohen, senior VP for Madison Square Garden Center; Ian Anderson; David Palmer; (top) Barry Barlow; John Evans and John Glascock.

Mark and Smith Reactivate Discovery

■ LOS ANGELES—Jazz producers Albert Marx and Dennis Smith have formed a partnership to reactivate Marx' Discovery label.

Started by Marx in the forties, Discovery recorded jazz innovators Dizzy Gillespie, Johnny Richards, Red Norvo, Phil Moore, Georgie Auld, George Shearing, Paul Smith, Helen Humes, and Mary Ann McCall, among others.

Marx was also head of a&r for Trend and Musicraft and was the first to record Sarah Vaughn, Dave Pell, the Hi Lo's, Jerry Fielding and Matt Dennis. Since 1955 Marx has been an independent producer, recording the Gerald Wilson Orchestra for World Pacific, Clare Fischer and Joe Masters for Columbia, and Warne Marsh, John Williams, Marty Paich, Russ Garcia, and Walter Gross for various other labels.

Marx' partner, Dennis Smith, is an independent producer, ex-jazz disc jockey and head of his own label, Renaissance Records. Smith has produced albums by Irene Kral, Bob Dorough, Jackie and Roy, Iliad, John Bilezikjian, Al Williams, Hal Schaefer, and Bill Henderson.

Discovery's first four releases include "Guitar Interludes" by Joe Pass (produced by Marx in 1969 and never released); "Innovations" by Jack Wilson (Newly recorded); "Bird of Paradise" by Mike Wofford (originally released on Milestone in 1967); and "Live at the Times" by Bill Henderson, produced by Smith in 1975 and previously unissued.

The label is using independent distributors, and the initial line-up includes Record People in New York, Pacific Distributors in San Francisco, House in Kansas City, One Stop in East Hartford, Orwaka in Denver, Action in Cleve-

land, Supreme in Cincinnati, and Kinnara in Chicago. The firm is also using Armo in Los Angeles for export to Japan. Additional international ties are now being sought.

Marks TVers Set

■ NEW YORK — Johnny Marks, through his St. Nicholas Music, Inc., will again be working on his three television specials and four Christmas standards: "Rudolph The Red-Nosed Reindeer" (elected to the Songwriters Hall of Fame), "Rockin' Around The Christmas Tree," "I Heard The Bells On Christmas Day" and "A Holly Jolly Christmas."



Johnny Marks

The "Rudolph" TV special with Burl Ives and score by Marks had its 14th annual showing Nov. 30 on CBS-TV. The soundtrack album will again be promoted by MCA.

On Dec. 11 his annual special, "Rudolph's Shiny New Year" with Red Skelton, as shown on ABC-TV, and "The Tiny Tree" with Roberta Flack and Buddy Ebsen will be shown on Dec. 18, 7:30-8:00 p.m. on CBS-TV for the third time. Flack sings "To Love And Be Loved."

Geils, KMET Fete



Atlantic recording group Geils played a series of west coast dates recently as part of their current 10th Anniversary North American tour. While in Los Angeles, Atlantic Records held a special reception in their honor, also attended by staffers of radio station KMET. The event served a dual purpose, as everyone celebrated the birthday of air personality Jeff Gonzer. KMET presented Geils with a monkey doll in recognition of the band's current album, "Monkey Island." Shown at the L.A. reception are, from left: (top) Geils' Seth Justman, KMET's Jeff Gonzer, Atlantic west coast regional promotion director Barry Freeman, J. Geils, Danny Klein; (middle) KMET program director Sam Bellamy with honorable monkey; (bottom) Magic Dick, Peter Wolf, Stephen Jo Bladd.

L.A. Retailer Plans Co-op One-Stop

(Continued from page 8)

merchandise will create a turnaround delay in shipping to the retail locations, and while many cooperative ventures in this area have been attempted, most have found the operations unprofitable." Faraci also noted that the pitfalls in operation and the planning of a cooperative type operation are often not fully taken into account by the potential subdistributor. "The net savings doesn't offer that much of an advantage when taking into consideration all the operational costs that must be borne by the central warehouse."

Another point made by other manufacturers was the real possibility that an inexperienced retailer might make mistakes that affect the combine operation as a whole. In surveying a number of retailers and another potential subdistributor, this was found to be a major concern.

Even if the accounts do band together, Faraci emphasized that the recognition of an account as a subdistributor "is based on the function that they are to perform and the services they render."

Walter Lee, vice president in charge of sales for Capitol, was in general agreement on those points, and stated that Warden's request would "be looked on on an individual basis within the guidelines of our pricing policy and federal pricing laws." Other manufacturer representatives further endorsed the individual case examination, agreeing that each request contained innumerable variables within general company guidelines.

An intriguing aspect of Warden's request is that there appears to be little profit made un-

less a larger number of accounts are serviced. Although it is too simplistic to categorize her as a simple altruist seeking to help the "little guy," the concern for the small retailer has been brought home for her in an unusual manner.

Warden and her former husband, along with a third partner, previously operated the Crane's Records chain corporation. She was known locally as the San Fernando Valley's most aggressive record retailer, with deep discounting and a heavy college trade drawn from a number of local schools. In fact, Steve Schlegel was one of her early customers, although he did not meet her until he set up shop himself. When Warden regrouped and decided to organize a store built on the successful practices she had used before, she found that, as a small retail outlet operator, she was without the resources and manufacturer support she had been accustomed to having.

"I guess I've been on both sides," said Warden. "I qualified for the price break when I had a corporation and now I don't because I don't have that sort of operation. So now I know where one-store operations are at. I just feel that the small independent record stores aren't getting a fair share."

Warden speculated that there might be pressure from large retailers directed towards manufacturers if her operation becomes widespread. "But once they see this is a viable and extremely profitable concept that can reach into areas larger retail chains can't tackle, they'll probably come around. It's just getting that

first manufacturer to recognize me as a subdistributor. After that, they'll all want in on the profits."

Warden, for all the effort she said she has spent in setting up her cooperative operation, emphasized that "I expect I'll be treated fairly. WEA was the first manufacturer I approached, and I'm real happy with the treatment they've given me. They've been very fair. I just hope some of the others are as up front with me as they have been."

CBS Promotes Mejia

■ SAN FRANCISCO — Jack Chase, branch manager, CBS Records, has announced the appointment of Yolanda Mejia to the position of artist development manager for the San Francisco marketing area.

In her new position, Ms. Mejia will be responsible for all tour related activities for Columbia, Epic / Portrait / Associated labels, with heavy emphasis on developing artists.

Ms. Mejia joined CBS as the San Francisco branch promotion secretary in April, 1974.

Zombie Inks The Heaters



Zombie Records, in association with Ariola Records, has announced the signing of The Heaters (formerly Emerald City), it was reported by Scott Shannon, senior vice president of Ariola and general manager of Zombie. The Heaters will have their debut at the Whisky in Los Angeles on December 15-17—an engagement which also marks the first showcase for the newly formed Zombie label. Pictured from left) are: Philip Cohen, James Demeter, Scott Shannon (Ariola/Zombie), Mercy Bermudez, Jim Kelleem (manager of The Heaters), Margaret J. Connell and Melissa A. Connell.

CLUB REVIEW

Meat Loaf Scores at Bottom Line

■ NEW YORK—Floods of questions and skepticism always accompany the heralded debut of any new artist. So, finally playing New York's Bottom Line, Meat Loaf's (Epic/Cleveland Intl.) much anticipated shows revealed him to be a dynamic large man who runs about the stage like a huge ball of sweat with the most powerful voice this side of Leslie West.

Collaboration

Meat Loaf is actually a collaboration of Jim Steinman's very personal songs intensely delivered by Meat Loaf whose credentials already include a role in "The Rocky Horror Picture Show" and vocals on one of Ted Nugent's platinum albums. Meat Loaf performs with all his heart (and it's a large one, for sure) as he furiously paces back and forth animating, with the vocal support of the beautiful Karla DeVito, Steinman's lyrics of complicated relationships and personal struggle.

Karla is a small, sexy woman who, juxtaposed with the enor-

mous singer, completes a bizarrely interesting couple particularly during one of the set's highlights—a simulated teenage sex scene with play-by-play analysis by sportscaster Phil Rizzuto.

Race With Death

Considering the energy, showmanship and sweat Meat Loaf puts into his act, this anti-hero's road to stardom boils down to a race with the almost inevitability of a heart attack. At the Bottom Line, in a state of drenched exhaustion, the hulk acknowledged, "If you want to see death, stay for the late show."

Meat Loaf's vocals are the predominant part of the show and are only diminished by a striking and uncanny tonal resemblance to a passionately crazed Harry Chapin. His large band's Phil Spector-like sound perfectly complements the tension-filled songs as do Karla DeVito's husky vocals which lend an air of urgency to that tension. Meat Loaf is a true rock and roll mutation—catch him while you can.

Alan Wolmark

Gomez Feted



Casablanca recording artist Leroy Gomez, whose "Santa Esmeralda" he launched the hit single "Don't Let Me Be Misunderstood," performed for the first time in the U.S. at a party for press and radio in Los Angeles. Pictured during the festivities are, from left: Eddie Pugh, vice president, r&b promotion; Bruce Bird, vice president, promotion; Larry Harris, executive vice president; Marc Simon, vice president, special projects; Marc Negroni, Gomez' manager; Susan Munao, vice president, press and artist development; Leroy Gomez; Record World west coast editor Sam Sutherland; Neil Bogart, Casablanca president.

Record World en España

By JOSE CLIMENT

■ Ya es "vox populi" que hay una cantidad considerable de altos cargos de la Sociedad General de Autores de España que están procesados por un juzgado de Madrid, por malversación de fondos y de Autorías. Además de ellos hay otros cien (100), y no es exagerar, que están en capirame estaba haciendo falta, esperando su turno. Verdaderamente se tirara de la "manta."

Esperemos que con estos ejemplos se vuelva a una normalidad necesaria, dentro y fuera de la Industria Discográfica española. Si esta es una rama que está solamente para administrar los fondos provenientes de otras, qué podría pasar si esto sucediese en las centrales distribuidoras de esos fondos. No queremos ni pensarlo, ya que esto no solamente afectaba a España sino a todos los autores afiliados a Sociedades que tuvieran su representación en España por medio de la Sociedad General de Auditores de España.

Abundando en lo anteriormente expuesto, nos preguntamos qué sucede con la Editorial **Alpuerto**, Editorial de Obras Sinfónicas. Corren rumores de que andan en serias dificultades económicas. Rumores, más o menos ciertos, de verdadera quiebra. Los autores que les tienen confiadas sus obras están un tanto preocupados. ¿Qué va a ser de todo este catálogo, este gran fondo de catálogo, se perderá?, repito que los autores están verdaderamente preocupados con el futuro de sus obras. ¿Se subastará el catálogo? Quien tenga la suerte de seguir estará de enhorabuena. Si todo es realidad la otra editorial española que se dedica a este género, Emec, se habrá quedado sin competencia.

El martes pasado el programa de **José María Iñigo**, se vistió verdaderamente de "Fiesta". Es digno de comentar y elogiar el esfuerzo de los directores del mencionado programa, por darnos a los televidentes el excepcional programa con que nos obsequiaron. En primer lugar, y con una actuación como las acostumbradas, estupenda, actuó el grupo **Boney M.** Les siguió una verdadera sorpresa, una sorpresa aún mayor para los que ya contamos con más de los treinta, la actuación en directo de los **Four Tops**, haciendo la delicia de todos los que les vieron y escucharon. Siguen estando en plena forma.

¡Sensacionales! Cerró la Gala la actuación en vivo de **María Ostiz**, solamente acompañada de su guitarra, genial, como siempre. Despertó los aplausos de quienes la contemplaban en directo y la emoción de quienes la vieron desde sus hogares. Por cierto que hay un "chisme" digno de comentar, acerca de la actuación de la estrella en España; habís una cláusula en su contrato que decía que ella solamente actuaría, fuera de T.V., en lugares que tuvieran precios módicos. Cosa ésta muy loable por su parte, pero lo que salta es que poco después, en otra cláusula del contrato decía que estaría hospedada en el Hotel Villamagna, uno de los más lujosos de la ciudad y por lo tanto más caros. Chocante, no?

Un buen amigo nuestro, compositor, arreglador, director de orquesta y oriundo de la Argentina, **Alberto Nuñez Palacios** nos comunica que ha formado junto a **Lidia Tolaba** y **David Kullock** un grupo folklórico que se llama **Grupo Alpataco** y que han firmado contrato discográfico con RCA, España. Alpataco en araucano es el nombre de una planta espinosa de flor roja que abunda en la Pampa Argentina. El grupo prepara su primer L.P. que incluirá ritmos legítimos de folklore latinoamericano con poemas anónimos de los Quechuas, los Aymaras y también de autores contemporáneos. Felicitamos a los componentes de éste nuevo grupo y les deseamos toda clase de venturas.

Nuevo single en el mercado, de **Justin Hayward**, titulado "Tight-rope", que está extraído de su L.P. "Compositor" (Columbia) ... Dos señoras de la canción triunfaron en Madrid, éxito apoteósico de la presentación **Iva Zannichi** y no menos éxito y no menos apoteósico de nuestra **Betty Missiego**, ambas del sello Columbia ... C.B.S., España, es que no pierde comba acaba de otorgarse el premio de la OTI, que ganó el Nicaragüense **Guayo González**, y ya la casa discográfica anuncia su inminente puesta en el mercado. A eso le llamo yo rapidez ... **Vicente Fernández** está nuevamente entre nosotros con un nuevo sencillo que lleva por cara "A" "Te voy a Olvidar" de ese cantante y autor mexicano **Juan Gabriel** ...

Y ahora nada más ... !Hasta la próxima desde Barcelona!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ En variadas oportunidades sostuve charlas con varios de los ejecutivos de la Asociación de Compositores de España. Mis inquietudes como siempre, a más de celebrar el sistema de computadoras empleado para el cobro y pago de derechos autorales, llenaban siempre el tema principal. Mis lacerantes preguntas sobre los "royalties" (derechos) de los autores españoles en muchos de los territorios en los cuales la música de España era éxito impresionante y la apatía para lanzarse al mundo a cobrarlos, ciertas normas imperantes que no me lucían apropiadas, la burocracia elegante y destructora que silenciaba cosas que debían ser tema diario de discusión, el desconocimiento de cosas que estaban pasando allende los mares y que afectaban básicamente el principio elemental del derecho de autor, mis reclamos desde el punto de vista lógico más que del leguleyesco arbitrario y cosas simples de compositores simples que veían sus derechos en el "pico del aura." Alasalida de cada reunión no sabía si prestarle más atención a las hermosas campanillas que habían sonado tan hermosamente en mis oídos o el escato sabor que sentía en la boca y en el espíritu. Según parece, habían muchas más gentes tan inquietas como yo. Se ha comenzado a tirar de la sabana que ha estado cubriendo todo el proceso en España. Se investigan ahora cosas. Se preguntan más cosas aquellos que pueden y tienen que hacerlo. De todo ello, saldrá una hermosa luz y quizás algún día, pueda irme a España, a charlar con los amigos compositores de ese creativo país y tal vez alguien podrá entonces, contestarme todas las preguntas que contestadas, una por una, me hicieron siempre recordar aquellas películas del afamado actor mexicano **Cantinflas**, en que uno sabía que se estaba diciendo algo, pero ese algo podía o no estar relacionado con lo que se estaba diciendo de algo que no se estaba comentando. ¡Y entonces, seré verdaderamente feliz!

Lamentamos infinito en Record World la partida de la autora de los días del buen amigo, **Adolfo Pino**, de RCA Brasil, acaecida la semana pasada en Buenos Aires. ¡Reciba la familia Pino nuestra consternación.

EMI-Odeon lanzó en España un simple de **Tony Frontiera** con "La Última vez," (R. Girado) y "Desde Hoy" (Tony Frontiera) con arreglos de **Alfredo Domenech**. "La Última vez" fué canción presentada en el Musical Mallorca 77, con la cual obtuvo Tony el "Premio de la Crítica." ... Discos Pega, de los intereses de **Pepe García** de Los Angeles, acaba de lanzar un sencillo de **Santiago Vínias** interpretando "Pobre Corazón (S. Vínias) y "Dime" (S. Vínias) ¡Muy bueno! ... Dicesa lanzó en Centroamérica un simple del **Grupo Rebelión**, producido por **Ramiro Valente** con "Dos por Dos Suficiente" (R. Valente-O Wilson) y "Contame Papa." (Valente-Marco) ... "Samba Lady" en interpretación de **Juan Pardo**, es un tema de corte muy comercial y del momento, con el cual Pardo pudiera cosechar gran impacto ... **Fruko** ha estado brindando conciertos en las cárceles de Colombia a solicitud del Ministerio de Justicia, ante el éxito del tema "El Preso" ... **Rodolfo** acaba de grabar en su Long playing de fin de año "El Show Bailable," el tema "Todo lo Sabroso engorda," muy del momento actual en que casi todo el que puede anda en régimen de dieta alimenticia para rebajar de peso ... Ante el comentario general en Miami y la salida de un cable noticioso internacional, en el cual se menciona la desa-

(Continued on page 87)



Santiago Vínias



Juan Pardo



Carlos Oliva

LATIN AMERICAN HIT PARADE

Miami

By WQBA (MARIO RUIZ)

1. BUENOS DIAS, AMOR
PAOLO SALVATORE
2. LINDA
MIGUEL BOSE
3. DAME FELICIDAD
ELIO ROCA
4. ROMANTICA
JOSE VELEZ
5. SE QUE HE SIDO UN TONTO
RAPHAEL
6. SEGUIRE MI CAMINO
JULIO IGLESIAS
7. COMO NO CREER EN DIOS
WILKINS
8. DILE QUE VUELVA
EDNITA NAZARIO
9. USTED ABUSO
CELIA Y WILLIE
10. TU
JOSE LUIS

New York

By RADIO JIT (MIKE CASINO)

1. LUZ DEL ALMA MIA
FELITO FELIX
2. JUAN EN LA CIUDAD
RICHIE RAY & BOBBY CRUZ
3. NO RENUNCIARE
LOLITA
4. QUE FALTA DE RESPETO
GRAN COMBO
5. USTED ABUSO
CELIA CRUZ/W. Colon
6. EL ECO DEL TAMBO
DIMENSION LATINA
7. LA JUMA
CONJUNTO QUISQUEYA
8. TE SIGO QUERIENDO
ODILIO GONZALEZ
9. LA PUERTA ESTA ABIERTA
ISMAEL MIRANDA
10. EN ESTOS MOMENTOS Y A
ESTAS HORAS
MARIO ECHEVERRIA

El Salvador

By ALEJANDRO HUTT

1. CON EL VIENTO A TU FAVOR
CAMILO SESTO/Dicesa
2. AL BORDE DEL UNIVERSO
BEE GEES/Dideca
3. AMAR Y QUERER
JOSE JOSE/Dicesa
4. RENACER
MIAMI SOUND MACHINE/Dicesa
5. EL VERANO DE MI VIDA
SIMON MAY/Arco Iris
6. ES PRECISO OLVIDAR
CLAUDIA TELLEZ/Indica
7. LA CALLE PRINCIPAL
BOB SEGER/Dideca
8. PRONTO SERAS MUJER
BIDDU/Indica
9. TU Y YO
ALICE COOPER/Dicesa
10. SOLO QUIERO SER EL TODO EN
TU VIVIR
OSCAR OLANO/Dicesa

Puerto Rico

By WTTR (MAELO)

1. LA JUMA
CONJUNTO QUISQUEYA/Liznel
2. OLVIDA HERMANO Y CANTA
KATRASKA/Mas
3. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
4. PUN PUN CATALU/UD. ABUSO
CELIA Y WILLIE/Vaya
5. AMAR Y QUERER
JOSE JOSE/Pronto
6. JUAN EN LA CIUDAD
RICHIE Y BOBBY/Vaya
7. COMO NO CREER EN DIOS
WILKINS/Velvet
8. CON EL VIENTO A TU FAVOR
CAMILO SESTO/Pronto
9. YA NO VUELVO CONTIGO
SOPHY/Velvet
10. EN ESTE MOMENTO Y A
ESTAS HORAS
MARIO ECHEVERRIA/Latin

Venezuela

By MANOLO OLALQUIAGA

1. SON TUS PERJUMENES MUJER
CARLOS MEJIA GODDY
2. POR QUE TE VAS
JEANETTE
3. HUELE A QUEMAO
OSCAR D'LEON
4. BUENOS DIAS, AMOR
PAOLO SALVATORE
5. MOSAICO 40
BILLO'S CARACAS BOYS
6. GAVILAN O PALOMA
PABLO ABRAIRA
7. EL BESITO
OSWALDO MORALES
8. JURO POR MI VIDA
RUDY MARQUEZ
9. SIEMPRE EN MI MENTE
JUAN GABRIEL
10. MOLINDO CAFE
CORTIJO Y RIVERA

Argentina

By CENTRO CULTURAL

1. MORIR AL LADO DE MI AMOR
DEMIS ROUSSOS/Philips
2. VESTIDA DE NOVIA
POMADA/RCA
3. EL RELOJ
LOS PASTELES VERDES/Microfon
4. HOY ME TOCA REIR
MARIO ECHEVERRIA/EMI
5. LINDA
MIGUEL BOSE/CBS
6. OLVIDALO PEQUENA
LOS MOROS/RCA
7. CADA VEZ QUE SALE EL SOL
SERGIO DENIS/Phonogram
8. SIN TI
MANOLO OTERO/Odeon
9. PON TU CABEZA EN MI HOMBRO
PAUL ANKA/CBS
10. UNA NOCHE COMO ESTA
LOS BUKIS/Microfon

Mexico

By VILO ARIAS SILVA

1. DOS TARDES DE MI VIDA
RIGO TOVAR/Melody
2. PAJARILLO
NAPOLEON/Raff
3. TARDE
ROCIO DURCAL/Ariola
4. SIEMPRE EN MI MENTE
JUAN GABRIEL/RCA
5. ERES TODA UNA MUJER
RAUL VALE/Melody
6. TUS PERJUMENES MUJER
LOS ALVARADO/Ariola
7. MENTIRA
HECTOR LAVOE/Fania
8. LA DERROTA DE DAMASCO
MARIACHI MEXICO/Peerles
9. POR UN JURAMENTO
ANGEL RIOS/Accion
10. CREDO
LOS JOAO/Musart

Spain

By JOSE CLIMENT

1. CREDO
ELSA BAEZA/CBS
2. MI BUEN AMOR
CAMILO SESTO/Ariola
3. DESNUDATE
MIGUEL GALLARDO/EMI
4. LA ULTIMA VEZ
TONY FRONTIERA/EMI
5. UN PASO MAS
JUAN BAU/Novola
6. ANDALUCIA LA QUE DIVIERTE
PEPE SUERO/Columbia
7. LINDA
MIGUEL BOSE/CBS
8. HIJOS DEL AGOBIO
TRIANA/Movieplay
9. MUY PRONTO HAY QUE TRIUNFAR
ENRIQUE/Hispanavox

Nuestro Rincon (Continued from page 86)

parición del grupo Los Sobrinos del Juez, Carlos Oliva, Director del grupo me comunica: "Ha sido muy intensa la labor de Los Sobrinos del Juez en los últimos años. Entre las presentaciones diarias en centros nocturnos, conciertos y presentaciones en el exterior y los ensayos y montaje de nuevos números para nuestras grabaciones, el grupo estaba perdiendo creatividad y energía. He decidido suspender las actuaciones personales de mi grupo por un periodo de algunos meses, para poder descansar y grabar nuestro nuevo álbum, que saldrá al mercado en poco más de tres meses. Algunos ingredientes musicales de Los Sobrinos del Juez formarán otros grupos musicales, otros estudiarán y otros se mantendrán creando en Los Sobrinos, pero ello no indica de ninguna forma que The Judge's Nephews vaya a desaparecer. Yo diría que estamos en un proceso de reajuste, para poder seguir haciéndole frente a los grandes requisitos internacionales, que nos aseguren el poder seguir contando con la aceptación de grandes mercados e inquietos profesionales, que demandan cada vez más dedicación y profesionalismo."

Firmó Alhambra Records al grupo Puertorriqueño Moliendo Vidrio . . . Vaya nuestra felicitación a Carlos Romero, que de dirigir el departamento de radio en Ariola, España, ha pasado para dirigir la Promoción Internacional de esa empresa . . . Elia es la nueva integrante del grupo Acuario de España, en substitución de Mayra Gómez Kemp, que ha preferido seguir su carrera de Presentadora de TV Española. Elia había formado parte del Conjunto Vibraciones, primero y de Vieja Banda después, con el que participó en el Festival de Alcobendas . . . Ambar, nuevo sello de Movieplay, España, puso en circulación el primer sencillo de José María Puro, con "Y serás Capaz" y "Mírala que sola está" . . . Está logrando impacto en España, Elsa Baeza con "Credo" de Carlos Mejía Godoy. Nuestro saludo a Ele Juárez, nombrado "Jefe de Producto" en CBS, España . . . Esta semana les estaré reportando desde Los Angeles y San Francisco en California. ¡Hasta la próxima!

It seems that some of the members and executives of the Association of Composers of Spain are receiving very heavy pressure from the government. Performance of the duties of some of them are under investigation. Royalties of composers in Spain are still uncollected in the States, waiting for somebody to get deeply involved. Anyway, the minute everything is totally clarified, perhaps I will find some answers to very important matters that have been dubiously treated by those

(Continued on page 88)

Record World en Brasil

By OLAVO A. BIANCO

■ El día 9 de enero desde el Hotel Nacional de Río de Janeiro y a través de la Cadena Bandeirantes de TV, se llevará a efecto la entrega de premios correspondiente al año 1976, por la Asociación Brasileña de Productores de Discos, y que en homenaje al Centenario del Fonograma, se llamará "Premio del Centenario." También serán presentados los artistas brasileños más importantes del momento . . . Por invitación de la Cadena Nacional de TV Chilena, Lee Jackson (Copacabana) y Wando (Beverly) fueron las atracciones del Festival de Primavera en Santiago de Chile. . . . Gigliola Cinquetti actuó en la discoteca "Ta Matete" y en el "Anhembí." La cantante tuvo un éxito normal en comparación con otros artistas que han estado recientemente en Brasil.

Muy bueno el L.P. del grupo Originais do Samba, recién lanzado por RCA. Este grupo, que en su vocalización es el mejor de todos para nosotros, sale con un disco muy bueno para los que gustan del "samba" puro. Además, está muy bien presentado. . . . El grupo Chicago debe llegar al Brasil entre febrero y marzo del próximo año . . . Milton Nascimento (EMI/Odeon) es un artista con grandes posibilidades en el mercado norteamericano. Milton ha firmado un nuevo contrato con su empresa discográfica.

ca . . . Un disco que está vendiendo muy bien es el nuevo L.P. de Ellis Regina (Phonogram).

Roberto Carlos (CBS) recibe constantemente los homenajes de su empresa contratadora a través de diferentes medios, como revistas, etc., y con un Disco de Platino, por la venta de un millón de copias de su L.P. "O Progreso," que salió al mercado a finales del pasado año. A finales de éste, se espera el lanzamiento de un nuevo L.P. de Roberto Carlos, sobre el cual nada sabemos todavía, pero que debe ser muy bueno, según opiniones de algunos periodistas que dicen haberlo escuchado . . . El nuevo disco de Benito de Paula (Copacabana) está muy bueno y trae dos canciones que me hicieron reír mucho, pero para quienes van dirigidas, no creo que les vaya a hacer mucha gracia Una se llama "Assobiar e Chupar Caña," y habla de los jugadores de football que quieren ser cantantes y compositores, y a su vez, los compositores y cantantes que quieren convertirse en jugadores de football. La otra, "Osso duro de roer" está escrita para desmentir todas las veces que la prensa, la radio y la TV han dado la noticia de la muerte de Benito, en las situaciones y lugares más inverosímiles. La presentación del disco es muy buena. Creo que el éxito esta vez

(Continued on page 88)

RECORD WORLD LATIN AMERICAN ALBUM PICKS

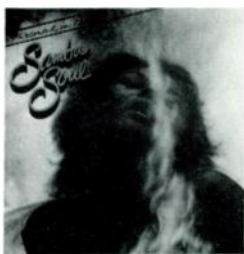


CABALLO DE HIERRO

CORTIJO—Coco CLP 130X

En producción de Charlie Palmieri y con Fe Cortijo en las partes vocales, el gran salsoso Cortijo ofrece aquí un paquete de grandes y muy comerciales temas bailables que venderán en las festividades. Entre otros "Mapeyé" (R. Cortijo), Lloralo, Lloralo" (R. Cortijo), "Guariquiten" (J. Ortiz) y "Songorocosongoro" (R.R.).

■ Produced by Charlie Palmieri and with Fe Cortijo taking care of the vocals, Cortijo and superb musicians offer a great salsa package that will sell well during the festivities. Good mixing! "Guaracha de Mayo" (R.R.), "La otra" (R.R.), "Bomba Carambomba" (R.R.) and "Bomba Merengue" (F. Cabrera).



RECORDED IN BRAZIL

SAMBA SOUL—RCA APL 1-263

La excelente labor de grandes músicos, arreglistas y la belleza de grandes temas, hacen de esta producción "disco" realizada en Brasil, un gran vendedor. Actualmente vendiendo fuerte con "Chove Chuva/mas que nada" contenida aquí. También muy buenas "Voce Abousou" (A. Carlos-Jocafi), "Cidade Maravilhosa" (A. Filho) y "Garota de Inapenama/Manha de Carnaval" (A.C. Jobim-V.Morales).

■ Superb musicians, arrangers and the beauty of unforgettable tunes are making a top seller out of this disco album in which the hit "Chove Chuva/Mas que Nada" (J. Ben) is included. Also good: "Garota de Ipanema/Manha de Carnaval," "Mambo No. 5" (P. Prado), "Está chegando a hora" (R. Campos-Henricao) and "Voce Abousou." Great mixing by Warren Schatz!



CREDO

ELSA BAEZA—CBS 582443

Con "Credo" (C. Mejia Godoy) vendiendo fuerte en España, Elsa Baeza sale con fuerza al mercado internacional con esta excelente producción. También se incluyen "En el tronco de un arbol" (E. Delán), "Cuando ya no me quieras" (Cuates Castiella), "Una canción" (O. de la Rocha) y "El Cristo de Palacauina" (C. M. Godoy).

■ With "Credo" at the top of the charts in Spain, Elsa Baeza could also make it big in the international Latin market with this superb production. "Rio, Rio" (E. Blazquez), "Ofertorio" (C.M. Godoy) and "Batelero" (Nijelson).



MI AMOR IMPOSIBLE

ALDO Y LOS PASTELES VERDES—Microfón M 76096

Nueva producción de Aldo y Los Pasteles Verdes en la cual se destacan "Hipocresía" (Giordano-Alfieri-G. Correa), "Quisiera hablarte" (F. Arias), "Quizás, quizás, quizás" (O. Farres) y "Mi amor Imposible" (J. Escajadillo).

■ New production by Aldo and Los Pasteles Verdes from Peru that could make it all over. "Hipocresía," "Mi amor imposible," "El Loco" (V. Cordero) and "Quinto Patio" (L. Arcaraz).

Nuestro Rincon (Continued from page 87)

that were supposed to totally clarify them. It is a matter of time!

Our deepest sympathies to Adolfo Pino, president of RCA Brazil, and his family for the passing of his mother in Argentina.

EMI-Odeon released in Spain a single by Tony Frontiera with "La Ultima Vez" b/w "Desde Hoy" with arrangements by Alfredo Domech. "La Ultima Vez" was performed by Tony at the Festival "Musical Mallorca 77," with which he was awarded by the critics with their "Premio de la Crítica" . . . Discos Pega, a subsidiary of Latin International, released a single in Los Angeles, by Santiago Viniás, "Pobre Corazón" and "Dime" . . . Dicesa released in Central America a single by Grupo Rebelion with "Dos por dos Suficiente" and "Contame Papa" . . . "Samba Lady" by Juan Pardo is a terrific tune that could make it big everywhere. Superb cut! . . . Fruko has been performing in Colombia's Penitentiaries, accepting the invitation of local authorities, as a result of the success of "El Preso" . . . Rodolfo just recorded in Colombia an album titled "El Show Bailable 1977" in which the tune "Todo lo sabroso engorda" (Whatever Is Good Is Fattening) was included. Since almost everybody is on a diet, this song could easily make it big . . . Rumors have been very strong in Miami regarding the split of the popular group The Judge's Nephews. The news was even carried internationally by a worldwide press agency. Carlos Oliva, leader of the group, declared this week: "The Judge's Nephews had been working too hard lately. Night after night performing in night-clubs and concerts, touring Latin countries and also rehearsing new repertoire, plus the fact that we have to keep recording in order to keep our popularity at the top which forces us to work in new arrangements and ways of expressing our creativeness, placed the group in certain kind of vicious circle. It is my intention after December 31st (after all our signed contracts will be fulfilled), to go into a period of rest and rehearsing that could permit us to record a new album that should be out by the end of February. After we accomplish that, The Judge's Nephews will perform only in certain concerts in the States and foreign countries, but no more night after night performances. That's killing the group and myself. Some of the members will go to a new group, others will keep studying, but The Judge's Nephews will stay alive and kicking more than ever. Of course, I am adding some new ingredients to the group so that I could fulfill our standards in new sound and rhythms. We are at the top and will stay in the top, even though I am forced to face some small sacrifices, such as this slowing down in performances. When it comes to money, everybody needs it, but there are more important matters in the life of a group. Either you keep creating and improving your own accomplishments or it comes to a point in which it does not disappear by self-imposition, it disappears by centrifugal force of repetition of sounds which produce monotonous and tedious performances that in the end kill the whole effect of creativeness, which is what makes any group sound different to any other. That's what The Judge's Nephews cannot face."

Alhambra Records signed the Puerto Rican group Moliendo Vidrio . . . Carlos Romero was appointed international promotion manager for Ariola, Spain. Our congratulations Carlos! . . . Elia is the new member of Acuario (Spain). Mayra Gomez Kemp is not in the group anymore since her duties as MC of a TV show aired by Television Española in Madrid is taking up all her time. Elia is a former member of Group Vibraciones and Vieja Banda . . . Ambar, a new label owned by Movieplay, Spain, released a single by José María Puro containing "Y seras Capaz" b/w "Mirala que sola está" . . . Elsa Baeza is smashing in Spain via "Credo" (Carlos Mejia Godoy). Our congratulations to Ele Juarez, recently appointed as product manager for CBS, Spain . . . Next week I will be reporting from the Los Angeles and San Francisco area . . . And that's it for the time being!

En Brasil (Continued from page 87)

va a ser superior al del pasado año.

Confirmado: Mauro Salles acaba de ser nombrado vice-presidente ejecutivo de la Cadena Tupi de Radio y TV . . . Marcos Lázaro por un lado y Pelé por otro, anuncian la presencia de Frank Sinatra muy pronto. Y? . . . Sydney Magal (Polydor) sigue cosechando éxitos. Todo indica que ocupará un lugar cimero en el mundo artístico brasileño.

Otro artista con problemas en Brasil fué Charles Aznavour. Cuenta la prensa de Sao Paulo que Aznavour casi no se presenta en la "Ta Matete" cuando se enteró que era una discoteca, quizá la más sofisticada discoteca de toda América, e hizo que el público asistente a su debut lo esperara por más de dos horas, y al final se presentó sólo durante treinta minutos, arguyendo que

estaba indispuesto y que tenía el "flu." Dicho esto, se fué, y dejó a los allí presentes espantados con su actitud, luego que éstos hubieron de pagar altos precios para ir a verlo actuar . . . La información que circula últimamente en este medio, pero sin confirmar aún, es la de que la Cadena Globo de TV y el gobierno de la ciudad de Río de Janeiro, andan en trámites para re-editar el fa-

moso "Festival Internacional de la Canción de Río de Janeiro," (FIC), cuya última presentación fué en 1971. Este evento fué de gran importancia para el turismo de la ciudad, y de volverse a implantar, sería el regreso de artistas conocidos, editores, productores de discos, etc. Seguiremos informando sobre este asunto . . . Y señores, por ahora esto es todo. . . . Hasta luego!

CBS, Fitzgerald-Hartley in Prod. Pact



Larry Fitzgerald and Mark Hartley have signed a production pact with Columbia Records, it was announced by Bruce Lundvall, president of CBS Records Division. Fitzgerald and Hartley are principals in Main Sail Music, an extension of Fitzgerald-Hartley Management and High Seas Music. The two will be responsible for finding and developing new talent for the Columbia label. Pictured here are, from left: Mark Hartley; Don Ellis, national vice president of a&r, Columbia Records; Bruce Lundvall, and Larry Fitzgerald.

Harvey To Peter Pan

■ NEW YORK — Ken Harvey has been appointed midwest sales manager for Peter Pan Records, according to an announcement by Martin Kasen, president of the firm. Harvey will be headquartered in Chicago.

Prior to his new appointment, Harvey worked in the sales divisions of Columbia and ABC Records.

Unusual Repertory from Columbia

(Continued from page 79)

taste the piece that brings to mind the turn of this century best is a French treatment of selections from *Norma*. There is something unforgettable about hearing "Casta Diva" performed by a cornet; one longs to hear a medley from "I Puritani" as well. The record is an intensely enjoyable one, brilliantly accompanied by Schuller, and full of Schwarz' special brand of musicianship.

Speaking of conductors, Columbia has also issued a record led by Pierre Boulez in which the former music director of the N.Y. Philharmonic hits precisely the area of repertory that he does best. Boulez programmed "Ameriques" on one of his Philharmonic programs in recent seasons and it was well performed. This is even better. The composer uses gobs of orchestral color and extreme dynamics and manages to catch a sense of South America without ever writing anything resembling folk music. The liner notes point out that the conductor said that each of his pieces discover their own form, and in "Amerique" one finds that the dramatic structure and slow build to a gripping, thrilling finale is brilliant. The use of many varieties of percussion is excellent, and Boulez maintains his usual clarity, essential in such a thickly

MVP/Polydor Inks St. Lewis

■ LOS ANGELES — MVP/Polydor Records has signed singer/songwriter Keni St. Lewis as its first artist, according to Freddie Perren, president of the new label.

The initial release, "Record City," is the title song from the motion picture soundtrack of the same name.

scored work. Following the score, I was, as often before, amazed at how precisely Boulez can achieve what the 20th-century composer demands, no matter how complicated.

Also on the record are Varese's very short "Ionisation" and the more complex "Arcana." Based on one short melodic motto, Arcana is full of repetitions, all clearly differentiated. If not as gripping as "Amerique," both should be heard.

At the other end of the pole Columbia has also issued a lovely 19th-century violin record with Isaac Stern, supported by the flamboyant romanticism of Daniel Barenboim. One side is Saint-Saens' familiar Violin Concert No. 3, full of Gallic color and melody with more consequential phrases than one can find in many of his piano concertos, and on the other Chausson's "Poeme" and Faure's "Berceuse." Barenboim's own feel for the romantic has been proved a thousand times over, and he lets it all out—with the proper elegance necessary to French music. Stern's sweet tone sounds wonderful, and his musicianship as always is top notch. His double stops and variation of vibrato would please a far younger violinist. This is a fine record; not new repertory, Heaven knows, but always good to hear.

Performance Royalty (Continued from page 3)

mented" using broadcasters' own financial reports (supplied on a confidential basis by the Federal Communications Commission), the RIAA says, "hopefully, the debates over the creation of a performance right in sound recordings can now proceed on the basis of facts, not fears." The RIAA adds that steps should be taken in any legislation "to ensure that the performers' share of royalties accrue to the performers and only the performers."

While Broadcast Music, Inc. commented only that it wanted assurance that any system enacted would protect BMI writers and publishers, all other comments filed at week end opposed some or all aspects of the report. Broadcast station representatives and the networks were especially critical of the report's findings.

Broadcasters stated they were unable to adequately review the report's findings because of its reliance on confidential FCC data. Despite the data's unavailability, however, they unanimously disagreed with the report's financial analysis of radio station's operations.

The report "fails to show conclusively" that the performance royalty in sound recordings "would not be severely adverse to radio broadcasting," according to comments filed by the Washington law firm McKenna, Wilkinson & Kittner, representing over 100 stations. Even though stations may not go out of business because of the proposed royalty, the National Association of Broadcasters argued, they may nonetheless "divert funds away from other program services to pay the additional royalties for broadcast of recorded music." NAB added that the Copyright Office would be acting "in an arbitrary and capricious manner if it embraced the study's conclusions as fact," claiming that the increased costs to stations would harm radio's competitive position with other advertising media, and that the royalty might go largely for ad-

ministrative costs rather than to performers.

"The absence of any showing that the general public welfare will be advanced by the institution of a performance right in copyrighted sound recordings" was hit by ABC, Inc., which claimed the report is therefore invalid because it relies solely on economic and "fairness" arguments.

Lobby

Meanwhile, broadcasters have begun mounting a massive lobbying offensive to defeat legislation proposing a performance royalty. Though hearings on such legislation are at least a year off, the broadcasters are wasting no time letting their legislators know of their opposition to it.

"We're going to use every lever that's available to us to see that it doesn't happen," remarked Abe Voron, executive vice president for government relations of the National Radio Broadcasters Association. "I think there's a real possibility that Congress could enact such legislation, so we're gearing up for an all-out fight to defeat it."

Voron added that radio station owners are "taking the matter into their own hands. They're becoming more formal with the record companies and record promoters. Several have told me they've cooled to the recording industry because it's trying to 'bite the hand that feeds it.' They're telling me, 'We don't see any record promotion people anymore, or accept their product. If we want a record, we go out to the store and get it.'"

The National Association of Broadcasters executive committee resolved recently to make opposition to the performance royalty its "top priority." The December issue of the Association's "Radioactive" magazine contains an "early warning" from the NAB's Jim Hulbert who calls the idea of such a royalty "manifest insanity" and urges radiocasters to "keep your powder dry and your rifles cleaned and oiled."

Robert Kastenmeier (D-Wis.), chairman of the House Judiciary Subcommittee which would consider performance royalty legislation, said earlier that hearings on the legislation might come during the next Congress (beginning in Jan., 1979) at the earliest. The recent death of his Senate counterpart, John McClellan (D-Ark.), has confused the bill's standing on the Senate side. According to subcommittee counsel Ed Williams, "It's still too early to tell who will be the new chairman. We probably won't be active until the first of the year."

Belkin-Maduri Taps Jimmy Fox

■ NEW YORK — Belkin-Maduri Management has appointed Jimmy Fox to the position of director of artist relations. Fox will oversee the career direction of all the acts signed to Belkin-Maduri Management and Sweet City Records.

Background

Fox was the founder, leader and drummer of the James Gang. He also played on sessions with artists such as Eric Clapton, Chuck Mangione, Stephen Stills, B.B. King and others.

ENGLAND

By PHILIP PALMER

■ This week, MIDEM's creative director **Peter Gooch** will announce the artists to appear in 16 special galas at Cannes. Highlights will include new ABC Records signing **David Clayton-Thomas and Blood, Sweat & Tears**, who will perform selections from their new album; **Lionel Hampton**; and screenings of several major rock movies.

PUBLICATIONS: Journalist **Mike Cable** has written a book called "The Pop Industry Inside Out" . . . **Tim Rice** and brother **Jo** and disc jockey **Paul Gambaccini** have just compiled "The Guinness Book of British Hit Singles (1952/1977)."

Rumor has it that **Cliff Busby** will be named managing director of United Artists Records . . . Private Stock president **Larry Uttal** is in town this week . . . Phonogram managing director **Ken Maliphant** has been named director of Polygram Leisure . . . Former manager of the late **Marc Bolan**, **Tony Howard**, has joined **Steve O'Rourke** on the board of Emka Productions. He will be responsible for managing the **Tom Robinson Band** and **Hawkwind**.

Coinciding with his return from an American and Canadian tour, **Rod Stewart** will begin promoting his latest album, "Foot Loose & Fancy Free," on December 22. The record has already claimed £75,000 billing on TV . . . After eight years of business, public relations firm **Tony Barrow International** will go into liquidation. Barrow and fellow director **Bess Coleman** will remain in PR and as partners in **Tony Barrow Management** . . . Former staff producer at CBS **Lem Libun** will join **Rocket Records** as head of a&r, effective January 3 . . . EMI is build a new £500,000 record and tape distribution centre in Athens located on land adjacent to the existing manufacturing complex of Columbia-EMI Greece, the EMI group's local subsidiary.

GERMANY

By JIM SAMPSON

■ MUNICH—The concert scene is getting back on the right track after being derailed by recent terrorist turmoil here. The hottest sets of the season had to be **Bob Seger** and the **Silver Bullet Band**. At most stops, Seger got his German audience out of their seats, clapping and cheering from the start, no small accomplishment on a Teutonic tour! With press reaction waxing ecstatic, EMI will be waxing a new Seger album early next year, **Helmut Fest** and **Juergen Thuernau** preparing a major marketing push. **Klaus Doldinger** was touring the hinterlands with a new formation; **Passport** now includes **Hendrik Scaper**, **Dieter Petereit**, **Willy Ketzer**, vocalist **Guillermo Gerardo Marchene**, the **Louis brothers** (**Roy** and **Elmer**) plus **Doldinger**. **Harry Belafonte**, the performance perfectionist, packed central European houses (and **Werner Kuhls'** pocketbook with one of the highest grosses of the year, estimated at well over \$1 million); new **Belafonte** product just hitting the stores includes his first CBS album and an Arcade sampler.

Truth in packaging? That's what **Offenbach** fans expected when they bought tickets for **Steppenwolf**, "with original members." The **Steppenwolf** that's on tour included only two familiar facts, **Nick St. Nicholas** and **Kent Henry** (themselves replacements in earlier **Stepp** formations). 35 official complaints of fraudulent promotion were filed with police by disgruntled fans. Promoter **Jens Michow** blames the local representative for the confusion, adding that similar problems were not faced in other cities.

A hard rocking **Donovan** came as a surprise, but a not unwelcome one, revitalizing his career on tour with **Yes**. Fans got more than they hoped for, critics a bit less, from **Yes** itself; **Rick Wakeman** held the spotlight as they played the popular cuts, supported by extraordinary light & set design and by rapturous ovations. The **Tubes** came to Munich, gave their audience a shock of considerable creative intensity, then left town before anyone could quite figure out what had hit them. **Smokie** didn't shock anyone (you can get thrown in jail for shocking young people the age of most of the group's fans), they just left their tens of thousands of admirers in well-orchestrated ecstasy.

Business briefs: **Dr. Udo Unger** steps down as managing director of Intercord Records in Stuttgart, a subsidiary of the huge German (Continued on page 91)

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—CHRISTMAS RUSH DEPT.: Last New Year's Eve **Rush** sold out two shows at a slightly scaled down **Maple Leaf Gardens**. This year the band is performing two shows at the end of the month at the same venue and by current indications it appears they will play for in excess of 30,000 fans. Meanwhile, New Year's Eve will see two other local acts, **Max Webster** and **Moxy**, share a stage at the **Seneca Field House**. Both acts have sold out **Massey Hall** previously and it's good to see two fine local acts share the bill. Both shows promise to cap off 1977 perfectly.

DOES THE CIA KNOW ABOUT THIS? Polydor Canada has signed a reciprocal deal with **Empresa de Grabaciones Y Ediciones Musicales (EGREM)**, Cuba's national record company, which calls for exchange releases. Polydor's **Denise McCann**, **Frank Mills** and **Stratavarius** will definitely have albums released in Cuba under the terms of the deal, and tours may also result. According to the Polydor people, just returned from Havana, the Cuban studio facilities are up to any international standard and the label feels confident that the Cuban-produced releases will meet with acceptance once they are released here. It should be interesting to see how well decadent Canadian disco tunes fare in the Cuban socialist climate. And vice versa.

EXECUTIVE TURNSTILE: **Jeff Burns**, GRT's national promotion and a&r head, has tendered his resignation in order to investigate a similar position south of the border with another label. A replacement is not expected until the new year. **John Dee Driscoll**, head of the Quality-distributed **Skyline** label, has been appointed Quality's new a&r honcho and national promotion man, replacing the departing (Continued on page 91)

JAPAN

コンフィデンス

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

■ Judging from the success of **Stuff's** recent concert tour of Japan it looks like the **Warner Brothers** artists are on their way to becoming superstars here. Five concerts in Tokyo and two in Osaka—from November 14-20—were all played to SRO crowds. So pleased were the promoters of the tour, **Universal Productions**, that negotiations are underway to bring **Stuff** back for another tour in early spring. It is normally considered very unusual for any group to appear in Japan twice in such a short period of time. Since the band's tour here, **Warner-Pioneer** records has reported a three-fold increase in sales of **Stuff's** albums. According to the record company, there are definite possibilities for several TV appearances. Additionally, a live recording is being considered for the spring concerts. The audiences at the concerts consisted primarily of people in the 15 to 25-year-old bracket, usually considered to be the heart of the Japanese rock market. According to **Warner-Pioneer** promo man **Yoshio Niwano**, since the release of the first **Stuff** lp most of the company's promotional activities had been directed at the 15-25 year-old age group with high expectations for **Stuff** to cap a large share of the rock-oriented youth market.

CBS Records Group president **Walter Yetnikoff** was recently in town with **CBS International** chief **Richard Asher** to observe operations at **CBS/Sony**, a joint venture enterprise. While the two executives were here they conducted a press conference on November 22 and did an interview with **Original Confidence** . . . **Polydor Records** celebrated its 25th anniversary in Japan with the release, on November 1, of 14 double lps featuring some of their top selling artists. Entitled "Best Artist Series," these double albums will be marketed for 3000 Yen (U.S. \$12). The series will consist of "Best of Albums" by the following artists: **Alfred Hause**, **Bert Kaempfert**, **The Who**, **James Brown**, **Astrud Gilberto**, **Hank Williams**, **Cream**, **James Last**, **Rory Gallagher**, **Jimi Hendrix**, **Shocking Blue**, **Connie Francis**, **Milva** and **Roy Buchanan**.

WEA, Radar Pact



Pictured following the signing of a 50/50 partnership with WEA Records are Andrew Lauder and Martin Davis (center) of the recently formed Radar Records Company. Lauder and Davis, formerly a&r chief and managing director of United Artists, respectively, are flanked by John Fruin, MD of WEA Records UK, and Richard Robinson, deputy managing director of WEA U.K.

Germany (Continued from page 90)

Book Club; after January 1, Unger plans to start his own production company, take consultant jobs and continue as head of the Intercord-affiliated Nobile Publishing. Also, Deutsche Grammophon/Polydor has completed its recent reorganization under **Wolfgang Arming** with the merging of all a&r and marketing functions into a unified a&p (artists and product) department.

Despite the failure of one of the four cameras, the 100th ZDF-TV Hitparade went off smoothly under the direction of **Truck Branss**. Number 100 was also the last to have titles chosen through an easily manipulated post card ballot system. Now, rankings will be furnished by **Karl-Heinz Koegel's** Media Control computer. Featured on the anniversary program (no other German entertainment show has reached this milestone) were top acts like **Heino**, **Michael Holm**, **Cindy & Bert**, **Chris Roberts** plus the winner of the last post card ballot, **Peggy March**, all introduced by **Dieter 'Thomas' Heck**.

Canada (Continued from page 90)

Greg Slight and **Bob Morten**. One of John's top priorities will be replacing Quality's domestic releases with other labels around the globe.

YOU SCREAM, I SCREAM, WE ALL SCREAM FOR . . . SHERBET???? That's what happened recently when **Sherbet** appeared at The El Mocambo a few weeks after supporting on a local Hollies date. The MCA act, from Australia, will also probably move to Toronto on a semi-permanent basis, certainly until they've finished recording their (American-released) album under the supervision of producer **Bob Ezrin**. When **The Little River Band** came to The El Mocambo, patrons were hanging from the club's rafters and LRB returned to headline Massey Hall shortly thereafter. Don't be too surprised if Sherbet does the same. They were well received in their club date and delivered an excellent show which was simulcast by CHUM-FM. Score another point for the Aussies.

ANOTHER CANADIAN/COMMIE CONNECTION??? A year ago the Toronto Symphony Orchestra was recorded live at Massey Hall with **Andrew Davis** conducting. The set has now been released by CBS, a double album, package featuring the works of Rusky composer **Alexander Borodin**. Plans are now complete for a TSO/Andrew Davis tour of The People's Republic of China in January and February of next year. We understand that the TSO is currently brushing up its ping-pong.

MOUNTIES INTO MUSIC??? The mail out of Ottawa, this nation's capital, has been horrible of late. No records, no charts, no nothing. Coincidentally, the Royal Canadian Mounted Police are currently under investigation there for illegal wiretapping, break-ins and . . . opening mail illegally! "No wonder the mail's so slow," offered one local wag. "We've got to give the Mounties speed-reading lessons!" Isn't it odd that the TSO can travel to China, but mail can't get out of Ottawa? That while Polydor is in Cuba inking deals with the com-mies, the Mounties are reading radio stations charts?

Import Reviews

SPIRAL

VANGELIS—RCA PL 25116 (U.K.)

The Greek keyboard maestro has been honing his talent through his last few releases to the point where he can now be considered a craftsman at turning out emotive extended pieces of electronic music. Once again he has composed, arranged, produced and performed all instruments with a sensitivity for melody.

NOW IS THE HAPPIEST TIME OF YOUR LIFE

DAVID ALLEN—Taploca TP 10017 (France)

The eccentric but creative force behind the original Gong has come out of his hibernation at the Banana Moon Observatory for another reminder of his offbeat vision. Allen goes on at some length about the Gong mystique, accompanying himself on acoustic guitar.

GALLEONS OF PASSION

FINCH—Rockburgh PD LP 101 (U.K.)

The new label makes an impressive bow with the third lp by this Dutch instrumental quartet. Guitars and keyboards are at the fore and contain elements of jazz and European progressive rock but the overall texture maintains a smooth edge through some sudden tempo shifts.

ROCK & ROLL MACHINE

TRIUMPH—Attic LAT 1036 (Canada)

With their first lp, this Canadian trio racked up impressive sales as an import and the pride of this small label stands to blossom with one of the most fiery hard rock sets in some time. Joe Walsh's "Rock Mt. Way" could provide the hook for the group led by up and coming guitar virtuoso Rik Emmett.

KOSS

PAUL KOSOFF—DJM 29002 (U.K.)

These two records provide a tasteful and indispensable insight into the work of the late guitarist. Three sides contain previously unreleased material from 1975 live dates and 1974 studio sessions while the fourth spotlights Kosoff with Free, as sessionman with Amazing Blondel and as a solo artist.

THE ALBUM

EATER—The Label TLR LP 001 (U.K.)

Not the most proficient musicians one will ever hear, but without making excuses for them, the young quartet plays with enthusiasm. The lp's sixteen songs include covers of Alice Cooper-David Bowie-Lou Reed material in addition to group originals which have had notable impact on Britain's new wave.

VISCONTI'S INVENTORY

TONY VISCONTI—Mercury 9102 602 (U.K.)

Tony Visconti has earned a reputation as an exemplary hard rock producer through his work with David Bowie, Thin Lizzy and T Rex. With his first record as an artist, he delves into a potpourri of styles including '50s rock, barbershop and pop. As can be expected, the entire lp has a lucid, well produced sound.



Becoming a 'Mini-Major' Force

By PHILIP PALMER

■ LONDON—It's not often that one finds a U.K. dealer launching his own label, entering artist management and other precarious aspects of the industry, but that's exactly what Bruce's Record Shops have done. Bruce's Record Shops were founded 10 years ago by Brian Findlay and rapidly grew into one of the hottest and most successful small record chains in Great Britain. Today the chain boasts six stores in Scotland and is one of the most popular record outlets among local teenagers.

The concept of the shops, according to Bruce Findlay, brother and partner in the chain, "was that they should be a lot more than just a reflection of current trends, but they should become a creative center where local bands and musicians could go, feel at home and talk to guys behind the counter who understood and sympathized with their problems."

Findlay believes that the logical progression was either to expand into a major chain of record shops or to get involved with promoting bands, managing bands and ultimately recording bands.

Cafe Jacques

The first venture undertaken by Bruce Findlay was the signing to a management contract of a local band, Cafe Jacques. The band was subsequently signed to CBS Records, London in April, 1976, and the

result is a debut album, "Round The Back," and a single, "Dark Eyed Johnny," both produced by Rupert Hine, and released early November.

Columbia will be releasing the album in America in late January and the band will undertake a short promotional tour in March.

Cafe Jacques, a four-piece band, write their own material and around two years ago signed a worldwide music publishing deal with Bill Martin of Mews Music.

Zoom

In addition, Bruce's Record Shops launched their own label a few months ago, Zoom, featuring material by local bands. First releases were "For Adolf's Only" by the Valves and "Put You In The Picture" by PVC2. Both singles have sold fairly well throughout the U.K. Findlay reports that on a recent visit to America he saw the discs on sale in New York and Los Angeles. Zoom product is also available in Sweden through a deal negotiated with Fanji Tandan, local distributors of Tandan International.

Although Zoom initially was introduced as a launching pad for new local acts, Bruce Findlay said, "We would like to think, and certainly intend to encourage the bands we sign to stay with the label in order that we can both grow to become a 'mini major' force."

Jarre Promo Tour



Polydor recording artist Jean Michel Jarre, the electronic music composer of "Oxygene," recently made a four city rap tour through the U.S. Jarre is shown here meeting executives of Polydor Incorporated. Standing from left: Ekke Schnabel, vice president legal affairs for Polygram; attorney Alfred Schlesinger; Francis Dreyfus, Jarre's co-manager and president of Disques Motors Records in France; Len Eband, Polydor's west coast publicity head; and Stan Witold, Jarre's co-manager and an executive of Disques Motors. Seated is Jarre.

Snuff Garrett Pacts with UA



Snuff Garrett's Garrett Music Enterprises has entered into a non-exclusive three-year production deal with United Artists Records. Under the agreement, Garrett will produce five albums per year to be released through U.A. Pictured after the signing are, from left: Bud Dain, executive vice president of Garrett Enterprises; Arlie Mogull, president of United Artists Records, and Snuff Garrett.

JAPAN'S TOP 10

Singles

1. WANTED
PINK LADY—Victor
2. WAKAREUTA
MIYUKI NAKAJIMA—Canyon
3. NIKUMIKIRENAI ROKUDENASHI
KENJI SAWADA—Polydor
4. COSMOS
MOMOE YAMAGUCHI—CBS/Sony
5. AI NO MEMORY
SHIGERU MATSUZAKI—Victor
6. NINGEN NO SHOMEI
JOE YAMANAKA—Warner/Pioneer
7. SHIAWASE SHIBAI
JUNKO SAKURADA—Victor
8. KAZE NO EKI
GORO NOGUCHI—Polydor
9. SHISYUKI
HIROMI IWASAKI—Victor
10. BIIDORO KOZAIKU
MIZUE TAKADA—Teichiku

Albums

1. DANRYU
SALURI ISHIKAWA—Columbia
2. BOHEMIA NO MORI KARA
IRUKA—Crown
3. UMUKAZE
KAZE—Crown
4. OMOIKIRI KIZA NA JINSEI
KENJI SAWADA—Polydor
5. BEST HIT ALBUM
SHIGERU MATSUZAKI—Victor
6. OLIVIA NEWTON-JOHN'S
GREATEST HITS
Toshiba/EMI
7. HAVE A WINE
CHAR—Canyon
8. HIROMI SELECTION
HIROMI OHTA—CBS/Sony
9. DEATTA HITO NI
KARYUDO—Warner/Pioneer
10. LOVE SONGS
BEATLES—Toshiba/EMI

Fontana Expands

■ NEW YORK—Joe Fontana, president of Joe Fontana Associates, has announced that Steve Altman has joined his office. Upon making the announcement, Fontana stated that he is planning to expand his office with the signing of some new acts.

Altman was formerly an agent with Associated Booking Corp.

Blackwell to Springbrd.

■ LOS ANGELES—Len Levy, vice president / marketing for the Springboard Distributing Corporation, wholly owned subsidiary of Springboard International Records, Inc., has announced the appointment of Larry Blackwell as southern regional sales manager. Blackwell, who has been a salesman for the company for several years, will be based in Atlanta.

Southland Ceases Operations

(Continued from page 12)

Personnel at Southland were given written notice Tuesday (6) that the company was ceasing operation, and were told that the Pickwick suit was a major factor in the decision.

Southland served both Emerald Cities (Oz) and Music Scene stores, another chain separately incorporated but related to Southland, reportedly through common corporate board members. The closing of Southland, it is speculated by local retailers and distributor sources, may have a serious effect on the Oz chain because the retailer has not been active in seeking credit from

other area distributors.

Additionally, it was reported by usually reliable Atlanta sources that WEA representatives were in the process of reclaiming product from the Southland warehouse, although no verification from either manufacturer sales arm or Southland was obtainable. The Southland phone number is currently being operated by an answering service that verifies only that "the corporation has closed."

It is further speculated by knowledgeable area observers that two major manufacturers may file suits against Southland.

Phonogram, De-Lite Celebration



Phonogram, Inc./Mercury Records recently hosted a cocktail party in honor of the marketing and distribution pact with De-Lite Records. Pictured from left: Irwin Steinberg, executive vice president/Polygram Corporation; David Fitzpatrick, manager, Kool and the Gang; Kool; Ronal Bell, Kool and the Gang; George Brown, Kool and the Gang; Charles Fach, executive vice president, general manager, Phonogram, Inc./Mercury Records; Robert Vigorito, coordinator of production, promotion and sales for De-Lite Records; Clatus Smith, Kool and the Gang; Stan Price, national r&b promotion, De-Lite Records; Gabe Vigorito, executive vice president, De-Lite Records.

Midland Music Pacts With Noel Gay

■ NEW YORK — Midland Music International has concluded a sub-publishing arrangement in the United Kingdom with Noel Gay Music, according to Ed O'Loughlin, executive vice president of the firm.

This is the only change in the international representation of the Midland catalogues. The firm is still represented worldwide by Intersong, excluding Germany, where copyrights are licensed through the Siegel Companies.

AM Action

(Continued from page 77)

aired. These stations already report it at #1: WRKO, WZZP, WSAI, WJBQ, WICC and WAVZ. Still being added at stations such as WABC, 96X, WCOL, WNOE, 98Q, WNDE and KIIS-FM. Good moves at 13Q 12-10, WPGC 7-2, WQXI, 24-19, Z93 HB-30, WDR0 17-12, WMET 23-14, CKLW 10-8, WOKY 12-6, KSLQ 27-12, KXOK 27-22, KRBE HB-22, WGCL, 11-3, 10Q 30-23, WPEZ 19-15 and WIFI 26-19.

Billy Joel (Columbia). Continues week after week to pick up stations as well as making good upward moves. Was added this week at CKLW, WSAI, Q102, KILT, KNUS, WCAO and K100. Taking good moves at



Dan Hill

WKBW 24-17, Y100 25-22, 13Q 30-25, WQAM 36-28, 96X 12-9, WQXI 6-5, WLAC HB-28, WMAK HB-32, Z93 7-2, WDRQ 36-30, WOKY HB-33, KSLQ 33-24, KXOK 33-27, KDWB 27-25, KSTP 22-14, KJR 24-20, WNOE 39-34, KING HB-28, WPEZ HB-33, WRFC 18-11, WGLF 34-29 and WBSR 12-7.

Dan Hill (20th Century) "Sometimes When We Touch." This song started by picking up good secondary stations and is moving right into the major markets with such adds as 13Q, 96X, WMAK, WSAI, KDWB, KBEQ, KING and B100. Also moving at WQXI HB-30, KSTP 26-18, WNOE 38-31, WPEZ 30-26, WICC 16-13, WRFC 35-30, WAIR 30-25 and KTOQ 30-14 and on WOKY, CKLW, 10Q and KFI.

Bee Gees (RSO) "Staying Alive." This song was forced out of the "Saturday Night Fever" album by radio stations adding it almost the moment they heard it. Added this week at WKBW, WLAC, Z93, KXOK, KILT, 10Q, KNUS, 14ZYQ, WICC, 98Q, WISE, WAIR, WGLF, WFLB, WBSR, KTOQ and K100. It is already on WRKO, KFRC, WPGC, CKLW, KHJ, WCAO, WIFI and KFI.

NEW ACTION

Foreigner (Atlantic) "Long Long Way From Home." The third cut from their platinum album is Chart-maker of the Week with adds at KXOK, WCAO and is on WPEZ, KHFI, K100, WBBF, WICC, 98Q and WISE.

New Wave News

(Continued from page 78)

will be records by the **Mumps** on the Bomp/Exhibit J label, two eps by **Iggy & the Stooges**, and new product by the **Shoes**, **20-20**, the **Jook**, **Earle Mankey**, **Willie Alexander**, the **Poppees**, the **Zeros**, **Milk & Cookies** and the **Boysfriends**.

RADIO NOTES: Progressive stations around the country are beginning to allot hours now, rather than just minutes, to the new wave. **Rodney Bingenheimer's** Sunday evening show on KROQ (Los Angeles) is two hours of new wave, imports and local bands from 8-10 P.M. A feature of "Rodney on the ROQ" is the bi-weekly airing of RW's New Wave Top 10. Thanks Rod . . . Boston's WBCN has hired well-known local DJ, **Oedipus**, to do its Friday overnight (2-6 AM). The four hour show concentrates on new wave but also includes reggae, r&b and classic oldies.

Although radio is finally waking up to this music, radically innovative programming still seems largely limited to college radio. Recently, Brooklyn College's WBCR obtained exclusive rights to record live events at New York's Max's Kansas City. Pre-recorded, live from Max's, broadcasts will be a bi-weekly Friday feature starting December 16 at 8:00 PM. WBCR broadcasts at 590 AM and on cable TV's channel L. Already in the can are performances by **The Brats** and **The Diodes** . . . Of course, experimental programming can get out of hand like two weeks ago when Brandeis University's WBRS played The Ramones' "Rockaway Beach" continuously for an hour.

UPS & DOWNS: Punk rock venues are giving many punky cult heroes of the '60s a chance to make comebacks and get some of the recognition they either did or didn't deserve back then. On December 6, San Francisco's Mabuhay Gardens hosted a sold out show by **Nico** (formerly of the **Velvet Underground**). Nico, who is currently without a contract, played organ and sang to a wildly enthusiastic crowd . . . Mabuhay is having some troubles though—a show by **Eddie & the Hot Rods** had to be cancelled when the local musicians' union #6 complained that the club does not feature enough union bands. The union threatened to have the Rods' work permits revoked. Legal compromises are being negotiated between the club and the union.

What was New York's prototypical punk club, The Coventry in Queens, will be re-opening once a week beginning January 11. During the club's heyday (1972-74) the likes of **Kiss**, **New York Dolls**, **Ramones**, **Wayne County** and **Heartbreakers** played regularly. Bands interested in getting gigs should call Deborah or Jack at (212) 724-3734 after 7:00 PM.

RECORD MAKES RECORD & OTHER STUDIO STUFF: **Warsaw Paxt** have recorded the first punk direct-to-disc lp. The album, recorded at London's Trident Studios with no mixing or overdubbing, was packed and shipped to London stores within 18 hours making it the fastest rock album ever. The lp, "Needle Time," will be noted in the Guinness Book of World Records and should reach American import shops this week.

The **Paley Brothers** are currently recording an lp with the Ramones laying down the instrumentation on an old **Richie Valens** song, "Come On Let's Go." Production is being handled by **Earle Mankey** and **Tommy Ramone**.

Three week old Rainbow Studios, "dedicated to the revitalization of rock," is ready for bookings. The studio, at 222 West 37 Street, offers full production facilities and pressing services for private distribution. Interested bands can call **Ken Cooper** by dialing (212) RAINBOW.

SOME CALL IT PUNK BUT WE THINK IT'S JUST ROCK & ROLL: This week's domestic releases show a strange trend—lots of rock and roll being heaped upon the punk bandwagon. Whiplash Records has two of them available thru Peters Intl.: The **Killer Kane Band's** ep, "Mr. Cool," featuring ex-N.Y. Dolls bassist **Arthur Kane** is a thudding **Aerosmith**-type recording from 1976 and The Brats 1974 disc of "Be A Man"/"Quaalude Queen" which is too arranged and contrived to capture the essence of a good punk rocker . . . **Zombie Records'** debut release is a catchy, seasonal novelty disc from **The Ravers** called "(It's Gonna Be A) Punk Rock Christmas." More a cute rocker than a punker, it's fun to listen for the names of your fave rave new wavers . . . **Jimi Lalumia & Psychotic Frogs** (Death) have pretty much captured a punk anthem with "Death to Disco"—it's chorus repeats the T-shirted phrase "Disco Sucks." Again, not really a punk rocker, but it holds the distinction of being banned by a major east coast retail chain. For better or worse, last year everything had a disco version, this year it's punk. Next year "Death To Punk?" Have a happy punk year!

Lounge Circuit Fills L.A. Talent Gap

By SAM SUTHERLAND

■ LOS ANGELES—While a musician's earliest, unsung performances and the payoff of prestige headlining status at top concert halls represent two familiar and well-documented stages in the typical pop career, the intermediate trials and potential benefits of the touring lounge act are less often examined in the trade.

Yet booking agent Lou Alexander, who books as many as 40 different lounge acts per week throughout California and Nevada, asserts that the thousands of rooms he books throughout the west are providing developing talent with a stable source of income at a stage in their careers when no other regular performing experience would likely be available. "I think lounges are saving musicians' lives," Alexander commented emphatically in a recent conversation with RW. "They give them a chance to work up their own material, have a place to perform that material, and bring in a check on a weekly basis when there are no other outlets for that talent."

Alexander is himself a veteran of the lounge circuit, a comedian whose own career coincided with the decline in nightclubs as a nationwide booking network. Today he notes that live club entertainment in the U. S. has undergone a pronounced shift toward a handful of prestige music clubs in some major markets and a second tier of lounges with live music policies, the latter seldom discussed by major booking agents looking for the top dollars offered in halls and top clubs.

"Every major city had a top night club at one point," he recalled of the live talent scene prior to the '60s. "But television helped kill that off, as did all those acts who quickly outpriced themselves because of the money being paid in Vegas and Tahoe, and in the concert area. As a result, lounges started to flourish."

Alexander notes that in addition to the Las Vegas and Tahoe main rooms, the lounge circuits in the west have undergone a dramatic expansion during the past decade, with their penetration of suburban markets especially significant. "There are now around 400 rooms offering live entertainment in Orange County alone," he points out. "I'd say it has more live lounge entertainment than anywhere else in the world."

Part of that growth has been somewhat obscured by the fact that those rooms include discos, he adds. Western discos are increasingly adding live talent policies to provide a more varied

schedule for local patrons, and such venues, he agrees, point up the potential for contemporary r&b, pop and rock acts to build up lounge work.

In trying to fully cover his market, Alexander utilizes offices in Los Angeles and San Diego, and expects to open a third in Orange County, with a staff of four other agents currently involved. Since deciding to open the agency in 1971, he has focused primarily on the lounge circuit, "because I had played all those rooms, and thus knew all the rooms." However, several acts already point up his expected move into recording and main room representation: on the one hand, there are acts with past recording careers like Pratt and McLain and the Mickey Dolenz/Davy Jones "Monkees" package.

Alexander candidly notes that

his current emphasis on lounge acts has cost him some roster artists who sought new representation when a recording contract entered the picture, but he asserts that the growing viability of the lounge market, along with his agency's broadening involvement in amusement park bookings and main rooms, could provide him with more loyal acts. "If I make 10 heavy groups in the next five years, seven of the 10 will remember William Morris, but forget that I kept them alive for a few years," he predicts.

Typical incomes for acts working the circuit begin with weekly fees of "anywhere from \$1,000 to \$2,000 a week for a self-contained group that's based in L. A." Alexander's clients work as local acts so long as the club is within a 60-mile radius; from there, they're handled as road acts.

Pousette-Dart at The Line



Capitol recording artists the Pousette-Dart Band recently appeared at the Bottom Line in New York and introduced some new material from their upcoming lp, produced by Hank Medress. Backstage after the show (from left): (back) Hank Medress, producer of new Pousette-Dart Band lp; Richard Landis, director of talent acquisition, east coast, Capitol; Geoff Sager, customer service rep., Capitol; John Troy, member of Pousette-Dart Band; Doree Berg, associate research director, Record World; Maureen O'Connor, east coast press coordinator, Capitol; (front) Doreen D'Agostino, east coast artist relations coordinator, Capitol; Jon Pousette-Dart; Ira Derfler, district manager, Capitol; Jerry Schrage, sales rep., Capitol; Michael Dawe and John Curtis, both members of Pousette-Dart Band.

Phil Silverman Dies

■ NEW YORK — Phil Silverman, formerly vice president and general manager of the record and tape division of Bruno-New York, the RCA distributor in the Metropolitan New York area, died November 7 in Surfside, Florida. He was 82.

Silverman, a 50-year veteran of the music industry, started as a retail sales specialist on the east coast in 1918. In 1923 he joined Bruno-New York Inc.

Phono Distrib. Pacts Swinger

■ LOS ANGELES — Phono Record Distributing Corporation has announced that Swinger Records has signed an exclusive national distribution contract with the firm.

Welch Forms Company

■ NEW YORK — Robin E.G. Welch, head of Marquee International, is establishing a film production company in Los Angeles to produce a number of feature motion pictures and youth music oriented projects.

The company is seeded through its distribution arm with management, publishing and merchandising subsidiaries being formulated to retain their motion picture tie-ins.

Polydor Promotes Ganis

■ NEW YORK—Harry Anger, VP, marketing of Polydor Incorporated, has announced the appointment of Andrea Ganis to the position of national secondaries promotion manager.

FCC Clarifies Rules On Station Ownership

By IRWIN B. ARIEFF

■ WASHINGTON — The Federal Communications Commission has affirmed and clarified rules issued last March to prohibit regional concentrating of broadcast ownership.

The rules, which became effective April 22, "grandfathered" existing station ownerships, but forbade future common ownership of three broadcast stations if any two are within 100 miles of the third and there is an overlap in any of the stations' primary service contour. The FCC said it would consider AM-FM combinations as one station if they were in the same market.

In clarifying the rules, the FCC said the term "markets" had caused considerable confusion among broadcasters. The agency explained it would consider an AM-FM combination to be one station under the new rules if they both are licensed to the same urban area as defined by the U.S. Census Bureau, or if the communities to which they are licensed are within 15 miles of each other. The FCC also said it wouldn't allow an AM station owner to add an FM station if its primary service contour would overlap with any of the owner's other stations. Finally, the FCC said it would continue to foster the development of UHF television by judging regional ownership situations involving UHF on a case-by-case basis.

Mercury Names Four To Promotion Posts

■ CHICAGO—Jim Taylor, national promotion director of Phonogram, Inc./Mercury Records, has announced the appointment of Tom Mazzetta to regional promotion manager for Mercury in Los Angeles as well as three new additions to the local promotion staff of the firm: Bob Destocki in Chicago, Doc Remer in Cleveland, and Don Stowne in Los Angeles.

Tom Mazzetta had been the local promotion manager for the Southern California area for Mercury before taking over the regional post. Don Stowne replaces Mazzetta as local promotion manager for Los Angeles.

Bob Destocki will cover the Chicago - Milwaukee - Madison, Wisc., territory for Phonogram/Mercury. Destocki has been local promotion manager for Columbia and Warner Bros. Records.

Doc Remer will cover the Cleveland-Pittsburgh-Buffalo market area for Mercury. For the past three years he has run Diamond Development Corp., a consulting firm for artists and managers.

BMI Honors Kristofferson



BMI recently saluted 150,000 hours of performances with the presentation of three million-performance awards to Kris Kristofferson for "Me and Bobby McGee," "Help Me Make It Through The Night" and "For The Goodtimes." Pictured from left: Bert Block, Combine Music Pub. Co.; Kristofferson; Frances Preston, VP, BMI; Bob Beckman, Combine Music Publishing Co., Roger Sovine, asst. VP, BMI.

Crossovers Key Country Christmas Sales

By WALTER CAMPBELL

■ NASHVILLE — Reports from retailers indicate that country sales are rising significantly this holiday season with increases by as much as 45 percent over last year.

Crossovers are leading the pack, record dealers say, but the whole category of country music is hotter this year, at about the same rate as increases in pop sales. But several retailers note that country and country crossover products are holding their own despite the lack of major new releases in recent weeks.

"Sales have picked up in proportion to everything else, as far as country goes," said Record Bar's Ben Hicks in Atlanta. "The only difference I've seen is there have not been any major new albums coming out recently whereas there have been several major rock albums released. The albums that are in my top 10 country category are the ones that have been out."

Country records are moving about 45 percent over last last Christmas season in Seattle, said Don McCarthy of Wide World. "Country is making an advance in the market. There is more country product in top sales, much of which is crossover, but some pop artists are crossing to country, too." McCarthy cited Johnny Paycheck, Dolly Parton and Crystal Gayle as leading artists. "And of course Elvis, if you want to classify him as country."

Farther south, crossovers are the big winners this Christmas season, although more hardcore country products are showing strength, according to Gary Mansfield of Licorice Pizza in Los Angeles.

"Country is definitely up over last year, maybe over 50 percent. One of the reasons is that there are more crossover records than last year," Mansfield said. Dolly Parton, John Denver, Crystal Gayle, Kenny Rogers and Dave and Sugar

head the list, he reports, and "Johnny Paycheck and Marty Robins are moving up, too."

Odyssey's Dale Klieback in Santa Cruz, N.M., echoes the west coast report: "With new releases by people like Dolly Parton and Crystal Gayle kind of overlapping into rock it's really moving them up. Country sales this season are excellent, as are all sales now."

World Records in Phoenix reports sales up 30 percent over last year. That includes all categories, according to owner Rick Yorman, "but for Christmas, the Elvis Christmas album is the best seller we have. Aside from that, newer country releases are doing very well—artists like Merle Haggard and Dolly Parton. People seem to be buying them as gifts. Country sales may be up even a little better than the rest. We've got a good country market here that's growing fast."

Major record releases in the country field were made well before the current upsurge in sales for Christmas, retailers noted. Officials of at least three major country record labels claim no real strategy was planned for the Christmas season other than having the releases out in plenty of time for the rush.

Record label executives and retailers agree this is the biggest Christmas season the record industry has ever had, particularly for country releases.

"People are spending more money than ever on leisure products," said one music in-

(Continued on page 96)

NASHVILLE REPORT

By RED O'DONNELL



■ NBC-TV is going to air a three-hour "Fifty Years of Country Music" special Sunday, Jan. 22 (8-11 p.m. EST). Co-hosts (in order of appearance) will be Glen Campbell, Dolly Parton and Roy Clark. Special guests include Johnny Cash, Ray Charles and Loretta Lynn, plus the first appearance in 15 years by Gene Autry. (The show is now being filmed at various venues around the country—including the Grand Ole Opry House—under the direction of Joe Cates, who says: "It's going to be

an unprecedented salute to country music and we are going to try to have every name artist on the show—in addition to some clips of performers no longer with us.")

The centerpiece on the front of Loretta Lynn's Christmas card depicts a Loretta-look-alike doll.

"No," said the MCA recording artist, "I am not putting a Loretta Lynn doll on the market. It is one that a fan sent me. I have received hundreds of hand-made dolls through the years. I don't collect dolls—I collect salt and pepper shakers—but I do keep the dolls that people send me."

Incidentally, the "correspondence" side of the 7x9 card includes this message "Merry Christmas and Happy New Year from me and this Loretta Lynn doll. She don't look good but she looks better than I do right now. Your friend, Loretta Lynn."

Speaking (or writing) about Christmas greetings, through the years Elvis Presley and/or his manager Col. Tom Parker mailed out millions of cards and calendars during the holiday season. Will any be mailed this Yuletide? I'm told the cards and calendars will be combined—

(Continued on page 97)

Morris Inks Milsap

■ NASHVILLE—RCA artist Ronnie Milsap has announced that he has signed with the William Morris Agency for all aspects of his career, including bookings in television and personal appearances.

Milsap is due to begin work on his next RCA album shortly.

COUNTRY PICKS OF THE WEEK

SINGLE

VERN GOSDIN, "IT STARTED ALL OVER AGAIN" (K. Milete/G. S. Paxton/J. Lust; Garpax, ASCAP/Kaysey, SESAC). An easy-going, soulful ballad. Gosdin's unmistakable vocals, Janie Fricke's harmony back-up and Gary Paxton's production combine to insure another hit single from the album, "Till The End." Elektra 45411.

SLEEPER

DAVID FRIZZELL, "JESSIE" (J. Ian; Frank Music, ASCAP). A haunting version of this Janis Ian song. Frizzell's restrained interpretation and a well-executed mandolin solo break add finesse to this cut. MCA 40844.

ALBUM

LITTLE DAVID WILKINS, "NEW HORIZONS." Wilkins' strong vocal ability is the key to this album. The variety of cuts, up-tempo numbers to sad country ballads, remain consistent with well-done vocal and instrumental production. A solid country album. Playboy KZ 35028.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Jerry Reed — "You Know What"

Pal Rakes — "If I Ever Come Back"

Ronnie McDowell — "I Love You, I Love You, I Love You"

David Houston — "It Started All Over Again"

Jim Ed & Helen — "Fall Softly Snow"



David Houston

It's now official — Elektra has declared Vern Gosdin's "It Started All Over Again" a single release, and has reshipped his previous hit "Till The End" with its "B" side featured. Since David Houston already has a single of the same song on the market, it's a sure thing the tune will get an abundance of play. Pick your

favorite and go!

It's hard to follow a smash like "The King Is Gone," but Ronnie McDowell appears to have the situation well in hand with "I Love You, I Love You, I Love You." Those who have added it so far report



Beverly Heckel

rave reactions, and they include WKDA, WWOK, WPLO, WPNX, WVOJ, WMNI, WXCL, KCKC.

It's a family affair with Jerry Reed teaming with his teenage daughter Seidina on "You Know What." Early action in from KENR, WUNI, WSLC, WPLO, KDJW, KFDI, WPNX, WMNI.

Beverly Heckel is making a good showing with "I'm Not Blind" at KJJJ, WRCP, KSOP, WCMS, WTSO, KFDI, WSLC, WPIK, KGFX.

(Continued on page 97)

Country Comes to N.Y.



Mel Tillis (MCA), Donna Fargo (WB), the Oak Ridge Boys (ABC) and Alvin Crow (Polydor) shared a country music bill at Carnegie Hall recently, broadcast live by WHN in New York. After the show, all four labels honored the stars at Giorgio's. At the reception: (top left, from left) George Lee, vice president, east coast operations, MCA; Mel Tillis; Jeff Lyman, national country promotion director, MCA; Barry Goodman, N.Y. promotion, MCA; (top right) Mrs. Neil Rockoff; Pam Green, music director, WHN; Siew Cohen, promotion manager, Warner Bros.; Donna Fargo; Neil Rockoff, general manager, WHN; Bonnie Rasmussen, country publicity and artist relations director, Warner Bros.; (bottom left) Larry Baunach, vice president, ABC/Dot; Mickey Wallach, N.Y. promotion, ABC; Duane Allen of the Oak Ridge Boys; Jackie Smollen, merchandising manager, ABC; Ron Chancey, Oak Ridge Boys' producer; Bill Golden and Richard Sterban of the Oak Ridge Boys; Bob Anderson of Country Music Magazine; and Shelly Rudin, N.Y. branch manager, ABC; (bottom right) on stage at Carnegie Hall, Michael Bane (left) of Country Music seized the opportunity to present Alvin Crow with a special "Bullet" award. Crow received the award from the magazine's editors for best new male vocalist and best lp of the year by a new artist.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ The new live 100kw country station in Montgomery, Ala. (no call letters assigned as of this writing) has pulled **Big Jon Anthony** in as PD. He comes from WYDE in B'ham. The station will be on the top floor of a new bank building in Montgomery with excellent physical facilities. Anthony is in need of a couple of things, one being qualified air talent and news people, professionals that want to be a part of a new station. He is also in need of help in the "oldies" category for his non-existent library. Call him at (205) 264-7392 or drop a line to P.O. 1466, Montgomery, Ala. 36102 . . . **Les Acree** has departed WKDA, as mentioned in a prior column, for the PD chair at WMC in Memphis, replacing the departed **Bob Young**, who travels south and west to the PD chair at KIKK, Houston, replacing the departed **Chris Collier** who is now PD at KCKN, Kansas City, Kan., replacing the departed . . . and so on ad infinitum.

KSON has accepted the chore of acting as the official Toys For Tots receiving station in San Diego. This is a function that hundreds of stations around the country perform in conjunction with the U.S. Marine Corps, and one that does more, perhaps, to bring a little light into dimly lit lives than any other. KSON has planned a number of listener oriented functions with the admission price being a new toy . . . Correction, please: **Dale Turner** is MD at WKDA, Nashville . . . **Eddie Briggs** now writing a column for Mother Trucker News.

Nashville AFM Local Sets To Open Offices

■ NASHVILLE — The American Federation of Musicians Local 257 will celebrate the opening of its Nashville headquarters with an open house at 2 p.m. Dec. 18. AFM International president Hal Davis and secretary-treasurer Marty Emerson are expected to attend. Local 257 president is John DeGeorge.

CBS Promotes Pritchett

■ NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced the recent appointment of Tom Pritchett to the post of southeastern regional country marketing manager, CBS Records, Nashville. Pritchett, who replaces retiree Zim Zemarel, will report directly to Blackburn in Nashville.

Duties

In his new post, Pritchett will be responsible for the coordination of country music sales and promotion within the southeastern region of the country. Through the existing branch organization he will carry out the Nashville marketing emphasis, enlisting the cooperation of and coordinating his efforts with the CBS branch country music specialists, local promotion managers, and the regional promotion marketing manager within his geographical territory.

Pritchett began his career with CBS Records in 1971 as a dealer inventory clerk in Atlanta. In 1972 Pritchett became an Atlanta based CBS sales representative, a post which he held until his '76 appointment to the post of Atlanta branch country specialist for CBS Records.

Country Xmas Sales

(Continued from page 95)

dusty executive here, "and the country product is getting better and better."

"Country product is selling for Christmas gift items now," observed a retailer "because people are now seeing for the first time that it is a valid kind of music performed professionally by some good musicians and singers."

Country Hotline (Continued from page 96)

LP Interest: From Ray Griff's album "Raymond's Place," WIOD has chosen "Pretty In Blue;" KWMT is airing "Goodbye Baby." Jerry Lee Lewis' LP cut "Who's Sorry Now" playing at WITL; the Marty Robbins cut, "Return to Me," is the choice at KCKC.

Exceptional airplay showing on several new seasonally-flavored releases, including Cristy Lane's "Shake Me I Rattle," Jim Ed & Helen's "Fall Softly Snow" and Bob Luman's "A Christmas Tribute."

Mel McDaniels is starting strongly with "God Made Love," added this week at KERE, KFDI, KWKH, KCKC, WXCL, KLAK, WSDS, WPIK, KGFX, WPNX, KJJJ, WIOD.

Initial strength showing on John Wesley Ryles' "Shine On Me" in the southwest; Pal Rakes' "If I Ever Come Back" starting in midwestern and southwestern markets.

Barbara Mandrell has a strong start on "Woman To Woman." First week adds include WWVA, KIKK, KENR, WPNX, WMNI, KRMD.

SURE SHOTS

Donna Fargo — "Do I Love You"

Vern Gosdin — "It Started All Over Again"

Mel Tillis — "What Did I Promise Her Last Night"

LEFT FIELDERS

Darrell Dodson — "Tied To A Tiger"

Hank Williams, Jr. — "Feelin' Better"

David Frizzell — "Jessie"

AREA ACTION

Cathy O'Shea — "Broken Dolls Need Love Too"
(WWOK, WKDA)

Katy Southern — "Two Doors Down" (WPNX)

Mary Miller — "The Longest Walk" (KRMD)

Nashville Report (Continued from page 95)

and mailed by Col. Parker. I don't know the makeup of the card, but it probably will be the last, so it'll be a collector's item!

These people are birthdaying this week: **Charlie Rich, Nat Stuckey, Jerry Wallace, Ernie Ashworth, Billy Henson**, Opry announced **Hair! Hensley, Jim Glaser**.

Shirl Milete, relatively new on the SESAC roster, but a "senior" on the songwriting circuit, has four goodies going for him presently; "It Started All Over Again" recorded by **Vern Gosdin** (Elektra) and **David Houston** (Gusto); "I Remember" by the **Four Guys** (GRT) and "Colorado Cowboy" by **Vern Pagg Platt** (Player). During the 11 years he's been in Nashville, songs penned by the Las Vegas born Milete have been cut by **Elvis Presley, Waylon Jennings, Willie Nelson, Loretta Lynn, Conway Twitty, Roy Clark, Guy Mitchell, Harlan Howard, Red Sovine, Nat Stuckey, Jim Ed Brown** and dozens of others. (All that time, Milete, who owns Kaysey Music Co., has never seen his name in a trade magazine—so here!).

Stan Byrd, national promotion and sales director for Warner Bros. country division, travels in style—even when he visits the doctor. Byrd was recently in Big D to undergo treatment for a bum knee. The docs on the case were the same who minister to members of the Dallas Cowboys' pro football squad!

Tammy Wynette is in a Tucson, Ariz. hospital for treatment and possible surgery to cure a long-play adhesions problem in her stomach. If the operation goes it'll be her seventh on the abnormally joined body tissues . . . Veteran songwriter-publishing exec **Roy Horton** suffered a heart attack and is recovering in Little Neck, N.Y.

Elvis LP Injunction (Continued from page 12)

Attorneys for Cash and Perkins claim in the suit that their performances were not made with the intention and without permission for commercial distribution.

RCA officials said they learned of Singleton's forthcoming albums from a Texas record distributor.

Singleton's attorney, Harlan

Dedson, indicated his client will file a counter suit against the injunction granted by Chancellor Cantrell.

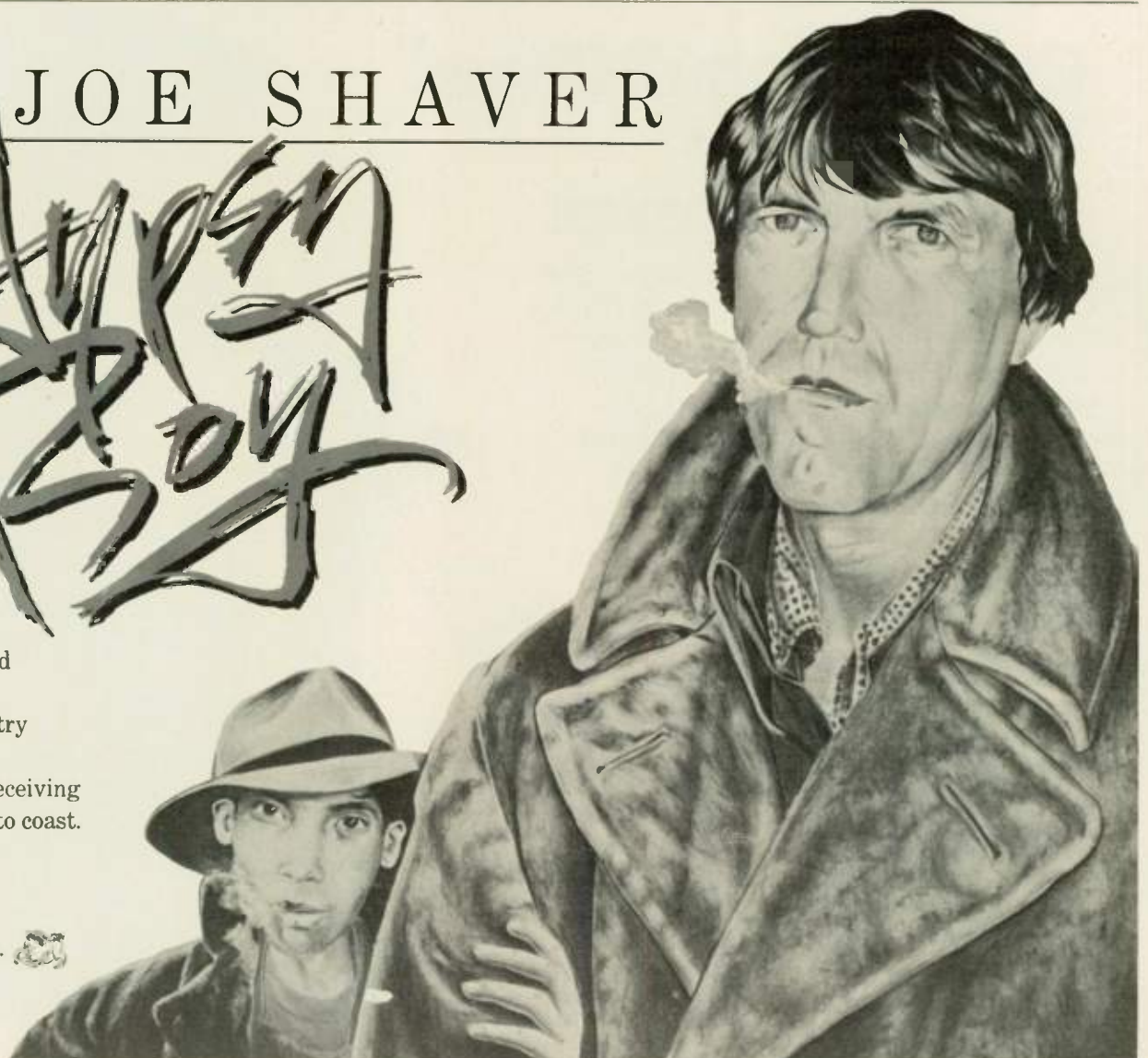
RCA is represented by attorney Frank Gorrell. Cash and Perkins are represented by Aubrey Harwell and Stanley Chernau, respectively.

BILLY JOE SHAVER

On his most singin'est lp yet, Billy Joe, (with friends Emmylou Harris, Willie Nelson, David Briggs, Randy Scruggs and other Nashville aces), writes and performs the damndest country songs you ever heard. Billy Joe Shaver's *Gypsy Boy* is receiving Country and AOR acclaim coast to coast.

Produced by Brian Ahern
for Happy Sack Productions.

On Capricorn Records, Macon, Ga. 



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DONNA FARGO—Warner Bros. 8509

DO I LOVE YOU (P. Anka/M. Piolat/Y. Dessca/A. Le Govic/M. Pelay; Spanka, ASCAP)

This cut builds from a soft, restrained verse to a strong, moving chorus. Something a little different for Donna, and it sounds like another hit.

MEL TILLIS—MCA 40836

WHAT DID I PROMISE HER LAST NIGHT (R. McCown/W. P. Walker; Sawgrass, BMI)

The title of this ballad gives it away. Good production and Mel's rich voice make it a hit.

PETE & ANTHONY—Commercial CDC-00030

FIRE TOWER MOUNTAIN (P. Nice; Milene, ASCAP)

An easy-paced cut which should have broad appeal. Good crossover possibilities for this lonesome song.

JERRY REED AND SEIDINA—RCA JH-11164

YOU KNOW WHAT (J. R. Hubbard; Vector, BMI)

Something a little different from Jerry Reed. This up-tempo cut still keeps toes tapping, but comes across smoother without sacrificing Reed's funkiness.

HANK WILLIAMS, JR.—Warner Bros. 8507

FEELIN' BETTER (H. Williams Jr.; Bocephus, BMI)

A medium-paced autobiography from Hank Jr. Down-home life seems to agree with him as well as listeners.

SHADRACK—GRT 142

OKLAHOMA ROSIE (J. Bryan; Andromeda and Dudesong, ASCAP)

A different twist in production, reminiscent of "Winchester Cathedral," should make this one a winner. Nice dobro picking, too.

RICK PILGREEN—Rice 5076

BILLY BEER DRINKIN' FAN (R. Rogers/P. Earhart; Newkeys, BMI)

Good picking on this cut about a very familiar subject. Pilgreen should see some action with this one.

DIANE JORDAN—Columbia 3-10660

GET READY FOR MY WORLD (G. Sutton/L. Cheshier/B. Sherrill; Flagship/Julep, BMI)

A smooth ballad which should have broad appeal. Diane's vocals make it right for easy listening.

SHARP COUNTRY BAND—Gater GVMN-109

WHO STOLE MY UNDERWEAR (J. Wallis/D. Horton/E. Cooper; Century 21, ASCAP)

An uncomplicated, light cut. Its medium-paced, pleasant sound should insure success.

RITA REMINGTON—Plantation 167

DON'T LET THE FLAME BURN OUT (J. DeShannon; Halwill/Plain And Simple, ASCAP)

Rita Remington's vocals go well with this medium-paced cut. Good possibilities for crossover appeal, too.

BUCK EVANS—Gator GVMN-103

SHE SURE MAKES LEAVING LOOK EASY (S. Throckmorton; Tree, BMI)

A smooth melody with a strong chorus make this ballad appealing. Should see chart action.

PAUL HOFFMAN—MCW WRS-7778

TEARS OF MARY (Huffman/Keller; Figtree, BMI)

An appealing, respectful song about the first Christmas, this single is well-suited for play as the big day approaches.

PEGGY SUE—Door Knob WIG-DK-7-043

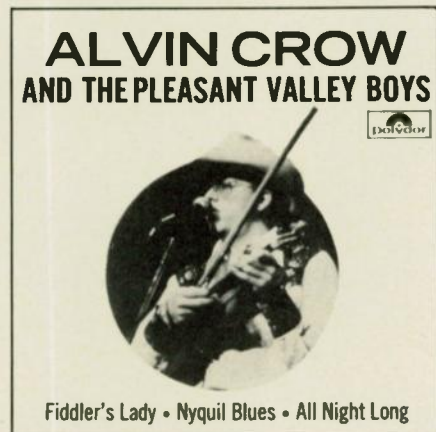
A DONKEY WITHOUT A NAME (D. Zepp/M. Phillips, Door Knob, BMI)

A light song for the season. This upbeat cut should demonstrate wide appeal.

Crow's "Nyquil Blues." The remedy for country fever.

Supported by Crow's recognition as Best New Male Vocalist 1977 (*Country Music*), Alvin and his boys promise to deliver the best sound Western Swing has to offer.

"Alvin Crow and the Pleasant Valley Boys," a new album, featuring the hit single "Nyquil Blues." On Polydor Records and Tapes.



Manager: Bobby Earl Smith. Produced by Alvin Crow and the Pleasant Valley Boys. A Crow-Smith Production. Booking: Jim Halsey Co., Inc.

THE COUNTRY ALBUM CHART

DECEMBER 17, 1977

DEC. 17	DEC. 10		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	8
2	2	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	23
3	5	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	8
4	3	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	22
5	4	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	14
6	6	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	15
7	11	DAYTIME FRIENDS KENNY ROGERS/United Artists LA750 G	22
8	8	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. BS 3118	6
9	10	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	6
10	13	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	31
11	7	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	6
12	18	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	3
13	9	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	15
14	12	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	11
15	33	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	15
16	14	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	25
17	59	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA ANL1 1936	6
18	15	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	10
19	20	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	4
20	19	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	98
21	22	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	8
22	16	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	10
23	23	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	15
24	24	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003	3
25	30	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	8
26	39	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	15
27	27	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	5
28	28	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	21
29	26	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ ABC AB 990	43
30	34	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	9
31	31	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	2
32	21	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	5
33	17	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	4
34	38	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA CPD2 2642	15
35	45	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG 2 5401	13
36	36	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	15
37	29	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	18
38	48	TATTOO DAVID ALLEN COE/Columbia PC 34870	15
39	—	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039	1
40	44	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	30
41	41	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES AND TAMMY WYNETTE/Epic PE 34716	3
42	40	KENNY ROGERS/United Artists LA689 G	58
43	46	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	51
44	42	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	95
45	47	BEST OF DOLLY PARTON/RCA APL1 1117	81
46	56	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	113
47	52	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	8
48	49	RONNIE MILSAP LIVE/RCA APL1 2043	53
49	55	BEST OF FREDDY FENDER/ABC Dot DO 2079	31
50	54	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	9
51	64	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	19
52	57	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	32
53	58	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	48
54	35	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/ Capitol ST 11693	12
55	71	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	28
56	63	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/ RCA CPL1 0341	15
57	43	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	3
58	—	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	1
59	32	JOHN WESLEY RYLES/ABC Dot DO 2089	7
60	67	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	6
61	69	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	47
62	25	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	35
63	72	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	37
64	37	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881	3
65	60	REDNECK MOTHERS VARIOUS ARTISTS/RCA APL1 2438	7
66	66	HANGIN' AROUND TOMMY OVERSTREET/ABC Dot DO 2086	2
67	53	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	12
68	62	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	65
69	61	TILL THE END VERN GOSDIN/Elektra 7E 1112	21
70	73	RABBITT EDDIE RABBITT/Elektra 7E 1105	28
71	75	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	38
72	51	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	15
73	68	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	78
74	65	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	13
75	74	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	19

C.W. pressed Roses for Mama into his new album.

C.W. McCALL ROSES FOR MAMA



Roses For Mama • Watch The Wildwood Flowers •
The Battle Of New Orleans

PD-1-6125

Following his #1 Country single, "Roses for Mama," C. W. McCall is ready to climb the Country charts again with his new album.

C. W. McCall's, "Roses for Mama." On Polydor Records and Tapes.



Management: Don Sears/Sound Recorders Produced by: Don Sears and Chip Davis Booking: Don Sears

THE COUNTRY SINGLES CHART

 TITLE, ARTIST, Label, Number
 DEC. 17 DEC. 10
WKS. ON
CHART

1	1	HERE YOU COME AGAIN DOLLY PARTON RCA PB 11123 (3rd Week)		10
2	2	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. WBS 8455		9
3	3	BLUE BAYOU LINDA RONSTADT/Asylum 45431		14
4	5	I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR/ RCA PB 11141		8
5	7	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic 8 50469		7
6	4	WURLITZER PRIZE/LOOKIN' FOR A FEELING WAYLON JENNINGS/RCA PB 11118		11
7	10	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 40805		8
8	11	COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634		8
9	9	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10629		9
10	14	MY WAY ELVIS PRESLEY/RCA PB 11165		5
11	12	SWEET MUSIC MAN KENNY ROGERS/United Artists XW 1095		9
12	18	MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011		8
13	8	ONE OF A KIND TAMMY WYNETTE/Epic 8 50450		11
14	19	CHAINS OF LOVE MICKEY GILLEY/Playboy ZS8 5818		7
15	17	THE PAY PHONE BOB LUMAN/Polydor PD 11431		10
16	16	EVERY DAY I HAVE TO CRY SOME JOE STAMPLEY/ Epic 8 50453		9
17	21	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA PB 11146		5
18	20	MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436		9
19	23	SAVIN' THIS LOVE SONG JUST FOR YOU JOHNNY RODRIGUEZ/Mercury 55012		7
20	24	LONELY STREET REX ALLEN, JR./Warner Bros. WBS 8482		6
21	22	ABILENE SONNY JAMES/Columbia 3 10628		9
22	27	I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH/ Monument 231		7
23	29	THE FIRST TIME BILLY CRASH CRADDOCK/ABC Dot DO 17725		6
24	25	AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS8 5822		9
25	30	IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138		8
26	31	COME TO ME ROY HEAD/ABC Dot DO 17722		10
27	32	MISTER D. J. T. G. SHEPPARD/Warner Bros. WBS 8490		6
28	6	FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804		11
29	36	THINK ABOUT ME FREDDY FENDER/ABC Dot DO 17730		4
30	38	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 40832		3
31	41	TO DADDY EMMYLOU HARRIS/Warner Bros. WBS 8498		3
32	47	YOU'RE THE ONE OAK RIDGE BOYS/ABC Dot DO 17732		3
33	39	STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 45437		6
34	43	SOMETHING TO BRAG ABOUT MARY KAY PLACE/ Columbia 3 10644		5
35	13	SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/ Columbia 3 10619		11
36	42	BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON/ Warner Bros. WBS 8473		7
37	50	MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL/ RCA PB 11158		3
38	56	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/ RCA PB 11036		4
39	54	SOME I WROTE STATLER BROTHERS/Mercury 55013		3
40	48	I'LL GET OVER YOU NICK NIXON/Mercury 55010		7
41	55	I'LL PROMISE YOU TOMORROW JERRY WALLACE/ BMA (Wig) 7005		6
42	26	QUITS GARY STEWART/RCA PB 11131		9
43	53	YOU AND ME ALONE DAVID ROGERS/Republic 011		4
44	51	HOLD TIGHT KENNY STARR/MCA 40817		5
45	49	THE SEARCH FREDDIE HART/Capitol 4498		6
46	46	RAYMOND'S PLACE RAY GRIFF/Capitol 4492		9
47	59	I DON'T NEED A THING AT ALL GENE WATSON/ Capitol 4513		3
48	28	ROSES FOR MAMA C. W. McCALL/Polydor PD 14420		14

49	62	I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/ Monument 45 234	2
50	15	PEANUT BUTTER DICKEY LEE/RCA PB 11125	10
51	34	FOOLS FALL IN LOVE JACKY WARD/Mercury 55003	15
52	33	AFTER THE BALL JOHNNY CASH/Columbia 3 10623	9
53	60	WE GOT LOVE LYNN ANDERSON/Columbia 3 10650	3
54	35	MORE TO ME CHARLEY PRIDE/RCA PB 11086	14
55	37	SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431	15
56	40	STILL THE ONE BILL ANDERSON/MCA 40794	12
57	44	LOVE IS JUST A GAME LARRY GATLIN/Monument 226	15
58	66	GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/ Capitol 4515	3
59	45	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717	17
60	57	BORN TO LOVE ME RAY PRICE/Columbia 3 10631	12
61	61	DEAR ALICE JOHNNY LEE/GRT 137	8
62	58	WHAT'RE YOU DOING TONIGHT JANIE FRICKE/Columbia 3 10605	14
63	71	I PROMISED HER A RAINBOW BOBBY BORCHERS/ Playboy ZS8 5823	2
64	70	STAR STUDDED NIGHTS ED BRUCE/Epic 8 50475	4
65	72	WHAT KIND OF FOOL (DO YOU THINK I AM) EDDIE MIDDLETON/Epic/Cleveland International 8 50481	2
66	69	WHAT A NIGHT TOM JONES/Epic 8 50468	5

CHARTMAKER OF THE WEEK

67 — DON'T BREAK THE HEART THAT LOVES YOU
MARGO SMITH
Warner Bros. WBS 8508



68	68	THE DEVIL AIN'T A LONELY WOMAN'S FRIEND RED STEAGALL/ABC Dot DO 17726	5
69	52	LET ME DOWN EASY CRISTY LANE/LS GRT 1313	17
70	75	SOON AS I TOUCHED HER DORSEY BURNETTE/Calliope CAL 8012	6
71	77	GET DOWN COUNTRY MUSIC BRUSH ARBOR/Monument 45 230	5
72	74	WHEN I TOUCH HER THERE JIM ED BROWN/RCA PB 11134	4
73	73	RINGGOLD, GEORGIA BILLY WALKER & BRENDA KAYE PERRY/MRC MR 105	8
74	76	DO YOU WANNA MAKE LOVE DAVID WILLS/ United Artists XW 1097	6
75	83	I LIKE TO BE WITH YOU RONNIE SESSIONS/MCA 40831	2
76	78	APARTMENT JOHNNY CARVER/ABC Dot DO 17729	4
77	82	PLEASE NARVEL FELTS/ABC Dot DO 17731	3
78	84	LEONA JOHNNY RUSSELL/RCA PB 11160	2
79	79	HE PICKED ME UP WHEN YOU LET ME DOWN MARY LOU TURNER/MCA 40828	3
80	80	A GOOD WOMAN LIKES TO DRINK WITH THE BOYS JIMMIE RODGERS/Scrimshaw 1313	6
81	87	ALWAYS LOVIN' HER MAN DALE McBRIDE/Con Brio 127	3
82	85	I'VE CRIED (THE BLUES RIGHT OUT OF MY EYES) CRYSTAL GAYLE/MCA 40837	2
83	—	SHAKE ME I RATTLE CRISTY LANE/LS GRT 148	1
84	90	ANGEL OF THE MORNING MELBA MONTGOMERY/ United Artists XW 1115	2
85	—	I LOVE HOW YOU LOVE ME JONI LEE/MCA 40826	1
86	—	GOD MADE LOVE MEL McDANIEL/Capitol 4520	1
87	91	GOTTA TRAVEL ON SHYLO/Columbia 3 10647	3
88	97	I'VE GOT A FEELIN' (SOMEBODY STEALIN') JOHN ANDERSON/Warner Bros. WBS 8480	3
89	89	THE WOMAN BEHIND THE MAN BEHIND THE WHEEL RED SOVINE/Gusto/Starday SD 169	4
90	—	I'VE BEEN LOVED CATES SISTERS/Caprice CA 2041	1
91	—	THROWIN' MEMORIES ON THE FIRE CAL SMITH/MCA 40839	1
92	81	BREAKFAST WITH THE BLUES HANK SNOW/RCA PB 11153	3
93	94	DON'T LET MY LOVE STAND IN YOUR WAY JIM GLASER/ MCA 40813	2
94	95	ANGELINE MUNDO EARWOOD/True T 111	2
95	88	SOMEONE LOVES HIM SUE RICHARDS/Epic 8 50465	4
96	99	ONE TO ONE REBA McENTIRE/Mercury 55013	2
97	100	SOMETIMES I DO ERNEST TUBB/1st Generation FGS 001	2
98	98	YOU'RE THE REASON OUR KIDS ARE UGLY L. E. WHITE & LOLA JEAN DILLON/Epic 8 50474	3
99	—	NYQUIL BLUES ALVIN CROW/Polydor PD 14437	1
100	—	IT DOESN'T MATTER ANYMORE R. C. BANNON/Columbia 3 10655	1

TWO GREAT ARTISTS & TWO HIT RECORDS!

'PLEASE'.. 'THINK ABOUT ME'

DO 17731

DO 17730

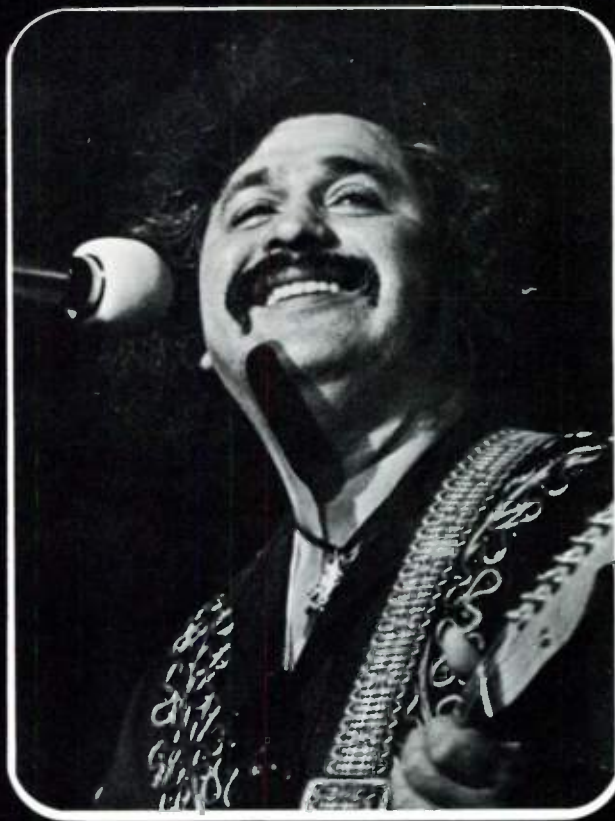


Narvel Felts

from his latest album



DO 2095



Freddy Fender

from his latest album



DO 2090

MET MUSIC PARK TALENT

P.O. Box 677 - SUITE B-5
Hendersonville, TN. 37075
615-824-1010

abc Dot Records



THE JIM HALSEY CO., INC.

3225 South Norwood
Tulsa, Oklahoma 74135
(918) 663-3883

SIDE EFFECT IS GOIN' BANANAS

10
NEW SONGS!

OVER 42
MINUTES OF
POWER-PACKED
MUSIC!

The highly-spirited musical personalities of Augie Johnson, Sylvia St. James, Louie Patton, and Greg Matta shine throughout with unrelenting, positive power!

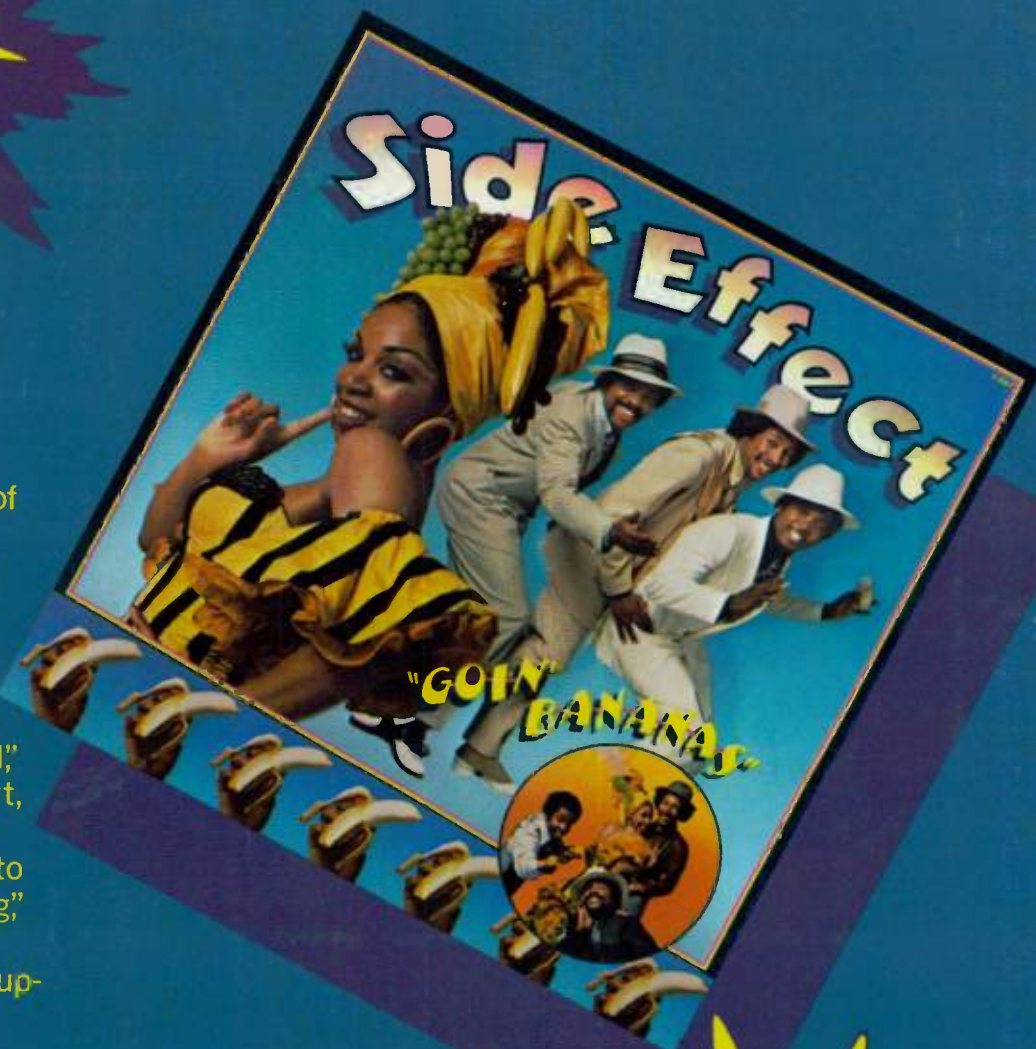
Side Effect is equally at home with just about any style or groove... Like smooth, pop-flavored tunes, such as "Open Up Your Heart" and "Private World," or the brilliant new version of the Lambert, Hendricks & Ross classic, "Cloudburst." "Keep On Keepin' On" is the solid sequel to their smash, "Keep That Same Old Feeling," and they've got a strong entry in the soul ballad category with "Watching Life." The up-tempo "Never Be the Same" is a perfect showcase for Sylvia, the "Queen" of Side Effect; and be sure to get with the laid-back good feelings of "Mr. Monday," or the rhythmic appeal of "Back in Time," or the energetic disco sounds of "Goin' Bananas" and "It's All in Your Mind," or...

Side Effect "Goin' Bananas"

F-9537



Produced by Wayne Henderson for
At-Home Productions ... All good music starts at home.



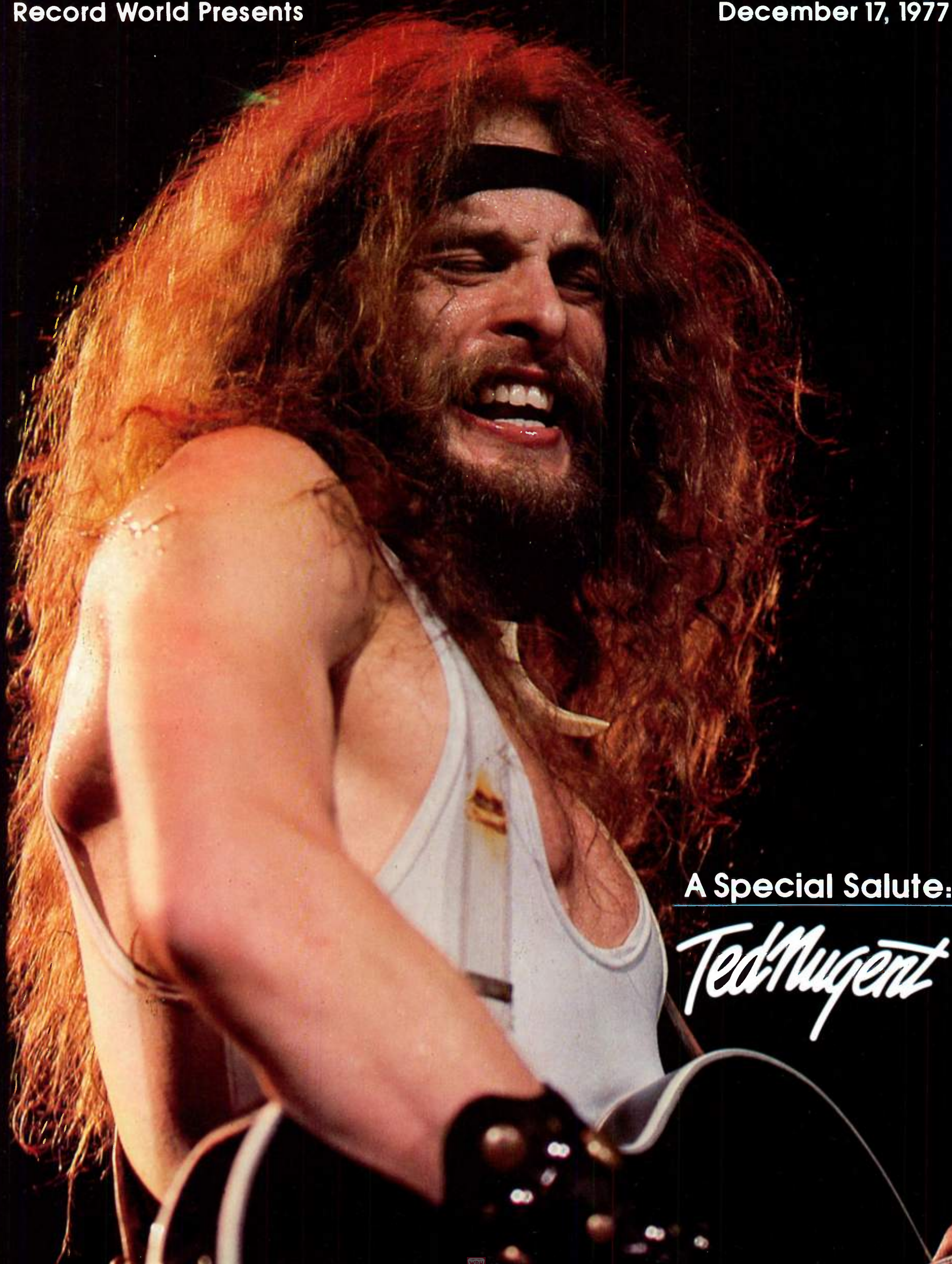
THIS
BANANA
TRIP
IS HIP!

ON FANTASY RECORDS AND GRT TAPES



Record World Presents

December 17, 1977



A Special Salute:

Ted Nugent

Thanks
You Muthas



PLATINUM
~~Golden~~
For 10 ~~Great~~ Years!!

We're Proud to be Part of the Team



(313) 559-2600

The Wit and Wisdom of Ted Nugent

By ALAN WOLMARK

■ Ted Nugent has made a lot of hard rockin' noise on the music scene for many years beginning with his mid-60s Detroit band, The Lourds, Chicago's Amboy Dukes ("Journey to the Center of the Mind"), and his solo career which has finally yielded three platinum Epic albums. Recently, Nugent became the first artist to have two discs qualify for platinum status on the same day. Ted, who's "Cat Scratch Fever" is currently riding high on The Album Chart, is not your average rock star at home nor on the road. The wild man of rock is a hunter, a fisherman, a family man, and a member of the National Rifle Association. In the following telephone interview, done after his October 20th show at Georgia's Macon Coliseum, Ted speaks of the people around him, the ups and downs of his long career and his philosophies on life music.



Ted Nugent

Record World: How was your show tonight?

Ted Nugent: Hey, there's only one way to keep me from doing a motherf**king show—that's not to book me. My show's always a motherf**ker. A guaranteed event. When I come to New York I'll be disgusting man, I'll be so absolutely amazing.

RW: In New York you haven't really been as big as you have been in other parts of the country.

Nugent: I suggest New York wakes the f**k up! We sold out the Garden. That's a really good and healthy step.

RW: Are you still, as you once claimed, the fastest guitarist alive?

Nugent: Yeah, I would think so.

RW: Do you still challenge people to get up on stage and compete with you?

Nugent: I don't challenge nobody to nothin', man. There ain't no better. What that was was a recommended promo to implement a whole Ted Nugent scene to help me out in those few lean years. One of my agents came up with the idea to get that whole competition spirit going like in a wrestling or boxing match. People dig that competition. So he started promoting guitar-player battles. Hey, they weren't battles, they were just chances.

RW: Did anyone ever get up on stage with you?

Nugent: Local things? No. They knew better.

RW: Ted Nugent is the subject of lots of rumors, what are some of your favorites?

Nugent: Oh, my favorite is that someone made up that I killed someone. I think it's a riot, man, I get more kicks reading about me than anything. It's funnier than the Inquirer. Please, I'm one of the nicest, calmest, relaxed guys I know. You know, what it is, is that I'm a very easily identified item. A misinterpretation. People meet me and the first thing they ask me after they see the show, and this is ritual—every time a journalist comes to me after seeing my show, I can put my fortune on the line he's gonna ask, "Where do you get your energy?" They always ask that. And I don't know! But when I'm awake I like to do things. Life is a f**kin' panic. I love it, it's a gas. And I like to jump on that stuff and take advantage of it. Take advantage of every second. I don't know why or from whence, but I know it's true and I don't know where I get my energy. But the energy, the intensity of my music and my stage show is so often misinterpreted as wild and crazy. It's not. Well, it's wild I guess, it's very uninhibited and it's very boisterous and exciting, but I mean I'm not crazy. I'm very cool.

RW: Ted Nugent, through the Lourds, the Amboy Dukes and as a solo artist, has been around for a long time. But when names of bands that have been around as long are mentioned, yours isn't usually heard.

Nugent: Well of course, and I don't think it should. I have, just now



in the past two years, attained an international name that the Grateful Dead or The Who, or The Stones attained as much as ten years ago. So even though I've been around, I've still been down around the street level for all these years while they've been doing the Ed Sullivan Show. I was still doing local record hops and they were doing the Ed Sullivan Show.

RW: Why do you think that was the case? Why didn't you break with platinum records eight years ago?

Nugent: Above and beyond all the ingredients, the fact that there was no team effort. There's always been a two-man team involved, and that's me and my band as one element and even though there were different members, those members were consistently performing without one break over the last 13 years. We were always together on stage and never did a lame show. We always got our rehearsals in prior to going on stage. There's been two elements—me and the band, and the number two element being the booking agent, DMA out of Detroit. That has always been the nucleus. DMA is of course, Nick Caris and Dave Leone. But we never had any record company that knew how to take care of me on the road. We never had a management to coordinate the overall effect and have a pulse on the multitude of decisions to implement this intense rock & roll into a decision-making process. There are other smaller ingredients, of course. I'm 28 now, I'm not 16. When I was 16 I was a crazy

Religion makes me want to fart. I'm bowing to me. There's nothing spiritual about it. It is the total celebration of the physical. It is the ultimate physical statement this side of clubbing your dinner.

mother. I mean I'd get up on stage and just go bizarro-tomorrow, man. I mean I'd do swan-dives into the audience, and that's because I was uncontrollably uninhibited. I was absolutely dangerous. And over the years I've learned to channel the energies better. I still got the energy of forty seas but back then, man, I had the energy of all the extras in "Ben-Hur"—I mean there's no way that you can ever get the impression of what I was like back then without you having seen me. I bit drummers on necks, bit them and drew blood, done guitar solos and ran the entire circumference of a concert hall screaming and playing the guitar with a super-long cord. You know, nowadays you got those remote things so you don't have to use a cord between your guitar and amp. I used to just get a 300 foot cord and go sailin' ass all around the f**kin' place chasing people with my

(Continued on page 4)

Ted Nugent

Cliff Davies: Multi-Faceted Involvement

By SOPHIA MIDAS

■ Emerging from a background of producing, composing and the sometimes solo stance of a jazz-rock musician, Cliff Davies, drummer for Ted Nugent, has now found himself cast out of the woodwork and onto the stage. Although Davies has a particular interest in producing, and admits that he feels more comfortable "behind the curtain," he has also stated that onstage performances with Nugent have proven to be a gratifying experience.

Davies, a former member of the British jazz-rock group If, commented that the transition to Nugent's rock music did not represent a significant musical re-orientation. "Actually, I played with several rock groups before joining If, so the major transitions that had to be made were more in terms of the exposure to the public and the high energy level and volume of Nugent's music. Jazz musicians weren't particularly heralded when I played with If. The Ted Nugent albums are a much more listenable commodity.



I enjoy connecting and getting feedback from an audience instead of just playing for myself."

Despite the excitement that one derives from live concerts, Davies emphasized the importance that producing plays in his life: "I am very interested in producing as an art form. Many people don't realize that I was initially hired by Nugent as a pro-

ducer. When I arrived in America to meet with Ted Nugent, I discovered that the group was having all sorts of drummer problems so I became their drummer as well as their co-producer."

Davies noted that Lew Futterman and Tom Werman are involved with the production of Nugent's albums as well, but in different capacities: "I'm in-

involved with re-arranging, melody, the what's and where's and the sound," said Davies, "and Lew, who is executive producer, is responsible for things like the budget, time, and place. Lew doesn't know an extensive amount about the technicalities, but rather works from an intuitive sense; he's usually right. Tom is a jack-of-all-trades, and also works from intuition."

Davies denied any rumors that he's interested in a solo album, but did admit that he would eventually like to become more actively involved with composing and producing. "I dare say," said Davies, "that I may one day go in the direction of only producing. I'd also like to have more time to write music. I wrote about 50 percent of the music on the second Nugent album." In the meantime, Davies is enjoying his association with Ted Nugent—it's not every day that a former jazz-rock musician has the opportunity to enjoy the public spotlight, produce and play his instrument.

Dialogue *(Continued from page 3)*

guitar.

RW: So all these old stories about Ted Nugent are really true?

Nugent: They are, yeah. Amazing, but true.

RW: Do you intend to get one of those remote guitars?

Nugent: I already got one. I tried it out a while. But I'd have to put that guitar through some real paces to see if it was really a quality functioning item. I happen to know Ken Schaeffer, he used to do PR for me about eight years ago. He invented the suckers and they do a quite good job. I've only tried them in dressing rooms and tuning up. I'd like to give it a good work-out at a sound check. But from what I could tell they're really quite accurate, reliable and efficient.

RW: Going back to the lean years in your career, was that what prompted changing labels?

Nugent: It's not a matter of changing, it was a matter of always looking for what I knew was there. When I finally signed with Epic I didn't know any more really than I knew five years ago. It's just that it wasn't available to me. You can only get the right team two ways: If you've got power or somebody involved with you has the power to demand certain things which I didn't have, and if somebody that already has the power sees the potential and believes in you. That's where David Krebs and Epic came in. Epic came in before David Krebs of course. And I signed with them before I signed with Leber-Krebs, and that's because there was another team member joined up with me about four or five years ago—and that was Lew Futterman, my producer. And Lew believed in me. And so now we were gaining a little bit of power because we had DMA and Lew Futterman and me—a producer, an agent, and the artist that all believed in the same thing and had faith in the same thing. I mean I put on a f**king show unequalled by anybody. When people are watching me on stage there's not one negative aspect to life. It is all gonzo-live it up booshie-wooshie, man. And how can you go wrong with that? That's the ultimate lick. And so we had to get the final ingredients: record

If the punk rockers think they're so punky with the safety pins in their faces, I'll show 'em my nine millimeter, put a couple of slugs in their chest and let's see how punky they think that is.

company—Epic, management—Leber—Krebs. Look out planet, we have got it dicked.

RW: What motivates you on stage?

Nugent: Well, I do a lot of rapping on stage and I play with intensity, but you want to know why? 'Cause I dig it! If I wasn't me, I'd go see me. I would go see this Nugent guy. If I didn't do what I did, I'd be out there in the audience. I dig the shit out of it! I crave it, I demand it, I just happen to do it. You just can't keep something somebody craves away from him. I can remember when I first left home. I used to buy Frosty Mixes 'cause all I would get were spoonfuls when I was home. Then I bought them 'cause I wanted the goddamned whole bowl. I'd make Frosties and eat the whole damned thing.

RW: You give a lot of credit to Lew Futterman, but he's only one-third of your production team. Why do you have three producers and what do they contribute to the Nugent sound?

Nugent: The three producer situation is because, number one—Lew Futterman came to me in '73, and though he didn't have any real rock & roll production credits, he nonetheless was totally honest, sincere and he had the rock & roll feel. He believed in me. He saw what I was doing to the audiences and he wanted to get rockin' & rollin'. Before that, the band and I worked and recorded as good as

(Continued on page 6)

THANK YOU , TED

lew & pam

Ted Nugent

Grange and St. Holmes: The Fire In Nugent's Band

■ Where there's smoke there's fire, and some of the fire behind Ted Nugent's smoking success story on both record and stage are his working-hard, playing-hard musicians Derek St. Holmes and Rob Grange. Two musicians hand-picked by Nugent, they are the perfect complement to Ted's idea of an all-out aural assault. Each of the two stands on his own as a musician, and working together with Ted and drummer Cliff Davies, bring forth the wall of sound that the Ted Nugent Band is famous for.

Nugent's insistence that only the best play his hard driving brand of rock and roll found that likemindedness present in Derek St. Holmes, a rangy rocker who handles both lead vocals and rhythm guitar in Nugent's band.

St. Holmes, who came to Nugent's attention in 1974, is a veteran of numerous midwest bar bands and, as such, has learned the importance of being able to musically do it all.

From the beginning St. Holmes' vocal capabilities have been instrumental in Nugent's successful flirtation with the record buying public. The perfect example of which lies in Ted's debut lp for Epic, "Ted Nugent," in which Derek belts out lyrical fire on such popular cuts as "Stranglehold," "Hey Baby" and "Just What The Doctor Ordered."

The rare talent that is St. Holmes also manifests itself in the area of instrumental capabilities. Whereas most rhythm guitarists are merely content to play support; St. Holmes jumps into the driving energy that is Ted Nugent's brand of rock with both feet. Derek proves consistently that a good axeman can provide the proper backing as well as flex some creative muscles of his own.

But the diversified talent that is Derek St. Holmes hasn't been content to stop at merely playing and singing. In the course of his association with Nugent, St. Holmes has emerged as a creative and highly proficient songwriter whose contributions have furthered the state of the rock and roll arts. To date St. Holmes has been responsible for the songs "Hey Baby," "Live It Up" and "Light My Way" (co-written with bassist Rob Grange).

St. Holmes' songwriting proves a natural in the area of hard rock lyricism in that he possesses a



strong feeling and understanding of what it takes to combine pop/mass appeal lyrics with a heavy rock backdrop.

Still another strong element of the Ted Nugent juggernaut is bassist Rod Grange, the veteran of the band, having joined Nugent in 1971 after an eternity playing in bands throughout the Detroit and Flint, Michigan area.

Behind his ever-present shades, Grange stands as the classic rock supporter. Whether its providing the rock hard bottom from which Nugent's lead runs explode or taking off on a solo flight of creative fancy, Grange has proven time and again that no punches pulled talent will always win out.

Grange has, over the years, been most adept at songwriting.

Dialogue *(Continued from page 4)*

we could but nonetheless there wasn't that real modern production element. When we signed with Epic, Tom Werman, whose experience was also somewhat limited in rock & roll recording, had a great rock & roll feel. He had the spirit. And he also turned out to be totally sincere, totally honest, hard working and dug the shit out of Ted's music. How could I go wrong with that? And so we recorded the first Epic album and Cliff Davies played drums on it. I saw that Cliff had a vast knowledge of recording technique, tones, production ideas, recording ideas, technical ideas and I could see that here were three guys who came up with a barrage of great ideas and at that time, my priorities in life were starting to diverse a little bit. I no longer wanted to spend 300 days a year rock & rollin'. I would record the album

I was driving down the expressway backwards during rush hour and I got caught for reckless driving. But I wasn't reckless, I was beating the rush.

and by the time that was done I didn't want to play. I didn't have time to stay around and mix. I didn't have time to stay around and suggest echo effects. Now, I happen to be very bull-headed about my ideas and I get into heated arguments with everybody, but that is a good sign because that shows that everybody in my organization's got good ideas and that they are all striving for what they like. I make all my desires known to Tom, Lew and Cliff. Especially with Cliff being with me on the road, being with me throughout my composing of the material, seeing the real direction and the essence of the song, he can make sure that none of these internal composition ideas are lost in the production. That's why he is involved. So between the three of them, I think we've really got it. The experience

(Continued on page 9)

Since joining Nugent, Grange has collaborated on two of the band's more spirited workouts, the melodic "Together" (co-written with drummer Cliff Davies) and the explosive "Light My Way" (written with St. Holmes).

While a musician's weaknesses can be masked by a good engineer in the studios, on the road before a live concert audience the performing musician must have the chops or the lack of same becomes quickly obvious. In the case of St. Holmes and Grange, Nugent has chosen a pair of professionals whose dedication to putting on an electrifying performance remains constant despite the band's lengthy tours.

A case in point being a strenuous tour of Europe that followed on the heels of an equally arduous American tour. At a point when some musicians would be merely going through the motions, messrs. St. Holmes and Grange received plaudits for the way they rose above their seemingly supportive roles to be an integral part of rock and roll at its most honest.

But rather than continue to highlight the obvious, a statement from Nugent himself should serve to put the pair in the proper perspective.

"There's been a lot of members in my bands over the years. And there were various reasons why they didn't last too long. I demand quite a bit from the musicians. But the bottom line is they've got to keep up the energy and the movement of the music that the band is putting out. If they can't keep up then they don't last long.

"Well, I knew when I asked Derek and Rob to join my band that I had found a couple of real mothers who would burn themselves to a crisp to keep the level of the music high. When I'm up in front of 20,000 people and beating my guitar into submission I don't have to worry about whether or not Derek and Rob are holding up their end of the music. They're both great players and that's why they're playing with me."

Ted Nugent's music has been called the classic criminal assault on the rock and roll senses. In Derek St. Holmes and Rob Grange he has two master accomplices to his conspiracy to make honest rock and roll.

Ted...

*It was a rare pleasure
indeed, working with
Diversified Management
Agency and Epic Records,
in making believers
out of all the skeptics.*

*David Krebs Steve Leber
and the entire staff at*

LEDER KREBS INC.

Ted Nugent

Talent, Friendship Bind Nugent and Werman

By DAVID McGEE

■ NEW YORK—There is a law of science that says opposites attract, likes repel. On the surface, that would seem to apply to rock's premier madman, Ted Nugent, and one of his trio of producers, Tom Werman. Nugent, of course, is all ragged edges and braggadocio; Werman is a clean-cut Columbia graduate who chooses his words carefully and, indeed, prefers to let his actions speak louder. The only common ground between the two would seem to be talent.

Not so, according to Werman, who claims he and Nugent get along quite well, thank you, outside and inside the studio. "He doesn't have much time to spare," Werman explains, "and most of that he spends with his family. But I really enjoy being with him. We're friends. He's fun and you just feed off of him. I love to go out to his farm and do all those ridiculous things that everybody always writes about Ted Nugent doing—all of which he does, of course. I like to shoot guns and ride around on his bronco and things like that. And he and I really have the same taste in music."

Initially, though, Werman, as director of talent acquisition for Epic, was cool to the idea of signing Ted Nugent to Epic. In fact, Werman says he "hardly knew who Nugent was" when Lew Futterman notified him of Nugent's availability. "I said, 'Yeah, so what else is new?'"

But after witnessing Nugent in concert at the Illinois Institute of Technology in Chicago, Werman came away a believer. "I really was very impressed and very happy to hear that music. It had been years really since I had been that excited about a musician. It was a very hairy sort of thing, signing Ted, because you have to live with who you sign. He'd just been through so much and nobody seemed to really care about him. But after I saw him I wondered why nobody wanted to sign him. You know, when you find a group or artist that you think is great, you wonder why no one else is interested."

So why had Nugent remained pretty much a cult figure in the midwest for the better part of his career? A cursory listening to the artist's early records disclosed the answers to this conundrum for

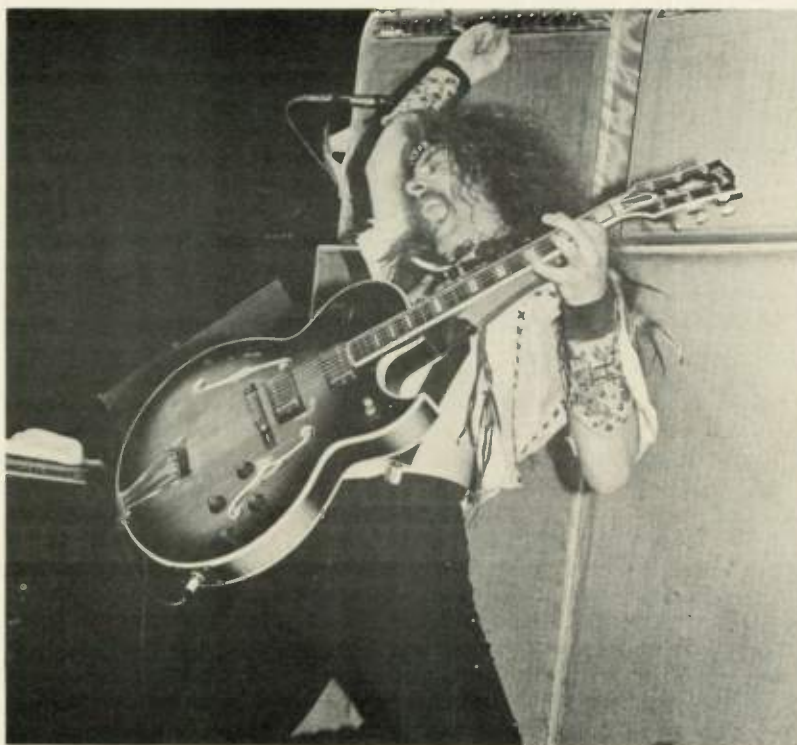


Ted visiting Rick Nielsen of Cheap Trick backstage at the Forum. Pictured, from left: Tom Werman, producer of both Ted Nugent and Cheap Trick; Nielsen; Ted; and Jim Charne, associate director, product management, Epic/Portrait/Associated Labels.

Werman, who realized the problem could be corrected where it had originated—in the studio: "One of the problems with his records was that Ted Nugent the guitarist wasn't getting across. If you listened closely you knew that the guy was a good guitarist, but he had not been made accessible to the public."

What had been made acces-

sible to the public was Nugent's image as the last of the Noble Savages. One of the first decisions Werman and his cohorts made was to downplay that image in favor of good production as a means of highlighting the music. The task, as Werman saw it, was to capture the raw power of Nugent's guitar playing on a record. But after three successive hit al-



“I was shot once between the eyes, but only one pellet got me, and I stopped it with my skull. That's why I'm like this.”

bums, the producer still feels he's fallen short of the mark.

"We're still trying to capture Ted Nugent on record," he says, "because he plays at wide open volume in the studio and recording mikes were not made for that. It can be done on a live album with the help of the house mikes; that little bit of hall sound in there gives it the roominess it needs. We tried to do that on the 'Cat Scratch Fever' album by having room mikes on all Ted's guitars. We had a near and a far mike on every guitar solo, and then we mixed the two. And it is bigger. We came pretty close to capturing the power of his guitar on the song 'Cat Scratch Fever.'"

"The problem is that Ted needs to hear the music played loud; he needs the full volume for sustains. And he doesn't get off unless the music is very loud in the studio. So that limits our approaches. I know for a fact that people use small amps to manufacture a loud sound. Ted prefers to be really loud and to leave it like that. That's alright. I'd like it to be a little bit cleaner. But that's why we all make a good team: 'I'm in there saying 'Clean it up, clean it up, clean it up,' and he's saying, 'No, leave it the way it is,' and it comes out a little more palatable. It's not quite as offensive as maybe it used to be. Not as rough. But I think rock and roll has to offend in order to be rock and roll. It has to offend a lot of people.'"

Although Werman admits that "You don't produce Ted—you work with him—you don't shape, mold or arrange," he also says he would like Nugent to expand as a musician in future recordings—but only in a natural way. "In the beginning I wanted to change a lot of things," Werman says with a shrug. "Today he jokes about it and says, 'That's because you were dumb or you were sick and I cured you. I healed you.' There's a certain truth to that. I don't want to see him change that much. I like Ted Nugent music. I like his songs. Brilliant they're not. Lyrically they're about things that don't interest me that much. They're all basically about the same things. And I don't agree with his politics. But I like his songs. They're emotionally satisfying, whatever that means."

And so much for the laws of science.

Ted Nugent

Low Futterman & the Ted Nugent Success Story

By BARRY TAYLOR

■ Low Futterman, one third of Ted Nugent's production triumvirate, has played a key role in his emergence as a platinum selling artist.

Futterman's first encounter with Nugent goes back five years to a cold winter night in Atlanta. The city's first snowstorm in over ten years did not dampen the spirits of a club full of fans who ventured out to see Nugent, who was in the process of dismembering his band, The Amboy Dukes. "The band was unimpressive," Futterman recalls, "but Ted was everything I was led to believe: a super guitarist, a dynamic personality, and a concerned performer who had no trouble relating to his audience."

Futterman felt that Nugent needed a manager's clout that he was unable to deliver at the time and felt that Leber & Krebs was best suited for him. "I then proceeded to solicit for Ted. Unfortunately, all I had to work with was a demo by a band that had broken up. It was not an impressive demo, but Nugent did get a positive response to his work pattern from Herb Cohen."

Two albums for DiscReet came out of the deal before Futterman found himself shopping for another record deal. "The experience taught Ted and I three lessons: we could not record his

material under rushed circumstances that accompany low budget sessions, we had to tighten the rhythm section so Ted's fiery-ness would have a proper platform to be heard and we had to make certain the label would genuinely back up his appearances."

According to Futterman, the three points were covered with Tom Werman at Epic who was "impressed with Ted's work pattern and overwhelmed with his guitar playing. Tom asked to be involved in the production and I agreed."

"Even with three producers, Nugent is not an easy artist to record" Futterman asserts. "Because of his heavy work pattern, it is not easy to get Ted to give up his



Pictured backstage following Ted's L.A. Forum headlining sold-out show, from left: co-producer Low Futterman; Cliff Davies, co-producer and band member; Ted Nugent; Derek St. Holmes and Rob Grange of the band.

What you gotta do is deal with the problems of the present. If a problem arises, you deal with it on the spot. Crush the oppressors. Crush 'em fast and furious. The name of the game is sucker punch. When somebody issues you an order that is against your will, don't hoo and haw about it, smack 'em in the chops before they ever know what hits 'em. And then don't let 'em get up.

vacation periods to rehearse material for a new lp, but he makes up for it with two very effective methods: not being a drinker or party person, he uses the bulk of his spare time on the road to write songs. Secondly, he holds long sound checks to rehearse new material."

It is through this system and professional approach that Nugent has achieved a balance between "communicating a musical excitement on record and in his live appearances that has turned all three of his Epic albums to platinum."

Dialogue (Continued from page 3)

and organization of Low Futterman, the rock & roll feel of Tom Werman, and the technical application and ideas that Cliff Davies comes up with.

RW: Why did you switch from the Atlantic studios where you recorded your first two Epic albums to New York?

Nugent: I personally wanted to go for, and a lot of people criticize me for this, I wanted to go for a noisier sound. I wanted a liver sound—when I say noisier I mean liver. We looked at the CBS studio in New York and saw the wood floors and the big glass windows on the drum room and we decided to put that to use for a liver sound. You know, the sound that rings with the hard walls, glass and concrete. I think we're going to go for a more hard room next time to get even a liver sound. See, when I got a loud amp in a dead room it just doesn't have that pizzazz, it doesn't have that ring, it doesn't have that screamy sound. And I just am not as inspired. But get me in a little concrete room, and blast that guitar where the sound is ricocheting off the walls and LOOK OUT!

RW: Who do you consider your main influences and what originally got you started?

Nugent: When I was learning of course it was the Ventures, the Ramrods and Lonnie Mack was my main influence on the guitar. Of course Chuck Berry and Elvis Presley—James Brown probably had the most affect on my career. But it started when I was so young, about seven or eight. When you're that young your mind and your whole being is very "moldy," it's very pliable. Being introduced to

the guitar at that age—my aunt gave me one and I just bashed around on it—of course I saw Elvis on TV and I heard songs on the radio and jumped on 'em. Then when I saw the Stones on TV I already had a little band together. James Brown and the Stones made THE impact on my life. Without question. And Billy Lee and the Rivas, who were later Mitch Ryder & the Detroit Wheels, was next in line to influence my life. When I saw them, and played live

(Continued on page 22)



Ted Nugent with Tom Scholz of Epic supergroup Boston.

Ted Nugent

To Krebs, Ted Nugent Personifies Charisma

By MARC KIRKEBY

■ NEW YORK—David Krebs' initial response to Ted Nugent in concert was, like that of most first-time Nugent audiences, profound: "To me, he personified whatever charisma means in heavy metal."

Krebs was in Lansing, Michigan in early 1975 to see Aerosmith, whom he and his partner, Steve Leber, manage, and after watching Nugent open the show, Krebs began to believe his company could achieve for the former Amboy Duke what it had for Aerosmith, making the Boston band into a top concert draw that surpassed the million mark in album sales.

Nugent was, Krebs recalled for *Record World*, skeptical at first. "He had been burned by management too many times before," Krebs said. Negotiations did progress, however, and Nugent signed with Leber-Krebs in August 1975. The firm's first move was to take its new artist label

shopping.

"I was disappointed with the two albums on Discreet," Krebs said. "I wanted it in the grooves. I wanted him on a CBS label. So he signed with Epic, and when I heard the first few bars of 'Stranglehold,' I knew we had a winner."

Leber-Krebs also worked on Nugent's bookings. "The key to Ted was who he played with," Krebs said. "Not headlining, playing as a support act to reach the new generation of kids who were ignorant of the Amboy Dukes." Nugent's first dates as opening act for an Aerosmith tour brought him to major markets — Seattle and Portland, for example — where he had never performed. In large arenas, the number of fans who could see and hear Nugent was multiplied many times. "I try to keep my artists away from the 3,000 seat syndrome," Krebs explained, "playing smaller halls when if they held off they could do the

Garden."

Major Markets

Krebs gradually eliminated many of the small-hall, secondary and tertiary market dates Nugent had been playing. In 1976, Nugent's first full year with the management company, he did 132 live dates; the projected total for this year is 109, and in the future, Krebs said, "consistently he'll do 80 or 100 dates a year in North America."

For Nugent's show itself, Krebs said, the company had "just minor suggestions. The man is one of the greatest rock 'n' roll showmen around, and he knows what it takes." One adjustment suggested by Krebs was the elimination of the guitar battles between Nugent and second guitarist Mike Piniera, once a staple of his concerts.

The Leber-Krebs philosophy of divide-and-conquer for building its acts has worked as well for Nugent as for Aerosmith, according to Krebs. "We've broken Ted the way we broke Aerosmith, area by area, market by market," he said. Beginning in the midwest, the company worked with Nugent to increase his following in the southwest, then on the west coast (where Nugent and Lynyrd Skynyrd broke attendance records at Anaheim Stadium), then in the south, and finally in the northeast.

Until the recent success of the single "Cat Scratch Fever," most of Nugent's radio support had

come from FM rock stations, and Krebs sees those stations remaining the artist's strongest base. "'Cat Scratch Fever' has kind of levelled his acceptance in areas where he might have been weak," Krebs said. "That album will do three million over the long pull. I'd like to do one top 10 [single] a year, but I don't want to lose that FM base, I don't want him overexposed."

Krebs' current projects with Nugent include an increased emphasis on the artist's overseas career, restructuring his work schedule "so Ted can take off six months out of 12, which is what he wants," and, perhaps most challengingly, modifying Nugent's public image. "I want his music to be just as ferocious, but personally I want him less so. He's going to tone down."

Krebs' goals for Nugent are "triple platinum or better for the next five years" for Nugent's albums, the next of which will be a live set due in January.

David Krebs' outlook on the Ted Nugent experience, finally, resembles Nugent's own impressions: "A heavy rock 'n' roll show serves an important cathartic purpose. A kid comes away with a lot of pressures and frustrations released. It's really a very cheap form of mass psychology. The bottom line is, do the kids have fun? What the critics, who tend to be older, think about integrity and originality, is really irrelevant."

*Sorry Ted, would have
bought a full page,
but by the time
Dave Leone and Bruce Palley
were finished, there wasn't
enough money left.*

The Alex Cooley Organization

Congratulations

**Ted Nugent on your phenomenal
success and showmanship.**

*A special thanks to David Krebs,
Steve Leber, Nick Caris, Dave Leone
and everyone at Leber-Krebs and DMA*

Sunshine Promotions

Ted Nugent

CBS Executives Salute Ted Nugent

Walter Yetnikoff

(Walter Yetnikoff is president, CBS/Records Group)

■ The sensational Ted Nugent has finally won the recognition and acclaim he so richly deserves. All of us at CBS Records take great pride in our contribution to the meteoric rise of Ted Nugent to superstar status.



Walter Yetnikoff

His long-standing career as a crowd-drawing rock 'n' roll phenomenon dates back to when he was fourteen years old. As a member of the Amboy Dukes group in the 1960's, Ted built up a large following as a touring artist and enjoyed several regional hits and one national hit but never really broke through as a major recording artist until he came to CBS Records' Epic label in 1975.

In the two short years since Ted has been associated with Epic, all three albums have soared in sales, first to gold and then on to platinum. And we view this million-plus level as just an interim plateau in a climb to still higher levels of sales.

(Continued on page 25)

Al Gurewitz

(Al Gurewitz is director, national sales, Epic/Portrait/Associated Labels)

■ Ted Nugent is a classic example of the growth of an artist toward superstardom. His career started slowly on many other labels, but a number of key people, most prominently Tom Werman (who co-produces Ted's albums) had faith and persevered.

His first release for Epic Records, "Ted Nugent," created its initial impact in Detroit and Seattle, mushrooming from a mixture of airplay and sales in those markets. The album created an awareness as to Ted's talents and that

(Continued on page 24)

Bruce Lundvall

(Bruce Lundvall is president, CBS Records Division)

■ Ted Nugent has joined a select group of artists at CBS Records who have reached the platinum sales plateau. Platinum is the recording industry's premium standard, and now Ted has surpassed even that with each of his



Bruce Lundvall

three album releases for Epic Records. Recently, in fact, Ted saw two of his albums—"Cat Scratch Fever" and "Free For All"—certified platinum by the RIAA on the very same day, an unprecedented occurrence in the record industry.

This enormous success is the direct result of a cooperative effort over the past two years of many diverse elements. These include CBS Records' own unparalleled marketing team here in New York and in the field, the talented production team of Tom Werman and Lew Futterman, the Leber-Krebs management organization and the DMA booking agency. Certainly, Ted Nugent himself deserves the lion's share of credit for his achievements. His tireless drive, boundless energy and spirited dedication have made him unique, both as a performer and as a personality.

Since joining CBS Records two years ago, Ted's continual appearances before concert audiences coupled with increasing press and radio exposure have enabled him to broaden his base from concentrated followings in the midwest and northwest to mass popularity from coast to coast. From a regional touring artist, Ted has become a national superstar and a commanding attraction in every state with a 20,000-seat arena. Having just completed a sell-out tour of the U.S., Ted is now gaining increasing attention and drawing big crowds in Europe as well.

Dick Asher

(Dick Asher is president, CBS Records International)

■ In our international markets, Ted Nugent has received an interest and enthusiasm to match his own energy and work commitment. He has overwhelmed international audiences with his innovative and unique style.



Dick Asher

As in the U.S., his success is due to his talent, his willingness to work hard and tremendous co-operation and further hard work from his management team of David Krebs and Steve Leber. Ted has already travelled to Europe three times for CBS Records, visiting and performing in the United Kingdom, Germany, Holland, France, Switzerland, Sweden, Belgium and Denmark. In each country he has visited, he has been greeted with tremendous enthusiasm.

On his prior albums we have seen strong chart action and sales in the U.K., Europe, Japan, Canada and Australia. His latest album "Cat Scratch Fever," has already happened in the U.K., France, Germany, Italy, Scandinavia, Belgium, Japan and Canada.

All of us at CBS Records International and in each of the CBS Record Companies around the world, would like to express our appreciation to Ted for his tremendous cooperation, talent and hard work, to Epic Records in the U. S. who brought him to us and who have always been tremendously cooperative in working with us, to his talented producers, Tom Werman and Lew Futterman and a special thanks to David Krebs and Steve Leber. We are especially grateful that concurrent with Ted's success in the U.S., he has given his time and attention to international audiences in order to build his overseas following.

Ron Alexenburg

(Ron Alexenburg is senior vice president, Epic/Portrait/Associated Labels)

■ Ted Nugent represents the epitomy of stick-to-it-iveness in this industry. After 11 albums on an assortment of other labels, he has achieved true superstardom with his first three releases on



Ron Alexenburg

Epic Records. Each one has sold more than one million units, and Ted recently became the first recording artist ever, to have two albums certified platinum by the RIAA on the same day.

One of the key reasons for such success was, and remains, the total support we have received from Ted, Steve Leber and David Krebs who head his management firm, and DMA, his booking agency. They continue to furnish us with an integrative effort and level of cooperation that has enabled the career of Ted Nugent to literally skyrocket. Then, there is the perfect marriage of producers to Ted's music.

But, most of all, the phenomenon of Ted Nugent is indebted to the honest energy and dedication to his career with which

(Continued on page 25)

Jim Charne

(Jim Charne is director, product management, east coast Epic/Portrait/Associated Labels)

■ Ted Nugent came to Epic in August, 1975 as the most unique and energized talent we have ever seen. From the beginning of his career until he signed with Epic, Nugent had followed through with consistently electrifying artistic energy and on his own had established tremendous artistic credibility and commercial success in the midwest. It took Epic Records to open up America's eyes to the power of Ted Nugent

(Continued on page 24)

Ted Nugent

CBS Executives Salute Ted Nugent

Jim Tyrrell

(Jim Tyrrell is vice president, marketing, Epic/Portrait/Associated Labels)

■ Ted Nugent's strengths as a major talent and as a personality have been invaluable ingredients to Epic Records' successful marketing campaign. The Ted Nugent success story at Epic Records can be traced from the intense involvement of our marketing team. From the inception of Ted's involvement with Epic, we recognized Nugent as an artist with superstar potential.

The person most directly in-



Jim Tyrrell

involved with the marketing development of Nugent's career has been his product manager, Jim Charne. He not only coordinated the creation, development and constant re-evaluation of new merchandising approaches, but also propelled enthusiasm and belief throughout the company for an artist whose previous track record was under 60,000 copies per record.

At Epic/Portrait/Associated, we view the product manager in the same way that an advertising agency views an account executive. He is the on-line marketing executive. We train our people to be keen observers of the contemporary music marketplace, and they are expected to have thorough knowledge of all areas of popular music. They also must have the business sense, means and acumen to manage advertising publicizing, promoting, and marketing their artist's music. The product manager is personally responsible for making the bottom-line marketing decisions that have direct impact on profit

(Continued on page 24)

Susan Blond

(Susan Blond is director, national press and public information, Epic/Portrait/Associated Labels)

■ From the first meeting I had with Ted, I knew he was good copy. When he came to Epic in 1975 he had been in the business for 15 years but no publication wanted to hear about Ted Nugent. It was clear that his potential for phenomenal and outrageous media appeal was waiting to be tapped. My excitement over Ted was shared by Pat Siciliano,

(Continued on page 25)



Ted Nugent and Susan Blond

Jim Jeffries

(Jim Jeffries is director, national promotion, Epic)

■ From the outset, Epic Records' entire promotion force believed in Ted Nugent's ability to become a major superstar. The Portland market was the first to come through with the goods for Ted. Portland is a market which is particularly in tune with music and product, and its activity is stimulated by unusual retail orientation. Epic's local promotion manager in Portland was immediately convinced that Nugent's debut

(Continued on page 24)



Jim Jeffries

Don Van Gorp

(Don Van Gorp is vice president, marketing, midwest region, CBS Records)

■ The Chicago, Detroit and Cincinnati branches must each be singled out for their tremendous effort in building Ted Nugent's saturation of the midwest market, the area where he was born and bred. The branches in this region worked on Ted like crazy, from the time he played the smaller venues in Chicago as an opening act, to his later appearances as a major headliner. Ted Nugent continued to draw the support of



Don Van Gorp

Rick Swig

(Rick Swig is director, national album promotion, Epic/Portrait/Associated Labels)

■ Although Ted Nugent is now a multi-platinum album selling artist, before he arrived on Epic, his sales and airplay history was minimal. When the first Epic Ted Nugent album was released, there were many in radio who at first did not take this album seriously, but then again, there was a strong minority in radio who were believers. The reason for such a vast minority of support was due to his past reputation as a screaming maniac with no musical sense or taste. Radio believed that Ted Nugent's time had long passed and that he was truly out of touch. What remained as our greatest task was to get these pessimists to listen to Ted's music and meet him face to face. Nothing destroyed the negative Ted Nugent myth more than a one on one confrontation with the man and a serious listening to Ted Nugent's first Epic album and his concert.



Rick Swig

Ted spent most of his first six months on Epic on the road in concert and at dinner persuading radio people that the "motor city madman" was a real human being and not the maniac that his legend made him out to be. It took the first Ted Nugent album a full year to go gold. During that year, several Epic local promotion managers agitated many music directors and program directors with their perseverance and dedication to get Ted Nugent music

(Continued on page 25)

the Epic field force throughout his association with the label.

Several of the CBS promotion people were particularly instrumental in the Nugent story. Jim Scully, CBS Records' Chicago branch manager, was of prime importance in developing Ted from a sales and promotion standpoint. Bob Feinegle, Epic midwest regional promotion marketing manager; Lou Mann, Epic midwest regional album promotion manager; and Ron Douglas, who did local promotion in Detroit for the bulk of Ted's association with Epic and is now RPMM in Los Angeles, worked on making field support explode for Ted in his home town, Detroit. A major force in Ted's strength in the Cincinnati area was Julie Gotsie, Epic local promotion manager in that city. All of these people rallied a great deal of enthusiasm and support in the midwest region for the gigantic talent of Ted Nugent.

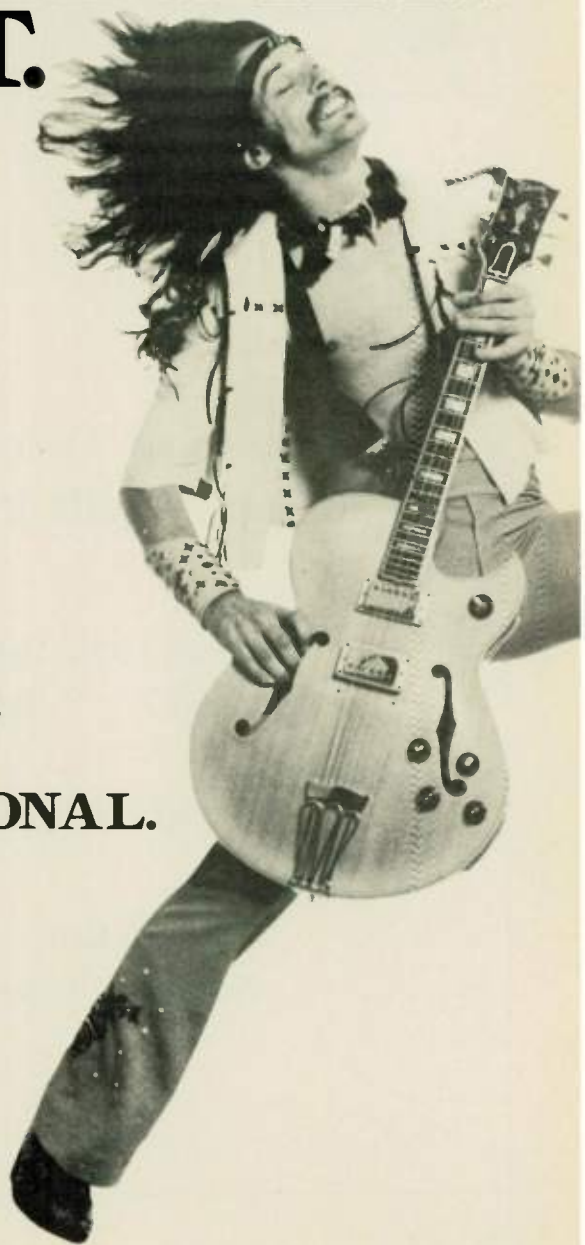
I would like to cite the special support of Carl and Larry Rosenbaum, owners of the Chicago retail chain Flip-Side. In the early

(Continued on page 25)

**IN THE PAST FIVE YEARS,
TWO U.S. PRESIDENTS
HAVE TRAVELLED ABROAD
EXTENSIVELY
IN AN EFFORT TO SECURE
WORLD PEACE.**

**THIS YEAR, TED NUGENT
TRAVELLED ABROAD
EXTENSIVELY.
HIS GOAL WAS SOMEWHAT
DIFFERENT.**

**You've made the world safe
for gut-rending rock, Ted.
CBS RECORDS INTERNATIONAL.**



© "CBS," "CBS RECORDS" MARCAS REG. © 1977 CBS INC.

WRH

Ted Nugent

DMA and Nugent Go Way Back Together

By PAT BAIRD

■ NEW YORK — Dave Leone and Nick Caris were already veterans of the Michigan rock scene when Diversified Management Agency (DMA) opened its doors in 1969. Both had multi-level careers involving Detroit artists (Leone as club owner, record exec and retailer and Caris as musician, agent and promoter) so it was appropriate that one of the first artists signed to the new agency was fellow Motor City vet Ted Nugent, then part of the Amboy Dukes.



From left: Nick Caris, Nugent, Dave Leone

"Ted fit a category that we thought would be the next wave throughout the country," Caris said, "and that was the crazy high energy group that put on a great show, with a psychedelic guitarist."

Other artists signed to the agency at that time included Iggy & The Stooges, Alice Cooper, Ike & Tina Turner, MC-5 and Bob Seger. The original philosophy behind the formation of a major booking agency in the midwest

was to expose the flashy high energy groups spawned in the Michigan area, often by constant touring in the smaller markets.

"Ted's more than a rock and roller," Leone said. "He's a businessman. He knew the reasons behind playing the smaller markets, keeping his name going, etc. It's always been a real pleasure to work with him."

"His philosophy is to do what you have to do now," Caris added. "People might think a guy like this has a tremendous ego. Well, he has a tremendous pride in what he does. His philosophy and our philosophy are exactly the same. He's said that having us book him is like having an extension of himself out in the marketplace."

Nugent's performances may have been primarily in the smaller markets but he was a headliner for years in many of them. When playing the bigger cities he was a sellout in the club's like N.Y.'s Ungano's and Action House.

"Ted certainly couldn't play the Bottom Line or the clubs before the Bottom Line," Caris said. "He couldn't fit his equipment on the stage. When the Fillmore or Ungano's was around, Ted was regularly a headliner. But that was when there was a definite difference between underground and commercial music."

Nugent's phenomenal success over the past year (including three platinum albums) hardly came as a surprise to the two men.

"It was inevitable he'd be a star," Leone said, "because he's always on. He's a hard worker. But he became a monster because of the records."

"This is the guy," Caris said

"that record companies turned down right and left because he wasn't 'commercial,' he 'couldn't write hits.'"

"This is the guy who Bill Graham, in 1970, said was 'too bubblegum,'" Leone added.

Nugent's reputation and sense of humor extends into his friendship and business ventures with Caris and Leone.

"We called him one time and told him a promoter in Toledo needed a good sentence to put under his pictures in the concert ads," Caris said. "He told us to write 'come on down and watch me foam at the mouth and suck out my own eyes.' The promoter didn't want to use it because he thought it was obscene. I mean, he thought it was obscene but he wasn't sure. He ended up using it after all."

Stage Antics

"There was also the time in Miami," Leone said, "when he did a job where the stage was in the middle of the water. At the beginning of the show he was lowered onto the stage by helicopter and at the end he jumped into the water and came up making the peace sign. Then in one of the smaller southern towns he shot an arrow right through the crystal ball hanging from the ceiling."

During their eight year association, Caris and Leone have seen Nugent's popularity carry him through the midwest and southern ballrooms and into the headlining gigs at such mammoth venues as Chicago's Soldiers Field and New York's Madison Square Garden. While DMA's business success parallels Nugent's career (they also book Nazareth, Golden Earring, Rex, The Michael Stanley Band, Legs Diamond and Bill Quateman) they are prouder of their personal relationship with Nugent over the years.

"Ted's not a product we sell," Caris said. "He's a friend we work with."

"When you go to a Ted Nugent show," Leone said, "he hits you with such energy from the opening lick to the finale, it's a wave of power that comes over you. I'm 35 years old and when I go to one of his shows I still get fired up. I personally think that Ted will be, if he's not already, a guitar playing legend."

“My road schedule would have killed a normal human many years ago.”

When Ted Turns It Up----
Memphis Sells It Out!

October 1976 - Sell Out
July 1977 - Sell Out

Congratulations

Bob Kelly
Mid-South Concerts

SEE FACTOR

~SALUTES~

TED NUGENT

THE COMPANY THAT SHEDS LIGHT
AROUND THE WORLD
SAYS DON'T STOP NOW—
KEEP IT COMING!

84 THOMAS STREET · NEW YORK, NEW YORK 10013
212/732-1464 TWX 7105814327

115 LAMBETH RD. · LONDON, ENGLAND
01-582-3636

1420 BEACHWOOD DR. · HOLLYWOOD, CALIF. 90028
213/469-7214

Thank you,
TED NUGENT
for outstanding
shows in Scandinavia

Thomas Johansson Steen Mariboe

EMA-TELSTAR

DKB



EMA-TELSTAR AB, P.O. Box 9127, S-102 72 Stockholm, Sweden. Phone 08-68 02 50. Telex: 12234.
DKB, Gothersgade 2, 1123 Copenhagen K, Denmark. Cable: Starmusic. Phone: (01) 11 81 81.



*sound pit
recording studios*

Congratulations, "Nuge!"

*We are proud to have recorded your first
two platinum albums.*

Tommy Reale

Ted Nugent

Dialogue *(Continued from page 9)*

with them around the Michigan area, I was mesmerized. Their guitar player was absolutely unbelievable, he played like Chuck Berry, Lonnie Mack, Keith Richard, the Ventures all in one and I really emulated the guy for a number of years. And the Motown sound with the huge beat, wild man, I mean it just drove me out of my mind.

RW: What contemporary music do you listen to?

Nugent: I think now is some of the finest rock & roll in the world. Now what you're getting is the culmination of musical ideas that were influenced by the influences I've mentioned. Stones, Ventures, Yardbirds, some old blues guys. You talk to Rick Derringer, the same influences. He's another favorite act of mine. The Winter brothers, Johnny and Edgar, same influences I'll bet ya. You talk to ZZ Top, them too, and they're another phenomenal band. But when I listen to records, I listen to my records or I listen to new songs I'm writing. My favorite stuff outside of my own is ZZ Top, Aerosmith, Montrose, Queen, Kiss.

RW: Would you like to work with any of these musicians?

Nugent: Oh, I work with who I want to. I don't jam around as much as I'd like to. When I'm not on the road I don't play. When I am on the road the pace is so outrageous, jamming is really tough to come by. Years ago a major occasion in my life which influenced me happened in New York, where the Electric Lady Studios are. There was a club there once and I jammed in one night with Hendrix, Paul Butterfield, Mike Bloomfield, Elvin Bishop, B.B. King, and Al Kooper. I played with everybody. I've jammed in the dressing room with Jeff Beck, and in Detroit with Eric Clapton once. And I talked with Townshend. I've really had a lucky exposure with that. I'd love to jam with ZZ Top. I love to play over a tight rhythm like that.

RW: To what do you attribute your longevity as a rock performer?

Nugent: Because I dig it. 'Cause nobody tells me that I've got to do it. It's not a job. It's a f**kin' picnic, a panic, a riot. It's my favorite thing in life. You see so many bands burn themselves out. I think it's because somebody is saying, "Here's your itinerary, go play." I meet with DMA, and my management, Epic Records and I say, "Here's when I want to play." The key is the word "want." There has got to be a desire. Soon as you stop desiring rock & roll, it ceases to have the feel. Rock & roll was born through an uninhibited feeling. It's a drunk, screamin' free-for-all lick. If you're not diggin' it you're gonna sound like shit. A lot of guys get into this thing that they feel or they're told that it's compulsory to go on the road. Maybe I'm lucky—no, there's no luck involved. I'm smart! Ask yourself, well what if I don't feel like playing tomorrow night? There ain't no way I ain't gonna feel like playing tomorrow night. I crave playing tomorrow night. And I'm gonna crave playing the next night. But guess what? That's four nights in a row and you wanna know what I'm doing the fifth night? I'm going home, go to my farm, play with my kids and go deer-hunting. 'Cause that's what I wanna do. And I want to do that for at least three days. I coordinate my schedule so that I don't burn myself out. Do you think I'd rock an audience into some wild zone if I played on the 20th night

Well, I think I could probably outrun and outjump anybody this side of the Mississippi 'cause I'm one athletic motherf**ker. But I just don't pursue that. I just rock and roll, hunt and fish and that's it.

of 20 nights in a row? I can't, no way! Years ago I could but that's because I was so bent on it. I mean I just couldn't get enough. Right now, I'll tell you the truth, I can get enough. I can do a week and I want to get home. But I think it's wise that I can see that. I'm not trying to live up to any reputation. My reputation is that I'm a rock & roller that will rock all night long until he passes out. Sure I do pass out sometimes, but in spurts.

RW: I also hear that you're a fisherman and a hunter besides a musician. Which is your first love?

Nugent: My first love is my kids. I'll be quite honest with you. I got a little boy who's a year old and a little girl who's three years old and they're my first love. But it's not a matter of what's one, two and three, my life is for my family. I can't get enough rock & roll, I crave the solitude of the woods, but I crave the intensity of a rock & roll show. So I have my cake and eat that shit too. That's just what I'm doing. My life's a big cake and I'm devouring it. It's so fantastic I almost feel guilty sometimes. Anyone who isn't diggin' what they're doin' is a sap. They should get out and do something else. You know when I'm gonna quit? When I stop diggin' it. I'll just walk right out.

RW: What has changed in Ted Nugent? For instance, the "Cat Scratch Fever" album seems to be somewhat more melodic than the old Ted.

Nugent: Well, wait until you hear the new album, melodies up the ass but more balls than a stampede of buffalo. I run around like an escaped dog on the prowl in heat doin' "A."

RW: What other future plans have you got outside of music?

Nugent: I'm going to Africa next September to hunt elephants with a bow and arrow.



Congratulations Always

Bruce Kapp

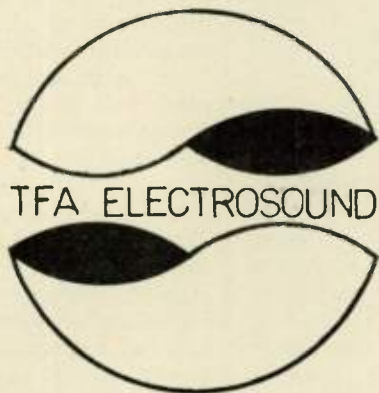
Zane Bresloff

and all your friends at

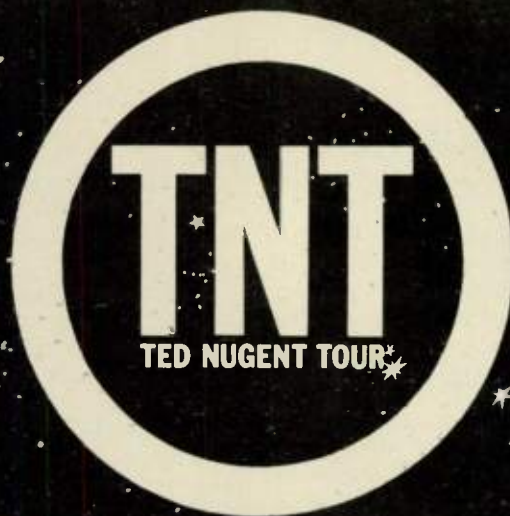
Celebrations Productions

TED...

...You're the Tits.



Congratulations



STAR FLIGHT TRAVEL COMPANY
2 West 45th St., New York, New York 10036 (212) 575-5036

TED, WE KNOW YOU'VE BEEN KILLER FOR YEARS!

...WE'RE PROUD TO HAVE BEEN THERE FROM THE BEGINNING!

CONTEMPORARY PRODUCTIONS

Steve Schankman
Irv Zuckerman
Steve Litman

CHRIS FRITZ & CO.

Chris Fritz
Herb Palmer
Charlene Strong

Ted Nugent

Jim Charne *(Continued from page 17)*

in the role of major rock superstar. We made the whole of America and the world listen to Ted's music and everyone has responded with amazing fanaticism and love. There was never any

Al Gurewitz

(Continued from page 17) awareness, which hit the promotion people in those two markets, was conveyed to radio and eventually to the consumer.

From Detroit, the Ted Nugent phenomenon exploded throughout the midwest, and in conjunction with the excitement generated in Seattle, served as the foundation for Ted's leap to superstardom. I personally credit the promotion staffs in Detroit and Seattle for their belief in Ted Nugent as a true superstar, and that fact has been borne out with each subsequent release.



Al Gurewitz

For his part, Ted has certainly done everything in his power to put his career at the point it's currently at. He tours incessantly and you can't overlook that fact as a component to his success. Touring is magic, especially for him. He does what his audience wants him to do. They come to see a rock 'n' roll show and that's what they get. In addition, his working relationship with us at Epic is great, no exception. Time and time again, he makes himself available for in-store appearances and radio and press interviews. On top of that, our working relationship with Leber/Krebs, his management firm is excellent.

Ted Nugent is perhaps the finest example of the relationship an artist and a record company can enjoy. I first met Ted in 1973 in Chicago, and I want to tell you, I consider myself his friend.

doubt of Ted's potential. Our job was to show the world and our success has been measured in platinum.

Ted Nugent has always been a unique artist for us to work with in terms of ideas, in-put, unending enthusiasm, and continued cooperation. Successful artists often do not realize the importance of their own continued contribution to the marketing of their records and the value of that cooperation in maintaining and building their already successful careers. In the highly competitive record market today, any artist who steps away from contact with his public and the trade is only handicapping himself. Ted has always made himself available to us for radio and press interviews, in-store appearances, and every other conceivable aspect in the successful marketing of his Epic albums and singles.

We feel a double sense of satisfaction in Ted's huge and growing success because he truly appreciates the hard work that Epic has done on his behalf. Ted Nugent is a pro. Ted and Epic are a team building a career. He knows that we believed in him from the beginning. Ted Nugent is an artist who places great personal value in his career. He understands what it takes and we will continue to value his involvement in bringing the "Motor City Madman" to greater and greater levels of success.

Ted's inimitable style is a tremendous asset in merchandising his music. Ted Nugent is one of rock's few true personalities, and that personality combined with the music he creates have lent themselves perfectly to highly innovative and instantly identifiable



Jim Charne

advertising and merchandising. An example of this is the first series of radio spots we developed to introduce Ted Nugent to skeptical AOR radio audiences. These spots featured Ted himself describing who he was. Radio stations, record dealers, competitive promotion men, and our own field force proclaimed it the most successful radio campaign ever to introduce a new album and artist. Our entire marketing campaign over the life of Ted's career at Epic did not have to create a Ted Nugent image or hook. It is all 100% Ted. His talent, his openness, his cooperation, and his non-stop touring schedule are all ingredients of full exposure to his public and the result was naturally superstardom.

I have personally enjoyed working with Ted from the very beginning. I have found him to be an exciting musical talent. But more than that he is a wonderful human being and friend. He wears the burden of superstardom well and his energy, dedication, and hard work at achieving it are an inspiration to us all.

Jim Tyrrell *(Continued from page 18)*

and loss. In the course of his work he must exercise discretion where warranted but he also has the freedom to propose and implement rapidly expanding marketing plans to match the speed with which an album can explode.

Marketing Nugent

This is the story of the marketing of Ted Nugent. During the developmental stages of Ted's career at CBS, the product manager was on the case 24 hours a day. Our initial forays into the

marketplace were overhauled, redesigned and expanded on a daily basis as each lp was released. The result was media muscle and demand, as an artist new to Epic became a superstar. It took us four and a half months to sell 100,000 copies of Ted's debut Epic album, and one year for it to go gold. All three of Ted Nugent's albums on Epic are now way past platinum and we expect similar success in the singles market as Ted's Top 40 exposure increases.

Even though Nugent has be-

Jim Jeffries

(Continued from page 17)

Epic lp was a hit. He brought the record to each retail store in the market and played it at every location to eager listeners. The response to this informal, dynamic introduction was amazing. Suddenly store displays were created in retail locations throughout the market, and Portland was determined to break Ted Nugent. With the help of strong airplay and mushrooming sales levels, Ted Nugent hit Seattle.

Ted is on the road as much or more than any other artist in the business and this is clear support for strong airplay. During the last year and a half, radio stations across the country have been receptive and responsive to lp research. One finding is that retail activity skyrockets immediately following concert appearances, and Ted is absolute proof of this. Airplay is also boosted by Ted's off-stage energies and cooperation with promotion in in-store appearances and radio interviews.

Ted Nugent has experienced tremendous airplay success hand in hand with his huge sales success. Overall acceptance at AOR radio, huge sales levels, and constant nationwide touring have been key tools in taking Ted Nugent to top 40 stations. Whether airplay features Nugent's singles "Cat Scratch Fever" or "Hey Baby" or selected album cuts from his three platinum Epic lps, Nugent has generated excitement and sales throughout the country. There is every indication that Ted Nugent will have many gold singles in the future. With the complement of heavy AOR airplay and performance exposure, Ted Nugent will have every success as he saturates top 40.

come an multi-platinum, artist, he still gets the same day-to-day attention, follow-through and consideration that he did when his first album was released in 1975. The marketing department at E/P/A never views an artist as completely broken. As long as there are consumers that do not have all three Ted Nugent albums in their collection and an assortment of his hit singles, there is a market to be exploited and the product manager as the on-the-line marketing executive and decision maker will go after it.

Ted Nugent

Rick Swig

(Continued from page 18)

on the radio. Week after week program directors and music directors were hounded and pestered, and slowly but surely one market after another began playing the album. Actually, this slow progression of airplay worked to our advantage as it provided an incredibly long airplay life at album rock radio. This album actually never showed up on any tip sheet or trade airplay charts because the progression of airplay was so slow, but after one year it was a major factor on almost every radio playlist in the country. Thanks to the Epic promotion perseverance and to those early radio believers, "Strangle Hold" has become a classic at album rock radio and "Hey Baby" was the first Ted Nugent to dent top 40 playlists.

Expert Booking

Of course, an artist cannot be broken by airplay alone. As the airplay spread across the country, Leber-Krebs expertly booked Ted Nugent into all of the right places. Whether it was the Electric Ballroom in Atlanta or Dallas, each Ted Nugent appearance stimulated more and more excitement in the particular market and throughout the country. The Electric Ballroom appearance in Atlanta soon led to appearances at the Fox Theatre and quickly to the Omni. Audiences around the country soon learned that a Ted Nugent concert appearance was just not another rock and roll show, but one of the major events of the year. Leber-Krebs made sure that once Ted Nugent attracted a following in a market, he was quickly re-booked for a return appearance. This kept him in the constant spotlight which made it possible for the Epic promotion and sales force to maintain a tremendous momentum. It should be noted that this pattern of booking was maintained not only during the period when Epic was breaking the first Ted Nugent album but also throughout the heavy airplay periods of the "Free For All" album and now in support of "Cat Stretch Fever."

Cooperation

The true catalyst behind the emergence of Ted Nugent as a superstar has been Ted Nugent himself. To my knowledge, Ted has rarely turned down an interview, an in-store appearance, or an opportunity to appear on the radio. This still holds true today.

Susan Blond

(Continued from page 18)

Epic's west coast director of publicity, and Mary Ann McCready, Nashville's director of publicity. With intense determination, love and teamwork, step by step we made the press discover Ted as a major star. We achieved this with complete cooperation from Ted.

Ted's exposure in Circus is a perfect example of how we worked publications in developing his enormous exposure. In 1975 our entire staff met with Circus' entire staff, and we had to literally beg for a mention of Ted in the gossip column. Soon we placed a piece on Ted in Circus' "Upstarts" column, and from there the progression burgeoned. Circus printed small features, large features, centerfolds and any imaginable type of piece on Ted. Pieces cropped up about Ted's guns, guitars, meat fetish, producer Tom Werman, band members, dogs, management—you name it. A three-page feature appeared, then a lead feature, and in 1977 we secured a Circus

cover for Ted Nugent. The issue with Ted on the cover was the biggest selling issue in the magazine's history. Currently Ted is number one in Circus' Reader's Poll (Nov. 8 issue), beating Kiss for the first time, and coinciding with his Madison Square Garden appearance November 10.

Every Quote A Headline

Ted is a great interview—one of the greatest I've ever heard. Every writer who has spoken to Ted wants to speak to him again at greater depth. Every quote is a headline. Cream, Hit Parader, Rock Scene, Circus have all run covers and features on Ted. High Times ran a 9-page story, Rolling Stone makes space for a major feature every six months (plus constant mentions) and major stories have appeared in Oui, Penthouse, People, and the Village Voice. Most recently, Crawdaddy hired photographer Chris Von Wangenheim to shoot Ted with an attack dog to give the full Ted

Nugent flavor for their cover.

Ted's personality supplies plenty of material for fantastic publicity events. Siciliano, who is crazy about Nugent, hired a tank to take Ted from his L.A. Forum Concert to a press party, complete with a naked girl. In New York, Ted was brought to the party following his 1976 MSG date in a stage coach. Every rock publication made mention of these parties. In L.A. someone pulled a gun as a publicity stunt. The press loved it. Laura Kaufman of Leber-Krebs, Ted's personal PR person, always worked hand in hand with us.

Charne Role

The fantastic press that has appeared on Ted has been fully utilized in his marketing campaign. Ted's product manager, Jim Charne, has kept in tune with our every move. He used Ted's great press in the total media campaign. There has been constant teamwork in all areas of marketing in building Ted's career.

Don Van Gorp

(Continued from page 18)

days of Ted's career, Carl and Larry ran a promotion company now known as Celebration/Flip-Side Promotion, and they were among the first to propel Ted's career in the Chicago area. Since

that time, there have been countless retail and radio people who made an all-out effort to increase Ted's exposure in the midwest and impact on the nationwide rock scene.



Walter Yetnikoff

(Continued from page 17)

On behalf of CBS Records, let me express our appreciation to Steve Leber and David Krebs, who head Ted Nugent's management firm, and to DMA, his booking agency, for all their support and assistance. And, of course, we wish to thank and salute Ted himself, for his perseverance and dedication to a prodigious talent that has made all the achievements over the past two years possible.

Ron Alexenburg

(Continued from page 17)

Ted, himself, has supplied us. He has always believed in himself as an artist and has always made himself available to us for any and all purposes. And, he is an artist who has appreciated his record company as much as we at Epic Records have appreciated him.

Epic Leader

Ted Nugent was instrumental in placing Epic Records among the leaders in the field of rock 'n' roll and for this, he has carved out a special place in our history. More importantly, though, he is a great person to be associated with and a credit to have recording for Epic Records.

GRADUATING CLASS OF THE TED NUGENT SCHOOL OF GUITAR



Thanks Ted

JOHN BAUER CONCERT COMPANY
JULES & MIKE BELKIN
JACK BOYLE & SAM L'HOMMEDIEU
RON DELSENER
ELECTRIC FACTORY CONCERTS
THE FEYLINE FAMILY
ENTAM / PHIL LASHINSKY, STEPHEN GUDIS

SHELLY FINKEL & JIM KOPLIK
BILL GRAHAM & THE F.M. FAMILY
DON LAW
JOHN SCHER
SOUND SEVENTY PRODUCTIONS, INC./
STEVEN GREIL, JOSEPH SULLIVAN
WOLF & RISSMILLER CONCERTS



**...AFTER LEARNING
THAT
"CAT SCRATCH FEVER,"
"FREE-FOR-ALL"
AND "TED NUGENT"
HAVE ALL GONE
PLATINUM.**



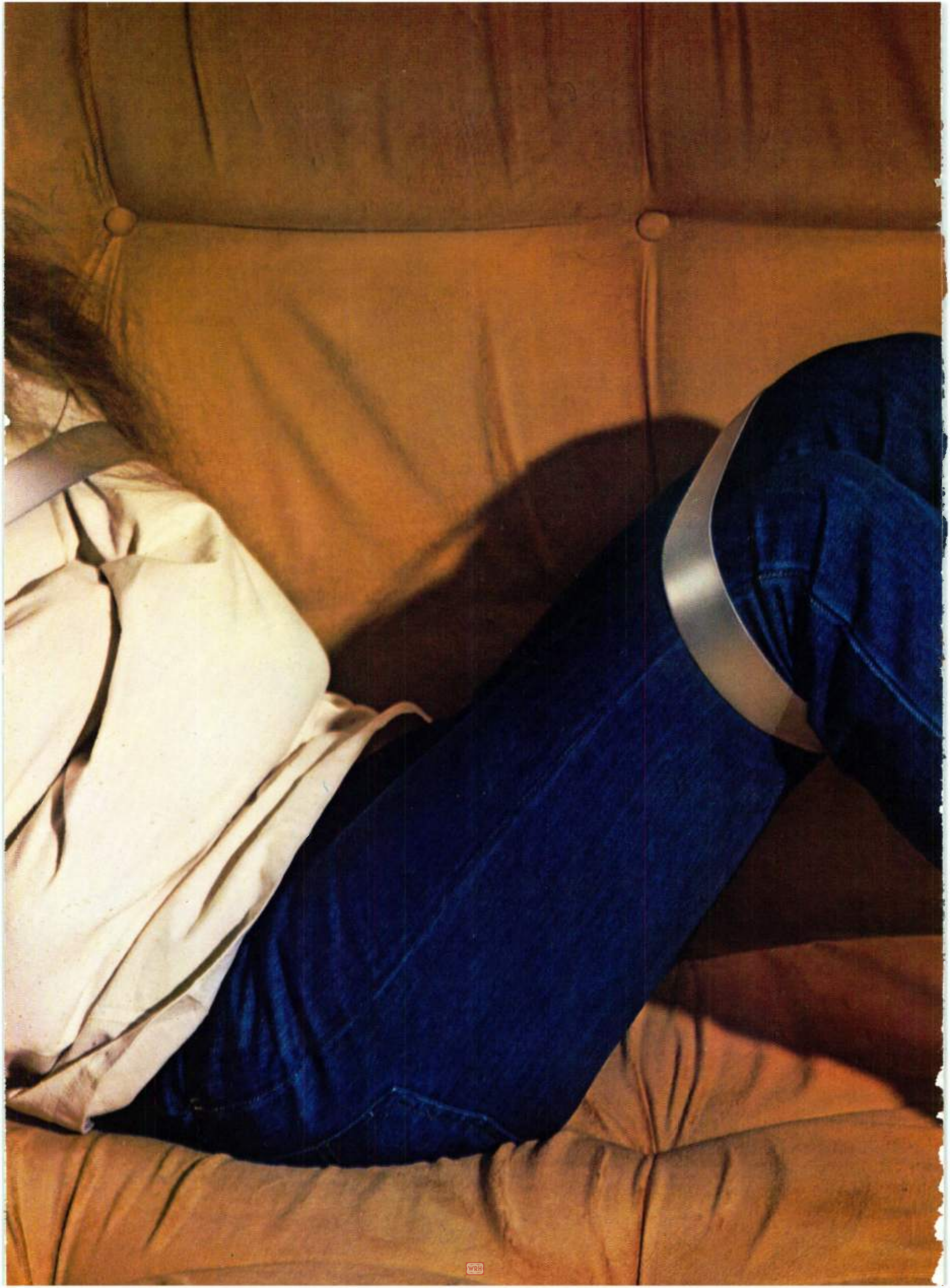
ON EPIC RECORDS AND TAPES.

**PRODUCED BY LEW FUTTERMAN, TOM WERMAN
AND CLIFF DAVIES FOR THE NEXT CITY CORPORATION
DIRECTION: DAVID KREBS AND STEVE LEBER
FOR LEBER-KREBS INC.**

© EPIC. MARCA REG. © 1977 CBS INC. 

DO LA

WRH



**TED NUGENT
RELAXES AT HOME...**

RECORD WORLD



Who In The World: Meco

HITS OF THE WEEK

SINGLES

DONNA SUMMER, "I LOVE YOU" (prod. by Giorgio Moroder & Pete Bellotte) (writers: Summer-Moroder-Bellotte) (Rick's, BMI) (3:17). With "I Feel Love" just added to her list of major hits, Summer should enjoy a speedy return to the charts with this swirling, melodic disco tune. The simple sentiment in the title should keep heads spinning. Casablanca 907.

COMMODORES, "TOO HOT TA TROT" (prod. by James Carmichael & group) (writers: group) (Jobete/Commodores Entertainment, ASCAP) (3:30). This most consistently productive of male r&b groups should continue its soul-chart dominance and crossover success with a thumping funk exercise from a live lp. The chorus/hook is a strong one. Motown 1432.

FOREIGNER, "LONG, LONG WAY FROM HOME" (prod. by John Sinclair & Gary Lyons) (writers: Jones-Gramm-McDonald) (Somerset/Evansongs/WB/Mud Drum, ASCAP) (2:45). The Anglo-American band that has provided the rock'n'roll in many a pop playlist this year ought to have its third straight hit with this powerful, tuneful rocker. Atlantic 3439.

PETER FRAMPTON, "TRIED TO LOVE" (prod. by Peter Frampton) (writer: Frampton) (Almo/Fram-Dee, ASCAP) (3:25). A loping rhythm and blues with signature instrumental effects will likely be Frampton's third straight single success from "I'm In You." The rhythm is engaging, and will remind many listeners of his earlier recordings. A&M 1988.

SLEEPERS

GARY WRIGHT, "TOUCH AND GONE" (prod. by Gary Wright) (writers: Wright-Reicheg) (High Wave/WB, ASCAP) (3:30). Wright has a good chance to duplicate his "Dream Weaver" success with the memorable title track from his new album. The song rocks with synthesizers, and the hook is one of the best this veteran has written. Warner Bros. 8494.

GRAHAM PARKER AND THE RUMOUR, "STICK TO ME" (prod. by Nick Lowe) (writer: Parker) (Intersong-USA, ASCAP) (3:27). The title cut from Parker's third lp is a hard-driving rock 'n' roll song that links love and desperation. Filled with the tension and energy that marks Parker's style, it could be his introduction to a mass American audience. Mercury 73970.

BABY GRAND, "BRING ME YOUR BROKEN HEART" (prod. by Rick Chertoff & Rob Hyman) (writers: Hyman-Kagan-Chertoff) (Abattoir/Arista, ASCAP) (3:19). Baby Grand's first single fades up with Beatle-like reverse tape effects, then moves into a melodic pop-rocker with a good hook that builds nicely throughout. Its chances are strong. Arista 0293.

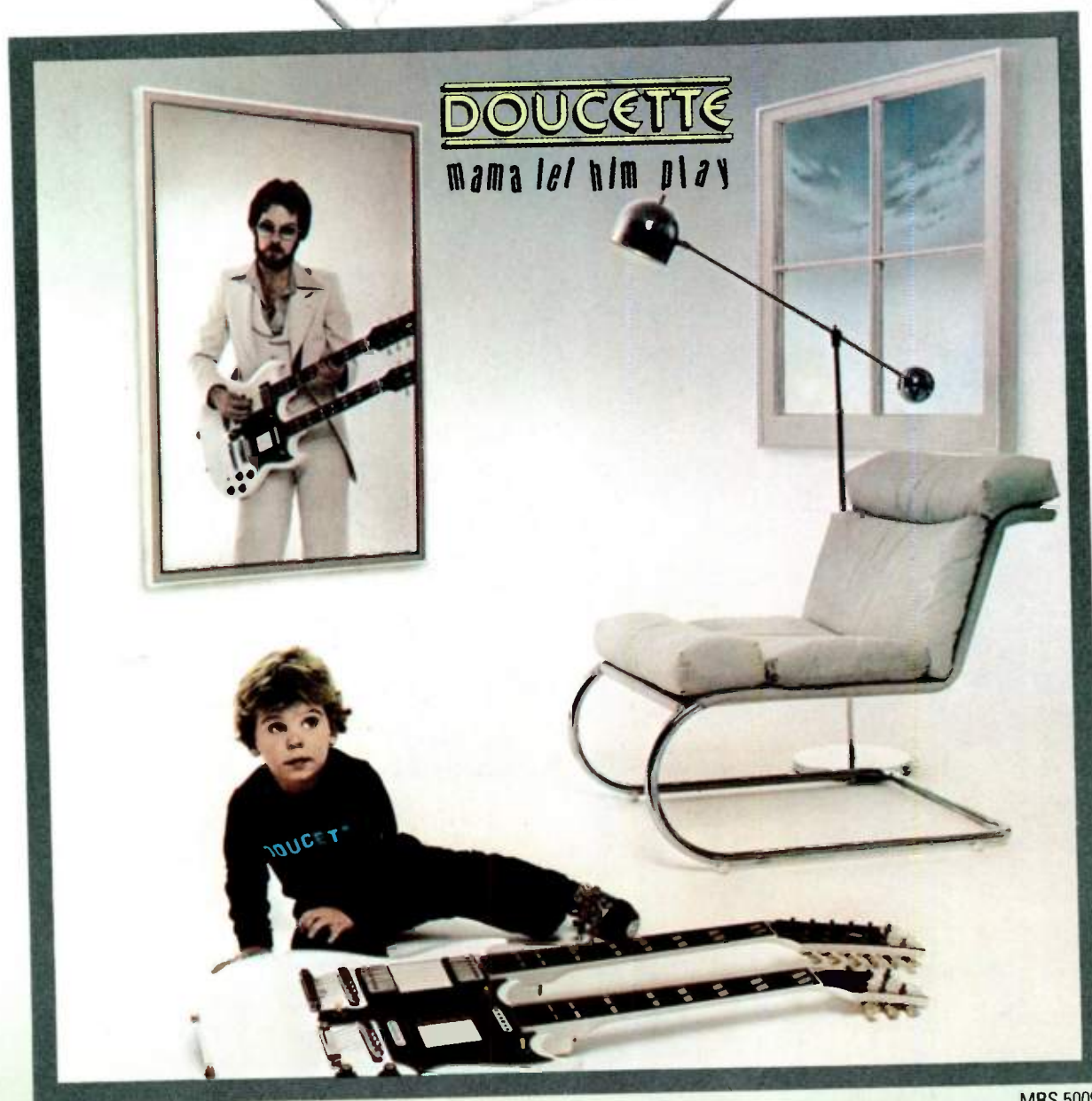
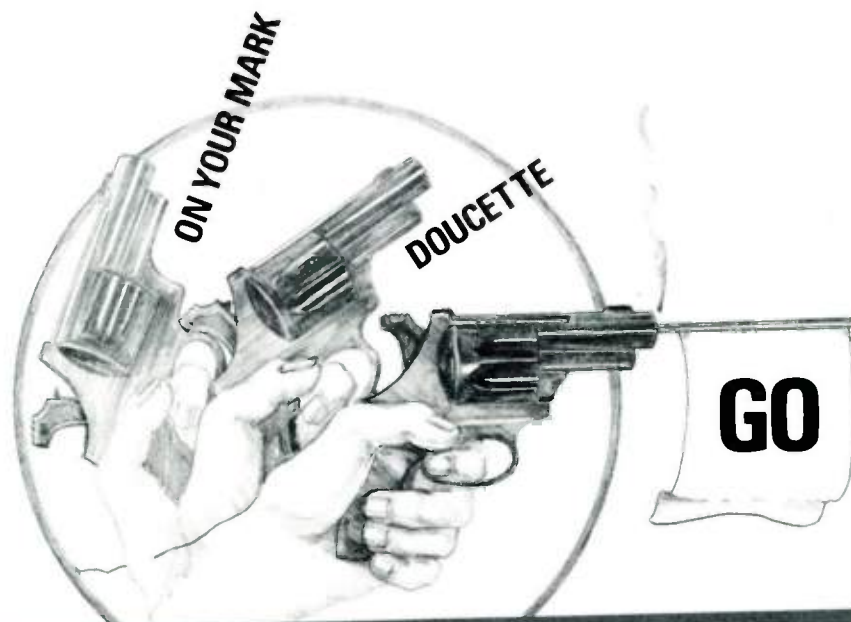
BACCARA, "YES SIR, I CAN BOOGIE" (prod. by Rolf Soja) (writers: Soja-Dostal) (Magazine) (3:58). Two German producers discovered this female Spanish duo, and the result, a Donna Summer-ish, breathy-sexy dance record, has been a top 10 hit all over Europe. As an American single, it should reach discos first and build. Manhattan 1104 (UA).

NATALIE COLE, "THANKFUL." With numerous gold records and Grammys in what has been a relatively short career so far, this songstress has proved that she can do no wrong. Cole is participating more in the songwriting this time along with Jackson and Yancy and should once again stand poised to go all the way to the top. Capitol SW 11708 (7.98).

EMERSON, LAKE & PALMER, "WORKS, VOLUME 2." The group's second "Works" album has little or nothing in common with the first, instead being a collection of assorted singles, b-sides and various oddities that were previously unavailable. Carl Palmer and Back Door's "Bullfrog" and Greg Lake's "Father Christmas" are the most immediate. Atlantic SD 19147 (7.98).

"THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)." With the movie and the original soundtrack album still doing good business, this spoken word lp that includes dialogue from the flick should benefit from that momentum. A 16 page pamphlet of pictures from the movie is included and should help to make it perfect for the season. 20th Century T 550 (7.98).





MRS 5009

FIRST STOP

DOWN THE ROAD M 7029 (The single from **DOUCETTE**'s debut album, **MAMA LET HIM PLAY** on MUSHROOM RECORDS AND TAPES)



"THERE'S MAGIC UNDER OUR UMBRELLA"

RECORD WORLD

Backorders Slow Tape Manufacturing

By MIKE FALCON

■ LOS ANGELES—While the nation's record pressing facilities struggle to meet the demand for vinyl product (RW, Nov. 26), an equally frustrating but less severe tape manufacturing crunch has slowed delivery of both cassette and eight-track configurations. The severity of the problem appears to be more varied than in record manufacturing at this point, with large discrepancies in claims made by some manufacturers and corresponding retail reports.

"Generally, we've found that all of our customers have been running well above what we

thought they would," said Dan Boyd, vice president of operations for GRT. "There's about a 25 percent to 35 percent higher rate than there was last year at this time," continued the executive, "and the increase in cassettes has been really dramatic. Our overall eight-track to cassette ratio is running roughly three to one." Despite the fact that GRT is running three full shifts in producing cassette tapes (eight-track production is more normalized), there is a backlog in cassette configurations, although eight-tracks are moving well (Continued on page 77)

Boone Tops Singles For Eighth Week

By ALAN WOLMARK

■ For the eighth consecutive week Debby Boone (Warner/Curb) is the top single with heavy sales and enough crossover strength to have it bullet at #5 on The Country Singles Chart.

Chart Analysis Boone leads a number of female artists who hold half of the Top 10 slots. Crystal Gayle (UA) sticks at (Continued on page 6)

Performers Right Study:

An In-Depth Analysis

By MICHAEL SHAIN

■ WASHINGTON—While only a handful of studio musicians each year can make a full living out of their chosen trade, even for those who are successful, studio work comes in feast or famine cycles. That was only one conclusion of a voluminous government-commissioned study of the record and radio industries and the perform-

FCC Probe Continuing In Several Cities; Apparent Thrust Is Indie Promo Practices

By SAM SUTHERLAND

■ LOS ANGELES — The broad-based Federal Communications probe into broadcast and recording industry practices that began last March in Washington, D.C., has been following an itinerary in key cities that was first suggested, and later retracted, during the early phases of the open hearings.

RW has learned from industry sources in Los Angeles and Chicago that those cities, both on the probe's itinerary as first indicated last March, were

visited by the three-lawyer investigative team during the last seven weeks. Because the investigation shifted from a public arena at the open hearings to a secret enquiry, radio and record company insiders are maintaining a tight-lipped stance; according to RW's sources, that reluctance has been abetted by the probe's own low-keyed approach, which has apparently avoided blanket subpoenas in an effort to limit the number of witnesses and thus minimize any leaks about their activities.

In Washington, Theodore Kramer, who took over as head of the investigation replacing Keith Fagan last spring, was unwilling to comment on the probe's progress to date. "I can't confirm or deny," he said in response to questions about the probe's presence in Los Angeles, Chicago, Cleveland, Detroit, Philadelphia (Continued on page 72)

Rocket, MCA Split; Elton Remains on MCA

■ LOS ANGELES—J.K. Maitland, president of MCA Records, Inc., and John Reid, president of Rocket Records, Inc. have jointly announced the termination of the agreement by which Rocket is distributed by MCA. While final details of the termination have yet to be resolved, both parties emphasized that the dissolution was amicable.

MCA recording artist Elton John, whose first album under his current contract was released last year, and whose second lp (Continued on page 77)

Snow Storms Slow Sales in Northwest

By MIKE FALCON

■ LOS ANGELES—Heavy storms, which deposited more than a foot of snow in various areas of Northern California and Oregon on Monday and Tuesday (21 and 22), have slowed record sales severely, according to a survey of stores in the Portland market the second day of the downpour.

"If it heats up a little and (Continued on page 79)

ers who make the nation's recorded music.

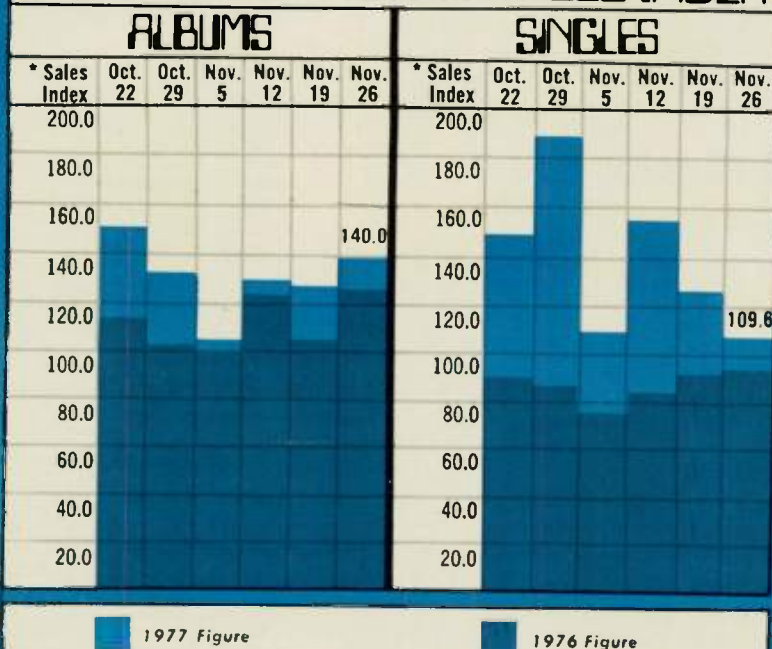
The study was ordered by Congress and contracted for by the U.S. Copyright Office to survey the economic impact of the proposed performers royalty, a controversial, new copyright which would give to musicians and their recording companies the same right to collect royalties from the users of recorded music that composers and publishers have to charge for the use of written compositions. The study — prepared by the Washington-based research firm of Ruttenberg, Friedman, Killgallon, Gutchess & Associates — was released three weeks ago (RW, Nov. 19). Before formally sending the report on to Congress, the Copyright Office is soliciting comments on its findings. Interested parties should write by Dec. 1 to the U.S. Copyright Office, Library of Congress, Washington, D.C. 20559. Reply comments are due Dec. 15.

Below are some of the report's research and findings on the economic status of recording musicians and the recording industry. Much of it has never been gathered before and some of its conclusions are startling.

One of the most surprising of the report's conclusions is that "the percent of total sales accounted for by the larger companies is decreasing." That statement flies in the face of current

(Continued on page 63)

THE RECORD WORLD SALES INDEX



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

Copyright Tribunal Convenes This Week

By MICHAEL SHAIN

■ WASHINGTON — The Copyright Royalty Tribunal will convene its first meeting this Thursday (1), though the initial agenda will deal solely with organizational matters. Two substantive issues confront the new rate and regulation-making panel: a performance fee schedule for public broadcasting and rules for gaining access to jukebox playlists by the performing rights organizations.

The Tribunal must first deal with those issues before it gets down to the business for which it was originally created, the sorting out of claims to royalties collected by the U.S. Copyright Office and the periodic adjustment

of rates.

Since their swearing in two weeks ago, the five members of the panel have met informally, Tribunal chairman Thomas Brennan said last week. The ad hoc meetings, however, dealt with nothing more momentous than secretaries' salaries.

Beyond that, the Tribunal's first official gathering is expected to deal with the scheduling of hearings on the public broadcasting fee schedule and jukebox access rules. Though the Tribunal "hopes the private parties can come to agreement among themselves," before hearings begin, Brennan said, there appears little chance that will happen. "I think they'll want to get some sense of where the commissioners are" before getting down to specific negotiations, he speculated. Law-

yers representing the public broadcasters and the music licensing groups — ASCAP, BMI, and SESAC — would be able to pick up the drift of commissioners' leanings from questions they ask during hearings.

The Tribunal and, presumably, the performance rights groups will be looking for an early resolution of the controversy. The copyright revision act, which goes into effect on January 1, makes no provision for retroactive payments for a public broadcasting performance right. In other words, if a system cannot be devised by the law's effective date, copyright owners will have no way to collect royalties for the use of music before the fee schedule is approved by the Tribunal.

(Continued on page 79)

New Date Set For Klein Trial

■ NEW YORK—January 30, 1978 has been set as the new trial date for the Allen Klein tax evasion case which ended three weeks ago with a hung jury. The case is now in the hands of U.S. District Judge Vincent L. Broderick, who, in accordance with the "speedy trial act," set the date and will pick a new jury.

Pete Bennett, a former employee of Abkco Industries of which Klein is president and who was also the prosecution's key witness, was to be sentenced on one count of tax evasion on November 22, but the action has been indefinitely postponed.

Judge Broderick has advised all parties involved not to discuss the trial.

Spears Exits KHJ

■ LOS ANGELES — Michael Spears has resigned his post as operations manager at radio station KHJ in Los Angeles. The resignation, announced Tuesday, November 22, will be effective around Christmas of this year.

Sullivan Statement

KHJ vice president and general manager Tim Sullivan told **Record World** that Spears "felt he had personal and health reasons for leaving, as well as the desire to do other things. We feel that Michael has done an outstanding job here," Sullivan continued, "and that the coming October-November ARB will show the results of his work by again pointing out KHJ as the contemporary leader within the Los Angeles marketplace. We appreciate his hard work and wish him the best of luck." Sullivan added that no replacement has been named as of yet.

There are no Powerhouse Picks this week.

Stephen Wolf Dead Of Gunshot Wound

■ LOS ANGELES — Concert promoter Stephen A. Wolf, partner in Wolf and Rismiller Concerts of Beverly Hills, was shot and killed November 21 during an apparent robbery attempt at his Bel Air home. He was 34.

According to police, Wolf was awakened in the early morning hours by noises in his home, and was shot after apparently investigating the disturbance. He was pronounced dead at Riverside Hospital in North Hollywood later that morning.

Wolf, who was educated at Vanderbilt University, joined Bob Eubanks in Concert Associates in 1967, after starting his career as a TV production assistant. Former William Morris agent Jim Rismiller joined the firm, which was sold to Filmways in 1969. Wolf and Rismiller left Concert Associates in 1974 and later formed Wolf and Rismiller Concerts, Inc. The latter firm became one of the most successful concert promotion companies in Southern California, producing over 100 concerts in 1976 and 20 in November, 1977, alone; among their recent and upcoming promotions were Chicago at the Forum, the Hollywood Bowl's "Star Wars" concert with the Los Angeles Philharmonic, and Aerosmith, also at the Forum.

Wolf is survived by his father, Dr. Seymour Wolf, his stepmother, brother Mark, sister Nancy, and son Gregory, who resides with Wolf's former wife, Iris Rainier. Memorial services were held November 23 at the Stephen Wise Temple in Bel Air, with burial to follow in Washington, D.C.

Following Wolf's death, several of his friends announced

(Continued on page 36)

Bishop Leaves April/Blackwood; Rick Smith Named Acting Head

■ NEW YORK — Jim Bishop announced his resignation as vice president and general manager of April/Blackwood in order to pursue business interests of his own. "April/Blackwood has taken major strides during the past year under the leadership of Jim Bishop, with the establishment of new and expanded headquarters in New York, strengthening of the Los Angeles base, and establishment of a Nashville office," according to an announcement by Bruce Lundvall, president, CBS Records Division.

At the same time, Lundvall announced that Rick Smith, vice president, business development,

CBS Records, has been appointed acting head of April/Blackwood Music Publishing. Smith will supervise the activities of April/Blackwood publishing operations. Under Smith's direction CBS Records' commitment to an active policy of growth and expansion for April/Blackwood will continue.

Smith joined CBS Records in 1974 as director of planning, CBS/Records Group. In this capacity, he was actively involved in the acquisition of the Frank Music Company, and since August 1976 has been operating head of Frank. He became vice president of business development in March of this year.



1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID PARNES

VICE PRESIDENT/MANAGING EDITOR

MIKE SIGMAN

HOWARD LEVITT/ASSOCIATE EDITOR

MICHAEL SCHANZER/ART DIRECTOR

MIKE VALLONE/RESEARCH DIRECTOR

David McGee/Assistant Editor

Barry Taylor/Assistant Editor

Marc Kirkeby/Assistant Editor

Pat Baird/Assistant Editor

Doree Berg/Associate Research Director

Alan Wolmark/Assistant Editor

Sophia Midas/Assistant Editor

Dede Dabney/R&B Editor

David Skinner/Assistant Art Director

Joyce Reitzer Panzer/Production

Speight Jenkins/Classical Editor

Vince Aletti/Discotheque Editor

Michael Shain/Washington Correspondent

Robert Palmer/Jazz Editor

Stan Soifer/Advertising Sales

WEST COAST

SPENCE BERLAND

VICE PRESIDENT

WEST COAST MANAGER

SAM SUTHERLAND CHRISTY WRIGHT

WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Assistant Editor

Mike Falcon/Assistant Editor

Linda Nelson/Production

Portia Giovinazzo/Research Assistant

6290 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

JOHN STURDIVANT

VICE PRESIDENT

SOUTHEASTERN MANAGER

Luke Lewis/Southeastern Editor

Marie Ratliff/Research

Vicki Branson/Research

Red O'Donnell/Nashville Report

49 Music Square West

Nashville, Tenn. 37203

Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA

VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012

(305) 823-8491

ENGLAND

PHILIP PALMER

Manager

Suite 22/23, Langham House

308 Regent Street

London W1

01 580 1486

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE

19 Yorkville Avenue

Toronto, Ontario

Canada M4W 1L1

(416) 964-8406

GERMANY

JIM SAMPSON

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

SPAIN

JOSE CLIMENT

Avenida de America 35, Piso 5 No. 7

Madrid 2, Spain

Phone: 416-7161

Phone: 416-6686

MEXICO

VILO ARIAS SILVA

Peten 151-402 Colonia Navarte

Mexico 12, D.F.

Phone: 536-41-66

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$70; AIR MAIL—\$115; FOREIGN AIR MAIL—\$120. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1977 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 35, NO. 1586

RECORD WORLD DECEMBER 3, 1977



The man in the golden mask.

Billy Joel's "The Stranger"
Gold on Columbia Records & Tapes

Produced by Phil Ramone
in association with Home Run.

© 1983 COLUMBIA • MARGARET & PHIL RAMONE

Mac, Boone Again Top Charts as Holiday Sales Period Begins

EWB Album Explodes

By BARRY TAYLOR

■ Fleetwood Mac (WB) held on as Linda Ronstadt (Asylum) came on strong to narrow the gap in its 27th week atop The Album Chart. "Elvis In Concert" (RCA) was a strong third for its fourth consecutive week while the only bullet in the top ten was held by Lynyrd Skynyrd at #4. The group's first album to penetrate the top five continues to look strong with both heavy retail and rack action behind it.

Outside of the top ten, "Commodores Live" (Motown) is at #11 bullet with exceptionally vigorous r&b action in addition to racks and retail activity which continues to boost its climb. Also new in the top 20 this week and exploding with rack activity is "Kiss Alive II" which takes a 20 point jump to #13 bullet after three weeks on the street. As the Christmas season grows near "Elton John's Greatest Hits Vol. II" (MCA) continues to gain momentum as it moves up to #16 bullet.

ELO

Last week's Chartmaker, ELO's "Out Of the Blue" (Jet) takes a ten point leap to #18 bullet. The album's immediate acceptance on the radio level (Top Airplay this week) has begun to translate into dollars on the retail level (#3 Top Retail Sales this week). In just its third week, Rod Stewart's "Foot Loose and Fancy Free" (WB) is at #19 bullet as it continues its strong sales pattern. Also making solid end-of-the-year gains is "Olivia Newton-John's Greatest Hits" at #22 bullet.

With impressive sales activity (Salesmaker of the Week) and top tens in numerous markets is this week's Chartmaker, Earth, Wind & Fire's "All 'N All" which debuts at #25 bullet. Shaun Cassidy follows the pattern set by his platinum debut which remains entrenched in the top ten with "Born Late" which takes a jump to #29 bullet.

Also making solid gains with bullets is Styx' "The Grand Illusion" (A&M) at #37 as their single continues to climb; Queen's "New Of the World" (Elektra) at #45 as it maintains its hot retail pace; George Duke's "Reach For It" (Epic) at #47 which is already the fusionist's biggest seller and The Baby's "Broken Heart" (Chrysalis) at #72 which continues to ascend as the group's single enjoyed a good week.

Last week's newcomers made solid gains as Neil Diamond (Columbia), enjoying the exposure of his recent television special moved up 25 slots to #67 bullet. Paul Simon's greatest hits package is realizing its potential as it went to #77 bullet. Donna Summer's "Once Upon A Time" at #80 bullet and Eric Clapton's "Slowhand" (RSO) appears to be one of the guitarist's most popular sets, moving up to #87 bullet.

With the Christmas season approaching and the number of new releases mounting, no less than ten new albums debut on the top 100 this week. Among them are Boz Scaggs' "Down Two Then Left" (Columbia), continuing his hot streak at #51 bullet; War's "Galaxy" (MCA) at #85 bullet, with strong r&b and pop reaction; John Denver's "I Want To Live" (RCA) at #91 bullet; The Bar-Kays' "Flying High On Your Love" (Mercury), another strong crossover album from the group at #93 bullet; "Bing Crosby's Greatest Hits" (MCA) showing signs of becoming a favorite rack item at #94; Bob James' "Heads" (Tappan Zee) at #95 bullet; Dolly Parton's "Here You Come Again" (RCA) at #97 bullet; Con Funk Shun's "Secrets" (Mercury) at #98 bullet and ELP's "Works, Volume II" at #99 bullet.

Diamond Singles Chartmaker

(Continued from page 3)

#3 this week with Rita Coolidge (A&M) still holding in at #4. Continued strong sales has moved Linda Ronstadt (Asylum) up to #5 with a bullet and Carly Simon (Elektra) remains a top tenner at #7. Heatwave (Epic) is once again #2 supported by strong sales; the Bee Gees (RSO) took #6 with a bullet reflecting strong sales. Breaking into the Top 10 this week are Paul Nicholas (RSO) at #10 and LTD (A&M) bulleting at #8 while holding #1 on The R&B Singles Chart. LTD, High Inergy (Gordy), Earth, Wind & Fire (Col) and Millie Jackson (Spring) with the top four positions on The R&B Singles Chart are all bulleting pop-side at #8, 20, 32 and 50 respectively.

In the Top 20, The Babys (Chrysalis) bulletted to #13 with an add at WABC, Linda Ronstadt's second current single is at a bulletted #16, Bob Welch (Capitol) hit a bulletted #18 and Player (RSO) captured a #19 bullet jumping five notches.

The chart stayed fairly stable this week with the top four remaining the same and the larger jumps being ELO (Jet) and Wings' (Capitol) new single jumping nine points each, and Billy Joel (Col) progressing up 12 slots reflecting its heavy airplay which is spreading from the southwest into the midwest.

Strong r&b singles by George Duke (Epic) and Odyssey (RCA) have now effectively crossed over and are bulleting on the pop chart at #71 and #45 respectively.

Neil Diamond (Col), this week's Chartmaker, debuted at #53 courtesy of very heavy airplay and adds at numerous majors and secondaries.

Bulleting into the Top 100 this week are John Denver (RCA) at #80, Leo Sayer (WB) at #85, and the new Alan Parsons (Arista) single at #88.

Also reaching the Top 100 this week are Le Blanc & Carr (Big Tree) and Al Martino (Capitol).

Atlantic Names Two Reg. Mktg. Directors

■ NEW YORK — Atlantic Records national sales manager Sal Uterano has announced the appointments of Bill Black to the post of southern regional marketing director and Ron Corno to the post of midwest regional marketing director.

In their capacities as regional marketing directors, both men's responsibilities will include the specific day-to-day supervision of sales activities at the WEA branches in their regions by maintaining close working relationships with branches in their regions, by maintaining close working relationships with the branch sales managers.

In these new positions, both men will report directly to Sal Uterano in New York. Black is based at the WEA/Charlotte office, and will cover seven markets: Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans and Tennessee. Corno is based at the WEA/St. Louis office, and covers eight markets: Chicago, Cincinnati, Cleveland, Detroit, Kansas City, Minneapolis, Pittsburgh and St. Louis.

Black, a WEA/Charlotte salesman since 1972, started in the business as a buyer for Sound Marketing in Atlanta in 1964. He took over as WEA/Atlanta's office manager in 1972, before transferring to Charlotte. Black, the recipient of WEA's "Salesman of the Year" award for 1977, was also named 1977's "Sales Representative of the Year" by Record Bar.

Ron Corno, a native of St. Louis, started his career in the music industry as a WEA salesman in that city three years ago.

REGIONAL BREAKOUTS

Singles

East:

Rod Stewart (Warner Bros.)
Shaun Cassidy (Warner/Curb)
Kansas (Kirshner)
Randy Newman (Warner Bros.)
Wings (Capitol)

South:

Kansas (Kirshner)
ELO (Jet)
KC & the Sunshine Band (T.K.)
George Duke (Epic)

Midwest:

ELO (Jet)
Leif Garrett (Atlantic)
Randy Newman (Warner Bros.)
Billy Joel (Columbia)
Dan Hill (20th Century)

West:

High Inergy (Gordy)
Leif Garrett (Atlantic)
Randy Newman (Warner Bros.)

Albums

East:

Earth, Wind & Fire (Columbia)
Boz Scaggs (Columbia)
War (MCA)
John Denver (RCA)
Emerson, Lake & Palmer (Atlantic)

South:

Earth, Wind & Fire (Columbia)
Boz Scaggs (Columbia)
War (MCA)
Emerson, Lake & Palmer (Atlantic)
Genesis (Atlantic)

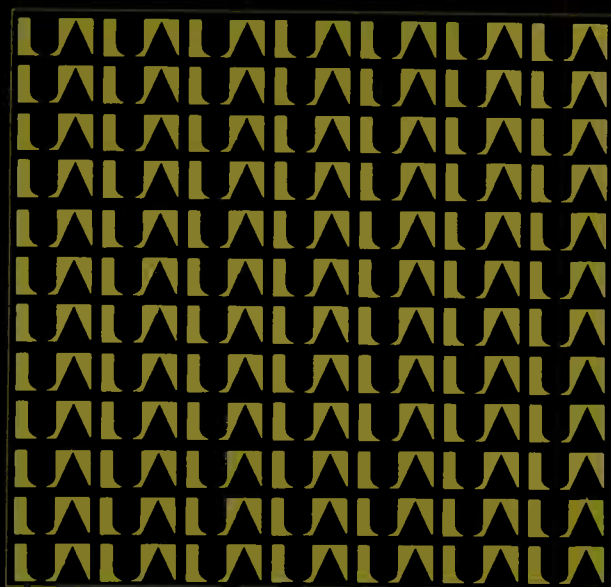
Midwest:

Earth, Wind & Fire (Columbia)
Boz Scaggs (Columbia)
War (MCA)
Emerson, Lake & Palmer (Atlantic)
Genesis (Atlantic)

West:

Earth, Wind & Fire (Columbia)
Boz Scaggs (Columbia)
War (MCA)
Emerson, Lake & Palmer (Atlantic)

At
United Artists
Records,



it's Working!


On United Artists
Records.

We Must
Believe
In Magic.



Crystal Gayle's
Gold Album
Featuring
Her Top 5 Single,
"Don't It Make My
Brown Eyes Blue."



On United Artists
Records.

Daytime
Friends.



Kenny Rogers'
Second Gold Album
in a Row.



On United Artists
Records.

Friends
and Strangers.



Ronnie Laws'
First Gold Album.
And a Sign of Even
Bigger Things to Come.

On Blue Note
Records.



A division of United Artists Records

RSO Releases Four Singles From 'Saturday Night Fever'

■ LOS ANGELES—RSO Records president Al Coury last week discussed the release of four singles from the label's just-released soundtrack album, "Saturday Night Fever." The album, which shipped gold with over 800,000 units of the two-record, \$12.98 list set, is being backed by the most extensive marketing and promotion program ever attempted by the label.

Of the four singles from the album, two are already charted and two have just been released. They represent three different artists on two different labels, with four songs written by the Bee Gees.

The Bee Gees' "How Deep Is Your Love" is already nearing the top of the charts, while "More Than A Woman" by Tavares is bulleted r&b. The third single from the album, "If I Can't Have You," performed by Yvonne Elliman, was just released. Set for release this week, according to Coury, is the second Bee Gees single from the "Saturday Night Fever" album. Entitled "Staying Alive," it serves as the film's opening and closing theme.

"Saturday Night Fever," a Robert Stigwood Production

RCA Ups Abramson

■ NEW YORK — Michael G. Abramson has been appointed director, national secondary promotion, RCA Records. The announcement was made by Ray Anderson, division vice president, promotion, to whom he will report.



Michael G. Abramson

In his new post, Abramson will work out of RCA's New York offices.

Abramson joined RCA in 1972 as the local promotion representative in Cleveland. Subsequently, he came to the company's New York headquarters as manager, product merchandising.

He has held several promotion and merchandising positions at RCA, including director, marketing projects; director, product merchandising; and national album promotion manager.

distributed by Paramount, is Paramount's major film release in December, set to open simultaneously in more than 700 theatres nationwide. It was adapted from a story that appeared in New York Magazine by author Nik Cohn and revolves around characters who frequent a suburban Brooklyn disco. The movie stars television and recording artist John Travolta.

The campaign for the film kicked off in mid-September when RSO Records mailed more than 8000 large size movie/album posters. Simultaneously, Paramount ran a 30-second preview trailer for the film in more than 1500 theatres across the nation. The trailer featured the Bee Gees' theme, "Staying Alive," and ran through September.

Just after Thanksgiving, a new three-minute trailer will start screening in those same 1,500 theatres, featuring the aforementioned Bee Gees, Tavares and Yvonne Elliman songs. The trailer concludes with a ten-second promo for the soundtrack album and runs through the film's opening in December.

A ten-foot high point-of-purchase display is being utilized in select retail outlets nationally, as well as many of the larger theatres booking the film. Produced by Paramount, the display duplicates one of the main scenes from the movie in eye-catching detail. In addition, RSO is installing videotape playback machines in a large number of retail record outlets during the months of November and December. The machines will be used as traffic stoppers to show both of the movie trailers and a collage of live Bee Gees concert footage.

UA Gets Gold, Platinum Awards

■ LOS ANGELES—United Artists Records has received 11 gold or platinum awards for albums and singles in 1977, the label announced last week.

Four singles—Kenny Rogers' "Lucille," Crystal Gayle's "Don't It Make My Brown Eyes Blue," ELO's "Telephone Line" and Bill Conti's theme from "Rocky"—all reached the gold plateau; while three albums won platinum honors—"War's Greatest Hits," "Rocky" and ELO's "Out Of The Blue"—and four more reached gold status—"Kenny Rogers," Crystal Gayle's "We Must Believe In Magic," War's "Platinum Jazz" and Ricky Nelson's "Travelin' Man."

WNBC-AM's Pittman Experiments With Punk

By ALAN WOLMARK

■ NEW YORK — Bob Pittman, program director of WNBC-AM, has decided that it is time his listeners got to hear some punk rock, one of the most publicized musical phenomena of recent years, but probably the least heard.

"They've been reading about punk rock everywhere. Well, we'll let them listen to it," says the 23-year-old Pittman who is known for his innovative programming. "We'll say, 'Hey, this is punk rock, this who those people are, this is the reputation they have, here are the songs, judge for yourselves.'"

For seven nights last week at 9:30 a different new wave band was highlighted with some background information and the airing of either a current single or one of the band's more popular songs. Featured bands beginning Monday (21) were the Ramones ("Rockaway Beach"), Richard Hell & Voidoids ("Blank Generation"), Television ("Prove It"), Sex Pis-

tols ("Anarchy In The U.K."), Talking Heads ("Psycho Killer") and, at press time being considered to round out the week, The Jam, Stranglers or Dictators.

Pittman reports that listener telephone response from the tri-state area has been running about five to one in favor of the exposure.

Much like the philosophy behind Jimi Fox's successful programming at Los Angeles' KTNQ-AM, the first AM station to play new wave (see RW, Nov. 19), Pittman wants to expose anything he feels could be hit material and let the public decide. "I think punk is much more top 40 compatible than FM album station compatible. When you're talking about sensitive music and nice lyrics, punk just doesn't fit in. But with top 40 razz-ma-tazz, lots of energy, play the hits, it fits. So we're watching it."

Since Pittman, who previously was program director at Chicago's WMAQ, began at NBC, the station has undergone a drastic format change which includes the programming of commercial-free hours and album tracks and branching out into community service (see RW, Sept. 24). Last month the station sponsored a concert at New York's Palladium with The Babys and Piper. All tickets for the show were priced at 66 cents.

CBS Promotes Eley

■ NEW YORK — LeBaron Taylor, vice president, CBS Records, has announced the appointment of Paris Eley to the newly created position of director merchandising, black music marketing.



Paris Eley

In his new position, Eley will develop and recommend to vice presidents of marketing and merchandising department personnel, marketing strategies on all CBS Records black artists. He will also direct and coordinate east and west coast product management activity in black, jazz and progressive music departments. In addition he will give functional direction to all CBS Records product managers responsible for black, jazz and progressive music artists.

Eley joined CBS Records in 1975 as local promotion manager for Houston, Texas. Prior to joining CBS Records, he served as program director at radio station KCOH in Houston. He most recently served as associate director/planning, special markets, east coast. He will report directly to LeBaron Taylor.

ABC Names Three In Promo Department

■ LOS ANGELES — ABC Records has made three appointments in its promotion department.

Gladys Echevarria becomes national director of order services for ABC Records. She will handle national singles sales, coordinate sales with production, and serve as a liaison between distributors and ABC's promotion and sales departments.

Beverly Stevens becomes national sales and promotion coordinator. She will assume communication responsibilities with radio stations, key accounts, and promotion personnel.

Pam Gross becomes national secondary promotion coordinator. Her duties include calling on radio stations in secondary markets.

Beck To Exit Leber-Krebs

■ NEW YORK — Dan Beck, vice president, publishing & project development at Leber-Krebs, Inc., has announced his resignation effective December 31, 1977. Beck's future plans will be announced in January.

RCA'S SOULAR



"Odyssey" APL1-2204



"Get Up & Dance"
The Memphis Horns APL1-2198



"Reflections"
Johnnie Taylor APL1-2527



"We're All In This Together"
Chocolate Milk APL1-2331



"Darcus" APL1-2454



"Smokin'"
Greg Perry APL1-1914



"Smooth Talk"
Evelyn "Champagne" King
APL1-2466



"Open Up Your Love"*
The Whispers BVL1-2270

The Hottest Mo

EXPLOSION



"Extensions"
Ralph Graham APL1-2307



"Stormin' " *
Brainstorm BQL1-2048



"Full Bloom" *
Carol Douglas BKL1-2222



"Live!"
Lonnie Liston Smith APL1-2443



"Diggin' Their Roots"
The Tymes APL1-2406



"Uptown Festival" *
Shalamar BVL1-2289



"Golden Girls" *
Silver Convention BKL1-2296



"The New York Community Choir" APL1-2293

Living Stars in the Galaxy

*Manufactured and distributed by RCA Records

RCA
Records



RW Hosts West Coast Party



Record World hosted a party at Roy's in Hollywood Nov. 17 to introduce coast executives to Christy Wright, RW's new marketing director. A similar event will be held in New York in the near future. Shown at the gathering are (top row, from left) manager Joyce Bogart, Neil Bogart, Casablanca president, Spence Berland, RW VP and west coast manager, Christy Wright and Al Coury, RSO president; Carol Berland, Mike Lushka, Motown executive VP, and Barney Ales, Motown president; Larry Harris, Casablanca executive VP, Irv Biegel, executive VP, Millennium, Spence Berland, Jerry Sharell, VP, artist development, Elektra/Asylum and Charlie Minor; Mike Sigman, RW VP and managing editor, Wright, Norman Whitfield, producer and president of Whitfield Records, Sam Sutherland, RW west coast editor, and Spence Berland; Alan Chlowitz, VP/general manager, KRTH-FM, Charlie Minor and Wright; (second row) Candy Tusken, Stan Monteiro, VP promotion/artist relations, United Artists, Wright, Mike Sigman, Portia Giovinazzo, RW research assistant and Rochelle Staab, program director, KHS-AM-FM; Mike Lushka, Wright and Ken Buttice, VP, national promotion, Elektra/Asylum; Rosie Guevara, assistant to Paul Drew, RKO Radio and Al Coury; John Barbis, national promotion director, ABC, Wright, Gary Diamond, west coast promotion, Arista, Richard Palmese, VP, national promotion, Arista, Scott Shannon, senior VP, Ariola America, and Rochelle Staab; Sammy Alfano, national singles promotion, Elektra/Asylum, Gerry Peterson, program director, KCBQ, and Billy Bass, VP, promotion, Chrysalis; (third row) Larry Cohen, UA VP,

marketing, and Ed Rosenblatt, VP, sales/promotion, Warner Brothers; Sal Licata, executive VP, Chrysalis, with Wright; Don Ellis, VP, west coast a&r, Columbia, Mike Sigman, Linda Nelson, RW west coast production, and Wright; Wright with Tony King, executive vice president, Rocket Records U.S., and Spence Berland; Mike Sigman, Lenny Bronstein, national album promotion, A&M, Wright, and Andy Meyer, assistant to the chairman, A&M; (fourth row) Billy Bass, Ray Anderson, VP, promotion, RCA, Wright, Michael Lippman, VP, west coast operations, Arista, and Mike Sigman; Scott Shannon, unidentified guest, Ken Buttice and Sammy Alfano; Dino Barbis and Sal Licata; Bob Greenberg, VP, west coast director, Atlantic, Wright and Ed Rosenblatt; Charlie Minor and Ed Rosenblatt; (fifth row) Wright, Spence Berland and Gary Davis, VP, promotion/sales, ABC; Otis Smith, Motown, and Sammy Alfano; George Steele, Elektra/Asylum VP, marketing, Mitch Huffman, marketing, RSO, and Jerry Sharell; Ray Anderson, Lynn Brown, Scott Shannon, Janis Lundy, executive assistant, RSO, and Ken Buttice, Ray Anderson and A. J. Cervantes, president, Butterfly Records; (bottom row) Jerry Douman, national promotion, Management Three, Billy Bass, and Larry Douglas, national promotion, Management Three; Wright and Lenny Beer, VP, national promotion, 20th Century; Wright, Lou Cook, MCA VP, administration, and Spence Berland; David Newmark, RCA west coast regional promotion, Karen Williams, RCA promotion, Lenny Bronstein and Wright; Michael Lippman, Don McGregor, national promotion director, Warner Bros., and Spence Berland.

*You are cordially invited
to the opening
of the Ohio Players'
new album,
"Mr. Mean!"*



Produced by the Ohio Players.

Mercury SRM-1-3707 8-Track MC8-1-3707
Musicassette MCR4-1-3707



product of phonogram, inc., distributed by phonodisc, inc. polygram companies
Write or call your local Phonodisc distributor sales office for displays and other promotional items.

Peter Goldmark Gets Natl. Medal of Science

By MICHAEL SHAIN

■ WASHINGTON — Dr. Peter C. Goldmark, the inventor of the modern, long-playing record, was awarded the National Medal of Science last Tuesday (22), the nation's highest and most prestigious honor for scientific achievement, by President Carter. Goldmark was one of 15 medal recipients this year. He was honored for his "contributions and development of the communications sciences for educational, entertainment, cultural and human services."

Goldmark now joins a handful of scientists so honored since the awards were created during the Kennedy administration more than 15 years ago.

Disc Presentation

Goldmark also presented the President with the first experimental pressing of an lp, developed while Goldmark was a staff scientist for CBS, made in November, 1945. This experimental pressing is the second such presentation to the government. Several years ago, Goldmark donated another copy of the first pressings to the Smithsonian Institution in Washington. The pressing has recordings of "An American in Paris" on one side, "The Overture of 1812" on the other. This latest presentation will be kept by the White House, according to Goldmark, now president of his own firm, Goldmark Communications Corp. of Stamford, Conn.

CBS Bows Coast Office



CBS Records recently hosted a reception to formally open its new west coast facilities at 1801 Century Park West, Century City. The reception was attended by CBS Records' artists, producers and artist representatives, as well as CBS record executives from both coasts. Pictured at the opening are, top row, from left: Neil Diamond with Don Ellis, national vice president of a&r, Columbia Records, and Bruce Lundvall, CBS Records president; Clarence Avant; Tony Martell, vice president of Epic, Portrait and Associated Labels; Ron Alexenburg, senior vice president of Epic, Portrait and Associated Labels, and Mrs. Avant; Boz Scaggs and manager Irv Azoff are pictured with Ron Oberman,

RCA Names Pearson Natl. Inventory Mgr.

■ NEW YORK—Jean Pearson has been promoted to the position of national inventory manager, RCA Records. The announcement was made by Jack Stank, manager of distribution and inventory management, RCA Records, to whom she will report.

Background

Ms. Pearson joined RCA three years ago as a senior systems engineer. She was later promoted to manager, inventory administration.

Before joining RCA, she was with Western Electric as a computer engineer.

She will be located at RCA's manufacturing and warehouse facility in Indianapolis.

Epic Promotes Sherman

■ NEW YORK—Jim Charne, director, east coast product management, Epic/Portrait/CBS Associated Labels, has announced the appointment of Ira Sherman to associate director, east coast product management, Epic/Portrait/CBS Associated Labels.

Duties

In his new position, Sherman will be involved in the overall east coast product management activities for E/P/A. He will report directly to Charne.

Sherman joined CBS Records in 1971 as manager, artist development, Columbia Records. In 1974 he joined the Epic staff as product manager, the position he has held until his present move.

CBS Produces New TV Commercial Spots

■ NEW YORK—CBS Records has produced a series of six multi-product TV spots as part of its last quarter blitz campaign. The 30-second spots, which are being aired throughout the country, feature a variety of product in a new format.

Design

Arnold Levine, vice president, advertising creative services, CBS Records, and his staff developed the concept around four albums per spot, and the scripts provide informative and germane clues in a game-show setting. Each spot has a chromakey backdrop providing maximum exposure for album covers. All six spots were shot at Suburban Entertainment in Islip N.Y., and were directed by Arnold Levine. Other credits are: David Reitman, writer; Car-

olyn Roughsedge, producer; Stephan Bright, sound producer and co-writer; and Steve Ohler, art director.

The six spots are integrated in CBS Records overall fall marketing campaign, "The Winning Season."

RCA Taps Williams

■ NEW YORK — Karen Williams has been appointed manager, national adult contemporary promotion and trade paper liaison, RCA Records. The announcement was made by Ray Anderson, division vice president, promotion, to whom she will report.



Karen Williams

Ms. Williams first joined RCA in 1971 in the a&r department. She then moved to the promotion department where she first did college promotion and then did adult contemporary, trades, and secondary market promotion, all on a national basis.

In 1975 Ms. Williams joined Arista Records as a local promotion representative based in San Francisco.

UA Releases Five

■ LOS ANGELES—United Artists Records has set five albums for late November-early December release, headed by the soundtrack album from the film "Equus." Also in the release are Anthony Newley's "The Singer and His Songs," Barbara Carroll's "From The Beginning," Enchantment's "Once Upon A Dream (on Roadshow Records) and Kenny Rogers' "Ten Years Of Gold."

Cassidy Gets Gold

■ LOS ANGELES — Shaun Cassidy's second Warner/Curb album, "Born Late" has sold over 500,000 units, qualifying it for the RIAA's gold record award.



Baby Grand is running with a fast crowd.

It seems like only yesterday that Baby Grand arrived. And in no time flat, the word has spread from critics, live audiences and music fans that this band is happening in a hurry.

"Baby Grand show the finesse of Steely Dan and the offhand wit of 10cc. The group and producer Rick Chertoff prove



that smooth, melodic rock need not be wimpy. 'Baby Grand is a classy record by any standards, and as a first album, it's a major find.'

—Wayne Robins, *Newsday*

"Baby Grand has the real talent in its three-member group to explode on the popular rock music scene in a big way!"—*Walrus*

"Baby Grand"

A grand new generation of rock & roll.
On Arista Records and Tapes.



Produced by Rick Chertoff and Rob Hyman.

RCA Sets International Org.

■ NEW YORK—Karl J. Kurz, Jr., division vice president, RCA Records International, has announced the organization of his New York office staff.

Effective immediately:

Jose M. Vias, Jr. is named director, international operations planning.

Carol A. House is named manager, international contract administration.

Richard M. Schwartz is named manager, international marketing services.

Vias, House and Schwartz report to Kurz.

Vias has been with RCA for 20 years, having joined the company as advertising administrator in the home instruments division, in 1957. He has held several responsible positions in RCA's international organization, including regional manager for Latin America; general manager, record division, Mexico; manager, international support services; director, international planning administration; and, most recently, director, international headquarters operations.

House will be responsible for administration of all international contract agreements. She joined RCA in August, 1974, as manager, international marketing administration.

Schwartz will be responsible for all marketing and promotional campaigns instituted here for American artists overseas as well as for the coordination of foreign artists exploitation in the



Jose M. Vias, Jr.

United States. He joined RCA in April, 1974 as an international financial analyst and has served as manager, international marketing analysis, and as manager, international business affairs.

Also announced as part of the international organization were Ileana Ordonez, who is named administrator, international contract administration; Richard Y. Crum, named manager, international product services; and Janice Daidone, named administrator, artists and promotion services.

Chrysalis Signs Lear

■ LOS ANGELES—Chrysalis Records has announced the signing of Ms. Amanda Lear to a long-term agreement for the United States.

Her debut album for the label, entitled "I Am A Photograph," will be released in the first week of December, in addition to a 12" pressing of the forthcoming single, "Blood & Honey," for disco and deejay use.

Capt. & Tennille Begin Euro Tour

■ LOS ANGELES—The Captain & Tennille (A&M) began their first European tour on Saturday (26) with a BBC-TV appearance in the U.K. The tour will also take them to the London Palladium, to other halls in the U.K., and to television dates in Paris and Hamburg.

CBS Promotes Teed

■ NEW YORK—Floyd L. Kershaw, inventory management, CBS Records, has announced the appointment of Peter Teed to director, product coordination.

In his new position, Teed will be responsible for product coordination of CBS Records' inventory control.

Teed joined CBS Records in 1970, serving in several capacities since his current move.

New York, N.Y.

By DAVID MCGEE and BARRY TAYLOR

■ With two and a half million records sold and gold certifications in Holland, England, France, Switzerland and Belgium, Jean Michel Jarre's "Oxygene" has been one of Europe's biggest albums of the year. If the music was punk, rock, or even disco the achievement would be notable but not really as remarkable as it is for a record composed entirely of electronic synthesizers and keyboards. The U.S. is one of the last of the world's major markets to release the lp and as a result, it is just beginning to show some signs of life (#108 this week). Jarre visited Nut Central last week as part of an extensive schedule of interviews he has undertaken because, as he put it so well, "Most people are under the misconception that they're finished with their album at the door of the studio." How does he account for the international success of an album of electronic music? "I try to integrate the synthesizers into the orchestration of the music rather than use them as sound effects," we were told. As a result, Jarre's lp is an emotive piece of music that is rare for a work of its kind. He explained that "most people are frightened of technology. We have to consider machines as they are. If you don't know how to use them, you lose your function as an artist. The synthesizer is the instrument of our generation just as the acoustic instruments developed by the craftsmen of the 16th and 17th were suitable for their generation. If you don't try to use this new instrument, you are less clever than those guys were three centuries ago." "Oxygene" was recorded on an eight track machine as it was conceived of as a piece of music to be performed on stage. Jarre hopes to develop a stage show for a series of solo concerts he hopes to take to various European countries and possibly the U.S. early next year.

CONDOLENCES to Herb Goldfarb, whose wife Jackie suffered a fatal heart attack on Sunday November 20. In addition to her husband, Mrs. Goldfarb is survived by a son and two daughters. The family has requested that any gifts in Mrs. Goldfarb's memory be made in the form of a contribution to the T. J. Martell Foundation.

HONORED: Dorothy Moore is being made the first black female colonel on the Governor's staff by Mississippi Governor Cliff Finch on December 3 at a \$100 per couple luncheon for the Mississippi Association for Mental Health. The position is the highest honor a Mississippi Governor can bestow on a civilian (the Governor reportedly calls on his colonels for advice). Rosalyn Carter is expected to attend the luncheon—if her husband doesn't go out of town.

MAN OF THE WEEK HONORS once again go to that funnyman from MCA, Sammy Vargas. Last week, you will recall, Vargas took us to Harlem for the luncheon to end all luncheons. This week, he brought Harlem to us, via a take out order from Sylvia's Restaurant on Lenox Ave. (we reported, erroneously, that it was located on Lexington Ave.) and 126th Street. Having sampled Sylvia's fare once again, we have

(Continued on page 79)

A&M's Good Stuff



A&M's "Give 'Em the Good Stuff" in-store displays have been sent to over 3,000 retailers as part of A&M's year-end merchandising campaign. The merchandising tool, which is capable of featuring 24 pieces of A&M product, offers the retailer several different methods of use. The display can be used as a standup floor display, a wall display, or can be hung from the ceiling. In addition, there is space for candy canes to be dispensed. In line with this, three million candy canes have been sent to over 3000 retailers.

Backstage with Crawler



Epic recording group Crawler recently appeared at New York's Bottom Line, featuring music from their debut album, "Crawler." Pictured backstage are, from left: (sitting) John "Rabbit" Bundrick and Tony Braunagel of Crawler; Ray Free, New York LPM, Epic Records; Dick Asher, president, CBS Records International; and Ed Hynes, director, sales and artist development, CBS Records; (standing) Scott Muni, program director, WNEW-FM; Terry Wilson, Geoff Whithorn of Crawler; Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels; Terry Wilson Slesser of Crawler; Jack Craig, senior vice president and general manager, marketing, CBS Records; Paul Atkinson, director, artist development, CBS Records International; and Joe Senkiewicz, director, promotion, CBS Records International.

[illegible]

Galaxy
Baby Face
Sweet Fighting Lady
Hey Senorita
The Seven Tin Soldiers



A Far Out Production on MCA Records

1977 Far Out Productions

WRH



the new album

GALAXY

MCA-3030

GALAXY

8428



70 FAR
7-17 SH
HOLLWOOD
810-4G 2
5

HEADED FOR CERTIFIED TITANIUM



Tommy Mottola: Philosophies of a Native New Yorker

By ALAN WOLMARK

■ NEW YORK—Tommy Mottola is one of those rare people who have "an inbred natural instinct" for linking individuals with artists and producing winning combinations. Unquestionably successful, the 28 year-old president of Champion Entertainment is currently coordinating careers for RCA artists Daryl Hall & John Oates, Odyssey and Dr. Buzzard's Original Savannah Band, and Epic's Network.

Presented with talent, Mottola initially evaluates an act's commercial potential by looking to the material. Combining his sensitivity as a musician with his practical ear as a former music publisher with Chappell, Mottola believes "songs are the seed of life which will eventually blossom into a career. They are my vehicles to take a career and develop it for the group."

Premier Manager

Faith in an act's material is essential for Mottola who assesses the group's potential and determines whether it is a self-contained entity or if it will require outside help to produce a quality recording. It is in this area that Mottola is rapidly creating something of a trademark as one of the industry's premier managers. With the band, Mottola assembles and refines a set of songs and hires a producer to help realize the right vehicle. "One of my assets is being able to put these marriages together between the groups, what they'll record and who'll be their producer. I naturally fell into that position of putting situations and people together and having them work. I just took advantage of it," he explains.

When Hall & Oates decided to change their sound earlier this year, Mottola wholeheartedly supported them feeling that with the huge success of the "Bigger Than Both Of Us" lp, another lp in that mode might have had the duo "fade into MOR oblivion." The immediate effect would, of course, have been profitable, but overall, it may have been detrimental to Hall & Oates' bid at longevity as artists. The group was ready to go heavier and rockier, says Mottola who feels the new album firmly established the group as an AOR act and that the next one will fully capture the "right fusion of their musical styles and leave as little confusion in people's minds as possible about Hall & Oates' musical direction."

Establishing a band's longevity and reinforcing it with well-executed live performances is the

third thing Mottola keeps in mind: how far can we go with this live act and in what direction should we concentrate our energies? It is Mottola's belief that the image of a band is an important key to success. When he speaks of developing "the right vehicle" for an act he is outlining the essential function of Champion Entertainment, which is to create "an image and use it to build and sustain longevity and credibility for the band in every area they choose to get into, be it musical or visual."

By putting his philosophies into action, Mottola and Champion have proven their effectiveness. Dr. Buzzard's success is largely due to a massive thematic marketing and merchandising campaign utilizing all media which RCA and Champion commandeered. Airplay was established by exposure on the in-store level, through local press conferences and TV spots in nine or ten major markets. "We broke that record market by market and it sold through that marketing, advertising and merchandising approach," Mottola said.

For breaking acts Mottola has developed a method of implementing his philosophies which is quickly becoming another Champion trademark. For Odyssey, the single "Native New Yorker" began with a strong r&b and secondary base and spread to pop. "Now," Mottola says, "Champion will, with RCA, tunnel in heavy advertising dollars and heavy marketing and merchandising to support the momentum and continue to build an image for the group. We'll establish something in the public's mind of what Odyssey is so they're not just another disco record. I want to broaden the band's appeal." National TV shows are in the works with a summer special

anticipated. It is hoped that Odyssey will work with the mayor's office and local sports teams to develop "Native New Yorker" as an "anthem for the city. We want Odyssey to grow to be a very important media act."

As part of Champion's expanding functions, possible TV and film projects are currently under consideration. Hall & Oates may write the music for and star in one of these projects. But Mottola is approaching this with caution: "This is a natural evolution. I haven't pushed in this area particularly because I want to remain primarily a music company."

To keep himself on the music end of things, Mottola recently signed Champion into an exclusive logo recording and producing deal with CBS (see RW, Sept. 17). The deal came about after Mottola brought Network, a band for whom he gathered members and producers, to Epic. Network is currently touring with Hall & Oates. CBS executives proposed solidifying the Champion-CBS relationship and Mottola had some artists with whom he was working "that needed an outlet," so Walter Yetnikoff, CBS Records Group president, and Mottola settled on a deal by which all future Champion productions will be through CBS while Mottola retains the freedom to manage anyone else.

Defining his interest in this type of deal rather than creating his own label, Mottola said, "I don't believe I want to be involved with a label right now. I don't want to run a record company, I'm a manager—a person who puts situations together and breaks acts. I know how to deal with artists on that personal management level, so it's a logo deal. It's much more identifiable and people will know it's a Champion artist."

Wells with A&M



Caught in the recording studio during the completion of his debut A&M album is singer Cory Wells. Wells, once one of the lead singers for Three Dog Night, recently signed as a solo artist with A&M. Shown (from left) are A&M's David Anderle, producer of Wells' album; Gil Friesen, president, A&M Records; Cory Wells; Jerry Moss, A&M chairman; and Joel Cohen, manager of Wells.

SBA Proposes Media Loans

By MICHAEL SHAIN

■ WASHINGTON — The Small Business Administration announced proposals earlier this month that would permit minority businessmen to borrow government money to purchase broadcast stations. The proposal lifting the SBA's ban on loans for media purchases was pushed by the Federal Communications Commission in order to increase the number of minority group owners in the broadcast field.

The new proposal would, however, limit loan guarantees to \$500 thousand, effectively precluding the purchase of TV stations which sell today for prices ranging about \$10 million. The new rules will however permit minority businessmen to buy into radio stations and cable television systems.

Feared Gov't Involvement

The SBA had forbidden use of a loan guarantee program for the purchase of broadcast outlets because of fear of involving the government in the day-to-day operations of stations. Current law does not allow the federal government to own commercial outlets.

Ariola Taps Siciliano

■ LOS ANGELES—Reina Siciliano has been appointed to the post of national publicity director for Ariola Records, it was announced by Scott Shannon, senior vice president of Ariola.



Reina Siciliano

Siciliano began her career in the record business as a local promotion person at ARC Distributors while attending college in Tempe, Arizona, and went on to become a local promotion person for A&M Records in Los Angeles.

Import Names Two Distribs

■ NEW YORK—Import Records has appointed two new distributors—Pacific Record and Tape Distributors, Inc. of San Francisco and Associated Distributors, Inc. of Phoenix, Arizona.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Bud Prager on the Role of the Manager

By BARRY TAYLOR

■ Bud Prager, who managed Foreigner to double platinum success with their debut album formerly presided over two record companies; Windfall, a label distributed by CBS and Phantom, distributed by RCA. He has worked as vice president/general manager with various music publishing companies and as a manager, has represented Mountain; West, Bruce & Laing; the Leslie West Band; Deodato and Free and has had an association with Felix Pappalardi. In the following Dialogue, he discusses the role of the manager and in the case of Foreigner, how a low-keyed approach was necessitated due to the strength of the music.



Bud Prager

Record World: Were you involved with Foreigner from the very inception of the group?

Bud Prager: Yes, along with Mick Jones. When he left the Leslie West Band I don't know if he intended to form a group. We had many discussions which eventually led to me putting pressure on him that he wasn't used to—it jolted him in a meaningful way. That was the start of Foreigner. He was determined to show me and everyone else he could do something significant. From that day on, Foreigner gradually grew from an embryo into a group with Mick seeking out musicians for months. He kept asking me to get officially involved which I originally refused to do, but at the same time I found myself financing the project and helping him when he wanted it. Mick finally said, "This is ridiculous. You should be managing the group."

RW: Were you involved in the actual selection of players for Foreigner?

Prager: No, but Mick would discuss them with me. It was his evolution rather than my suggestions. The music is his responsibility.

RW: Were the two of you on the same wavelength as far as the type of sound you were anticipating for Foreigner?

Prager: Only indirectly. We never discussed it, but I think I'm one of the few grown-ups in this business that likes hard rock. Most of the record company people were much happier when James Taylor was on the cover of Time magazine and they thought hard rock and power groups were on the way out. I know very few industry executives who actually enjoy it. Personally I enjoy rock concerts and taking home hard rock records much more than gentle rock or MOR and I think Mick knows that. When the group started, it was not gentle or soft, but it was medium-hard which I thought was good but not to my personal or professional liking. Gradually, month by month it got harder and harder until finally it reached the point where I said, "Wow, we got it." I believed there was an opening for a new hard rock or power group, but in our discussions I never told him which way to go musically.

RW: At the time Foreigner was still in its embryonic stages, you had your own label, Phantom Records. The obvious question has to be why didn't you sign them to your own label?

Prager: I just couldn't deal with Mick and the group as a manager on my own label because there would be too many problems and conflicts. There are a lot of new manager labels around and I think most of them are going to find the dual relationship leads to trouble. Most of the managers are not record people and I think their labels are just an ego extension. The only ones in my opinion that stand a chance to have a very big label are Leber and Krebs and if they do, they'll probably have to give up managing a lot of artists because the ones who don't make it will say, "I need a manager who will go in and fight the record company." I wasn't about to have that on my head.

RW: What is the status of Phantom now?

Prager: It is dormant. That's a sophisticated way of saying it's gone.

RW: Aside from Foreigner are you currently managing any other

artists?

Prager: I manage Ian Lloyd, the lead singer from Stories. I think it's time to get his career going once again. Also Dana Valery who is now making an album. Don't ask me what her label will be because it hasn't been set yet. She's a great singer but her recording career has never been handled properly—if it had, she'd be a superstar right now. Her last single was on the charts for 7 weeks and I'm sure we'll do even better with her very shortly. I handle one producer: Richard Greene. He's an exceptional talent who is now producing his first album for CBS. Within two years he will be one of those twenty producers that everybody tries to get for everything.

RW: One of the strengths of a group like Foreigner is the chemistry of new musicians coming into the business, the more experienced players, some of them with an English background and some American. Was this part of the plan or did it just fall together that way?

Prager: I think it was by design, in fact it was definitely by design. We did not want a group of known musicians where there would be the usual conflicting ego problems. I know of very few bands that have made that work. The one exception I can think of which has lasted is Bad Company. We definitely wanted to have a balance of pros versus up and coming people and it worked—for everybody's sake. Mainly our problems were with bass players where we had the "bass player of the month" contest. I don't know how many bass players were in and out and auditioning. We kept talking about getting some established bass player but realized in the long run that it was the wrong decision. So we got Ed Gagliardi who was not an established bass player and together with Dennis Elliott, a veteran, it was good as far as the chemistry you're talking about. As far as English or American, that didn't matter. We really wanted people who would evolve musically and personally with the project. It's easy for professionals to find other professionals they know and form a temporary alliance. That's the easy way. It's much harder to work with new people. Mick & Ian McDonald hardly knew each other. Together, they formed a significant musical alliance that they kept strengthening with new people they could respect musically and personally. So far their collective decisions—as a band—have been remarkable.

I'm one of the few grown ups in this business that likes hard rock. Most of the record company people were much happier when James Taylor was on the cover of Time magazine . . .

RW: When Foreigner was in the rehearsal stage before recording their first album, it was immediately apparent that they were a very exciting band. And yet, it seemed that you deliberately maintained a low profile. Even while recording, you were reluctant to publicize the project.

Prager: I don't think publicity breaks a group. In fact, I think publicity has hurt a lot of good bands. It just seems that too much of our business is based on hype and not enough emphasis is on the music. Record companies are pushing product that doesn't warrant the effort. Too many artists are more worried about promotion budgets than their own area of responsibility. People say that "it is in the grooves," and if it really is, you shouldn't have to produce an artificial environment. When the group sees themselves in that artificial environment, I think it can be embarrassing to them in retrospect. If they're really good, why should it have to be artificial? If they're not good, then what's the difference? In this case, we did believe Foreigner was very good and very solid and I think it would have been embarrassing to several or all of the guys in the band to live up to some hype slogan, hullabaloo or premature buildup. If we had done a hype campaign, there's one side of you that enjoys it because you see your name in print but the other side of you would cringe a little bit because it really can't be tasteful. So our low-key approach was very deliberate and very intentional but only

(Continued on page 69)

Tommy Mottola: Philosophies of a Native New Yorker

By ALAN WOLMARK

■ NEW YORK—Tommy Mottola is one of those rare people who have "an inbred natural instinct" for linking individuals with artists and producing winning combinations. Unquestionably successful, the 28 year-old president of Champion Entertainment is currently coordinating careers for RCA artists Daryl Hall & John Oates, Odyssey and Dr. Buzzard's Original Savannah Band, and Epic's Network.

Presented with talent, Mottola initially evaluates an act's commercial potential by looking to the material. Combining his sensitivity as a musician with his practical ear as a former music publisher with Chappell, Mottola believes "songs are the seed of life which will eventually blossom into a career. They are my vehicles to take a career and develop it for the group."

Premier Manager

Faith in an act's material is essential for Mottola who assesses the group's potential and determines whether it is a self-contained entity or if it will require outside help to produce a quality recording. It is in this area that Mottola is rapidly creating something of a trademark as one of the industry's premier managers. With the band, Mottola assembles and refines a set of songs and hires a producer to help realize the right vehicle. "One of my assets is being able to put these marriages together between the groups, what they'll record and who'll be their producer. I naturally fell into that position of putting situations and people together and having them work. I just took advantage of it," he explains.

When Hall & Oates decided to change their sound earlier this year, Mottola wholeheartedly supported them feeling that with the huge success of the "Bigger Than Both Of Us" lp, another lp in that mode might have had the duo "fade into MOR oblivion." The immediate effect would, of course, have been profitable, but overall, it may have been detrimental to Hall & Oates' bid at longevity as artists. The group was ready to go heavier and rockier, says Mottola who feels the new album firmly established the group as an AOR act and that the next one will fully capture the "right fusion of their musical styles and leave as little confusion in people's minds as possible about Hall & Oates' musical direction."

Establishing a band's longevity and reinforcing it with well-executed live performances is the

third thing Mottola keeps in mind: how far can we go with this live act and in what direction should we concentrate our energies? It is Mottola's belief that the image of a band is an important key to success. When he speaks of developing "the right vehicle" for an act he is outlining the essential function of Champion Entertainment, which is to create "an image and use it to build and sustain longevity and credibility for the band in every area they choose to get into, be it musical or visual."

By putting his philosophies into action, Mottola and Champion have proven their effectiveness. Dr. Buzzard's success is largely due to a massive thematic marketing and merchandising campaign utilizing all media which RCA and Champion commandeered. Airplay was established by exposure on the in-store level, through local press conferences and TV spots in nine or ten major markets. "We broke that record market by market and it sold through that marketing, advertising and merchandising approach," Mottola said.

For breaking acts Mottola has developed a method of implementing his philosophies which is quickly becoming another Champion trademark. For Odyssey, the single "Native New Yorker" began with a strong r&b and secondary base and spread to pop. "Now," Mottola says, "Champion will, with RCA, tunnel in heavy advertising dollars and heavy marketing and merchandising to support the momentum and continue to build an image for the group. We'll establish something in the public's mind of what Odyssey is so they're not just another disco record. I want to broaden the band's appeal." National TV shows are in the works with a summer special

anticipated. It is hoped that Odyssey will work with the mayor's office and local sports teams to develop "Native New Yorker" as an "anthem for the city. We want Odyssey to grow to be a very important media act."

As part of Champion's expanding functions, possible TV and film projects are currently under consideration. Hall & Oates may write the music for and star in one of these projects. But Mottola is approaching this with caution: "This is a natural evolution. I haven't pushed in this area particularly because I want to remain primarily a music company."

To keep himself on the music end of things, Mottola recently signed Champion into an exclusive logo recording and producing deal with CBS (see RW, Sept. 17). The deal came about after Mottola brought Network, a band for whom he gathered members and producers, to Epic. Network is currently touring with Hall & Oates. CBS executives proposed solidifying the Champion-CBS relationship and Mottola had some artists with whom he was working "that needed an outlet," so Walter Yetnikoff, CBS Records Group president, and Mottola settled on a deal by which all future Champion productions will be through CBS while Mottola retains the freedom to manage anyone else.

Defining his interest in this type of deal rather than creating his own label, Mottola said, "I don't believe I want to be involved with a label right now. I don't want to run a record company, I'm a manager—a person who puts situations together and breaks acts. I know how to deal with artists on that personal management level, so it's a logo deal. It's much more identifiable and people will know it's a Champion artist."

Wells with A&M



Caught in the recording studio during the completion of his debut A&M album is singer Cory Wells. Wells, once one of the lead singers for Three Dog Night, recently signed as a solo artist with A&M. Shown (from left) are A&M's David Anderle, producer of Wells' album; Gil Friesen, president, A&M Records; Cory Wells; Jerry Moss, A&M chairman; and Joel Cohen, manager of Wells.

SBA Proposes Media Loans

By MICHAEL SHAIN

■ WASHINGTON — The Small Business Administration announced proposals earlier this month that would permit minority businessmen to borrow government money to purchase broadcast stations. The proposal lifting the SBA's ban on loans for media purchases was pushed by the Federal Communications Commission in order to increase the number of minority group owners in the broadcast field.

The new proposal would, however, limit loan guarantees to \$500 thousand, effectively precluding the purchase of TV stations which sell today for prices ranging about \$10 million. The new rules will however permit minority businessmen to buy into radio stations and cable television systems.

Feared Gov't Involvement

The SBA had forbidden use of a loan guarantee program for the purchase of broadcast outlets because of fear of involving the government in the day-to-day operations of stations. Current law does not allow the federal government to own commercial outlets.

Ariola Taps Siciliano

■ LOS ANGELES—Reina Siciliano has been appointed to the post of national publicity director for Ariola Records, it was announced by Scott Shannon, senior vice president of Ariola.



Reina Siciliano

Siciliano began her career in the record business as a local promotion person at ARC Distributors while attending college in Tempe, Arizona, and went on to become a local promotion person for A&M Records in Los Angeles.

Import Names Two Distribs

■ NEW YORK—Import Records has appointed two new distributors—Pacific Record and Tape Distributors, Inc. of San Francisco and Associated Distributors, Inc. of Phoenix, Arizona.

Miller, Buffalo in Ann Arbor



Capitol recording artists The Steve Miller Band and Norton Buffalo & The Stampede played a concert in Ann Arbor, Michigan recently. Pictured backstage congratulating Miller and Buffalo on their exciting performances (from left) are: (standing) Maureen O'Connor, Capitol's east coast press coordinator; Jack Broderick from radio station WJZZ; Kelly Randall, WIOT music director (Toledo); Norton Buffalo; Jeff Johnson, Capitol customer service representative for the Detroit sales district; Steve Miller; Jon Sinton, WIOT program director (Toledo); Jack Reynolds, Capitol's Detroit district manager; Bruce Mansfield, Capitol salesman; and Fred Bryan, WTAC program director (Flint); (kneeling) Ted Ferguson, WABX program director; Craig Lambert, Capitol's promotion manager for the Detroit sales district; Bruce Ravid, Capitol's midwest regional AOR promotion coordinator; and Cheryl Phillips, WDRQ music director.

Drake-Chenault Taps Bob Harris

■ LOS ANGELES—Bob Harris has been named Drake-Chenault's regional manager for the southeast, the radio syndication company announced last week.

Harris, who most recently was general manager of WGLF-FM in Tallahassee, Fla., has had a 15-year career in broadcasting that has also included two years with Centry 21 Productions in Dallas.

CBS Taps Calvert

■ NEW YORK — Danny Yarbrough, branch manager, Detroit, CBS Records, has announced the appointment of Ken Calvert to the position of Associated Labels local promotion manager for the Detroit market.

In his new position, Calvert will be responsible for all promotional activities for the Associated Labels for the Detroit area. He will report to Yarbrough.

New FCC Chairman's First Month Marred By Work Hours Squabble

By MICHAEL SHAIN

■ WASHINGTON — The first 30 days of Charles Ferris as the new chairman of the Federal Communications Commission have been marked not by a new direction in government policy toward broadcasting, but by internal squabbles between the new chief and his more than 1500 employees. The hottest issue around the FCC these days is when commission employees should report for work in the morning.

The members of the FCC voted last week, 6-0, to change the agency's working hours from 8 a.m.-4:30 p.m. to 9 a.m.-5:30 p.m. But what appears to outsiders as a simple administrative alteration has proven to be the touchiest problem of Ferris' first weeks in office, setting the new chairman off against his own staff.

Already, two unions have begun collecting signatures and petitioning for representation elections at the FCC. Both the National Association of Government Employees and the National Treasury Employees Union

are vying for the support of disgruntled FCC workers who are fighting the schedule change. Last week's FCC vote to change the working hours still must be approved by the General Service Administration, which oversees government working conditions and supplies.

Ferris originally intended to summarily switch the working hours when he arrived at the commission in late October, with a change-over date of Nov. 16. Sharp protests from employee representatives forced Ferris to put the hour change to a full commission vote last week. If GSA approves, the new hours will go into effect Jan. 1.

Ferris wanted to revamp the work schedule, he said, in order to provide better service to those dealing with the commission from the west coast, as well as in Washington where the work day often goes past 5 p.m. Traditionally, getting hold of an FCC official after 4:30 in the afternoon (1:30 in California) has been difficult because of the working hours.

CLUB REVIEW

Jack Bruce In NY: Rebirth Of A Legend

■ NEW YORK—Rock stars come and go with the blink of an eye, but seldom do they meaningfully make a comeback. Even the greats, once they fade, become history. So it was with the feeling that one goes to an unveiling that I approached the Jack Bruce Band's recent club dates.

Bruce's latest RSO record, "How's Tricks," did nothing commercially nor anything to stir up the excitement of his work with Cream or his early solo efforts. And well, who knows what the next recording will bring, but who cares when at the Bottom Line and My Father's Place Jack Bruce was reborn. It's the same band the bassist extraordinaire has employed for the past year with Hughie Burns on guitar, Simon Phillips on drums and keyboardist Tony Hymas, but Lord knows what has happened to the 34-year-old Bruce to make him sing and play again with the vitality of a young aspiring genius.

Finally Bruce is singing with the emotionalism which once stood up to Clapton's searing guitar-lines and Baker's savage pounding. And his bass work—well, that fretless Dan Armstrong of his is getting the daylights beaten out of it and producing the most enthralling riffs ever heard on this end of the frequency scale.

The set is a short but mesmeriz-

ing one of jazz and rock with Bruce and Phillips providing a rhythm which takes the forefront and infuses even the classics like "Politician," "Born Under A Bad Sign," "Theme for an Imaginary Western" and "Sunshine of Your Love" with new life and energy. Phillips is only 20 years old and probably the most requested studio drummer in England.

Hughie Burns is a fine guitarist who does the greatest service to the music by emphasizing his own jazz/rock style particularly on the familiar pieces which Bruce sings as though they were written yesterday. Burns guitar style is very fluid and adaptable to the wide scope of this band.

Diverse Show

Drawing on all his earlier modes, Bruce's set now goes from hard bluesy rock to jazz fusion to a soft, "Disraeli Gears"-type ballad which will most likely be a forthcoming single. A Jack Bruce Band concert is now like a very privileged glimpse back into the '60s without the trappings of a nostalgia trip. It's too good for that. It's just bringing to the '70s what was great about the '60s. And if this is all a bit unclear, well maybe the band's next lp, which unfortunately won't be a live recording of the current tour, will set things straight once and for all.

Alan Wolmark

Archerd To Address Songwriters Showcase

■ LOS ANGELES—Evan Archerd, general manager of Special Songs publishing, will be guest speaker at the Dec. 7 Songwriters' Showcase, to be held at the Improvisation, 8162 Melrose Ave. Songwriters' Showcase is sponsored by the Alternative Chorus, in association with BMI.

Community Distr. Bows

■ LOS ANGELES — Community Record Distributor, a black-owned independent, has begun operations here. Bobby Sanders, president of the Small Independent Production & Record Association, will work with Brandy Longuet and Mel Alexander, principals in Community, in handling select local product.

Ozark Day



The state of Missouri recently declared November 28 Ozark Mountain Daredevils Day in the state. The rock group, native sons of Missouri, thus became the first rock group which has had a "day" declared for it by an entire state. The ceremony, which took place at the state capitol in Jefferson City, was capped by the presentation of the group's new A&M album, "Don't Look Down," to Governor Joseph P. Teasdale. Shown in the governor's chambers are (from left) Tom Pitts, operations manager, Good Karma Productions, the group's management company; Ruell Chappell of the Daredevils; Michael (Supe) Granda of the Daredevils; Governor Teasdale; and Steve Canady and John Dillon of the Daredevils.

**I JUST
FINISHED A MOVIE
WITH JOHN DENVER. HIS NEW
ALBUM "I WANT TO LIVE"
IS A SMASH HIT.
TRUST ME, LIKE IT SAYS
ON THE MONEY.**



Jerry Weintraub
Management III

Produced by:
Milton Okun

WRH

RCA
Records



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Bud Prager on the Role of the Manager

By BARRY TAYLOR

■ Bud Prager, who managed Foreigner to double platinum success with their debut album formerly presided over two record companies; Windfall, a label distributed by CBS and Phantom, distributed by RCA. He has worked as vice president/general manager with various music publishing companies and as a manager, has represented Mountain; West, Bruce & Laing; the Leslie West Band; Deodato and Free and has had an association with Felix Pappalardi.



Bud Prager

In the following Dialogue, he discusses the role of the manager and in the case of Foreigner, how a low-keyed approach was necessitated due to the strength of the music.

Record World: Were you involved with Foreigner from the very inception of the group?

Bud Prager: Yes, along with Mick Jones. When he left the Leslie West Band I don't know if he intended to form a group. We had many discussions which eventually led to me putting pressure on him that he wasn't used to—it jolted him in a meaningful way. That was the start of Foreigner. He was determined to show me and everyone else he could do something significant. From that day on, Foreigner gradually grew from an embryo into a group with Mick seeking out musicians for months. He kept asking me to get officially involved which I originally refused to do, but at the same time I found myself financing the project and helping him when he wanted it. Mick finally said, "This is ridiculous. You should be managing the group."

RW: Were you involved in the actual selection of players for Foreigner?

Prager: No, but Mick would discuss them with me. It was his evolution rather than my suggestions. The music is his responsibility.

RW: Were the two of you on the same wavelength as far as the type of sound you were anticipating for Foreigner?

Prager: Only indirectly. We never discussed it, but I think I'm one of the few grown-ups in this business that likes hard rock. Most of the record company people were much happier when James Taylor was on the cover of Time magazine and they thought hard rock and power groups were on the way out. I know very few industry executives who actually enjoy it. Personally I enjoy rock concerts and taking home hard rock records much more than gentle rock or MOR and I think Mick knows that. When the group started, it was not gentle or soft, but it was medium-hard which I thought was good but not to my personal or professional liking. Gradually, month by month it got harder and harder until finally it reached the point where I said, "Wow, we got it." I believed there was an opening for a new hard rock or power group, but in our discussions I never told him which way to go musically.

RW: At the time Foreigner was still in its embryonic stages, you had your own label, Phantom Records. The obvious question has to be why didn't you sign them to your own label?

Prager: I just couldn't deal with Mick and the group as a manager on my own label because there would be too many problems and conflicts. There are a lot of new manager labels around and I think most of them are going to find the dual relationship leads to trouble. Most of the managers are not record people and I think their labels are just an ego extension. The only ones in my opinion that stand a chance to have a very big label are Leber and Krebs and if they do, they'll probably have to give up managing a lot of artists because the ones who don't make it will say, "I need a manager who will go in and fight the record company." I wasn't about to have that on my head.

RW: What is the status of Phantom now?

Prager: It is dormant. That's a sophisticated way of saying it's gone.

RW: Aside from Foreigner are you currently managing any other

artists?

Prager: I manage Ian Lloyd, the lead singer from Stories. I think it's time to get his career going once again. Also Dana Valery who is now making an album. Don't ask me what her label will be because it hasn't been set yet. She's a great singer but her recording career has never been handled properly—if it had, she'd be a superstar right now. Her last single was on the charts for 7 weeks and I'm sure we'll do even better with her very shortly. I handle one producer: Richard Greene. He's an exceptional talent who is now producing his first album for CBS. Within two years he will be one of those twenty producers that everybody tries to get for everything.

RW: One of the strengths of a group like Foreigner is the chemistry of new musicians coming into the business, the more experienced players, some of them with an English background and some American. Was this part of the plan or did it just fall together that way?

Prager: I think it was by design, in fact it was definitely by design. We did not want a group of known musicians where there would be the usual conflicting ego problems. I know of very few bands that have made that work. The one exception I can think of which has lasted is Bad Company. We definitely wanted to have a balance of pros versus up and coming people and it worked—for everybody's sake. Mainly our problems were with bass players where we had the "bass player of the month" contest. I don't know how many bass players were in and out and auditioning. We kept talking about getting some established bass player but realized in the long run that it was the wrong decision. So we got Ed Gagliardi who was not an established bass player and together with Dennis Elliott, a veteran, it was good as far as the chemistry you're talking about. As far as English or American, that didn't matter. We really wanted people who would evolve musically and personally with the project. It's easy for professionals to find other professionals they know and form a temporary alliance. That's the easy way. It's much harder to work with new people. Mick & Ian McDonald hardly knew each other. Together, they formed a significant musical alliance that they kept strengthening with new people they could respect musically and personally. So far their collective decisions—as a band—have been remarkable.

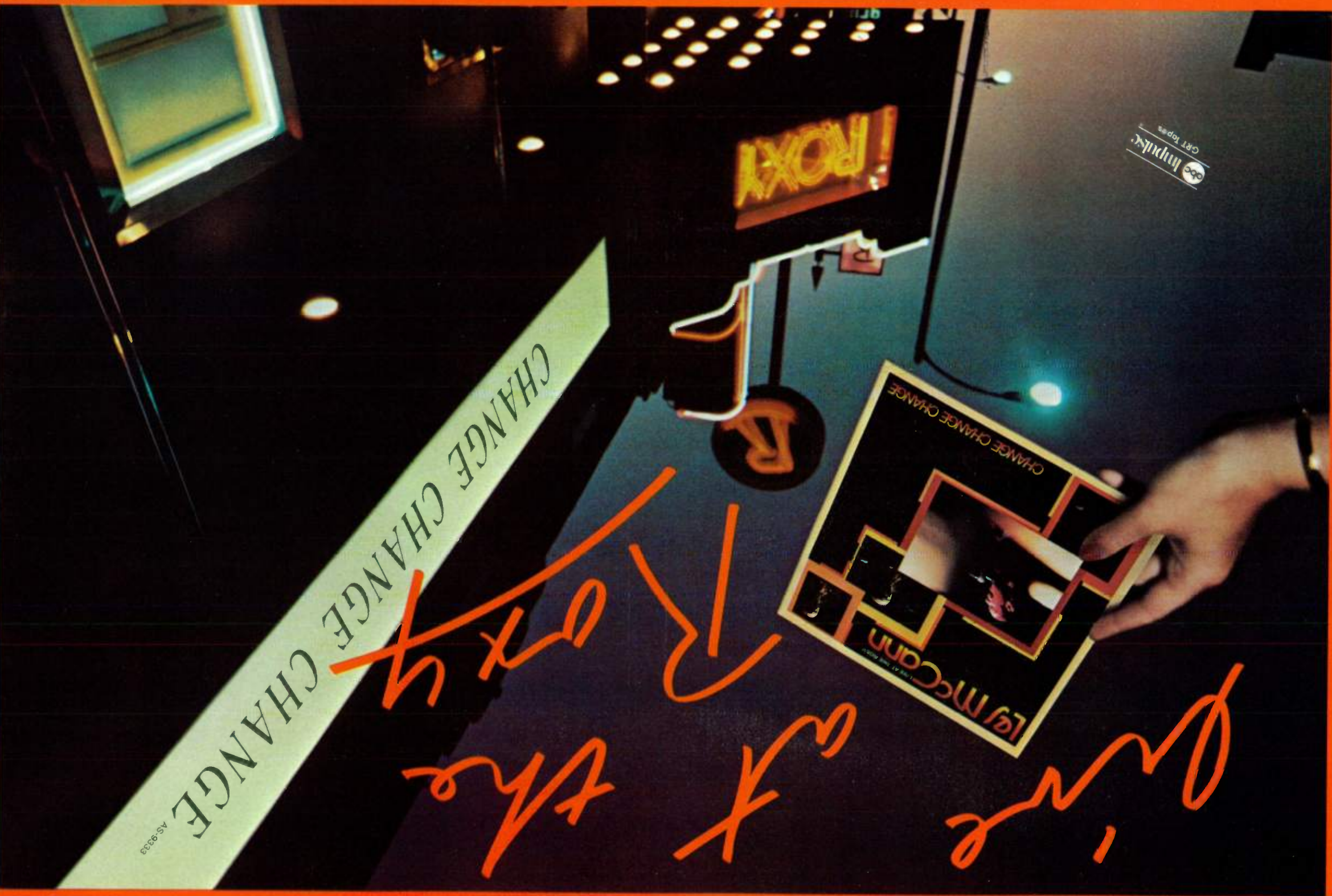
I'm one of the few grown ups in this business that likes hard rock. Most of the record company people were much happier when James Taylor was on the cover of Time magazine . . .

RW: When Foreigner was in the rehearsal stage before recording their first album, it was immediately apparent that they were a very exciting band. And yet, it seemed that you deliberately maintained a low profile. Even while recording, you were reluctant to publicize the project.

Prager: I don't think publicity breaks a group. In fact, I think publicity has hurt a lot of good bands. It just seems that too much of our business is based on hype and not enough emphasis is on the music. Record companies are pushing product that doesn't warrant the effort. Too many artists are more worried about promotion budgets than their own area of responsibility. People say that "it is in the grooves," and if it really is, you shouldn't have to produce an artificial environment. When the group sees themselves in that artificial environment, I think it can be embarrassing to them in retrospect. If they're really good, why should it have to be artificial? If they're not good, then what's the difference? In this case, we did believe Foreigner was very good and very solid and I think it would have been embarrassing to several or all of the guys in the band to live up to some hype slogan, hullabaloo or premature buildup. If we had done a hype campaign, there's one side of you that enjoys it because you see your name in print but the other side of you would cringe a little bit because it really can't be tasteful. So our low-key approach was very deliberate and very intentional but only

(Continued on page 69)

L E S M C A N N



YOUR CHRISTMAS



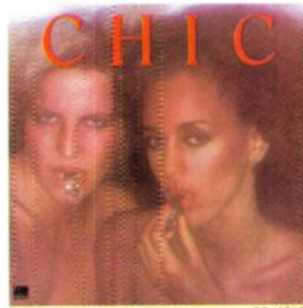
BONEY M
"LOVE FOR SALE"

SD 19145



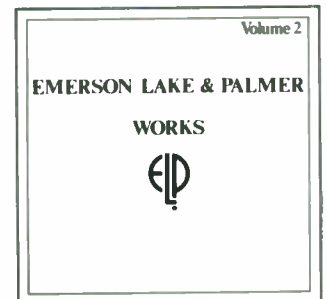
JIMMY CASTOR
"MAXIMUM STIMULATION"

SD 19111



"CHIC"

SD 19153



ELP
"WORKS VOLUME 2"

SD 19147



SPINNERS
"SPINNERS 8"

SD 19146



THE TEMPTATIONS
"HEAR TO TEMPT YOU"

SD 19143



THE TRAMMPS
"THE TRAMMPS III"

SD 19148



GRINDER SWITCH
"REDWING"

SD 36-152



FAZE-O
"RIDING HIGH" +

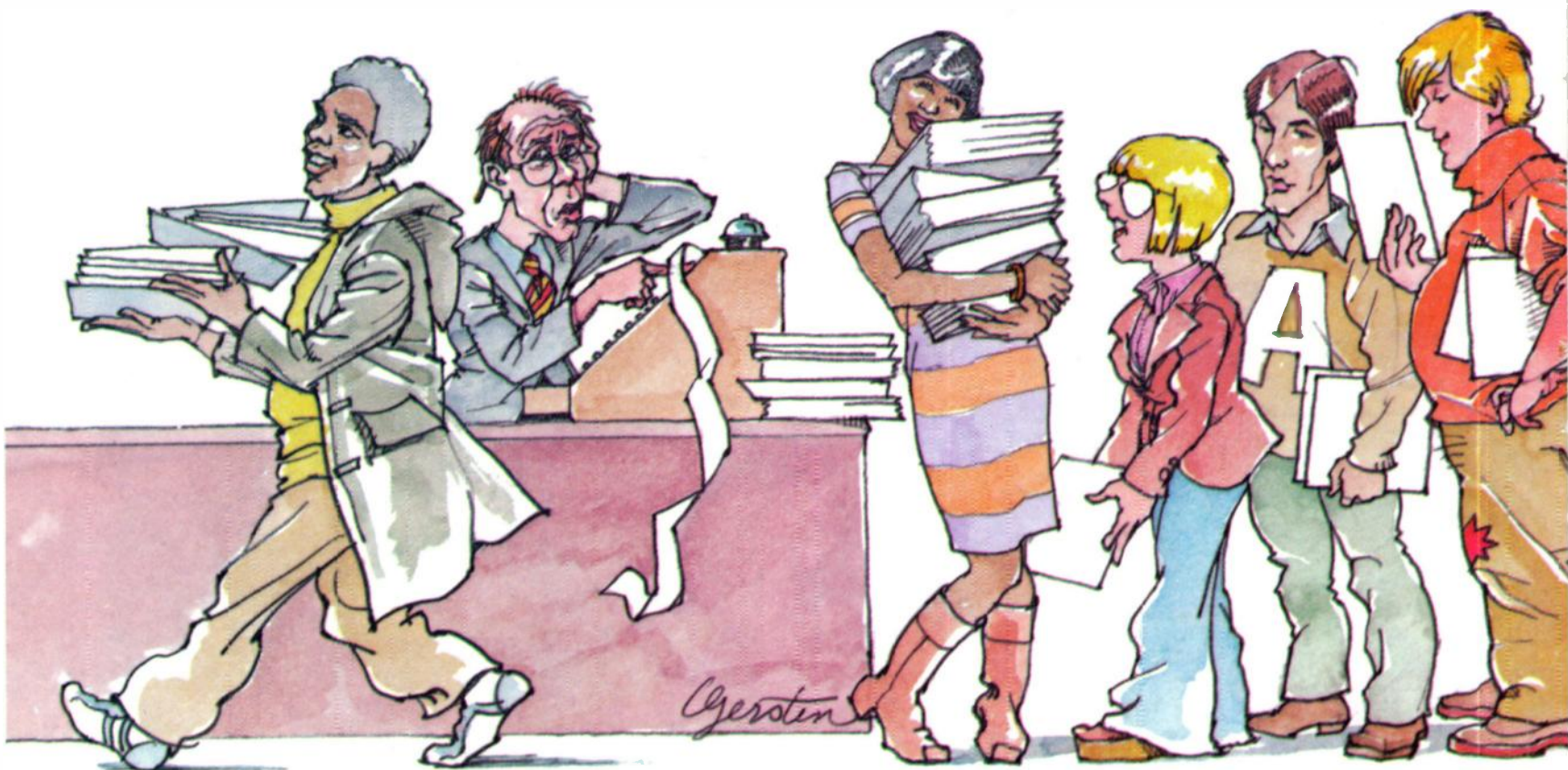
SH 740



DETECTIVE
"IT TAKES ONE TO KNOW ONE" **

SS 8504

THE NEW RELEASE FROM ATLANTIC



PROFIT IS HERE.



ROBERTA FLACK
"BLUE LIGHTS IN THE BASEMENT" SD 19149



"LEIF GARRETT" SD 19159



GENESIS
"SECONDS OUT" SD 2-9002



BETTE MIDLER
"BROKEN BLOSSOM" SD 19151



ROXY MUSIC
"GREATEST HITS" SD 38-103



CERRONE
"SUPERNATURE" ** SD 5202



SLAVE
"THE HARDNESS OF THE WORLD" ** SD 5201



JOHNNY RIVERS
"OUTSIDE HELP" *** BT 76004



KING ERRISSON
"L.A. BOUND" * WB 307



TP/CS 19150
DAVID CROSBY/GRAHAM NASH
"CROSBY-NASH LIVE"

Available on 8-Track
& Cassette only.

RECORDS AND CUSTOM LABELS.



*On She Records
**On Cotillion Records
***On Big Tree Records
*On Westbound Records
**On Swan Song Records
Distributed by Atlantic Records

FRESH FACTS

100% PURE...NOTHING ARTIFICIAL/ALL NATURAL INGREDIENTS



The "Products" above are only a sampling of our complete line of research/news/information Formulas prepared for the industry's Executives. If you're in the business of marketing music you must be familiar with our total marketing service... catering domestically and internationally to the most discriminating tastemakers. Delivered fresh every week is our most current selection of nourishing facts and special offerings. We are committed to keeping a healthy industry... healthier.

RECORD WORLD/SUPERMARKETING
WE DELIVER!

New York: (212) 765-5020 • Los Angeles: (213) 465-6126 • Nashville: (615) 329-1111

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ RHINO WHAT YOU MEAN: They may not have Sam Goody's volume or Tower's location, but those crazy people at Rhino Records in Westwood sure know how to have a good time. Not only do they have a little label of their own—and a healthy one, at that—they also have an extensive series of events scheduled at the store designed to include not only various music personalities but also the customers and the salespeople themselves. Some of these events are already history, but we think they're worthy of mention.

Among the various music biz types to be spotlighted (or is that spotlit?) in personal appearances are Mike Chapman, producer of The Sweet, Suzi Quatro and Smokie, on November 29; Wild Man Fischer, who has an album coming out on Rhino and will "discuss how tough the record business is, and probably sing some of his latest gems like 'My Name Is Larry,' 'Disco In Frisco' and 'Jimmy Durante Is Coming To Town'" (Nov. 28); Peter Noone, erstwhile Herman of Hermits fame, who "will be at Rhino to sign old Herman's Hermits albums, discuss David Bowie's virtues when he was good and reveal where his head's at musically these days" (Dec. 7); Richard Meltzer, who'll no doubt give us the scam on his punk band Vom (Dec. 8); and, of course, Kim Fowley (Dec. 12). Among the more interesting non-musical personalities is Idi Amin (no actual appearance here, unfortunately), and the Rhino schedule informs us that "To acknowledge the birthday of the esteemed international figure (Dec. 2), just like Idi himself, our prices will make no sense," as in \$75 for albums by the Partridge Family. "Also," they add, "mock executions of despised rock stars."

Not all of these gigs are for particular folks; there are also various dates for more pedestrian elements. To wit: "Unemployed People's Day" (this one's over—sorry), when free records could be had with the mere presentation of an unemployment card; "Jewish Day" ("Try bargaining our profit-conscious staff into giving you a deal... free yamulkahs, blind dates..."), December 2; "Valet Parking Day" (these guys have been to too many industry gigs—or is it too few?), Dec. 5; "Polka Day" (this is a biggie), Dec. 9, when "we'll be selling our entire catalogue of Myron Floren and Frankie Yankovich lps at half price;" even a "Be Kind to Customer Day" (Dec. 10), when the Rhinos will be dispensing such amenities as shoeshines, haircuts, back massages and "psychiatric counseling" (this we've gotta see). Let's face it, these people know how to run a record store.

EL IN L.A. — We won't attempt the bird's-eye lowdown, whatever that means, since Dr. Optima flew in from Nut Central just to get the goods. But Elvis Costello's first two stops on his initial U.S. tour have proven unqualified rout, Costello and The Attractions razing their crowds mercilessly.

The band was still dazed, and the front man keeping his distance, when they stopped by RW's reception at Roy's for marketing director Christy Wright last Thursday (17). Which was just as well, since most of the top exec tier at this esteemed mag relapsed into dithering fandom, agape at his entry.

Friday night, we were the only ones gaping. Forget majestic turns with the songs already on "My Aim Is True." There's more—much more—where that came from. We give El tied awards for Best Title Of The Week on "You're Not Just Another Mouth In The Lipstick Vogue," "Lip Service Is All You'll Ever Get From Me," and the mutation of the lp's "Watching The Detectives" into "Watching The Defectives." The latter may have been a comment on the comparative reserve of the opening night crowd, judging from later sets, where the patrons went justifiably berserk—and Elvis sang the original lyric.

NEW YORK, N.Y. CALLS 'EM JOCKEY SHORTS, BUT WE PREFER BOXER. Frank Zappa's recent appearance at UCLA's Pauley Pavilion apparently set an attendance record for that venue—according to the L.A. Times, the gross was \$82,544. It could have been even higher, but for some good taste exhibited by the headliner. Seems there were a number of seats behind the stage, seats therefore not affording a very good view of the action, that Zappa, no doubt against the promoter's wishes, refused to have sold. Kudos to Frank on that score... One of the highlights of Tom Waits' gig at the Pantages Theater was the appearance onstage of a stripper, who joined Tom while scantily attired in pasties and a g-string... A current local spot for Tower Records, plugging Rod Stewart's "Foot Loose and Fancy Free" album, achieves new heights in co-opchutzpah, at least to these ears. Given Rod's recent legal problems, it's not hard to wonder at the ad's description of the lp's subject matter:

(Continued on page 76)

MEN



WOMEN

WORK OVERSEAS!!

Australia - Europe - Japan - The South Pacific - Africa
Far East - South America - Central America - Middle East
\$800.00 to \$4000.00 Per Month - Tax Benefits

U.S. Government, Private Corporations and Organizations.

Construction - Engineering - Sales - Transportation - Teaching - Oil Refining - Medical - Accounting - Manufacturing - Secretarial - Aircraft, etc., etc.

If you like travel, excitement and adventure, then overseas employment is for you. To allow anyone the opportunity to explore overseas employment we have published a complete set of Overseas Employment Guides. Our Overseas Employment Guides contain the following information...

- List of CURRENT OVERSEAS JOB OPPORTUNITIES with a special section on overseas construction projects, executive positions and teaching opportunities.
- How, Where and Whom to apply for the job of your choice OVERSEAS!
- FIRMS and ORGANIZATIONS employing all types of Personnel in nearly every part of the Free World.
- Firms and organizations engaged in OVERSEAS CONSTRUCTION PROJECTS, MANUFACTURING, MINING, OIL REFINING, SECRETARIAL, AIRCRAFT, ENGINEERING, SALES, SERVICES, TEACHING, ETC!
- COMPANIES and GOVERNMENT AGENCIES employing personnel in nearly every occupation, from the semi-skilled laborer to the College trained professional.
- How and Where to apply for OVERSEAS GOVERNMENT JOBS!
- Employment on U.S. Government ships "MERCHANT MARINES"!
- Directory of U.S. Businesses operating in AUSTRALIA that employ Americans.
- List of U.S. DEFENSE CONTRACTORS with operations OVERSEAS THAT EMPLOY Americans!
- Information about TEMPORARY and SUMMER JOBS OVERSEAS!
- You will also be told How to write your resume or application letter! How to plan your job hunting campaign! How to conduct yourself in a job interview! Plus many professional tips that may mean the difference between landing the job of your choice or missing out.

MAIL OUR ORDER FORM TODAY!!!

The Job You Want OVERSEAS May Be Waiting For You Right Now!!

ORDER FORM

Overseas Employment Guides
1727 SCOTT ROAD, SUITE C
BURBANK, CA 91504

I am enclosing \$10.00 cash, check or money order. Please send me your complete set of OVERSEAS EMPLOYMENT GUIDES immediately.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Or charge this order on your BankAmericard or Master Charge

BankAmericard Account No. _____



Expiration Date _____

Master Charge Account No. _____



Expiration Date _____

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.

20th Launches New Star Wars Campaign

■ **LOS ANGELES**—Arnie Orleans, senior vice president, marketing and merchandising for 20th Century-Fox Records, has announced an all-encompassing marketing campaign for Fox's latest release, "The Story of Star Wars."

Dialogue

The album, which contains actual dialogue and music from the original soundtrack, and narration of Roscoe Lee Browne, will be promoted with multi-media bombardment.

To boost sales at key retail accounts, detailed in-store displays will be made available, featuring stand-up cut-outs of C3PO and R2D2, which will be placed in strategic locations throughout the stores.

Springb'd Ups McNutt

■ **LOS ANGELES**—Len Levy, vice president/marketing for the Springboard Distributing Corporation has announced the appointment of Al McNutt as midwest regional sales manager.

Base

McNutt, who has been a member of the Springboard sales organization in the midwest since April, 1975, will be based in Elk Grove Village, Illinois.

Kalicka Joins ABC

■ **LOS ANGELES** — Gary Davis, vice president sales/promotion, ABC Records, along with Dino and John Barbis, directors of national promotion, ABC, have announced that Eddie Kalicka has been appointed to the position of local promotion and sales manager, ABC.

Background

Kalicka voluntarily withdrew from the industry two years ago after nearly 25 years of service in promotion. He had previously worked for ABC during the company's inception in the mid-1950s. He spent 12 years with Warner Bros. Records, and held the position of regional promotion manager prior to his departure.

At ABC, Kalicka's area of responsibility encompasses the Washington, D.C.; Maryland and Virginia areas. He has spent several years previously working the same area.

Kalicka will be responsible for setting up promotional activities with radio stations, calling on accounts, and the overall promotion of ABC product. He will also be a liaison between ABC independent distributor in the area, Joseph M. Zamoiski, and ABC.

Kalicka will report directly to Dino and John Barbis.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ **SPARE THE ROD:** In the past few months Britain's Eddie & the Hot Rods (Island) have built a reputation with the single, "Do Anything You Wanna Do," which is now available on their second American lp, "Life On The Line." Whether this is really a new wave record is anybody's guess, but with the superb black and white cover photo of someone being hanged we just couldn't resist recommending the driving and infectious rock and roll inside. The Rods play live with the treble controls set on 10 while lead singer Barrie Masters screams and runs about like a madman (even doing somersaults) and somehow this studio recording captures the essence of the band. The whole record should ripple your waves. By the way, when the group can really afford it, their stage show should be ending some classic instrument smash-ups a la The Who. They're already showing tendencies.

SHORT-WAVES: The Ramones along with the Rezillos will be doing an eight-date tour of England during Christmas culminating with a New Year's Eve bash at London's Rainbow Theatre.

When Red Star's The Real Kids played The Rat in Boston recently, luminaries were spotted around the club and some joined in on stage. On successive evenings Willie Loco Alexander, Dr. Feelgood lead singer Lee Brilleaux, and Dwight Twilley and Phil Seymour jammed with the band... Art Kane, former New York Dolls bassist, has a new punk band, the Corpse Grinders.

L.A.'s The Nerves, probably America's most independent and pioneering new wave band, is now making their own lp in Montreal with producer Bob Segarini. Without the support of a label, the band has already conducted an American tour and is recording the album which they will also market themselves... David Bowie has signed Devo, the darlings of the west coast underground, to a production deal. The band already has quite a reputation for its outrageous live shows, who knows what could be in store now?

MAKE WHATEVER YOU WANT OUT OF THIS ONE: The hallowed hall of New York punk, CBGBs, has begun weekly reggae nights (Tuesdays). Somewhere along the line someone got the notion that new wavers have "a peculiar affinity" for Jamaican rhythms and, for better or worse, it looks like it's gonna stay. Note that the Clash have already covered a reggae song, "Police & Thieves," while Bob Marley's latest is called "Punky Reggae Party."

(Continued on page 66)

New Wave Hit Parade

PEACHES/DETROIT

METALLIC K.O.—Iggy & the Stooges—Import Records (lp)

HEY JOE/PISS FACTORY—Patti Smith—Sire

ROCKAWAY BEACH—Ramones—Sire

RAMBLIN' ROSE—Wayne Kramer—Chistiff (import)

GET OUTTA MY PAGODA—Chris Spedding—Rak (import)

ANIMAL JUSTICE—John Cale—Illegal (12" import)

MY GENERATION/GLORIA—Patti Smith—Arista (12" import)

POGO DANCING—Chris Spedding—Epic (import)

WHITE LIES—Romantics—Spider

COMPLETE CONTROL—Clash—CBS (import)

HOUSE OF GUITARS/ROCHESTER

NERVOUS WRECK—Radio Stars—Chiswick (12" import)

WHEN I GET OFF—DMZ—Bomp

COMPLETE CONTROL—Clash—CBS (import)

FIRST TIME—The Boys—Nems (import)

FLASH OF THE MOMENT—Pastiche—Euphoria

THE SINGER NOT THE SONG—Alex Chilton—Ork

FRIDAY ON MY MIND—London—MCA (import)

PIRATE LOVE—Heartbreakers—Track (import)

MOTORHEAD—Chiswick (12" import)

ZERO—Prix—Ork

RECORD STOP/LONG ISLAND

HOLIDAYS IN THE SUN—Sex Pistols—Virgin (import)

WATCHING THE DETECTIVES—Elvis Costello—Stiff (import)

THE PUNK—Cherry Vanilla—RCA (import)

DEATH TO DISCO—Jim Lalumia & the Psychotic Frogs—Death

NEVER MIND THE BOLLOCKS—Sex Pistols—WB (lp)

NERVOUS WRECK—Radio Stars—Chiswick (12" import)

I GOT A RIGHT—Iggy Pop & James Williamson—Siamese (import)

BLANK GENERATION—Richard Hell & Voidoids—Sire

YOUR GENERATION—Generation X—Chrysalis (import)

NEW BOOTS & PANTIES—Ian Dury—Stiff (import lp)

BOMP/HOLLYWOOD

WATCHING THE DETECTIVES—Elvis Costello—Stiff (import)

I'M SICK OF YOU—Iggy Pop—Bomp (ep)

SAFETY IN NUMBERS—Adverts—Anchor (import)

2, 4, 6, 8 MOTORWAY—Tom Robinson Band—EMI (import)

NASTY, NASTY—999—UA (import)

SONIC REDUCER—Dead Boys—Sire

THE MODERN WORLD—The Jam—Polydor (import)

HALFWAY TO PARADISE—Nick Lowe—Stiff (import)

THE MODERN DANCE—Pere Ubu—Hearthan

HOLIDAYS IN THE SUN—Sex Pistols—Virgin (import)

NEW WAVE TOP 20

DECEMBER 3, 1977

- HOLIDAYS IN THE SUN**
SEX PISTOLS/Virgin (import)
- ANARCHY IN THE U.K.**
SEX PISTOLS/Sex Pistols Records (import)
- WATCHING THE DETECTIVES**
ELVIS COSTELLO/Stiff (import)
- MODERN WORLD**
THE JAM/Polydor (import ep)
- COMPLETE CONTROL**
THE CLASH/CBS (import)
- 2, 4, 6, 8 MOTORWAY**
TOM ROBINSON BAND/EMI (import)
- THE STRANGLERS**
A&M (ep)
- SAFETY IN NUMBERS**
THE ADVERTS/Anchor (import)
- SEX & DRUGS & ROCK & ROLL**
IAN DURY/Stiff (import)
- HALFWAY TO PARADISE**
NICK LOWE/Stiff (import)
- METALLIC K.O.**
IGGY & THE STOOGES/Import Records (lp)
- LOCK IT UP**
EATER/The Label (import 12" 3)
- THE VILETONES**
Vile (import ep)
- LORETTA**
NERVOUS EATERS/Rat
- NERVOUS WRECK**
RADIO STARS/Chiswick (12" import ep)
- NASTY, NASTY**
999/UA (import)
- WHEN I GET OFF**
DMZ/Bomp
- ANIMAL JUSTICE**
JOHN CALE/Illegal (12" import ep)
- SONIC REDUCER**
DEAD BOYS/Sire
- POLICE CAR**
LARRY WALLIS/Stiff (import)

Stephen Wolf Killed

(Continued from page 4)

that they were posting a \$50,000 cash reward for information leading to the arrest and conviction of Wolf's killer(s). Requesting anonymity, the donors named attorney Abe Somer of the Mitchell, Silberberg and Knupp law firm to administer the reward. The law firm is located at 1800 Century Park West, Century City, Los Angeles 90067. Telephone is (213) 553-5000.

UA, Ricordi Pact



United Artists Records has entered into an exclusive foreign licensing agreement with Dischi Ricordi, SPA calling for distribution of UA's product throughout the territory of Italy. The recently signed three-year pact is effective immediately. Pictured from left following the signing in Milan are Guido Rignano, managing director of Dischi Ricordi; Lucio Salvini, general manager of Dischi Ricordi, and Harold Seider, president, international division, United Artists Music and Records Group, Inc.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ RHINO WHAT YOU MEAN: They may not have Sam Goody's volume or Tower's location, but those crazy people at Rhino Records in Westwood sure know how to have a good time. Not only do they have a little label of their own—and a healthy one, at that—they also have an extensive series of events scheduled at the store designed to include not only various music personalities but also the customers and the salespeople themselves. Some of these events are already history, but we think they're worthy of mention.

Among the various music biz types to be spotlighted (or is that spotlit?) in personal appearances are **Mike Chapman**, producer of **The Sweet**, **Suzi Quatro** and **Smokie**, on November 29; **Wild Man Fischer**, who has an album coming out on Rhino and will "discuss how tough the record business is, and probably sing some of his latest gems like 'My Name Is Larry,' 'Disco In Frisco' and 'Jimmy Durante Is Coming To Town'" (Nov. 28); **Peter Noone**, erstwhile **Herman's Hermits** fame, who "will be at Rhino to sign old **Herman's Hermits** albums, discuss **David Bowie's** virtues when he was good and reveal where his head's at musically these days" (Dec. 7); **Richard Meltzer**, who'll no doubt give us the scam on his punk band **Vom** (Dec. 8); and, of course, **Kim Fowley** (Dec. 12). Among the more interesting non-musical personalities is **Idi Amin** (no actual appearance here, unfortunately), and the Rhino schedule informs us that "To acknowledge the birthday of the esteemed international figure (Dec. 2), just like Idi himself, our prices will make no sense," as in \$75 for albums by the **Partridge Family**. "Also," they add, "mock executions of despised rock stars."

Not all of these gigs are for particular folks; there are also various dates for more pedestrian elements. To wit: "Unemployed People's Day" (this one's over—sorry), when free records could be had with the mere presentation of an unemployment card; "Jewish Day" ("Try bargaining our profit-conscious staff into giving you a deal... free yamulkahs, blind dates..."), December 2; "Valet Parking Day" (these guys have been to too many industry gigs—or is it too few?), Dec. 5; "Polka Day" (this is a biggie), Dec. 9, when "we'll be selling our entire catalogue of **Myron Floren** and **Frankie Yankovich** lps at half price;" even a "Be Kind to Customer Day" (Dec. 10), when the Rhinos will be dispensing such amenities as shoeshines, haircuts, back massages and "psychiatric counseling" (this we've gotta see). Let's face it, these people know how to run a record store.

EL IN L.A. — We won't attempt the bird's-eye lowdown, whatever that means, since **Dr. Optima** flew in from Nut Central just to get the goods. But **Elvis Costello's** first two stops on his initial U.S. tour have proven unqualified rout, Costello and **The Attractions** razing their crowds mercilessly.

The band was still dazed, and the front man keeping his distance, when they stopped by RW's reception at Roy's for marketing director **Christy Wright** last Thursday (17). Which was just as well, since most of the top exec tier at this esteemed mag relapsed into dithering fandom, agape at his entry.

Friday night, we were the only ones gaping. Forget majestic turns with the songs already on "My Aim Is True." There's more—much more—where that came from. We give El tied awards for Best Title Of The Week on "You're Not Just Another Mouth In The Lipstick Vogue," "Lip Service Is All You'll Ever Get From Me," and the mutation of the lp's "Watching The Detectives" into "Watching The Defectives." The latter may have been a comment on the comparative reserve of the opening night crowd, judging from later sets, where the patrons went justifiably berserk—and Elvis sang the original lyric.

NEW YORK, N.Y. CALLS 'EM JOCKEY SHORTS, BUT WE PREFER BOXER. **Frank Zappa's** recent appearance at UCLA's Pauley Pavilion apparently set an attendance record for that venue—according to the L.A. Times, the gross was \$82,544. It could have been even higher, but for some good taste exhibited by the headliner. Seems there were a number of seats behind the stage, seats therefore not affording a very good view of the action, that Zappa, no doubt against the promoter's wishes, refused to have sold. Kudos to Frank on that score... One of the highlights of **Tom Waits'** gig at the Pantages Theater was the appearance onstage of a stripper, who joined Tom while scantily attired in pasties and a g-string... A current local spot for Tower Records, plugging **Rod Stewart's** "Foot Loose and Fancy Free" album, achieves new heights in co-op chutzpah, at least to these ears. Given Rod's recent legal problems, it's not hard to wonder at the ad's description of the lp's subject matter:

(Continued on page 76)

MEN



WOMEN

WORK OVERSEAS!!

Australia - Europe - Japan - The South Pacific - Africa
Far East - South America - Central America - Middle East
\$800.00 to \$4000.00 Per Month - Tax Benefits

U.S. Government, Private Corporations and Organizations.

Construction - Engineering - Sales - Transportation - Teaching - Oil Refining - Medical - Accounting - Manufacturing - Secretarial - Aircraft, etc., etc.

If you like travel, excitement and adventure, then overseas employment is for you. To allow anyone the opportunity to explore overseas employment we have published a complete set of Overseas Employment Guides. Our Overseas Employment Guides contain the following information...

- List of CURRENT OVERSEAS JOB OPPORTUNITIES with a special section on overseas construction projects, executive positions and teaching opportunities.
- How, Where and Whom to apply for the job of your choice OVERSEAS!
- FIRMS and ORGANIZATIONS employing all types of Personnel in nearly every part of the Free World.
- Firms and organizations engaged in OVERSEAS CONSTRUCTION PROJECTS, MANUFACTURING, MINING, OIL REFINING, SECRETARIAL, AIRCRAFT, ENGINEERING, SALES, SERVICES, TEACHING, ETC!
- COMPANIES and GOVERNMENT AGENCIES employing personnel in nearly every occupation, from the semi-skilled laborer to the College trained professional.
- How and Where to apply for OVERSEAS GOVERNMENT JOBS!
- Employment on U.S. Government ships "MERCHANT MARINES"!
- Directory of U.S. Businesses operating in AUSTRALIA that employ Americans.
- List of U.S. DEFENSE CONTRACTORS with operations OVERSEAS THAT EMPLOY Americans!
- Information about TEMPORARY and SUMMER JOBS OVERSEAS!
- You will also be told How to write your resume or application letter! How to plan your job hunting campaign! How to conduct yourself in a job interview! Plus many professional tips that may mean the difference between landing the job of your choice or missing out.

MAIL OUR ORDER FORM TODAY!!!

The Job You Want OVERSEAS May Be Waiting For You Right Now!!

ORDER FORM

Overseas Employment Guides
1727 SCOTT ROAD, SUITE C
BURBANK, CA 91504

I am enclosing \$10.00 cash, check or money order. Please send me your complete set of OVERSEAS EMPLOYMENT GUIDES immediately.


NAME _____

ADDRESS _____


CITY _____ STATE _____ ZIP _____

Or charge this order on your BankAmericard or Master Charge

BankAmericard Account No. _____

 Expiration Date _____

Master Charge Account No. _____

 Expiration Date _____

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.

JOAN ARMATRADING—A&M 1994

SHOW SOME EMOTION (prod. by Glyn Johns)
(writer: Armatrading) (Irving,
BMI) (3:25)

Armatrading combines a jazz environment with a good pop song here, and the mixture could expand her lp following into a much broader audience.

THE JAM—Polydor 14442

IN THE CITY (prod. by Vic Smith &
Chris Parry) (writer: Weller)
(Front Wheel, BMI) (2:17)

One of the best punk anthems is finally a single, and should bring this British band wider attention in this country. It's raw, rough rock 'n' roll.

**ALLMAN AND WOMAN (GREGG AND
CHER)**—Warner Bros. 8504

MOVE ME (prod. by Johnny Sandlin) (writers:
Beckmeier-Cameron-Cameron)
(In Pocket, ASCAP)
(2:57)

The long-awaited Gregg and Cher collaboration tests the pop waters with this melodic, up-tempo soul tune, powered by brass and two distinctive vocals.

BETTE MIDLER—Atlantic 3431

STORYBOOK CHILDREN (prod. by Brooks Arthur)
(writers: Pomeranz-Proffer) (ATV/SashaSongs/
Warner-Tamerlane/Upward Spiral, BMI) (3:40)

Audiences are more likely to remember the "daybreak" chorus than the title of this smooth, flowing ballad, but Midler's effective vocal carries it well.

PEABO BRYSON—Capitol 4522

REACHING FOR THE SKY (prod. by Richard
Evans & Peabo Bryson) (writer:
Bryson) (P.B., ASCAP) (3:58)

Bryson's label debut is a down-tempo ballad that emphasizes his emotive vocal, and should do much to broaden his increasing r&b following.

MARK FARNER—Atlantic 3448

YOU AND ME BABY (prod. by Dick Wagner)
(writer: Farner) (Cram Renraff, BMI)
(3:15)

The first solo single by the former Grand Funk leader is far from his hard-rock origins, a light pop song that should have top 40 possibilities.

DIONNE WARWICK—Warner Bros. 8501

KEEPIN' MY HEAD ABOVE WATER (prod. by
Steve Barri & Michael Omartian)
(writers: Lambert-Potter) (Lambert
& Potter, BMI) (3:20)

A good song with the Lambert-Potter stamp could be the vehicle to bring Warwick back to the top of pop and soul charts. It steps out brightly.

COYOTE—Capitol 4483

MARLEY PURT DRIVE (prod. by Spencer
Proffer) (writers: B., R. & M. Gibb)
(Casserole, BMI) (3:45)

The Bee Gees' song could reach singles lists in this reading by a new group—several parts of the song could be called hooks, and radio should respond.

LOU RAWLS—Phila. Intl. 8 3634 (CBS)

LADY LOVE (prod. by Sherman Marshall,
Jack Faith & Von Gray) (writers: Gary-
Marshall) (Mighty Three, BMI) (3:41)

With Rawls just beginning a stand on Broadway, his career seems to have reached a new peak—this flowing ballad should especially please adult listeners.

DWIGHT TWILLEY BAND—Arista 0299

TRYING TO FIND MY BABY (prod. by Dwight
Twilley & Oister) (writer: Twilley)
(Tarka, ASCAP) (3:29)

Twilley's second single from his most recent lp shows off the bright pop-rock style that has won him attention; the early Beatles influence again stands out.

BUNNY SIGLER—Gold Mind 4008
(Salsoul)

LET ME PARTY WITH YOU (PART I) (prod.
by Bunny Sigler) (writers: Sigler-Miller-
Earl-Miller) (Lucky Three/Henry Suemay,
BMI) (3:35)

What should be a major disco success also has the melodic strength to deserve radio attention—the "Party, party, party" chorus should sell it.

KATY SOUTHERN—Epic 8-50484

TWO DOORS DOWN (prod. by Ron Haffkine)
(writer: D. Parton) (Velvet Apple,
BMI) (2:49)

Southern's style combines pop and country, and on this Dolly Parton tune she could reach both formats—the story is amusing, the mood positive.

AWB AND BEN E. KING—Atlantic 3444

FOOL FOR YOU ANYWAY (prod. by Arif
Mardin & Jerry Greenberg) (writer: Jones)
(Somerset/Evansongs, ASCAP) (3:35)

With singles from Foreigner's lp debut still enjoying success, this cover of a Mick Jones song should benefit both groups. King's reading of it is dramatic.

RHODA CURTIS—United Artists 1108

BABY AS YOU TURN AWAY (prod. by Don
Shain) (writers: B., R. & M. Gibb)
(Casserole/Flamm, BMI) (3:35)

Another Bee Gees composition, this one a tearful ballad at a stately tempo, which works best with a female vocalist. Curtis could make it a hit.

ELEMENT EXPERIENCE—RCA 11169

WRITE YOUR TICKET (prod. by David Van
De Pitte & Dino Fekaris) (writers:
same as prod.) (Tiptot, ASCAP)
(3:42)

Seldom has the "get lost" sentiment been better expressed in an r&b song—the tempo is disco-oriented here, the song a good one that should be heard.

BOBBY GOLDSBORO—Epic 8-50480

HE'LL HAVE TO GO (prod. by Bobby Goldsboro)
(writers: J. & A. Allison) (Central,
BMI) (3:34)

The Jim Reeves country classic has been speeded up to a rock/disco tempo by Goldsboro—it builds from a quiet start to a thumping, rock finish.

MERRILEE RUSH—United Artists 1103

RAINSTORM (prod. by Denny Diante)
(writer: Andrews) (Chrysalis, ASCAP)
(3:07)

A fine pop composition by veteran British songwriter Chris Andrews could return Rush to the pop heights—the chorus hook is a powerful one.

THE BLACKBYRDS—Fantasy 809

SOFT AND EASY (prod. by Donald Byrd)
(writer: Saunders) (Blackbyrd,
BMI) (3:40)

Some amorous man-woman dialogue plays an important part in this sensuous ballad, thoughtfully put together and a likely candidate for pop and r&b play.

**FARRAH FAWCETT AND JEAN-PAUL
VIGNON**—Nelson Barry 7900 (T.K.)

YOU (prod. by Jean-Paul Vignon) (writers:
Panzeri-Pilat-Conti-Pace-Buggy)
(3:35)

Farrah's breathy, mostly spoken vocal is the obvious selling point on this single (which she has disavowed), which has picked up national distribution.

KLAATU—Capitol 4516

WE'RE OFF YOU KNOW (prod. by Klaatu)
(writers: Klaatu) (Welbeck, ASCAP)
(2:52)

A bouncy, music-hall mood pervades this Klaatu single, and radio programmers who have gotten over the group's publicity might find some 10cc parallels.

CITY BOY—Mercury 73968

THE RUNAROUND (prod. by Robert John Lange)
(writers: Mason-Broughton) (Zomba/ City
Boy/Chappell, ASCAP) (3:16)

Response to this British progressive band's first tour here was positive, and this second single from their current lp has the light, pop makings of a hit.

THE SAINTS—Sire 6039 (WB)

I'M STRANDED (prod. by Rod Coe) (writers:
Kuepper-Bailey) (Sinners,
BMI) (3:29)

Hard-driving British-style rock 'n' roll, with punk overtones, is the order here—the song is good and simple, the power typical of the genre.

BILL BRANDON—Prelude 71098

CAN'T WE JUST SIT DOWN AND TALK IT OVER
(prod. by Moses Dillard & Jesse Boyce)
(writer: MacCaulay) (Almo/MacCaulay, ASCAP)
(3:48)

Brandon's version of a ballad that is becoming a standard should appeal to r&b audiences—the vocal is solid, the sentiment familiar to many listeners.

SAM THE SHAM—Fretone 048

WOOKIE, PART I (prod. by Domingo Samudio)
(writer: Samudio) (Stafree/Mingo,
BMI) (3:26)

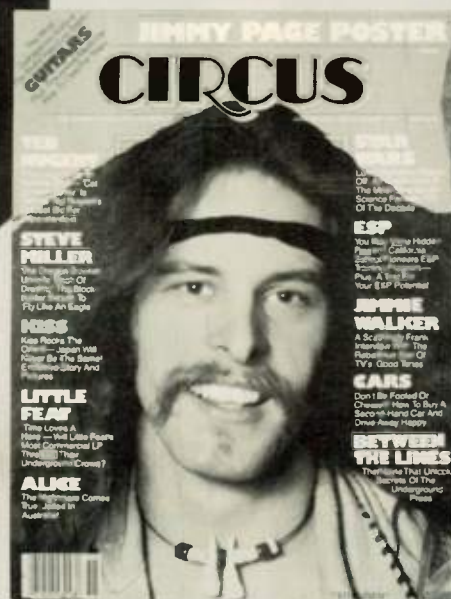
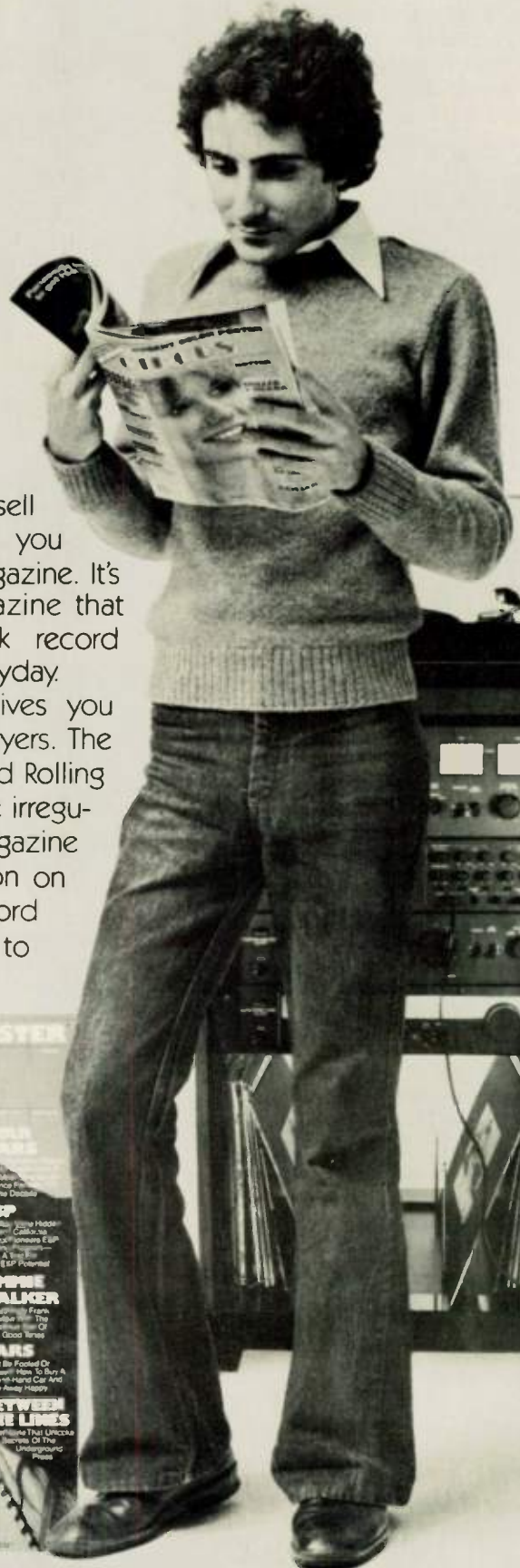
The Texas rock legend could find a path back to the pop charts with this self-penned "Star Wars" takeoff. The rough-edged vocal is still unmistakable.

YOU CAN FIND THE ROCK RECORD BUYER IF YOU KNOW WHERE TO LOOK.



If you're looking to sell more records, it's time you looked into Circus Magazine. It's the one biweekly magazine that more and more rock record buyers are reading everyday.

Circus Magazine gives you young active record buyers. The kind who just don't read Rolling Stone. So get out of the irregular record buyer's magazine and make your impression on the most active record market. Come over to Circus Magazine.



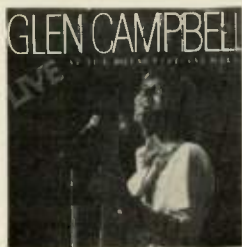
CIRCUS

THE RECORD BUYERS' MAGAZINE.
115 East 57th Street, New York, N.Y. 10022

LIVE AT THE ROYAL FESTIVAL HALL

GLEN CAMPBELL—Capitol SWBC 11707 (11.98)

This two record set contains a healthy cross-section of Campbell's hits through the years from "By The Time I Get To Phoenix" to "Southern Nights." His medleys of Beach Boys and Elvis Presley songs are highlights of his show while Ralph McTell's "Streets Of London" is a fitting inclusion in this performance.



SPINNERS

Atlantic SD 19146 (7.98)

This venerable outfit can do no wrong when paired with the production expertise of Thom Bell and never has that been more apparent than on this eighth lp from the quintet. "I'm Gonna Getcha" is a throbbing upbeat rocker that should bring the group back to the top while their ballads are as exquisite as ever.



PUTTING IT STRAIGHT

PAT TRAVERS—Polydor PD 1 6121 (7.98)

The Canadian guitarist has matured with his third album into an artist who is in full control of his instrument and his material. He has the ability to evoke a number of moods and is particularly successful with "Speakeasy" and "Runnin' From the Future."



LIFE ON THE LINE

EDDIE AND THE HOT RODS—Island ILPS 9509 (7.98)

The group has been identified with Britain's new wave but are closer in spirit and sound to the early Rolling Stones or Dr. Feelgood. New guitarist Graeme Douglas adds a spark missing from the group's debut as they seem to have discovered the guitar solo—a rare ingredient in new wave music.



IT TAKES ONE TO KNOW ONE

DETECTIVE—Swan Song SS 8504 (7.98)

The second album from the Anglo-American band is much more of a group effort than their debut as all the instruments fall into place behind singer Michael Des Barres. Guitarist Michael Monarch and keyboardist Tony Kaye play a prominent role and keep it jumping.



THE MORE YOU WANT

LORRAINE JOHNSON—Prelude PRL 12148 (6.98)

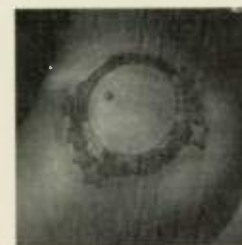
This songstress has a powerful voice reminiscent of Aretha Franklin and it is put to good use on songs like "The More I Get, The More I Want" and "Save Me Your Love." Her rendition of Chicago's recent hit, "If You Leave Me Now," could send the song to the top of the r&b charts.



LE SPANK

LE PAMPLEMOUSE—AVI 6032 (6.98)

The ten minute title song has already proven itself on the disco circuit where these other tracks should also find immediate acceptance. The group has an easy going but insistent sound that is typified by "Come On Inside" and "Get Your Boom Boom (Around the Room)."



OUTSIDE HELP

JOHNNY RIVERS—Big Tree BT 76004 (AHL) (7.98)

Rivers' version of "Swayin', To The Music (Slow Dancin')" proved that his voice has a timeless quality as it brought him up the charts again. This lp includes the single in addition to a couple of other potential hits: "Outside Help," and Curtis Mayfield's "Monkey Time."

BROKEN BLOSSOM

BETTE MIDLER—Atlantic SD 19151 (7.98)

The "Divine One" has found some stimulating material for her latest lp produced by Brooks Arthur. Tom Waits' "I Never Talk To Strangers" appears here in the same version that was found on his lp. Also of note are versions of Sammy Hagar's "Red," Billy Joel's "Say Goodbye To Hollywood" and Perry Botkin's "Paradise."



THE BEST OF ZZ TOP

London PS 706 (7.98)

The "Little Ol' Band From Texas" is represented by its first collection of greatest hits and while all of their recent singles are not included here, few will find any fault with the selection of material. "Tush," and "La Grange" opens sides one and two respectively and finds the trio at its raunchy best.



SUPERNATURE

CERRONE—Cotillion SD 5202 (AHL) (7.98)

With his third album, Cerrone has established himself as a major artist in the growing field of European disco acts. His "Love in C Minor" was one of the first key albums to find a place in the U.S. market, but this effort, marked by side one's concept suite is more mature and contains that unmistakable spark.



AFRICAN VIOLET

BLUE MITCHELL—ABC Impulse AS 9328 (7.98)

The veteran trumpeter has had a long career that has taken him from solo artist to an association with John Mayall and now back as a group leader. Here he works in a straightforward, mainstream jazz framework with an impressive cast of musicians that includes Lee Ritenour, and James Gadson. Esmond Edwards produced.



THE BEST OF JOAN C. BAEZ

A&M SP 4668 (7.98)

The material here has been culled from five albums in as many years from Baez's association with A&M. Her interpretative skills are best heard on Stevie Wonder's "Never Dreamed You'd Leave In Summer" and Bob Dylan's "Simple Twist Of Fate" while her original "Diamonds and Rust" has already become a classic.



VAN MCCOY AND HIS MAGNIFICENT MOVIE MACHINE

H&L 69022 (6.98)

No, McCoy is not doing another version of "Star Wars," but some classic movie themes like "Moon River," "Over the Rainbow" and "Gone With the Wind." The three medleys are in McCoy's typically rich and danceable style with instrumental accompaniment provided by Stuff.



Intergalactic Touring Band.

This remarkable album features songs and music performed by an unprecedented cast that includes major artists from every segment of contemporary music. **Dave Cousins, Annie Haslam, Rod Argent, Arthur Brown, Clarence**

Clemons, Anthony Phillips, Ben E. King, Larry Fast and members of **Synergy, Brand X, and Fireballet** combined their talents on the most spectacular Sci-fi production of the year.



PB 9823

"Intergalactic Touring Band."
Orbiting your neighborhood now
on Passport Records.



Marketed by Arista Records.



Produced by Stephen Galfas & Marty Scott.

20th Launches New Star Wars Campaign

■ LOS ANGELES—Arnie Orleans, senior vice president, marketing and merchandising for 20th Century-Fox Records, has announced an all-encompassing marketing campaign for Fox's latest release, "The Story of Star Wars."

Dialogue

The album, which contains actual dialogue and music from the original soundtrack, and narration of Roscoe Lee Browne, will be promoted with multi-media bombardment.

To boost sales at key retail accounts, detailed in-store displays will be made available, featuring stand-up cut-outs of C3PO and R2D2, which will be placed in strategic locations throughout the stores.

Springb'd Ups McNutt

■ LOS ANGELES—Len Levy, vice president/marketing for the Springboard Distributing Corporation has announced the appointment of Al McNutt as midwest regional sales manager.

Base

McNutt, who has been a member of the Springboard sales organization in the midwest since April, 1975, will be based in Elk Grove Village, Illinois.

Kalicka Joins ABC

■ LOS ANGELES — Gary Davis, vice president sales/promotion, ABC Records, along with Dino and John Barbis, directors of national promotion, ABC, have announced that Eddie Kalicka has been appointed to the position of local promotion and sales manager, ABC.

Background

Kalicka voluntarily withdrew from the industry two years ago after nearly 25 years of service in promotion. He had previously worked for ABC during the company's inception in the mid-1950s. He spent 12 years with Warner Bros. Records, and held the position of regional promotion manager prior to his departure.

At ABC, Kalicka's area of responsibility encompasses the Washington, D.C.; Maryland and Virginia areas. He has spent several years previously working the same area.

Kalicka will be responsible for setting up promotional activities with radio stations, calling on accounts, and the overall promotion of ABC product. He will also be a liaison between ABC independent distributor in the area, Joseph M. Zamoiski, and ABC.

Kalicka will report directly to Dino and John Barbis.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ SPARE THE ROD: In the past few months Britain's Eddie & the Hot Rods (Island) have built a reputation with the single, "Do Anything You Wanna Do," which is now available on their second American lp, "Life On The Line." Whether this is really a new wave record is anybody's guess, but with the superb black and white cover photo of someone being hanged we just couldn't resist recommending the driving and infectious rock and roll inside. The Rods play live with the treble controls set on 10 while lead singer **Barrie Masters** screams and runs about like a madman (even doing somersaults) and somehow this studio recording captures the essence of the band. The whole record should ripple your waves. By the way, when the group can really afford it, their stage show should be ending some classic instrument smash-ups a la **The Who**. They're already showing tendencies.

SHORT-WAVES: The Ramones along with the **Rezillos** will be doing an eight-date tour of England during Christmas culminating with a New Year's Eve bash at London's Rainbow Theatre.

When Red Star's **The Real Kids** played The Rat in Boston recently, luminaries were spotted around the club and some joined in on stage. On successive evenings **Willie Loco Alexander**, **Dr. Feelgood** lead singer **Lee Brilleaux**, and **Dwight Twilley** and **Phil Seymour** jammed with the band... **Art Kane**, former **New York Dolls** bassist, has a new punk band, the **Corpse Grinders**.

L.A.'s **The Nerves**, probably America's most independent and pioneering new wave band, is now making their own lp in Montreal with producer **Bob Segarini**. Without the support of a label, the band has already conducted an American tour and is recording the album which they will also market themselves... **David Bowie** has signed **Devo**, the darlings of the west coast underground, to a production deal. The band already has quite a reputation for its outrageous live shows, who knows what could be in store now?

MAKE WHATEVER YOU WANT OUT OF THIS ONE: The hallowed hall of New York punk, CBGBs, has begun weekly reggae nights (Tuesdays). Somewhere along the line someone got the notion that new wavers have "a peculiar affinity" for Jamaican rhythms and, for better or worse, it looks like it's gonna stay. Note that the **Clash** have already covered a reggae song, "Police & Thieves," while **Bob Marley's** latest is called "Punky Reggae Party."

(Continued on page 66)

New Wave Hit Parade

PEACHES/DETROIT

METALLIC K.O.—Iggy & the Stooges—Import Records (lp)

HEY JOE/PISS FACTORY—Patti Smith—Sire

ROCKAWAY BEACH—Ramones—Sire

RAMBLIN' ROSE—Wayne Kramer—

Chistiff (import)

GET OUTTA MY PAGODA—Chris

Spedding—Rak (import)

ANIMAL JUSTICE—John Cale—Illegal

(12" import)

MY GENERATION/GLORIA—Patti Smith—

Arista (12" import)

POGO DANCING—Chris Spedding—

Epic (import)

WHITE LIES—Romantics—Spider

COMPLETE CONTROL—Clash—CBS

(import)

HOUSE OF GUITARS/ROCHESTER

NERVOUS WRECK—Radio Stars—

Chiswick (12" import)

WHEN I GET OFF—DMZ—Bomp

COMPLETE CONTROL—Clash—CBS

(import)

FIRST TIME—The Boys—Nems (import)

FLASH OF THE MOMENT—Pastiche—

Euphoria

THE SINGER NOT THE SONG—Alex

Chilton—Ork

FRIDAY ON MY MIND—London—

MCA (import)

PIRATE LOVE—Heartbreakers—Track

(import)

MOTORHEAD—Chiswick (12" import)

ZERO—PriX—Ork

RECORD STOP/LONG ISLAND

HOLIDAYS IN THE SUN—Sex Pistols—

Virgin (import)

WATCHING THE DETECTIVES—Elvis

Costello—Stiff (import)

THE PUNK—Cherry Vanilla—RCA (import)

DEATH TO DISCO—Jim Lalumia & the

Psychotic Frogs—Death

NEVER MIND THE BOLLOCKS—Sex

Pistols—WB (lp)

NERVOUS WRECK—Radio Stars—

Chiswick (12" import)

I GOT A RIGHT—Iggy Pop & James

Williamson—Siamese (import)

BLANK GENERATION—Richard Hell &

Voidoids—Sire

YOUR GENERATION—Generation X—

Chrysalis (import)

NEW BOOTS & PANTIES—Ian Dury—

Stiff (import lp)

BOMP/HOLLYWOOD

WATCHING THE DETECTIVES—Elvis

Costello—Stiff (import)

I'M SICK OF YOU—Iggy Pop—Bomp (ep)

SAFETY IN NUMBERS—Adverts—

Anchor (import)

2, 4, 6, 8 MOTORWAY—Tom Robinson

Band—EMI (import)

NASTY, NASTY—999—UA (import)

SONIC REDUCER—Dead Boys—Sire

THE MODERN WORLD—The Jam—

Polydor (import)

HALFWAY TO PARADISE—Nick Lowe—

Stiff (import)

THE MODERN DANCE—Pere Ubu—

Hearshan

HOLIDAYS IN THE SUN—Sex Pistols—

Virgin (import)

NEW WAVE TOP 20

DECEMBER 3, 1977

1. **HOLIDAYS IN THE SUN**
SEX PISTOLS/Virgin (import)
2. **ANARCHY IN THE U.K.**
SEX PISTOLS/Sex Pistols Records (import)
3. **WATCHING THE DETECTIVES**
ELVIS COSTELLO/Stiff (import)
4. **MODERN WORLD**
THE JAM/Polydor (import ep)
5. **COMPLETE CONTROL**
THE CLASH/CBS (import)
6. **2, 4, 6, 8 MOTORWAY**
TOM ROBINSON BAND/EMI (import)
7. **THE STRANGLERS**
A&M (ep)
8. **SAFETY IN NUMBERS**
THE ADVERTS/Anchor (import)
9. **SEX & DRUGS & ROCK & ROLL**
IAN DURY/Stiff (import)
10. **HALFWAY TO PARADISE**
NICK LOWE/Stiff (import)
11. **METALLIC K.O.**
IGGY & THE STOOGES/Import Records (lp)
12. **LOCK IT UP**
EATER/The Label (import 12" 3)
13. **THE VILETONES**
Vile (import ep)
14. **LORETTA**
NERVOUS EATERS/Rat
15. **NERVOUS WRECK**
RADIO STARS/Chiswick (12" import ep)
16. **NASTY, NASTY**
999/UA (import)
17. **WHEN I GET OFF**
DMZ/Bomp
18. **ANIMAL JUSTICE**
JOHN CALE/Illegal (12" import ep)
19. **SONIC REDUCER**
DEAD BOYS/Sire
20. **POLICE CAR**
LARRY WALLIS/Stiff (import)

Stephen Wolf Killed

(Continued from page 4)

that they were posting a \$50,000 cash reward for information leading to the arrest and conviction of Wolf's killer(s). Requesting anonymity, the donors named attorney Abe Somer of the Mitchell, Silberberg and Knupp law firm to administer the reward. The law firm is located at 1800 Century Park West, Century City, Los Angeles 90067. Telephone is (213) 553-5000.

UA, Ricordi Pact



United Artists Records has entered into an exclusive foreign licensing agreement with Dischi Ricordi, SPA calling for distribution of UA's product throughout the territory of Italy. The recently signed three-year pact is effective immediately. Pictured from left following the signing in Milan are Guido Rignano, managing director of Dischi Ricordi; Lucio Salvini, general manager of Dischi Ricordi, and Harold Seider, president, international division, United Artists Music and Records Group, Inc.

NEW from

ZZ TOP



All material on this album has been previously released

© 1977 London Records, Inc.

THE BEST OF ZZ TOP

Includes:

- ★ Tush
- ★ Waitin' For The Bus
- ★ Jesus Just Left Chicago
- ★ Francine
- ★ Just Got Paid
- ★ La Grange
- ★ Blue Jean Blues
- ★ Backdoor Love Affair
- ★ Beer Drinkers And Hell Raisers
- ★ Heard It On The X.

PS 706

Ten legendary Texas tales on one album!



PS 680



Tush; Thunderbird;
Jailhouse Rock; Backdoor Medley

PS 656



La Grange; Waitin' For The Bus;
Precious And Grace

PS 631



RIO GRANDE MUD
ZZ TOP

Francine; Just Got Paid;
Chevrolet; Bar-B-Q

PS 612



(Somebody Else Been)
Shaking Your Tree;
Backdoor Love Affair

PS 584

*The music of that
little ol' band from Texas.*

LONDON
RECORDS & TAPES

DISCO FILE TOP 20

DECEMBER 3, 1977

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

Mercury Taps Two

■ CHICAGO — Jim Taylor, national promotion director for Phonogram, Inc./Mercury Records, has announced the addition of Debbie Towsley and Chris Hubbarth to local promotion posts for the company.

Ms. Towsley will be responsible primarily for the Kentucky and Tennessee areas, along with Alabama. She will be based in Nashville. Prior to joining Mercury, she worked in the artist development department of CBS records in Nashville. Ms. Towsley was also with Gulf Artist productions.

Hubbarth will be covering Michigan and upper western Ohio for Phonogram, based in Detroit. Before joining Mercury, he worked for AMI Distributors and also Arc-Jay-Kay Distributors.

London Ups Boulos

■ NEW YORK—John Boulos has been appointed to the post of New York local promotion manager at London Records. The announcement was made by Jerre Hall, national promotion director at London.

In his new position, Boulos will be responsible for servicing New York radio stations and retail stores; he will be involved in all artist promotions and will report directly to Hall.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)
By VINCE ALETTI

■ I was feeling pretty down about this week's batch of disco releases until a few records proved sharp enough to cut through the prevailing mush. Among the best: The new disco disc mix of Evelyn "Champagne" King's "Shame" (RCA) lengthens and utterly revitalizes that cut from her recent album so that it snaps and sparkles like it never did before. Disco mixers David Todd and Al Garrison have given the song the clarity and drive that the original version lacked, bringing up handclaps, guitar and other elements that had been buried so that the new track grabs you from the very beginning and doesn't let go. King's vocals also benefit from the restorative mix and now she dominates the song brilliantly, newly impressive. Flip side of the disc is "Dancin', Dancin', Dancin'" in pretty much its original form but the quality of the pressing makes it, too, sound brighter. . . . Most of "Galaxy" is classic, down-to-basics War—that trademark steady percussion, Afro-jazz tinged, with heavy, chanted vocals—but the theme's outer space: "go in' one on one with a meteorite." And surrounding, sometimes even zipping through, this central funk core is some very spacey instrumental material—part "Star Wars," part tribal rite, part jazz jam, part house party, but all terrific if a bit far out for many crowds. The cut's just over eight minutes on War's new album ("Galaxy" on MCA) or it's available in two parts on a 45—4:18/3:29, with all the crazy stuff on Part II. This is War at its best: freaky and fun. . . . "Saturday Night Fever," the sound track from the forthcoming John Travolta disco movie, is a two-record set on RSO starring the Bee Gees—who are represented by four new songs plus "Jive Talkin'" and "You Should Be Dancing"—and featuring an excellent selection of

(Continued on page 67)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

CIRCUS DISCO/LOS ANGELES

- DJ: Mike Lewis
- ACT 1/ACT 2/ACT 4—Donna Summer—Casablanca (lp medleys)
- DANCE A LITTLE BIT CLOSER—Charo—Salsoul (lp cut)
- IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (disco disc)
- LE SPANK—Le Pamplemousse—AVI (disco disc)
- MOONBOOTS—ORS—Salsoul (disco disc)
- ON FIRE—T Connection—TK (disco disc)
- RUN TO ME—Kelly Marie—Vanguard (disco disc)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (disco disc)
- YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (lp cut)

PLAYGROUND/NEW YORK

- DJ: Tony Carrasco
- ACT 1/ACT 2/ACT 4—Donna Summer—Casablanca (lp medleys)
- DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (lp cuts)
- I'M HERE AGAIN—Thelma Houston—Tamla (disco disc)
- MASTER BOOTY/MIDNIGHT FREAK/MILE HIGH—Fatback—Spring (lp cuts)
- MOONLIGHT LOVIN'/STRANGER IN PARADISE—Isaac Hayes—Polydor (disco disc)
- PEOPLE OF THE WORLD, RISE/THE NIGHT THE LIGHTS WENT OUT—Tramps—Atlantic (lp cuts)
- SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (lp medleys)
- THUNDER IN MY HEART—Leo Sayer—Warner Bros. (disco disc)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut)
- WELL, HAVE A NICE DAY/MANHATTAN LOVE SONG—King Errisson—Westbound (lp cuts)

REGINES/NEW YORK

- DJ: Jonata Garavaglia
- ACT 1/ACT 2—Donna Summer—Casablanca (lp medleys)
- CITATIONS ININTERROMPUES (BEATLES MEDLEY)—Cafe Creme—Bimbo (import disco disc)
- DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (lp cuts)
- GALAXY—War—MCA
- KEEP IT UP—Olympic Runners—London (disco disc)
- MANHATTAN LOVE SONG/WELL, HAVE A NICE DAY/SAL SOUL SISTER—King Errisson—Westbound (lp cuts)
- THE NIGHT THE LIGHTS WENT OUT—Tramps—Atlantic (disco disc)
- ON FIRE—T Connection—TK (disco disc)
- ONE LIFE TO LIVE—Lou Rawls—Phila. Intl. (lp cut)
- SUPERNATURE—Cerrone—Cotillion (lp cut)

SESAME/NEW YORK

- DJ: John Benitez
- ACT 1/ACT 2/ACT 4—Donna Summer—Casablanca (lp medleys)
- DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (lp cuts)
- I KNOW THAT HE KNOWS/THE OTHER SIDE OF MIDNIGHT/HEARTACHE—Marsha Hunt—Aves (import lp cuts)
- KISS ME—George McCrae—TK (disco disc)
- ON FIRE—T Connection—TK (disco disc)
- SUPERNATURE/SWEET DRUMS/GIVE ME LOVE—Cerrone—Cotillion (lp cuts/lp medley)
- THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—Tramps—Atlantic (lp cuts)
- TRINIDAD—John Gibbs & the U.S. Steel Orchestra—Solid Steel (disco disc)
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (disco disc)

CONCERT REVIEW

Eric Carmen Rocks At Pauley Pavilion

■ LOS ANGELES — Eric Carmen's (Arista) critics call him a syrupy romantic who takes himself way too seriously. They say his arrangements are over-blown, melodramatic and reeking of self-importance.

Although these sentiments are not entirely false, the critics miss the point. Carmen's ballads are not just songs but full-blown teen dreams that reflect a tendered expression. Much of his best work tracks like a "Young Love" comic book set to music. Sorrows are not just sorrows; they are near tragedies from which one wonders if he'll ever recover. Not since Brian Wilson's best work on "Pet Sounds" has anyone captured that youthful innocence, adolescent confusion and heart-break as effectively as Carmen does in a song like "Never Gonna Fall in Love Again."

In concert, Carmen strives for the same dramatics, and in his recent appearance at UCLA's Pauley Pavilion he nearly succeeded. At times he's a ham but an energetic one, and it carried over to his performance, as he opened with "Marathon Man" from his latest album.

Carmen supposedly prepares for a concert by smoking an entire pack of cigarettes and then standing in a corner and screaming for an hour to loosen up his voice. The cigarettes may be winding him prematurely, as he slowed the pace down to catch his breath after a spirited rendition of the old Raspberries hit, "Overnight Sensation." Carmen then moved smoothly from guitar to piano and delivered one of the highlights of the evening, "Boats Against the Current," a line he pinched from the last page of "The Great Gatsby."

The other highlight was an impressive rendition of "All by Myself," which brought more than polite applause from the audience, most of which had come to see Hall and Oates (who were recently reviewed in RW). Sensing the mood was not quite right for his teen epics, Carmen pulled a fast one, a rousing version of "Slow Down," which again winded him but definitely tapped the kind of music the audience wanted to hear.

Rounding out his set, Carmen lightened up with an energetic version of "She Did It," his current single with a definite Beach Boys flavor, and "That's Rock and Roll."

For Carmen, not working under the best conditions, it was an encouraging set.

Barry Craig

MIND BENDER



STILLWATER

(CPS 0286)
Mind Bender is Stillwater's newest antidote for the rock 'n' roll blahs. And all these stations are slithering to the rhythm of this smash single —

Z 93
WQXI
WHHY 27 to 19
WKXX 31 to 26
KAYC
KTAM
KBZY
KGAL
KYJC
KBIM
KOB0
KATA
KCBN
KCPX
TEN Q
KJOY
WORD

WSPT 20 to 13
WFOX 19 to 15
WQEN 24 to 19
WANS 29 to 22
WAIR
WTMA
WDXY
KOTN
WBGH
WJBQ
WSKW
WIGY
WPNO
WTSN
WAQY
WICC
WTRY

WGNI HB
WISE 29 to 24
WPJB FM add 40
WWWD
WROK
WKAU
WIFC
KSTT
KJAS
KGM0
KTGR
KTOQ
WAKX
KLSS
KWEB
KLEE
KANE

KWWL 30 to 26
WABB 4 to 2
WXIL 24 to 20
WCIR 23 to 19
KSDN
KWSL
KRIB
KNOX
KISD
KKOA
WKWK
WCRO
WKEE
WTAC
WVIC
WSAM
WRBR

WPEZ
WIVY
WSGA
WNAP
WKLO
WVUD
KIXZ
KMHT
KZUE
KVOL
K 149
WWUN
WBSR
WXXX
WKKY
KNIR
K 98

Sink your teeth in it before it sinks its fangs in you.
Produced by Buddy Buie on Capricorn Records, Macon, Ga.



THE NEW SINGLE FROM THE GROUP THAT'S BEEN HIGH ON THE CHARTS ALL YEAR. PABLO CRUISE

"NEVER HAD A LOVE" AM 1999

This is definitely The Year of Pablo Cruise. Starting with the single "Whatcha Gonna Do?" (which went Top 5) to the album "A Place In The Sun" (near platinum), Pablo Cruise has taken the charts by storm. And the new single is further proof.

ON A&M RECORDS & TAPES
From the album, "A Place In The Sun."
SP 4625
Produced by Bill Schnee



pablo cruise

PABLO CRUISE ON TOUR:

November 11
JEFFERSON CIVIC CENTER,
Birmingham, Ala.
November 12
LITTLE JOHN COL.,
Clemson, S.C.
November 14
VA. BEACH DOME,
Va. Beach, Va.
November 17
NASSAU COL.,
Long Island, N.Y.

November 18
SPECTRUM,
Phila., Pa.
November 19
COLISEUM,
Richmond, Va.
November 20
CAPITOL CENTER,
Wash., D.C.
November 23
CIVIC ARENA,
St. Paul, Minn.

November 25/26
AMPHITHEATER,
Chicago, Ill.
November 27
KEIL AUD.,
St. Louis, Mo.
November 29
BRAND BALLROOM,
Bowling Green, Ohio
November 30
ROYAL OAK THEATER,
Detroit, Mich.

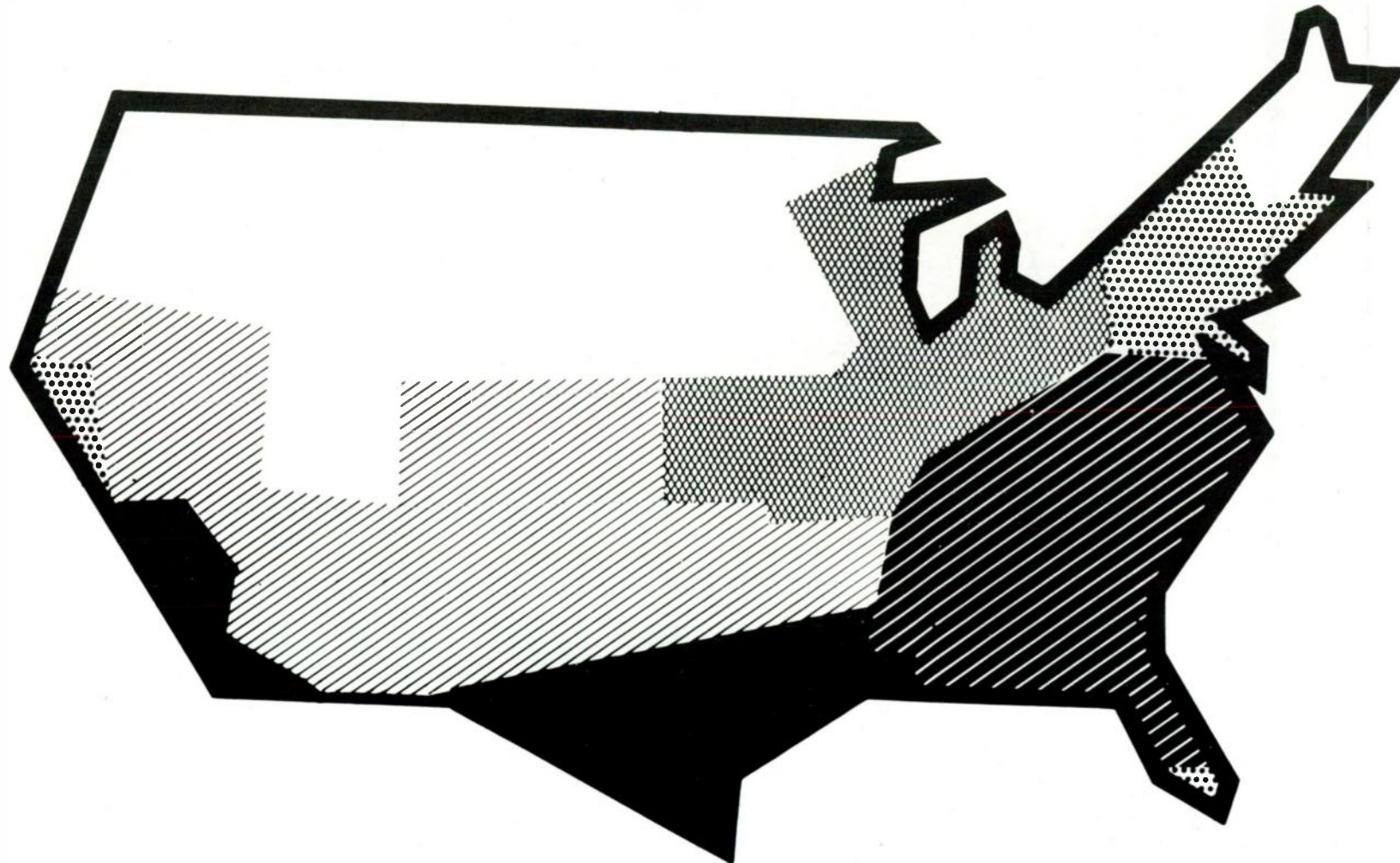
December 1
STANLEY WARNER THEATER,
Pittsburgh, Pa.
December 2
RICHFIELD COL.,
Richfield, Conn.
December 3
CONV. CENTER,
Indianapolis, Ind.
December 4
FREEDOM HALL,
Louisville, Ky.

RECORD WORLD

THE RADIO MARKETPLACE

December 3, 1977
Pullout Section

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

WABC WAVZ WBBF WBSR WCAO WCGQ
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 WBSR WCGQ 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
5	2	Linda Ronstadt (Blue)
3	3	Rita Coolidge
4	4	Bee Gees
2	5	Crystal Gayle
10	6	Paul Nicholas
11	7	Player
9	8	Fleetwood Mac (Loving)
6	9	Heatwave
13	10	LTD
12	11	Odyssey
15	12	Linda Ronstadt (Easy)
8	13	Chicago
16	14	Bob Welch
7	15	Carly Simon
18	16	Queen
17	17	Steve Miller
23	18	Shaun Cassidy
20	19	The Babys
21	20	England Dan
22	21	James Taylor
A	22	Rod Stewart
25	23	High Inergy
Ex	24	Leif Garrett
A	25	ELO
Ex	26	Dolly Parton

Adds: Santa Esmeralda
Billy Joel
Randy Newman
Kansas

Extras: Kansas
Wings
Neil Diamond
Chic
Elvis Presley

LP Cuts: Bee Gees (Alive)

Also Possible: Bay City Rollers
Styx

Last Week: This Week:

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

Adds: Neil Diamond
Dan Hill
Samantha Sang

Extras: Kansas
Leif Garrett
Andy Gibb
Lynyrd Skynyrd

LP Cuts: Bee Gees (Alive)

Also Possible: Paul Simon
Wet Willie
Stillwater

Last Week: This Week:

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

Adds: Player
Billy Joel
Wings
Randy Newman

Extras: Steve Miller

LP Cuts: Chicago (Take)

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

Hottest:

Rock 'n' Roll:

Kansas

Adult:

Neil Diamond

R&B Crossovers:

Millie Jackson

"IF I CAN'T HAVE YOU"

RS 884

by
Gronne Elliman



Another Hit Single from the

HOTTEST SOUNDTRACK ALBUM OF THE YEAR!



RS-2-4001

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

management: Alive Enterprises Inc.

Manufactured and marketed by



Records & Tapes

From the Robert Stigwood Production
"SATURDAY NIGHT FEVER"

Distributed by Paramount Pictures

The R.S.O. Family

I DON'T WANNA CRY (#45-221)

TOMORROW

ANYTHING BUT LEAVIN' (#45-212)

IF PRACTICE MAKES PERFECT

LOVE IS JUST A GAME (#45-226)

EVERYTINE A PLANE FLIES
OVER OUR HOUSE
(THE BABY STARTS TO CRY)

KISS IT ALL GOODBYE

LOVE AT LAST

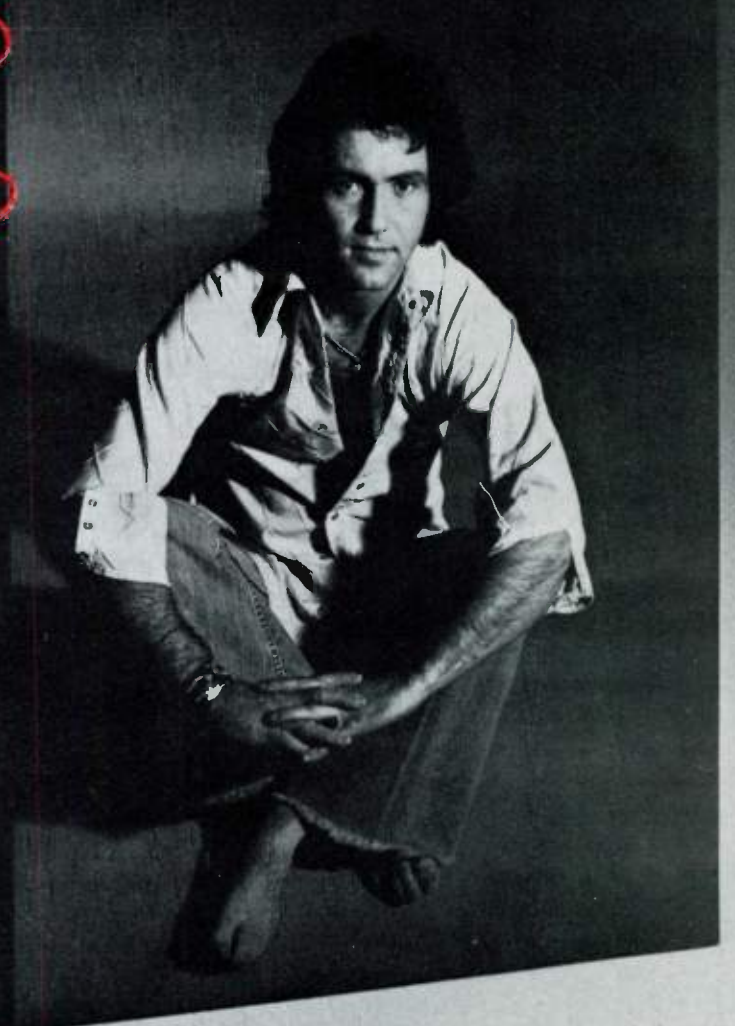
I JUST WISH YOU WERE
SOMEONE I LOVE (#45-234)

STEPS

ALLELUIA

Produced by Fred Foster

Monument MC-7616
8-Track MCT-7616
Musicassette MCC-7616



*The new
single
headed
for the
charts.*

**Maybe Larry Gatlin's "Love is Just a Game" album
should be retitled "Larry Gatlin's Greatest Hits"**



PERSONAL MANAGEMENT:
DANN MOSS ASSOCIATES
9220 SUNSET BLVD., SUITE 306
LOS ANGELES, CA 90069
(213) 278-8090

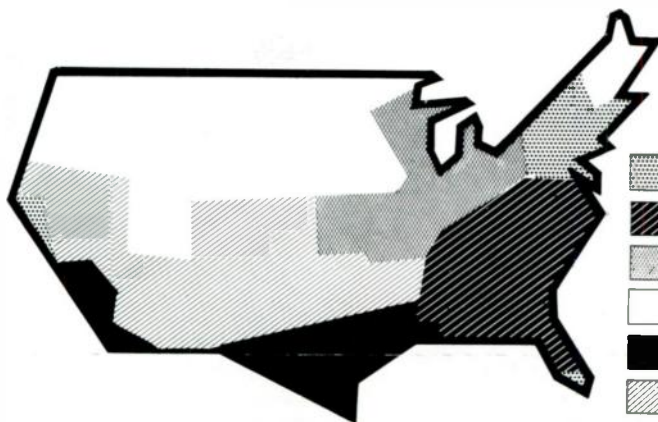


MONUMENT
RECORDS AND TAPES
21 Music Square East,
Nashville, Tennessee 37203

Marketed by Phonogram, Inc.
Distributed by Phonodisc.

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KDWB KEWI KFYZ KGW KING KJR KJRB
KKLS KKKL 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
3	3	Bee Gees
6	4	Linda Ronstadt (Blue)
5	5	Chicago
4	6	Rita Coolidge
10	7	Fleetwood Mac
8	8	Steve Miller
11	9	Bob Welch
9	10	Judy Collins
14	11	Linda Ronstadt (Easy)
13	12	The Babys
15	13	Santana
19	14	Player
17	15	England Dan
12	16	Firefall
7	17	Johnny Rivers
16	18	Carly Simon
21	19	Carpenters
23	20	James Taylor
20	21	Little River Band
24	22	Styx
25	23	Paul Davis
Ex	24	Paul Simon
Ex	25	Rod Stewart
Add	26	ELO

Adds: Billy Joel
Wings

Extras: Neil Diamond
Dan Hill
Dolly Parton

LP Cuts: None

Also Possible: Andy Gibb
Steely Dan (Peg)

Last Week: This Week:

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

Adds: England Dan
Andy Gibb

Extras: Neil Diamond
Santa Esmeralda
Wings
Paul Simon

LP Cuts: Bee Gees (Alive)

Also Possible: Elvis Presley
Donny & Marie Osmond
Kansas
Dolly Parton
Styx

Last Week: This Week:

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

Adds: ELO
Wings

Extras: Barry Manilow
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)

101 THE SINGLES CHART 150

DECEMBER 3, 1977

DEC. NOV.
3 26

101	103	MIND BENDER STILLWATER/Capricorn CPS 0280 (No Exit, BMI)
102	102	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)
103	101	SAN FRANCISCO (YOU GOT ME) LOVE & KISSES/Casablanca NB 896 (Can't Stop, BMI)
104	104	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)
105	106	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)
106	109	STILL THE LOVIN' IS FUN B.J. THOMAS/MCA 40812 (Home Sweet Home, BMI)
107	105	YOU CAN'T DANCE RICK NELSON/Epic 8 50458 (April, ASCAP)
108	111	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rosy, ASCAP)
109	108	AIN'T NO SMOKE WITHOUT FIRE KING MUSKER/Epic 8 50429 (Blackwood, BMI)
110	107	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)
111	110	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
112	119	IN A LIFETIME TEMPTATIONS/Atlantic.3436 (Burma East/Dajoye/Golden Fleece, BMI)
113	113	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI) (Canopy, ASCAP)
114	115	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)
115	112	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)
116	116	SCHOOL'S BACK PHILADELPHIA/Warner/Curb 6470 (WB) (Saber Tooth, BMI)
117	117	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)
118	—	KICK IT OUT HEART/Portrait 6 70010 (CBS) (Wilsongs, ASCAP)
119	124	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (TK) (Sherlyn/BMI)
120	129	BREAKDOWN TOM PETTY AND THE HEARTBREAKERS/Shelter 62008 (ABC) (Skyhill)
121	122	I WANT YOU CHEAP TRICK/Epic 8 50435 (Abbott, BMI)
122	123	KEEP YOUR HANDS ON THE WHEEL RAM JAM/Epic 8 50451 (Adbredor, ASCAP)
123	120	RADIO LOVES YOU P.R. BATTLE/A&M 1987 (Irving/Mauvi, BMI)
124	118	HEART GET READY FOR LOVE THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard Pendulum/Chappell, ASCAP)
125	—	MISS BROADWAY BELLE EPOQUE/Shadybrook Records 1040 Prim Linea - S.D.R.M., ASCAP
126	128	HEROES DAVID BOVIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)
127	114	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/Almo, ASCAP)
128	134	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)
129	125	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Victor, BMI)
130	—	SOLDIER OF FORTUNE ALAN O DAY/Pacific 003 (WB, ASCAP)
131	150	NEVER MY LOVE ADDRISI BROS./Buddah 587 (Arista) (Warner/Tamerlane, BMI)
132	130	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)
133	132	OXYGENE JEAN-MICHEL JARRE/Polydor PD 14425 (Black Neon, BMI)
134	133	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)
135	143	DO DO WAP IS STRONG IN HERE CURTIS MAYFIELD/Curtom 0131 (Short Eyes/Mayfield, BMI)
136	139	CAN'T WAIT PIPER/A&M 1969 (Songs of the Knight/Bonass, BMI)
137	140	YOU LIED NETWORK/Epic 8 50449 (Little Gino, BMI)
138	141	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)
139	126	ALL YOU GET TYRONE DAVIS/Columbia 3 10604 (Blackwood/Content, BMI)
140	145	FUNKY MONKEY MANDRILL/Arista 2074 (Mandrill, ASCAP)
141	142	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)
142	138	LAY IT ON ME SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)
143	135	SWEET WINE OF LOVE ROBIN TROWER/Chrysalis 2172 (Misty Days/Chrysalis, ASCAP)
144	137	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)
145	—	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)
146	144	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)
147	146	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)
148	147	COME SOFTLY TO ME BRENTON WOOD/Cream 7716 (Cornerstone, BMI)
149	148	WONDEROUS STORIES YES/Atlantic 3416 (Topographic, WB, ASCAP)
150	—	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AS Stevie Wonder (Jobete/Black Bull, ASCAP)	59	JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI)	43
BABY COME BACK (Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	19	JUST THE WAY YOU ARE Phil Ramone (Joelsongs, BMI)	60
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP)	11	KEEP IT COMIN' LOVE H.W. Casey & R. Finch (Sherlyn/Harrick, BMI)	15
BEST OF MY LOVE Maurice White (Sagittar, BMI/Steelchest, ASCAP)	73	(LOVE IS) THICKER THAN WATER Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, EMI)	64
BLOAT ON LOU Adler (ABC/Dunhill/Woodsongs, BMI)	61	LOVELY DAY Bill Withers & Clarence McDonald (Golden Withers/Chappell BMI)	82
BLITF BAYOU Peter Asher (Acuff-Rose, BMI)	5	MONEY, MONEY, MONEY Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP)	57
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	2	MOONDANCE Van Morrison (WB, ASCAP/Caledonia Soul, BMI)	94
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	22	MY WAY Felton Jarvis & Elvis Presley (Spanka, BMI)	49
CALLING OCCUPANTS OF INTER-PLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP)	39	NATIVE NEW YORKER Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	45
CLOSER TO MY HEART Group & Terry Brown (Core, ASCAP)	90	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	7
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian MacDonald (Somerset/Evansongs/Warner Bros., ASCAP)	48	OOH BOY Norman Whitfield (May Twelfth, Warner-Tamerlane, BMI)	87
COME SAIL AWAY Prod. by group (Almo/Stygian Songs, ASCAP)	26	PEG Gary Katz (ABC/Dunhill, BMI)	93
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	65	POINT OF KNOW RETURN Jeff Glixman (Don Kirshner, BMI)	31
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angeldust, BMI)	33	REACH FOR IT George Duke (Mycenae, ASCAP)	71
DESIRE Bob Gaudio (Stonebridge, ASCAP)	53	RUNAROUND SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP)	36
DON'T ASK MY NEIGHBORS Maurice White (Unichappell, BMI)	47	SAD EYES Skip Konte (Starrin, BMI)	76
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	3	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	41
DON'T LET IT SHOW Alan Parsons (Woolfsongs, BMI)	88	SEND IT Nickolas Ashford & Valerie Simpson (Nic-O-Vai, ASCAP)	83
DON'T LET ME BE MISUNDERSTOOD Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	51	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	18
DON'T LET THE FLAME BURN OUT Jim Ed Norman (Halwill/Plain & Simple, ASCAP)	99	SERPENTINE FIRE Maurice White (Artwork, ASCAP)	32
DO YOU WANNA GET FUNKY WITH ME Cory Wade (Sherlyn, Describe, BMI)	54	SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	27
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	52	SHORT PEOPLE Lenny Waronker & Russ Titleman (Hightree, BMI)	44
DUSIC Pil Benton & Group (Caliber/Good High, ASCAP)	58	SILVER LADY Tony Macauley (Almo, Macauley, ASCAP)	67
EMOTION Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	63	SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	30
EASY TO LOVE Richard Perry (Albert Hammond/Longmanor/Chrysalis, ASCAP)	85	SOMEBODY'S GOTTA WIN, SOMEBODY GOTTA LOSE Frederick Knight (Every-Knight, BMI)	98
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	8	SOMETIMES WHEN WE TOUCH Mathew Welbeck, ASCAP/ATV/Mann/Weil Songs, BMI	75
FALLING Pete Carr (Carhorn, BMI/Music Mill, ASCAP)	95	STAR WARS THEME/CANTINA BAND (Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	24
FFUN Skip Scarborough (Val-Joe, BMI)	81	STONE COLD SOBER Allan Callan & Group (April, ASCAP)	91
GETTIN' READY FOR LOVE Richard Perry (Braintree/Snow/Golde's Gold, BMI)	62	STREET CORNER SERENADE Gary Lyons (Muscadine/Xaigon/Yo Mama's, BMI)	74
GIRL'S SCHOOL Paul McCartney (ATV, BMI)	55	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	100
GOIN' PLACES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	68	SWING TOWN Steve Miller (Sailor, ASCAP)	17
GONE TOO FAR Kyle Lehning (Dawn Breaker/Cold Zinc, BMI)	25	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	46
GRANDMOTHER'S SONG William F. McEwen (Colorado, ASCAP)	77	THE NEXT HUNDRED YEARS Joel Diamond (Silver Blue, ASCAP)	97
HARD TIMES Joe Wissert (Boz Scaggs, ASCAP)	92	THE WAY I FEEL TONIGHT Harry Maslin (Rosewater/Careers, BMI)	40
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	10	TIME BOMB James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP)	70
HEAVEN'S JUST A SIN AWAY Brian Fisher (Norville, SESAC)	56	TURN TO STONE Jeff Lynne (Unart/Jet, BMI)	38
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	34	WAS DOG A DOUGHNUT (Colgems-EMI, ASCAP)	84
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	28	WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	72
HEY DEANIE Michael Lloyd (CAM, BMI)	37	WE ARE THE CHAMPIONS Queen (Queen)	35
HOW CAN I LEAVE YOU AGAIN Milton Okun (Cherry Lane, ASCAP)	80	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	4
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	6	WE JUST DISAGREE Dave Mason & R. Nevison (Blackwood/Bruiser, BMI)	21
I FEEL LOVE Giorgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP)	14	WHAT'S YOUR NAME Producer not listed (Duchess/Get Loose, BMI)	89
I GO CRAZY Paul Davis (Web IV, BMI)	42	WRAP YOUR ARMS AROUND ME Casey/Finch (Sherlyn/Harrick, BMI)	69
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	66	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP)	20
IF IT DON'T FIT, DON'T FORCE IT Larry Farrow (Funks Bump, BMI)	86	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	1
IF THAT'S HOW NATURE MADE HIM Al Galleon/Easy Listening, ASCAP)	96	YOU MAKE LOVIN FUN Fleetwood Mac (Gentoo, BMI)	9
IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson & Brad Shapiro (Tree, BMI)	50	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) Todd Rundgren (E.B. Marks/Neerland/Peg, BMI)	79
ISN'T IT TIME Ron Nevison (Jacon/X-Ray, BMI)	13	(YOU'RE MY) SOUL & INSPIRATION Michael Lloyd & Mike Curb (Screen Gems, EMI, BMI)	78
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	12	YOU'RE IN MY HEART (THE FINAL ACCLAIM) Tom Dowd (Riva, ASCAP)	29
IT'S SO EASY Peter Asher (MPL Comm., BMI)	16	YOUR SMILING FACE Peter Asher (Country Road, BMI)	23

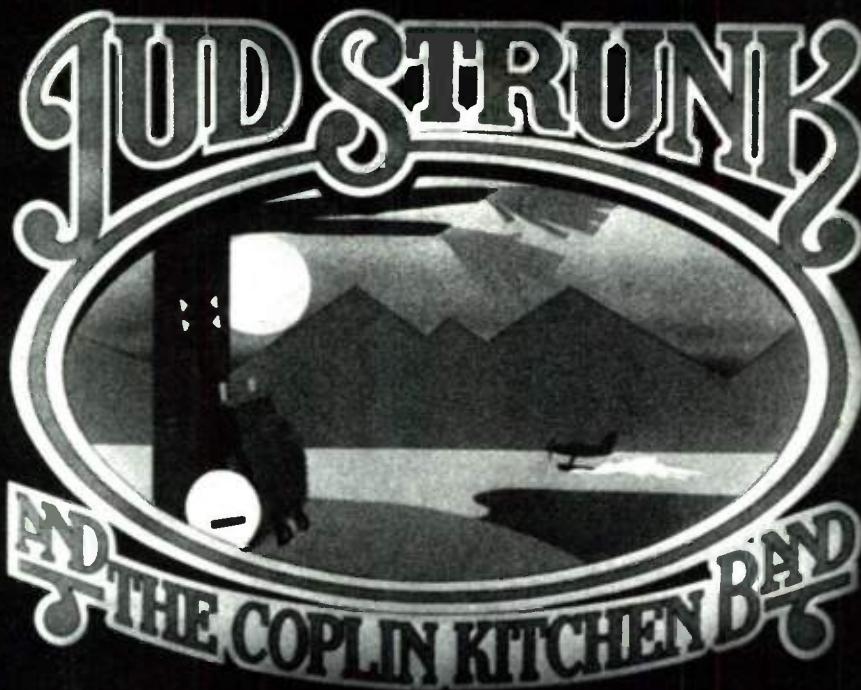
JUD STRUNK

A SEMI-REFORMED TEQUILA CRAZED GYPSY LOOKS BACK °

*As I reflect a lot of things
In my erratic past
I find I've done some things too slow
And often much to fast
But it's been my own foregone conclusion
That it's nowhere in between
And the gamble's the same
Whether you play the game
At the nickle or dollar machine
I've smoked some grass
I've been coarse and crass
And I've been on my ass a lot
I've quaffed tequila by the fishbowl
And I don't regret a drop
I played Douglas Fairbanks Jr. once
On some tile roofs in Spain
Cracked my head and broke my leg
And never felt the pain
And all those times I laugh at
Except when I truly was a fool
When in lieu of understanding
I let conjecture rule
And though I like to sing and dance
A lot in discotheques and bars
I'll probably spend more time now
Somewhere beneath the stars
Snuggled by some campfire
When the moon is on the hay*

*On some warm fall night
When you'd like to write
But there's nothing you can say
Oh, a pin stripe suit and Gucci shoes
Would dress me up I guess
I could send the girls for coffee
And go and meet the press
And tell them that the deal is off
The budget's been cut back
That my boss has got some answers
That'll put us on the track
But I've been my own boss for so long
There's only me to blame
So I guess I'll sing my funky songs
And hope my kids will do the same
The college of the highway has taught me
Above all life comes first
And life's my pal
For he's stuck with me through the best times
And the worst
And we're going to meet tomorrow
Where some unknown river runs
And again we're going to go for it
This time with my three sons
And through the river's roar we'll crash
And tumble to the sea
I only hope he treats those boys
As well as he has me*

Jud Strunk



A SEMI-REFORMED TEQUILA CRAZED GYPSY LOOKS BACK



ICM

INTERNATIONAL CREATIVE MANAGEMENT



His first album for
MCA RECORDS
MCA-2309

Produced and arranged by Charles Kipp
for McCoy Kipp Productions, Inc.

AMERICA'S No.1 PARTY BAND



has a "New Single"

just in time for America's No.1 Party Season

"Wrap your arms around me"

TK-1022

ANOTHER SMASH SINGLE FROM THE PLATINUM ALBUM



PART 3 / TK-605

BE SURE YOU'RE STOCKING THE ENTIRE CATALOG



TK-600



TK-603



TK-604

THIS IS GOING TO BE A... KC CHRISTMAS..!



Distributed by TK PRODUCTIONS, INC. - 495 S.E. 10th Court Hialeah, Florida 33010 / Phone (305) 888-1685

DECEMBER 3, 1977



THE SINGLES CHART

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

DEC. 3	NOV. 26		WKS. ON CHART
1	1	YOU LIGHT UP MY LIFE DEBBY BOONE Warner/Curb WBS 8446 (WB) (8th Week)	15
2	2	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	19
3	3	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	19
4	4	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	13
5	6	BLUE BAYOU LINDA RONSTADT/Asylum 45431	12
6	7	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882 (Polydor)	10
7	5	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	20
8	12	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	12
9	10	YOU MAKE LOVING FUN FLEETWOOD MAC/Warner Bros. WBS 8483	7
10	11	HEAVEN IS ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)	16
11	8	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620	10
12	9	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	14
13	16	ISN'T IT TIME THE BABYS/Chrysalis CHS 2173	10
14	13	I FEEL LOVE DONNA SUMMER/Casablanca 884	18
15	14	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	24
16	20	IT'S SO EASY LINDA RONSTADT/Asylum 45438	9
17	18	SWINGTOWN STEVE MILLER BAND/Capitol P 4496	8
18	21	SENTIMENTAL LADY BOB WELCH/Capitol P 4479	9
19	24	BABY COME BACK PLAYER/RSO RS 879 (Polydor)	10
20	25	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	11
21	22	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	14
22	15	BRICK HOUSE COMMODORES/Motown M 1425F	15
23	26	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	9
24	17	"STAR WARS" THEME/CANTINA BAND MECO/ Millennium MN 604 (Casablanca)	19
25	28	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16102 (Atlantic)	10
26	31	COME SAIL AWAY STYX/A&M 1977	11
27	30	SHE'S NOT THERE SANTANA/Columbia 3 10616	9
28	32	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	8
29	39	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	6
30	35	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	8
31	37	POINT OF KNOW RETURN KANSAS/Kirshner ZS8 4273 (CBS)	5
32	36	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	8
33	27	DAYBREAK BARRY MANILOW/Arista 0273	10
34	19	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	19
35	40	WE ARE THE CHAMPIONS QUEEN/Elektra 45441	7
36	42	RUNAROUND SUE LEIF GARRETT/Atlantic 3440	4
37	46	HEY DEANIE SHAUN CASSIDY/Warner/Curb WBS 8488	4
38	48	TURN TO STONE ELO/Jet JT XW 1099 (UA)	3
39	44	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS/A&M 1978	9
40	45	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272	7
41	29	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	11
42	43	I GO CRAZY PAUL DAVIS/Bang 733	15
43	23	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421	14
44	49	SHORT PEOPLE RANDY NEWMAN/Warner Bros. WBS 8492	4
45	51	NATIVE NEW YORKER ODYSSEY/RCA PB 11129	6
46	33	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb 8423 (WB)	19
47	50	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	7
48	38	COLD AS ICE FOREIGNER/Atlantic 3410	20
49	55	MY WAY ELVIS PRESLEY/RCA JH 11165	4
50	57	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	7

Warner/
Curb

51	60	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca NB 902	4
52	41	DRAW THE LINE AEROSMITH/Columbia 3 10637	8

CHARTMAKER OF THE WEEK

53	—	DESIREE NEIL DIAMOND Columbia 3 10657	1
----	---	--	---



54	47	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)	14
55	64	GIRL'S SCHOOL WINGS /Capitol SPRO 8747	3
56	59	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1103	7
57	54	MONEY, MONEY, MONEY ABBA/Atlantic 3434	7
58	34	DUSIC BRICK/Bang 734	14
59	63	AS STEVIE WONDER /Tamla T 54291F (Motown)	4
60	72	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	4
61	68	BLOAT ON CHEECH & CHONG /Ode 8 50471 (CBS)	5
62	65	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F	5
63	69	EMOTION SAMANTHA SANG/Private Stock 178	4
64	73	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883 (Polydor)	7
65	75	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	3
66	67	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/MCA 40811	4
67	66	SILVER LADY DAVID SOUL/Private Stock 163	13
68	61	GOIN' PLACES THE JACKSONS/Epic 8 50454	9
69	78	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022	2
70	70	TIME BOMB LAKE/Columbia 3 10614	10
71	80	REACH FOR IT GEORGE DUKE/Epic 8 50463	3
72	52	WAY DOWN ELVIS PRESLEY/RCA PB 10998	23
73	53	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	25
74	84	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	3
75	85	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	2
76	79	SAD EYES BROOKLYN DREAMS/Millennium MN 606 (Casablanca)	3
77	86	GRANDMOTHER'S SONG STEVE MARTIN/Warner Bros. WBS 8503	2
78	81	(YOU'RE MY) SOUL & INSPIRATION DONNY & MARIE/ Polydor PD 14439	4
79	82	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) MEATLOAF/Epic 8 50467	5
80	—	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/RCA 11036	1
81	92	FFUN CON FUNK SHUN/Mercury 73959	3
82	93	LOVELY DAY BILL WITHERS/Columbia 3 10627	3
83	88	SEND IT ASHFORD & SIMPSON/WBS 8453	9
84	87	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971	4
85	—	EASY TO LOVE LEO SAYER/Warner Bros. 8502	1
86	89	IF IT DON'T FIT DON'T FORCE IT KELLE PATTERSON/ Shadybrook 1041	3
87	91	OOH BOY ROSE ROYCE/Whitfield WH1 8491 (WB)	4
88	—	DON'T LET IT SHOW ALAN PARSONS/Arista 0288	1
89	—	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40819	10
90	90	CLOSER TO MY HEART RUSH/Mercury 73958	3
91	74	STONE COLD SOBER CRAWLER/Epic 8 50442	9
92	95	HARD TIMES BOZ SCAGGS/Columbia 3 10606	8
93	98	PEG STEELY DAN/ABC AB 12320	2
94	94	MOONDANCE VAN MORRISON/Warner Bros. WBS 8450	5
95	—	FALLING LeBLANC & CARR/Big Tree 1600 (Atlantic)	1
96	99	IF THAT'S HOW NATURE MADE HIM HELEN GRAYCO/ The Number One Record Company NO-001	2
97	—	THE NEXT HUNDRED YEARS AL MARTINO/Capitol P 4508	1
98	100	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)	2
99	77	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	24
100	—	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/ Amherst 725	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



DOWN TWO THEN LEFT
BOZ SCAGGS
Col

MOST ADDED:

DOWN TWO THEN LEFT—Boz Scaggs—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
ALL 'N ALL—Earth, Wind & Fire—Col
RICK WAKEMAN'S CRIMINAL RECORD—A&M
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
THE EARLY YEARS—Al Stewart—Janus
CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
DOUCETTE—Mushroom
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
LONGER FUSE—Dan Hill—20th Century
PUTTING IT STRAIGHT—Pat Travers—Polydor

WNEW-FM/NEW YORK

ADDS:
GALAXY—War—MCA
HEADS—Bob James—Tappan Zee
HEART & SOUL—Danny Peck—Arista
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
LONGER FUSE—Dan Hill—20th Century
LOVE PLAY—Mike Mainieri—Arista
METRO—Sire
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
PUTTING IT STRAIGHT—Pat Travers—Polydor
TROUBLE—UA

HEAVY ACTION (airplay in descending order):
DOWN TWO THEN LEFT—Boz Scaggs—Col
OUT OF THE BLUE—ELO—Jet
MANORISMS—Wet Willie—Epic
SECONDS OUT—Genesis—Atlantic
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol
SLOWHAND—Eric Clapton—RSO
AJA—Steely Dan—ABC

WBCN-FM/BOSTON

ADDS:
A WHOLE NEW THING—Billy Preston—A&M
COWBOY—Capricorn
DOUCETTE—Mushroom
FLYING HIGH FOR YOUR LOVE—Bar-Kays—Mercury
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
GALAXY—War—MCA
IT TAKES ONE TO KNOW ONE—Detective—Swan Song

RICK WAKEMAN'S CRIMINAL RECORD—A&M
HEAVY ACTION (airplay in descending order):
DOWN TWO THEN LEFT—Boz Scaggs—Col
ALL 'N ALL—Earth, Wind & Fire—Col
AJA—Steely Dan—ABC
SLOWHAND—Eric Clapton—RSO
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
OUT OF THE BLUE—ELO—Jet
LITTLE CRIMINALS—Randy Newman—WB
KARLA BONOFF—Col
ROUGH MIX—Townshend/Lane—MCA
FRENCH KISS—Bob Welch—Capitol

WLIR-FM/LONG ISLAND

ADDS:
AMERICA LIVE—WB
DOUCETTE—Mushroom
DOWN TWO THEN LEFT—Boz Scaggs—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
LONGER FUSE—Dan Hill—20th Century
MAGIC—Billy Cobham—Col
SPELLBOUND—Alphonso Johnson—Epic
THE ALICE COOPER SHOW—WB
THE EARLY YEARS—Al Stewart—Janus
TWO THE HARD WAY—Allman & Woman—WB
HEAVY ACTION (airplay in descending order):
STREET SURVIVORS—Lynyrd Skynyrd—MCA
MY AIM IS TRUE—Elvis Costello—Col
THE STRANGER—Billy Joel—Col
ROUGH MIX—Townshend/Lane—MCA
AJA—Steely Dan—ABC
EDDIE MONEY—Col
RAIN DANCES—Camel—Janus
LOVE YOU LIVE—Rolling Stones
SLOWHAND—Eric Clapton—RSO
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

WCOZ-FM/BOSTON

ADDS:
ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
HEROES—David Bowie—RCA
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
HEAVY ACTION (airplay in descending order):
FRENCH KISS—Bob Welch—Capitol
AJA—Steely Dan—ABC
OUT OF THE BLUE—ELO—Jet
NEWS OF THE WORLD—Queen—Elektra
RUMOURS—Fleetwood Mac—WB
SLOWHAND—Eric Clapton—RSO
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
LITTLE CRIMINALS—Randy Newman—WB
SIMPLE DREAMS—Linda Ronstadt—Asylum
STICK TO ME—Graham Parker—Mercury

WPLR-FM/NEW HAVEN

ADDS:
COMING OUTTA NOWHERE—Malcolm Tomlinson—A&M
GIRLS' SCHOOL (single)—Wings—Capitol
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
NEVER MIND THE BOLLOCKS—Sex Pistols—WB

SECONDS OUT—Genesis—Atlantic
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
HEAVY ACTION (airplay, sales, phones in descending order):
NEWS OF THE WORLD—Queen—Elektra
AJA—Steely Dan—ABC
FOGHAT LIVE—Bearsville
POINT OF KNOW RETURN—Kansas—Kirshner
MY AIM IS TRUE—Elvis Costello—Col
CITADEL—Starcastle—Epic
ALREADY FREE—Nick Jameson—Bearsville
THE SCRATCH BAND (bp)—Big Sound
RAIN DANCES—Camel—Janus
KARLA BONOFF—Col

WCMF-FM/ROCHESTER

ADDS:
ALL 'N ALL—Earth, Wind & Fire—Col
BABY GRAND—Arista
BAT OUT OF HELL—Meatloaf—Epic
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
MANORISMS—Wet Willie—Epic
PUTTING IT STRAIGHT—Pat Travers—Polydor
TAKE THIS JOB & SHOVE IT (single)—Johnny Paycheck—Epic
TROUBLE—UA
HEAVY ACTION (airplay, sales, phones in descending order):
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
ROUGH MIX—Townshend/Lane—MCA
SHOW SOME EMOTION—Joan Armatrading—A&M
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
PLAYER—RSO
SLOWHAND—Eric Clapton—RSO
RAIN DANCES—Camel—Janus
BOOK OF INVASIONS—Horslips—DJM
CITADEL—Starcastle—Epic

WIOQ-FM/PHILADELPHIA

ADDS:
ALL 'N ALL—Earth, Wind & Fire—Col
FANDANGO—RCA
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
JOE COCKER'S GREATEST HITS—A&M
RICK DANKO—Arista
RICK WAKEMAN'S CRIMINAL RECORD—A&M
THE EARLY YEARS—Al Stewart—Janus
HEAVY ACTION (airplay, sales, phones in descending order):
NEWS OF THE WORLD—Queen—Elektra
GREATEST HITS, ETC.—Paul Simon—Col
AJA—Steely Dan—ABC
I ROBOT—Alan Parsons Project—Arista
THE STRANGER—Billy Joel—Col
SECONDS OUT—Genesis—Atlantic
SLOWHAND—Eric Clapton—RSO
OUT OF THE BLUE—ELO—Jet
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
HEROES—David Bowie—RCA

WKLS-FM/ATLANTA

ADDS:
BAT OUT OF HELL—Meatloaf—Epic
DECADE—Neil Young—Reprise

DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
METRO—Sire
MY AIM IS TRUE—Elvis Costello—Col
PUTTING IT STRAIGHT—Pat Travers—Polydor
REDWING—Grinder Switch—Atco
RICK WAKEMAN'S CRIMINAL RECORD—A&M
HEAVY ACTION (airplay, sales, phones):
AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
GRAND ILLUSION—Styx—A&M
KISS ALIVE II—Casablanca
OUT OF THE BLUE—ELO—Jet
POINT OF KNOW RETURN—Kansas—Kirshner
RUMOURS—Fleetwood Mac—WB
SIMPLE DREAMS—Linda Ronstadt—Asylum
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA

WORJ-FM/ORLANDO

ADDS:
A PAUPER IN PARADISE—Gino Vannelli—A&M
BABY GRAND—Arista
CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
DECADE—Neil Young—WB
EDDIE MONEY—Col
GIRLS' SCHOOL (single)—Wings—Capitol
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, sales, phones in descending order):
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
TOUCH & GONE—Gary Wright—WB
STREET SURVIVORS—Lynyrd Skynyrd—MCA
AJA—Steely Dan—ABC
NEWS OF THE WORLD—Queen—Elektra
POINT OF KNOW RETURN—Kansas—Kirshner
SIMPLE DREAMS—Linda Ronstadt—Asylum
MOONFLOWER—Santana—Col
HEROES—David Bowie—RCA

WQSR-FM/TAMPA

ADDS:
A PAUPER IN PARADISE—Gino Vannelli—A&M
ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
GLEND A GRIFFITH—Ariola America
NO MORE HEROES—Stranglers—A&M
TAKE THIS JOB & SHOVE IT—Johnny Paycheck—Epic
TALKING HEADS: 77—Sire
THAT'S NOT FUNNY, THAT'S SICK—National Lampoon—Label 21
THE EARLY YEARS—Al Stewart—Janus
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
MOONFLOWER—Santana—Col
SLOWHAND—Eric Clapton—RSO

STREET SURVIVORS—Lynyrd Skynyrd—MCA
NEWS OF THE WORLD—Queen—Elektra
SECONDS OUT—Genesis—Atlantic
SHOW SOME EMOTION—Joan Armatrading—A&M
MY AIM IS TRUE—Elvis Costello—Col

WMMS-FM/CLEVELAND

ADDS:
LONGER FUSE—Dan Hill—20th Century
NO MORE HEROES—Stranglers—A&M
PUTTING IT STRAIGHT—Pat Travers—Polydor
THE EARLY YEARS—Al Stewart—Janus
HEAVY ACTION (airplay, sales in descending order):
RUMOURS—Fleetwood Mac—WB
FRENCH KISS—Bob Welch—Capitol
SIMPLE DREAMS—Linda Ronstadt—Asylum
BAT OUT OF HELL—Meatloaf—Epic
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
SECONDS OUT—Genesis—Atlantic
SPECTRES—Blue Oyster Cult—Col
AJA—Steely Dan—ABC

WCOL-FM/COLUMBUS

ADDS:
BLUE SAILOR—Cheryl Dilcher—Butterfly
DOWN TWO THEN LEFT—Boz Scaggs—Col
HOLD ON TO IT—Law—MCA
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
THE ALICE COOPER SHOW—WB
HEAVY ACTION (airplay, sales):
A FAREWELL TO KINGS—Rush—Mercury
AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
I ROBOT—Alan Parsons Project—Arista
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

WABX-FM/DETROIT

ADDS:
ALL 'N ALL—Earth, Wind & Fire—Col
DO ANYTHING YOU WANNA DO (single)—The Rods—Island
DOWN TWO THEN LEFT—Boz Scaggs—Col
GLEND A GRIFFITH—Ariola America
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
OXYGENE—Jean-Michel Jarre—Polydor
ROCKET TO RUSSIA—Ramones—Sire
HEAVY ACTION (airplay, sales, phones in descending order):
SIMPLE DREAMS—Linda Ronstadt—Asylum
KISS ALIVE II—Casablanca
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
NEWS OF THE WORLD—Queen—Elektra

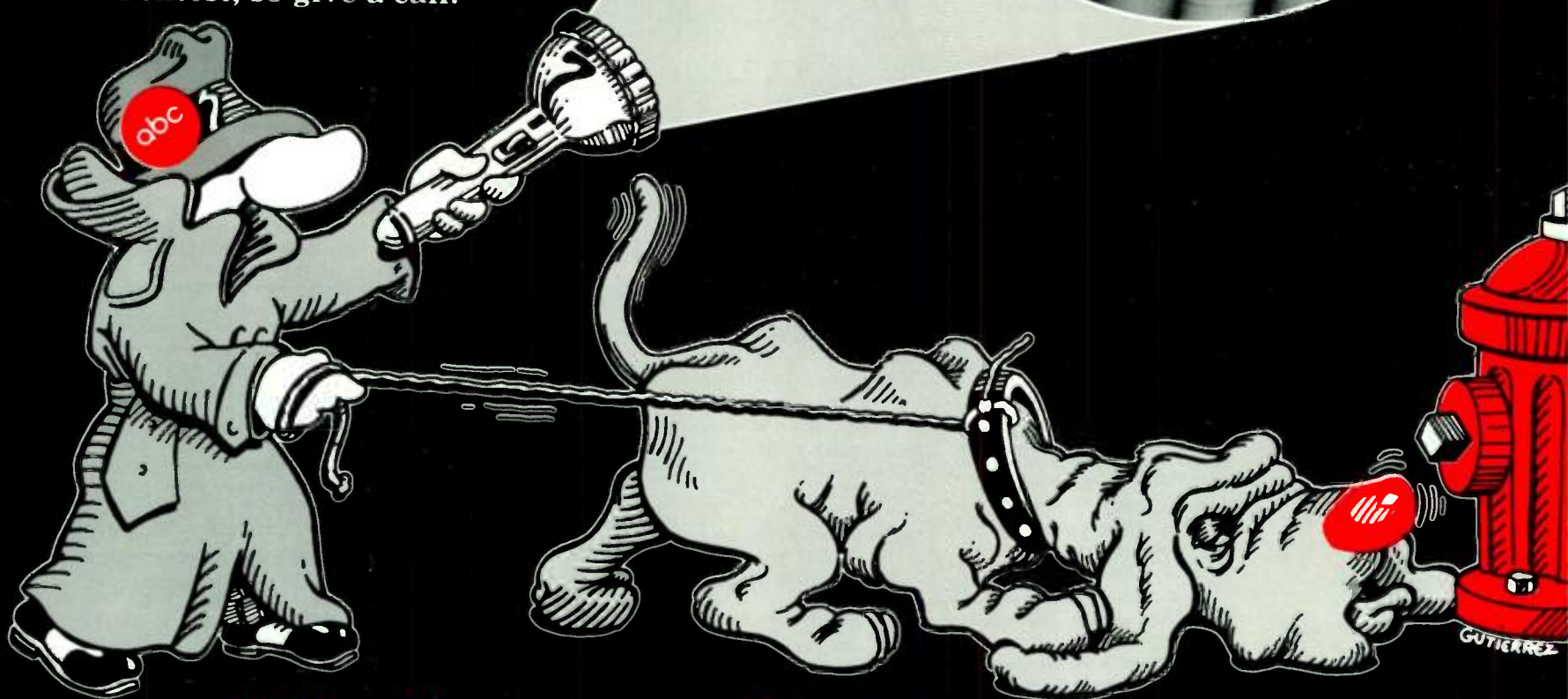
THIS WEEK SAM FLASHES ON RUFUS

ABC Records' hit group **Rufus** will be burning up the Celebrity Hotline this week. Dial our toll-free number and talk it over with them.

Also, have a word with **Herb Wood**, ABC's Director of Advertising and Merchandising. He's surprisingly informative for such a nice guy.

By the way, if you haven't yet ordered your free in-store display materials, or if your name isn't in for our giant Sweepstakes giveaway, now's the perfect time to take care of that.

Same goes for the ABC Display Contest, so give a call!



Call between **11 AM** and **Noon** (PST) to talk to **Rufus**. **Herb's** available from **Noon** to **One** (PST) — all of this on Thursday, **December 1st**. And of course Sam is always standing by the line, just in case you feel the urge to call. Don't be shy!

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

abc Records



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



OUT OF THE BLUE

Jet
ELO

MOST AIRPLAY:

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

WXRT-FM/CHICAGO

ADDS:
CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
DOWN TWO THEN LEFT—Boz Scaggs—Col
JOE COCKER'S GREATEST HITS—A&M
LIVE IN CONCERT—Pat Metheny Group—ECM
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
RICK WAKEMAN'S CRIMINAL RECORD—A&M
ROCKET TO RUSSIA—Ramones—Sire
THE BRONZE AGE OF RADIO—Credibility Gap—White House
THE EARLY YEARS—Al Stewart—Janus
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay, sales, phones in descending order):
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
AJA—Steely Dan—ABC
OUT OF THE BLUE—ELO—Jet
NEWS OF THE WORLD—Queen—Elektra
LET'S GET SMALL—Steve Martin—WB
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA
MY AIM IS TRUE—Elvis Costello—Col
LITTLE CRIMINALS—Randy Newman—WB
MOONFLOWER—Santana—Col

KSHE/FM ST. LOUIS

ADDS:
CAUGHT IN THE ACT—Steve Gibbons Band—MCA
FIVE O'CLOCK IN THE MORNING (single)—Lol Creme & Kevin Godley—Mercury
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
RICK WAKEMAN'S CRIMINAL RECORD—A&M

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

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

WKDF-FM/NASHVILLE

ADDS:
DOWN TWO THEN LEFT—Boz Scaggs—Col
LIVE & LET LIVE—10cc—Mercury
REDWING—Grinder Switch—Atco
RICK WAKEMAN'S CRIMINAL RECORD—A&M
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
HEAVY ACTION (airplay, sales, phones in descending order):
THE STRANGER—Billy Joel—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
AJA—Steely Dan—ABC
I ROBOT—Alan Parsons Project—Arista
FRENCH KISS—Bob Welch—Capitol
POINT OF KNOW RETURN—Kansas—Kirshner
IN CITY DREAMS—Robin Trower—Chrysalis
SIMPLE DREAMS—Linda Ronstadt—Asylum
MOONFLOWER—Santana—Col

WQFM-FM/MILWAUKEE

ADDS:
FEELS SO GOOD—Chuck Mangione—A&M
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
MANHATTAN SPECIAL—Teruo Nakamura—Polydor
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
REACH FOR IT—George Duke—Epic
SPELLBOUND—Alphonso Johnson—Epic
THE PINCH—Albert King—Stax
TIGHTROPE—Steve Khan—Col
TWO THE HARD WAY—Allman & Woman—WB
HEAVY ACTION (airplay, sales, phones in descending order):
FRENCH KISS—Bob Welch—Capitol
THE STRANGER—Billy Joel—Col
POINT OF KNOW RETURN—Kansas—Kirshner
CHICAGO XI—Col
SPECTRES—Blue Oyster Cult—Col
I ROBOT—Alan Parsons Project—Arista
RUMOURS—Fleetwood Mac—WB
OUT OF THE BLUE—ELO—Jet
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
CHUM-FM/TORONTO
ADDS:
DOWN TWO THEN LEFT—Boz Scaggs—Col
NEWS OF THE WORLD—Queen—Elektra

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

FOOT LOOSE & FANCY FREE—Rod Stewart—WB
AJA—Steely Dan—ABC
SIMPLE DREAMS—Linda Ronstadt—Asylum
OUT OF THE BLUE—ELO—Jet
RUMOURS—Fleetwood Mac—WB
LITTLE CRIMINALS—Randy Newman—WB
CSN—Crosby, Stills and Nash—Atlantic
LONGER FUSE—Dan Hill—20th Century
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
CHICAGO XI—Col

KLOL-FM/HOUSTON

ADDS:
CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
DOWN TWO THEN LEFT—Boz Scaggs—Col
EDDIE MONEY—Col
GREATEST HITS, ETC.—Paul Simon—Col
KING ALBERT—Albert King—Tomato
HEAVY ACTION (airplay in descending order):
OUT OF THE BLUE—ELO—Jet
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
AJA—Steely Dan—ABC
SLOWHAND—Eric Clapton—RSO
SIMPLE DREAMS—Linda Ronstadt—Asylum
NEWS OF THE WORLD—Queen—Elektra
TERENCE BOYLAN—Asylum
TOUCH & GONE—Gary Wright—WB
RECKLESS ABANDON—David Bromberg Band—Fantasy

KZEW-FM/DALLAS

ADDS:
CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
COWBOY—Capricorn
LONGER FUSE—Dan Hill—20th Century
TREASURE—Epic
HEAVY ACTION (airplay, sales, phones in descending order):
AJA—Steely Dan—ABC
SIMPLE DREAMS—Linda Ronstadt—Asylum
OUT OF THE BLUE—ELO—Jet
DOWN TWO THEN LEFT—Boz Scaggs—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
POINT OF KNOW RETURN—Kansas—Kirshner
STREET SURVIVORS—Lynyrd Skynyrd—MCA
THE STRANGER—Billy Joel—Col
SLOWHAND—Eric Clapton—RSO
MOONFLOWER—Santana—Col

KGB-FM/SAN DIEGO

ADDS:
DOWN TWO THEN LEFT—Boz Scaggs—Col
I'M GLAD YOU'RE HERE—Neil Diamond—Col
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
ROCKET TO RUSSIA—Ramones—Sire

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

HOMEGROWN V—Various Artists—KGB
SIMPLE DREAMS—Linda Ronstadt—Asylum
MOONFLOWER—Santana—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
AJA—Steely Dan—ABC
RUMOURS—Fleetwood Mac—WB
LOVE YOU LIVE—Rolling Stones—Rolling Stones
FOGHAT LIVE—Bearsville
IN COLOR—Cheap Trick—Epic
OUT OF THE BLUE—ELO—Jet

KWST-FM/LOS ANGELES

ADDS:
COWBOY—Capricorn
GREATEST HITS—Roxy Music—Atlantic
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
LIVE & LET LIVE—10cc—Mercury
MANORISMS—Wet Willie—Epic
TOUCH & GONE—Gary Wright—WB
HEAVY ACTION (airplay, sales, phones in descending order):
BROKEN HEART—The Babys—Chrysalis
SPECTRES—Blue Oyster Cult—Col
OUT OF THE BLUE—ELO—Jet
HEROES—David Bowie—RCA
NEWS OF THE WORLD—Queen—Elektra
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
POINT OF KNOW RETURN—Kansas—Kirshner
MOONFLOWER—Santana—Col
SIMPLE DREAMS—Linda Ronstadt—Asylum
IN CITY DREAMS—Robin Trower—Chrysalis

KMET-FM/LOS ANGELES

ADDS:
DECADE—Neil Young—Reprise
MY AIM IS TRUE—Elvis Costello—Col
STICK TO ME—Graham Parker—Mercury
THE BEST OF ZZ TOP—London
HEAVY ACTION (airplay in descending order):
NEWS OF THE WORLD—Queen—Elektra
STREET SURVIVORS—Lynyrd Skynyrd—MCA
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
OUT OF THE BLUE—ELO—Jet
FRENCH KISS—Bob Welch—Capitol
LOVE YOU LIVE—Rolling Stones—Rolling Stones
SIMPLE DREAMS—Linda Ronstadt—Asylum
SLOWHAND—Eric Clapton—RSO
FOREIGNER—Atlantic
FOGHAT LIVE—Bearsville

KZAP-FM/SACRAMENTO

ADDS:
A WHOLE NEW THING—Billy Preston—A&M
ALL IN THE NAME OF LOVE—John Hartford—Flying Fish
ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
DOUCETTE—Mushroom
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
GALAXY—War—MCA
LOVE TRANSFUSION—Rockets—RCA

RICK WAKEMAN'S CRIMINAL RECORD—A&M

SECONDS OUT—Genesis—Atlantic
HEAVY ACTION (airplay in descending order):
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
RICK DANKO—Arista
SHOW SOME EMOTION—Joan Armatrading—A&M
MY AIM IS TRUE—Elvis Costello—Col
OUT OF THE BLUE—ELO—Jet
FRENCH KISS—Bob Welch—Capitol
AJA—Steely Dan—ABC
MOONFLOWER—Santana—Col
SPARK IN THE DARK—Alpha Band—Arista
RAIN DANCES—Camel—Janus

KSAN-FM/ SAN FRANCISCO

ADDS:
ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
LEVON HELM & RCO ALL-STARS—ABC
RICK DANKO—Arista
THE MUPPET SHOW—Arista
HEAVY ACTION (airplay in descending order):
MY AIM IS TRUE—Elvis Costello—Col
ROCKET TO RUSSIA—Ramones—Sire
HEROES—David Bowie—RCA
EDDIE MONEY—Col
MUSICAL CHAIRS—Sammy Hagar—Capitol
ROUGH MIX—Townshend/Lane—MCA
LISTEN NOW—Phil Manzanera/801—Polydor (import)
THE MOTORS—Virgin
DOWN TWO THEN LEFT—Boz Scaggs—Col
NEVER MIND THE BOLLOCKS—Sex Pistols—WB

KZAM-FM/SEATTLE

ADDS:
ALL IN THE NAME OF LOVE—John Hartford—Flying Fish
ALL 'N ALL—Earth, Wind & Fire—Col
ANNIE IN WONDERLAND—Annie Haslam—Sire
DOWN TWO THEN LEFT—Boz Scaggs—Col
DUETS—Richard Greene—Rounder
LIVE AT MONTREUX '77—Various Artists—Pablo
MONTREUX SUMMIT VOL. I—Various Artists—Col
RICK WAKEMAN'S CRIMINAL RECORD—A&M
SPECIALS LIT—Lamont Cranston Band—Shadow
TOUCH & GONE—Gary Wright—WB

HEAVY ACTION (airplay):
AJA—Steely Dan—ABC
LEVON HELM & RCO ALL-STARS—ABC
LITTLE CRIMINALS—Randy Newman—WB
MY AIM IS TRUE—Elvis Costello—Col
OLD FRIENDS—Mary McCaslin—Philo
RECKLESS ABANDON—David Bromberg Band—Fantasy
RICK DANKO—Arista
SHOW SOME EMOTION—Joan Armatrading—A&M
SIMPLE DREAMS—Linda Ronstadt—Asylum
SLOWHAND—Eric Clapton—RSO

The single:
WHAT'S YOUR NAME
MCA-40819



THIS IS THE
HOUSE THAT
EARTH, WIND &
FIRE BUILT.

EARTH WIND & FIRE

"ALL'N ALL"—
THE SEVENTH
COMING OF
EARTH, WIND & FIRE.
ON COLUMBIA
RECORDS AND TAPES.



Produced by Maurice White
for Kalimba Productions

Exclusive Representation:
Cavallo-Ruffalo Management
Beverly Hills, California.

College Entertainment Supplement Focuses on Records

By MIKE FALCON

■ LOS ANGELES—Amperсанд, a monthly college entertainment supplement, is in its third month of printing and hopes to capitalize on what co-publisher Randy Achee terms "a glaring gap in the ability of the media and record manufacturers to home in on the college market."

The 24 page journal deals with all phases of leisure time entertainment, but there is primary emphasis on recorded music, with feature articles on acts that have "an unusual appeal for college readers" and "selected record reviews," according to Achee.

The paper was formed by Achee and longtime friend and co-publisher Jeff Dickey. Both were involved in various public relations and publishing companies before forming the four-color periodical. "We felt that there were a few factors that have prevented the music manufacturer from reaching the college audience in an effective manner," stated Dickey.

"First of all manufacturer attempts usually have to be coordinated through regional distributors for ads, and because there has not been a college oriented magazine that has worked well before, the manufacturers frequently just throw up their hands in frustration," observed Dickey. "Also, there haven't been contracts tied to other ventures that tried to capitalize on the college scene and as far as we know, there have not been successful efforts to have the supplements folded in with the college paper itself."

Amperсанд deals with the problems Dickey enumerated by working on a contract basis only. Each college paper and school representative must agree to insert Amperсанд in the college paper with their "regular circulation on a specified day." Additionally, each issue of Amperсанд is tagged with the name of the

college paper to increase identification.

Advertisements are handled on a national basis with advance notice of the manufacturer ads going to the school papers so that they may solicit local tie-ins.

The effort was greeted with skepticism in many college markets, but is now circulated through 36 of the nation's largest collegiate newspapers, with a monthly circulation they estimate at 588,000. The 36 school papers serve a collective college community of 935,000.

"At first all the college editors we spoke with thought this was just going to be another hype sheet," stated Achee, "but we've tried to get away from covering acts that appeal to MOR type people and get more into groups and individuals that really appeal to college students. For instance we ran Tom Waits on a cover rather than Olivia Newton John.

If they (the students) felt we were just going to put in some weak editorial to help along ads they'd never read it. But we've inserted reader response questionnaires and we're getting great response."

The Los Angeles based operation also has a limit on the number of advertisements that can be run in each issue. "Some record companies wouldn't even talk to us," said Dickey. "They never heard of us and couldn't believe we had a circulation guarantee of over half a million. Some of them still thought we weren't on the level when we showed them the actual contracts. Luckily there were a few people who took a look at the operation and saw they could reach the college student who bought records. Nobody has to question what's going on in the colleges as far as the new ELO album is concerned, and they were one of the first to take out an ad."

Gold Rush



Following their recent concert at New York's Palladium, Mercury recording artists Rush were presented with gold albums in honor of the certification of three of their lps on the same day. The certified albums are: "A Farewell To Kings," "All The World's A Stage" and "2112." Seen from left at the awards presentation are: Ray Danniels of SRO Productions in Toronto, managers of Rush; Cliff Burnstein, a&r music consultant for the Polygram Record Group; Jules Abramson, senior vice president/marketing for Phonogram, Inc./Mercury Records; Geddy Lee, Alex Lifeson and Neil Peart of Rush; Irwin Steinberg, president of Phonogram/Mercury; Charles Fach, executive vice president/general manager of Phonogram/Mercury; and Steve Katz, east coast a&r director for Phonogram/Mercury. At the signing, Steinberg also announced that Rush had resigned to Mercury Records.

WEA International Taps Martin Bradford

■ NEW YORK — Martin Bradford has been appointed European financial coordinator of WEA International, according to an announcement today by Barry Stanley, vice president and treasurer of WEA International. Bradford will be headquartered in London.

Immediately prior to his appointment, Bradford was manager, international financial control, and senior internal auditor at RCA Records.

Bradford's duties will include involvement in company start-ups, procedural and control reviews, audit reports, accounting innovations and financial analysis.

Creative World Acquires Testament

■ LOS ANGELES — Stan Kenton, president of Creative World Records, has announced the acquisition of the manufacturing and distribution rights to Pete Welding's Testament Records.

30 Title Catalogue

The acquisition includes some 30 titles, including "Down on Stovall's Plantation" and 1941-42 Library of Congress recordings.

The Testament acquisition follows several months' negotiations between Welding and Scott A. Cameron, Kenton's personal manager and director of The Creative World of Stan Kenton.

AGAC Announces ASKAPRO Line-Up

■ NEW YORK — Lew Bachman, executive director of the American Guild of Authors and Composers (AGAC), has announced the December line-up of guest speakers for AGAC's Thursday nonetrap sessions for songwriters.

Music industry professionals who will be fielding questions from lyricists and composers will be Lew Merenstein, vice president, Buddah/Kama Sutra Records on December 1; Mary Martin, director of a&r, Warner Brothers Records on December 8; Ed O'Loughlin, director of a&r, Midsong International on December 15; Leonard Kalikow, editor/publisher, "New On The Charts" on December 22; and Susan McCusker, Michael Zager and Jerry Love of Love/Zager Productions on December 29.

The ASKAPRO seminars held at AGAC — 40 West 57th Street — are free and open to all songwriters. Only a phone call (757-8833) is required to reserve a space.

Adams To Address N.Y. NARAS Meet

■ NEW YORK—The opening of a series of monthly luncheon meetings of the New York Chapter of the Recording Academy (NARAS) has been set for noon on Thursday December 8, at Storyville, 41 East 58 Street, when Stanley Adams, president of ASCAP, will detail the most important provisions of the revised copyright law that goes into effect next year and indicate how they will affect songwriters, composers and music publishers. His talk will be followed by a question-and-answer session.

Newly-elected New York chapter president Ray Moore has announced that admission for the full-course luncheon and the talk will be seven dollars for members and nine dollars for non-members. Those wishing to attend must notify the New York NARAS office (755-1535) before 5:00 p.m. on Tuesday December 6 to be assured of reservations.

Westwood One Promotes Gold

■ LOS ANGELES — Norman Patiz, president of Westwood One, the L.A. based firm which produces and distributes syndicated radio programs ("Star Trak," "In Hollywood," "National Album Countdown," etc.), has announced the appointment of Judy Gold to the post of director of national sales.

Arista Names Kreisberg Special Projects Mgr.

■ NEW YORK — Judd Siegal, vice president of sales and distribution for Arista Records, has announced the appointment of Jack Kreisberg to the position of special projects manager for the label.

Prior to joining Arista, Kreisberg was, from 1967 through 1977, national FM promotion director for Buddah Records. He has also been a Harmony Hut store manager, a reporter (based in New York and London) for an Israeli music magazine, and international a&r director for Hataklit Records in Israel.

YEAR END '77

Look back on a successful 1977 and ahead to an even more dynamic 1978 with Record World, as we present our annual end-of-the-year awards issue. Summaries and projections of developments in marketing, merchandising, radio and more will be combined with our columnists' own views of the year's most important musical styles, and of course with the Record World Year End Awards. For insight and breadth of coverage, this special issue promises to be unsurpassed.

Issue Date:
December 31, 1977

Ad Deadline:
December 19, 1977

For Details Please Contact:

NEW YORK
STAN SOIFER
(212) 765-5020

LOS ANGELES
SPENCE BERLAND
(213) 465-6126

NASHVILLE
JOHN STURDIVANT
(615) 329-1111

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

25th OF LAST DECEMBER—
Roberta Flack—
Atlantic (5)
DESIREE—Neil Diamond—Col (4)
HOW CAN I LEAVE YOU AGAIN—
John Denver—RCA (4)
LOVE IS THICKER THAN WATER—
Andy Gibb—RSO (4)
JUST THE WAY YOU ARE—
Billy Joel—Col (3)
SENTIMENTAL LADY—Bob Welch—
Capitol (3)
SHORT PEOPLE—Randy
Newman—WB (3)

Adds

WBZ/BOSTON

SENTIMENTAL LADY—Bob
Welch—Capitol
**YOU CAN'T TURN ME OFF (IN
THE MIDDLE OF TURNING ME
ON)**—High Inergy—Gordy

WHDH/BOSTON

HOW CAN I LEAVE YOU AGAIN—
John Denver—RCA

WNEW/NEW YORK

A CHILD IS BORN—Johnny
Mathis—Col
LADY LOVE—Lou Rawls—
Phila. Intl.

WBAL/BALTIMORE

LOOKING FOR MR. GOODBAR—
Floyd Cramer—RCA
MINSTREL MAN—Madison Street—
Millennium
25th OF LAST DECEMBER—
Roberta Flack—Atlantic
UNTIL NOW—Helen Schneider—
Windsong
WE GOT LOVE—Lynn Anderson—
Col
WHAT A NIGHT—Tom Jones—Epic

WKBC-FM/ WINSTON-SALEM

I CAN'T HOLD ON—Karla
Bonoff—Col
LOOKING FOR MR. GOODBAR—
Floyd Cramer—RCA
LOVE MAKES A WOMAN—
Phoebe Snow—Col
SOME I WROTE—Statler Bros.—
Mercury

WSM/NASHVILLE

LOVE IS THICKER THAN WATER—
Andy Gibb—RSO
25th OF LAST DECEMBER—
Roberta Flack—Atlantic

WJBO/BATON ROUGE

HOW CAN I LEAVE YOU AGAIN—
John Denver—RCA
SHE'S MY LADY—Hummingbird
—A&M
SHORT PEOPLE—Randy
Newman—WB

WIOD/MIAMI

DESIREE—Neil Diamond—Col
GOODBYE GIRL—David Gates—
Elektra
NEVER MY LOVE—Addrisi
Bros.—Buddah

WLW/CINCINNATI

AS—Stevie Wonder—Tamla
SENTIMENTAL LADY—Bob Welch—
Capitol
THE WAY I FEEL TONIGHT—Bay
City Rollers—Arista

WCCO-FM/MINNEAPOLIS

BABY COME BACK—Player—RSO
NEVER MY LOVE—Addrisi
Bros.—Buddah
OXYGENE—Jean-Michel Jarre—
Polydor
PEG—Steely Dan—ABC
YOU MAKE ME CRAZY—Sammy
Hagar—Capitol

WTMJ/MILWAUKEE

CHRISTMAS WON'T BE THE SAME
—Lindsay Crosby—Ariola
America
HAPPY BIRTHDAY JESUS—Mike
Douglas—Image
I BELIEVE IN FATHER CHRISTMAS
—Greg Lake—Atlantic
25th OF LAST DECEMBER—
Roberta Flack—Atlantic

KMOX/ST. LOUIS

AFTERGLOW—Lobo—WB
DESIREE—Neil Diamond—Col
LOVELY LADY—Lou Rawls—
Phila. Intl.
PEG—Steely Dan—ABC
THE NEXT HUNDRED YEARS—
Al Martino—Capitol
25th OF LAST DECEMBER—
Roberta Flack—Atlantic

KOY/PHOENIX

GETTIN' READY FOR LOVE—
Diana Ross—Motown

KIIS/LOS ANGELES

BABY WHAT A BIG SURPRISE—
Chicago—Col

KSFO/SAN FRANCISCO

HOW CAN I LEAVE YOU AGAIN—
John Denver—RCA
LOVE IS THICKER THAN WATER—
Andy Gibb—RSO
SHORT PEOPLE—Randy
Newman—WB

KPNW/EUGENE, ORE.

A CHILD IS BORN—Johnny
Mathis—Col (re-add)
AFTERGLOW—Lobo—WB
ALL I THINK ABOUT IS YOU—
Nilsson—RCA
CANDLE ON THE WATER—Helen
Reddy—Capitol
DESIREE—Neil Diamond—Col
GOTTA TRAVEL ON—Shylo—Col
HOW CAN I LEAVE YOU AGAIN—
John Denver—RCA
LOVE IS THICKER THAN WATER—
Andy Gibb—RSO
RUN TO ME—Flower—UA
SHORT PEOPLE—Randy
Newman—WB
SIMPLE THINGS—Carole King—
Avatar
SUNSHINE THING—Stewart
Harris—Mercury
25th OF LAST DECEMBER—
Roberta Flack—Atlantic
WHAT A NIGHT—Tom Jones—Epic

Also reporting this week: WCCO,
WIP, WMAL, WGAR, KULF, KMBZ.
22 stations reporting.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ Joe Pellegrino, general manager of Screen Gems east coast office, reports this week that he's been "besieged" by producers, writers and a&r people who want to hear any part of the "Close Encounters of the Third Kind" score, "even five notes," he said.

As is his style, composer John Williams ("Jaws," "Star Wars") created another pictorial climax through his music. We don't want to spoil the plot but during one scene at last week's screening the whispers of "it's a hit" were loud and clear.

Arista Records plans to release the original soundtrack next week and Screen Gems is holding off distributing the music until then. However, since Meco Monardo, who took his "Star Wars" cover to #1, was seen at the theater with Millennium Records' Don Ienner, could an r&b/disco version be far behind?

CHANGES: As noted elsewhere in RW, some major corporate publishing changes took place this week. Jimmy Bishop left his position as vice president of April/Blackwood. Rick Smith is named acting head of the company. Roger Gordon, who was vice president of professional activities at Screen Gems, moved over to the vice president and general manager position at Chappell, west coast. Also, Marie Gewirtz was named west coast professional manager at Blendingwell Music.

IS IT TRUE that three major record company-affiliated publishers are chomping after Fotomaker's catalogue? None of those mentioned happen to be connected with the group's soon-to-be record company, Atlantic.

COVERS: ATV Music's Barry Mann & Cynthia Weil are currently on the charts with Dolly Parton's "Here You Come Again" and Donny & Marie's "Soul & Inspiration." Meanwhile, Mann co-wrote Dan Hill's "Sometimes When We Touch" and is rumored to be back at the writing boards with his old friend Gerry Goffin... We'll save you the fun of reading the liner notes on Bette Midler's new album, "Broken Blossom" (Atlantic), but for now, it includes songs by Billy Joel and Tom Waits. Midler is singing on Wait's new album... Tony Macaulay's oft-covered "Can't We Just Sit Down And Talk It Over" out this week by Bill Brandon on Prelude Records... The Bee Gees current cover blitz continues with "Marley Purt Drive" by Coyote on Capitol Records.

Also, Roberta Flack's Christmas plus single "25th Of Last December" was written by producer/writer Eugene McDaniels (Sky Forest)... With more r&b covers of pop tunes being cut lately, Dorothy Moore continues the trend with Bobby Goldsboro's "With Pen In Hand" (Unart) on TK Records... Crystal Gayle's new single, "I've Cried (The Blue Right Out Of My Eyes)," was written by her sister Loretta Lynn and was originally released by MCA in '70.

LOOKING: Martha Glaser, longtime manager of the late Erroll Garner, is talking to some well-known lyricists about working with the "trunk-ful" of melodies Garner left behind. Anyone interested (Continued on page 80)

BMI Execs in L.A.



Four BMI executives gathered for a quick photo during a national BMI conference held in Los Angeles recently. Shown from left: Melinda Rosenthal, assistant director, performing rights west; Theodora Zavin, senior VP, performing rights, New York; Frances Preston, VP, Nashville, and Brook Escott, TV and motion picture relations.

THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



ALL 'N ALL
EARTH, WIND & FIRE
Col

TOP SALES

ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
OUT OF THE BLUE—ELO—Jet

ABC/NATIONAL

ACTION—Blackbyrds—Fantasy
BORN LATE—Shaun Cassidy—Warner/Curb
COMMODORES LIVE—Motown
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
GREATEST HITS—Bay City Rollers—Arista
KISS ALIVE II—Casablanca
OLIVIA NEWTON-JOHN'S GREATEST HITS—MCA
ONCE UPON A TIME—Donna Summer—Casablanca
OUT OF THE BLUE—ELO—Jet
STREET SURVIVORS—Lynyrd Skynyrd—MCA

CAMELOT/NATIONAL

ALL 'N ALL—Earth, Wind & Fire—Col
BORN LATE—Shaun Cassidy—Warner/Curb
BROKEN HEART—The Babys—Chrysalis
COMMODORES LIVE—Motown
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—Debby Boone—Warner/Curb

HANDLEMAN/NATIONAL

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
ON STAGE—Lily Tomlin—Arista
ONCE UPON A TIME—Donna Summer—Casablanca
OUT OF THE BLUE—ELO—Jet
WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

KORVETTES/NATIONAL

BORN LATE—Shaun Cassidy—Warner/Curb
GRAND ILLUSION—Styx—A&M
GREATEST HITS—Captain & Tennille—A&M
GREATEST HITS, ETC.—Paul Simon—Col
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
OUT OF THE BLUE—ELO—Jet
SHOW SOME EMOTION—Joan Armatrading—A&M
WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

MUSICLAND/NATIONAL

BORN LATE—Shaun Cassidy—Warner/Curb
BROKEN HEART—The Babys—Chrysalis
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
GRAND ILLUSION—Styx—A&M
GREATEST HITS—Bay City Rollers—Arista
HEAVEN'S JUST A SIN AWAY—Kendalls—Ovation
KISS ALIVE II—Casablanca
OUT OF THE BLUE—ELO—Jet
PAUPER IN PARADISE—Gino Vannelli—A&M
SHOW SOME EMOTION—Joan Armatrading—A&M

RECORD BAR/NATIONAL

ALL 'N ALL—Earth, Wind & Fire—Col
BEST OF ZZ TOP—London
DOWN TWO THEN LEFT—Boz Scaggs—Col
GALAXY—War—MCA
GREATEST HITS—Captain & Tennille—A&M
SECRETS—Con Funk Shun—Mercury
SECONDS OUT—Genesis—Atlantic
SINGER OF SONGS, TELLER OF TALES—Paul Davis—Bang
WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL—Lou Rawls—Phila. Intl.
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

TWO GUYS/EAST COAST

ACTION—Blackbyrds—Fantasy
CHOOSING YOU—Lenny Williams—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol
GREATEST HITS—Captain & Tennille—A&M
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
OUT OF THE BLUE—ELO—Jet
YOU LIGHT UP MY LIFE—Arista (Soundtrack)

STRAWBERRIES/BOSTON

ALL 'N ALL—Earth, Wind & Fire—Col
ANNIE IN WONDERLAND—Annie Haslam—Sire
DOWN TWO THEN LEFT—Boz Scaggs—Col
GALAXY—War—MCA
HERE TO TEMPT YOU—Temptations—Atlantic
LOVE SHOOK—Patti Brooks—Casablanca
PAUPER IN PARADISE—Gino Vannelli—A&M
SATURDAY NIGHT FEVER—RSO (Soundtrack)
THE JOY—Toni Browne & Terry Garthwaite—Fantasy
TRAMPS III—Atlantic

FOR THE RECORD/ BALTIMORE

ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
FLYING HIGH ON YOUR LOVE—Bar Kays—Mercury
GALAXY—War—MCA
IZITSO—Cat Stevens—A&M
KISS ALIVE II—Casablanca
MAXIMUM STIMULATION—Jimmy Castor—Atlantic
NEWS OF THE WORLD—Queen—Elektra
TEQUILA MOCKINGBIRD—Ramsey Lewis—Col
WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL—Lou Rawls—Phila. Intl.

WAXIE MAXIE/ WASH., D.C.

ALL 'N ALL—Earth, Wind & Fire—Col
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
MAXIMUM STIMULATION—Jimmy Castor—Atlantic
OUT OF THE BLUE—ELO—Jet
STREET SURVIVORS—Lynyrd Skynyrd—MCA
TRUE TO LIFE—Ray Charles—Atlantic

RADIO DOCTORS/ PHILADELPHIA

ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
EARLY YEARS—Al Stewart—Janus
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
GALAXY—War—MCA
NEW HORIZON—Isaac Hayes—Polydor
TEQUILA MOCKINGBIRD—Ramsey Lewis—Col
THE ALICE COOPER SHOW—WB
TOUCH & GONE—Gary Wright—WB
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

FLO'S RECORDS/ PITTSBURGH

ALL 'N ALL—Earth, Wind & Fire—Col
COMMODORES LIVE—Motown
DOWN TWO THEN LEFT—Boz Scaggs—Col
FLYING HIGH ON YOUR LOVE—Bar Kays—Mercury
HEADS—Bob James—Col
KISS ALIVE II—Casablanca
MAGIC—Billy Cobham—Col
OUT OF THE BLUE—ELO—Jet
SECONDS OUT—Genesis—Atlantic
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

NATL. RECORD MART/ MIDWEST

ALL 'N ALL—Earth, Wind & Fire—Col
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
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
PAUPER IN PARADISE—Gino Vannelli—A&M
SECONDS OUT—Genesis—Atlantic
STREET SURVIVORS—Lynyrd Skynyrd—MCA

RECORD RENDEZVOUS/ CLEVELAND

ALL 'N ALL—Earth, Wind & Fire—Col
BORN LATE—Shaun Cassidy—Warner/Curb
CHASING RAINBOWS—Jane Oliver—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
GREATEST HITS, ETC.—Paul Simon—Col
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

RECORD REVOLUTION/ CLEVELAND

ACTION—Blackbyrds—Fantasy
ALL 'N ALL—Earth, Wind & Fire—Col
BAT OUT OF HELL—Meatloaf—Epic
CRIMINAL RECORD—Rick Wakeman—A&M
DOWN TWO THEN LEFT—Boz Scaggs—Col
MY AIM IS TRUE—Elvis Costello—Col
OUT OF THE BLUE—ELO—Jet

SECONDS OUT—Genesis—Atlantic
RICK DANKO—Arista
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

SOUND UNLIMITED/ CHICAGO

ACTION—Blackbyrds—Fantasy
BEST OF ZZ TOP—London
BORN LATE—Shaun Cassidy—Warner/Curb
DOWN TWO THEN LEFT—Boz Scaggs—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol
MOONFLOWER—Santana—Col
NEWS OF THE WORLD—Queen—Elektra
ONCE UPON A TIME—Donna Summer—Casablanca
SHOW SOME EMOTION—Joan Armatrading—A&M

1812 OVERTURE/ MILWAUKEE

ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
GALAXY—War—MCA
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
SECONDS OUT—Genesis—Atlantic
SLOWHAND—Eric Clapton—RSO
THE ALICE COOPER SHOW—WB
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

POPLAR TUNES/MEMPHIS

ACTION—Blackbyrds—Fantasy
ALL 'N ALL—Earth, Wind & Fire—Col
BEST OF ZZ TOP—London
FEELIN' BITCHY—Millie Jackson—Spring
FLYING HIGH—Bar Kays—Mercury
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
KISS ALIVE II—Casablanca
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
REACH FOR IT—George Duke—Epic

TAPE CITY/NEW ORLEANS

ALL 'N ALL—Earth, Wind & Fire—Col
COMMODORES LIVE—Motown
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
MENAGERIE—Bill Withers—Col
OUT OF THE BLUE—ELO—Jet
PAUPER IN PARADISE—Gino Vannelli—A&M
REACH FOR IT—George Duke—Epic
SLOWHAND—Eric Clapton—RSO

SOUND TOWN/DALLAS

BEST OF ZZ TOP—London
CRAWLER—Epic
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
FEELIN' BITCHY—Millie Jackson—Spring
OXYGENE—Jean-Michel Jarre—Polydor
SATURDAY NIGHT FEVER—RSO (Soundtrack)
SLOWHAND—Eric Clapton—RSO
SPECTRES—Blue Oyster Cult—Col
STICK TO ME—Graham Parker & The Rumour—Mercury
TURNIN' ON—High Inergy—Gordy

INDEPENDENT RECORDS/ DENVER

ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
FIRE IN THE WIND—John Stewart—RSO
GALAXY—War—MCA

HAVANA CANDY—Patti Austin—CTI
I WANT TO LIVE—John Denver—RCA
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
SLOWHAND—Eric Clapton—RSO
SUNSHINE—Emotions—Stax
TURNIN' ON—High Inergy—Gordy

CIRCLES/ARIZONA

ALL 'N ALL—Earth, Wind & Fire—Col
BORN LATE—Shaun Cassidy—Warner/Curb
DOWN TWO THEN LEFT—Boz Scaggs—Col
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
GALAXY—War—MCA
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
OUT OF THE BLUE—ELO—Jet

ODYSSEY/SOUTHWEST & WEST

ALL 'N ALL—Earth, Wind & Fire—Col
BEST OF ZZ TOP—London
DOWN TWO THEN LEFT—Boz Scaggs—Col
GALAXY—War—MCA
HAVANA CANDY—Patti Austin—CTI
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
RICK DANKO—Arista
SATURDAY NIGHT FEVER—RSO (Soundtrack)
SINGS OF SONGS, TELLER OF TALES—Paul Davis—Bang
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

LICORICE PIZZA/ LOS ANGELES

COMMODORES LIVE—Motown
DOWN TWO THEN LEFT—Boz Scaggs—Col
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
OUT OF THE BLUE—ELO—Jet
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA
TOM PETTY & THE HEARTBREAKERS—Shelter

MUSIC PLUS/LOS ANGELES

CRIMINAL RECORD—Rick Wakeman—A&M
DEVIL IN ME—Thelma Houston—Tamla
DOWN TWO THEN LEFT—Boz Scaggs—Col
HAVANA CANDY—Patti Austin—CTI
MY AIM IS TRUE—Elvis Costello—Col
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
ODYSSEY—RCA
PLAYER—RSO
POMPEII—Triumvirat—Capitol
SECONDS OUT—Genesis—Atlantic

EUCALYPTUS RECORDS/ NORTHWEST

AMERICA LIVE—WB
BRASS CONSTRUCTION III—UA
CONSEQUENCES—Kevind Godley/Lol Creme—Mercury
DOWN TWO THEN LEFT—Boz Scaggs—Col
EXPECT NO MERCY—Nazareth—A&M
HAVANA CANDY—Patti Austin—CTI
I WANT TO LIVE—John Denver—RCA
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
RECKLESS ABANDON—David Bromberg Band—Fantasy
THE JOY—Toni Browne & Terry Garthwaite—Fantasy

DECEMBER 3, 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)
DEC. 3 NOV. 26

1 1 RUMOURS

FLEETWOOD MAC

Warner Bros. BSK 3010

(27th Week)



WKS. ON CHART

41 G

2	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	12	G
3	3	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	7	K
4	6	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	5	G
5	4	AJA STEELY DAN/ABC AB 1006	9	G
6	5	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	21	G
7	7	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	23	F
8	8	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)/Arista AB 4159	7	G
9	9	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	6	F
10	10	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	25	H
11	13	COMMODORES LIVE/Motown M9 894A2	5	I
12	11	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	7	G
13	33	KISS ALIVE II KISS/Casablanca NBLP 7076	3	I
14	12	FOREIGNER/Atlantic SD 19109	36	G
15	16	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	10	G
16	20	GREATEST HITS, VOL. 11 ELTON JOHN/MCA 3027	8	G
17	18	MOONFLOWER SANTANA/Columbia C2 34914	6	H
18	28	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	2	I
19	23	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	3	G
20	22	FRENCH KISS BOB WELCH/Capitol ST 11663	9	F
21	14	BARRY WHITE SINGS FOR SOMEONE YOU LOVE BARRY WHITE/20th Century T 543	12	G
22	27	OLIVIA NEWTON-JOHN'S GREATEST HITS/MCA 3028	5	G
23	26	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	15	F
24	15	CHICAGO XI/Columbia JC 34860	10	G

CHARTMAKER OF THE WEEK

25 — ALL 'N ALL
EARTH, WIND & FIRE
Columbia JC 34905



1 G

26	19	FOGHAT LIVE FOGHAT/Bearsville BRK 6971 (WB)	13	G
27	17	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	30	G
28	30	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	28	G
29	40	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	3	G
30	31	BOSTON/Epic 34188	62	G
31	24	BARRY MANILOW LIVE/Arista 8500	27	I
32	25	I ROBOT ALAN PARSONS PROJECT/Arista 7002	22	G
33	21	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	17	F
34	34	HEROES DAVID BOWIE/RCA AFL1 2522	4	G
35	37	THE STRANGER BILLY JOEL/Columbia JC 34897	9	G
36	36	SPECTRES BLUE OYSTER CULT/Columbia JC 35019	5	G
37	44	THE GRAND ILLUSION STYX/A&M 4637	19	G
38	41	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	6	G
39	43	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	14	F
40	42	SOMETHING TO LOVE LTD/A&M 4646	18	G
41	45	LOVE SONGS BEATLES/Capitol SKBL 11711	5	G
42	29	COMMODORES/Motown M7 884R1	36	G
43	32	BABY IT'S ME DIANA ROSS/Motown M7 890R1	9	G
44	48	ODYSSEY/RCA APL1 2204	6	F

45	58	NEWS OF THE WORLD QUEEN/Elektra 6E 112	2	G
46	35	HERE AT LAST-BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	27	I
47	57	REACH FOR IT GEORGE DUKE/Epic PE 34883	5	F
48	50	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	5	G
49	53	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	7	G
50	51	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	92	G
51	—	DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34729	1	G
52	60	A PAUPER IN PARADISE GINO VANNELLI/A&M SP 4664	4	G
53	59	TURNIN' ON HIGH INERGY/Gordy G6 978S1 (Motown)	5	F
54	56	HOTEL CALIFORNIA EAGLES/Asylum YE 103	50	G
55	39	CSN CROSBY, STILLS & NASH/Atlantic SD 19104	22	G
56	38	JT JAMES TAYLOR/Columbia JC 34811	22	G
57	61	SHOW SOME EMOTION JOAN ARMATRADING/A&M SP 4663	6	G
58	47	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/Warner Bros. BSK 3045	13	G
59	49	CAT SCRATCH FEVER TED NUGENT/Epic 34700	25	G
60	46	BRICK/Bang BLP 409	13	G
61	55	PASSAGE CARPENTERS/A&M SP 4703	8	G
62	67	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RSP LSP 1707	13	F
63	65	SONG BIRD DENIECE WILLIAMS/Columbia JC 34911	4	G
64	66	REJOICE THE EMOTIONS/Columbia PC 34762	24	F
65	70	ACTION BLACKBYRDS/Fantasy F 9535	10	G
66	69	KARLA BONOFF/Columbia PC 34762	9	F
67	92	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	2	G
68	52	LUNA SEA FIREFALL/Atlantic SD 19101	17	G
69	54	STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium MNLP 8001 (Casablanca)	15	F
70	68	IN CITY DREAMS ROBIN TROWER/Chrysalis CHR 1148	10	G
71	74	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 8016	4	F
72	80	BROKEN HEART THE BABYS/Chrysalis CHR 1150	4	G
73	77	BRASS CONSTRUCTION III/United Artists LA775 H	4	G
74	75	COME GO WITH US POCKETS/Columbia PC 34879	9	F
75	62	LITTLE QUEEN HEART/Portrait JR 34799	28	G
76	76	NEVER LETTING GO PHOEBE SNOW/Columbia JC 34875	6	F
77	98	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 35032	2	G
78	64	LOVE YOU LIVE ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	9	I
79	87	DECADE NEIL YOUNG/Reprise 3RS 2217 (WB)	3	I
80	96	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 70782	2	I
81	63	I'M IN YOU PETER FRAMPTON/A&M SP 4704	24	G
82	86	LIVE CROSBY/NASH/ABC AA 1042	3	G
83	71	A FAREWELL TO KINGS RUSH/Mercury SRM 1 1184	11	G
84	85	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140	6	G
85	—	GALAXY WAR/MCA 3030	1	G
86	89	THE DEVIL IN ME THELMA HOUSTON/Tamla T7 358R1 (Motown)	3	G
87	100	SLOWHAND ERIC CLAPTON/RSO RS 1 3030 (Polydor)	2	G
88	90	LET IT FLOW DAVE MASON/Columbia PC 34680	4	F
89	93	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	4	F
90	95	PART 3 KC & THE SUNSHINE BAND/T.K. 605	30	G
91	109	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	1	G
92	94	RUBY, RUBY GATO BARBIERI/A&M SP 4655	3	G
93	102	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004	1	F
94	—	BING CROSBY'S GREATEST HITS/MCA 3031	1	G
95	107	HEADS BOB JAMES/Tappan Zee JC 34896 (CBS)	1	G
96	99	WE ARE ONE MANDRILL/Arista AB 4144	2	G
97	106	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	1	G
98	105	SECRETS CON FUNK SHUN/Mercury SRM 1 1180	1	G
99	—	WORKS, VOL. II EMERSON, LAKE & PALMER/Atlantic SD 19147	1	G
100	73	ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic SD 19100	11	G

20TH SCORES TWO BIG ONES



Music from
"The Turning Point"
The world's most beautiful
ballet music from
the major new motion picture.



From the Original Soundtrack
"The Story of Star Wars."
This album includes
original dialog, sound effects
& a sixteen-page full-color book.
And listen to the thrilling
Original Soundtrack on the
album "STAR WARS,"
also on Twentieth Century-Fox records.



©1977 20th Century-Fox Record Corporation
T-550

101 THE ALBUM CHART 150

DECEMBER 3, 1977

DEC. 3	NOV. 26	
101	72	STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830
102	101	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974
103	78	NIGHT AFTER NIGHT NILS LOFGREN/A&M SP 3707
104	82	FLEETWOOD MAC/Reprise MSK 2281 (WB)
105	104	GOIN' PLACES THE JACKSONS/Epic JE 34835
106	84	FINALE LOGGINS & MESSINA/Columbia J6 34167
107	—	SECONDS OUT GENESIS/Atlantic SD 2 9002
108	110	OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112
109	112	EXPECT NO MERCY NAZARETH/A&M SP 4666
110	83	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644
111	79	RAIN DANCES CAMEL/Janus JXS 7035
112	88	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088
113	81	I REMEMBER YESTERDAY DONNA SUMMER/ Casablanca NBLP 7056
114	113	ROUGH MIX PETER TOWNSHEND/RONNIE LANE/MCA 2295
115	114	THE QUINTET V.S.O.P./Columbia C2 34976
116	91	CITADEL STARCASTLE/Epic 34935
117	116	THE BEST OF TAVARES/Capitol ST 11701
118	118	STICK TO ME GRAHAM PARKER AND THE RUMOUR/ Mercury SRM 1 3706
119	97	BEAUTY ON A BACKSTREET DARYL HALL & JOHN OATES/ RCA AFL 1 2300
120	120	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G
121	124	ENCORE TANGERINE DREAM/Virgin PZG 35014 (CBS)
122	132	FEELIN' BITCHY MILLIE JACKSON/Spring SP 16715 (Polydor)
123	108	THUNDER IN MY HEART LEO SAYER/Warner Bros. BSK 3089
124	103	CARELESS STEPHEN BISHOP/ABC ABCD 954
125	135	HAVANA CANDY PATTI AUSTIN/CTI 7 5006
126	117	LOVE GUN KISS/Casablanca 7051
127	121	IN COLOR CHEAP TRICK/Epic PE 34884
128	111	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)
129	139	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca NBLP 7080
130	119	CRAWLER/Epic PE 34900
131	123	GOING FOR THE ONE YES/Atlantic SD 19106
132	—	THE BEST OF ZZ TOP ZZ TOP/London PS 706
133	136	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA LSP 3758
134	125	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
135	122	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/ RCA CPL1 0341
136	126	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403
137	115	SANFORD-TOWNSEND BAND/Warner Bros. BS 2966
138	—	RICK DANKO RICK DANKO/Arista AB4141
139	161	SATURDAY NIGHT FEVER (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS2 4001 (Polydor)
140	143	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/ Phila. Intl. JZ 35036 (CBS)
141	128	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990
142	129	FLOATERS/ABC AB 1030
143	148	TRUE TO LIFE RAY CHARLES/Atlantic SD 19142
144	130	MIDNIGHT WIND THE CHARLIE DANIELS BAND/Epic PE 34970
145	131	BAD REPUTATION THIN LIZZY/Mercury SRM 1 1186
146	127	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703
147	149	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)
148	162	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758
149	140	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317
150	158	THE JOY TONI BROWNE & TERRY GARTHWAITE/ Fantasy F 9538

151-200 ALBUM CHART

151	NEW VINTAGE MAYNARD FERGUSON/Columbia JC 34971	175	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS SEX PISTOLS/ Warner Bros. BSK 3147
152	MENAGERIE BILL WITHERS/Columbia JC 34903	176	THE OSMONDS GREATEST HITS/ Kolob PD 2 9005 (Polydor)
153	PLAYER/RSO 1 3026 (Polydor)	177	CRIMINAL RECORD RICK WAKEMAN/ A&M SP 4660
154	MY AIM IS TRUE ELVIS COSTELLO/ Columbia JC 34037	178	STARTING ALL OVER PHILIPPE WYNNE/Cotillion SD 9920
155	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	179	SENIOR BLUES URBIE GREEN/ CTI 7079
156	CHASING RAINBOWS JANE OLIVOR/ Columbia PC 34917	180	HERE TO TEMPT YOU TEMPTATIONS/ Atlantic SD 19143
157	GREATEST HITS BAY CITY ROLLERS/ Arista AB 4158	181	MANORISMS WET WILLIE/Epic JE 34983
158	BEHOLD THE MIGHTY ARMY NEW BIRTH/Warner Bros. BS 3071	182	ONLY THE STRONG SURVIVE BILLY PAUL/Phila. Intl. PZ 34923 (CBS)
159	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1719	183	LEVON HELM & THE RCO ALL-STARS/ ABC AA 1017
160	CAPTAIN & TENNILLE'S GREATEST HITS/A&M SP 4667	184	STILLWATER/Capricorn CP 0186 (WB)
161	MAGIC BILLY COBHAM/Columbia JC 34939	185	GREATEST HITS CHICAGO/Columbia PC 33900
162	LIVESTOCK BRAND X/Passport PB 9824 (Arista)	186	REPEAT-THE BEST OF JETHRO TULL VOL. II JETHRO TULL/Chrysalis CHK 1135 (WB)
163	MONKEY ISLAND GEILS/Atlantic SD 19103	187	YOU'RE THE ONLY DANCER JACKIE DeSHANNON/Amherst AMH 1010
164	RECKLESS ABANDON THE DAVID BROMBERG BAND/Fantasy F 9540	188	PORTFOLIO GRACE JONES/Island ILPS 9470 (RSO)
165	MONTREUX SUMMIT VARIOUS ARTISTS/Columbia JC 35005	189	THUNDER ISLAND JAY FERGUSON/ Asylum 7E 1115
166	SINGER OF SONGS, TELLER OF TALES PAUL DAVIS/Bang 410	19	THE TRAMMPS III/Atlantic SD 19148
167	TOM PETTY AND THE HEARTBREAKERS TOM PETTY/ ABC SR 52006	191	AMERICA LIVE/Warner Bros. BSK 3136
168	DON'T LOOK DOWN OZARK MOUNTAIN DAREDEVILS/ A&M SP 4662	192	MELODIES JAN HAMMER GROUP/ Nemperor JZ 35003 (CBS)
169	EDDIE MONEY/Columbia PC 34909	193	MAXIMUM STIMULATION THE JIMMY CASTOR BUNCH/Atlantic SD 1911
170	LOOKING FOR MR. GOODBAR VARIOUS ARTISTS/Columbia JS 35029	194	I CRY, I SMILE NARADA MICHAEL WALDEN/Atlantic SD 19141
171	TOUCH AND GONE GARY WRIGHT/ Warner Bros. BSK 3137	195	NATURAL ELEMENTS SHAKTI WITH JOHN McLAUGHLIN/Columbia JC 34980
172	SHAKE IT WELL DRAMATICS/ ABC AB 1010	196	ANNIE IN WONDERLAND ANNIE HASLAM/Sire SR 6046 (WB)
173	ON STAGE LILY TOMLIN/Arista AB 4142	197	SKY ISLANDS CALDERA/ Capitol 11658
174	KENNY ROGERS/United Artists LA689 6	198	PUTTING IT STRAIGHT PAT TRAVERS/ Polydor PD 1 6121
		199	SUNSHINE EMOTIONS/Stax STX 4100 (Fantasy)
		200	TERENCE BOYLAN/Asylum 7E 1091

ALBUM CROSS REFERENCE

JOAN ARMSTRONG	57	KISS	13, 126
ASHFORD & SIMPSON	112	LITTLE RIVER BAND	147
PATTI AUSTIN	125	NILS LOFGREN	103
THE BABYS	72	LOGGINS & MESSINA	106
GATO BARBERI	92	LTD	40
BAR KAYS	93	LYNYRD SKYNYRD	4, 71
BEATLES	41	MANDRILL	96
BEE GEES	46	CHUCK MANGIONE	48
STEPHEN BISHOP	124	BARRY MANILOW	31
BLACKBYRDS	65	STEVE MARTIN	15
BLUE OYSTER CULT	36	DAVE MASON	88
KARLA BONOFF	66	MEATLOAF	102
DEBBY BOONE	9	MELO	69
BOSTON	30	STEVE MILLER BAND	28
DAVID BOWIE	34	NAZARETH	109
BRASS CONSTRUCTION	73	RANDY NEWMAN	49
BRICK	60	OLIVIA NEWTON-JOHN	22
BROTHERS JOHNSON	110	TED NUGENT	59
TONI BROWNE & TERRY GARTHWAITE	150	ODYSSEY	44
JIMMY BUFFET	141	DOLLY PARTON	97
CAMEL	111	ORIGINAL SOUNDTRACK:	
CARPENTERS	61	A STAR IS BORN	136
SHAUN CASSIDY	7, 29	SATURDAY NIGHT FEVER	139
RAY CHARLES	143	STAR WARS	10
CHEAP TRICK	127	YOU LIGHT UP MY LIFE	8
CHICAGO	24	GRAHAM PARKER & THE RUMOUR	118
ERIC CLAPTON	87	ALAN PARSONS PROJECT	32
COMMODORES	11, 42	POCKETS	74
CON FUNK SHUN	98	JEAN-LUC PONTY	100
RITA COOLIDGE	27	ELVIS PRESLEY	3, 6, 39, 62, 135, 133
CRAWLER	130	QUEEN	45
BING CROSBY	94	LOU RAWLS	140
CROSBY/NASH	82	KENNY ROGERS	120
CROSBY, STILLS & NASH	55, 82	ROLLING STONES	78
CHARLIE DANIELS BAND	144	LINDA RONSTADT	2, 89
RICK DANKO	138	ROSE ROYCE	23
JOHN DENVER	91	DIANA ROSS	43
NEIL DIAMOND	67	RUSH	83
DOOBIE BROTHERS	58, 134	SANFORD-TOWNSEND	137
GEORGE DUKE	47	SANTA ESMERALDA	129
EAGLES	50, 54	SANTANA	17
EARTH, WIND & FIRE	25	LEO SAYER	123
ELECTRIC LIGHT ORCHESTRA	18	BOZ SCAGGS	51
EMERSON, LAKE & PALMER	99	PAUL SIMON	77
EMOTIONS	64	PHOEBE SNOW	76
FIREBALL	68	STARCASTLE	116
FLEETWOOD MAC	1, 104	STEELY DAN	5
FLOATERS	142	ROD STEWART	19
DAN FOGELBERG	128	BARBARA STREISAND	101
FOGHAT	26	STYX	37
FOREIGNER	14	DONNA SUMMER	113, 80
PETER FRAMPTON	81, 146	TANGERINE DREAM	121
CRYSTAL GAYLE	38	TAVARES	117
GENESIS	107	JAMES TAYLOR	56
DARYL HALL & JOHN OATES	119	THIN LIZZY	145
HEART	75	PETER TOWNSHEND/RONNIE LANE	114
HEATWAVE	33	ROBIN TROWER	70
HIGH INERGY	53	DWIGHT TWILLEY	84
THELMA HOUSTON	86	GINO VANNELLI	52
JEAN-MICHEL JARRE	108	V.S.O.P.	115
MILLIE JACKSON	105	WAR	85
JACKSONS	105	BOB WELCH	20
BOB JAMES	95	BARRY WHITE	21
WAYLON JENNINGS	39	DENICIE WILLIAMS	63
BILLY JOEL	16	YES	131
ELTON JOHN	12	NEIL YOUNG	79
KANSAS	12	ZZ TOP	132
KC & THE SUNSHINE BAND	90		

An In-Depth Look at Performers Right Study (Continued from page 3)

music business wisdom which holds that more and more of each year's total sales are slowly being consolidated into fewer and fewer corporate hands.

Comparing industry figures from 1967 with the latest information available, 1974, the number of companies engaged in the making of records has risen from 287 in 1967 to 507 in 1974, a 76 percent increase in the number of establishments in the business. At the same time, the number of companies with 100 employees or more has risen from 28 to 45 in the 1967-74 time period, while the number of employees working for major labels has fallen as a percentage of all record business employees, from nearly 11 percent in 1967 to just over 9 percent in 1974.

ticipate in recording sessions. Not surprisingly, 93 percent of those union members surveyed in Nashville said they had made at least one record compared to only about 47 percent of Washington, D.C. musicians. The national average was 54 percent.

Made Recordings in 1976

	% of those who ever made recordings	% of all respondents
AFM	54%	29%
AGMA	51	22
AFTRA	63	21

About 30,000 members of the three unions made recordings last year, the surveys say. Extrapolated, that means that only one union member in three sat in on a session last year.

Of those AFM members who

ists, the data show. The lowest percentage of musicians who made money recording last year are in the mid-range (\$19,000 to \$25,000), while the highest percentage made less than \$13,000 last year, and the next highest percentage made better than \$25,000 last year. That rich-poor split, the report finds, "suggests that for those in the performing arts things are either very good or very bad."

The researchers asked those who have made recordings a series of questions on whether they receive royalties on the sale of their records, how many records they have royalty agreements for, how much they receive from royalty payments, and whether they are collecting those fees as artist, composer, or lyricist.

Currently Receiving Royalties

AFM	23%
AGMA	5
AFTRA	19

"Clearly," concludes the report, musicians who do receive sales and performance royalties are in the minority and, in some cases, the extreme minority. Two reasons are cited: 1) "Most performers are not in a strong enough position to bargain with record companies for a sales royalty." And 2) recoupment costs,

which must be met before artists are paid royalties, may now be so high that most records never reach the threshold.

Most recording performers who do receive royalties get them for their work as musicians. Less than a majority enjoy "overlapping" benefits as writers or lyricists.

Finally, those surveyed were asked if their earnings in 1976 came from royalties and, if so, how much.

The conclusion is that for the great majority (76 percent) of those fortunate enough to take in some royalties last year, the income represented 5 percent or less of their total earnings. Only slightly more than one in 10 performers made 6 percent or more of their income in royalties. And among AGMA members, none of those surveyed took home more than 5 percent of their yearly income in royalties.

Summarizing all the data presented in the study, the report found that "earnings of performers as a group are generally low, with almost a third of the musicians . . . earning \$7,000 a year or less." The picture drawn of classical musicians' economic status is even grimmer. Nearly half of them made less than \$7,000 last year from their studio work. And while some musicians are able to supplement their in-

Employment and Number of Establishments in the Record and Pre-recorded Tape Industry, 1967-74

Year	Number of Employees	Total Number of Reporting Units	Number of Reporting Units By Employment Size	500+
			1-3 4-7 8-19 20-49 50-99 249 500	
1967	19,052	287	122 48 33 42 14 14 7	7
1968	18,001	308	127 42 52 32 26 14 6	9
1969	17,650	334	131 51 59 38 18 22 8	7
1970	18,333	340	138 47 52 49 20 19 8	7
1971	19,178	354	133 53 47 53 33 20 9	6
1972	19,798	361	130 55 53 57 30 22 8	6
1973	21,573	393	142 60 68 55 25 27 8	8
1974	22,422	507	246 75 63 52 26 28 10	7

Source: County Business Patterns—US Summary, 1967-74.

For the most part, the report's thinnest research concerned the economics of manufacturing records. In fact, the report opens its section on the record industry by saying that the economic impact of the new performers right "is difficult to estimate, essentially because of a lack of data."

As for recording musicians, the research is detailed and in-depth. (The same research firm is about to complete a massive study for the Commerce Department on the economic status of performing artists, from which much of the Copyright Office data was lifted.) For the report, the firm surveyed members of five unions whose members regularly perform on recordings, American Federation of Musicians, American Guild of Musical Artists, American Federation of Television and Radio Artists, Actors' Equity, and Screen Actors Guild.

For the most part, the report found, recording is more important to the members of the first three unions (AFM, AGMA, and AFTRA). For purposes of this article, figures are supplied for only those three organizations.

The report found a wide variation according to geographic area among those musicians who par-

did sit in last year, only about 40 percent were hired for more than four sessions. Of the AGMA members (mostly classical virtuosos and singers), only 8 percent

Of Those Who Made Any Sound Recordings in 1976, How Many Made . . . ?

	AFM	AGMA	AFTRA
Only 1	26%	49%	24%
2	19	39	16
3 to 4	19	4	17
5 to 9	13	8	8
10 or more	15	—	27

made more than four recordings, while more than half had only one session.

Thus, it follows that only a fraction of those who played on recordings last year made a living wage from their work.

There is a polarization of earning abilities among recording art-

Receive Royalties Currently

	As Performers	As Composers	As Authors
AFM	65%	48%	9%
AGMA	100	—	—
AFTRA	89	37	37

comes as "players" by composing, the overlap is "small."

Editor's Note: Last week, we misstated the cost of ASCAP's surveying system. Rather than costing \$18 million last year—which is the full cost of administering the organization — we should have reported that surveying costs in 1976 were about \$8 million.

Percentage of Those Receiving Royalties in 1976 and Proportion Royalties Represent of Total Incomes

	% rec'g royalties	1% or less	2-5%	6-10%	10%+	Don't know
AFM	17%	35%	41%	12%	—	12%
AGMA	5	80	20	—	—	—
AFTRA	16	25	13	13	38	11

Distribution of 1976 Earnings

	AFM	AGMA	AFTRA
Less than \$7,000	30%	41%	25%
\$7,000 to \$12,999	26	20	16
\$13,000 to \$18,999	14	18	17
\$19,000 to \$24,999	10	13	12
\$25,000 & over	14	1	25

GRT Promotes Dingman

■ SUNNYVALE, CAL.—Dale Dingman has been named label manager at GRT Music Tapes, according to Jack Woodman, vice president, sales. He had recently joined the company as regional manager, headquartered in Denver.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "I Love You" — Donna Summer (Casablanca). Sassy Ms. Summer has once again surprised the industry, having an lp destined to go all the way. This particular single is extracted from the lp, "Once Upon A Time," and it has all the ingredients to make it a smash. She has slowed up the vocals,

which enhances the initial message.

DEDE'S DITTIES TO WATCH: "The Lollipop Man" — Sylvia (Vibration); "Just Another Booty Song" — Black Diamond (Atlantic); "Keeping Up With The Joneses" — Adam Wade (Kirshner).

Young and old alike were on hand to see the magical Sammy Davis, Jr. at the Latin Casino. Davis had as his special guest star Vivian Reed, who proved to be dynamite. Known for his recording "Mr. Candy Man," Davis proved to be "Mr. Showman" when his fantastic rendition of "Mr. Bojangles" created an atmosphere of all-around entertainment.

The big news this week is the resignation of Jimmy Bishop from April-Blackwood Music Publishing. Bishop, who was affiliated with Philadelphia International Records in Philadelphia, shocked the industry when he left there to go into publishing. However, we have found out that Bishop is leaving that firm to pursue business interests of his own.

RECORD NEWS

Coming out of Philadelphia on the WMOT label is Fat Larry's Band, who have emerged from the studio with a potential smash lp entitled "Off The Wall." Highlighting this nifty lp are cuts such as "Peaceful Journey," "Castle Of Joy," and "Passing Time." These are exceptional cuts worthy of listening to.

The Pointer Sisters new album, "Having A Party," on ABC, must have been just that. The album includes a track written by Stevie Wonder and also by Wah Wah Watson. Both artists also played on this album.

DON'T LOOK TWICE DEPARTMENT

London Records has an up-and-coming smash hit with the Olympic Runners' "Keep It Up." The record is in heavy rotation on WBLS-FM (New York) weekends, was hitbound on WBLK-AM (Buffalo), was hitbound on WGCI-AM (Chicago) and was just picked up by WWRL-AM (New York) and WNJR-AM (Newark).

Billy Preston's new album on A&M records, "Whole New Thing," is probably one of the most energetic efforts by the artist in quite some time. This should definitely breath new life into the career of a very talented individual.

Who In The World:

Meco Monardo Shoots For The Stars

■ There's no doubt that one of the biggest success stories of 1977 was the movie "Star Wars," and the man most responsible for carrying the good news to pop music fans was Millennium recording artist Meco Monardo. Meco's "Star Wars Theme/Cantina Band" single, from the "Star Wars And Other Galactic Funk" lp, was one of the year's number one hits, enjoying a nine week stay in Record World's top 10.

Meco happened to see "Star Wars" on its opening day in New York, and loved it so much he went back for three more viewings. It occurred to him that the film's various musical excerpts could be unified into a contemporary disco format. Just days after discussing his idea with Millennium president Jimmy Jenner, executive vice president Irv Biegel and Casablanca president Neil Bogart, Meco's "Star Wars" album was a reality.

Reaction from radio stations and discos was immediate, and Meco's version climbed directly to the top of the charts. Both the single and the album became certified gold records, and are extremely close to being certified platinum. Meco's success was especially sweet since his version of the theme was released a full six weeks after the release of the original soundtrack, in a field

crowded by five other cover versions.

The catchy disco flavor Meco gave the music of "Star Wars" reflects his extensive background as a producer and arranger. Following his studies at New York's Eastman School of Music, Monardo began working as a studio musician (specializing in trombone) and performed on a wide variety of recordings. His exposure to a broad spectrum of musical styles led Meco to arranging, and he was responsible in part for Tommy James' two million seller "Crimson and Clover."

Monardo began producing records in 1974, and with his first artist, Gloria Gaynor, he devised the now-fashionable formula of running danceable tracks together to form an extended side of music. Hits like Gaynor's "Never Can Say Goodbye" and "Reach Out" along with Carol Douglas' "Doctor's Orders" represented Monardo's work during this period.

Meco has also contributed a song to the score of the Casablanca Record & FilmWorks/Motown production, "Thank God It's Friday," due for release in the spring of 1978. His current project is "Encounters Of Every Kind," a new album slated for release by the end of 1977.

Summer Re-Signs with Casablanca



Casablanca Record & FilmWorks president Neil Bogart has announced the re-signing of Donna Summer to a new long-term contract with the label. Ms. Summer, whose fifth album, "Once Upon A Time," was recently released by Casablanca, will also make her film debut in the upcoming Casablanca/Motown feature, "Thank God It's Friday." Pictured at the signing (from left) are: (seated) Neil Bogart; Donna Summer; (standing) Richard Trugman, vice chairman, Casablanca; Ron De Blasio, Joyce Bogart and Jeff Wald, Ms. Summer's managers.

R&B PICKS OF THE WEEK

SINGLE DOROTHY MOORE, "WITH PEN IN HAND" (Unart Music Corp., BMI). The soulful song stylist will once again amaze the industry with her vocals on this beautiful ballad. Ms. Moore has never sounded better. An aura of class surrounds a personality destined to go all the way. Malaco MAL-1047.

SLEEPER DIONNE WARWICK, "KEEPIN' MY HEAD ABOVE WATER" (Lambert & Potter Music Co., BMI). Working her magic in the best way — soft and sultry with much class. Sparkling brightly this tune should roll straight up the charts, both pop and r&b. Heavy rhythm is laced perfectly throughout this single. Warner Brothers WBS 8501.

ALBUM MELBA MOORE, "A PORTRAIT OF MELBA." Ms. Sophistication handles each and every cut with perfection. Suggested cuts: "Love And I Aren't Strangers Anymore" and "You Are My River." Melba Moore is here to stay. Buddah BDS 5695.



**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

London's Harper — and Some New Records

By SPEIGHT JENKINS

■ NEW YORK — Having lunch with John Harper, national classical sales manager for London Records, is always a lesson in adventurous salesmanship. London may not be the only company involved in clever promotion, but it always seems as though the British-based company is the most original of all classical labels.

One of the basic non-original ingredients of Harper's sales maneuvers is the personal appearance signing party, but London holds more of these than most companies. London, of course, has always emphasized its exclusive artists, a hallmark of vice president Terry McEwen's classical department, so it should not be surprising. Harper cited the most recent: When Luciano Pavarotti opened the fall Lyric Opera of Chicago season as Nemorino in *L'Elisir d'Amore*, there was huge signing party for him in Rose Discount, the central downtown record store in Chicago. Then when the Italian tenor came out to San

Francisco for some eagerly awaited Calaf's in *Turandot*, Harper planned a huge party at the equally well located Odyssey Records there. At Odyssey there was an Italian street band outside, and the line of the lunch-hour San Franciscans stretched for blocks and blocks. Pavarotti's frequent partner, Joan Sutherland, has been involved this fall in some rare performances of Massenet's *Le Roi de Lahore* up in Vancouver. During the run she came down to Tower Records in Seattle and there was a huge outdoor signing party on the four acres of land next to Tower's immense parking lot (the amount of space seems totally inconceivable to a New Yorker!).

In the orchestral line London recently issued Mahler's Fifth with the slow movement of the Tenth, conducted by Zubin Mehta with the Los Angeles Philharmonic. Making a deal with Wherehouse of California, there was a direct

(Continued on page 77)

CLASSICAL RETAIL REPORT

DECEMBER 3, 1977
CLASSIC OF THE WEEK



**PUCCINI
EDGAR**
SCOTTO, BERGONZI, QUELER
Columbia

BEST SELLERS OF THE WEEK

PUCCINI: EDGAR—Scotto, Bergonzi, Queler—Columbia
DONIZETTI: LUCIA DI LAMMERMOOR—Caballe, Carreras, Lopez-Cobos, Philips
MUSSORGSKY: BORIS GODUNOV—Talvela, Gedda, Semkow—Angel
VERDI: REQUIEM—Price, Baker, Luchetti, Van Dam, Solti—RCA
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Wixell, Bonyng—London

KORVETTES/U.S.

BACH: CHRISTMAS ORATORIO—Ledger—Angel
BRAHMS: COMPLETE SYMPHONIES—Jochum—Angel
GREATEST HITS OF 1720—Columbia
MUSSORGSKY: BORIS GODUNOV—Angel
LUCIANO PAVAROTTI'S FAVORITE ARIAS—London
PUCCINI: EDGAR—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
TCHAIKOVSKY: SYMPHONY NO. 6—Solti—London
VERDI: REQUIEM—RCA
VERDI: IL TROVATORE—London

SAM GOODY/EAST COAST

BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG
BRAHMS: VIOLIN CONCERTO—Perlman—Angel
DONIZETTI: LUCIA DI LAMMERMOOR—Philips
GREATEST HITS OF 1720—Columbia
MUSSORGSKY: BORIS GODUNOV—Angel
PUCCINI: EDGAR—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
PERAHIA PLAYS SCHUMANN—Columbia
VERDI: REQUIEM—RCA
VERDI: IL TROVATORE—London

LAURY'S/CHICAGO

BRAHMS: VIOLIN CONCERTO—Perlman—Angel

BRUCKNER: SYMPHONY NO. 9—Giulini—Angel
GERSHWIN: AMERICAN IN PARIS—Ozawa—DG
HANDEL: MESSIAH—Ameling, Marriner—Argo
PHILIP JONES BRASS ENSEMBLE—HNH
LISZT: ANNEES DE PELERINAGE—Berman—DG
RUSSIAN ORCHESTRAL PIECES—Barenboim—DG
TASHI PLAYS STRAVINSKY—RCA
TCHAIKOVSKY: SYMPHONY NO. 6—Solti—London
VERDI: REQUIEM—RCA

VOGUE RECORDS/LOS ANGELES

BACH: BRANDENBURG CONCERTOS—Leonhardt—ABC
DONIZETTI: LUCIA DI LAMMERMOOR—Philips
GO FOR BAROQUE—Victrola
HARRISON: ELEGIAIC SYMPHONY—Hughes—1750 Arch
HINDEMITH: FOUR TEMPERMENTS—Delos
LISZT: ANNEES DE PELERINAGE—Berman—DG
PUCCINI: EDGAR—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—Columbia
VERDI: IL TROVATORE—London

ODYSSEY RECORDS/ SAN FRANCISCO

BACH: BRANDENBURG CONCERTOS—Leonhardt—ABC
BERLIOZ: SYMPHONY FANTASTIQUE—Bernstein—Angel
BRAHMS: PIANO CONCERTO NO. 2—Pollini, Abbado—DG
BRAHMS: REQUIEM—Cotrubas, Maazel—Columbia
BRAHMS: SERENADE—Haitink—Philips
DONIZETTI: LUCIA DI LAMMERMOOR—Philips
DVORAK: SYMPHONY NO. 9—Karajan—Angel
MENDELSSOHN: MIDSUMMER NIGHT'S DREAM—Ormandy—RCA
PUCCINI: EDGAR—Columbia
TCHAIKOVSKY: ROMEO AND JULIET—Ormandy—RCA

TOWER RECORDS/ SAN FRANCISCO

BRAHMS: COMPLETE SYMPHONIES—Jochum—Angel
DONIZETTI: LUCIA DI LAMMERMOOR—Philips
MAHLER: SYMPHONY NO. 5—Mehta—London
MUSSORGSKY: BORIS GODUNOV—Angel
OFFENBACH: LA PERICHOLE—Crespin, Lombard—Columbia
PUCCINI: EDGAR—Columbia
SAINT-SAENS: SYMPHONY NO. 3—De Waart—Philips
SIBELIUS: SYMPHONY NO. 4—Davis—Philips
VERDI: SIMON BOCCANEGRA—Freni, Carreras, Cappuccilli, Abbado—DG
VERDI: IL TROVATORE—London

An Opera Lover's Dream:

New This Month from
Columbia Masterworks

3-RECORD
SET

DONIZETTI

L'Elisir d'Amore

COTRUBAS/DOMINGO

EVANS/WIXELL/WATSON

THE ROYAL OPERA HOUSE, COVENT GARDEN
JOHN PRITCHARD



M2 34585

**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

DECEMBER 3, 1977

DEC. 3	NOV. 26	
1	1	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN AGAIN LTD/1974
2	2	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
3	4	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
4	3	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)
5	5	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
6	20	REACH FOR IT GEORGE DUKE/Epic 8 50463
7	14	NATIVE NEW YORKER ODYSSEY/RCA 11129
8	8	GOIN' PLACES JACKSONS/Epic 8 50454
9	6	DUSIC BRICK/Bang 734
10	10	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622

11	7	DO YOUR DANCE (PART II) ROSE ROYCE/Whitfield WHI 8440 (WB)
12	9	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023
13	18	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)
14	15	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453
15	13	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
16	11	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)
17	19	IF IT DON'T FIT, DON'T FORCE IT KELLE PATTERSON/Shadybrook SB 45 1041
18	12	BRICK HOUSE COMMODORES/Motown M 1425F
19	25	DANCE, DANCE, DANCE (YOWSAH, YOWSAH YOWSAH) CHIC/Atlantic 3435
20	16	SHAKE IT WELL DRAMATICS/ABC 12299
21	23	ANY WAY YOU WANT ME SYLVERS/Capitol 4493
22	26	FFUN CON FUNK SHUN/Mercury 73959
23	17	"STAR WARS" THEME/ CANTINA BAND MECO/Millennium MN 604
24	31	LOVELY DAY BILL WITHERS/Columbia 3 10627
25	28	I'M HERE AGAIN THELMA HOUSTON/Tamla T 54287 (Motown)
26	21	FLOAT ON FLOATERS/ABC 12284
27	22	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA 11064
28	30	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic)
29	36	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F
30	27	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10486
31	24	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)
32	35	JOY TO HAVE YOUR LOVE PATTI LABELLE/Epic 8 50445
33	38	DO DO WAP IS STRONG CURTIS MAYFIELD/Curtom CMS 0131 (WB)
34	37	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314
35	44	OOH BOY ROSE ROYCE/Whitfield WHI 8491 (WB)
36	41	SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/Buddah 584 (Arista)
37	43	BELLE AL GREEN/Hi 77505 (Cream)
38	33	RUNNING AWAY ROY AYERS UBIQUITY/Polydor 14415
39	42	BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900
40	32	FUNK FUNK CAMEO/Chocolate City CC 011 (Casablanca)
41	49	IN A LIFETIME TEMPTATIONS/Atlantic 3436
42	29	WORK ON ME O'JAYS/Phila. Intl. Z58 3631 (CBS)
43	45	LOVER JONES JOHNNY GUITAR WATSON/DJM DJUS 1029 (Amherst)
44	48	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (T.K.)
45	51	COME GO WITH ME POCKETS/Columbia 3 10632
46	56	KISS ME (THE WAY I LIKE IT) GEORGE MCCRAE/T.K. 1024
47	55	OUR LOVE NATALIE COLE/Capitol 4509
48	50	RUNNIN' FOR YOUR LOVIN' BROTHERS JOHNSON/A&M 1982
49	57	GALAXY WAR/MCA 40820
50	52	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535
51	53	FUNKY MONKEY MANDRILL/Arista 2074
52	40	ALL YOU GOT TYRONE DAVIS/Columbia 3 10604
53	59	AS STEVIE WONDER/Tamla T 54291 F
54	63	JACK & JILL RAYDIO/Arista 0283
55	58	MELODIES MADE IN U.S.A./De-lie DE 900
56	62	MORE THAN A WOMAN TAVARES/Capitol 4500
57	64	COCOMOTION EL COCO/AVI 147 S
58	—	ON FIRE 1 CONNECTION/Dash 5041 (T.K.)
59	66	TAKE ME AS I AM PHILLIP WYNNE/Atlantic 44227
60	67	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)
61	61	GET YOUR STUFF OFF INGRAM/H&L 9689
62	68	CHEATERS NEVER WIN LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)
63	60	SUPER SEXY LEON HAYWOOD/MCA 40793
64	70	EASY COMIN' OUT WILLIAM BELL/Mercury 73961
65	—	BABY, BABY MY LOVE'S ALL FOR YOU DENICE WILLIAMS/Columbia 3 10648
66	—	WRAP YOUR ARMS AROUND ME KC & SUNSHINE BAND/T.K. 1022
67	69	YOU NEED TO BE LOVED GERMAINE JACKSON/Motown 1409
68	—	WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (T.K.)
69	71	HAVING A PARTY POINTER SISTERS/ABC Blue Thumb 275
70	—	WIDE STRIDE BILLY PRESTON/A&M 1980
71	72	RUNAWAY SALSOL ORCH. FEATURING LOLETTA HOLLOWAY/Salsoul SZ 2045
72	—	DANCE TO THE MUSIC MUSCLE SHOALS HORNS/Ariola America 7674
73	—	I'M GONNA MAKE YOU MY WIFE WHISPERS/RCA SB 11139
74	74	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor)
75	—	A PIECE OF THE ACTION MAVIS STAPLES/Curtom CMS 0132 (WB)

New Wave News

(Continued from page 36)

SHOCK-WAVES: The first major new wave package tour featuring the Ramones, Talking Heads and Eddie the Hot Rods ran into a bit of trouble at the Capitol Theatre in Passaic, New Jersey. It seems that Ramones lead singer, Joey, suffers from allergies and while administering a self-remedy, an exploding kettle scalded his face and chest. The tour's Detroit and Cleveland dates were cancelled, but Chicago, St. Louis, San Francisco, Milwaukee, L.A., San Jose and K.C.



are still in for some exciting evenings of music. The Jersey show, which included CBGB veterans Tuff Darts, was a killer.

Speaking of the Tuff Darts, their work at New York's newest recording facility, Power Station, is just about completed with Ian Hunter having stopped by to lay down some piano tracks. Photographer Vinnie Persico caught the gang in the control room where

Tony Bongiovi and Bob Clearmountain are handling the production and engineering respectively. Keep your ears open for this one.

NEW SINGLES: A couple of '60s classics given punk treatments have been recently released and while the song ideas are refreshing, in these cases, they do not translate well. London (MCA U.K.) have attempted a version of "Friday On My Mind" on their ep with disastrous results. Their original material fares better. The Diodes from Canada (Columbia) makes their debut with "Red Rubber Ball." The group obviously has some imagination, but they fail to put it to use here. Two new Stiff 7"ers are the Damned's "Problem Child" (produced by Nick Mason) and Larry Wallis' "Police Car," the latter, a super effort. Other singles of note include "Priorities" by Trash (Polydor U.K.), a good solid rocker that can be listened to over and over again; "Chinese Gangster" and "Crap Hands," part of an ep from Warm Gun (RCA France) and the Viletones' ep (Vile Canada) which lives up to their reputation. In the 12" category is "Rejected" by Stanley Frank.

WHEELS KEEP ON TURNIN': The man who nationally marketed grainola and then turned to the live sex show circuit is now producing and promoting punk rock. Rod Swenson recently set up a reenactment of a Dead Boys recording session with producer Genya Ravan for a TV show called "Punk Cult" which will air early next year. Also on the show will be the ubiquitous Ramones and Blondie.

R&B REGIONAL BREAKOUTS

Singles

East:

War (MCA)
T Connection (Dash)
Emotions (Stax)

South:

Pockets (Columbia)
William Bell (Mercury)
Dorothy Moore (Malaco)

Midwest:

George McCrae (TK)
Tavares (Capitol)
Natalie Cole (Capitol)
Phillippe Wynne (Atlantic)
KC & The Sunshine Band (TK)
Emotions (Stax)

West:

George McCrae (TK)
War (MCA)
Tavares (Capitol)

Albums

East:

Earth, Wind & Fire (Columbia)
War (MCA)
Santa Esmeralda (Casablanca)

South:

Earth, Wind & Fire (Columbia)

Midwest:

Earth, Wind & Fire (Columbia)
War (MCA)
Santa Esmeralda (Casablanca)
Temptations (Atlantic)

West:

Earth, Wind & Fire (Columbia)
Santa Esmeralda (Casablanca)
Temptations (Atlantic)

RECORD WORLD THE R&B LP CHART

DECEMBER 3, 1977

1. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
4. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRY WHITE/20th Century T 543
2. **COMMODORES LIVE**
Motown M9 894A2
3. **SOMETHING TO LOVE**
LTD/A&M SP 4646
5. **TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
6. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
9. **REJOICE**
EMOTIONS/Columbia PC 34762
7. **BRICK**
Bang BLP 409
8. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
11. **BABY IT'S ME**
DIANA ROSS/Motown M7 890R1
10. **TURNIN' ON**
HIGH INERGY/Gordy G6 978S1 (Motown)
13. **ODYSSEY**
RCA APL1 2204
14. **PATTI LABELLE**
Epic PE 34847
18. **COMMODORES**
Motown M7 884R1
15. **COME GO WITH US**
POCKETS/Columbia PC 34879
19. **BRASS CONSTRUCTION III**
BRASS CONSTRUCTION/United Artists LA775 H
25. **STAR WARS AND OTHER GALACTIC FUNK**
MECO/Millennium MNLP 8001
16. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
28. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
17. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 7078 2
22. **SONG BIRD**
DENIECE WILLIAMS/Columbia JC 34911
20. **ACTION**
BLACKBYRDS/Fantasy F 9535
23. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
21. **MENAGERIE**
BILL WITHERS/Columbia JC 34903
32. **VILLAGE PEOPLE**
Casablanca NBLP 7064
27. **MOONFLOWER**
SANTANA/Columbia C2 34914
26. **WE ARE ONE**
MANDRILL/Arista AB 4144
29. **GOIN' PLACES**
THE JACKSONS/Epic JE 34835
30. **SHAKE IT WELL**
DRAMATICS/ABC AB 1010
31. **THE DEVIL IN ME**
THELMA HOUSTON/Tamla T7 358R1
24. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
33. **GALAXY**
WAR/MCA 3030
36. **ONLY THE STRONG SURVIVE**
BILLY PAUL/Phila. Intl. PZ 34923 (CBS)
34. **HEADS**
BOB JAMES/Tappan Zee JC 34896 (CBS)
35. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
38. **PORTFOLIO**
GRACE JONES/Island 1LPS 9470 (RSO)
37. **DON'T LET ME BE MISUNDERSTOOD**
SANTA ESPERANZA starring LEROY GOMEZ/Casablanca NBLP 7080
40. **POWER TO LOVE**
MANCHILD/Chi Sound LA765 G (UA)
12. **ALL 'N ALL**
EWF/Columbia JC 34905
40. **HERE TO TEMPT YOU**
TEMPTATIONS/Atlantic SD 19143

Hologram Inks Cab Calloway



Cab Calloway has signed a recording pact with Hologram Records. Pictured above, taking a break from the studio sessions at The Record Plant are, from left: (standing) Stan Scotland, Calloway's agent from ICM; Alfred Schweitzman, executive vice president of Hologram; Calloway; Roy Cicala, president of The Record Plant; (seated) Joe Greenberg, president of Hologram; and Abe Silverstein, chairman of the board of Hologram Records.

Pirates Sentenced in West Virginia

■ **ELKINS, W. VA.** — Four men who pleaded guilty to charges of willful copyright infringement in September received one-year suspended jail sentences, terms of probation and fines of \$1,000 to \$10,000 in Federal District Court here.

The defendants also agreed not to contest the government's request for an order to destroy a quantity of 8-track cartridge tapes and equipment seized from them by the FBI and estimated to be worth about \$200 thousand.

Disco File (Continued from page 38)

material by the Trammmps ("Disco Inferno"), Ralph MacDonald ("Calypso Breakdown"), Kool & the Gang ("Open Sesame"), MFSL ("K-Jee") and others. Two of the new Bee Gees songs, "Stayin' Alive" and "Night Fever," are crisp and pumping in the "Jive Talkin'" vein and the group's piercing little voices keep you on edge throughout. But David Shire's three original instrumentals, all done in an elegant, pseudo-Philadelphia style, have the often unbalanced sound of a live dance band rather than the ultrasleek disco orchestra sound we're used to. Still, this is a fine collection, a nice combination of new and familiar material, and it certainly whets our appetite to finally see the film. (It should be noted that disco music also forms the bulk of the material on Columbia's "Looking for Mr. Goodbar" sound track album, too. Among the selections are the original, if much shortened, versions of "Try Me I Know We Can Make It," "Don't Leave Me This Way," "Love Hangover," "Lowdown" and "Backstabbers.") . . . The disco disc version of Leo Sayer's "Thunder In My Heart" (6:30 on Warner Brothers) emphasizes the pounding rock/disco potential only hinted at on the single and lp cut versions. The break, intertwining Latin percussion and swirling strings and then blending back to the powerhouse vocals, gives the record just the edge it needed.

Other notable albums: King Errisson's "L.A. Bound" (Westbound) has been showing up on top 10 listings for several weeks now with nearly every one of its five cuts getting reports. Produced by Dennis Coffey and Mike Theodore, masters of the modern Detroit sound, the album is technically exciting but, for me at least, it falls short of the kind of involvement and depth previous Westbound records have always delivered in abundance. With those reservations, "Manhattan Love Song" (10:21) is still a fascinatingly moody composition (compare "Harlem Nocturne" for style) that has a number of fine passages and "Disco Congo" is certainly a percussive tour de force. Also getting a lot of play: "Sal Soul Sister," which echoes "Fire Down Below" at first, and "Well, Have a Nice Day" . . . The title cut from Billy Paul's new album, "Only the Strong Survive" (Philadelphia International) is a revival of the Gamble & Huff song originally recorded by Jerry Butler, but here it's given a modern, upbeat slant and an energetic, long ending with some of Paul's better riffing vocals that puts it over . . . I'm not really won over by the lead vocals on Lonnie Smith's "Funk Reaction" (the title cut of his new Lester Radio Corp. album, available through TK), but the disco break is so effective, the female vocals so slickly sweet 'n' sexy, and the final instrumental section so chugging-hot that it began to really get to me after a few listens. Nice funk-up jazz; see what you think.

RECORD WORLD THE JAZZ LP CHART

DECEMBER 3, 1977

1. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
2. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
3. **HEADS**
BOB JAMES/Tappan Zee JC 34896 (CBS)
4. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
5. **ACTION**
BLACKBYRDS/Fantasy F 9535
6. **RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
7. **BLOW IT OUT**
TOM SCOTT/Ode BL 34966 (CBS)
8. **LIFELINE**
ROY AYEYERS UBIQUITY/Polydor PD 1 6108
9. **MAGIC**
BILLY COBHAM/Columbia JC 34939
10. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
11. **BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/Arista ABC 4147
12. **NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34971
13. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
14. **SPELLBOUND**
ALPHONSO JOHNSON/Epic JE 34869
15. **LOOK TO THE RAINBOW**
(AL JARREAU LIVE IN EUROPE)
AL JARREAU/Warner Bros. 2BZ 3052
16. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
17. **BUNDLE OF JOY**
FREDDIE HUBBARD/Columbia JC 34902
18. **BYABLUE**
KEITH JARRETT/ABC Impulse AS 9331
19. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
20. **COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
21. **PICCOLO**
RON CARTER QUARTET/Milestone M 55004
22. **THE QUINTET**
V.S.O.P./Columbia C2 34976
23. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
24. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
25. **SENIOR BLUES**
URBIE GREEN/CTI 7079
26. **MANHATTAN SPECIAL**
TERUO NAKAMURA & THE RISING SUN/Polydor PD 1 6119
27. **THE SURVIVOR'S SUITE**
KEITH JARRETT/ECM 1 1085 (Polydor)
28. **SKY ISLANDS**
CALDERA/Capitol 11658
29. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**
CTI 7007
30. **OXYGENE**
JEAN-MICHEL JARRE/Polydor PD 6112
31. **I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
32. **MONTREAUX SUMMIT, VOL. 1**
VARIOUS ARTISTS/Columbia JG 35005
33. **SOPHISTICATED GIANT**
DEXTER GORDON/Columbia JC 34989
34. **TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
35. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
36. **MELODIES**
JAN HAMMER GROUP/Nemperor JZ 35003
37. **TIGHTROPE**
STEVE KAHN/Columbia JC 34857
38. **CAPE TOWN FRINGE**
DOLLAR BRAND/Chiaroscuro CR 2004
39. **SOMETHING YOU GOT**
ART FARMER/CTI 7080
40. **FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 (UA)

James at Carnegie Hall



Tappan Zee/Columbia recording artist Bob James recently appeared for one night at New York's Carnegie Hall. James' debut album on Tappan Zee/Columbia (of which he is president) is entitled "Heads." Pictured backstage are, from left: Peter Paul, general manager, talent director, Tappan Zee; Bob Sherwood, vice president, national promotion, Columbia; Dr. George Butler, vice president, jazz/progressive a&r, Columbia; James; Michael Tannen, attorney; Paul Simon; John Klemmer; Thijs Van Leer; and Jim Fishel, manager, Columbia a&r.

Cambria Seeks New Audience For Flamenco

By MIKE FALCON

■ LOS ANGELES — Flamenco guitar has taken a new twist with a recent release from Cambria Productions, a company formed to produce and distribute "Flamenco U.S.A." by Jan Davis and the Flamenco Boogie Band. While there have been other attempts to integrate the flamenco sound into a more contemporary format, notably by the group Carmen, Cambria is aggressively seeking to demonstrate that the Flamenco Boogie band is not just another studio one-shot affair.

Towards this end, Jan Davis and company are seeking concert hall engagements along with the string sections of major orchestras. "We intend to combine a number of different influences, from the sublime to the funky," suggested Davis, "and we also want to demonstrate that flamenco is not a popular lost art."

While Davis admits that "pure" flamenco is a difficult thing to find, he nevertheless thinks that, even in popularized forms, there should be something of cultural substance. "One of the

major differences between our group and many others that have tried to capitalize on the flamenco sound is that the primary focus here is the acoustic sound of the flamenco guitar. There are other groups that use a flamenco feel, but an electric guitar changes the inherent feel, and I think that's a cop-out." Other member of the Flamenco Boogie Band use electrified instruments, but another critical aspect of flamenco music, according to David, must also be captured, in addition to the acoustic presentation.

"One of the things that fascinates me the most about flamenco music is the complicated rhythmic patterns that emerge," noted Davis, "and I think we find that audiences are affected by accurate renditions of flamenco rhythms. It's crucial to the performance." One of Davis' major points in describing the flamenco heritage is allegiance to traditional rhythmic influences.

"I approached a few people with the flamenco idea," stated Davis, "but I realized that to accurately convey the messages I wanted to get across, I'd have to do this on my own." Davis readily admits that he does not like to get involved in the business aspects of the music industry, preferring instead to concentrate on the act. "There came the time when I saw, however, that I'd have to get into that end of it also," recounted Davis, who later worked out a business agreement with Stan Herzog, another guitarist who now handles the business end of Cambria as vice president of sales and promotion.

The label has no plans to increase its roster until some more immediate goals are met. "What I really want to do is put the sound of flamenco into the

CONCERT REVIEW

Miller, Buffalo Rock The Forum

■ LOS ANGELES—As the house lights suddenly went down at the Forum, Pegasus glowed softly on a full-color backdrop of the album cover. Green lasers shot up from the stage instead of palm fronds, and Steve Miller (Capitol), in white, stepped out of the dimness to greet the audience. Then came the long percussive opening of "Swingtown," and the rest of the band joined in with a laid-back version of the song.

Things speeded up a bit on "True Fine Love," where acoustic piano chords stood up well. Norton Buffalo's duet with Miller on ten-year-old "Living in the USA" was promising, but the

energy faded out again in "Space Cowboy." The volume was there, but for the first part of the set the group's playing had a slightly distracted air about it.

Special Effects

All together, onstage were Miller and two other guitarists, a bass player, a drummer on a double set, a keyboard player with synthesizer and piano, and Norton Buffalo, looking very relaxed on harmonica and various percussion instruments. All the musicians were good, and very experienced. The sound system was fine and the lights were also well done, right down to special effects such as drumsticks with lighted tips. One interlude where the band left the stage was filled by Byron Allred on synthesizer and Ron Goldstein on lasers, providing a "Wizard of Oz"/"Star Wars" effect.

Steve Miller's show is amazing because he can get up and play hits for an hour and a half, and not have nearly exhausted his repertoire of chartworthy Miller songs. Few new ones were performed, but by the end of "Maelstrom"—a medieval-flavored song by Greg Douglas—and David Denny's "The Stake" were finally together in their enthusiasm. On "Rock 'N Me," the lights on Miller in his white clothes were like sunlight.

Norton Buffalo's own band opened the show—with bass, pedal steel, and electric guitar, as well as fiddle, drums and Buffalo's own harmonicas.

Becky Sue Epstein

Gayle Gets Gold

■ LOS ANGELES—Gordon Bosin, VP of marketing for United Artists Records, has announced the multiple RIAA gold certifications of Crystal Gayle's current album "We Must Believe In Magic" and her hit single from that album, "Don't It Make My Brown Eyes Blue."

Kostelanetz Honored By 3rd St. School



The Third Street Music School Settlement held its 83rd Anniversary Luncheon on November 16 at the Plaza Hotel in New York. Andre Kostelanetz was the recipient of the school's Award for Distinguished Achievement in Music; Amyas Ames, chairman of the board of Lincoln Center, received the school's Award for Distinguished Service to Music. The Third Street Music School Settlement is the original music settlement school in the U.S. Currently, an average of 1000 children attend classes each week, either free or for a small fee. Shown above at the luncheon are, from left: John Steinway of Steinway and Sons, the piano manufacturer; John Phillips, president, CBS/Columbia Group; and chairman of the luncheon; Kostelanetz; Ames; and Philip R. Warner, president of the Third Street Music School Settlement.

Mathis Honored



On November 3, M. Richard Asher (right) president of CBS Records International, presented Johnny Mathis with the coveted Crystal Globe Award. The Crystal Globe, which signifies the sale of over five million albums outside of the United States, was presented at an awards luncheon held at the Bijou Restaurant in New York City. Mathis, whose latest album is entitled "Hold Me, Thrill Me, Kiss Me," had been in New York for a limited sold-out engagement at the Westchester Premier Theatre November 1-6.

Dialogue (Continued from page 26)

because if you're trying to build a major act, it takes time. What difference can an early hype make? To make some people aware? That's not a long range goal.

RW: It seemed to me that your approach was very different from the way most record labels handle their new acts. They usually like to make people aware of their existence and maybe build some excitement just prior to the release of an album. You even abstained from sending a signing photo to the trades.

Prager: Right. There was zero. I felt that if you were doing something prestigious, which I hoped Foreigner would be, it would be unnecessary. When Atlantic called and said they were sending out the signing notice to the trades, I said "No" and they really were quite stunned. It was a minor thing; that certainly was not what made Foreigner. I just told them that I did not want this group, Foreigner, to be treated in the customary fashion. They obliged and on top of that, they were understanding. Instead of push, push, push, hype, hype, it was—if this thing is as good as we all think it is we'll just let it happen.

RW: Foreigner started out very low-keyed on the road as well, playing a lot of tertiary markets until it seemed they had most of them covered.

Prager: You have to. It's ridiculous putting a new group into major markets too soon. We were very lucky when Dan Weiner and Fred Bohlander—two super agents got us a three week tie-in with the Doobie Bros., playing all out-of-the-way markets so there would be very little attention paid to them during the time they needed to get some road chops.

RW: How long did it take before Foreigner was able to roll into the major cities?

Prager: I think we've done the most remarkable job of covering all markets. You must remember Foreigner was only on the road since April. When we finished our first tour at the end of October, we played every major market I could think of with the exception of Miami, which was cancelled, and New York.

When people in our business think of management... it's usually not too flattering... I believe that influence is essential because the average artist has too much on his mind.

RW: Why not New York?

Prager: I would liken some of the promoters around the country to walrus in Walt Disney wildlife movies where they have their harems and they're really set. They sit on the beach and they don't have to do anything until some young buck comes along. Then they just sit back and wait for you to make it. Then they come through. It is very difficult to break in New York. The promoter situation there is such that when you break, they'll throw you a bone to break you in the traditional sense in that market. We refused that bone. We're waiting to see what will happen. So far, nothing's been right. And if Ron Delsener is listening, he's not really an old walrus but neither is he the young buck I used to know.

RW: You must be longing for that sense of accomplishment to finally do it.

Prager: No. That sense of accomplishment was essential to me in Los Angeles. Not in New York. I think most of the music business has moved to Los Angeles, I'm sorry to say as a New Yorker like yourself. If you make it in New York but not in Los Angeles, somehow you lose half the country. The reverse is not true. Incidentally, I feel that San Francisco is the single most difficult market to break in. Bill Graham has been fantastic to us, but even playing the "Day on the Green" before 90,000 kids somehow I don't think the radio community backs up the development of new artists there and I hope that will change.

RW: When can we expect the next Foreigner album?

Prager: We're aiming for February and I have no idea what it is going to sound like. I think there's room for Foreigner to improve, develop and evolve. They should all be contributing more on the next album because they've all matured and gained confidence which should make for a better album. They were a very young band on the first album. It's hard to believe that less than a year ago I gave Lou Gramm a prize for best performance at a rehearsal.

RW: Now that you've had substantial success as a manager, can you picture yourself going back to a label situation?

Prager: Never. I will never have a label distributed by a label. If we could have put Foreigner under a new label, I don't think we would have because the competition within the distributing record company would have been too great. I think the new sub-labels are going to find that out in the long run. Part of our success was a&r assistance from Atlantic's John Kalodner. His involvement was what you hope for but seldom if ever get from a record company. It was constructive and honest in the best tradition of Atlantic. What really made Atlantic a great record company was that kind of positive input from Ahmet, Wexler, Greenberg, Dowd, Arif etc. Just to be able to discuss your records with knowledgeable people who care is invaluable. Through our discussions with many people at Atlantic we were able to formulate directions, opinions and conclusions. If we were a custom label, we wouldn't have had anything like that so I'll do without the custom label anytime in return for so much caring and taste. The problem is that too many artists have too much freedom and autonomy and not enough constructive pressure on them. I'm not talking about musical pressure, I'm talking about direction: where they're going, and what they have to do to get there. There are very few managers who have experience in that area. When people in our business think of management, I don't know what they think about it, but it's usually not too flattering. I believe that influence is essential because the average artist has too much on his mind, too much responsibility and its almost unbearable. Managers don't like to step in and use a heavy hand in what are considered the sensitive areas. I try to do that in a way that is not destructive, that is not harmful, but will still accomplish what you really need: a record that the promotion department can get played. The artist isn't thinking about that when he's thinking about his music. So it's a projection that has to be laid on them in a way they can take. You may have certain artists that shouldn't be influenced and just do what they want to do. A lot of the ones who fail could be doing a lot better if they had someone pointing out to them what has to be done. We have an extraordinarily receptive group. They want to see how all the pieces fit together and can be maximized without selling out. There's a tremendous integrity and there's also the awareness—I believe I have played a very important part in creating that awareness. You can do that when you are dealing with bright, flexible people. If you have artists that are very talented but are neither bright nor flexible, you can be extremely limited.

We believed Atlantic was ready for a happening. We did our best to give it to them. From that point on they dazzled us. Dickie Kline, Tunc Erim, everybody from coast to coast at Atlantic and WEA and the Scotti brothers gave us their best efforts. When all the pieces come together this is a fantastic business. When you sell three million on your first album that's really taking care of business.

Hall & Oates Get Gold



RCA Records artists Daryl Hall and John Oates' current album, "Beauty On A Back Street," has been certified gold by the RIAA. "Beauty" marks the fifth time (three albums, two singles) the potent duo has struck recording gold. At the RCA Records presentation celebration are, standing, from left: Ray Harris, director, national r&b promotion, RCA Records; Ron Ross, manager, product merchandising, RCA Records; Mario DeFilippo, division vice president, commercial sales, RCA Records; Tommy Mottola, manager of Daryl Hall and John Oates; Daryl Hall; John Oates; Niles Siegel, director, national album promotion, RCA Records; Mike Becce, director, national singles promotion and administration, RCA Records; Mel Ilberman, division vice president, creative affairs, RCA Records; and Bob Summer, division vice president, marketing operations, RCA Records; (kneeling) Tony Montgomery, manager, national singles sales, RCA Records; Michael Abramson, director, national secondary promotion, RCA Records; Jack Chudnoff, director, creative services, RCA Records; and Frank O'Donnell, manager, national sales operations, RCA Records.

London's Harper — and Some New Records

By SPEIGHT JENKINS

■ NEW YORK — Having lunch with John Harper, national classical sales manager for London Records, is always a lesson in adventurous salesmanship. London may not be the only company involved in clever promotion, but it always seems as though the British-based company is the most original of all classical labels.

One of the basic non-original ingredients of Harper's sales maneuvers is the personal appearance signing party, but London holds more of these than most companies. London, of course, has always emphasized its exclusive artists, a hallmark of vice president Terry McEwen's classical department, so it should not be surprising. Harper cited the most recent: When Luciano Pavarotti opened the fall Lyric Opera of Chicago season as Nemorino in *L'Elisir d'Amore*, there was huge signing party for him in Rose Discount, the central downtown record store in Chicago. Then when the Italian tenor came out to San

Francisco for some eagerly awaited Calafs in *Turandot*, Harper planned a huge party at the equally well located Odyssey Records there. At Odyssey there was an Italian street band outside, and the line of the lunch-hour San Franciscans stretched for blocks and blocks. Pavarotti's frequent partner, Joan Sutherland, has been involved this fall in some rare performances of Massenet's *Le Roi de Lahore* up in Vancouver. During the run she came down to Tower Records in Seattle and there was a huge outdoor signing party on the four acres of land next to Tower's immense parking lot (the amount of space seems totally inconceivable to a New Yorker!).

In the orchestral line London recently issued Mahler's Fifth with the slow movement of the Tenth, conducted by Zubin Mehta with the Los Angeles Philharmonic. Making a deal with Wherehouse of California, there was a direct

(Continued on page 77)

CLASSICAL RETAIL REPORT

DECEMBER 3, 1977

CLASSIC OF THE WEEK



PUCCINI

EDGAR

SCOTTO, BERGONZI, QUELER
Columbia

BEST SELLERS OF THE WEEK

PUCCINI: EDGAR—Scotto, Bergonzi, Queler—Columbia

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

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

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

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

KORVETTES/U.S.

BACH: CHRISTMAS ORATORIO—Ledger—Angel

BRAHMS: COMPLETE SYMPHONIES—Jochum—Angel

GREATEST HITS OF 1720—Columbia

MUSSORGSKY: BORIS GODUNOV—Angel

LUCIANO PAVAROTTI'S FAVORITE ARIAS—London

PUCCINI: EDGAR—Columbia

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

TCHAIKOVSKY: SYMPHONY NO. 6—Solti—London

VERDI: REQUIEM—RCA

VERDI: IL TROVATORE—London

SAM GOODY/EAST COAST

BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG

BRAHMS: VIOLIN CONCERTO—Perlman—Angel

DONIZETTI: LUCIA DI LAMMERMOOR—Philips

GREATEST HITS OF 1720—Columbia

MUSSORGSKY: BORIS GODUNOV—Angel

PUCCINI: EDGAR—Columbia

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

PERAHIA PLAYS SCHUMANN—Columbia

VERDI: REQUIEM—RCA

VERDI: IL TROVATORE—London

LAURY'S/CHICAGO

BRAHMS: VIOLIN CONCERTO—Perlman—Angel

BRUCKNER: SYMPHONY NO. 9—Giulini—Angel

GERSHWIN: AMERICAN IN PARIS—Ozawa—DG

HANDEL: MESSIAH—Ameling, Marriner—Argo

PHILIP JONES BRASS ENSEMBLE—HNH

LISZT: ANNEES DE PELERINAGE—Berman—DG

RUSSIAN ORCHESTRAL PIECES—Barenboim—DG

TASHI PLAYS STRAVINSKY—RCA

TCHAIKOVSKY: SYMPHONY NO. 6—Solti—London

VERDI: REQUIEM—RCA

VOGUE RECORDS/LOS ANGELES

BACH: BRANDENBURG CONCERTOS—Leonhardt—ABC

DONIZETTI: LUCIA DI LAMMERMOOR—Philips

GO FOR BAROQUE—Victrola

HARRISON: ELEGYAC SYMPHONY—Hughes—1750 Arch

HINDEMITH: FOUR TEMPERMENTS—Delos

LISZT: ANNEES DE PELERINAGE—Berman—DG

PUCCINI: EDGAR—Columbia

RACHMANINOFF: PIANO CONCERTO NO. 3—Columbia

VERDI: IL TROVATORE—London

ODYSSEY RECORDS/ SAN FRANCISCO

BACH: BRANDENBURG CONCERTOS—Leonhardt—ABC

BERLIOZ: SYMPHONY FANTASTIQUE—Bernstein—Angel

BRAHMS: PIANO CONCERTO NO. 2—Pollini, Abbado—DG

BRAHMS: REQUIEM—Cotrubas, Maazel—Columbia

BRAHMS: SERENADE—Haitink—Philips

DONIZETTI: LUCIA DI LAMMERMOOR—Philips

DVORAK: SYMPHONY NO. 9—Karajan—Angel

MENDELSSOHN: MIDSUMMER NIGHT'S DREAM—Ormandy—RCA

PUCCINI: EDGAR—Columbia

TCHAIKOVSKY: ROMEO AND JULIET—Ormandy—RCA

TOWER RECORDS/ SAN FRANCISCO

BRAHMS: COMPLETE SYMPHONIES—Jochum—Angel

DONIZETTI: LUCIA DI LAMMERMOOR—Philips

MAHLER: SYMPHONY NO. 5—Mehta—London

MUSSORGSKY: BORIS GODUNOV—Angel

OFFENBACH: LA PERICHOLE—Crespin, Lombard—Columbia

PUCCINI: EDGAR—Columbia

SAINT-SAENS: SYMPHONY NO. 3—De Waart—Philips

SIBELIUS: SYMPHONY NO. 4—Davis—Philips

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

VERDI: IL TROVATORE—London

An Opera Lover's Dream:

New This Month from
Columbia Masterworks

3-RECORD
SET

DONIZETTI

L'Elisir d'Amore

COTRUBAS/DOMINGO

EVANS/WIXELL/WATSON

THE ROYAL OPERA HOUSE, COVENT GARDEN
JOHN PRITCHARD



M2 34585



In honour of 100 years of recording
Now, for the first time in 15 years,
at the summit of his career

KARAJAN BEETHOVEN THE SYMPHONIES

The advertisement displays three items: a large black LP set box on the left, a white LP set box on the right, and a black and white photo book in the foreground. The black LP set box is labeled "BEETHOVEN 9 SYMPHONIES KARAJAN" and "BERLIN PHILHARMONIC". The white LP set box is labeled "BEETHOVEN 9 SYMPHONIES KARAJAN" and "BERLIN PHILHARMONIC". The photo book shows a conductor and orchestra.

© 2740 172 · 8-LP set
SKL Price

© 2721 200 · 8-LP set
Limited edition deluxe version

3378 070 · 6-MC set

All newly recorded in the great Philharmonic Hall, Berlin

"the mark of quality"



RADIO WORLD

FCC Probe (Continued from page 3)

and New York, where various informants allege the FCC team has stopped. "I'm not making any statements concerning the investigation, how far it's proceeded, or where it's been at this time."

Execs Called

However, RW was able to determine that subpoenas were issued to a number of label executives based in Los Angeles during mid-October, when the investigating team brought its probe here. While several smaller companies claimed to be unaware of the probe, other labels who were not called to deliver testimony and evidence did admit that talk of such meetings had surfaced.

Independent Promotion

One source who did comply with the probe's requests said that the apparent thrust of the Lo Angeles visit was a study of independent promotion practices, rather than the issues of payola and plugola believed to be central to their hearings in other cities. "They wanted to see all of my records pertaining to the independents we used, and

that was about all they wanted," he said. Other informants, who, like that label exec, preferred to remain anonymous, confirmed that the independent promotion reps appear to be the initial targets for the west coast sessions.

One executive at a major west-coast based label, who preferred to remain anonymous, likewise supported the probe's interest in independent promotion, and added, "I don't really understand why the record companies in particular are being approached with such secrecy. [The investigation] does seem to be centered around the independent promotion reps, although I don't really know why."

"But as far as I can tell, they've contacted virtually every major label here."

Broad Investigation

At the same time, at least one report of much broader requests for information suggests that no single target can as yet be proposed. "Subpoenas went mostly to label chiefs and top executives," another insider claimed, "and in some cases they were looking for everything under

the sun." That source agreed with several reports holding that the FCC team is seeking assistance from record companies in shedding light on a variety of allegations against broadcasters, rather than any specific infractions committed by the labels themselves.

Many Complaints

It is believed that such a breadth of allegations under the probe's scrutiny underscores its origin in a five-year file of charges reported to the FCC's complaints and compliance division, where Kramer was active prior to his appointment to the investigative team. Apart from the confidentiality the investigators are preserving in an effort to protect witnesses, thus encouraging them to cooperate with the probe's requests, the variation in complaints being studied is clearly a

major factor behind the cloudiness of charges at hand.

Other Inquiries

Thus, RW had attempted at several points during the past nine weeks to verify unconfirmed reports of an investigation into independent promotion. Similarly, industry sources have variously reported both FCC and Department of Justice activities centering around possible concert promotion irregularities involving free radio spots and possible coercion of acts by promoters whose close ties with certain stations allegedly included influence over airplay.

Chicago Probe

The concert promotion issue, which was the centerpiece of the Washington hearings' into station WOL, is apparently a prime factor in the probe's recent Chicago visit. The most reliable reports

(Continued on page 77)

RKO Sponsoring Radio Graphics Competition

By SAMUEL GRAHAM

■ LOS ANGELES — Since early January, 1977 the RKO radio chain with the assistance of the National Art Education Association, has sponsored a "radio graphics competition" designed to involve RKO in a program that would have "a meaningful effect on the arts." The competition, open to students at accredited art schools and colleges of design within 11 areas served by RKO stations, awards scholarships of \$2500 to one winner from each region; the eventual national winner will receive a \$10,000 scholarship.

Selection

According to Harvey Mednick, RKO's vice president, special projects, the idea for the project originated in a conversation between RKO president Dwight Case and Jerry Lyman, senior vice president and administrator of RKO's FM division. The regional competitions—in which students were invited to submit visual interpretations of slogans thought to be relative to the philosophy of the station in a particular area, such as WOR-AM's "The true test of humanity is in how humane we are to each other" or 99X's "Dreams. They are what keep the young alive and the old young"—were coordinated in Washington, D.C. The two New York winners, as well as those in Memphis, Boston Washington and Los Angeles (where there are also two for KHI-AM and KRTH-FM), have been chosen; the others will

be announced by the end of the year. After that, the national slogan or "headline" will be revealed leading to the eventual awarding of the \$10,000 scholarship. All scholarships are of course intended to be applied to furthering the student's art education.

Entries

"The original impetus for the competition was to do something meaningful and enlightening in our industry," Mednick said, adding that the principal problem lay in converting "the auditory experience of radio to a visual medium." High school students and professional artists were not eligible, in order to limit the amount of entries (as it was, Mednick commented, there was an average of 100 entries per region); in addition, it was RKO's view that "college students have a better career overview" than younger students. Participation in some areas was limited by RKO's insistence that all entries become the property of the radio chain.

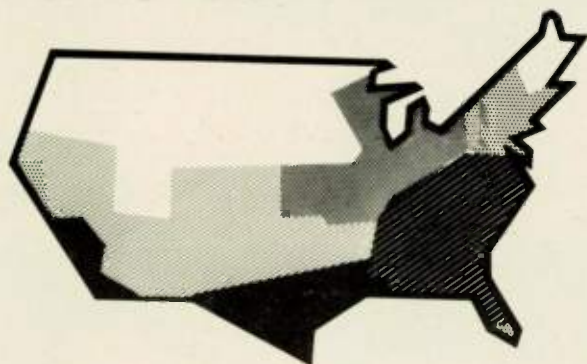
Time Coverage

Winning local entries are recognized by publication in regional editions of Time Magazine, while the final winner's work will be published nationally in Time. Mednick also said that the individual RKO stations have been encouraged to use the winning designs (there are 5-10 runners-up at each station as well) as part of their advertising programs.

Charlie Lake, Bartel Broadcasting

"I have found the radio marketplace feature a welcome and innovative addition to Record World's continuing efforts to become even more valuable to the radio industry."

THE RADIO MARKETPLACE Featuring Suggested Market Playlists



Dedicated To The Needs Of The Music/Record Industry

OUR BULLETS MEAN BUSINESS!

These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

Our Bullets mean business!

It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets which accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business.

You can count on us because we count on facts.



RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS

Record World en Santo Domingo

By CAONABO DIAZ BETANCES

■ Salón de Estudios Mozart, otra la principal casa disquera en la República Dominicana, contempla, eventualmente, retirarse del mercado local como representante de sellos internacionales, así como productora, debido a que los mismos no les están aportando beneficios.

Actualmente dicha compañía representa a Polydor, Hispavox, WS Latino y muchos otros. Según alegan, los gastos en prensa, promoción, royalty y derechos autorales son muy elevados, por lo que no dejan ningún margen de beneficios.

Hace algunas semanas que el Salón de Estudios Mozart suspendió los precios de venta al por mayor a los principales distribuidores del país, alegando que está operando con muy poco "profit." Esta medida ha sido considerada como "muy negativa" por los distribuidores, quienes consideran que la referida casa discográfica verá reducido su mercado a la más mínima expresión, y como consecuencia de esto sufrirán graves efectos los sellos internacionales.

Sin embargo, las demás compañías de discos de Santo Domingo siguen operando normalmente, aunque continuamente sugieren la necesidad de aumentar el precio de los long playings como una medida para garantizar mayores ingresos o beneficios.

No obstante, los disqueros tienen temor de que el público consumidor, que ahora es cuando está adquiriendo mayor poder adquisitivo, no asimile los aumentos. Actualmente los L.P. se venden a \$4.95 al detalle, sin distinción de sellos ni artistas, o sea, que todos valen el mismo precio, siempre y cuando sean prensados localmente.

La Karen Record parece que sigue confrontando dificultades a todos los niveles, pues sus últimos L.P. no están saliendo al mercado debido a problemas que afronta con las compañías prensadoras.

Igualmente ha disminuído fuertemente su promoción, y se ha acarreado algunos serios inconvenientes en la emisora Radio Cristal, de la cual ha asumido la dirección.

Y ya que hablamos de Radio Cristal, fué en esta emisora que otro joven locutor dominicano ha roto nuevamente el record mundial de permanencia ante un

micrófono, llegando hasta 68 horas de labor ininterrumpida.

David Santamaría Magiolo, disc-jockey que pasó tres meses bajo chequeos médicos, preparándose física y mentalmente para la gran prueba, superó en 4 horas al también locutor dominicano **Willie Rodríguez**, quien hace unos tres meses duró 64 horas laborando ante un micrófono.

Anteriormente a **Willie Rodríguez** y ahora a **David Santamaría Magiolo**, ostentaba el record mundial un joven disc-jockey de Los Angeles, California, quien laboró durante 61 horas frente a un micrófono. Hay una enciclopedia que el adjudica el record mundial a un empleado de una discoteca, el cual permaneció 400 horas trabajando. Sin embargo, ese caso estuvo regimentado bajo otra categoría debido a que no fué ininterrumpidamente.

España quiere conquistar nuevamente el Continente Americano, según expresar en su primera visita como Rey a República Dominicana, **Juan Carlos**. Sin embargo, esta conquista es distinta a la que se realizó con el Descubrimiento de América.

Toda esta introducción es para hablar del interesante programa "300 Millones," que se transmite semanalmente, vía satélite, desde España. Pues bien, con este espacio televisivo se está realizando una conquista artística de América.

Los mejores valores de la Madre Patria, así como los del Nuevo Continente, son llevados a nuestros hogares mediante la pantalla chica. En verdad, "300 Millones" es un gran programa, y desde el primer instante se colocó entre los favoritos de los dominicanos.

Oscar Solo se ha ganado un buen lugar en el público dominicano con su hit "Otro ocupa mi lugar," y sus discos están logrando una venta muy buena.

La Belter, de España, ha firmado con una nueva compañía de Miami para todos los Estados Unidos, Puerto Rico y República Dominicana, según nos enteramos. Pero esta tendrá efecto cuando termine su contrato con Alhambra Record, el cual vence en el mes de marzo del próximo año.

Julio Tonos, C. por A., la casa disquera que representa a EMI- (Continued on page 76)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La situación creada en Inglaterra a instancias de **Trevor Lyttleton**, sobre la legalidad de que la Performing Right Society (Sociedad de Derechos de Ejecución) mantenga secreta la lista de sus miembros sigue adelante. Sir **Alan Frank**, Chairman of the Board luce estar de acuerdo en que las Actas de la Asociación son inadecuadas, según lo expresa **Clement Freud**, MP de la House of Commons, quien a la vez cuestiona su aseveración de que no hay justificación para las críticas sobre este asunto, realizadas por el propio **Clement Freud** y nueve otros colegas suyos en el Parlamento Británico. Freud, por su parte considera que "no se debe permitir a ninguna Junta de Directores el hecho de perpetuarse en su posición de esta manera, llegando al punto de que si la ley lo permite, entonces la ley debe ser modificada. **Alan Frank** ha apelado a la Alta Corte (High Court) en contra del "hecho de suministrar la lista de votantes de la Asociación Inglesa, en el hecho de "salvaguardar la confiabilidad con respecto a sus miembros," a lo cual Freud ha contestado que es un "muy alto precio el pagado por esa confiabilidad, ya que sin esa lista, ningún miembro se puede comunicar con los otros al efecto de oponerse al Consejo actual, si así fuera el caso.



Jeronimo

sino de todos y de cada uno de los asociados que deben asumir—con la seguridad del apoyo por parte de la intervención—la defensa de los derechos que le acuerda la ley."

En extremo exitosas las presentaciones de **Raphael** en Miami la semana pasada. Sin embargo, su espectáculo presentado en Nueva York mantuvo una muy floja concurrencia... Con todo el aparato promocional que el Festival OTI mantiene a su favor, es doblemente lamentable que sea llevado tan a la ligera. Mientras unos países lo toman en serio, la actitud de otros lnaza al suelo la imagen total del mismo. Por otra parte únicamente el éxito total de cualquiera de sus temas ganadores, acredita cualquier tipo de festival. Y OTI está lejos de lograrlo... hasta ahora;... Lanza RCA Records el long playing de la **Sambasoul Orchestra**, producido en Brasil y re-mezclado en Nueva York por **Warren Schatz**, Vicepresidente A&R de la firma. "Chuva-Chuva-Mais que nada" por esta orquesta lleva camino de éxito muy interesante en Estados Unidos... Nuestros saludos a **Carlos Manabiz**, recientemente nombrado Gerente General de Microfón, América. Exitos Carlos!... Va redoblando Beverly de España, la promoción internacional de su artista **Jeronimo**, natural de Argentina y recientemente lanzado en una gran producción en la cual se destacan los temas "Quién eres tu?" "Detrás de mis canciones" y "Dialogo"... **Basilio** va logrando impacto en el área de Miami con "Cisne Cuello Negro." Lo malo es que nadie encuentra sus gra-



Celia Cruz y Willie Colon

(Continued on page 75)

LATIN AMERICAN HIT PARADE

Fresno

By KGST (RENE DE CORONADO)

1. MEJOR ME VOY
CHELO/Musart
2. QUE VAS A HACER SIN MI
VICENTE FERNANDEZ/Caytronics
3. PESARES
MANOLO MUNOZ
4. ESTARE PENSANDO EN TI
GRUPO SENTIMIENTO/Arriba
5. TUS MALETAS EN LA PUERTA
YOLANDA DEL RIO/Arcano
6. REGRESA YA
LOS BABYS/Peerless
7. EL AMOR ES LIBRE
RICARDO CERATTO/Latin Intl.
8. SI FUERAS LIBRE
CHAYITO VALDES/Cronos
9. PRUEBA DE AMOR
LOS BRILLANTES DE MONTERREY/Fama
10. Y TODAVIA TE QUIERO
YOLANDITA MONGE/Coco

Hartford

By WRYM (OMAR AGUILERA Y
WALTER MARTINEZ)

1. PRONOSTICO
IMPACTO CREA/Vaya
2. EL NEGRO CHOMBO
TOMMY OLIVENCIA/Inca
3. TU ME ABANDONASTE
ISMAEL MIRANDA/Fania
4. DE TODAS MANERAS ROSAS
ISMAEL RIVERA/Tico
5. MOFORIBALE AL TAMBO
EL GRAN COMBO/EGC
6. OTRO OCUPA MI LUGAR
OSCAR SOLO/Borinquen
7. EL BOLETO
TRIO LOS CANCIONEROS/Borincano
8. ANIVERSARIO DE BODAS
EL GRAN TRIO/Montilla
9. HOLA, SOLEDAD
ROLANDO LaSERIE/Musart
10. TUS MALETAS EN LA PUERTA
YOLANDA DEL RIO/Arcano

Chicago

By WOJO (JUAN MONTENEGRO)

1. BORANDA
SONORA PONCENA/Inca
2. ANAISAOCO
ANGEL CANALES/TR
3. MOFORIBALE
GRAN COMBO/EGC
4. THE PERFORMER
KENNY VANCE/WB
5. CINCO EN UN CALLEJERO
GRUPO FOLK. & EXPERIMENTAL/Salsoul
6. SWEET LUCY
RAUL DE SOUZA/Capitol
7. EL BUEN PASTOR
RAPHY LEAVITT/Borinquen
8. EL NEGRO CHOMBO
TOMMY OLIVENCIA/Inca
9. LILI BABY
MANOLIN GONZALEZ/TR
10. EL TAQUITO MILITAR
FRANFERRER/Guanin

Miami

By WCMQ (HECTOR VIERA)

1. QUE PENA ME DA
DANNY DANIEL
2. CISNE CUELLO NEGRO
BASILIO
3. TU
JOSE LUIS
4. SAMBA LADY
JUAN PARDO
5. NI CONTIGO NI SIN TI
EMILIO JOSE
6. A TI, QUE DESPIERTAS A LA VIDA
BRAULIO
7. ERES TODA UNA MUJER
ALBERT HAMMOND
8. EL AMOR ES LIBRE
RICARDO CERATTO
9. TU ERES TODO PARA MI
MIGUEL BOSE
10. AGUA MANSA
ROBERTO LOZANO

San Jose, Cal. (Salsa)

By KKUP (JOSE MARTINEZ)

1. ESA PRIETA
PACHECO/Fania
2. ELLA FUE/JUAN PANCHANGA
FANIA ALL STARS/Columbia
3. MOFORIBALE
EL GRAN COMBO/E&C
4. CAMINO AL BARRIO
WILLIE COLON/Fania
5. TUMBA TUMBADOR
TIPICA 73/Inca
6. ANSIA
RALPH SANTI/TR
7. LOS LIMONES
CONJ. QUISQUEYA/Liznel
8. GUAGUANCO
ORQ. SANTURE/E&C
9. NO VOY AL FESTIVAL/TU ME
ABANDONASTE
ISMAEL MIRANDA/Fania
10. PARA DECIR ADIOS
EYDIE GORME & DANNY RIVERA/Gala

Phoenix

By KIFN (JOE 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
LOS JOAO/Musart
8. DOS ACORDEONES
VALENTINA LEYVA/Caytronics
9. AY MAMACITA
COSTA CHICA/Fama
10. AMOR SINCERO
RIGO TOVAR/Mericana Melody

Argentina

By CENTRO CULTURAL

1. VESTIDA DE NOVIA
POMADA/RCA
2. HOY ME TOCA REIR
MARIO ECHEVERRIA/Odeon
3. PON TU CABEZA EN MI HOMBRO
PAUL ANKA/CBS
4. UNA NOCHE COMO ESTA
LOS BUKIS/Microfon
5. MORIR AL LADO DE MI AMOR
DEMIS ROUSSOS/Phonogram
6. SI ME DEJAS AHORA
CHICAGO/CBS
7. SIN TI
MANOLO OTERO/EMI
8. DONDE ESTAN TUS OJOS NEGROS
SANTABARRERA/Odeon
9. FIESTA
RAFFAELLA CARRA/CBS
10. OLVIDALO PEQUENA
LOS MOROS/RCA

Santo Domingo, R. D.

By CAONABO DIAZ BETANCES

1. NO NOTA QUE ESTOY TEMBLANDO
LOLITA FLORES
2. CON EL VIENTO A TU FAVOR
CAMILO SESTO
3. PARA DECIR ADIOS
DANNY RIVERA
4. QUERUBE
TRIO LOS CONDES
5. A LA DERIVA
FELITO FELIX
6. EL BORRACHO
JOHNNY VENTURA
7. LA MITAD DE TI Y LA MITAD DE MI
LUIS GARDEY
8. ESTE AMOR
PRIMITIVO SANTOS
9. CAMPO LINDO
VICTOR IRIZARRI
10. EL NEGRO CHOMBO
TOMMY OLIVENCIA

Nuestro Rincon (Continued from page 74)

baciones en el mercado floridano . . . El Sindicato de Autores y Compositores de la República Argentina, se encuentra organiza un Festival de Canciones que será presentado de Junio del 78 en Buenos Aires . . . El Festival de Viña del Mar, Chile, se celebrará del 1 al 6 de Febrero de 1978. El plazo para la recepción de Canciones termina esta semana . . . La nueva grabación de Celia Cruz con Willie Colón está disfrutando de una gran acogida en Estados Unidos y mercados internacionales . . . Firmaron con la BMI, Johnny Pacheco y Johnny Ortiz. Elizabeth Granville firmó a nombre de la asociación a sus dos nuevos miembros . . . Contraerá nupcias en Sao Paulo, Brasil la hija del presidente de RCA Brasileña, Adolfo Pino, Silvia Beatriz, con Mario Piza de Barros, de muy reconocida familia paulista. ¡Nuestras más cordiales felicitaciones a todos! . . . Ah, la ceremonia tendrá lugar el día 20 de Diciembre . . . Y ahora . . . ¡Hasta la próxima!

I received a press release from Trevor Lyttleton this week, which reads: "From Mr. Clement Freud, MP for Isle of Ely (Liberal). Sir: Mr. Alan Frank, chairman of the Performing Right Society, apparently agrees (November 2) with the view expressed by me and nine Parliamentary colleagues (October 29) that the Companies Act disclosure provisions are inadequate. I question, however, his assertion that there is no justification for our criticism of the PRS Council in withholding the voting list from the members. Whilst the PRS has every legal right to utilize the courts to determine whether or not it can continue to do so, I find the reasons stated for such action to be specious and unacceptable. Mr. Frank states the appeal against the High Court order to hand over the voting list was taken 'on the issue of safeguarding confidentiality in respect of members' professional earnings' whilst ignoring the high price of such confidentiality' the effective disenfranchisement of the voting members who, without the list, cannot communicate with each other to oppose the Council. No company board can be permitted to perpetuate itself in office in this way and, as my colleagues and I stated, if the law so permits, then the law must be changed." Clement Freud, House of Commons.

The supervisor of SADAIC (Association of Argentinean Composers and Authors) appointed by the Argentinean government, expressed in Argentina to "Musicosas": "In the period of six months, in which the intervention of the government of the association, collections had improved to over four times than last year and it seems we will go over the 6,000,000,000 (Argentinean pesos) after the period is

(Continued on page 76)

Record World en El Salvador

By MARIO MELENDEZ

■ La noticia más comentada en estos días es el viaje de la vocalista Ana Marcella (Dicesa) a España, representando a nuestro país en el Festival OTI. Ana Marcella ha obtenido el reconocimiento masivo gracias a su primer 4rpm "Te Quiero Con Locura" con resultados óptimos en radiodifusión, en la actualidad es la cantante favorita de los salvadoreños por aportar un estilo, una voz que ya necesitábamos.

Canal 4 TV, los organizadores del evento a nivel nacional, quedaron atónitos al escuchar "Enseñame a Vivir," tema que Ana Marcella presentó en la eliminatoria. Así que en Madrid, los asistentes no olvidarán la actuación de este nuevo valor de la canción latina.

"Bailando El Charleston" es el pronóstico de éxito más aceptable últimamente por discotecas, disc-jockeys y comentaristas. Esa añeja melodía ha sido incluida—con versión electrónica—en una cara del reciente sencillo de Compañí 10, uno de los mejores grupos pop del área centroamericana. El otro lado del disco contiene "La Cosa," recomendada para bailar en un fin de semana. Ambos cortes atraen . . . Carole King (Dideca), Donna Summer (Bonidisco) y Celi Bee (Dicesa) son las voces femeninas extranjeras que más se escuchan en las onda hertzianas. Cada una

de ellas significa un éxito fuerte: "Hard Rock Cafe," "Recordando el Ayer" y "Supermán" . . . José José estuvo de visita por acá y provocó euforia, escándalo y sorpresa a la cantidad de fanáticas que abarotaron el lugar donde el famoso mexicano actuó. En una conferencia de prensa José José declaró que se encuentra muy satisfecho con el cambio que ha tomado su carrera, con la grabación de su LP 'Reencuentro' y con su fiel público. Entre las diversas actividades promocionales que él y su casa grabadora (Dicesa) hicieron, están: un gigantesco itinerario de visitas a radios, Periódicos y canales de TV. Pronto circulará su sencillo 'Amar y Querer' . . . El programa "Exitos Musicales" de TV-6 ha alargado su radio de transmisión, ahora es visto en Guatemala, Costa Rica y Nicaragua. Sergio Galdames, conductor del musicalísimo espacio, está muy satisfecho por la favorable acogida que éste ha recibido. Y la verdad, ¡está buenísimo! . . . Las grabaciones, las películas, las fotografías y todo lo relacionado con Elvis Presley (RCA) inundó visual y auditivamente a C.A. al conocerse la noticia de la muerte del "Rey del Rock."

Las estaciones dedicaron sus programaciones a la memoria de Elvis, los canales de TV y los cine-

(Continued on page 76)

ENGLAND

By PHILIP PALMER

■ LONDON—**Black Sabbath** has a new singer, **Dave Walker**, formerly with **Savoy Brown** and **Fleetwood Mac** . . . Former United Artists Records managing director **Martin Davis** and the company's head of a&r **Andrew Lauder** are forming their own New Radar Record Company in 50/50 partnership with WEA . . . Target directors **Roger Greenaway** and **Harry Barter** will be launching their own TDS label.

Recently acquired by Polydor—worldwide rights outside of North America for the re-release of 40 tracks by the **Dave Clark Five** . . . Reunited for the first time on stage in ten years, apart from a charity show two years ago, are **Cliff Richard** and the **Shadows**. They will appear together for two weeks at the London Palladium beginning February 27th . . . Celebrated recently by **Johnny Gordon**—his 40th anniversary with KPM Music Group which is now part of EMI . . . Jazz club owner **Ronnie Scott** plans to start his own label . . . For release on Pye Records, **Hank Marvin** will produce TV personality **Des O'Connor**.

The American group **Pezband** is in London recording an album at **Ian Anderson's** New Maison Rouge Studios. **Jess Jackson** is producing and manager **Mike Lembro** is seeking a U.K. outlet . . . **George Hamilton IV** will act as host compere at **Mervyn Conn's** 10th International Festival of Country Music at Wembley's Empire Pool next

(Continued on page 80)

Golembo Named MD, Gramophone Record Co.

■ NEW YORK—M. Richard Asher has announced the appointment of Percy Golembo as managing director of Gramophone Record (PTY) Company, Ltd., the South African partnership company between CBS Records International and the Gallo Group Ltd., of South Africa. Golembo replaces his late brother, Arnold Golembo, who had been associated with CRC since its beginning in 1935

and had been managing director since 1966.

Golembo has been associated with CRC for 27 years, having established its presence in Rhodesia where he subsequently became managing director for the entire Gallo Records Group operation. He will now headquarter in Johannesburg, South Africa, directing the indigenous and international repertoire and market growth of CRC in that country.

Boney M. Scores in England



Atlantic recording group Boney M. made its British debut recently with a tour that took them through Manchester, Birmingham, Sheffield, and London. Among their most-requested numbers was their current charted European hit, "Belfast." Boney M's second lp for the label, "Love For Sale," was released in the U.S. recently, and has been included in Atlantic's full-scale autumn-winter disco promotion and marketing program. Shown backstage at London's Rainbow Theatre, where they were presented with U.K. gold and silver discs for "Daddy Cool," "Sunny" and "Ma Baker," are, from left: (standing) WEA Records a&r director Dave Dee, Maizie Williams of Boney M., Atlantic vice president/international operations Phil Carson, Trudy Meisel of Hansa Musik, WEA Records finance & administration director Ed Byrnes, Marcia Barrett of Boney M., Hansa Musik co-director Peter Meisel, Atlantic/U.K. general manager Roger Holt; (seated) Liz Mitchell and Bobby Farrell of Boney M., and Frank Farian.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—BRAIN DRAIN DEPT.: The Cancon regulations which went into effect early in 1971 were designed to ensure that Canadian artists would no longer be forced to travel Stateside in order to "make it." Now, almost seven years later, a similar but different brain drain is occurring. Managers **Leonard Rambeau** (**Anne Murray**, **John Allan Cameron**, **Bruce Murray**, **Robbie MacNeill**), **Martin Onrot** (**Chilliwick**, **Domenic Troiano**, **Malcolm Tomlinson**) and **Finkelstein & Fiedler** (**Bruce Cockburn**, **Murray McLachlan**, **Dan Hill**) have all announced intentions to move to the warmer climes of California where they'll be able to better look after the interests of their artists. Also, producer **Terry Brown** has closed his Toronto Sound studio and booked several months time at the local Sounds Interchange where he'll record the next albums by **Rush**, **Klaatu** and **Max Webster**. After these projects are completed, it is expected that Brown will also move to the U.S. in order to capitalize on his current hot streak as a producer. So while it appears that artists themselves may be able to operate from Canada, the businessmen who represent those artists cannot. Quipped one local business type, "It may not be fun, but you can't conquer Rome without visiting Italy."

IF YOU COULD READ MY MIND LOVE, YOU COULD TELL HOW OLD I AM: **Gordon Lightfoot** had a rather special day on November 17. It was the singer's birthday and also marked his 20th year as an entertainer. To make the day a little special, CHUM-FM carried interview clips with Gordon throughout the day, played almost all his material (no mean feat) and previewed material from Gordon's up-coming album "Endless Wire." However, throughout it all, Lightfoot remained mum on the subject of his age. Commented a WEA man, "He doesn't want a big deal made out of his age. I heard he's 39, but then so was Jack Benny." Regardless, Lightfoot has come a long way since Time called him a "cosmopolitan hick" over ten years ago.

BITS 'N' PIECES: Max Webster bassist **Mike Tilka** has left the band in order to get into other, unspecified areas, reportedly on a business level. His replacement will be **Bill Sheehan** from New York band **Talas**. Axe's **Greg Hambleton** and manager **David Lodge** have pacted a co-management agreement with **Kitchener** and **Starchild**.

BOYS WILL BE BOYS . . . OR SOMETHING: The lads at CHUM had a party recently to honor two departing on-air personalities which turned into a stag. Apparently one gent got well acquainted with a lady of the evening while the rest of the party watched and filmed the whole thing! Two afternoons later, a retirement luncheon was

(Continued on page 80)

JAPAN

インフィデンス

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

■ Punk rock has arrived in Japan. Nippon Columbia's release of the **Sex Pistol's** "God Save The Queen" is enjoying strong sales despite the fact that it is banned from radio airplay . . . Some of the discos which had been playing fifties rock and roll during the summer have now switched to a New Wave format. As a result, several major record companies—**Toshiba-EMI**, **CBS/Sony**, **Polydor**, **King**, **Victor**, **Phonogram** and **Columbia**—are combining their efforts to push punk rock. Under the joint sponsorship of these companies a presentation of New Wave Music was held in mid-November for members of the Tokyo press corps. And on November 19, a Punk Rock Film Festival, open to the general public, was held at the Kaijin Nijumenso, one of Tokyo's leading discos.

Polydor Records' year-end jazz campaign, **Verve 1500**, consists of a series of 10 lps on the Verve label, including both reissues and albums previously unreleased in Japan. This series was released on

(Continued on page 80)

LATIN AMERICAN HIT PARADE

Fresno

By KGST (RENE DE CORONADO)

1. MEJOR ME VOY
CHELO/Musart
2. QUE VAS A HACER SIN MI
VICENTE FERNANDEZ/Caytronics
3. PESARES
MANOLO MUNOZ
4. ESTARE PENSANDO EN TI
GRUPO SENTIMIENTO/Arriba
5. TUS MALETAS EN LA PUERTA
YOLANDA DEL RIO/Arcano
6. REGRESA YA
LOS BABYS/Peerless
7. EL AMOR ES LIBRE
RICARDO CERATTO/Latin Intl.
8. SI FUERAS LIBRE
CHAYITO VALDES/Cronos
9. PRUEBA DE AMOR
LOS BRILLANTES DE MONTERREY/Fama
10. Y TODAVIA TE QUIERO
YOLANDITA MONGE/Coco

Hartford

By WRYM (OMAR AGUILERA Y
WALTER MARTINEZ)

1. PRONOSTICO
IMPACTO CREA/Vaya
2. EL NEGRO CHOMBO
TOMMY OLIVENCIA/Inca
3. TU ME ABANDONASTE
ISMAEL MIRANDA/Fania
4. DE TODAS MANERAS ROSAS
ISMAEL RIVERA/Tico
5. MOFORIBALE AL TAMBO
EL GRAN COMBO/EGC
6. OTRO OCUPA MI LUGAR
OSCAR SOLO/Borinquen
7. EL BOLETO
TRIO LOS CACIONEROS/Borincano
8. ANIVERSARIO DE BODAS
EL GRAN TRIO/Montilla
9. HOLA, SOLEDAD
ROLANDO LaSERIE/Musart
10. TUS MALETAS EN LA PUERTA
YOLANDA DEL RIO/Arcano

Chicago

By WOJO (JUAN MONTENEGRO)

1. BORANDA
SONORA PONCENA/Inca
2. ANAISACO
ANGEL CANALES/TR
3. MOFORIBALE
GRAN COMBO/EGC
4. THE PERFORMER
KENNY VANCE/WB
5. CINCO EN UN CALLEJERO
GRUPO FOLK. & EXPERIMENTAL/Salsoul
6. SWEET LUCY
RAUL DE SOUZA/Capitol
7. EL BUEN PASTOR
RAPHY LEAVITT/Borinquen
8. EL NEGRO CHOMBO
TOMMY OLIVENCIA/Inca
9. LILI BABY
MANOLIN GONZALEZ/TR
10. EL TAQUITO MILITAR
FRANFERRER/Guanin

Miami

By WCMQ (HECTOR VIERA)

1. QUE PENA ME DA
DANNY DANIEL
2. CISNE CUELLO NEGRO
BASILIO
3. TU
JOSE LUIS
4. SAMBA LADY
JUAN PARDO
5. NI CONTIGO NI SIN TI
EMILIO JOSE
6. A TI, QUE DESPIERTAS A LA VIDA
BRAULIO
7. ERES TODA UNA MUJER
ALBERT HAMMOND
8. EL AMOR ES LIBRE
RICARDO CERATTO
9. TU ERES TODO PARA MI
MIGUEL BOSE
10. AGUA MANSA
ROBERTO LOZANO

San Jose, Cal. (Salsa)

By KKUP (JOSE MARTINEZ)

1. ESA PRIETA
PACHECO/Fania
2. ELLA FUE/JUAN PANCHANGA
FANIA ALL STARS/Columbia
3. MOFORIBALE
EL GRAN COMBO/E&C
4. CAMINO AL BARRIO
WILLIE COLON/Fania
5. TUMBA TUMBADOR
TIPICA 73/Inca
6. ANSIA
RALPH SANTI/TR
7. LOS LIMONES
CONJ. QUISQUEYA/Liznel
8. GUAGUANCO
ORQ. SANTURE/E&C
9. NO VOY AL FESTIVAL/TU ME
ABANDONASTE
ISMAEL MIRANDA/Fania
10. PARA DECIR ADIOS
EYDIE GORME & DANNY RIVERA/Gala

Phoenix

By KIFN (JOE 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
LOS JOAO/Musart
8. DOS ACORDEONES
VALENTINA LEYVA/Caytronics
9. AY MAMACITA
COSTA CHICA/Fama
10. AMOR SINCERO
RIGO TOVAR/Merican Melody

Argentina

By CENTRO CULTURAL

1. VESTIDA DE NOVIA
POMADA/RCA
2. HOY ME TOCA REIR
MARIO ECHEVERRIA/Odeon
3. PON TU CABEZA EN MI HOMBRO
PAUL ANKA/CBS
4. UNA NOCHE COMO ESTA
LOS BUKIS/Microfon
5. MORIR AL LADO DE MI AMOR
DEMIS ROUSSOS/Phonogram
6. SI ME DEJAS AHORA
CHICAGO/CBS
7. SIN TI
MANOLO OTERO/EMI
8. DONDE ESTAN TUS OJOS NEGROS
SANTABARBARA/Odeon
9. FIESTA
RAFFAELLA CARRA/CBS
10. OLVIDALO PEQUENA
LOS MOROS/RCA

Santo Domingo, R. D.

By CAONABO DIAZ BETANCES

1. NO NOTA QUE ESTOY TEMBLANDO
LOLITA FLORES
2. CON EL VIENTO A TU FAVOR
CAMILO SESTO
3. PARA DECIR ADIOS
DANNY RIVERA
4. QUERUBE
TRIO LOS CONDES
5. A LA DERIVA
FELITO FELIX
6. EL BORRACHO
JOHNNY VENTURA
7. LA MITAD DE TI Y LA MITAD DE MI
LUIS GARDEY
8. ESTE AMOR
PRIMITIVO SANTOS
9. CAMPO LINDO
VICTOR IRIZARRI
10. EL NEGRO CHOMBO
TOMMY OLIVENCIA

Nuestro Rincon (Continued from page 74)

baciones en el mercado floridano . . . El Sindicato de Autores y Compositores de la República Argentina, se encuentra organiza un Festival de Canciones que será presentado de Junio del 78 en Buenos Aires . . . El Festival de Viña del Mar, Chile, se celebrará del 1 al 6 de Febrero de 1978. El plazo para la recepción de Canciones termina esta semana . . . La nueva grabación de Celia Cruz con Willie Colón está disfrutando de una gran acogida en Estados Unidos y mercados internacionales . . . Firmaron con la BMI, Johnny Pacheco y Johnny Ortiz. Elizabeth Granville firmó a nombre de la asociación a sus dos nuevos miembros . . . Contraerá nupcias en Sao Paulo, Brasil la hija del presidente de RCA Brasileña, Adolfo Pino, Silvia Beatriz, con Mario Piza de Barros, de muy reconocida familia paulista. ¡Nuestras más cordiales felicitaciones a todos! . . . Ah, la ceremonia tendrá lugar el día 20 de Diciembre . . . Y ahora . . . ¡Hasta la próxima!

I received a press release from Trevor Lyttleton this week, which reads: "From Mr. Clement Freud, MP for Isle of Ely (Liberal). Sir: Mr. Alan Frank, chairman of the Performing Right Society, apparently agrees (November 2) with the view expressed by me and nine Parliamentary colleagues (October 29) that the Companies Act disclosure provisions are inadequate. I question, however, his assertion that there is no justification for our criticism of the PRS Council in withholding the voting list from the members. Whilst the PRS has every legal right to utilize the courts to determine whether or not it can continue to do so, I find the reasons stated for such action to be specious and unacceptable. Mr. Frank states the appeal against the High Court order to hand over the voting list was taken 'on the issue of safeguarding confidentiality in respect of members' professional earnings' whilst ignoring the high price of such confidentiality' the effective disenfranchisement of the voting members who, without the list, cannot communicate with each other to oppose the Council. No company board can be permitted to perpetuate itself in office in this way and, as my colleagues and I stated, if the law so permits, then the law must be changed." Clement Freud, House of Commons.

The supervisor of SADAIC (Association of Argentinean Composers and Authors) appointed by the Argentinean government, expressed in Argentina to "Musicosas": "In the period of six months, in which the intervention of the government of the association, collections had improved to over four times than last year and it seems we will go over the 6,000,000,000 (Argentinean pesos) after the period is (Continued on page 76)

Record World en El Salvador

By MARIO MELENDEZ

■ La noticia más comentada en estos días es el viaje de la vocalista Ana Marcella (Dicesa) a España, representando a nuestro país en el Festival OTI. Ana Marcella ha obtenido el reconocimiento masivo gracias a su primer 4rpm "Te Quiero Con Locura" con resultados óptimos en radiodifusión, en la actualidad es la cantante favorita de los salvadoreños por aportar un estilo, una voz que ya necesitábamos.

Canal 4 TV, los organizadores del evento a nivel nacional, quedaron atónitos al escuchar "Enseñame a Vivir," tema que Ana Marcella presentó en la eliminatoria. Así que en Madrid, los asistentes no olvidarán la actuación de este nuevo valor de la canción latina.

"Bailando El Charleston" es el pronóstico de éxito más aceptable últimamente por discotecas, disc-jockeys y comentaristas. Esa añeja melodía ha sido incluida—con versión electrónica—en una cara del reciente sencillo de Compañí 10, uno de los mejores grupos pop del área centroamericana. El otro lado del disco contiene "La Cosa," recomendada para bailar en un fin de semana. Ambos cortes atraen . . . Carole King (Dideca), Donna Summer (Bonidisco) y Celi Bee (Dicesa) son las voces femeninas extranjeras que más se escuchan en las onda hertzianas. Cada una

de ellas significa un éxito fuerte: "Hard Rock Cafe," "Recordando el Ayer" y "Supermán" . . . José José estuvo de visita por acá y provocó euforia, escándalo y sorpresa a la cantidad de fanáticas que abarotaron el lugar donde el famoso mexicano actuó. En una conferencia de prensa José José declaró que se encuentra muy satisfecho con el cambio que ha tomado su carrera, con la grabación de su LP 'Reencuentro' y con su fiel público. Entre las diversas actividades promocionales que él y su casa grabadora (Dicesa) hicieron, están: un gigantesco itinerario de visitas a radios, Periódicos y canales de TV. Pronto circulará su sencillo 'Amar y Querer' . . . El programa "Éxitos Musicales" de TV-6 ha alargado su radio de transmisión, ahora es visto en Guatemala, Costa Rica y Nicaragua. Sergio Galdames, conductor del musicalísimo espacio, está muy satisfecho por la favorable acogida que éste ha recibido. Y la verdad, ¡está buenísimo! . . . Las grabaciones, las películas, las fotografías y todo lo relacionado con Elvis Presley (RCA) inundó visual y auditivamente a C.A. al conocerse la noticia de la muerte del "Rey del Rock."

Las estaciones dedicaron sus programaciones a la memoria de Elvis, los canales de TV y los cine- (Continued on page 76)

LATIN AMERICAN ALBUM PICKS

BOLEROS!

SILVANA DI LORENZO—RCA AVS 4499

La juvenil interprete argentina Silvana Di Lorenzo ofrece aquí un bello repertorio de grandes boleros con acompañamiento de Raul Parentella y su Conjunto. Acompañan a Silvana, Los Nocturnos. "Lo mismo que a usted" (Ortega-Ramos), "La Barca" (Cantoral), "Sabor a mí" (Carrillo), "El Reloj" (Cantoral) y "Tre Palabras" (Farres).

■ Talented Argentinean singer Silvana Di Lorenzo offers a package of unforgettable boleros with the backing of Raul Parentella, his conjunto and Los Nocturnos. "Escribeme" (G. Castillo), "Espinita" (Jimenez), "Dos Almas" (Don Fabian), more.

MITAD MUJER, MITAD GAVIOTA

IMELDA MILLER—Arcano DKL1 3380

Con arreglos de Chucho Ferrer y Eduardo Magallanes, Imelda Miller se luce en este programa de baladas de gran fuerza como "Mitad Mujer, Mitad Gaviota" (de la Colina) "A que no te vas" (Alejandro), "Donde podré gritarte que te quiero" (L. Porcella) y "Si yo no fuí tu esposa" (R. Rosas).

■ With arrangements by Chucho Ferrer and E. Magallanes Imelda Miller is at her best in this excellent package of ballads. "Dos Amores" (Martínez), "Mi huella" (A. de Tobón), "La historia de una niña enamorada" (Miller-Gross-Magallanes) and "Este mundo es un lio" (D. Daniel-Hightower).

RALPHY SANTI Y SU CONJUNTO

TR 132X

Llenos de salsa y sabor, Ralphy Santi y su conjunto mueven a bailar en esta producción de Marty Sheller. "Ansia" (S. Cebrian), "Que te vaya Bien" (D.R.), "La Cosita" (S. Cebrian) and "Chihuahua Son" (S. Cebrian).

■ Full of rhythm and salsa, Ralphy Santi and his Conjunto move everybody to dance in this Marty Sheller production. "Tamborito" (S. Cebrian), "Cuidate que no te conviene" (P. Otero) and "Tierra divina" (L.A. Jimenez).

LOS ORIGINALES/THE ORIGINALS

TITO PUENTE Y SANTOS COLON—Tico TSLP 1411

Repertorio integrado por temas de gran impacto del talentoso Tito Puente con Santitos Colon en las partes vocales. Grabaciones originales. Más bajo" (Puente), "Esperame" (R. Cole), "Sin nada" (M. Silva), "El que usted conoce" (D.R.).

■ A package of winning tunes by Tito Puente and Santos Colon heading the vocals. Original recordings. Nice sound! "Loco de amor" (M. Valdés), "A gozar Timbero" (O. Estivil), "Ban Ban queré" (D.R.), others.

En Santo Domingo (Continued from page 74)

Odeón tiene una venta de catálogo extraordinaria mensualmente. Por ejemplo, **Lucho Gatica**, **Carlos Gardel** y muchos otros artistas de décadas pasadas venden todo el tiempo.

Esto nos lleva a pensar que dicha casa es la que más paga "regalía" por sus ventas de discos de catálogo. Así creemos que ocurre.

Se comentaba hace algunos meses que **Joe Cayre** de Caytronics realizaba gestiones para comprar una de las principales compañías prensadoras de discos de este país: Faviola. Pero parece que todo no fué más que una bola de humo. Por lo menos el rumor terminó y no se vió nada...esperemos! Mis amigos... Hasta la próxima!

En El Salvador (Continued from page 75)

mas ofrecieron Festivales con filmes de Presley, incluso en las discoteques se organizaron "Noches con Elvis." Fué fantástico!

Nuestras sinceras felicitaciones a Discos de Centroamérica, Dideca por haber sido designada la Licenciataria del Año" por la compañía EMI-Capitol. Adelante! por y para el mercadeo centramericano... Se aproxima la tempo-

rada de fin de año y las orquestas ya preparan sus temas apropiados para llevar la alegría a los hogares. **Chucho Tovar Flores** (Indica), **Orq. Nva. Sensación** (Dice-sa), **Orq. Hnos. Flores**, **Oscar Tovar** (Bonidisco), **Bobby Lechuga**, **La Casino** y toda la legión de orquestas con música de sabor caribeño. La pelea por los primeros lugares será reñida.

Nuestro Rincon (Continued from page 75)

over. Collections from foreign countries are also going up, but it is very important that the composers watch carefully the development of every measure in order to reassure the fulfillment of the collections of performing rights on TV and radio. On the other hand, the matter of bringing up SADAIC to the level it deserves is not only a matter of the intervention of the government, but also a duty of one and all of the members, so that their rights should be defended and protected as determined by the law."

Performances by **Raphael** in Miami were a success last week. On the other hand his audience in an event presented in New York was poor... Festival OTI took place several weeks ago. It is a shame that with all the promotional apparatus that this organization handles, the festival is handled so poorly. Some of the countries affiliated to this event take it very seriously, but others do not give a damn about it. When the whole thing becomes a reality in front of the TV cameras, it looks tedious, mediocre and totally paralyzed. All the TV network affiliates to the festival should take it more seriously in order to fulfill the most elemental concept of professionalism... RCA is releasing this week in the States the **Sambasoul Orchestra's** album on which "Chuva-Chuva-Mais que nada" is included, recorded in Brazil and re-mixed in New York by **Warren Schatz**, vice president, a&r of the company... **Carlos Maharbiz** has been appointed general manager of Microfón, America, based in Miami, Fla... Beverly from Spain is strongly promoting **Jeronimo**, recently signed to the label. **Jeronimo** is from Argentina... **Basilio's** rendition of "Cisne Cuello Negro" is becoming a smash hit in the Miami area, but nobody can find this cut in the record shops. What's going on?... Union of Composers and Authors of Argentina is planning a Song Festival, which will take place in Buenos Aires—early June, 1978... Festival Viña del Mar, Chile. will take place on February 1, 1978... A new album released by Fania several weeks ago by **Celia Cruz** and **Willie Colon** is selling big almost everywhere. A great production!... **Johnny Pacheco**, leader of the **Fania All Stars** and composer of many Latin standards, and **Johnny Ortiz**, also a well-known Latin composer, signed with executive director **Elizabeth Granville** as members of BMI... **Silvia Beatriz**, daughter of **Adolfo Pino**, president of RCA, Brazil will get married on December 20th to **Mario Piza de Barros**. Happy wedding and congratulations to both!... And that's it for the time being!

The Coast (Continued from page 31)

"Rod sings about loving and losing—two things he knows well"—Down Cahuenga, **Todd Everett** is at it again: he tells us that a bunch of music biz Lilliputians, infuriated by the chart success of **Randy Newman's** scathing attack on those of a, shall we say, less statuesque persuasion, "Short People," are pushing for commercial single action on a jingle **Jackie DeShannon** did a few years back for a soft drink: "Put a Little Squirt in Your Life"...It was only a matter of time before the "Star Wars" spin-offs had to start working on a character-by-character basis. Hence the first single we've run across devoted solely to Chewbacca, titled "Wookiee" and cut by the one fellow who's had prior experience with hirsute hazards: **Sam "the Sham" Samudio**.

STUDIO TIME: At Secret Sound: **Andy Goldmark** producing **Len Boone**, **Gus Skinas** engineering...Guitarist **Chuck Crane** at Audio Arts in Hollywood finishing up his "Crane" album for Capitol, **Steve Goldberg** producing. First single is "Oh Dancer"...Producer **Skip Konte** and **Bobby D.J.** mixed the new disco single by **Brooklyn Dreams** at the new International Automated Media studios in Irvine...**Bob Monaco** (**Rufus**, **Candi Staton**, **Three Dog Night**) apparently set to produce **Flora Purim's** next for Warners, now that she and husband **Airto** have decided not to produce each other's records.

FCC Probe (Continued from page 72)

available to date place the probe's presence there after the west coast sweep; unlike other cities cited as probable stops along the itinerary, the Chicago phase has generated several brief and somewhat conflicting reports. Gary Deeb, radio and television columnist for the Chicago Tribune, had been making his own allegations regarding plugola, concert promotion ties and drug abuse at several radio stations there prior to the current investigation, and, when reached by *RW* while on assignment in Buffalo last week, said he had learned from undisclosed radio and recording business contacts that the FCC team had issued subpoenas during a visit to Chicago within the last month.

Initial rumors that the Chicago interviews zeroed in on two stations, WVON and WDAI, appear, in fact, to have been generated by Deeb's earlier columns and not by the probe itself. While Deeb does claim the investigators are looking into WDAI's relationship with Celebration-Flipside Productions, a local promoter whose World Series of Rock concert series this past summer allegedly received several hundred

free radio spots as a boost, he told *RW* that no sources had as yet confirmed any FCC interest in WVON's current practices. "I think whatever interest they have in WVON, if they have any, probably stems from past problems," he said, referring to program director E. Rodney Jones' testimony during the Newark Grand Jury hearings last year.

An informed source in Chicago verified Deeb's comment, asserting that WVON had not been approached by the FCC thus far.

Larger Probe

Deeb also believes a larger federal probe, probably initiated by the Department of Justice, may be overlapping the FCC's efforts. That investigation, Deeb believes, is aimed at turning up organized crime activities in the entire entertainment field. "The radio stations are really a minor aspect of the overall investigation," he suggested. Among other allegations Deeb himself has offered, and believes are included loosely in the FCC actions and more prominently in the unconfirmed organized crime probe, are payola charges centering on drugs given to programmers.

London's Harper — and Some New Records

mailing with a special price to all of the company's subscribers, which included also a full catalogue of all of Mehta's work with the Philharmonic, his orchestra for many years.

Solti Release

In a development similar to Columbia's successful Record of the Month policy, London is just issuing the Sixth Symphony of Tchaikovsky, conducted by Sir Georg Solti with the Chicago Symphony as their "Record of the Year." There will be a suggested price of \$5.98 with cassettes and 8-track tapes at the same reduction. The record, of course, also was sent out to reviewers, and it is one that should be highly recommended to anyone who either doesn't have the familiar symphony or wants another copy. This is a far more persuasive interpretation of Tchaikovsky than the most recent by Solti. First of all the orchestra sounds marvelous, with brass as usual second to none in the world. Most important and predictably, Solti does not revel in the possible bathetic sentimentalization of the work, but leads it crisply with feeling. This approach allows for plenty of romanticism and songful lines, but does not get sticky. It is a perfect blending of the conductor's temperament and one of the world's most responsive orchestral instruments. If not

indeed the Record of the Year, it is one of the more successful traditional records heard so far this season.

Getting back to Harper, his company has recently pulled off something of a clever sales ploy. Perfectly aware of when RCA's currently popular recording of the Verdi Requiem, which is conducted by Solti, was ready to appear, London reissued its own version of the Requiem by Solti with an equally impressive (and better balanced) quartet of principals. A new cover reduced price and new presentation may not have seriously bothered the new RCA entry, but the London reissue has appeared as one of the ten most purchased recordings at more than a few major stores around America.

Aspinall Campaign

Harper, though a Louisianian by birth, seems to thrive most in California where he makes his home. There two recent ploys are worth noting: London came out with a recording called "Michael Aspinall, the Surprising Soprano" recently. The record, an unusual example of female impersonation, was pretty much ignored, at least in store reports from the east. Several San Francisco stores have listed it and the reason may well be Harper's inventiveness. The Tower chain in California agreed to put a big blow-up of the cover

Cassette Slow Down (Continued from page 3)

through the production process.

"All of the record companies are becoming aware that there is a bigger market for the pre-recorded cassette than they thought," stated Boyd, "and now we're releasing everything on cassette and eight-track both, and of course that has increased the cassette demand in itself."

Despite the fact that many tape manufacturers and record labels were reluctant to admit that there is a backlog of tape orders, Tom Van Gessel, CBS vice president in charge of the CRP tape manufacturing operation stated that "the problem is industrywide. There is such a demand for product that it is simply unprecedented. I think the only excess capacity in the industry is for seven-inch singles. Everything else is very heavy right now." Tape manufacturing for CBS has been on a seven-day week, with three shifts per day.

Reasons for the surge in tape demand, and the attendant lag in production, center, most observers think, on three factors: a large increase in home tape playback units (predicted as continuing by University of California at Berkeley's Dr. Peter Buckland, *RW*, Nov. 26); increased tape sales by

large chain retail outlets; and the death of Elvis Presley, mentioned by a number of manufacturer and retail representatives.

Presley's death, it is thought, brought many customers into record stores who had not visited a record specialty store in some time. The resultant exposure to other product, in addition to the record pressing crisis further complicated by The King's death, had a spillover effect, or so it is theorized.

Presley Impact

A spokesperson for Specialty Records also reported an order backlog, and speculated that the spillover from Elvis records (unavailable immediately after the performer's death), often caused customers to buy the tape configuration. According to the source at Specialty, the company is also involved in overtime production schedules.

Some Are Unaffected

Some companies, however, seem unaffected by the reported tape shortage. "I have a pressing problem, but no trouble with tape," stated Larry Harris, a vice president at Casablanca. "In fact with Kiss and Donna Summer they are both two tape sets, and there's still no trouble." Harris added, however, that the company which does tape manufacturing for Casablanca "is just devoted to Casablanca at this moment."

Capitol, too, seems untroubled by reports of tape backlogs, according to an official statement issued by the company. "We're keeping up with orders, although cassettes have doubled and eight-track is up 40 percent over the past four or five months," a company spokesperson said.

"Tape production here isn't backlogged," said Lou Dennis, vice president and director of sales for Warner Brothers. "We're continuing production and distribution in a normal manner, both in records and tapes."

Rocket, MCA Split

(Continued from page 3)

is expected next spring, will continue under his multi-year contract as an exclusive MCA recording artist.

Rocket Records will announce its future distribution plans shortly.

"We haven't talked to anybody yet, to be honest," said Tony King, Rocket's executive vice president and head of the label's U.S. operations. "It was a very amicable separation," he confirmed, adding that only the regular Rocket label is involved, and that Elton John remains under contract to MCA for four more lps.

(Continued from page 70)

which pictures Aspinall dressed properly for his sound with the legend, "Anita Bryant would hate this record but she could learn a lot about singing if she listened to it." At the San Francisco store, Ray Edwards, the manager, put a "Banned in Florida" label across the ad, and needless to say the recording sold like the proverbial hotcakes. When asked why New Yorkers were not treated to the same ads, Harper said, "The gamble in New York is too great. It may not have amused you." I think he is wrong, but he is the salesman.

Royal Interest

And in a personal move of great satisfaction, Harper and London Records did some proselytizing within, of all places, the royal family. When His Highness the Prince of Wales was recently in the United States, it came to Harper's attention that he was in San Francisco and was planning to attend *Turandot* at the San Francisco Opera. An aide told Harper that the Prince did not know the opera and would like to hear it. Within minutes the cassette recorder, a score, a libretto and London's recording of *Turandot* were on the way to the royal lodging. The tape recorder came back a few days later with a note of thanks, so London Records can safely assume that at least one of its operas is presently in royal hands.

ENGLAND

By PHILIP PALMER

■ LONDON—Black Sabbath has a new singer, **Dave Walker**, formerly with **Savoy Brown** and **Fleetwood Mac** . . . Former United Artists Records managing director **Martin Davis** and the company's head of a&r **Andrew Lauder** are forming their own New Radar Record Company in 50/50 partnership with WEA . . . Target directors **Roger Greenaway** and **Harry Barter** will be launching their own TDS label.

Recently acquired by Polydor—worldwide rights outside of North America for the re-release of 40 tracks by the **Dave Clark Five** . . . Reunited for the first time on stage in ten years, apart from a charity show two years ago, are **Cliff Richard** and the **Shadows**. They will appear together for two weeks at the London Palladium beginning February 27th . . . Celebrated recently by **Johnny Gordon**—his 40th anniversary with KPM Music Group which is now part of EMI . . . Jazz club owner **Ronnie Scott** plans to start his own label . . . For release on Pye Records, **Hank Marvin** will produce TV personality **Des O'Connor**.

The American group **Pezband** is in London recording an album at **Ian Anderson's** New Maison Rouge Studios. **Jess Jackson** is producing and manager **Mike Lembro** is seeking a U.K. outlet . . . **George Hamilton IV** will act as host compere at **Mervyn Conn's** 10th International Festival of Country Music at Wembley's Empire Pool next

(Continued on page 80)

Golembo Named MD, Gramophone Record Co.

■ NEW YORK—M. Richard Asher has announced the appointment of **Percy Golembo** as managing director of Gramophone Record (PTY) Company, Ltd., the South African partnership company between CBS Records International and the Gallo Group Ltd., of South Africa. Golembo replaces his late brother, **Arnold Golembo**, who had been associated with CRG since its beginning in 1935

and had been managing director since 1966.

Golembo has been associated with CRG for 27 years, having established its presence in Rhodesia where he subsequently became managing director for the entire Gallo Records Group operation. He will now headquarter in Johannesburg, South Africa, directing the indigenous and international repertoire and market growth of CRG in that country.

Boney M. Scores in England



Atlantic recording group **Boney M.** made its British debut recently with a tour that took them through Manchester, Birmingham, Sheffield, and London. Among their most-requested numbers was their current charted European hit, "Belfast." Boney M's second lp for the label, "Love For Sale," was released in the U.S. recently, and has been included in Atlantic's full-scale autumn-winter disco promotion and marketing program. Shown backstage at London's Rainbow Theatre, where they were presented with U.K. gold and silver discs for "Daddy Cool," "Sunny" and "Ma Baker," are, from left: (standing) WEA Records a&r director **Dave Dee**, **Maizie Williams** of Boney M., Atlantic vice president/international operations **Phil Carson**, **Trudy Meisel** of Hansa Musik, WEA Records finance & administration director **Ed Byrnes**, **Marcia Barrett** of Boney M., Hansa Musik co-director **Peter Meisel**, Atlantic/U.K. general manager **Roger Holt**; (seated) **Liz Mitchell** and **Bobby Farrell** of Boney M., and **Frank Farian**.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—BRAIN DRAIN DEPT.: The Cancon regulations which went into effect early in 1971 were designed to ensure that Canadian artists would no longer be forced to travel Stateside in order to "make it." Now, almost seven years later, a similar but different brain drain is occurring. Managers **Leonard Rambeau** (**Anne Murray**, **John Allan Cameron**, **Bruce Murray**, **Robbie MacNeill**), **Martin Onrot** (**Chilliwack**, **Domenic Troiano**, **Malcolm Tomlinson**) and **Finkelstein & Fiedler** (**Bruce Cockburn**, **Murray McLachlan**, **Dan Hill**) have all announced intentions to move to the warmer climes of California where they'll be able to better look after the interests of their artists. Also, producer **Terry Brown** has closed his Toronto Sound studio and booked several months time at the local Sounds Interchange where he'll record the next albums by **Rush**, **Klaatu** and **Max Webster**. After these projects are completed, it is expected that Brown will also move to the U.S. in order to capitalize on his current hot streak as a producer. So while it appears that artists themselves may be able to operate from Canada, the businessmen who represent those artists cannot. Quipped one local business type, "It may not be fun, but you can't conquer Rome without visiting Italy."

IF YOU COULD READ MY MIND LOVE, YOU COULD TELL HOW OLD I AM: **Gordon Lightfoot** had a rather special day on November 17. It was the singer's birthday and also marked his 20th year as an entertainer. To make the day a little special, CHUM-FM carried interview clips with Gordon throughout the day, played almost all his material (no mean feat) and previewed material from Gordon's up-coming album "Endless Wire." However, throughout it all, Lightfoot remained mum on the subject of his age. Commented a WEA man, "He doesn't want a big deal made out of his age. I heard he's 39, but then so was Jack Benny." Regardless, Lightfoot has come a long way since Time called him a "cosmopolitan hick" over ten years ago.

BITS 'N' PIECES: Max Webster bassist **Mike Tilka** has left the band in order to get into other, unspecified areas, reportedly on a business level. His replacement will be **Bill Sheehan** from New York band **Talas**. Axe's **Greg Hambleton** and manager **David Lodge** have pacted a co-management agreement with **Kitchener** band **Starchild**.

BOYS WILL BE BOYS . . . OR SOMETHING: The lads at CHUM had a party recently to honor two departing on-air personalities which turned into a stag. Apparently one gent got well acquainted with a lady of the evening while the rest of the party watched and filmed the whole thing! Two afternoons later, a retirement luncheon was

(Continued on page 80)

JAPAN

コンフィデンス

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

■ Punk rock has arrived in Japan. Nippon Columbia's release of the **Sex Pistol's** "God Save The Queen" is enjoying strong sales despite the fact that it is banned from radio airplay . . . Some of the discos which had been playing fifties rock and roll during the summer have now switched to a New Wave format. As a result, several major record companies—**Toshiba-EMI**, **CBS/Sony**, **Polydor**, **King**, **Victor**, **Phonogram** and **Columbia**—are combining their efforts to push punk rock. Under the joint sponsorship of these companies a presentation of New Wave Music was held in mid-November for members of the Tokyo press corps. And on November 19, a Punk Rock Film Festival, open to the general public, was held at the Kaijin Nijumensho, one of Tokyo's leading discos.

Polydor Records' year-end jazz campaign, **Verve 1500**, consists of a series of 10 lps on the Verve label, including both reissues and albums previously unreleased in Japan. This series was released on

(Continued on page 80)

Electric Lady Studio Taps Mitch Plotkin

■ NEW YORK — Electric Lady Studio has announced that Mitch Plotkin, formerly of a&r Sound, will become its new studio manager starting December 12. The company also announced that Sugarloaf architect John Storyak will be designing their new mix-room and overdub.

Snowstorms Slow Sales

(Continued from page 3)

some slush develops, we're going to be fine," stated Ron Prindell, principal in the Crystalship. "Otherwise it could get pretty bad. Business was definitely down though."

Prindell, however, is known as one of the hearties of the Northwest retailers. Many of his competitors either shut their doors or closed early.

"We're doing about 10 percent of normal business," said Mike Adelsheim, manager of Long Hair Music.

10% Business

"We closed the stores in Portland and Corvallis," stated a manager from Everybody's Records. "We've only had five or six customers today."

"We're closing early," stated Ed Gregory, manager of Music Millennium.

"It's not normal by any means," added Al Vanover, principal in Al's Records, "but one of our stores will keep normal hours and the other, which has a big walk-in traffic, will close early."

New York, N.Y. (Continued from page 18)

decided to adjust our four-star rating upwards to a 10-star rating, which means there is no competition. So there.

THIS IS SERIOUS (WE THINK): Someone impersonating Rolling Stone editors (usually using **Chet Flippo's** name) has been calling record company presidents, a&r people, etc. to make an audition appointment for his "good friend," whom he identifies as a singer named **August Spivey**. This person has also been sending bills for studio time. The impersonator has been calling from a Boston phone number, usually saying that he is Flippo and that he is at August Spivey's house helping him record.

JOCKEY SHORTS: **James Taylor** and producer **Billy Sherrill** are at Columbia Studios doing vocal overdubs on the "Bartender Blues" cut on JT's forthcoming album . . . RW's **Howie Levitt** made a rare public appearance last weekend at the Bottom Line. "Don't bother me mon, A'min to de **Motors**," he said as we approached him (with trepidation, we might add). When we pointed out that the Motors were indeed nowhere near the Bottom Line that night, "Ol' Ragarm" beat a hasty retreat, muttering all the way, "The devil made me do it. A'min to de Motors" . . . the **Kinks** are releasing a **Ray Davies**-penned Christmas single, "Father Christmas," which will not be on any future albums . . . **Dickey Betts** is recording a new LP in Miami with Jack Richardson producing . . . **Herman's Hermits** (sans **Peter Noone**) have signed to Roulette . . . **Mick Ronson** is contributing lead guitar to the new **Phillip Rambow** single, currently being recorded in England . . . Congratulations to **Gary Hamilton**, famed member of the Tulsa Mafia, whose wife **Cathy** gave birth to a girl two weeks ago . . . Get well wishes to **Earl McGrath**.

Ross Names Cullen

■ LOS ANGELES—Al Ross, president of Al Ross Music, has named veteran producer Bob Cullen to the post of creative director. Cullen will be responsible for acquiring and producing artists signed to Ross' newly formed production company and will assist in such related areas as stage production and in providing overall musical direction.

Copyright Tribunal

(Continued from page 4)

The only legal deadline for an agreement is that the Tribunal must approve a fee schedule within six months of the Tribunal's first meeting, Brennan said, according to his own interpretation of the law. (The initial Senate version of the copyright reform bill did contain a retroactivity clause, but that provision was cut out of the bill in conference with the House.) Conceivably, copyright owners may lose royalties for the first five months of 1977, if deliberations drag on.

Public broadcasting has been able to avoid payments of the performance of copyright music under the "for profit" exemption in the old, 1909 law. That provision allowed educators and others to use music without payment to copyright owners if the use was not "for profit." The exemption was wiped out in the new revision law.

Address

The Tribunal has set up office in downtown Washington. Its new address is: Copyright Royalty Tribunal, 1111 20th St. N.W., Washington, D.C. 20036. Its phone number is (202) 653-5181.

Import Albums

THIS IS THE MODERN WORLD

THE JAM—Polydor 2383 475 (U.K.)

The second album from the group confirms their stance as one of the leading exponents of Britain's new wave. The similarities to the early Who are not as obvious as on their debut and as a result, the trio has begun to shape a sound of their own. "Life From A Window" and "Here Comes the Weekend" top.



ALL'S WELL THAT ENDS WELL

MAN—MCA 2815 (U.K.)

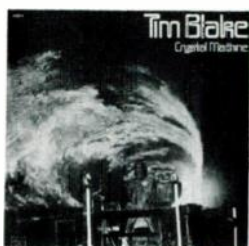
After 13 line-ups and 12 albums (all documented within), the group has packed in. They have left behind a live album recorded at the Roundhouse in December, 1976 which justifies the contention of their most ardent followers that they sounded best in front of an audience. "Hard Way To Live" bears that out.



CRYSTAL MACHINE

TIM BLAKE—Egg 900.545 (France)

Blake was one of the early members of Gong under the name High T. Moonweed. This is his first solo effort and he uses the opportunity to take off from the group's framework for a totally electronic effort reminiscent of the work of Klaus Schulze and Edgar Froese.



OFF THE RAILS

LITTLE BOB STORY—Chiswick WIK 6 (U.K.)

Little Bob Story is a French rocker whose band shares with Dr. Feelgood a good feel for r&b inspired rock. This group's sound is fuller however, and with their third album (first released in the U.K.) they are a confident and aggressive unit. Sean Tyla (the Tyla Gang, Ducks Deluxe) produced the set.



PACIFIC EARDRUM

Charisma CAS 1133 (U.K.)

One of the more promising debuts in some time comes from this group whose members include keyboardist Dave MacRae (Matching Mole) and guitarist Isaac Guillory. The group should fill the gap created by the demise of Hatfield and the North with their jazz influenced soloing and textured compositions.



10 MISTAKES

GRUPPO SPORTIVO—Ariola 25464 XOT (Holland)

One of the more eclectic groups to come out of Europe in some time is this outfit that sounds like a cross between Blondie and Deaf School. Their ability to fuse familiar rock riffs into the framework of their songs makes their material immediate and appealing.



STREETS

VARIOUS ARTISTS—Beggars Banquet Beg Al (U.K.)

These 17 tracks by as many different groups serves as a sampler of the underbelly of the British new wave. Most of the groups sound completely interchangeable as they share a venomous approach to their music with a no holds barred attitude. Some of them succeed, and most of them will keep trying.



Down Under Platinum



Warner Bros. recording artists Fleetwood Mac are currently making their first national tour of Australia, promoted by The Paul Dainty Corporation. The Sydney and Melbourne concerts are part of "Rockarena" which also stars Santana and Australia's own Little River Band. Following their arrival from the United States, WEA Records threw a reception for Fleetwood Mac and presented them with 35 platinum albums, three platinum albums each for the "Fleetwood Mac" album for sales exceeding 150,000 units, and four platinum albums each for "Rumours" sales at the time exceeding 200,000 units. Pictured at the multi-platinum presentation (from left): (back row) Fleetwood Mac's engineer and co-producer Richard Dashut, John McVie, and Lindsey Buckingham; (front row) Mick Fleetwood, WEA Records marketing manager Peter Ikin, Stevie Nicks, and Christine McVie.

Copywrites (Continued from page 58)

in the project can reach Ms. Glaser at 521 Fifth Ave., N.Y.C. (10017)... Joel Vance, writer and publicist, is looking for a new full-time position. He can be reached by phone: (212) 591-3050, ext. 386.

FOREIGN NEWS: Phil Matthews (Matthews Music/Grass Roots Records) has gained the rights to old **Bild Haley** masters, released by Phonogram in Australia under the title "Golden Country Origins—Bill Haley." The songs were recorded by Haley in the 40s and have never before been released. Matthews also controls the publishing on most of the material and is looking for publishers and record companies in other territories. His company is located in Epping, N.S.W., Australia... Five writers from ATV's London office came to the U.S. recently to work out some tunes with the company's American staffers. Managing director **Peter Phillips** escorted **Miki Anthony**, **Simon May**, **Vince Edwards** and duo **Tarney & Spencer**.

HAPPY: Chappell staff writers **Marek** and **Alex Piskunov** are maintaining careers in two different fields of music. The two Russian emigres write pop and r&b tunes and simultaneously perform as classical musicians. Most recently they played four concerts at Washington's Kennedy Center with the Washington Philharmonic, conducted by **Rostropovich**. Marek will also be a solo artist with the **Pablo Casals Festival Orchestra** in Puerto Rico. They were signed to Chappell by **Helaina Bruno**.

Rabbitt Hunt



During his two-night stand at the Palomino Club in Los Angeles recently, Elektra/Asylum country artist **Eddie Rabbitt** was joined onstage by **Evel Knievel** and **Tanya Tucker**. Knievel and Tucker joined in on an impromptu rendering of "Help Me Make It Through The Night." Pictured are (from left): Knievel; Tucker; Rabbitt; Scott Burns, E/A national college promotion director; **Kenny Buttice**, E/A vice president/promotion; (kneeling) **Burt Stein**, E/A national album promotion director; and **Jerry Sharell**, E/A vice president/artist development.

England (Continued from page 78)

March... RCA will be issuing an album by the **Black Dyke Mills Band** called "European Brass" on which the guest conductor is former prime minister **Edward Heath**... Former publicity manager of Capitol Records U.K. **Charles Webster** has been upped to press and artist relations manager for the group pop repertoire division at EMI... Belated congratulations to Contempo Records boss **John Abbey** and singer **Tamiko Jones** on their recent wedding.

Japan (Continued from page 78)

October 21 and each of the ten lps will retail for 1,500 yen (\$6.00) as opposed to the usual retail price of 2,500 yen (\$10.99). Included in this series are three albums by **Wes Montgomery**, two by **Oscar Peterson** and one each by **Kenny Burrell**, **Jimmy Smith**, **Ray Brown**, **Wynton Kelly** and **Grant Green**... Among the foreign artists scheduled to appear in Japan during the month of November are **Hello**, **Rory Gallagher**, **Jesse Colin Young**, the **Milt Jackson-Ray Brown Quintet** (featuring **Cedar Walton** on piano and **Billy Higgins** on drums), **Shirley Bassey**, **Stuff**, the **Glen Miller Orchestra**, **Adamo**, the **Doc Watson Family**, the **Sonny Criss Quartet** and **Santana**.

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. **KAZE NO EKI**
GORO NOGUCHI—Polydor
7. **COSMOS KAI DOH**
KARYUDO—Warner/Pioneer
8. **KUGATSU NO AME**
HIROMI OHTA—CBS/Sony
9. **UN DEUX TROIS**
CANDIES—CBS/Sony
10. **WAKAREUTA**
MIYUKI NAKAJIMA—Canyon

Albums

1. **UMIKAZE**
KAZE—Crown
2. **DANRYU**
SAYURI ISHIKAWA—Columbia
3. **DEATTA HITO NI**
KARYUDO—Warner/Pioneer
4. **THE DIARY**
HI FI-SET—Toshiba/EMI
5. **HAVE A WINE**
CHAR—Canyon
6. **BOHEMIA NO MORI KARA**
IRUKA—Crown
7. **KAZAMIDORI**
MASASHI SADA—Warner/Pioneer
8. **NINGEN NO SHOHMEI**
Warner/Pioneer
9. **SHISYUKI KARA**
HIROMI IWASAKI—Victor
10. **JANIS IAN**
CBS/Sony

Canada (Continued from page 78)

held for a departing salesman. The tab for approximately 35 people was close to \$3500. And the luncheon didn't stop there. A dozen revellers moved on to three other bars and were asked to leave all three establishments after dropping several hundred dollars in the process.

BUMPER CROP DEPT.: Several industry types here have recently lamented the low rate of production locally. Yet albums due before Christmas include: **Triumph's** "Rock And Roll Machine" (Attic), "The Orange Album" from **Wanka** (Axe), **The Good Brothers'** "Pretty Ain't Good Enough" (RCA), **Colleen Peterson's** "Colleen" (Capitol), **Downchild's** "The Best... So Far" (Posterity), **Tobias'** "Street Ballet" (Attic), **Ian Tambllyn's** "Closer To Home" (Posterity) and **Foreman-Young Band's** "Sweet Lady Music" (Casino). Furthermore, other albums set for early '78 release include discs by **Chilliwack**, **Streethart**, **The Diodes**, **Moxy**, **Goddo**, **Domenic Troiano**, **Max Webster**, **Klaatu**, **Zon** and **The Christopher Ward Band**.

CANADA'S TOP 10

Singles

1. **YOU LIGHT UP MY LIFE**
DEBBY BOONE—WB
2. **STAR WARS**
MECO—Millennium
3. **SOMETIMES WHEN WE TOUCH**
DAN HILL—GRT
4. **I FEEL LOVE**
DONNA SUMMER—Casablanca
5. **KEEP IT COMIN' LOVE**
KC & THE SUNSHINE BAND—TK
6. **THAT'S ROCK 'N' ROLL**
SHAUN CASSIDY—WB
7. **HOW DEEP IS YOUR LOVE**
BEE GEES—RSO
8. **NOBODY DOES IT BETTER**
CARLY SIMON—Elektra
9. **BABY WHAT A BIG SURPRISE**
CHICAGO—CBS
10. **THE KING IS GONE**
RONNIE McDOWELL—GRT

Albums

1. **RUMOURS**
FLEETWOOD MAC—WB
2. **LONGER FUSE**
DAN HILL—GRT
3. **ELVIS IN CONCERT**
ELVIS PRESLEY—RCA
4. **FOREIGNER**
FOREIGNER—Atlantic
5. **EVEN IN THE QUIETEST MOMENTS**
SUPERTRAMP—A&M
6. **OUT OF THE BLUE**
ELECTRIC LIGHT ORCHESTRA—UA
7. **GEATEST HITS**
OLIVIA NEWTON-JOHN—MCA
8. **CHICAGO XI**
CHICAGO—CBS
9. **GREATEST HITS VOL. 2**
ELTON JOHN—MCA
10. **STAR WARS**
20th Century

Parton Party



Shown at a gala reception following RCA artist Dolly Parton's sold out performance at the Kiel Opera House in St. Louis are (from left) Ted Cramer, WDAF in Kansas City; Marie Ratliff, RW, Marty Sullivan, KRMD in Shreveport; Dolly Parton; Don Walton, KFDI in Wichita; Joe Galante, director of Nashville operations, RCA; Tom Allen, KBOX in Dallas; and, kneeling, Wayne Edwards, RCA regional promotion.

NASHVILLE REPORT

By RED O'DONNELL



■ Johnny Cash is in the San Antonio area for three weeks of filming a co-starring role in "Thaddeus Rose and Eddie," a CBS-TV western. (Is Stacey Keach his co-star?)... Nice guy Atlanta's Bill Lowery honored on his silver anniversary in music biz. Ray Stevens, one of Bill's many "protégés," was there for the event and sang the closing song. . . Versatile musician Charlie McCoy on a 17-day tour of France with French songstar Eddie Miller. (Hasn't McCoy been named music

director for the "Hee Haw" series? George Richey remains as arranger?)... An 8-pound, 5 oz. son arrived for "real" country singer Vernon Oxford and wife Loretta. They've named him Michael Eric—and he already talks with a drawl. Okay, he cries with a drawl!

Johnny Wright and Kitty Wells were wed Oct. 30, 1937—but delayed their celebration until Oct. 31 so Johnny could tell concert audiences: "Kitty doesn't know if she was tricked or treated." Kitty's retort: "I was spooked"... Jerry Strobel, able public relations director for Grand Ole Opry, named manager of the Opry House.

Strobel is to continue as PR man for the Opry (with cheerful assist from Lynn Rose), and in his new duties will be the man to see for leasing the House for shows, etc.... Winter hasn't come to Nashville and the Middle Tennessee area, but R. W. Blackwood and the Blackwood Singers already have experienced a blizzard that stranded them temporarily in Lincoln, Neb.

Promo man Jonathan E. Fricke (Fricke the flack?) says Shelby Single-

(Continued on page 83)

CMA Elects New Officers

■ NASHVILLE—Don Nelson, vice president and general manager of WIRE/WXTZ in Indianapolis, Indiana, was elected chairman of the board of the Country Music Association for 1978, while Joe Talbot, president of Joe Talbot and Associates of Nashville, was elected to serve as president. The elections were held during a CMA board meeting on November 22, 1977, at Commerce Union Bank in Nashville, Tennessee.

Other officers elected for the coming year include:

Executive vice president—Stanley Adams, president of ASCAP, New York, New York; vice president—Charles Scully, national public relations director, SESAC, New York, New York; vice president—Joe Smith, chairman of the board, Elektra/Asylum Records, Los Angeles, California; vice president—E.W. "Bud" Wendell, general manager, Opryland U.S.A. and the Grand Ole Opry (president of WSM, Inc. as of January 1, 1978); vice president—Norman Weiser, Polygram Corporation, New York, New York; vice president — Joe Bos, chairman of the board, United Artists Music and Records Group, Los Angeles, California; vice president—Joe Galante, director, Nashville operations, RCA Records, Nashville, Tennessee; vice president—Chic Doherty, vice president, Nashville operations, MCA Records, Nashville, Tennessee; vice president — Neil Rockoff, vice president and general manager, WHN Radio, New York, New York; vice president — Bill Lowery, president, The Lowery Music Group, Atlanta, Georgia; vice president — Jerry Bradley, division vice president, Nashville operations, RCA Records, Nashville, Tennessee; international vice president — Shooichi Kusano, president, Shinko Music, Tokyo, Japan; secretary — Lee Zhito, editor in chief, Billboard Magazine, Los Angeles, Cali-

fornia; assistant secretary — Fred Foster, president, Monument Records, Nashville, Tennessee; treasurer — Sam Marmaduke, owner of Western Merchandisers, Inc., Amarillo, Texas; assistant treasurer — Tom Collins, president, Pi-Gem Music, Inc., Nashville, Tennessee; sergeant-at-arms — Jimmy Jay, general manager, United Talent, Nashville, Tennessee; assistant sergeant-at-arms—Tandy Rice, president and board chairman, Top Billing, Inc., Nashville, Tennessee; historian—Gayle Hill, owner of G. Hill & Company, Nashville, Tennessee.

ABC Music Div. Names Petty VP

■ LOS ANGELES — Jay Morgenstern, president of ABC/Dunhill Music, Inc., and American Broadcasting Music, Inc., has announced that Dianne Petty has been promoted to the post of vice president of publishing. She will report directly to Morgenstern.



Dianne Petty

Ms. Petty, ABC Music's general manager / Nashville, has been elevated to vice president/Nashville. She has been with ABC Records and its publishing division since 1969. Before becoming professional manager of the publishing companies, she did local promotion for ABC Records in the southeast. She will be assisted by professional manager Blake Mevis.

COUNTRY PICKS OF THE WEEK

SINGLE LARRY GATLIN, "I JUST WISH YOU WERE SOMEONE I LOVE" (L. Gatlin; First Generation, BMI). A repetitive chorus provides an infectious hook on this self-penned waltz tune, which could be Gatlin's biggest record yet. As would be expected, the vocal delivery is superb and Fred Foster's production sets it off nicely. Monument 234.

SLEEPER R.C. BANNON, "IT DOESN'T MATTER ANY MORE" (P. Anka; Spanka, BMI). One of Nashville's more promising singer/songwriters and a recent addition to the Columbia roster comes with a proven Paul Anka penned hit, which shows strong chart potential. Bannon's rendition retains the song's appeal and could go all the way. Columbia 3-10655.

ALBUM BILLY JOE SHAVER, "GYPSY BOY." Shaver enlists the aid of producer Brian Ahern and a host of notable players on this, his label debut, which includes a collection of uncompromising material seemingly destined for heavy FM play. "You Asked Me To" could be a huge country single. Capricorn 0192.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Crystal Gayle — "I Cried The Blue (Right Out of My Eyes)"

Ronnie Sessions — "I Like To Be With You"

Eddie Middleton — "What Kind of Fool (Do You Think I Am)"

Reba McEntire — "One To One"

Johnny Russell — "Leona"

Gene Watson has a gift for finding strong material, and his new Joe Allen-penned single may be his best choice yet! "I Don't Need Anything At All" is nationally charted after one week; adds include WBAM, KCKN, KAYO, KFDI, WDKA, KNIX, WPNX, WVOJ, WSDS, KD JW, KWKH, KLAK, KCKC (#20), KIKK.

Larry Gatlin will chart instantly "Just A Game" LP. "I Just Wish You Were Someone I Love," just shipped, is already spinning at WKDA, WWOK, WMNI, KCKC.

Super Strong: Loretta Lynn, Tom T. Hall, Emmylou Harris, Oak Ridge Boys, Freddy Fender, Statler Brothers.

Lynn Anderson has a ton of adds on "We Got Love," including this week WAME, KSON, WTOD, WHK, WHOO, KD JW, WBAM, WSDS, KGFX, KCKN, WITL, KYNN, KFDI, WPIK, KSO, KTTS, WXCL, KWKH.

Jim Chestnut's "The Wrong Side of The Rainbow" starting to move in Jacksonville and Wichita; Carroll Baker's "Cryin' Places" spinning at KVOO, WPIK, WSDS.

John Denver is showing early country strength with "How Can I Leave You Again" at KLAC (#57), WUBE

(#34), KBOX (#42), WWVA (#35), KTCR, KIKK, KKYX, WRCP, WPIK, KWMT, KYNN, KCKC, WINN, WPLO, WMNI, KAYO, KGFX, WAME, WJQS, WCMS.

After a long hiatus, Ernest Tubb is back on regional charts with "Sometimes I Do." It's charted at KFDI (#21), KVOO (#35), added at WAME, WSDS, KKYX, WCMS, KSOP, WRCP.

LP Interest: Barbara Fairchild's cut, "You're There Between Us," added in regular rotation at WWOK; Johnny Paycheck's "Georgia In A Jug" playing at WUNI and KRMD.

Reba McEntire's "One To One" moving in the south and southwest; Mundo Earwood's "Angelene" happening at KD JW, KENR, KVOO, WSDS, WBAM, WTOD.

SURE SHOTS

Larry Gatlin — "I Just Wish You Were Someone I Love"

Bobby Borchers — "I Promised Her A Rainbow"

LEFT FIELDERS

Kathy Barnes — "Something's Burning"

Beverly Heckel — "I'm Not Blind"

Joni Lee — "I Love How You Love Me"

The Cumberlands — "Tear Stained Monologue"

AREA ACTION

Sharon Lee Boyd — "I'm Coming Back" (KD JW)

Jack Paris — "Mississippi" (WITL, KFDI)

Margo Smith — "Don't Break The Heart That Loves You So" (KBOX #45)

A Christmas Tribute to America's broken heart by Bob Luman.

Bob Luman mourns the loss of Elvis Presley and Bing Crosby to American music. And he does it with so much heart and taste you realize that it takes the best to sing a tribute to two of America's best.

PD 14444
"A Christmas Tribute"
the new single by Bob Luman
On Polydor Records



Booking: United Talent
Producer: Jim Vienneau

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Chris Collier**, PD at KKKK, Houston, departs for same duties at KCKN, Kansas City. No replacement has been named as of this writing and **Gary Gallegher** will oversee the operations of AM/FM until a permanent man is named. KCKN has been the long-time country standard bearer in Kansas City and is now in a most interesting shoot-out with WDAF, which very successfully made the switch to country . . . Congratulations to **Hal Smith** and the staff of bright folks including **Cliff Haynes**, PD, for putting together the Gabriel Award winning "For Heavens' Sake" . . . WPOC in Baltimore is looking for an air personality.

In the wake-up-and-get-scared department there appears a man named **Michael Pertschuk**. If you're in any kind of business, particularly in one that depends on advertising revenue, then perhaps you'd best heed what's happening in the Federal Trade Commission. Pertschuk is the chairman of that august body, and a couple of weeks ago he took the podium at a workshop held by a group called Action For Children's Television. True it's not country radio, but his remarks could very well light the way for serious problems for all of us. To say that the FTC, in the opinion of many business people who have fallen prey to its sometimes strange application of logic, has moved into areas far outside the original purpose of the agency, would be an understatement and should be considered by them as deceptive advertising. In his comments to the ACT group meeting in Cambridge, Mass., Pertschuk, stating that he spoke only for himself and not the four other commissioners, declared that he fully believes that there is legal authority for the FTC to ban television advertising at children. Pertschuk views the "commercial exploitation of children (as) is repugnant to a civilized society" and declared that the FTC would make a decision next month on favorable action on ACT's request to curb TV ads for highly sugared foods, further saying that perhaps the only remedy might be a ban on the advertising of these products on programs directed toward the young child. Quoting a section of the FTC Act (5) which prohibits "unfair or deceptive acts or practices in or affecting commerce," the chairman said that this advertising doesn't warn of potential dangers such as tooth decay. Pertschuk didn't extend himself as far as favoring a complete ban on TV advertising on children's programs, but seemingly made it rather clear that he wouldn't be opposed to such thought. The step from such action to further intrusion into the advertising of any and/or all products which hold some danger, no matter how slight, is a short one. If one lets the mind wander only slightly, you can come up with literally dozens of implications that forebode not well at all for those in the advertising industry. The application of such extreme thought to radio is easily recognizable and should such action come about, the measures of prevention will more than likely begin with "warnings" about the hazards of all products, and from there on it'll be downhill. Such an attitude by a new chairman of an agency like the FTC should set alarm bells ringing constantly in the minds of any businessman whose enterprise is subject to the whims of the FTC, and must make one wonder about the competency of Pertschuk in his position as chairman. In his suggestion to ban some 600 million dollars in annual ad monies, he is not without past experience. Pertschuk was deeply involved in the legislation preparation that outlawed cigarette advertising on radio and television, and that act was so successful that cigarette usage is at an all-time high. If you think the postal service is good, and if the welfare program is fine, then wait a little longer until the government runs your business in totality. Cheers.

Nashville Report (Continued from page 81)

ton has opened a new night club operated by Indians. They charge you \$24 for a Manhattan! . . . Did I tell you that **Crystal Gayle** does some dancing when she guests on **Dean Martin's** Christmas TV special, to be aired Dec. 18 on NBC-TV? . . . Did I report that **Dolly Parton** is slated for another visit to the Tonight TV-er (Tuesday)? . . . Mercury producer **Jerry Kennedy** set a record last week. He was absent from his office because of illness. First no-show in years and years. "I'm shaking and aching all over," he said in an exclusive medical report. (Must have been something that flu in the window?)

As long-time admirer (but not an acquaintance) I am glad to see and hear that **Jerry Lee Lewis'** career apparently is back in high gear. The Killer, in addition to several featured spots on network TV specials, has a role in the Paramount picture, "American Hot Wax" (based on the late N.Y. deejay **Allen Freed's** career). Filming begins this week in Hollywood. The part calls for a long-haired Jerry Lee, so don't assume he's going for a new coiffure look.

Opryland Hotel Opens

■ **NASHVILLE** — The Opryland Hotel in Nashville will open its doors on the 26th of November.

A property of the National Life and Accident Insurance Company, the Opryland Hotel is part of the Opryland U.S.A. family entertainment theme park and the world famous Grand Ole Opry. It offers 615 guest rooms with 56 suites, 21-1/2 acres of interior space and seven restaurants and lounges.

Opryland Hotel management expects the new complex to provide an additional boost to Nashville's hotel and tourist industry that already enjoys the immense popularity of the Grand Ole Opry, Opryland U.S.A., The Country Music Hall of Fame, the Hermitage, the State's Capitol and more.

Meeting Space

Functional meeting and exhibit space in the Opryland Hotel totals 90,000 square feet. Twenty-one meeting rooms, including a 20,000-square-foot ballroom and a 30,000-square-foot exhibit hall, provide flexible accommodations for groups from 10 to 2,200.

Complete in-house audio/visual facilities, which include closed-circuit TV with broadcast coverage to all rooms, can be augmented by the equipment at Opryland Productions in the Grand Ole Opry House.

ABC-Dot Names Flowers Natl. Sales Coordinator

■ **NASHVILLE** — Larry Baunach, vice president of sales and promotion, ABC/Dot Records, has announced that Jerry Flowers has been appointed ABC/Dot national sales coordinator.

Flowers, who joined ABC nearly two years ago, previously was southern publicist for the company.

According to Baunach, Flowers' primary work responsibility will deal with coordinating sales movement with ABC's new independent distributors.

ANOTHER HIT

By the writer of the **ELVIS** Smash

"HURT"

KEITH BRADFORD

Sings

"SOMEWHERE ELVIS IS SMILING"

Nu-Sound #422

Dist. by:

Nashville Music Productions
4701 Trousdale Drive
Nashville, Tenn. 37220

You will love
"I LOVE HOW YOU LOVE ME"
by **LORI MANDRELL**



Destined to love its way up the charts!

Produced by Mick Lloyd
for Booker of Stars Productions
To know how to love us, call Keith or Bill at



International Record Distributing Associates

55 Music Square West Nashville, Tennessee 37203
Telephone: (615) 244-7783

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BOBBY BORCHERS—Playboy 5823
I PROMISED HER A RAINBOW (R. Bourke; Chappell, ASCAP)
 Borchers can't miss with this one. Rory Bourke has written a classic country ballad here, which should be headed straight to the top.

BEVERLY HECKEL—RCA 11161
I'M NOT BLIND (M. Ball; Rio Mendoza, BMI)
 Expressive lyrics and a powerful vocal performance should insure heavy action for this gifted songstress. A well-crafted ballad.

LANEY SMALLWOOD—Monument 237
UNDERCOVER MAN (M. Sherrill/J. Riggs/L. Kimball; Al Gallico, BMI/
 Easy Listening, ASCAP)
 Smallwood should fare well with this peppy, percussive number, which should garner instant action.

CHUCK WOOLERY—Warner Bros. 8497
TAKE 'ER DOWN BOYS (L. Anderson; Big Heart/Harmony & Grits, BMI)
 Woolery could hit the top with this energetic, mid-tempo cut, spiced with hot instrumentation and a gutsy vocal.

KARI FOSTER—Epic 8-50482
CLOSE (J. Foster/B. Rice; Jack & Bill, ASCAP)
 It sounds like there's a bright future ahead for Kari, who makes her label bow with this pop-flavored cut, which should find acceptance on all formats.

KATHY BARNES—Republic 012
SOMETHING'S BURNING (M. Davis; Screen Gems-EMI, BMI)
 Mac Davis' well-crafted composition provides a fitting vehicle for Kathy's expressive vocals. It should be chartbound.

ZELLA LEHR—RCA 11174
TWO DOORS DOWN (D. Parton; Owepar, BMI)
 Lehr should find instant country action with this up-tempo cut. Outstanding arrangement, production and vocals insure success.

CHUCK STEWART—Monument 236
MAMA'S BOYS (H. Lindsey/M. Durham; Combine, BMI)
 Stewart shows strong potential with this toe-tapper which features a lyric that should stop a few macho-types in their tracks. It feels good.

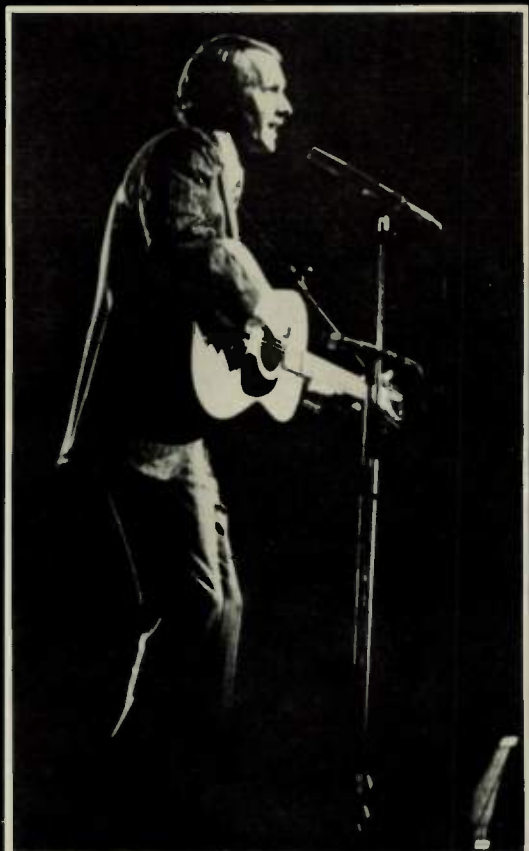
MEGAN—Mercury 55015
LET'S FALL IN LOVE AGAIN TONIGHT (D. Cook/R. VanHoy; Tree, BMI/
 Cross Keys, ASCAP)
 Megan should score high with this melodic ballad, highlighted by her clear, ranging vocals.

JONI LEE—MCA 40826
I LOVE HOW YOU LOVE ME (B. Mann/L. Kolber; Screen Gems-EMI, BMI)
 Lee's provocative reading of this classic ballad should be a natural for country playlists.

PAL RAKES—Warner Bros. 8506
IF I EVER COME BACK (P. Rakes/R. Faith; Dusty Roads/Al Gallico, BMI)
 Spiced by Norro Wilson's lush production and some great harp licks, Rakes could go all the way with this moving ballad.

KEITH PALMER—Timberhill 4001
NO LOVE LOST (J. Fuller; Blackwood/Fullness, BMI)
 Palmer has a strong offering in this melodic ballad which shows solid chart potential.

BETTY RANDALL HILL—K-Ark 1191
DOWN, DOWN, CAME THE WORLD (W. Jennings/B. Darnell; Freeway, BMI)
 Bobby Barnett found considerable success with this song a while back and Hill's reading shows strength enough to repeat.



GEORGE HAMILTON IV

★ Has just completed videotaping a Christmas "special" for BBC-TV in England with Crystal Gayle and Larry Gatlin.

★ His Canadian TV series (now in its 5th season) is the ONLY country music program seen internationally. (New Zealand, Hong Kong, South Africa, British Isles)

★ He will act as master-of-ceremonies at "the 10th International Festival of Country Music" in London (Wembley) next Easter. (George IV has appeared at 8 of these festivals—more than any other American artist)

George IV is the FIRST
 "International Ambassador of
 Country Music."

"Grand Ole Opry"
 "Anchor Records, Ltd." (U.K.)
 "ABC-Dot"—(North America)

Management:
 Mervyn Conn
 London, England

Representation:
 Bob Neal- "Wm. Morris Inc."
 Nashville



THE COUNTRY ALBUM CHART

DECEMBER 3, 1977

DEC. 3	NOV. 26		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	6
2	3	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	21
3	2	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	20
4	4	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	12
5	5	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	13
6	6	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	6
7	7	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	20
8	8	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	4
9	14	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	13
10	12	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	4
11	9	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	29
12	17	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	9
13	10	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	8
14	22	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	23
15	15	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	8
16	16	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	13
17	35	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	2
18	18	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	33
19	19	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	13
20	20	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	41
21	37	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	3
22	23	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	96
23	25	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. BS 3118	4
24	24	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	45
25	69	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	2
26	13	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	6
27	27	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	6
28	—	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	1
29	54	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	16
30	30	REDNECK MOTHERS VARIOUS ARTISTS/RCA APL1 2438	5
31	32	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	6
32	—	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM1 5003	1
33	21	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	7
34	49	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	19
35	31	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693	10
36	42	JOHN WESLEY RYLES/ABC Dot DO 2089	5
37	—	GREATEST HITS, VOL II MICKEY GILLEY/Playboy KZ 34881	1
38	59	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	3
39	11	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	13
40	39	KENNY ROGERS/United Artists LA689 G	56
41	44	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	36
42	36	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758	13
43	34	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	13
44	50	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	28
45	47	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	93
46	38	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	13
47	—	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	1
48	—	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716	1
49	43	BLUEGRASS MEMORIES BILL MONROE/MCA 2315	3
50	52	PORTER PORTER WAGONER/RCA APL1 2432	2
51	51	BEST OF DOLLY PARTON/RCA APL1 1117	79
52	55	RONNIE MILSAP LIVE/RCA APL1 2043	51
53	53	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	7
54	26	TATTOO DAVID ALLAN COE/Columbia PC 34870	13
55	46	TILL THE END VERN GOSDIN/Elektra 7E 1112	19
56	61	BEST OF FREDDY FENDER/ABC Dot DO 2079	29
57	66	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	63
58	57	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	10
59	65	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	111
60	56	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	30
61	70	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	46
62	45	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	17
63	63	I REMEMBER PATSY LORETTA LYNN/MCA 2265	33
64	64	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia PC 34733	12
65	74	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	11
66	68	RABBITT EDDIE RABBITT/Elektra 7E 1105	26
67	67	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM1 1125	35
68	73	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	4
69	62	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	76
70	58	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	49
71	60	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG2 5401	11
72	41	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	13
73	71	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	26
74	72	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	17
75	40	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	11

REX

"Lonely Street" (WBS 8482)

The hit the country's been waiting for



REX ALLEN JR.
FROM THE ALBUM *THE BEST OF REX* (BS 3122)
PRODUCED BY NORRO WILSON

FROM WARNER COUNTRY
WHERE SELDOM IS HEARD A DISCOURAGING WORD...



DECEMBER 3, 1977



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

DEC.
3NOV.
26WKS. ON
CHART

1	5	HERE YOU COME AGAIN	DOLLY PARTON	RCA PB 11123	8
2	2	BLUE BAYOU	LINDA RONSTADT/Asylum 45431		12
3	1	WURLITZER PRIZE/LOOKIN' FOR A FEELING	WAYLON JENNINGS/RCA PB 11118		9
4	4	FROM GRACELAND TO THE PROMISED LAND	MERLE HAGGARD/MCA 40804		9
5	9	YOU LIGHT UP MY LIFE	DEBBY BOONE/Warner Bros. WBS 8455		7
6	6	ROSES FOR MAMA	C.W. McCALL/Polydor PD 14420		12
7	7	FOOLS FALL IN LOVE	JACKY WARD/Mercury 55003		13
8	3	MORE TO ME	CHARLEY PRIDE/RCA PB 11086		12
9	10	ONE OF A KIND	TAMMY WYNETTE/Epic 8 50450		9
10	12	I'M KNEE DEEP IN LOVING YOU	DAVE & SUGAR/RCA PB 11141		6
11	14	DON'T LET ME TOUCH YOU	MARTY ROBBINS/Columbia 3 10629		7
12	18	GEORGIA KEEPS PULLING ON MY RING	CONWAY TWITTY/MCA 40805		6
13	15	SHE JUST LOVED THE CHEATIN' OUT OF ME	MOE BANDY/Columbia 3 10619		9
14	21	COME A LITTLE BIT CLOSER	JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634		6
15	17	PEANUT BUTTER	DICKEY LEE/RCA PB 11125		8
16	19	SWEET MUSIC MAN	KENNY ROGERS/United Artists XW 1095		7
17	20	EVERY DAY I HAVE TO CRY	SOME JOE STAMPLEY/Epic 8 50453		7
18	22	TAKE THIS JOB AND SHOVE IT	JOHNNY PAYCHECK/Epic 8 50469		5
19	24	THE PAY PHONE	BOB LUMAN/Polydor PD 11431		8
20	25	MOTHER COUNTRY MUSIC	VERN GOSDIN/Elektra 45436		7
21	41	MY WAY	ELVIS PRESLEY/RCA PB 11165		3
22	27	CHAINS OF LOVE	MICKEY GILLEY/Playboy ZS8 5818		5
23	28	MIDDLE AGE CRAZY	JERRY LEE LEWIS/Mercury 55011		6
24	8	SHAME ON ME	DONNA FARGO/Warner Bros. WBS 8431		13
25	30	ABILENE	SONNY JAMES/Columbia 3 10628		7
26	32	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE	RONNIE MILSAP/RCA PB 11146		3
27	11	STILL THE ONE	BILL ANDERSON/MCA 40794		10
28	33	SAVIN' THIS LOVE SONG JUST FOR YOU	JOHNNY RODRIGUEZ/Mercury 55012		5
29	34	QUITS	GARY STEWART/RCA PB 111C		7
30	37	AGREE TO DISAGREE	LITTLE DAVID WILKINS/Playboy ZS8 5822		7
31	38	LONELY STREET	REX ALLEN, JR./Warner Bros. WBS 8482		4
32	39	I JUST WANT TO BE YOUR EVERYTHING	CONNIE SMITH/Monument 231		5
33	36	AFTER THE BALL	JOHNNY CASH/Columbia 3 10623		7
34	13	LOVE IS JUST A GAME	LARRY GATLIN/Monument 226		13
35	42	THE FIRST TIME	BILLY CRASH CRADDOCK/ABC Dot DO 17725		4
36	44	IT SHOULD HAVE BEEN EASY	DOTTSY/RCA PB 11138		6
37	16	I'M JUST A COUNTRY BOY	DON WILLIAMS/ABC Dot DO 17717		5
38	50	COME TO ME	ROY HEAD/ABC Dot DO 17722		8
39	51	MISTER D.J.	T. G. SHEPPARD/Warner Bros. WBS 8490		4
40	29	LET ME DOWN EASY	CRISTY LANE/LS GRT 1313		15
41	23	BORN TO LOVE ME	RAY PRICE/Columbia 3 10631		10
42	31	WHAT'RE YOU DOING TONIGHT	JANIE FRICKE/Columbia 3 10605		12
43	35	I'LL ALWAYS LOVE YOU	CATES SISTERS/Caprice CA 2036		9
44	40	ONCE IN A LIFETIME THING	JOHN WESLEY RYLES/ABC Dot DO 17698		17
45	66	THINK ABOUT ME	FREDDY FENDER/ABC Dot DO 17730		2
46	26	CLOSE ENOUGH FOR LONESOME	MEL STREET/Polydor PD 14421		11
47	45	CHANGES IN LATITUDES, CHANGES IN ATTITUDES	JIMMY BUFFETT/ABC AB 12305		10
48	54	RAYMOND'S PLACE	RAY GRIFF/Capitol 4492		7
49	43	I MUST BE DREAMING	DON KING/Con Brio 126		9
50	64	STANDARD LIE	NUMBER ONE STELLA PARTON/Elektra 45437		4
51	62	BABY, LAST NIGHT MADE MY DAY	SUSIE ALLANSON/Warner Bros. WBS 8473		5



CHARTMAKER OF THE WEEK

52 — OUT OF MY HEAD AND BACK IN MY BED
LORETTA LYNN
MCA 40832



53	60	I'LL GET OVER YOU	NICK NIXON/Mercury 55010		5
54	61	SOMETHING TO BRAG ABOUT	MARY KAY PLACE/Columbia 3 10644		3
55	63	THE SEARCH	FREDDIE HART/Capitol 4498		4
56	—	TO DADDY	EMMYLOU HARRIS/Warner Bros. WBS 8498		1
57	47	YOU OUGHT TO HEAR ME CRY	WILLIE NELSON/RCA PB 11061		13
58	46	HEAVEN'S JUST A SIN AWAY	THE KENDALLS/Ovation OV 1103		18
59	49	DAYS THAT END IN Y	SAMMI SMITH/Elektra 45429		12
60	74	YOU AND ME ALONE	DAVID ROGERS/Republic 011		2
61	52	EAST BOUND AND DOWN	JERRY REED/RCA PB 11056		17
62	—	YOU'RE THE ONE	OAK RIDGE BOYS/ABC Dot DO 17732		1
63	68	DEAR ALICE	JOHNNY LEE/GRT 137		6
64	59	THAT'S ALL I WANTED TO KNOW	DOTTIE WEST/United Artists XW1084		9
65	77	HOLD TIGHT	KENNY STARR/MCA 40817		3
66	72	I'LL PROMISE YOU TOMORROW	JERRY WALLACE/BMA (Wig) 7005		4
67	—	MAY THE FORCE BE WITH YOU ALWAYS	TOM T. HALL/RCA PB 11158		1
68	—	SOME I WROTE	STATLER BROTHERS/Mercury 55013		1
69	90	HOW CAN I LEAVE YOU AGAIN	JOHN DENVER/RCA PB 11036		2
70	75	THE DEVIL AIN'T A LONELY WOMAN'S FRIEND	RED STEAGALL/ABC Dot DO 17726		3
71	70	I'M COMING HOME TO FACE THE MUSIC	NAT STUCKEY/MCA 40808		6
72	—	WE GOT LOVE	LYNN ANDERSON/Columbia 3 10650		1
73	—	I DON'T NEED ANYTHING AT ALL	GENE WATSON/Capitol 4513		1
74	—	GOD MUST HAVE BLESSED AMERICA	GLEN CAMPBELL/Capitol 4515		1
75	81	WHAT A NIGHT	TOM JONES/Epic 8 50468		3
76	79	DO YOU WANNA MAKE LOVE	DAVID WILLS/United Artists XW 1097		4
77	83	RINGGOLD, GEORGIA	BILLY WALKER & BRENDA KAYE PERRY/MRC MR 105		6
78	87	WHEN I TOUCH HER THERE	JIM ED BROWN/RCA PB 11134		2
79	80	WHERE LONELY PEOPLE GO	EDDY ARNOLD/RCA PB 11133		4
80	85	SOON AS I TOUCHED HER	DORSEY BURNETTE/Calliope CALS 8012		4
81	88	APARTMENT	JOHNNY CARVER/ABC Dot DO 17729		2
82	86	A GOOD WOMAN LIKES TO DRINK WITH THE BOYS	JIMMIE RODGERS/Scrimshaw 1313		4
83	48	SOUL OF A HONKY TONK WOMAN	MEL McDANIEL/Capitol 4481		12
84	—	BREAKFAST WITH THE BLUES	HANK SNOW/RCA PB 11153		1
85	—	HE PICKED ME UP WHEN YOU LET ME DOWN	MARY LOU TURNER/MCA 40828		1
86	94	GET DOWN COUNTRY MUSIC	BRUSH ARBOR/Monument 45 230		3
87	96	STAR STUDDED NIGHTS	ED BRUCE/Epic 8 50475		2
88	91	SOMEONE LOVES HIM	SUE RICHARDS/Epic 8 50465		2
89	89	SHE WAS ALONE	RAY SANDERS/Republic REP 008		3
90	—	PLEASE	NARVEL FELTS/ABC Dot DO 17731		1
91	92	THE WOMAN BEHIND THE MAN BEHIND THE WHEEL	RED SOVINE/Gusto/Starday SD 169		2
92	93	ALL THE LOVE WE THREW AWAY	LOIS JOHNSON & BILL RICE/Polydor PD 11435		2
93	94	I THINK I'LL SAY GOODBYE	JERIS ROSS/Gazelle IRDA 431		3
94	—	ALWAYS LOVIN' HER MAN	DALE McBRIDE/ConBrio 127		1
95	53	HOLD ME	BARBARA MANDRELL/ABC Dot DO 17716		14
96	98	RUNAWAY HEART	PAM ROSE/Capitol 4491		3
97	—	I'VE GOT A FEELIN' (SOMEBODY STEALIN')	JOHN ANDERSON/Warner Bros. WBS 8480		1
98	—	GOTTA TRAVEL ON	SHYLO/Columbia 3 10647		1
99	99	LET THE GOOD TIMES ROLL	BUCK OWENS/Warner Bros. WBS 8486		2
100	—	YOU'RE THE REASON OUR KIDS ARE UGLY	L.E. WHITE & LOLA JEAN DILLON/Epic 8 50474		1

Randy Gurley



Ready for a classic debut with
“Heartbreaker”

(DOA-17728)

Produced by Harold Bradley

 **Dot Records**



Personal Management:
David VanCronkhite
1609 Hawkins Street
Nashville, Tennessee 37203
(615) 244-1060

WRH



THE JIM HALSEY CO., INC.
3225 South Norwood
Tulsa, Oklahoma 74135
(918) 663-3883



T.M.

Stay tuned...

RECORD WORLD

Special Tribute: KC and The Sunshine Band

HITS OF THE WEEK

SINGLES

BEE GEES, "STAYIN' ALIVE" (prod. by group, Karl Richardson & Alby Galuten) (writers: B., R. & M. Gibb) (Stigwood/Unichappell, BMI) (3:29). With "How Deep Is Your Love" still bulleting in the top 10, this single from "Saturday Night Fever" should quickly double the Bee Gees' chart presence. It's a pulsing, rather ominous dance tune. RSO 885 (Polydor).

HEATWAVE, "ALWAYS AND FOREVER" (prod. by Barry Blue) (writer: Temperton) (Almo/Rondor, ASCAP) (3:32). From the thumping space-disco of "Boogie Nights," this British r&b group turns to an earnest ballad that should please both r&b and pop audiences. The vocal, a chief strength here, should remind some listeners of Little Anthony. Epic 8-50490.

PABLO CRUISE, "NEVER HAD A LOVE" (prod. by Bill Schnee) (writers: Leries-Jenkins) (Irving/Pablo Cruise, BMI) (3:30). Pablo Cruise's songwriters have a sure touch with a pop hook, and radio audiences are responding more and more. This latest song is immediately memorable, and should return them quickly chartward. A&M 1999.

ABBA, "THE NAME OF THE GAME" (prod. by Benny Andersson & Bjorn Ulvaeus) (writers: Andersson - Anderson - Ulvaeus) (Countless Songs, BMI) (3:52). The Swedish masters of the pop hook offer another here, and the emotion expressed is again secondary to the compelling nature of the music, as usual simple but dramatic. Atlantic 3449.

SLEEPERS

RAY CHARLES, "I CAN SEE CLEARLY NOW" (prod. by Ray Charles) (writer: Nash) (Clayman, ASCAP) (3:33). With Charles' return to Atlantic being called his best album in a decade, this single could be what he needs for a pop chart return. As he showed on "Saturday Night Live," he has made the Johnny Nash hit his own. Atlantic/Crossover 3443.

YVONNE ELLIMAN, "IF I CAN'T HAVE YOU" (prod. by Freddie Perren) (writers: B., R. & M. Gibb) (Stigwood/Unichappell, BMI) (2:57). The fourth single so far from "Saturday Night Live" is another Bee Gees composition, in dance tempo and a likely multi-format favorite. Perren's hand in the effort is noticeable and important. RSO 884 (Polydor).

THE KINKS, "FATHER CHRISTMAS" (prod. by Ray Davies) (writer: Davies) (Davray, PRS) (3:39). Holiday records continue to pour in (see page 87), but who but Ray Davies would think of writing a class-struggle saga in which Santa is mugged by punks? The song is a good one, and Dave Davies' and Mick Avory's playing shine. Arista 0296.

DAVID CASTLE, "THE LONELIEST MAN ON THE MOON" (prod. by Joe Porter) (writers: Castle-Dee) (Unart, BMI) (3:33). Castle's second single starts with an imposing synthesizer sound, but is in fact a light, Leo Sayer-ish pop ballad with a moderate tempo that connects with any number of past pop efforts dealing with the theme. Parachute 505 (Casablanca).

ALBUMS

AEROSMITH, "DRAW THE LINE." An unusual cover in that the group's name does not appear on it, but there's no mistaking the quintet's venomous hard rock within. The group's songwriting has developed a lyrical edge that was lacking in the past but should once again put them on the platinum path to the top of the charts. Columbia JC 34856 (7.93).

JOHNNY GUITAR WATSON, "FUNK BEYOND THE CALL OF DUTY." After "Bitch" and "Mother," Watson has re-established himself as a contemporary stylist and this lp should further that stance. The title song is in the disco/r&b mold that has become his trademark this past year as is "It's About the Dollar Bill" and "It's A Damn Shame." DJM DJLPA 714 (7.98).

AL GREEN, "THE BELLE ALBUM." It's a new day for Green with his first lp through the Cream label. In addition, he is also writing his own material, producing it and playing lead guitar. As a result, the lp has a very personal flavor that his longtime fans should be attracted to. Listen for "Belle," "Feels Like Summer" and "I Feel Good." Hi HLP 6004 (Cream) (6.98).

"CHIC." This group's current hit, "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)" had a novelty appeal to be sure, but its well produced, solid dance tempo is indicative of the material on their lp. "Everybody Dance" and the exotically titled "Est-Ce C'Est Chic" should keep the group on the charts and in the dancehalls for some time to come. Atlantic SD 19153 (7.98).



Candle On The Water⁽⁴⁵²¹⁾

performed by
Helen Reddy picture
The Original Motion Album of
From The Soundtrack Album of
Walt Disney Productions'
Pete's Dragon



On Capitol Records and Tapes.



RECORD WORLD

Zimmermann Named President of Capitol

■ LOS ANGELES — Bhaskar Menon, Capitol Records' chairman and chief executive officer, last week announced the election of Don E. Zimmermann as Capitol's president and chief operating officer. Zimmermann will assume his new post on January 1, and will report directly to Menon.



Don Zimmermann

When reached for comment, Zimmermann, who has most recently served as executive vice president for the company, told RW, "Obviously I'm delighted. Actually, it's not a big change in terms of operations here, but more of a shift in title, since I've been acting as chief operating officer for about two years now. So it will be business as

(Continued on page 26)

Retail Activity Booming as Christmas Nears; Labels Launch Unprecedented TV Campaigns

By DAVID McGEE

■ NEW YORK — Buoyed by Thanksgiving weekend sales that were up 30 to 40 percent over last year's, record retailers are joining their counterparts in other industries in predicting an extraordinary holiday sales period for 1977. Although the Christmas selling season has officially been underway only a week, retail activity has been close to peak Christmas levels since the first of

(Continued on page 103)

Former WHBQ PD Convicted In Memphis

By MARC KIRKBY

■ MEMPHIS — George Klein, the former program director of WHBQ-AM in Memphis, was convicted by a Memphis jury last Thursday (1) of conspiracy to commit mail fraud in the first criminal case to involve "Arbitron distortion," the misuse of ratings diaries.

Klein was found guilty on one count of a four-count indictment. His co-defendant, Robert N. Wammack, a post office employee who played on the

(Continued on page 22)

By MIKE FALCON and SAM SUTHERLAND

■ LOS ANGELES — With sales momentum continuing to build toward a new industry peak, a Record World survey shows that the current holiday selling season is shaping up as one of the broadest tests to date of television advertising for recorded product. Many labels are launching local and national video campaigns in an effort to further maximize sales during the traditional fourth-quarter boom, yet commentary from marketing and advertising chiefs indicates that manufacturers are increasingly aware of the conflicting benefits and risks of television time buys during the busiest season for U. S. business overall.

Highlighting the labels' more critical approach to an advertising medium still comparatively new to the industry is a pronounced shift in the type of campaigns being developed. In past years, major labels advertising during the fourth quarter have emphasized multiple-product campaigns, usually carrying a seasonal theme designed to hook into the consumers' awareness of gift needs. This year, many labels are downplaying the holiday hook and focusing instead on non-seasonal, single-title spots, and accordingly basing market buys on general sales performance on a market-by-market basis.

Indeed, while most respondents agreed the potential sales benefits from a successful television campaign are at their zenith during the holiday season, increased competition, not only from other labels using the medium but from all video advertisers, was cited by several

sources as a key consideration.

"Suffice it to say we're using television only with artists whose market strength merits that broader level of exposure," commented Bob Reitman, director of advertising for A&M Records, which is currently readying two single-title campaigns for label acts. "It is not our most aggressive stance," he noted of A&M's current TV profile during the holidays, "but we think it's the smartest."

"We believe a lot of consumers will be in the stores already. We won't really be bringing that many more into the store with a television campaign at this time of year." Reitman asserted that the greater commercial saturation created during the holiday season not only offered more traffic-building incentives in general, but

(Continued on page 99)

Court Overturns Crocker Conviction

■ NEW YORK — The perjury conviction of Frankie Crocker, former program director of WBLS-FM here, was overturned last week by an appellate court, which ruled that evidence not related to the two-count indictment against Crocker had been admitted during the trial and may have prejudiced the jury's verdict.

Crocker was convicted of one count of perjury by a Newark jury in December, 1976. The jury found he had perjured himself in denying he received cash payments from Ellsworth Groce ("Rocky G"), an independent

(Continued on page 105)

Justice Dept. Probe Enters New Phase

■ LOS ANGELES — At press time, RW learned that the continuing U.S. Department of Justice investigation into the record and tape industry, being conducted through the department's anti-trust section, has apparently entered a new, more active phase.

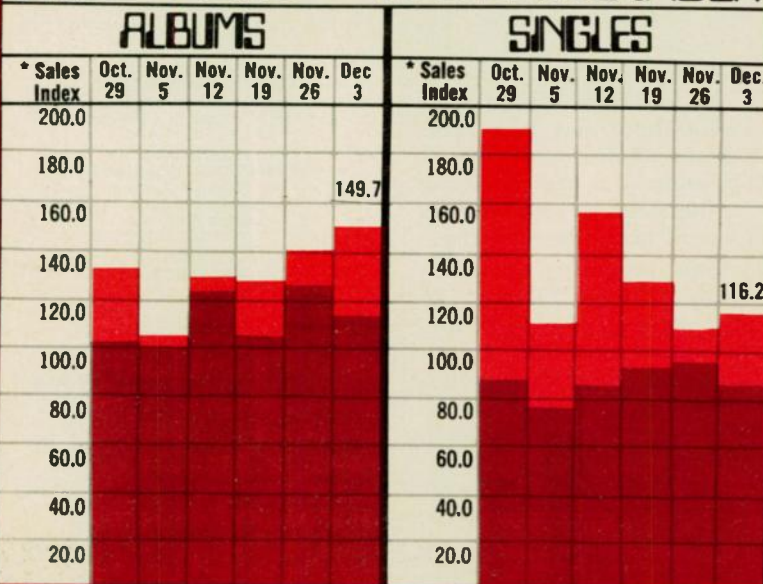
While reports remain both scattered and somewhat shadowy, it is known that new subpoenas have been issued within the last month; while sources indicate the new requests center on individual

executives being asked to testify, it is believed the probe is also seeking additional documentation of business dealings.

Reached for comment in his Los Angeles office, U.S. attorney Brian Robbins, who took over the helm of the probe during its early months, reiterated the department's position on protecting the confidentiality of testimony. "Basically, we won't be commenting on new subpoenas as

(Continued on page 107)

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.

Hardware Show Seeks To Revive Discrete Quad

By SAM SUTHERLAND

■ LOS ANGELES—Proponents of discrete quadrasonic reproduction and broadcasting formats are currently attempting to rekindle industry support for four-channel systems in general and discrete (4-4-4) broadcasting in particular. Underlying the discrete camp's renewed effort—which began last week with the first in a three-week series of broadcast demonstrations to be held in key markets by Matsushita Electric Corp. of America—are strong criticisms of the FCC's recent engineering report on competing discrete and matrix (4-2-4) formats (RW, Oct. 8, 1977).

Lending urgency to the discrete advocates' mission is the December 16 deadline for filing additional comments on the FCC's July notice of inquiry into quadrasonic standards and the Commission's August engineering report, prepared by the FCC laboratory,

Private Stock Has New Graphics

■ NEW YORK—Larry Uttal, president of Private Stock Records, has announced the adoption of a new label design for all future album and single releases for the organization, commencing with the December product.



The four-color label depicts the Manhattan skyline as viewed from the New York harbor, and features a new, bolder Private Stock signature. The new label was designed by Private Stock's advertising agency, The Music Agency, under the direction of Private Stock's creative consultant, James Massey.

titled "A Subjective Evaluation of FM Quadrasonic Reproduction Systems—Listening Tests." While the travelling seminars sponsored by Matsushita, Panasonic's parent corporation, are officially characterized as educational, touting the benefits of discrete systems design without directly addressing the competing matrix system, three of the most vocal discrete supporters expressed their dissatisfaction with the FCC's summary of its findings and the industry's interpretations of that summary.

In Los Angeles for the first of six major market stopovers, Lou Gorren, the broadcast engineer who designed the discrete system proposed by Quadracast Systems, Inc., producer Brad Miller, whose work with Mystic Moods Orchestra began his four-channel advocacy in the late '60s, and veteran electronic engineer and executive Oscar P. Kusisto, a pioneer in eight-track cartridge systems, reviewed the history of the four-channel battle. Their visit here, originally scheduled as a two-day stay to coincide with demonstrations in New York, was extended at mid-week when they learned some 30 label presidents were expected to attend RIAA board meetings at the Century Plaza Hotel; as RW went to press, they were attempting to draw recording executives over to their Beverly Hilton suite for tests of Dorren's discrete broadcasting format, being demonstrated in off-air, low-power broadcasts from another room.

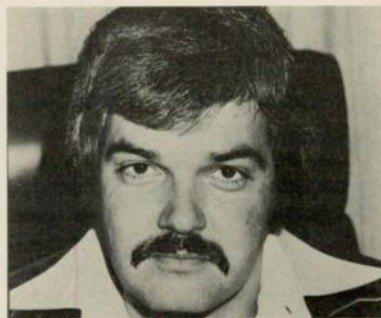
All three admit that the current state of four-channel software

sales is moribund. "Four-channel systems had a growth curve which rose sharply, then, bang, levelled off very quickly and began to drop off," Gorren recalled, going on to cite the labels' reduction in quadrasonic releases as a commercial necessity. "No record company in its right mind is going to release product that isn't getting airplay."

But, Gorren and his peers suggest (Continued on page 93)

Motown Names Isgro Pop Promotion VP

■ LOS ANGELES — Barney Ales, president of Motown Records, has promoted Joe Isgro to vice president, pop promotion.



Joe Isgro

The Philly-born Isgro entered the field ten years ago as a local promo man with Decca's Camden branch. Two years later he accepted an offer to helm the east coast region for Paramount Records. In 1972 Jim Schwartz tapped him for his Philadelphia operation. In early 1974 he took on the national slot for Roulette Records until 1975 when he headed west to join Motown.

Dove Awards Honor Top Gospel Artists

By DON CUSIC

■ NASHVILLE — It was gospel music's biggest night and a premier evening in the music industry when the Gospel Music Association held its 1977 Dove Awards in Nashville at the Hyatt Regency. It was a giant step forward for the Doves, the GMA and gospel music as performers from every area of gospel music—white, black, contemporary, traditional—the oldtimers as well

as the newcomers—came together under one roof to honor those who make gospel music.

In the winners' circle this year were some new faces who took home their first Dove as well as some who had made the trip to the stage to receive their Dove award many times before.

No one performer or artist ran away with a plethora of awards, although the Cathedral Quartet and the Blackwood Brothers were multiple winners. The musical portion of the show, where the ten songs nominated for "Song of the Year" were performed by a variety of artists, was better than ever.

The master of ceremonies for the evening was Doug Oldham, who introduced the Cruse Family, Larnell Harris, Dottie Rambo, B.J. Thomas, the Speers, Lillie Knauls, Gordon Jensen and Sunrise, the Blackwood Brothers, the Kingsmen and Sharalee Lucas (Continued on page 108)



1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID PARNES

VICE PRESIDENT/MANAGING EDITOR MIKE SIGMAN

HOWARD LEVITT/ASSOCIATE EDITOR
MICHAEL SCHANZER/ART DIRECTOR
MIKE VALLONE/RESEARCH DIRECTOR

David McGee/Assistant Editor
Barry Taylor/Assistant Editor
Marc Kirkeby/Assistant Editor
Pat Baird/Assistant Editor

Doree Berg/Associate Research Director
Alan Wolmark/Assistant Editor
Sophia Midos/Assistant Editor
Dede Dabney/R&B Editor

David Skinner/Assistant Art Director
Joyce Reitzer Panzer/Production
Speight Jenkins/Classical Editor
Vince Aletti/Discotheque Editor

Michael Shain/Washington Correspondent
Robert Palmer/Jazz Editor

Stan Soifer/Advertising Sales
WEST COAST

SPENCE BERLAND
VICE PRESIDENT

WEST COAST MANAGER

SAM SUTHERLAND CHRISTY WRIGHT
WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Assistant Editor
Mike Falcon/Assistant Editor

Linda Nelson/Production
Portia Giovinazzo/Research Assistant
6290 Sunset Boulevard
Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE

JOHN STURDIVANT
VICE PRESIDENT

SOUTHEASTERN MANAGER

Walter Campbell/Southeastern Editor
Mario Ratliff/Research

Vicki Branson/Research
Margie Barnett/Editorial Assistant
Red O'Donnell/Nashville Report

49 Music Square West
Nashville, Tenn. 37203
Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA
VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012
(305) 823-8491

ENGLAND

PHILIP PALMER
Manager

Suite 22/23, Langham House
308 Regent Street
London W1
01 580 1486

JAPAN

ORIGINAL CONFIDENCE
CBON Queen Building

18-12 Roppongi 7-chome
Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE
19 Yorkville Avenue

Toronto, Ontario
Canada M4W 1L1
(416) 964-8406

GERMANY

JIM SAMPSON

Liebherrstrasse 19
8000 Muenchen 22, Germany
Phone: (089) 22 77 46

FRANCE

GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

SPAIN

JOSE CLIMENT

Avenida de America 35, Piso 5 No. 7
Madrid 2, Spain
Phone: 416-7161
Phone: 416-6686

MEXICO

VILO ARIAS SILVA

Peten 151-402 Colonia Navarte
Mexico 12, D.F.
Phone: 536-41-66

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$70; AIR MAIL—\$115; FOREIGN AIR MAIL—\$120. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1977 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 35, NO. 1587

Powerhouse Picks

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

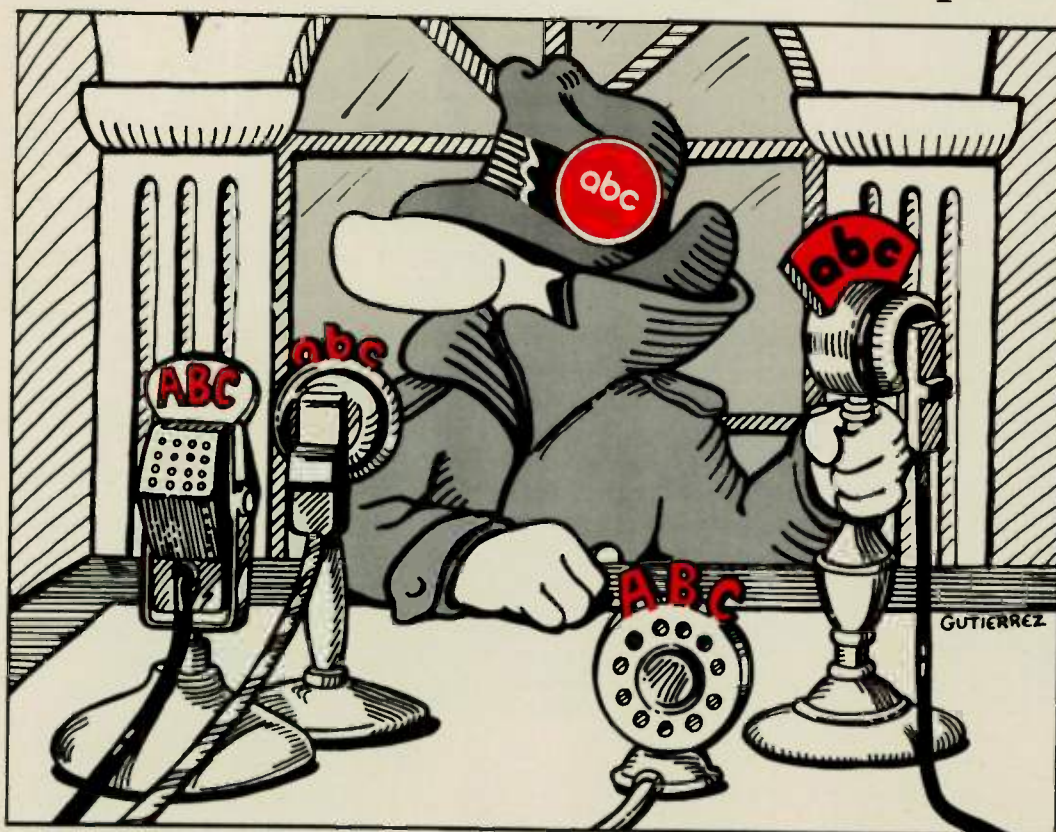
Neil Diamond (Columbia) "Desiree."

The list of primaries on this disc grows by leaps and bounds as numerous majors went with it this week. Action on the secondary level is also solid. Sales are already being reported.



SAM FACES PRESS

Los Angeles — Due to the success of ABC Records' Record Retailer contact program, Sam made a rare in-person appearance before the press, reliable sources said here today.



After a brisk statement announcing that free in-store display materials are still available to retailers, Sam went on to mention that the giant Sweepstake's giveaway and the ABC Display Contest are still accepting entries.

"It's not too late, just call the toll free number," he is quoted saying.

 **Records**

HOT LINE FEATURES LASALLE AND MEYERSON

This week's Celebrity Hotline guests were announced as ABC's dynamic singer/producer/songwriter, Denise LaSalle and Vice President of A & R Mark Meyerson. After a brief question and answer period, Sam abruptly disappeared. "He had to get back

to the phones" an aide explained.

On Thursday, December 8 call Denise between 11 AM and noon (PST), and for Mark, make it between noon and 1 PM (PST). Sam is back on the phones by now, so you can reach him anytime. Call!

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



Shaun Cassidy Scores Two Top 20 LPs; Boone #1 Single for 9th Week

Bee Gees Singles Chartmaker

By PAT BAIRD

■ Debby Boone (Warner/Curb) held onto the top singles position for the ninth straight week, still outselling all other singles in the pop market, and sustained enough crossover action to bullet to #2 on The Country Singles Chart.

While there were no new entries into the top 10 this week, Crystal Gayle (UA) moved to #2 with good sales and Linda Ronstadt (Asylum) moved to #3 bullet with the only two-point jump on the top of the chart. Rita Coolidge (A&M) stayed at #4 and the Bee Gees' (RSO) sales moved "How Deep Is Your Love" to #5 bullet. Their new single, "Stayin' Alive," is this week's Chartmaker at #72 bullet. Strong sales on LTD (A&M) moved it to #7 bullet.

Rounding out the top 10 are Heatwave (Epic) at #6; Fleetwood Mac (WB) and Paul Nicholas (RSO), each moving one point to #8 and #9 respectively; and Carly Simon (Elektra) at 10.

Beneath the top 10, Player (RSO) at #14 bullet is coming through at all radio levels with good jumps; High Inergy (Gordy) is #1 on The R&B Singles Chart and #17 bullet on the pop side; Dolly Parton (RCA), who is #1 for the second week on The Country Singles Chart, is #23 bullet; and Randy Newman (WB) jumped eight points to #36 bullet with many stations reporting heavy requests.

Several bulleting singles this week are being supported by strong crossover action and album sales. Rod Stewart (WB) jumped 10 points to #19 bullet,

Grammy Ballots Out

■ LOS ANGELES — Nominating for this year's Grammy Awards got underway on November 29 with the mailing of first round ballots and this year's pre-nominations list to active voting members in each of the seven chapters of the Recording Academy (NARAS).

Ballot recipients will be asked to select their top five choices in a limited number of recording fields as specified in a covering letter from national president Bill Denny.

Pre-Nominations List

The pre-nominations list, totaling approximately 4000 entries, covers 40 of the Grammy Awards' 51 categories. The remaining 11 craft categories—those in arrange-

(Continued on page 26)

while his album is bulleting at #12; Earth, Wind and Fire (Col) is #28 bullet this week while the single is registering at #2 bullet on the r&b chart and the album is bullet at #14; Queen (Elektra) is bullet at #29 with a #35 bullet album; and Con Funk Shun (Mercury) is bullet at #68 pop and #16 r&b with the album at #90 bullet.

Other strong entries this week are Neil Diamond, last week's Chartmaker, at #38 bullet; Santa Esmeralda (Casablanca) at #42 bullet and continuing to pick up big adds; Billy Joel (Col), who broke out of the southern market this week for big adds in the northeast, for #50 bullet; Chic (Atlantic) at #51 bullet, continuing crossover strength and registering #12 bullet on The R&B Singles Chart; Dan Hill (20th) at #62 bullet, picking up good secondary and primary adds; John Denver (RCA) at #69 bullet also picking up goods adds; Bill Withers (Col) at #70 bullet getting a good start in the Philadelphia and Atlanta markets; and Al Martino (Capitol) at #88 bullet with what looks to be one of his biggest pop records in some time.

Debuting in the Top 100 this week are the Bee Gees as Chartmaker and Peter Frampton (A&M) bullet at #88. Tom Petty & The Heartbreakers (Shelter/ABC) debuts at #87 bullet.

Kiss, Commodores Enter LP Top 10

By BARRY TAYLOR

■ With the traditional post Thanksgiving buying season underway, sales are up and some of the more venerable chart albums have strengthened their hold on the top spots. Fleetwood Mac (WB) has now chalked up its 28th week on top while Linda Ronstadt's "Simple Dreams" (Asylum), still selling neck and neck with "Rumours," comes in a strong second place for the sixth consecutive week. One of two new entries in the top 10 is "Kiss Alive II," which barrels in at #3 bullet on the basis of tremendous retail and rack activity. The other, "Commodores Live" (Motown) at #6 bullet, continues its tremendous r&b surge while retaining its strength at the racks and on the retail level. Also benefitting from a resurgence on the retail level this week is Shaun Cassidy (Warner-Curb), who is now the only artist in the top 20 represented by two lps. His debut set is back up at #5 bullet from #7 while "Born Late" takes a nine point jump to #20 bullet.

Showing muscle in the top 20 this week is Rod Stewart (Warner Bros.) which continues to benefit from heavy airplay and tremendous sales, as does ELO's "Out Of The Blue" (Jet), which gets Top Airplay this week and moves up to #15 bullet in its third week on the street. One of the hottest new releases of the season is Earth, Wind & Fire's

"All 'N All" (Columbia) at #14 bullet. The group's latest is picking up out-of-the-box retail acceptance, nabbing Salesmaker of the Week honors for the second consecutive week and number ones in major retail accounts from coast to coast.

In just its second week, Boz Scaggs' "Down Two Then Left" registers a 24 point jump to #27 bullet with a healthy surge in retail accounts across the country. Another new one to watch is Neil Diamond's "I'm Glad You're Here With Me Tonight" (Columbia), which moves up 36 notches to #31 bullet with tremendous retail gains last week and some initial impact at the racks which helped it to a #3 placing on The Retail Report. Coming in just ahead of it is Queen (Elektra) at #35 bullet as it continues to build a retail base of support.

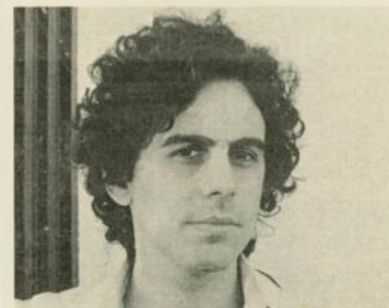
Also bulleting in the top 100 are George Duke (Epic) at #41, Gino Vannelli (A&M) at #42, High Inergy (Gordy) at #46, the Blackbyrds (Fantasy) at #58, Paul Simon (Columbia) at #61, John Denver (RCA) at #70, Eric Clapton (RSO) at #72, War (MCA) at #73, Donna Summer (Casablanca) at #74, Emerson, Lake & Palmer (Atlantic) at #78, the Bar Kays (Mercury) at #83, Bing Crosby (MCA) at #84, Bob James (Columbia) at #87 and Con Funk Shun (Mercury) at #90.

Only two albums managed to penetrate the top 100 this week: Natalie Cole (Capitol), the Chartmaker at #76 bullet and Genesis' (Atlantic) live double set which stands to benefit by the holiday buying season at #93 bullet.

Daly Joins E/A

■ LOS ANGELES — George Daly has been named general manager of a&r at Elektra/Asylum Records, according to Chuck Plotkin, vice president/a&r.

Daly was previously executive vice president of Pyramid Associates in San Francisco. He also served as a&r head and producer for Columbia Records in San Francisco.



George Daly

REGIONAL BREAKOUTS

Singles

East:

Queen (Elektra)
Neil Diamond (Columbia)
Billy Joel (Columbia)
Chic (Atlantic)

South:

Santa Esmeralda (Casablanca)
Wings (Capitol)
Andy Gibb (RSO)
Diana Ross (Motown)

Midwest:

Queen (Elektra)
ELO (Jet)
Neil Diamond (Columbia)
Billy Joel (Columbia)

West:

Neil Diamond (Columbia)

Albums

East:

John Denver (RCA)
War (MCA)
Natalie Cole (Capitol)
Bay City Rollers (Arista)

South:

Eric Clapton (RSO)
War (MCA)
Natalie Cole (Capitol)
Genesis (Atlantic)

Midwest:

Eric Clapton (RSO)
Natalie Cole (Capitol)
Emerson, Lake & Palmer (Atlantic)
Genesis (Atlantic)
Bay City Rollers (Arista)

West:

John Denver (RCA)
Eric Clapton (RSO)
Natalie Cole (Capitol)
Genesis (Atlantic)

THE FACT THAT STYX HAS ALREADY SOLD OVER THREE QUARTERS OF A MILLION ALBUMS IS NO GRAND ILLUSION.

In reality, "The Grand Illusion" is getting *unprecedented* airplay (it's been on R&R's album chart for 20 weeks) and selling at an *unprecedented* rate (it's already gold, approaching

platinum) with a major Top 40 hit single ("Come Sail Away") that's becoming a new Styx classic. On top of that, Styx's first A&M album, "Equinox," just went gold. And the

current North American/South American/European Styx tour is one of the major sold-out events of the season from one of the world's hardest-working bands.

STYX

"THE GRAND ILLUSION" 80° 46' 47"

On A&M Records & Tapes

Includes the hit single,

"COME SAIL AWAY" A&M 1977

Produced by Styx







Rush. Three gold albums in one day, November 16th!

"All the World's a Stage"

Mercury SRM-2-7508
8-Track MC8-2-7508
Musicassette MCR4-2-7508

"2112"

Mercury SRM-1-1079
8-Track MC8-1-1079
Musicassette MCR4-1-1079

"A Farewell to Kings"

Mercury SRM-1-1184
8-Track MC8-1-1184
Musicassette MCR4-1-1184



product of phonogram, inc., distributed by phonodisc, inc. polygram companies
Write or call your local Phonodisc distributor sales office for displays and other promotional items
Produced by Rush and Terry Brown. Rush appears on Anthem Records, in Canada.

ATV Sets Promo, Artists Rel. Realignment

■ LOS ANGELES — ATV Music Group signalled a realignment of its promotion and artist relations strategy with two appointments that Sam Trust, ATV Music president, asserts reflect an extension of the company's traditional role as publisher into "total involvement in writer and artist careers." Trust named former professional manager Steve Love as executive director of the firm, and Harry Shannon to the new post of director of writer and artist relations, with Trust, Love and Shannon characterizing new areas of responsibility as over-lapping career management areas once restricted to labels and managers.



Steve Love

"Even the name publishing doesn't really mean the same thing anymore," Trust told *RW*. "There's still room for new growth in the print field, as well as in placing material, but building a career for a performing artist is more than ever what a publisher has to concern himself with." Estimating that as much as 80 percent of today's chart records are self-contained works by artist/writers, Trust agrees that the increasing practice of developing greater promotion and production capabilities is necessitated by that trend.

Thus, both Love and Shannon are being assigned to a range of areas Trust admits labels have rarely expected publishers to enter until recently. Love stresses a key goal will be to extend ATV's current promotion along international lines, using licensees to provide complementary support for overseas label affiliates; Shannon is currently concentrating on expanding his own role as a domestic promotion and publicity ally for labels.

Columbia Strikes Gold

■ NEW YORK — Six Columbia records were certified gold by the RIAA last week, including: Paul Simon's "Greatest Hits, Etc.," Neil Diamond's "I'm Glad You're Here With Me Tonight," Earth, Wind & Fire's "All 'N All," Boz Scaggs' "Down Two Then Left," Billy Joel's "The Stranger," and Santana's "Moonflower."

"We're invading some of the career-building territories that labels have traditionally considered their primary responsibility," Trust commented, "and the labels are gradually learning that it actually helps."

Production involvement for ATV is one cornerstone to the new emphasis on career involvement, with the publishing company recently placing Auracle, a young jazz group for which the company served as virtual manager until recently, on Chrysalis. Trust had initially brought the act to ATV, where the suggestion to record in front of a live audience was first developed. ATV also fostered the recent songwriting collaboration between 20th Century's Dan Hill and veteran writer Barry Mann, which yielded Hill's current single hit.

Love noted that ATV's recommendation that Hill record a new song, also composed with Mann, as the next single represents another "management decision" being assumed by the publisher. "None of us really felt convinced there was another substantial single hit on the album," Love explained, "and we wanted to do something other than just milk the album, if we couldn't agree on a follow-up. Traditionally, a publisher would have been delirious just to have the record out. That's not the case, now. We're concerned that he has the right one." Thus, Hill will be cutting the new song in Toronto.

All three admit that some hesitancy from artists' labels greeted such involvement. But Shannon asserts that most companies recognize the benefits of promotion. "The phrase is 'working in concert with,'" he remarked. "We're not trying to take over anybody's job, nor do we want to create new problems. The goal is to complement whatever they're doing."

Boone Platinum Presentation



Debby Boone was presented with a platinum edition of "You Light Up My Life," her debut Warner-Curb single, at a reception held in her honor recently at Warner Bros. offices in Burbank. Joining in were, from left: (standing) Russ Thyret, Warner Bros. vice president and director of promotion; Fred Scotti of Scotti Bros. Entertainment; Mike Curb; Bob Regehr, vice president, director of career development; Derek Taylor, vice president, director of creative services; Stan Cornyn, executive vice president; Debby; Pat Boone; WEA International executive vice president Phil Rose; Warner Bros. art director Ed Thrasher and WEA International a&r director David Franco; (kneeling) Andy Wickham, director of country music; national singles sales manager Mark Maitland; Lou Dennis, vice president and director of sales; and Ed Rosenblatt, vice president and director of sales and promotion.

CBS Signs Lonnie Liston Smith



Bruce Lundvall, president, CBS Records Division, has announced the signing of keyboard master Lonnie Liston Smith. Smith will soon enter the studio to begin production of his debut Columbia album. Pictured at CBS's New York offices are, from left: Vernon Slaughter, director, jazz progressive music marketing, CBS Records; Joe Fontana, manager; Smith; Bruce Lundvall, president, CBS Records Division; Don Dempsey, vice president, marketing, Columbia Records; and Jim Fishel, manager, a&r, Columbia Records.

AFM Ratifies New Contract

■ NEW YORK — The members of the American Federation of Musicians who do recording work last week ratified the two-year contract their leadership reached earlier with record companies.

The vote was 1294 to 104. Approximately 4000 AFM members earned \$1,000 or more from recording sessions last year and were eligible to vote.

The contract, which is retroactive to November 1, gives the musicians a 10 percent increase and copyists a 15 percent increase for the first year, with each receiving an additional 5 percent for the second year. A musician will thus receive \$121, up from \$110, for a three-hour session, increasing to \$127 in the second year of the pact. For 90-minute sessions, the increase is from \$72.60 to \$79.85 now, and to \$83.85 next year. Similar increases apply to Canada and Puerto Rico.

Gormley to Polygram

■ CHICAGO — Irwin Steinberg, president of the Polygram Record Group has announced the appointment of Mike Gormley to the position of public relations consultant to the group.



Mike Gormley

Gormley will oversee corporate pr for the group and its companies including Phonogram/Mercury Records, Polydor Records and Phonodisc. He will also participate in aspects of corporate pr with Polygram companies such as Chappell and Intersong Publishing and Polymusic, the corporation's direct mail organization.

Gormley, who will be based in Chicago, has been director of publicity for Phonogram since 1971.

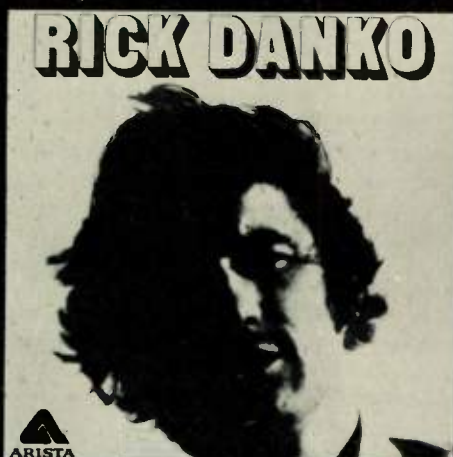
Polydor Releases Bing Crosby Album

■ NEW YORK — Polydor Records has released the last recording of Bing Crosby, titled "Seasons." The album was recorded in London this September.

The album concept was developed by British composer/producer Ken Barnes and it includes songs that illustrate each of the four seasons. Among the songs are "Spring Will Be A Little Late This Year" and "Autumn in New York." The title cut is a translation of a Gilbert Becaud song.

Rick Danko.

A great name in American music.



AB 4141

Rick Danko. The name is familiar. And his voice is unmistakable. The incomparable singer and bassist from The Band has brought together old friends and special guest artists to record the most exciting music of his career. His own. Rick Danko's new album marks the beginning of a whole new chapter in a great American tradition.

"The songs on Danko's debut album capture the apocalyptic mysticism that was at the heart of The Band's greatest music as well as anything the old group has done in years. Danko co-wrote 'This Wheel's On Fire' with Bob Dylan, and the best material here is worthy of comparison with that masterpiece."

—John Rockwell, *New York Times* 11/11/77

"Rick Danko"

Everything that came before was leading up to this.
On Arista Records and Tapes.

FIRST WEEK:

"National Breakouts"—Billboard

"Most Added"—Record World

#26 — Radio & Records
Album Airplay Chart.

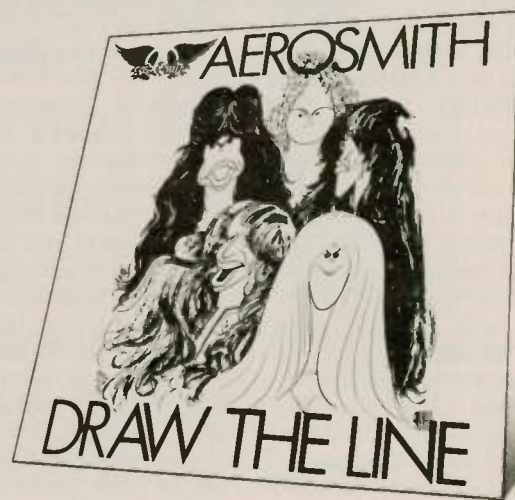
AMERICA'S BIGG



EST DRAW.



"DRAW THE LINE!"
JC 34856
**THE NEW
AEROSMITH ALBUM.**



**ON COLUMBIA
RECORDS AND TAPES.**

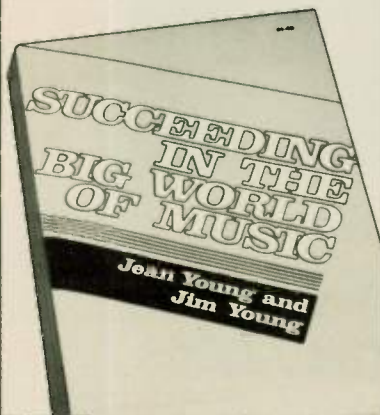
Produced by Jack Douglas and Aerosmith for
Contemporary Communications Corp. and Waterfront Productions Ltd.
Direction: David Krebs Steve Leber for Leber Krebs Inc.

© 1987 COLUMBIA RECORDS INC. ALL RIGHTS RESERVED.

Even if you've got the talent of the Beatles,

the genius of Bill Graham and the sex appeal of Mick Jagger, you still need know-how to break into the music business. Now Jim and Jean Young provide that know-how in a great new book. Jim and Jean asked the top people in every field (Clive Davis, Bernie Taupin, Maria Muldaur, among them) about the secrets of their careers. Their answers tell you how to make it on your own road to success. Learn all about:

- Getting gigs and contracts
- Agents and managers
- Making contacts
- Record promotion, publicity and merchandising
- Producers, engineers and studio musicians
- Music publishing
- Legal aspects
- Women and the music business
- Radio opportunities
- And much, much more!



At bookstores, or from
Little, Brown Distribution Center
200 West Street
Waltham, Mass. 02154

Attn: D. Merideth

I enclose check or money order (payable to Little, Brown and Company) in the amount of \$_____ including 50¢ for postage and handling (Calif., N.Y., Mass. residents include sales tax). Please allow 3 weeks for delivery.

_____ copy(ies) of SUCCEEDING IN THE BIG WORLD OF MUSIC @6.95 each 977098-00156

Name _____

Address _____

City _____

State _____ Zip _____

NARM To Host Tape 'Brainstorm'

■ CHERRY HILL, N.J. — NARM (The National Association of Recording Merchandisers) will hold a brainstorming session on the subject of tape packaging on December 6, at the Plaza Hotel in New York City. The session will have as its prime objective the exploration of the next step the industry should take in the merchandising problems and opportunities relative to tape packaging. The group will include merchandisers, marketing executives of manufacturing companies, tape duplicators, tape packagers, and representatives of several market research firms, as well as NARM legal counsel.

New Package

The primary factor in planning the meeting was to bring together representatives of all facets of the tape packaging sector with representatives of NARM regular member companies: the retailers, rack jobbers and one-stops who handle tape product on a daily basis at the store and warehouse level. The brainstorming session will explore the degree of interest by the retailer and wholesaler in a new tape package, if indeed such a widespread interest and need exists.

The NARM regular members on the committee, which is being chaired by NARM executive vice president Joseph A. Cohen, are James Lara, Handleman Company; George Levy, Sam Goody, Inc.; Herb Mendelsohn, ABC Record and Tape Sales Corp.; Harold Okinow, Lieberman Enterprises; David Rothfeld, Korvettes; and

James Schwartz, Schwartz Brothers.

Representatives of record manufacturing companies in marketing positions, along with the merchandisers, will give their input on such problems as the cost of new fixtures in retail outlets and space problems in both retail stores, department, and warehouses. "Invited" were Jules Abramson, Phonogram/Mercury; Victor Faraci, WEA Corp.; Paul Smith, CBS Records; and Robert Summer, RCA Records.

The tape duplicators were included in the session to determine what costs would be incurred at their level, if a new package were implemented. These costs would include retooling of equipment, changes in types of material, and methods of inserting the tape into the package. Tape duplicators on the committee are Dan Boyd, GRT; Jack Chudnoff, RCA; David Grant, PRC; and Tom Van Gessel, CBS.

Packaging Reps

The tape packaging companies are represented by Jim Ladwig, AGI; Herb Friedman, Ivy Hill; Floyd Glinert, Shorewood; and Kirk Mulloy, Capitol. A number of these companies have expressed a desire to instigate market research on their own particular tape packages. One of the prime goals of the meeting will be a decision by the committee on the methodology to be used (by the packaging companies) in their various market research endeavors, so that the results of these studies can be compared with the assurance that the data was accumulated in a similar fashion. To that end, Charles Engler, of Lionetti and Meyers Research; Warren Goldman, of Field and Facts; and Karl Ravatch, of Audits and Surveys, representatives of firms who may be involved in tape packaging market research, will attend the meeting.

KLIF Spokespeople Deny All-News Switch

■ LOS ANGELES—Spokesmen at station KLIF in Dallas, while confirming the departure of program director Jim Davis, have denied persistent rumors to the effect that the station is adopting an all-news format.

In other developments at KLIF, Charlie Van Dyke, who was music director, has become operations manager; his replacement as music director is as yet unnamed. There is at present no program director.

KLIF general manager John Tyler, referring to the alleged shift to all-news, told *Record World* that "Gossip is faster than the speed of light, and not nearly as accurate. It is true that we'll be featuring more album product and will be drawing our playlists from a larger inventory of music—which isn't to say that we won't be playing some of the hits, too—but we are by no means switching to an all-news format. KLIF is still very much a music station."

Japan Participating In MIDEM Convention

■ NEW YORK—The Japanese recording industry will be participating in MIDEM for the first time next year, it was announced last week. 15 Japanese companies have registered for the convention thus far. Also attending the convention for the first time will be companies from Colombia and Lebanon.

Rivers Reaps Gold

■ NEW YORK—"Swayin' To The Music (Slow Dancin')," the first single by Johnny Rivers on his Soul City Records, distributed in the U.S. by Big Tree Records via Atlantic Records, has been certified gold by the RIAA.

Epic Taps Newman

■ LOS ANGELES—Joel Newman has been appointed associate director of national promotion, west coast, for Epic, Portrait and Associated Labels.

Kranzberg To Chrysalis

■ LOS ANGELES—Billy Bass, vice president of promotion for Chrysalis Records, has announced the appointment of Scott Kranzberg to the position of director of national promotion.



Scott Kranzberg

In his new position, Kranzberg will oversee the Chrysalis field force as well as coordinate the efforts of the firm's independent distributor network.

Sailin' at the Roxy



Chris Hillman recently performed at the Roxy in Los Angeles in support of his Elektra/Asylum album "Clear Sailing." Pictured backstage after the show, from left: percussionist Joe Lala; Rip Pelley, E/A national artist relations coordinator; Hillman; Steve Wax, E/A president; and Jerry Sharell, E/A vice president/artist development.



elise

"1,000 LAUGHS"

AB 12313




AB 1022

Eloise Laws sings so well it'll give you the grins. But the fact of her amazing talent really shouldn't surprise us. After all, she's from the same family that gave us Hubert and Ronnie Laws.

Eloise Laws' album is called simply "Eloise" and it's a groove. The single is "1,000 Laughs," and it'll make you move!

An impressive debut.

We're proud of her!

Produced by Linda Creed and Jerry Goldstein for  Productions.

abc Records
GRT Tapes

New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ WHO SAYS YOU CAN NEVER GO HOME? He's not even British, but **Phillip Rambow** calls London home again after the Canadian guitarist/singer/songwriter who spent over a year in New York has returned to the U.K. for some recording and performing. Rambow checked in with Nut Central last week with a transatlantic call while in the studio where he is laying down some tracks with the team of producer **Chris Thomas** and engineer **Bill Price** (**Sex Pistols**, **Frankie Miller**, **Roxy Music**) and a band that for the time being includes guitarist **Mick Ronson**. "It's going really great. We're recording four days this week and we'll go back into the studio to finish the album in January," he said. Upon his arrival in the U.K. several years ago, Rambow put together a band called the **Winkies** who recorded one uneven album, toured behind **Eno** and found themselves at the forefront of the then booming pub rock movement. The Winkies split up but Rambow remained in England long enough to record one single for **Chrysalis**, a vibrant tune called "Dem Eyes" which at this point in time will remain a collector's item. He recently spent over a year in N.Y. making the odd appearance at CBGBs, recording a song for the "Bionic Gold" album and one for "Live at Max's Kansas City Vol. 2" but now he is in London again where he has found an affinity with the new generation of musicians currently playing the club circuit: "Steve Jones of the Sex Pistols was just a kid on the block last time I was here and the guys in **Generation X** used to be Winkies fans." All of the early reviews in the British press have been favorable toward Rambow's group and new songs but he is quick to add that "sometimes the audiences are more exciting than the gigs."

Also paying a call last week was Sweden's guitar virtuoso, **Janne Shaffer**. Shaffer is the guitarist behind most of **ABBA's** hits, and in fact, a good percentage of the records that come out of that country. In addition, he is on the "Montreux Summit" lp and has recorded three solo albums, the latest of which, "Katharsis," was released here by Columbia. Shaffer is planning to record his next album on the west coast with producer **Bruce Botnick** and hopes to tour here early next year.

JOCKEY SHORTS: **Herb Goldfarb** tells us that he is not planning to join the Tomato Music Company as previously reported. He will retain his own consultancy firm which will be utilized by Tomato among others . . . **Clover's** next album for Mercury, "Love On the Wire," should surprise many people. The group has settled into a consistent groove that incorporates **Boz Scaggs/Jackson Browne**-type vocals with a lucid English guitar sound. "Oh Senorita" should be the first single . . . Congratulations to **Bob Sherwood** and **Carol Bork** . . . Will **Keith Richard** produce **Peter Tosh** now that he is no longer at Black Rock? . . . **Lisa Tanner's** photo credit should have appeared with the picture of **Bud Prager** in last week's Dialogue . . . **Paul Atkinson** of CBS International wondered last week how Ariola America can start a new wave label called **Zombie** without him or any of his former group mates. How 'bout taking the guitar out of the closet, Paul?

PUBLIC SERVICE ANNOUNCEMENT: The folks at **Suntreader Recording Studios** (where "Foghat Live" and **Nick Jameson's** "Already Free" were recorded), "in the unspoiled natural environment of Central Vermont," sent us their brochure last week, and we thought it might be of interest to New York, N. Y.'s highly literate audience. Looking much like **Levon Helm's** RCO Studios in Woodstock (perhaps a bit more rustic, if that's possible), Suntreader houses most of the top lines of recording equipment, and can supply whatever a group requests in the way of additional or substitute consoles, monitors and instruments. Among the extras available are "vintage and semi-recent movies," homemade and gourmet food, a selection of wines and an on-call masseur. As well, the studio will arrange for cars, dry cleaning, marketing, etc. An impressive loose-leaf color brochure is available upon request from Suntreader Recording Studios, Beaver Meadow Road, Quimby Mountain, Sharon, Vermont, 05065. The phone number there is 802-763-7714. The studio's rates are less than \$1000 a day. Time is booked in blocks of two weeks to six months, and there are no other sessions booked during that time. **Roberta Hoover** is the studio representative at Suntreader.

JOCKEY SHORTS LTD: MCA threw a party at **Giorgio's** for the country artists (**Donna Fargo**, **Mel Tillis**, **Alvin Crow**, and the **Oak Ridge Boys**) who appeared at **Carnegie Hall** last Monday. Among the attendees were **Vitas Gerulaitis**, **Sid Bernstein**, **Trini Lopez** and **Ira Mayer** . . . The title of the next **Ted Nugent** album is "Live Gonzo Express"

(Continued on page 94)

Ashford & Simpson Feted



Following their appearance at the Santa Monica Civic Center recently, Nick Ashford and Valerie Simpson were feted by Warner Bros. with a reception in their honor. Joining in the fun were (from left) Nick, Warner Bros. southwest promotion manager Lou Wills, Ashford & Simpson manager George Schiffer, Valerie, Warner Bros. board chairman and president Mo Ostin, and Tom Draper, vice president and director of black music marketing for Warner Bros.

CBS UK To Build Manufacturing Facility

■ LONDON—Maurice Oberstein, managing director of CBS Records UK, has announced that CBS will invest in excess of £10 million in a new U.K. disc manufacturing facility. The new 200,000 square foot factory is to be built on a 16 acre site at Rabans Lane, Aylesbury, Bucks.

The new factory facilities will consolidate half a dozen current locations in the Aylesbury area, which are the result of ten years growth of production in excess of 500 percent.

Sir Frederick Snow and Partners have been retained as consultants for the project.

Charlie Daniels Band Sets 'Volunteer Jam'

■ NASHVILLE—The Charlie Daniels Band tour in support of their new Epic album, "Midnight Wind," will bring them home to Tennessee on January 14 for the fourth annual "Volunteer Jam" concert.

The homecoming concert is scheduled for 7 p.m. at the Municipal Auditorium.

Brill Joins Ariola

■ LOS ANGELES—Billy Brill has been appointed to the position of national director of singles promotion for Ariola Records, it was announced by Scott Shannon, senior vice president and director of operations for the label.

Brill has been in the music business for many years, having just spent two years at Polydor Records as local promotion executive. Prior to Polydor he was a disc jockey at stations KROY in Sacramento, KVAN in Portland, and KXFM in Santa Maria. Brill was also a former communications instructor at the New York Institute of Technology.

A&M Taps Woodnick

■ LOS ANGELES—Jack Losmann, international marketing director for A&M Records, has announced the appointment of Susan Woodnick to the post of international promotion.

Ms. Woodnick will act as a liaison with A&M International's 45 affiliate companies and will be responsible for various aspects of international promotion and global tours.

Rawls on Broadway



Philadelphia International recording artist Lou Rawls recently made his Broadway debut, featuring music from his newly released "When You've Heard Lou, You've Heard It All." Opening night of Rawls' 10-day appearance at the Mark Hellinger Theatre was a gala benefit for the T. J. Martell Memorial Foundation for Leukemia Research. Pictured at the opening night reception are, from left: Sherwin Bash, Rawls' manager; Tony Martell, vice president and general manager, CBS Associated Labels; Rawls; Bruce Lundvall, president, CBS Records Division; and Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels.

Love Play.



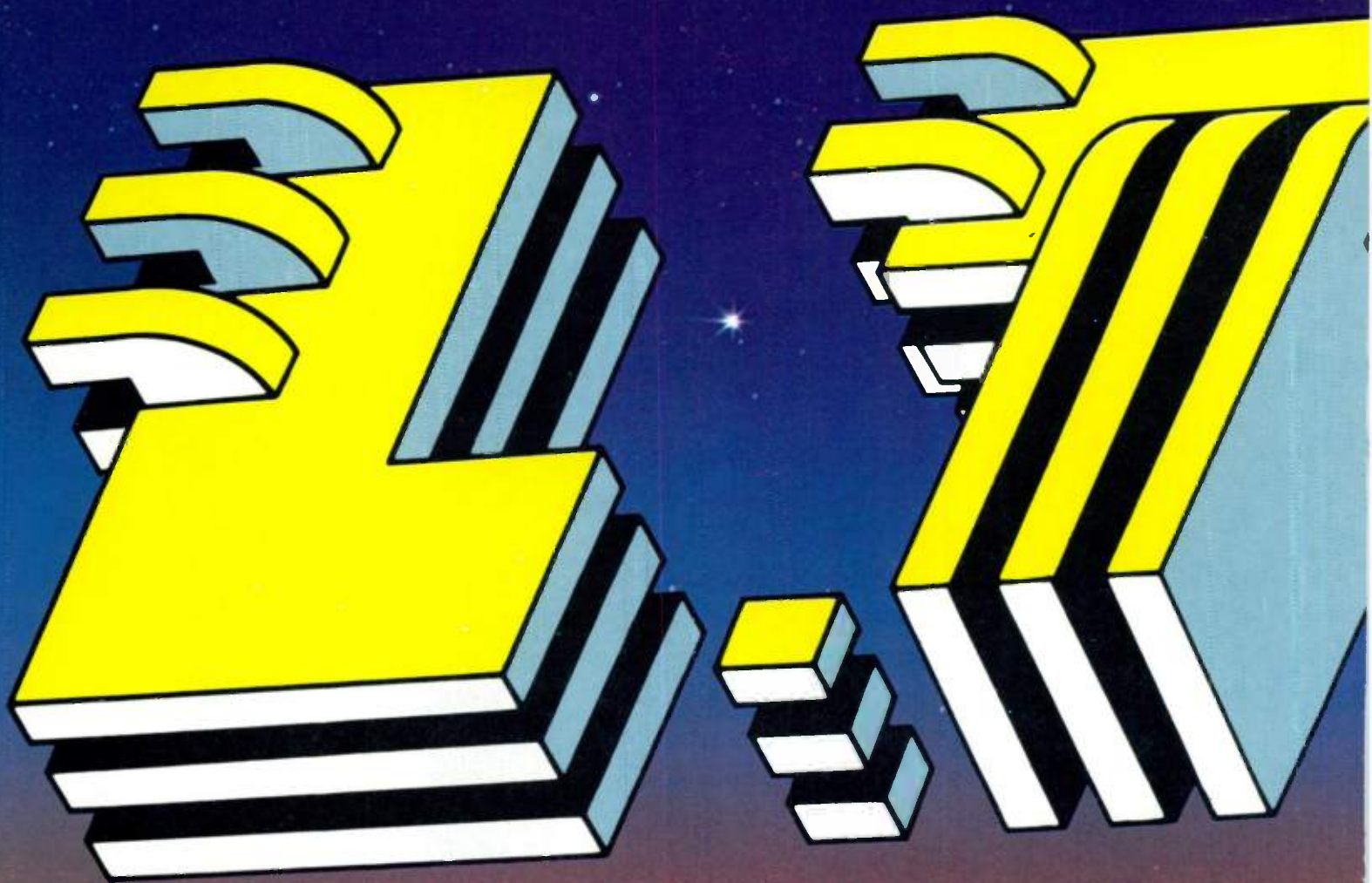
**It only happens
when
the vibes are perfect.**

Mike Mainieri is a vibes virtuoso, widely regarded as a major innovator and pioneer of today's vital fusion music. For his long-awaited new album "Love Play," he gathered talented friends who comprise the cream of contemporary music's finest players. David Spinozza, Michael

Brecker, David Sanborn, John Tropea, Will Lee, Tony Levin, Don Grolnick, Leon Pendarvis, Warren Bernhardt, Rick Marotta and Steve Gadd all joined Mike to perform some truly remarkable music. This time they played for the love of it.

Mike Mainieri's "Love Play." On Arista Records.





THE L.T.D. EXPLOSION, EXPLAINED.

THERE WAS A TIME when all the members of L.T.D. stayed in one hotel room and shared one hot dog. There was a time when they did gigs in clubs that had one microphone on stage for a ten-man group. There was a time when they pooled everything they had, bought a '57 Chevy, left North Carolina and headed for New York City, the music business and stardom.

Now, after a trip that's taken them just about everywhere a band can go, L.T.D.'s finally arrived.

Their first two albums showed an amazing potential that eventually paid off on the third album when the single "Love Ballad" went to #1 on all national R&B charts.

But the real story of L.T.D. happened when they got together with one of the original masters of the Philly sound, producer Bobby Martin. Bobby's creative genius with people like the O'Jays, Harold Melvin & The Blue-notes, Billy Paul, Lou Rawls, and MFSB was a natural for L.T.D. Their first creation together, the current **"Something To Love"** album is, to nobody's surprise, L.T.D.'s first gold album,



and easily heading for platinum. And the current single, **"Back In Love Again,"** is L.T.D.'s second #1 R&B hit in less than 12 months, this time crossing over to become one of A&M's biggest pop hits of the year.

There was a time when all they thought it would take was love, togetherness and devotion. They were right.



L.T.D. "Something To Love" includes the hit single, "Back In Love Again" On A&M Records & Tapes



Produced by
Bobby Martin for
Bobby Martin Productions



Personal Management:
The Tentmakers Corporation
(213) 464-9222

Regency Artists, Ltd.
(213) 273-7103



© 1977 A&M Records, Inc.

RADIO WORLD

Convict Former WHBQ PD

(Continued from page 3)

WHBQ softball team, pled guilty to the charges before the trial began.

The government's case against Klein, presented by U.S. Attorney Michael Cody, had charged that Klein and Womack had conspired to steal Arbitron ratings diaries from the mails before they were delivered, with Klein then filling them out and returning them. For the March-April 1976 rating period, which the diaries covered, WHBQ rose from seventh to second in the Memphis market.

Klein admitted filling out the diaries in his testimony, but claimed he had been given them by Richard French, WHBQ's general manager. Womack also testified that it was French, not Klein, who had conspired with him to steal the diaries. French has denied both charges.

Arbitron has in the past taken its own disciplinary actions against various attempts to distort its audience surveys, but never before have Arbitron employees taken the stand to sup-

port criminal charges involving the radio ratings company. Three ARB executives — James Mullen, product manager, radio, Pierre Megroz, vice president, broadcast sales and marketing, and Isabel Brown, director of data acquisition—were prosecution witnesses.

Vernon Presley, the father of the late Elvis Presley, testified on Klein's behalf, as did Roy Nixon, mayor of Shelby County, Tenn. Presley said in his testimony that Klein was a trusted friend of Elvis', and had been a pallbearer at his funeral.

Appeal Planned

Klein's lawyer, James Eikner, said he planned to file an appeal of the conviction, and noted that the Mid-South Fair and Libertyland amusement park, where Klein is currently employed as public relations director, had said it would keep Klein on staff until all his legal options had been pursued.

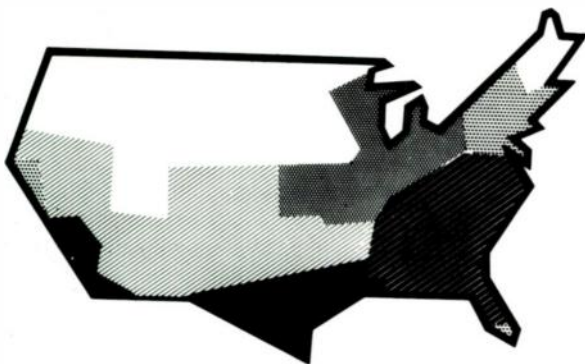
Klein will not be sentenced until a probation office report on him has been filed, which may take up to four weeks.

Les Garland, KFRC

"I find that the radio marketplace brings records to my attention that might be right for San Francisco that I might otherwise miss by just reading a national chart."

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



Dedicated To The Needs Of The Music/Record Industry

AM ACTION

By CHRISTY WRIGHT

■ Player (RSO). This record continues to grow and grow, taking very good jumps everywhere. Already number one at Y100, Z93, and WPEZ. Moving into the top ten on these stations: 4-2 13Q, 6-2 WPGC, 15-9 WMAK, 8-6 KJR, 3-2 WCAO, 9-5 WFI, 11-8 KFI, 13-4 KNUS, 18-9 WPRO-FM, 15-9 WOW, 16-10 KLEO, and 20-6 KAAV. Also jumping 15-11 WFIL, 21-14 KFRC, 31-26 WQAM, 29-15 WLAC, 28-25 WCOL, 18-12 KSTP, 26-15 WTI, 32-27 WNOE, 27-22 KHJ, HB-24 KLIF, HB-20 KYA, 27-19 KBEQ, 15-12 KING, 28-23 WBBF, 16-11 WISE, 23-15 KHFI, and 14-11 WBSR.

Rod Stewart (Warner Bros.). Is still picking up stations such as KFRC, 96X, WCOL, KLIF, KNUS, and KAAV. Already moving into the top ten at 13Q 8-4, WPGC 17-8, WLAC 16-8, Z93 21-8, WTI 13-4, WNOE



Rod Stewart

13-9, WPEZ 6-4, WICC 10-5, WAVZ 16-6, WGSV 13-9, WOW 14-8 and KAFY 15-9.

Number one at WQXI. Other jumps include 18-13 WKBW, 28-23 WRKO, 28-26 WHBQ, 22-12 WMAK, 21-13 WZZP, 35-31 WDRQ, 31-27 WMET, 27-23 WOKY, 27-25 WSAI, HB-22 Q102, 18-14 KJR, 15-11 KRBE, HB-29 WCAO, 28-23 WFI, 20-11

KYA, 28-23 KBEQ, 23-19 KING, 28-25 KFI, HB-29 WBBF, HB-20 KYNO, 21-18 WISE, 20-16 WAIR, 26-23 WRFC and 22-19 WABB.

Randy Newman (WB). Short people of the world beware. This song is getting play all across the country and adding more stations every week. This week: WKBW, Y100, Q102, KSTP and WFI. "Short People" is growing at WRKO 16-10, WQXI 15-7, WTI 20-8, KFRC 30-28, WPGC 28-20, WLAC 24-11, Z93 23-18, KXOK 20-17, KJR HB-25, WNOE 24-17, KRBE 26-12, KHJ



Neil Diamond

22-16, KCBQ 29-22, 10Q 16-13, KBEQ 30-25, WPEZ HB-35, WZUU HB-20, KFI HB-27, WPRO-FM 28-12, WICC 29-26, WISE 23-19, WGSV 29-23, WRFC 31-26, WOW HB-26, KTOQ 19-15, KAFY 23-19 and WGUY HB-28.

Leroy Gomez/Santa Esmeralda

(Casablanca). "Don't Let Me Be

Misunderstood." Week after week this song is being included on key stations' playlists. This week it was added at WRKO, KFRC, WLAC, WZZP, KSTP, WNOE, KRBE, WGCL, WISE, WFLB, WPGY, and KTOQ. It's already on KHJ, Y100, 13Q, 96X, WPGC, WMAK, WDRQ, KSLQ, KXOK, KRBE, KCBQ, WCAO, WPEZ, 10Q, KFI, WOW, KAFY, 14ZYQ, WTIC-FM, WAIR, WBSR, and WANS.

Billy Joel (Columbia). "Just The Way You Are." This song is really spreading out all over the country with good adds in the north and midwest. Picked up this week WKBW, 13Q, WLAC, WMAK, WDRQ, KING, WBBF, 14ZYQ, and WABB. It's already top ten in Atlanta with WQXI 8-6, and Z93 13-7. Good moves at Y100 26-22, WQAM 40-36, 96X 16-12, KXOK 38-33, KDWB 30-27, KSTP HB-22, KJR HB-24, WNOE HB-39, WICC 19-9, WGSV 16-12, WBSR 18-12, WOW 27-22 and WRFC 25-18. It's on WZUU, WGUY, KTOQ, WEAQ, KHFI, WPEZ, WPRO-FM, WAVZ, WTIC-FM, WISE, WAIR, WCGQ, and WFLB.

Neil Diamond (Columbia). "Desiree." Many people are early believers in this song. It's from his album "I'm Glad You're Here With Me Tonight" which

(Continued on page 96)

YEAR END '77



Look back on a successful 1977 and ahead to an even more dynamic 1978 with Record World, as we present our annual end-of-the-year awards issue. Summaries and projections of developments in marketing, merchandising, radio and more will be combined with our columnists' own views of the year's most important musical styles, and of course with the Record World Year End Awards. For insight and breadth of coverage, this special issue promises to be unsurpassed.

Issue Date:
December 31, 1977

Ad Deadline:
December 19, 1977

For Details Please Contact:

NEW YORK
STAN SOIFER
(212) 765-5020

LOS ANGELES
SPENCE BERLAND
(213) 465-6126

NASHVILLE
JOHN STURDIVANT
(615) 329-1111

David Bowie: Ever-Changing Music Man

By ALAN WOLMARK

■ As one of the most enigmatic figures in rock and roll, David Bowie has influenced many performers, fostered music and fashion trends and established a massive worldwide following. From his beginnings as an English folk-singer, on to glitter-rock characters like Ziggy Stardust and through a blossoming film career, Bowie has never stood still long enough to accept his popularity as a finality. Always looking forward, he is constantly changing and seeking out new adventures, a search which has already led to



David Bowie

gold records, notoriety as a record producer, and an inspired acting performance in the sci-fi film, "The Man Who Fell To Earth." As we expect the unexpected, Bowie, the rock and roll chameleon, is once again turning over a new leaf and agreed to explain the process to Record World. In the following Dialogue, which took place last month at his New York hotel, Bowie discusses his new attitudes towards performing, recording and writing; his interest in film; and the people in his life who are profound influences as he enters his thirties.

Record World: David Bowie's career has been delineated by a series of characters like Ziggy Stardust and Aladdin Sane. Which one are we presently dealing with?

David Bowie: Not having a character or narrative form on the last two albums has enabled me to relax my roles. I talk more or less as a composer than as a character as I tended to do a lot. I worked very hard on eliminating the roles after leaving America two years ago. I had a surfeit of character and I was getting preoccupied with the idea of writing in a new way. I was getting demoralized about my writing styles and wanted to improve things, and find new messages and new processes for writing.

RW: How does the drastic change in your music and image on the "Low" and "Heroes" lps reflect your desire to improve and discover?

Bowie: As I say, I was feeling unhappy and not content with the way I was writing and where it was going. I thought I had gotten to the end of that particular era of characterization. And on certain counts it says quite a lot about the very narrow environment I had been living in which was the rock and roll circus. It built up to a peak and I was finding that my references were only rock and roll on an emotional and creative level. I needed completely new environments and stimuli. And what also worked hand in hand with that was I really needed a new way to write to give me a new purpose for writing, to invigorate the whole thing. So I changed the environment by going to West Berlin which was the most drastic change I could think of. It was the kind of friction I needed to take my interests back into society, whereas it had been involved in a very incestuous kind of thing in Los Angeles.

RW: Your new environment, recording "Low" and "Heroes" at Hansa by the Wall in Berlin, is evident in the lps' themes and overall texture.

Bowie: Yes, it is. The albums are startlingly European. I brought back to England the traditional values of rock and roll from America like drums and bass. But I wanted to get back to the idea of representing environments and I'd represented America as much as I could possibly envisage I could ever do with things like "Young Americans," "Diamond Dogs" and latterly, "Station To Station" which was a transitional album and incorporated the need to go back to Europe. West Berlin is the hub of Europe at the moment and I foresaw that happening a couple of years ago. Indeed it has become the making or breaking point for Europe both creatively and socially. What drew me there was the amount of interesting German bands and musicians and because more modern avant-garde music is played in West Berlin than in probably any other capital in the world apart from maybe Amsterdam.

RW: "Heroes" is a very depressing album lyrically. It seems to represent a search for protection, an expression of some persecuted feeling.

Bowie: I think "Low" was even more depressing. I think "Low" was the most "demoralized" album I ever made. But there's a spark of optimism in its solitude: it's man welcoming solitude with open arms, quite happy and eager to be cut off from everything. It's the irony of a strangely positive attitude towards being isolated. I think Eno and myself both feel very much like that, I keep myself very much away from the circus parts of rock and roll these days—I have done for about two years now.

RW: Of late, Brian Eno and Robert Fripp have been integral parts of your music. What brought about this collaboration?

Bowie: I wanted new stimuli. It was very important for me to get together with other guys who had similar views on what music could or should be doing. And Eno was the most obvious choice for me because we've always had some kind of familiar ground between us. He was quite cooperative right from the beginning, we enjoyed our collaboration immensely.

Working out with Brian was quite interesting because we didn't have anything established before we went into the studio. We just knew that we would start working through the processes so by the time we were finished we were quite surprised with what we had. "Heroes" was a very fast album. I guess in actual writing time about two or three days, putting it together a few more and a lot of it spent laughing and talking. Brian works slowly and I work quickly so very often we wouldn't attend each other's sessions on the album. On various compositions we didn't tell each other what we were writing and didn't listen to each other's parts until the whole thing was finished. Then we'd hear what we had and we'd go from there.

... More modern avant-garde music is

“played in West Berlin than in probably any other capital in the world apart from maybe Amsterdam.”

RW: I understand that "Low" and "Heroes" are the first two installments of a trilogy.

Bowie: I think it's pointing very much in that direction. It started off as sort of an arty pretension, "We're going to do a trilogy, an audio trip-tik." But now it looks like we may well do three albums. We really feel we've got something more to say on yet another album.

RW: What is it that the trilogy says?

Bowie: Absolutely nothing. It's process in search of a theme really. There's no thematic point to it at all. We've both got our own individual statements in it and what we've arrived at is a new bit of information—a third piece of information which neither of us knew we put in. So the output is considerably more than the input. That in itself is enough of a statement for us. It's not a narrative statement, definitely a lot of it works on a subliminal level. It has to be because it wasn't put into the actual making of it. The lyrics are generally fragmented. I used William Burroughs' "cut up" form to write them. I started using it on "Diamond Dogs" actually, but never as wholeheartedly as this time.

RW: "Diamond Dogs," both lyrically and musically, seems to be the direct predecessor of "Low" and "Heroes."

Bowie: There would be similarities in the way it was made. "Diamond Dogs," was a period when I just parted with the Spiders, and I didn't know what kind of musicians I really wanted to work with. So I did a majority of the album myself apart from the bass and drums and we get very much a similar feel on the "Heroes" album where I played a lot of the instruments myself. Lyrically, I can't contradict you at all because I have no idea what any of the songs on "Low" and "Heroes" are about. I know what feelings and statements went into them. But what's come out has nothing to do with

(Continued on page 47)

The Faith Agency Proudly Congratulates Charles Fox

For the week ending November 13 the top three shows on television

1. "LAVERNE AND SHIRLEY"*
2. "HAPPY DAYS"*
3. "LOVE BOAT"*

ALL HAD MUSIC COMPOSED BY
CHARLES FOX



Photo by Louie Lizarraga

Motion Pictures:

In release —

"ONE ON ONE" (Warner Brothers)

Song score; lyrics by Paul Williams
including the hit single

"MY FAIR SHARE" sung by Seals & Crofts

Forthcoming — **"FOUL PLAY"** (Paramount)

*Hit single: "Making Our Dreams Come True"
Lyric by Norman Gimbel

*Hit single: "Happy Days"
Lyric by Norman Gimbel

*"Love Boat"
Lyric by Paul Williams

DISCO FILE TOP 20

DECEMBER 10, 1977

1. **DANCE, DANCE, DANCE**
CHIC—Atlantic (disco disc)
2. **ACT 1/ACT 2/ACT 4**
DONNA SUMMER—Casablanca (lp medleys)
3. **THE NIGHT THE LIGHTS WENT OUT**
TRAMMPS—Atlantic (disco disc)
4. **SUPERNATURE/GIVE ME LOVE**
CERRONE/Cotillion (lp medleys)
5. **ON FIRE**
T CONNECTION—TK (disco disc)
6. **EVERYBODY DANCE**
CHIC—Atlantic (lp cut)
7. **MOONBOOTS**
ORS—Salsoul (disco disc)
8. **LE SPANK**
LE PAMPLEMOUSSE—AVI (disco disc)
9. **KISS ME**
GEORGE McCRAE—TK (disco disc)
10. **WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**
ANDREA TRUE CONNECTION—Buddah (disco disc)
11. **PEOPLE OF THE WORLD, RISE/ LOVE PER HOUR**
TRAMMPS—Atlantic (lp cuts)
12. **TWO HOT FOR LOVE**
THP ORCHESTRA—Butterfly (lp cut)
13. **NATIVE NEW YORKER**
ODYSSEY—RCA (disco disc)
14. **DISCO DANCE/MAGIC LOVE/ CAN'T YOU FEEL IT**
MICHELE—West End (lp cuts)
15. **DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA—Casablanca (lp cut)
16. **I GOT TO HAVE YOUR LOVE/ THERE'S FIRE DOWN BELOW**
FANTASTIC FOUR—Westbound (lp cuts)
17. **YOUR LOVE IS SO GOOD FOR ME**
DIANA ROSS—Motown (lp cut)
18. **GIRL DON'T MAKE ME WAIT/ LOVE SHOOK**
PATTIE BROOKS—Casablanca (lp cuts)
19. **BLOCK PARTY**
ANTHONY WHITE—Salsoul (disco disc)
20. **RUNNING AWAY**
ROY AYERS UBIQUITY—Polydor (disco disc)

Grammy Ballots Out

(Continued from page 6)

ing, engineering, producing, album packaging, liner notes and jazz—are being nominated in two rounds of balloting by selected craft nominating committees in each of the chapter cities.

Members' ballots are due in the offices of the independent accounting firm of Haskins and Sells by Friday, December 23. Following the company's tabulations of these ballots as well as those of the craft committees, the final nominations for this year's Grammy Awards will be announced at a press conference in Los Angeles on Monday, January 9. A second round of voting, open to all active members, will then determine the winners. These will be announced on February 2 during the academy's annual two-hour TV special, "The Grammy Awards Show," from 9:00 to 11:00 p.m. (8:00 to 10:00 p.m. CST) over the entire CBS network and via satellite to various countries overseas.

War Wins Gold

■ **LOS ANGELES** — "Galaxy," War's first lp release for MCA, has been certified gold by the RIAA.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **IMPORT REPORT:** The most talked-about import on the disco front right now is a fascinating album called "Golden Tears" by Sumeria (Raal, from France) which was produced and written by Alec R. Costandinos, the creative force behind Love & Kisses and Sphinx. Although the dramatic narrative form used here picks up from "Accidental Lover" and "Simon Peter," "Golden Tears" is a departure from Costandinos' previous work in that the story/concept fills both sides of the album and the music is not entirely disco. Instead, the story — a woman named Eva, on the rebound from a relationship that crumbles during the opening minutes, meets a man who calls himself Nezet, a "cosmic traveller" sent to Earth to experience two things that do not exist on his planet: love and death—is told in a series of spoken interludes and in separate cuts of widely varying styles. The danceable cuts are brilliant, however, exquisite examples of the dense, thrilling Costandinos style, throbbing with life, lush with violins that somehow manage to be simultaneously euphoric and melancholy. "Dance and Leave It All Behind You" (4:40), which opens the album, is very reminiscent of the vocal portions of "I've Found Love"; "Cosmic Traveller" (3:00) is all instrumental, quite fast, sparkling with synthesizer; and "Why Must There Be An End"/"Golden Tears," a 12:32 blend of two tracks with some singing and some spoken parts, is the most experimental, ambitious and impressive (in spite of the fact that the transition

(Continued on page 50)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

PARADISE GARAGE

(84 KING STREET)/NEW YORK

DJ: Larry Levan

THE BEAT GOES ON AND ON—Ripple

—Salsoul (lp cut)

COSMIC LUST—Mass Production—

Cotillion (lp cut)

DEEPER—New Birth—Warner Bros.

(disco disc)

EVERYBODY DANCE/ YOU CAN GET BY/

DANCE, DANCE, DANCE—Chic—

Atlantic (lp cuts)

GIVE ME LOVE/SUPERNATURE/SWEET

DRUMS—Cerrone—Cotillion

(lp medley/lp cuts)

I'M HERE AGAIN/IT'S JUST ME FEELIN'

GOOD—Thelma Houston—Tamla

(lp cuts)

LET'S GET TOGETHER/MAKING LOVE—

Pam Todd & Love Exchange—Shryden

(lp cuts)

LOCKED IN THIS POSITION—Barbara

Mason & Bunny Sigler—Curton

(disco disc)

THE NIGHT THE LIGHTS WENT OUT/

LOVE PER HOUR/PEOPLE OF THE

WORLD, RISE—Trammps—Atlantic

(lp cuts)

WHICH WAY IS UP?—Starguard—MCA

1270/BOSTON

DJ: Danae Jacovidis

ACT 1/ACT 2/ACT 4—Donna Summer—

Casablanca (lp medleys)

DANCE, DANCE, DANCE/EVERYBODY

DANCE—Chic—Atlantic (lp cuts)

KISS ME—George McCrae—TK (disco

disc)

LE SPANK—Le Pamplemousse—AVI

(disco disc)

MOONBOOTS—ORS—Salsoul (disco disc)

THE NIGHT THE LIGHTS WENT OUT/LOVE

PER HOUR/PEOPLE OF THE WORLD,

RISE/LIVING THE LIFE—Trammps—

Atlantic (lp cuts)

ON FIRE—T Connection—TK (disco disc)

SOONER OR LATER/ONLY THE STRONG

SURVIVE—Billy Paul—Phila. Intl.

(lp cuts)

SUPERNATURE/GIVE ME LOVE—Cerrone

—Cotillion (lp medleys)

THUNDER IN MY HEART—Leo Sayer—

Warner Bros. (disco disc)

STUDIO ONE/LOS ANGELES

DJ: Manny Slali

ACT 1/ACT 2/ACT 4—Donna Summer—

Casablanca (lp medleys)

GIVE ME LOVE/SUPERNATURE/SWEET

DRUMS—Cerrone—Cotillion (lp

medley/lp cuts)

IT'S IN YOUR BLOOD—Linda Hopkins—

Columbia (disco disc)

LOVE PER HOUR/PEOPLE OF THE WORLD,

RISE/THE NIGHT THE LIGHTS WENT

OUT/I'M SO GLAD YOU CAME ALONG

—Trammps—Atlantic (lp cuts)

MOONBOOTS—ORS—Salsoul (disco disc)

ON FIRE—T Connection—TK (disco disc)

PHILADELPHIA CLASSICS—Various Artists

—Phila. Intl. (entire lp)

SPANK YOUR BLANK BLANK—Morris

Jefferson—Parachute (disco disc)

TWO HOT FOR LOVE—THP Orchestra—

Butterfly (lp cut)

WHAT'S YOUR NAME, WHAT'S YOUR

NUMBER—Andrea True Connection—

Buddah (disco disc)

SAHARA/NEW YORK

DJ: Ellen Bogen

ACT 1/ACT 2/ACT 4—Donna Summer—

Casablanca (lp medleys)

DANCE, DANCE, DANCE/EVERYBODY

DANCE—Chic—Atlantic (lp cuts)

DANCING FEVER/JOHNNY, JOHNNY

PLEASE COME HOME—Claudia Barry

—London (import disco disc)

I KNOW THAT HE KNOWS/THE OTHER

SIDE OF MIDNIGHT/BODY LANGUAGE/

YOUR LOVE IS A ROLLERCOASTER/

HEARTACHE—Marsha Hunt—Aves

(import lp cuts)

LE SPANK—Le Pamplemousse—AVI

(disco disc)

LOVE BUG/SWEETS FOR MY SWEET/I'LL

GO WHERE MUSIC TAKES ME—Tina

Charles—CBS (import lp cuts)

MALAGUENA—G.M.T. Sound—Barclay

(import disco disc)

MOONBOOTS—ORS—Salsoul (disco disc)

SUPERNATURE/GIVE ME LOVE—Cerrone

—Cotillion (lp medleys)

WHAT'S YOUR NAME, WHAT'S YOUR

NUMBER—Andrea True Connection—

Buddah (disco disc)

Zimmermann Named Capitol President

(Continued from page 3)

usual here, really. There won't be any significant alteration in the personnel or operations of the company."

In commenting on Zimmermann's appointment Menon said, "I'm tremendously delighted at Don's election to the presidency of Capitol Records. He is a man of outstanding professional ability and personal integrity who commands the respect and affection of the men and women he leads in our company. Don's appointment . . . symbolized Capitol's unwavering dedication to our policy of promotion from within."

Edward C. Khoury, chief operating officer of Capitol's magnetic products division, will continue to report directly to Menon.

Zimmermann confirmed that his elevation into the new post has been partially influenced by Capitol's current organization of a second label, which company sources said would be unveiled in greater detail at a conference here next week. But the new president did not equate the change in Capitol's upper executive tier with the label alone. "I think that we're in a different growth pattern now," he said, "not only in the addition of a new company or the size of our overall artist roster, but in the strength of that roster and the new ideas we've entered with those acts. We're just moving forward."

A twelve year veteran at Capitol, Zimmermann joined the label in 1965 as a salesman working out of the San Francisco branch. He then served successively as district sales manager in San Francisco and Los Angeles, and divisional manager in Chicago and New York, before relocating to Capitol's Los Angeles headquarters in 1971 as national accounts manager. Subsequently promoted to national sales manager, Zimmermann went on to assume the post of vice president/sales; from that position he was elevated first to senior vice president/marketing, and then to his most recent post as executive VP and chief operating officer in February, 1976.

RCA Taps Ryland

■ **NEW YORK**—John Ryland has been appointed Dallas promotion representative, RCA Records. The announcement was made by Ray Anderson, division vice president, promotion, RCA Records, to whom he will report.

Before joining RCA, Ryland was with Polydor Records as their local promotion rep in Denver.

MILLIE'S EXPLODING AND EVERYBODY CAN HEAR THE POP.

WCAO
WPGC
WBBQ
96X
WGCL
CKLW
WDRQ
KSLQ-FM
WMAK
WMPS
KNUS-FM
KEEL
WTIX
KJOY
WFOM
WORD
WJDX
WAUG
WANS
WMFJ

WQPD
WGLF-FM
KLIV
KOBO
KDON
WQQW
WEIM
WSCR
WCOJ
V103
WVLD
WAIR
WALG
WRFC
98Q
WAGQ
WABB
WBTR
WNEX
WWGS
WJAX

WTAL
WCED
WFMJ
WAXC
WIBM
WTAC
WCER
WRNN
WVLK
KSDN
KLEE
KKBJ
WXXX
WQNZ
KVOL
KIIQ
KLUE
KGRI-FM
KMHT
KTRN
KROK

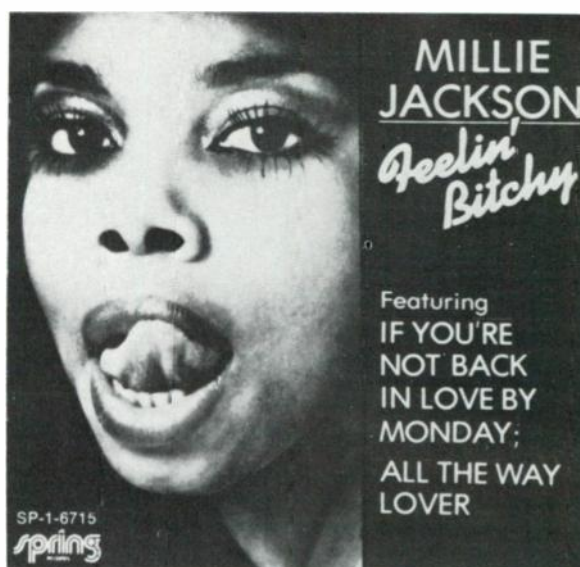
KWHP
WAIL
KANE

KNIR
KCBN
KSTN

WPAX
WDNC
WROM

*54 BILLBOARD
*49 RECORD WORLD
*44 CASHBOX

Everybody's turning on
to Millie and her super single,
"If You're Not Back In Love By
Monday." And we mean everybody.



SP 1 6715

Produced by Brad Shapiro and Millie Jackson

Millie Jackson. "Feelin Bitchy."
featuring "If You're Not Back In Love By Monday."
On Polydor Records and Tapes.

SP 1,5

THE MAGIC OF DIANA!

“Gettin’ Ready for Love”

M-1427F

POP

R&B

BB

CB

RW

BB

CB

RW

★ 35

46

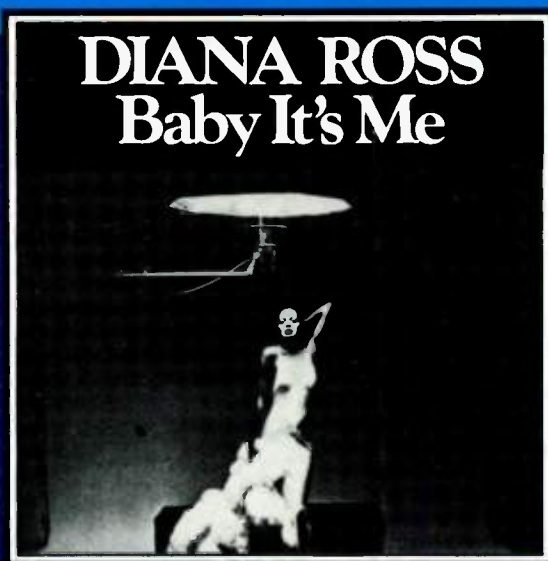
55

19

18

26

The Hit Single from the
Hit Album



“Baby It’s Me”

M7-890R1

BABY IT'S HOT ON MOTOWN
RECORDS & TAPES

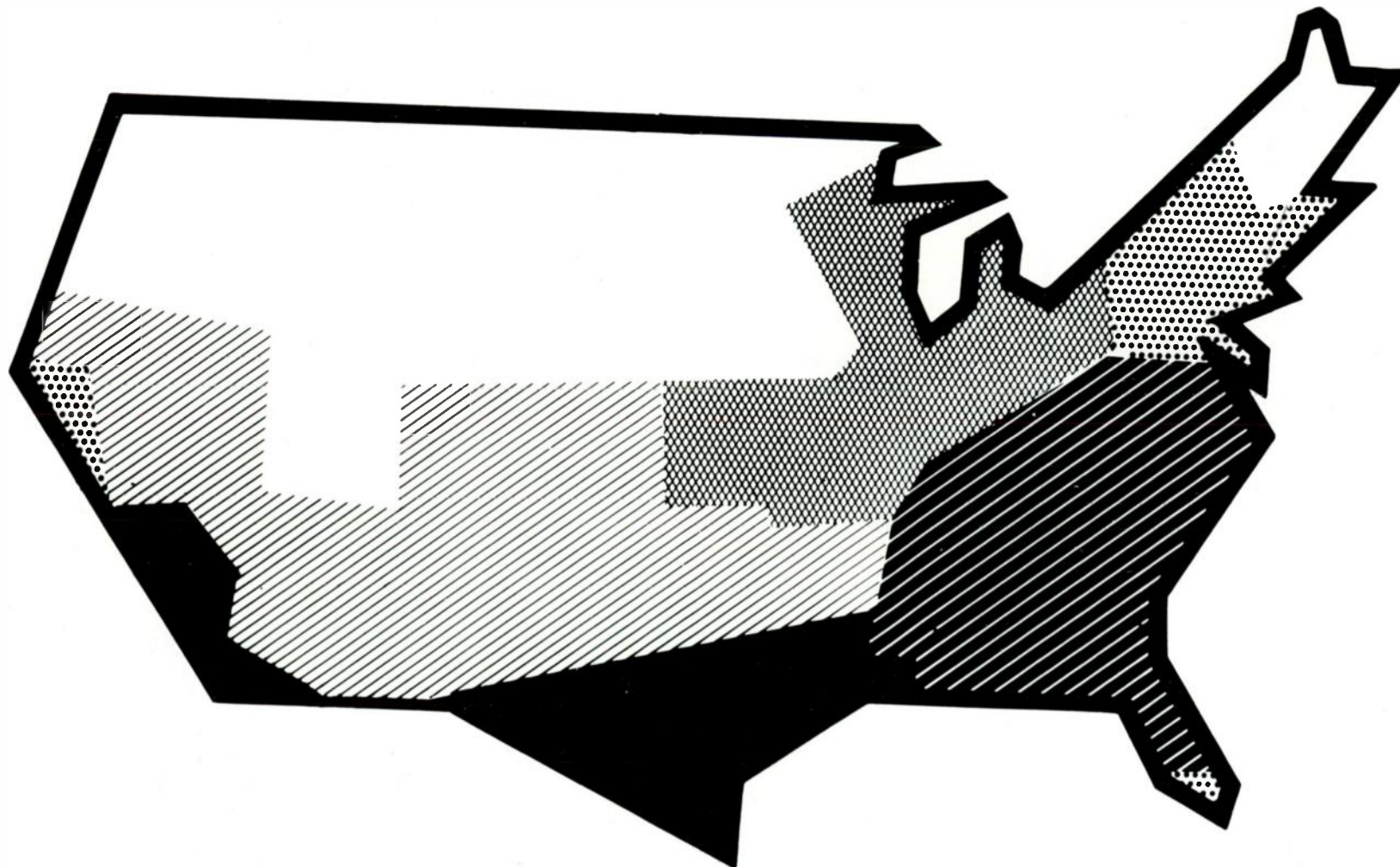


RECORD WORLD

THE RADIO MARKETPLACE

December 10, 1977
Pullout Section

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

WABC WAVZ WBBF WBSR WCAO WCGQ
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 WBSR WCGQ 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	Linda Ronstadt (Blue)
4	3	Bee Gees
3	4	Rita Coolidge
7	5	Player
6	6	Paul Nicholas
8	7	Fleetwood Mac
5	8	Crystal Gayle
10	9	LTD
14	10	Bob Welch
11	11	Odyssey
12	12	Linda Ronstadt (Easy)
16	13	Queen
18	14	Shaun Cassidy
17	15	Steve Miller
22	16	Rod Stewart
13	17	Chicago
19	18	The Babys
24	19	Leif Garrett
20	20	England Dan & John Ford Coley
21	21	James Taylor
23	22	High Inergy
25	23	ELO
26	24	Dolly Parton
A	25	Randy Newman
A	26	Billy Joel

Adds: Santa Esmeralda
Neil Diamond
Samantha Sang
Bee Gees (Alive)

Extras: Wings
Chic
Bay City Rollers
Elvis Presley

LP Cuts: None

Also Possible: Styx
Kansas
Foreigner

Last Week: This Week:

2	1	LTD
4	2	Bee Gees
5	3	Dolly Parton
1	4	Debby Boone
3	5	Linda Ronstadt (Blue)
8	6	Player
7	7	Rita Coolidge
6	8	Crystal Gayle
10	9	James Taylor
23	10	Elvis Presley
11	11	The Babys
15	12	Rod Stewart
13	13	Linda Ronstadt (Easy)
16	14	Billy Joel
20	15	Randy Newman
17	16	Styx
18	17	High Inergy
9	18	Chicago
21	19	Bob Welch
22	20	ELO
12	21	Fleetwood Mac
24	22	Wings
25	23	Shaun Cassidy
Ex	24	Leif Garrett
Ex	25	Lynyrd Skynyrd
AP	26	Paul Simon

Adds: Neil Diamond
Queen
Wings

Extras: Kansas
Dan Hill
Andy Gibb
Samantha Sang
Earth, Wind & Fire

LP Cuts: None

Also Possible: Wet Willie
Con Funk Shun
Stillwater

Last Week: This Week:

2	1	Linda Ronstadt (Blue)
3	2	Crystal Gayle
4	3	Bee Gees
1	4	Debby Boone
5	5	Rita Coolidge
7	6	Fleetwood Mac
9	7	Linda Ronstadt (Easy)
6	8	Chicago
8	9	Heatwave
11	10	Styx
12	11	Bob Welch
14	12	The Babys
15	13	James Taylor
17	14	LTD
19	15	Queen
18	16	Kansas
10	17	Carly Simon
13	18	Firefall
21	19	Dave Mason
16	20	Star Wars (Meco)
24	21	High Inergy
25	22	Earth, Wind & Fire
28	23	ELO
27	24	Rod Stewart
26	25	Emotions
A	26	Player

Adds: Neil Diamond
Billy Joel
Wings
Randy Newman

Extras: Steve Miller
Dolly Parton
Paul Simon
Shaun Cassidy
Elvis Presley

LP Cuts: None

Also Possible: Leif Garrett
Santa Esmeralda
Millie Jackson
Alan Parsons Project
Queen

Hottest:

Rock 'n' Roll:

ELO

Adult:

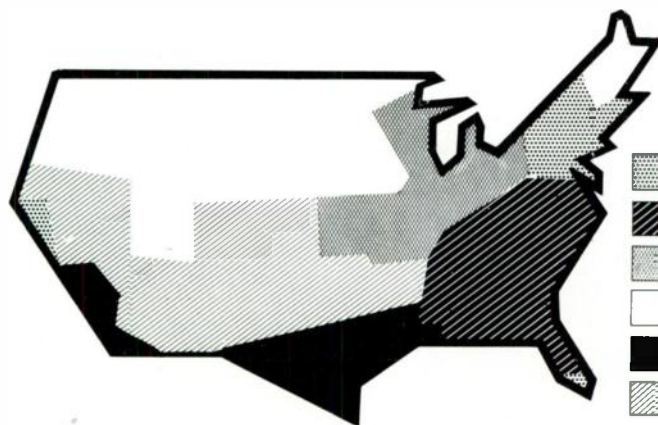
Neil Diamond

R & B Crossovers:

Con Funk Shun

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KDWB KEWI KFYZ KGW KING KJR KJRB
KKLS KKKL KLEO KSTP KTOQ KVOX

RW V

WNOE WTIK 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:

2	1	Debby Boone
3	2	Bee Gees
4	3	Linda Ronstadt (Blue)
1	4	Crystal Gayle
7	5	Fleetwood Mac
5	6	Chicago
9	7	Bob Welch
8	8	Steve Miller
6	9	Rita Coolidge
11	10	Linda Ronstadt (Easy)
12	11	The Babys
14	12	Player
13	13	Santana
10	14	Judy Collins
19	15	Carpenters
20	16	James Taylor
15	17	England Dan & John Ford Coley
16	18	Firefall
24	19	Paul Simon
22	20	Styx
17	21	Johnny Rivers
18	22	Carly Simon
23	23	Paul Davis
26	24	ELO
Add	25	Billy Joel

Adds: Neil Diamond
John Denver
Santa Esmeralda

Extras: Dan Hill
Wings
Bay City Rollers
Dolly Parton

LP Cuts: None

Also Possible: Andy Gibb
Steely Dan (Peg)
Kansas
Randy Newman

Last Week: This Week:

1	1	Linda Ronstadt (Blue)
4	2	Bee Gees
5	3	Crystal Gayle
2	4	Rita Coolidge
3	5	Debby Boone
6	6	Chicago
7	7	Barry White
9	8	Fleetwood Mac
8	9	Heatwave
10	10	Linda Ronstadt (Easy)
11	11	Santana
15	12	Bob Welch
14	13	The Babys
23	14	Randy Newman
16	15	ELO
17	16	James Taylor
18	17	LTD
24	18	Player
20	19	Steve Miller
21	20	Leif Garrett
22	21	High Inergy
26	22	Rod Stewart
25	23	Shaun Cassidy
Ex	24	Neil Diamond
AP	25	Styx

Adds: Andy Gibb
Santa Esmeralda

Extras: Dan Hill
Wings
Samantha Sang
Bee Gees (Alive)

LP Cuts: None

Also Possible: Elvis Presley
Kansas
Paul Simon
Odyssey
Dolly Parton

Last Week: This Week:

8	1	Bee Gees
3	2	Linda Ronstadt (Blue)
1	3	Rita Coolidge
2	4	Debby Boone
6	5	Fleetwood Mac
5	6	Steve Miller
4	7	Chicago
9	8	Bob Welch
15	9	Player
7	10	Firefall
10	11	Johnny Rivers
13	12	Linda Ronstadt (Easy)
22	13	James Taylor
16	14	The Babys
20	15	Dolly Parton
11	16	Bros. Johnson
Add	17	ELO
12	18	Carly Simon
14	19	Heatwave
23	20	Santana
17	21	Stephen Bishop
18	22	Foreigner (old)
19	23	Crystal Gayle
AP	24	Bay City Rollers

Adds: ELO
Rod Stewart

Extras: Wings
Styx
Carpenters
Stevie Wonder

LP Cuts: None

Also Possible: Santa Esmeralda
Samantha Sang
LTD
Steely Dan (Peg)

Hottest:

Country Crossovers:

Dolly Parton

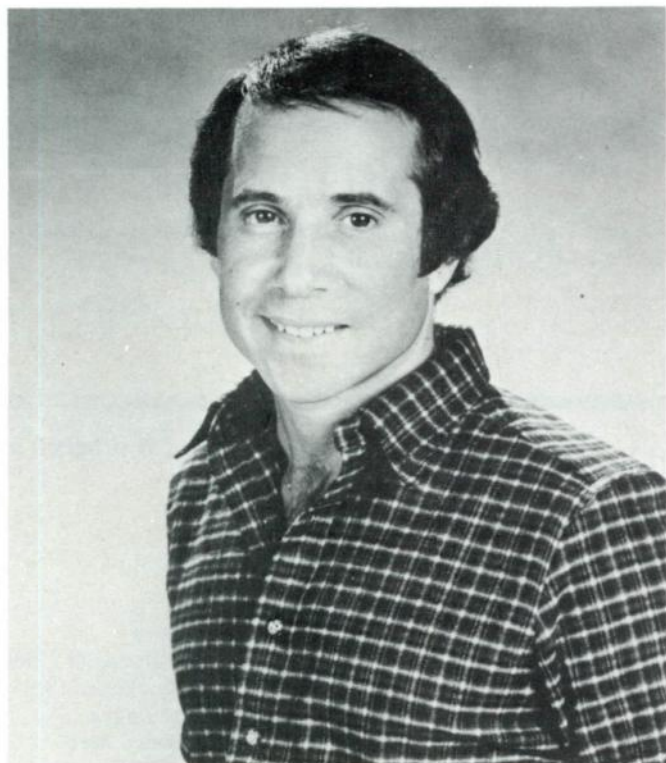
Teen:

Shaun Cassidy
Leif Garrett

LP Cuts:

None

If you are actively researching
your passive listeners . . .
here's a must for your call outs



Paul Simon is "Slip Slidin' " On
And Up Playlists Everywhere!

Paul Simon is in that special class
of tremendous audience
awareness and acceptance.

"Slip Slidin' Away,"
Paul Simon 3-10630



on Columbia Records

P.S. Paul's new album,
"GREATEST HITS, ETC." is getting huge
play and sales are explosive—
IMMEDIATELY!!

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, WNDE, WRKO,
WZZP, KDWB, KFRC, KLIF, KSTP, KTLK, 96X, Y100

Overall Demographics:

Debby Boone
Rita Coolidge
Crystal Gayle

Chicago
Johnny Rivers
Bee Gees

The women hold the top three this week with Debby Boone holding a slim lead over Rita Coolidge. Crystal Gayle and Chicago follow right behind. Johnny Rivers continues to do well. The Bee Gees are a new entry this week.

Teen:

Male

Fleetwood Mac (Loving)
Heatwave
Chicago
Steve Miller

Fleetwood Mac takes the lead in this demo this week. Heatwave continues to maintain its level here with Chicago and Steve Miller right on par with it.

Female

Debby Boone
Rita Coolidge
James Taylor
Heatwave
Chicago

Debby Boone and Rita Coolidge share the top spot. James Taylor broke strongly in this demo. Heatwave and Chicago follow right behind.

Adult:

Male

Fleetwood Mac
Rita Coolidge
Dolly Parton
Debby Boone
Santana
Bob Welch

Fleetwood Mac shares the number one spot with Rita Coolidge. Dolly Parton, Debby Boone, Santana and Bob Welch all share the same level slightly behind the leaders.

Female

Rita Coolidge
Debby Boone
James Taylor
Bob Welch

Rita Coolidge holds the lead a step ahead of Debby Boone and James Taylor. Bob Welch showed up nicely in this category.

Stayability:

HEATWAVE continues to keep a hold on male and female teens. JOHNNY RIVERS goes on being a female favorite (teens and 18+) along with males 18+. ERIC CARMEN remains strong with females 18+. FOREIGNER and MECO still maintain males 18+.

Breaking:

With females teen and 18+ is JAMES TAYLOR. KC and the SUNSHINE BAND pulled male teens while SANTANA is strong with males 18+. OLIVIA NEWTON-JOHN doing well in males and females 18+.

Early Acceptance on:

SANTA ESMERALDA with male and female teens. SAMANTHA SANG with male and females (teens and 18+). FLEETWOOD MAC (I Don't Wanna Know) males 18+ and female teens.

DAVID GATES

Goodbye
girl

(E-45450)

A very special single
written and performed
by David Gates
from the Neil Simon film,
The Goodbye Girl.

Available from Elektra  Produced & arranged by David Gates

Logo Design Copyright ©1977 Metro-Goldwyn-Mayer Inc. and Warner Bros. Inc.



Rock Along Cassidy!

"HEY DEANIE"

(WBS 8488)

**makes
3 straight
Shaun
smashes.**

Written by Eric Carmen
From the album *Born Late*
Produced by Michael Lloyd
for Mike Curb Productions



BSK 3126

on Warner Bros. records & tapes.

©1977 Warner Bros. Records Inc. Made in U.S.A.



CURB
RECORDS



101 THE SINGLES CHART 150

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

DECEMBER 10, 1977

DEC. 10	DEC. 3	
101	101	MIND BENDER STILLWATER/Capricorn CPS 0280 (No Exit, BMI)
102	102	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)
103	103	SAN FRANCISCO (YOU'VE GOT ME) VILLAGE PEOPLE/Casablanca NB 896 (Can't Stop, BMI)
104	106	STILL THE LOVIN' IS FUN B. J. THOMAS/MCA 40812 (Home Sweet Home, BMI)
105	104	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)
106	108	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rosy, ASCAP)
107	107	YOU CAN'T DANCE RICK NELSON/Epic 8 50458 (April, ASCAP)
108	105	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)
109	109	AIN'T NO SMOKE WITHOUT FIRE KING MUSKER/Epic 8 50429 (Blackwood, BMI)
110	114	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)
111	112	IN A LIFETIME TEMPTATIONS/Atlantic 3436 (Burma East/Dajoye/Golden Fleece, BMI)
112	118	KICK IT OUT HEART/Portrait 6 70010 (CBS) (Wilsongs, ASCAP)
113	110	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)
114	113	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI/Canopy, ASCAP)
115	111	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
116	115	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)
117	119	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (TK) (Sherlyn, BMI)
118	125	MISS BROADWAY BELLE EPOQUE/Shadybrook Records 1040 (Prim Linea-S.D.R.M., ASCAP)
119	116	SCHOOL'S BACK PHILADELPHIA/Warner Curb 8470 (WB) (Saber Tooth, BMI)
120	121	I WANT YOU CHEAP TRICK/Epic 8 50435 (Abbott, BMI)
121	122	KEEP YOUR HANDS ON THE WHEEL RAM JAM/Epic 8 50451 (Adbredor, ASCAP)
122	130	SOLDIER OF FORTUNE ALAN O'DAY/Pacific 003 (WB, ASCAP)
123	131	NEVER MY LOVE ADDRISI BROS./Buddah 587 (Arista) (Warner/Tamela, BMI)
124	128	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)
125	117	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)
126	126	HEROES DAVID BOWIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)
127	123	RADIO LOVES YOU P.R. BATTLE/A&M 1987 (Irving/Maui, BMI)
128	—	COME GO WITH ME POCKETS/Columbia 3-10632 (Verdangle/Pocket, BMI)
129	—	HEART GET READY FOR LOVE THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard Pendulum/Chappell, ASCAP)
130	127	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/Almo, ASCAP)
131	135	DO DO WAP IS STRONG IN HERE CURTIS MAYFIELD/Curtom 0131 (Short Eyes/ Mayfield, BMI)
132	129	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Victor, BMI)
133	145	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)
134	136	CAN'T WAIT PIPER/A&M 1969 (Songs of the Knight/Bonass, BMI)
135	138	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)
136	137	YOU LIED NETWORK/Epic 8 50449 (Little Gino, BMI)
137	133	OXYGENE JEAN-MICHEL JARRE/Polydor PD 14425 (Black Neon, BMI)
138	140	FUNKY MONKEY MANDRILL/Arista 2074 (Mandrill, ASCAP)
139	141	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)
140	132	SHOO DO FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)
141	150	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)
143	142	LAY IT ON ME SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)
144	—	JACK & JILL RAYDIO/Arista 0283 (Raydiola, ASCAP)
145	144	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)
146	134	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)
147	146	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)
148	147	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)
149	148	COME SOFTLY TO ME BRENTON WOOD/Cream 7716 (Cornerstone, BMI)
150	—	ON FIRE T CONNECTION/Dash 5041 (T.K.) (Sherlyn/Decibel, BMI)

RECORD WORLD DECEMBER 10, 1977

AS Stevie Wonder (Jobete/Black Bull, ASCAP)	57	JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI)	60
BABY COME BACK (Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	14	JUST THE WAY YOU ARE Phil Ramone (Joelsongs, BMI)	50
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP)	12	KEEP IT COMIN' LOVE H.W. Casey & R. Finch (Sherlyn/Harrick, BMI)	34
BEST OF MY LOVE Maurice White (Sagfire, BMI/Steelchest, ASCAP)	91	(LOVE IS) THICKER THAN WATER Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, EMI)	56
BLOAT ON Lou Adler (ABC/Dunhill/Woodsongs, BMI)	59	LOVELY DAY Bill Withers & Clarence McDonald (Golden Withers/Chappell BMI)	70
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	3	MOONDANCE Van Morrison (WB, ASCAP/Caledonia Soul, BMI)	97
BOOGIE NIGHTS Barry Blue (Rondor/Almo ASCAP)	6	MY WAY Felton Jarvis & Elvis Presley (Spanka, BMI)	43
BREAKDOWN Denny Cordell (Skyhill, BMI)	87	NATIVE NEW YORKER Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	40
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	45	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	10
CALLING OCCUPANTS OF INTER-PLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP)	37	OOH BOY Norman Whitfield (May Twelfth, Warner-Tamela, BMI)	77
CLOSER TO MY HEART Group & Terry Brown (Core, ASCAP)	93	PEG Gary Katz (ABC/Dunhill, BMI)	84
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian MacDonald (Somerset/Evansongs/Warner Bros, ASCAP)	65	POINT OF KNOW RETURN Jeff Glixman (Don Kirshner, BMI)	26
COME SAIL AWAY Prod. by group (Almo/Stygian Songs, ASCAP)	22	REACH FOR IT George Duke (Mycenae, ASCAP)	67
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) Nile Rodgers, Kenny Lehman, Bernard Edwards (Corillion/Kreimers, BMI)	51	RUNAROUND SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP)	32
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angeldust, BMI)	49	SAD EYES Skip Konte (Starrin, BMI)	75
DESIRE Bob Gaudio (Stonebridge, ASCAP)	38	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	48
DON'T ASK MY NEIGHBORS Maurice White (Unichappell, BMI)	46	SEND IT Nickolas Ashford & Valerie Simpson (Nic-O-Val, ASCAP)	81
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	2	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	13
DON'T LET IT SHOW Alan Parsons (Woolfongs, BMI)	79	SERPENTINE FIRE Maurice White (Artwork, ASCAP)	28
DON'T LET ME BE MISUNDERSTOOD Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	42	SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	25
DON'T LET THE FLAME BURN OUT Jim Ed Norman (Halwill/Plain & Simple, ASCAP)	95	SHORT PEOPLE Lenny Waronker & Russ Titleman (Hightree, BMI)	36
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	64	SILVER LADY Tony Macauley (Almo, Macauley, ASCAP)	89
DUSIC Phil Benton & Group (Caliber/Good High, ASCAP)	85	SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	27
EASY TO LOVE Richard Perry (Albert Hammond/Longmanor/Chrysalis, ASCAP)	73	SOMEBODY'S GOTTA WIN. SOMEBODY GOTTA LOSE Frederick Knight (Every Knight, BMI)	96
EMOTION Barry Gibb, Alby Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	54	SOMETIMES WHEN WE TOUCH Mathew Welbeck, ASCAP/ATV/Mann/Well Songs, BMI	62
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	7	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	41
FALLING Pete Carr (Carhorn, BMI/Music Mill, ASCAP)	86	STAYIN' ALIVE The Bee Gees, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	72
FFUN Skip Scarborough (Val-le Joe, BMI)	68	STONE COLD SOBER Allan Callan & Group (April, ASCAP)	99
GETTIN' READY FOR LOVE Richard Perry (Baintree/Snow/Golde's Gold, BMI)	55	STREET CORNER SERENADE Gary Lyons (Muscadine/Xaigon/Yo Mama's, BMI)	66
GIRL'S SCHOOL Paul McCartney (ATV, BMI)	47	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	100
GOIN' PLACES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	98	SWING TOWN Steve Miller (Sailor, ASCAP)	16
GONE TOO FAR Kyle Lehnig (Dawn Breaker/Cold Zinc, BMI)	24	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	52
GRANDMOTHER'S SONG William F. McEwen (Colorado, ASCAP)	71	THE NEXT HUNDRED YEARS Joel Diamond (Silver Blue, ASCAP)	88
HARD TIMES Joe Wissert (Boz Scaggs, ASCAP)	90	THE WAY I FEEL TONIGHT Harry Maslin (Rosewater/Careers, BMI)	35
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	9	TIME BOMB James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP)	94
HEAVEN'S JUST A SIN AWAY Brian Fisher (Norville, SESAC)	53	TRIED TO LOVE Peter Frampton (Almo/Fram-Dee, ASCAP)	83
HELP IS ON THE WAY John Boyland & Group (Australian Tumbleweed, BMI)	58	TURN TO STONE Jeff Lynne (Unart/Jet, BMI)	31
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	23	WAS DOG A DOUGHNUT (Colgems-EMI, ASCAP)	74
HEY DEANIE Michael Lloyd (CAM, BMI)	33	WE ARE THE CHAMPIONS Queen (Queen)	29
HOW CAN I LEAVE YOU AGAIN Milton Okun (Cherry Lane, ASCAP)	69	WE JUST DISAGREE Dave Mason & R. Nevison (Blackwood/Bruiser, BMI)	30
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	5	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	4
I FEEL LOVE Giorgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP)	20	WHAT'S YOUR NAME Producer not listed (Duchess/Get Loose, BMI)	80
I GO CRAZY Paul Davis (Web IV, BMI)	39	WRAP YOUR ARMS AROUND ME Casey/Finch (Sherlyn/Harrick, BMI)	61
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	63	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP)	17
IF IT DON'T FIT, DON'T FORCE IT Larry Farrow (Funks Bump, BMI)	82	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	1
IF THAT'S HOW NATURE MADE HIM Al Galleon/Easy Listening, ASCAP)	92	YOU MAKE LOVIN FUN Fleetwood Mac (Gentoo, BMI)	8
IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson & Brad Shapiro (Tree, BMI)	44	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) Todd Rundgren (E.B. Marks/Neverland/Peg, BMI)	76
ISN'T IT TIME Ron Nevison (Jacon/X-Ray, BMI)	11	YOU'RE IN MY HEART (THE FINAL ACCLAIM) Tom Dowd (Riva, ASCAP)	19
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	18	(YOU'RE MY) SOUL & INSPIRATION Michael Lloyd & Mike Curb (Screen Gems, EMI, BMI)	78
IT'S SO EASY Peter Asher (MPL Comm., BMI)	15	YOUR SMILING FACE Peter Asher (Country Road, BMI)	21

LIVE AND LET LIVE

10cc—Mercury SRM 2 8600

This live two record lp was recorded by the new line-up of the group but is a set of mostly familiar material. Favorites like "The Things We Do For Love," "Wall Street Shuffle," "Art For Art's Sake" and "I'm Not In Love" are included in expanded versions that let the musicians stretch out instrumentally.



AT LAST . . .

THE PIPS—Casablanca NBLP 7081 (7.98)

The first album recorded by the Pips without Gladys Knight is more uptempo than one might expect. The group—William Guest, Bubba Knight, Edward Patten—have already proven themselves as fine vocalists, but here they are given a chance to shine with a solid back-up produced by Arthur G. Wright.



LEIF GARRETT

Atlantic SD 19152 (7.98)

Garrett is quickly grabbing his share of the teen audience and this lp, following on the heels of his current hit, "Run-around Sue" should be a popular introduction. Much of his material comes from the '60s with "California Girls" and "Bad To Me" a couple of tunes that stand the test of time



NOW IS THE TIME

HAROLD MELVIN & THE BLUE NOTES—ABC AA 1041 (6.98)

The second album for the label by this group is another reaffirmation of their vocal skills. Moving from thought provoking material ("Where's the Concern For the People") to ballads ("Now Is the Time") and up-beat songs ("Power Of Love") the group has lost none of its wideranging appeal.



MULTIPLICATION

ERIC GALE—Columbia JC 34938 (7.98)

Gale's second solo set for the label is a reunion of former CTI labelmates as producer Bob James adds keyboards and Grover Washington, Jr. and Hank Crawford contribute solos. The title track is a free swinging tour-de-force that spotlights the guitarist at his best.



MAMA LET HIM PLAY

DOUCETTE—Mushroom MRS 5009 (6.98)

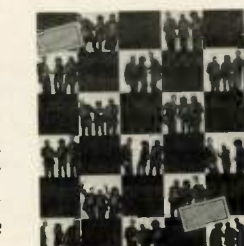
Jerry Doucette is a Canadian guitarist with excellent style and taste as he demonstrates here. The sound is for the most part straightforward and unadorned rock with shades of jazz influences in his solos. An overall solid set sparked by "Down the Road" and "People Say."



WE GOT THE MOVES

THE CHECKMATES LTD.—Fantasy F 9541 (7.98)

The Checkmates—Sonny Charles, Louis Smith and Bobby Stevens—are a venerable group who are still top-notch vocalists. Their first record in some time is a smooth sounding effort (produced by Richie Rome) with a supple accompaniment of strings and brass to underscore their vocals.



MR. MEAN

OHIO PLAYERS—Mercury SRM 1 3707 (7.98)

The group appears to be back on track with a suitably racey cover and the kind of syncopated funk that typified their early hits for the label. Whether their music is forceful and uptempo or lazy and insistent, the octet remains right on target with its mostly instrumental music.

WINNING COMBINATION

DONNY AND MARIE—Polydor PD-1-6127 (7.98)

The popular duo truly is a winning combination of talent as their records and television show both attest. "(You're My) Soul and Inspiration" is already on its way up the chart and it could be followed by either "Winning Combination" or "I Want To Give You My Everything."



GOIN' BANANAS

SIDE EFFECT—Fantasy F 9537 (7.98)

The group's smooth vocals and syncopated dance rhythms have been honed with each successive lp and this latest set (still produced by Wayne Henderson) is their best yet. Ballads and uptempo numbers alternate with "Watching Life" the best of the former and the title song a powerful rocker.



DISCO 9000

JOHNNIE TAYLOR—Columbia PS 35004 (6.98)

This is the soundtrack to a movie we know very little about. We do know that Taylor either wrote or co-wrote all of the material in addition to producing the lp and the songs are very in his inimitable style. The title track and "I Don't Know What I'd Do Without You" are in the vein of his recent hits.



HERE I COME

JOE THOMAS—Lester Radio Corp. LRC 9318 (TK) (6.98)

The light jazz of musicians like Thomas is enjoying a renaissance at this point in time and this saxophonist/flutist should be right in there. Together with guitarist Jimmy Ponder they create a supple tonal tapestry on these mostly instrumental tracks that should find them a place in the pop market.



THE MOONLIGHTERS

Amherst AMH 1009 (6.98)

Members of the San Francisco and Austin music scenes by way of groups like Comander Cody's Lost Planet Airmen and Asleep At the Wheel comprise this outfit. Producer Jack Richardson gives the group its distinctive sound which incorporates bits of rock, country, swing and even r&b. A promising debut.



WELCOME

GUIDO & MAURIZIO—Private Stock PS 7004 (7.98)

The European songwriting / performing team of Guido and Maurizio De Angelis has scored some significant successes abroad and picked up some easy listening play here with their "Verde." This type of instrumental music has a distinct flavor and its time has possibly come.



(Continued on page 50)

CLASSICAL RETAIL REPORT

DECEMBER 10, 1977

CLASSIC OF THE WEEK



PUCCHINI

EDGAR

SCOTTO, BERGONZI, QUELER

Columbia

BEST SELLERS OF THE WEEK

PUCCHINI: EDGAR—Scotto, Bergonzi, Queler—Columbia

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

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

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

KORVETTES/U.S.

BACH: CHRISTMAS ORATORIO—Ledger—Angel

THE GREATEST HITS OF 1720—Columbia

OFFENBACH: LA PERICHOLE—Crespin, Vanzo, Lombard—Columbia

PUCCHINI: EDGAR—Columbia

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

TCHAIKOVSKY: THE NUTCRACKER—Roshdestvensky—Angel

VERDI: REQUIEM—RCA

VERDI: IL TROVATORE—London

SAM GOODY/EAST COAST

BACH: BRANDENBURG CONCERTOS—Leonhardt—ABC

BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG

BRAHMS: VIOLIN CONCERTO—Perlman, Giulini—Angel

DONIZETTI: LUCIA DI LAMMERMOOR—Philips

GREATEST HITS OF 1720—Columbia

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

PUCCHINI: EDGAR—Columbia

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

VERDI: REQUIEM—RCA

VERDI: IL TROVATORE—London

KING KAROL/N.Y.

BRAHMS: VIOLIN CONCERTO—Perlman, Giulini—Angel

CHARPENTIER: LOUISE—Sills, Gedda, Van Dam, Rudel—Angel

MARIA CHIARA SINGS VERISMO ARIAS—London

DONIZETTI: LUCIA DI LAMMERMOOR—Philips

GERSHWIN: ON BROADWAY—Thomas—Columbia

OFFENBACH: LA PERICHOLE—Crespin, Vanzo, Plasson—Columbia

PUCCHINI: EDGAR—Columbia

SIBELIUS: SYMPHONY NO. 4—Davis—Philips

TCHAIKOVSKY: SYMPHONY NO. 6—Solti—London

VERDI: REQUIEM—RCA

DISCOUNT RECORDS/ WASHINGTON, D.C.

BACH: CANTATAS—DG

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

BRUCKNER: SYMPHONY NO. 7—Karajan—DG

GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA

GREATEST HITS OF 1720—Columbia

MAHLER: SYMPHONY NO. 9—Giulini—DG

JOHN MCCORMACK: A LEGENDARY PERFORMER—RCA

PACHELBEL: KANON—Paillard—RCA

PUCCHINI: EDGAR—Columbia

VERDI: IL TROVATORE—London

PHIL HARRIS/LOS ANGELES

BARTOK: PIANO PIECES—Renci—Telefunken

DONIZETTI: LUCIA DI LAMMERMOOR—Philips

GOUNOD: FAUST—Caballe, Aragall, Lombard—RCA

HANDEL: JUDAS MACCABEUS—Baker, Mackerras—Archiv (DG)

OFFENBACH: LA PERICHOLE—Crespin, Vanzo, Plasson—Columbia

PUCCHINI: EDGAR—Columbia

PUCCHINI: GIANNI SCHICCHI—Gobbi, Cotrubas, Domingo, Maazel—Columbia

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

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

VERDI: IL TROVATORE—London

ODYSSEY RESORDS/ SAN FRANCISCO

BAX, HOLST, MOERAN: ORCHESTRAL PIECES—Boult—HNH

BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG

CHARPENTIER: LOUISE—Sills, Gedda, Van Dam, Rudel—Angel

DONIZETTI: LUCIA DI LAMMERMOOR—Philips

DURUFLE: REQUIEM—Te Kanawa, Davis—Columbia

LISZT: TRANSCENDENTAL ETUDES—Arrau—Philips

PUCCHINI: EDGAR—Columbia

RAVEL: BOLERO—Haitink—Philips

VERDI: REQUIEM—RCA

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

Variety for the Christmas Stocking

By SPEIGHT JENKINS

■ NEW YORK—Three recordings, one each from RCA, Angel and Philips, offer about as wide a choice of repertory as possible within the familiar classical vein, and the three together might make a nice present for a music lover not restricted to one type or category of music. From RCA comes "John McCormack: A Legendary Performer." There are at least two reasons why this recording is fascinating: one is the quality of the artist and his artistry and the other is the process of recording itself.

Taking the two in reverse order, readers might be reminded of a column here about a year ago in which "Enrico Caruso: A Legendary Performer" was discussed. That recording, which had only moderate popularity, struck me as one of the most interesting issues of that year, because the process and sound of Caruso's voice explained how the tenor could have been singing a light, lyric role such as Nemorino in the last

year of his life. All previous recordings made late in his life show a singer of a much heavier darker tenor voice. This process, used by RCA with the guidance of Thomas G. Stockham, a computer processing engineer, goes back to the original sound by taking the first pressing apart note for note and reconstructing it without the distortions and dust and other imperfections of the period. Stockham explains this carefully and intelligently on each jacket of this series, and I think his contribution is major. What I would love to hear would be some of the artists who always have to be taken on faith. If he can give us what Nellie Melba or Florence Easton or Geraldine Farrar really sounded like, his work will be of even greater value.

Sound

For the moment he has come out with a marvelous sound for McCormack. Maybe because the great Irishman was a bit younger
(Continued on page 103)

An Opera Lover's Dream:

New This Month from
Columbia Masterworks

3-RECORD
SET

DONIZETTI

L'Elisir d'Amore

COTRUBAS/DOMINGO

EVANS/WIXELL/WATSON

THE ROYAL OPERA HOUSE, COVENT GARDEN
JOHN PRITCHARD



M2 34585

ERIC CARMEN—Arista 0295

BOATS AGAINST THE CURRENT (prod. by Eric Carmen) (writer: Carmen) (CAM, BMI) (4:14)

Carmen's preoccupation with Fitzgeraldian themes is well manifested on this big-production ballad—its romantic message should please his fans.

SYL JOHNSON—Hi 77507 (Cream)

FUNK YOU (prod. by Syl Johnson) (writers: Johnson-Dickerson-Bryant) (Jec, BMI) (3:57)

Johnson's brand of Memphis soul has long had an r&b chart foothold, and with this simply constructed dance number, slightly mellower, he could hit.

PIERCE ARROW—Columbia 3-10639

I LOVE YOU MORE EACH DAY (prod. by Hank Medress & Dave Appell) (writer: Lubahn) (Harden & Bradford/Little Max/N.Y. Times, BMI) (3:58)

The second single from a New York-based band is an emotive ballad that scores points with its sincerity and directness. Adult audiences should respond.

ESTHER PHILLIPS—Mercury 73967

LOVE ADDICT (prod. by Alfred Pee Wee Ellis) (writers: LaSalle-Wolf) (Warner-Tamerlane/Ordena, BMI) (3:18)

The Denise LaSalle song works well with Phillips' teasing vocal and a pulsing dance beat—it has both r&b and pop chart potential.

DENNIS LINDE—Monument 235

THE GOOD SHIP ROCK AND ROLL (prod. by Dennis Linde) (writer: Linde) (Combine, BMI) (3:37)

Linde's uptempo rocker is something of a concept song, but it is the thumping chorus, and not the lyrics, that are likely to make it popular.

JAN HAMMER GROUP—Nemperor 8 7515 (CBS)

DON'T YOU KNOW (prod. by Jan Hammer) (writers: Hammer-Reich) (Country & Eastern, ASCAP) (2:33)

Hammer has moved from frenetic origins to a more rock-oriented fusion sound, as this single shows. A simple riff underlies a good melody and love lyric.

STARCASTLE—Epic 8-50486

COULD THIS BE LOVE (prod. by Roy Thomas Baker) (writers: group) (Sunsinger/Blackwood, BMI) (3:24)

Starcastle has parlayed its English space-rock sound into a substantial FM following here, and could make its first pop inroads with a quick, melodic rocker.

PATTIE BROOKS—Casablanca 904

DON'T MAKE ME WAIT (prod. by Simon Soussan) (writer: Huff) (Double Diamond, BMI) (3:40)

A solid Leon Huff dance composition and a good Brooks vocal should make this popular with disco-goers and r&b audiences; the violin break helps.

FUNZONE—First Artists 41001 (Mercury)

BACK TO HAVANA (prod. by Ben Benay) (writers: McIntire-Rubinstein-Barone-Ellis) (Primus Artists et al., BMI/ASCAP) (3:35)

This band's debut blends ragtime, soul and big band sounds in a humorous way—the mood is infectious, and has some subtle political overtones.

PEARL—London 5N-262

NOBODY HOME (prod. by John Lombardo & Leslie Pearl) (writer: Pearl) (Handel, BMI) (3:05)

A new duo could gain its first chart foothold with this bouncy, uptempo pop-rocker. The wry lyrics complement a good tune quite well.

C. B. OVERTON—Shock 9 (Janus)

IF I CAN'T STOP YOU (prod. by Aubrey Taylor & Ron Brown) (writers: McQueen-Roberts-Williams) (AR/Jam/Song Pen/Penetrated, BMI) (3:23)

Overton stresses the blues in r&b with a mid-tempo composition about a romantic triangle. Its frankness, and the effectiveness of the vocal, stand out.

RALPH GRAHAM—RCA 11178

CHANGING UP MY LIFE (prod. by Ralph Graham) (writer: Graham) (Tavvir/Blackwood, BMI) (3:15)

Graham sounds positive and happy even when singing about life's changes—the mood he creates is as important here as the uptempo, dance style.

THE STAPLES—Warner Bros. 8510

I HONESTLY LOVE YOU (prod. by Eugene Record) (writers: Allen-Barry) (Broadside/ Irving/Woolnough, BMI) (3:50)

This r&b reading of a song that is becoming a standard boasts a powerful Mavis Staples vocal; the rhythm, while still slow, has a gospel flavor to it.

ROCKY AND CHYANN—Windsong 11171 (RCA)

ROCKIN' IN THE CRADLE OF LOVE (prod. by Victor Millrose) (writers: Millrose-Rosenblatt) (Windstar/411/Rosenblatt, ASCAP) (2:32)

A frequent repetition of the title/chorus, and a female vocal that improvises above that melody line, provide the strength for this new duo's single.

NEW BIRTH—Warner Bros. 8499

THE MIGHTY ARMY (prod. by Frank Wilson) (writers: M. & F. Wilson-Wieder) (Irving, BMI/Colgems-EMI, ASCAP et al.) (3:45)

Call it a disco march or just a rather martial-sounding r&b record—this single moves along forcefully, with just a touch of George Clinton.

LUTHER INGRAM—Koko 728

DO YOU LOVE SOMEBODY (prod. by Johnny Baylor) (writer: Baylor) (Klondike, BMI) (3:20)

Ingram should make this pretty, mid-tempo r&b song with a Philadelphia influence into a popular soul chart item—the chorus is melodic and memorable.

BERT SOMMER—Capitol 4518

SHE'S A WOMAN (prod. by Ron Dante) (writer: Sommer) (Sommersongs/Home Grown, BMI) (3:29)

A bright, pop hook starts off this lively composition and the repetition of it makes the song go—it should find a place on top 40 playlists.

CHEAP TRICK—Epic 8-50485

SOUTHERN GIRLS (prod. by Tom Werman) (writers: Nielsen-Petersson) (Adult, BMI) (3:28)

Cheap Trick plays a harder brand of rock 'n' roll than almost any band now heard on top 40; their songs, this in particular, should boost them.

NARADA MICHAEL WALDEN—

Atlantic 3450
SOUL BIRD (prod. by Narada Michael Walden) (writer: Walden) (Cotillion/Gratitude Sky, BMI) (3:38)

There's a Stevie Wonder influence in Walden's single, which blends r&b and jazz and boasts good vocal work and a strong, interesting arrangement.

FAMILY BROWN—United Artists 1090

I CAN'T GET USED TO BEING ALONE (prod. by George Daly) (writer: Dollison) (Mispris/Unart, BMI) (3:03)

This ballad features an interesting interplay between lead and backing vocals—it's light soul, with good r&b and pop radio prospects.

REX—Columbia 3-10658

YOU'RE NEVER TOO OLD TO ROCK & ROLL (prod. by Eddie Leonetti) (writers: Smith-Hanson) (Seldak, ASCAP) (2:45)

The song's basic statement isn't new, but the forthright, driving rock 'n' roll that underlies it should appeal to younger audiences.

LARRY GATLIN—Monument 234 (Phonogram)

I JUST WISH YOU WERE SOMEONE I LOVE (prod. by Fred Foster) (writer: Gatlin) (First Generation, BMI) (3:10)

The title is original enough to make this a likely country hit, and the strength of the composition and arrangement give it crossover chances.

GROUP WITH NO NAME—Elektra 45451

ROLL ON BROTHER (prod. by Richard Polodor) (writers: Burnette-Smotherman) (Little Foot/Alrhond, BMI) (3:31)

On its second label, the nameless group offers a mid-tempo light rocker which boasts a memorable line in the chorus, and may bring them to pop audiences.

SINS OF SATAN—United Artists 1091

MOBILE (prod. by group) (writers: group) (Perk's, BMI) (4:48)

An amusing "which way is Mobile" dialogue opens this single, which gives way to a loose, War-like instrumental that combines jazz and soul styles.

Manhattan Records Is Proud To Announce
The American Release
Of The #1 International Record,
"Yes Sir, I Can Boogie" By

BACCARA



Number One
In Nine Countries
Around The World,
And Now Baccara
Is Finally Here.



ON MANHATTAN RECORDS.

Distributed by



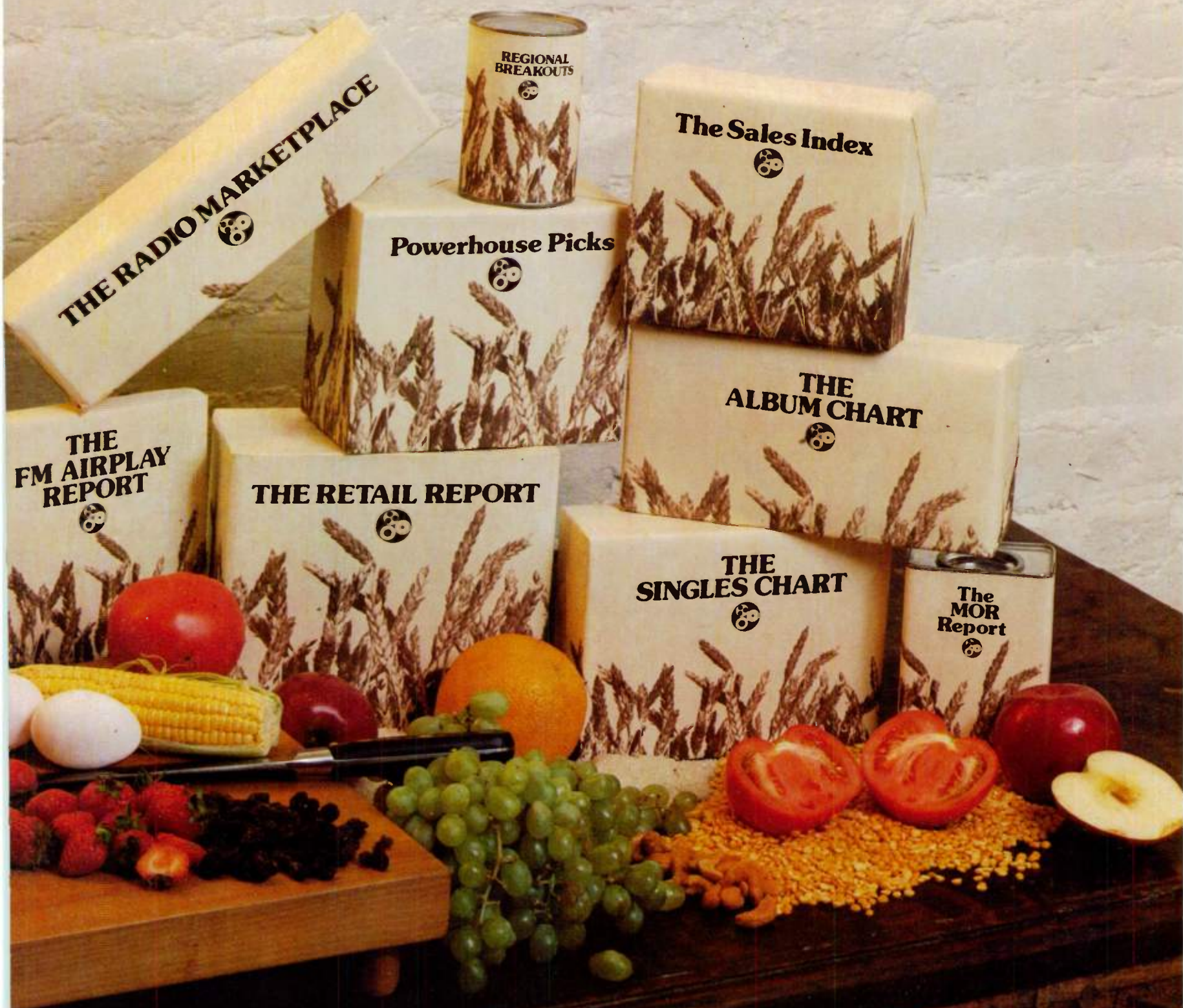
United Artists Records & Tapes.

TH
100%

**The most
nourishing
trade book
in the
industry**



**THE ALL NATURAL/NOTHING ARTIFICIAL
FACT DIET FOR THE DECISION MAKERS**



RECORD WORLD/SUPERMARKETING
WE DELIVER!

New York: (212) 765-5020 • Los Angeles: (213) 465-6126 • Nashville: (615) 329-1111

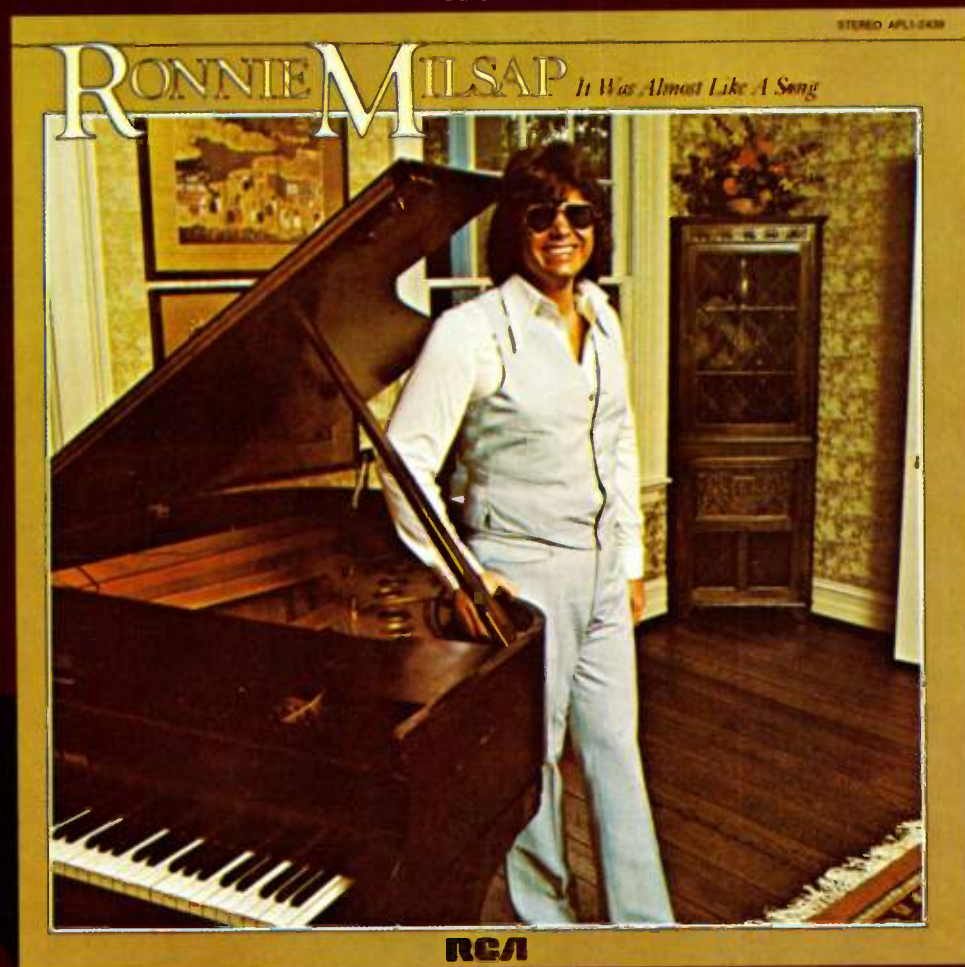
JUST RELEASED!

'What A Difference You've Made In My Life'

PB-11146

THE FOLLOW-UP TO
'IT WAS ALMOST LIKE A SONG'

PB-10976



APL/APS APK1-2439

*This album contains these two hit singles plus eight other selections from
Ronnie Milsap — entertainer of the year.*



DECEMBER 10, 1977



THE SINGLES CHART

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

DEC. 10	DEC. 3		WKS. ON CHART
1	1	YOU LIGHT UP MY LIFE DEBBY BOONE Warner/Curb WBS 8446 (WB) (9th Week)	16
2	3	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	20
3	5	BLUE BAYOU LINDA RONSTADT/Asylum 45431	13
4	4	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	14
5	6	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882 (Polydor)	11
6	2	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	20
7	8	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	13
8	9	YOU MAKE LOVING FUN FLEETWOOD MAC/Warner Bros. WBS 8483	8
9	10	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)	17
10	7	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	21
11	13	ISN'T IT TIME THE BABYS/Chrysalis CHS 2173	11
12	11	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620	11
13	18	SENTIMENTAL LADY BOB WELCH/Capitol P 4479	10
14	19	BABY COME BACK PLAYER/RSO RS 879 (Polydor)	11
15	16	IT'S SO EASY LINDA RONSTADT/Asylum 45433	10
16	17	SWINGTOWN STEVE MILLER BAND/Capitol P 4496	9
17	20	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	12
18	12	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	15
19	29	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/ Warner Bros. 8475	7
20	14	I FEEL LOVE DONNA SUMMER/Casablanca 884	19
21	23	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	10
22	26	COME SAIL AWAY STYX/A&M 1977	12
23	28	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	9
24	25	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16102 (Atlantic)	11
25	27	SHE'S NOT THERE SANTANA/Columbia 3 10616	10
26	31	POINT OF KNOW RETURN KANSAS/Kirshner ZS8 4273 (CBS)	6
27	30	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	9
28	32	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	9
29	35	WE ARE THE CHAMPIONS QUEEN/Elektra 45441	8
30	21	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	15
31	38	TURN TO STONE ELO/Jet JT XW1099 (UA)	
32	36	RUNAROUND SUE LEIF GARRETT/Atlantic 3440	5
33	37	HEY DEANIE SHAUN CASSIDY/Warner/Curb WBS 8488 (WB)	5
34	15	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023	25
35	40	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272	8
36	44	SHORT PEOPLE RANDY NEWMAN/Warner Bros. WBS 3492	5
37	39	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS/A&M 1978	10
38	53	DESIREE NEIL DIAMOND/Columbia 3 10657	2
39	42	I GO CRAZY PAUL DAVIS/Bang 733	16
40	45	NATIVE NEW YORKER ODYSSEY/RCA PB 11129	7
41	24	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604 (Casablanca)	20
42	51	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca NB 902	5
43	49	MY WAY ELVIS PRESLEY/RCA JH 11165	5
44	50	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	8
45	22	BRICK HOUSE COMMODORES/Motown M 1425F	16
46	47	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	8
47	55	GIRL'S SCHOOL WINGS/Capitol SPRO 8747	4
48	41	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	12
49	33	DAYBREAK BARRY MANILOW/Arista 0273	11
50	60	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	5

Warner/Curb

51	65	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	4
52	46	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb 8423 (WB)	20
53	56	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1103	8
54	63	EMOTION SAMANTHA SANG/Private Stock 178	5
55	62	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F	6
56	64	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883 (Polydor)	7
57	59	AS STEVIE WONDER/Tamla T 54291F (Motown)	5
58	34	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	20
59	61	BLOAT ON CHEECH & CHONG /Ode ZS8 50471 (CBS)	6
60	43	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421	15
61	69	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022	3
62	75	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	3
63	66	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/ MCA 40811	5
64	52	DRAW THE LINE AEROSMITH/Columbia 3 10637	9
65	48	COLD AS ICE FOREIGNER/Atlantic 3410	21
66	74	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	4
67	71	REACH FOR IT GEORGE DUKE/Epic 8 50463	4
68	81	FFUN CON FUNK SHUN/Mercury 73959	4
69	80	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/RCA 11036	2
70	82	LOVELY DAY BILL WITHERS/Columbia 3 10627	4
71	77	GRANDMOTHER'S SONG STEVE MARTIN/Warner Bros. WBS 8503	3

CHARTMAKER OF THE WEEK

72	—	STAYIN' ALIVE BEE GEES RSO RS 885 (Polydor)	1
----	---	--	---



73	85	EASY TO LOVE LEO SAYER/Warner Bros. 8502	2
74	84	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971	5
75	76	SAD EYES BROOKLYN DREAMS/Millennium MN 606 (Casablanca)	4
76	79	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) MEATLOAF/Epic 8 50467	6
77	87	OOH BOY ROSE ROYCE/Whitfield WH1 8491 (WB)	5
78	78	(YOU'RE MY) SOUL & INSPIRATION DONNY & MARIE/ Polydor PD 14439	5
79	88	DON'T LET IT SHOW ALAN PARSONS/Arista 0288	2
80	89	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40918	12
81	83	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453	10
82	86	IF IT DON'T FIT DON'T FORCE IT KELLE PATTERSON/ Shadybrook 1041	4
83	—	TRIED TO LOVE PETER FRAMPTON/A&M 1988	1
84	93	PEG STEELY DAN/ABC AB 12320	3
85	58	DUSIC BRICK/Bang 734	15
86	95	FALLING LeBLANC & CARR/Big Tree 1600 (Atlantic)	2
87	—	BREAKDOWN TOM PETTY & THE HEARTBREAKERS/Shelter 62008 (ABC)	1
88	97	THE NEXT HUNDRED YEARS AL MARTINO/Capitol P 4508	2
89	67	SILVER LADY DAVID SOUL/Private Stock 163	14
90	92	HARD TIMES BOZ SCAGGS/Columbia 3 10606	9
91	73	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	26
92	96	IF THAT'S HOW NATURE MADE HIM HELEN GRAYCO/ The Number One Record Company NO-001	3
93	90	CLOSER TO MY HEART RUSH/Mercury 73958	4
94	70	TIME BOMB LAKE/Columbia 3 10614	11
95	100	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/ Amherst 725	2
96	98	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)	3
97	94	MOONDANCE VAN MORRISON/Warner Bros. WBS 8450	6
98	68	GOIN' PLACES THE JACKSONS/Epic 8 50454	10
99	91	STONE COLD SOBER CRAWLER/Epic 8 50442	10
100	99	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/ Big Tree BT 16094 (Atlantic)	25

THE FM AIRPLAY REPORT

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

FLASHMAKER



DOWN TWO THEN LEFT
BOZ SCAGGS
Col

MOST ADDED:

DOWN TWO THEN LEFT—Boz Scaggs—Col
BROKEN BLOSSOM—Bette Midler—Atlantic
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
RICK DANKO—Arista
COWBOY—Capricorn
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
GLENDIA GRIFFITH—Ariola America
LIVE & LET LIVE—10cc—Mercury
PUTTING IT STRAIGHT—Pat Travers—Polydor
RICK WAKEMAN'S CRIMINAL RECORD—A&M

WNEW-FM/NEW YORK

ADDS:

A WHOLE NEW THING—Billy Preston—A&M
BROKEN BLOSSOM—Bette Midler—Atlantic
CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
LIVE & LET LIVE—10cc—Mercury
MULTIPLICATION—Eric Gale—Col
OUTSIDE HELP—Johnny Rivers—Big Tree
PLAYER—RSO
THE EARLY YEARS—Al Stewart—Janus
THE ORIGINAL FLEETWOOD MAC—Sire

HEAVY ACTION (airplay in descending order):

MANORISMS—Wet Willie—Epic
SECONDS OUT—Genesis—Atlantic
BAT OUT OF HELL—Meat Loaf—Epic
DOWN TWO THEN LEFT—Boz Scaggs—Col
OUT OF THE BLUE—ELO—Jet
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
SLOWHAND—Eric Clapton—RSO
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
STICK TO ME—Graham Parker—Mercury
MOONFLOWER—Santana—Col

WBCN-FM/BOSTON

ADDS:

BROKEN BLOSSOM—Bette Midler—Atlantic
LONGER FUSE—Dan Hill—20th Century
ONCE UPON A TIME—Donna Summer—Casablanca

HEAVY ACTION (airplay in descending order):

ALL 'N ALL—Earth, Wind & Fire—Col
LITTLE CRIMINALS—Randy Newman—WB
SLOWHAND—Eric Clapton—RSO
AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
KARLA BONOFF—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
SHOW SOME EMOTION—Joan Armatrading—A&M

WLIR-FM/LONG ISLAND

ADDS:

FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
GIRLS' SCHOOL (single)—Wings—Capitol
I WANT YOU TO WANT ME (single)—Cheap Trick—Epic
THE BEST OF JOAN C. BAEZ—A&M
WINTER SONG (single)—Angel—Casablanca

HEAVY ACTION (airplay in descending order):

THE STRANGER—Billy Joel—Col
MY AIM IS TRUE—Elvis Costello—Col
AJA—Steely Dan—ABC
EDDIE MONEY—Col
ROUGH MIX—Townshend/Lane—MCA
SECONDS OUT—Genesis—Atlantic
FRENCH KISS—Bob Welch—Capitol
DECADE—Neil Young—Reprise
NIGHT AFTER NIGHT—Nils Lofgren—A&M
SLOWHAND—Eric Clapton—RSO

WBAB-FM/LONG ISLAND

ADDS:

BROKEN BLOSSOM—Bette Midler—Atlantic
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
GREATEST HITS—Jimmy Thudpucker—Windsong
OUTSIDE HELP—Johnny Rivers—Big Tree

HEAVY ACTION (airplay):

AJA—Steely Dan—ABC
DOWN TWO THEN LEFT—Boz Scaggs—Col
EDDIE MONEY—Col
HEROES—David Bowie—RCA
NETHER LANDS—Don Fogelberg—Full Moon
OUT OF THE BLUE—ELO—Jet
SIMPLE DREAMS—Linda Ronstadt—Asylum
THE STRANGER—Billy Joel—Col
TOUCH & GONE—Gary Wright—WB
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

WBLM-FM/MAINE

ADDS:

AMERICA LIVE—WB
ANNIE IN WONDERLAND—Annie Haslam—Sire
COWBOY—Capricorn
GLENDIA GRIFFITH—Ariola America

ON STAGE—Lily Tomlin—Arista

THE EARLY YEARS—Al Stewart—Janus
TREASURE—Epic

HEAVY ACTION (airplay in descending order):

ALL 'N ALL—Earth, Wind & Fire—Col
MANORISMS—Wet Willie—Epic
DOWN TWO THEN LEFT—Boz Scaggs—Col
RICK DANKO—Arista
THE JOY—Fantasy
AJA—Steely Dan—ABC
PEARL—London
OUT OF THE BLUE—ELO—Jet
SHOW SOME EMOTION—Joan Armatrading—A&M
NEWS OF THE WORLD—Queen—Elektra

WCMF-FM/ROCHESTER

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

FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
ANNIE IN WONDERLAND—Annie Haslam—Sire
SLOWHAND—Eric Clapton—RSO
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
A PAUPER IN PARADISE—Gino Vannelli—A&M
ALL 'N ALL—Earth, Wind & Fire—Col
THE PLAYER NOT THE GAME—Jess Roden—Island
INTERGALACTIC TOURING BAND—Passport
BOOK OF INVASIONS—Horslips—DJM
CITADEL—Starcastle—Epic

WIOQ-FM/PHILADELPHIA

ADDS:

BRAND NEW DAY—Blood, Sweat & Tears—ABC
LIVE & LET LIVE—10cc—Mercury
SHAKTI—Col
WINDOW OF A CHILD—Seawind—CTI

HEAVY ACTION (airplay, phones in descending order):

NEWS OF THE WORLD—Queen—Elektra
SECONDS OUT—Genesis—Atlantic
TOM PETTY & HEARTBREAKERS—Shelter

THE STRANGERS—Billy Joel—Col

FOOT LOOSE & FANCY FREE—Rod Stewart—WB

TOUCH & GONE—Gary Wright—WB

OUT OF THE BLUE—ELO—Jet
IN COLOR—Cheap Trick—Epic

BABY GRAND—Arista

IT TAKES ONE TO KNOW ONE—Detective—Swan Song

WYDD-FM/PITTSBURGH

ADDS:

CROSBY-NASH LIVE—ABC
DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
GLENDIA GRIFFITH—Ariola America
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
MY AIM IS TRUE—Elvis Costello—Col
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
RICK DANKO—Arista
THE ALICE COOPER SHOW—WB

HEAVY ACTION (airplay):

AJA—Steely Dan—ABC
FRENCH KISS—Bob Welch—Capitol
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
LITTLE CRIMINALS—Randy Newman—WB
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
POINT OF KNOW RETURN—Kansas—Kirschner
STREET SURVIVORS—Lynyrd Skynyrd—MCA
THE STRANGER—Billy Joel—Col
TOUCH & GONE—Gary Wright—WB

WHFS-FM/WASHINGTON

ADDS:

A SEMI-REFORMED GYPSY—Jud Strunk—MCA
BROKEN BLOSSOM—Bette Midler—Atlantic
COMMUNION—Tennessee Farm Band—Farm
DOES 12—Robert Jr. Lockwood—Trix
HAVING A PARTY—Pointer Sisters—ABC/Blue Thumb
LIVE & LET LIVE—10cc—Mercury
MULTIPLICATION—Eric Gale—Col
PROTEST—Bunny Wailer—Island
QUARTER MOON & TEN CENT TOWN—Emmylou Harris—WB
RICK WAKEMAN'S CRIMINAL RECORD—A&M

HEAVY ACTION (airplay, phones in descending order):

LITTLE CRIMINALS—Randy Newman—WB
DECADE—Neil Young—Reprise
SLOWHAND—Eric Clapton—RSO
DOWN TWO THEN LEFT—Boz Scaggs—Col
RICK DANKO—Arista
MY AIM IS TRUE—Elvis Costello—Col
LEVON HELM & RCO ALL-STARS—ABC
SANDMAN—Herb Pedersen—Epic
DEATH OF A LADIES MAN—Leonard Cohen—WB
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

WQDR-FM/RALEIGH

ADDS:

CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
GREATEST HITS, ETC.—Paul Simon—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
MY AIM IS TRUE—Elvis Costello—Col
PUTTING IT STRAIGHT—Pat Travers—Polydor
RUBY, RUBY—Gato Barbieri—A&M

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

SIMPLE DREAMS—Linda Ronstadt—Asylum
AJA—Steely Dan—ABC
MOONFLOWER—Santana—Col
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
THE STRANGER—Billy Joel—Col

FRENCH KISS—Bob Welch—Capitol

DOWN TWO THEN LEFT—Boz Scaggs—Col

ALL 'N ALL—Earth, Wind & Fire—Col

LITTLE CRIMINALS—Randy Newman—WB

WAIV-FM/JACKSONVILLE

HEAVY ACTION (airplay, sales in descending order):

STREET SURVIVORS—Lynyrd Skynyrd—MCA
GRAND ILLUSION—Styx—A&M
IN CITY DREAMS—Robin Trower—Chrysalis
AJA—Steely Dan—ABC
THE STRANGER—Billy Joel—Col
A PAUPER IN PARADISE—Gino Vannelli—A&M
OUT OF THE BLUE—ELO—Jet
SIMPLE DREAMS—Linda Ronstadt—Asylum
NEWS OF THE WORLD—Queen—Elektra
RUBY, RUBY—Gato Barbieri—A&M

ZETA 4-FM/MIAMI

ADDS:

COWBOY—Capricorn
GALAXY—War—MCA
PURPLE CRUSH—Alexander Harvey—Buddah
RICK WAKEMAN'S CRIMINAL RECORD—A&M

HEAVY ACTION (airplay, phones in descending order):

SIMPLE DREAMS—Linda Ronstadt—Asylum
THE STRANGER—Billy Joel—Col
AJA—Steely Dan—ABC
POINT OF KNOW RETURN—Kansas—Kirschner
OUT OF THE BLUE—ELO—Jet
MOONFLOWER—Santana—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA
FRENCH KISS—Bob Welch—Capitol
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
DOWN TWO THEN LEFT—Boz Scaggs—Col

WMMS-FM/CLEVELAND

ADDS:

IT TAKES ONE TO KNOW ONE—Detective—Swan Song
ROCKET TO RUSSIA—Ramones—Sire

HEAVY ACTION (airplay, sales in descending order):

NEWS OF THE WORLD—Queen—Elektra
FRENCH KISS—Bob Welch—Capitol
RUMOURS—Fleetwood Mac—WB
BAT OUT OF HELL—Meat Loaf—Epic
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SECONDS OUT—Genesis—Atlantic
DOWN TWO THEN LEFT—Boz Scaggs—Col
SLOWHAND—Eric Clapton—RSO
OUT OF THE BLUE—ELO—Jet
MY AIM IS TRUE—Elvis Costello—Col

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



OUT OF THE BLUE

Jet
ELO

MOST AIRPLAY:

OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
AJA—Steely Dan—ABC
NEWS OF THE WORLD—Queen—Elektra
SIMPLE DREAMS—Linda Ronstadt—Asylum
THE STRANGER—Billy Joel—Capitol
POINT OF KNOW RETURN—Kansas—Kirshner
DOWN TWO THEN LEFT—Boz Scaggs—Col
FRENCH KISS—Bob Welch—Capitol
STREET SURVIVORS—Lynyrd Skynyrd—MCA
MOONFLOWER—Santana—Col

WWW-FM/DETROIT

ADDS:
A PAUPER IN PARADISE—Gino Vannelli—A&M
DOWN TWO THEN LEFT—Boz Scaggs—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
MELODIES—Jan Hammer Group—Nemperor
PUTTING IT STRAIGHT—Pat Travers—Polydor
REACH FOR IT—George Duke—Epic

HEAVY ACTION (airplay, sales in descending order):

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

WXRT-FM/CHICAGO

ADDS:
BROKEN BLOSSOM—Bette Midler—Atlantic
CARNEGIE HALL CONCERTS 1943-47—Duke Ellington—Prestige
NOTHIN' SIRIUS—Monkey Business—Pelican
THE PINCH—Albert King—Stax

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

AJA—Steely Dan—ABC
OUT OF THE BLUE—ELO—Jet
POINT OF KNOW RETURN—Kansas—Kirshner
THE STRANGER—Billy Joel—Col
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
STREET SURVIVORS—Lynyrd Skynyrd—MCA
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
IN COLOR—Cheap Trick—Epic
LITTLE CRIMINALS—Randy Newman—WB
SIMPLE DREAMS—Linda Ronstadt—Asylum

KSHE-FM/ST. LOUIS

ADDS:
FIVE O'CLOCK IN THE MORNING (single)—Lol Creme & Kevin Godley—Mercury
LIVE & LET LIVE—10cc—Mercury
METRO—Sire
PUTTING IT STRAIGHT—Pat Travers—Polydor
THE EARLY YEARS—Al Stewart—Janus

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

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

WZMF-FM/MILWAUKEE

ADDS:
CAUGHT IN THE ACT—Steve Gibbons Band—MCA
FEELS SO GOOD—Chuck Mangione—A&M
FIRING ON ALL SIX—Lone Star—Col
FIRST SERVE—Danny Toan—Embryo
POMPEII—Triumvirat—Capitol

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

GRAND ILLUSION—Styx—A&M
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
POINT OF KNOW RETURN—Kansas—Kirshner
RUMOURS—Fleetwood Mac—WB
NEWS OF THE WORLD—Queen—Elektra
I ROBOT—Alan Parsons Project—Arista
THE STRANGER—Billy Joel—Col
SECONDS OUT—Genesis—Atlantic
SLOWHAND—Eric Clapton—RSO
OUT OF THE BLUE—ELO—Jet

KQRS-FM/MINNEAPOLIS

ADDS:
ALL 'N ALL—Earth, Wind & Fire—Col
COWBOY—Capricorn
DOWN TWO THEN LEFT—Boz Scaggs—Col

EXPECT NO MERCY—Nazareth—A&M
GLENDA GRIFFITH—Ariola America
GREATEST HITS, ETC.—Paul Simon—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
RICK DANKO—Arista

HEAVY ACTION (airplay):

AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol
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
SPECIALS LIT—Lamont Cranston Band—Shadow
STREET SURVIVORS—Lynyrd Skynyrd—MCA

KZEW-FM/DALLAS

ADDS:
FANDANGO—RCA
HEADS—Bob James—Tappan Zee
MARK FARNER—Atlantic
PUTTING IT STRAIGHT—Pat Travers—Polydor
TROUBLE—UA

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

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

KPFT-FM/HOUSTON

ADDS:
ENCHANCE—Billy Hart—Horizon
FINALLY IN LIGHTS—Augie Myers—Texas
GLENDA GRIFFITH—Ariola America
GOLDEN NUMBERS—Charlie Haden—Horizon
LIVE IN MUNICH—Thad Jones & Mel Lewis—Horizon
MULTIPLICATION—Eric Gale—Col
NYQUIL BLUES—Alvin Crow—Polydor
RICK DANKO—Arista
YOU CAN'T GO HOME AGAIN—Chet Baker—Horizon

HEAVY ACTION (airplay):

BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
COWBOY—Capricorn
GALAXY—War—MCA
HEADS—Bob James—Tappan Zee
INTERGALACTIC TOURING BAND—Passport
LISTEN NOW—Phil Manzanera/801—Polydor (import)

MANHATTAN SPECIAL—Teruo Nakamura—Polydor
OUT OF THE BLUE—ELO—Jet
REACH FOR IT—George Duke—Epic
SHOW SOME EMOTION—Joan Armatrading—A&M

KBPI-FM/DENVER

ADDS:
DOWN TWO THEN LEFT—Boz Scaggs—Col
HEAVY ACTION (airplay, sales, phones in descending order):
FRENCH KISS—Bob Welch—Capitol
AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
OUT OF THE BLUE—ELO—Jet
RUMOURS—Fleetwood Mac—WB
SIMPLE DREAMS—Linda Ronstadt—Asylum

WNOE-FM/NEW ORLEANS

ADDS:
ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
LAY IT ON ME—Sylvia—Vibrations
MY AIM IS TRUE—Elvis Costello—Col

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

SIMPLE DREAMS—Linda Ronstadt—Asylum
LITTLE CRIMINALS—Randy Newman—WB
COMMODORES LIVE—Motown
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
AJA—Steely Dan—ABC
OUT OF THE BLUE—ELO—Jet
MENAGERIE—Bill Withers—Col
THE STRANGER—Billy Joel—Col
CAT SCRATCH FEVER—Ted Nugent—Epic
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

KOME-FM/SAN JOSE

ADDS:
COWBOY—Capricorn
DOWN TWO THEN LEFT—Boz Scaggs—Col
LEVON HELM & RCO ALL-STARS—ABC
RICK WAKEMAN'S CRIMINAL RECORD—A&M

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
OUT OF THE BLUE—ELO—Jet
POINT OF KNOW RETURN—Kansas—Kirshner
SECONDS OUT—Genesis—Atlantic
SIMPLE DREAMS—Linda Ronstadt—Asylum
STREET SURVIVORS—Lynyrd Skynyrd—MCA

KWST-FM/LOS ANGELES

ADDS:
DOWN TWO THEN LEFT—Boz Scaggs—Col

RICK DANKO—Arista
SHOW SOME EMOTION—Joan Armatrading—A&M

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

BROKEN HEART—The Babys—Chrysalis
SPECTRES—Blue Oyster Cult—Col
OUT OF THE BLUE—ELO—Jet
HEROES—David Bowie—RCA
NEWS OF THE WORLD—Queen—Elektra
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
POINT OF KNOW RETURN—Kansas—Kirshner
MOONFLOWER—Santana—Col
SIMPLE DREAMS—Linda Ronstadt—Asylum
IN CITY DREAMS—Robin Trower—Chrysalis

KSAN-FM/SAN FRANCISCO

HEAVY ACTION (airplay in descending order):
HEROES—David Bowie—RCA
DOWN TWO THEN LEFT—Boz Scaggs—Col
EDDIE MONEY—Col
MY AIM IS TRUE—Elvis Costello—Col
LISTEN NOW—Phil Manzanera/801—Polydor (import)
ROUGH MIX—Townshend/Lane—MCA
GEORGE THOROGOOD & DESTROYERS—Rounder
ROCKET TO RUSSIA—Ramones—Sire
MUSICAL CHAIRS—Sammy Hagar—Capitol
SPECTRES—Blue Oyster Cult—Col

KZEL-FM/EUGENE

ADDS:
AIR SUPPLY—Col
BROKEN BLOSSOM—Bette Midler—Atlantic
DOUCETTE—Mushroom
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
FUNKENTELECHY VS. PLACEBO SYNDROME—Parliament—Casablanca
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
RICK WAKEMAN'S CRIMINAL RECORD—A&M
TEQUILA MOCKINGBIRD—Ramsey Lewis—Col
THANKFUL—Natalie Cole—Capitol

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

OUT OF THE BLUE—ELO—Jet
OXYGENE—Jean-Michel Jarre—Polydor
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
NEWS OF THE WORLD—Queen—Elektra
AJA—Steely Dan—ABC
DOWN TWO THEN LEFT—Boz Scaggs—Col
MY AIM IS TRUE—Elvis Costello—Col
ANNIE IN WONDERLAND—Annie Haslam—Sire
GEORGE THOROGOOD & DESTROYERS—Rounder
KARLA BONOFF—Col

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ The newly-formed Laureate Records has released a three-album set recorded at the "Lyric and Lyricists" series held at New York's 92nd Street "Y." This first set includes "Evenings" with **Johnny Mercer**, **Alan Jay Lerner** and **Sheldon Harnick**.

The Mercer album contains 52 songs, 29 of which are sung by Mercer in a final medley. **Margaret Whiting** and **Robert Sands** are also featured. The Lerner set contains the song "Oh Come To the Ball," which was dropped from "My Fair Lady" before it reached Broadway and the Harnick record contains two songs ("When Messiah Come," "How Much Richer Could One Man Be") dropped from the final production of "Fiddler On The Roof."

Laureate Records was founded by **Maurice Levine**, artistic director of the original series which was jointly sponsored by the **Billy Rose Foundation** and the **YM-YWHA's** music department. This three-record set is the first of a projected series culled from the tapes of more than 30 "Evenings." Albums can be obtained via mail order through Laureate Records, P. O. Box 1275, Radio City Station, N.Y. 10019.

CH-CHANGE: **Rick Joseph**, director of Dawnbreaker Music for the past five years, has left that position as of Nov. 28. He'll be announcing his future plans shortly. Meanwhile, he can be reached at phone: (213) 462-6803.

FOREIGN: **Stig Anderson**, president of Sweden Music AB, has acquired Ahlins Musikforlag AB (which contains the American standards "My Melancholy Baby" and "Goodnight Sweetheart") and **Felix Stahl's** Stockholms Musikproduktion which incorporates Modern Music AB and 50 percent of Succemelodier AB. The acquisitions are effective immediately.

SLATED: The N.Y. Chapter of NARAS will begin a series of monthly luncheons featuring speakers from all areas of the music business. The first luncheon will be held Thurs. Dec. 8 at Storeyville with guest speaker **Stanley Adams**, president of ASCAP. The luncheon is open to non-NARAS members. The fee is \$7 for members and \$9 for non-members . . . The New York Songwriters Showcase will be

held Tues. Dec. 6 at The Bottom Line. Doors open at 12, the showcase starts at 1.

AND SPEAKING OF THE BOTTOM LINE . . . The new **Mark Cohen** album "Farewell Traveler" (Folkways) is co-published by Bottom Line Music and United Artists. **R. B. Hudman** also recorded another **Dan Daley** tune, "Cause You're Mine Now," and it might be his next single. He took Daley's "This Could Be Your Night" onto the R&B Singles Chart.

NOW THAT THE BOSS HAS BEEN COVERED YOU WERE WONDERING ABOUT THE KING: Well, **Elvis Costello's** "Alison" has been cut by **Barry Christian** (Phonogram/U.K.). The record was produced by **Robert John Lange** and published by Costello's own Street Music Ltd.

HAPPY: RSO's **Eileen Rothschild** reports that **Rosetta Stone's** version of "Sunshine Of Your Love" has sold 93,000 in Japan (EMI/Toshiba). It was written by **Jack Bruce**, **Eric Clapton** and **Peter Brown** and recently released in the U.S. by Private Stock . . . Screen Gems has a cover battle with the **Helen Schneider** (Windsong) and **Bobby Arvon** (First Artists) versions of "Until Now." It's co-published by First Artists . . . **Arthur Braun** at D.J.M. reports that the company publishes all the selections in the new **Al Stewart** compilation album, "The Early Years." They also publish the **Andrea True Connection's** new single "What's Your Name, What's Your Number" (Buddah) and have "Carolina's Coming Home" on the new **Shaun Cassidy** album (Warner/Curb) . . . Chappell has picked up the print rights to "Happy Birthday Jesus," written by **Lee Pockriss** and **Estelle Levitt**, and recorded by **Mike Douglas** for Image Records.

EXCUSE US: **Joel Vance** can be reached at (212) 595-3050 ext. 386.

NAMED: **Frank Dycus** has been appointed director of Nashville operations at Famous Music. Dycus is a songwriter and served on the staff of ATV Music . . . Also at Famous, **Bill Ficks** has been promoted to director of contemporary music/professional department. He was formerly the Nashville director . . . **Larry Marks** named professional manager at Interworld.

Recognition & Acknowledgment

Advertising Creativity

THE RECORD WORLD ANNUAL ADVERTISING AWARDS/1977

final deadline for entries....January 20, 1978.

Dialogue (Continued from page 24)

my reading of them. My reading is as uncalculated as anyone else's about what they mean.

RW: Earlier you mentioned "cut up" as a style of writing to which you subscribe and seem to be quite satisfied with. What is the method and what has it contributed to your music?

Bowie: When one writes an instrumental piece of music one doesn't necessarily know what it means, it doesn't have to be about something. Although it can work on other levels it has an emotional appeal and it works immediately on that level. I've applied the same theory to lyrics. They don't necessarily have to mean anything on a narrative level. Much of what we do when we walk down the street, the images that we get, the flashes, don't mean anything on a narrative level, but we have an instant reaction, a fragmented thought which is sort of an imploding thing. It gives us a solid piece of information that we can't put our finger on but we know is there. And so I've applied much the same thing to lyric writing. I would write about three or four different segments or paragraphs. The first paragraph about a person. Then I'd write something about his environment. Something about a situation. And then I'd throw in a fourth arbitrary piece of information about what the weather was like today or what I had for lunch: unrelated pieces of information around those three different things. Then I'd cut the lot up and draw them out again and find that I had a completely different attitude shown me about the whole song. One that I couldn't possibly have come to before. New conclusions. This has been cropping up in my writing more and more. I've got some other ideas as well, some new systems of writing but until I do them I wouldn't want to go into them right now. They're quite unusual.

RW: How did you get involved with the film, "The Man Who Fell To Earth?"

Bowie: It was a very enjoyable thing to make. It was the first script that had been presented to me where I wasn't green and had things sticking out my head and just played in a rock band. That was the first tempter. It was actually quite a serious movie and I was absolutely seduced by the whole adventure.

RW: In a lot of ways it was tailor-made for the Bowie image: it was a space film, a sci-fi and also a serious project.

Bowie: Yes, Nick (director Nicholas Roeg) is an acute casting director in his own right. He makes the best of the people he uses and he tends to pull in people who have a certain enigma that manifests itself in the role that will be played. He did a similar thing with Jagger in "Performance"—he links the real with the unreal. That plays an extraordinary part in the film, the linking of the real and the unreal and not being quite able to tell which is which.

RW: David Bowie has always been an enigmatic figure. Why is he all of a sudden consenting to a multitude of interviews and radio appearances?

Bowie: I want to give the new album as much chance as possible. The only reason I'm here is to promote the album, I have no other reason. If I wasn't here, I'd still be in Kenya where I was looking at animals and tribes and things. I want to make a stand because I want to explain to people why I'm writing the way I'm writing. I was fearful lest they believe that I wasn't truly behind the music and I wanted to make it quite clear that I am and that I intend to keep on in that direction. It's my little musical manifesto.

Roussos in London



Demis Roussos, the Greek singer who over the past two years has sold in excess of two million singles and a half a million albums in the U.K. alone, is to be launched in America next year when he undertakes a three-month tour, beginning in March. Roussos (center) recently appeared in concert at the London Palladium in a show designed and conceived by New Yorker Imor Fiorentino, who also put together the recent Neil Diamond stage show. Also seen with Demis Roussos, backstage at the London Palladium are, from left: Freddie Perrin, who will produce Roussos' next album; manager Sherwin Bash; Phonogram International vice president Rhein Klassen; Roger Maruani, a&r director at Phonogram Paris; and Sheryl Feuerstein, director of publicity, Mercury Records, New York.

“Rock and roll is not my life. It's something that I use.”

RW: You told Melody Maker recently that your writing will become more diverse and probably less commercial.

Bowie: I think that that's possibly the case, I quite anticipate that I'll lose a lot of audience with what I'm doing. I'd much rather be happy with my work. I've always taken a chance when I've made an album with a change into a new direction. I don't wish to have a career that's overridden by boredom because one considers that one must maintain a certain expected artistic level or direction. I've never been involved in that kind of thing. And it just happens that I'm in a potentially very radical period of my life right now. I'm moving into my thirties and I'm very happy about it which I find extraordinary. I never imagined in my wildest dreams that I would be.

RW: Has it changed your views in any way?

Bowie: Oh, enormously. I really want to see as much of the world as possible. More than I ever did, but on a different basis. My lifestyle for the last two years has been quite extraordinary. I've been to Japan, through all of Europe, and just recently Africa. I want to take my references from the people as opposed to the limited narrow vision that one gets through being in only Los Angeles or New York as a base and looking back to only music as a reference.

RW: In an interview for Playboy you once said that rock was secondary and that you were more interested in film. And then, of course, "The Man Who Fell To Earth" was released. Do you still feel that way?

Bowie: Well, I think I can still say that rock, for me, has always been secondary. Rock and roll is not my life. It's something that I use. I'll say that unabashedly, "I USE rock and roll." That offends a lot of people because they believe that rock and roll should be treated with more respect. But I don't think it's quite understood what I mean by "using" rock and roll. I use it in much the same way that a painter uses paints. For me, rock and roll is a fabric and a texture. I treat the album and the stage as a canvas upon which I use the medium of rock and roll to express my sometimes diversified comments and statements. It's like an acrylic paint. I was a painter so I've always thought in the terms of a painter. I can't feel a love for rock and roll because it's like loving one's paints. I like the picture it can produce, but for me it's definitely something to be molded, colored, toned, undertoned and shadowed.

RW: Eno has worked in that manner for quite awhile now, as far as painting pictures with electronic instruments.

Bowie: Yes, he found it a lot earlier than myself. That's why I needed his assistance when I went back to Europe. I wanted someone to introduce me into new ways, methods and directions. I couldn't be happier. It's working very well because he's been supreme mentor in that direction. Also not forgetting the invaluable inspiration from people like Philip Glass, Steve Reich, and to a certain extent from people like Edgar Froese. All the people with whom I've been totally amused for the last three or four years.

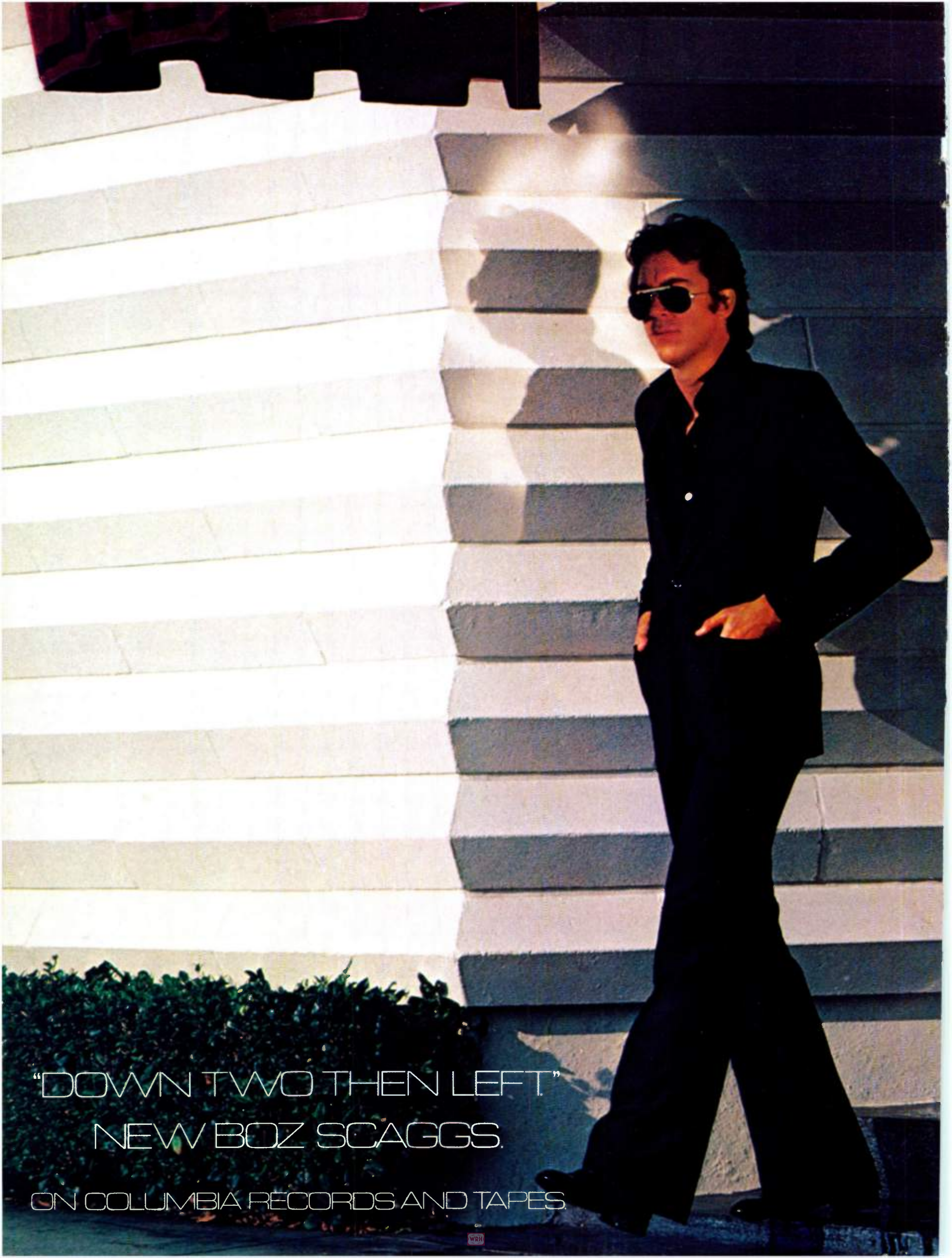
RW: These artists don't get very much recognition in this country.

Bowie: As I say, it isn't commercial. It sells in Europe. The need for music is very different in Europe than it is here. I don't think I could explain why. But I can tell that the needs of the audiences are very different.

RW: Have you found different reactions to your stage shows around the world. Different reactions to your various images: like the very stark black and white image of your last tour as opposed to what you call the rock and roll circus of the Ziggy one?

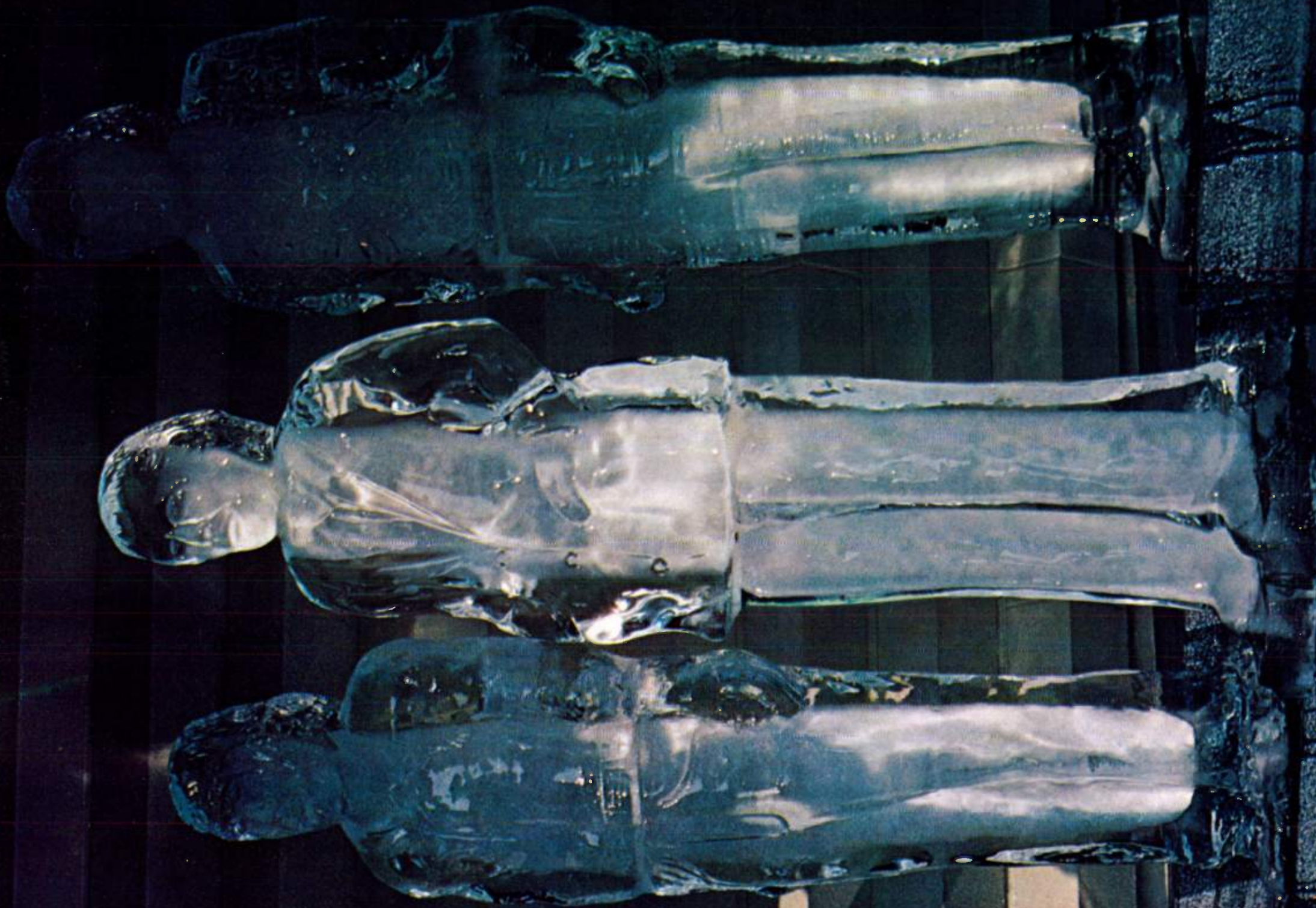
Bowie: Yes, the reaction abroad to the stark one was pure terror quite frankly. The first time that hit the stage, when those neon lights went on, my God, it was like all hell had been let loose. Panic in the first eight rows. I mean I could see zits on the guy in the fifteenth row. Likewise, I'm sure he could see mine. It was really the most transcendental experience as far as stage lighting goes. The starkness of it was quite rivetting. I enjoyed that to such an extent that I may incorporate it into the next tour. I thought it was a wonderful format in which to work. It had absolutely no side to it. I mean there was nothing to hide under. I think it fits in very well with what I'm doing and replacing it for the sake of replacing it is not necessary. It supplied a wonderful backdrop to what I was trying to do

(Continued on page 107)



"DOWN TWO THEN LEFT."
NEW BOYZ SCAGGS.

ON COLUMBIA RECORDS AND TAPES.



Disco File (Continued from page 26)

between the songs is awkward and the voices a little intrusive). The title track closes the album with a spectacular mix of instrumental textures, a glowing sunburst of synthesizer, percussion, strings and electronic effects that breaks for Nezet's death and then sweeps into a Sphinx-like orchestral uplift. These cuts alone make "Golden Tears" the most interesting and exciting disco concept album since Donna Summer's "Once Upon a Time" and Cerrone's "Supernature," but add another two-cut blend, "Love Me Now"/"The Man From the Stars" (5:03), a lovely, moving slow piece that would make gorgeous early-evening or late-night music, and you've got a record that I suspect will become everyone's favorite at-home listening, too. Difficult, adventurous, highly stylized — "Golden Tears" isn't the sort of album you absorb on one or two listenings and it may prove too weird and talky for many crowds, but it deserves to be heard.

Another album that's getting a lot of attention now is Marsha Hunt's "Marsha" (Aves, from Germany), a solid collection of vocals produced by Pete Bellotte. Hunt, who you may remember as the singer of the extremely bizarre "Oh No Not the Beast Day" several years back, sounds like a mix of Tina Charles and Dee Dee Sharp and Bellotte has packed the album with upbeat songs that emphasize her driving vocals—no long breaks here. As was obvious on Trax, Bellotte's approach is more hard-edged, more rock-oriented and less spacious or spacey than his partner Giorgio Moroder's, and the result here is more conventional than anything either of them have yet produced but extremely satisfying. My favorite cuts are the three DJ John Benitez chose for his top 10 from New York's Sesame last week: "The Other Side of Midnight" (the best), "I Know That He Knows" and "Heartache"—but the two tracks Ellen Bogen from Sahara added to that list for her top 10 this week, "Body Language" and "Your Love Is a Rollercoaster," are also worth checking out. Back to the more freaky end of the disco spectrum, there's an intriguing album from France called "Come and Dance" by Computer (AB Productions), one side of which is a witty, pulsing track about a computer in love called "Nobody Loves a Computer Because a Computer Doesn't Dance" (untimed here, but running about 15 minutes). The production isn't particularly inspired and its sameness becomes tiring after a time, but the beat is hard to resist and the mechanical computer "voice" (slightly accented) with its perplexed repetition of "I L.O.V.E. Y.O.U. WHY?" is fun for a while. Shimmering female voices give it a sweet edge and busy electronics keep the texture vibrant, but its length defeats it in the end and long before the computer self-destructs in a terrific flurry of sounds, one has probably lost interest. Still, Computer is clever enough to go over in part if not as a whole and should be checked into.

RECOMMENDED IMPORT DISCO DISCS: **G.M.T. Sound's** "Mala-guena" (Barclay, from France) sounds just like Santa Esmeralda without Leroy Gomez—two seven-minute sides of opulent flamenco disco, a little too bombastic at times and not quite as gracefully crafted as "Don't Let Me Be Misunderstood," but rousing nevertheless. Ellen Bogen, who included this, too, on her Sahara list this week, noted that it works best slowed down . . . **Wayne St. John's** "Something's Up" (RCA Canada) has been out for several months now but it's due for American release on Salsoul soon and deserves an advance push. Produced by Ian Guenther and Willi Morrison (original producers of **THP Orchestra**), the record crackles with energy, soars on sharply-cut strings; in a vocal/instrumental format, both running just under seven minutes, we prefer the instrumental which retains enough female chorus material and some of the male lead to give it substance . . . "Space Rock" by **Rockets** (Decca, from France) is a "Magic Fly"-styled instrumental that's synthesizer-based but notable primarily for its wonderful waves of strings upon strings, anchored by a steady, deep pulse beat. Electronic voices thread through occasionally, adding a kind of computerized doo-wop. At exactly nine minutes, this is somewhat long but there are enough changes to sustain it . . . "Love Bug" "Sweets for My Sweet" (Columbia, Canada) is Tina Charles at her most delightful—sweet, lightly-whipped pop disco with nice vocals and a cute Biddu production. The medley is clever, a good mix of new and old material, but it doesn't stray past the limits of "nice" and "cute" to make the deeper impression Charles is surely capable of . . . "Disco Blood" by the **Vamps** (Building) is interesting mainly as an example of disco music from Brazil, though it sounds like it could have been made almost anywhere else. The vampire theme is familiar and a bit tired but there's a fine Latin hustle feeling here and plenty of pumping drums, strings, horns, etc. to keep things hot. **NOTE:** Thanks to everyone who made these imports available to DISCO FILE—Scott, Joe and Jonathan at Record Haven; Robert Ouimet from Montreal's Limelight club; the Canadian Record Pool and Ronnie Soares from Ipanema.

Album Picks

(Continued from page 36)

PHILADELPHIA CLASSICS

VARIOUS ARTISTS—Phila. Intl. PZG 34940 (CBS)

This two record set could be subtitled, "The Best Of Gamble & Huff." The duo wrote and produced all of the material here for groups like the O'Jays, Harold Melvin & the Blue Notes, MFSB, the Three Degrees and the Intruders. The songs include favorites like "Love Train," "Love Is The Message" and "Don't Leave Me This Way."



THAT'S NOT FUNNY, THAT'S SICK

NATIONAL LAMPOON—Import 2001 (6.98)

The comedy troupe does not exactly make the kind of album that one would readily program on a radio station, but their humor (often sick, not funny as the title says) has earned them a large cult following. This is their first record in two years and should pick up where "Radio Dinner" left off.



WANNA' MEET THE SCRUFFS?

THE SCRUFFS—Powerplay HLP 5050 (6.98)

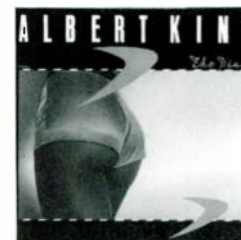
This group from the Memphis area recalls the rhythmic style and jangly guitars of Big Star and the sound of the Raspberries or Pez Band. The quartet has some solid material rooted in mainstream rock and should score with "Break The Ice" and "Tragedy."



THE PINCH

ALBERT KING—Stax STX 4101 (Fantasy) (7.98)

King and his Flying V guitar cut some classic sides for the Stax label in the '60s and this collection recalls several of them. Duck Dunn and the late Al Jackson provides support on songs like "I Can't Stand the Rain," "Oh Pretty Woman" and "Feel the Need."



THE VARESE RECORD

Finnadar SR 9018 (Atlantic) (6.98)

An album of one of Varese's long unavailable pieces plus one that is previously unreleased comprise this attractive package. A reminiscence and appreciation written by Frank Zappa should shed some light on the late composer. As Zappa puts it so well in his notes, "... his music works . . ."



THE SCRATCH BAND

Big Sound BP 1009 (3.98)

With three songs on a side and a \$3.98 suggested list, this record falls somewhere between a single and an album, a BP (big play) as the label calls it. The group was first heard on the "Bionic Gold" album and does well with its own material in addition to a version of "I Only Want To Be With You" taken at ballad tempo.



A Record World Special Tribute



KC
AND THE
SUNSHINE BAND

December 10, 1977

Keep it comin', *K.C.*
cause That's The Way
(*we* like it)...*You're* our
Boogie Man!



Congratulations
from your friends at

K-tel
INTERNATIONAL



T. K. PRODUCTIONS • 495 S.E. 10th Court • Hialeah, Florida 33010 • (305) 888-1685

December '77


Dear KC and Rick;

Congratulations to you both on this very special occasion. I can't think of two more deserving people for a RECORD WORLD tribute. The tremendous success of KC AND THE SUNSHINE BAND is unprecedented in music history.

As proud as I am over your recording success I am even more thrilled by your growth and maturing as businessmen. You have capitalized on your record success and built an organization anyone would be proud of.

From all of us at TK, continued success and much happiness.

Sincerely,


Henry Stone



Rick Finch-Quiet Innovator

■ Richard Finch would rather be engineering a record than talking about himself, but soft-spoken and smiling, he volunteers precious time to chat. Putting the story together, he scratches his head, searching for the proper order of events, trying to be truthful without giving away too many private thoughts. Fine, dark hair frames the boyish features . . . but this is no paradox. Rick Finch is young . . . very young to have accomplished so much in 23 short years.

Born January 23, 1954 in Indianapolis, Indiana, Richard is the second youngest of six children. The family relocated in Florida one year later and Hialeah has remained their home. His father passed away when Rick was five. Powered by his affection for music, and the desire to make life a little more comfortable for his mother, Rick has far exceeded his original goals. The respect he has gained for his performing, writing and engineering skills is justly deserved.

A passion for records and fast cars characterized Rick's personality at the tender age of 7. The Beatles were happening then and he played their music endlessly, as well as the soul artists of that time. When second oldest brother, Junie, recorded a song in one of those booths that put the tune on a white wax disc for 50¢, Rick was hypnotized. He had to know how those records were made . . . what it took to put all of those sounds together. The search seemed futile . . . writing to RCA for information, looking up recording studios in the phone book . . . it was a dead end street. Somehow, someday, Rick Finch would find the answers.

Although electronics intrigued him, following a young boy's day-dreams, he thought of being a doctor . . . or a disc jockey. Hmmm. (If the good fortune of his present career ever faded, he still thinks being a doctor would be a worthy alternative). Brother Junie's fast car hobby attracted Rick . . . the speed, the mechanics . . . but it was music that dominated his interests.

With a feeling for the guitar, Finch picked up his first bass



Rick Finch

when he was eleven. By the age of 12 he was playing Country & Western music at the Disabled Veterans Club with a neighborhood band. The bass came naturally . . . he found C&W music easy to perform. Still, it was soul music that he wanted to perfect on the bass. In school, he met a few boys, some white, some black, who thought Rick's bass playing was terrific and professional. They formed a band called 'Ball and Chain' and grew up together, appearing as an act for the next five years. They played top 40 music in a Miami Beach club called The Castaways for about 2½ years. A school friend who was a drummer, Lamont, was acquainted with TK recording artist Clarence Reid, and he introduced Rick to him. Soon Rick began spending his after-school free time at the TK studio.

"It was really strange, because they didn't really want anybody hanging around. I could understand that because nobody knew me . . . I might have broken their equipment or something . . ."

Apparently, Steve Alaimo and Willie Clarke didn't consider Rick's curiosity a nuisance. Guiding his education on the console, they thought they were giving a kid a break. What they had done was opened a major door for an electronic wizard. Rick at 16 years of age began engineering Clarence Reid's sessions. Willie Clarke used to take him out of

Today people are . . . spending top dollars for albums that only have one or two singles on them . . . To me, an album life should be longer than that.

high school to repair electrical malfunctions in the studio. However, the strain of attending classes all day, working at TK after school and performing at the Castaways every night began to take its toll. Rick's health was getting bad and he had to make a choice. Giving up the performing life with 'Ball and Chain,' Rick was able to devote more time to engineering. Tone hired him as a part time engineer for studio maintenance three weeks after he met Harry Casey. The two music enthusiasts met while packing orders in the warehouse. Casey wasn't aware that Rick played bass in the beginning, but soon they were collaborating on song ideas, cutting demos with basic, good concepts. The first demos were cut on Rick's 4-track TEAC in a two bedroom apartment.

But KC's piano and Rick's bass weren't enough sound. Having met Robert Johnson and Jerome Smith at TK, the boys encouraged them to join forces and the Sunshine Band was formed.

Lyric writing is part and parcel of Rick's talents, but the musical production end best suits his creativity.

"I'm more into the chord changes and the beat and the percussion, phrasing and the background voices, too. KC's really good at the lyrics." Casey and Finch put equal effort into the arrangement of those background voices that enhance the quality of the Sunshine Band melodies.

Rick doesn't consider himself a very dynamic performer on-stage. He prefers to be more involved with the sound and if the success of the Sunshine Band has given him star status and financial freedom, it has made little impact.

His honesty is refreshing.

"I never think about it. I don't relate to being the bass player of KC and the Sunshine Band. I at no time think about monetary

values . . . I could be just sitting here freaking out . . ."

But there's too much to do to sit and dwell on material gains. The newly-built Sunshine Sound recording studio affords him the freedom to create at the moment of inspiration. Now Rick has all the time he needs to record the proper feeling. His instrument is a Fender Jazz bass for performing and he possesses Telecaster and Mustang basses as well. He'd like to be adept on numerous instruments and would someday enjoy putting together a school for audio-engineering in the Hialeah area.

A strict vegetarian for the past six years, Rick was one of the few kids who actually enjoyed eating foods that were good for him.

He also cares about his album-buying audience.

"We try to make everything that goes on one of our albums a hit because today people are going out and spending top dollars for albums that only have one or two singles on them and that's ridiculous! To me, an album life should be longer than that. There should be more singles on an album and that's what we're not afraid to do."

The companionship that has developed between Rick and KC is bound together with mutual respect. Finch knows that KC is a friend he can count on, but there's more to it than that. They think along the same lines . . . there's never been a need to define that relationship. More than anything, both men want to give the public happiness through their songs.

"I think everyone should get along like KC and I do. We get along musically and we are pleased that we've been successful together."

Rick considers KC an especially talented and dedicated person.

Though there really isn't enough time for a very active so-

(Continued on page 28)



T. K. PRODUCTIONS • 495 S.E. 10th Court • Hialeah, Florida 33010 • (305) 888-1685

December '77

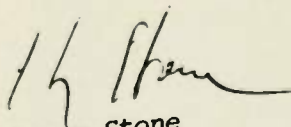
Dear KC and Rick;

Congratulations to you both on this very special occasion. I can't think of two more deserving people for a RECORD WORLD tribute. The tremendous success of KC AND THE SUNSHINE BAND is unprecedented in music history.

As proud as I am over your recording success I am even more thrilled by your growth and maturing as businessmen. You have capitalized on your record success and built an organization anyone would be proud of.

From all of us at TK, continued success and much happiness.

Sincerely,


Henry Stone



KC and the Sunshine Band: A Musical Happening

■ The beat is primal, the feeling—infectious. A rainbow arch frames the stage as KC and the Sunshine Band shake and twirl and mesmerize yet another audience with a sound and a feeling that is unique. Chemistry is at work here . . . a combination of talent and imagination; an entity that delivers good vibrations and the promise of a very good time.

KC and The Sunshine Band, the brainchild of Harry Wayne Casey and Richard Finch, is a musical happening that is only a few years in the making, but with a track record so successful it can only be hailed as a phenomenon. They are the only debuting group to ever have three number one singles in the same year since the Beatles. The music is soulful, colorful and fun.

KC and the Sunshine Band began as a studio concept. Two young men, eager to be a part of the world of music and what it takes to make it happen, met by chance. Who would have thought a creative kinship would develop that would put a new bend into the airwaves. Their sound would make a permanent mark upon the music of the 70's.

Record enthusiast Harry Casey finished high school and worked in a drugstore. Dissatisfied, he applied and received employment in a Hialeah, Florida retail outlet called Recordsville. Every Tuesday and Thursday evening Harry made the rounds of the local record distributors. Through frequent visits to Tone Distributors, he made the acquaintance of Clarence ("Nobody But You, Babe") Reid and 60's personality, Steve Alaimo (TK productions co-owner and head producer). Noting Casey's eagerness to learn, Reid and Alaimo showed him around the studio. Harry was kind of a joke to the TK staff, always hanging around, hounding Henry Stone (president, TK Records) for a job without much success. So, Harry went to work for Stone's competitor, the now defunct Campus Distributors. Casey's visits to Tone, however, did not diminish.

Henry Stone, observing Casey still hanging around and never being one to waste youthful energy . . . sent Harry into the warehouse one day to sort rec-

ords. It was then that he met Richard Finch.

Rick had been playing with a local Florida group, but the technical aspects of music had a far greater appeal to him. A high school buddy who was a drummer knew Clarence Reid and introduced Rick. Tone quickly became Finch's haunting grounds, as well. He began to spend his free time at the TK studio, expressing a fascination for electronics and with the guidance of Steve Alaimo and Willie Clarke, learned the mechanics of the 8-track console.

Finch was soon hired as a part time engineer for studio maintenance and, around the same time, Casey began work at the adjoining Tone warehouse.

Casey made no secret of the fact that he wanted to sing. Recording was what he wanted to do. TK recording artist, Betty Wright (responsible for the smash single "Clean Up Woman") befriended Harry. Using local musicians whenever she had a gig in the area, Betty hired a group of musicians for a college performance. Among the members were Robert Johnson, Jerome and Ronnie Smith (now members of KC and The Sunshine Band). Casey asked if he could come along. Betty not only let him come with them, she asked him to sing.

"Everyone knew I sang," KC admits. "I didn't try to hide it. They took Rick out of the warehouse because he was so valuable working with electronics, but singers . . . singers are a

dime a dozen . . . and a white singer who wanted to sing soul . . . well . . ."

After hearing him sing "Hold On, I'm Coming" and "My Girl," the group Betty Wright had hired made KC their lead singer. They were fairly successful on a local basis, but things seemed to Casey that they just weren't happening the way they should. He left the group and continued to do whatever odd jobs there were to do around the Tone offices.

January of 1973, Clarence Reid was married and there was a reception held at the home of Betty Wright. Musicians were hired that performed a Caribbean rhythm called junkanoo, a percussive blend of steel drums, cowbells and whistle flutes. The spiritual ambience shook Harry Casey to the core. He had never felt anything like this and he wanted to share that experience with the world.

Casey had also learned to work the board while he was working as personal secretary for Betty Wright and for TK recording artist, Timmy Thomas. He also worked as Timmy's booking agent. He flew with Timmy to a Rare Earth concert in Washington, D.C. The audience wore whistles and blew them enthusiastically. The junkanoo percussion had included

■ Record World would especially like to thank the following people for their help in preparing this special issue: Jim Ramos, Beth Wernick, Janet Oseroff and Sherrye Smith.



The original members of KC and The Sunshine Band, from left: Jerome Smith, Rick Finch, Robert Johnson, KC.

whistles. On the plane home, Casey wrote his first record, "Blow Your Whistle."

Rick played bass and Casey's instrument was keyboards. Together they wrote, arranged, produced and performed "Blow Your Whistle," joined by Philip Wright (Betty's brother) on guitar and some of Betty's percussionists. The song went Top 15 R&B and sold fairly well in certain markets, so there was a followup. "Sound Your Funky Horn" came next featuring drummer Robert Johnson and guitarist Jerome Smith. "Sound Your Funky Horn" went Top 15 R&B also. They had been calling themselves "KC and the Sunshine Junkanoo Band" . . . it was then simplified to its present "KC and The Sunshine Band."

There was nothing to joke about now. These local boys had something special. The feeling was incredible. KC suggested to Henry Stone that TK Productions ought to have a TK label and it was agreed that it would be KC and the Sunshine Band's label. Finch and Casey had written about 300 demos by this time.

January of 1974, Henry was away in France at the MIDEM festival. The country was having an energy crisis; cars lined up at gas stations in futile efforts to be serviced, and TK was trying to figure out how to recycle vinyl. Casey and Finch had an instrumental track and came up with an ideal lead line for it. The creation was called "Rock Your Baby" and Rick and KC played the track for Steve Alaimo, who suggested that recording artist George McCrae do the vocals. George listened to KC hum a few bars; applied his own set of pipes and the magic started. KC put his own voice on the track, gave it to George to learn and was cut one week later. Ten weeks later it had sold 2 million copies. If KC had been fondly remembering his \$60.00 a week salary at Recordsville during this rough period, things would change faster than his wildest dreams. Casey and Finch were now a hot writing/producing team.

Ed Kasner of President Records, then the distributor for TK in Great Britain, was in Florida (Continued on page 34)

WE'RE SPREADING SUNSHINE ALL OVER THE WORLD.

CBS Records International announces acquisition of the rights
to distribute TK Records in all territories outside the United States.

Which means that more people all over the
world can now bask in the heat of KC and The Sunshine Band.



**CBS RECORDS INTERNATIONAL WELCOMES
KC AND THE SUNSHINE BAND!**



Harry Wayne Casey: The Joy of Entertainment

■ This country produces musical heroes; idols for the masses, whether they are the sages, poets; or the teen-oriented perpetrators of commercial pop; it's heroes we cultivate, and images we get.

Harry Wayne Casey, known to his public as KC of KC and the Sunshine Band, has been described as everything from "Huck Finn Gone Vegas" to a superstar. What he is, is an entertainer—someone who has put together a sound with universal appeal, has given pleasure to countless audiences, and has left a major imprint on the music of this decade. Personified by a charismatic grin and golden features, it's no wonder that female audience members scream for him. He makes wholesomeness sexy. With his soulful vocalizing and high-energy stage presence he brings thousands to their feet in a congregation of swaying, bouncing, hip-to-hip bumping motion. They come to enjoy, to get down and boogie—and KC never lets them go home disappointed.

When Harry Casey speaks, he laughs loud and often. He feels good. He smiles. A long time passed before he achieved his goal . . . it wasn't easy for him to convince people that he was an r&b singer, even if he is white. Now, a lot of people listen and like what they hear. That makes him very happy. But don't let the youthful glow fool you. It took a sparkling intelligence and some quick action to see this hope into its reality.

Performers have an inner spirit that is next to impossible to deter. Harry Casey has never wanted to be anything less.

Miami has always been his home. Born January 31, 1951, Harry Wayne Casey was a normal boy in an average, middle-class neighborhood. There were other children to play with, but through the encouragement of his mother, dancing and music took precedence over childhood sports and activities. His mother bought a lot of records and Harry sang along with them, hooked on the idea of performing those songs.

The Casey family are devout



Harry Wayne Casey

members of the Pentecostal church and Harry's background was deeply religious. It was the church organ that triggered KC's urge to play the keyboards, and eventually, he became the replacement for the church's organist. At 14, the \$75.00 piano that his father bought for his sister, Savina, became his favorite objet d'art.

family. Sitting on the porch one afternoon, the idea of forming a band was tossed about. The popularity of the Beatles era brought forth many such groups in American neighborhoods. KC and friends played the local park for a few dollars each in earnings, or at parties and gatherings. However, acid music came into its spotlight and that wasn't their style.

"I was pretty much into everyone back then. Diana Ross and the Supremes, 4 Seasons, Marvin Gaye, Stevie Wonder, The Animals. Even Dusty Springfield. Anyone who had a soulful sound. I liked all kinds of music—MOR, country, anything . . . I even bought Simon and Garfunkle, but r&b records were what I bought mostly. If I had any money, I'd go out and buy a Motown record . . ."

The band's rhythm guitarist decided he wanted to be a bass player and the inevitable breakup of this union ensued. KC tried to join other groups, but most rejected him, stating that he didn't have enough "soul" for their tastes. He took up odd jobs to keep himself busy and en-

I liked all kinds of music—MOR, country, anything...I even bought Simon and Garfunkel, but r&b records were what I bought mostly.

Besides music and dramatics, KC didn't have much of an appetite for school. On the standard forms where the question "What do you want to be?" required an answer, year after year, he filled the blank with the word "entertainer." He auditioned for talent shows and landed roles in school productions. Buying records was an obsession. ("I used to sell mangos, avocados, anything . . . just so I could go out and buy records.") He remembers crying one time because his grandmother wouldn't let him attend a Supremes autograph party at a local department store.

Some musically inclined children from Wisconsin moved across the street from the Casey

family. Sitting on the porch one afternoon, the idea of forming a band was tossed about. The popularity of the Beatles era brought forth many such groups in American neighborhoods. KC and friends played the local park for a few dollars each in earnings, or at parties and gatherings. However, acid music came into its spotlight and that wasn't their style.

KC's debut on vinyl was something less than wonderful. Having read an ad in the local paper, 17 year old Harry elected to make his first recording from a rip-off organization that hailed from Nashville. All he had to do was come up with \$500. He borrowed from everyone and brought in three close friends to do the backing vocals. Given pre-recorded tracks, KC sang the ever-popular "If You're Ever in Miami" with a B side of the not to be forgotten classic "Emily,

My Darling." He went under the name of "Harry" on the CASE label. Oh, well. Everyone has to start somewhere.

"I guess they'd given that same track to a million other people. They tried to get other records on me, but I didn't have the money."

He can laugh about it now. Today, Harry Casey is one of the most sought-after entertainers in the business. At his home, the inexpensive piano has been replaced by a Steinway grand piano.

The incredible success of KC and the Sunshine Band, plus the pressures of the road, have brought about changes in his character. Exposure has made him too easily recognized, and though the businessman in him comes naturally, there's a vulnerable, sensitive side to his personality.

"I've had to become more alert and sometimes you become so much on your guard that you throw up those defenses when it isn't always necessary. I feel these experiences have made me a harder person . . ."

But KC willingly admits that perhaps becoming a "harder person" is simply what occurs when so many things happen so fast . . . it's all a part of the maturing process. At the core of his friendly personality dwells an executive who sees that all the angles are covered. He keeps track of everything, forgetting nothing and paying due respect to those who have been supportive.

Gracious and enthusiastic, KC tries to make himself available to the demanding press. At a recent press party after a vigorous performance at Westchester Premiere Theatre, he asked to be introduced to the 200-some odd guests who were invited in his honor. He answered every question, posed for every photograph, signed every request for an autograph.

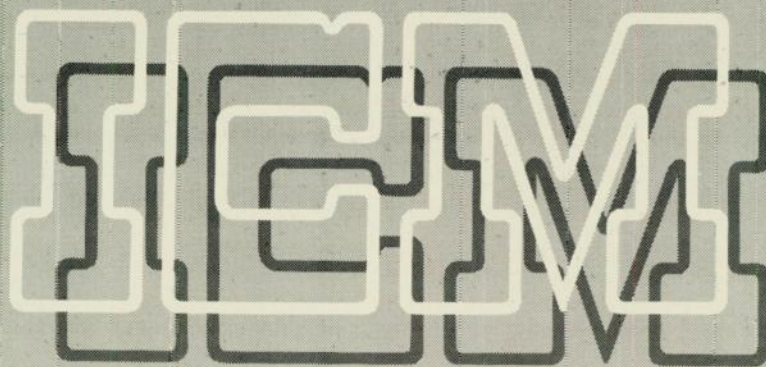
"Sometimes, before the shows, I just watch the people as they are coming in and a lot of the time I feel like I want to go down there and meet them . . . without any hassle. If I get afraid to meet people, it's because I'd hate to meet them and then, at

(Continued on page 32)

Congratulations



on your great success



INTERNATIONAL CREATIVE MANAGEMENT
NEW YORK • LOS ANGELES • LAS VEGAS • MIAMI • LONDON • PARIS • ROME

 AN MJA SERVICES COMPANY



Rick Finch-Quiet Innovator

■ Richard Finch would rather be engineering a record than talking about himself, but soft-spoken and smiling, he volunteers precious time to chat. Putting the story together, he scratches his head, searching for the proper order of events, trying to be truthful without giving away too many private thoughts. Fine, dark hair frames the boyish features . . . but this is no paradox. Rick Finch is young . . . very young to have accomplished so much in 23 short years.

Born January 23, 1954 in Indianapolis, Indiana, Richard is the second youngest of six children. The family relocated in Florida one year later and Hialeah has remained their home. His father passed away when Rick was five. Powered by his affection for music, and the desire to make life a little more comfortable for his mother, Rick has far exceeded his original goals. The respect he has gained for his performing, writing and engineering skills is justly deserved.

A passion for records and fast cars characterized Rick's personality at the tender age of 7. The Beatles were happening then and he played their music endlessly, as well as the soul artists of that time. When second oldest brother, Junie, recorded a song in one of those booths that put the tune on a white wax disc for 50¢, Rick was hypnotized. He had to know how those records were made . . . what it took to put all of those sounds together. The search seemed futile . . . writing to RCA for information, looking up recording studios in the phone book . . . it was a dead end street. Somehow, somehow, Rick Finch would find the answers.

Although electronics intrigued him, following a young boy's day-dreams, he thought of being a doctor . . . or a disc jockey. Hmmm. (If the good fortune of his present career ever faded, he still thinks being a doctor would be a worthy alternative). Brother Junie's fast car hobby attracted Rick . . . the speed, the mechanics . . . but it was music that dominated his interests.

With a feeling for the guitar, Finch picked up his first bass



Rick Finch

when he was eleven. By the age of 12 he was playing Country & Western music at the Disabled Veterans Club with a neighborhood band. The bass came naturally . . . he found C&W music easy to perform. Still, it was soul music that he wanted to perfect on the bass. In school, he met a few boys, some white, some black, who thought Rick's bass playing was terrific and professional. They formed a band called 'Ball and Chain' and grew up together, appearing as an act for the next five years. They played top 40 music in a Miami Beach club called The Castaways for about 2½ years. A school friend who was a drummer, Lamont, was acquainted with TK recording artist Clarence Reid, and he introduced Rick to him. Soon Rick began spending his after-school free time at the TK studio.

"It was really strange, because they didn't really want anybody hanging around. I could understand that because nobody knew me . . . I might have broken their equipment or something . . ."

Apparently, Steve Alaimo and Willie Clarke didn't consider Rick's curiosity a nuisance. Guiding his education on the console, they thought they were giving a kid a break. What they had done was opened a major door for an electronic wizard. Rick at 16 years of age began engineering Clarence Reid's sessions. Willie Clarke used to take him out of

Today people are...spending top dollars for albums that only have one or two singles on them...To me, an album life should be longer than that.

high school to repair electrical malfunctions in the studio. However, the strain of attending classes all day, working at TK after school and performing at the Castaways every night began to take its toll. Rick's health was getting bad and he had to make a choice. Giving up the performing life with 'Ball and Chain,' Rick was able to devote more time to engineering. Tone hired him as a part time engineer for studio maintenance three weeks after he met Harry Casey. The two music enthusiasts met while packing orders in the warehouse. Casey wasn't aware that Rick played bass in the beginning, but soon they were collaborating on song ideas, cutting demos with basic, good concepts. The first demos were cut on Rick's 4-track TEAC in a two bedroom apartment.

But KC's piano and Rick's bass weren't enough sound. Having met Robert Johnson and Jerome Smith at TK, the boys encouraged them to join forces and the Sunshine Band was formed.

Lyric writing is part and parcel of Rick's talents, but the musical production end best suits his creativity.

"I'm more into the chord changes and the beat and the percussion, phrasing and the background voices, too. KC's really good at the lyrics." Casey and Finch put equal effort into the arrangement of those background voices that enhance the quality of the Sunshine Band melodies.

Rick doesn't consider himself a very dynamic performer onstage. He prefers to be more involved with the sound and if the success of the Sunshine Band has given him star status and financial freedom, it has made little impact.

His honesty is refreshing.

"I never think about it. I don't relate to being the bass player of KC and the Sunshine Band. I at no time think about monetary

values . . . I could be just sitting here freaking out . . ."

But there's too much to do to sit and dwell on material gains. The newly-built Sunshine Sound recording studio affords him the freedom to create at the moment of inspiration. Now Rick has all the time he needs to record the proper feeling. His instrument is a Fender Jazz bass for performing and he possesses Telecaster and Mustang basses as well. He'd like to be adept on numerous instruments and would someday enjoy putting together a school for audio-engineering in the Hialeah area.

A strict vegetarian for the past six years, Rick was one of the few kids who actually enjoyed eating foods that were good for him.

He also cares about his album-buying audience.

"We try to make everything that goes on one of our albums a hit because today people are going out and spending top dollars for albums that only have one or two singles on them and that's ridiculous! To me, an album life should be longer than that. There should be more singles on an album and that's what we're not afraid to do."

The companionship that has developed between Rick and KC is bound together with mutual respect. Finch knows that KC is a friend he can count on, but there's more to it than that. They think along the same lines . . . there's never been a need to define that relationship. More than anything, both men want to give the public happiness through their songs.

"I think everyone should get along like KC and I do. We get along musically and we are pleased that we've been successful together."

Rick considers KC an especially talented and dedicated person.

Though there really isn't enough time for a very active so-

(Continued on page 28)



KC
AND THE
SUNSHINE BAND

Keep Shinin' On

Congratulations
Harry Casey, Richard Finch &
The Sunshine Band

Queens Litho salutes your phenomenal success.

Ferrimore



Henry Stone: An Experienced Guiding Hand

■ Henry Stone, TK President, record industry pioneer and international legend, is the man whose soul, attitudes, business experience and ear for music have guided the evolution of the family-styled TK Productions from which KC and The Sunshine Band made their extraordinary rise to superstar status.

Happy Sound

According to Stone, "KC picked up the up sounds of what's happening out there—the rhythm sound, the happy sound—and put it in his music and Rick always had fantastic feelings for sound. I just provided the place and the atmosphere for them to develop their instinctive talent."

"Since the Beatles," Stone proudly states, "there hasn't been a pop group like KC and The Sunshine Band to come along with so many consecutive hit records—5 #1 singles and 2 consecutive platinum lps. They're superstars in every sense of the word."

Hanging Out

Back in the early days, KC used to come to the Tone Warehouse and get involved in retail, promotion and sales. He was Betty Wright's secretary, he booked Timmy Thomas, worked the switchboard and hung around the studio.

"KC used to ask a million questions," Stone recalls. "He'd be so enthusiastic, he wanted to know everything and he learned by being there. That's how he takes care of his music, the entire band and his Sunshine Sound Enterprises so well. He's got it all together. He commands it as he does his performances. Rick, who had no formal training, worked as a studio engineer and was masterful at studio maintenance . . . he's a genius in the studio."

A Second Home

Stone has always run TK with the attitude that people who really want to make it can hang out and be where it's happening; TK has been like a second home to a lot of people, with the studios going almost 24 hours a day.

A street boy from the Bronx, Stone had successfully worked

his own way up through just about every aspect of the business since the early 40s in Los Angeles and since his arrival in Florida in 1946 spanning work as a producer, writer, manager and distributor; with affiliations with the Black and White, Regent, Pan American, Rock, Deluxe, Modern/RPM and Chess/Checker labels; as one of the first to work with such greats as James Brown, Ray Charles, Johnny Otis and John Lee Hooker; and with his successful Hialeah, Florida based Tone Distributors. Stone was, until TK took off, his main business, although Stone always had a hit record in his back pocket, a studio going in his warehouse (he used to pound rhythms on cardboard boxes) and an astute sense to be where the talent is and a magnet to attract it. So, when KC, Rick and all the other artists used to hang around, they'd work with each other until a groove felt right. According to Stone, "KC and Rick's combined talents have always worked perfectly together."

Distribution

When the major label distribution networks changed, so did the outlook for Stone's then successful Tone Distributorship. In those days, KC used to play the piano in TK's old attic studio, with Stone telling him that he'd save the company when it was down and out. According to Stone KC had told him then, "Someday I'm gonna be big, and I'll make TK become a big record company." "He always used to talk about it and dream about it," remembers Stone, "and he did it. I can honestly say that KC exploded TK."

"One of the best things I have going for me is that I am in this little corner of the world away from all the big city hubbub . . . and inside TK everyone has the personal freedom to do their own thing, which is really the only way music can be created," states Stone.

Reid Wedding

In January, 1973, KC, Rick and everybody who was then at TK went to Clarence Reid's wedding at Betty Wright's house where music was provided by Reid's father-in-law's Junkanoo Band. The band's unique island sounds



Henry Stone

really clinched the good time sound and rhythms for KC. Two days later KC and Rick recorded "Blow Your Whistle" and "Sound Your Funky Horn," which were r&b chartoppers. The "Queen of Clubs" lp was then recorded; the title single was a smash in England. Henry Stone, known for jumping out of his seat and dancing with the excitement of a new beat, exclaimed, "You could feel their spirit and potential. The music was so up . . . and the rhythms, man . . . I've always been into rhythms. I've always related to KC's music. It just feels good."

“... Inside TK everyone has the personal freedom to do their own thing.”

"An essential part of TK's success has always been that we distribute our own records," states Stone. "The company was gradually coming into its own when KC and Rick came up with "Rock Your Baby" on George McCrae. That record really got us away and it was their first huge songwriting and production success. 'Rock Your Baby' hit #1 in 53 countries with sales at 15 million worldwide."

Worldwide Scale

"After that, we all kept growing together, fast. We were all experiencing the hit and what we had to do businesswise on such an enormous worldwide scale."

A short time later when KC and Stone were in the studio, Stone told KC that his dream was for KC to just keep recording his own brand of up music and to "record a lot of different variations of your up music for KC and The Sunshine Band . . . just stay up there with the up music . . . you really found your groove."

Second Album

KC and Rick recorded the group's second lp, "KC and The Sunshine Band," with the singles "Get Down Tonight" and "That's The Way I Like It" marking the beginning of #1 million selling international acclaim for KC and The Sunshine Band, while that lp became TK's first #1 and first gold (since turned platinum) album. That burst happened in four months.

Sunshine Sound

"Through all the early days and to the present," comments Stone, "Sherry Smith, Sunshine Sound's business manager, has stayed behind the scenes helping coordinate things for KC and The Sunshine Band. Through all the hard times and the good times, she's kept everything together. I have utmost respect and admiration for Sherry's talents and dedication."

Working Together

While the nucleus of the TK

sound continues to flourish, "everybody is still working together, our new people keep bringing in others and Tone is doing great," states Stone. Ever since TK took off, Stone has been giving all his time to the record company because "that's what it takes. It's like an expanding family. We've been growing very successfully into more jazz, disco, r&b, gospel, pop and rock. We're not getting away from our main TK feeling and sound, we're just expanding, and the only way you can expand in the music business is in music, unless you decide to go into real estate. We're staying on top of trends while KC continues to set trends."



*To K.C., Finch, and the band,
Thanks so much
for the songs that are
making all our
futures brighter.*

Publishing
International



KC Helps Make TK a Major Industry Force

■ "I can honestly say that it was the success of KC and the Sunshine Band which exploded TK," says TK president Henry Stone. A few years ago, Richard Finch and Harry Casey, then fledgling producers, promised Stone that someday they were going to make TK a truly major record company. That day has come for TK Productions and no one could be more pleased than Harry Casey and Richard Finch.

TK's Howard Smiley notes that "The success of KC put TK to the test. We were given the opportunity to show that we could capitalize on KC's success, using it as a catalyst to spur our efforts on behalf of our other artists. It was of paramount importance that we establish ourselves as a major factor in the recording industry. I believe we have done that and that we have justified our faith in KC and in ourselves."

In the past few years, hit after hit has been churned out by TK, but TK is not merely a hit factory. Henry Stone has made sure that his Hialeah based operation provides TK artists with all the necessary recording and auxiliary facilities. KC and the Sunshine Band took advantage of all that TK had to offer its artists in their early days. Now, as KC and the Sunshine Band has grown to its superstar status, KC and Rick have contracted their own booking agency (ICM) and their own publicist (Levinson and Associates), but, when they first started out they were cared for by TK's internal management wing, headed by Larry Brahms, who booked the band's first few dates, and Janet Oseroff, director of worldwide publicity for TK, who put together the first publicity campaigns. The joys of success that KC brought to TK Productions have put a greater meaning into the efforts of the TK staff and the other artists the label represents are prospering as a result.

Staff members at TK represent an elite force in the record business. They have been trained and groomed for their positions by serving apprenticeships in every phase of the business, a Henry Stone concept which served Harry Casey and Richard Finch so well when they too were em-



Richard Finch, Henry Stone, Harry Casey

ployed by him. It is a proven success formula, showing people the complete picture so that they can perform their individual tasks with understanding and confidence.

Size

The size of TK's operation is a great advantage to its artists. You know who you are dealing with at all times and what their specific function is. There is great stability at TK with many of the staff having been a part of the TK family since the pre-KC and the Sunshine Band days. As TK has grown and prospered it became necessary to add to its staff to insure continued efficiency, but it doesn't take anyone very long to get caught in the spirit of TK. Still, it is those professionals who can remember KC and Rick when they first started, who take the greatest pride in

the success of these two home grown talents.

Harry Casey and Richard Finch often go back to their old haunts to say hello, passing by the adjacent Tone distributorship to stock up on the latest releases they need to keep abreast of the music scene. It is comforting for them to see the familiar faces of the people they used to work with and who now work so diligently for them. They'll spend time visiting the TK offices, renewing acquaintances with Dina Dowling, Henry Stone's secretary for many years, push on to pay their respects to Muriel, Lynda and David Stone, Henry Stone's real family, each of whom plays an important role in the running of the companies, then settle into the office at TK that they still maintain to chat with Gary Schaffer, their liaison with TK. From the vantage point of this office



Casey & Finch

they can view the TK operation they know so well. Just down the hall from their TK office are the offices of TK promotion men George "C," and Moe Prescull, two true veterans with over 30 years experience between them. They watch as Moe and George coordinate their efforts with the TK field men, Fred Rector, Bill Pfordresher and others. Harry Casey believes in keeping abreast with the efforts of all the people at TK. Most of them he worked with before but he is quick to make everyone feel involved with his career. He wants to know the specific duties of Linda Fine, Katie Kahrs and Toby Raymond for he realizes that their efforts are important and that they would not be there if their efforts and talents weren't equal to the high standards that Henry Stone and Steve Alaimo demand of their staff. He learned from mentor Henry Stone to stay on top of every detail, lend every encouragement, and make everyone feel a part of the big picture.

The staff at TK, through KC and the Sunshine Band, have tasted the sweet smell of success once and are anxious to do it again and again. This is a great benefit to other artists at TK for they know they are working with highly motivated people. This is yet another residual benefit KC and Rick can be proud of. In their own way, through their own success, they have helped the other artists, given them reason to continue their own dreams and hopes, and they have helped the staff of TK by giving them a place in their Cinderella story.

The success of KC and the Sunshine Band is more than just one success story, for with them a record company exploded and a group of deserving professionals got to share in the attention and praise the music world has bestowed upon them. TK Productions, a smooth operating family, big league in every way, but with a personal touch rarely found in the recording industry. There is no operation quite like it, but then, in the annals of the recording business there has never been a success story quite like that of KC and the Sunshine Band. Hen-

(Continued on page 24)



To K.C., Finch, and the band,
Thanks so much
for the songs that are
making all our
futures brighter.

Publishing
International



Jim Ramos Helps Make It All Happen

By DAVID McGEE

■ NEW YORK — Having established itself as a top record-selling group, the next step for KC and the Sunshine Band is to become a top concert attraction on its own; for KC and Rick Finch, the band leaders, the goal is to establish their own label (Sunshine Sound) as viable entity in the marketplace; for Jim Ramos, the group's personal manager, the task is to help make it all happen.

Career Building

"Career building" is what Ramos terms his major responsibility. When he joined KC in April of 1977, the group had already chalked up impressive numbers of record sales. In 1978, Ramos feels KC will cross yet another barrier and become a major headlining attraction. "Concertwise we still have a ways to go," Ramos says in assessing the group's progress. "You start by wanting to sell out small arenas, and then you want to sell out stadiums, I think next summer we'll establish KC as one of the few entities that can sell out stadiums."

"As for KC and Rick Finch, their goal is to build a record company: sign artists, develop artists and put them out on the Sunshine label so that the talents that Rick and KC have as writers and producers can be utilized to establish a whole fleet of artists recording for Sunshine Sound. And to make it a defineable sound."

To become part of this grand plan, Ramos gave up his own newly-formed business in Toronto, which he had started after leaving ICM, where he had been the responsible agent for KC. Indeed, Ramos signed KC to the renowned agency. He saw the group at one of its first major concert appearances, in Pittsburgh, and got "a special feeling for them," even though the band members were hardly mature showmen. Two weeks later, Ramos was summoned to Atlanta by a local promoter there, who called him early one morning with information that "KC had burnt the stage in half during an Isleys show." His curiosity piqued, Ramos flew south. He recalls the concert vividly: "There



Jim Ramos

were about 18,000 people at the Omni in Atlanta. It was a real Isleys crowd. I was standing there thinking, 'I don't know if this band from Miami is going to get this thing off.'

"But this same band that had hardly even performed in Pittsburgh came out charging. They were dancing, they were spinning, KC—who had hardly left the clavinet in Pittsburgh—was out there charging up the crowd. In a period of two weeks they were choreographed; they'd gotten in time. But it wasn't just that; it was the total energy. They were out there to become stars. And they just tore the audience apart. So from that day on I just got me a KC Jones, followed every date and took care of it from there."

When KC learned of Ramos' decision to leave ICM, he responded by requesting that Ramos become the band's personal manager. Explains Ramos: "We'd discussed this in the past, but never really seriously or definitively. The minute he asked me I knew I'd have to move to Miami. But I just said yes. It felt like the right thing to do. So I moved, never left, and that was it."

Room To Grow

Ramos bristles at the suggestion that KC may be nearing the peak of his career. It's just beginning, as he sees it, and numerous avenues remain to be traveled. "You can hardly feel that in two and a half years you've seen the full spectrum of KC's talent or of Richard Finch's. There's always changes; everything grows.

People talk about the meteoric rise of KC, but they forget how embryonic his career really is.

You get new ideas. You get new feelings for certain things that you're trying to say, and so the music does evolve and change somewhat. People talk about the meteoric rise of KC, but on the other hand they forget how embryonic his career really is."

Ballad Time

Although KC's music will remain "up" and "happy," Ramos feels that time has come for the group to do a ballad. If successful, such a move would, in Ramos' opinion, "break it wide open and make KC the biggest thing in the world." And to better showcase the band members' considerable talents, future albums will feature a more progressive type of music than KC fans have been used to hearing.

"What everybody comments upon when we tour is how strong the group can play," says Ramos. "They are strong individual musicians. We purposely go out to do a show. With us it's imperative that every night we knock 'em dead. If we don't get 'em standing in a concert with our type of music and energy, it's really a bummer. The band is growing, though, to the point where people are beginning to

realize that not only do we make a lot of hit records, but that we're also really strong musically."

TV Is Next

Records, concerts and Sunshine Sound. And still there are more areas for KC to conquer, with the primary one being television. Ramos feels that the immediate result of several choice prime time TV offers has been to make KC something of a "television star with a future."

"I think that KC feels television and motion pictures are really the direction that he's going towards, or can go towards, if he chooses to," Ramos elaborates, "whereas Richard Finch is going to become more and more involved in engineering and production. It would seem a hard thing to do both, but I think KC can. I think he can be there as part of the production team of KC and Finch in Miami, lead the Sunshine Band when they're on tour, record for them and still become a motion picture personality. He's really a little reluctant about it now, but I have no doubt that he can do it. That's one of the things that's going to happen in the future."

KC & ICM: A Strong Relationship

■ NEW YORK—The professional relationship between KC and the Sunshine Band and International Creative Management, the group's booking agency, is likely to remain a strong one, and not only because Jim Ramos, KC's manager, is a former ICM agent. In concert halls, at state fairs or amusement parks, the T.K. Records artists remain one of ICM's most in-demand properties.

Ed Micone replaced Ramos last May as the ICM agent responsible for KC and the Sunshine Band. All offers for the group are funneled through Micone and on to other agents responsible for specific areas of

the country. Micone joined the company after the group's summer tour had already been booked, but was on the scene for KC's major New York-area appearance, at the Westchester Premier Theatre.

"The reaction from the promoters was, it was like Beatlemania all over again," Micone recalled. He called KC "one of the greatest bands to work with."

Working with Micone and Rob Heller of ICM's Los Angeles office on KC and the Sunshine Band bookings is E.O. Stacey, president of ICM Amusements, which handles the company's state fair and amusement park

(Continued on page 32)

Congratulations KC & HENRY

It's great to be a part
of a winning family



Peer-Southern
Organization

Henry & KC

**We knew you had it in you
Keep it comin'**

**ACTION
MUSIC**

Lenny Silver

Dennis Baker

Congratulations to KC & Henry Stone.

"Keep the hits comin'."

Jimmy Gielbert

GAG
george alexander group inc.



Dear Friend,

Through my mind and hands your Logo and
Albums were created.-

From the bottom of my heart today, I'm very
proud to say...

CONGRATULATIONS "AMIGO"

on your success, and Thank You for letting me be
a part of the KC & THE SUNSHINE BAND Family.

Sincerely Drago



UNIVERSAL LITHO & ALBUMS, INC.
(HOME OF DRAGO)

10120 N.W. 80 Ave. — Hialeah Gardens, Florida 33016

ART DEPARTMENT / COLOR SEPARATIONS

OFFSET LITHOGRAPHERS

RECORD JACKET MANUFACTURERS

DRAGO FERNANDEZ President & Art Director



KC Helps Make TK a Major Industry Force

■ "I can honestly say that it was the success of KC and the Sunshine Band which exploded TK," says TK president Henry Stone. A few years ago, Richard Finch and Harry Casey, then fledgling producers, promised Stone that someday they were going to make TK a truly major record company. That day has come for TK Productions and no one could be more pleased than Harry Casey and Richard Finch.

TK's Howard Smiley notes that "The success of KC put TK to the test. We were given the opportunity to show that we could capitalize on KC's success, using it as a catalyst to spur our efforts on behalf of our other artists. It was of paramount importance that we establish ourselves as a major factor in the recording industry. I believe we have done that and that we have justified our faith in KC and in ourselves."

In the past few years, hit after hit has been churned out by TK, but TK is not merely a hit factory. Henry Stone has made sure that his Hialeah based operation provides TK artists with all the necessary recording and auxiliary facilities. KC and the Sunshine Band took advantage of all that TK had to offer its artists in their early days. Now, as KC and the Sunshine Band has grown to its superstar status, KC and Rick have contracted their own booking agency (ICM) and their own publicist (Levinson and Associates), but, when they first started out they were cared for by TK's internal management wing, headed by Larry Brahm, who booked the band's first few dates, and Janet Oseroff, director of worldwide publicity for TK, who put together the first publicity campaigns. The joys of success that KC brought to TK Productions have put a greater meaning into the efforts of the TK staff and the other artists the label represents are prospering as a result.

Staff members at TK represent an elite force in the record business. They have been trained and groomed for their positions by serving apprenticeships in every phase of the business, a Henry Stone concept which served Harry Casey and Richard Finch so well when they too were em-



Richard Finch, Henry Stone, Harry Casey

ployed by him. It is a proven success formula, showing people the complete picture so that they can perform their individual tasks with understanding and confidence.

Size

The size of TK's operation is a great advantage to its artists. You know who you are dealing with at all times and what their specific function is. There is great stability at TK with many of the staff having been a part of the TK family since the pre-KC and the Sunshine Band days. As TK has grown and prospered it became necessary to add to its staff to insure continued efficiency, but it doesn't take anyone very long to get caught in the spirit of TK. Still, it is those professionals who can remember KC and Rick when they first started, who take the greatest pride in

the success of these two home grown talents.

Harry Casey and Richard Finch often go back to their old haunts to say hello, passing by the adjacent Tone distributorship to stock up on the latest releases they need to keep abreast of the music scene. It is comforting for them to see the familiar faces of the people they used to work with and who now work so diligently for them. They'll spend time visiting the TK offices, renewing acquaintances with Dina Dowling, Henry Stone's secretary for many years, push on to pay their respects to Muriel, Lynda and David Stone, Henry Stone's real family, each of whom plays an important role in the running of the companies, then settle into the office at TK that they still maintain to chat with Gary Schaffer, their liaison with TK. From the vantage point of this office



Casey & Finch

they can view the TK operation they know so well. Just down the hall from their TK office are the offices of TK promotion men George "C," and Moe Prescull, two true veterans with over 30 years experience between them. They watch as Moe and George coordinate their efforts with the TK field men, Fred Rector, Bill Pfordresher and others. Harry Casey believes in keeping abreast with the efforts of all the people at TK. Most of them he worked with before but he is quick to make everyone feel involved with his career. He wants to know the specific duties of Linda Fine, Katie Kahrs and Toby Raymond for he realizes that their efforts are important and that they would not be there if their efforts and talents weren't equal to the high standards that Henry Stone and Steve Alaimo demand of their staff. He learned from mentor Henry Stone to stay on top of every detail, lend every encouragement, and make everyone feel a part of the big picture.

The staff at TK, through KC and the Sunshine Band, have tasted the sweet smell of success once and are anxious to do it again and again. This is a great benefit to other artists at TK for they know they are working with highly motivated people. This is yet another residual benefit KC and Rick can be proud of. In their own way, through their own success, they have helped the other artists, given them reason to continue their own dreams and hopes, and they have helped the staff of TK by giving them a place in their Cinderella story.

The success of KC and the Sunshine Band is more than just one success story, for with them a record company exploded and a group of deserving professionals got to share in the attention and praise the music world has bestowed upon them. TK Productions, a smooth operating family, big league in every way, but with a personal touch rarely found in the recording industry. There is no operation quite like it, but then, in the annals of the recording business there has never been a success story quite like that of KC and the Sunshine Band. Hen-

(Continued on page 24)

**Congratulations
From your favorite
"Record Store"**

Tone Distributors

Hialeah, Florida

**BRAVO
to
KC & TK**

*Best Wishes
for
Continued Success*



**Aquarius Dist.
E. Hartford, Conn.**



**Florida Records
Salutes the Talent
of
KC & The Sunshine Band**

Florida Records, Inc.



Bill Tanner on KC's Mass Radio Appeal

By **BILL TANNER**

(Bill Tanner is program director of Y-100)

■ I've often asked myself, "Just what is it with this KC? Why do our phones light up like so many Christmas trees for his songs, song after song after song? And why, when I'm cruisin' down the South Florida highways listening to Y-100, why do I feel so comfortable when a KC and the Sunshine Band song dances on to Y-100?"

"Is it because he's a 'South Florida boy,' our 'local' artist, the kid from Hialeah who made good? Is it because I've come to know him personally, and I know the blood and the sweat and the agony and the ecstasy that go into each of his songs? Or is it because he and his band have busted their booties so many times to help the radio station I love so much? The answer is ... it's all these, but frankly, when you add up every one of those reasons, they come to only a small percentage of the total reason why I think KC and the Sunshine Band are so right for mass appeal radio.

"That's it . . . there's the key! 'M-A,' as we say at the 'Y,' mass appeal! As a program director, mass appeal music is what I want most for our radio station. Music that appeals to black, white, Latin, young, old and in-between. And KC is the essence of mass appeal. The little kids love him. The girls go crazy over him. They guys love to take their ladies dancin' to KC. And the Moms and Dads and Grandmas and Grandpas of America find his music so easy to listen to . . . laugh to . . . love to. So damn mass appeal.

"The radio's on . . . KC's distinctively nasal 'Baaaaby, Baaaby' jumps out of the speaker . . . trumpets shimmer, the bass gets funky, the drum licks are hot . . . and suddenly, there you are, stopped for the red light . . . 'Gettin' Down Tonight.' KC's done it again; he's triggered that 'responsive chord' with the radio listener, something that so few can do."

There are those who'll tell you KC's music is monotonous, and the lyrics are repetitious. Funny.

That's what they say about mass appeal radio, isn't it? Even funnier how many listeners keep on lovin' Top 40 radio, just like they keep on dancin' and singin' to KC, as the hits just keep on comin'. All because Harry Wayne Casey and Richard Finch have their fingers on the pulse of today's popular music.

That "R. Finch" you see on the record labels beside "H. W. Casey" is one of the biggest factors (and most unsung heroes) behind the success of KC and the Sunshine Band. Rick was, and is, the studio "freak," the funky bass player, the genius with sound who calls up and complains when Y-100's technical sound gets one iota off. Rick the gentleman, one of the most polite, helpful, and yes, nicest men in the music business. At 23, a man with a pair of ears that are my own personal envy, and I'm sure are the envy of any PD who believes that a radio



Y100's Bill Tanner with Harry Casey

station's technical sound is vital to its success.

So here we are at two in the morning, and Rick, KC and I are

playing raw rhythm, bass and tambourine tracks to tune up Y-100's audio. Or, it's two in the
(Continued on page 24)

Levinson & KC Practice Teamwork

By **BOB LEVINSON**

■ The relationship between KC and the Sunshine Band and Levinson Associates, Inc., began as a combination of accident and common sense.

Harry W. Casey, KC himself, and Bob Levinson, who heads the international PR firm, were sharing a cafeteria table at a TV studio in Hollywood, at a point in time when neither had ever met, and suddenly the subject of image arose.

Levinson volunteered a few generalities between bites of an egg salad sandwich and Casey, dipping into a vegetable plate, wondered how it might apply to KC and the Sunshine Band. Where, he wondered, was their image lacking.

"I love the band," Levinson recalls replying. "Their records make me get up and dance. But I couldn't tell you the first thing about KC and the Sunshine Band and, in fact, I wouldn't know KC if he walked in right now and sat down with us."

"Well, I'm KC," Casey answered almost apologetically.

But, within the week, Casey and his all-purpose partner Rick

Finch had concluded a working public relations relationship with Levinson's organization.

It's been straight ahead ever since, on both professional and personal levels.

Ever since a strategy session in Miami, where the KC crew headquarters, among Casey, Finch, Levinson and Levinson Associates vice president Pete Senoff, any question of image—what or who the band is or what it has achieved in recent times—has been fully answered.

The band has received substantial and continuing mass-media exposure, marked by exceptional visibility in most of the major consumer magazines of meaning, as well as the other elements necessary to confirm the status of KC and the Sunshine Band as a major factor on the contemporary music scene.

Too, the writing and producing prowess of Casey and Finch has gained firm focus while, almost by accidental bonus, the youth segment of their recording-buying, concert-going audience has turned them into picture fixtures in all the fan books.

And, the band itself is well

rewarded with exposure and appreciation while on the concert trail, given the day-by-day attention to this important aspect of pr by the Levinson Associates road staff in New York, headed by senior vice president Mark Stern.

"We're part of a team," Levinson is quick to explain. "We didn't make KC and the Sunshine Band the success it is. A lot of people and a lot of caring helped that to happen.

"We just did our part to let everyone know what, in fact, Casey and Finch have established. And because they're fine people, easy to reach and communicate with, great to work for, we get an extra dimension of pleasure from the relationship."

One recent day, Levinson was reviewing the client roster with pr bon vivant and legend Bob Gibson, who has joined the company as "special guest star."

"KC and the Sunshine Band, eh," Gibson laughed in arriving at that name. "You know, I wouldn't have recognized the guy if he walked through the door to talk pr . . ."

Congratulations
KC & The Sunshine Band

THANKS FOR ALL THE
'GOLD'

Apex-Martin Record Sales, Inc.

To: KC & Henry

You deserve all
the good fortune

We Love You

Pickwick International
(Distribution Service)

Minneapolis

St. Louis

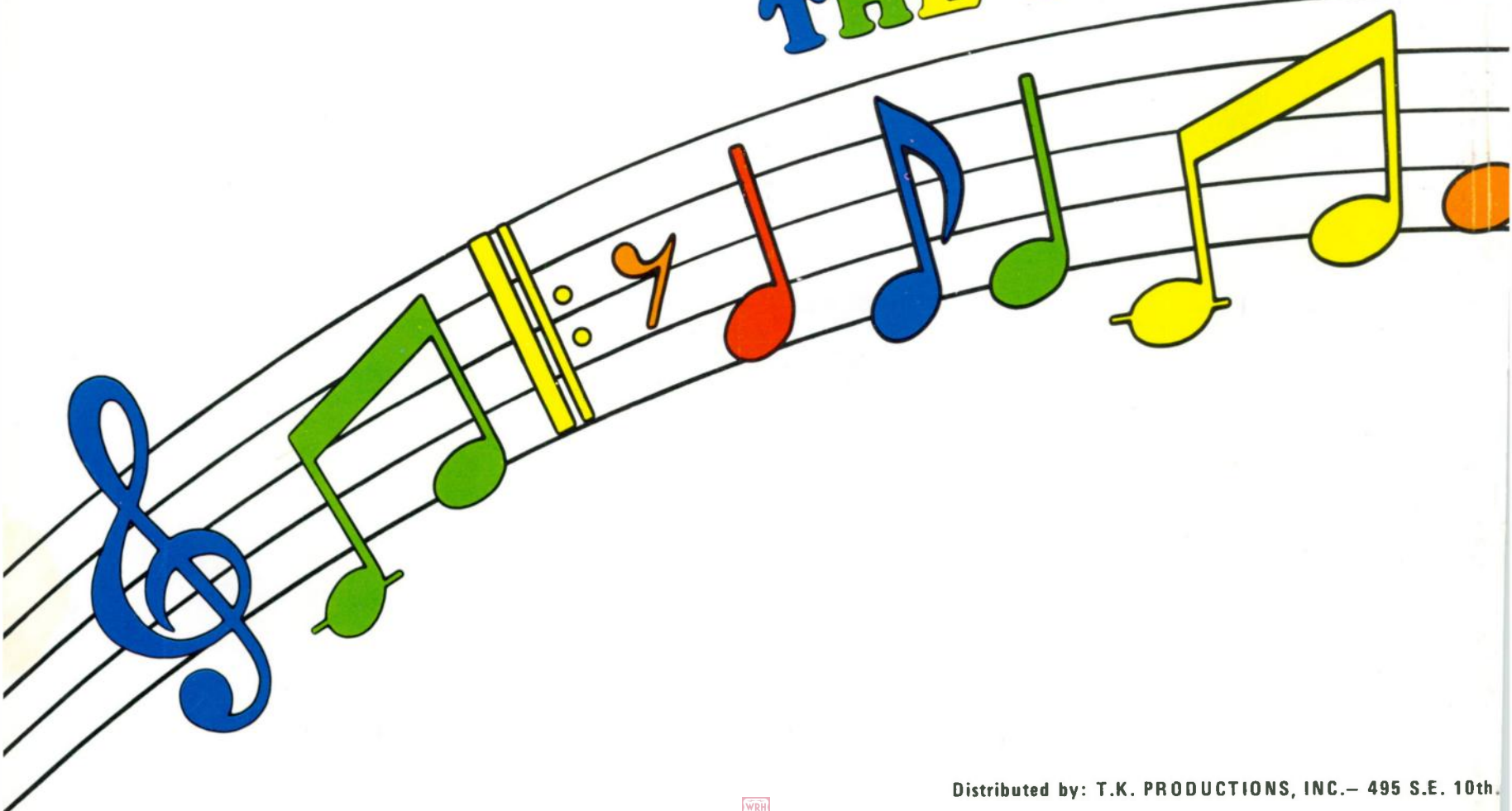
CONGRATULATIONS
KC & The Sunshine Band

Thanks KC,
Henry and the
entire TK Family

V.P.S. of Tennessee, Inc.
Murfreesboro, Tenn.



THE SOUND OF



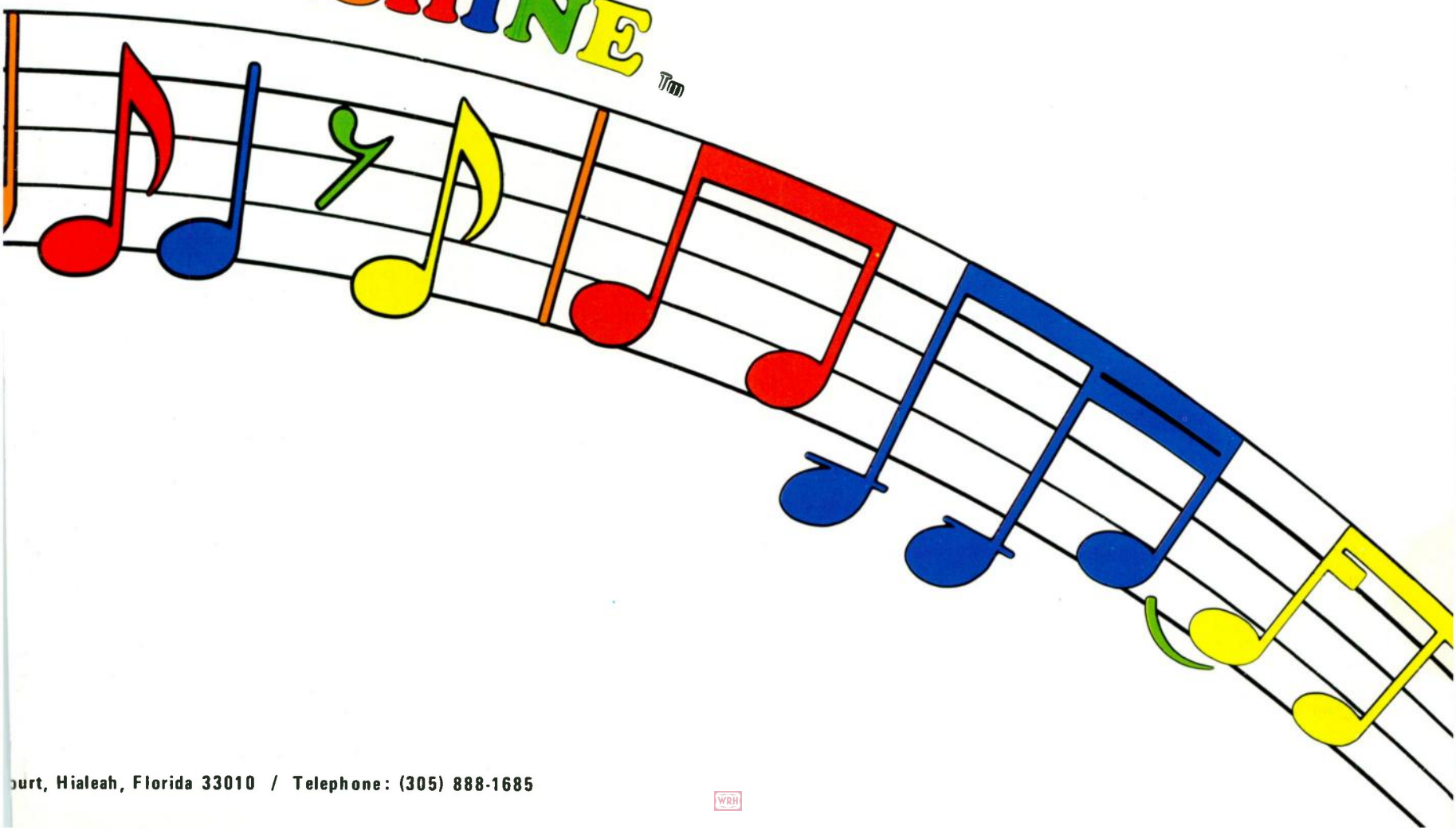
Distributed by: T.K. PRODUCTIONS, INC.— 495 S.E. 10th.



™

**sunshine sound
enterprises**

F SUNSHINE™





Fire Keeps Sunshine Band Hot

■ KC named them Fire and it isn't hard to see why. These two ladies whose high-pitched backing vocals enhance the soulful sound of KC and The Sunshine Band really know how to get things cookin'.

Sweet-singing Jeannette Williams hails from Miami and has a musical background that's rich and colorful. Beginning at the age of 7, Jeannette sang gospel with her family and they called themselves the "Echoes of Joy." She is the sister of songstress Betty Wright. Joining a female backup group called the Twans, at 18 Jeannette went on the road with Sam and Dave ("Soul Man") and performed in Harlem's Apollo Theatre during that theatre's prime time. Twan were one of the first female groups to have recorded at Tone Distributors (now TK) with a song called "I Can't See Him Again." After a few years Twan disbanded and Jeannette did solo work around the Miami area. She then formed a group of her own called the Precious Three. For about a year they performed Supremes hits ... standards like the Del-fonics' material or Aretha Franklin. Doing regular backing sessions for TK, she sang for sister Betty Wright, Gwen McCrae, Timmy Thomas, Clarence Reid and even Johnny Nash (at Criteria Recording).

According to Jeannette, "Beverly Champion and I met backstage at an O'Jays concert in '74. We were fooling around, singing some backing vocals together and we just started looking at each other and said, 'hey! We have a sound!' Ever since that night they've been working together."

During the time period when KC and Rick were recording "Get Down Tonight" and "That's The Way (I Like It)," KC, having heard the girls performing at numerous TK sessions, asked them to add their sound to those hits.

"We went into the studio about seven that night and we were in there til about 7 a.m. That was really a night to remember," Jeannette recalls.

Beverly Champion's musical history reads somewhat different. Her family was more educa-

tion-oriented than prone towards musical aspirations. In her house, one did not even hum the blues. When she was 12 she would sneak out to the talent auditions at the Nightbeat. Too young to be hired then, just for the sake of experience, Beverly continued to show her stuff.

Dancing is also one of her many talents. She takes great pride, and rightly so, for having chore-



Beverly Champion (left), Jeanette Williams

Stage Set Adds Color To Sunshine Band's Show

■ Designed by the Alpha Organization, a Memphis-based company, the stage set used by K.C. and the Sunshine Band adds another dimension to the brightly colored personality of their live performing. The focal point of this setting is the huge, multi-colored rainbow that rises to a height of 16½ feet in the center, spanning the stage to 32 feet, formed from fiber optics. Fiber optics has, up until now, been virtually unused in stage designing, except for minimal use in Las Vegas shows. Plastic threads used as a medium that picks up colored light from one distinct source (possibly a color wheel over a high intensity light that comes in direct contact with those threads) transmit this changing hue to the tips of the threads. The threads are then formed into whatever shape is necessary to spell either a name, create a rainbow pattern or

ographed the original dance routine performed with their smash-hit "Backstabbers."

Beverly is no less positive about the blending of Fire's two voices.

"With women it's especially difficult to find the right combination of voices that fall together and jell for a special sound. Fire is something that is supposed to be."

The two women design the show outfits themselves, passing the drawings on to costumer Harvey Krantz, whose way with color brightens and beautifies Fire's appearance.

Currently in the studio at Sunshine Sound, recording their first album, Beverly and Jeannette are especially pleased to be performing Casey/Finch material. Rick and KC are responsible for all the production aspects of this lp.

According to both Beverly and Jeannette, performing with KC and the Sunshine Band is expressive and rewarding. They enjoy the freedom that they have to try out new ideas and are thrilled to be a part of the dizzying success that has come their way.

whatever. In the Sunshine Band's particular rainbow, eight different patterns can be created. Above the colored arc hangs the KC logo, also of fiber optics, in a sunburst of color catching the eye of the gyrating, pulsating audience.

The band itself stands on sloping risers and the congas are blocked onto the set so that they remain in position throughout the performance. Another addition to the scenery is the use of interchangeable backdrops, whose curved shapes can be set behind the risers with visions and lighting that create different effects to complement the mood of each song.

The alternating rainbow colors bring another dimension of vitality to 'America's Number One Party Band', and the sparkling, effervescent stage setting enforces their high intensity energy and talents.

Bill Middleton: Consulting Attorney

■ Bill Middleton has been the consulting attorney for KC and the Sunshine Band since 1975, after the tremendous success of "Rock Your Baby." He has worked closely with KC, Rick and TK Productions in the redrafting of recording and production contracts and has advised KC and Rick on numerous projects.



Bill Middleton

Bill has been observing KC's transition from the days of dreaming and hoping, to having become an established artist and performer within the music industry.

"I've seen KC develop from a relatively confident younger guy to a man that is completely capable of making competent, mature decisions. He is eager to learn and sees to it that everything runs properly—that no one person takes advantage."

"Rick is one of the best listeners I've ever dealt with; I'm impressed by his awareness and excellent instincts. Both men continue to make basic, good decisions that will benefit themselves and those involved with them."

Bill Middleton also represents TK recording artist, Jimmy "Bo" Horne.

Merger

Beginning January 1 of next year, Middleton will merge his law practice with the firm of Patton, Kanner, Segal, Zeller and King, and will continue assisting in the many facets of KC and the Sunshine Band and Sunshine Sound organization.



Steve Alaimo Remembers When

■ TK's vice president and creative director Steve Alaimo has been with Henry Stone and TK since its inception.

Alaimo remembers when KC and Rick released "Queen of Clubs" which took off in England long before the group was known in the U.S.: "KC couldn't believe he was so big there and no one knew him here. It was as if he took a plane and became a star."

As a '60s recording and performing artist, Alaimo was able to relate to KC as a performer and traveled with the group on that first English tour.

"On that tour," he said, "KC began to understand what it was like being a star but he had the worst tour because the promoters were bad. It was the first time he'd ever been out of Florida and his first time on stage as a star. It was frustrating to him how much work it took and how press



Willie 'Little Beaver' Hale, Steve Alaimo

could hurt or help. But the bottom line was that the kids loved that tour . . . he amazed everybody everywhere he went.

"I felt that when I went to England with them," continues Alaimo, "I was of great value because I had been a performer and not a manager. I was able to give him a few tips and make a few things easier and I think

he was thankful for that."

"But," Alaimo continues, "there are certain things you have to experience for yourself and now he's gone through it all. On that tour alone, he had to learn how to give his first really big performances, learn how to be a star, a leader, and what it was like to be on the road, eat bad food, ride in buses, sleep in hotel

rooms with no water or plumbing and drive two days straight without sleep. That's a hard thing for a kid of that age to learn."

KC always wanted to be a writer and Finch has always been a musical genius. "Actually," notes Alaimo, "they're both studio freaks and they're listening to music all the time." Alaimo used to watch them when they worked in Tone's warehouse, taking dozens of records home so they'd always know what was going on.

Alaimo produced one of their first songs, "Move Me Baby" with Gwen McCrae. "Since those days," Alaimo reflects, "it's amazing that all their huge international successes haven't put them on a star trip. They've really remained the nice, local Miami boys that they've always been. Seems like they'll always have that sunshine in their personalities."

Congratulations to

KC and THE SUNSHINE BAND

on their 5 consecutive No. 1 singles and
2 consecutive platinum albums!

We've enjoyed pressing each one and wish you
continued success.

Shelley Products, Ltd.

220 Broadway, Huntington Station, New York 11746 / 516-HA3-7090

Custom Pressers to the trade.



Sunshine Sound-Unpretentious But Busy

■ Off a small, winding dirt road, beneath a busy expressway, an inconspicuous looking complex of beige warehouses sit, appearing sleepy and idle in the Hialeah warmth. The illusion is deliberate . . . for it is an illusion. Inside, there's a magic factory where sunshine is spun into gold and platinum, and a fantasy of rhythms make rainbow music for the masses.

Sunshine Sound Enterprises, Inc. is the recording company built around the productions of its founders, Harry Casey and Richard Finch, president and vice president, respectively. Paving the way and laying down the tracks for KC and the Sunshine Band, Jimmy "Bo" Horne, and the sultry ladies of Fire, Casey and Finch have brought a dream into being. This unit is theirs . . . the freedom to express, the time to

develop new ideas and concepts without pressure, the space to rehearse, mix, master, invent and envision all lay under this rooftop. It is a tribute to their efforts, a monument to integrity and desire. For these dedicated musicians, it is a castle; a kingdom for future ventures, future hopes.

Entering the reception area, the atmosphere is warm and cheerful, with sun color decorating the walls and floors. A multi-colored blown up photo of KC and the Sunshine Band greets visitors with vibrant smiles. They are smiling because they have captured happiness on vinyl . . . because they have millions of people, all over the world, singing catchy street slang, shaking their booty's and jumping to the sound that is theirs and their alone.

Through the doors marked generously with "Thank You For

Not Smoking" signs (just try and find an ashtray) twist the carpeted hallways leading to the brain center of the Sunshine Sound Organization. Upstairs are the business offices where Sherry Smith, manager and Jim Ramos, personal manager for KC and the Sunshine Band, put together the deals and mechanics that keep the show going, on the road and off.

And, as workmen arrive daily to build onto the ever-growing complex, Casey and Finch can be found spending countless hours in their studio, putting it all together for their future releases. There is a rehearsal room, complete with cyclorama and a full length viewing mirror where the choreographed routines are perfected. Upstairs, a loft to store the waiting costumes and downstairs, a lounge for those precious moments of relaxation.

McRae, KC & Finch: The Tie That Binds

■ "'Rock Your Baby' created a bond between KC, Rick and myself that will always have a special place in my heart," reflected George McCrae. "Our careers and a new sound were launched together all over the world."

"Rock Your Baby" was a number one hit record in 53 countries, sold over 15 million copies throughout the world and marked the beginning of international acclaim for McCrae and the songwriters, producers and arrangers, Harry Wayne Casey and Rick Finch. "KC and Rick were very excited over the success of their first production effort, everyone at TK was too," said McCrae.

TK's vice president and creative director Steve Alaimo suggested to KC and Rick that they use George's voice on "Rock Your Baby" and the record launched the full-scale careers of all three artists.

"KC and Rick really deserve this **Record World** tribute," McCrae concluded. "They started trends in music. KC and Rick are exceptional people and even though we are not working together now, I feel I'm still part of them and I love them both. I'm very happy that KC and The Sunshine Band made it so big and I wish them continued success."

At the heart of it all, is the recording studio, which was predominantly designed by Richard Finch. The facility consists of a 24 Track MCI recorder with an MCI JH5-28 console and light meters.

In the mastering studio, the equipment consists of a custom-designed Scully console and Ortofon cutting head. There are amber meters (a frequency response display) and NTP peak reading meters. "They're just a faster VU meter. The standard VU meter is too slow to read the peaks accurately. When you need to read the transient response, for instance, on a strong bass drum, the VU meter won't read that fast enough—but the lathe will cut it anyway . . . which means the grooves may kiss. It won't show you that the grooves are going to touch together on those standard VU meters. On the peak meter you can see that transient program coming in advance," further explains the well-educated Mr. Finch.

Seth Snyder, the MCI distributor for the Florida area, helped Rick select the equipment and assisted in building the studio. Rick showed the people what he wanted, and if there was a problem or a certain something that couldn't be done then Rick comes in and dwells on the solution.

The studio has a pyramidal shaped roof, and, as Rick would let it be known, it is there for acoustical purposes . . . not superstitious ones, as has been rumored.

The studio is compact and unpretentious. "KC wanted a larger studio, but I like small area," says Richard. "My studio is very small and can only hold four people at one time. I brought myself up in those working conditions and if I changed them, then I would probably change the sound of what I am doing."

Harry Casey and Rick Finch have have produced, mixed and mastered all of the KC and the Sunshine Band recordings. They are currently in the process of recording and producing their next album for TK Records. They are also producing albums for the first artists signed to Sunshine Sound, the aforementioned Jimmy "Bo" Horne and Fire.

TK & CBS Intl.:

A Happy and Prosperous Union

By DICK ASHER

(Dick Asher is president,
CBS International)

■ We at CBS Records International are delighted and enthusiastic about the agreement we've made with TK records for worldwide distribution. We have, in recent years, had the honor and privilege of representing some extremely creative and tasteful labels overseas, which have permitted us to represent their extraordinarily talented artists. TK is definitely in this category. TK has already experienced much success overseas with their artists, and this success will greatly increase. We are grateful for the opportunity to work with them and their artists. TK is an ever-growing company headed by Henry Stone, one of the pioneers of the record industry. We are delighted to be affiliated with this multi-talented man. We're also happy to be associated with Steve Alaimo, TK's vice president and creative director, who does some of the writing and producing for some of TK's finest works.

With this new affiliation, CBS Records International has acquired the international distribution rights to TK's artists,



Dick Asher

which include KC and the Sunshine Band, George McCrae, Betty Wright, Chi Coltrane and a host of other greats. Interestingly enough, CRI and TK's first release will be Chi Coltrane's album. Chi, who first broke in Europe as a CBS recording artist, is now on the Cloud label for TK and is currently on an extensive promotional tour of Europe.

All in all, this marriage between CBS Records International and TK should prove to be a very happy and prosperous union.

**KEEP IT
COMIN K.C.**
that's the
way we like it.

**ASSOCIATED
DISTRIBUTORS
INC.** PHOENIX 3803 N. 36th AVE.
ARIZONA 85019

To KC and The Sunshine Band
All The Best

Qed



**CEDRIC
KUSHNER
PRODUCTIONS**

58 West 58th Street / Suite 30C
New York, N.Y. 10019
Tele: (212) 751-3647

**We are pleased with the success
of K.C. AND THE SUNSHINE BAND.**

**Warm congratulations to its
leaders Harry W. Casey, and
Richard Finch together with Henry
C. Stone of T.K. PRODUCTIONS.**

Z
**ZOIMI
LITHO
INCORPORATED**

KC & RICK,

**Congratulations and thank you for
letting us equip your recording studio
and disc mastering lab.**

**Recording Studio Equipment Company
North Miami Beach, Florida
(305) 949-8918**

**The formula
for gold and platinum:**

KC (and the
Sunshine
band)
+ TK
+ MCI
= Success

Professional Recording Equipment

MCI

4007 NE 6th AVE., FORT LAUDERDALE, FL 33334
PHONE (305) 566-2853 / TELEX 51-4362



Charley Williams: Partyman

■ Make no mistake about it—that whirling dervish figure slinging his trombone while meandering near the edge of the stage is none other than “funky” Charles Williams, self-proclaimed ‘partyman’ of KC and The Sunshine Band. The trombone turns him on; the dancing takes him away.

Rockingham, North Carolina is where he lived until age 3 (born November 18, 1954) when the Williams clan shifted to Florida territory. An insatiable appetite for brass instruments since his Junior High School days has made him the artist he now is. Charles played the baritone for two years, three years on the trumpet, and in the school orchestra, he took up the French horn and tuba. Now the slide trombone is his musical messenger. He has three trombones to whom he has given names: Miss King, Miss Blessing, and his first trombone—dubbed simply “the bone.” According to Charles, “Miss King” is covered with ‘fame dents’ from their first English tour, but she never complains.

Wayne Henderson of the Crusaders has been a large influence on the style Charles has acquired. Listening to Wayne on Crusaders recordings tuned his ear and and pointed him in a direction

that he’s delighted to have chosen.

Being with KC and The Sunshine Band has given Charles an outlet for his talent and energy; a chance to “keep the big wheel turnin’.”

With choreographer/trumpet player Ronnie Smith, Charles Williams created a dance called the 440 which is used in the KC and the Sunshine Band live show. It was titled after Charles’ Plymouth 440 GTX (“my ride”) because of its lightning fast pace. When Charles begins to wander around the stage, dancing in a



Charles Williams

trance-like state, it’s because the sound of the Sunshine Band has possessed him.

“I’m gone! When that music hits me, it’s like electricity being pumped into me—I’ve just got to move. I call that ‘the breakdown!’”

Performing with the Sunshine Band is the ultimate for Williams. Knowing that the audience goes home laughing and filled with joy; that older folks as well as the young admirers had a great time and got their money’s worth—is everything to Charles. About the Sunshine Band:

“We’re just like cartoon characters. One person bounces off of the other and the good time just takes off.”

Playing his trombone is something he hopes to do forever—he loves to jam on and on and it’s not just for his own amusement.

“I try to get the funkier, grabbin’ at you horn part that I can think of in this head of mine. I love to pump the crank!”

Vivacious and high-spirited, Charles Williams, armed with his trusty trombone, is going to keep on dancing and giving that party atmosphere that is such an integral part of KC and the Sunshine Band.

KC Road Crew: Dedicated and Trustworthy

■ Ricco Saunders and Eugene Brown (known as BC) have been the sole crew members for the touring KC and The Sunshine Band since the beginning. According to KC, “Some people have bigger crews but BC and Ricco are all I need. Not only do they do the job, but they are people I can trust and respect, which is most important to me.”

This is quite a tribute to the two men, but they have the credentials and background to merit it. They are both former disc jockeys and have vast experience in the record and music business. According to BC, “We go on the road with KC, not so much because we want to make some extra money, but because we love doing it. KC and Rick deserve everything they’ve gotten from this business. They can be super-

stars to the public, but to me they are two really good people who it is a pleasure to be associated with.”

Ricco, the flamboyant one of the two, and BC (“Mr. Stability”), watch other road crews with awe. The two of them do the work of many because they believe in



Ricco Saunders

what they are doing and in themselves. “The most important thing to do is not take yourself seriously but remember to do a serious job,” said Ricco.

When the band is not touring Ricco works for Henry Stone, president of TK, and BC works at Sunshine Sound.



Eugene Brown

Bill Tanner on KCs Mass Appeal

(Continued from page 16)

afternoon, and KC’s giving away a contest prize at South Miami High School and we’re practically mobbed. Or, it’s late Summer ’75 when George McCrae was riding high with the Casey/Finch produced “Rock Your Baby.” George was going to do a concert for Y-100, but, the TK folks explained, he was out of the country. Could we use this “KC and the Sunshine Band” who seemed to be developing a hit in England called “Get Down Tonight?” “Put the record on, lemme hear it.” Hmmmmmm. “Do a little, dance, make a little love, get down tonight ... Whooooooo!” “Let’s hear that again!”

And then ... “Put that record on the air ... sounds like a smash!”

I was in Pittsburgh, responsible for both 13Q and Y-100 at the time “Get Down Tonight” first hit Miami. When Y-100’s PD Robert W. Walker told me about the instant phones the song was getting in Miami, the Pittsburgh people pooh-poohed, “Well, that’s Miami. This is Pittsburgh ... and that’ll never go in Pittsburgh.” Being basically hard-headed and stubborn, I said “To hell with these Pittsburgh experts ... put it on!” Within a week, it was number one on the phones, followed very shortly by number one sales.

And so it went around the country. So it has gone around the country ... five times now. Furthermore, I am convinced Casey and Finch are really onto something. I know they are “in touch” with what America wants to hear. And that’s what it’s all about.

“Keep It Comin’, Love!”

KC Helps Make TK a Major Force

(Continued from page 14)

ry Stone, Steve Alaimo, Harry Casey and Richard Finch are living proof that dreams do come true and that nice guys, if they have the courage and talent, can finish first.



Jerome Smith: Self-Taught Guitarist

■ Whipping out those 16th notes on the guitar is the Sunshine Band's own Jerome Smith. One of the original members of the Oceanliners, Jerome hails from Miami, born on June 18th (the same birthdate as Paul McCartney) 1953. He is the only member of the Sunshine Band's present lineup to have played with Casey and Finch on the single "Rock Your Baby." His guitar skills commendably enhance the Sunshine Band recordings and add immeasurably to their live shows.

Those skills are self-taught. The percussive sounds of drums and congas were his first instrument at age 9, and when he turned 11, he switched to the baritone (bass cleff). Having learned to read staff music, Jerome locked himself in his room and within six weeks had developed a proficiency on rhythm guitar. That guitar and

the desire to master that craft have encouraged Jerome to cultivate his present dexterity.

Unlike most budding musicians, Jerome never had an idol; a favorite performer to study and emulate. Appreciative of the changes that popular music has gone through, he enjoys the sounds each transition brought about — he strives for individuality.

"I listened to other musicians, but I wanted to be different. I'm reaching for a different sound, more techniques. I try not to play the same licks as I've heard others play.

"I'm trying to come up with ideas that blend well with our music. When you hear our music you just have to dance. You don't sit down, you get down!"

Jerome aims for perfection and the needs of the band are num-



Jerome Smith

ber one on his list. Feeling that intense communication is the key to success, he believes that if the love keeps happening between the members, the accomplishments will go on and on.

But the Sunshine Band isn't where it stops for Smith. With

his wife, Carolyn, he composes original material in their home, often accompanied by drummer, Robert Johnson. Jam sessions frequently take place at church; whenever there is a free moment.

"I reach for my guitar when I first wake up in the morning. You got to keep your chops up . . . keep the fingers from stiffening."

Though touring keeps Jerome away from Carolyn and his daughter Carlise, 6, more than he'd like, the road has been an education that he delights in. The food isn't always to his liking ("I don't like fried foods — I get lonely for cornbread and stew . . .) and the pace hectic ("I have to have warm milk to sleep at night, like a kid . . .") but those problems are minimal.

The energetic Jerome Smith gives performing his all. He just wants to keep the ideas flowing.

CONGRATULATIONS KC & THE SUNSHINE BAND

on your phenomenal success

Keep it Comin'!

MALVERNE DIST. INC.



Grubman & KC: Strong Relationship

■ Alan Grubman is the attorney for TK Productions in conjunction with his firm Grubman and Indursky, P.C. in New York City.

"As a lawyer in the music business," states Grubman, "I am constantly dealing with record labels and groups. I have found a very unique relationship between KC and TK's Henry Stone.

"In most situations," continues Grubman, "there is a business relationship between the group and his record company which usually, by necessity, develops into a friendly relationship. With TK and KC, it was the opposite.

"When KC was first with TK as a stockboy, he developed a strong personal relationship with Henry Stone, which gave KC the opportunity to go from a stockboy to a recording artist. That strong personal relationship turned into a huge business relationship.

"One of the other unique features," continues Grubman, "was that we saw a record company and an artist grow to maturity at the same time. With the growing successes at TK, KC was able to develop his own talents into a major force in today's music while KC's successes have been a major contributing factor in TK becoming a major force in the music business."

In addition to KC and Rick's personal relationships with the record company, the way they do business internally is also on a highly personal level, according to Grubman. "The people working with KC five years ago are also with KC today—Rick and KC, Sherry Smith, Gary Schaffer. As an artist develops in stature there are very often internal changes in the operation. At Sunshine Sound there have been additions, not subtractions.

"From a lawyer's point of view," states Grubman, "I've been tremendously impressed by KC's very astute business mind. He is equally involved in the business aspects of his career and makes sure that he is aware of every aspect, everything that's going on, in addition to his music. I've seen him over the last three or four years grow with his career, which does not always happen with an artist. There have been no ego problems, nor has his perspective of himself gotten out of proportion. KC has kept a very balanced

outlook; the way in which he's handled his career is indicative of that."

According to Grubman, Sherry Smith, Sunshine Sound's business manager, "is another member of the organization who I've seen grow, as did Gary Schaffer, with the successes. Sherry started off at TK years ago. She takes on many responsibilities in taking care of KC's affairs. I often deal with Sherry, not just KC, which is also unusual. But those in-

volved in KC's success have grown together very effectively."

Jim Ramos became KC and The Sunshine Band's manager back in April, 1977. "His first real project for the group," states Grubman, "was putting together the group's 1977 summer tour and establishing KC and The Sunshine Band as concert headliners. The tour's success is a reflection of the efforts and know-how of Ramos, formerly KC's booking agent at ICM in New York."

Schaffer Promotes KC

■ Gary "Dutch Holland" Schaffer is the national promotion director for Sunshine Sound and tour manager of KC and the Sunshine Band. His experience in the business covers nearly every aspect on and off-the-air of radio work and record promotion but, he says: "I'm not sure that all my varied experiences prepared me to deal with a hot new American band on the run. The Eagles are right: it's truly 'Life In The Fast Lane.'"

Schaffer has been with the band since the first weekend when "they played their first date in America, a free concert in Miami," he said. "By Tuesday we were in Hollywood performing in 'Midnight Special,' signing with ICM, buying outfits, and equipment and preparing for the first American tour beginning in 10 days.

"From the very beginning KC and Rick insisted that the band fly on commercial airlines, stay in first class hotels and drive in nothing but professionally driven limousines," he continued. "Not just the leaders, mind you, but the whole entourage. The contract riders of most bands call for dressing room booze. Our riders call for fresh fruit and vegetables and fruit juices. Of course, we're not all vegetarians. Therefore, it's not unusual if I dispatch a couple of limos to a nearby McDonald's. If fans want to meet the band 'up close and personal,' they should stake out the best cafeteria in town and watch for a limousine caravan."

Schaffer has seen a change from the time, during the band's first two years, that he, KC and Rick Finch were the only "honkies" at a KC and the Sunshine



Gary Schaffer

Band performance.

"We are male, female, black, white and Cuban," he said. "America loves it. The crowds we draw now are a mirror image of the band. Everybody comes to party. The all black audiences have always accepted 'the white boy out front.' The management of venues that never use black talent have been amazed at our conduct and drawing power. Many nights I've felt that we broke down a few of the last remaining barriers."

His responsibilities as tour manager have grown with the success of the band.

"Now we fly fifteen, have a ground crew of ten, two loaded tractor-trailers, a motor home and matched luggage," he said. "We've progressed from America's best opening act to a true headline attraction. Now, instead of counting folded one dollar bills before the band hits the stage, I can accept a check afterwards. Still, everyday on tour is a whole new adventure. I've been a part of it all from the beginning. It sure makes it easier to justify a life spent tap dancing to the strains of rock and roll."

K.C.: A Global Star

By MARY ANN FLYNN

(Mary Ann Flynn is vice president, TK International)

■ K.C. & the Sunshine Band have been active from the very beginning, their music itself creating international excitement.

My association with K.C. & the band started when they made their first and only major tour outside the U.S. to England, from then on, with every subsequent release, they have charted and generated great sales in Holland, Italy, Belgium, Canada, Australia, Japan, to name a few countries—their music constantly heard on radio and in clubs, etc. in the four corners of the world.



Mary Ann Flynn

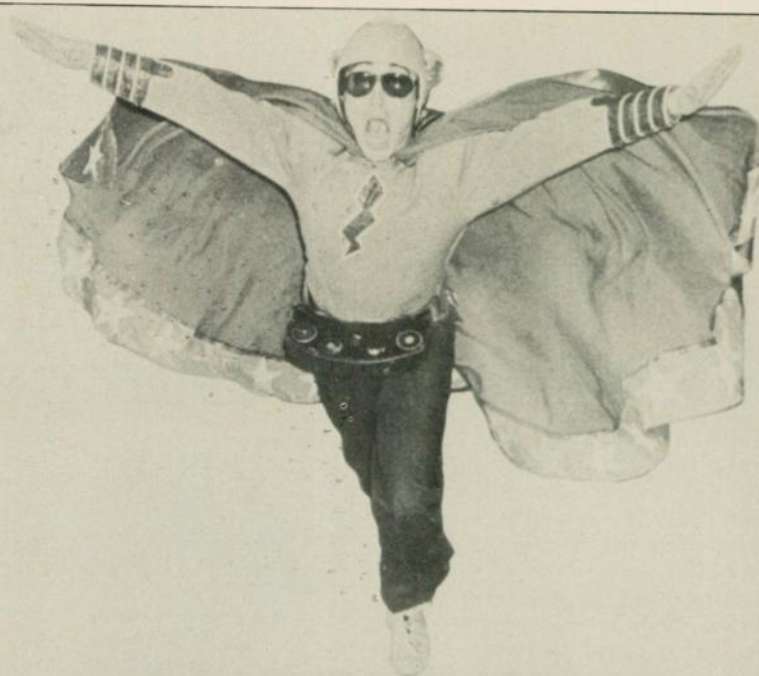
To give you further insight about the impact K.C. & the Sunshine Band project, about a year ago, T.K. held its first international convention at the Americana Hotel in New York, where we took the opportunity to invite our international affiliates, marketing, promotion, key press and radio/TV representatives from all over the world. They interviewed and spent time with our artists, the highlight of the convention—their first opportunity to see KC & the Sunshine Band perform "live" at Madison Square Garden.

It was just awesome to see—industry representatives from all over the world join in the singing, dancing and excitement along with K.C.'s fans at the Garden, and it has continued everywhere they appear. They've broken attendance records both in the U.S. and subsequently, in their first

(Continued on page 30)

Congratulations to KC and the Sunshine Band
and Henry Stone

from your friends at Monarch Record Pressing



SUPER PR Congratulates a SUPER CLIENT

L PUBLIC RELATIONS (proudly!)
levinson associates, inc.
creative communications

RECORD WORLD
RECORD WORLD
RECORD WORLD
RECORD WORLD
RECORD WORLD

1 Year (52 News Packed Issues) for \$70. 2 Years (104 Issues) for \$110.
Air Mail: \$115./year Foreign Air Mail: \$120.
Circulation Dept.: 595 Broadway, N.Y., N.Y. 10012
Enclosed is check for: (Check one)
1 Year/\$70. ☐ 2 Years/\$110. ☐
Air Mail/\$115. ☐ Foreign Air Mail/\$120.00 ☐

☐ One Stop ☐ Rack Jobber ☐ Coin Firm ☐ Distributor ☐ Dealer ☐ Other

Name _____ State _____
Company _____
Address _____
City _____ Zip _____

RECORD WORLD

Harvey Krantz Custom Clothiers

Congratulations
KC and
The
Sunshine
Band



Designers for
People Like

KC and The Sunshine Band
The Spinners
Roy Clark
Pat Boone
Isaac Hayes
+ many others

1800 North Highland Avenue
Suite 202
HOLLYWOOD, CALIFORNIA 90028
Phone (213) 469-1197

harvey kranz
CUSTOM CLOTHIERS



Ronald Smith-Trumpeter and Choreographer

■ Twenty-five year old Ronald Smith (Ronnie) has been the lead trumpet player and choreographer for KC and the Sunshine Band since the touring band was formed.

Ronnie began playing music in junior high school. At first he played drums and bass, but switched to trumpet in high school, noting that the music teacher had more to offer and paid more attention to the horn players. So talented is this young man from Edison High School in Hialeah, that this transition from rhythm instruments to trumpet proved to be no problem.

While in high school, Ronnie joined the school marching band and helped choreograph the routines. The exciting dance routines that KC and the Sunshine Band are so noted for were mainly choreographed by Ron Smith, utilizing many of the same movements he had created for the Edison High School Band. Small wonder that fans of KC and the Sunshine Band react with so much enthusiasm to the turns, spins, and steps of the band. They are able to relate to the choreography. Ronnie gets additional ideas from going out to discotheques and catching up on the latest steps and movements.

"I don't want the band to look



Ronald Smith

too mechanical," says Ronnie. "That's why I don't always have them doing the same steps all the time. Not all of the dancing is choreographed. A lot of the time the guys are just doing their own thing. This gives the group a funky look. They get a chance to get into their music and express it the way they feel. I try to put in all the latest steps and dances in the show, stuff like The Box, The 440, The Worm, and the Charlie Brown.

"The slick routines that some other bands use wouldn't fit us. We are a get down and boogie band and I think that is what the kids like about us. Some critics don't understand this and they will put us down for not being as slick as some other groups.

Rick Finch

(Continued from page 8)

cial life, Rick isn't a party person to begin with. Recording will always come first.

His mother saw to it that he had a new car, a Plymouth convertible, a rare possession for a kid in his neighborhood. A Dodge Charger eventually took its place and has been passed on to younger brother, Bobby. Now a Jaguar XJS has stolen his heart and there is plenty of money for gas.

At home Richard has a large collection of tropical birds . . . 5 parakeets, 12 parrots, 4 or 5 parakeets kept outdoors in the aviary. As the story goes, a turquoise parakeet accidentally landed on Rick's shoulder while he was gassing up at an Amoco station. He took it home and a week later, bought it a few companions. A parrot named Rain-

bow conned Rick into purchasing him with a simple "hello." When Rick greets his feathered buddies each morning, Rainbow can be heard to chant without coercion, "I love you, baby." Knowing Richard Finch, it's easy to see why.

The future seems bright for KC and the Sunshine Band, and Richard Finch will continue to see that their sound is fresh and exciting.

People often ask Rick who promotes KC and the Sunshine Band.

His response, "Our records promote us."

With Rick's superior ingenuity and skill at writing, performing, engineering and the mastering of KC and the Sunshine Band product, the continued quality of this entertaining supergroup is guaranteed.

They don't understand. We dance on stage because it is another way to express our music and our groove. It helps the audience really get into the band. They can tell we are having fun and the audiences get off on that."

Understands Difficulties

He tries to pick up steps that everyone can do. Gathering some of his concepts from observing the dancers on TV's "Soul Train," Ronnie knows the difficulty of playing an instrument and moving simultaneously.

Ronnie and his wife, Beverly are the proud parents of their first born child, daughter Ronshka

Norm Rubin: Promotion Power for KC

■ NEW YORK — Four years in promotion for TK Records has given New York-based Norm Rubin the opportunity to extensively work KC & the Sunshine Band product since the band first broke in Europe with "Get Down Tonight." "KC is the complete opposite of most artists," says Rubin, who is an industry veteran of 26 years, "KC happened in Europe first and came across as an import."

Rubin emphasizes that the band, although a European smash, took a further eight months to happen here. But by following the game-plan laid down by TK president Henry Stone, with whom Rubin has worked for his full 26 years in the business, "Get Down Tonight" began to hit. "It was a long hard pull on Henry's part and his promotional staff down there," adds Rubin, quick to recognize TK's Floridian staff.

The primary thrust behind the success of KC was the large black base of popularity. Initially promotion was aimed strictly at black-oriented radio stations until "almost all the r&b and black stations in America were on the record." Rubin explains the TK strategy as "Henry's belief that to have a single record happen and to have it sell through, it has to be r&b oriented with a broad enough base in the black market to sell 300,000 to 400,000 pieces."

For "Get Down Tonight" to become the huge hit it eventually did, next came the difficult process of getting a new r&b

Latara Smith — now two months old. Through the advice of his father, Ron has become an excellent cook who claims as his specialty a dish called 'conch fritters.'

"My father used to say, 'learn how to cook so that if she's poutin' you won't be starvin'—."

Spare time finds Ronnie writing music, as it is his first love. Like all the members of the band, Ronnie is appreciative for the tremendous success of KC and the Sunshine Band and can state with all sincerity that he likes the way everything has turned out.

artist to cross over to pop. With "the hiring of independent people to bolster the staff," pop stations like Y-100 (Miami), WSGA (Savannah), WAYS (Charleston) and WQXI (Atlanta) began to pick up on the record and that was all the momentum it required.

The basic promotional format continued when KC's second single, "That's The Way I Like It," was released. Rubin explains, "Although it was almost an automatic, we still worked it through r&b first. We made sure r&b stations had it before pop ones, and stations like WDAS, WWRL and WBLS went on it faster."

Much of the day-to-day promotional decisions are made by Sherry Smith, part of KC's Florida organization, whom Rubin describes as "the cog in the wheel for KC." All geographical ends of the KC organization are in close touch with each other and form a "family operation similar to the old Atlantic/Chess days when the company worked as a closely knit family."

Rubin shares the credit for KC & the Sunshine Band's success, and he defines his promotional role as "just like everybody else's. We all work together. I go out and try to get records on the songs. I also take care of the trades and some parts of the advertising. In legitimate ways I keep up a good rapport for KC. Things have worked out very well, KC has been very happy and he does everything in his power to help us."



Fermin Goytisoló's Steady Conga Beat

■ One of the Sunshine Band's key ingredients for success lies with the steady conga beat put down by Latin charmer, Fermin Goytisoló. Born in Havana, Cuba on December 31st, 1951, 25-year old Fermin adds to the Sunshine Band's happy sound and happy temperament. Having moved from Cuba at age 12 to Queens, New York, Fermin attended Military School and was drummer for a performing high school band called "The Fabulous Five." He then moved to Carol City, Florida with his family in 1970 where he attended high school with Rick Finch.

"I knew Rick from Carol City High. I used to see him in the halls and we'd ask each other questions about music and cars, and he told me about TK Records, how he hung out there recording . . ."

Fermin has been playing drums



Fermin Goytisoló

and congas since he was 13, picking up pointers from local Cuban musicians and being influenced by the likes of Santana and various forms of Latin music, as well. He is partial to Afro-Cuban drumming techniques and always tries to create his own variations. Knowing that there is always something else to learn, Fermin is interested in developing his knowledge of Brazilian and African drum rhythms and intends to

add vibes, electric congas and synthesizer drums to the list of percussion instruments that he already plays. Fermin prefers the sound of wooden congas as opposed to fiberglass, but feels that its more practical to take fiberglass congas on the road. Someday he hopes to pick up a set of authentic Cuban congas, made out of barrels with steel rims.

Fermin started playing his congas at TK recording sessions for Little Beaver, Betty Wright, and was part of a TK recording group known as "Peach," well before the release of "Rock Your Baby." He met KC at these recording sessions and played on the early Sunshine Band album, "Do It Good." Fermin moved to Tampa for a year and on his return called KC to let him know he was back in Hialeah. KC asked Fermin to join the Sunshine Band at that time and Fermin is more than

glad that he did.

"I feel very lucky to have been around at the time. I had never had a really good band to play with like this . . . one that moves around so much and yet plays so well."

Gentleman that he is, Fermin admits to possessing a hot Latin temper at times, but the gypsy way of life agrees with him. When he isn't on the road or in the Sunshine Sound studio recording, Fermin can be found on the beaches of Miami, jamming with other conga players and musicians. His good looks have made him a popular member of the Sunshine Band, but it is the skill that he has demonstrated on congas that has gained him the respect of his peers. Fermin admires the theatricality of groups such as Kiss and Parliament and listens to Hancock, Eddie Palmieri, Tito Puente and others.

KEEP IT COMIN' HARRY & RICK

We're Proud to Have Been a Part of Part 3

Your friends at Sterling Sound



Bo Horne Praises Casey and Finch

■ Records produced by TK recording artist Jimmy "Bo" Horne are written, produced and arranged by Harry Casey and Richard Finch. "Gimme Some," which Bo Horne recorded with the duo in 1975, launched the artist's career internationally, with a gold record in Canada and command performances in Europe. It is interesting to note that Horne's career parallels that of KC and the Sunshine Band somewhat in that both artists original success came outside of the United States.

Jimmy "Bo" Horne first met KC at TK's studio in 1969 while Jimmy was still in college. In 1971 Bo Horne was headlining at Tampa, Florida's Oasis Club with KC playing with him in the days when KC's extensive black club performances awarded him the nickname "blue eyed soul brothers," according to Jimmy. At that particular show, Horne recalls that "We didn't make much money on the show so the whole band had to sleep in one hotel room. KC told me that his dream was to become a very successful writer and producer ... writing music that would make the world feel happy. Now he's doing it," continues Horne, "and though he never came back to me and said 'I told you I'd do it,' that conversation was the first thing I thought of when he made it."

Commenting further on KC's successful sound, Bo feels that "KC was musically raised in the culture community of funk, brass and sassy syncopation which combined with his spirit, religion, and lack of racial hang-ups. Until you see him perform live, you don't know if he's black or white ... his personality and music transcend color lines."

While involved in a heavy college schedule, Horne was brought to TK in 1967 by WRBD-WCKO station manager Joe Fisher. At college, Horne's innovative spirit brought soul music onto a campus that previously was moved by gospel only. At TK, Horne kept hanging around, as did all of the aspiring TK artists, knowing that eventually the combinations would click. He recorded "Clean Up Man" in 1972, written and produced by Clarence Reid as the answer song



Jimmy Bo Horne

to Betty Wright's million seller "Clean Up Woman." Although Reid and Horne cut a few more tunes together, Reid's studio commitments were working overtime. At the same time that KC and the Sunshine Band's "Queen of Clubs" took off in England, the happy, high blood pressured talents of Horne, KC and Rick were put together at the suggestion of Henry Stone. Because Bo and KC had worked together before, the good feelings were already there.

Commenting on working with Rick and KC, Horne says, "Besides being two of the world's best young music people, they help an artist develop because of their patience, support and confidence in you and their own abilities."

According to Jimmy, the success of KC and the Sunshine Band and TK Productions, "can't be talked about without talking about Henry Stone, the main man whose personality and influence allowed TK to grow. TK was created by everyone working and growing together, with Henry refereeing the game and calling the plays."

"George McCrae and I grew in West Palm Beach together," states Horne, "and I am very happy for his success too. George was the first to successfully carry KC's Sunshine Sound around the world, and we'll just keep spreading the word."

Mary Ann Flynn

(Continued from page 26) appearance this summer in Canada. Truly the sign of a major international act!

Jack Kratish:

Everyone Works Together

■ Jack Kratish, TK Production's comptroller, has been with the company since 1969, although he's worked with Henry Stone for the past 15 years.

"Our feeling at TK has always been that if we all work together, everyone has the chance to reach their potential," states Kratish, "whether as a recording star or as an executive."

"When KC first started here, we would talk and I'd tell him that if he stuck it out and did all the right things, he'd make it. I always felt a very special magic with him and his music."

"Although my position at TK doesn't help an artist get started musically," continues Kratish, "I've worked with Henry and Steve in giving everyone the same opportunity to use all our facilities—the warehouse, the studios, whatever. When KC was first getting started, he'd work in the warehouse all day and go into the studio at night, often with Betty Wright and Willie Clark—I always tried to give him encouragement, financial advice and help him and the band anyway I could personally and businesswise."

"I've also worked very closely with Sherry Smith, Sunshine Sound's business manager, through the group's rise to success. Like everyone, else here—Henry, Steve Alaimo, Gary Schaffer, everyone, we've all grown together; it's been a real family."



Jack Kratish

affair. I believe that Henry was the most instrumental individual at TK in terms of guiding KC and Rick's careers. He's always had tremendous faith in them. But you could feel it with KC and Rick," states Kratish, "and their first major recording effort, 'Rock Your Baby,' became one of the world's biggest hits."

Kratish remembers visiting KC in the hospital when he had appendicitis, just before the group was to embark on their first tour of England: "KC was very upset about the tour's delay and we discussed how it could be rescheduled. He hopped on the plane the minute his stitches had started to heal."

"I'm very proud of KC and the Sunshine Band's successes," continues Kratish, "and I'm delighted to have been a part of TK during our explosive years."



KC and The Sunshine Band, 1974.

Congratulations KC & Henry
Continued Success

Mobile Record Service Co.

**Our Best To
KC, Henry and
all at TK**

Tara Records & Tapes

Congratulations

**KC & THE SUNSHINE BAND
ON YOUR SUCCESS**

P.S. Great to be with you, Henry

**All The Gang At
BIB DISTRIBUTING CO.**

**CONTINUED
SUCCESS**

with much affection

**Allen Grubman
&
Arthur Indursky**

**Our Best To
Harry W. Casey
Richard Finch
Henry Stone**

**and everyone associated with
KC & THE SUNSHINE BAND**

Music Trend of Detroit



ICM (Continued from page 12)

bookings. According to Stacey, KC's appeal makes the group particularly appropriate for his kind of venue.

"When a rock group goes out on tour, they're going to get a young audience, maybe 16 to 22 or 23," Stacey said. "When an act plays a state fair, they're going to get people anywhere from four to 80. So there has to be a much wider appeal. He's (KC) adaptable to fair situations, and the audiences love him. It's a very high-class show, very saleable."

Stacey first booked KC and the Sunshine Band at the Allentown (Pa.) fair two years ago, shortly after the group came to ICM. Since, KC has done several more large fairs, and become a top amusement park draw, owing, Stacey said, to the group's "general family appeal." The largest show Stacey has handled for the group was last summer's Ohio State fair, where the KC show drew a crowd of 30,000 people at one o'clock in the afternoon, which Stacey called "unprecedented for that early in the day."

Stacey, for one, has seen firsthand evidence of the excitement potential of KC and the Sunshine Band: "I saw 40 year-olds dancing in the aisles when he was playing. You just don't see that with someone else."



Ed Micone



E. O. Stacey

KC Fan Club Offers Personal Attention to Admirers

■ Created in July, 1974, upon the band's return from their first English tour, the KC and the Sunshine Band International Fan Club was a natural development for the group, whose popularity was growing stronger across this country and around the world. Casey and Finch decided to handle the development of this fan club themselves in an effort to give more personalized attention to their devoted followers. In the beginning and as it stands today, the fan mail was delivered to Sunshine Sound and KC would read as many as three or four hundred letters a week, feeling a personal commitment that each letter deserved a special answer. Although the volume of mail that arrives each week is now too enormous for KC to answer individually, he still finds time to read some of the more special greetings. That task is not an easy one for KC, as he reads the countless pages for he knows that they are all truly 'special.' Answering the let-

ters personally at the beginning, the volume of mail became so great that Casey's Mother, his sister, Savina and Luz, sister of conga player Fermin Goytisolo, were enlisted to see that the thousands of pieces of mail were properly answered.

Computerized

Henry Stone, president of TK Records, holds the very first fan club membership card, Number 1001 to coincide with the first KC and The Sunshine Band release, 'Blow Your Whistle.' Today there are approximately 25,000 charter members. An IBM computer system (which has storage capacity for 100,000 members) has been acquired to streamline the operation and to give the loyal members the kind of service and understanding that all the members of KC and the Sunshine Band insist that they receive. Casey and Finch personally absorb the costs created by the fan club, and with the counsel of Sherry Smith, Sunshine Sound office manager, they

see to it that the fans are mailed quarterly newsletters, photos, "mini" posters and the like. This computerized system is also used to maintain the merchandising aspects of the Sunshine Sound Organization.

Appreciate Fans

Hanging on the walls of the fan club headquarters are paintings and memorabilia sent by the avid fans. Photographs from many of the fans who write to KC and the Sunshine Band are kept in a scrapbook. Stardom has only made this group of hard-working musicians more and more appreciative of the smiling, dancing, sincere fans who have helped make KC and the Sunshine Band the successful entity that they are. They love the abundance of affection being delivered to them, and will continue seeing that the multitude of people writing to them and buying their music know how grateful KC and the Sunshine Band are for their fans' dedicated efforts.

Harry Casey (Continued from page 6)

a later meeting, not remember their names."

KC's attempts to be open and honest with the press have usually won him good favor, but he is sensitive to misinterpretation. Performing and creating are his first prerequisites, and misleading statements about his attitudes and his lifestyle are negative energy . . . a waste of time.

"I am not depressed. If I do get depressed, it's because someone asks me a million questions and then misquotes me. That's enough to make anyone de-

pressed, or just feel badly. People, playing their games . . ."

He continually expresses an opinion to the press that he feels the term "disco" has been largely distorted. Preferring to call his music "soul music," KC takes a stand for the so-called "disco" sound.

"They call it disco music so you'll know which bins to look for our records in at the store. I believe in disco or whatever you want to call it. I see it as r&b music, but I'm proud to be a disco artist or a country and western artist or whatever is chosen to

tag me with. People look for an excuse to down something. They made the same noises about acid rock."

Especially close to co-writer and friend, Rick Finch, KC is first to compliment his partner. The relationship works.

"To be his age and to know what he knows and to do what's he's done is amazing and unique. We're as different as day and night. Music and health (both are vegetarians) are possibly the only things we agree on, but that's probably why we work so well together."

Loves Work

Sunshine Sound, KC and Finch's newly-founded recording company, is where he endeavors to spend his creative energy. Success has only increased his desire to produce more material and to expand his musical enterprises beyond the Miami/Hialeah region.

In the cities across the nation, on television, and permeating the air with his special formula, Harry Wayne Casey, the musician, the songwriter/lyricist, the producer, the entertainer—will continue to soar, growing and diversifying to please the public that he loves so much.



Harry Casey signing an autograph



Robert Johnson-Sunshine's Backbone

■ Hard-hitting drummer Robert Johnson is a mild-mannered young man.

He is now serving as the backbone of the rhythm section for KC and the Sunshine Band and couldn't be happier. Rapping out the rhythm is all he's ever wanted to do.

Drumming since age 13, Miami born Robert (March 21, 1953) attended a boy's school in Lafayette, Louisiana where he got his first cravings to play. The son of Fats Domino, Antoine Domino, led a band at that school and for a solid year, Robert observed its drummer, Kelly, and memorized stroke for stroke the method with which he performed. Being thrown out of classes for drumming on his desk was a regular event in his adolescence. Encouraged to join the school band, the idea just didn't appeal to him. However, he was always at their



Robert Johnson

rehearsals.

Influenced by listening to James Brown, Robert picked up some more education from a man called Steve "Wild Man" Gregory . . . otherwise known as Fat Daddy's band. Johnson would hang out at the Continental Club

where Fat Daddy's band performed and picked up as much technique as he could there.

To make that powerful sound as loud as it is, Robert has to channel a tremendous amount of energy into those drums. He practices relentlessly.

"I'm a pretty easy-going person," Robert confesses, "but I take a lot of my personal tension out on my drums. I wouldn't ever want to take it out on a person and hurt them." His power is reflected within the crowds that jump up to dance to that boogie beat. The music isn't categorized for him . . . Robert sees it as just numbers and grooves.

"Once you get the reaction of the crowd, it makes you want to put out more and more. We work as a very tight unit and I like giving my part."

Robert hopes to attend a progressive jazz school someday to

get down some more technique. He'd like to keep drumming until his far-away retirement days. Herbie Hancock, Grover Washington and Roy Ayers are his preferred artists to listen to. As long as there is something else to learn, Robert isn't going to limit his education.

He'd prefer to spend more time recording than traveling . . . to relax at home with his wife, Loretha (who he claims he can cook circles around . . . uh-huh, uh-huh).

Robert Johnson felt sure from the beginning that there was a place within the world of music for KC and the Sunshine Band. Their good fortune hasn't surprised him. He enjoys the stability of this professional working band.

"I used to be lazy. Now I'm determined. I play my drums as hard as I can. Period."

CONGRATULATIONS KC & THE SUNSHINE BAND

From Your KEY Distributor

SCHWARTZ BROS., INC.

Washington, D.C.

Philadelphia, Pa.



KC and the Sunshine Band: A Musical Happening

(Continued from page 4)

to pick up tapes of George McCrae's second album. KC and the Sunshine Band had a few nibbles in England's discotheques so he took a listen to one of their tracks titled "Queen of Clubs." Kasner played it over and over again that day. He was sure it would be a hit. He knew what he was talking about. "Queen of Clubs" went to #4 in Great Britain and became something of a national anthem in popularity. By popular demand it was decided that KC and the Sunshine Band would tour England. Production royalties from "Rock Your Baby" helped them afford the equipment they needed. Everyone was eager and ready to go. On September 22nd, the day before the tour was to begin, Casey had an appendicitis attack. Touring was delayed three weeks. He entered the plane in a wheelchair, but in late October the group left to perform for the British enthusiasts.

KC's pain was so bad at times that he didn't think he could go on. Strapped tightly into a corset so that he could dance on-stage, KC (and the Sunshine Band) traveled to 48 cities in 24 days. Appearing in one city and driving hundreds of miles to the next town for a second gig each evening, they were dripping wet and exhausted but the packed, responsive audiences kept them going. People kept telling them that the clubs had never seen such turnouts before. The music trades in England, however, didn't give the band the break that they so justly deserved.

Returning to the United States in November, they continued to record and added more members. "Get Down Tonight" wasn't as big of a hit in England as was "Queen of Clubs," but another Casey/Finch collaboration, "That's the Way (I Like It)" took off like a shot. And, as in all good fairy tales, "Get Down Tonight," having died a premature death in America, was reborn . . . suddenly climbing the charts with a pace not to be ignored. The record had gone nowhere fast in Febru-

ary . . . now it was July and KC and Rick were in England, unable to feel the excitement generating around their first number one hit record. Exploding across the states with "Get Down Tonight" still on the charts, "That's The Way (I Like It)" gave them their second smash single. Two number one hits in a row . . . the "KC and the Sunshine Band" lp went platinum. Five Grammy nominations were bestowed in 1976 (best new artist, best R&B vocal by a duo or group for "Get Down Tonight" and in the category of best R&B song of the year, Casey and Finch received three of the five nominations in that category as songwriters for "Get Down Tonight," "That's The Way (I Like It)," and Betty Wright's "Where is the Love").

KC and the Sunshine Band's timeliness could not be denied. Millions of people were chanting "uh-huh, uh-huh" while beckoned to "do a little dance, make a little love and get down tonight." In 1976, they would have those same millions and more, bouncing to the rockin' rhythm of their third number one single, "Shake, Shake, Shake (Shake Your Booty)."

The hits haven't stopped for this dynamic recording group. KC's lucid vocals and personal charm have captured the record



KC and The Sunshine Band live.

buying public, radio-station listening audience, along with those who attend the concerts. 1977 brought out their fourth single to reach number one status, "I'm Your Boogie Man." Soon after, "Keep It Comin' Love" was released and climbed to the number 2 position on the pop charts and number 1 on the R&B charts. That single has now gone gold and the "KC and The Sunshine Band—Part III" album is nearing double-platinum status. Their recent release from that same lp, "Wrap Your Arms Around Me," shows signs of being yet another smash single for

KC and the Sunshine Band.

Recording

Currently in their self-built recording studio, putting the finishing touches on the tracks for their next album, Casey and Finch have every intention of keeping the string of hits flowing. Utilizing their creative forces, this powerful team remains uninhibited in trying new concepts.

New Package

Included in this package of happy, spirited tunes will be KC's first performance on a ballad, further demonstrating this superstar's versatility.

Alan Grubman

(Continued from page 26)

Regarding the partnership between KC and Finch, Grubman states, "A perfect partnership is made when each person is very strong in their own areas. KC is a strong, vibrant performer, Rick is brilliant in the studio. It's a rare combination: everytime they're in the studio, they come out with magic.

"In handling their legal affairs," according to Grubman, "they have always had a very forthright and honest approach: KC would always decide what is fair . . . his sense of morality is very high and doesn't manipulate a situation just to his benefit. He judges what he considers to be fair and I've always experienced that what

was fair always turned out to be right. KC makes very determined decisions and that quality combines with his tremendous sense of morality so that even if he feels the position he takes might hurt him, he'll live by it if he feels that's the position he should take."

Grubman remembers his conversation with Henry Stone just prior to TK's explosion with "Rock Your Baby": "I had decided to start my own law practice in May 1974, just about the time 'Rock Your Baby' was released. I called Henry from Atlanta where I had been meeting with a client. Up till that point, TK was just hanging in. When I called Henry in Miami from the airport in Atlanta, he said, 'Alan, I have a present for you, a good luck present for

you, a good luck present for going into business.' I said, 'What is it?' Henry said, 'A hit record, 'Rock Your Baby' . . . George McCrae's singing it, Casey and Rick wrote, produced and arranged it.' I said, 'Henry, how do you know it's a hit?' Henry answered, 'Alan, if I've ever been right in my entire life in the record business, this is a #1 worldwide hit . . . and that's the best present I can give you.' It became #1 worldwide, and from that point forward, the company went right up.

"I attribute whatever success I have had as a lawyer in this business," states Grubman, "to what's happened at TK and how it affected me and my practice. It's been the most significant thing that ever happened with me and my career. When TK started going to the top, I did too."

Our Best To
KC, Henry and
All at TK Records

STAY HOT
Music City Distributors
Nashville, Tenn.

Best Wishes To
Rick and Casey

May the future be as kind as the past.

Bill Middelthon

CONGRATULATIONS

KC & The Sunshine Band
Continued success, Henry

Stan's Record Service
Shreveport, La.

To: Harry & Henry

Congratulations
on the success of

KC & THE SUNSHINE BAND

All South Distributing
New Orleans, Louisiana

Congratulations
KC & HENRY

From all your friends at
VPS of FLORIDA

You are the sunshine of our life!



T. K. PRODUCTIONS

495 S.E. 10th Court, Hialeah, Florida 33010 • Tel.: (305) 888-1685

Christmas Singles

- BARRY MANILOW**—Arista SP-11
IT'S JUST ANOTHER NEW YEAR'S EVE
(prod. by Barry Manilow & Ron Dante) (writers: Manilow-Panzer) (Kamakazi, BMI) (4:20)
- BILL COSBY**—Capitol 4523
MERRY CHRISTMAS MAMA
(prod. by Stu Gardner) (writers: Gardner-Cosby) (Turtle-head, BMI) (3:07)
- EVIE**—Word 761
COME ON, RING THOSE BELLS
(prod. not listed) (writer: Culverwell) (Manna, ASCAP) (3:02)
- VIBRA CORPORATION**—Arista 7910
SNOW WHITE ROCK CHRISTMAS
(prod. by Stephan Galfas & Marty Scott) (writers: Scott-Galfas-Scance) (Venerable) (3:28)
- BUBBA DAVIS**—Lightning 771124
HOME FOR A LITTLE WHILE
(prod. by Tony Romeo) (writer: Romeo) (Wherefore, BMI) (3:30)
- JOANIE SOMMERS**—Peppermint Choo Choo 302
THE PEPPERMINT ENGINEER
(prod. by Bill Marx) (writer: Bushey) (Peppermint Choo Choo, BMI) (2:10)
- BOB LUMAN**—Polydor 14444
A CHRISTMAS TRIBUTE
(prod. by Jim Vienneau) (writers: Foster-Rice) (Jack and Bill, ASCAP) (3:07)
- JIM ED BROWN/HELEN CORNELIUS**—RCA 11162
FALL SOFTLY SNOW
(prod. by Bob Ferguson) (writer: Surrey) (Acuff-Rose, BMI) (3:07)
- LENNY BAUMAN**—Snapp 104
GRANDPAS AND CHILDREN
(prod. not listed) (writer: Bauman) (Brockway, BMI) (4:00)
- FREDDY FENDER**—ABC Dot 17734
CHRISTMAS TIME IN THE VALLEY
(prod. by Huey P. Meaux) (writer: Huerta) (Crazy Cajun, BMI) (2:22)
- DAWN VANDEPITTE**—Buddah 550 (Arista)
CHRISTMAS ISN'T CHRISTMAS
(prod. by Dalton-Vitti-Steinberg-Parsons) (writer: Dalton) (Kama Sutra/Dalpar, BMI) (2:12)
- C.W. McCALL**—Polydor 14445
SING SILENT NIGHT
(prod. by Don Sears & Chip Davis) (writers: McCall-Fries-Davis) (American Gramophone, SESAC) (2:58)
- MARTIN MULL**—Capricorn 0282 (Phonodisc)
SANTAFLY/SANTA DOESN'T COP OUT ON DOPE
(prod. by Martin Mull) (writer: Mull) (Rear Exit, ASCAP) (2:36/2:23)
- CHRIS DE BURGH**—A&M 1998
A SPACEMAN CAME TRAVELLING
(prod. by Robin Geoffrey Cable) (writer: de Burgh) (Big Secret/Almo, ASCAP) (3:28)
- MAGNOLIA**—Pinnacle 2005
CAROL OF THE DRUM
(prod. by Rex Collier & Bob Solomon) (writer: Davis) (B. F. Wood, ASCAP) (3:59)
- NEW DAWN**—CYMA 101
BROTHERS WE, BROTHERS ALL
(prod. by Tanden Heyes & Marty Wilson) (writer: Heyes) (Marty Wilson, BMI) (2:56)
- CHEEK & TONG PLAYERS**—Gesundheit 0000
THE LIGHT BEFORE CHRISTMAS
(prod. by Randy Hilman & Steve Baron) (writer: Baron) (Chapter Eight, BMI) (3:17)
- THE RAVERS**—Zombie 7683 (Ariola America)
(IT'S GONNA BE A) PUNK ROCK CHRISTMAS
(prod. by Harold Bronson) (writers: Bronson-Daddy-Max-field) (Kinko, BMI/Daddy Maxfield, ASCAP) (3:19)

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

- DESIREE**—Neil Diamond—Col (7)
EMOTION—Samantha Sang—Private Stock (7)
SHORT PEOPLE—Randy Newman—WB (5)
GOODBYE GIRL—David Gates—Elektra (4)
UNTIL NOW—Bobby Arvon—First Artists (4)
NEVER MY LOVE—Addrisi Bros.—Buddah (3)
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent. (3)
SWINGTOWN—Steve Miller Band—Capitol (3)
YOU'RE IN MY HEART (THE FINAL ACCLAIM)—Rod Stewart—WB (3)

WSAR/FALL RIVER

- EMOTION**—Samantha Sang—Private Stock
WHAT A NIGHT—Tom Jones—Epic

WMAL/WASHINGTON

- EMOTION**—Samantha Sang—Private Stock
I GO CRAZY—Paul Davis—Bang
LOVE IS THICKER THAN WATER—Andy Gibb—RSO
25th OF LAST DECEMBER—Roberta Flack—Atlantic

WKBC-FM/ WINSTON-SALEM

- DESIREE**—Neil Diamond—Col
EMOTION—Samantha Sang—Private Stock
NEVER MY LOVE—Addrisi Bros.—Buddah
WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE—Ronnie Milsap—RCA

WSM/NASHVILLE

- DESIREE**—Neil Diamond—Col
NEVER MY LOVE—Addrisi Bros.—Buddah
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.

WMPS/MEMPHIS

- BABY COME BACK**—Player—RSO
COME SAIL AWAY—Styx—A&M
EMOTION—Samantha Sang—Private Stock
SHORT PEOPLE—Randy Newman—WB

WSB/ATLANTA

- A CHILD IS BORN**—Johnny Mathis—Col
ACHING KIND—Michelle Phillips—A&M
CHRISTMAS WON'T BE THE SAME—Lindsay Crosby—Ariola America
DESIREE—Neil Diamond—Col
GOODBYE GIRL—David Gates—Elektra
LADY LOVE—Lou Rawls—Phila. Intl.
RAINSTORM—Merilee Rush—UA
UNTIL NOW—Bobby Arvon—First Artists

WFTL/FT. LAUDERDALE

- ACHING KIND**—Michelle Phillips—A&M
UNTIL NOW—Bobby Arvon—First Artists

WJBO/BATON ROUGE

- STILL THE LOVIN' IS FUN**—B. J. Thomas—MCA
YOU'RE IN MY HEART (THE FINAL ACCLAIM)—Rod Stewart—WB

WGAR/CLEVELAND

- AS**—Stevie Wonder—Tamla
RUNAROUND SUE—Leif Garrett—Warner/Curb
SHORT PEOPLE—Randy Newman—WB
SWINGTOWN—Steve Miller Band—Capitol
YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meatloaf—Cleve. Intl.

WLW/CINCINNATI

- HOW CAN I LEAVE YOU AGAIN**—John Denver—RCA
YOU'RE IN MY HEART (THE FINAL ACCLAIM)—Rod Stewart—WB
(YOU'RE MY) SOUL & INSPIRATION—Donny & Marie—Polydor

WTMJ/MILWAUKEE

- FALL SOFTLY SNOW**—Helen Cornelius & Jim Ed Brown—RCA
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.
THE WAY I FEEL TONIGHT—Bay City Rollers—Arista
(YOU'RE MY) SOUL & INSPIRATION—Donny & Marie—Polydor

WCCO/MINNEAPOLIS

- DESIREE**—Neil Diamond—Col

KMBZ/KANSAS CITY

- GOODBYE GIRL**—David Gates—Elektra
LADY LOVE—Lou Rawls—Phila. Intl.
LET ME DOWN EASY—Cristy Lane—GRT
LIGHT OF THE STABLE—Emmylou Harris—WB
LOVE IS THICKER THAN WATER—Andy Gibb—RSO
ONE OF A KIND—Tammy Wynette—Epic
STORYBOOK CHILDREN—Bette Midler—Atl.
WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE—Ronnie Milsap—RCA

KOY/PHOENIX

- SWINGTOWN**—Steve Miller Band—Capitol
UNTIL NOW—Bobby Arvon—First Artists

KVI/SEATTLE

- DESIREE**—Neil Diamond—Col
SWINGTOWN—Steve Miller Band—Capitol
Also reporting this week: WBAL, WNEW, WBZ, WHDH, WCCO-FM, KMOX, 21 stations reporting.

AL GREEN

THE **BELLE** ALBUM



HLP 6004

Al Green's The Belle Album

HLP 6004

"Will make you shout for joy!"

Get It Now!

R&B SINGLE **31**



Available on GRT Music Tapes

HI RECORDS, A DIVISION OF CREAM RECORDS INC.
©1977 CREAM RECORDS, INC. 8025 MELROSE AVE., LOS ANGELES, CALIFORNIA 90046 ALL RIGHTS RESERVED

THE RETAIL REPORT

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

SALESMAN OF THE WEEK



ALL 'N ALL
EARTH, WIND & FIRE
Col

TOP SALES

ALL 'N ALL—Earth, Wind & Fire—Col
NEWS OF THE WORLD—Queen—Elektra
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col

ABC/NATIONAL

BORN LATE—Shaun Cassidy—Warner/Curb
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
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
KISS ALIVE II—Casablanca
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
TURNIN' ON—High Inergy—Gordy

CAMELOT/NATIONAL

ALL 'N ALL—Earth, Wind & Fire—Col
BORN LATE—Shaun Cassidy—Warner/Curb
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
ONCE UPON A TIME—Donna Summer—Casablanca
OUT OF THE BLUE—ELO—Jet
STREET SURVIVORS—Lynyrd Skynyrd—MCA
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

HANDLEMAN/NATIONAL

ALL 'N ALL—Earth, Wind & Fire—Col
BORN LATE—Shaun Cassidy—Warner/Curb
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
KISS ALIVE II—Casablanca
MUPPET SHOW—Arista
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet

KORVETTES/NATIONAL

ALL 'N ALL—Earth, Wind & Fire—Col
BORN LATE—Shaun Cassidy—Warner/Curb
DOWN TWO THEN LEFT—Boz Scaggs—Col
GREATEST HITS—Bay City Rollers—Arista
NEWS OF THE WORLD—Queen—Elektra
SECONDS OUT—Genesis—Atlantic
SHOW SOME EMOTION—Joan Armatrading—A&M
SOMETHING TO LOVE—LTD—A&M

STREET SURVIVORS—Lynyrd Skynyrd—MCA
THE STRANGER—Billy Joel—Col

MUSICLAND/NATIONAL

BROKEN HEART—The Babys—Chrysalis
EXPECT NO MERCY—Nazareth—A&M
GREATEST HITS—Bay City Rollers—Arista
HEAVEN'S JUST A SIN AWAY—Kendalls—Ovation
I WANT TO LIVE—John Denver—RCA
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
MUPPET SHOW—Arista
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
TURNIN' ON—High Inergy—Gordy

RECORD BAR/NATIONAL

BORN LATE—Shaun Cassidy—Warner/Curb
COMMODORES LIVE—Motown
ELVIS IN CONCERT—Elvis Presley—RCA
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
GALAXY—War—MCA
GREATEST HITS—Joe Cocker—A&M
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
SECRETS—Con Funk Shun—Mercury
THANKFUL—Natalie Cole—Capitol

SAM GOODY/EAST COAST

FANDANGO—RCA
FRENCH KISS—Bob Welch—Capitol
I WANT TO LIVE—John Denver—RCA
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
LEVON HELM & THE RCO ALL-STARS—ABC
NEWS OF THE WORLD—Queen—Elektra
SHOW SOME EMOTION—Joan Armatrading—A&M
THE STRANGER—Billy Joel—Col
WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

RECORD WORLD-TSS STORES/NEW YORK

FOOT LOOSE & FANCY FREE—Rod Stewart—WB
GALAXY—War—MCA
GREATEST HITS—Bay City Rollers—Arista
GREATEST HITS—Captain & Tennille—A&M
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
SATURDAY NIGHT FEVER—RSO (Soundtrack)
THANKFUL—Natalie Cole—Capitol

RECORD & TAPE COLLECTOR/BALTIMORE

ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
ELVIS IN CONCERT—Elvis Presley—RCA
GREATEST HITS, ETC.—Paul Simon—Col
HARDNESS OF THE WORLD—Slave—Cotillion
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
TEQUILA MOCKINGBIRD—Ramsey Lewis—Col
THANKFUL—Natalie Cole—Capitol
TRAMPS III—Atlantic
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

WAXIE MAXIE/WASH., D.C.

ACTION—Blackbyrds—Fantasy
ALL 'N ALL—Earth, Wind & Fire—Col
COMMODORES LIVE—Motown
FLYING HIGH ON YOUR LOVE—Bar Kays—Mercury
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
GALAXY—War—MCA
HARDNESS OF THE WORLD—Slave—Cotillion
I WANT TO LIVE—John Denver—RCA
THANKFUL—Natalie Cole—Capitol
TRUE TO LIFE—Ray Charles—Atlantic

PLATTERS/PHILADELPHIA

ALREADY FREE—Nick Jameson—Bearsville
BROKEN BLOSSOM—Bette Midler—Atlantic
HERE TO TEMPT YOU—Temptations—Atlantic
IT TAKES ONE TO KNOW ONE—Detective—Atlantic
L.A. BOUND—King Erisson—Westbound
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
LIVE—10cc—Mercury
PORTRAIT OF MELBA—Melba Moore—Arista
SPINNERS—Atlantic
THANKFUL—Natalie Cole—Capitol

NATL. RECORD MART/MIDWEST

ALL 'N ALL—Earth, Wind & Fire—Col
BORN LATE—Shaun Cassidy—Warner/Curb
DOWN TWO THEN LEFT—Boz Scaggs—Col
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
OUT OF THE BLUE—ELO—Jet
PAUPER IN PARADISE—Gino Vannelli—A&M
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

RECORD REVOLUTION/CLEVELAND

ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
EARLY YEARS—Al Stewart—Janus
MAGIC—Billy Cobham—Col
MONTREUX SUMMIT, VOL. I—Various Artists—Col
MY AIM IS TRUE—Elvis Costello—Col
RICK DANKO—Arista
SECONDS OUT—Genesis—Atlantic
SLOWHAND—Eric Clapton—RSO
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

MUSIC STOP/DETROIT

ALL 'N ALL—Earth, Wind & Fire—Col
BORN LATE—Shaun Cassidy—Warner/Curb
DOWN TWO THEN LEFT—Boz Scaggs—Col
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
NEWS OF THE WORLD—Queen—Elektra
ROCKETS—RCA
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

ROSE RECORDS/CHICAGO

ALL 'N ALL—Earth, Wind & Fire—Col
BORN LATE—Shaun Cassidy—Warner/Curb
BROKEN HEART—The Babys—Chrysalis
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

GALAXY—War—MCA
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
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

LIEBERMAN/MINNEAPOLIS

ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
GALAXY—War—MCA
GREATEST HITS, ETC.—Paul Simon—Col
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
OUT OF THE BLUE—ELO—Jet
OUTSIDE HELP—Johnny Rivers—Big Tree
SECONDS OUT—Genesis—Atlantic
SLOWHAND—Eric Clapton—RSO
THANKFUL—Natalie Cole—Capitol

DISCOUNT RECORDS/ST. LOUIS

HERE TO TEMPT YOU—Temptations—Atlantic
IT TAKES ONE TO KNOW ONE—Detective—Atlantic
ON STAGE—Lily Tomlin—Arista
OUTSIDE HELP—Johnny Rivers—Big Tree
POMPEII—Triumvirat—Capitol
RICK DANKO—Arista
ROCKETS—RCA
STAR WARS—20th Century (Soundtrack)
THANKFUL—Natalie Cole—Capitol
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

TURTLE'S/ATLANTA

ALL 'N ALL—Earth, Wind & Fire—Col
BEST OF ZZ TOP—London
DOWN TWO THEN LEFT—Boz Scaggs—Col
GREATEST HITS, ETC.—Paul Simon—Col
LET'S GET SMALL—Steve Martin—WB
MANORISMS—Wet Willie—Epic
MIDNIGHT WIND—Charlie Daniels Band—Epic
RICK DANKO—Arista
SLOWHAND—Eric Clapton—RSO
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

EAST-WEST RECORDS/CENTRAL FLORIDA

A WHOLE NEW THING—Billy Preston—A&M
ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
GREATEST HITS, ETC.—Paul Simon—Col
NEWS OF THE WORLD—Queen—Elektra
TEQUILA MOCKINGBIRD—Ramsey Lewis—Col
THANKFUL—Natalie Cole—Capitol
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

POPLAR TUNES/MEMPHIS

ALL 'N ALL—Earth, Wind & Fire—Col
BEST OF ZZ TOP—London
COMMODORES LIVE—Motown
DOWN TWO THEN LEFT—Boz Scaggs—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
LONGER FUSE—Dan Hill—20th Century
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
SUNSHINE—Stax—Emotions
THANKFUL—Natalie Cole—Capitol

MUSHROOM/NEW ORLEANS

ALL 'N ALL—Earth, Wind & Fire—Col
COME GO WITH US—Pockets—Col

DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
I CRY, I SMILE—Narada Michael Walden—Atlantic
MY AIM IS TRUE—Elvis Costello—Col
OUT OF THE BLUE—ELO—Jet
REACH FOR IT—George Duke—Epic
SECONDS OUT—Genesis—Atlantic
SLOWHAND—Eric Clapton—RSO

INDEPENDENT RECORDS/DENVER

ALICE COOPER SHOW—WB
BLST OF ZZ TOP—London
BORN LATE—Shaun Cassidy—Warner/Curb
CRIMINAL RECORD—Rick Wakeman—A&M
GREATEST HITS, ETC.—Paul Simon—Col
I WANT TO LIVE—John Denver—RCA
ODYSSEY—RCA
SECONDS OUT—Genesis—Atlantic
TEQUILA MOCKINGBIRD—Ramsey Lewis—Col
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

ODYSSEY/SOUTHWEST & WEST

BEST OF ARLO GUTHRIE—Reprise
EARLY YEARS—Al Stewart—Janus
GOING BANANAS—Side Effect—Fantasy
GREATEST HITS—Joe Cocker—A&M
GREATEST HITS, ETC.—Paul Simon—Col
PLAYER—RSO
SECONDS OUT—Genesis—Atlantic
STORY OF STAR WARS—20th Century
THANKFUL—Natalie Cole—Capitol
TRUE TO LIFE—Ray Charles—Atlantic

LICORICE PIZZA/LOS ANGELES

ALL 'N ALL—Earth, Wind & Fire—Col
COMMODORES LIVE—Motown
DOWN TWO THEN LEFT—Boz Scaggs—Col
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
OUT OF THE BLUE—ELO—Jet
SATURDAY NIGHT FEVER—RSO (Soundtrack)
STREET SURVIVORS—Lynyrd Skynyrd—MCA

TOWER/LOS ANGELES

GOING BANANAS—Side Effect—Fantasy
GREATEST HITS—Captain & Tennille—A&M
I WANT TO LIVE—John Denver—RCA
PLAYER NOT THE GAME—Jess Roden—Island
RECKLESS ABANDON—David Bromberg Band—Fantasy
SECONDS OUT—Genesis—Atlantic
THE JOY—Toni Brown & Terry Garthwaite—Fantasy
TOM PETTY & THE HEARTBREAKERS—Shelter
WHOLE NEW THING—Billy Preston—A&M

EVERYBODY'S RECORDS/NORTHWEST

ALL 'N ALL—Earth, Wind & Fire—Col
BEST OF ZZ TOP—London
DECADE—Neil Young—Reprise
DOWN TWO THEN LEFT—Boz Scaggs—Col
EARLY YEARS—Al Stewart—Janus
MY AIM IS TRUE—Elvis Costello—Col
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
SLOWHAND—Eric Clapton—RSO
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

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)
 DEC. 10 DEC. 3

WKS. ON
CHART

1 1 RUMOURS
FLEETWOOD MAC
 Warner Bros. BSK 3010
 (28th Week)



42 G

2	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	13	G
3	13	KISS ALIVE II KISS/Casablanca NBLP 7076	4	I
4	4	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	6	G
5	7	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	24	F
6	11	COMMODORES LIVE/Motown M9 894A2	6	I
7	3	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2537	8	K
8	9	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	7	F
9	8	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)/Arista AB 4159	8	G
10	5	AJA STEELY DAN/ABC AB 1006	10	G
11	10	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	26	H
12	19	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	4	G
13	12	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	8	G
14	25	ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905	2	G
15	18	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	3	I
16	16	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	9	G
17	6	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	22	G
18	14	FOREIGNER/Atlantic SD 19109	37	G
19	15	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	11	G
20	29	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	4	G
21	22	OLIVIA NEWTON-JOHN'S GREATEST HITS/MCA 3028	6	G
22	23	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	16	F
23	20	FRENCH KISS BOB WELCH/Capitol ST 11663	10	F
24	17	MOONFLOWER SANTANA/Columbia C2 34914	7	H
25	21	BARRY WHITE SINGS FOR SOMEONE YOU LOVE BARRY WHITE/20th Century T 543	13	G
26	26	FOGHAT LIVE FOGHAT/Bearsville BRK 6971 (WB)	14	G
27	51	DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34729	2	G
28	28	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	29	G
29	30	BOSTON/Epic 34188	63	G
30	31	BARRY MANILOW LIVE/Arista 8500	28	I
31	67	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	3	G
32	37	THE GRAND ILLUSION STYX/A&M 4637	20	G
33	35	THE STRANGER BILLY JOEL/Columbia JC 34987	10	G
34	24	CHICAGO XI/Columbia JC 34860	11	G
35	45	NEWS OF THE WORLD QUEEN/Elektra 6E 112	3	G
36	33	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	18	F
37	38	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	7	G
38	32	I ROBOT ALAN PARSONS PROJECT/Arista 7002	23	G
39	41	LOVE SONGS THE BEATLES/Capitol SKBL 11711	6	G
40	27	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	31	G
41	47	REACH FOR IT GEORGE DUKE/Epic PE 34883	6	F
42	52	A PAUPER IN PARADISE GINO VANNELLI/A&M SP 4664	5	G
43	40	SOMETHING TO LOVE LTD/A&M 4646	19	G
44	44	ODYSSEY/RCA APL1 2204	7	F
45	49	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	8	G
46	53	TURNIN' ON HIGH INERGY/Gordy G6 978S1 (Motown)	6	F
47	39	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	15	F
48	48	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	6	G
49	34	HEROES DAVID BOWIE/RCA AFL1 2522	5	G
50	50	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	93	G
51	54	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	51	G
52	36	SPECTRES BLUE OYSTER CULT/Columbia JC 35019	6	G

53	57	SHOW SOME EMOTION JOAN ARMATRADE/A&M SP 4663	7	G
54	42	COMMODORES/Motown M7 884R1	37	G
55	43	BABY IT'S ME DIANA ROSS/Motown M7 890R1	10	G
56	55	CSN CROSBY, STILLS & NASH/Atlantic SD 19104	23	G
57	46	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	28	I
58	65	ACTION BLACKBYRDS/Fantasy F 9535	11	G
59	62	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA LSP 1707	14	F
60	56	JT JAMES TAYLOR/Columbia JC 34811	23	G
61	77	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 35032	3	G
62	66	KARLA BONOFF/Columbia PC 34762	10	F
63	59	CAT SCRATCH FEVER TED NUGENT/Epic 34700	26	G
64	64	REJOICE THE EMOTIONS/Columbia PC 34762	25	F
65	58	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/Warner Bros. BSK 3045	14	G
66	61	PASSAGE CARPENTERS/A&M SP 4703	9	G
67	72	BROKEN HEART THE BABYS/Chrysalis CHR 1150	5	G
68	71	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 8016	5	F
69	73	BRASS CONSTRUCTION III/United Artists LA775 H	5	G
70	91	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	2	G
71	74	COME GO WITH US POCKETS/Columbia PC 34879	10	F
72	87	SLOWHAND ERIC CLAPTON/RSO RS 1 3030 (Polydor)	3	G
73	85	GALAXY WAR/MCA 3030	2	G
74	80	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 70782	3	I
75	79	DECADE NEIL YOUNG/Reprise 3RS 2217 (WB)	4	I

CHARTMAKER OF THE WEEK

76 — THANKFUL
 NATALIE COLE
 Capitol SW 11708



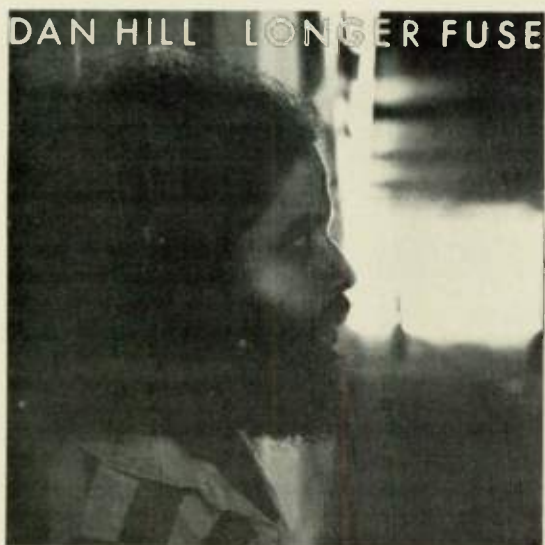
1 G

77	60	BRICK/Bang BLP 409	14	G
78	99	WORKS, VOL. II EMERSON, LAKE & PALMER/Atlantic SD 19147	2	G
79	69	STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium MNLP 8001 (Casablanca)	16	F
80	70	IN CITY DREAMS ROBIN TROWER/Chrysalis CHR 1148	11	G
81	63	SONG BIRD DENIECE WILLIAMS/Columbia JC 34911	5	G
82	84	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140	7	G
83	93	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004	2	F
84	94	BING CROSBY'S GREATEST HITS/MCA 3031	2	G
85	90	PART 3 KC & THE SUNSHINE BAND/T.K. 605	31	G
86	88	LET IT FLOW DAVE MASON/Columbia PC 34680	5	F
87	95	HEADS BOB JAMES/Tappan Zee JC 34896 (CBS)	2	G
88	89	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	5	F
89	92	RUBY, RUBY GATO BARBIERI/A&M SP 4655	4	G
90	98	SECRETS CON FUNK SHUN/Mercury SRM 1 1180	2	G
91	75	LITTLE QUEEN HEART/Portrait JR 34799	29	G
92	97	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	2	G
93	107	SECONDS OUT GENESIS/Atlantic SD 2 9002	1	G
94	78	LOVE YOU LIVE ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	10	I
95	96	WE ARE ONE MANDRILL/Arista AB 4144	3	G
96	82	LIVE CROSBY/NASH/ABC AA 1042	4	G
97	76	NEVER LETTING GO PHOEBE SNOW/Columbia JC 34875	7	F
98	86	THE DEVIL IN ME THELMA HOUSTON/Tamla T7 358R1 (Motown)	4	G
99	81	I'M IN YOU PETER FRAMPTON/A&M SP 4704	25	G
100	68	LUNA SEA FIREFALL/Atlantic SD 19101	18	G



Dan Hill is Dynamite!

DAN HILL LONGER FUSE



His Canadian Platinum Album is
"LONGER FUSE" T 547

His New Single
"Sometimes When We Touch"
*is exploding up the charts, a Direct Hit. ** TC 2355

* Record World	* 62
Cashbox	* 60
Billboard	* 64



© 1977 20th Century-Fox Records

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Do You Love Somebody" — Luther Ingram (KoKo). This particular tune will insure the growth of this label. Both the production and arrangement enhance the lyric content.

DEDE'S DITTIES TO WATCH: "Wrap Your Arms Around Me" — KC and the Sunshine Band (TK); "I Can't Stop Loving Her" — Anacostia (MCA); "Johnny Porter" — Garnet Mimms (Arista).

It is that time of the year when many transitions are being made within record companies. New promotion persons are being hired for new slots. One change is Earlean Fisher, who was affiliated with Motown and ABC, and who has been hired to handle regional r&b at Mercury Records.

Radio Station WXVI-AM (Montgomery) has a new line up which is as follows: 12-6 a.m. — Sammy Stephens; 6-10 — Kenny Mack; 10-noon — Herman Kelly (gospel); 12-4 — Soul Leader; 4-8 — Lee Cross; 6-midnight — Roscoe Miller. Weekends consist of Tony Black; Jack the Playboy; Leroy Wheeler; Jerry Jackson and Bill Black, operations manager. December 1 this station will celebrate their second anniversary.

Ms. Grace Spann will be going to ABC as a regional promotion person. Ms. Spann has had an excellent history in promotion.

A new record company on the horizon in New York is Mahony Records. Ms. Brenda Lomax will be heading up national promotion for that company. John Brown, who left New York for a position with ABC, is rumored to be leaving there for a couple of hot prospects.



Shown here is pretty Carole Carper who has been appointed Community Relations Director for KKIT Radio, Los Angeles. She had been the news director for WESL in East St. Louis and KADI. She knows her business with reference to news and community relations.

The Apollo theatre will reopen Christmas week with a star-studded show. The Manhattans, Harold Melvin & The Bluenotes, and Millie Jackson will be on hand to reopen the theatre that is a landmark in Harlem. The population of New York has missed the nite spot for a long time.

Chic Chat



The principals of Atlantic recording group Chic met with the company's chief executives in New York recently in order to finalize marketing and promotion strategies behind the rush-release of "Chic," the debut album. "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)," Chic's pop-r&b-disco crossover single released earlier this autumn, was also Atlantic's first commercially-issued 12-inch DiscoDisc, and is included on the album at its full 8:30 length. Current plans call for Chic to embark on a full-scale U.S. tour in the near future, featuring many of the same musicians and singers heard on the recording. Shown in Atlantic's conference room are, from left: (standing) Tom Cossie of MK Productions; Atlantic Records senior vice president/general manager Dave Glew and president Jerry Greenberg; MK Productions attorney Dennis Katz; vice president/director of special markets Hillery Johnson; and (seated) Chic's producers/arrangers/composers Bernard Edwards and Nile Rodgers, who play bass and guitar, respectively, in the group.

New York, N.Y. (Continued from page 18)

... Cy Coleman will appear as a guest artist with the Baltimore Symphony Orchestra on December 17, in a concert of his own music. Coleman will also be appearing with symphony orchestras in Sacramento, Buffalo, San Antonio, Fort Worth and Edmonton, Canada. . . . Epic has live albums by Crawler, Cheap Trick and Meat Loaf set for industry-only (primarily d.j.'s) release in the next two months. The Crawler and Meat Loaf albums were due on December 4. No date has been set for the release of the Cheap Trick album.

Greeting Freda



Capitol recording artist Freda Payne recently played a six-night stand at Studio One's Backlot, a club in Beverly Hills. Pictured backstage after the closing night's show are, from left: Greg Abbott, Ms. Payne's husband; Ms. Payne; Larkin Arnold, Capitol's vice president and general manager, soul division; and Don Zimmermann, Capitol's newly-appointed president.

R&B PICKS OF THE WEEK

SINGLE



SYL JOHNSON, "Fonk You" (Jec Publishing, BMI). The rhythm warrants strong airplay at r&b stations. In this single he reaches great heights; each and every lyric makes its own story, and he handles them well. Listen to sweetness put in the grooves by Syl Johnson, Memphis style. Hi H-77507 (Cream).

SLEEPER



SWEET CREAM, "I DON'T KNOW WHAT I'D DO" (Bach-To-Rock / Wig Out Music, BMI). Get the cream from the top! An explosive introduction gives added interest to the content by way of the lyric expressiveness. A fantastic track with good singers—a great match. Watch out for this new group! Bareback BBR 538.

AL GREEN, "THE BELLE ALBUM." Something new! The Al Green style should make for a new gathering of fans for this artist. His handling of each and every cut is superb. Highlighting this lp are cuts that should appeal to everyone—young and old alike. Hi LP 6004 (Cream).



Hear The Beautiful Sounds of **THE COMPLAMENTS** "Falling in Love"

DK4565



WCKO Fort Lauderdale, Fla.
 WTBS Boston, Mass.
 WNJR Newark, N.J. #12
 WCHB Detroit, Mich. #20
 WJLB Detroit, Mich.
 WABQ Cleveland, Ohio
 WRAP Norfolk, Va.
 WBOK New Orleans, La.
 WBUL Birmingham, Ala. (Pick!)
 WENN Birmingham, Ala.

WORL Orlando, Fla.
 KGBC Galveston, Tx.
 WJIZ Albany, Ga.
 WSCK Savannah, Ga.
 WLLE Raleigh, N.C.
 WEDR Miami, Fla.
 WANM Flint, Mich.
 WEBB Baltimore, Md.
 WDAS Philadelphia, Pa.
 WIGO Atlanta, Ga.

BRUNSWICK

DAKAR

Doobies, Pablo Cruise Do The Summit Proud

■ HOUSTON—The Summit here is without question one of the finest buildings in the country. Had the quality of the music provided by the Doobie Brothers (WB) and Pablo Cruise (A&M) during their Oct. 28 appearance there not been as high as it was, the concert would nonetheless have been well worth attending, simply in view of the venue's marvelous facilities.

A beautiful structure in the first place, The Summit (which is also used for Houston's basketball and hockey franchises, as well as for various special events) is equipped with a complete color video system that projects images of the musicians—in individual close-ups or at a distance, with the use of superimpositions, still shots, replays and other techniques — on two large screens throughout the performances. The camera work is very superior, especially considering that the technicians are presumably working with the artists for the first time. During intermissions, the audience itself is the subject of the cameras' wanderings, with the result that the usually interminable lapses between sets are both entertaining and, it seems, over in a flash. The conditions are obviously attractive to the artists, too, as the Doobies' guitarist Pat Simmons acknowledged when he called The Summit "the nicest auditorium we've seen."

The Doobie Brothers' show certainly gives the audience what it pays for. All of the hits from their stellar career are included in their seamless set, from the early "Listen To The Music," "Long Train Runnin'" and "China Grove" (following the "retirement" of guitarist Tom Johnston, these songs are now sung, and effectively so, by Simmons and keyboardist Michael McDonald) through "Black Water," "Take Me In Your Arms" and the recent "Little Darlin' (I Love You);" they also worked on a few of their popular album cuts, like "Jesus Is Just Alright," Sonny Boy Williamson's "Don't Start Me To Talkin'" and McDonald's "It Keeps You Running."

Still the band refuses to follow the line of least resistance by simply playing the hits. Worked in among the old songs and the various theatrical effects

—explosions of fireworks, drummer John Hartman's flaming mallets, etc.—are a number of selections from their latest Warner Bros. release, "Livin' On The Fault Line." Songs like "Chinatown," "Echoes of Love," "You're Made That Way" and the title track are indicative of the Doobies' current direction towards more restrained, less hard-rocking material with tangible traces of jazz and r&b. And while the Houston audience clearly preferred the more familiar, high-powered rockers, the group is to be commended for its conscious avoidance of the stagnation that usually results from playing the same set tour after tour. Their live show strikes a natural balance between the old and the new.

Opener Pablo Cruise's 50-minute set was tight and tasteful. Playing under conditions which weren't the most favorable —Houston is not one of their stronger markets, and show-

opener is an unenviable role for anyone—the quartet won over its audience with material drawn from its three A&M albums. Each member is an accomplished musician, especially guitarist Dave Jenkins and pianist Cory Lerios. Bassist Bruce Day, the newest addition, acquits himself admirably playing and singing songs that were recorded without him; his lead vocal on the title track from the "A Place In The Sun" album was confident and strong. The band's commercial numbers such as the "Whatcha Gonna Do" hit were effectively countered by "Ocean Breeze," a piece introduced by Lerios' fine, fluid tended instrumental section with piano and followed by an extended instrumental section with touches of jazz, soul and even classical (Lerios, aware of the risks involved in an opening act's playing so long a song, thanked the crowd "for sitting through that one").

Sam Graham

Coop Coup



The Ramones recently completed an in-store appearance at the Harvard Coop in Cambridge in conjunction with their latest Sire album, "Rocket To Russia," and their "Rockaway Beach" single. Greeting customers behind the counter were (from left) Joey, Tommy, Dee Dee and Johnny, Ramones all.

Glickman/Marks Taps Volturo

■ CLEVELAND—Vincent Volturo has joined Glickman/Marks Management Corporation as general manager. In announcing the appointment, Carl D. Glickman, chairman of the board, said Volturo will be responsible for the daily operation of the company.

Volturo has been active in the accounting and financial management field for 17 years, specializing in the music industry. Most recently, he was controller at De-Lite Records.

Springboard Intl. Taps Vinnie Pisano

■ RAHWAY, N.J. — Springboard International Records, Inc. president Dan Pugliese has named Vinnie Pisano director of the company's newly formed import/export division.

Duties

Ms. Pisano, who will report directly to Pugliese, is responsible for the company's international operation, with the exception of licensing, and has announced that particular emphasis will be placed on seeking foreign product to import for distribution in the U.S. market.

Background

Ms. Pisano comes to Springboard from Pickwick International, Inc. where she was export manager, working directly with Cy Leslie and Ira Moss.

Pang Joins Island

■ NEW YORK — May Pang, former personal assistant to John and Yoko Lennon, has joined the staff of Island Records as assistant to the president, Charles Nuccio.



May Pang

Ms. Pang started in the music business with Abkco Industries, Inc. in 1969 working in the areas of music publishing and copyrights.

She started with the Lennons in 1971 and was involved with all aspects of operations of the Apple group of companies including public relations, publishing and record and film production.

C.E. Hooper Inc. Taps Mel Phillips

■ NEW YORK — Mel Phillips has been appointed general manager of C. E. Hooper, Inc., a division of Starch INRA Hooper, Inc. Phillips comes to Hooper from WNBC, New York, where he was program manager.

In his new position, Phillips will direct Hooper radio sales nationally from New York. Prior to WNBC, he was program director of WRKO, Boston for six years. He was also program director at KQV Pittsburgh and was instrumental in changing WOR-FM's oldie format to contemporary when the New York outlet changed call letters to WXLO (currently 99X).

Phillips also spent two years in the record business including the position of associate director of national promotion for CBS Records.

CBS Promotes Bisset

■ NEW YORK—Floyd L. Kershaw, vice president, inventory management, CBS Records, has announced the promotion of Douglas Bisset to the newly created position of director, inventory and production planning.

The establishment of Bisset's position contributes to the realization of improvements in the quality and contributions of the inventory management department in the areas of inventory investment, product forecasting and production planning. He will report to Kershaw.

Bisset joined the CBS operations department in October, 1973.

RADIO STATION POSITION AVAILABLE

WBT Radio, Charlotte, NC, is looking for a creative, talented, mature person to do production with some air work. Send air check and complete resume to: Andy Bickel, WBT Radio, 1 Julian Price Place, Charlotte, NC 28208.

An Equal Opportunity Employer

Holiday Season Tests TV Advertising

(Continued from page 3)

also makes the advertisers' competition for consumer attention more problematic than at any other time. "You're getting half of your value out of television campaigns right now. The rates are twice as high now as they are at other times in the year, so that the effectiveness of your media dollars shrinks," he added, "and the competition for consumer interest is the keenest of any time in the business year."

Thus, Reitman explains A&M's current video spots as mandated by sales growth for selected titles, rather than any general seasonal marketing push. Buys are focusing on around 50 markets, dominated by secondaries, and are made by an independent media buyer; Reitman notes that inhouse buying is clearly a dangerous risk for labels, since television is "a totally different ball of wax, and much more intricate a science than people in our business sometimes like to believe."

Indicative of the industry's more aggressive overall stance regarding video exposure is RCA's current television activity. According to a label spokesman, this quarter witnesses a higher saturation of video buys than last year; in contrast to the majority of labels who place spots on a local market basis, RCA is making national buys on all three networks, with time bought through the label's agency. All are single-product ads featuring key artists whose current market strength supports the high cost of using the medium.

At ABC Records, Herb Wood, director of advertising and a comparative veteran of television advertising, having helped launch Motown's earliest video campaigns during his tenure there, agreed that his company's current television buys aren't necessarily seasonally influenced. "The season is obviously playing a part in it," Wood said, "in that we want to get our spots out while we know consumers are in the stores."

But Wood, like other sources, sees the primary motives behind current spots for Steely Dan, McCoo & Davis, The Floaters and Jimmy Buffett as non-seasonal marketing factors. All are single title spots, newly-produced for current releases by the designated acts, with different markets bought for each. "For example, we're buying into 24 markets for Jimmy Buffett, and perhaps a total of 35 different markets altogether. We're basing those buys solely on where market strength is the greatest for that act," he noted. "We're not trying to break into

new markets at this time."

Like most labels, ABC is handling its video buys through an independent media buyer, which Wood agrees is virtually mandatory for record companies at this point. "We have a service doing it, and they handle clients like Chevrolet and Coca-Cola," he explained. "So it's not difficult getting the spots out or locking up the right kind of buys for the particular records we're advertising."

At Warner Bros., director of advertising Shelley Cooper reported that the label is planning two television campaigns, the first, for Whitfield label act Rose Royce, currently underway, while the second is set to kick-off the day after Christmas in behalf of Shaun Cassidy. In contrast to Warners' successful multi-product, seasonally-themed video campaign conducted last year at this time, Cooper describes the two current single-title programs as act-oriented. "Last year, the campaign was tied into the season," she noted, "but this year, our campaigns are more or less coincidental with the season, although with Cassidy, we are assuming a lot of kids will have holiday gift money to spend."

The two campaigns are using "totally different buys in terms of markets," she noted, with the first aimed at 14 markets

over a two-week period, while the second will be a 16-market, one-week campaign that will employ heavier saturation. Both are based on ARB demographic profiles, with the Rose Royce buys keying in on black markets across the board, with crossover exposure added, while the Cassidy campaign will be teen-oriented, based on past market performance.

At Elektra/Asylum, Stan Marshall, vice president, sales, was among those respondents prefacing his label's current TV profile with some wariness regarding more seasonal buys. "I can shal said of fourth-quarter video. "I'd say it's not necessarily the see plusses and minuses," Mar-optimum time to run a single artist spot, one emphasizing the artist's image. But merchandising spots that feature multiple titles are practical for a variety of reasons."

While admitting that seasonal volume is a consideration for E/A's campaigns, Marshall remained cautionary about overly stressing holiday buys. His own campaigns, for Judy Collins and Bruce Roberts, are separate single-title buys based more on current marketing strategy independent of the season.

At United Artists, ELO will receive national spot exposure throughout this month, according to Iris Zurawin, director of

advertising. Like an increasing number of record/tape spots, the ELO spot reflects the industry's more recent willingness to underwrite the steep production costs that more elaborate spots can hike critically.

"We've used television throughout the year," she commented, "but we feel that this animated spot is extremely high in quality and equally effective in appeal." Thus, she views the production hike as necessary, particularly for a national market buy such as the one being set.

"Television time is being bought on Kiss, as well as for Meco, assuming the Meco spot is completed on time," said Larry Harris, Casablanca's executive vice president. Both spots are act-oriented, the Meco spot featuring two different lps while the Kiss ad features one title. Production costs are being kept "roughly the same" as last year. "We don't feel it's a necessity to do television advertising right now," Harris said, "but Meco's had a number one hit and we need to have people identify with that as well as the new one. And Kiss is a super-visual act, making it a natural for the medium."

Television spots for Phonogram/Mercury will be concentrated in secondary markets, according to Harry Losk, national sales manager. "Major markets are very effective for television exposure for certain acts," observed Losk, "but we've found that there are some secondary stations in the South, West and Midwest that can give us tremendous amounts of exposure, particularly with our country acts."

Motown will use "a few" different television ads during the holiday season, each featuring multiple titles keyed to the demographics of the television audience viewing the productions. An independent buyer makes the time purchases for Motown, and the production of the commercials is done by an indie as well. According to Mike Lushka, vice president of sales, the production costs for the new spots are relatively the same as last year.

While marketing executives at CBS Records could not be reached for comment, Columbia records is already on the air with a multiple-title spot in some major markets. Like most labels, Columbia has not utilized a seasonal hook for that campaign.

Capitol Records is also making time buys for the Beatles "Love Songs" package, and is already on the air with buys for the current Steve Miller lp.

Meeting Mandrill



Mandrill recently brought their music to the Bottom Line for a special one night appearance. Among the backstage visitors after the show were their Arista label-mate Eddie Kendricks and Jeff Lane, who produced Mandrill's new "We Are One" lp and is currently producing Kendricks' first for Arista. Gathered together in celebration are (standing, left to right): Carlos Wilson, Mandrill; Coffee Cave, Mandrill; Eddie Kendricks; Elliot Goldman, executive vice president and general manager, Arista; Wolf Wilson, Mandrill; Ric Wilson, Mandrill; Leon Burnett, road manager; Vernon Gibbs, r&b a&r director, Arista; Artie Patsiner, director, product management, Arista; (seated, left to right): Jaquain Jessup, Mandrill; Neftali Santiago, Mandrill; Doug Cameron, Mandrill; Jeff Lane.

20th Releases Four

■ LOS ANGELES—Jack Hakim, VP, international, 20th Century Fox Records, has announced the following multi-album release for early 1978, for Fox's foreign licensees; "Barry White Sings for Someone You Love;" Dan Hill's "Longer Fuse;" "Star Wars;" and "The Story Of Star Wars."

ABC Names McElwee

■ LOS ANGELES—Gary Davis, vice president sales/promotion, ABC Records, has announced the appointment of B.J. McElwee to the position of director, national sales, ABC.

McElwee was formerly an assistant to the president of ABC Record Distributors, Inc.

Conozca a su Disc Jockey

By VILO ARIAS SILVA

■ MEXICO—"Soy un enamorado de la música, de mi trabajo y siento que cada día me entrego más; con todas las fuerzas y la voluntad posible. Estoy y vivo en una constante búsqueda de temas e ideas nuevas para entregarle a mi público oyente." Esta fué la primera declaración del inquieto y caballero **Elias Cervantes Gonzalez**, nuevo Director de Programación de Radio Variedades, la emisora del género moderno en español que acapara el primer lugar del rating en México.

El nombramiento de **Elias Cervantes**, ha venido a cristalizar una carrera profesional que se inició en 1959 en la estación XETJ de Torreón en donde se desempeñaba como operador-discotecario. Su dedicación y profesionalismo que fueron sus primeras armas, le dieron la oportunidad para que lo invitáran a trabajar en la Capital de la República; y fué así que en 1965 debutó en el Distrito Federal como auxiliar de la Dirección Artística de Radio Exitos. Posteriormente, su inquietud lo llevó en 1968 a integrarse al equipo de profesionales que fueron seleccionados al lanzarse al aire el canal 13 de televisión teniendo la responsabilidad de ser el musicalizador de las telenovelas, noticieros y las producciones comerciales. Pero, con la franqueza que lo caracteriza manifiesta que no se sintió satisfecho. Sentía que su vida profesional estaba definitivamente en la radio. Con este convencimiento, **Elias** solicitó en 1969 su reingreso a la Organización Radio Centro y le dieron una nueva oportunidad, ingresando como auxiliar de Radio Variedades, cargo que desempeñó hasta el 8 de Julio de 1977, fecha en que los directivos de la Organización Radio Centro le confiaron la responsabilidad de la Dirección Artística de Radio Variedades.

Las etapas que han transcurrido en la vida profesional de **Elias Cervantes**, le han dado la madurez que necesitaba para tomar la titularidad de la emisora de mayor rating; y con esa experiencia de los años vivados en la industria musical radial, dá sus puntos de vista sobre el cargo que desempeña:

RW: Al tener la responsabilidad de dirigir musicalmente la emisora de mayor rating del género moderno en español... ¿Cuál es el plan que has trazado para mantener ese rating ó elevarlo?

Elias: Mira, sin cambiarle la



Elias Cervantes

política al sistema ni a su estilo, yo considero que el camino a seguir para mantener la supremacía en audiencia con relación a las demás emisoras de la competencia, es definitivamente actuar con agresividad musical. Con esto quiero decirte, que Radio Variedades debe ser siempre, la emisora que lance al aire antes que ninguna otra el producto nuevo y lo convierta en éxito; dándole oportunidad a los autores e intérpretes nuevos.

RW: ¿Tú consideras que un programador radial debe estar probando constantemente la mayor cantidad posible de temas nuevos?

Elias: Indiscutiblemente que sí. Hay que darle oportunidad a todas las producciones nuevas, pero tenemos en contra las limitaciones del tiempo y las cifras tan elevadas de novedades que llegan diariamente.

RW: Al probar elevadas cifras de temas nuevos... ¿No consideras que se arriesga el rating de la emisora?

Elias: Efectivamente, cuando uno prueba temas nuevos se arriesga el rating, ya que el público enciende sus radios con la esperanza de escuchar las melodías que ya gustan y son éxitos completos, y si escucha un tema nuevo se desconcierta y cambia de estación; con mayor razón si estos temas nuevos son numerosos. Pero, a pesar de este riesgo, yo considero que hay que darle la mayor oportunidad posible a las producciones nuevas. Un Director Artístico musical no debe trabajar con temor, esperando que otras estaciones radiales programen un tema nuevo y cuando el número va pintando para hit recién programarlo.

Y para finalizar, **Elias Cervantes** manifiesta que todos los productores de Hispanoamérica la pueden hacer llegar sus novedades discográficas a la siguiente dirección: Artículo 123 No. 90 México 1 D.F.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Todavía no se ve nada claramente cierto en el cambio de **Julio Iglesias** de sello discográfico. Unos dicen una cosa, otros dicen otra, unos inventan y otros aseguran, pero en el fondo, nada queda definido. Lo que sí está definido, sin lugar a dudas, es el deterioro en la promoción de **Julio Iglesias** en todos los mercados. Lo que otrora fué brillante, planeado y energico, se ha convertido en ligero, desorganizado y falta de peso, lo cual asegura una inminente disminución en la popularidad del cantante español. Por supuesto, detrás de todo el fenómeno Iglesias, siempre hubo un hombre con gran capacidad promocional y amigo de todos los que pueden motivarse a favor de un intérprete determinado: **Enrique M. Garea**.

Blanca Villa, intérprete española de gran fuerza interpretativa, está irrumpiendo en los mercados internacionales con energía impresionante, a través de su interpretación de "Por eso y por muchas cosas más" de **Manuel Alejandro** y **Ana Magdalena**, con arreglos de **Manuel Alejandro** y **Manuel Gas**, en producción de **Manuel Alejandro**. El larga duración soldado por Beverly de España al mercado internacional tiene otros temas de gran fuerza tales como "Añoche yo Soñé," (Paco Cepero) "Con ese beso" (Bazan García Tejero) y "Alguien" (Pio Navarro). En este larga duración, con arreglos de **Manuel Alejandro**, **Eddy Guerin**, **Manuel Gas** y **J. J. Almela**, se han incluido muy comerciales y fuertes temas, que aseguran que aun cuando a **Blanca Villa** se le cubran algunos de los temas, en línea general, existe la gran posibilidad de que la española se sitúe fuertemente. Es cuestión de tiempo.

La débil programación de grabaciones CBS-Columbia (latinas) por Caytronics y "los movimientos no detectables por el oído humano," pero sí por el periodístico, en las oficinas de CBS de Coral Gables, me hacen pensar que "algo se está cocinando" con muy diferentes ingredientes. Parece que Philips Polydor efectuará cambios drásticos en la distribución de sus productos en Estados Unidos y Puerto Rico... Va tomando fuerza la distribución y promoción de sellos latinoamericanos dentro del mercado español. Melody va recibiendo promoción a través de su artista **Angelica María**, en distribución CBS y los sellos Discomoda de Venezuela, Onix de Ecuador, Flamboyán de Puerto Rico, Leon de Venezuela y otros, comienzan a recibir atención en ese mercado... Mientras España sigue inundando al mundo latino con baladas, que casi todas suenan a lo mismo, vemos como la grabación **Santa Esmeralda**, presentando a **Leroy Gómez**, en ritmo disco, y con una guitarra acústica totalmente española, tanto en sonido como en interpretación, que llena todo el corte de un aire clásicamente español y producida en Italia por Fauves Puma Production, va tomando gran fuerza dentro del mercado norteamericano y el internacional. Se he convertido "Don't Let Me Be Misunderstood" por **Santa Esmeralda**, lanzado por Casablanca al mercado norteamericano, en un preferido en las "discoteques," comenzando a acumular grandes e importantes cifras de ventas a su favor. Es simplemente una cuestión de creatividad oportuna.

Hizo una excelente presentación del nuevo long playing de **Juan Bau**, titulado "Juan Bau 5," la firma Zafiro en Valencia. En las mesas del local habian situados microfónos y se entabló

(Continued on page 101)



Juan Bau



José Velez



Nohemi

LATIN AMERICAN HIT PARADE

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. DOS TARDES DE MI VIDA
RIGO TOVAR/Melody
2. REGRESA YA
LOS BABYS/Peerless
3. PILARES DE CRISTAL
BROWN EXPRESS/Fama
4. ERES TODA UNA MUJER
RAUL VALE/Melody
5. TODO POR AMOR
MARIO QUINTERO/Orfeon
6. SI TU NO ESTAS
TRINI LOPEZ/Gala
7. LA VENUS DE ORO
ROSA FELIX "LA SULTANA"/Orfeon
8. SABOR DE ENGAÑO
LOS SOLITARIOS/Peerless
9. LUZ DE LUNA
ALBERTO VAZQUEZ/Gas
10. EN ESTE MOMENTO Y A
ESTAS HORAS
MARIO ECHEVERRIA/Latin

Pomona, Cal.

By KKR (BARDO SANCHEZ)

1. REGRESA YA
LOS BABYS/Peerless
2. UNA LAGRIMA DIJO ADIOS
ANGELICA MARIA/Melody
3. DESNUDATE
MIGUEL GALLARDO/Latin Intl.
4. PACTO DE AMOR
LUPITA D'ALESSIO/Orfeon
5. RESPETA MI DOLOR
COSTA CHICA/Fama
6. CON EL VIENTO A TU FAVOR
CAMILO SESTO—Pronto
7. NO ME TENGAS LASTIMA
CHAYITO VALDES/Cronos
8. DOS CARAS
VALIENTE DEL CAMPO/Romar
9. PERO ESA VEZ, LLORE
LEO DAN/Caytronics
10. LAS VIEJAS CANCIONES
RITMO 7/Fama

Tacoma

By KTOY (MARIO BRIONES)

1. LA NUEVA LEY
ROSENDA BERNAL/Latin Intl.
2. LLANTO, DOLOR Y TRISTEZA
LOS FELINOS/Musart
3. EL POETA APRENDIZ
WILKINS/Velvet
4. GUATEQUE DE CHOMBO
GRACIELA Y MARIO/Coco
5. DOS TARDES DE MI VIDA
RIGO TOVAR/Mericana
6. SE SUFRE PERO SE APRENDE
GERARDO REYES/Caytronics
7. LA CANCION DEL TE QUIERO
CARLOS TORRES VILA/Microfon
8. FUE UN PLACER CONOCERTE
MARIELLA/Safari
9. POR CULPA DEL REFERENDUM
JOVENES DEL HIERRO/Jaguar
10. DE QUERERTE ASI
LOS HERMANOS ARRIAGADA/Audiorama

Deming, N.M.

By KOTS (RAUL A. DELGADO)

1. HOMBRE
NAPOLEON/Raff
2. SIEMPRE EN MI MENTE
JUAN GABRIEL/RCA
3. EL TESTAMENTO
RIGO TOVAR/Nova Vox
4. GAVILAN O PALOMA
JOSE JOSE/Ariola
5. VIVAN LOS MOJADOS
LOS TIGRES DEL NORTE/Fama
6. MI VENGANZA
GRUPO SOL/Peerless
7. PARA QUE
JUAREZ 4/Fono Rex
8. CUANDO TE PERDI
KING CLAVE/Orfeon, Melody
9. AMOR A PRIMERA VISTA
LOS FELINOS/Musart
10. PAJARILLO
NAPOLEON/Raff

El Salvador

By MARIO MELENDEZ

1. HOTEL CALIFORNIA
EAGLES/Dicesa
2. NO LLORES POR MI ARGENTINA
JULIE COVINGTON/Leo
3. HELLO STRANGER
YVONNE ELLIMAN/Dideca
4. SUPERMAN
CELI BEE & THE BUZZY BUNCH/Dicesa
5. EL VECINO DE ALICIA
SMOKIE/Dideca
6. GAVILAN O PALOMA
JOSE JOSE/Dicesa
7. MONEY, MONEY, MONEY
ABBA/Dicesa
8. ABIGEL DISFRAZADO
ALAN O'DAY/Dicesa
9. CARTAS MARCADAS
VARIOS INTERPRETES

Los Angeles

By KWKW (PEPE ROLON)

1. ECHAME A MI LA CULPA
LAS PALMAS 77/Al Records
2. LA SEGUNDA
HECTOR MENESES/Melody
3. MI CAFETAL
GEORGIE DANN/Caytronics
4. LUZ DE LUNA
ALBERTO VAZQUEZ/Gas
5. HAY UN MOMENTO
CHELO/Musart
6. VENENO
MONA MAYO/Fogata
7. SI TE VAS, TE VAS
HUGO BLANCO Y CONJ./WS Latino
8. PREGONES
SONORA VERACRUZ/Gas
9. COPA VACIA
EL JEFE Y SU GRUPO/Cronos
10. EL MANICERO
OSCAR D'LEON/Top Hits

Mexico

By VILO ARIAS SILVA

1. PAJARILLO
NAPOLEON/Cisne RAFF
2. DOS TARDES DE MI VIDA
RIGO TOVAR/Melody
3. GAVILAN O PALOMA
JOSE JOSE/Ariola
4. TARDE
ROCIO DURCAL/Ariola
5. ERES TODA UN MUJER
RAUL VALE/Melody
6. QUE HAY EN TU MIRADA
JUAN ERASMO/Polydor
7. LA DERROTA DE DAMASCO
MARIACHI MEXICO/Peerless
8. MENTIRA
HECTOR LAVOE/Fania
9. SERENATA SIN LUNA
LOS ANGELES NEGROS/EMI Capitol
10. DINERO, DINERO
LOS LUNATICOS DE JUAN/Disco Disco

Spain

By JOSE CLIMENT

1. CISNE CUELLO NEGRO
BASILIO/Zafiro
2. MI BUEN AMOR
CAMILO SESTO/Ariola
3. CREDO
ELSA BAEZA/CBS
4. DESNUDATE
MIGUEL GALLARDO/EMI
5. LINDA
MIGUEL BOSE/CBS
6. UN PASO MAS
JUAN BAU/Novola
7. LA ULTIMA VEZ
TONY FRONTIERA/EMI
8. TENER UN HIJO TUYO
BETTY MISIEGO/Colombia
9. HIJOS DEL AGOBIO
TRIANA/Movieplay
10. TE QUIERO CON LOCURA
MARI TRINI/Hispavox

Nuestro Rincon (Continued from page 100)

una rueda de prensa muy efectiva. Entre copa y copa, pregunta y pregunta, Juan Bau obsequió a todos los asistentes con varias de las canciones que componen esta nueva grabación... Bella la grabación que Microfón acaba de lanzar al mercado por la singular *Fetiché*. Los temas "Hilos de Lluvia" y "Con Locura" crecen enormemente en la interpretación de la cantante peruana... Exitosa la actuación de José Vélez en el programa de televisión MOT de Hamburgo, donde actuó con Adamo, Duo Baccara, dos españolas que triunfan por Europa y comienzan a hacerse notar en el mercado norteamericano, Pepe Lienhard Band y otros. José Vélez interpretó "Romántica," en alemán... Viajará Nohemi de Venezuela en el próximo mes de Febrero a Perú, para recibir el trofeo "Tumy de Oro" y asistir como invitada al Festival de Ancón... Lanzará este mes Microfón de América un sencillo de Los Pasteles Verdes con "Mi Amor Imposible" y "Quizás, Quizás, Quizás"... Y ahora... ¡Hasta la próxima!

A lot of rumors have been flying around regarding the fact that Julio Iglesias will switch to a new label. But the real truth is that up to this minute, nobody has officially clarified what his next move will be. What is certainly sure is that his promotion has been declining dangerously lately, which in a way will affect his popularity. Of course, Julio always had a great promoter behind him, backed by a lot of top people in the industry, who know very well how to move all forces in favor of an artist. That man is Enrique M. Garea.

One of the latest Spanish female singers that is gaining popularity all over the Latin markets is Blanca Villa, with her interpretation of "Por eso y por muchas cosas más," by Manuel Alejandro and Ana Magdalena, with orchestral arrangements by Manuel Alejandro and Manuel Gas, and produced by Manuel Alejandro. This lp, released and distributed to all international markets by Beverly of Spain, has songs such as "Anoche yo soñé" (Paco Cepero), "Con un beso" (Bazán García Tejero) and "Alguien" (Pío Navarro). Also in this package there are some very commercial songs with arrangements by Manuel Alejandro, Eddy Guerin, Manuel Gas and J. J. Almela. Many of the tunes she performs in this album will probably be covered by other artists, but there is a great chance that Blanca Villa will get to the top with some of these themes. It's only a matter of time.

Since Caytronics' new releases of CBS Latin production in the States have been somewhat weak, plus a series of studies and researches

(Continued on page 102)

Record World en Los Angeles

By EUNICE VALLE

■ Con una mentalidad de triunfo en todo su elenco y un lema del General De Gaulle la Compañía de Discos Orfeon experimenta un nuevo cambio en la administración: El señor Oswaldo Venzor renunció a su cargo como Vice-Presidente y ahora el puesto lo ocupa el "Over Sea Manager" de la Compañía, señor Angel Rota. Nos entrevistamos con el señor Rota quien nos dijo: "En Orfeon necesitamos hacer "hits" y los vamos a hacer todos juntos," agregando: "Debemos proporcionarnos aquí en Los Angeles nuestros propios productos que den resultado, ya sean de México, locales, de Centro o Sur América o hasta de Sur Africa, si es necesario, pero nuestra mentalidad es de triunfo, trabajando juntos por una causa." Ejemplo de sus declaraciones son un Conjunto Nicaragüense llamado Los Bisturices Armonicos, quienes se están dando a conocer con "Son Tus Perjuicios Mujer," tema que está como número uno en España y es de matices folklóricos. Como valores locales están dándole una fuerte promoción a Rosa Félix "La Sultana" y a Joe Flores "El Avileno." De México han contratado a un baladista muy bueno llamado Baldo Correo y la última contratación de la Compañía se llama Lester, un canino de solamente un año que interpreta "El Bimbo"

y "Gingle-Bells"... El conjunto Los Humildes (Fama) integrados por 4 jóvenes Michoacanos, han logrado colocarse como uno de los mejores vendedores en California con su éxito "Besitos" de Memo Lugo, tema que ha sido incluido en el más reciente LP. Los Humildes fueron premiados por la emisora KOXR de Oxnard, como el grupo más taquillero del Año. ¡Felicidades!... El conjunto Los Solitarios (Peerless), ganadores recientemente del trofeo "Estrella Paladin De Hollywood" en Los Angeles, se encuentra de viaje artístico y promocional por México... El "Shrine Auditorium" reporto haber tenido menos de 3 mil personas en la Caravana Artística que presentó a estrellas de gran popularidad como son Juan Gabriel, Lucha Villa, Felipe Arriaga, Leo Dan y otros. La poca asistencia del público a este evento contrasta con la reciente presentación del concierto de Julio Iglesias en el mismo local con un lleno de más de 6 mil personas. Qué es lo que está pasando con las promociones de estas Caravanas, que van declinando cada vez más?... Discos RAFF nos reporta que auguran grandes ventas para el próximo LP del cantautor Napoleon, quien se ha consagrado como Super-Estrella con su triunfo en el "Festival Oti" con

(Continued on page 102)

Nuestro Rincon (Continued from page 101)

conducted by the CBS Latin American operation on the Latin market of the States, which is based in Coral Gables, Florida, is forcing me to think that "something is cooking," even though I do not know what... It looks like Philips Polydor will make changes in its distribution in the States and Puerto Rico... Latin labels are starting to be distributed and promoted more intensively in Spain. Some artists like **Angélica María** (CBS) are starting to be noticeable in that market. Product from Latin American labels such as Discomoda and Leon from Venezuela. Onix from Ecuador and Flamboyán from Puerto Rico is starting to move... While Spain keeps flooding the Latin American markets with ballads, which in most cases sound alike, other countries are releasing material in which the classic sound of Spain is present and making smash hits out of them in the whole world, including the United States. That is the case of a Fauve Puma Production (produced in Italy) by **Santa Esmeralda**, starring **Leroy Gómez**, in which the classical Spanish guitar is present constantly. Rhythm goes disco, but the general sound of the record, "Don't Let Me Be Misunderstood," goes Spanish 100 percent. Casablanca is distributing this production in the States and sales are going pretty good. It is a matter of creativeness.

Zafiro made an excellent presentation of the latest album, "Juan Bau 5," in Valencia, Spain, for newspaper men. Between drinks and questions, Bau performed some of the songs from his new album... The latest album that Microfón has released with the extraordinary Peruvian talent **Fetiché** is beautiful. Her renditions of the tunes "Hilos de Lluvia" and "Con Locura" are really superb... The performance of **José Vélez** in a special program through MOT-TV of Hamburg, Germany, had great success. In the same program were presented **Adamo** and **Duo Baccara**, two Spanish girls that have great popularity in Europe and are starting to be known here in the U.S. **José Vélez** sang the song "Romántica" in German... **Nohemí**, from Venezuela, will travel to Perú next February, to receive the "Tumy de Oro" trophy, and to participate as a guest in the "Ancon Festival"... Microfón will start promoting this month a single by "Los Pasteles Verdes" containing "Mi amor imposible" and "Quizás, quizás, quizás"... And that's it for the time being!

En Los Angeles (Continued from page 101)

su bella melodía "Hombre," que es el título de ese LP. Las discotecas reportan también la buena venta de "Pajarillo" en sencillo y LPs, y el público Angelino podrá admirar en persona a **Napoleon**, quien se presentará en el Teatro Million Dollar del 18 al 27 de Noviembre... **Edmundo Pedroza**, gerente de Discos GAS nos reporta que ellos se encargarán de la distribución de una nueva etiqueta establecida hace poco en México llamada Discos Chapultepec y cuyo presidente es

Edgardo Obregon, muy conocido en el medio musical de México. Los primeros sencillos bajo ese sello serán interpretados por **Sonia Lopez** y **Enrique Guyman**. El "hit" de **Sonia** es "Vida Vida" de corte sabroso y tropical muy a su estilo. Enrique se luce con el tema de **Napoleon** "Pajarillo," el cual tiene un Super-arreglo con Mariachi... **Pedroza** también nos informa que están muy fuertes las ventas del más reciente éxito de **Alberto Vasquez**, "Luz De Luna," la que está ocupando los primeros lugares en las listas de éxito de las emisoras a lo largo de California, felicitaciones Alberto!!... Discos Anahuac reportan Super-ventas del último LP en Español del fallecido cantante norteamericano **Bing Crosby**... El simpático y versátil promotor de Discos Coco, Gala y Zafiro, **Willie Marin**, nos comunicó que el popular y gustoso grupo español **Mocedades** se presentará el próximo 26 de Noviembre en Concierto en el "Shrine Auditorium" junto con el "Ruiseñor de Linares," el triunfador **Raphael**. Ya sabemos que todas las presentaciones de este gran baladista están siempre revestidas de éxito y no dudamos que ésta llegue a constituirlo. Detrás de este evento se encuentran los promotores **Federico Rodriguez** y **Roberto Rivera**.

Tennis, Anyone?



Fania Records president **Jerry Masucci** (left) and tennis star **Vitas Gerulaitis** are pictured at Giorgio's disco discussing plans for the Princess Tennis Ball to be held this week at Le Club and Studio 54. The Ball will kick off a fund drive for the Vitas Gerulaitis Foundation for the underprivileged children of New York. The foundation will provide tennis equipment and facilities. Among those joining Masucci on the committee, honorarily chaired by Billie Jean King, are Mick and Bianca Jagger, Chris Evert, Andy Warhol and the entire N.Y. Yankees team.



LATIN AMERICAN ALBUM PICKS



POR ESO Y POR MUCHAS COSAS MAS

BLANCA VILLA—Beverly L 30.016 B

Con altas ventas acumuladas en España, salta Blanca Villa al mercado internacional con su arrollador éxito "Por eso y por muchas cosas más" (M. Alejandro-Magdalena). También de gran impacto interpretativo "Añoche yo soñé" (P. Cepero), "Con ese beso" (B. García Tejero) y "Cuando estoy lejos de tí" (A. Jaen). Arreglos de E. Guerin, M. Gas, M. Alejandro y J. Almela.

■ With great sales in Spain with "Por eso y por muchas cosas más," Blanca Villa is starting to move in the international market. Also superb in this package are her performances of "Cuando estoy lejos de tí," "Con ese Beso," "Alguien" (P. Navarro) and "Hay que callar" (J. J. S. Almela).



THE BEST OF — LO MEJOR DE

JUSTO BETANCOURT—Fania SLP 00513

Repertorio integrado por temas muy vendidos y populares en la voz de Justo Betancourt. Se incluyen entre otros "Pa Bravo Yo" (I. Miranda), "Lágrimas y Tristezas" (A. Daly), "Sigo Bravo" (C. Alonso) y "De cara a tu vida" (Venzelini-Quirós).

■ Superb package of the "Best Of Justo Betancourt" in which are included some of his top selling tunes, such as "Lágrimas y Tristezas" (A. Daly), "Sigo Bravo," "Pedregal" (C. Alonso), "Corazón Herido" (D.R.) and "No me vayas a engañar" (D.R.).



TRULLANDO CON LA

CORPORACION LATINA—Coco CLP 144X

Paquete de temas navideños en la interpretación de la salsosa Corporación Latina que venderán muy bien en estas festividades. Producción de Pat Laino. "Trulla Navideña" (J. R. Cruz), "Despierta" (E. Farrait), "Fiesta Navideña" (J. Millán) y "Salsa Navideña" (V. Sancu-V. Muñiz).

■ Christmas package of very danceable salsa music by Corporación Latina. Will sell nicely in the holidays. "Estoy sin Mujer" (E. Farrait), "Nadie me Coje" (F. Silva), "Navidades sin Madre" (E. Farrait) and "Salsa Navideña."



TODO LO QUE TENGO ES MI CIUDAD

TITO FERNANDEZ—RCA XXLP1-023

Uno de los talentos más extraordinarios del momento en sus muy diferentes interpretaciones en las cuales mezcla el canto y la recitación con maestría. "Todo lo que tengo es mi ciudad" (T. Fernández), "Como cada día" (Fernández), "Después de tantos años" (J. Fernández) y "Viejos Actores" (T. Fernández).

■ Great talent from Chile that could make it real big all over. Different! Astonishingly good! "Todo lo que tengo es mi ciudad," "Como cada día," "Viejos Actores," "De la buena María" and "El Parque" (T. Fernández). Deserves the best of promotion!

Syntonic Research Names Two Distributors

■ NEW YORK—The record division of Syntonic Research, Inc., producer of the "Environments" series, has appointed two new distributors as of November 30. Kinnara Distributing, 4323 North Elston Avenue, Chicago, Illinois and Associated Distributors, Inc., 3803 North 36 Avenue, Phoenix, Arizona have been added.

Stubenrauch Joins Cream/Hi Records

■ LOS ANGELES — Bob Stubenrauch has been named midwest regional marketing representative of Cream/Hi Records, working both promotion and sales.

Stubenrauch started out ten years ago warehousing for R&R Records in Chicago. For the past eight years he has been with London Records.

Retail Sales Booming As Christmas Season Begins

(Continued from page 3)

November, coincide with the well-timed release of several major rock, MOR, black and greatest hits albums.

While the rock and greatest hits albums are predictable successes, the resurgence of black product, along with an across-the-board pickup in product by MOR artists, accounts for much of the flurry of sales action this early in the season.

To the retailers' delight, the notable and unprecedented weakness of black releases throughout most of 1977 ended abruptly this month, as is proven by this week's Album Chart, which lists a dozen bulletted black albums. Among these, "Commodores Live" (#6) and Earth, Wind & Fire (#14 in its second week) are showing the sort of strength normally displayed by major rock acts. Natalie Cole's new album, "Thankful,"

debuts this week at a bulletted 76 and could become her biggest album to date, considering its crossover potential.

On the pop-MOR side, Shaun Cassidy's two albums continue their bulletting ways, as do new albums by John Denver and Neil Diamond. Debby Boone's "You Light Up My Life" remains a top ten album, while Barry Manilow (with "Live") and Crystal Gayle have albums in the top 40.

Quality and quantity of new product aside, well-timed release schedules and a marked diversity in consumers' tastes are cited as positive factors affecting record sales. Bill Blankenship of For The Record in Baltimore, in noting that business has been up 20 percent over last November's, says the only thing he could ask for at this point is a new Stevie Wonder album. "We did not have a good Christmas last year," he

elaborates. "Everything came out in September and October, and by December everybody had those albums. It certainly isn't going to be hard to beat last year's Christmas."

Record Bar, according to head buyer Fred Traub, has tripled its sales on MOR product following Elvis Presley and Neil Diamond TV specials. Traub feels that sales of "secondary lines of product" reflect the changing buying habits of older consumers. "We're seeing something new as a result of Elvis's and Bing Crosby's deaths. People are coming in and buying their albums, and then shopping around and buying more MOR albums. That never used to happen. There's just been as significant change in the pattern of our MOR sales."

More Titles Selling

As well, retailers are selling a greater number of titles than at any time in recent history. Record Bar, for example, tracked 600 pieces of product on its best seller chart a year ago. This year, the chain is tracking 1200 titles. "We've doubled the number of pieces of product we're selling in the stores," says Traub. "There's more product in the middle levels now worth tracking. Tape sales continue to move up too every month. Those are now at 35 to 36 percent of our total sales, with cassettes accounting for 11 percent of the sales. Even with some of the delays we've experienced in getting secondary product, we're still doing exceptional business in all of our stores."

Tom Keenan of Everybody's Records in Portland says sales are up "20 to 40 percent over last

year" as a result of the wide variety of product being sold. "Things that used to move in the ones or twos a week are now up to four and five or more pieces a week; and the more popular the release, obviously, the higher the figures. We don't cater to blacks, but we're finding this product crossing over a lot more in our stores. 'Commodores Live' was top 20 here and I don't recall ever doing that kind of business on a black album."

A "dramatic increase" in business the day after Thanksgiving boosted sales 20 percent over last year's at Rose Records in Chicago. A full-line store, Rose, according to Jim Rose, is selling even more titles than expected in its stalwart lines—classics and pop. "Christmas pulls everyone out of the hole," says Rose, "but if this holds up our business is going to increase significantly over last year's. Even with a touch of bad weather over Thanksgiving, we were up a lot. It looks like nothing is going to stop consumers from buying records this year."

Rose's last comment is echoed by John Guarnieri of Mushroom Records and Tapes in New Orleans. Guarnieri, though, differs from his colleagues in that he feels the credit for the current sales boom should go to something other than the quality of new product. "Yeah, there's a lot more records out now, and everything is picking up all the way across. But I don't think the music's any better. People are just spending more money this year; they're interested in buying records again."

Variety for the Christmas Stocking

(Continued from page 37)

than Caruso, the sound of the voice is not basically different from what has been heard before. But how rarely has his music been so clearly recorded? The record also groups together some of the most famous records: the famous "Il mio tesoro" from *Don Giovanni* with the long run in one breath and the coloratura strong, clean and absolutely easy; the aria from Bizet's *Pearl Fishers* spun out with a filligree of gold, the bel canto aria from *La Fille du Regiment* that makes most other tenors in this music seem vocally clumsy.

In the Irish group, there is that wonderful "Ah, Moon of My Delight," which was commented on in this space a few weeks ago in connection with Robert White's "I Hear You Calling." It is a wonderful song, and McCormack's ease with the long line is simply staggering. It is interesting to hear the same song sung in the same style, more than 50 years a part.

Record No. 2 of the three needs less introduction. Carlo Maria Giulini earlier this year turned out a searching performance of the Mahler Ninth. Now with the Chicago Symphony Orchestra he does an equally thoughtful yet lyrical version of the Bruckner Ninth for Angel Records. This is one of that group of symphonies uncompleted by their composers because of death, and as with some of the others, it is hard to imagine what Bruckner would have done for a finale. Or if he had finished the great finale on which he had started working,

would it have really ended the symphony better than the moving Adagio? Giulini brings to the symphony all his skill at making long lines of music seem logical. There is not a moment when the work seems overwritten, or too much. It is a quiet, eloquent testimonial with the right nervousness in the Scherzo and the graceful heartfelt resignation of the Adagio. The Chicago Symphony, it hardly need be said, performs magnificently, and the whole is a worthy companion to the many fine sets attributed to the conductor's work.

Marriner

And finally No. 3, Neville Marriner conducting the Academy of St. Martin-in-the-Fields orchestra in Haydn's Symphony No. 43, "Mercury," and his Symphony No. 50, "Fire," on Philips. This is the fun choice of the three. Buoyant, brilliant and ideally played. Marriner's quality in music from the classical period has been proved again and again, and this recording sparkles with all the fire and light conceivable. The point to Marriner's performance is not only that he makes this a properly brisk, crisp Haydn but that he consistently leads his orchestra with taste and musicality. When one finishes either of these symphonies, one feels closer to Haydn through Marriner, not that Marriner has created his own Haydn. And that is the secret of the most personal and meaningful kind of great conducting. The conductor by his leadership makes the listener believe that he is doing what the composer wanted. A rare trait if often one exhibited by Marriner.

Interworld Pacts Mancini



Michael Stewart, president of Interworld Music, has concluded an agreement with Henry Mancini to administer the publishing worldwide for Mancini's Hollywood Music on the album "Just You and Me Together Love." The lp, which is a collaboration between Mancini and Australian poet John Laws, was just released by RCA. Pictured (from left) after finalizing the pact are Stewart, Mancini, and George Russell, who has been retained by Interworld for independent promotion on the project.

CANADA

By ROBERT CHARLES-DUNNE

■ **TORONTO—POSSESSION FOR THE PURPOSE OF TRAFFICKING:** Keith Richard is not the only one to hear those words. Allan Slaight's IWC, which owns three radio stations and three cable TV companies, has been negotiating with broadcast giant Selkirk Holdings for some time in an attempt to divest itself of all its broadcast operations. And recently the CRTC was approached by both parties to approve the transfer. However, one of the IWC radio stations, CILQ-FM (or Q107, as it's known to Torontonians), wasn't even on the air when the negotiations began. This has upset other applicants for a local FM license whose bids were rejected. They feel it's unfair for a license to be granted, only to be sold before it's been used. The station has now been on the air for about six months and it would appear that quite a power struggle is brewing over the IWC/Selkirk transfer. The CRTC has some tough decisions to make.

OVER, UNDER, SIDEWAYS, DOWN: We recently asked if the sinking value of the Canadian dollar would have an adverse effect on local record importers. And we got a quick answer. Phil Lubman, president of PJ Imports, stated that, on the contrary, "business has doubled over
(Continued on page 105)

JAPAN

コンフィデンス

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

■ The finals of the 1977 Yamaha World Popular Song Festival were held at Tokyo's massive 12,000 seat Budokan (Martial Arts) Hall November 11-13. This year's event, the 8th annual Festival, attracted 40 entries from 24 different countries. The 40 finalists were selected from a total of nearly 32,000 applicants throughout the world.

In the competition for the Grand Prize, East and West shared the limelight. Co-winners were England's Rags, singing a Richard Gillinson & David Hayes song, "Can't Hide My Love," and Japan's Masanori Sera and Twist, performing Sera's composition, "A Ballad For You." The Grand Prize carries a cash award of \$5,000 (U.S.) plus a gold medal and a certificate.

Co-winners of the Most Outstanding Performance Award were Mia Martini of Italy for Luigi Lopez & Fabio Massimo Cantini's "Un Ritratto Di Donna" and Johnny Monte of Paraguay for Al Monte's "Torbellino" (Whirl Wind). Monte's award was especially important because it was the first time that Paraguay had entered any of the world's major music festivals. Each of the co-winners received \$2,000 (U.S.), a gold medal and a certificate.

Eleven Outstanding Composition Prizes were awarded. The winners were Japan's Akihiko Shimomura and Kayoko Ono for "Road to Freedom" and "Adieux," respectively; Canada's Francis Lai & Nicole Martin for "Bonsoir Tristesse" (Good Evening Sadness); Italy's Luigi Lopez & Fabio Massimo Cantini for "Un Ritratto Di Donna;" England's Yellowstone & Voice for "We've Got It Made;" Mexico's Armando Manzanero for "Es Mi Corazon Un Vagabundo" (My Heart Is a Hobo); Australia's Doug Trevor & Paul O'Gorman for "Ride Ride America;" Indonesia's Aije Bandi for "Damai Tapi Gersang" (Prayer of Peace); Turkey's Martial Carceles for "A Mes Amours" (To My Love); France's André Pop for "L'Amour Mousieur;" and Paraguay's Al Monte for "Torbellino." The Outstanding Composition Prize consists of a cash award of \$1,000, a silver medal and a certificate for each winner.

Also, a total of five Outstanding Performances Prizes were presented. Winners in this category were: Kiyoko Kimura of Japan; Paul O'Gorman from Australia; Ajda Pekkan of Turkey; France's Enrique; and Karel Gott of Czechoslovakia. Winners in this category each received a cash award of \$500, a silver medal and a certificate.

This year marks the first time that two rock acts (Rags and Masanori Sera & Twist) have won the Grand Prize, indicating a new trend for future World Music Festivals.

The finals were recorded and a lp will be released on December 15 containing 12 songs, including Grand Prize, Most Outstanding Performance and Outstanding Composition winners.

GERMANY

By JIM SAMPSON

■ **MUNICH—**For 1977, the German Phonoverband reports a sharp 19 percent jump in sales over the first three quarters of 1976. Budget material continues to lead the boom, full price advancing moderately (cassettes 13 percent, lps 18 percent) while singles hold steady. With budget lines accounting for much of the expansion and profit margins on international pop product at dangerously low levels, industry reaction to the statistics has been restrained. Now everyone is waiting to see how recent and anticipated price hikes will dampen the sales surge.

At the annual meeting of the Phonoverband and the IFPI National Committee, current leadership was re-elected to another year in office. Ariola's Friedrich Schmidt continues to head the Phonoverband, which includes all major recording companies in Germany except the MCA-controlled budget giant Miller Schallplatten. Also back on the Phonoverband board are CBS's Rudolf Wolpert and Wilfried Jung of EMI. At IFPI, Richard Busch, Polydor/DGC managing director, remains chairman, joined on the executive committee by Gerhard Schulze of Teldec and WEA's Siegfried E. Loch. Main topics of discussion at the meetings: piracy, although some industry sources feel the problem has diminished slightly in the last few months.

The biggest differences between the good American jazz festivals and the equally good German jazz festivals is media support. Two recent Ralf Schulte-Bahrenberg productions in Berlin and Dortmund were bolstered by heavy broadcast coverage (radio and TV) and financial support from two major broadcast production companies.

EMI Electrola is celebrating its 25th anniversary in Cologne. Because company records are not usually made public here, it's hard to figure out exactly how well a firm is doing, but Electrola is doing all right. They've reached the top of the ladder after 25 years, with estimated annual sales over \$130 million and a dominant share of charted singles. We haven't seen competitive figures to challenge managing director Friedrich E. Wottawa's claim that EMI is tops.

Polygram partner Robert Stigwood was in Munich last month assessing film locations ("Sgt. Pepper" balloon scene near alpine castles) and Bee Gees 1978 world tour sites . . . Geiso Mampell takes over Ariola's export and international license dept. from Elmar Huessing . . . Germany's top rock singer Udo Lindenberg was in N.Y.C. preparing for an American tour next year . . . Werner Wunderlich, since 1970 press manager for CBS in Frankfurt, leaves the company to take on more special projects as consultant, promoter and producer, especially in his jazz field he knows so well . . . Johann Michel's Melodie der Welt, best known for its stellar international catalogues, has picked up Udo Juergens' publishing . . . Jane, veteran rock group on Metronome's Brain label, given an award by their former label boss Dr. Gerhard Weber for reaching 300,000 units sold.

Yes Feted in England



More than 500 guests attended a party at the String of Pearls Club, London, to celebrate the six sold-out shows of Yes at Wembley Empire Pool, and the 30th birthday of the group's lead vocalist Jon Anderson. Yes is currently in the midst of an extended SRO tour of England and Europe. Shown here at the party are, from left: Roger Holt, Atlantic/U.K. general manager; Jon and Jenny Anderson; and Phil Carson, Atlantic vice president of International Operations.

MCA Signs Hays



J. K. Maitland, president of MCA Records Inc. has announced the signing of Billie Hays to the label. An accomplished vocalist and reed player, Ms. Hays is pictured with (from left) Maitland, manager Clancy Grass, vice president/A&R, Denny Rosenkrantz; vice president/promotion, Stan Bly; and manager Danny Kessler.

JAPAN'S TOP 10

Singles

1. **WANTED**
PINK LADY—Victor
2. **NINGEN NO SHOHMEI**
JOE YAMANAKA—Warner/Pioneer
3. **NIKUMIKIRENAI ROKUDENASHI**
KENJI SAWADA—Polydor
4. **COSMOS**
MOMOE YAMAGUCHI—CBS/Sony
5. **AI NO MEMORY**
SHIGERU MATSUZAKI—Victor
6. **KAZE NO EKI**
GORO NOGUCHI—Polydor
7. **WAKAREUTA**
MIYUKI NAKAJIMA—Canyon
8. **SHIAWASE SHIBAI**
JUNKO SAKURADA—Victor
9. **BIIDORO KOIZAIKU**
MIZUE TAKADA—Teichiku
10. **KUGATSU NO AME**
HIROMI OHTA—CBS/Sony

Albums

1. **UMIKAZE**
KAZE—Crown
2. **BOHEMIA NO MORI KARA**
IRUKA—Crown
3. **DANRYU**
SAYURI ISHIKAWA—Columbia
4. **BEST HIT ALBUM**
SHIGERU MATSUZAKI—Victor
5. **HAVE A WINE**
CHAR—Canyon
6. **DEATTA HITO NI**
KARYUDO—Warner/Pioneer
7. **THE DIARY**
HI FI-SET—Toshiba/EMI
8. **HIROMI SELECTION**
HIROMI OHTA—CBS/Sony
9. **LOVE SONGS**
BEATLES—Toshiba/EMI
10. **CANDIES' SHOP**
CANDIES—CBS/Sony

Canada (Continued from page 104)

last year and the only effect which the devalued Canadian dollar has had is to push our prices up by about eight percent. That's still less than the increase in the rate of inflation. Also, we're in the process of setting up our own label, Bomb Records, which we certainly wouldn't undertake if business was bad." Future projects for Bomb include an anthology of Canadian 'new wave' waxings, the leasing of foreign material for Canada and cover versions of U.K. hits to be produced domestically. Where there's a will, there's several ways.

WHAT WAVE IS THIS? 'New Wave' has suffered a few problems here recently, most notably the lack of audiences for recent **Eddie & The Rods** and **Vibrators** gigs. A similar fate seems to have befallen The Chimney, the first legit Main St. club to open its doors to new wave. However, things have never been better for some of the local acts. **The Diodes** have released "Red Rubber Ball" as a single and their album is due shortly. The band is heading to New York for some dates in December and apparently will be filmed for an upcoming ABC-TV show dedicated to new wave. **The Poles** have released their first single "CN Tower" on **Jack Richardson's** resurrected Nimbus 9 label. **The Dishes** EP, "Fashion Plates" (on their own Regular Records), has gone into a second pressing and appears to be a hot export item. The Dishes have also cut four new sides and have been the subject of some a&r speculation by several U.S. labels. **Battered Wives** are gigging constantly and winning over audiences everywhere with their energetic r&b/rock style. And The New Yorker, David's, The Shock Theatre and several other local venues appear to be making money from their forays into new wave concerts.

BITS 'N' PIECES: Direction Records has pacted an international deal with Polydor for distribution of the label. **Chris de Burgh's** "Spanish Train & Other Stories" has been certified gold here. Franklin House has acquired management of **Jackson Hawke**, taking over from the departing **Peter Grady**. Polydor, which vehemently denied signing **Stanley Frank**, has just released Frank's EP, "Rejected." Rumor has it that the label was telling the truth . . . though the record is out, the contract remains unsigned. **Joey Cee's** Record Week appears to have folded.

CLUB REVIEW

Chilliwick Scores at Starwood

■ **LOS ANGELES**—To give the Starwood crowd what it wanted, Chilliwick (Mushroom) began its set with a hard-rocking number, "Riding High." Lead singer/guitarist Bill Henderson also looked punk-sexy enough for the surroundings, though the band is far from punk rock; its 1965-flavored rock music is closer to rock 'n roll than to new wave. "Looking for a Place," the second song, was one of several performed during the evening that Chilliwick is recording for a new album due this winter—others were "Never Be the Same" and "I Will Be There"—and the new music has a lot in common with pre-"Dreams, Dreams, Dreams" songs.

Driving Performance

A driving beat was important to Chilliwick's performance, but it was the type that made the crowd want to move, and that was far from monotonous. All of the musicians were playing well and fluently, with long years of practice together behind them; even the new guitarist-keyboard player appeared fully integrated, though he'd only been with the band a few days.

Somewhat abruptly, Chilliwick did two softer numbers—"Baby Blue"—and "Fly at Night"—both singles from the current album. These songs are smoothly commercial, and the audience approved with their loudest whistles, yells and applause. Unfortunately, the band chose to end on a not-too-inspirational note with "Something Better," but they made a comeback with "Lonesome Mary," one of their early and very good numbers, for an encore.

The crowd was very familiar with The Jan Hammer Group's (Nemperor) music, and loved the silver fiddle, Hammer's brash movements around the stage (with a keyboard strung around his neck) and the generally flashy nature of the act. Modern—in the sense of twelve-tone — electric jazz would be the best way to describe the group's music. They didn't appear at all pedantic despite Hammer's unquestionable musical credentials. If the performance was a bit pedestrian, the band certainly looked happy up there on the stage.

Becky Sue Epstein

Crocker Conviction Overturned

(Continued from page 3)

promotion man, in return for airplay on certain records. Crocker was acquitted on the other perjury count, which involved denial of allegations of similar payments from Harry Coombs of Philadelphia International Records.

According to the decision handed down by the U.S. 3rd Circuit Court of Appeals in Philadelphia last Tuesday (29), the trial judge erred in admitting as evidence the testimony of Charles Bobbit, the former personal manager of soul star James Brown, who testified that he, too,

had made payments to Crocker for airplay. The three-judge panel ruled that Bobbit's testimony was not related to the two counts in the indictment, and in fact had "amended" the indictment in an unfair manner.

Melvin Kracov of the U.S. Attorney's Office in Newark said late last week that his office was still studying the appellate court decision and had not decided whether or not to press for a new trial. Crocker's attorneys are Michael Pollack and Harold Price Fahringer of New York.

Diamond Delivery



RCA Publishing International recently presented a diamond disc to Bygosh Music's Al Weissman for sales in Sweden of more than 100,000 copies of the album "A Little Bit More" by Dr. Hook. The title tune was written by Bobby Gosh and RCA controls overseas copyrights to the album. Shown in New York's diamond center are, from left: Sture Borgedahl, head of Air Music, the Scandinavian sub-publisher; Kelli Ross, RCA Music publishing vice president; Al Weissman, and Ted Rubenstein, RCA Publishing International, promotion.

Mary Kay Place Makes Serious Bid for Disc Success

By SAMUEL GRAHAM

■ LOS ANGELES—By her own admission, Mary Kay Place was tired when she strolled into what is evidently one of her preferred eateries, Factor's Deli in Beverly Hills. And she had good reason to be tired: after shooting twenty pages of dialogue a day, week after week, in her role as Loretta Haggars on "Forever Fernwood," she feels lucky to be able to get her laundry done, let alone devote much time to relaxation.

Still, Mary Kay was open, friendly and genuinely accommodating, not to mention eager to talk about the part of her career that takes place not in front of a camera but before a microphone. With the recent release of her second Columbia album, "Aimin' To Please," she has made some healthy strides toward establishing herself as Mary Kay Place the singer, apart from the beehived country queen image that accompanies not only "Forever Fernwood" and its predecessor, "Mary Hartman, Mary Hartman," but also her first album, "Tonight! At The Capri Lounge," where the Haggars character received equal billing. Combined with her readily apparent talents as an actress (with roles in such films as "New York, New York") and capabilities as a script and screenplay writer, Mary Kay's skills as a vocalist round out one cowgirl who certainly doesn't have the blues.

This reporter, heartlessly willing to take advantage of Mary Kay's good nature and hoping to catch her off-guard in her tired condition, decided to get down to business with a few pointed (as it were) questions about the eye-grabbing cover of "Aimin' To Please." A skillful and clever combination of illustration and photography, the cover features a fetching shot

of the equally fetching Ms. Place superimposed over a body whose, shall we say, physical proportions aren't entirely accurate, as she freely confesses: "They added a bit in the chest area—credit for that goes to Dolly Parton." Actually, she says, the cover is meant to be a take-off on the Vargas and Petty drawings of the 1940s, something that would be "in the country field, but with an arty touch." It worked, that's for sure; the calendars that Columbia had made up from it are bound to be one of the more coveted promo items of the year.

The "Aimin' To Please" cover may by itself end up selling a few thousand copies of the record, but it will be a pity if the jokes and cheese-cake aspect detracts from the music. It shouldn't, and in the long run it probably won't, because the music is consistently first rate. Mary Kay is serious about becoming a recording artist in her own right, and as committed to developing her musical chops as she is to her thespian pursuits. This isn't some made-for-TV star being manipulated into a giant novelty on the coattails of "Mary Hartman's" off-the-wall success. This is a singer (and songwriter) who, while not yet having the performing maturity and confidence of an Emmylou Harris, may soon be easily mentioned in the same breath.

Mary Kay has been aware of the potential conflict between Loretta Haggars and herself since before she began her recording career. "I'd been approached by a few companies to do a record," she recalls, "but I didn't want to do some bimbo novelty album, a 'Laverne and Shirley Sing Hits of the 50s' type of thing." For the first album, she "made sure that the material was all in Loretta's style. But even then, I

treated the novelty songs (such as "Baby Boy" or "Vitamin L") very seriously, because Loretta meant them seriously—she looked at them as if she were writing classics."

There's more on "Aimin' To Please" to separate Place and Haggars than simply the use of the artist's real name. As Mary Kay says, "The songs selection is different. Mary Kay Place is much more interested in a wide cross-section of music, while Loretta is a real traditionalist. I like that style, too, but I also like more 'progressive' country, and rock and roll as well." She's prepared to encounter some confusion about the two images in the minds of her listeners, but takes a pragmatic attitude about it: "I can only take my chances, like everyone else who puts out an album. I won't be disappointed if this one sells less than the first, because I'll be establishing myself as Mary Kay Place."

Songwriting

And then there's songwriting. Mary Kay is no stranger to that medium, having written or co-written songs on both records, and she points out that "writing a song is in a way like writing a TV script in miniature." As in all of her pursuits, though, she's set some pretty high standards for her writing—"The challenge that lies ahead is to write killer songs, songs that really grab you emotionally"—and she measures her songs against such formidable yardsticks as Crystal Gayle's hit "Don't It Make My Brown Eyes Blue," Leon Russell's "A Song For You" and Rodney Crowell's "Anybody's Darlin' (Anything But Mine)" (the latter, from "Aimin' To Please," is an impassioned tour de force. Somehow, one gets the feeling that her songwriting goals are well within this charming and talented lady's grasp.

Roberts at the Roxy



Elektra/Asylum recording artist Bruce Roberts (right) is shown here with E/A vice president Mel Posner after Roberts' recent performance at L.A.'s Roxy. The one-man show featured cuts from his debut album and the special appearance of Carole Bayer Sager for a rendition of her single "You're Moving Out Today" which they co-wrote with Bette Midler.

CLUB REVIEW

McLean, Bonoff Please Roxy Crowd

■ LOS ANGELES—Don McLean (Arista) a bit disgruntled, took a poke at just about everyone and everything in his recent performance at the Roxy. During the course of his ninety minute set, McLean unloaded on rock stars, TV addicts, pop music, health-faddists, the CIA, General Motors, the 6 o'clock news and the Pope.

McLean's set was not composed entirely of satirical material or barbs, however. On "And I Love Her So" and "Vincent," two of his earlier works, he displayed the sensitivity and emotional range of the versatile and seasoned performer that he is. Unfortunately, he didn't perform more of these tunes, which in fact, received the warmest audience response.

Though opening act Karla Bonoff's material consists largely of the sensitive brand of ballad that McLean declined to do, it was a lack of seasoning that marred her opening set. Though all of her friends were there for support (stage side found Joni Mitchell, Eric Kaz, Andrew Gold, and Jackson Browne in attendance), Bonoff appeared visibly stiff, and vocally unsure for a good part of the night. Though her back-up band displayed facility, they lacked the warmth necessary to make the tunes work. However, after "Lose Again," as a solo spot, Bonoff began to gather strength, and on "Someone To Lay Down Beside Me," the song made known by Linda Ronstadt, she showed a confidence which up until that point had been somewhat lacking. Her credibility as a songwriter having already been established, it appears that Bonoff simply needs more concert experience in order to emerge into the well-rounded artist she promises to be.

Stuart Goldman

CBS Taps Bengert

■ CINCINNATI—Michael Martinovich, branch manager, Cincinnati, CBS Records has announced the appointment of Buddy Bengert to artist development manager, Cincinnati marketing area, CBS Records.

In his new position, Bengert will be responsible for all tour related activities for Columbia, Epic, Portrait and Associated labels, with heavy emphasis on developing artists. He will report to Martinovich.

Prior to joining CBS Records, Bengert was lead vocalist, keyboard and guitar player for the Ohio Express, and handled the group's road managerial activities worldwide. He also worked for the Kroger Company as an engineer.

CBS Pacts with Lambert & Potter



Dennis Lambert and Brian Potter have signed an exclusive production agreement with CBS Records. The duo will produce selected artists already under contract to the label as well as recommend the signing of new talent. Lambert and Potter, under terms of the new agreement, will remain free to produce artists with whom they have existing commitments. Additionally, they hope to bring soundtrack ideas to the label in the future. Pictured at the signing are (from left) Don Ellis, national vice president, a&r, Columbia Records; Bruce Lundvall (standing), president, CBS Records; Dennis Lambert (seated) and Brian Potter.

Dialogue *(Continued from page 47)*

with that tour and I think it will work even better with the music for this tour. It's as though I had a stage show before the music.

RW: Do you have a tour planned?

Bowie: Yes, there is. I'm starting in Japan in February and coming to America in March, April and May. And then possibly back to Europe.

RW: And how will it be an extension of the music you've been making?

Bowie: I'm trying to think of an arbitrary method to get the audience to participate in what music we should play next. I have a problem in how to formulate the running order of this kind of show which would have to incorporate the new music with the songs the people like. I feel I owe it to the people who come and pay. I wish to do that. I get a certain amount of enjoyment from that music. But I don't think I can make a compelling running order that I can believe in, so I might have to leave it to the audience to decide. That's going to be interesting.

RW: That could create quite a chaotic concert scene.

Bowie: I would do it in a fashion that would allow them to contribute en masse. And I have an idea of how to do it: I will probably install a digital system, a digital face on stage. The program will be divided into ten sections with each section comprised of three pieces and designated by a three digit number. The audience's response or applause for any given set will determine to what number the digital would register which would thereby pick the next section to play. Or something in that nature. It would keep me going because I simply wouldn't know what I'd be playing next. And I'll go with it because there's nothing I really want to do on stage at the moment. It certainly would provoke my interest. I've often professed about how bored I get touring, and I do. Completely and utterly demoralized — it goes on so long and there seems to be nothing to keep one's spirits up after the tenth or twelfth gig. I thought this might be a challenging way of doing it. Also a provocative way which I think is terribly important; provocation produces thought and thought produces reaction. That was one of the things I've always said I've intended to do. Touring is really a dinosaur of a field. It's slow moving. It doesn't think very much. And that really makes me angry. I do hope I can have this idea arranged. I think it would be a most exciting method of working a concert of that size. It would be an interesting prospect to see how audience and artist can get on with new terms of reference for each other.

RW: Do you have any future plans in films?

Bowie: Yes. I'll be starting next July in Vienna, London, Paris making a film called "The Wally" (pronounced Vah-lee). I'll play an artist called Egon Schiele who was an expressionist around 1912 in Vienna and who was a pupil of Gustav Klimt. The film is really a story of his relationship with his model, a girl called Wally.

RW: Does the film follow through on any of the themes you've been developing?

Bowie: Only in as much as he's an expressionist and that's what I was. My initial reaction was that if I couldn't be a successful painter in real life, I'll be one on film. And it's a good chance again to be working under a director that I have admiration for, Clive Donner. What I wish to do is make four or five different films dealing with very different subjects each time, arming myself with the necessary experience to undertake making a film as a director which is really what I want to do. I have no intentions or ambitions to be an actor. It's rapidly pointing in that direction because the scripts I'm being

Justice Dept. Probe *(Continued from page 3)*

they are issued," he told RW, going on to stress that his office will not be releasing information until any possible indictments are handed down.

Individual Subpoenas

"We're still going pretty much by the original timetable," he said, "although these things do tend to lengthen somewhat." While admitting the probe has reached the stage of individual subpoenas, Robbins declined any further comment.

Most label executives who were available for comment at press time were unaware of any new activity, supporting the probe's

apparent interest in maintaining a low profile in its study of the relationship between manufacturers, distributors and retailers, assumed by many insiders to be the grand jury's primary interest.

As first reported in RW (February 7, 1977), the federal action began with a far more comprehensive blanket of subpoenas served to California-based labels, distributors and both local and state-wide retailers. Those initial servings included exhaustive requests for not only business records but expense reports, desk calendars, phone message records and other documentation.

offered more and more are the imbalanced, the peculiar, the tormented. I'm certainly not the romantic. I don't think I'll ever become the next Clark Gable.

RW: David Bowie came to the music scene after people like Lou Reed and Iggy had had their hey-days, and you, in many ways, as a producer and musician, revitalized their careers. How do you feel about your extra-curricular dabblings?

Bowie: Luckily, being an observer of, rather than a participator in rock and roll, allowed me the indulgence of being allowed to do more or less what I liked without having any feelings of guilt about steering away from my own musical career, and so I could indulge myself in recording people that I liked very much and who I had thought had gone by comparatively unnoticed.

RW: Some of these musicians you worked with, Reed, Iggy and even Mott the Hoople, opened the road for today's punk rock phenomenon. How do you view the new wave bands?

Bowie: My main feeling about it is that I think far too many of the new bands are too willing to be classified as punk because maybe they are a little insecure about their own position in music at the moment and would rather have a protective umbrella. I think they are thereby limiting themselves already and it might damage their writing and creativity enormously. I like a lot of what I hear. I find it incredibly enthusiastic. I've met very intrinsically interesting people. Elvis Costello was the last one I met, I liked him enormously. But it's a shame about the word "punk." Again, I think of it as a style in search of a theme. At the moment it's like the term "conceptual art," it's something to theorize rather than experience. The faster that word is dropped, the better. The term could cripple the musicians, I hope those musicians retain that invigorating outlook.

RW: Many of the British new wave bands are putting forth strong political and social statements in reaction to Britain's poor economic state. How do you feel about this, particularly in the light of your speech in London's Victoria Station about fascism prior to your last British tour?

Bowie: I had been seeing that for years—the emergence of a new fascist party in Europe. And when I first got back to England I couldn't believe that it had actually swept up England so much without being called fascism. Nobody mentioned it, it was politely called The National Front. They are the fourth strongest party in England. It's the last thing that England needs and I'm optimistic and think that it's the last thing that England will get. ☺



845-1502

Messenger and Delivery Service

Immediate pick up & delivery
24 hours a day - 7 days a week

AIR COURIER SERVICE - LIMOUSINE SERVICE
ALL VEHICLES 2 WAY RADIO DISPATCHED

100% Rush service
No extra charge

213-845-1502

RECORD WORLD GOSPEL

Dove Awards Honor Gospel's Best (Continued from page 4)

performing the nominated songs. The music was provided by Roger Breland and Truth, who did an excellent job adding spice to the evening.

Jim Myers announced the introduction of two new members into the Gospel Music Hall of Fame—Eva Mae LeFevre in the living category and James Wetherington in the deceased category. Hovie Lister accepted for Wetherington and Don Butler accepted for Eva LeFevre, who could not be there because of a recent operation.

Song of the Year was "Learning to Lean," written by John Stallings and published by Heartwarming (BMI). The award was presented by Ralph Carmichael. The Male Gospel Group award was presented by opera star Marguerite Piazza to the Cathedral Quartet on Canaan Records, with Ken Harding accepting.

PTL's hosts Jim and Tammy Bakker presented the Speer Family with the best Mixed Gospel Group award. The Male Gospel Vocalist award went to James Blackwood — the seventh time he has won the award in eight years, with Word Records artist Evie Tornquist presenting.

Evie Tornquist won the Female Gospel Vocalist award, her first Dove ever. Andrae Crouch presented the award and he, too, won his first Dove ever in the Soul Gospel Album of the Year category for his album "This Is Another Day" on Light. He received the award from Hall of Famer Brock Speer.

Brock Speer also presented the award for Gospel Album of the Year by a non-gospel artist to B.J. Thomas for his album "Home Where I Belong" on Myrrh, produced by Chris Christian.

Reba Rambo Gardner won the award for best Contemporary Gospel Album for "Reba/Lady" on Greentree, produced by Phil Johnson. Reba and the Imperials' Jim Murray presented three awards: Best Gospel Record Album Cover to Roy Tremble for "Then . . . & Now" by the Cathedral Quartet; Best Graphic Layout and Design to Dennis Hill for "Then . . . & Now" by the Cathedral Quartet; and backliner notes to Joe Huffman for the Speer Family's "Cornerstone" album.

The Cathedral Quartet won the award for best Traditional Gospel Album for their "Then . . . & Now" album on Canaan, produced by Ken Harding. The award was presented by Mrs. Albert Brumley.

Mosie Lister presented the award for best Inspirational Gospel Album of the Year to the Couriers for their "Ovation" album on Tempo, with Jesse Peterson the producer.

Gospel Songwriter of the Year award was presented by the colorful Stuart Hambleton to Bill Gaither, who has won the award every year since its inception. Henry Slaughter won his fifth Dove for Instrumentalist of the year, presented by Sharalee Lucas.

Comedian Mike Warnke gave

an entertaining funny talk before presenting Sid Hughes with the Gospel Disc Jockey of the Year award and the PTL Club with Jim Bakker host received the Gospel Television Program award from Howard and Vestell Goodman.

The Associate Member award, voted by the fans, was presented to the Blackwood Brothers.

Mosie Lister closed with a tribute to Fellow Hall of Famer Albert Brumley. Brumley died just a week before the Dove Awards.

Both gospel music and the Dove Awards have come a long way and the efforts of the Gospel Music Association must be applauded for their tireless work and constant search for ways to expand and improve the awards show. Each year, the entire music industry is becoming more aware of the Dove Awards, the event is now recognized as one of the premier events of the year.

Honolulu Show Set by Sumner

■ NASHVILLE—The J.D. Sumner Show, featuring Ed Enoch and the Stamps, will interrupt special festivities centered around "J.D. Sumner Day" in Lakeland, Florida, to fly to Honolulu, Hawaii for one concert, December 19.

Lakeland, birthplace of Sumner, will be honoring their favorite son with a special day planned in his honor, Sunday, December 18. Sumner will be given a hero's welcome home, key to the city, and a special concert that evening.

Immediately following the special concert, Sumner will take his show, which includes a 15 piece production, to Hawaii where they will perform their "Memories of Elvis" concert.

Following that concert, the Sumner show will return to Lakeland for further festivities, then begin their Christmas vacation following the Lakeland shows.

Alwyn Wall Band Plans U.S. Tour

■ NASHVILLE—The Alwyn Wall Band, England's new Jesus Rock band, will arrive in New York in February for '78 for the premiere of their U.S. concert tour, according to Dharma Artist Agency president Wes Yoder.

The Alwyn Wall Band is presently performing throughout Europe and Scandinavia with Larry Norman and Cliff Richard. This debut marks a steady rise in demand for British talent in America's Christian community.

The tour was coordinated through the efforts of Myrrh

Records of Waco, Texas and Norm Miller of World Records-U.K. The 1978 U.S. tour for Alwyn Wall will be the third tour for contemporary Christian artists from England represented by Dharma during the past 14 months. Yoder will travel with the group during their last British concerts to begin final plans for the U.S. concert appearances.

Myrrh Records has scheduled release of the first Alwyn Wall Band lp to coincide with other major publicity planned by the company.

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

He Touched Me
Tennessee Ernie Ford
Word WSA 8764

The Messiah
The London Philharmonic
Orchestra
Birdwing BW3 2005

Thank You Jesus
The Royale Heirs
Promise 77070

Are You Ready For Gospel?
The Dixie Melody Boys
QCA 365

Moose
Moose Smith
House Top 708

How Great Thou Art
Ray Price
Word WSB 8780

Song For The Heart
The Sharretts
Dayspring DST 4003

Jesus Let Me Write You A Song
The Blackwood Brothers Quartet
Skylite SLP 6182

Can't Hardly Wait
The Heismen Quartet
Supreme SS 33021

Apenglow
Apenglow
House Top 707

GOSPEL TIME

By VICKI BRANSON

■ Chris Christian of Home Sweet Home Productions has been working on the Boone Sisters' second album at United Western Studios, and at The Gold Mine in Brentwood, Tennessee . . . Back home in Southern California after a successful introductory tour of Australia, Jamie Owens Collins, gospel songwriter/singer, in collaboration with her husband Dan Collins, is at work preparing material for a new album which is slated for a first quarter '78 release by Light Records. As yet untitled, the lp will feature all original material by the Owens-Collins team.

The J.D. Sumner Show featuring Ed Enoch and the Stamps, Roy Rodgers, Dale Evans, Tammy Wynette and Liberace were the guest performers at the International Fair Buyers Convention in Las Vegas, November 28-December 1. The show was presented to the fair buyers through the courtesy of Century II in Nashville with special arrangements by Ron Blackwood, Universal Management, Inc. . . . Promise Records, a custom pressing division of QCA Records, Inc., has announced the release of three new gospel albums: "R.D. Dalton

(Continued on page 109)

CONTEMPORARY & INSPIRATIONAL GOSPEL

DECEMBER 10, 1977

1. **MIRROR**
EVIE TORNQUIST/Word WSB 8735
2. **HOME WHERE I BELONG**
B.J. THOMAS/Myrrh 6571 (Word)
3. **GENTLE MOMENTS**
EVIE TORNQUIST/Word WST 8714
4. **DALLAS HOLM & PRAISE, LIVE**
Greentree R 3441
5. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
6. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
7. **THIS IS NOT A DREAM**
PAM MARK/Aslan ARS 1003
8. **LIVE FROM NASHVILLE**
JIMMY SWAGGART/Jim 126 (Word)
9. **HIS HAND IN MINE**
ELVIS PRESLEY/RCA ANLI 1319
10. **HOW GREAT THOU ART**
ELVIS PRESLEY/RCA LSP 3758
11. **ELVIS' FAVORITE GOSPEL SONGS**
J.D. SUMNER & THE STAMPS/QCA 362
12. **MY HEART CAN SING**
THE BILL GAITHER TRIO/Impact R 3445
13. **PRAISE II**
THE MARANATHA SINGERS/
Maranatha HS 026
14. **LADY**
REBA/Greentree R 3430
15. **JESTER IN THE KING'S COURT**
MIKE WARNKE/Myrrh 6569 (Word)
16. **CORNERSTONE**
THE SPEERS/HeartWarming R 3456
17. **MUSIC FROM MY SECOND BIRTH**
BILL THEDFORD/Good News 8105 (Word)
18. **BUST OUT LAFFIN'**
WENDY BAGWELL & THE SUNLITERS/
Canaan CAS 9765 (Word)
19. **LET ME HAVE A DREAM**
DANNIEBELLE/Sparrow 1016
20. **FAITH**
THE CRUSE FAMILY/Canaan 9812
21. **WRITTEN ON THE WIND**
CHUCK GIRRARD/Good News 8106
(Word)
22. **LIVE! THE VERY BEST OF THE
HAPPY GOODMAN FAMILY**
HAPPY GOODMAN FAMILY/Canaan
CAX 9816/2 (Word)
23. **LOVE BROKE THRU**
PHIL KAEGGY/New Song NS 002 (Word)
24. **COME ON RING THOSE BELLS**
EVIE TORNQUIST/Word WST 8770
25. **SWEET COMFORT**
SWEET COMFORT/Maranatha 033
26. **'SPECIALLY FOR SHEPHERDS**
RALPH CARMICHAEL/Light LS 5725
27. **PLAIN GEORGIA GOSPEL**
WENDY BAGWELL & THE SUNLITERS/
Canaan 9810 (Word)
28. **ME AND MY OLD GUITAR**
HONEYTREE/Myrrh MSB 6584 (Word)
29. **PRAISE, VOL. I**
THE MARANATHA SINGERS/
Maranatha HS 008
30. **RAMBO COUNTRY**
THE RAMBOS/HeartWarming R 3429
31. **THE WORD**
KENNETH COPELAND/Ken Copeland
Productions KCP 1003
32. **ALIVE!**
MIKE WARNKE/Myrrh MSA 6561 (Word)
33. **THE NEW EARTH**
JOHN MICHAEL TALBOT/Sparrow 1010
34. **PRAISE BE TO JESUS**
THE BILL GAITHER TRIO/Impact R 3408
35. **LOVE SONG REUNION**
LOVE SONG/Good News GNR 8104
36. **MOMENTS FOR FOREVER**
THE BILL GAITHER TRIO/Impact
2R 3457
37. **SHOTGUN ANGEL**
DANIEL AMOS/Maranatha 032
38. **99-44 100's% GOODMAN'S**
THE HAPPY GOODMAN FAMILY/
Canaan 9789 (Word)
39. **ADAM AGAIN**
MICHAEL OMARTIAN/Myrrh MCA 6564
(Word)
40. **SATAN'S BEEN PARALYZED**
DAVID INGLES/Tempo S 447

ASCAP Honors Gospel Industry

■ NASHVILLE—The First Annual ASCAP Gospel Music Awards and Luncheon was held Monday, November 28, here at the Peking Restaurant. Awards for Outstanding Contributions to Gospel Music were presented by ASCAP's southern regional executive director Ed Shea to Elvis Presley, accepted by RCA's Paul Randall, with another presentation to also be made to Presley's father, Vernon Presley; Bill Gaither; Andrae Crouch; The John T. Benson Company, accepted by John T. Benson III and Bob Benson, Sr.; and Word, Inc., accepted by Marvin Norcross. As Gaither and Crouch were not present during

the awards, they received their awards prior to the Dove Awards ceremonies Tuesday the 29th.

Shea, in addressing the select gathering of 150 guests from the gospel industry, stated that ASCAP had made a strong commitment to the writers and publishers of gospel music to serve them as a performing rights organization interested and concerned with their music. He cited the theme for this first awards luncheon, "Because You're Special," as the first step in actively pursuing a program for gospel music songwriters and publishers and noted that gospel music is truly coming of age.



Pictured at left, John T. Benson III, chairman of the board for the Benson Co., and Bob Benson, president of the company, accept award from Ed Shea of ASCAP. At right, Shea presents award to Aaron Brown and Marvin Norcross of Word Publishing.

Gospel Time (Continued from page 108)

Sings I Will Not Accept Defeat;" "We Shall Rise" by the Regals; and "Refreshing Sounds by the Singing Winebargers.

Savoy Records has announced the release of the following ten gospel lps: "I Have The Morning" by Doris Ann Allen; "God Knows" by Thomas E. Roberts and the Baltimore Chapter of the Gospel Music Workshop of America; "Just Jesus And Me" by Carl Preacher; "Take Him At His Word" by the Bibleway Radio Choir; "Mama Prayed For Me" by the Sensational Williams Brothers; "Happy In Jesus" by Rev. Maceo Woods & The C.T.C.; "When Jesus Comes" by Sara Jordan Powell; "These Are The Days" by Dorothy Love Coates; and "Phase One" by the J.C. White Singers . . . B.J. Thomas will be in Nashville in December to cut his second Christmas album for Myrrh. Chris Christian will produce.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Jay Marvin of WAME in Charlotte notes that he'll be spending five days in a camper suspended above a dealership in an effort to collect Toys For Tots and will be doing his show daily from 3:00-7:00. Funny how these things run in cycles. Years ago the deal was to spend some time in a "House" on a flagpole, then in cars suspended and now one spends time in a camper. It gets a little more comfortable every year.

WMAD brought Waylon to the Dane County Memorial Coliseum in Madison on 12/1. Then Wallon and Jessi were with the folk at WDAF, K.C., on 12/4 at Kemper Arena. WDAF is giving away a "Country Cadillac" (pick-up truck) and ten grand in cash. Maybe that's their way of welcoming Chris Collier to KCKN, K.C., in his new position as operations manager . . . The Supreme Court will make its decision prior to June of 1978 on the legality of sale and broadcast of the 22 hours of Nixon tapes. The transcripts of the tapes have been available in book form for quite sometime. The U.S. Circuit Court of Appeals cleared the tapes for reproduction for public sale and broadcast, and the attorneys for former President Nixon appealed to the Supreme Court.

Ed Hardy moves up to the GM's chair at KERE in Denver as John Lego leaves the station . . . KEED in Eugene, Ore., is looking. Contact Tom Edwards with tape and resume . . . Rusty Walker at WQIK, (Continued on page 113)

SOUL & SPIRITUAL GOSPEL

DECEMBER 10, 1977

1. **JOY!**
MILTON BRUNSON & THE THOMPSON
COMMUNITY CHOIR/Creed 3078
(Nashboro)
2. **LIVE AT CARNEGIE HALL**
JAMES CLEVELAND/Savoy 7014 (Arista)
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/Brightlight BRS 4020
(Ranwood)
7. **DON'T MAKE WAR**
HARRISON JOHNSON/Creed 3080
(Nashboro)
8. **FROM AUGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077
(Nashboro)
9. **TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES—Nashboro 7187
10. **I'M GOING TO SIT DOWN**
ERNEST FRANKLIN/Jewel 0128
11. **HE'S STANDING BY**
THE INSTITUTIONAL RADIO CHOIR OF
BROOKLYN N.Y./Savoy 14458 (Arista)
12. **HAVE YOU EVER HAD THE BUTS?**
PROF. HAROLD BOGGS/Nashboro 7189
13. **TRY BEING BOKN AGAIN**
THE SOUL SEARCHERS/Nashboro 7190
14. **IT'S ALRIGHT NOW**
JESSY DIXON/Light LS 5719 (Word)
15. **THIS IS ANOTHER DAY**
ANDRAE CROUCH/Light 5863 (Word)
16. **DIFFERENT DRUMMER**
RHANI HARRIS/Emprise 1001
17. **I WILL TRAVEL ON**
THE ORIGINAL SOUL STIRRERS/
HSE 14200
18. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7178
19. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
20. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/
ABC/Peacock 59227
21. **JAMES CLEVELAND PRESENTS**
THE RUTH SCHOFIELD EDITION/Savoy
14445 (Arista)
22. **I'M GOING ON**
LOUISE McCORD/Savoy 1442 (Arista)
23. **JESUS IS ON MY SIDE**
SISTER LUCILLE POPE/Nashboro 7188
24. **STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR
WITH REV. ISSAC DOUGLAS/
Creed 2306 (Nashboro)
25. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS/Brightlight
BRS 005 (Ranwood)
26. **LET ME HAVE A DREAM**
DANNIEBELLE/Sparrow 1016
27. **COME TOGETHER**
VARIOUS ARTISTS/Creed 23079
28. **MEET THE ORIGINAL FIVE BLIND
BOYS OF MISSISSIPPI**
Jewel 0126
29. **GOD WILL TAKE CARE OF HIS OWN**
WILLIE BANKS AND THE MESSENGERS/
HSE 1497
30. **HANG ON, HELP IS ON THE WAY**
BISHOP BILLY ROBINSON AND THE
GARDEN OF PRAYER CATHEDRAL
CHOIR/Savoy 1443 (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/Brightlight BRS 4120
(Ranwood)
33. **WHERE HAS HE GONE**
REV. JOHNNY L. JONES/Jewel LPS 0132
34. **MASTER MIND IS HE**
BISHOP JEFF BANKS AND THE
REVIVAL MASS CHOIR/Savoy 14444
(Arista)
35. **THE SOUL AND SPIRIT CONCERT**
REV. MACEO WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy DBL 7001
(Arista)
36. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS AND THE COMBINED
CHOIRS OF THE REFRESHING SPRINGS
C.O.G.I.C./Savoy PPLI 2293 (Arista)
37. **MYRNA**
MYRNA SUMMERS/Savoy 14446 (Arista)
38. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS
BROTHERS/Savoy SGL 14436 (Arista)
39. **THE NEW YORK COMMUNITY CHOIR**
RCA PPLI 2293
40. **TOUCH ME**
JAMES CLEVELAND AND THE CHARLES
FOLD SINGERS VOL. II/Savoy
DBL 7009 (Arista)

Snow Shows Versatility

■ LOS ANGELES—Though Phoebe Snow's seven-piece back up band contains some incredible players, she showed her voice to be the most versatile instrument of all in her recent Santa Monica Civic concert. During the course of the evening, she hit some notes that appeared to go beyond her three octave range; but the nice thing about Snow is that she doesn't make a *point* of hitting those notes, so when she goes for one it always has meaning within the context of the song. There's not an ounce of excess in her delivery. Whether she's doing funk ("Standing On Shakey Ground"), jazz ("No Regrets") or folk standards ("San Francisco Bay Blues"), she treats each tune tastefully, and with a grace that seems all too rare these days.

Throughout the night, Phoebe was at ease, at times playing with her audience and thus avoiding the tiresome "take me seriously" syndrome that so many artists seem to have fallen prey to lately. Unable to tune her guitar at one point, and finding the crowd a bit restless, she suddenly emitted a grating "Well... Excuuuuuussse Me!" (seems like everyone's doing Steve Martin these days). Though she maintained this lighthearted stance throughout the evening, there's no doubt that Phoebe treats her material with purpose and a great deal of care. One of the nicest moments of the night was a rendition of Paul Simon's "Something So Right," featuring fine harmony work from her "male chorus." She also paid tribute to new songwriter Steven Bishop, who penned the title cut from her new Columbia lp, "Never Letting Go."

If there's any fault at all to be found in Snow's artistry it's that her voice is such a powerful vehicle that it tends to overwhelm the listener to the point where the song itself is overlooked. The effect of this leaves one with general, rather than specific memories and feelings about her performance. Given

E/A Taps Bolton

■ LOS ANGELES—Jay Bolton has been appointed regional sales manager/west coast for Elektra/Asylum Records, according to Stan Marshall, vice president/sales. Bolton moves into the position vacated by David Cline who was promoted to national sales advertising director recently.

Bolton previously worked as Denver regional sales manager for MCA in Los Angeles.

Snow's increasing maturity, however, she's not likely to fall prey to this possible pitfall.

Opening act David Bromberg (Fantasy)—still struggling for an identity other than "studio musician turned artist"—played 60 minutes of country, swing and blues, but never seemed to make any real contact with his material. Like so many technically-oriented musicians, Bromberg seems stuck sounding like any one of a number of the artists he emulates. Perhaps, if he put less emphasis on form and less effort into "becoming" a viable performer, Bromberg would be able to develop a style of his own.

Stuart Goldman

MacGregor Re-Signs with Ariola



Mary MacGregor has signed an exclusive long-term recording contract with Ariola Records, it was announced by Jay Lasker, president of the label. Scott Shannon, senior vice president of the label, reported that Ms. MacGregor will begin working on her second lp immediately under the direction of producer Tom Catalano at Western Sound Recording. From left: Jay Lasker, president of Ariola Records; Mary MacGregor; Howard Stark, executive vice president Ariola; Jay Venetianer, William Morris Agency; Scott Shannon, senior vice president Ariola.

BS&T Celebrates 10th Anniversary

By PAT BAIRD

■ NEW YORK—Last week Blood, Sweat and Tears celebrated the 10th anniversary of the formation of the unit. During that decade the group went through more personnel changes than probably anyone other than Bobby Colomby can remember and, in the process, managed to sell an estimated 35 million records.

David Clayton-Thomas, who joined the group for the second and biggest selling album then dropped out for a few years and re-joined three years ago as a featured artist, stopped by **RW** the afternoon of BS&T's anniversary celebration at The Bottom Line.

"Blood, Sweat & Tears was started in Nov., '67 at The Cafe Au Go Go," he said. "Since the Cafe Au Go Go is now a hole in the ground, we wanted to do the show at The Bottom Line. We wanted it in the Village, not uptown at Carnegie Hall or something."

Clayton-Thomas joined the

group in '68 after a number of years of singing and playing the blues in his native Toronto, including a stint playing back-up guitar for John Lee Hooker.

"Everyone always wanted to know how a white Canadian boy could grow up with the blues," he said. "Well, a white Canadian boy can grow up with the blues. A white American boy can't because the blues are the other side of the tracks here. When Americans come up to Toronto they want to know where the black people live. We tell them 'anyplace they want to.' There are no ghettos in Toronto."

Clayton-Thomas still feels he is a blues singer and see a difference between himself and the group he fronts.

"Blood, Sweat & Tears is a jazz band and David Clayton-Thomas is a blues singer," he said. "One is an extension of the other but I still don't consider myself a jazz singer by any strength of the imagination. Over the years the group and I have evolved into

two separate entities. We've both established our own identities and, in some ways, have our own followings."

The group and Clayton-Thomas actually have two separate contracts with ABC Records. Blood, Sweat & Tears' new album, "Brand New Day," was just released, produced by group founder Colomby and Roy Halee. Clayton-Thomas' first solo album for the label should be released in February, produced by Jack Richardson and arranged by Doug Riley. While the BS&T album contains all outside material, Clayton-Thomas has written some originals for his solo effort.

He may feel he's a blues singer in a jazz band, but Clayton-Thomas is adamant about BS&T's contribution to the resurgence of jazz in this country.

"There was an article on jazz a few months ago in Newsweek," he said, "and it didn't once mention Blood, Sweat & Tears. They traced the resurgence of jazz to Miles Davis and Herbie Hancock. That's garbage. Miles and Herbie were calling us to find out how we put it together. It wasn't until a few years later that they came out with 'Bitches Brew' and 'Headhunters.' Culturally, Blood, Sweat & Tears had a significant role to play in the resurgence of jazz."

ELP Honored in Mississippi



During the southern leg of their current U.S. tour, Atlantic's Emerson, Lake and Palmer were named Honorary Colonels of the States of Mississippi and Louisiana, appointed to the staffs of Mississippi Governor Cliff Finch and Louisiana Governor Edwin Edwards. The tour coincides with the release of the new album "Works, Volume 2." Shown here receiving their Honorary Colonels certificates at the Baton Rouge, La. airport are, from left: Carl Palmer; WFMF program director Michael Moore (deputized by the governor to make the presentation); local promotion rep Skip Dell; Keith Emerson; Greg Lake, and southern regional promotion/artist development manager Mike Prince.

Bunny Sigler Signs With Gold Mind

■ NEW YORK—The Salsoul distributed Gold Mind label has announced the signing of Bunny Sigler as an artist and producer to a long-term exclusive worldwide agreement.

Resulting from the agreement is the immediate release of Sigler's new single, "Let Me Party With You."

Top Billing Inks The Kendalls



Ovation recording artists The Kendalls present Tandy Rice (center), Top Billing, Inc.'s chief executive, with a "Heaven's Just A Sin Away" T-shirt after signing an exclusive representation contract with the Nashville-based agency.

NASHVILLE REPORT

By RED O'DONNELL



■ Monument's bright young singer Larry Gatlin "in line" for summer series on CBS-TV. "There have been in-depth talks at high level with the network about a weekly music-variety show with Larry as host-performer," says his west coast manager Marty Klein. (Marty, a veteran career guidance counselor, doesn't just talk to hear his voice.) . . . Johnny Cash, wife June Carter and son John Carter Cash to spend Christmas holidays at their "winter" home in Jamaica — with evangelist Billy Graham and his wife Ruth as houseguests.

Wee wee talk: Capitol artist Connie Cato (Mrs. Bobby Greene) became mother of 7 lb. 10 1/2 oz. Joshua Jackson at a local hospital . . . I am sort of looking forward to Barbara Walters' interview with Dolly Parton Tuesday on ABC-TV. Dolly is expected to talk about her "unfashionable" wardrobe and hair style . . . Jerry Clower's next book, "Let the Hammer Down," scheduled to go on sale "around the first of January." (It's written in collaboration with Gerry Wood.) The first, "Ain't God Good," qualified as a best seller in many areas.

Got a bus in your garage you want to sell? Rex Allen, Jr. is in the market for a buy. Rex Jr., whose career is at its most successful period, needs the vehicle to tour in during 1978 with his Country Travelers band. (Don't call me; call Warner Bros.' Nashville office.) End of freebie ad.

Elvis Presley's father, Vernon Presley, does a cameo bit on the Jan. 7 "Hee Haw" show. It happens on the eve of the date on which Elvis was born . . . More about Elvis: Isn't Joe Cates going to produce a "Nashville Tribute to Elvis" to air Jan. 8 on CBS-TV? (Scuttlebutt is

(Continued on page 113)

RW Names Campbell Southeastern Editor

■ NASHVILLE—Walter Campbell has joined Record World as southeastern editor. He will be responsible for editorial coverage in the southeastern states.

Campbell assumes his post in the Nashville office after working for 14 months as a news and feature writer for the Nashville Banner, Nashville's evening newspaper.



Walter Campbell

Before his tenure at the Banner, Campbell served in Washington as an intern in the U.S. Senate in the office of Sen. Sam Nunn of Georgia. He has also done freelance work in several media and photographic promotional projects.

Campbell is a native of Nashville and a graduate of the University of Tennessee, majoring in journalism and political science.

White Joins Songs of David

■ NASHVILLE—Howard White is the new professional manager of Songs Of David Music, Inc., according to Col. Dave Mathes, president.

White, who has already assumed his position, will be working with the roster of three publishing companies, House of David (BMI), Lit'l David (ASCAP) and Star of David (SESAC) under the corporate umbrella of Songs of David Music.

He began his career with Moss Ross, a position he held 11 years. He was also affiliated with

Overstreet Signs with ABC/Dunhill Music

■ NASHVILLE — Jay Morgenstern, president of ABC/Dunhill Music Inc., has announced the signing of a publishing agreement with ABC/Dot artist Tommy Overstreet.

According to Morgenstern, the multi-faceted publishing agreement includes the exclusive writing services of Overstreet as well as those of Darrell Dodson, who records for Overstreet's new label, Pinnacle Records. Willie Glover, Allie Cunningham, Ermil Albert, Dale Vest and Skippy Barrett's work is also covered under the agreement. In addition, the Tommy Overstreet Music Group, including the catalogues of Circle T. Music, Chieftain Music and Tommy Overstreet Music, will be co-published and administered worldwide by ABC/Dunhill Music, Inc.

The day-to-day operation of the joint companies will be coordinated in Nashville by Dianne Petty, vice president, ABC/Dunhill Music, and by Skippy Barrett, a longtime Overstreet associate writer.

Universal Inks Gosdin

■ NASHVILLE—Vern Gosdin has signed with Universal Management. Ron Blackwood will handle all of Gosdin's personal appearance bookings.

Famous Music, Tree Publishing and a vice president of Pamper Music. White, a former steel guitarist on the Grand Ole Opry, more recently has been involved with his own publishing company, Locomotion Music.

Hughes Joins Gusto-Starday

■ NASHVILLE—Gene Hughes has been named national promotion director for Gusto-Starday Records in Nashville.

COUNTRY PICKS OF THE WEEK

SINGLE

MEL McDANIEL, "GOD MADE LOVE" (McDaniel/Linde/MacRae/Polard; Combine, BMI/Music City, ASCAP). Expressive lyrics with a gospel touch coupled with a strong chorus should insure success for this cut. McDaniel has found a winner. Capitol 4502.

SLEEPER

SASKIA & SERGE, "JAMBALAYA (ON THE BAYOU)" (H. Williams; Fred Rose, BMI). A promising duo from Holland debuts in America with this Hank Williams classic. Support from a quick steel guitar provides an added boost to their energetic vocals. ABC/Hickory AH 54020.

BARBARA MANDRELL, "LOVE'S UPS AND DOWNS." Barbara broadens her horizons with songs like "How Long" and "Higher And Higher," while remaining strong with her own distinctive country flavor. Tom Collins' production enhances her strength. This album has great potential for wide appeal. ABC Dot DO 2098.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Joni Lee — "I Love How You Love Me"

Cristy Lane — "Shake Me I Rattle"

Kenny Price — "Afraid You'd Come Back"



Bobby Borchers

Bob Luman has an exceptional seasonal offering in "A Christmas Tribute." It's a most tastefully done tribute to Elvis Presley and Bing Crosby and it's sure to be a heavy request item wherever played!

Bobby Borchers is off to a strong start with "I Promised Her A Rainbow."

Early believers include WTOP, WPNX, KWKH, KSOP, WBAP, WWOL, KLAK, KKYX, KIKK, WCMS, KFDI, KYNM, WTSO, WSLC, KDJW, KJJJ, KHEY.

Second Time Around: Kathy Barnes sports a top notch version of the First Edition's hit of a decade ago, "Something's Burning;" added this week in



Johnny Paycheck

Norfolk, Toledo, Montgomery and Denver. Melba Montgomery has a hit with her remake of the Merrilee Rush classic "Angel Of The Morning." First week adds include KJJJ, WBAM, WIL, WSLC, KSOP, WJQS, KCKC, WPNX, WCMS, KFDI, KPIK.

LP Action: There's a lot of play on the Johnny Paycheck album, "Take This Job and Shove It." Choosing "Colorado Kool Aid" are KCKC and WPOC; "Georgia In A Jug" is favored at KRMD and WHOO. "Red, Red Wine" from Johnny Duncan's "Come A Little Bit Closer" LP playing at WBAM. "Feelin' Better" from the new Hank Williams, Jr. LP is the choice at WMAD and WSDS.

Joni Lee has her best offering in "I Love How You Love Me." It's starting strongly at WHK, WHOO, KWKH, KSOP, WBAM, KJJJ, WCMS, KFDI. "Cryin' Places," Carroll Baker's first release in the United States (she's had several Canadian hits), is meeting with acceptance in Phoenix, Salt Lake City, Tulsa, Ypsilanti, Wichita and Washington.

Jerry Green's "Genuine Texas Good Guy" getting good response in the southwest and upper east coast markets; Alvin Crow's "Nyquil Blues" moving in the south and southwest.

Monster Movers: Eddie Middleton, Tom T. Hall, Johnny Paycheck, Mary Kay Place, Kenny Starr, John Denver, Gene Watson.

Chris LeDoux is making waves with "I'm Country" in Wichita, Norfolk and Salt Lake City; Bobby Goldsboro's uptempo version of "He'll Have To Go" starting in the east.

SURE SHOTS

Margo Smith — "Don't Break The Heart That Loves You"

Barbara Mandrell — "Woman To Woman"

LEFT FIELDERS

Saskia & Serge — "Jambalaya"

Mel McDaniel — "God Made Love"

Debbie Grebel — "Please Take Me With You"

AREA ACTION

Al Martino — "The Next One Hundred Years" (KSOP)

Ronnie McDowell — "I Love You, I Love You" (WWOK)

Zella Lehr — "Two Doors Down" (KRMD, WIRE)

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JOHN WESLEY RYLES—ABC Dot DO 17733

SHINE ON ME (T. Skinner/J. Wallace; Narvel the Marvel, BMI)

Ryles has another winner. This bright, easy-paced cut should prove itself on the charts with its strong melody and uncomplicated lyrics.

CAL SMITH—MCA 40839

THROWIN' MEMORIES ON THE FIRE (B. Bond; Stone Porch, BMI)

Smith should score with this wintertime ballad, produced by Snuffy Miller. Vocals enhance the seasonal feeling lyrics.

BARBARA MANDRELL—ABC Dot DO 17736

WOMAN TO WOMAN (J. Banks/E. Marion/H. Thigpen; East Memphis, BMI)

In the wake of "Hold Me," Barbara does a convincing version of this song, released as a single from her latest album. It should have wide appeal.

MARGO SMITH—Warner Bros. 8508

DON'T BREAK THE HEART THAT LOVES YOU (B. Davis/T. Murry; Gyrus, ASCAP)

With sound production by Norro Wilson, Margo's easy-paced vocals should gather wide appeal.

DEBBIE GREBEL—Con Brio 128

PLEASE TAKE ME WITH YOU (S. Summer; Con Brio, BMI)

Up-tempo production by Bill Walker and smooth vocals by Debbie make this cut a chart mover.

MICHELLE PHILLIPS—A&M 1996

ACHING KIND (J. Martin; Bug/Rockslam, BMI)

Michelle comes through clear on this smooth, slightly mellow cut for good crossover possibilities.

CATES SISTERS—Caprice CA 2041

I'VE BEEN LOVED (B. Lewis; Sound Corp., ASCAP)

A bright, easy cut with a strong chorus, this one is a good follow-up to "I'll Always Love You."

RONNIE McDOWELL—Scorpion GRT 149

I LOVE YOU, I LOVE YOU, I LOVE YOU (R. McDowell; Brim, SESAC)

McDowell should see success with this ballad on the heels of "The King Is Gone." Already gaining airplay, this could see fast action.

LENNY GAULT—Spinnaker WIG 711

WITHOUT MUSIC (M. Radford/C. Barnes; Door Knob, BMI)

This easy-flowing country testimonial to all music shows strength for chart recognition. The lyrical appeal can't miss.

BILLY PARKER—SCR SC 153

YOU READ BETWEEN THE LINES (R. McCown; Sawgrass, BMI)

Parker should do well with this solid country love song. His many fans should help bring this one home for him.

BUDDY WAYNE—Cin/Kay 022 CU125

GOING HOME TO LIE AGAIN (J. Thornton/B. Wayne; Let's Call It Music, BMI)

This hard-times ballad should bring nothing but good times on the charts for Wayne.

DON DRUMM—Churchill 7704

BEDROOM EYES (R. Hillburn; Zoobe, ASCAP)

A mellow song of forbidden love, the lyrics and melody work together to move this song up.

O. B. McCLINTON—ABC Dot DO 17735

TALK TO MY CHILDREN'S MAMA (F. Meyers; Pick-A-Hit/Hank Williams Jr., BMI)

Clear production and distinctive vocals make this funky love song a strong contender.

Rich Round Up



Epic recording artist Charlie Rich spent nearly two hours at the Downtown Tupelo J.C. Penney's recently meeting fans and signing everything from albums to dollar bills. The special in-store promotion was a cooperative effort involving Epic Records, Sieberts Record and Tape Distributors, and J.C. Penney's. Pictured above following the in-store appearances are (from left): Roy Wunsch, national director, Epic Records, Nashville; Larry Allen, store manager for Penney's; Guy Dowdy, with Seiberts; Charlie Rich; Buddy Boswell of Seiberts; and Tom Croft, CBS salesman.

Country Radio *(Continued from page 109)*

Jacksonville, Fla., has need of an air personality and production person . . . Christmas is upon us and the moves and motion gets a little slower for a short time and then comes the first of the year and the highways will be burning with folks setting their sights on new markets . . . KIKK has not yet named a replacement for the departed Chris Collier . . . If you have not yet looked into the Hank Williams Special put together by **Hugh Cherry**, you'd better do it now. Air date is Jan. 1, 1978.

Nashville Report *(Continued from page 111)*

that it'll be taped at Grand Ole Opry House later this month.)

Singer **Nick Nixon** going the antique route? He bought home in New Melle, Mo. that originally was built in 1889. (Is that word "originally" redundant?) . . . **Danny Davis and the Nashville Brass** returned from 12-day tour of Saudi Arabia wearing "gitras," "egals" and "tobes"—all of which I'm told are names of garments worn by natives of that oil-rich land.

Customer wants to know when the Grand Ole Opry "actually" went on the air. According to local historians, the date is Nov. 28, 1925. (Don't tell me **Roy Acuff** has been twirling that Yo-Yo 52 years?) Original name was "WSM Barn Dance." (It was changed to the Opry Dec. 10.)

Didja see and hear RCA's **Dickey Lee** singing the National Anthem before start of the New England Patriots vs. Atlanta Falcons pro football game Sunday? Yes, Dickey knew the words! . . . Guess where **Bill Anderson**, vocalist **Mary Lou Turner** and his **Po' Boys** band are going to be New Year's Eve? They'll be in Taylorville, Ill. for two performances at the Nashville North nightclub. (Nashville is everywhere?)

Jim Pelton playing with the titles: "I hope the Charlie Daniels Band and the Kendalls don't get into a vocal argument. One sings 'Heaven Can Be Anywhere' and the other 'Heaven Is Just A Sin Away'."

Jerry Lee Lewis told me that he had been "straight" for eight months. "Anybody who drinks a lot and says he knows how to handle booze doesn't know what he is talking about."

Back to **Charlie Daniels**: He's on a diet and for every pound he loses Charlie donates \$100 to his favorite charity.

After **Loretta Lynn** concludes that Dec. 27-Jan. 2 engagement at Las Vegas' Aladdin Hotel, she, hubby **Mooney** and their 13-year-old daughters, **Peggy** and **Patsy** hie (and ho, ho, ho) away to their winter home on west coast of Mexico. They'll vacation until mid-February.

Bill Monroe, bluegrass maven, before becoming a professional musician, supported himself by cleaning 55-gallon drums in the oil refineries of East Chicago. "I got to where I could clean 36 drums in 15 minutes," recalls Bill. "I could roll two of 'em at one time and set up one with one hand." (Is that an item for the Guinness Book of Records?)

The Nashville-based **Rio Grande Band** recorded its first album (for the Rounder label) in the newly-completed Laurel Tree Studios at Somerville, Mass.

And now, if space permits, the birthdays for this week: **Ronnie Sessions**, **Eddy Fukano**, **Hugh X. Lewis**, **Bob Osborne**, **Floyd Tillman**, **Billy Ed Wheeler**, **Johnny Rodriguez**, **David Houston**, Tree International's **Jack Stapp** and WSM, Inc.'s **Irving Waugh**.



THE COUNTRY ALBUM CHART

DECEMBER 10, 1977

DEC. 10	DEC. 3		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	7
2	2	MOODY BLUE ELVIS PRESLEY/RCA APL1 2428	22
3	3	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	21
4	4	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	13
5	6	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	7
6	5	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	14
7	8	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	5
8	23	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	5
9	9	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	14
10	10	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	5
11	7	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	21
12	12	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	10
13	11	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	30
14	14	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	24
15	13	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	9
16	15	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	9
17	17	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	3
18	18	I WANT TO LIVE JOHN DENVER/RCA APL1 2521	2
19	22	THE OUTLAWS WAYLON, WILLIE, TOMPA & JESSI/RCA APL1 1312	97
20	25	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	3
21	21	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	4
22	26	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	7
23	39	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	14
24	32	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003	2
25	18	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	34
26	20	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	42
27	38	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	4
28	34	SMOKEY AND THE BANDIT [ORIGINAL SOUNDTRACK]/MCA 2099	20
29	29	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	17
30	31	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	7
31	—	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	1
32	36	JOHN WESLEY RYLES/ABC Dot DO 2089	6
33	16	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	14
34	33	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	8
35	35	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693	11
36	43	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	14
37	37	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881	2
38	42	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA CPD2 2642	14
39	19	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	14
40	40	KENNY ROGERS/United Artists LA689 G	57
41	48	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES AND TAMMY WYNETTE/Epic PE 34716	2
42	45	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	94
43	47	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	2
44	44	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	29
45	71	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG 2 5401	12
46	70	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	50
47	51	BEST OF DOLLY PARTON/RCA APL1 1117	80
48	54	TATTOO DAVID ALLAN COE/Columbia PC 34870	14
49	52	RONNIE MILSAP LIVE/RCA APL1 2043	52
50	50	PORTER PORTER WAGONER/RCA APL1 2432	3
51	46	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	14
52	27	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	7
53	58	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	11
54	53	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	3
55	56	BEST OF FREDDY FENDER/ABC Dot DO 2079	30
56	59	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	112
57	60	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	31
58	61	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	47
59	—	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA ANL1 1936	5
60	30	REDNECK MOTHERS VARIOUS/RCA APL1 2438	6
61	55	TILL THE END VERN GOSDIN/Elektra 7E 1112	20
62	57	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	64
63	72	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	14
64	62	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	18
65	65	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	12
66	—	HANGIN' AROUND TOMMY OVERSTREET/ABC Dot DO 2086	1
67	68	THE WONDER OF IT ALL TOMPA GLASER/ABC AB 1036	5
68	68	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	77
69	24	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	46
70	63	I REMEMBER PATSY LORETTA LYNN/MCA 2265	34
71	73	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	27
72	67	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	36
73	66	RABBIT EDDIE RABBIT/Elektra 7E 1105	27
74	74	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	18
75	41	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	37

THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

DEC. 10	DEC. 3		WKS. ON CHART
1	1	HERE YOU COME AGAIN DOLLY PARTON RCA PB 11123 (2nd Week)	9
2	5	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb WBS 8455	8
3	2	BLUE BAYOU LINDA RONSTADT/Asylum 45431	13
4	3	WURLITZER PRIZE/LOOKIN' FOR A FEELING WAYLON JENNINGS/RCA PB 11118	10
5	10	I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR/RCA PB 11141	7
6	4	FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804	10
7	18	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic 8 50469	6
8	9	ONE OF A KIND TAMMY WYNETTE/Epic 8 50450	10
9	11	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10629	8
10	12	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 40805	7
11	14	COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE/Columbia 3 10634	7
12	16	SWEET MUSIC MAN KENNY ROGERS/United Artists XW 1095	8
13	13	SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/ Columbia 3 10619	10
14	21	MY WAY ELVIS PRESLEY/RCA PB 11165	4
15	15	PEANUT BUTTER DICKEY LEE/RCA PB 11125	9
16	17	EVERY DAY I HAVE TO CRY SOME JOE STAMPLEY/ Epic 8 50453	8
17	19	THE PAY PHONE BOB LUMAN/Polydor PD 11431	9
18	23	MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011	7
19	22	CHAINS OF LOVE MICKEY GILLEY/Playboy ZS8 5818	6
20	20	MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436	8
21	26	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA PB 11146	4
22	25	ABILENE SONNY JAMES/Columbia 3 10628	8
23	28	SAVIN' THIS LOVE SONG JUST FOR YOU JOHNNY RODRIGUEZ/Mercury 55012	6
24	31	LONELY STREET REX ALLEN, JR./Warner Bros. WBS 8482	5
25	30	AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS8 5822	8
26	29	QUITS GARY STEWART/RCA PB 11131	8
27	32	I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH/ Monument 231	6
28	6	ROSES FOR MAMA C. W. McCALL/Polydor PD 14420	13
29	35	THE FIRST TIME BILLY CRASH CRADDOCK/ABC Dot DO 17725	5
30	36	IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138	7
31	38	COME TO ME ROY HEAD/ABC Dot DO 17722	9
32	39	MISTER D. J. T. G. SHEPPARD /Warner Bros. WBS 8490	5
33	33	AFTER THE BALL JOHNNY CASH/Columbia 3 10623	8
34	7	FOOLS FALL IN LOVE JACKY WARD/Mercury 55003	14
35	8	MORE TO ME CHARLEY PRIDE/RCA PB 11086	13
36	45	THINK ABOUT ME FREDDY FENDER/ABC Dot DO 17730	3
37	24	SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431	14
38	52	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 40832	2
39	50	STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 45437	5
40	27	STILL THE ONE BILL ANDERSON/MCA 40794	11
41	56	TO DADDY EMMYLOU HARRIS/Warner Bros. WBS 8498	2
42	51	BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON/ Warner Bros. WBS 8473	6
43	54	SOMETHING TO BRAG ABOUT MARY KAY PLACE/ Columbia 3 10644	4
44	34	LOVE IS JUST A GAME LARRY GATLIN/Monument 226	14
45	37	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717	16
46	48	RAYMOND'S PLACE RAY GRIFF/Capitol 4492	8
47	62	YOU'RE THE ONE OAK RIDGE BOYS/ABC Dot DO 17732	2
48	53	I'LL GET OVER YOU NICK NIXON/Mercury 55010	6
49	55	THE SEARCH FREDDIE HART/Capitol 4498	5
50	67	MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL/ RCA PB 11158	2



51	65	HOLD TIGHT KENNY STARR/MCA 40817	4
52	40	LET ME DOWN EASY CRISTY LANE/LS GRT 1313	16
53	60	YOU AND ME ALONE DAVID ROGERS/Republic 011	3
54	68	SOME I WROTE STATLER BROTHERS/Mercury 55013	2
55	66	I'LL PROMISE YOU TOMORROW JERRY WALLACE/ BMA (Wig) 7005	5
56	69	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/ RCA PB 11036	3
57	41	BORN TO LOVE ME RAY PRICE/Columbia 3 10631	11
58	42	WHAT'RE YOU DOING TONIGHT JANIE FRICKE/Columbia 3 10605	13
59	73	I DON'T NEED A THING AT ALL GENE WATSON/ Capitol 4513	2
60	72	WE GOT LOVE LYNN ANDERSON/Columbia 3 10650	2
61	63	DEAR ALICE JOHNNY LEE/GRT 137	7

CHARTMAKER OF THE WEEK

62	—	I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN Monument 45 234	1
63	43	I'LL ALWAYS LOVE YOU CATES SISTERS/Caprice CA 2036	10
64	44	ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ ABC Dot DO 17698	18
65	46	CLOSE ENOUGH FOR LONESOME MEL STREET/Polydor PD 14421	12
66	74	GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/ Capitol 4515	2
67	64	THAT'S ALL I WANTED TO KNOW DOTTIE WEST/ United Artists XW 1084	10
68	70	THE DEVIL AIN'T A LONELY WOMAN'S FRIEND RED STEAGALL/ABC Dot DO 17726	4
69	75	WHAT A NIGHT TOM JONES/Epic 8 50468	4
70	87	STAR STUDDERED NIGHTS ED BRUCE/Epic 8 50475	3
71	—	I PROMISED HER A RAINBOW BOBBY BORCHERS/ Playboy ZS8 5823	1
72	—	WHAT KIND OF FOOL (DO YOU THINK I AM) EDDIE MIDDLETON/Cleveland, Intl./Epic 8 50481	1
73	77	RINGGOLD, GEORGIA BILLY WALKER & BRENDA KAYE PERRY/MRC MR 105	7
74	78	WHEN I TOUCH HER THERE JIM ED BROWN/RCA PB 11134	3
75	80	SOON AS I TOUCHED HER DORSEY BURNETTE/Calliope CALS 8012	5
76	76	DO YOU WANNA MAKE LOVE DAVID WILLS/ United Artists XW 1097	5
77	86	GET DOWN COUNTRY MUSIC BRUSH ARBOR/Monument 45 230	4
78	81	APARTMENT JOHNNY CARVER/ABC Dot DO 17729	3
79	85	HE PICKED ME UP WHEN YOU LET ME DOWN MARY LOU TURNER/MCA 40828	2
80	82	A GOOD WOMAN LIKES TO DRINK WITH THE BOYS JIMMIE RODGERS/Scrimshaw 1313	5
81	84	BREAKFAST WITH THE BLUES HANK SNOW/RCA PB 11153	2
82	90	PLEASE NARVEL FELTS /ABC Dot DO 17731	2
83	—	I LIKE TO BE WITH YOU RONNIE SESSIONS/MCA 40831	1
84	—	LEONA JOHNNY RUSSELL/RCA PB 11160	1
85	—	I'VE CRIED (THE BLUES RIGHT OUT OF MY EYES) CRYSTAL GAYLE/MCA 40837	1
86	79	WHERE LONELY PEOPLE GO EDDY ARNOLD/RCA PB 11133	5
87	94	ALWAYS LOVIN' HER MAN DALE McBRIDE/Con Brio 127	2
88	88	SOMEONE LOVES HIM SUE RICHARDS/Epic 8 50465	3
91	92	THE WOMAN BEHIND THE MAN BEHIND THE WHEEL RED SOVINE/Gusto/Starday SD 169	2
90	—	ANGEL OF THE MORNING MELBA MONTGOMERY/ United Artists XW 1115	1
91	98	GOTTA TRAVEL ON SHYLO/Columbia 3 10647	2
92	92	ALL THE LOVE WE THREW AWAY LOIS JOHNSON & BILL RICE/Polydor PD 11435	3
93	93	I THINK I'LL SAY GOODBYE JERIS ROSS/Gazelle IRDA 431	4
94	—	DON'T LET MY LOVE STAND IN YOUR WAY JIM GLASER/ MCA 40813	1
95	—	ANGELINE MUNDO EARWOOD/True T 111	1
96	96	RUNAWAY HEART PAM ROSE/Capitol 4491	4
97	97	I'VE GOT A FEELIN' (SOMEBODY STEALIN') JOHN ANDERSON/Warner Bros. WBS 8480	2
98	100	YOU'RE THE REASON OUR KIDS ARE UGLY L.E. WHITE & LOLA JEAN DILLON/Epic 8 50474	2
99	—	ONE TO ONE REBA McENTIRE/Mercury 55013	1
100	—	SOMETIMES I DO ERNEST TUBB/1st Generation FGS 001	1



MAY THE FORCE BE WITH YOU ALWAYS

PB-11158



TOM T. HALL

THE NEW SINGLE

BILLBOARD 46* CASH BOX 40* RECORD WORLD 50*

RCA
Records



WRH

HAS ANYBODY SEEN SIR NOSE?

...and it came to pass that upon his return, Dr. Funkenstein did find the planet to have completely lost the beat of the funkentelechy, and had fallen prey to the placebo syndrome, spread throughout the galaxy by the infamous Sir Nose D'Voidoffunk. Driven by the genius of desperation, Dr. Funkenstein sends Starchild to do battle, armed with his greatest invention of all time — THE BOP GUN.

It's the battle of the century...

**"FUNKENTELECHY
VS.
THE PLACEBO SYNDROME"**



from the winner

PARLIAMENT

believe...and funk is
its own reward...!!

RECORD WORLD



Who In The World: Captain & Tennille

HITS OF THE WEEK

SINGLES

GLEN CAMPBELL, "SUNFLOWER" (prod. by Gary Klein) (writer: Neil Diamond) (Stonebridge, ASCAP) (2:50). Campbell explores his rockabilly roots on this infectious pop-rocker, his most rock 'n' roll-oriented in some time. Its mood is right for summer, and the bottleneck guitar work fits perfectly. Another likely hit for him. Capitol 4445.

JENNIFER WARNES, "I'M DREAMING" (prod. by Jim Ed Norman) (writers: Richard Kerr-Gary Osborne) (Almo, ASCAP/Irving, BMI) (3:29). Warnes demonstrated with "Right Time Of The Night" that her appeal to the pop audience remains strong, and this lush ballad continues in the same vein. The production recalls labelmate Barry Manilow. Arista 0252.

CAT STEVENS, "I REMEMBER THE DAYS OF THE OLD SCHOOLYARD" (prod. by Cat Stevens & Dave Kershenbaum) (writer: Cat Stevens) (Colgems-EMI, ASCAP) (2:44). This rousing reminiscence is Cat's first single from "Izit-so," and should find favor with pop audiences. The synthesizer intro and children's voices are good production touches. A&M 1948.

QUEEN, "LONG AWAY" (prod. by Queen) (writers: Queen) (Queen/Beechwood, BMI) (3:30). Queen's third from "A Day At The Races" can almost be regarded as a tribute to the English pop tradition—the unison vocals, Hollies-like guitar break and thumping drums add up to a likely hit that recalls many others of years past. Elektra 45412.

SLEEPERS

LIZA MINNELLI, "THEME FROM 'NEW YORK, NEW YORK'" (prod. by Ralph Burns) (writers: F. Ebb-J. Kander) (Unart, BMI) (3:15). Soundtracks, soundtracks. The Kander & Ebb song sounds like an instant standard, and Minnelli's fine vocal adds to its class. It recalls jazz and pop and Broadway of years ago, yet should appeal to all ages. United Artists 1014.

MOMENTS, "I DON'T WANNA GO" (prod. by Sylvia Robinson) (writers: Bruce Roberts-Carole Bayer Sager) (Unichappell/Begonia/Fedora, BMI) (3:25). The Moments have had a number of r&b hits, but have yet to cross to pop. This single, however, should change that, with a pretty melody and lovelorn lyrics in a fine blend. Stang 5073 (All-Platinum).

BARBARA DICKSON, "WHO WAS IT STOLE YOUR HEART AWAY" (prod. by Mentor Williams) (writer: Barbara Dickson) (Red Cow/Chappell, ASCAP) (3:04). Dickson, who sang the second lead in "Evita," was noticed by many, and her solo debut should add to that attention. The hook is introduced first, and the chorus brings it home. RSO 875 (Polydor).

WILDFIRE, "HERE COMES SUMMER" (prod. by Jack Stack-A-Track & Scott Shannon) (writer: J. Keller) (Jewel, ASCAP) (2:43). With a sound that is halfway between Brownsville Station and the Beach Boys, this new group could score a summer hit through a blend of strident rock and vocal harmonies. Radio has already begun to pay attention to it. Casablanca 885.

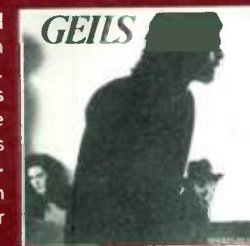
ALBUMS

BARBRA STREISAND, "STREISAND SUPERMAN." With material provided by Billy Joel ("New York State Of Mind"), Rupert Holmes ("Lullaby For Myself") and Kim Carnes ("Love Comes From Unexpected Places") among others and Streisand probably at the peak of her popularity right now, she has made the type of album that should appeal to a wide audience. Col JC 34830. (7.98).

THE ALAN PARSONS PROJECT, "I ROBOT." Producer Parsons' second Project album is distinguished by a science fiction theme and performances by Allan Clarke ("Breakdown"—a possible single), Steve Harley ("The Voice") and members of Pilot. The opening instrumental theme has a Tangerine Dream-like quality. Parsons' finest achievement to date. Arista 7002 (7.98).

GEILS, "MONKEY ISLAND." The band has shortened its name and has an outlook of renewed vigor and vitality. The opening track, "Surrender," kicks it off in a high spirited, rockin' style and there are few let-ups during this first group produced effort. The addition of backing vocalists and hornmen has added a new dimension to their sound. Atlantic SD 19103 (7.98).

TROOPER, "KNOCK 'EM DEAD KID." Switching from the Legend label to MCA proper with their third Randy Bachman produced lp, the group at once shows it has lost none of its dynamic rock strength with the title song. The Canadian fivesome exhibits poise with ballads ("Most Of The Country") and melodic rockers ("We're Here For A Good Time"). MCA 275 (6.98).



**In the Tradition of
SLIPPIN' INTO DARKNESS
THE WORLD IS A GHETTO
THE CISCO KID
GYPSY MAN
ME AND BABY BROTHER
WHY CAN'T WE BE FRIENDS?
LOW RIDER
&
SUMMER**

Comes Their Biggest Hit Yet



L.A. SUNSHINE

Produced by Jerry Goldstein in association with Lonnie Jordan
and Howard Scott for Far Out Productions
A Far Out Production on Blue Note Records

BN-XW1009



Over 15 million singles sold and just beginning

© 1977 United Artists Music, Inc. and Revlon Group, Inc. Printed in U.S.A. All rights reserved.

RECORD WORLD

Copyright Tribunal Announcement Imminent

■ WASHINGTON — "With luck," says The White House personnel office, President Jimmy Carter will be ready to announce his five appointments to the Copyright Royalty Tribunal "in two weeks."

The White House's latest scenario for the creation of a new regulatory body to periodically revise statutory copyright fees would have the President sending his nominations to the Senate for confirmation on or around July 1. That is the date which Rep. Robert Kastenmeier (D-Wis.), chairman of the House

sub-committee with copyright jurisdiction, set as the outside limit for announcement of the nominees if the commission is to complete its preparatory work before the new copyright revision act goes into effect next New Year's Day. The new tribunal must devise a fee schedule for cable television, among other tasks, before the end of the year. Kastenmeier said last month that if nominations were delayed beyond July 1 the tribunal will "run into very great difficulty."

Elizabeth Godley, assistant to White House personnel director Jim King, said that the announcement was "imminent" last Wednesday (15). FBI checks and financial data on the five nominees are not yet complete, she

(Continued on page 30)

Singles Sales Rise; 'Dreams' Heads List

By LENNY BEER

■ All of the heavy airplay that Fleetwood Mac (WB) has been receiving paid off this week with their first #1 single, "Dreams," from the #1 selling "Rumours" album. The Fleet-

wood single was strong enough to garner the chart-topping honors in

a week where single sales were red-hot and the top ten con-

(Continued on page 6)

FCC Payola Inquiry Going Secret; Probe May Move To Other Cities

By MICHAEL SHAIN

■ WASHINGTON — The Federal Communications Commission is planning to take its five-month old payola-plugola probe behind closed doors to hear testimony from a N.Y. independent promotion man. The witness, who insists that he will only answer questions in secret session, is reportedly Rocky Grosset, the promotion man whose testimony helped convict WBLS-FM (New York) announcer Frankie Crocker of perjury several months ago in Newark, N.J.

The full seven-member FCC is scheduled to debate the closed session request this Thursday (23) with a decision to follow

soon after. When the commission initially authorized the payola investigation last January, it directed that the hearings be held in public. The special three-man team of FCC attorneys directing the probe has held nearly 20 days of hearings before the press and public on charges of commercial coercion at WOL-AM Washington lodged by two area concert promoters. Other requests from witnesses to be heard in closed session have been turned down by Administrative Law Judge Joseph Stirmer, the judge presiding at the investigation. Stirmer, in rejecting those motions, has cited the FCC's directive for full public access to the hearings. Now that the staff investigators want to take testimony from witnesses who refuse to appear in public session, they have asked the full commission for special authority to close the proceedings.

(Continued on page 30)

CTI Plans Diversification Move

By BARRY TAYLOR

■ NEW YORK—CTI Records, long a label known and respected for its jazz product, has announced its intention to expand and diversify its musical base in becoming more of a "full line entity." Recent releases by artists such as Seawind, John Blair, Idris

Muhammad, Patti Austin and David Matthews serve to underline this intention.

"We look at it as a natural diversification," Jerry Wagner, vice president, general manager, CTI, told *Record World*. "Being in an industry such as the one we are in, it is inevitable that these changes should occur."

"We feel that our 'jazz specialty' base has really become a misnomer. Our music is good and it spans a lot of musical categories, not just jazz."

Wagner pointed out that CTI's diversification will in no way compromise or be at the expense of its credibility for jazz product. "Since our inception, we've been considered the finest jazz label

(Continued on page 49)

McKuen-RCA Suit Settled Out of Court

■ NEW YORK — Rod McKuen's \$60 million lawsuit against RCA Records was settled out of court here last week, with the label agreeing to pay the poet and onetime RCA recording artist an undisclosed sum.

McKuen and his publishing company, Stanyan Music, had filed the suit in April, alleging that RCA had pressed and sold

(Continued on page 30)

Joe Cayre Forms New 'Dream' Label

By DAVID MCGEE

■ NEW YORK—Joe Cayre, president of Caytronics, has announced the formation of a new pop label to be distributed by Salsoul's independent distributors. Dream Records will formally open on June 20 with the release of a single, "Tomorrow," by Mary Hylan.

Cayre is the label's president, Chuck Gregory is vice president, marketing, and Bruce Greenberg is national pop promotion director.

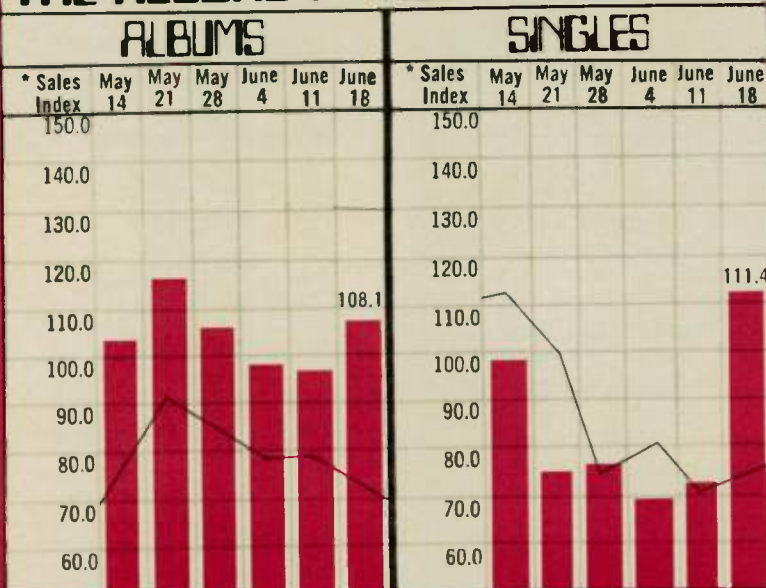
"It's always been a dream of

ours to have a pop label," Cayre told *Record World*, "and we've been looking for about six months for the right pop acts. When we found them we decided to call the label Dream. It's a small label, and we intend to keep it that way. We want to keep a handful of artists whose product we can work and be successful with."

Dream has signed two artists. Hylan is a Los Angeles-based singer whose credits include

(Continued on page 16)

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.

BMI Honors 132 Writers, 79 Publishers

■ NEW YORK — The 132 writers and 79 publishers of 103 songs licensed for public performance by BMI (Broadcast Music, Inc.) received Citations of Achievement for the most performed songs in the BMI repertoire for the calendar year 1976. In addition, special engraved glass plaques were presented to Lawrence Williams, writer and Loaves and Fishes Music Company, Inc., publisher of "Let Your Love Flow," the most performed BMI song during 1976. The awards were presented at the Century Plaza Hotel, Los Angeles, on June 14, by BMI president Edward C. Cramer, with the assistance of members of the firm's writer and publisher administration division, of which Theodora Zavin is senior vice president.

The top 1976 writer-award winners are Barry Gibb and Robin Gibb each with five awards, followed by Maurice Gibb and Neil Sedaka, each with four. The leading publishers, with five awards, are Screen Gems-EMI Music, Inc. and Unichappell Music, Inc., followed by Casserole Music Corp., Mighty Three Music and Unart Music Corp., each with four awards.

Triple writer-award winner is Paul McCartney, followed by Eric Carmen, Harry Casey, Sam Cooke, Barry De Vorzon, Richard Finch, Charles Fox, Howard Greenfield, Kenneth Gamble and Norman Gimbel with two awards.

Other writers with two awards include Daryl Hall, Leon Huff, Dennis Lambert, Jeff Lynne, Linda McCartney, Bob McDill, Christine McVie, John Oates, Brian Potter, Kenny St. Lewis and James Taylor.

Winners include writers whose works are represented here by BMI through reciprocal agreements with performing rights societies in such countries as England, Sweden, Germany, Canada and Switzerland.

Multiple publisher-award recipients are ATV Music Corp., Flamm Music, Inc., Gentoo Music, Irving Music, Inc., MPL Communications, Inc., Neil Sedaka Music and Tree Publishing Co., Inc., each with three awards; and ABC/Dunhill Music, Inc., Altam Music Corp., Bull Pen Music Co., CAM-USA, Inc., Country Road Music, Inc., Dawnbreaker Music, The Hudson Bay Music Company, Kags Music Corp., Sherlyn Publishing Co., Inc., Vogue Music,

Inc. and Warner-Tamerlane Publishing Corp., all with two awards each.

Eleven of the songs honored with BMI awards were presented with citations marking previous awards. Honored for the fourth time was "Killing Me Softly With His Song," written by Norman Gimbel and Charles Fox, published by Fox-Gimbel Productions, Inc. "Breaking Up Is Hard To Do," written by Neil Sedaka and Howard Greenfield, published by Screen Gems-EMI Music, Inc., was honored for the third time.

Second-year awards were presented to Dennis Lambert, Brian Potter, ABC/Dunhill Music, Inc. and One of a Kind Music for "Country Boy You Got Your Feet in L.A.," Dennis Lambert, Brian

(Continued on page 20)

RCA Names Glancy VP, Euro Marketing

■ NEW YORK — The appointment of Kenneth D. Glancy as division vice president, European marketing organization, RCA Records, has been announced by Louis Couttolenc, president of RCA Records.

At the same time, Couttolenc announced that Glancy was also

(Continued on page 16)

Fantasy Acquires Stax Catalogue

By SAM SUTHERLAND

■ LOS ANGELES — Fantasy Records has acquired North American distribution rights to the Stax catalogue, with the label planning to release both classic Stax titles and unreleased material during the coming months.

The purchase encompasses releases on the Stax, Volt, Enterprise, Truth, Gospel Truth, We Produce, Hip, Portee and Respect labels, including albums by Isaac Hayes, William Bell, Booker T. and The MG's, Eddie Floyd, Albert King, Little Milton, The Mar Keys, The Staple Singers, Johnnie Taylor, Carla Thomas, Rufus Thomas, The Bar Keys, The Dramatics, The Emotions, Mavis Staples, Rance Allen, The Temprees, Black Oak Arkansas, The Soul Children and The Sweet Inspirations.

Also included are many previously unreleased albums by Isaac

Hayes, Johnnie Taylor, The Emotions, The Dramatics, The Bark Kays, William Bell, Shirley Brown, The Newcomers, David Porter, O. H. McClinton, Inez Foxx and the Staple Singers, among others.

"Stax is the only label we're going to reactivate," explained Fantasy president Ralph Kaffel when reached for comment at the label's Berkeley headquarters, who said that all releases will carry a modified version of the original Stax logo. Plans to fully reactivate Stax as a "competitive record label" thus bring all titles under the single label regardless of the original designation.

"We're very enthused about having acquired so important a label and catalogue," Kaffel said. "It complements greatly Fantasy's growing involvement in black con-

(Continued on page 56)

A&M Annual Meet Set for This Week

■ LOS ANGELES — A&M Records' annual meetings will be held here at the Century Plaza this week (22-26), with the celebration of Herb Alpert Day on Wednesday a highlight.

The day in Alpert's honor was proclaimed by Los Angeles Mayor Tom Bradley. Alpert will be presented with a star on the Hollywood Blvd. "Walk Of Fame" at 12:30 p.m., and will take part in the ribbon-cutting ceremony for A&M's new financial center at 1336 N. LaBrea at 5:30 that afternoon.

The entire A&M field staff, along with representatives from 16 A&M affiliates in foreign countries, will attend. Business meetings will take place Thursday and Friday (23-24), and will include manager and radio talks and a promotion staff meeting. A&M artists will perform each night.

The annual A&M East-West softball game will be held on Saturday, and the ninth annual A&M family picnic at Calamigos Ranch in Malibu will close the meetings on Sunday.



1700 Broadway, New York, N.Y. 10019

Phone: (212) 765-5020

PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID PARNES

VP & MANAGING EDITOR MIKE SIGMAN

LENNY BEER/VP, MARKETING HOWARD LEVITT/ASSOCIATE EDITOR

TONI PROFERA/RESEARCH EDITOR

MICHAEL SCHANZER/ART DIRECTOR

David McGee/Assistant Editor

Barry Taylor/Assistant Editor

Marc Kirkeby/Assistant Editor

Pat Baird/Assistant Editor

Chris Gordon/Assistant Editor

Mike Vallone/Assistant Research Editor

Dede Dabney/R&B Editor

Stephen Kling/Assistant Art Director

Joyce Reitzer/Production

Speight Jenkins/Classical Editor

Vince Aletti/Discotheque Editor

Michael Shain/Washington Correspondent

Robert Palmer/Jazz Editor

Stan Soifer/Advertising Sales

WEST COAST

SPENCE BERLAND

VICE PRESIDENT

WEST COAST MANAGER

Sam Sutherland/West Coast Editor

Samuel Graham/Assistant Editor

John Mankiewicz/Assistant Editor

Linda Nelson/Production

Portia Giovinazzo/Research Assistant

6290 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

JOHN STURDIVANT

VICE PRESIDENT

SOUTHEASTERN MANAGER

Luke Lewis/Southeastern Editor

Marie Ratliff/Research

Vicki Branson/Research

Red O'Donnell/Nashville Report

49 Music Square West

Nashville, Tenn. 37203

Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA

VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012

(305) 823-8491

ENGLAND

NOEL GAY ORGANISATION

24 Denmark St., London, W.C. 2, England

Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE

19 Yorkville Avenue

Toronto, Ontario

Canada M4W 1L1

(416) 964-8406

GERMANY

JIM SAMPSON

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

SPAIN

JOSE CLIMENT

Avenida de America 35, Piso 5 No. 7

Madrid 2, Spain

Phone: 416-7161

Phone: 416-6686

MEXICO

VILO ARIAS SILVA

Peten 151-402 Colonia Navarte

Mexico 12, D.F.

Phone: 536-41-66

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$70; AIR MAIL—\$115; FOREIGN AIR MAIL—\$120. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1977 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 34, No. 1565

RECORD WORLD JUNE 25, 1977

Powerhouse Picks

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

Emotions (Columbia) "Best Of My Love."

Already top 5 on the r&b chart and the sales breakout in every region. This one can't miss.



The Soundtrack Album Of The Year!

GEORGE BENSON and **MANDRILL** Performing
MICHAEL MASSER's Brilliant Music From

The Columbia Pictures Release

"THE GREATEST"

The rave reviews for the movie
and the music
are overwhelming!

"TOP SPOTLIGHT ALBUM PICK" — Billboard

"'The Greatest' theme is carried throughout this LP, hard driving with the rock approach of Mandrill and Benson's singing and guitar highlighting the album. This album will carry its own audience." — Billboard

"I have heard the music, and it soars. It is alternately sweet and beat; the jungle music of Zaire, pulsating with 'Ali, boom-bay-yay,' the death chant for George Foreman; 'The Greatest Love Of All,' with George Benson crooning the lyrical theme: 'Learning to love yourself is the greatest love of all...' This will be an Academy Award song. Bigger than 'Touch Me In The Morning.'" — New York Daily News

"This soundtrack features some of the greatest performances ever by George Benson, Mandrill and Michael Masser."
— Black Radio Exclusive



On Arista Records

EXPLODING ON TO THE CHARTS:
New Entry! *186 Billboard
Bulleting to 152 Record World
New Entry at 181 Cashbox

WRH

Fleetwood Mac Tops Singles, Album Charts

Frampton LP Debuts Strongly

By LENNY BEER

■ Fleetwood Mac (WB) held onto the top position on The Album Chart for the fifth consecutive and sixth overall week and also added to their accomplishments with their first ever #1 single, "Dreams." The group continues to significantly outsell the competition, which is headed this week by Steve Miller (Capitol) in the #2 position and Barry Manilow as #3. However, the exceptional first week sales of Peter Frampton (A&M), which earned him a debut at #15, point to a battle next week between the charging Frampton and Fleetwood. The rest of the top ten stayed basically as it had been last week with the only significant developments being that the Eagles (Asylum) finally relinquished the second position and fell to #6, and Heart (Portrait) blasted into the top ten in only their fifth week in the street. The Heart album is incredibly strong in the "rock 'n roll belt" in the middle of the country, and is gaining weekly on both coasts. Foreigner (Atlantic) has been fighting its way toward the top ten for quite some time and has reached its highest position ever this week in the #11 spot, waiting for someone to falter and open a spot for this sensationally selling new act.

In the teens, the big story is Frampton (A&M) who is now a confirmed industry giant whose new product, including what will be his biggest single ever, is re-

ceiving immediate monster sales in stores in most parts of the country. Over 10% of the reporting accounts listed Frampton already #1 in only its first week of availability. The only other records receiving bulleting action in the entire top thirty are the Bee Gees (RSO) with their live album at 20, and Dan Fogelberg (Full Moon) with his latest at 30.

The middle of the chart contains six bulleting albums with top twenty potential. Ted Nugent (Epic) is off on another sales spree with his latest, "Cat Scratch Fever," which jumped from last week's Chartmaker position to #40 this week. The Moody Blues (London) are selling well and building with their "Caught Live + 5" set at 46, the Crusaders (ABC) are at 47 in their third week of charting, "Star Wars" (20th Century) is following the sensational reaction to the movie with immediate soundtrack sales, Bob Marley (Island) is picking up weekly at 53, UFO is breaking through and spreading to new markets each week at 54, and Donna Summer (Casablanca) has her third straight hit album at 55.

New on the top 100 are the Emotions (Columbia), the hottest female act in the country with this week's Powerhouse Pick single and explosive new album at 78, and Andrew Gold (Asylum), with a top ten single drawing some reaction to his album, "What's Wrong With This Picture."

O'Day, Cassidy Super-Hot

(Continued from page 3)

tained some of the hottest selling records of the year. Thanks to the strength of "Dreams," "Undercover Angel" by Alan O'Day (Pacific), and Shaun Cassidy (Warner/Curb) *The Record World Sales Index* for singles rose to 111.4.

The rest of the top ten was consistent with only the addition of Steve Miller's latest, "Jet Airliner," at 10 bullet. Outside the top ten, Barry Manilow (Arista) is next in line with his latest, Peter Frampton (A&M) is charging toward the very top with by far his hottest single to date, Jimmy Buffett (ABC) is continuing his slow and steady climb, and Andy Gibb (RSO) is filling in at radio on the way to a top ten record on his first release.

Also strong on the upper part of the chart are Peter McCann (20th Century), Pablo Cruise (A&M) with their breakthrough hit, Rita Coolidge (A&M) with her version of "Higher and Higher," ABBA (Atlantic) with the follow-up to their #1 "Dancing Queen," England Dan & John Ford Coley (Big Tree) with a solid ballad, and Heart (Portrait) with a lot of new airplay on the first from their #10 album "Little Queen."

Last week's Powerhouse Pick, Bay City Rollers (Arista) is exploding everywhere aired while the Commodores (Motown) have a hit and a hot album cut being

aired by radio. The Rollers record could be their biggest since "Saturday Night," their first in the States. The Commodores are scoring heavily with "Easy" while "Brickhouse" is picking up play more than any other non-released cut in the country.

Other records showing solid early movement and initial sales activity include Meri Wilson (GRT); the Emotions (Columbia) this week's Powerhouse Pick which is exploding on the r&b side and picking up quick pop acceptance with the south leading; Supertramp (A&M), which has been hanging for some time in album cut rotation and made its strongest move this week by garnering major market play in Los Angeles, Detroit and elsewhere; James Taylor (Columbia) off and away with strong radio support for his label debut; Ram Jam (Epic), with an off-the-wall rocker breaking strongest in the midwest; and Lou Rawls (Phila Intl.), strong r&b and starting to cross quickly.

New on the chart with bullet are Wildfire (Casablanca), co-produced by former radio programmer Scott Shannon and receiving strong support from the south and midwest; Gladys Knight (Buddah), crossing now with her latest; LeBlanc & Carr (Big Tree), and Johnny Rivers (Big Tree).

In last week's Chart Analysis, it was incorrectly stated that Tommy LiPuma produced "Got to Give It Up." Art Stewart, in fact, was the producer.

Casablanca Reports Best Sales Month

■ LOS ANGELES — Neil Bogart, president of Casablanca Record and FilmWorks, has announced that May sales for the company exceeded \$5.8 million. The figure marked a new high for Casablanca, eclipsing the previous record (\$4.6 million), set in November, 1976.

Bogart attributed the successful month to strong catalogue sales and the initial reaction to Casablanca's recent "Spring Into Summer" release.

Bogart also pointed out that Casablanca's sales were running 44 percent above the figures for last year at this time.

Miller Platinum

■ LOS ANGELES — The Steve Miller Band's "Book Of Dreams" album on Capitol Records has been certified platinum by the RIAA.

REGIONAL BREAKOUTS

Singles

East:

Emotions (Columbia)
Bay City Rollers (Arista)
Bonnie Raitt (Warner Bros.)

South:

Emotions (Columbia)
Meri Wilson (GRT)

Midwest:

Emotions (Columbia)
Meri Wilson (GRT)
Ram Jam (Epic)
Bay City Rollers (Arista)
Alice Cooper (Warner Bros.)

West:

Emotions (Columbia)
Bay City Rollers (Arista)
Rod Stewart (Warner Bros.)
Alice Cooper (Warner Bros.)

Albums

East:

Peter Frampton (A&M)
Donna Summer (Casablanca)
Moody Blues (London)
Emotions (Columbia)

South:

Peter Frampton (A&M)
Emotions (Columbia)
Ted Nugent (Epic)
Crusaders (ABC)
Gregg Allman (Capricorn)

Midwest:

Peter Frampton (A&M)
Star Wars (20th Century)
Ted Nugent (Epic)
Shaun Cassidy (Warner/Curb)

West:

Peter Frampton (A&M)
Star Wars (20th Century)

Rosencrantz Named MCA A&R Vice Pres.

■ LOS ANGELES—Dennis Rosencrantz has been named vice president/artist & repertoire at MCA Records, according to J. K. Maitland, president.



Dennis Rosencrantz

For the past three-and-a-half years, Rosencrantz was vice president, a&r at Phonogram Inc. where he also helmed that company's west coast operations. He was previously national promotion director at Mercury Records.

Columbia Sets 'VSOP' Jazz Campaign

By MARC KIRKEBY

■ NEW YORK — Columbia Records last week began a lavish marketing, promotion and publicity campaign to support the summer tour of a Herbie Hancock-led jazz "supergroup." In dollars and in scope, the campaign is probably the largest the company has put together for jazz or progressive artists.

The tour, which begins next Tuesday (28), stars Hancock, Wayne Shorter, Freddie Hubbard, Tony Williams and Ron Carter. All but Carter (who is on Milestone) now record for Columbia, and all but Hubbard are veterans of Miles Davis bands of the late sixties. The tour is being called V.S.O.P., after the title of the recent live album recorded at the Hancock retrospective concert that was a highlight of last year's Newport in New York Festival.

For jazz fans, the announcement of such a tour is news enough, but for Columbia—and the label's marketing VP, Don Dempsey—it is an opportunity to cross-merchandise a large number of those artists' albums, and potentially bring them before radio audiences who have not heard those albums.

"We want to secure the broad base of formats that were never before available to these artists," Dempsey said. "We saw this as no different than the tours most of our artists were out on—it's

an extension of a concept we're very familiar with now, but it's very unique that a record company would have four out of the five members of one of the most powerful jazz groups of all time."

The company's top priority, Dempsey said, is to reestablish the "V.S.O.P." album on the charts. Released two months ago, the record was well-received critically, but because of the length and complexity of the performances it contains, the album got little radio attention.

Columbia's Response

Columbia's response has been, in Dempsey's words, "to recreate this whole record" for promotion purposes. Three separate radio-only records taken from the live album were shipped to stations last week. The first is a seven-inch disc of edited material; the second an lp-length sampler of more edits; and the third a 12-inch disc containing an interview with Hancock with appropriate music interspersed.

Dempsey emphasized that the "V.S.O.P." album itself has not been edited or rearranged in any way. "We don't want to impugn the integrity of these artists—cut out someone's solo, or things like that—but we cannot allow the package as it is delivered to limit us in terms of developing these artists."

Retailers in cities in which the

group plays will receive a variety of merchandising aids to coincide with those appearances. An advertising campaign sponsored by Columbia will promote both the concerts and the albums.

"What we want now is for as many people as possible to come to the concerts," Dempsey said. "So where we'd usually follow them up, our radio advertising is up front and our print ads will follow."

A separate advertising campaign involving Hancock and Courvoisier V.S.O.P. cognac should also benefit the tour. In search of the upper income black consumer, the liquor company has placed ads featuring Hancock in all of the leading black magazines, according to Dempsey, and will tie in with Columbia on liquor store promotions for both the brandy and the artist.

Columbia will send an elaborate press kit to writers in the tour cities—it will include a 12-page booklet containing biographies and discographies for each member of the quintet, and one copy of each of six current albums that feature one or more of the artists.

There is little doubt that Columbia has been emboldened in

(Continued on page 74)

Arista Names Birnbaum West Coast A&R VP

■ NEW YORK — Roger Birnbaum has been promoted to the position of vice president, west coast a&r for Arista Records, it has been announced by Clive Davis, president of the company.



Roger Birnbaum

In his new capacity, Birnbaum will be responsible for talent acquisition and the evaluation of product for Arista on the west coast, as well as the creative coordination of recording activities for the label's artists based in that area.

Birnbaum, who has been with Arista Records for over a year and a half, was formerly the director of west coast a&r for the label. Prior to joining Arista, he was the director of a&r for A&M Records.

Fantasy Switches Distribs in Three Areas

By SAM SUTHERLAND

■ LOS ANGELES — Fantasy/Prestige/Milestone Records has shifted its distribution from MS Distributors branches in Chicago, Denver and San Francisco in the company's first major distribution change in years. In announcing the move, which became effective last week, Fantasy national sales manager David Lucchesi told **RW** that the company would now distribute in those markets via Progress Distributors (Chicago), Western Merchandising (Denver) and Pacific Records and Tapes (San Francisco).

Lucchesi said the shift to the new distributors was already underway, including the Denver market, where Western Merchandising's new Denver branch is set to open officially on July 1.

Fantasy's prior relationships with the three MS branches were all long standing, in each case antedating the operation's acquisition by MS. Lucchesi attributed the decision to both general administrative differences and specific warehousing problems.

"One of the main reasons we changed was that we felt stronger

individual direction was needed within each of the territories," Lucchesi commented, going on to assert that "all the decisions were coming out of Chicago," where MS is based. "We weren't happy with MS on a day-to-day basis."

Another Factor

Another major factor was MS's warehousing system for California, which services the San Francisco branch out of the MS warehouse in the southern end of the state. "From the outset, we didn't like having two inventories in Southern California," Lucchesi said. Apart from the label's headquarters there, in Berkeley, the market for jazz, r&b, blues and rock—all aspects of Fantasy's catalogue—has traditionally been strong for Fantasy in that territory, he added.

Lucchesi forecast no other distribution changes for the label, observing, "It's definitely a decision we did not make overnight. That's the first distribution change that we've made in quite awhile, and I hope it's the last."

Creating A New Form Of Energy "COALTOWN" SA 745



FROM THE ALBUM
"IF THE LIGHTS DON'T GET YOU
THE HELOTS WILL." SA 7529

The new single by
The Stanky Brown Group

PRODUCED BY HANK MEDRESS
AND DAVE APPELL



On Sire Records
Marketed by ABC Records, Inc.



MANAGEMENT





AMERICAN

stars 'n bars

NEIL YOUNG

From the beginning, the music of Neil Young has reflected a distinct concern for things peculiarly American. He's taken on the pains, the pleasures of our national identity, always with an unblinking eye. All along he's made no secret of his fondness for our musical heritage. Once again he's tapped that rich country vein. The result: nine of the most direct and vital songs of his career.



NEIL YOUNG

AMERICAN
stars
'n
bars

American Stars 'n Bars.

An album of American music.

Produced by Neil Young
and David Briggs, with Tim Mulligan.

And featuring Crazy Horse and the Bullets.



On Reprise Records and Tapes. MSK 2261.

Billy Meshel: Building Careers (Music)

By PAT BAIRD

■ NEW YORK — Since Billy Meshel, vice president and general manager of Arista/Careers Music, assumed that position at the newly-formed publishing company in January of this year, he has built up the catalogue from one song ("Memory," recorded by Silver on Arista Records) to include four chart singles, several major writer signings and sold sub-publishing agreements with a half dozen companies worldwide.

"I first met Elliot Goldman (now executive vice president of Arista Records) while he was still at Columbia," Meshel told *Record World*. "When Arista decided to go into the publishing business we spoke again and I loved the idea. I think I loved it for the same reasons my sub-publishers loved it. Clive Davis is a very charismatic man and Arista Records has accomplished terrific things. I wanted to be part of that team."

Meshel's first signing to the company was a co-publishing agreement with writer/producer Gregg Diamond.

"I immediately got involved with Gregg because I think his talent is prodigious," he said. "Five weeks later we were on the top 100 with Andrea True's '(New York) You Got Me Dancing.' His songs in the Gloria Gaynor and George McCrae albums were also very big disco. I loved the idea of Gregg because his music is very international. He doesn't limit himself to the American sound only."

Meshel also signed composer/producer Michael Masser, writer of a number of songs for Diana Ross and composer of the score to the motion picture "The Greatest." On the strength of these signings, Meshel began making sub-publishing agreements with companies in Europe, Scandinavia and Canada.

"The sub-publishing agreements were made with what I felt were the top level publishers in each territory for what they

could do with promotion and cover records," he said. "That's the important thing. There are certain roles that have to be performed by publishers today as compared to ten years ago. All you had to do then was plug songs and, if you got your Connie Francis record, that was it. Today, with only ten in the top 100 being publisher plugged songs, the publisher has got to discover other roles in which to perform and please the people he does business with. Those roles are record promotion and international care of the music. You have to make sure the music is reaching every corner of the world."

Thus far, Arista/Careers has sub-publishing agreements with Chrysalis (England), Sonet (Scandinavia), Veronica/Anagon (Benelux), Ralph Seigel (Germany) and Attic (Canada).

"'Memory,' the only song I had when I started here, was released in Holland," Meshel said, "seven months after it was released here. My subpublisher did it. He went to EMI and said 'we love this record, we'll support it, put it out.' That's one of the things a publisher does."

While Arista/Careers is a new publishing company, Meshel feels there is a great advantage to being affiliated with the Arista label.

"Working for a record company affiliated publisher makes things a little easier," he said. "You're privy to information about an artist who writes signing to the label. Other publishers might find out about it a little later than you do so you have the chance to get a conversation going and impress that artist with your plans and energies and your way of seeing their work in your life."

However, Meshel was quick to point out that "Arista will never make a record deal simultaneously with a publishing deal. We don't believe that publishing

should ever be part of the record deal. We don't want artists or managers to feel that. When Arista Records wants an artist, that's what they want. If it's possible to do publishing business, that would be terrific and we would love it. However, the fear of any great a&r man is that a publisher will come in and scare away his artist who writes with a deal the artist may feel is blackmail. I don't blame the a&r man for feeling that way. I think it's perfectly fair for a publisher to meet the writers after the record deal has been secured and everyone is in a peaceful state about it. That's when you can sit down and tell the truth."

Arista/Careers' other recent chart records were "What It Is" by Garnet Mims on Arista, co-published by Big Boro, and "Bluest Heartache Of The Year" by Kenny Dale on Capitol, co-published by Publicare. Another Arista artist, Stomu Yamashta, recently signed with the company and Arista publishes the songs on the upcoming Pilot album.

Now that Meshel has completed most of the fundamental

(Continued on page 70)

Waterhouse Label Bows

By JACK McDONOUGH

■ OAKLAND—Schon Productions of Minneapolis has joined forces with Michael Sunday of Oakland to form Waterhouse Records. The first Waterhouse disc, now available, is from the Credibility Gap and is titled "The Bronze Age of Radio: Selections From Their Legendary Los Angeles Radio Comedy Series." The Credibility Gap has previously had recordings on Capitol and Warner Brothers.

Waterhouse has signed one other act, guitarist Peter Lang, and will soon release a live album of his performances. Lang has two previous albums, on Takoma and Flying Fish.

The principals from Schon Productions involved in Waterhouse are Rand Levy, James Peterson and Gary Marks. Levy's midwest concert promotions have grossed over \$25 million over the past year and he is also involved with some New York stage productions, including the touring company of "Godspell." Levy and Schon Productions also hold control of the well-known State Theatre in Minneapolis, site of many of their concert produc-

(Continued on page 65)

Matt Parsons Joins Polydor

■ NEW YORK — Harry Anger, vice president/marketing, Polydor Incorporated, and Stan Bly, vice president/national promotion director, Polydor, have jointly announced the appointment effective July 5 of veteran record executive Matt Parsons to the position of national director/r&b department. Parsons joins Polydor after a long history which began in 1958 and included successful stints over the years with Motown, Mercury and, from 1974 to 1977, Capitol Records.

Parsons got his first job with Laurie Records in 1958 and became one of the first blacks to



Matt Parsons

work in record promotion.

In 1960 he joined Roulette Records and was instrumental in making Joey Dee and the Starlighters' "Peppermint Twist" a major hit. Then moving to the fledgling Motown Records in 1962, he helped develop such artists as the Marvelettes, Eddie Holland, and Smokey Robinson and the Miracles.

In 1965, Parsons formed his own independent promotion company. The company began with a Nancy Wilson and Cannonball Adderley collaboration, but only four months later Parsons decided to go with Vee Jay Records as east coast regional man. After several other record stints he moved on to Mercury Records in 1967. Parsons left Mercury in 1969 to work as a consultant for Right On Records, among others, and in 1974 began his tenure with Capitol Records as their national director of r&b promotions.

Soul City Pacts With Big Tree

■ LOS ANGELES — Soul City Records president Johnny Rivers has announced the signing of an exclusive U.S. distribution agreement with Big Tree Records, distributed by Atlantic Records.

Under the terms of the agreement, Big Tree will have the right to all future Johnny Rivers product and other artists who may sign with Soul City Records. The deal was negotiated by Rivers directly with Doug Morris, president of Big Tree and Dick Vanderbilt, VP of the company.

Sedaka, Chapin Honored



Neil Sedaka and Harry Chapin chat with mistress of ceremonies Alison Steele at the 13th Annual B'nai B'rith Music and Creative Arts Lodge Dinner held at the New York Hilton on June 11. Sedaka received the Creative Achievement Award and Chapin received the Humanitarian Award. Both Sedaka and Chapin record for Elektra/Asylum Records.

NORTON BUFFALO

LOVIN' IN THE VALLEY OF THE MOON



Norton Buffalo is a
Premier Harmonica Player.
Vocalist.
Songwriter.
Producer.
Percussionist.
Band Leader (The Stampede).
And Concert Performer
(he's appeared with
Steve Miller Band).



His stunning
debut album is Blues.
Pop. Rock.
Country.
Jazz. Folk.
Honky Tonk.
And Unique.

Executive Producer:
Steve Miller



Capitol
ST-11525

WRH

RADIO WORLD

WCOL Names Four Vice Presidents; Institutes Music Research Dept.

By SAMUEL GRAHAM

■ LOS ANGELES — Staff changes at WCOL-AM&FM in Columbus, Ohio, one of the top secondary radio stations in the country, have resulted in the creation of four vice presidential positions and the development of a new department, that of music research.

All four of the new vice presidents were already veteran WCOL employees. Bryan McIntyre, who was the station's director of operations, is now vice president of music research. Bob Gooding, formerly FM program director, is now vice president of AM and FM programming. Jay Solomon has moved from news director to vice president of news and public affairs, while John Lankenau, who was market research director, is now vice president of market research. It is anticipated that a new FM program director will be named shortly, also to come from the station's own ranks.

According to McIntyre, his music research department position is a brand new idea. Most of his previous duties, which basically involved overseeing daily production and AM-FM programming, will now be divided among other WCOL staffers ("It will be much smoother that way," he says, "instead of bringing in outside people to learn an entirely new system.").

McIntyre himself will be in charge of the coordination of various data that, prior to the creation of the new department, was handled by separate station departments. In other words, he

hopes to eliminate some of the confusion that resulted from singles and album research (as well as FM and AM research) being distinct entities that occasionally worked at cross-purposes; for instance, McIntyre said, in the past, the station's programmers might not have had sufficient information (or received it in time) about a specific album's sales and airplay to determine if a single release from that album might deserve to be added to the AM playlist. Now, such information gathering will all be centered in the music research department.

In addition, McIntyre says that "I've been given the go-ahead by our general manager to travel to different areas and meet people who are doing different types of research." He hopes to not only absorb the expertise of other stations but also expose some of WCOL's ideas; for example, for more than two years the station has graphed its sales and requests separately and devised "a format that lets you see the entire history of a song."

R&C Promotes Berlin

■ NEW YORK—Kathie Berlin has been named vice president and head of the Rogers & Cowan, Inc. New York entertainment division it has been announced by Warren J. Cowan, president of the firm.

In her new position, Ms. Berlin will supervise all Rogers & Cowan activities in New York dealing with the entertainment industry.

Century To Bow KMEL Outlet in S.F.

By JACK McDONOUGH

■ SAN FRANCISCO — Century Broadcasting Corp., which currently operates AOR-formatted FM stations in three other cities—St. Louis (KSHE), Detroit (WBAX) and Los Angeles (KWST)—will begin broadcasting on their new San Francisco outlet, KMEL, the first week of July.

General manager of KMEL is Rick Lee, who had held that same position at KSHE for the past six years. Program director is Thom O'Hair, most recently with Capricorn Records. Bobby Cole, most recently with KYA-FM in San Francisco, is music director at KMEL.

KMEL will take over the 106 frequency on the FM dial, formerly occupied by K106, the FM station operated for a short time by the local AM powerhouse KFRC, which was trying a constantly rotating Top 20 format interspersed with new test singles. KMEL will also be using the 69,000-watt non-directional tower located on Mount Bruno, south of San Francisco, which was used by K106. Offices for KMEL are located at 2300 Stockton Street, San Francisco.

"Our expertise in AOR rock has been developed in other markets," says Lee, "so we're confident that we can accurately reflect the tastes of this market. There's a definite opportunity here to establish a good 18-34

rock station. There's an opportunity to make some waves."

Cole concurred with this assessment. "KMEL will give the radio market here a shot in the arm. People are tired of listening to the same old stuff. There hasn't been any real competition here for a long time. Instead of reflecting the market here the stations are feeling fat and have put themselves in the position of deciding what the market will be. But we'll change that. We'll be doing the most extensive musical research in the area. We'll find out what's really selling here and what isn't."

"A lot of people think that because O'Hair and I worked together at KSAN for three years that our intent is to go after KSAN. It isn't. If you want to be #1 in the 18-34 bracket in this market you've got to beat KFRC. In fact when Thom and I were at KSAN we were beating KFRC at night and scaring them in the daytime. So we're shooting for #1." O'Hair reiterated the thought: "We're not coming in to battle KSAN. No way. We're coming in to battle KFRC. We're heading for the top."

So far the KMEL air schedule has Cole on from 10-2 daily with O'Hair following from 2-6. Bill Scott, formerly of KTIM in Marin County, will do the 6-10 morning show.

AM ACTION

(Compiled by the Record World research department)

Peter Frampton (A&M). The debut of the new LP at 15 with a bullet nationally has had no negative effect at all on the impact of the first single from it, which is barreling through the marketplace at high velocity. Added WABC, Y100 and WDRQ leaving only a few of primaries absent at this point. Moves 19-9 WLS, 16-9 WFIL, 26-18 13Q, 20-13 WOKY, 20-13 KHJ, 18-12 KSTP, 21-16 WSAI, 11-8 KXOK, 22-17 KSLQ, 19-14 CKLW, 13-10 WCOL, 25-17 WGCL, 21-11 WMAK, 24-16 WLAC, 24-15 WQXI, HB-25 WHBQ, 21-18 WQAM, 23-20 KFRC, 18-12 WRKO and 21-19 WKBW.

Andy Gibb (RSO). Filling in with lots of heavy adds and starting to kick off heartily in several areas already on it. New on WFIL, WRKO, KCBQ, KLIF, KNUS, WMET and WLAC. Some solid jumps are 29-13 WMPS, 13-10 WHBQ, 10-7 KJR, 28-20 WTI, HB-28 KHJ, 23-17 KZOK, 35-30 KSLQ, 17-15 WOKY, HB-27 Z93, 30-26 WQXI, 8-4 13Q, 12-7 KGW, 21-17 KACK, 12-8 WFLB, 16-13 K100, 25-20 KJRB, 18-15 WGUY, HB-24 10Q, HB-20 WZUU and HB-28 WAUG.

Bay City Rollers (Arista). Remains the hottest

(Continued on page 61)

TRACKS

(A survey of key album cuts from selected nationally selling lps)

Album	Label	Top 40 Panel	FM Airplay Panel
Outlaws	Arista	Hurry Sundown	Hurry Sundown
Heart	Portrait	Barracuda	Barracuda
Cat Stevens	A&M	Old Schoolyard	Old Schoolyard
Little Feat	WB	Time Loves A Hero	High Roller
Dave Mason	Columbia	So High	So High
Bonnie Raitt	WB	Runaway	Runaway

This week's Tracks research involved the new Outlaws album on Arista which was produced by Bill Szymczyk and is receiving strong support from radio. Both the FM and Top 40 panels were solidly in the corner of the title cut, "Hurry Sundown."



Leon & Mary Russell

Their second album together
on

Paradise

Records & Tapes

PAK-3066



MAKE

LOVE

TO THE

MUSIC

CBS Continues Internship Program

■ NEW YORK — For the third consecutive year CBS Records is employing a number of black and Hispanic college students as part of its summer minority internship program. The program provides an opportunity for minority college students to be exposed to the various aspects of the recording industry, while gaining on-the-job experience, information and career guidance, and possible full-time positions upon graduation from school.

The emphasis in this year's program is previewing and assessing the summer interns as possible job candidates for CBS Records. For the first time the interns are all upperclassmen. Additionally, the 12 students are pursuing majors in business or subjects related to the recording industry (English, journalism, art, music, etc.). In placing each intern, priority has been given to departments which are directly related to the academic and career pursuit of the student. Interns have been placed in the

a&r, publicity, accounting, finance, special products, publishing, special markets and production areas. Also, this is the first time that the program is placing interns in sales branches of CBS Records. Four college students that have been accepted into the program have been placed in the Elmhurst, Houston, Atlanta and Chicago branches.

Aside from specific job assignments, the summer interns will gain a broad perspective of the music business through attendance at single meetings, recording sessions and concerts, as well as comprehensive tours of the Pittman manufacturing plant, Elmhurst branch, the recording studio facilities and the broadcast center. The students will participate in frequent roundtable discussions with key CBS Records executives, discussing the role of each department in the overall operation of the company. The program will run from June 13 through August 26.



Pictured above are 1977 CBS Records summer interns shown with Bruce Lundvall, president, CBS Records Division. From left: Ricardo Vargas; Leona Braithwaite; Louise Garretson; Martha Monk; Aristides Sepulveda; Frank Calamita, CBS Records management development executive; Scott Folks; William Toles; Felice Rosser; Patricia Sweeting; and Shirley Shultz, coordinator of the program for CBS Records. Not shown are three interns located in branch operations: Preston Middleton, Atlanta; Thomas Freeman, Houston; David Slaughter, Chicago.

Ken Glancy

(Continued from page 4)

taking up the position of managing director of the RCA Record Division, United Kingdom. Glancy had been managing director of RCA's U.K. record company from 1970-1973 when he took up the position of president of RCA Records in New York.

Couttolenc also announced that Gerry Oord was resigning as managing director of the U.K. record company in order to pursue other interests in the music field.



Ken Glancy

Irving/Almo Music Sets Restructuring

■ LOS ANGELES — Chuck Kaye, president of Irving/Almo/Rondor Music Publishing, has announced a major restructuring of the company's creative/professional department and has appointed Joel Sill as director, creative and professional affairs.

Sill, who joined the company in 1974, will continue to develop copyrights for optimal coverage of songs from I/A staff writers, recording artist/songwriters, and I/A's catalogues. He will also assume responsibility for coordinating staff additions.

As part of the restructuring, Brenda Andrews, who joined Irving/Almo in 1968, has been named to the newly created position of projects coordinator. Also named are Shelly Weiss and Curry Tjader, who have joined the creative/professional department.

A&M Opens European Offices

■ PARIS—A&M Records has expanded its European presence by establishing a European headquarters and field offices in major European markets.

A&M Records Europe, with Marcus Bicknell as managing director, is located at 35, Avenue F. D. Roosevelt, 75009 Paris, France (telephone: 266-91-41, telex 641590 PAAM). The Paris office will serve as liaison with CBS Records International, which has exclusive rights for A&M in Europe. The office will also coordinate A&M's activities in Europe, especially the development of Euro-wide promotion and marketing programs and artist development.

In addition to Bicknell, who reports to David Hubert (vice president, international, A&M Records, Inc., Hollywood), the A&M Records Europe staff includes David Clapham, financial director. Clapham, who is a member of the Institute of Chartered Accountants of England and Wales, was most recently an audit senior with Turquand Barton Mayhew, Paris.

Also on the staff is Joe Little, production coordinator. He was previously A&M International's special projects manager at the company's head office in Hollywood and prior to that was manager of international operations and administration for Capitol Records.

Cathy Oudemans has been ap-

pointed promotion coordinator, A&M Records Europe, starting July 1 at the Paris head office. Ms. Oudemans has been for three years A&M's label manager for Ariola Germany in Munich and was from 1969 till 1974 in key posts with Phonogram International at Baarn in Holland near her home.

Bill Stern will be A&M Europe's market research and public relations consultant during the launch of A&M with CBS on the Continent. Stern was most recently international marketing director for Robert Redford's Wildwood En-

(Continued on page 67)

BRI Names Lazarus Operations Director

■ LOS ANGELES — The Beach Boys have announced the appointment of Henry Lazarus as director of operations of Brother Records, Inc. (BRI), the group's parent company.

Lazarus' primary responsibility will be to coordinate all activities involving the Beach Boys' business, recordings, concerts, tours, publicity and promotion. Lazarus was formerly president of M.H. Lazarus & Co., a division of U.S. Industries, and has worked for the past year as a consultant to World Wide Artists. BRI's offices of operation will be located in Century City.

Cayre Bows New 'Dream' Label

(Continued from page 3)

numerous radio and television commercials. Her single is taken from the Broadway hit, "Annie." Stephen T. is a 23-year-old singer-songwriter whom Cayre says is "A cross between Bruce Springsteen, Bob Seger, and Billy Joel, with a little bit of Dylan in there too."

Hylan and T. will be produced by Kim Fowley, who brought them to Cayre's attention some

six months ago. According to Cayre, Fowley will continue to play a significant role in Dream Records. "There isn't an area of the business that Fowley doesn't know about," says Cayre. "He's been around a long time, seen a lot and he's a smart guy. We feel very close to him. He turned us on to both artists that we've signed, and he'll be involved in all of Dream's future projects."



Stephen T. (left), Joe Cayre

THIS SUMMER IS BROUGHT TO YOU BY



For your listening pleasure, Q brings you
"Sweet Summertime." It's the follow-up to their hit single
"Dancin' Man." And it's featured on their new album, "Dancin' Man."
8-50335 "Sweet Summertime." From Q. On Epic/Sweet City
8-50404
Records and Tapes.

Sandy Gallin on Personalized Management

By SAM SUTHERLAND

■ As partner in the highly successful Katz-Gallin-Cleary Enterprises management complex, Sandy Gallin is a show business veteran whose career has spanned different media and widely divergent talents; from the mail room at GAC (now known as ICM) through his rise to vice-president in charge of television variety programming at that agency, Gallin worked with artists from virtually every medium. Since leaving that post to enter the personal management field, he has continued an extensive



Sandy Gallin

involvement in television production, nightclub appearances, feature films and other extensions of his clients' varied careers. The client roster of Katz-Gallin-Cleary is one of the most diversified in the personal management field. It includes Gregg Allman, Cher, The Amazing Rhythm Aces, Mac Davis, television producer/director Art Fisher, Florence Henderson, television director Tim Kiley, Paul Lynde, Anthony Newley, Olivia Newton-John, The Osmonds, authoress Gail Parent, Dolly Parton, Joan Rivers, Kate Smith and The Young Americans. In the following Dialogue, Sandy Gallin reviews his career and the growth of the management firm, the special problems and advantages created by the unusually broad range of talents and projects that he and his partners represent, the fragile relationship between the music industry and network television and current career plans for both the firm's roster and the organization itself.

Record World: How long has Katz-Gallin-Cleary been together as a management operation?

Sandy Gallin: It's been about seven years as Katz-Gallin, with Dan Cleary joining about a year ago. Ray has been in management for many years and before I joined, the company was known as Raymond Katz Enterprises.

RW: How did you first become involved in the entertainment industry?

Gallin: Initially, I was interested in a career as a singer; that was around 1962, the era of pretty singers like Ricky Nelson, Frankie Avalon and others. I thought I wasn't good-looking enough and taking Ray's advice, I gave up that pursuit.

I had worked my way through Boston University and had done very well academically. Having already obtained a show business background through my interest in singing, I thought I'd make a perfect agent. I landed a job at GAC, working in the mail room for \$50 a week. Since GAC didn't have a training program at that time, I went to school the day after I started there to learn speedwriting and typing. Eventually, I convinced one of the agents there to take me on as a secretary. He was the head of the variety television department; his name is Tony Ford. I became an assistant, then a junior agent and then a vice president, all quite fast. I was still based in New York then, working mainly in variety television which at that point consisted of shows like The Ed Sullivan Show, The Tonight Show, all New York-based variety-music programs and all of the game shows. After a few years, I became head of the department in New York.

RW: Wasn't television production already moving west?

Gallin: Yes. They asked me if I would move to California to get involved in other areas, like purchasing and films. I moved here and remained with the company for four or five years during which time GAC became CMA and today it's ICM. At that time, I was packaging television shows for the networks, mainly in the music area.

RW: What shows were you involved with?

Gallin: There were quite a few; some of them were The Tom Jones Show, The Lena Horne Special, The Cass Elliot Special, The Pat Paulsen Show, shows with The Smothers Brothers, Diahann Carroll, Engelbert Humperdinck, Steve Lawrence and Eydie Gorme and then there was The Music Scene, which had the dual distinction of being the first

pop/rock prime time show and the first pop/rock television disaster.

The list of clients that I represented at the agency, particularly in the television area, grew enormous. There were writers, producers and directors. I handled Chuck Barris Productions, Bill Carruthers, Stan Harris, among others, and I also represented a good many performers, like Richard Pryor, Laura Nyro, Cass Elliott, the Mamas and Papas, Paul Anka, Steve Lawrence, Eydie Gorme, Florence Henderson, Mac Davis, etc. The responsibilities eventually became overwhelming. I was representing about 36 artists in addition to running the television department and acting as one of the packagers.

It became too much, and Ray suggested I move into management. He said, "You're really managing the artists you represent anyway, and you're packaging the shows as well." He told me that as a manager, I'd have far more creative freedom, closer personal contact with that artists I was working with and I'd do better financially, as well. After giving it a lot of thought, I decided to make the move. That was in 1970 or 1971 and it worked out very well immediately.

RW: When you made the decision to go into management, did you have any specific ideas about the type of artist you'd like to work with? What did you feel your strengths were as a manager?

...it usually takes between six months and a year to develop the professional, artistic and personal communication with a new client that's essential to good management representation.

Gallin: I was interested in basically the same types of artists I'm handling now. I was interested in finding unknown artists who had the potential to become superstars or people who were already established but to whose career I think I can contribute, people with whom we can have fun working while increasing their stature in the industry.

RW: Did you bring any artists with you when you joined Ray?

Gallin: Yes, I brought Mac Davis. We'd met two years previously in a friend's back yard; Mac happened to be there with his son and guitar. At that time, he was principally a songwriter; I don't think he had considered becoming a performer. He began to sing his songs and tell his stories and I just looked at him and said, "You are a star. There's no question in my mind that you'll wind up with your own TV show and there's no reason why you shouldn't have your own hit records."

Things soon started to happen. Mac developed a reputation as a hit songwriter and when I went into management, I arranged for Rick Hall to produce him, which led to his first major hit, "Baby Don't Get Hooked On Me." From there, he's gone on to astounding success with several smash records and he's written numerous standards. Mac's is an excellent example of a career that has staying power. He's been an NBC television star for four years which includes two series and several specials and he's also one of the biggest attractions in Las Vegas, concerts, state fairs and theatres-in-the-round throughout the country. His most recent NBC television special on April 26 drew an incredible 40 share of the national ratings; his next two NBC specials will be televised in the '77-'78 season.

RW: There seems to be one factor common to many of your otherwise diversified artists: from the beginning, you've worked with multimedia performers whose careers move into different avenues with some regularity.

Gallin: I don't think we would be satisfied by handling just one type of artist. There's far more excitement in being involved in a broad range of projects, as opposed to restricting our activities to just one special area, like records or television. We work within the whole structure of show business, which covers radio, television, motion pictures, records, publishing and all aspects of the personal appearance field. There's an excitement that comes from being involved with the career of Joan Rivers, for example, who has such a

(Continued on page 45)

WELCOME A&M SUPERSTARS!

We welcome our promotion and sales staff, our true superstars,
to the West Coast for the annual A&M June meetings and festivities.

JOHNNY
SHULER

JOEL
ACKERMAN

GEORGE
GILBERT

MICHAEL
VAN ORSDALE

AL
CAFARO

BILL
JOHNSON

STEVE
LEAVITT

RICH
GIROD

GARY
LIPPE

MICHAEL
TAYLOR

JOANNE
HEIDRICK

JAYNE
NECHES

JIMMY
SMITH

NICK
STEARN

TOM
SHEEHY

WAYNE
SHULER

JOHNNY
POWELL

JAN
BASHAM

LEE
DURHAM

RICHARD
PACHTER

RICK
STONE

THOM
GORMAN

GREG
STEFFEN

TOM
CHENEY

GEOFFREY
SCHULMAN

MICHAEL
LEON

BOB
STULL

DAVID
STEYEN

DAVID
FITCH

BILLY
HARPER

ROSS
OJEDA

RICK
GALLIANI

BOB
SCHARBERT

ROSS
GENTILE

ERNE
CAMPAGNA

BERNIE
GROSSMAN

J. P.
BRENNER

AL
MOINET

PETER
MOLICA

LENNY
BRONSTEIN

AL
EDMONDSON

NICH
TOTOIAN

DON
TOLLE

BON
FARBER

STEVE
DUNN

LANNY
GREEN

BERRY
JOHNSON

BOB
FRAZIER

BRENDA
JOHNSON

WAYNE
LESTER

GAIL
DAVIS

BOB
KNIGHT

KERRY
KNODLE

WRH

Thanks for the present
and future hits of '77!



At the BMI Awards Dinner . . .



Pictured at the BMI awards dinner are (top row from left) BMI president Ed Cramer, RSO's Arthur Von Blumberg accepting awards on behalf of the Bee Gees, BMI's Neil Anderson and BMI vice president Ron Anton; BMI vice president Theodora Zavin, Loaves and Fishes Music Co.'s Dave Rosner, Mrs. Larry Williams accepting the most performed song award on behalf of her husband, Cramer, Anton and Anderson; (second row) Richard Finch; Barry Manilow and K.C. and The Sunshine Band's Harry Casey; Barry Devorzon, Cramer, Lester Sill, Anderson and Anton;

Mr. and Mrs. Al Gallico, Cramer, Jimmy Phillips and Peter Phillips with friend; (third row) Cramer, songwriter Keni St. Lewis, Anderson and Anton; Mr. and Mrs. John Sebastian, BMI's Del Bryant and Mr. and Mrs. Neil Sedaka; Anderson, Manilow, Howard Greenfield, Sedaka, Adrienne Anderson and Cramer; (bottom row) Cramer, Unichappell Music's Ed Reeves and Anderson; Cramer, Thomas Valentino, Walter Murphy, Anton and Anderson; Cramer, newly elected NARAS president Bill Denny, Anton, BMI Nashville vice president Roger Sovine and Anderson.

BMI Awards *(Continued from page 4)*

Potter and ABC/Dunhill Music, Inc. for "Don't Pull Your Love;" Neil Sedaka, Howard Greenfield and Neil Sedaka Music for "Love Will Keep Us Together," and to Mark James and Screen Gems-EMI Music, Inc. for "Suspicious Minds."

Also, Jerry Allison, Buddy Holly, Norman Petty and MPL Communications, Inc. for "That'll Be the Day;" Bobby Darin and The Hudson Bay Music Company for "Things;" Don Everly and Acuff-

Rose Publications, Inc. for "(Til) I Kissed You;" Billy Preston and Irving Music, Inc. for "You Are So Beautiful;" and to Barbara Ozen, Jamie Music Publishing Co. and Crazy Cajun Music for "You'll Lose a Good Thing."

A complete list of the 1976 BMI award-winners follows:

ALL BY MYSELF—CAM-USA, Inc. (Eric Carmen); ALL THESE THINGS—Tune-Kel Pub. Co., Inc. (Allen Toussaint); BETH—Under-Cut Pub., Inc. (Robert Ezrin [BMIC]); BLIND MAN IN THE BLEACHERS (LAST GAME OF THE SEASON)—Tree Publishing Co., Inc.

(Sterling Whipple); BOOGIE FEVER—Bull Pen Music Co. (Kenny St. Lewis); BREAK AWAY—Irving Music, Inc. (Benny Gallagher [PRS]); GRAHAM LYLE [PRS]; BREAKING UP IS HARD TO DO (Third Award)—Screen Gems-EMI Music Inc. (Neil Sedaka, Howard Greenfield); BROKEN LADY—First Generation Music Co. (Larry Gatlin); BUTTERFLY FOR BJUCKY—Unart Music Corp. (Douglas Cox, Bobby Goldsboro);

THE CALL—Beechwood Music Corp. (Gene MacLellan [BMIC]); CAN'T YOU SEE—No Exit Music (Toy Caldwell, Jr.); COME ON OVER—Casserole Music Corp., Flamm Music Inc. (Barry Gibb [PRS]), Robin Gibb [PRS]; COUNTRY BOY YOU GOT YOUR FEET IN L.A. (Second Award)—ABC/Dunhill Music, Inc., One of a Kind Music (Dennis Lam-

bert, Brian Potter); CUPID—Kags Music Corp. (Sam Cooke); DEVIL WOMAN—Unichappell Music, Inc. (Christine Authors [BMIC]); TERRY BRITTEN [PRS]; DISCO DUCK—Stafree Publishing Co. (Rick Dees); DISCO LADY—Groovesville Music (Harvey Scales, Albert Vance);

DON'T PULL YOUR LOVE (Second Award)—ABC/Dunhill Music, Inc. (Dennis Lambert, Brian Potter); THE DOOR'S ALWAYS OPEN—Jack Music Inc. (Bob McDill, Dickey Lee); DREAM ON—Daksel Music Corp. (Steve Tallarico); EVIL WOMAN—Unart Music Corp. (Jeff Lynne [PRS]); FANNY BE TENDER WITH MY LOVE—Casserole Music Corp., Flamm Music, Inc. (Barry Gibb [PRS]).

(Continued on page 71)

RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...

NEXT STOP:

Chicago
July 9

SEMINAR TIMETABLE.	
Date.	Location.
3/15/75	Cleveland
4/26/75	San Francisco
8/ 9/75	Boston
1/15/76	Atlanta
1/17/76	Denver
4/ 3/76	St. Louis
6/12/76	New Orleans
7/24/76	Baltimore/D.C.
10/23/76	New York
1/ 8/77	Nashville
3/19/77	Los Angeles
4/23/77	Memphis
7/ 9/77	Chicago



The Record World Trade/Radio Seminar Series, the most widely acclaimed and highly sought after forum of its kind, will be coming to your market soon. Don't miss the opportunity to be part of this innovative, informative and educational event.

Brownfield & J. C. Kewski '76

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ HERE IT IS THE MIDDLE OF JUNE AND WE'VE GOT A SNOWMAN WALKING AROUND THE OFFICE. BUT THE JUKES WERE HOT ENOUGH TO MELT THE COLDEST OF HEARTS: **Southside Johnny** and the **Asbury Jukes**, with **Ronnie Spector**, took over the Bottom Line last week for two nights and wound up setting a club record for gross earnings for a four-show stand. More importantly, however, the band's performances convinced many a skeptic that the Jukes are indeed for real and are not merely riding on **Bruce Springsteen's** coattails.

That the Jukes are one hot rock and soul band is obvious to most and surprising only to those who once dismissed the group's uniqueness as trendy nostalgia. But a transformation has occurred in the last year—the Jukes are no longer just an exceptional bar band—and it has been an interesting one to observe. For one, a crucial addition to the lineup has been made in the person of **Richie "La Bamba" Rosenberg**, trombonist for the Miami Horns. Besides energetic playing, "La Bamba" brings another strong voice to the band (as attested to by his performance on "She Got Me Where She Wants Me") as well as a colorful stage personality. The most striking improvement has been shown by guitarist **Billy Rush**. Once fairly submerged in the Jukes' sound, Rush has quietly developed into a confident soloist whose lines burn with controlled fury. Moreover, he displays the good taste of a veteran by delivering precisely what's needed to drive a song forward. Also, keyboardist **Kevin Kavanaugh**, always the pure musician in the group, has only recently begun to assert himself. **Miami Steve Van Zandt's** new songs, plus some well-chosen oldies such as "Without Love," allow him this freedom and bring out in him a subtle, lyrical side that had previously been under wraps, owing to the nature of the Jukes' repertoire.

Such support brings into sharper focus the vocal prowess of **Southside Johnny** and **Ronnie Spector**. The most dramatic examples of the former's genius are his interpretations of such gems as "Without Love," "I Don't Want To Go Home" and "Love On The Wrong Side of Town," which reach a listener on a basic, emotional level without being maudlin or self-pitying. Spector has benefitted considerably from working with the Jukes. Her voice, which sounded frail last year, has regained the resiliency and evocativeness of old, thus rendering her stage persona—the queen of our hearts (as she was dubbed by *Rolling Stone* associate editor **Dave Marsh**) and the queen of rock and roll (as she was introduced by *Southside Johnny*) all the more credible.

We at New York, N.Y. always insist on giving credit where credit is due when it comes to marketing ideas and we certainly do applaud *Casablanca* for its red and blue vinyl albums and *A&M* for a single that smells like Strawberries, but the most innovative label is without a doubt, *Stiff* in England which has just released the first record by **Elvis Costello** (exclusive preview next week). Inside the album jacket is a giveaway offer on a flyer with the headline, "Help Us Hype Elvis" from which we quote: "In these John Denver days, people in Framptonland are loathe to shell out on new artists . . . Here's how our See-Elvis-Go-Gold-Stiff-Go-Broke scheme works. You pay the postage. We send the album . . . And all you have to do is write no more than 25 words why you like the English Elvis . . . (and) we will send a free album to the person of your choice." You can put down your crayons because the offer is limited to the U.K. only with the following restrictions: "This offer does not apply to *Island Record* executives, groupies, liggers, **Elvis Costello** and employees of *Stiff*." Other *Stiff* activities include the release of a **Damned** single ("Sick of Being Sick" b/w "Stretcher Case Baby") that will not be in general release, but will rather be given away at the group's concerts, to which there is this admission policy: the first 25 people will get in for free, the next 25 each pay 25p, the following 25 each pay 50p and so on until it is increased to £3.50p. A spokesman for *Stiff* commented, "This has been designed so the real **Damned** fans can get in cheaply while the liggers who arrive after the **Ramones'** gig will have to pay more." . . . While on the subject of the U.K., our informant tells us that the new **Sex Pistols** single, "God Save The Queen" (released to coincide with the Jubilee celebrations) is *Virgin Records'* biggest selling single, shipping an average of 20,000 copies a day and already placing in the top five on the charts there. This is in spite of the fact that several of the U.K.'s largest chains have refused to carry the record, radio

(Continued on page 70)

CBS, Bob James Pact



Columbia Records has announced an exclusive recording arrangement with musician/composer/producer **Bob James**. The jazz/progressive artist has entered into a production and distribution deal with Columbia in which he will have full creative control of the productions under his own *Tappan Zee* logo. Pictured at the signing are, from left: **Mickey Eichner**, vice president, east coast a&r, Columbia Records; **Michael Tannen**, attorney; **Bob James**; and **Bruce Lundvall**, president, CBS Records.

'Star Wars' Campaign Launched by 20th

■ **LOS ANGELES** — 20th Century Records has launched a promotional campaign in support of its current "Star Wars" soundtrack album that will see one of the film's central characters, villain **Lord Darth Vader**, making personal appearances at Los Angeles radio stations and retail accounts.

The armored Vader, appearing in full costume, has already visited stations in the market and will be making a second sweep of retail locations and other media personnel on June 22; an identical campaign featuring Vader is also set for San Francisco on June 23, with various other characters from the film scheduled to be included in similar campaigns in Chicago, Toronto, Seattle, Denver, Atlanta and Philadelphia in conjunction with the current national release for the movie.

Lifesong Promotes Hecht

■ **NEW YORK** — **Alan Hecht** has been appointed manager, artist development for *Lifesong Records*, it has been announced by **Philip S. Kurnit**, executive vice president.

Hecht will retain his positions as general manager of *Cashwest Productions* and assistant to the executive vice president of *Lifesong Records*.

In his new capacity he will be responsible for the planning and coordination of career programs for a number of *Lifesong* artists.

Marshall Tucker Gold

■ **MASON, GA.** — **Don Schmitzerle**, vice president and general manager of *Capricorn Records*, has announced that *The Marshall Tucker Band* album, "Carolina Dreams," has been certified gold by the *RIAA*.

Dead Heads



Pictured above at a party at the St. Regis Hotel in New York following the premiere of the movie "The Grateful Dead" are (from left) **Dead drummer Bill Kreutzman**; guitarist **Jerry Garcia**; **Richard Palmese**, *Arista Records* vice president, promotion; and **Clive Davis**, president of *Arista*. The *Grateful Dead*-**Clive Davis** table is surrounded by members of the group's fan club, who were invited to the premiere and party by the *Dead*. The *Grateful Dead's* first album for *Arista Records*, "Terrapin Station," is due for release shortly.

IN FOUR DAYS AT MIAMI YOU WILL COVER THE WHOLE WORLD OF MUSIC



The 3rd Annual International Record
& Music Industry Market
Doral Hotel — Miami Beach
October 28 — November 1, 1977

Register now .

This year it's Miami! Come cover the whole world of music in 4 days at the largest international marketplace for music ever held in the U.S.A.

Who will exhibit and attend? Record and music industry executives and professionals from all over the world—record companies, publishers, independent producers, radio/TV programming directors, artists, managers and agents, promoters, distributors, bankers, and investors, equipment makers—and many more. *You can't afford not to exhibit.*

Why should you participate? Because you'll have a unique opportunity to meet with other industry executives—and sell, license, buy, trade, negotiate, discover music properties, promote your company, products, artists *internationally*. And increase your sales and profits.

How do you register or reserve your booth/stand? Use the handy Application Form. But act now. Available space is limited and is being assigned on a first-come first-served basis.

Special FREE Invitation to Radio and TV programmers and directors. To pre-register fill-in and return coupon attached to your company letterhead.

A OFFICE BOOTHS RENTAL	
1 <input type="checkbox"/> One office/booth.....	\$1,540
2 <input type="checkbox"/> Two adjoining Office Booths	\$2,750
3 <input type="checkbox"/> Three Office/Booths	\$3,960
4 <input type="checkbox"/> Four Office/Booths	\$4,950
5 <input type="checkbox"/> Five Office/Booths	\$5,940
<input type="checkbox"/> Each additional Office/Booth	\$ 880

Each office/booth is fully furnished and equipped with record and/or tape playback equipment, and telephone. Office/booth rental cost includes Company Registration Fee of \$400.

B OPEN BOOTHS RENTAL	
A <input type="checkbox"/> 10' x 10'	\$1,375
B <input type="checkbox"/> 15' x 10'	\$1,980
C <input type="checkbox"/> 20' x 10'	\$2,640
E <input type="checkbox"/> 30' x 10'	\$3,850
G <input type="checkbox"/> 40' x 10'	\$4,840
I <input type="checkbox"/> 50' x 10'	\$5,830
<input type="checkbox"/> Each additional 5' x 10' module	\$ 440

Each booth is fully furnished. Booth rental cost includes Company Registration Fee of \$400.

C PARTICIPATING WITHOUT AN OFFICE OR BOOTH	
<input type="checkbox"/> Registration Fee per Company.....	\$ 440

FULL PAYMENT MUST BE ENCLOSED WITH APPLICATION

Name _____

Title _____

Company _____

Street address _____

City _____ State or Country _____ Zip _____

INTERNATIONAL MUSEXPO '77
720 Fifth Avenue Tel: (212) 489-9245
New York, N.Y. 10019 Telex: 234107
U.S.A. Cable: Ventintal, New York

TOTAL _____

CONCERT REVIEW

Frampton Returns Triumphant

■ PHILADELPHIA — If 1976 was the year of Peter Frampton (A&M), what's up for 1977? Well, it looks like more of the same. Frampton's new lp, "I'm In You," shipped platinum and on June 11 here, the crowning achievement of his incredible success story began—the 1977 Peter Frampton North American Tour.

In about the closest thing the northeast gets to a rock festival, Frampton headlined an all-day affair presented by Electric Factory Concerts at John F. Kennedy Stadium, the home of Army-Navy football games. Amidst the metal, concrete and grass, a far cry from the farmlands that housed the rock festivals of another age, nearly 100,000 enjoyed a beautiful day, a powerful sound system, and 7½ hours of four veteran rock and rollers: Dickey Betts and Great Southern (Arista), Geils (Atlantic), Lynyrd Skynyrd (MCA), and of course, Peter Frampton.

The unusually high quality of the outdoor sound carried loud and clear and probably over to the circus at the Spectrum next door because the gusty weather often blew the sound right out of the stadium. All the bands put out their best, and who wouldn't when spurred on with the power of 84 speaker cabinets and legions of partying fans. From Geils' "(Ain't Nothin' But A) House Party" to Skynyrd's crowd-pleasing "Free Bird," the festival went along without a hitch.

Frampton has been away from the stage for seven months during which time he recorded his new album and watched his superstar status solidify as the worldwide sales of "Frampton Comes Alive" approached 13 million. The Philadelphia show

marked his return to the stage and as he pranced out bare-chested and in gold lamé he screamed, "Good afternoon! It's seven months and I've been itching to get back on the road." The show was essentially the same one he's been performing since the "... Comes Alive" tour, featuring some acoustic numbers, a sprinkling of Frampton favorites and some of the more up-tempo songs from his latest lp.

The set was well-paced and managed to involve most of the huge gathering, but since events of this sort are largely hedonistic and not primarily concerned with a true artistic and aesthetic experience, a serious musical evaluation may be more in order in late August when Frampton's show plays Madison Square Garden (August 21-23).

Frampton says he's been worried about the effect of his long lay-off on his immense following and so he appeared a little more anxious to please the crowd than usual. Much to its delight, Frampton ran about the stage doing all those things audiences love about him. He has that innocent boyishness which easily holds up for the 90 minutes he's out there and which comes across so beautifully as he runs in place during guitar solos and jumps up and down with arms extended to express his excitement. His closeness to the audience despite its size was overwhelming as Frampton must have the most amiable rapport with his fans since The Beatles. When Frampton calls everyone "my family of friends" in "Lines On My Face" and asks the classic question, "Do You Feel Like We Do?" the audience just melts.

From the moment Frampton picked up his electric guitar and broke into "Something's Happening" after a short acoustic set, the crowd, exhausted from the endless hours of this stand-up picnic, came alive with a massive display of rhythmic clapping. He played all of his hits and the crowd loved him right through to the last note of his four song encore which featured a singalong "Jumpin' Jack Flash."

Alan S. Wolmark

Alessis in London



New York brothers Bobby (left) and Billy Alessi were in London recently to promote their U.K. hit "Oh Lari," and while there they were invited to a party for A&M Records label-mate Elkie Brooks (center).

'Star Wars' Activity



20th Century recording artist Edwin Starr is seen being terrorized by the ace-villain Lord Darth Vader, following a special preview of the 20th Century Fox film "Star Wars." 20th Century Fox Records is rush releasing a single from the lp entitled "Cantina Band."

Cruisin'



After their recent concert at the Ivanhoe in Chicago, A&M's Pablo Cruise visited radio station WLUP. Pictured (from left): Billy Martin (MD WLUP); Cory Lerios (Pablo Cruise); Steve Price (Pablo Cruise); Les Tracey (deejay, WLUP); Dave Logan (deejay, WLUP); and Jayne Neches (A&M's local marketing coordinator).

1977 ANNUAL 1977 ANNUAL 1977

Fill in coupon below and mail now! Be sure your company is listed correctly.

RECORD WORLD

1700 Broadway, New York, N.Y. 10019

Check Categories Which Apply

<input type="checkbox"/> Record Manufacturer	<input type="checkbox"/> Record Distributor
<input type="checkbox"/> Rack Jobber	<input type="checkbox"/> One Stop
<input type="checkbox"/> Record Promotion or Publicity Organization	<input type="checkbox"/> Personal Manager
<input type="checkbox"/> Booking Agency	<input type="checkbox"/> Independent Record Producer
<input type="checkbox"/> Record Presser	<input type="checkbox"/> Tape Manufacturer
<input type="checkbox"/> Tape Distributor	
<input type="checkbox"/> Record Plater	

Firm Name _____ State _____ Zip _____

Address _____

City _____

Person in Charge _____

Title _____

Telephone (area code) _____

1977 ANNUAL DIRECTORY & AWARDS ISSUE

FREE LISTING FOR YOUR COMPANY!

E/A Promotes Jacobs In Pub. Realignment

■ LOS ANGELES — Linda Jacobs has been promoted to east coast publicity manager for Elektra/Asylum Records, according to Bryn Bridenthal, national publicity director. She will coordinate all press activities for the eastern half of the country, reporting to Bridenthal.

Previously E/A's east coast publicist, Jacobs has served as a marketing and sales representative for Xerox Corp., director of publicity and advertising at Vanguard Records, administrative assistant at the Bottom Line and assistant publicist in E/A's west coast press office.

Additionally, Janice Azrak has joined E/A as east coast publicist. She was most recently publicity manager for Sir Productions. Previously she'd been assistant east coast professional manager at ATV Music Corp. and east coast publicist for MCA Records.

Shelley Roniger has also joined E/A as assistant publicist, completing the east coast publicity staff.

At Elektra/Asylum's Los Angeles headquarters Sally Stevens has been promoted to west coast publicist from assistant publicist. She was previously a staffer at the Bob Hamilton Radio Report.

Melanie Ross is the assistant publicist on the west coast.

Amerson To Whitfield

■ LOS ANGELES—Cookie Amerson has been named director of special projects at Whitfield Records, according to Walter Ainsworth, vice president and general manager of the label, whose product is manufactured and distributed by Warner Bros. Records.

Amerson will act as liaison between Whitfield and Warner Bros. coordinating sales, promotions, publicity and merchandising efforts. Most recently r&b editor at Cashbox, Amerson was previously an associate editor at Radio and Records. She started in radio in Washington, D.C. holding various posts at WRC/WKYS and WASH.

Martine Joins UA

■ LOS ANGELES—Stan Montiero, vice president of promotion, United Artists Records, has announced the appointment of Pat Martine to the position of west coast regional promotion manager.

Martine comes to UA from RCA Records where he served as local promotion manager based in Los Angeles. Prior to his RCA post, Martine worked in the areas of sales and promotion at ABC Records in New York.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ ZOO PARADE: Maybe the summer slump isn't what it used to be, but you could have fooled us last week. Suddenly, otherwise rational industry professionals started resorting to some of the more wacky extremes, usually an early sign of executive punchiness. Atlantic's **Steve Rosenthal** showed up in a rubber monkey's head on behalf of J. Geils & Co., and was disappointed when we recognized him (it was his T-shirt).

20th Century's **Jack Hakim** was next, bringing **Lord Darth Vader** along to snap some necks in the interests of **George Lucas**, "Star Wars" and 20th soundtrack. Meanwhile, Arista had already unveiled its own armored threat, an eight-foot clear plastic robot (remote controlled, we're told) that molested some of the female attendees at an **Alan Parsons** album preview at Cherokee Recording Studios. They held auditions for the **Coop's** new snake on Monday. And Tuesday found the **Addrisi Brothers** disguised as belly dancers, in league with a pink gorilla.

The brothers had been looking for television vehicles for some time, and with their current single bringing added momentum, they decided against a routine audition for tubesters **Sid and Marty Krofft**. Thus, evening found the Kroffts being collected by a limousine whose chauffeur brought that gorilla along to ride shotgun on the trip down Sunset to Dar Maghreb, where the party was then taken to a private room. Three more ringers—Moroccan musicians—were then ushered in to play, with the Addrisis making their entrance not long after.

We're told the producers were delighted with the joke, but we're still puzzling over just what kind of series these folks had in mind . . .

BACK IN THE FOLD: **Mick Fleetwood**, **Fleetwood Mac's** drummer, and **Gabriele Arras**, who is part of Fleetwood Mac's management team, are currently working on future career plans for guitarist/singer **Robert Welch**. Welch, late of the group **Paris**, was also a member of the Mac (for five albums, from "Future Games" through "Heroes Are Hard To Find") prior to the advent of **Stevie Nicks** and **Lindsey Buckingham**; he will record for Capitol, as did Paris.

STORK TIME: **Pete Sears' (Jefferson Starship)** wife **Jeanette** gave birth to a seven pound boy June 9 at Marin General Hospital. The new release is tentatively titled: **Dylan James Sears**, and he made his debut the day after the Sears' second wedding anniversary. Meanwhile, congrats to Mr. and Mrs. **Bud Dain** (he's exec VP of Garrett Music Enterprises, she is actress **Jana Bellan**) on the birth of daughter **Danielle Marie**.

THEM CHANGES, PART 99,999: **Buddy Miles** has a new band called **Buddy Miles' Roadrunners**; they have finished an album at Sound City and are looking for a label . . . Atlantic's **Steve Rosenthal** clued us into the story behind J. Geils Band's recent name-shortening: "The group is Geils. But the band is called the J. Geils Band." Thanks, **Steve**, we were confused about that . . . Paris/Shannon and Associates, (Continued on page 74)

Southside Lays It on the Line



New York's Bottom Line was recently the site of four shows by Southside Johnny and the Asbury Jukes. The group performed for two nights, including music from their recently released Epic lp, "This Time It's For Real." Every show featured a mini-set with **Ronnie Spector**. Pictured backstage opening night are, from left: **Ron Alexenburg**, senior vice president, Epic, Portrait and Associated Labels; **Southside Johnny**; and **Bruce Lundvall**, president, CBS Records Division.



At United Artists Records

It's Working!

Here's how we're making it work at

45 RPM.

When Vice-President of Promotion **Stan Monteiro** arrived at UA a couple of months ago, he found a promotion staff that was ready to work. Today the UA promotion operation is working with 5 records on the charts.

It worked for **Rocky** and **Kenny Rogers**.

It's working for **Merrilee Rush**, because after **Rocky**, we know how to handle a cover situation.

It's working because our National people are on the phones to the East Coast before most L.A. executives have had their morning coffee.

It's working because we make sure that when **St. Louis** goes on **WAR's** new record, **Atlanta** knows about it.

It's working because promotion at UA is a team effort.

Ask **ÉLO**, **Dusty Springfield**, **WAR**, and **Enchantment**.

Ask anyone in radio. They'll tell you that UA is hot.

And that's because we're working.



AL GREEN—Hi 2324 (London)

LOVE AND HAPPINESS (prod. by Willie Mitchell)
(writers: A. Green-M. Hodges) (Jec/Al Green,
BMI) (3:58)

Green's latest single appears in his second greatest hits lp, and one listen explains why: a classic Green-Mitchell collaboration, it sounds as good as the rest.

LE BLANC & CARR—Big Tree 16092 (Atlantic)

SOMETHING ABOUT YOU (prod. by Pete Carr)
(writers: Holland-Dozier-Holland) (Stone Agate,
BMI) (3:16)

Lenny Le Blanc and Pete Carr, teamed for the first time, bring out the rock side of a Motown original—the song's a winner, the guitar work quite good.

DAN FOGELBERG—Epic 8-50412

LOVE GONE BY (prod. by Dan Fogelberg & Norbert Putnam) (writer: Fogelberg) (Hickory Grove,
ASCAP) (3:04)

This driving rock number is Fogelberg's most up-tempo single yet, and with some good, Allmans-style guitar playing, could bring him his biggest pop hit.

BRUCE JOHNSTON—Columbia 3-10568

PIPELINE (prod. by Gary Usher) (writers: B. Spickard-B. Carman) (Regent, BMI) (3:47)

The Chantays' 1963 hit has been re-made, disco style, by Johnston, and although it differs sharply from the rest of his lp debut, it could launch his solo career.

MAC MCANALLY—Ariola America 7665

IT'S A CRAZY WORLD (prod. by Clayton Ivey & Terry Woodford) (writer: McAnally) (I've Got The Music, ASCAP) (3:15)

Only the seventies could produce this resigned, rather bemused look at one man's life and times—It's well done, not maudlin, and could be a hit.

BLUE OYSTER CULT—Columbia 3-10560

THIS AIN'T THE SUMMER OF LOVE (prod. by Krugman-Pearlman-Lucas) (writers: Krugman-Bouchard-Waller) (Mastoid/Bad Boy, BMI) (2:20)

The Cult's post-Woodstock anthem has been a concert favorite, and could match the success of "Don't Fear The Reaper," seasonally. You bet it ain't, Jack.

BILLY KIRKLAND—Lifesong 027

NEVER BE NINETEEN AGAIN (prod. by Rob Stevens) (writer: Kirkland) (Blendingwell, ASCAP) (3:33)

Kirkland's song is the sort of pop-rock teen-oriented tune that has never faded from top 40 prominence. The elements seem present here.

JAN AND DEAN—United Artists 670

SIDEWALK SURFIN' (prod. by Jan Berry & Dean O. Torrence) (writers: Brian Wilson-Roger Christian) (Irving, BMI) (2:34)

Released first in 1964, the single wasn't one of Jan and Dean's biggest hits, but the continued skateboard boom could bring the song to another chart peak.

THEME OF THE WEEK

THEME FROM STAR WARS/CANTINA BAND (writer: John Williams)
(Fox Fanfare, BMI)

STAR WARS—20th Century 2345
(prod. by George Lucas) (2:44)

DAVID MATTHEWS—CTI 39 (prod. by Creed Taylor) (3:22)

The year's fantasy film hit has generated two singles—so far—and both show chart potential. The soundtrack release is the band of aliens playing space-ragtime; Matthews' is a Deodato-like disco reading of the film's main theme.

HIGHWAY 101—Rocket 40739 (MCA)

EVERY MOMENT (prod. by Van Alden) (writers: Fred Freeman-Harry Nehls III) (Dunbar, BMI) (2:59)

Are Freeman and Nehls actually Elton and Bernie? Will that fact, coupled with the music hall, good time air of the song, break this group? Watch this space.

PAUL DAVIS—Bang 733

I GO CRAZY (prod. by Paul Davis) (writer: Paul Davis) (Web IV, BMI) (3:37)

Davis should have his best shot at a pop and MOR hit in several records with this emotive ballad—it has a southern flavor that might please country fans, too.

MARGIE EVANS—ICA 002

GOOD THING QUEEN PART I (prod. by Monk Higgins) (writers: Pea-Evans-Lucas) (ICA, BMI) (4:07)

ICA's second single is, appropriately, a response to the first—Evans gives a soulful vocal performance, and the mid-tempo song pleases from the start.

UNDISPUTED TRUTH—Whitfield 8362 (WB)

SUNSHINE (prod. by Norman Whitfield) (writer: Whitfield) (Stone Diamond, BMI) (3:30)

Fine, restrained production sets off this ballad—the vocals fit well with the sombre setting, and the effect is highly individual, and should be popular.

GARLAND GREEN—RCA 11023

SHAKE YOUR SHAKER (prod. by Leon Haywood) (writer: Charles R. Kason) (Wet Bull, BMI) (3:15)

This mid-tempo soul-funk number will remind some of the recent Joe Tex hit, but Green, an r&b veteran, gives his personal flair to it. In the tradition.

RAMSEY LEWIS—Columbia 3-10571

SPRING HIGH (prod. by Ramsey Lewis & Bert DeCoteaux) (writer: S. Wonder) (Blackbull/Jobete, ASCAP) (3:31)

Lewis' rendering of a Stevie Wonder composition makes interesting use of several keyboards, with piano-synthesizer interplay providing a high point.

PAUL ANKA—United Artists 1018

EVERYBODY OUGHT TO BE IN LOVE (prod. by Charles Calello) (writer: Paul Anka) (Paulanne, BMI) (3:25)

Anka slows the tempo to a gently rolling pace on this latest single, and the positive, romantic message the song conveys could spell another hit for him.

ATTITUDES—Dark Horse 8404 (WB)

SWEET SUMMER MUSIC (prod. by group & Jay Lewis) (writers: Stallworth-Higgins-Bottiglier) (Gonga/B.V., BMI/Jungle City. ASCAP/Hardwood, BMI) (3:45)

The title explains it—this single, with a War-like rhythm and percussive effects to match, is smooth enough to land on many a summer playlist.

MIGHTY CLOUDS OF JOY—ABC 12281

MUSIC IS MY WAY OF LIFE (prod. by Frank E. Wilson) (writers: H. Booker-L. Allen) (L.A./I'Hano/Traco/Screen Gems-EMI, BMI) (3:12)

The Clouds sing about more secular matters these days, but the gospel underpinnings are ever-present, as this up-beat r&b effort most ably testifies.

OHIO PLAYERS—Mercury 73932

O-H-I-O (prod. by group) (writers: group) (Play One/Unichappell, BMI) (3:07)

The chant that repeats the song's title makes up most of the vocals here, but the rhythm, ever prominent in Players' songs, carries the song along.

JOHN BARRY—Casablanca 887

THEME FROM THE DEEP (INSTRUMENTAL) (prod. by John Barry) (writer: Barry) (Columbia Pictures, ASCAP) (3:39)

No terrors of the deep lurk in this piano-dominated, rather dreamy instrumental—its dance tempo could help it along, and film success could swell its buoyancy.

BEAVERTEETH—RCA 10986

SING FOR YOU (prod. by Rodney Justo & Beaverteeth) (writers: R. Justo-J.R. Adkins-D. Adkins) (Stansell, BMI) (3:29)

A light, evocative rock 'n' roll melody underpins this rather sophisticated effort—the Beatles reference in the middle makes an unusual centerpiece.

VERNON BURCH—Columbia 3-10564

LEAVING YOU IS KILLING ME (prod. by Vernon Burch) (writer: V. Burch) (Unart, BMI) (2:50)

Burch offers an r&b song with pop touches and individual production effects. A mid-tempo soul number, it tells a familiar story, and audiences should respond.

DEE BELLINE—RCA 10915

CLOSEST THING TO HEAVEN (prod. by Pete Spargo) (writers: Barry Leng-Simon May) (ATV, BMI) (3:15)

Belline adheres closely to proved adult contemporary musical values with this mid-tempo love song—the production, well-handled, adds to the overall effect.

ADDRISI BROTHERS

Buddah BDS 5694 (6.98)

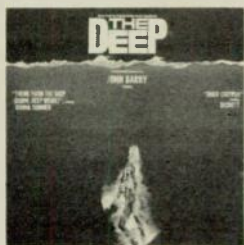
The duo's long list of hits goes all the way back to the Association and is represented here by a lush treatment of "Never My Love." Their latest smash, "Slow Dancin' Don't Turn Me On" is also included in an extended form as is a possible follow-up in the slightly disco-ized "Does She Do It Like She Dances."



THE DEEP (AN ORIGINAL SOUNDTRACK)

Casablanca NBLP 7060 (7.98)

The first Casablanca Filmworks production is the soundtrack from this forthcoming movie with music provided by John Barry and sung by Donna Summer ("Theme From The Deep") and Beckett ("Disco Calypso"). A 24 minute instrumental "ballet" orchestrated by Barry takes up the entire first side of the album.



AL GREEN'S GREATEST HITS VOLUME II

AL GREEN—Hi SHL 32105 (London) (6.98)

For Green's second album of greatest hits, a good selection of nine numbers from his last few albums makes a strong statement. Included are: "Love and Happiness," "Sha La La (Make Me Happy)," "For the Good Times," "L-O-V-E (Love)," and "Take Me To The River."



LAKE

Columbia PC 34763 (6.98)

The group is comprised of musicians from England and Germany and uses this international influence to flavor its solid rock base. Side one is made up of shorter songs of which, "Time Bomb" is most notable while side two gives them a chance to stretch out instrumentally with the ten minute "Between The Lines."



A NIGHT TO REMEMBER

EDDIE HOLMAN—Salsoul SZS 5511 (6.98)

Holman is a distinguished singer with a good range who has been given a Sigma Sound Baker-Harris-Young production. The ballad dominated set has enough material suitable for dancing or listening with "You Make My Life Complete" "This Will Be A Night To Remember" and "Time Will Tell" highlighting.



ABSOLUTELY AND COMPLETELY

TURNER & KIRWAN OF WEXFORD—Cosmos PILPS 9021 (6.98)

Larry Kirwan and Pierce Turner enter the field of progressive music with a background of Celtic roots, and the pair offers a fresh outlook with music ranging from the complex three part title track to the light "Warts 'n All" and the synthesized "Travellin' People." An easily program-mable set of good tunes.



LIKE A MESSAGE FROM THE STARS

CHRONICLE—All Ears CH 11477 (6.98)

This new label dedicated to foreign progressive music bows with an album by a Japanese group with an ethereal sound that recalls the music of middle period Pink Floyd. The spacey sound of the music is complemented by lyrics (half of which are sung in Japanese) which enhance the mood.



GOLDEN GIRLS

SILVER CONVENTION—Midsong Intl. BKL1-2296 (RCA) (6.98)

Germany's number one disco import—with Penny McLean, Ramona Wolf and Rhonda Heath—has made the type of album that should have a major impact on the entire disco market. "Telegram" has already been a proven hit and songs like "Wolfchild" and "Hotshot" should follow.



LIVE! AT THE STAR-CLUB IN HAMBURG, GERMANY; 1962

THE BEATLES—Double H LS-2-7001 (Atlantic) (13.98)

As the label points out, this album is "a piece of history." For that reason alone, the two record set should generate much interest. Four tracks have been substituted from the German import version including "Where Have You Been All My Life" and Tommy Roe's "Sheila."



NEW YORK, NEW YORK

(ORIGINAL MOTION PICTURE SCORE)—UA-LA750 (11.98)

The soundtrack album to this new film starring Liza Minnelli and Robert DeNiro is a two record set with performances by Minnelli, DeNiro, Mary Kay Place and saxophonist Georgie Auld. "Happy Endings," a track edited from the film is included in this attractive package.



LEVELLED

EARTH QUAKE—Beserkley BZ-0054 (CBS) (6.98)

The groundswell caused by the quintet's last album should afford their latest set the consideration it deserves. The high-powered sound jettisons a couple of originals, "Nothing Personal" and "Street Fever" while interpretations of Hot Chocolate's "Emma" and Paul Revere's "Kicks" give those songs a new edge.



MR. LUCKY

FOOLS GOLD—Columbia PC 34828 (6.98)

The group is comprised only of Denny Henson and Tom Kelly, but with guests like Dan Fogelberg, Andrew Gold, and Tom Scott, they have a full, soft country rock sound with harmonies reminiscent of early Poco. Keith Olsen's production creates a sensitivity that gives these self-penned tunes an easy familiarity.



SHUT OUT

PAUL JABARA—Casablanca NBLP 7055 (6.98)

Known for his bicentennial contribution of last year, a disco version of "Yankee Doodle Dandy" (included here), Jabara continues the disco theme with a series of well arranged dance tunes. The centerpiece is the rousing nine and half minute title track during which Donna Summer makes a cameo appearance.



LOVIN' IN THE VALLEY OF THE MOON

NORTON BUFFALO—Capitol ST-11625 (6.98)

A member of Steve Miller's band, Buffalo has enlisted Miller as executive producer for his debut set. His influences are predominantly blues and country, but he has a fine singing style and adds some very expressive harp work to most of the tracks. "Ghetto Hotel," "Another Day" and the title song top.

(Continued on page 50)

DISCO FILE TOP 20

JUNE 25, 1977

1. **I FEEL LOVE**
DONNA SUMMER—Casablanca (lp cut)
2. **DEVIL'S GUN**
C.J. & CO.—Westbound (disco disc)
3. **I'VE FOUND LOVE**
LOVE AND KISSES—Rei-Vera (import lp cut)
4. **CERRONE'S PARADISE/TAKE ME**
CERRONE—Malligator (import lp cuts)
5. **I NEED A MAN**
GRACE JONES—Beam Junction (disco disc)
6. **MAGIC BIRD OF FIRE**
SALSOL ORCHESTRA—Salsoul (disco disc)
7. **DOCTOR LOVE**
FIRST CHOICE—Gold Mind (disco disc)
8. **SWEET DYNAMITE**
CLAUDJA BARRY—Salsoul (lp cut)
9. **DO YOU WANNA GET FUNKY WITH ME**
PETER BROWN—TK (disco disc)
10. **COULD HEAVEN EVER BE LIKE THIS**
IDRIS MUHAMMAD—Kudu (lp cut)
11. **EXPRESS YOURSELF**
NEW YORK COMMUNITY CHOIR—RCA (disco disc)
12. **GET ON THE FUNK TRAIN/LOVE TO LOVE YOU BABY, ETC. (MEDLEY)**
MUNICH MACHINE—Casablanca (lp cuts)
13. **NOWHERE TO RUN**
DYNAMIC SUPERIORS—Motown (lp cut)
14. **LOVE'S UNKIND**
DONNA SUMMER—Casablanca (lp cut)
15. **BEST OF MY LOVE**
EMOTIONS—Columbia
16. **WINGS OF FIRE**
DENNIS COFFEY—Westbound (lp cut)
17. **SUPERSTAR/LET'S GO ALL THE WAY (DOWN)**
BRENDA & THE TABULATIONS—Chocolate City (lp cuts)
18. **THE MAGIC IS YOU**
JOHN DAVIS & THE MONSTER ORCHESTRA—Sam (lp medley)
19. **SINCE I FELL FOR YOU**
HODGES, JAMES & SMITH—London (disco disc)
20. **WE GOT OUR OWN THING**
C.J. & CO.—Westbound (lp cut)

Copyright Tribunal

(Continued from page 3)

said, approved the five names originally submitted to him by the personnel office without revision, more than two months ago.

Since that time, Carter has been inquiring into ways he might be able to side-step appointing a new federal commission (RW, June 4). One of the President's priority campaign pledges was to cut back the federal bureaucracy. He learned, within the last month, from an internal White House "action paper" and from some rather strident advice from congressional officials that he has no options on appointing the copyright panel, a legislative agency.

McKuen-RCA Suit Settled Out of Court

(Continued from page 3)

10 million of McKuen's albums as cutouts in violation of the label's contractual agreement with McKuen.

A motion by McKuen's attorney, Lawrence Philips, to have the case certified as a class action—involving the cutout records of an estimated 1200 artists and publishers—was denied later that month (RW, April 30).

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **RECOMMENDED DISCO DISCS:** My favorite new record this week is the latest Cory Wade production, his first with the Miami group Foxy, "The Way You Do the Things You Do" (TK). Wade, who has had stunning success this year with T Connection and Peter Brown, has whipped up a wonderfully idiosyncratic sound that is at once angular and lush: bristling with playful, off-the-wall effects and awash with violins. If the lyrics—sung by a guy who's been stood up, again, by his girl—are loose to the point of being aimless, the vocals are spirited and nicely rough-edged. But it's the production that gives the vocals the necessary drive and the instrumentation here is particularly witty and fresh, highlighted by the most elegant and invigorating use of strings this side of the Atlantic. The disco disc has a vocal side (8:20) and an instrumental side (7:45) with the instrumental standing on its own quite well (especially since there are terrific back-and-forth conversational effects among the instruments), but the vocal coming on stronger right now. Watch this one . . . "Nuthin' 'Bout Nuthin'" is a funky, chunky instrumental with some vocal touches from Ronnie Laws' recent "Friends and Strangers" album (Blue Note) that's now available on a promotional 12-inch, sounding sharper and running a few seconds longer (to 5:17). Laws' sax propels a straightforward, chugging jazz ensemble and Eloise Laws contributes to the chorus. Uncomplicated and utterly enjoyable . . . Noel Pointer's violin-based interpretation of Stevie Wonder's "Living for the City" (featured on his "Phantazia" album) has been released on another Blue Note disco disc. Like the lp version, this one runs 6:36 and is shot through with startling electric violin flights as Pointer darts, hummingbird-like,

(Continued on page 58)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

LES MOUCHES/NEW YORK

DJ: Joel Jacobs

CERRONE'S PARADISE—Cerrone—Malligator (import lp cut)
DEVIL'S GUN—C. J. & Co.—Westbound (disco disc)

GET ON THE FUNK TRAIN—Munich Machine—Casablanca (lp cut)

I CAUGHT YOUR ACT—Hues Corporation—Warner Bros. (disco disc)

I FEEL LOVE—Donna Summer—Casablanca (lp cut)

I NEED A MAN—Grace Jones—Beam Junction (disco disc)

I'VE FOUND LOVE—Love and Kisses—Rei-vera (import lp cut)

JOURNEY INTO LOVE—Kebekelektrik—Direction (disco disc)

MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (lp cut)

NA NA KISS HIM GOODBYE—Garrett Scott—West End (disco disc)

STUDIO ONE/LOS ANGELES

DJ: Paul Dougan

BOHANNON'S DISCO SYMPHONY/ANDREA—Bohannon—Mercury (lp cuts)

DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (disco disc)

DEVIL'S GUN/WE GOT OUR OWN THING—C. J. & Co.—Westbound (lp cuts)

EXPRESS YOURSELF/HAVE A GOOD TIME—New York Community Choir—RCA (disco disc)

I FEEL LOVE/I REMEMBER YESTERDAY/LOVE'S UNKIND/TAKE ME—Donna Summer—Casablanca (lp cuts)

I NEED A MAN—Grace Jones—Beam Junction (disco disc)

I'VE FOUND LOVE—Love and Kisses—Rei-vera (import lp cut)

LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (disco disc)

NOWHERE TO RUN—Dynamic Superiors—Motown (lp cut)

SPANDISCO—Love Childs Afro-Cuban Blues Band—Midsong Intl. (lp cut)

SUNDAY'S/CHICAGO

DJ: Carmen Adduci

BEST OF MY LOVE—Emotions—Columbia

CERRONE'S PARADISE—Cerrone—Malligator (import lp cut)

DEVIL'S GUN/WE GOT OUR OWN THING/SURE CAN'T GO TO THE MOON—C. J. & Co.—Westbound (lp cuts)

DOCTOR LOVE—First Choice—Gold Mind (disco disc)

GET ON THE FUNK TRAIN/LOVE TO LOVE YOU BABY, ETC. (MEDLEY)—Munich Machine—Casablanca (lp cuts)

I FEEL LOVE/LOVE'S UNKIND/TAKE ME—Donna Summer—Casablanca (lp cuts)

I'VE FOUND LOVE—Love and Kisses—Rei-vera (import lp cut)

SINCE I FELL FOR YOU—Hodges, James & Smith—London (disco disc)

SWEET DYNAMITE—Claudia Barry—Salsoul (lp cut)

THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (disco disc)

INFINITY/NEW YORK

DJ: Bobby Guttadaro

EXPRESS YOURSELF—New York Community Choir—RCA (disco disc)

HIGHER AND HIGHER—Dolly Parton—RCA (lp cut)

I'VE FOUND LOVE—Love and Kisses—Rei-vera (import lp cut)

LISTEN TO THE MUSIC/NIGHTS ON BROADWAY—Candi Station—Warner Bros. (lp cuts)

NOWHERE TO RUN/ALL YOU CAN DO WITH LOVE—Dynamic Superiors—Motown (lp cuts)

RUN AWAY—Salsoul Orchestra—Salsoul (lp cut)

SINCE I FELL FOR YOU/DON'T TAKE AWAY YOUR LOVE—Hodges, James & Smith—London (disco disc)

SPANDISCO/QUE RICO VACILON—Love Childs Afro-Cuban Blues Band—Midsong Intl. (lp cuts)

THEME FROM THE DEEP—Donna Summer—Casablanca (lp cut)

THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (disco disc)

FCC Payola Probe Is Going Secret

(Continued from page 3)

The debate over whether to provide the inquiry with its requested special authority will itself be held in camera. Since early spring, the FCC—along with most other federal regulatory agencies—has been forced by a new "government-in-the-sunshine" act to open its previously private deliberations to the press and public. The closed-door authorization will be argued on the so-called "investigatory agenda," a special category which will allow for private discussions. The commission, in accordance with the "sunshine" act requirements, gave two weeks notice of the confidential debate on June 1 in the Federal Register. Affected parties will be able to challenge the closed discussion, though no protests have yet been lodged with the commission. After the debate next week, the commission must issue a transcript of the session, though confidential material may likely be deleted.

Rocky G

The special investigation team would not confirm that Rocky Grosset had been subpoenaed and Grosset himself denied he'd been summoned to Washington in an interview with Record World two weeks ago. But it has been learned from sources outside the FCC that "Rocky G," as he calls himself professionally, is indeed under FCC subpoena, a subpoena that the promotion man vowed to fight in court unless he was permitted to testify behind closed doors.

It is unclear whether Grosset's testimony will cover the clash between a group of WOL announcers and the two independent concert producers that have been the sole subject of this investigation to date. The special staff is known to want to expand its inquiry into other parts of the radio and records industries. Grosset's appearance may signal the first broadening of the probe.

It was also learned last week that an announcement that the probe will travel outside of Washington is imminent. The decision on where and when the inquiry will move is up to Chief Administrative Law Judge Chester Naumowicz.

Capitol Ups McCullough

■ **LOS ANGELES**—Jean McCullough has been named to the position of manager, payroll department, Capitol Records, Inc., according to Ken Northrup, CRI treasurer, to whom she will report.

ORIGINAL

CANTINA BAND
b/w MAIN THEME

(TC-2345)

STAR WARS

ORIGINAL SOUNDTRACK FROM THE 20TH CENTURY-FOX MOTION PICTURE
COMPOSED AND CONDUCTED BY JOHN WILLIAMS
PERFORMED BY THE LONDON SYMPHONY ORCHESTRA
PRODUCED BY GEORGE LUCAS



RECORDED AT
20th CENTURY-FOX FILM
STUDIO

2T-541

© 1977 20th Century Records

THE DAVID SANBORN BAND
Promise Me The Moon
Produced by Dale Oehler


DAVID SANBORN, saxophone star of albums by Paul Simon, David Bowie and so many satisfied others, is a man with a music of his own. Solo albums **TAKING OFF** and **SANBORN** have blazed a path that is strictly and uniquely Sanborn.

THE PROMISE YOU'LL KEEP

IT DELIVERS.



BS 3051

On Warner Bros. Records and Tapes. 

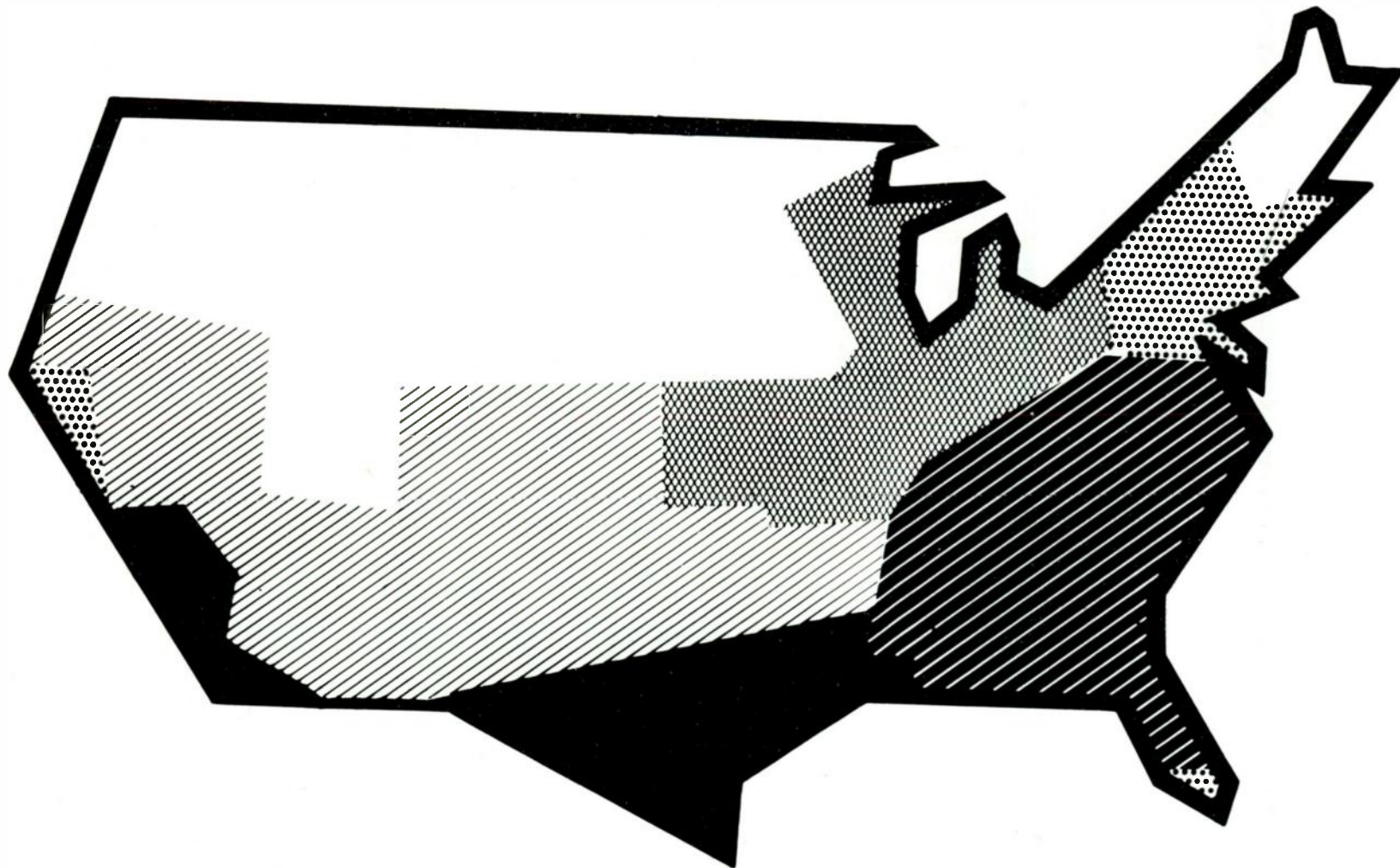
The **DAVID SANBORN BAND** is a dynamic blend of Sanborn's passionate and soulful saxophone sound with high energy rock rhythms and melodic vocals (supplied by Sanborn and lead guitarist Hiram Bullock). More than just the sum of its talented parts, the **DAVID SANBORN BAND** doesn't just promise.

RECORD WORLD

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists

June 25, 1977
Pullout Section



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 WPIX
WPRO-FM WQAM WRKO WVBF KDON
KFRC KYA KYNO Y100 13Q 14ZYQ 99X

RW II

WAAY WABB WAIR WAKY WAUG WBBQ
WBSR WERC WFLB WFLI WGLF WGSV
WHBQ WHHY WISE WJDX WKIX WLAC
WMAK WMPS WORD WQXI WRFC WRJZ
WSGA BJ105 CK101 98Q Z93

RW III

WCOL WCUE WDRQ WGCL WLS WMET
WNDE WOKY WSAI WZUU 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 MOR product & Country.

Last Week: This Week:

1	1	Fleetwood Mac
5	2	Alan O'Day
3	3	Marvin Gaye
2	4	Bill Conti
7	5	Shaun Cassidy
4	6	Stevie Wonder
9	7	Peter Frampton
10	8	Barry Manilow
6	9	KC & The Sunshine Band
8	10	Andrew Gold
12	11	Eagles
14	12	Hot
13	13	Leo Sayer
17	14	Steve Miller
15	15	Foreigner
16	16	Marshall Tucker
A	17	Bay City Rollers
24	18	Peter McCann
19	19	Joe Tex
21	20	Barbra Streisand
22	21	Sylvers
23	22	ABBA
25	23	Helen Reddy
A	24	Jimmy Buffett
A	25	England Dan & John Ford Coley

Adds: Andy Gibb
Commodores
Rita Coolidge

Extras: Heart
Rod Stewart
Pablo Cruise
Alice Cooper

LP Cuts: Commodores (Brick)

Also Possible: Bonnie Raitt
Teddy Pendergrass

Last Week: This Week:

3	1	Alan O'Day
1	2	Fleetwood Mac
2	3	Marvin Gaye
4	4	Bill Conti
11	5	Shaun Cassidy
6	6	Jimmy Buffett
8	7	Rita Coolidge
10	8	Eagles
7	9	Waylon Jennings
19	10	Peter Frampton
13	11	Sylvers
14	12	Steve Miller
15	13	Peter McCann
16	14	Andy Gibb
18	15	Barry Manilow
5	16	KC & The Sunshine Band
17	17	England Dan
9	18	Stevie Wonder
12	19	Kenny Rogers
24	20	ABBA
23	21	Meri Wilson
20	22	Andrew Gold
22	23	Marshall Tucker
27	24	Pablo Cruise
28	25	Commodores
29	26	Barbra Streisand
30	27	James Taylor
A	28	Emotions
21	29	Foreigner
A	30	Alice Cooper

Adds: Wildfire
Heart
Bay City Rollers

Extras: Boston
Ram Jam
Rod Stewart
Elvis Presley

LP Cuts: Atlanta Rhythm Section
(Neon)
Commodores (Brick)

Also Possible: Crosby, Stills & Nash
Frankie Miller
Sanford/Townsend
Heatwave

Last Week: This Week:

1	1	Shaun Cassidy
2	2	Fleetwood Mac
3	3	Bill Conti
5	4	Barry Manilow
8	5	Alan O'Day
6	6	Sylvers
11	7	Peter Frampton
10	8	Steve Miller
9	9	Foreigner
4	10	Stevie Wonder
7	11	Marvin Gaye
12	12	Eagles
13	13	KC & The Sunshine Band
17	14	Peter McCann
14	15	Andrew Gold
16	16	Leo Sayer
15	17	Kenny Rogers
20	18	Jimmy Buffett
18	19	Hall & Oates
A	20	Bay City Rollers
23	21	ABBA
25	22	Alice Cooper
30	23	Heart
26	24	England Dan
27	25	Boston
28	26	Andy Gibb
29	27	Pablo Cruise
A	28	Rita Coolidge
Ex	29	Commodores
A	30	Ram Jam

Adds: Emotions
Supertramp

Extras: Isleys
Manhattans
Wildfire
Barbra Streisand

LP Cuts: Commodores (Brick)

Also Possible: Slave
Teddy Pendergrass
James Taylor
Waylon Jennings

Hottest:

Rock 'n' Roll:

Ram Jam

Adult:

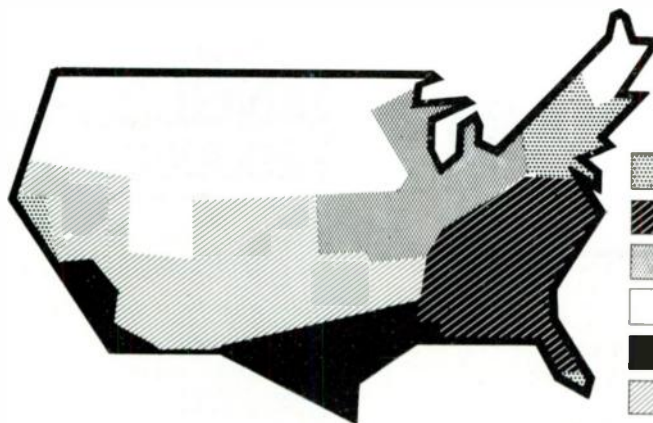
James Taylor

R&B Crossovers:

Emotions

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW KCPX
KDWB KEWI KFYZ KGW KING KJR KJRB
KKLS KKXL KMGK KSTP KVOX

RW V

WNOE WTIX KCBQ KERN KEZY KHJ
KIIS-FM KILT KNOE KRBE KSLY B100
K100 10Q

RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS
KTLK KTKT KXXK

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:

2	1	Alan O'Day
1	2	Fleetwood Mac
4	3	Barry Manilow
3	4	Bill Conti
5	5	Andrew Gold
9	6	Steve Miller
8	7	Jimmy Buffett
13	8	Peter Frampton
10	9	Foreigner
11	10	Peter McCann
12	11	Eagles
7	12	Marshall Tucker
6	13	Stevie Wonder
17	14	Andy Gibb
14	15	Kenny Rogers
15	16	Leo Sayer
24	17	Shaun Cassidy
21	18	Rita Coolidge
20	19	ABBA
22	20	England Dan & John Ford Coley
Ex	21	Barbra Streisand
23	22	Stephen Bishop
25	23	Waylon Jennings
A	24	Crosby, Stills & Nash
A	25	Alice Cooper

Adds: Bay City Rollers
Heart

Extras: Boston

LP Cuts: None

Also Possible: Pablo Cruise
Rod Stewart
James Taylor

Last Week: This Week:

1	1	Fleetwood Mac
4	2	Alan O'Day
3	3	Marvin Gaye
2	4	Bill Conti/Maynard Ferguson
6	5	Steve Miller
10	6	Peter Frampton
8	7	Eagles
11	8	Shaun Cassidy
5	9	KC & The Sunshine Band
18	10	Barry Manilow
13	11	Jimmy Buffett
7	12	Andrew Gold
12	13	Leo Sayer
9	14	Stevie Wonder
17	15	Foreigner
19	16	Andy Gibb
22	17	Peter McCann
16	18	Marshall Tucker
15	19	Addrisi Brothers
14	20	Joe Tex
20	21	Kenny Rogers
AP	22	Sylvers
25	23	Barbra Streisand
A	24	Alice Cooper
Ex	25	Boston

Adds: Waylon Jennings
Rod Stewart
Pablo Cruise
Supertramp

Extras: Rita Coolidge
Commodores
England Dan & John Ford Coley

LP Cuts: ELO (Telephone)

Also Possible: Crosby, Stills & Nash
Bay City Rollers

Last Week: This Week:

1	1	Fleetwood Mac
2	2	Bill Conti
3	3	Stevie Wonder
4	4	KC & The Sunshine Band
5	5	Eagles
8	6	Andrew Gold
9	7	Rita Coolidge
6	8	Alan O'Day
10	9	Jimmy Buffett
Ex	10	Meri Wilson
13	11	Steve Miller
12	12	Marvin Gaye
15	13	Peter Frampton
7	14	Leo Sayer
20	15	Shaun Cassidy
16	16	Waylon Jennings
18	17	Marshall Tucker
21	18	Foreigner
11	19	Climax Blues Band
14	20	Kenny Rogers
22	21	Barbra Streisand
17	22	Boz Scaggs
19	23	Atlanta Rhythm Section
26	24	Pablo Cruise
23	25	Eagles (old)
27	26	Neil Sedaka
25	27	Jennifer Warnes

Adds: Andy Gibb

Extras: Addrisi Bros.
England Dan & John Ford Coley
Boston

LP Cuts: None

Also Possible: Peter McCann
Bay City Rollers
James Taylor
Hot

Hottest:

Country Crossovers:

None

Teen:

Bay City Rollers

LP Cuts:

Commodores (Brickhouse)

101 THE SINGLES CHART 150

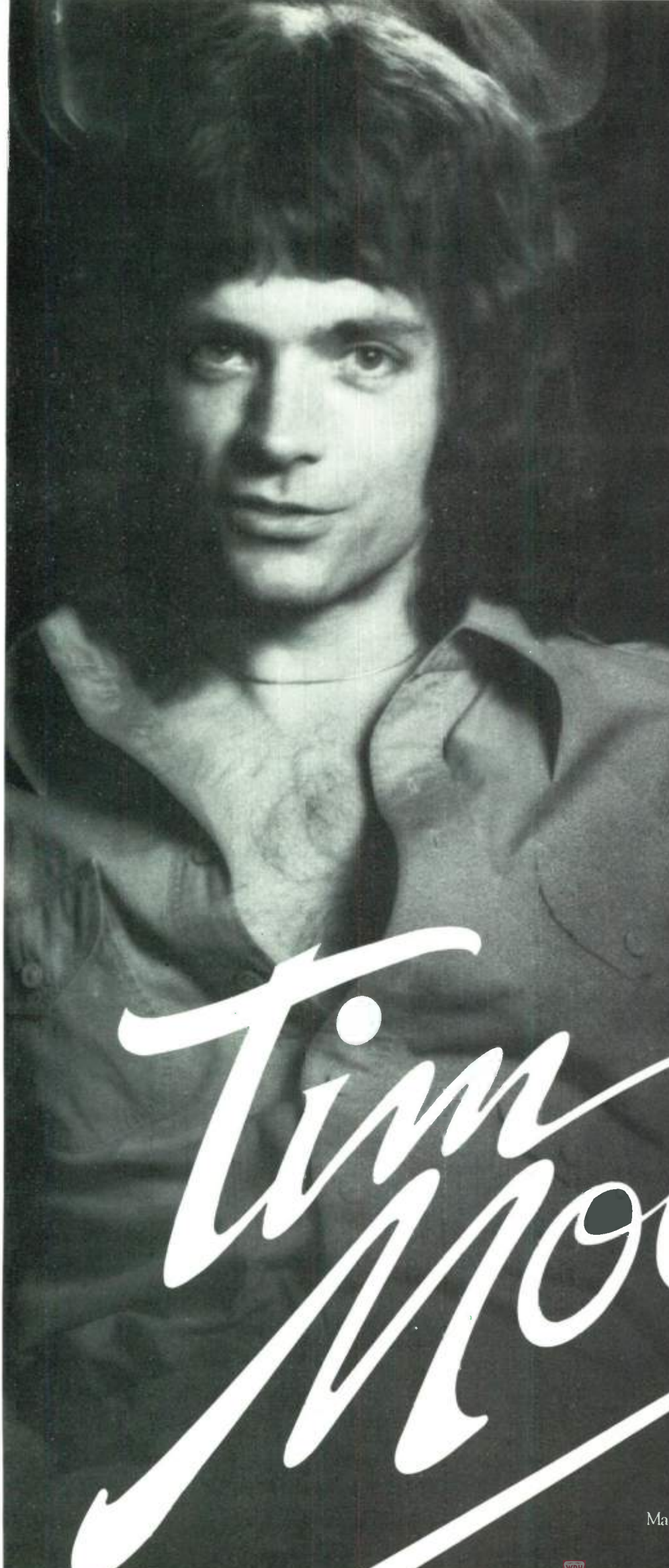
JUNE 25, 1977

JUNE 25 JUNE 18

101	101	OUR LOVE THE DELLS/Mercury 73909 (Six Strings, BMI)
102	102	SUPERMAN CELI BEE & THE BUZZY BUNCH/APA 17000 (T.K.) (Peer Intl., BMI)
103	106	THIS WILL BE A NIGHT TO REMEMBER EDDIE HOLMAN/Salsoul 2026 (Lucky Three-Burma East, BMI)
104	105	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN AND THE BLUE NOTES FEATURING SHARON PAIGE/ABC 12268 (Hal-Mel/Mighty Three, BMI)
105	107	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/Columbia 3 10535 (Song Painter, BMI)
106	—	PLATINUM HEROES BRUCE FOSTER/Millennium 602 (Casablanca) (C.A.M.-U.S.A., BMI)
107	114	DON'T WORRY BABY B. J. THOMAS/MCA 40735 (Irving, BMI)
108	—	IN THE MIDDLE TIM MOORE/Asylum 45394 (Michael J. Jackson/Ackee/Andustin, ASCAP)
109	—	FLAME STEVE SPERRY/Mercury 73905 (Lizzie/BMI)
110	124	SMOKY MOUNTAIN, LOG CABIN JONES WINTHER BROTHERS/Atco 7082 (Clovercroft, BMI)
111	112	DON'T TURN THE LIGHT OUT CLIFF RICHARD/Rocket 40724 (MCA) (Almo/Big Secret, ASCAP)
112	137	SUNSHINE ENCHANTMENT/United Artists XW991 Y (Desert Moon/Willow Girl, BMI)
113	—	BOOGIE NIGHTS HEAT WAVE/Epic 8 50370 (Barry Blue/Rondor/Almo, ASCAP)
114	115	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/RCA PB 10935 (Velvet Apple, BMI)
115	113	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB) (Mayfield, BMI)
116	117	WHAT A SOUND HENRY GROSS/Lifesong 45025 (Blendingwell, ASCAP)
117	—	GONNA LOVE YOU MORE GEORGE BENSON/Warner Bros. WBS 8377 (Sunbury/Fermata Intl., Melodies, ASCAP)
118	118	FEVER OF LOVE SWEET/Capitol P 4209 (Sweet/WB, ASCAP)
119	121	WATER SIGN GARY WRIGHT/Warner Bros. WBS 8383 (High Wave/WB, ASCAP)
120	122	CHICAGO KIKI DEE/Rocket 40739 (MCA) (Pi-Gem/Darnoc, ASCAP)
121	108	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. WBS 8378 (Nineteen Eighty-Foe, BMI)
122	103	SPANISH WINE LOU CHRISTIE/Midsong Intl. MB 10959 (RCA) (Hudson Bay, BMI)
123	127	ENJOY AND GET IT ON ZZ TOP/London 5N 252 (Hamstein, BMI)
124	—	I GET LIFTED LATIMORE/Glades 1742 (T.K.) (Sherlyn, BMI)
125	128	IT'S A CRAZY WORLD MAC McANALLY/Ariola America P 7665 (Capitol) (I've Got Music, ASCAP)
126	130	LET ME LOVE YOU ONCE BEFORE YOU GO DUSTY SPRINGFIELD/United Artists XW1006 (Almo, ASCAP)
127	131	SING IT, SHOUT IT STARZ/Capitol P 4434 (Rock Steady/Starzongs/Rick-A-Rock, ASCAP)
128	140	ONCE I'VE BEEN THERE NORMAN CONNORS/Buddah 570 (Hot Stuff, BMI)
129	132	SING FOR YOU BEAVERTEETH/RCA PB 10986 (Stansell, BMI)
130	—	SPELLBOUND BARKAYS/Mercury 73915 (Barkay/Swelka, BMI)
131	134	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst) (Vir-Jon, BMI)
132	—	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par JP 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)
133	136	SAVED BY THE GRACE OF YOUR LOVE SONS OF CHAMPLIN/Ariola America P 7664 (Capitol) (Patramoni/Drunken Boat, BMI)
134	—	PARTYLAND BLACKBYRDS/Fantasy 794 (DeByrd/Blackbyrd, BMI)
135	138	ROCK 'N ROLL ROUGH DIAMOND/Island 087 (WB, ASCAP)
136	120	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393 (Red Buller, ASCAP/Begonia Melodies, Unichappell, BMI)
137	139	DISCO TRAIN JERRY RIX/AVI AVIS 131 (Sounds of Jupiter, BMI)
138	141	FEEL LIKE DANCIN' OLIVER SAINE/Abet 9472 (Nashboro) (Exelloroc/Saico, BMI)
139	135	DO WHAT YOU WANNA DO T CONNECTION/Dash 5032 (T.K.) (Sherlyn, Decibel, BMI)
140	125	LOVING YOU—LOSING YOU PHYLLIS HYMAN/Buddah 567 (Mighty Three, BMI)
141	126	CAN I STAY ANDY ADAMS & EGG CREAM/Pyramid P 8012 (Roulette) (Planetary/Karolenn, ASCAP)
142	—	NOTHING YOU CAN DO DICKEY BETTS/Arista 0255 (Dickey Betts/Pangola, BMI)
143	—	TIMELESS LOVE BURTON CUMMINGS/Portrait 6 70003 (CBS) (Richard Perry/Shillelagh, BMI)
144	142	YOU GOT TO KNOW BETTER TOUCH OF CLASS/Midsong Intl. MB 10754 (RCA) (Diagonal/Ask Me, BMI)
145	143	FANFARE FOR THE COMMON MAN EMERSON, LAKE & PALMER/Atlantic 3398 (Boosey & Hawkes, ASCAP)
146	144	KEEP THAT SAME OLD FEELING SIDE EFFECT/Fantasy 792 (Four Knights, BMI)
147	145	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10977 (Chess/Cass David, ASCAP)
148	146	THE RUNAWAY GALLAGHER & LYLE/A&M 1932 (Irving, BMI)
149	—	IF YOU SEE ME GETTING SMALLER JIMMY WEBB/Atlantic 3407 (George Martin/White Oak, ASCAP)
150	148	DO IT FOR ME JENNIFER/Motown M 1147F (Hughes, LIAD)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) Buddy Killen (Tree, BMI)	21	LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI)	11
ALL YOU GET FROM LOVE IS A LOVE SONG Richard Carpenter (Hampstead Heath, ASCAP)	68	LOVIN' IS REALLY MY GAME (Pt. 1) Jerry Peters (Interior, BMI)	92
AMARILLO George Martin (Neil Sedaka, BMI)	65	LOVE'S GROWN DEEP Kenny Nolan & Charles Calello (Sound of Nolan/Chelsea, BMI)	34
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/I've Got the Music, ASCAP)	35	LUCILLE Larry Butler (Brougham Hall/Andite Invasion BMI)	14
BABY, DON'T CHANGE YOUR MIND Van McCoy & Charles Kippis (Van McCoy/Warner Tamerlane)	84	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI)	30
BACK TOGETHER AGAIN (Christopher Bond (Unichappell, BMI)	28	MAINSTREET B. Seger & Muscle Shoals Rhythm Section (Gear, ASCAP)	50
BARRACUDA Mike Flicker (Wilsongs/Know/Play My Music, ASCAP)	33	MARGARITAVILLE Norbert Putnam (Coral Reefer, BMI)	17
BEST OF MY LOVE Maurice White (Saggi-fire, BMI/Steelchest, ASCAP)	56	MY HEART BELONGS TO ME Gary Klein and Charlie Calello (Kiki/Koppleman Bandier, BMI)	29
BLACK BETTY Kasenetz-Katz (Tro-Folkways, BMI)	71	NEON NITES Buddy Buie (Low-Sal, BMI)	79
CALLING DR. LOVE Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	54	ON AND ON Henry Lewy, Stephen Bishop, BMI)	97
COULDN'T GET IT RIGHT Climax Blues Band (Bleu Disque/Jiru/Air) (London)	31	ON THE BORDER Alan Parsons (Dick James, BMI)	82
DA DOO RON RON Michael Lloyd (Trio/Mother Bertha, BMI)	5	ONLY THE LUCKY Buckingham-Nicks-Scott-Egan (Deluxe/Swell/Sedak, ASCAP)	93
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting, ASCAP)	20	PEACE OF MIND John Boylan and Tom Scholz (Pure Songs, Administered by Colgems-EMI, BMI)	39
DON'T GIVE UP ON US Tony MacCauley (Almo/MacCauley, ASCAP)	43	PEOPLE IN LOVE (Produced by Group) (Man-Ken, BMI)	90
DREAMS Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	1	RICH GIRL Christopher Bond (Unichappell, BMI)	48
EASY James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	36	RIGHT TIME OF THE NIGHT Jim Ed Norman (American Broadcasting, ASCAP)	55
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	9	RUNAWAY Paul A. Rothschild (Vicki/Belinda, BMI)	58
FLOAT ON Woody Wilson (ABC/Dunhill/Woodsongs, BMI)	95	SAVE ME Denny Diante (Almo, ASCAP)	78
GIVE A LITTLE BIT Supertramp (Almo/Delicate, ASCAP)	51	SAVE ME Joel Diamond (Almo, ASCAP)	87
GOIN' IN WITH MY EYES OPEN Tony MacCauley (Almo/MacCauley, ASCAP)	59	SEA SIDE WOMAN Paul McCartney (MPL Comm. Inc. BMI)	88
GONNA FLY NOW (THEME FROM 'ROCKY') Bill Conti (UA, ASCAP; Unart, BMI)	4	SEE YOU WHEN I GIT THERE Kenneth Gamble & Leon Huff (Mighty Three, BMI)	76
GONNA FLY NOW (THEME FROM 'ROCKY') Jay Chittaway (UA, ASCAP, Unart, BMI)	40	SHOW YOU THE WAY TO GO Kenneth Gamble & Leon Huff (Mighty Three, BMI)	73
GOOD THING MAN Monk Higgins (ICA, ASCAP)	60	SIR DUKE Stevie Wonder (Jobete/Black Bull, ASCAP)	8
GOT TO GIVE IT UP Art Stewart (Almo, ASCAP)	2	SLIDE Jeff Dixon (Spurtree, BMI)	70
HANDY MAN Peter Asher (Unart, BMI)	63	SLOW DANCING (DON'T TURN ME ON) Norbert Putnam (Music Man/Flying Addressi, BMI)	42
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI)	23	SLOW DOWN Rupert Holmes (British Rocket, ASCAP)	69
HELLO STRANGER Freddie Perren (Cotillion/Braintree/Lovelane, BMI)	67	SMOKE FROM A DISTANT FIRE Jerry Wexler & Barry Beckett (Salmon/Mulhorn/Unichappell/Turkey Tunes, BMI)	91
HERE COMES SUMMER Jack Stack-A-Track & Scott Shannon (Jewel, ASCAP)	83	SOMETHING ABOUT YOU Pete Carr (Stone Agate, BMI)	85
HIGH SCHOOL DANCE Freddie Perren, (Rosey, ASCAP)	12	SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI)	41
HOLLYWOOD Rufus (Big Elk/ABC, ASCAP)	46	SPIRIT IN THE NIGHT Manfred Mann & Earth Band (Laurel Canyon, ASCAP)	44
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed)	26	SWAY INTO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	89
I DON'T LOVE YOU ANYMORE Gamble & Huff (Mighty Three, BMI)	53	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	75
IF IT'S THE LAST THING I DO Joel Porter (Chappell, ASCAP)	94	TELEPHONE MAN Jim Rutledge, Boomer Castleman (Castleridge, BMI)	47
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten-K. Richardson (Stigwood-Unichappell, BMI)	19	THE KILLING OF GEORGIE (PART I & II) Tom Dowd (Cock & Trumpet, ASCAP)	45
I'M GOING DOWN Norman Whitfield (Duchess, BMI)	61	THE DOODLE SONG Chris Thomas (Chrysalis, ASCAP)	96
I'M IN YOU Peter Frampton (Almo/Fram-Dee, ASCAP)	15	THIS I SWEAR Leo Graham (Buttermilk Sky/Content/Alny, BMI)	98
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	6	TRYING TO LOVE TWO William Bell & Paul Mitchell (Bell-Kat, Belinda, BMI)	74
IT FEELS SO GOOD (TO BE LOVED SO BAD) The Manhattan Co./Bobby Martin (Razzle Dazzle, BMI)	72	UNDERCOVER ANGEL Steve Barri & Michael Omartian (Warner Bros., ASCAP)	3
IT'S SAD TO BELONG Kyle Lehnig (Famous, Ironside, ASCAP)	27	UPTOWN FESTIVAL Simon Soussan (Jobete, ASCAP; Stone Agate, BMI)	81
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./Chappell & Co., ASCAP)	49	WALK RIGHT IN Ron Hafkine (Peer Intl., BMI)	99
I WANNA GET NEXT TO YOU Norman Whitfield (Duchess, BMI)	62	WATCH CLOSELY NOW Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP)	66
JET AIRLINER Steve Miller (Sailor/No Thought, ASCAP)	10	WATCHA GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI)	22
JUST A SONG BEFORE I GO Crosby-Stills-Nash-R. Albert-H. Albert (Thin Ice, ASCAP)	64	WHAT'S ON MY MIND Jeff Glixman (Don Kirshner, BMI)	100
KNOWING ME KNOWING YOU Benny Andersson & Bjorn Ulvaeus (Countless, BMI)	25	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	13
LADY (PUT THE LIGHT ON ME) Eddie Kramer (Utopia Music/Dejams, ASCAP)	52	WHILE I'M ALONE Frankie Beverly (Pecle, BMI)	86
LIDO SHUFFLE Joe Wisseret (Boz Scaggs/Hudmar, ASCAP)	16	WHODUNIT Freddie Perren (Bull Pen/Perren-Vibes, BMI/ASCAP)	51
LIFE IN THE FAST LANE Bill Szymczyk (pub. not listed)	77	YOU AND ME Bob Ezrin (Ezra/Early Frost, BMI)	32
LIVIN' IN THE LIFE Isley Brothers (Bovina, ASCAP)	77	YOU MADE ME BELIEVE IN MAGIC Harry Maslin (Chrysalis, ASCAP)	38
LONELY BOY Peter Asher (Luckyu, BMI)	7	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	24
		YOU'RE MY WORLD Kim Fowley & Earle Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP)	37

A black and white portrait of Tim Moore, a man with long, dark, wavy hair and a slight beard, looking directly at the camera with a neutral expression. He is wearing a dark, open-collared shirt.

We have a
reputation
for recording
some of the world's
most distinguished
singer/songwriters.
TIM MOORE
is one of them.

IN THE MIDDLE

(E-45394)

The first single from
Tim Moore's album
"White Shadows."

(7E-1088)

Produced by Michael J. Jackson

Tim Moore



Yours from
Asylum Records

Management: Harris Goldberg/Johanan Vigoda, Woodstock, N. Y.

BURNING

OUT OF CONTROL!!

The Sanford-Townsend Band's SMOKE FROM A DISTANT FIRE (WBS 8370)



From their highly
flammable LP,
THE SANFORD-
TOWNSEND BAND.
(BS 2966)



On Warner Bros.
Records and Tapes.



When you see the Movie,
You want the music.



The original motion picture score

"NEW YORK, NEW YORK"

with songs sung by LIZA MINNELLI

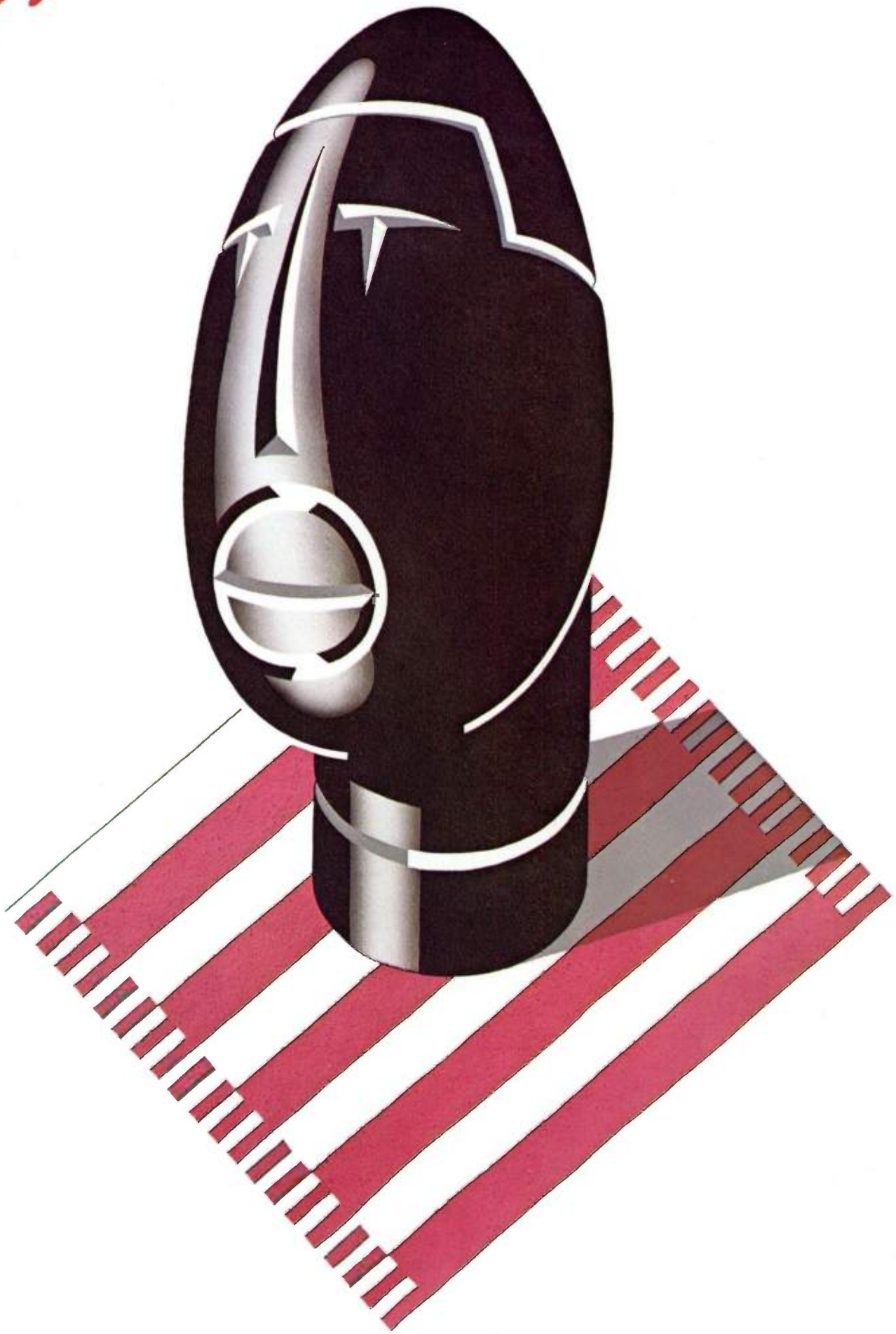
Original songs by JOHN KANDER and FRED EBB.
Musical Supervisor and Conductor — RALPH BURNS.
A Two-record set on United Artists Records & Tapes.



SAXOPHONE PARTS OF ROBERT DE NIRO PERFORMED BY GEORGIE AULD

WRH

Suzzy and the Red Stripes



Seaside Woman

JUNE 25, 1977



THE SINGLES CHART

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

JUNE 25	JUNE 18		WKS. ON CHART
1	2	DREAMS FLEETWOOD MAC Warner Bros. WBS 8371	11
2	1	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	12
3	5	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	10
4	4	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	10
5	10	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	7
6	3	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	17
7	6	LONELY BOY ANDREW GOLD/Asylum 45384	15
8	7	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	13
9	9	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	14
10	12	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	9
11	14	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	8
12	13	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	11
13	8	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	18
14	11	LUCILLE KENNY ROGERS/United Artists XW929 Y	15
15	20	I'M IN YOU PETER FRAMPTON/A&M 1941	5
16	18	LIFE IN THE FAST LANE EAGLES/Asylum 45386	17
17	21	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	11
18	19	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	17
19	22	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	9
20	24	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	9
21	15	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	15
22	26	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	8
23	16	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	16
24	29	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	8
25	31	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	7
26	17	HOTEL CALIFORNIA EAGLES/Asylum 45386	17
27	34	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16088 (Atlantic)	8
28	30	BACK TOGETHER AGAIN DARYL HALL & JOHN OATES/ RCA PB 10970	8
29	33	MY HEART BELONGS TO ME BARBRA STREISAND/Columbia 3 10555	6
30	32	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	8
31	23	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	17
32	38	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	9
33	40	BARRACUDA HEART/Portrait 6 70004	5
34	35	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	13
35	37	ARIEL DEAN FRIEDMAN/Lifesong 45002	12
36	44	EASY COMMODORES/Motown M 1418F	5
37	42	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	7
38	50	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/ Arista 0256	4
39	41	PEACE OF MIND BOSTON/Epic 8 50381	8
40	39	GONNA FLY NOW (THEME FROM "ROCKY") MAYNARD FERGUSON/Columbia 3 10468	9
41	27	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	18
42	25	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROTHERS/ Buddah BDA 566	12
43	28	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	22
44	43	SPIRIT IN THE NIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8355	10
45	55	THE KILLING OF GEORGIE (PART I & II) ROD STEWART/ Warner Bros. WBS 8396	3
46	36	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269	9
47	56	TELEPHONE MAN MERI WILSON/GRT 127	4
48	45	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	22
49	46	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	21



50	47	MAINSTREET BOB SEGER/Capitol P 4422	10
51	48	WHODUNIT TAVARES/Capitol P 4398	15
52	49	LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	16
53	63	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	9
54	51	CALLING DR. LOVE KISS/Casablanca 880	16
55	52	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	18
56	70	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	2
57	65	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	6
58	67	RUNAWAY BONNIE RAITT/Warner Bros. WBS 8382	5
59	57	GOING IN WITH MY EYES OPEN DAVID SOUL/ Private Stock 45150	9
60	61	GOOD THING MAN FRANK LUCAS/ICA 001	7
61	64	I'M GOING DOWN ROSE ROYCE/MCA 40721	8
62	54	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	16
63	75	HANDY MAN JAMES TAYLOR/Columbia 3 10557	2
64	72	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	4
65	69	AMARILLO NEIL SEDAKA/Elektra 45406	4
66	58	WATCH CLOSELY NOW KRIS KRISTOFFERSON/Columbia 3 10525	6
67	53	HELLO STRANGER YVONNE ELLIMAN/RSO RS 871 (Polydor)	14
68	70	ALL YOU GET FROM LOVE IS A LOVE SONG CARPENTERS/ A&M 1940	6
69	66	SLOWDOWN JOHN MILES/London 5N 682	7
70	74	SLIDE SLAVE /Cotillion 44218 (Atlantic)	3
71	83	BLACK BETTY RAM JAM/Epic 8 50357	4
72	81	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/ Columbia 3 10495	7
73	60	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50530	13
74	59	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	20
75	85	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/ United Artists 1000	2
76	93	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)	3
77	86	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2264 (CBS)	2
78	79	SAVE ME MERRILEE RUSH/United Artists XW993 Y	4
79	87	NEON NITES ATLANTA RHYTHM SECTION/Polydor PD 14397	2
80	88	LADY (PUT THE LIGHT ON ME) BROWNSVILLE STATION/ Private Stock 45149	4
81	77	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)	8
82	68	ON THE BORDER AL STEWART/Janus 267	9

CHARTMAKER OF THE WEEK

83 — **HERE COMES SUMMER**
WILDFIRE
Casablanca NB 885



84	—	BABY DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569	1
85	—	SOMETHING ABOUT YOU LE BLANC & CARR/Big Tree BT 16092 (Atlantic)	1
86	89	WHILE I'M ALONE MAZE/Capitol P 4392	6
87	90	SAVE ME DONNA McDANIEL/Midsong Intl. MB 11005 (RCA)	2
88	92	SEASIDE WOMAN SUZIE & THE RED STRIPES/Epic 8 50403	3
89	—	SWAY INTO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/ Big Tree BT 16094 (Atlantic)	1
90	94	PEOPLE IN LOVE 10cc/Mercury 73917	3
91	—	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	1
92	95	LOVIN' IS REALLY MY GAME BRAINSTORM/Tabu 10961 (RCA)	3
93	97	ONLY THE LUCKY WALTER EGAN/Columbia 3 10531	2
94	—	IF IT'S THE LAST THING I DO THELMA HOUSTON/Tamla T 54283F (Motown)	1
95	—	FLOAT ON FLOATERS/ABC 12284	1
96	—	THE DOODLE SONG FRANKIE MILLER'S FULL HOUSE/ Chrysalis 2145	1
97	—	ON AND ON STEPHEN BISHOP/ABC 12269	1
98	100	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528	2
99	—	WALK RIGHT IN DR. HOOK/Capitol 4423	1
100	—	WHAT'S ON MY MIND KANSAS/Kirshner ZS8 4270 (CBS)	1

FLASHMAKER

GEILS



MONKEY ISLAND
GEILS
Atlantic

MOST ADDED

MONKEY ISLAND—Geils—Atlantic
BLOWIN' AWAY—Joan Baez—Portrait
SEASON OF LIGHTS—Laura Nyro—Col
PIERCE ARROW—Col
I'M IN YOU—Peter Frampton—A&M
DIAMANTINA COCKTAIL—Little River Band—Harvest
LOOK TO THE RAINBOW—Al Jarreau—WB
PARADISE BALLROOM—Graeme Edge Band—London

WNEW-FM/NEW YORK

ADDS:
ENCOUNTER—Flora Purim—Milestone
FREE AS THE WIND—Crusaders—Blue Thumb
LOOK TO THE RAINBOW—Al Jarreau—WB
NEW DIRECTIONS—Meters—WB
ROCK AND ROLL WITH THE MODERN LOVERS—Modern Lovers—Beserkley
SORCERER (soundtrack)—MCA
HEAVY ACTION (airplay in descending order):
MONKEY ISLAND—Geils—Atlantic
I'M IN YOU—Peter Frampton—A&M
SEASON OF LIGHTS—Laura Nyro—Col
CABRETTA—Mink De Ville—Capitol
BOOK OF DREAMS—Steve Miller Band—Capitol
RUMOURS—Fleetwood Mac—WB
PIERCE ARROW—Col
STAGEPASS—Michael Stanley Band—Epic
WORKS—Emerson Lake & Palmer—Atlantic
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

WBCN-FM/BOSTON

ADDS:
PIERCE ARROW—Col
EVERY FACE TELLS A STORY—Cliff Richard—Rocket
FREE AS THE WIND—Crusaders—Blue Thumb
DANNY KIRWAN—DJM
MONKEY ISLAND—Geils—Atlantic
NEW DIRECTIONS—Meters—WB
SEASON OF LIGHTS—Laura Nyro—Col
SO FAR SO GOOD—John Martyn—Island
HEAVY ACTION (airplay in descending order):
I'M IN YOU—Peter Frampton—A&M
DIAMANTINA COCKTAIL—Little River Band—Harvest
MONKEY ISLAND—Geils—Atlantic
CABRETTA—Mink De Ville—Capitol
MAKE LOVE TO THE MUSIC—Leon and Mary Russell—Paradise

SWEET FORGIVENESS—Bonnie Raitt—WB
STAND ON THE POSITIVE SIDE—Paul Kelly—WB
LET IT FLOW—Dave Mason—Col
A PERIOD OF TRANSITION—Van Morrison—WB
STACKED DECK—Rusty Wier—Col

WLIR-FM/LONG ISLAND

ADDS:
FRINGE BENEFIT—Capricorn
DAVID DUNDA—Chrysalis
FORK IT OVER—The Section—Capitol
LAKE—Col
LIGHTS OUT—UFO—Chrysalis
MONKEY ISLAND—Geils—Atlantic
SCARLET RIVERA—WB
RUBINOOS—Beserkley
SEASON OF LIGHTS—Laura Nyro—Col
STACKED DECK—Rusty Wier—Col

HEAVY ACTION (airplay in descending order):
I'M IN YOU—Peter Frampton—A&M
BOOK OF DREAMS—Steve Miller Band—Capitol
NO SECOND CHANCE—Charlie—Janus
SEASON OF LIGHTS—Laura Nyro—Col
RUMOURS—Fleetwood Mac—WB
HURRY SUNDOWN—Outlaws—Arista
SOUVENIR—Billy Joel—Col
AMERICAN STARS 'N BARS—Neil Young—Reprise
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
HANDY MAN (single)—James Taylor—Col

WBAB-FM/LONG ISLAND

ADDS:
PIERCE ARROW—Col
BABY FACE—ASI
CLOVER—Mercury
HARD NUTZ—A&M
LIFESTYLE (LIVING AND LOVING)—John Klemmer—ABC
SEASON OF LIGHTS—Laura Nyro—Col
SORCERER (soundtrack)—MCA
ULTRAVOX—Island
WE BELONG TOGETHER—John Blair—CTI
YOU CAN'T TEACH AN OLD DOG NEW TRICKS—Eddie Hardin—Attic

HEAVY ACTION (airplay):
AMERICAN STARS 'N BARS—Neil Young—Reprise
BOOK OF DREAMS—Steve Miller Band—Capitol
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
I'M IN YOU—Peter Frampton—A&M
IZITSO—Cat Stevens—A&M
LET IT FLOW—Dave Mason—Col
MONKEY ISLAND—Geils—Atlantic
NETHER LANDS—Dan Fogelberg—Full Moon
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
RUMOURS—Fleetwood Mac—WB

WBLM-FM/MAINE

ADDS:
BLOWIN' AWAY—Joan Baez—Portrait
BOOK OF INVASIONS—Horslips—DJM
BROTHERS (soundtrack)—WB
DIAMANTINA COCKTAIL—Little River Band—Harvest
EVERY FACE TELLS A STORY—Cliff Richard—Rocket
MONKEY ISLAND—Geils—Atlantic
SOUVENIR—Billy Joel—Col
WATERCOLORS—Pat Metheny—ECM
YOU CAN'T TEACH AN OLD DOG NEW TRICKS—Eddie Hardin—ECM

HEAVY ACTION (airplay, in descending order):
NETHER LANDS—Dan Fogelberg—Full Moon
AGAIN—Greg Kihn—Beserkley
LITTLE QUEEN—Heart—Portrait
I'M IN YOU—Peter Frampton—A&M
BOOK OF DREAMS—Steve Miller Band—Capitol
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
EXODUS—Bob Marley and The Wailers—Island
IZITSO—Cat Stevens—A&M
OUT OF THE MIST—Illusion—Island
AMNESIA—Pousette-Dart Band—Capitol

WCMF-FM/ROCHESTER

ADDS:
PIERCE ARROW—Col
BLOWIN' AWAY—Joan Baez—Portrait
CLOVER—Mercury
HIGH CLASS IN BORROWED SHOES—Max Webster—Mercury
KNOCK EM DEAD KID—Trooper—MCA
LAKE—Col
MISTER LUCKY—Fool's Gold—Col
MONKEY ISLAND—Geils—Atlantic

HEAVY ACTION (airplay, sales in descending order):
BOOK OF INVASIONS—Horslips—DJM
OUT OF THE MIST—Illusion—Island
DIAMANTINA COCKTAIL—Little River Band—Harvest
CABRETTA—Mink De Ville—Capitol
EXODUS—Bob Marley and The Wailers—Island
SANFORD-TOWNSEND BAND—WB
NETHER LANDS—Dan Fogelberg—Full Moon
VIOLATION—Starz—Capitol
FOREIGNER—Atlantic
BLACK BETTY (single)—Ram Jam—Epic

WIOQ-FM/PHILADELPHIA

ADDS:
PIERCE ARROW—Col
FOCUS—Sire
HARD NUTZ—A&M
HOT TRACKS—Nazareth—A&M
LAKE—Col
MONKEY ISLAND—Geils—Atlantic
MY OWN WAY TO ROCK—Burton Cummings—Portrait
NEW DIRECTIONS—Meters—WB
ORIGINAL MASTERS—Steeleye Span—Chrysalis
SO FAR SO GOOD—John Martyn—Island

HEAVY ACTION (airplay, sales in descending order):
BOOK OF DREAMS—Steve Miller Band—Capitol
FOREIGNER—Atlantic
I'M IN YOU—Peter Frampton—A&M
AMERICAN STARS 'N BARS—Neil Young—Reprise
NETHER LANDS—Dan Fogelberg—Full Moon
DETECTIVE—Swan Song
NO SECOND CHANCE—Charlie—Janus
WINDS OF ALAMAR—Iguana—UA
EXODUS—Bob Marley and The Wailers—Island
AGAIN—Greg Kihn—Beserkley

WYDD-FM/PITTSBURGH

ADDS:
AMERICAN STARS 'N BARS—Neil Young—Reprise
PIERCE ARROW—Col
BLOWIN' AWAY—Joan Baez—Portrait
DIAMANTINA COCKTAIL—Little River Band—Harvest
I'M IN YOU—Peter Frampton—A&M
MAKE LOVE TO THE MUSIC—Leon and Mary Russell—Paradise

MONKEY ISLAND—Geils—Atlantic
OUT OF THE MIST—Illusion—Island
THE DOCTOR IS IN—Ben Sidran—Arista
TWILIGHT ASYLUM—Oscar—DJM
HEAVY ACTION (airplay, sales, in descending order):
CAT SCRATCH FEVER—Ted Nugent—Epic
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
NETHER LANDS—Dan Fogelberg—Full Moon
LOADING ZONE—Roy Buchanan—Atlantic
EXODUS—Bob Marley and The Wailers—Island
FOREIGNER—Atlantic
LITTLE QUEEN—Heart—Portrait
A PERIOD OF TRANSITION—Van Morrison—WB
HURRY SUNDOWN—Outlaws—Arista
ROUGH DIAMOND—Island

WHFS-FM/WASHINGTON

ADDS:
BLOWIN' AWAY—Joan Baez—Portrait
DANCING IN YOUR HEAD—Ornette Coleman—Horizon
ENCOUNTER—Flora Purim—Milestone
I'M IN YOU—Peter Frampton—A&M
MISTER LUCKY—Fool's Gold—Col
MONKEY ISLAND—Geils—Atlantic
PROMISE ME THE MOON—David Sanborn Band—WB
SEASIDE WOMAN—Suzy and The Redstripes—Epic
SWEET LUCY—Raul de Souza—Capitol
WOODSTOCK MOUNTAINS—Mud Acres—Rounder

HEAVY ACTION (airplay, sales, phones in descending order):
EXODUS—Bob Marley and The Wailers—Island
TIME LOVES A HERO—Little Feat—WB
FULL HOUSE—Frankie Miller—Chrysalis
THIS TIME IT'S FOR REAL—Southside Johnny and The Asbury Jukes—Epic
AMERICAN ROULETTE—Danny O'Keefe—WB
HOLLY DAYS—Denny Laine—Capitol
LOOK TO THE RAINBOW—Al Jarreau—WB
SPIRIT OF A WOMAN—American Flyer—UA
AMERICAN STARS 'N BARS—Neil Young—Reprise
A PERIOD OF TRANSITION—Van Morrison—WB

WQDR-FM/RALEIGH

ADDS:
BLOWIN' AWAY—Joan Baez—Portrait
DIAMANTINA COCKTAIL—Little River Band—Harvest
FREE AS THE WIND—Crusaders—Blue Thumb
MANIFEST DESTINY—Dictators—Asylum
SOUVENIR—Billy Joel—Col

HEAVY ACTION (airplay, sales, phones in descending order):
RUMOURS—Fleetwood Mac—WB
BOOK OF DREAMS—Steve Miller Band—Capitol
ANYTIME, ANYWHERE—Rita Coolidge—A&M
I'M IN YOU—Peter Frampton—A&M
CHANGES IN LATITUDES—Jimmy Buffett—ABC
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
SWEET FORGIVENESS—Bonnie Raitt—WB
IZITSO—Cat Stevens—A&M
TIME LOVES A HERO—Little Feat—WB
NETHER LANDS—Dan Fogelberg—Full Moon

WAIV-FM/JACKSONVILLE

ADDS:
DIAMANTINA COCKTAIL—Little River Band—Harvest
HIGH CLASS IN BORROWED SHOES—Max Webster—Mercury
I'M IN YOU—Peter Frampton—A&M
LOVE ON THE WING—Jesse Colin Young—WB
MAKE LOVE TO THE MUSIC—Leon and Mary Russell—Paradise
MONKEY ISLAND—Geils—Atlantic
NETHER LANDS—Dan Fogelberg—Full Moon
PARADISE BALLROOM—Graeme Edge Band—London
WHISKEY—CDB—Epic

HEAVY ACTION (airplay, sales, phones in descending order):
RUMOURS—Fleetwood Mac—WB
DIAMANTINA COCKTAIL—Little River Band—Harvest
SONGS FROM THE WOOD—Jethro Tull—Chrysalis
I'M IN YOU—Peter Frampton—A&M
MAKIN' MAGIC—Pat Travers—Polydor
BOOK OF DREAMS—Steve Miller Band—Capitol
LITTLE QUEEN—Heart—Portrait
FOREIGNER—Atlantic
CHANGES IN LATITUDES—Jimmy Buffett—ABC
CELEBRATE ME HOME—Kenny Loggins—Col

WINZ-FM/MIAMI

ADDS:
GET IT—Dave Edmunds—Swan Song
LOADING ZONE—Roy Buchanan—Atlantic
MONKEY ISLAND—Geils—Atlantic
JAMES TAYLOR—Col

HEAVY ACTION (airplay, sales, phones):
AS LONG AS YOU LOVE ME—Mickey Thomas—MCA
BOOK OF DREAMS—Steve Miller Band—Capitol
CELEBRATE ME HOME—Kenny Loggins—Col
CHANGES IN LATITUDES—Jimmy Buffett—ABC
CSN—Crosby, Stills and Nash—Atlantic
I'M IN YOU—Peter Frampton—A&M
IZITSO—Cat Stevens—A&M
NETHER LANDS—Dan Fogelberg—Full Moon
RUMOURS—Fleetwood Mac—WB
TIME LOVES A HERO—Little Feat—WB

WMMS-FM/CLEVELAND

ADDS:
PIERCE ARROW—Col
FULL HOUSE—Frankie Miller—Chrysalis
MAKIN' MAGIC—Pat Travers—Polydor
MONKEY ISLAND—Geils—Atlantic
MY OWN WAY TO ROCK—Burton Cummings—Portrait
ON STAGE—Rainbow—Polydor
SUMMERTIME (single)—Billy Stewart—Chess
SUNSHINE AFTER RAIN (single)—Elkie Brooks—A&M

HEAVY ACTION (airplay, sales):
AGAIN—Greg Kihn—Beserkley
AT THE HOLLYWOOD BOWL—Beatles—Capitol
CABRETTA—Mink De Ville—Capitol
CAT SCRATCH FEVER—Ted Nugent—Epic
HERE AT LAST—Bee Gees—RSO
LITTLE QUEEN—Heart—Portrait
MANIFEST DESTINY—Dictators—Asylum
NETHER LANDS—Dan Fogelberg—Full Moon
RUMOURS—Fleetwood Mac—WB
THIS TIME IT'S FOR REAL—Southside Johnny And The Asbury Jukes—Epic

ALL JANNE SCHAFFER BROUGHT WITH HIM WAS HIS REPUTATION.

He's Janne Schaffer, a brilliant Swedish musician who's been a top European guitar teacher and session-man contributing most notably to the colossally successful Abba.

"Katharsis," his debut Columbia album, made a quiet entry into this country a few months ago. Now it's being

added to playlists across the country as more and more programmers respond to his unique talents.

"Katharsis." A melodically explosive new album from Janne Schaffer.

On Columbia Records and Tapes.

Janne Schaffer Katharsis

including:
Stocking Suite/The Blue Gate/Atlanta Inn 2419
Bromma Struttin'/Wintergreen



PC 34499

TOP AIRPLAY



BOOK OF DREAMS
STEVE MILLER BAND
Capitol

MOST AIRPLAY

BOOK OF DREAMS—Steve Miller Band—Capitol
NETHER LANDS—Dan Fogelberg—Full Moon
I'M IN YOU—Peter Frampton—A&M
LITTLE QUEEN—Heart—Portrait
RUMOURS—Fleetwood Mac—WB
FOREIGNER—Atlantic
IZITSO—Cat Stevens—A&M
EXODUS—Bob Marley and The Wailers—Island
AMERICAN STARS 'N BARS—Neil Young—Reprise
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

WWW-FM/DETROIT

ADDS:
BOOK OF INVASIONS—Horslips—DJM
MONKEY ISLAND—Geils—Atlantic
PARADISE BALLROOM—Graeme Edge Band—London
HEAVY ACTION (airplay, sales, in descending order):
RUMOURS—Fleetwood Mac—WB
BOOK OF DREAMS—Steve Miller Band—Capitol
FOREIGNER—Atlantic
IZITSO—Cat Stevens—A&M
HOTEL CALIFORNIA—Eagles—Asylum
AT THE HOLLYWOOD BOWL—Beatles—Capitol
CAUGHT LIVE + 5—Moody Blues—London
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
CAT SCRATCH FEVER—Ted Nugent—Epic
LITTLE QUEEN—Heart—Portrait

KSHE-FM/ST. LOUIS

ADDS:
KNOCK EM DEAD KID—Trooper—MCA
LAKE—Col
MAKIN' MAGIC—Pat Travers—Polydor
MONKEY ISLAND—Geils—Atlantic
PARADISE BALLROOM—Graeme Edge Band—London
HEAVY ACTION (airplay, sales, phones in descending order):
BROWNSVILLE STATION—Private Stock
LET IT FLOW—Dave Mason—Col
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
BOOK OF DREAMS—Steve Miller Band—Capitol
CAT SCRATCH FEVER—Ted Nugent—Epic
LITTLE QUEEN—Heart—Portrait
I'M IN YOU—Peter Frampton—A&M
IZITSO—Cat Stevens—A&M
BURNIN' SKY—Bad Company—Swan Song
FOREIGNER—Atlantic

WXRT-FM/CHICAGO

ADDS:
BLOWIN' AWAY—Joan Baez—Portrait
LEVELED—Earthquake—Berserkeley
MONKEY ISLAND—Geils—Atlantic
NEW DIRECTIONS—Meters—WB
PARADISE BALLROOM—Graeme Edge Band—London
PROMISE ME THE MOON—David Sanborn Band—London
STAIRCASE—Keith Jarrett—ECM
SUPER TRIO—McCoy Tyner—Milestone

HEAVY ACTION (airplay, sales, phones in descending order):
AMERICAN STARS 'N BARS—Neil Young—Reprise
LITTLE QUEEN—Heart—Portrait
BOOK OF DREAMS—Steve Miller Band—Capitol
TIME LOVES A HERO—Little Feat—WB
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
BURNIN' SKY—Bad Company—Swan Song
DECEPTIVE BENDS—10cc—Mercury
SWEET FORGIVENESS—Bonnie Raitt—WB
FOREIGNER—Atlantic
PETER GABRIEL—Atco

WZMF-FM/MILWAUKEE

ADDS:
ANYTIME, ANYWHERE—Rita Coolidge—A&M
BOOK OF INVASIONS—Horslips—DJM
FORK IT OVER—The Section—Capitol
HARD RIDE (single)—Rabbit—Capricorn
LOOK TO THE RAINBOW—Al Jarreau—WB
MONKEY ISLAND—Geils—Atlantic
PROMISE ME THE MOON—David Sanborn Band—London

HEAVY ACTION (airplay, sales, phones in descending order):
LITTLE QUEEN—Heart—Portrait
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
BOOK OF DREAMS—Steve Miller Band—Capitol
IZITSO—Cat Stevens—A&M
NETHER LANDS—Dan Fogelberg—Full Moon
NO SECOND CHANCE—Charlie—Jarus
CAUGHT LIVE + 5—Moody Blues—London
HURRY SUNDOWN—Outlaws—Arista
INDIAN SUMMER—Paco—ABC
LIGHTS OUT—UFO—Chrysalis

KQRS-FM/MINNEAPOLIS

ADDS:
AHH... THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
AS LONG AS YOU LOVE ME—Mickey Thomas—MCA
BLOWIN' AWAY—Joan Baez—Portrait
VASSAR CLEMENTS BAND—MCA
GOOD NEWS—Attitudes—Dark Horse
LIFESTYLE (LIVING AND LOVING)—John Klemmer—ABC
LONESOME ROAD—Doc and Merle Watson—UA
MAC McANALLY—Ariola America
SOUVENIR—Billy Joel—Col
WHITE SHADOWS—Tim Moore—Asylum
HEAVY ACTION (airplay)
AMERICAN STARS 'N BARS—Neil Young—Reprise
BOOK OF DREAMS—Steve Miller Band—Capitol

DIAMANTINA COCKTAIL—Little River Band—Harvest
EXODUS—Bob Marley and The Wailers—Island
HURRY SUNDOWN—Outlaws—Arista
LOOK TO THE RAINBOW—Al Jarreau—WB
MAKE LOVE TO THE MUSIC—Leon and Mary Russell—Paradise
MONKEY ISLAND—Geils—Atlantic
NETHER LANDS—Dan Fogelberg—Full Moon
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

KPFT-FM/HOUSTON

ADDS:
BOOK OF INVASIONS—Horslips—DJM
CAT SCRATCH FEVER—Ted Nugent—Epic
HIT AND RUN—Dirty Tricks—Polydor
I'M IN YOU—Peter Frampton—A&M
LIFELINE—Roy Ayers Ubiquity—Polydor
PARADISE BALLROOM—Graeme Edge Band—London
QUINTESSENCE—Bill Evans—Fantasy
SMOKEY PLACES—Ruby Starr—Capitol
STAIRCASE—Keith Jarrett—ECM
WHITE FEATHERS IN THE COOP—Dan Delsanto—Trix

HEAVY ACTION (airplay in descending order):
JET LAG—PFM—Asylum
EXODUS—Bob Marley and The Wailers—Island
ENCOUNTER—Flora Purim—Milestone
SCARLET RIVERA—WB
ECSTASY—Steve Kuhn—ECM
MANIFEST DESTINY—Dictators—Asylum
ROUGH DIAMOND—Island
DINNER MUSIC—Carla Bley—Watt
THE DOCTOR IS IN—Ben Sidran—Arista
FREE AS THE WIND—Crusaders—Blue Thumb

KZEW-FM/DALLAS

ADDS:
AGAIN—Greg Kihn—Berserkeley
DAWN EXPLOSION—Captain Beyond—WB
LIGHTS OUT—UFO—Chrysalis
LOADING ZONE—Roy Buchanan—Atlantic
LOOK TO THE RAINBOW—Al Jarreau—WB
MAKIN' MAGIC—Pat Travers—Polydor
TOO LATE TO CRY—Widowmaker—UA
YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

HEAVY ACTION (airplay, sales, phones in descending order):
RUMOURS—Fleetwood Mac—WB
LITTLE QUEEN—Heart—Portrait
BOOK OF DREAMS—Steve Miller Band—Capitol
NETHER LANDS—Dan Fogelberg—Full Moon
I'M IN YOU—Peter Frampton—A&M
BURNIN' SKY—Bad Company—Swan Song
CAT SCRATCH FEVER—Ted Nugent—Epic
HOTEL CALIFORNIA—Eagles—Asylum
CELEBRATE ME HOME—Kenny Loggins—Col
IZITSO—Cat Stevens—A&M

KBPI-FM/DENVER

ADDS:
BLACK BETTY (single)—Ram Jam—Epic
DIAMANTINA COCKTAIL—Little River Band—Harvest
I'M IN YOU—Peter Frampton—A&M
JAMES TAYLOR—Col
HEAVY ACTION (airplay, sales in descending order):
BOOK OF DREAMS—Steve Miller Band—Capitol
NETHER LANDS—Dan Fogelberg—Full Moon
RUMOURS—Fleetwood Mac—WB
HOTEL CALIFORNIA—Eagles—Asylum

WNOE-FM/NEW ORLEANS

ADDS:
LIGHTS OUT—UFO—Chrysalis
LOOK TO THE RAINBOW—Al Jarreau—WB
RIGHT ON TIME—Brothers Johnson—A&M
HEAVY ACTION (airplay, sales, phones in descending order):
GO FOR YOUR GUNS—Isley Brothers—T-Neck
RUMOURS—Fleetwood Mac—WB
LIVE AT THE LONDON PALLADIUM—Marvin Gaye—Tamla
FOREIGNER—Atlantic

BOOK OF DREAMS—Steve Miller Band—Capitol
A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
A NEW WORLD RECORD—Electric Light Orchestra—UA
BURNIN' SKY—Bad Company—Swan Song
HOTEL CALIFORNIA—Eagles—Asylum
NIGHT MOVES—Bob Seger—Capitol

KOME-FM/SAN JOSE

ADDS:
AMERICAN STARS 'N BARS—Neil Young—Reprise
BLOWIN' AWAY—Joan Baez—Portrait
DIAMANTINA COCKTAIL—Little River Band—Harvest
I'M IN YOU—Peter Frampton—A&M
MAKE LOVE TO THE MUSIC—Leon and Mary Russell—Paradise
MANIFEST DESTINY—Dictators—Asylum
MONKEY ISLAND—Geils—Atlantic
PROMISE ME THE MOON—David Sanborn Band—WB
SEASON OF LIGHTS—Laura Nyro—Col
STACKED DECK—Rusey Wier—Col

HEAVY ACTION (airplay, sales, in descending order):
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
NETHER LANDS—Dan Fogelberg—Full Moon
LITTLE QUEEN—Heart—Portrait
BOOK OF DREAMS—Steve Miller Band—Capitol
HURRY SUNDOWN—Outlaws—Arista
IZITSO—Cat Stevens—A&M
LIGHTS OUT—UFO—Chrysalis
MAKIN' MAGIC—Pat Travers—Polydor
SWEET FORGIVENESS—Bonnie Raitt—WB
DECEPTIVE BENDS—10cc—Mercury

KWST-FM/LOS ANGELES

ADDS:
MONKEY ISLAND—Geils—Atlantic

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

CAT SCRATCH FEVER—Ted Nugent—Epic
LITTLE QUEEN—Heart—Portrait
FOREIGNER—Atlantic
I'M IN YOU—Peter Frampton—A&M
TIME LOVES A HERO—Little Feat—WB
DECEPTIVE BENDS—10cc—Mercury
BOOK OF DREAMS—Steve Miller Band—Capitol
IZITSO—Cat Stevens—A&M
NETHER LANDS—Dan Fogelberg—Full Moon
SWEET FORGIVENESS—Bonnie Raitt—WB

KSAN-FM/SAN FRANCISCO

ADDS:
ANOTHER MOTHER FURTHER—Mother's Finest—Epic
FROM TIME TO TIME—Dave Lewis—Polydor
LEVELED—Earthquake—Berserkeley
LOOK TO THE RAINBOW—Al Jarreau—WB
ROCK AND ROLL WITH THE MODERN LOVERS—Modern Lovers—Berserkeley
SEASON OF LIGHTS—Laura Nyro—Col
SPIRIT OF A WOMAN—American Flyer—UA

HEAVY ACTION (airplay in descending order):

CABRETTA—Mink De Ville—Capitol
AGAIN—Greg Kihn—Berserkeley
I'M IN YOU—Peter Frampton—A&M
EXODUS—Bob Marley and The Wailers—Island
BOOK OF DREAMS—Steve Miller Band—Capitol
NEW DIRECTIONS—Meters—WB
FROM TIME TO TIME—Dave Lewis—Polydor
LIGHTS OUT—UFO—Chrysalis
AMERICAN STARS 'N BARS—Neil Young—Reprise
TIME LOVES A HERO—Little Feat—WB

KZEL-FM/EUGENE

ADDS:
BLOWIN' AWAY—Joan Baez—Portrait
FRINGE BENEFIT—Capricorn
FREE AS THE WIND—Crusaders—Blue Thumb
LEVELED—Earthquake—Berserkeley
LIFESTYLE (LIVING AND LOVING)—John Klemmer—ABC
MONKEY ISLAND—Geils—Atlantic
OKLAHOMA—Capitol
SEASON OF LIGHTS—Laura Nyro—Col
STAIRCASE—Keith Jarrett—ECM
THE BEST SONGS—Eric Anderson—Arista
HEAVY ACTION (airplay, phones):
A PLACE IN THE SUN—Pablo Cruise—A&M
BOOK OF DREAMS—Steve Miller Band—Capitol
CAUGHT LIVE + 5—Moody Blues—London
CHANGES IN LATITUDES—Jimmy Buffet—ABC
DAIMANTINA COCKTAIL—Little River Band—Harvest
EXODUS—Bob Marley and The Wailers—Island
HURRY SUNDOWN—Outlaws—Arista
I'M IN YOU—Peter Frampton—A&M
LITTLE QUEEN—Heart—Portrait
NETHER LANDS—Dan Fogelberg—Full Moon

CTI Diversification

(Continued from page 3)

and it's a standing that we have no intention of losing," he said. "It's just that there is more to music than just jazz and we're turning to pop, rock, r&b—it's a natural broadening of our creative base.

"We don't want to take our jazz image, which has taken a long time to build, and is to some extent the envy of the industry, and throw it out the window—we just want to be known for other things, as well. There's no reason why a Patti Austin or a John Blair album should be thought of as jazz. There's nothing remotely jazz about either album. To a great extent, the same goes for Idris Muhammad and Seawind. While there may be some jazz influence on their albums, they should not be considered solely as jazz music."

CTI has made a subtle designation of its non-jazz product with the 5000 series, but has no intention of establishing a subsidiary or associate label for such music because, as Wagner pointed out, "CTI has worked very hard to establish its identity with retailers, distributors and consumers."

Another significant alteration of a long standing policy for the label will be the additional use of outside producers where previously, all records on CTI were produced by Creed Taylor himself.

"Neither Creed nor any one person has the time to do it all. If we are going to expand our musical base to the extent we intend to, it is going to involve a lot of creative input from a lot of sources," Wagner contends. "Harvey Mason produced Seawind for us as an outside producer and that's only one of many to come. We will also be using the talents of David Matthews who is also an artist for the label as well as being Idris Muhammad's producer. At this point, we are open to contributions from outside producers."

As one of the first labels to raise the list price of albums to \$7.98 across the board, CTI has yet to experience an adverse effect on sales and according to Wagner, will remain steadfast on its price structure regardless of the type of music.

"I could not agree more with the people in our industry who feel that we give our best product away," he stated. "Our records and our jackets have always cost more than most peoples' to make and if the truth of the matter be known, we should have been charging \$7.98 for our jazz product five years ago. With the rate of inflation over the past five years, the profit margin that never

Rachmaninoff, Liszt (Continued from page 48)

(and last act of the short opera) is given over to a duet between Paolo and Francesca. Operatic references abound: Paolo reads poetry to her just as does Werther to Charlotte; he wins her over just as Avito does Fiora but unlike either Montemezzi or Wagner in *Tristan und Isolde* this pair of lovers seems to have a consummation before the husband arrives. The duet is rhapsodic, and more than worthwhile.

The notes stretch out the fact that Rachmaninoff became chief conductor of the Bolshoi in 1904, seemingly just to get this opera performed and resigned soon after. All the difficulties of Russian performance of the time are sketched and the sources of the opera are discussed. Amusingly, in mentioning other works on the subject, the notes ignore the one famous opera on Francesca da Rimini: that of Zandonai, available only in highlights on London Records, but sung marvelously by Magda Olvero and Mario del Monaco.

The conductor of the recording is Mark Ermler—where is Yuri Simonov, the man who captivated New York when the Bolshoi came here? He is never on any of the opera recordings from the Soviet Union—and the general orchestral level is first class. Of major interest in the recording is the uniting of Vladimir Atlantov, Yevgeni Nesterenko and Makvala Kasrashvili in the principal roles. These were three of the most imposing stars of the Bolshoi's visit to New York in summer 1975, and it is their first joining on records by the Bolshoi.

Of the three the best is Nesterenko, whose work is simply overwhelming. His bass-baritone is cutting and rich at the same time, sonorous and exciting. This is Russian singing on the extraordinary level and should not be missed. Atlantov, by all counts a great tenor, sings his music with brilliance and only an occasional strain. It is a compelling voice even though for some reason not as full on records as it seemed live at the Met. Still, even if it is not quite as brilliant, it is wonderful to hear and he handles the Russian language with an understanding rare to find anywhere.

was exactly monstrous, has diminished even more. The industry can do whatever it does, but we're at \$7.98 for good. I guess you have to expect a little complaining here and there because it's that kind of business, but higher prices are inevitable. We don't feel it's a lot of money to spend. The consumer has demonstrated he will pay any reasonable price for something he really wants."

The fourth record side is devoted to five arias by Atlantov—three familiar ones from the *Queen of Spades*, which he had recorded previously but which are still glorious examples of a spinto tenor at its best—and one each from Napravnik's *Dubrovsky* and from Borodin's *Prince Igor*. Both of the latter are labeled as Vladimir's romance. They contain some fine, easy and exciting singing and also an interesting mannerism. Atlantov has a ringing high register, heard here up to an easy B-flat and B-natural in his duet. In the arias, however, he ends both with a leap into falsetto. The first one, a high C, might be because the note is difficult for him; the second, only an A, is clearly a decision as his chest A is ringing.

To return to *Francesca*, the heroine, Miss Kashravilli, has some wonderful fresh, lyrical moments. She is a very accurate singer, but on records—and not in the theater—one is conscious of a rather white sound when she goes above the staff. This is fine Slavic singing, though, to mention another Soviet soprano on a recent Columbia record—the *Tosca* highlights disc—Tamara Malashkina it sang with greater warmth, passion and ease in high passages than she did in live N.Y.

performance; on the *Francesca* Miss Kashravilli seems more the typical Slav than when she was here. The confusion has to be purely Russian.

Connoisseur Records has been regularly issuing more and more of the fine oeuvre of Alexis Weissenberg, the Bulgarian pianist. Recently a wonderful recording of the Liszt B minor Sonata was added to the repertory. Few alive today have Weissenberg's technical facility, but in this record he catches the eeriness, the drama and the lyricism of the piece all together. It is a performance of many moods and shows Weissenberg's fearsome intellectuality at its most incisive. This is a Liszt Sonata to stack up with any on records, not to be missed.

And from London Records comes a major tribute to the late Benjamin Britten: two wonderful performances of familiar symphonies, Mozart's "Prague" Symphony and Schubert's "Unfinished." Britten handles each with fire, appropriate polish and dedication, and draws from the Enging Chamber Orchestra perfect playing and fine ensemble. Neither is sugared over but given virile, thrilling performance, a tribute from a great composer to two of his valued predecessors.

CELEBRATE SUMMER!



NEW ON



AMERICA'S #1 CLASSICAL LABEL (Billboard).
IMPECCABLE IMPORTED RECORDS AND TAPES

8-TRACK CLASSICS

Announcing the first release of new, imported, Dolby-processed 8-track cartridges. Initial release includes twelve of the all-time best-selling items in the London Classics catalogue.

* available on cassette

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

HANDY MAN—James Taylor—Col
I'M DREAMING—Jennifer Warnes—Arista

Most Active

LOOKS LIKE WE MADE IT—Barry Manilow—Arista
MY HEART BELONGS TO ME—Barbra Streisand—Col
(YOUR LOVE HAS LIFTED ME)—HIGHER & HIGHER—Rita Coolidge—A&M
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
MARGARITAVILLE—Jimmy Buffett—ABC
ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M

WBZ/BOSTON

Adds

COME IN FROM THE RAIN—Captain & Tennille—A&M
DO YOU WANNA MAKE LOVE—Peter McCann—20th Cent.
IF IT'S THE LAST THING I DO—Thelma Houston—Tamla
IT'S SAD TO BELONG—England Dan & J. F. Coley—Big Tree

Active

I'M YOUR BOOGIE MAN—KC & The Sunshine Band—TK
LONELY BOY—Andrew Gold—Asylum
SIR DUKE—Stevie Wonder—Tamla
UNDERCOVER ANGEL—Alan O'Day—Pacific
WHODUNIT—Tavares—Capitol

WNEW/NEW YORK

Adds

DAYBREAK—Barry Manilow—Arista
EVERYBODY OUGHT TO BE IN LOVE—Paul Anka—UA
GOODBYE MY FRIEND—Engelbert Humperdinck—Epic
PLEDGING MY LOVE—Elvis Presley—RCA
THE WEDDING SONG—Paul Stookey—Eric

Active

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
IT'S SAD TO BELONG—England Dan & J. F. Coley—Big Tree
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
MY HEART BELONGS TO ME—Barbra Streisand—Col
YOU'RE MY WORLD—Helen Reddy—Capitol
(YOUR LOVE HAS LIFTED ME)—HIGHER & HIGHER—Rita Coolidge—A&M

WKBC-FM/ WINSTON-SALEM

Adds

IN THE MIDDLE—Tim Moore—Elektra
(I REMEMBER THE DAYS OF) THE OLD SCHOOL YARD—Cat Stevens—A&M
PIANO DANCING—George Fischhoff—Col

Active

ARIEL—Dean Friedman—Lifesong
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
MARGARITAVILLE—Jimmy Buffett—ABC

WGN/CHICAGO

Adds

CAROUSEL—Babyface—ASI
EVERYMAN MUST HAVE A DREAM—Liverpool Express—UA

HEADLINE—George Carlin—Little David
HERE COMES SUMMER—Wild Fire—Casablanca
IF YOU SEE ME GETTING SMALLER I'M LEAVING—Jimmy Webb—Atlantic
O-H-I-O—Ohio Players—Mercury
SEA SIDE WOMAN—Suzie & The Red Stripes—Epic
THEME FROM "THE DEEP"—John Barry—Casablanca
THEME FROM "NEW YORK, NEW YORK"—Liza Minelli—UA

Active

HEADLINE—George Carlin—Little David

WCCO-FM/MINNEAPOLIS

Adds

DON'T TURN THE LIGHTS OUT—Cliff Richard—MCA/Rocket
EASY—Commodores—Motown
HEADING IN THE RIGHT DIRECTION—Renee Geyer—Polydor
SAVE ME—Merilee Rush—UA
SLOW DANCING (DON'T TURN ME ON)—Adriano Bros.—Buddah
WAY DOWN—Elvis Presley—RCA

Active

AMARILLO—Neil Sedaka—Elektra
BACK TOGETHER AGAIN—Hall & Oates—RCA
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
LONELY BOY—Andrew Gold—Asylum
MY HEART BELONGS TO ME—Barbra Streisand—Col
NEON NITES—Atlanta Rhythm Section—Polydor
THE PRETENDER—Jackson Browne—Asylum
(YOUR LOVE HAS LIFTED ME)—HIGHER & HIGHER—Rita Coolidge—A&M

KMBZ/KANSAS CITY

Adds

DARLING—Helen Schneider—RCA
I'M DREAMING—Jennifer Warnes—Arista
PEOPLE IN LOVE—10cc—Mercury
WHAT A SOUND—Henry Gross—Lifesong

Active

AMARILLO—Neil Sedaka—Elektra
DREAMS—Fleetwood Mac—WB
GOING IN WITH MY EYES OPEN—David Soul—Private Stock
HANDY MAN—James Taylor—Col
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
MAKING A GOOD THING BETTER—Olivia Newton-John—MCA
MY HEART BELONGS TO ME—Barbra Streisand—Col
POPEYE THE SAILOR MAN—Wing & A Prayer Fife & Drum Corp.—Wing & A Prayer (lp cut/heavy phones)
ROLLIN' WITH THE FLOW—Charlie Rich—Epic
TOI—Jean-Paul Vignon & Farrah Fawcett-Majors—Nelson
Barry Recording Ltd.
WITH ONE MORE LOOK AT YOU—Jack Jones—RCA

KFI/LOS ANGELES

Adds

GOT TO GIVE IT UP—Marvin Gaye—Tamla
I'M IN YOU—Peter Frampton—A&M
YOU AND ME—Alice Cooper—WB

Active

DA DOO RON RON—Shaun Cassidy—Warner/Curb
HANDY MAN—James Taylor—Col
MARGARITAVILLE—Jimmy Buffett—ABC
MY HEART BELONGS TO ME—Barbra Streisand—Col

Also reporting this week: WTMJ, WCCO, WSM, WGAR, WIOD, WSB, WBAL, WMAL, WLW, WIP, WHDH, WSAR, KOY, KULF, KMOX, KSFO, KIIS.

Album Picks

(Continued from page 30)

FORK IT OVER

THE SECTION—Capitol ST-11656 (6.98)

This quartet has reassembled with Danny Kortchmar, Craig Doerge, Leland Sklar and Russ Kunkel, some of L.A.'s most respected session musicians who are very comfortable and quite capable on some jazz influenced numbers. James Taylor and David Crosby lend vocal support on two songs.



CLOVER

Mercury SRM-1-1169 (6.98)

The first album by the west coast group for the label (third in all), is the result of almost a year's work in the U.K. Producer Robert John Lange (Graham Parker) has brought out the best in the group without compromising its strong country roots. The result is an engaging set topped by "Streets Of London" and "Love Love."



WE BELONG TOGETHER

JOHN BLAIR—CTI 7 5004 (7.98)

A decidedly non jazz album by one of the label's latest acquisitions who covers songs by authors ranging from Lennon and McCartney to Parker McGee and Chuck Berry. Googie Coppola shares the vocals with Blair and appears to be a bright new discovery. The Danny Seals/John Coley title song is a knockout.



FIRST LADY

SHIRLEY CAESAR—Roadshow RS-LA744-G (UA) (6.98)

Known primarily as a gospel singer, Caesar is looking to broaden her audience with this set that supports her vocals with a strong r&b rhythm section. Producer Michael Stokes penned most of the material with Emanuel Johnson, with Stevie Wonder's "Jesus Children of America" a fine choice of material.



HARD NUTZ

NUTZ—A&M SP-4623 (6.98)

The third album by the group sees the line-up expanded with the addition of a keyboardist and the deft production team of Gary Lyons and John Sinclair giving them a multi-layered sound. The vocals are much improved as a result, and virtually glisten through "Loser," "I Know the Feeling" and "Seeing Is Believing."



HIT & RUN

DIRTY TRICKS—Polydor PD-1-6104 (6.98)

The British group's second lp released domestically levies a hard rock assault at the senses. With a U.S. tour already under their belt, the quartet has put the experience to good use in making its music more accessible to a wider range of tastes. Produced Tony Visconti has managed to harness their energy output.



THE BEST OF THE EARLY YEARS VOLUME ONE

FUNKADELIC—Westbound WB 303 (Atl.) (6.98)

With material dating back to 1972, taken from albums such as "Maggot Brain," "Cosmic Slop," "America Eats Its Young" and "Free Your Mind and Your Ass Will Follow," the roots of the present day Funkadelic sound are brought to light. The inevitable George Clinton produced the sides which feature Bootsy Collins.



THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



I'M IN YOU
PETER FRAMPTON
A&M

TOP SALES

I'M IN YOU—Peter Frampton—A&M
NETHER LANDS—Dan Fogelberg—Full Moon
BARRY MANILOW LIVE—Arista
STAR WARS—20th Century (Soundtrack)

ABC/NATIONAL

A SONG—Neil Sedaka—Elektra
BARRY MANILOW LIVE—Arista
BEE GEES . . . LIVE—RSO
CAUGHT LIVE + 5—Moody Blues—London
HOT—Big Tree
I REMEMBER YESTERDAY—Donna Summer—Casablanca
LITTLE QUEEN—Heart—Portrait
NETHER LANDS—Dan Fogelberg—Full Moon
RAMBLIN' FEVER—Merle Haggard—MCA
TRAVELIN' AT THE SPEED OF THOUGHT—O'Jays—Phila. Intl.

CAMELOT/NATIONAL

BARRY MANILOW LIVE—Arista
BEE GEES . . . LIVE—RSO
BOOK OF DREAMS—Steve Miller Band—Capitol
CAT SCRATCH FEVER—Ted Nugent—Epic
HURRY SUNDOWN—Outlaws—Arista
I'M IN YOU—Peter Frampton—A&M
LITTLE QUEEN—Heart—Portrait
OL' WAYLON—Waylon Jennings—RCA
REJOICE—Emotions—Col
STAR WARS—20th Century (Soundtrack)

HANDLEMAN/NATIONAL

BARRY MANILOW LIVE—Arista
CAUGHT LIVE + 5—Moody Blues—London
ENGELBERT SINGS FOR YOU—Engelbert Humperdinck—Parrot
I'M IN YOU—Peter Frampton—A&M
IZITSO—Cat Stevens—A&M
LITTLE QUEEN—Heart—Portrait
P FUNK EARTH TOUR—Parliament—Casablanca
STAR WARS—20th Century (Soundtrack)
THELMA & JERRY—Thelma Houston & Jerry Butler—Motown
TRAVELIN' AT THE SPEED OF THOUGHT—O'Jays—Phila. Intl.

KORVETTES/NATIONAL

CAT SCRATCH FEVER—Ted Nugent—Epic
CAUGHT LIVE + 5—Moody Blues—London
EXODUS—Bob Marley & the Wailers—Island
GOLD PLATED—Climax Blues Band—Sire
I REMEMBER YESTERDAY—Donna Summer—Casablanca
I'M IN YOU—Peter Frampton—A&M
KENNY ROGERS—UA
LIGHTS OUT—UFO—Chrysalis
NETHER LANDS—Dan Fogelberg—Full Moon
NO SECOND CHANCE—Charlie—Janus

RECORD BAR/NATIONAL

BLOWIN' AWAY—Joan Baez—Portrait
CAT SCRATCH FEVER—Ted Nugent—Epic
DIAMANTINA COCKTAIL—Little River Band—Harvest
I'M IN YOU—Peter Frampton—A&M
IZITSO—Cat Stevens—A&M
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
PROMISE ME THE MOON—David Sanborn Band—WB
REJOICE—Emotions—Col
RICHARD PRYOR'S GREATEST HITS—WB
SHAUN CASSIDY—Warner/Curb

RECORD WORLD-TSS STORES/LONG ISLAND

A SONG—Neil Sedaka—Elektra
BARRY MANILOW LIVE—Arista
EXODUS—Bob Marley & the Wailers—Island
HURRY SUNDOWN—Outlaws—Arista
I'M IN YOU—Peter Frampton—A&M
IZITSO—Cat Stevens—A&M
LIVE AT LAST—Bette Midler—Atlantic
NETHER LANDS—Dan Fogelberg—Full Moon
SHAUN CASSIDY—Warner/Curb
UPTOWN FESTIVAL—Shalamar—Soul Train

SAM GOODY/EAST COAST

ANNIE—Col (Original Cast)
I'M IN YOU—Peter Frampton—A&M
IZITSO—Cat Stevens—A&M
KENNY ROGERS—UA
LOADING ZONE—Roy Buchanan—Atlantic
NETHER LANDS—Dan Fogelberg—Full Moon
OL' WAYLON—Waylon Jennings—RCA
STAR WARS—20th Century (Soundtrack)
TEDDY PENDERGRASS—Phila. Intl.
WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum

TWO GUYS/EAST COAST

BARRY MANILOW LIVE—Arista
BOOK OF DREAMS—Steve Miller Band—Capitol
EXODUS—Bob Marley & the Wailers—Island
FOREIGNER—Atlantic
HURRY SUNDOWN—Outlaws—Arista
I'M IN YOU—Peter Frampton—A&M
INDIAN SUMMER—Poco—ABC
IZITSO—Cat Stevens—A&M
LITTLE QUEEN—Heart—Portrait
OL' WAYLON—Waylon Jennings

CUTLER'S/NEW HAVEN

FLOATERS—ABC
I'M IN YOU—Peter Frampton—A&M
MAGIC JOURNEY—Salsoul Orchestra—Salsoul
MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
MAZE—Capitol
NETHER LANDS—Dan Fogelberg—Full Moon
REJOICE—Emotions—Col
RIGHT ON TIME—Brothers Johnson—A&M
TEDDY PENDERGRASS—Phila. Intl.
TURN THIS MUTHA OUT—Idris Muhammad—Kudu

FOR THE RECORD/BALTIMORE

BARRY MANILOW LIVE—Arista
FRIENDS & STRANGERS—Ronnie Laws—Blue Note
LOOK TO THE RAINBOW—Al Jarreau—WB
REJOICE—Emotions—Col
RICHARD PRYOR'S GREATEST HITS—WB
SO SO SATISFIED—Ashford & Simpson—WB
THE GREATEST—Arista (Soundtrack)
TURN THIS MUTHA OUT—Idris Muhammad—Kudu

WAXIE MAXIE/WASH., D.C.

A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
AMERICAN STARS 'N BARS—Neil Young—Reprise
BLOWIN' AWAY—Joan Baez—Portrait
BOOK OF DREAMS—Steve Miller Band—Capitol
I'M IN YOU—Peter Frampton—A&M
LIVE AT THE STAR CLUB, HAMBURG—Beatles—Double H
REAR VIEW MIRROR—Starland Vocal Band—Windson
SWEET PASSION—Aretha Franklin—Atlantic
THE GREATEST—Arista (Soundtrack)
TRAVELIN' AT THE SPEED OF THOUGHT—O'Jays—Phila. Intl.

GARY'S/RICHMOND

A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
BARRY MANILOW LIVE—Arista
BEATLES AT THE HOLLYWOOD BOWL—Capitol
BOOK OF DREAMS—Steve Miller Band—Capitol
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
GO FOR YOUR GUNS—Isley Brothers—T-Neck
I'M IN YOU—Peter Frampton—A&M
LITTLE QUEEN—Heart—Portrait
MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
TIME LOVES A HERO—Little Feat—WB

NATL. RECORD MART/MIDWEST

BARRY MANILOW LIVE—Arista
BEE GEES . . . LIVE—RSO
CAT SCRATCH FEVER—Ted Nugent—A&M
LITTLE QUEEN—Heart—Portrait
NETHER LANDS—Dan Fogelberg—Full Moon
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
REJOICE—Emotions—Col
RICHARD PRYOR'S GREATEST HITS—WB
STAR WARS—20th Century (Soundtrack)

RECORD REVOLUTION/CLEVELAND

AMERICAN STARS 'N BARS—Neil Young—WB
CABRETTA—Mink DeVille—Capitol
CAUGHT LIVE + 5—Moody Blues—London
LEVELED—Earthquake—Berserkeley
LIGHTS OUT—UFO—Chrysalis
LOOK TO THE RAINBOW—Al Jarreau—WB
MANIFEST DESTINY—Dictators—Asylum
NEW DIRECTIONS—Meters—WB
PROMISE ME THE MOON—David Sanborn Band—WB
SUPERTRIOS—McCoy Tyner—Milestone

MUSIC STOP/DETROIT

BARRY MANILOW LIVE—Arista
CAT SCRATCH FEVER—Ted Nugent—Epic
EXODUS—Bob Marley & the Wailers—Island
FULL HOUSE—Frankie Miller—Chrysalis
I REMEMBER YESTERDAY—Donna Summer—Casablanca
I'M IN YOU—Peter Frampton—A&M
LIGHTS OUT—UFO—Chrysalis
NETHER LANDS—Dan Fogelberg—Full Moon
SHAUN CASSIDY—Warner/Curb
STAR WARS—20th Century (Soundtrack)

ROSE RECORDS/CHICAGO

ANNIE—Col (Original Cast)
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC

I'M IN YOU—Peter Frampton—A&M
JOYOUS—Pleasure—Fantasy
LIGHTS OUT—UFO—Chrysalis
MAGIC JOURNEY—Salsoul Orchestra—Salsoul
MUNICH MACHINE—Casablanca
REJOICE—Emotions—Col
STAR WARS—20th Century (Soundtrack)
TAILOR MADE—Bobbi Humphrey—Epic

LIEBERMAN/MINNEAPOLIS

CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
EXODUS—Bob Marley & the Wailers—Island
FREE AS THE WIND—Crusaders—ABC Blue Thumb
I'M IN YOU—Peter Frampton—A&M
LITTLE QUEEN—Heart—Portrait
LOOK TO THE RAINBOW—Al Jarreau—WB
MAKE LOVE TO THE MUSIC—Leon & Mary Russell—Paradise
NETHER LANDS—Dan Fogelberg—Full Moon
OL' WAYLON—Waylon Jennings—RCA
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

PEACHES/ST. LOUIS

DIAMANTINA COCKTAIL—Little River Band—Harvest
EXODUS—Bob Marley & the Wailers—Island
HOT TRACKS—Nazareth—A&M
JOYOUS—Pleasure—Fantasy
LOADING ZONE—Roy Buchanan—Atlantic
MAGIC JOURNEY—Salsoul Orchestra—Salsoul
MAKE LOVE TO THE MUSIC—Leon & Mary Russell—Paradise
PROMISE ME THE MOON—David Sanborn Band—WB
SHAUN CASSIDY—Warner/Curb
STAR WARS—20th Century (Soundtrack)

FRANKLIN MUSIC/ATLANTA

CAT SCRATCH FEVER—Ted Nugent—Epic
CAUGHT LIVE + 5—Moody Blues—London
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
EXODUS—Bob Marley & the Wailers—Island
FREE FALL—Dixie Dregs—Capricorn
I'M IN YOU—Peter Frampton—A&M
NETHER LANDS—Dan Fogelberg—Full Moon
RICHARD PRYOR'S GREATEST HITS—WB
SHAUN CASSIDY—Warner/Curb
SONGS OF KRISTOFFERSON—Kris Kristofferson—Monument

POPLAR TUNES/MEMPHIS

AMERICAN STARS 'N BARS—Neil Young—Reprise
CAT SCRATCH FEVER—Ted Nugent—Epic
FREE AS THE WIND—Crusaders—ABC Blue Thumb
I'M IN YOU—Peter Frampton—A&M
IZITSO—Cat Stevens—A&M
LOADING ZONE—Roy Buchanan—Atlantic
NETHER LANDS—Dan Fogelberg—Full Moon
NEW DIRECTIONS—Meters—WB
STAR WARS—20th Century (Soundtrack)

MUSHROOM/NEW ORLEANS

BARRY MANILOW LIVE—Arista
BEE GEES . . . LIVE—RSO
BOOK OF DREAMS—Steve Miller Band—Capitol
EXODUS—Bob Marley & the Wailers—Island
FREE AS THE WIND—Crusaders—ABC Blue Thumb
I'M IN YOU—Peter Frampton—A&M

LOOK TO THE RAINBOW—Al Jarreau—WB
NETHER LANDS—Dan Fogelberg—Full Moon
NEW DIRECTIONS—Meters—WB
REJOICE—Emotions—Col

INDEPENDENT RECORDS/DENVER

BARRY MANILOW LIVE—Arista
BEE GEES . . . LIVE—RSO
BLOWIN' AWAY—Joan Baez—Portrait
DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
GIVE & TAKE—Dynamic Superiors—Motown
I'M IN YOU—Peter Frampton—A&M
JOHN COLTRANE LIVE—Pablo
REJOICE—Emotions—Col
STAR WARS—20th Century (Soundtrack)
TURN THIS MUTHA OUT—Idris Muhammad—Kudu

ODYSSEY/SOUTHWEST & WEST

BLOWIN' AWAY—Joan Baez—Portrait
DIAMANTINA COCKTAIL—Little River Band—Harvest
I'M IN YOU—Peter Frampton—A&M
NEW DIRECTIONS—Meters—WB
NO SECOND CHANCE—Charlie—Janus
REJOICE—Emotions—Col
RICHARD PRYOR'S GREATEST HITS—WB
SLAVE—Cotillion
STAR WARS—20th Century (Soundtrack)

MUSIC PLUS/LOS ANGELES

AMERICAN STARS 'N BARS—Neil Young—Reprise
CABRETTA—Mink DeVille—Capitol
ENCOUNTER—Flora Purim—Milestone
EXODUS—Bob Marley & the Wailers—Island
FLOATERS—ABC
FREE AS THE WIND—Crusaders—ABC Blue Thumb
HURRY SUNDOWN—Outlaws—Arista
I'M IN YOU—Peter Frampton—A&M
REJOICE—Emotions—Col
RIGHT ON TIME—Brothers Johnson—A&M

RECORD FACTORY/SAN FRANCISCO

ANYTIME, ANYWHERE—Rita Coolidge—A&M
CAROLINA DREAMS—Marshall Tucker Band—Capricorn
CELEBRATE ME HOME—Kenny Loggins—Col
I'M IN YOU—Peter Frampton—A&M
NETHER LANDS—Dan Fogelberg—Full Moon
NIGHT MOVES—Bob Seger—Capitol
NO SECOND CHANCE—Charlie—Janus
OL' WAYLON—Waylon Jennings—RCA
REAR VIEW MIRROR—Starland Vocal Band—Windson
STAR WARS—20th Century (Soundtrack)

EVERYBODY'S RECORDS/NORTHWEST

CAT SCRATCH FEVER—Ted Nugent—Epic
CAUGHT LIVE + 5—Moody Blues—London
DIAMANTINA COCKTAIL—Little River Band—Harvest
GALE FORCE—Fantasy
I'M IN YOU—Peter Frampton—A&M
LACE & WHISKEY—Alice Cooper—WB
LIFESTYLE—John Klemmer—ABC
LOADING ZONE—Roy Buchanan—Atlantic
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
SIN AFTER SIN—Judas Priest—Col

JUNE 25, 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)

JUNE 25
JUNE 18WKS. ON
CHART

1 RUMOURS

FLEETWOOD MAC

Warner Bros. BSK 3010

(5th Week)



18 G

2	3	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO	11630	5	G
3	6	BARRY MANILOW LIVE/Arista 8500		4	G
4	4	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G		14	F
5	5	MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla	T7 352R2 (Motown)	11	G
6	2	HOTEL CALIFORNIA EAGLES/Asylum 7E 103		27	G
7	7	COMMODORES/Motown M7 884R1		40	F
8	9	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13	340C2 (Motown)	37	K
9	10	BOSTON/Epic PE 34188		40	F
10	13	LITTLE QUEEN HEART/Portrait JR 34799		5	G
11	12	FOREIGNER/Atlantic SD 18215		13	F
12	11	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS	34403	29	X
13	14	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644		6	F
14	8	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432	(CBS)	12	F

CHARTMAKER OF THE WEEK

15 — I'M IN YOU

PETER FRAMPTON

A&M SP 4704



1 G

16	15	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962		25	F
17	16	SILK DEGREES BOZ SCAGGS/Columbia PC 33920		67	F
18	19	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M SP	4634	10	F
19	20	IZITSO CAT STEVENS/A&M SP 4702		6	G
20	23	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO RS 2 3901	(Polydor)	4	I
21	21	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317		7	F
22	17	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/	Capitol ST 11557	32	G
23	25	TEDDY PENDERGRASS/Phila. Intl. PZ 34390 (CBS)		15	F
24	26	PARLIAMENT LIVE/P FUNK EARTH TOUR/Casablanca	NBLP 7053	6	X
25	22	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090		45	F
26	28	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY	BUFFETT/ABC AB 990	19	F
27	27	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn	CPK 0130 (WB)	18	G
28	18	THE BEATLES AT THE HOLLYWOOD BOWL/Capitol SMAS	11638	6	G
29	30	HURRY SUNDOWN OUTLAWS/Arista 4135		5	F
30	36	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185	(CBS)	4	F
31	32	TRAVELIN' AT THE SPEED OF THOUGHT THE O'JAYS/	Phila. Intl. PZ 34684 (CBS)	5	F
32	24	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST	11497	57	F
33	29	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)		32	F
34	31	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E	1052	69	F
35	34	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/	DJM DJLPA7 (Amherst)	9	F
36	33	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM	SECTION/Polydor PD 1 6080	24	F
37	35	TIME LOVES A HERO LITTLE FEAT/Warner Bros. BS 3015		7	F
38	38	TRYING TO GET THE FEELING BARRY MANILOW/Arista	4060	17	F
39	39	SLAVE/Cotillion SD 9914 (Atlantic)		13	F
40	74	CAT SCRATCH FEVER TED NUGENT/Epic 34700		2	G
41	40	UNPREDICTABLE NATALIE COLE/Capitol SO 11600		17	G

42	45	GOLD PLATED CLIMAX BLUES BAND/Sire SA 7523 (ABC)		8	F
43	41	DICKEY BETTS & GREAT SOUTHERN/Arista 4123		10	F
44	42	ANIMALS PINK FLOYD/Columbia JC 34474		19	G
45	44	SWEET FORGIVENESS BONNIE RAITT/Warner Bros. BS	2990	10	F
46	59	CAUGHT LIVE + 5 THE MOODY BLUES/London 2PS 6901		3	I
47	56	FREE AS THE WIND CRUSADERS/ABC Blue Thumb BT 6029		3	F
48	48	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2	6003	6	G
49	51	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP	3703	74	X
50	50	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625		13	F
51	55	FLEETWOOD MAC/Reprise MS 2225 (WB)		100	F
52	78	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T	541	2	F
53	64	EXODUS BOB MARLEY & THE WAILERS/Island ILPS 9498		3	F
54	60	LIGHTS OUT UFO/Chrysalis CHR 1127		3	F
55	65	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca	NBLP 7056	3	G
56	57	LIVE AT LAST BETTE MIDLER/Atlantic SD 2 9000		5	I
57	58	CONQUISTADOR MAYNARD FERGUSON/Columbia PC	34457	10	F
58	43	DECEPTIVE BENDS 10cc/Mercury SRM 1 3702		7	G
59	61	CELEBRATE ME HOME KENNY LOGGINS/Columbia PC	34655	8	F
60	62	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/	APL1 1467	43	F
61	37	LET IT FLOW DAVE MASON/Columbia PC 34680		8	F
62	47	FRIENDS & STRANGERS RONNIE LAWS/Blue Note BN LA	730H	8	G
63	49	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037		31	F
64	46	WORKS, VOL. 1 EMERSON, LAKE & PALMER/Atlantic SD 2	7000	12	K
65	68	ANYTIME... ANYWHERE RITA COOLIDGE/A&M SP 4616		8	F
66	69	LACE AND WHISKEY ALICE COOPER/Warner Bros. BSK	3027	5	G
67	77	SWEET PASSION ARETHA FRANKLIN/Atlantic SD 19102		3	G
68	73	KENNY ROGERS/United Artists LA689 G		4	G
69	71	DESTROYER KISS/Casablanca NBLP 7025		51	F
70	70	UPTOWN FESTIVAL SHALAMAR/Soul Train BUL1 2289	(RCA)	5	F
71	72	INDIAN SUMMER POCO/ABC AB 789		5	F
72	76	DREAMBOAT ANNIE HEART/Mushroom MRS 5005		59	F
73	75	PART 3 KC & THE SUNSHINE BAND/T.K. 605		7	F
74	67	BURNIN' SKY BAD COMPANY/Swan Song SS 8500	(Atlantic)	14	G
75	52	SONGS FROM THE WOOD JETHRO TULL/Chrysalis CHR	1132	17	F
76	54	LIVE—YOU GET WHAT YOU PLAY FOR REO	SPEEDWAGON/Epic PEC 34494	15	G
77	80	KISS ALIVE KISS/Casablanca NBLP 7020		90	G
78	—	REJOICE THE EMOTIONS/Columbia PC 34762		1	F
79	81	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11620		4	G
80	82	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/	Columbia PZ 34687	6	F
81	63	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros.	BS 2978	32	F
82	83	MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11607		9	F
83	66	LOVE STORM TAVARES/Capitol STAO 11628		7	F
84	87	A SONG NEIL SEDAKA/Elektra 6E 102		2	G
85	79	COME IN FROM THE RAIN CAPTAIN & TENNILLE/A&M	SP 4700	10	G
86	95	PLAYING UP A STORM THE GREGG ALLMAN BAND/	Capricorn CP 0181 (WB)	2	F
87	85	LOVE NOTES RAMSEY LEWIS/Columbia PC 34696		5	F
88	86	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/	Warner Bros. BS 3041	9	F
89	84	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983		20	G
90	88	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601		14	G
91	89	NO SECOND CHANCE CHARLIE Janus JXS 7032		3	F
92	53	VOL. II BARRY MANILOW/Arista 4016		14	F
93	90	THIS TIME IT'S FOR REAL SOUTHSIDE JOHNNY & THE	ASBURY JUKES/Epic PE 34668	8	F
94	91	WHAT YOU NEED SIDE EFFECT/Fantasy F 9513		8	F
95	92	A PERIOD OF TRANSITION VAN MORRISON/	Warner Bros. BS 2987	8	F
96	104	WHATS WRONG WITH THIS PICTURE ANDREW GOLD/	Asylum 7E 1086	1	F
97	96	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092		28	F
98	102	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 34	(CTI)	1	F
99	97	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919		35	F
100	99	UNMISTAKABLY LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)		9	F

151-200 ALBUM CHART

- 151 ANNIE [ORIGINAL CAST
RECORDING/Columbia PS 34712
- 152 THE GREATEST [ORIGINAL SOUND-
TRACK]/Arista 7000
- 153 CELI BEE & THE BUZZY BUNCH/
A.P.A. 77001 (T.K.)
- 154 ANOTHER MOTHER FURTHER
MOTHER'S FINEST/Epic PE 34699
- 155 HOT/Big Tree BT 89522 (Atlantic)
- 156 NEW DIRECTIONS THE METERS/
Warner Bros. BS 3042
- 157 PROMISE ME THE MOON DAVID
SANBORN/Warner Bros. BS 3051
- 158 SHOTGUN/ABC AB 979
- 159 PHANTASIA NOEL POINTER/Blue
Note BN LA736 H (UA)
- 160 MAGIC JOURNEY SALSOL
ORCHESTRA/Salsoul SZS 5515
- 161 DEVIL'S GUN C. J. & COMPANY/
Westbound WB 301 (Atlantic)
- 162 HOT TRACKS NAZARETH/A&M
SP 4643
- 163 FREE FALL DIXIE DREGS/Capricorn
CP 0189 (WB)
- 164 SIN AFTER SIN JUDAS PRIEST/
Columbia PC 34787
- 165 LIVE! AT THE STAR CLUB IN
HAMBURG, GERMANY; 1962
BEATLES/Bellaphon BLS 5560
(Atlantic)
- 166 AS LONG AS YOU LOVE ME
MICKEY THOMAS/MCA 2256
- 167 DARK SIDE OF THE MOON PINK
FLOYD/Harvest SMAS 11163
- 168 ENDLESS SUMMER BEACH BOYS/
Capitol SVBB 11307
- 169 BUMPS AND BRUISES JOE TEX/
Epic PE 34666
- 170 LED ZEPPELIN IV/Atlantic SD 7208
- 171 FULL HOUSE FRANKIE MILLER'S FULL
HOUSE/Chrysalis CHR 1128
- 172 SHIP OF MEMORIES FOCUS/Sire
SA 7531 (ABC)
- 173 A NIGHT ON THE MOON ROD
STEWART/Warner Bros. BS 2938
- 174 LET'S BE CLOSER... TOGETHER
TYRONE DAVIS/Columbia PC
34654

- 175 WILLIE/BEFORE HIS TIME WILLIE
NELSON/RCA APL1 2210
- 176 PHASE II HAMILTON BOHANNON/
Mercury SRM 1 1159
- 177 THEY SAID IT COULDN'T BE DONE,
BUT WE DID IT DELLS/Mercury
SRM 1 1145
- 178 MAGIC T. CONNECTION/Dash
30004 (T.K.)
- 179 MAKIN' MAGIC PAT TRAVERS/
Polydor PD 1 6103
- 180 CABRETTA MINK DeVILLE/Capitol
ST 11631
- 181 SO SO SATISFIED ASHFORD &
SIMPSON/Warner Bros. BS 2992
- 182 DEAN FRIEDMAN/Lifesong LS 6008
- 183 NOTHING BUT A BREEZE JESSE
WINCHESTER/Bearsville BR 6968
(WB)
- 184 GALE FORCE/Fantasy F 9527
- 185 NOW THE TUBES/A&M SP 4632
- 186 SLOW DANCER BOZ SCAGGS/
Columbia PC 32760
- 187 SEAWIND/CTI 5002
- 188 WORLD ANTHEM FRANK MARINO &
MAHOGANY RUSH/Columbia
PC 34677
- 189 ENGELBERT SINGS FOR YOU
ENGELBERT HUMPERDINCK/
Parrot BP 688/9 (London)
- 190 38 SPECIAL/A&M SP 4638
- 191 ADDRISI BROS./Buddah BDS 5694
- 192 PHYLLIS HYMAN/Buddah BDS 5681
- 193 CHILDREN OF THE WORLD BEE
GEES/RSO RS 1 3003 (Polydor)
- 194 FLOWING RIVERS ANDY GIBB/
RSO RS 1 3019 (Polydor)
- 195 ROCK 'N ROLL ROCKET STARBUCK/
Private Stock BS 2027
- 196 SPIRIT OF A WOMAN AMERICAN
FLYER/United Artists LA720 G
- 197 STRANGERS IN THE CITY JOHN
MILES/London PS 682
- 198 SUN POWER SUN/Capitol ST 11609
- 199 VASSAR CLEMENTS BAND VASSAR
CLEMENTS/MCA 2270
- 200 THE MUSIC MAN PAUL ANKA/
United Artists LA746 H

ALBUM CROSS REFERENCE

ABBA	111	GLADYS KNIGHT & THE PIPS	136
AEROSMITH	148	KRIS KRISTOFFERSON	80
GREGG ALLMAN BAND	86	RONNIE LAWS	62
JOAN ARMSTRADING	123	RAMSEY LEWIS	87
ATLANTA RHYTHM SECTION	36	LITTLE FEAT	37
BAD COMPANY	74	LITTLE RIVER BAND	126
JOAN BAEZ	137	KENNY LOGGINS	59
BEATLES	28	BARRY MANILOW	3, 25, 38, 92
JEFF BECK	134	MANHATTANS	138
BEE GEES	20	BOB MARLEY & THE WAILERS	53
GEORGE BENSON	89, 99	MARSHALL TUCKER BAND	27
DICKEY BETTS & GREAT SOUTHERN	43	DAVE MASON	61
BOOTSY'S RUBBER BAND	100	MAZE	82
BOSTON	9	BETTE MIDLER	56
BRAINSTORM	143	STEVE MILLER BAND	2, 32
BRAND X	129	MOODY BLUES	46
BROTHERS JOHNSON	13	VAN MORRISON	95
JACKSON BROWNE	147	IDRIS MUHAMMAD	98
B.T. EXPRESS	150	TED NUGENT	40
ROY BUCHANAN	105	O'JAYS	31
JIMMY BUFFETT	26	ORIGINAL SOUNDTRACK:	
GLEN CAMPBELL	90	A STAR IS BORN	12
GEORGE CARLIN	106	CAR WASH	127
CAPTAIN & TENNILLE	85	ROCKY	4
SHAUN CASSIDY	120	STAR WARS	52
CHARLIE	91	OUTLAWS	29
CHILLIWACK	149	PARLIAMENT	24
CLIMAX BLUES BAND	42	DOLLY PARTON	140
NATALIE COLE	41	TEDDY PENDERGRASS	23
COMMODORES	7	PINK FLOYD	44
NORMAN CONNORS	141	PLEASURE	132
RITA COOLIDGE	65	POCO	71
ALICE COOPER	66	RICHARD PRYOR	117, 144
PABLO CRUISE	50	ELVIS PRESLEY	145
CRUSADERS	47	BONNIE RAITT	45
KIKI DEE	114	LOU RAWLS	100
DETECTIVE	112	HELEN REDDY	104
NEIL DIAMOND	109	REO SPEEDWAGON	76
AL DIMEOLA	103	KENNY ROGERS	68
DOOBIE BROTHERS	81	LINDA RONSTADT	79, 97
EAGLES	6, 34	RUFUS	118
ELECTRIC LIGHT ORCHESTRA	124	LEON & MARY RUSSELL	135
EMERSON, LAKE & PALMER	64	LEO SAYER	16
EMOTIONS	78	BOZ SCAGGS	17
ENGLAND DAN & JOHN FORD COLEY	119	NEIL SEDAKA	84
FREDDY FENDER	142	BOB SEGER & THE SILVER BULLET BAND	22
MAYNARD FERGUSON	57	SHALAMAR	70
FIREBALL	121	SIDE EFFECT	94
FLEETWOOD MAC	1, 51	SLAVE	39
FLOATERS	128	DAVID SOUL	116
DAN FOGELBERG	30	SOUTHSIDE JOHNNY & THE ASBURY JUKES	93
FOREIGNER	11	SPINNERS	146
PETER FRAMPTON	15, 49	STARLAND VOCAL BAND	135
ARETHA FRANKLIN	67	AL STEWART	113
MARVIN GAYE	5	CAT STEVENS	19
ANDREW GOLD	96	DONNA SUMMER	55
GRAHAM CENTRAL STATION	88	SUPERTRAMP	18, 139
DARYL HALL & JOHN OATES	60	TAVARES	83
HEART	10, 72	10cc	58
THELMA HOUSTON	115	UFO	54
THELMA HOUSTON & JERRY BUTLER	108	JERRY JEFF WALKER	48
ISLEY BROTHERS	14	JENNIFER WARNES	131
AL JARREAU	122	JOHNNY GUITAR WATSON	35
WAYLON JENNINGS	21	WEATHER REPORT	102
JETHRO TULL	75	WINGS	110
KANSAS	33	STEVIE WONDER	8
KC & THE SUNSHINE BAND	130		
KINGFISH	63, 69, 77		
KISS			

101 THE ALBUM CHART 150

JUNE 25, 1977

- | JUNE 25 | JUNE 18 | |
|---------|---------|---|
| 101 | 94 | AHH, THE NAME IS BOOTSY BABY/BOOTSY'S RUBBER BAND/
Warner Bros. BS 2972 |
| 102 | 101 | HEAVY WEATHER WEATHER REPORT/Columbia PC 34418 |
| 103 | 93 | ELEGANT GYPSY AL DIMEOLA/Columbia PC 34461 |
| 104 | 105 | EAR CANDY HELEN REDDY/Capitol SO 11640 |
| 105 | 123 | LOADING ZONE ROY BUCHANAN/Atlantic SD 18219 |
| 106 | 107 | ON THE ROAD GEORGE CARLIN/Little David LD 1075 (Atlantic) |
| 107 | 111 | LIFESTYLE (LIVING AND LOVING) JOHN KLEMMER/
ABC AB 1007 |
| 108 | 121 | THELMA & JERRY THELMA HOUSTON & JERRY BUTLER/
Motown M6 887S1 |
| 109 | 100 | LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404 |
| 110 | 103 | WINGS OVER AMERICA/Capitol SWCO 11593 |
| 111 | 98 | ARRIVAL ABBA/Atlantic SD 18207 |
| 112 | 106 | DETECTIVE/Swan Song SS 8417 (Atlantic) |
| 113 | 109 | YEAR OF THE CAT AL STEWART/Janus JKS 7022 |
| 114 | 108 | KIKI DEE/Rocket PIG 2257 (MCA) |
| 115 | 114 | ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1
(Motown) |
| 116 | 112 | DAVID SOUL/Private Stock PE 2019 |
| 117 | — | RICHARD PRYOR'S GREATEST HITS/Warner Bros. BSK 3057 |
| 118 | 116 | ASK RUFUS RUFUS/ABC AB 975 |
| 119 | 120 | DOWDY FERRY ROAD ENGLAND DAN AND JOHN FORD
COLEY/Big Tree BT 76000 (Atlantic) |
| 120 | — | SHAUN CASSIDY/Warner/Curb BS 3067 |
| 121 | 124 | FIREBALL/Atlantic SD 18174 |
| 122 | 135 | LOOK TO THE RAINBOW (AL JARREAU LIVE IN N.Y.)
AL JARREAU/Warner Bros. 2BZ 3052 |
| 123 | 118 | JOAN ARMSTRADING/A&M SP 4588 |
| 124 | 127 | A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/
United Artists LA679 G |
| 125 | 132 | REAR VIEW MIRROR STARLAND VOCAL BAND/Windsong
BHL1 2239 (RCA) |
| 126 | — | DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645
(Capitol) |
| 127 | 110 | CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000 |
| 128 | 147 | FLOATERS/ABC AB 1030 |
| 129 | 122 | MOROCCAN ALL BRAND X/Passport PP 98022 (ABC) |
| 130 | 119 | LIVE 'N KICKIN' KINGFISH/Jet/United Artists JT LA732 G |
| 131 | 115 | JENNIFER WARNES/Arista 4062 |
| 132 | 134 | JOYOUS PLEASURE/Fantas 9526 |
| 133 | — | AMERICAN STARS 'N BARS NEIL YOUNG/Reprise MSK 2261
(WB) |
| 134 | 125 | JEFF BECK WITH THE JAN HAMMER GROUP LIVE/
Epic PE 34433 |
| 135 | — | MAKE LOVE TO THE MUSIC LEON & MARY RUSSELL/
Paradise PAK 3066 (WB) |
| 136 | 131 | STILL TOGETHER GLADYS KNIGHT & THE PIPS/Buddah BDS 5689 |
| 137 | — | BLOWIN' AWAY JOAN BAEZ/Portrait PR 34697 (CBS) |
| 138 | 133 | IT FEELS SO GOOD MANHATTANS/Columbia PC 34450 |
| 139 | — | CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647 |
| 140 | 144 | NEW HARVEST... FIRST GATHERING DOLLY PARTON/
RCA APL1 2188 |
| 141 | 138 | ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682 |
| 142 | 145 | THE BEST OF FREDDY FENDER/ABC Dot DO 2079 |
| 143 | 137 | STORMIN' BRAINSTORM/Tabu BOL1 2048 (RCA) |
| 144 | 142 | ARE YOU SERIOUS? RICHARD PRYOR/Laff 196 |
| 145 | 117 | WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274 |
| 146 | 126 | YESTERDAY, TODAY & TOMORROW SPINNERS/Atlantic SD
19100 |
| 147 | 137 | THE PRETENDER JACKSON BROWNE/Asylum 7E 1079 |
| 148 | 136 | TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479 |
| 149 | 143 | DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006 |
| 150 | 113 | FUNCTION AT THE JUNCTION B.T. EXPRESS/Columbia PC 34702 |

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Love And Happiness" — Al Green (Hi). Once again Green has come up with the strong rhythm it takes to sell such product. It is a natural for him to emphasize lyrics such as these. Good for crossover action.

DEDE'S DITTIES TO WATCH: "Shake Your Shaker" — Garland Green (RCA); "Theme From 'Star Wars'" — David Matthews (CTI); "Make It With You" — The Whispers (Soul Train).

After four years, Hosea Wilson has left his position at 20th Century Records. Wilson's termination notice indicated that he was released due to "conflict of interest in application for a license to operate a radio station while you are an employee of our corporation." Zea, as we know him, stated that he will contest this.

Matt Parsons, after being affiliated with Capitol Records for several years, is leaving there to take a position at Polydor.

Carol Cruickshank left Arista Records, moving on to All-Platinum Records as vice president of promotion.

On July 4 the 11th Annual Picnic of New America Music will be held. This is the Brut Music Festival, which is an annual outdoor music festival and picnic. It will be held at "Take It Easy Ranch," which is located at Rt. 249, Callaway, Maryland. The 222 acres of campgrounds provides the perfect site for a music festival — an hour's drive south of D.C. and Baltimore. It will kick off the 1st with gates opening at noon, with continuous disco entertainment, a percussion workshop and African drummers and dancers. A spread of food, craft and souvenir vendors will be on hand.

July 2nd, The Sylvers, Bohannon, Tyrone Davis and Michael Henderson will perform live from noon to midnight.

July 3rd will include gospel music, and performances by Johnnie Taylor, Jimmy Castor, Gil Scott-Heron, Walter Jackson, Les McCann and Shotgun.

July 4th will feature The Commodores, Kool & The Gang, Brothers Johnson, The Emotions and Slave.

For four days it will cost \$15 (adult tickets purchased in advance); \$20 at the gate. In conjunction with The Brut Music Festival and through the courtesy of "Take It Easy" Ranch, Charisma and Nighthawk Summer Festivals will be hosting the star-studded family adventure. This should prove to be a very exciting outing for all those who wish to attend. For further information you may contact Ms. Royster at (202) 462-7994 or Larry Shaw at (901) 525-3795.

MCA Signs Van McCoy



Van McCoy has signed with MCA Records as a recording artist, according to the label's president, J. K. Maitland. McCoy, who, with Charles Kipps Jr., already has a production agreement with MCA for McCoy-Kipps Productions, will record for MCA under a separate personal contract. Shown above after the signing are (from left) Kelly Hendrick of Van McCoy Productions; Lou Cook, MCA vice president/administration; Van McCoy and Mike Maitland.

Fantasy Gets Stax Catalogue

(Continued from page 4)

temporary music. Much of the unreleased material is dynamite, and we're very anxious to get it on the market as soon as possible."

Plans call for initial release of Stax titles culled from unreleased tapes during August, with albums to include material from Isaac Hayes, The Emotions, The Dramatics and Albert King. "Reactivation of the existing catalogue will take some time, and we hope to have most of the catalogue available by late this year," Kaffel observed.

"At this time, we haven't decided whether to apply the merchandising methods we used with Prestige, Riverside and Milestone to the Stax catalogue. Some of the Stax material will lend itself to be marketed in the form of twofers,

but I foresee the majority of the catalogue being reissued in the single album format."

Asked whether the acquisition will necessitate any staff changes, Kaffel answered, "It's like adding a Prestige or a Milestone. Because of the large amount of unreleased material, as well as the catalogue itself, we'll probably have to put on some extra promotion people in the least." However, he noted, there are no concrete staff changes yet in the works, and Fantasy doesn't expect to make any executive realignments for separate label management.

Kaffel said Fantasy's interest in the label led to initial talks some six weeks ago, and confirmed that most of the titles previously released by the Memphis-based label had been out of print for several years. "There were a few dumps made of cutouts," Kaffel said of the disposition of product after the label's demise, "but that's largely dried up now. We've checked stores, and there really isn't anything there."

Lott Exits Buddah

■ **NEW YORK**—Alan Lott, vice president, r&b operations at Buddah, has resigned his post as of June 14, 1977, to form an independent promotion and production firm.

Prior to Buddah Records, Lott has held positions with Atlantic Records, WEA Distribution and Universal Records Distribution in Philadelphia. He has been in the business for 16 years.

Slave Goes Gold

■ **NEW YORK**—"Slave," the debut album by the Ohio/New Jersey-based 9-piece band of the same name, has been certified gold by the RIAA.

R&B PICKS OF THE WEEK

SINGLE

STANG

THE MOMENTS, "I DON'T WANNA GO" (Unichappell Music / Begonia Melodies/Fedora Music, BMI). This is the third in the string of hits extracted from their recent lp, "Moments With You." This particular cut is no exception to the rule. A lyrical ballad, harmony plays the starring role with beautiful orchestration enhancing the flavor of this tune. Great for any type of airplay. Stang ST-5073A.

SLEEPER

ICA

MARGIE EVANS, "GOOD THING QUEEN PART 1" (ICA, BMI). The answer to "Good Thing Man," Ms. Evans adds her own feminine touch with added soul. She takes a tune and puts her own tender touch to an up-tempo disco ditty. An interesting introduction enhances the taste of the tune. Warrants heavy airplay. ICA-002A.

THE CHI-LITES, "THE FANTASTIC CHI-LITES." From Chicago comes a group which has placed on their public's minds songs with lingering melodies and lyrics. Now they have found producer Richard Rome, from Philadelphia, to give them a totally new outlook on the musical scene. With the capable aid of Phil Hurtt, they have themselves another potential hit lp. Cuts such as "Love At Its Best," "Suddenly" and "Bubbling, Babbling Fool," are standouts. Mercury SRM-1-1147.



"TOUCH" TRIO

SINGLE

"Me & You"
B/w
"Energizer"

BR 55538

12" DISCO

"Me & You"
B/w
"Energizer"

DC 208

12" L.P.

"ENERGIZER"

BL 754214

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

JUNE 25, 1977

JUNE 25	JUNE 18	
1	3	EASY COMMODORES/Motown M 1418F
2	1	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)
3	14	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
4	5	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)
5	4	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)
6	8	SEE YOU WHEN I GET THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)
7	2	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269
8	6	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND/T.K. 1022
9	16	SLIDE SLAVE/Cotillion 44128 (Atlantic)
10	7	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405

11	10	GOOD THING MAN FRANK LUCAS/ICA 001
12	18	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528
13	11	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495
14	15	I'M GOING DOWN ROSE ROYCE/MCA 40721
15	12	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313
16	9	WHODUNIT TAVARES/Capitol P 4398
17	17	DO WHAT YOU WANNA DO T. CONNECTION/Dash 5032 (T.K.)
18	13	THE PRIDE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)
19	19	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839
20	20	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)
21	21	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN & THE BLUE NOTES FEATURING SHARON PAIGE/ABC 12268
22	25	OUR LOVE THE DELLS/Mercury 73909
23	24	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. WBS 8378
24	30	BABY, DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569
25	28	THIS WILL BE A NIGHT TO REMEMBER EDDIE HOLMAN/Salsoul 2026
26	22	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393
27	31	IF IT'S THE LAST THING I DO THELMA HOUSTON/Tamla T 54283F (Motown)
28	33	SUNSHINE ENCHANTMENT/United Artists XW991 Y
29	32	YOUR LOVE IS RATED X JOHNNIE TAYLOR/Columbia 3 10541
30	35	LOVIN' IS REALLY MY GAME (PT. I) BRAINSTORM/Tabu 10961 (RCA)
31	37	ONCE I'VE BEEN THERE NORMAN CONNORS/Buddah 570
32	23	WHILE I'M ALONE MAZE/Capitol P 4392
33	41	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst)
34	40	CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
35	36	(I'M A) SUPERSTAR BRENDA & THE TABULATIONS/Chocolate City 009 (Casablanca)
36	38	GO AWAY LITTLE BOY MARLENA SHAW/Columbia 3 10542
37	29	DISCO INFERNO TRAMMPS/Atlantic 3389
38	26	I CAN'T GET OVER YOU DRAMATICS/ABC 12258
39	27	YOUR LOVE MARILYN MCCOO & BILLY DAVIS, JR./ABC 12262
40	47	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par JP 8002 (Motown)
41	50	PARTYLAND BLACKBYRDS/Fantasy 794

42	42	GET HAPPY JIMMY BO HORNE/Alston 3729 (T.K.)
43	51	I LIKE THE FEELING LUTHER INGRAM/Koko 725
44	54	I GET LIFTED LATIMORE/Glades 1742 (T.K.)
45	45	GIRL BILLY PRESTON/A&M 1925
46	34	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB)
47	59	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2264 (CBS)
48	64	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
49	56	SPELLBOUND BAR KAYS/Mercury 7395
50	61	SHO LIKE GROOVIN' WITH YA JOHNNY BRISTOL/Atlantic 3391
51	57	GET IT UP BEN E. KING & AWB/Atlantic 3402
52	53	WATCHA GONNA DO? PABLO CRUISE/A&M 1920
53	60	GONNA LOVE YOU MORE GEORGE BENSON/Warner Bros. WBS 8377
54	65	ME AND MY MUSIC SPINNERS/Atlantic 3400
55	39	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350
56	—	I BELIEVE IN YOU DOROTHY MOORE/Malaco 1042 (T.K.)
57	44	WHAT'S ON YOUR MIND BRASS CONSTRUCTION/XW957 Y
58	—	TURN ON THE LIGHT KELLE PATTERSON/Shadybrook 45 1037
59	—	FLOAT ON FLOATERS/ABC 12284
60	63	WHY NOT TODAY 9TH CREATION/Prelude PRL 71085
61	—	I CAN MAKE IT BETTER PEABO BRYSON/Bullet 03 (Bang)
62	70	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387
63	—	I NEED LOVE PERSUADERS/Calla 786 7667
64	69	JAM ON THE GROOVE RALPH MACDONALD/Marlin 3312 (T.K.)
65	68	DARLIN' DONNIE GERRARD/Greedy G 114
66	—	SOUL OF A MAN BOBBY BLAND/ABC AB 12280
67	—	FEEL IT CRUSADERS/ABC Blue Thumb BTA 272
68	72	ALL BECAUSE OF YOUR LOVE OTIS CLAY/Kayvette 5130 (T.K.)
69	75	VITAMIN U SMOKEY ROBINSON/Tamla T 54284F (Motown)
70	—	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)
71	73	STICKY STUFF BOOKER T & THE MG'S/Asylum 45342
72	—	GET AWAY SALSOL ORCHESTRA/Salsoul SZ 2038
73	74	BACK TOGETHER AGAIN DARYL HALL & JOHN OATES/RCA PB 10860
74	52	I'M GONNA STAY WITH MY BABY TONIGHT GEORGE MCCREA/T.K. 1021
75	—	JOYOUS PLEASURE/Fantasy F 793

Disco File (Continued from page 28)

through a rhythm section that includes Ralph MacDonald, Earl Klugh, Steve Gadd and Francisco Centeno . . . Jo Boyer's "Isabelle and the Rain" is a light-weight, frothy instrumental with an insinuating synthesizer line and a pleasantly laid-back feel. It sounds vaguely European and vaguely like theme music for a TV game show. Boyer wrote, arranged and produced; I suspect he also pressed up the limited number of 12-inch pressings now surfacing in New York on the JOB label while he's shopping around for a big-label deal. Wish him luck: "Isabelle" is real cute . . . I've never been particularly taken with the song "Na, Na, Kiss Him Goodbye," originally released in 1969, but Garrett Scott, reportedly one of the singers on the earlier hit, has come up with an infectious disco version for West End Records that runs five minutes and has several strong breaks that make the record work all over again. Very pop still, but once the production starts building, it brings out very disco screams . . . Sassy's "Theme from Disco 77" (TK), the television disco variety show, was produced in Miami by Ray Martinez, former Foxy producer, and is a bright and zippy disco propaganda instrumental. The drum intro and percussion breaks are fine and the overall sound crisp commercial. "Let's go to the disco," the girls sing, "Disco 77" . . . Now available on disco discs: Formula V's excellent "Dance All Night" (6:17) on 20th Century and Cleveland Eaton's delightful "The Funky Cello" and "Bama Boogie Woogie" back-to-back on Ovation.

RECOMMENDED ALBUMS: The "Original Motion Picture Sound-track" to "The Deep" (Casablanca) was composed, conducted and produced by John Barry and includes a vocal version of the "Theme from the Deep (Down, Deep Inside)" by none other than Donna Summer. Summer sings somewhat listlessly and the theme itself is hardly inspired compared to her usual material, but it does have a certain quirky charm. We like the break, with its ominous deep-sea quality and popping percussion, and as always we like Donna moaning, but this is not about to rival "I Feel Love." The "Theme" is repeated in a very nice instrumental version and again as "A Love Song" with Summer's vocals but considerably slowed down (sounds like they just shifted speeds on the track). What all this has to do with searching for sunken treasure off Bermuda, I don't know, but any excuse for a new Donna Summer cut is all right by me . . . Carol Douglas' "Full Bloom" album (Midsong International) is sumptuous and sensuous, with all of side one danceable though not a continuous concept run-through like "Midnight Love Affair." The opener, "I Want to Stay with You" (at 5:18 the album's longest cut), has a sweet "Midnight Love Affair" mood which links up with Rupert Holmes' clever "Who, What, When, Where, Why" through a quick, graceful transition, "Full Bloom Suite #1." After a full stop, another "Full Bloom Suite" (#2) introduces the surprise closing track, a sharp, string-laced version of

(Continued on page 65)

R&B REGIONAL BREAKOUTS

Singles Albums

East:

Brothers Johnson (A&M)
Dorothy Moore (Malaco)
Candi Staton (Warner Bros.)
C.J. & Company (Westbound)
Pleasure (Fantasy)

South:

Isley Brothers (T-Neck)
Brothers Johnson (A&M)

Midwest:

Brothers Johnson (A&M)
Spinners (Atlantic)
Floaters (ABC)
Bobby Bland (ABC)
C.J. & Company (Westbound)

West:

Brothers Johnson (A&M)
Isley Brothers (T-Neck)
Pleasure (Fantasy)

East:

Emotions (Columbia)
Richard Pryor (Warner Bros.)

South:

Emotions (Columbia)
Thelma Houston (Tamla)

Midwest:

Emotions (Columbia)
Richard Pryor (Warner Bros.)
Thelma Houston (Tamla)
Hamilton Bohannon (Mercury)
Enchantment (Roadshow)

West:

Emotions (Columbia)
Floaters (ABC)
Richard Pryor (Warner Bros.)
Thelma Houston (Tamla)

Gary Bartz / Music Is My Sanctuary

RAUL DE SOUZA SWEET LUCY



Known best as a jazz saxophonist,
Bartz' sound reaches
beyond jazz to include
R&B/ Soul music with touches of
jungle sounds and
African and Latin rhythms.
Produced by Larry and Fonce Mizell.
ST-11647



Raul de Souza is one of the premier trombonists
on the jazz and Latin music scene.
At 23 he was voted the best trombonist in Brazil.
On his first Capitol album,
he is joined by Airto, Freddy Hubbard,
Ian Underwood and numerous other musicians.
ST-11648



TWO NEW ALBUMS ON CAPITOL RECORDS & TAPES!



THE R&B LP CHART

JUNE 25, 1977

1. **COMMODORES**
Motown M7 88R1
2. **GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
3. **MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 342R2 (Motown)
4. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
5. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
6. **TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
7. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
8. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
9. **SLAVE**
Cotillion SD 9914 (Atlantic)
10. **UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
11. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
12. **PARLIAMENT LIVE/P FUNK EARTH TOUR**
Casablanca NBLP 7053
13. **SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 19102
14. **I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
15. **NOW DO-U-WANTA DANCE**
GRAHAM CENTRAL STATION/Warner Bros. BS 3041
16. **ASK RUFUS**
RUFUS/ABC 975
17. **THELMA & JERRY**
THELMA HOUSTON & JERRY BUTLER/Motown M6 88751
18. **STILL TOGETHER**
GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
19. **REJOICE**
EMOTIONS/Columbia PC 34762
20. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H
21. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
22. **FLOATERS**
ABC AB 1030
23. **LOVE STORM**
TAVARES/Capitol STAO 11628
24. **PART 3**
KC & THE SUNSHINE BAND/T.K. 605
25. **ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
26. **STORMIN'**
BRAINSTORM/Tabu BOL1 2048 (RCA)
27. **LOOK TO THE RAINBOW**
(AL JARREAU LIVE IN N.Y.)
AL JARREAU/Warner Bros. 2BZ 3052
28. **UPTOWN FESTIVAL**
SHALAMAR/Soul Train BUL1 2289 (RCA)
29. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
30. **MAGIC**
T CONNECTION/Dash 3004 (T.K.)
31. **ARE YOU SERIOUS?**
RICHARD PRYOR/Laff 196
32. **IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
33. **EXODUS**
BOB MARLEY & THE WAILERS/Island ILPS 9498
34. **WHAT YOU NEED**
SIDE EFFECT/Fantasy F 9513
35. **RICHARD PRYOR'S GREATEST HITS**
Warner Bros. BSK 3057
36. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu 34 (CTI)
37. **PHASE II**
HAMILTON BOHANNON/Mercury SRM 1 1159
38. **ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 34551
39. **HOT**
Big Tree BT 89522 (Atlantic)
40. **ENCHANTMENT**
Roadshow LA682 G (UA)



JAZZ

By ROBERT PALMER

■ Bill Evans is in interesting company for his latest Fantasy recording, "Quintessence." The backing quartet is composed of **Harold Land, Kenny Burrell, Ray Brown and Philly Joe Jones**. Though this is typically Evans in that the tempos do not rise above a reflective medium bounce, the company is inspiring, resulting in some unusually hard-edged playing from Mr. Evans . . . **Flora Purim's** "Encounter," recorded to fulfill the terms of her Milestone contract, doesn't sound like a contract fulfiller. In fact, it's one of her freer albums, with most of the usual crew on hand, **Urszula Dudziak** sharing vocals, and two guest appearances by **McCoy Tyner**, whose new Milestone lp is due by the time you read this.

Good to see Capitol beginning to build its contemporary jazz catalogue back up. The two latest entries are by former Fantasy/Milestone/Prestige artists. **Raul de Souza** continues in the Brazilian/jazz-rock vein he first mined for the Fantasy combine with "Sweet Lucy," produced by **George Duke** and featuring **Freddie Hubbard** in the supporting cast. **Gary Bartz** is still playing it MOR with "Music is My Sanctuary," produced by **Larry and Fonce Mizell** . . . Roulette is also gearing up more jazz activity. The latest release on the label is "Gypsy Folk Tales" by **Art Blakey and the Jazz Messengers**, the latest edition of which includes some fine young players . . . Vanguard, too, is stepping up jazz releases. Among the latest works on the label are "Transformations" by alto saxophonist **Bunky Green**, "Free Spirit" by **Roland Prince** and "Summit Meeting," a romping all-star date spotlighting **Elvin Jones, James Moody, Clark Terry, Green and Prince** . . . Catalyst International has released "Fire Flower," a jazz-rock-Latin debut disc by guitarist **Jimmy Stewart**; a challenging trio album from pianist **George Muribus**, "Trio 77," featuring a tour-de-force on "Giant Steps;" and "Tribal Dance," led by bassist **Henry Franklin**.

SUDDENLY HE'S EVERYWHERE: We remarked last time that trumpeter **Don Cherry**, who worked with **Ornette Coleman, Sonny Rollins** and **John Coltrane** during the 1960s and then followed his muse to Africa and Scandinavia, has made quite a comeback lately, with new album releases on Atlantic, Horizon and Antilles. Now comes the fourth and best new Cherry album, "Old and New Dreams," on the Black Saint label. This is actually a cooperative quartet date by former Ornette team players **Cherry, Dewey Redman, Charlie Haden and Ed Blackwell**, and contains some of the most mature and invigorating improvising of the year. Also new from Black Saint is "The New Village on the Left" by bassist **Marcello Melis**, who has augmented a jazz quartet featuring **Roswell Rudd, Enrico Rava and Don Moye** with a folk singing group from Sardinia which performs in an ancient polyphonic style, said to be rooted in Africa. A fascinating blend. Black Saint is distributed by New Music Distribution Service, 6 West 95th Street, New York, N.Y. 10027.

"Afro Blue Impressions," a two-record set on Norman Granz's RCA-distributed Pablo Live label, is the first music from **John Coltrane's** classic period to appear on a label other than Impulse and follows hard on the heels of that label's "The Other Village Vanguard Tapes." The new Pablo is really a much superior offering, with terrific versions of "Cousin Mary" and "Chasin' The Trane" from European concerts. What's more, Granz includes a note letting us know that he also produced the Coltrane European tour which featured **Eric Dolphy**. The music from that tour is, in the opinion of this writer, some of the very finest of Coltrane's career. It would be great to have it on Pablo Live instead of on the current hard-to-get bootlegs. One complaint, though. **Benny Green**, who annotates all Pablo's product, is simply too much a traditionalist. He claims that this record, which is middle-period Coltrane, after all, represents "jazz in the instant before dissolution," which is rubbish. ARRRGH! This criticism aside, the Pablo Live label is off to a flying start. The other releases are "Milt Jackson at the Kosei Nenkin," with **Ray Brown, Cedar Walton, Teddy Edwards and Billy Higgins** furnishing exquisite support, and "J.A.T.P. in Tokyo," a typical and typically good Granz all-star bash from 1953 with **Roy Eldridge, Benny Carter, Ben Webster, Oscar Peterson, Ella Fitzgerald** and others.

KEEP SWINGING RCA: As if this weren't enough, there are three new Bluebird reissues of more than passing interest to jazz fans. The most important is "Fats Waller Piano Solos," long awaited and much needed and including such gems as "Handful of Keys," "Smashing Thirds" and "African Ripples." Yes, oh yes. Another great pianist, in a much different vein, is **Little Brother Montgomery**, subject of the

(Continued on page 65)



THE JAZZ LP CHART

JUNE 25, 1977

1. **FREE AS THE WIND**
CRUSADERS/ABC/Blue Thumb BT 6029
2. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
3. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
4. **CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
5. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
6. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
7. **LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696
8. **SEAWIND**
CTI 5002
9. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
10. **ELEGANT GYPSY**
AL DI MEOLA/Columbia PC 34461
11. **MUSICMAGIC**
RETURN TO FOREVER/Columbia PC 34682
12. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
13. **FOUR**
BOB JAMES/CTI 7074
14. **GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
15. **DON'T STOP THE MUSIC**
THE BRECKER BROTHERS/Arista 4122
16. **BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
17. **ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
18. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
19. **PHANTAZIA**
NOEL POINTER/Blue Note BN LA736 H (UA)
20. **NOTHING WILL BE AS IT WAS TOMORROW**
FLORA PURIM/Warner Bros. BS 2985
21. **FROM ME TO YOU**
GEORGE DUKE/Epic PE 34469
22. **V.S.O.P.**
HERBIE HANCOCK/Columbia PG 34688
23. **ENCOUNTER**
FLORA PURIM/Milestone M 9077
24. **PASSENGERS**
THE GARY BURTON QUARTET WITH EBERHARD WEBER/ECM 1092 (Polydor)
25. **SHOUT IT OUT**
PATRICE RUSHEN/Prestige P 10101
26. **REVELATION**
CHARLES EARLAND AND ODYSSEY/Mercury SRM 1 1149
27. **THE PHIL WOOD SIX "LIVE FROM THE SHOWBOAT"**
PHIL WOODS/RCA BGL2 22022
28. **SHORT TRIP TO SPACE**
TROPEA/Marlin 2204 (T.K.)
29. **IGUACU**
PASSPORT/Atco SD 36 149
30. **STUFF**
Warner Bros. BS 2968
31. **WHAT THE WORLD IS COMING TO**
DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS)
32. **HOMEcoming**
DEXTER GORDON/Columbia PG 34650
33. **FRIENDS**
OREGON/Vanguard VSD 79370
34. **BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
35. **MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
36. **FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 H (UA)
37. **LOOK TO THE RAINBOW**
AL JARREAU/Warner Bros. 2BZ 3052
38. **TAILOR MADE**
BOBBI HUMPHREY/Epic PE 34704
39. **IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
40. **SUPERTRIOS**
MCCOY TYNER/Milestone M 55003

Casablanca Sets Finance Dept.



Richard S. Trugman, vice president of Casablanca Records and FilmWorks, has announced the completion of structuring efforts in the finance and accounting areas of the company. Ed Conway, Casablanca's director of finance, stated that the past year has been spent putting together a capable staff and implementing accounting procedures and computer systems to keep pace with the growth of the company. The members of the finance and accounting staff are pictured above in the department's remodeled offices. Pictured seated is Billi Weinzier, director of royalties. Pictured in foreground are Ed Conway and Gene Mackie, director of credit and systems.

Tomato Taps Three

■ NEW YORK—Tomato Records has appointed three new regional product managers, it was announced by label president Kevin Eggers.

Thrasher

Norman Thrasher, named as southern regional product manager, comes to the label from his position as southern regional director for 20th Century Fox Records. He will work out of Tomato's Atlanta offices at 1718 Richland Road, S.W.

Ron Strassburg, who was named as Tomato's midwestern regional product manager, was formerly midwest division manager for Chelsea Records. Strassburg will be based at the label's midwestern regional offices in Chicago.

Bruce Bromberg, named as the label's western regional product manager, comes to Tomato from his position as sales representative for the Los Angeles branch of RCA Records. He will work out of the label's western regional offices at 2816 Putnam Street, Los Angeles.

Rogers Reaps Gold



Kenny Rogers recently stopped by United Artists Records to pick up his most recent RIAA certified gold record, "Lucille." Pictured (from left) Ken Kragen of Management 3; Artie Mogull, president of UA; Rogers; and Ken Sawyer, UA's national singles sales manager.

Next RW Seminar Planned for Chicago

■ The next Record World trade/radio seminar will be held in Chicago, Illinois on July 9. The seminar will begin at 12:30 and continue until approximately 5 o'clock that afternoon with admission and a buffet lunch both without charge. The host hotel will be the Hyatt Regency Chicago at 151 East Wacker Drive.

Topics to be discussed at the seminar will include the compilation of the national charts, the workings of the Radio Marketplace, other features of the magazine and the nature of Chicago and surrounding markets. All members of the industry are welcome to attend the seminar, which will include attendees from Milwaukee and other areas outside Chicago.

For further specific information about the seminar, please call the Record World market research departments in New York or Los Angeles.

AM Action (Continued from page 14)

teen record in the country next to Shaun Cassidy — and that is really saying something! Moves 26-19 WFIL, 10-7 Y100, 14-11 WRKO, 21-13 WCOL, 33-19 WLS, HB-30 CKLW (#2 phones), 29-20 WQXI, HB-24 WCAO, 27-22 WGUY, 16-12 10Q and 30-27 KSLY. Garners KFRC, KSLQ, KXOK, WOKY, KJR (#23), KTKT, KJRB, WAUG, WVOX, WGSV and WICC.



Andy Gibb

Meri Wilson (GRT). Currently the biggest novelty item on the street. Showing sensational chart numbers wherever there is airplay. 12-6 KLIF, 7-2 Y100, 17-9 WQXI, HB-30 K100, HB-19 WIWI, HB-15 KRBE, 4-1 KNUS, 28-19 WAUG, HB-11 WBBQ. Picked at WLAC (#30), WCOL, KSTP, KTLK and KTKT.

Sales are there as backup evidence that there is more to this than just requests.

Emotions (Columbia). Last week's crossover item takes over the pop marketplace this week and goes into full rotation at CKLW, WHBQ, Z93 and Z96. 20-15 Y100, 14-4 WFLB, 14-12 KSLQ and 31-24 WDRQ. Pop sales exploding all over the country (see regional breakouts), and result in the disc as the choice for this week's Powerhouse Pick.

Commodores (Motown). Top 5 in Detroit sets the pace for numerous new believers including WFIL, KILT, WCOL, WMAK, WGSV, KIIS and WAUG to add their support with full-time adds. Numbers include 23-15 Z93, 31-28 KSLQ, 25-21 KHJ, 28-25 WQXI, HB-27 KFRC, 6-5 CKLW and 4-3 WDRQ. Note: There are some rumblings about the flip side ("Brick House"), which is showing itself to also have exceptionally strong pop appeal, however, there is no question about the hit potential of the current single which should run its full course.

CROSSOVERS

Gladys Knight & The Pips (Buddah). Top 40 recognition from WDRQ and WMAK following the lead of some early secondaries. Already 24 with a bullet r&b in the country. Stay tuned.

Lou Rawls (Phila. Intl.). This monster r&b record is beginning to make a substantial dent in the pop marketplace with Y100, WQXI (days), KXOK all taking action this week.



Johnny Rivers

NEW ACTION

Wildfire (Casablanca) "Here Comes Summer." Exploding out of the southern secondaries last week this disc by a new group has attracted the attention and gained support from WOKY (24), KXOK, WGCL, WQXI (night) WBBQ and WRFC; also WMAK, WERC and 98Q (all last week).

Johnny Rivers (Big Tree) "Swayin' To The Music (Slow Dancin')." Out previously on a different label bearing a different name this disc enjoyed only secondary radio action. Now it is hit by some heavy call letters including WSAI, WKBW and KCBW. Also on KAKC and KNOE.

Epic Taps Jerry Smallwood

■ NEW YORK—Jim Scully, branch manager, Chicago branch, CBS Records, has announced the appointment of Jerry Smallwood to the position of local promotion manager for Epic, Portrait and Associated labels in the Chicago marketing area.

Prior to joining CBS Records, Smallwood was with Elektra/Asylum Records as well as with

Arista Records as regional AOR promotion manager for the mid-west region, which has been his most recent position.

Springsteen Gets Gold

■ NEW YORK—"The Wild, The Innocent and The E Street Shuffle," Bruce Springsteen's second Columbia Records lp, has been certified gold by the RIAA.

Record World en España

By JOSE CLIMENT

■ Tal y como se había anunciado, los días 26, 27 y 28 de Mayo, se celebró el **Musical Mallorca 77**. La organización perfecta, a la altura de la categoría del certamen. Además de todas las personalidades anunciadas, que formabaparte de los jurados, asistió una nutrida representación de la prensa especializada de casi todo el mundo; la representación española fué considerable, representación de prensa, radio y T.V. de casi todos los países participantes, por U.S.A. este corresponsal en representación de **Record World**. La verdad es que hemos disfrutado de la hospitalidad de Mallorca y de la participación en este Certamen, que este año ha sido galardonado como "El Mejor Organizado Del Mundo," premio otorgado por la FIDOF (Federación Internacional de Organizadores de Festivales). El día 26 se llevó a cabo la primera gala del Certamen Internacional de Canciones, con la participación de 19 canciones en representación de 18 países. La representación de España estaba compuesta por dos concursantes. De todas estas solo pasaron a la final 14: por Mónaco, **Caroline Grant**; España, **Vino Tinto**; Inglaterra, **Terese Stevens**; Suiza, **Enrique**; USA, **Etta Cameron**; Canadá, **Julio Ness**; Alemania, **Peggy March**; Mexico, **Mister Loco**; Venezuela, **Mirtha Perez**; España, **Tony Frontiera**; Japón, **Junko Ohashi**; Belgica, **Trinity**; Francia, **Soula Markisi**; Luxemburgo **Henri Seroka**. Para nuestro gusto pasaron demasiadas y así los premios del final estuvieron difíciles de conceder y así nosotros le hubiéramos concedido un premio a la canción de Venezuela y no a la de Mónaco. En la tercera gala se repartieron los premios, que quedaron como sigue:

Premio de la Crítica para **Tony Frontiera**

Premio a la Elegancia para **María Ostiz**

Premio al mejor arreglo musical para la canción de **Alemania**

5° premio a la mejor canción para Mónaco (**Caroline Grant**)

4° premio a la mejor canción para U.S.A. (**Etta Cameron**)

3° premio a la mejor canción para Japón (**Junko Ohashi**)

2° premio a la mejor canción para Francia (**Soula Markisi**)

1° premio para la canción de Alemania (**Peggy March**) música de **Less Read**.

En la Mostra actuaron 11 par-

ticipantes. Cada cual cantó 2 canciones, una ya éxito y la otra la que presentaba en la Mostra. Solamente les vamos a comentar, a nuestro juicio, la canción presentada en esta fase. 1° actuó **Albert Hammond** de CBS, la canción era buena y estuvo bien interpretada. En 2° lugar **María Ostiz** de Hispavox, que tuvo una magnífica actuación, muy buena canción, y buena y estuvo bien interpretada. Como 3° **Massimo Ranieri** de CBS que abusó un tanto de los trucos que dá la experiencia. El 4° puesto fué **Roberta Kelly**, de Zafiro, quién también hizo demasiado uso de sus "tablas." El 5° en actuar fué **Lorenzo Santamaría** de EMI-Odeon con una bella canción, aunque en un principio parece que tuvo problemas con los monitores instalados en el escenario, lo superó y obtuvo una magnífica actuación. 6° puesto, el grupo **The Manhattan Transfer**, que después de la maravillosa actuación, durante más de una hora, en el fin de fiesta de la noche anterior, no pudo sorprender a nadie y todos unánimemente coincidimos en que son "colosales"; representan un show maravilloso con unas voces estupendas. El 7° fué **Manolo Escobar** de Belter que estuvo como siempre, bien. Como 8° el ya superconocido **Richard Cocciante** de RCA, fabuloso, una de las interpretaciones que cuesta creer; sencillamente fabuloso. **Manolo Sanlúcar** de CBS actuó en 9° lugar, no le acompañó la suerte esta vez, nos desilusionó, no estuvo a su misma altura; digamos que como los atletas que no llegan a su misma marca. El 10° **Jesse Green** de EMI-Odeon, bien, no como siempre pero es que desgraciadamente el tema de su canción era bastante flojo. Y llegamos al final de esta Mostra con el 11° que fué **Raphael**, buena canción y buenos arreglos, él parecía que quería aferrarse al pasado, no gustó tanto como cabía esperar. Son de destacar todas y cada una de las actuaciones de **Augusto Algueró** dirigiendo la orquesta del festival. La Dirección y Coordinación Musical, a su cargo estuvo realmente a la altura de cualquier festival Mundial. Un bravo para el Sr. Algueró jr. Como broche de oro de la noche, el fin de fiesta corrió a cargo de **Lalo Schiffrin** dirigiendo la orquesta, que interpretaba temas suyos; unos más y otros menos conocidos. Solamente una

(Continued on page 64)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Camilo Sesto



Rodolfo



Ximena

■ Mucho se ha comentado la suspensión de la gira de **Camilo Sesto** por Chile, Peru y Argentina. **Manolo Sanchez**, representante de Camilo me envia declaraciones aclaratorias en extremo interesantes: "Con fecha 11 de Diciembre 1976, se firmó un contrato entre Pro As, representada en este acto por **Luis Amendola**, **Oscar Di Paola** y **Angel Sotera** y **Manolo Sánchez** en representación de **Camilo**. En la cláusula Séptima de dicho contrato se especificaba claramente que le Empresa Pro As tenía que abonar el importe de las actuaciones de **Camilo** en Chile, mientras actuaba en el Ecuador. En 17 de Mayo del 77, Amendola envió un telegrama notificando que el contrato entraba en vigor el día 23 de Mayo. Camilo actuó en el Ecuador, terminando allí el 22. Durante los días 23 y 24, esperaron **Camilo** y su representante, enviando un telegrama a Pro As, mencionandoles la ciudad donde se encontraban, aunque ello estaba más que aclarado. En el 25, recibían los españoles notificación que por incumplimiento por parte de Pro As, las actuaciones de **Camilo Sesto** se cancelaban para Peru, Chile y Argentina. **Manuel Sánchez**, en representación de **Camilo** ha iniciado un proceso de demanda contra los representantes de Pro As, por incumplimiento de contrato por \$100,000.00 (dólares) por daños y perjuicios." Camilo nos suplica la total aclaración de conceptos en este particular asunto y sobre todo, la motivación ajena totalmente a su voluntad... Muy bien, en todo esto, Manolo, hay que amarrarse muy bien los pantalones, ya que la imagen de **Camilo** será al fin de cuentas la única sacrificada.

Intervenida en Argentina la administración de la Sociedad da Autores y Compositores de Música, resultando designado delegado administrador el comodoro (RE) **Julio Raúl Luchessi**. La intervención se basa en disposiciones de las leyes 19,359 y 20,184, que se reafirman al delito penal cambiarlo, la ley 11,723 de Propiedad Intelectual, la ley 17,648 y el decreto complementario 5146/69, que legislan de Sadaic, la ley 20,321 de Mutualidades y la ley 20,615, de Asociaciones Profesionales. Entre los considerando se expresa que "existen evidencias cuyo alcance preciso se habrá de establecer," "que se ha sobre pasado con exceso el gasto administrativo de Sadaic y que "resulta fehaciente-mente demostrada una situación general de desorden administrativo a diversos niveles, que perturba el normal desenvolvimiento de las actividades de la entidad." Se añade que la situación ha provocado "el consiguiente perjuicio a los asociados y terceros administrativos," lo cual "implicaría un grave detrimento de los autores y compositores en sus intereses legítimos, causando un deterioro de la efectiva vigencia del derecho de autor en el campo de la actividad musical." Así ha quedado intervenida Sadaic para el bien de sus autores. Pero todo va más allá de lo frío de los comentarios en "blanco y negro." Nadie ha hecho más daño ni se ha burlado más de los intereses de los compositores argentinos y extranjeros que los que los representaban y que supuestamente debían haber trabajado y actuado a la altura de sus posiciones. Jamás se ha dificultado más la labor de todo el mundo, jamás se ha faltado más a la verdad en todo sentido. Jamás se ha jugado más con los intereses de los compositores en este mundo que como lo ha hecho Sadaic en el pasado, carcomida por malas prácticas, desorganización, corrupción y desmoralización total. O la declaran inoperante y liberan a todo

(Continued on page 63)

LATIN AMERICAN HIT PARADE

San Antonio

By MANUEL GONZALEZ

1. MEJOR ME VOY
CHELO—Musart
2. LLAMARADA
MANOLO MUNOZ—GAS
3. TE VOY A OLVIDAR
JUAN GABRIEL—Arcano
4. TE EXTRANO MUCHO
LOS SIMBOLOS—Musart
5. LA MUERTE DE UN GALLERO
VICENTE FERNANDEZ—Caytronics
6. A TRAVES DE LOS ANOS
LOS BABYS—Peerless
7. PARA QUE NO ME OLVIDES
LORENZO SANTAMARIA—Latin International
8. QUE ME ENTIERREN CANTANDO
LOS UNIDOS—Peres
9. EL SOL NACE PARA TODOS
RICARDO CERATTO—Latin International
10. CARINOSA
SALVADOR HUERTA—Peerless

Los Angeles

By KALI (J. FERNANDEZ MORENO)

1. PARA DECIR ADIOS
EYDIE GORME/DANNY RIVERA—Gala
2. EL LIBRO DE LOS DIOS
GRUPO MIRAMAR—Safari
3. RAMONA
EDUARDO II—Mericana
4. ME PREGUNTAS Y PREGUNTAS
SANDRO—International
5. SECRETARIA
MOCEDADES—Musart
6. QUE DIOS BENDIGA NUESTRO AMOR
NELSON NED—UA Latino
7. MARIA BONITA
EL COMBO DE LAS ESTRELLAS—Zeida
8. ESCRIBEME
GERMAIN—International
9. AMOR DE MI VIDA
FEDERICO VILLA—Arcano
10. NO RENUNCIARE
LOLITA—Caytronics

Newington, Conn.

By WRYM (WALTER J. MARTINEZ)

1. CONSEJO DE ORO
HECTOR LAVOE—Fania
2. TU TE VAS
PERLA—Audio Latino
3. LA MORA
WILLIE COLON—Fania
4. NO NO NO
TRIO LOS TRES CORAZONES—Borincano
5. CAMINITO
JULIO IGLESIAS—Alhambra
6. VIENTO
LA SELECTA—Borinquen
7. ELLA Y EL
EL GRAN TRIO—Montilla
8. LA ISLA DEL ENCANTO
ORQ. BROADWAY—Coco
9. ANA ISACO
ORQ. SABOR—TR
10. CALLE 124
CHAMACO RIVERA—Borinquen

Tampa

By WSOL (JOHN SOLAS)

1. ME GUSTA AMAR
MANUELA
2. QUE TE HAS CREIDO TU
LOS SOBRINOS DEL JUEZ
3. MALVINA/RENACER
MIAMI SOUND MACHINE
4. ES QUE ESTAS ENAMORADO
SOPHY
5. LLUVIA DE PRIMAVERA
BEBU SILVETTI
6. HABANA BAJO EL CIELO CUBANO
LUIS GARCIA
7. SUAVEMENTE
NYDIA CARO
8. NO RENUNCIARE
LOLITA
9. SI LLEGO A BESARTE
TANIA
10. DEJAME SER QUIEN TE AME
RAMON RIVA

Dominican Republic

By CAONABO DIAZ BETANCES

1. PIEL DE DICIEMBRE
BETTY MISSIEGO
2. ASI ES COMO NACE EL AMOR
SANDRO
3. QUE HAY EN TU MIRADA
JUAN E. MOCHI
4. NO RENUNCIARE
LOLITA FLORES
5. MIENTEME
MILLY CON LOS VECINOS
6. ENTRE DOS AMANTES
ANAM MUNAR
7. EL AMOR ENTRE TU Y YO
NYDIA CARO
8. LA MEDIA VUELTA
SOPHY HERNANDEZ
9. ALGO DENTRO DE MI
LUIA MARIA GUELL
10. ENGANADA
DANNY RIVERA

Miami

By WQBA (MARIO RUIZ)

1. UNA AVENTURA MAS
ANTONIO MARCOS—Arcano
2. VEN A MI FERIA
OSCAR DE LUGO—Cantu
3. SI LLEGO A BESARTE
TANIA—TH
4. TU TE LO PIERDES
VITIN AVILES—Alegre
5. SOLITO CON LAS ESTRELLAS
JOSE LUIS—TH
6. VOLVERAS
AQUAMARINA—Velvet
7. ME RECORDARAS
RUBEN BLADES—Fania
8. TE QUIERO
ENRIQUE CACERES—Caytronics
9. ENAMORADO
JOSE ANTONIO—Oro Sound
10. LOS LIMONES
ORQUESTA IMPACTO—Teca

Spain

By JOSE CLIMENT

1. GAVILAN O PALOMA
PABLO ABRAIRA
2. TE DARE MI VIDA
LORENZO SANTAMARIA
3. SI . . .
JOSE LUIS PERALES
4. ENSENAME A CANTAR
MICKY
5. ODIAME
DYANGO
6. LINDA
MIGUEL BOSE
7. ROMANTICA
JOSE VELEZ
8. LLUVIA DE PRIMAVERA
BEBU SILVETTI
9. OTRO OCUPA MI LUGAR
MIGUEL GALLARDO
10. DONDE VAS
PALOMA SAN BASILIO

Peru

By MARCOS MARTINEZ

1. GLORIOSO SAN ANTONIO
LOS SOBRINOS DEL JUEZ—Infopesa
2. LA CHOLA CADERONA
BUSH Y SU NUEVO SONIDO—Infopesa
3. SEGUN EL COLOR
WILLIE COLON/RUBEN BLADES—Fania
4. VANIDAD DE VANIDADES
RICHIE RAY & BOBBY CRUZ—Vaya
5. DE REPENTE
LUCY WATANABE—Virrey
6. EL AÑO DEL GATO
AL STEWART—RCA
7. LOS POBRES TAMBIEN SOMOS
FELICES
LOS YUNGAS—Sono Radio
8. UN SHIPIBO EN ESPANA
JUANECO Y SU COMBO—Infopesa
9. LLORA CORAZON
LOS RUMBANEY—Infopesa
10. FLOR DE AMOR
LOS ECOS—Caracol

Nuestro Rincon (Continued from page 62)

el mundo, creando algo que hable alto en nombre de la Argentina en el exterior o se sientan, seria y delicadamente a tratar asunto tan serio, cuyo falta merecería cárcel o una entrada a golpes ejemplar . . . Por otra parte, la PRS, (The performing Right Society de Gran Bretaña) es practicamente la única organización inglesa con la fuerza áncianera para ayudar a los compositores. Fué fundada en el 1914 para cobrar y negociar derechos por actuaciones de música "copyrighted" y distribuirla entre los compositores, lyricistas y editoras de música. El resultado ha sido altamente satisfactorio, a tal punto que recibió el Trofeo de la Reina en el 1971, cosa no peculiar para una empresa "non profit." Sin embargo, Trevor Littleton, uno de sus miembros como compositor, está fustigando duramente de modo legal a la Asociación, reclamando desde el pasado Abril que el Consejo revise la constitución y aumente el número de miembros permitidos a votar. En Junio se aumentó el número de votantes de un 14% a un 21%. La petición de Littleton de un adecuado informe (breakdown) de los dos y medio millones de gastos de Administración y detalles de como los Beneácios y "emoluments" han sido totalmente rechazada. Al rehusar revelar detalles de sus operaciones a sus miembros, la PRS está utilizando el principio de leyes creadas para proteger a las empresas comerciales de sus competidores, pero la PRS no es una empresa comercial y virtualmente no tiene competidores. Todos los compositores tienen que unirse a ella si intentan recibir "royalties" de la actuación pública de sus obras. El asunto sigue de demandas y contrademandas, reclamaciones y contrareclamaciones. En total, la labor de Littleton ha forzado una serie de cambios dentro del seno de la organización, lo cual claramente indica que no "todo lo que brilla es oro."

El problema de los derechos de autor, ya sean fonomecánicos como por actuaciones, es manejado en todo el mundo, con ejemplares excepciones, de modo bastante festinado. La burocracia y apatía se mezcla con la mala fe de tal manera, que cualquiera se vuelve loco tratando de saber donde termina una práctica para comenzar la otra. Las editoras de música constantemente acusan a las empresas grabadoras de incumplimiento de pago, lo cual es totalmente cierto, las empresas grabadoras se acogen a todo este "despelote" y unica-

(Continued on page 64)

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Cobrando un millón de pesos como adelanto de regalías, y la condición de que cada filial ó compañía que representa en el extranjero el catálogo RCA México tendrá como máximo 60 días a partir de la fecha en que reciba la cinta para editar los discos sin modificaciones, Marco Antonio Muñiz renovó contrato con RCA de México. En este nuevo convenio comercial, quedó claramente establecido que en caso de no cumplirse este requisito de edición (60 días máximo con todo el apoyo promocional), Marco quedará en libertad de contratar su producción con el sello extranjero que más convenga a sus intereses. La condición que exigió Marco para la renovación del contrato y que aceptó RCA, me la proporcionó el propio Muñiz, ratificandose en las declaraciones que hiciera a Record World en una columna pasada, "que de esta forma se protegía para no quedar como intérprete de catálogo, y que ahora las filiales de RCA en Argentina y España por citar un ejemplo, tendrán que tomar mayor interés en sus producciones, ya que precisamente en esos países sus grabaciones siempre salieron atrasadas en el mejor de los casos, por

no decir que nunca fueron editadas."

El diálogo con Marco Antonio Muñiz, dió lugar tambien a que el intérprete me solicitara hacer público su agradecimiento a las muestras de cariño y simpatías que recibió en su más reciente visita a Panamá, en donde realizó una actuación gratuita en el hotel Panamá a beneficio de la Ciudad del Niño, que organizó la Sra. Felicidad de Noriega, batiendose todos los records de asistencia . . . Alvaro Dávila joven y talentoso autor-intérprete mexicano, firmó en exclusiva con el sello argentino Microfón para su explotación mundial. Las primeras producciones que ya tiene Microfón, las considero con enormes posibilidades para los mercados latinos. ¡Que haya éxito Alvaro! . . . Segundo hitazo de Miguel Gallardo (EMI Cápitól); su tema "Otro ocupa mi lugar" se afianzó de costa a costa . . . Raquel y sus Candilejas debutaron en Musart bajo licencia de Audio Latino Recording Co. con el sencillo "Si fuera mio tu amor" y "Ayúdame a pasar la noche" . . . Con alevosía, ventaja y acción propia de delincuentes, Discos Coro se ve perjudicado con la invasión en

(Continued on page 64)

LATIN AMERICAN ALBUM PICKS



LLUEVE, PRELUDIO PARA EL AMOR

CARMITA JIMENEZ—Flamboyant FLP 779

Con arreglos y dirección orquestal de Eduardo Cabrera, la excelente voz de Carmita Jimenez se luce en grandes interpretaciones de "Mi amor es como un niño" (R. Romero), "De Engaños" (R. Rosero), "Quisiera amarte menos" (H. Guarani) y "Como amo Yo" (Victor Heredia) entre otras. Producción de Alfred D. Herger.

■ With arrangements and orchestral direction by Eduardo Cabrera, the superb voice of Carmita Jimenez from Puerto Rico is at her best in very romantic and strong emotional themes such as "Esta Mañana Llueve" (V. Heredia), "Cenizas" (W. Rivas) and "Romances de Rafael" (Rafael Hernandez). Produced by Alfred D. Herger.



THE TWO SIDES OF TIPICA 73

Inca JMI5 1053

Con Azuquita en las partes vocales, la Tipica 73 mueve a bailar frenéticamente en esta grabación salsera. "Bongo Fiesta" (Fuller-Macito), "La Boriya de Abuelito" (R. Calzado), "Salsa Suite" (S. Bravo) y "Yo bailo todo" (R. Vergara).

■ With Azuquita taking care of the vocals, Tipica 73 renders a very danceable salsa repertoire. Good mixing! "It's a Gay World" (A. Sachs), "Tumba Tumbador" (R. Nodarse) and "Yo bailo de todo" (R. Vergara).



CONTIGO EN LA DISTANCIA

DYANGO—EMI C 062-21337

Con arreglos y dirección de Alfredo Domenech, Dyango de España salta con fuerza hacia toda Latinoamérica con grandes standards que logra a plenitud a su manera y estilo. Se luce en "Odiamé" (R. Otero), "Contigo en la Distancia" (Portillo de la Luz), "El día que me quieras" (Le Pera-Gardel), "Nosotros" (Pedro Jundo Jr.) y "En esta tarde gris" (Contursi y Mariano Mores).

■ With arrangements and direction by Alfredo Domenech, Dyango from Spain is strongly projecting his image to all Latin America in this package of Latin oldies rendered in a very dramatic and different way. A winner: "Uno" (Discepolo y Mores), "Ella" (J.A. Jimenez), "Fallaste Corazón" (C. Sanchez) and "La Barca" (Cantoral).



MIGUELITO CANTA A PANAMA

MIGUELITO VALDES—Mericana XMX 145

El eterno talento de Miguelito Valdes se acompaña por la orquesta 17 de Octubre en un homenaje a Panamá con arreglos de Clarence Martin, "Taboga" (R. Fabrega), "Guararé" (R. Fabrega), "Sonar" (Ch. Hassan), "Mi cholo no quiere chola" (Ch. Hassan) y "Cocaleca" (V. Cavalli-M.M. Cajar).

■ The always popular Miguelito Valdes in a package dedicated to Panama. "Mi Ultimo Bolero" (Ch. Hassan), "Historia de un Amor" (C. E. Alamaran) and "Panamá Viejo" (R. Fábrega).

En España (Continued from page 62)

palabra para adjetivar a Schiffrin, ¡Grandioso!

El último día, aparte del reparto de premios ya descrito actuaron como cierre del festival, en un Show Concierto de Directores de Orquesta, todos los directores que habían formado parte del jurado técnico. Cada uno de ellos puso en el asador todo lo que llevaba dentro, que no era poco

en todos los casos, y nos hicieron pasar un rato difícil de olvidar. Augusto Algueró jr., Bill Conti, Raymond Lefevre, Astor Piazzola, Franck Pourcel y Bebu Silvetti. Repito que todos estuvieron geniales en sus interpretaciones, aunque la orquesta sonara en unas ocasiones más que en otras.

Y ahora, desde España... ¡Hasta la próxima!

En Mexico (Continued from page 62)

Mexico de Ediciones piratas del éxito que actualmente logran sus artistas exclusivos El Grupo Miramar con "Pobreza Fatal." En mi poder tengo los discos fraudulentos, editados con una mínima variante con relación a los auténticos producidos por el sello Coro. Las denuncias han seguido su curso regular, pero considero que AMPROFON (Asociación Mexicana de Productores Fonográficos) debe asumir una actitud más agresiva en defensa de sus agremiados, ya que la falsificación de estos discos ha invadido toda la Republica, sin que hasta el momento haya castigo para los responsables. Con fuerza Octavio (Musart) retorna a las listas de popularidad interpretando "No soy cobarde" e inusitadamente Radio Sensación pasó a ocupar el segundo lugar del rating dentro del género moderno. Cabe destacar en esta superación de R. Sensación, la brillante labor de su director de programación Manuel Trueba, dinámico y caballeroso hombre de radio. ¡Felicitaciones Manolo!

Derrochando creatividad publicitaria, Polydor mantiene arrolladoramente en difusión y ventas la imagen de Chespirito, el personaje infantil que definitivamente se ha ganado el gusto de la niñez de México y varias plazas importantes internacionales. Camilo Sesto continúa agotando ediciones con su hit "Hablame." La labor de Ariola ha sido deci-

siva. Con los arreglos musicales que identificaron a King Clave en cada uno de sus éxitos pasados y teniendo como base temas guaraníes, Discos Melody lanzará la nueva producción del autor-intérprete argentino. El sencillo que marca una nueva etapa discográfica de King Clave saldrá con los temas "cuando te perdí" y "Si eres feliz," vislumbrándose que el creador de "Los hombres no deben llorar" y "Mi corazón lloró," puede volver por el camino triunfal de las ventas millonarias.

¡Que manera de sostenerse Los Baby's (Peerless) con "Triángulo"! la difusión continúa como en su mejor momento y las ventas no descienden. Una lástima la forma tan abandonada en que ha estado y sigue estando Roberto Carlos promocionalmente, y para mayor prueba está el hecho de que su éxito internacional "El Progreso," fué cubierto y se consolida en México en la voz del desconocido intérprete Freddy Ventura, quien apareció en el mercado mexicano mucho antes de que saliera la versión de Roberto Carlos; doble falta, ya que fué retraso en el lanzamiento de su producción y abandono promocional. Con "Siempre en mi mente" Juan Gabriel acumula otro hit y violentamente se acerca a los primeros lugares de popularidad... y ahora ¡Hasta la próxima!

Nuestro Rincon (Continued from page 63)

mente cuando el peso de la ley las obliga, efectúan sus pagos, ya sea totalmente o con facilidades de pago. Entretanto, el compositor, el más humilde de los miembros de la industria, sigue siendo el más sacriacado, por las grabadoras, por las editoras y en la mayoría de los casos, por sus propias asociaciones, en las cuales existe mucho la política de "hacha en mano y cuchillo en la boca." Hasta un buen día en que como en los tiempos bíblicos comiencen a caer cabezas, como ya está sucediendo con Sadaic.

Bing Crosby, según comentan, ha armado con Anahuac Records de Los Angeles, para efectuar una grabación en castellano. Fuentes de Colombia está preparando un nuevo long playing de su talento Rodolfo. CBS ha comenzado a promocionar en Colombia a Ximena con "Porque el amor se va." Sigue Promosonic 77 y la "Entrega de Trofeos Internacionales Record World 1977" un gran proceso de ebullición. Y ahora... ¡Hasta la próxima!

A lot has been said in reference to Camilo Sesto's tour through Chile, Peru and Argentina, which was recently cancelled. Manolo Sanchez, Camilo's agent, has sent me his statements, making an extremely interesting point: "On December 11, 1976, a contract was signed between Pro As, represented by Luis Amendola, Oscar Di Paola and Angel Sotera, and Manolo Sanchez, representing Camilo. In paragraph seven of said contract, it was clearly stated that the Pro As enterprise had to pay Camilo's appearances in Chile, while he was still appearing in Ecuador. On May 17, 1977, Amendola sent a telegram notifying that the contract would be valid starting May 23rd. Camilo appeared in Ecuador, finishing there on May 22. During the 23rd and 24th of May, Camilo and his agent waited, sending Pro As a telegram stating the city in which they were in, even though it was very clear. On the 25th the Spaniards received notification that because of a breach of contract on Pro As' part, Camilo Sesto's appearances in Peru, Chile and Argentina were being cancelled. Manolo Sanchez, representing Camilo, has started a legal suit against Pro As

(Continued on page 65)

Jazz (Continued from page 60)

reissue "Crescent City Blues." Finally, "Joe Haymes and his Orchestra" purveyed society dance music but with creative arrangements and good solo work by clarinetist **Johnny Mince**, among others.

"A Real Mother For Ya" is by who else but **Johnny Guitar Watson**, and that is his mother on the cover . . . "Tailor Made" by flutist **Bobbi Humphrey**, her first for Epic, includes the disco hit that's been haunting the writer's late night car radio reveries, "Dancin' to Keep from Cryin' " . . . ECM has two more new ones. "Dis" is a duet album by saxophonist **Jan Garbarek** and guitarist **Ralph Towner**. "Polarization" is a welcome new release from trombonist **Julian Priester**, who appears here without electronic baggage and sounds much the better for it . . . "Live at the Planetarium," a concert recording from Canada by saxophonist **Fraser MacPherson**, is a decidedly warm and swinging set in a late Lester Young vein. Available as an import on West End, distributed in Canada by RCA, the album is currently being shopped around to potential U.S. distributors . . . "Turn This Mutha Out"—lots of muthas this week—is the latest Kudu release by drummer **Idris Muhammad**, the New Orleans whiz, arranged and produced by **David Matthews**.

Nuestro Ricon (Continued from page 64)

and their representatives because of breach of contract in the amount of \$100 thousand. **Camilo** has asked us to please clear the air on this particular matter and above all, that it was motivated by something completely against his will. Very well, Manolo, in all this process you really must put your foot down, since after all, Camilo's image is the only thing that in the end is going to be damaged.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Bill Anderson**, on a recent trip to England, Scotland and other various and sundry countries over the waves, had an opportunity to talk with a personality on the BBC station in Liverpool and let it never be said that the British don't have a broad sense of humor. While they may be famous for so-called "dry" wit, the contest that this guy ran on his show is about as subtle as getting hit with the loaded end of a pool cue. His contest, which generated immense response, was to name titles of songs which can be put into an imaginary album to be titled "Dolly Parton's Greatest Hits." When the tabulation was complete, the album had selections like "Me and Booby McGee," "Blue Eyes Crying From The Strain," "The End Is Not In Sight," "You Gave Me A Mountain," "The One On The Right Is On The Left," "My Cup Runneth Over," "Even The Bad One Is Good," "Ballad Of 40 Inches," "Wabash Cannonballs," "Please Help Me They're Falling," "Busted," and the winning entry, "The Wreck Of The Old 97-24-36." The producers of this fantasy decided to include one gospel song, "How Great They Art." Wherever they are, radio folk, and their listeners, have more fun than anybody. Tongue in cheek, of course, and no pun intended.

Fan Fair is over again, and the crowds were immense. Saw several old friends. **Mike Hoyer** was in with a tour from KFGO (Fargo), **Dan Reed** with a tour from WHO (Des Moines), **Emmett Ferguson** from WHRT (Hartselle, Alabama), **Jack Reno**, WLW (Cincinnati), and **Billy Parker**, KVOO (Tulsa), were the masters of ceremony for the annual International Fan Club Organization Show. **Ralph Emery** of WSM received a "Founders" award from Music City News. **Herb Hattaway**, WNGC (Athens, Ga.), and a flock of others were all passing time with the reported 15,000 country fans. One of the more popular booths on the lower floor was the **Record World** enclosure. Completely curtained with the entrance arranged in such a fashion as to prevent one's looking in, the area was complete with couches, chairs, telephones, coffee, cakes and punch. It was the perfect place for artists and radio folks to go and hide for a few moments.

Sights and scenes: **Randy Barlow** of Gazelle Records was followed into your friendly neighborhood men's room. He was standing there minding his own business when an overly excited fan ran up and smacked him on the back so hard he nearly drove him through the wall, shouting "Hi there." When Barlow had recovered from the greeting, and managed to turn off the "faucet," he turned around face with the fan where upon said fan stared him in the eye and promptly announced: "You ain't Waylon . . . You ain't none of them."

This was the first year that there has been an independent label show, offering those acts an opportunity to perform in the same atmosphere as the majors, and hopefully it will become an every year affair. If you've never been to Fan Fair, it's an experience. It was also the first year for a cajun/country show.

Gold Brick



Seen backstage after a recent concert, members of Brick were awarded Gold Records for their debut album, "Good High," on Bang Records. Pictured from left are Eddie Irons, Regi Hargis, Don Nevins, Bang president Eileen Berns, Jimmy (Lord) Brown and Ray Ransom.

'N.Y., N.Y.' Promo Begun by UA

■ **LOS ANGELES**—United Artists Records is readying a merchandising campaign on behalf of the motion picture soundtrack of "New York, New York."

In conjunction with its motion picture wing, the label will make the film poster available to retail outlets in addition to a variety of specially designed display materials produced by label art director **Ria Lewerke**. Consumers purchasing the two-record set will also be able to buy the official movie promo T-shirt via an album insert coupon.

Another campaign highlight will be a Sunset Strip billboard.

All materials are currently being shipped to distributors in order to tie-in the film's June premiere.

ABC Releases Ten

■ **NEW YORK**—ABC Records has announced its June release of 10 albums. Included in the release on the ABC label are **Lenny Williams'** "Choosing You," "The Nights" by the **Nights and The Younghearts'** "All About Love."

Scheduled for release on the ABC/Dot label are **Billy "Crash" Craddock's** "Live," **Buck Trent's** "Oh Yeah! (Banjos, Boisterous Ballads and Buck)" and **Tom Bresh's** "Kicked Back."

Also included in the release are **Ramp's** "Come Into Knowledge" on Blue Thumb, and on the ABC Classics label: **Musica Pacifica's** "La Dafne," **The Montagnana Trip's** "Spell" and **Jeffrey Solow's** "The Romantic Cello."

Elektra/Asylum Begins Bob Crewe Campaign

■ **LOS ANGELES**—Elektra/Asylum Records has launched a marketing and promotional campaign behind the newly-released **Bob Crewe** album, "Motivation," according to E/A.

The marketing program initiated with the label sending test pressings of the album to the usual key radio, press and account personnel, but also to a large number of people throughout the industry who have worked with or worked on **Bob Crewe** product in the past.

The next step, according to **Steele**, was the initial trade print advertising program. In addition to the radio and print ads, there will be a special program aimed at store personnel.

Waterhouse Label Bows

(Continued from page 12)

tions. **Peterson**, an entertainment producer, financier and real estate developer, is presently involved with the planning of several theme parks for the midwest. **Marks** will serve as director of Waterhouse marketing and **Sunday** will serve as Waterhouse a&r director.

Among the dozen distributors for the label are **Pickwick**, **Progress**, **Schwartz Brothers**, **House**, **Orwaka** and **Pacific Records** and **Tape**.

The Waterhouse/Schon offices in Minneapolis can be reached at (612) 332-6575; **Sunday's** Oakland office number is (415) 531-6417.

Disco File (Continued from page 58)

The Doors' "Light My Fire" that producer **Ed O'Loughlin** has transformed marvelously for Douglas. The instrumental breaks throughout are perfect and Douglas sounds in top form. Also included: "Dancing Queen" . . . With the **New York Community Choir's** astonishing "Express Yourself" one of the hottest records around right now, special attention should be paid to the new album by gospel queen **Shirley Caesar**, "First Lady" (Roadshow/UA). Standout track on the album is a rousing number called "Jesus Is Coming" which producer **Michael Stokes** has powered with a rich, pumping arrangement.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—HOPE I DIE BEFORE I GET OLD DEPT.: Local new wave fans have been taking their lumps in steady succession. A recent gig at The Colonial Tavern's Underground roof saw a fracas erupt after **Teenage Head**, the band playing downstairs, received complaints about being too loud for the patrons listening to another act upstairs. The punk band refused to turn down and soon a couple of patrons from upstairs and the club's bouncers ripped the jacks out of the amplifiers. Teenage Head, not being too happy about this, got very vocal in their disapproval and out came the broomsticks and pool cues. Three people were sent to hospital, including Teenage Head's manager. Meanwhile, the crowds at The Crash and Burn have been a little rowdy too. During a gig by **The Viletones**, local villains whom everyone loves to hate, the patrons were treated to a blast from a fire extinguisher. One member of **The Diodes** attempted to stop the Viletones' roadies from spraying the extinguisher fluid and received a good beating for his efforts. Drummer for **The Dishes**, **Steven Dish**, also received a facial wound in the melee. Remember the good ol' days when only the performers got the stick?

CH-CH-CHANGES: **Duff Roman**, program director of CHUM-FM for several years, has resigned in order to work on a promotional project about which little has been said. However, Roman's partner in the venture is **Alan Waters**, head of CHUM Ltd., so it would appear to be a large undertaking. **Jim Corbett** has left his national sales position at GRT and the label is hunting for a replacement. **John L'Heuri** has left Ottawa's CFGO in order to promote concerts with Treble Clef. **Tom McLean**, PD at Montreal's CKGM, has been upped to general manager, with **Reg Johns** taking over PD duties. **Jerry Stevens** is leaving London's CJBK after several years in order to found London Connection, a broadcast oriented company. CanBase Studios in Vancouver

(Continued on page 67)

GERMANY

By JIM SAMPSON

■ MUNICH—Discos are just as important in breaking new material here as in other markets—perhaps even more so because of the anti-pop stance of most state-supported radio stations. **Raimund**, deejay at Munich's leading dance club, Sergio's East Side, predicts the next wave could be synthesizer disco a la **Donna Summer's** "I Feel Love" or **Space's** "Magic Fly." Just completed at MusicLand studios: a full album of solo Moog disco from **Giorgio Moroder** (one of Donna's two producers). This could become the top German disco export of the year. Also highly popular now: "Soul Sister," a **Juergen Korduletsch** production (he also does **Claudja Barry**) featuring a strong, rich vocal by Springfield, Massachusetts native **Ronnie Jones**. Korduletsch, like Moroder and **Pete Bellotte**, uses the **Munich Machine** for his sessions. Jupiter Records director **Werner Schueler** produced the highly danceable "Do The Boogie" with **Ruby and the Mudflaps**, the versatile house group at Munich's leading jazz club "domicile." One last (but not least) Munich disco tip: **Gold**, an experienced club band made up of Czech exile musicians now living here, produced by **Charly Ricanek** for Ariola, is putting out some fine blue eyed soul in the **Wild Cherry** style.

Hard on the heels of the **Silver Convention** exodus from Germany, we hear Moroder and Bellotte now also plan to pull up stakes and resettle in the Big Apple, apparently in September, possibly permanently. Together, they brought us Donna and Munich Machine; also independently active, Giorgio produced himself while Pete has been working with **Steve Bender**. Reason for the move: the pair wants a change in scene. Besides, Pete says local talent for international exploitation is "drying up." These skilled innovators will be missed. Staying behind is Korduletsch. His next Munich sessions will be next month with **Claudja Barry**.

Expansion of the Meisel group's Berlin soul music operation is reported by managing director **Helmar Kunte**: Hansa International and producer **Gordon Biel** (*Ebony*, *Mystic*) are launching a new record/

(Continued on page 67)

ENGLAND

By RON MCCREIGHT

■ LONDON—Bruce Welch producing next CBS **Sutherland Brothers & Quiver** album at EMI's Abbey Road studios without a replacement for guitarist **Tim Renwick**. Newly signed to Pye—the **Fabulous Poodles** have secured the services of **John Entwistle** for their first album for the label.

Elton John turned promotion man when he toured the commercial stations with Rocket head of promotion **Arthur Sheriff** to introduce the company's new releases by **Lorna Wright**, the **Foster Brothers**, **Blue**, **Kiki Dee**, and of course his own "Bite Your Lip." The couple covered nine stations in two days during which time a bet on the Derby made Elton £600 richer.

Television has completed a highly successful debut tour here climaxing with a Hammersmith Odeon date which won them ecstatic reviews. Their next single is once again a track from "Marquee Moon"—"Prove It"—and plans for a return visit are already underway. **Johnny Mathis** also returned to the States triumphant, yet again having enjoyed a sell-out tour and picking up an armful of gold and silver discs presented to him by CBS at a special farewell lunch at the Kensington Hilton.

Gull Records has entered into a pressing and distribution deal with Pye and first product under the new agreement will be a single by **Harrison Jones and Bluebeard** as well as an album by guitarist **Gary Boyle** and **Chain Reaction**, comprised of **Bruce Ruffin**, **Bobby Davis** and **Dave Collins**, all released in July. Gull has also signed **Turning Point**, which features bassist **Jeff Clyne** and vocalist **Pepi Lemer**. Phonogram has concluded a production deal with Musicmark SA, which controls artists including **Billie Davis**, **Al Mathews**, **Tim Rose**, **Ronji Southern** and **Steve Flanagan**, as well as the services of top producer **Pierre Tubbs**. The artists concerned are all recorded at the South London Eden Studios and will be managed by **Andrew Tribe**, **John Coletta** and **Graham Nilder's** Ostrich Management company. London Weekend TV has formed its own Weekend Record company which will be licensed through DJM worldwide. First release is a single by **Telephone Bill & The Smooth Operators**, titled "Manhattan Roll."

A special concert on Canvey Island featuring **Dr. Feelgood**, **Eddie & The Hot Rods**, and **Lew Lewis Band**, **The Gypsy Rock Squad** and **Savage** was recorded for a live album, titled "Oil City," which will be issued in August. Other "new wave" live album on Harvest captures extracts from the Roxy Club performance by **Slaughter & The Dogs**, **The Unwanted**, **Wire**, **The Adverts**, **Johnny Moped**, **Eater**, **X-Ray Spex**, and **Buzzcocks**, recorded before the club changed hands last April. Meanwhile, the Hot Rods have a certain hit EP issued on Island,

(Continued on page 67)

WEA Intl. Bows Belgian Office



WEA International has established a new record company in Brussels, according to Nesuhi Ertegun, president of WEA International. WEA Records S.A./N.V. in Belgium will officially begin operations on July 1, 1977. Ben Bunders, managing director of WEA Holland, will assume the added responsibilities of becoming the managing director of WEA Belgium. The new organization becomes the 13th affiliated record company in the growing network of WEA International. The WEA affiliate in Belgium will inaugurate its own a&r, promotional and merchandising activities. Distribution will be handled by INELCO. Pictured (from left) are: Phil Rose, executive vice president of WEA International; Ben Bunders, managing director of WEA Benelux; and Nesuhi Ertegun, president of WEA International.

A&M Opens European Office

(Continued from page 16)

terprises.

The European head office staff will be augmented by the appointment of a marketing manager who will liaise with CBS marketing directors throughout Europe to establish and direct A&M's marketing policy there.

A&M field representatives will be integrated into the existing CBS companies in France, Holland and Germany. These offices will be part of the local CBS promotion structure but the staffs will be hired by A&M Records Europe. CBS management and marketing

systems will be aided by specialized promotion staffs working on A&M product and artists exclusively.

The French field office will be headed by Michel de May, promotion director, A&M Records France, and Ariane Sorps, his assistant. A&M Records France will be located at the CBS Disques S.A. (France) office at 3, Rue Freycinet, 75016 Paris (telephone: 720-52-63, telex 620646 CBSR PARIS). De May will have additional European artists relations functions.

England

(Continued from page 66)

the lead track being "Hard Drivin' Man." Also on Island is a smash single by **Bob Marley & The Wailers**—the title track of the "Exodus" album. **Neil Innes** has the only Jubilee record to emerge from the masses—"Silver Jubilee (A Tribute)"—rush released by Arista and showing all the signs of a hit. **Nilsson's** next album has been anonymously trailed by a series of promotional singles and now by an official release—"All I Think About Is You" (RCA). Other potential hits come from **Alan Price** ("Meet The People"—Jet), **Roger Daltrey** ("One Of The Boys"—Polydor) and **Paul Jones** ("Give That Thang To Me"—RCA).

Canada

(Continued from page 66)

is changing its moniker to Mushroom Studio. **Michael Therriault** has taken over the MD responsibilities at CHOM-FM in Montreal. **Jim Zeppa** has cut his management ties with **Jackson Hawke**, the band going with **Peter Grady**, formerly of Balmur Ltd. **Ian Thomas' Chrysalis** contract has expired and the act is label hunting in the U.S. for their next album, "Road To Euthanasia," to be released here in September.

BITS'N'PIECES DEPT.: **Eric Faulkner** of **The Rollers** was in Little Mountain studio in Vancouver recently, overdubbing some guitar parts. Meanwhile, **Sweeney Todd** is up for grabs management-wise, producer **Martin Shaer** restricting his activities to production chores. Their new album is "If Wishes Were Horses." **Dan Hill** is in the studio working on a third album with producers **Matt McCauley** and **Fred Mollin**. Word has it that this one will not be on 20th Century in the U.S. **Hometown Band**, fresh from a series of **Supertramp** dates, back in the studio. Casino's **Foreman Young Band** has an album, "Sweet Lady Music," in the can and is finalizing a U.S. deal. Ditto for **Bim**, paced with the same label, who's first for Elektra should be out soon. **Bruce Allen** involved with a new GRT act which may be called **Vancouver**, once name changes occur. Band has been known as **Stanley Screamer** and **Prism** in the past. Also, look for a deal with Ariola America on this act.

EXILES ON FLEET STREET DEPT.: It would appear that **Pat Travers** is not the lad from the colonies doing well in the U.K. **Warren Cann**, late of Vancouver's incredible **Handley Paige**, is now a member of the much-touted **Ultravox**. Also from the west coast, guitarist **Al Horowitz** is a member of new U.K. band **Harlow**, which has signed with Pye. A U.S. deal is expected shortly.

Germany

(Continued from page 66)

publishing venture called Medox. Individual artists on the Medox roster will work with one another at sessions to produce a consistent sound for the label's productions. First product comes from **Black Mail**, of whose six members five are Americans.

How big is **Neil Diamond** in Deutschland? His arrival in Hamburg was covered in a two minute shot on the ZDF-TV evening news show, as he was greeted by CBS' **Rudi Wolpert** and promoter **Fritz Rau** . . . The only German-speaking singer/composer who can compare with Diamond, **Udo Juergens**, just finished a long spring tour, reportedly SRO at every location, in which he drew well over 100,000 fans; celebrating the tour wind-up with Udo were Ariola president **Monti Lueftner** and manager **Hans R. Beierlein** . . . After several Motown imports, EMI has gone ahead with their first domestic 12" 45—**Glen Campbell's** "Southern Nights" b/w **Tavares' "Whodunit."**

ENGLAND'S TOP 25

Singles

- 1 LUCILLE KENNY ROGERS/UA
- 2 FIRST CUT IS THE DEEPEST ROD STEWART/Riva
- 3 SHOW YOU THE WAY TO GO JACKSONS/Epic
- 4 GOD SAVE THE QUEEN SEX PISTOLS/Virgin
- 5 A STAR IS BORN (EVERGREEN) BARBRA STREISAND/CBS
- 6 YOU'RE MOVING OUT TODAY CAROL BAYER SAGER/Elektra
- 7 HALFWAY DOWN THE STAIRS MUPPETS/Pye
- 8 TELEPHONE LINE ELO/Jet
- 9 AIN'T GONNA BUMP NO MORE JOE TEX/Epic
- 10 THE SHUFFLE VAN MCCOY/H&L
- 11 GOOD MORNING JUDGE 10cc/Mercury
- 12 GOT TO GIVE IT UP MARVIN GAYE/Motown
- 13 LIDO SHUFFLE BOZ SCAGGS/CBS
- 14 BABY DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah
- 15 TOO HOT TO HANDLE HEATWAVE/GTO
- 16 SPOT THE PIGEON GENESIS/Charisma
- 17 FANFARE FOR THE COMMON MAN EMERSON, LAKE & PALMER/Atlantic
- 18 OK ROCK FOLLIES/Polydor
- 19 PEACHES THE STRANGLERS/UA
- 20 SO YOU WIN AGAIN HOT CHOCOLATE/RAK
- 21 GOOD OLD FASHIONED LOVER BOY QUEEN/EMI
- 22 YOU'RE GONNA GET NEXT TO ME BO KIRKLAND & RUTH DAVIS/EMI
- 23 SAM OLIVIA NEWTON-JOHN/EMI
- 24 TOKYO JOE BRYAN FERRY/Polydor
- 25 HOTEL CALIFORNIA EAGLES/Asylum

Albums

- 1 ARRIVAL ABBA/Epic
- 2 HOTEL CALIFORNIA EAGLES/Asylum
- 3 BEATLES AT THE HOLLYWOOD BOWL/Parlophone
- 4 THE MUPPET SHOW/Pye
- 5 SHEER MAGIC ACKER BILK/Warwick
- 6 A STAR IS BORN/CBS
- 7 DECEPTIVE BENDS 10cc/Mercury
- 8 STRANGLERS IV/UA
- 9 A NEW WORLD RECORD ELO/Jet
- 10 SNEAKIN' SUSPICION DR. FEELGOOD/UA
- 11 RUMOURS FLEETWOOD MAC/Warner Bros.
- 12 BOOK OF DREAMS STEVE MILLER BAND/Mercury
- 13 ENDLESS FLIGHT LEO SAYER/Chrysalis
- 14 GREATEST HITS SMOKIE/RAK
- 15 20 GOLDEN GREATS SHADOWS/EMI
- 16 TIME LOVES A HERO LITTLE FEAT/Warner Bros.
- 17 GREATEST HITS ABBA/Epic
- 18 HIT ACTION VARIOUS ARTISTS/K-Tel
- 19 ALL TO YOURSELF JACK JONES/RCA
- 20 IN THE CITY THE JAM/Polydor
- 21 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
- 22 EXODUS BOB MARLEY AND THE WAILERS/Island
- 23 PETER GABRIEL/Charisma
- 24 TOM PETTY AND THE HEARTBREAKERS/Island
- 25 SONGS IN THE KEY OF LIFE STEVIE WONDER/Moown

Who In The World:

Captain & Tennille's Success Story

■ It's been almost two years since "Love Will Keep Us Together" swept the world to become one of the most popular love ballads of the decade. It was the biggest song of 1975 and the Captain (Daryl Dragon) and Tennille (Toni Tennille) emerged as one of the most promising musical forces around with the release of their debut album of the same title.

Now, on top of the platinum status of their first album, four more gold singles ("The Way I Want To Touch You," "Lonely Nights (Angel Face)," "Muskrat Love" and "Shop Around") and the popularity of their television show, the dynamic duo has once again hit the charts with their new album, "Come In From the Rain" (A&M).

Toni Tennille was born in Montgomery, Alabama. After moving to Los Angeles in 1962 she began singing professionally with her sisters. She later joined

Pablo Cruise Promo Planned by A&M

■ LOS ANGELES—A&M Records has announced a full-scale promotion in support of the Pablo Cruise album, "A Place in the Sun," as one of its key summer albums.

A&M plans to make the album title "A Place in the Sun" the cornerstone of the summer campaign, while capitalizing on the success of the current single, "Whatcha Gonna Do?"

Promotional and merchandising campaigns have already been inaugurated and are planned to contribute through the summer. Radio contests included "a place in the sun" vacations. At the same time, A&M prepared Pablo Cruise beach towels for radio and in-store giveaways.

National print and radio have already been placed, concentrating on areas where there is action on the record, whether the group is appearing or not. Television appearances on the Dinah Show, the Mike Douglas Show and American Bandstand will supplement the band's touring schedule.

Polydor Taps Marrs

■ NEW YORK — Ken Marrs has been appointed local promotion representative for Polydor Incorporated, working out of the Dallas area, according to Stan Bly, vice president/national director of promotion for Polydor Inc.

Marrs comes to Polydor following similar jobs at Motown Records, WEA and Big State Distributors.

the South Coast Repertory Theater and, with her friend Ron Thronson, wrote the rock-ecology musical "Mother Earth" for presentation by that company. The keyboard player during the San Francisco run was . . . Daryl Dragon.

Daryl, the son of conductor Carmen Dragon, grew up in Los Angeles and studied classical piano for ten years. He later played keyboards for The Beach Boys and it was during a break in their touring schedule that Dragon joined the "Mother Earth" company. After the run of the play, he introduced Toni to the group and she went on tour with them as the first "Beach Girl."

Toni and Daryl performed in small clubs for a few years and gathered a coterie of fans, including several L.A. disc jockeys. After trying to sell the idea of a single to several major record companies, they put out "The Way I Want To Touch You" on their own Butterscotch Castle Records. It received enough local attention to get them a recording contract with A&M and, when the song was released as a follow-up to "Love Will," it was an instant smash.

The past two years has seen a series of smashing successes for the two: their albums and singles have enjoyed the highest sales figures and their ABC-TV television show gained equally high ratings marks. Now that this season's shows are finished, Daryl, Toni and band (including their two English bulldogs Broderick and Elizabeth) are on summer tour of the U.S. and Canada.

Foreigner Honored



The six members of Atlantic recording group Foreigner were recently named Honorary Citizens of New Orleans in a presentation which coincided with their June 5 appearance before 30,000 fans at City Park Stadium. The day following the show, the group was presented with specially-prepared plaques at a luncheon held for them at Brennan's World Famous Restaurant; various representatives of the media were also in attendance. Shown during the luncheon/presentation naming Foreigner "Honorary Citizens of New Orleans" are, from left: Dennis Elliott, Lou Gramm and Al Greenwood—all of Foreigner; Joe DiRosa, New Orleans City Councilman at Large & Mayor pro tempore; Ed Gagliardi of Foreigner; WTX music director Terry Young; Ian McDonald, Ian Wallace (tour drummer) and Mick Jones—all of Foreigner.

Sire Signs The Saints



Sire Records has announced the signing of Australian group The Saints, whose debut album for the label titled "I'm Stranded," is scheduled for release in September followed by an American tour in mid-October. Pictured above at the signing at the EMI (Australia) offices are (seated from left) band member Chris Bailey and Ed Kuepper, (standing) band member Kym Bradshaw, Ivor Hay of the band, EMI Australia's director of a&r Chris Baynes, Sire Records managing director Seymour Stein, EMI Australia's managing director Stephen Shrimpton, Chris Gilbey and Rod Thomas, co-managers of The Saints.

MCA Names Three To Promo Posts

■ LOS ANGELES — At MCA Records, Neale Blase, Arnold Leemon and Greg Stevens have been appointed to the position of promotion manager for Los Angeles, Detroit and New Orleans respectively, according to Ray D'Ariano, vice president /promotion.

Prior to joining MCA, Blase, a veteran radio air personality, was with the management wing of The David Forest Company. Leemon was formerly midwest regional pop production manager for Motown Records. Stevens is the former program director at KVOL in Lafayette, Louisiana.

Also at MCA, former MCA Los Angeles salesman Jay Bolton has been promoted to sales manager, Denver, according to the label's VP, sales, Sam Passamano.

Rush/Flaherty Bows

■ LOS ANGELES—Herman Rush, president of Herman Rush Associates (HRA), in a new association with Paul J. Flaherty, has announced the formation of a new company to be called The Rush/Flaherty Agency.

Full Service Agency

Flaherty will serve as president of the new full service agency representing performers, producers, directors and writers in television and motion pictures and for personal appearances. The company maintains offices in Beverly Hills and New York City.

TV Agreements

Meanwhile, Herman Rush Associates, in conjunction with The Rush/Flaherty Agency, will continue to concentrate on TV packaging and sales representation. HRA currently has packaging agreements with Irwin Allen Productions, Ralph Andrews Productions, Bob Banner Associates, Alvin Cooperman Productions, Saul Jaffe's Hartwest Productions and others.

FBI Seizes Tapes

■ ROGERS, OHIO—About 10,000 allegedly pirated tapes and two vans were seized by FBI agents in a raid at the Rogers Flea Market here.

More Tapes

Subsequently, additional tapes and equipment were uncovered at the homes of the owners of the two vans.

The two van owners were identified as Richard Hammond of Youngstown, Ohio, and Margaret Chrobak of New Castle, Pa. Approximately 27,000 tapes were uncovered at Ms. Chrobak's residence, and winding and packaging equipment, pancakes and other raw materials were seized from Hammond's home.

Dialogue (Continued from page 54)

Gregg that's just incredible. He's been producing.

She also has a great television career ahead of her if she wants it and she's becoming very involved in the area of feature films. After receiving numerous offers to do motion pictures, Cher came up with a concept of her own for a feature and she's working on it now with an excellent screenwriter who we've brought in.

We've been offered up to \$500 thousand for Cher to do an under-arm deodorant commercial and without even thinking about it, we've turned it down as we've turned down many, many offers for commercials at extravagant prices for Cher and other clients.

RW: In other words, those spots could have generated a lot of fast income but might have ultimately injured her career?

Gallin: I never do something for an artist just for the money. Fortunately, all of our artists have enough economic stability so we can consider the long-range effects of each decision we make.

RW: Where do you see Olivia Newton-John at this point?

Gallin: I think she's continued to broaden her appeal significantly. She's continued to capture the admiration of an international audience and recently completed one of the most successful tours of both Japan and Europe in the history of the music business. She very recently became perhaps the second or third pop artist to play the Metropolitan Opera in New York and her SRO performance was an overwhelming critical and commercial success. Olivia, too, has enough beauty, warmth and talent to move into other areas of entertainment.

Her first TV special received rave reviews and great ratings and another one is now on the drawing board. If we succeed in pulling off the concept we've developed, it will be really spectacular. We've had great interest from the networks in having Olivia host her own television series, but we don't want her to go in that direction at this point.

Olivia is beginning to concentrate on writing her own material and that's a new direction for her to make. There's also a good possibility that she'll be doing a major motion picture shortly.

RW: Will Anthony Newley be broadening the scope of his activities as well?

Gallin: Anthony Newley is already one of the most versatile artists in show business and he'll continue to be active as a writer and performer in nightclubs, on television, on Broadway and on records. There'll be a new album on United Artists, very soon. The single has already been released.

Anthony's been touring the country with Burt Bacharach and this summer, there'll be appearances with Bernadette Peters and Marvin Hamlisch. He'll be playing the MGM Grand—with Burt Bacharach, again—in September. He'll also be starring in an NBC Special called "A Tribute To The Beatles" which will be taped at the London Palladium and air on Thanksgiving. In addition, there's a good possibility that he'll be collaborating on a new Broadway play, one that we think will be as successful and brilliant as "Stop The World, I Want To Get Off" and "The Roar Of The Grease Paint, The Smell Of The Crowd," which were just two of the shows he's written.

RW: How about some of your other recording artists? Where do you see the Amazing Rhythm Aces at this phase of their career?

Gallin: It may sound really oversimplified, but I think they need that one smash hit and then their audience will gravitate toward them. I think their music is universal, that they could have the kind of broad audience the Eagles have. They just need a hit single. They're ready now, although they weren't when we signed them or when they played the Troubadour. They've built their concert presentation to a very sophisticated level and they should be a major concert attraction soon.

RW: Given your forte—crossing artists into other fields—are there recording career plans for any of your more traditional, show-business oriented clients?

Gallin: Florence Henderson is signed to ABC, where Charlie Koppelman of The Entertainment Company just produced her first single and album. People have always thought of her as very Broadway and probably fat, which is just totally wrong. They've had that image of her because she'd earned stardom on Broadway as a teenager, in "Fanny," with Enzo Pinza.

Our problem was one of getting the public to think of Florence as she is: a very petite, beautiful young woman who doesn't just sing in a coloratura voice. Since tackling that problem, we've taken her into television, then films and now there's the Brady Bunch Variety Hour, which is very successful. And now the record. Her current image speaks for itself.

We've also signed Paul Lynde to Columbia, and he's working on a comedy album. It's a project that we've been exploring for about a year, a concept called "Paul Lynde Bites Back." It involves Paul's attitude and humor in handling situations that we all face.

RW: How do you decide which media are most appropriate for an artist that may already have a measure of success in another field, given the number of artists you handle with multiple careers?

Gallin: As with all management decisions, you look at every situation that presents itself and every situation that you as a manager can create with an agent, the press agent or anyone else involved. And you have to pick and choose what would be the most productive and most important to a long-term career.

I don't think there are any rules. The one constant in managing artists is that each artist is unique and you have to approach each career differently. We probably have the most diversified roster in the business. The differences in style and approach between Kate Smith and Dolly Parton, between Mac Davis and Anthony Newley or from Joan Rivers to Donny and Marie represent not only different performers, but totally different lifestyles and personalities. We're able to deal with that diversity because our style of management is very personalized.

RW: Do you think you'll be taking on any new clients in the foreseeable future?

Gallin: We've taken on about one new client per year and that's become a matter of policy. It's not an arbitrary decision; it usually takes between six months and a year to develop the professional artistic and personal communication with a new client that's essential to good management representation. With Dolly, for example, there were a million things that needed to be done. There was a new band to put together, her whole organization had to be realigned—a more professional lighting system, a sound system, an act, material—all of that had to be gone over.

Once we've established a direction for the client and once the important creative decisions have been made, a very competent staff of 17 people here can take care of most of the detail work. Until things are off on an even keel, Ray, Danny and I go over those details ourselves. Our style of management, again, is very personalized and I think that's the key to our success. ☺

Bell Ringers



Intersong-USA, Inc. recently hosted a cocktail party to celebrate the signing of Mercury artist William Bell and his Bell-Kat Music catalogue to a worldwide co-publishing and administration agreement with the company. Pictured at the party, held at the Intersong/Chappell offices are, from left: Ekke Schnabel, vice president of business affairs, Polygram Record Group; Ron Solleveld, manager of Intersong-USA; Bell's attorney, Joel Katz, accepting a special award for the artist; and Norman Weiser, senior vice president-publishing of Polygram Corp.

Millennium Signs The Regal Dewy

■ LOS ANGELES—Jimmy Jenner, president of Millennium Records, and Irv Biegel, executive vice president of the label, have announced the signing of The Regal Dewy.

Dewy, who has sung with Little Richard and the Del-Vik-

ings, will have his first Millennium single released immediately. Entitled "Love Music," the record was produced by Denny Randell and written by Randell and Irwin Levine. "Love Music" will also be released as a 12-inch single.

Shaw at the Roxy



Columbia artist Marlena Shaw recently gave a performance at the Roxy. Pictured from left are Linda Rogoff, Ms. Shaw's manager; Del Costello, western regional vice president, CBS Records; Ms. Shaw; Freddie Hubbard, Columbia recording artist; Dennis Hannon, L.A. branch manager, CBS Records; and Jerry Pitti, field sales manager, L.A. branch, CBS Records.

Billy Meshel: Building Careers

(Continued from page 12)

business requirements at the new company he says his next step is to "listen to every tape that comes in, hating the people that send me the stuff that I hate and feeling like a million dollars when I come upon something that might work out. I want to find writers now for many reasons. I've got to develop writers for material to run with in the U.S. and so that my subpublishers are being cared for. They've put a lot of trust and money in me and they've got to be repaid. My publishers want tapes of songs, not necessarily finished records, to run with. Most of my publishers are in the record business so they have an automatic use for the material."

Meshel is headquartered at the Arista Records' office in Los An-

geles. He will soon announce the appointments of professional managers in L.A., New York and London.

Primary Concern

His primary concern at the moment is still in the development of a strong staff of writers.

"I want to get a good family of writers together," he said, "and I would love it if they would all intermingle and write with each other, if it's possible. But I must be very choosy at this time about who I spend my time with because there is so much to be done its better to be very careful than to crowd your life up and not be able to perform for those who are really delivering. How lucky I'm going to be I don't know, but any manager or writer/artist, come on, I want to hear."

Company Men



When Swan Song recording group Bad Company's private jet touched down at Stapleton International Airport in Denver, they were greeted by the 40-piece Englewood High School Marching Band and Mayor Bill McNichols, who presented Bad Co. with the official proclamation welcoming them to the city for the opening of the first wing of their U.S. tour. Later that night, as the tour opened at McNichols Arena, Bad Co. received the RIAA gold plaques for their fourth album, "Burnin' Sky." As the tour progressed, the group accepted an interview with the KMET staff in Los Angeles, taped in conjunction with their stint at the Forum that weekend. Shown at Butterfield's are, from left: KMET announcer Bob Coburn and engineer Gus Krueger, Simon Kirke and Mick Ralphs of Bad Co., local Atlantic promotion rep Steve Rowland, Boz Burrell of Bad Co., KMET program director Sam Bellamy and Paul Rodgers of Bad Co.

New York, N.Y.

(Continued from page 22)



commercials for it have been turned down by the major stations and the BBC has censored it completely on the grounds of "gross bad taste." A spokesperson for Virgin in the U.S. told us last week that there are no immediate plans for a U.S. release despite the fact that JEM has called it its fastest selling import single ever, with sales in excess of 6,000 over the past two weeks.

If you haven't heard of the **Stranglers** yet (one photo is worth a thousand words), get ready for "Rattus Norvegicus," the group's first album,

which has been secured for the U.S. by A&M and will be released on July 7.

JOCKEY SHORTS . . . AGAIN??: **Bella Abzug** was on the dancefloor doing whatever it is they do now in discos as **Steven Tyler**, **Brad Delp**, **Rick Derringer**, **Caroline Kennedy** and other so-called luminaries looked on. The scene was Studio 54 and the party was for Beatlemania, the Broadway show which is reportedly doing so well (100,000 in three weeks) that its official opening has been postponed indefinitely while the crowds continue to stream through the doors of the Winter Garden Theatre . . . The **Motors** group formed by two ex-members of **Ducks Deluxe**, **Nick Garvey** and **Andy McMasters**, has been signed to Virgin and will have their lp released here in September . . . **Kevin Coyne** will bring his one man show to this country in September. His live album has been edited down to one record and will be released here to coincide with his visit . . . **Jerry Greenberg** has been promised a seat behind the skins if and when **Foreigner** plays Madison Sq. Garden. We predict that the Atlantic president will be given his chance at the drums before the end of the year . . . **Kasnetz & Katz** record collectors reportedly out in force trying to secure copies of the 12" pressing of **Ram Jam's** "Black Betty." The single is the latest from one of the top five singles production teams of all time . . . **Steve Hillage** is recording his third album with **Malcolm Cecil** on the west coast . . . **Joe Beck** was forced to cancel his appearance at the Montreux Festival in order to attend his eye operation . . . **Lenny Beer** in town last week (who cares?) . . . Get ready for **Farrah Fawcett-Majors'** single. It is titled "You" and sung with **Jean-Paul Vignon**. The song was recorded in 1974 and was originally turned down by every major record company. The record is now only available through the mail and is being sold for \$2.25 by Nelson Barry Recordings Ltd., PO Box 2780, Grand Central Station, N.Y., N.Y. 10017 . . . **Emerson, Lake and Palmer** have dispensed with their much publicized 75-piece orchestra and are continuing on tour without such expensive adornment.

ADDENDUM TO SOFTBALL NEWS: "Prince Philby," aka **Peter Philbin**, made his debut in the outfield with the E Street Kings last Sunday and demonstrated a great flair for surrounding the ball without actually having it ever land in his glove. Good show, Prince.

WISH I'D SAID THAT: Overheard at the Bottom Line last week was the following conversation between Rolling Stone associate editor **Dave Marsh** and a noted record company publicist who doesn't like to have his name mentioned in this column: Marsh: "You dance like a white man." Publicist: "White men don't dance." Marsh: "That's what I mean."

SOFTBALL NEWS: The Record World Flashmakers, plagued by errors and poor hitting, fell to the Atlantic Heavies last week in Central Park, 11-5. Despite the loss, though, tension continues to mount as the date of the Big Showdown—the E Street Kings vs. the Flashmakers—approaches. To fan the flames a bit, we checked in with "Ol' Ragarm," who will be opposed on the mound by the Kings' fireballing **Barry Bell**. Said "Ol' Ragarm" when asked about his team's chances against the E Streeters this season: "The E Street Kings are horsebleep. Especially that candy-ass **Van Zandt**. You can quote me on that."

License Agreement Set By ABC, RCA Ltd.

■ **LOS ANGELES**—ABC Records international division has announced that RCA Ltd. Australia/New Zealand will manufacture and distribute all ABC/Dot catalogue and new repertoire as well as material from the Dot-Paramount catalogue in those territories effective July 1, 1977.

The new license agreement,

which now gives RCA manufacturing rights for all ABC-owned and affiliated labels, was negotiated in Sydney earlier this year between ABC Records president **Steve Diener** and RCA managing director **Bob Cook**. The Dot labels had previously been distributed in Australia/New Zealand by Festival Records, Pty.

Spinners in the U.K.



The Spinners have returned home to the U.S. after back-to-back tours of England and Japan. The tour began with dates in Birmingham, Dunstable, Liverpool, the U.S. Army base outside London, Manchester and Croydon. At the latter show, Elton John showed up backstage to greet the Spinners, then watched the show from his private box. (The U.K. dates represented the Spinners' first shows there since April '75's "Super-soul On Tour" road-show.) The tour climaxed at the Hammersmith Odeon in London, where a thousand fans climbed onstage to join the Spinners' finale. Seen here backstage in Croydon are the Spinners with Elton John.

Konte and Shirar Debut New Studio

■ LOS ANGELES—Skip Konte and Jerry Shirar have announced the opening of International Automated Media, a new multi-million dollar recording studio in Irvine, California.

The facility itself was designed by Tom Hidley of Eastlake Audio of Switzerland, and implemented by Westlake Audio of Los Angeles. The complex will house its own computer automated Harrison console, featuring 40 fully programmable mixing buses and the most modern 3M synchronization systems, yielding 40 recording tracks. The control room has been designed and implemented for automated quad mix-down, and offers 36 channels of Dolby noise reduction and 10 channels of AKG and EMT Echo. Video recording equipment is also available, with four color cameras and SMPTE time code to allow for complete coverage of

a recording session in the studio and in the control room. The video recordings can be used for broadcast, promotion or official record.

BMI Awards (Continued from page 20)

Maurice Gibb [PRS], Robin Gibb [PRS]; FASTER HORSES—Hallnote Music (Tom T. Hall);

A FIFTH OF BEETHOVEN—RFT Music Publishing Corp. (Walter Murphy); FIFTY WAYS TO LEAVE YOUR LOVER—Paul Simon Music (Paul Simon); GET CLOSER—Dawnbreaker Music (Jimmy Seals, Dash Crofts); GOLDEN RING—Tree Publishing Co., Inc. (Bobby Braddock, Rafe Van Hoy); GOLDEN YEARS—Bewlay Bros. Music, Moth Music LTD., Fleur Music (David Bowie [PRS]); A GOOD HEARTED WOMAN—Baron Music Publishing Co., Willie Nelson Music, Inc. (Willie Nelson, Waylon Jennings);

GOT TO GET YOU INTO MY LIFE—MacLen Music, Inc. (Paul McCartney [PRS], John Lennon [PRS]); HAPPY DAYS—Bruin Music Co. (Norman Gimbel, Charles Fox); HEAVEN MUST BE MISSING AN ANGEL—Bull Pen Music Co. (Kenny St. Lewis); HERE'S SOME LOVE—Screen Gems-EMI Music, Inc. (Richard Mainegra, William Roberts); I DO, I DO, I DO, I DO—Countless Songs LTD. (Benny Andersson [STIM], Stig Anderson [STIM], Bjorn Ulvaeus [STIM]); I LOVE MUSIC—Mighty Three Music, (Kenneth Gamble, Leon Huff);

I'D REALLY LOVE TO SEE YOU TONIGHT—Dawnbreaker Music (Parker McGee); I'LL BE GOOD TO YOU—Kidada Music Co., Goulgrig Music (Louis Johnson, George Johnson, Senora Sam); JUST TOO MANY PEOPLE—Braintree Music, Rumanian Pickle Works Co. (Melissa Manchester, Vini Poncia); KILLING ME SOFTLY WITH HIS SONG (Fourth Award)—Fox-Gimbel Productions, Inc. (Norman Gimbel, Charles Fox); KISS AND SAY GOODBYE—Blackwood Music Inc., Nattahnam Music Co. (Winfred Lovett); LET 'EM IN—MPL Communications, Inc., ATV Music Corp. (Paul McCartney [PRS]); (Linda McCartney [PRS]);

LET IT SHINE—Window Music Pub. Co., Inc. (Linda Hargrove); LET YOUR LOVE FLOW—Loaves and Fishes Music Co., Inc. (Lawrence Williams); LET'S DO IT AGAIN—Warner-Tamerlane Publishing Corp. (Curtis Mayfield); LONELY NIGHT—Neil Sedaka Music (Neil Sedaka); LOVE HURTS—House of Bryant Publications (Boudleaux Bryant); LOVE IN THE SHADOWS—Neil Sedaka Music (Neil Sedaka);

LOVE ROLLERCOASTER—Unichappell Music, Inc. (Clarence Satchell, Leroy Bonner, Ralph Middlebrooks, Willie Beck, Marvin

CBS Intl. Promotes Hentschel, Chaimowitz

■ CORAL GABLES—Fritz Hentschel has been named director of marketing, and Ronald W. Chaimowitz director of administration and planning, of CBS Records International's office of Latin American operations (OLA) by Nick Cirillo, OLA vice president.

Hentschel, who will be moving from Mexico City where he was previously based, was made marketing director of OLA in January, 1976. Before that he served CBS Records Mexico as manager of its Hallmark Division. Overall, he has been with CBS for over 10 years, having joined CRI's Mexican subsidiary in a marketing capacity and later managed the company's manufacturing operations.

Chaimowitz, who will be leaving CRI headquarters in New York to come to OLA's new office in Coral Gables, was made director, development, CBS Records International in July last year. He joined CRI in 1974 as a planning analyst.

'Concert On Lake' Begins Second Season

■ NASHVILLE—The second annual Hermitage Landing "Concert On The Lake" series will include fewer shows but with bigger, more popular headliners," according to Steven Greil, vice president, Sound Seventy Productions.

Confirmed Concerts

At least three concerts will be scheduled in addition to four confirmed venues including REO Speedwagon and the Little River Band, June 24; England Dan and John Ford Coley, July 16; Seals and Crofts, August 9; and Leo Sayer and Melissa Manchester, August 15.

The REO Speedwagon performance will be the third concert in the season following performances by Burton Cummings (Portrait) on May 28, and Dickey Betts and Great Southern (Arista) last Sunday.

Showtimes, rain dates, and ticket information for the remaining shows will be announced at a later date.

Pierce, Marshall Jones, James Williams); LOVE SO RIGHT—Stigwood Music, Inc. (Barry Gibb [PRS], Maurice Gibb [PRS], Robin Gibb [PRS]); LOVE TO LOVE YOU BABY—Rick's Music, Inc. (Peter Bellotte [GEMA], (Donna Summer, Giorgio Moroder [SUISA]); LOVE WILL KEEP US TOGETHER (Second Award)—Neil Sedaka Music (Howard Greenfield, Neil Sedaka); MEXICO—Country Road Music, Inc. (James Taylor); MISTY BLUE—Talmont Music, Inc. (Bob Montgomery);

MONEY HONEY—The Hudson Bay Music Company (Eric Faulkner [PRS], Stuart Woods [PRS]); NADIA'S THEME—Screen Gems-EMI Music, Inc. (Perry Botkin Jr., Barry De Vorzon); NEVER GONNA FALL IN LOVE AGAIN—CAM-USA, Inc. (Eric Carmen); NIGHTS ON BROADWAY—Casserole Music Corp., Flamm Music, Inc. (Barry Gibb [PRS], Maurice Gibb [PRS], Robin Gibb [PRS]); ONE LITTLE PIECE AT A TIME—Tree Publishing Co., Inc. (Wayne Kemp); ONE OF THESE DAYS—Altam Music Corp. (Earl Montgomery); ONLY SIXTEEN—Kags Music Corp. (Sam Cooke);

OVER MY HEAD—Gentoo Music (Christine McVie); REMEMBER ME (WHEN THE CANDLE LIGHTS ARE GLEAMING)—Vogue Music, Inc. (Scott Wiseman); RHIANNON—Gentoo Music (Stephanie Nicks); RIGHT BACK WHERE WE STARTED FROM—Unart Music Corp., ATV Music Corp. (Pierre Tubbs [PRS], Vincent Edwards [PRS]); ROCK AND ROLL MUSIC—Arc Music Corp. (Chuck Berry); RUBBER-BAND MAN—Mighty Three Music (Thomas Bell, Linda Creed);

SARA SMILE—Unichappell Music, Inc. (Daryl Hall, John Oates); SAY IT AGAIN—Hall-Clement Publications (Bob McDill); SAY YOU LOVE ME—Gentoo Music (Christine McVie); (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY—Sherlyn Pub. Co., Inc., Harri-ck Music, Inc. (Harry Casey, Richard Finch); SHE'S GONE—Unichappell Music, Inc. (Daryl Hall, John Oates); SHOWER THE PEOPLE—Country Road Music, Inc. (James Taylor [PRS]);

SILLY LOVE SONGS—MPL Communications, Inc. ATV Music Corp. (Paul McCartney [PRS], Linda McCartney [PRS]); SING A SONG—Sagittfire Music (Maurice White); SOMEWHERE IN THE NIGHT—Irving Music, Inc. (Will Jennings, Richard Kerr [PRS]); SQUEEZE BOX—Towser Tunes, Inc. (Peter Townshend [PRH]); STILL THE ONE—Siren

Songs (John Hall, Johanna Hall); STRANGE MAGIC—Unart Music Corp. (Jeff Lynne Taylor);

STRANGER—Resaca Music Publishing Co. (Kris Kristofferson); SUSPICIOUS MINDS (Second Award)—Screen Gems-EMI Music, Inc. (Mark James); TEDDY BEAR—Cedarwood Publishing Co., Inc. (Red Sovine, Billy Joe Burnette, Dale Royal, Tommy Hill); THAT'LL BE THE DAY (Second Award)—MPL Communications, Inc. (Jerry Allison, Buddy Holly, Norman Petty); THAT'S THE WAY I LIKE IT—Sherlyn Publishing Co., Inc. (Harry Casey, Richard Finch);

THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO)—Screen Gems-EMI Music, Inc. (Gerry Goffin); THEME FROM S.W.A.T.—Spellgold Music (Barry De Vorzon); THINGS (Second Award)—The Hudson Bay Music Company (Bobby Darin); THIS MASQUERADE—Teddy Jack Music (Leon Russell); 'TIL I CAN MAKE IT ON MY OWN—Altam Music Corp., Algee Music Corp. (Billy Sherrill, George Richey, Tammy Wynette); 'TIL I KISSED YOU (Second Award)—Acuff-Rose Publications, Inc. (Don Everly);

TILL THE RIVERS ALL RUN DRY—Maplehill Music, Vogue Music, Inc. (Wayland Holyfield, Don Williams); TRYIN' TO GET THE FEELIN' AGAIN—Warner-Tamerlane Pub. Corp., Upward Spiral Music (David Pomerantz); WAKE UP EVERYBODY—Mighty Three Music (Gene McFadden, John Whitehead, Vic Carstarphen); WALK AWAY FROM LOVE—Charles Kipps Music, Inc. (Charles Kipps Jr.);

WELCOME BACK—John Sebastian Music—(John Sebastian); WHAT I'VE GOT IN MIND—House of Gold Music, Inc. (Kenny O'Dell); WHITE KNIGHT—Unichappell Music, Inc. (Jay Huguley); WINNERS AND LOSERS—Spitfire Music, Inc. (Danny Hamilton, Ann Hamilton); WITH YOUR LOVE—Diamondback Music (Martyn Buchwald, Joey Covington, Victor Smith);

YOU ARE SO BEAUTIFUL (Second Award)—Irving Music, Inc. (Billy Preston); YOU ARE THE WOMAN—Stephen Stills Music (Richard Roberts); YOU SHOULD BE DANCING—Casserole Music Corp. (Barry Gibb [PRS], Maurice Gibb [PRS], Robin Gibb [PRS]); YOU'LL LOSE A GOOD THING (Second Award)—Jamie Music Publishing Co., Crazy Cajun Music (Barbara Ozen); YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Mighty Three Music (Kenneth Gamble, Leon Huff).

BMI Honors Phillips

■ NEW YORK—British music publisher Jimmy Phillips received a special Broadcast Music, Inc. (BMI) citation at BMI's awards dinner, held June 14 at the Century Plaza Hotel, Los Angeles. The citation "for long and outstanding contribution to the world of popular music" was presented to Phillips by BMI president Edward M. Cramer.

Now retired, Phillips entered the music business after the close of World War I. He was general manager of the English KPM Group and an active figure with the Performing Right Society (PRS), the Music Publishers Association and the International Music Publishers Association.

During his career, Phillips has been active in several major facets of the music industry.

RECORD WORLD GOSPEL

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

Naturally
The Rambos
HeartWarming R 3459

Especially For You
Lilly Green
Myrrh MSB 6570

Somehow I Always Knew
Mark Spoelstra
Aslan ARS 1002

Joy By Surprise
Boy Ayala
Myrrh MSB 6577

We Have This Moment Today
Richard and Patti Roberts
Paragon PR 33031

Wings
Sam Durrance
Antebellum AB 3333

Soul & Spiritual

First Lady
Shirley Caesar
Roadshow/UA RS 744R

The New York Community Choir
RCA APL1 2293

More
Larnelle
Word WST 8731

Keep On Stepping
Cleophus Robinson, Jr.
Ernies 2008

**Rev. Milton Brunson and
The Thompson Community
Singers**
Creed 3078

Now & Forever
The Pilgrim Jubilee Singers
Nashboro 7181

Andrus/Blackwood & Co. To Greentree



Greentree Records, a division of the Benson Company, has signed Andrus/Blackwood & Company, a contemporary gospel group, to a recording contract. The six-man group, led by two gospel veterans, Sherman Andrus and Terry Blackwood, will have its first Greentree LP produced by the label's a&r director, Phil Johnson. Shown at the signing are (seated, from left) Andrus, Blackwood and Bob Benson, executive VP of the Benson Company; and (standing, from left) Johnson, John T. Benson III, president of the company, and Bill Murray, director of Great Circle Representation.

House Top Signs Reed, Apenglow

■ PORTSMOUTH, VA. — House Top Records, the music division of the Christian Broadcasting Network, has signed Joe Reed, quarterback for the Detroit Lions, to an exclusive recording contract.

Reed is currently in Nashville at LSI Sound Studio to cut his first album with House Top Records, which is being produced by Jim Barden, director of the music division at CBN.

'700 Club'

Reed, who will be starting his third season with the Lions this year, has appeared on the nationally televised "700 Club," produced by CBN. A special video taping of the recording session is also being prepared by CBN. The tape is to be part of a Joe Reed documentary

scheduled for fall release as a special feature on the "700 Club."

In addition Apenglow, singing, group from Winter Haven, Florida, has signed a new recording contract with House Top.

Album

Recently, the group was in Nashville at LSI Studio to record their first album on the House Top label, titled "Let It Dawn On You," produced by Jim Barden.

Rambo LP Premiered



Heartwarming Records recently held a party to premiere a new album by Dottie Rambo, entitled "Love Letters." The label is planning to pull a single from the album for shipment to major Christian radio stations in June. Pictured at the party held at Rambo's farm in Pleasant View, Tennessee, are (top to bottom, from left) producer Joe Huffman, Benson Company senior executive vice president Bob Benson, Dottie Rambo (center), Sue Sturdivant, RW vice president John Sturdivant, RW's Vicki Branson and RW's Luke Lewis.

Lamb & Lion Signs Robinson

■ NASHVILLE — Betty Jean Robinson has signed with Lamb & Lion Records.

Background

Robinson's career as a country composer/singer started in 1974 when her music was discovered by Joe Johnson, owner of 4-Star Music. The resulting contract brought her back-up recordings with top performers, and she later signed with MCA Records, where several of her compositions, including "On The Way Home," were recorded by more than 30 artists in countries around the world.

THE
First Lady
HAS ARRIVED.



RS LA744 R

Shirley Caesar

Roadshow/UA
RECORDS

Distributed by United Artists Records
© 1977 United Artists Music and Records Group, Inc.

CONTEMPORARY & INSPIRATIONAL GOSPEL

JUNE 25, 1977

1. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
2. **PRaise II**
THE MARANATHA SINGERS/Maranatha HS 026A
3. **GENTLE MOMENTS**
EVIE TOURNUQUIST/Word WST 8714
4. **99 44 100's % GOODMANS**
THE HAPPY GOODMAN FAMILY/
Canaan 9789 (Word)
5. **PRaise BE TO JESUS**
THE BILL GAITHER TRIO/Impact R 3408
6. **12TH ANNIVERSARY**
THE INSPIRATIONS/Canaan
CAS 9792 (Word)
7. **THIS IS ANOTHER DAY**
ANDREA' CROUCH & THE DISCIPLES/
Light LS 5683 (Word)
8. **SOMETHING BEAUTIFUL**
THE BILL GAITHER TRIO/Impact R 3337
9. **GOD'S GONNA BLESS**
JIMMY SWAGGART/Jim 124 (Word)
10. **COUNTRY RAMBO'S**
THE RAMBOS/HeartWarming R 3429
11. **HOME WHERE I BELONG**
B.J. THOMAS/Myrrh MSA 6571 (Word)
12. **LADY**
REBA RAMBO/Greentree R 3430
13. **PRaise, VOL. I**
THE MARANATHA SINGERS/Maranatha HS 008
14. **THE WORD**
KENNETH COPELAND/Kenneth Copeland
Productions KCP 1003
15. **A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO—IApact R 3407
16. **I'M A PROMISE**
THE BILL GAITHER TRIO/Impact R 3344
17. **LIVE, A NIGHT OF INSPIRATION**
THE INSPIRATIONS/Canaan 9803 (Word)
18. **TOP 10 OF '76**
VARIOUS ARTISTS/Canaan 9802 (Word)/
HeartWarming R 3436
19. **KIDS OF THE KINGDOM**
ANNIE HERRING/Sparrow BWR 2002
20. **SPIRITFEST**
THE DOWNINGS/Impact R 3431
21. **LOVE BROKE THRU**
PHIL KAEGGY/New Song NS 002 (Word)
22. **LIVE**
MIKE WARNKE/Myrrh MSA 6561 (Word)
23. **MIRROR**
EVIE TOURNUQUIST/Word WSB 8735
24. **NEW EARTH**
JOHN MICHAEL TALBOT/Sparrow 1010
25. **EVIE**
EVIE TOURNUQUIST/Word WST 8628
26. **EVERGREEN**
NANCY HONEYTREE/Myrrh MSA 6553
(Word)
27. **BLESSED ASSURANCE**
HENRY AND HAZEL SLAUGHTER/
Impact R 3255
28. **ESPECIALLY FOR CHILDREN**
THE BILL GAITHER TRIO/Impact R 3214
29. **LIVE**
THE HINSONS/Calvary STAV 5121
30. **THE KING IS COMING**
THE BILL GAITHER TRIO/Impact R 3038
31. **BIRTHPLACE**
THE DOWNINGS/Impact R 3431
32. **THE SON IS SHINING**
THE RAMBOS/HeartWarming R 3398
33. **I HAVE RETURNED**
KEN COPELAND/Ken Copeland
Productions KCP 1002
34. **JESUS THIS IS JIMMY**
BOBBY GROVE/QCA 350
35. **HEAVEN'S SOUNDING SWEETER**
JIMMY SWAGGART/Jim 125 (Word)
36. **FLYING**
PAM MARK/Aslan ARS 1001
37. **JUST A LITTLE CLOSER HOME**
THE KINGSMEN/HeartWarming R 3452
38. **HIGH VOLTAGE**
THE HINSONS/Calvary STAV 5130
39. **THEN & NOW**
THE CATHEDRAL QUARTET/Canaan
CAS 9807
40. **ONLY JESUS**
JIMMY SWAGGART/Jim 123 (Word)

Christian Artists Music Seminar Planned for First Week in August

■ ESTES PARK, COLO.—A large gathering of the world's leading Christian artists will take place here July 31-August 6, at the Third Annual Christian Artists' Music Seminar in the Rockies.

Nightly praise concerts will include such performers as: The Imperials, Walter Hawkins and The Family, Kay Medema, The Hawaiians, Evie, Dino and Debby, John Fischer, Barry McGuire, Bob Ralston, Honeytree, Larry Norman, Truth, Daniebel, The Pat Terry Group, Chuck Bolte and The Jeremiah People, Sharalee, Larnel Harris, Gloria Roe, The Continental Singers and Orchestra, Paul Johnson and others.

Leading the daily seminars are: Ralph Carmichael, Hal Spencer, John W. Peterson, Jerry Lucas, Kurt Kaiser, Rick Powell, Jimmy and Carol Owens, Thurlow Spurr, Jesse Peterson, Cam Floria, Don Marsh, Martene Craig and Bob Benson. Conferees will choose from over 75 different subjects.

Reading sessions will be hosted by most of the leading publishers of gospel music.

Competitions for vocal and instrumental soloists, and small and large groups will be held throughout the week. At least

five previously unknown artists were signed to recording contracts from last year's competition. A new artists showcase will be held each day.

Information concerning the seminar may be received by writing Christian Artists Corporation, P.O. Box 1984, Thousand Oaks, California 91360; phone: (805) 497-9444.

QCA Bows New Studio

■ CINCINNATI — QCA Records, Inc., with headquarters here, has put into operation its new Studio B, thus giving QCA two 24-track studios equipped with MCI consoles and tape machines plus EMT and AKG echo.

The company opened its first studio two and a half years ago. Serving as chief engineer for the two studios is Chuck Seitz, who, before joining QCA three months ago, was senior engineer at the RCA studio in Nashville for 14 years. He left Nashville in February when RCA closed down its studio operation there.

Rounding out the QCA engineering staff are Ric Probst, Don Schepmann, Mike Fuller, Steve Lining and Dave Ashbrock.

COMING ON STRONG!!



The
Nashville Star Reporter
says:

This performance of old gospel songs reveals new dimensions of the Music scene today. Tony's dynamic singing and Susan's inspiring dialogue are complimented with broad instrumentation and a chorus of back-up voices. This LP is no less than sensational!

Kountry Korral,
Scandinavia's Number One
Country Magazine, says:

★★★★ FOUR STARS—VERY GOOD!!!
"Contagious, effervescent (spirited) LP in part, probably not so strange because Alamo has J. D. Sumner and the Stamps Quartet backing him up! Wonderful! Alamo does songs of high quality, material that is familiar to us at least in part, with strict country backing. Alamo's bass seems to be genuine, and he has a fine feeling for rhythm. On the whole, one of the better country gospel records to come along in a long time!

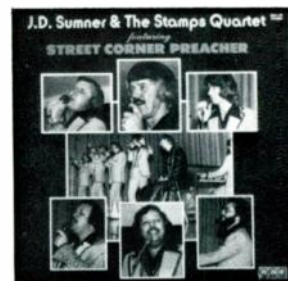
Great charts and reviews
coming in from all over the world!

Distributors call **ALAMO RECORDS**
325 Broadway, Nashville, Tennessee 37201
(615) 256-9727



CINCINNATI, O. 45225
(513) 681-8400

GREAT GOSPEL!



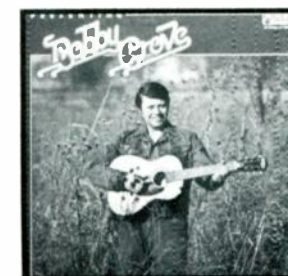
STREET CORNER PREACHER
J. D. SUMNER & THE STAMPS
QCA 359



LAVERNE
LAVERNE TRIPP
QCA 357



"JESUS, THIS IS JIMMY"
BOBBY GROVE
QCA 350



PRESENTING BOBBY GROVE
BOBBY GROVE
QCA 356



**RON DICKERSON
& THE TRANQUILITY**
ND 802

SOUL & SPIRITUAL GOSPEL

JUNE 25, 1977

1. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
2. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS
BROTHERS/Savoy SGL 14436 (Arista)
3. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER
CHOIR/Light 5686 (Word)
4. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS/Birthright
BRS 4005
5. **GONNA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7178
6. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/
ABC/Peacock 59227
7. **THE SOUL AND SPIRIT CONCERT**
REV. MACHEO WOODS & THE
CHRISTIAN TABERNACLE CHOIR/
Savoy DBL 7011 (Arista)
8. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & COMBINED CHOIR
OF THE REFRESHING SPRINGS
C.O.G.I.C./Savoy SGL 14407 (Arista)
9. **ALL GOD'S CHILDREN**
THE JACKSON SOUTHERNAIRES/
Malaco 4352
10. **TOUCH ME**
JAMES CLEVELAND AND THE CHARLES
FOLD SINGERS VOL. II/Savoy
DBL 7009 (Arista)
11. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
12. **WHAT IN HELL DO YOU WANT**
REV. W. LEO DANIELS/Jewel LPS 0110
13. **REACH OUT**
THE GOSPEL KEYNOTES/Nashboro 7147
14. **LIVE!**
THE DONALD VAILS CHORALEERS/
Savoy SGL 14421 (Arista)
15. **TRUTH IS THE POWER**
THE MIGHTY CLOUDS OF JOY/
ABC/Peacock AB 986
16. **THE PRESIDENT AND THE
MISSIONARY**
THE ANGELIC CHOIR DIRECTED BY
REV. LAWRENCE ROBERTS/Savoy
14416 (Arista)
17. **RECORDED IN NEW YORK**
GOSPEL WORKSHOP CHOIR/Savoy
SGL 7006 (Arista)
18. **WHY WAS I BORN**
SLIM & THE SUPREME ANGELS/
Nashboro 71777
19. **BEAUTIFUL ZION**
REV. ISSAC DOUGLAS PRESENTS
HOUSTON TEXAS MASS CHOIR/
Creed 3072 (Nashboro)
20. **JESUS IS THE BEST THING THAT
EVER HAPPENED TO ME**
JAMES CLEVELAND & CHARLES FOLD
SINGERS/Savoy 7005 (Arista)
21. **MOTHER OF MY CHILDREN**
BILL MOSS & THE CELESTIALS/
Jewel LPS 0121
22. **HE TOUCHED ME**
THE BROOKLYN ALLSTARS/Jewel
LPS 0190
23. **PUT YOUR WHISKEY BOTTLE DOWN**
REV. W. LEO DANIELS/Gospel Melody
Enterprises/GME 101
24. **TURN TO GOD**
THE GABRIEL HARDEMAN DELEGATION/
Savoy 14431 (Arista)
25. **WHEN I GET HOME**
LAWRENCE ROBERTS/Savoy 14416
(Arista)
26. **MOTHER IS ON THAT TRAIN**
ERNEST FRANKLIN/Jewel LPS 0114
27. **GOD'S GOODNESS**
WILLIE BANKS AND THE MESSENGERS/
HSE 1478
28. **THE GOSPEL ACCORDING TO B.C.&S.**
Savoy 14417 (Arista)
29. **LIVE!**
THE DIXIE HUMMINGBIRDS/ABC/
Peacock 59231
30. **LIVE AT CARNEGIE HALL**
ANDRAE' CROUCH/Light 5602 (Word)
31. **ROOTS**
QUINCY JONES/A&M SP 4626
32. **THE LORD IS MY LIFE**
JAMES CLEVELAND & REV. ISSAC
WHITMAN WITH GREATER
METROPOLITAN CHURCH CHOIR/
Savoy SGL 14425 (Arista)
33. **WHEN I GET INS'DE**
BR. NAPOLEON BROWN & SOUTHERN
SISTERS/Savoy 14427 (Arista)
34. **SAVED!**
HENRY JACKSON COMPANY/
Birthright 4008
35. **TO THE GLORY OF GOD**
JAMES CLEVELAND & SOUTHERN
COMMUNITY CHOIR/Savoy SGL
14260 (Arista)
36. **THIS IS ANOTHER DAY**
ANDRAE' CROUCH & THE DISCIPLES/
Light 583 (Word)
37. **TESS'IE HILL**
ABC/Peacock PLP 59227
38. **FIRST LADY**
SHIRLEY CEASAR/Roadshow/UA RS 744 R
39. **ALL THAT MAY BE ONE**
TEDDY HUFFAM AND THE GEMS/
Canaan CAS 9809
40. **YESTERDAY AND TODAY**
THE SHAW SINGERS/Messenger 2001

Warnke at Bee Jay



Mike Warnke recently traveled to Florida from Nashville to record his second live album for Myrrh Records at Bee Jay Studios in Orlando. Warnke's manager, Wes Yoder, chose Bee Jay Studios because of its history of recording live concerts. Mike Blanton was also present for the sessions, representing Myrrh and acting as executive producer of the project. Pictured at the session are (from left): Wes Yoder (Dharma), Mike Warnke, Mike Blanton (Myrrh), and Eric Schabacker (Bee Jay).

Lamb and Lion Names Corbin VP

■ LOS ANGELES—Doug Corbin has been appointed vice president of Lamb & Lion Records according to Pat Boone, founder of the gospel label.

Corbin joined Mike Curb Productions which eventually led him to Warner Brothers and for more than two years he has been involved in securing national airplay for records released on the Warner/Curb label.

Duties

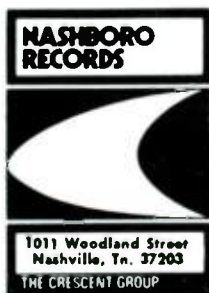
In his new position, Corbin aims to increase acceptance of contemporary gospel music, and Lamb & Lion artists in particular, within secular markets. Among his responsibilities will be the search for and development of top quality artists for Lamb & Lion.

Waylon Wins Gold

■ NEW YORK—Waylon Jennings' latest RCA album, "Ol' Waylon," has been certified gold by the RIAA.

The Coast (Continued from page 27)

a new public relations firm in town, informs us that **Johnny Green** and the **Greenmen's** new album is called "Seven Over From Mars." "Honestly," says the press release, "their hair is really green." If you say so . . . **Art Garfunkel** is producing his own next wax, with **Dee Robb** the engineer. Apparently all tunes except one will be new **Jimmy Webb** offerings; sessions have so far included **David Crosby** and **Bill Payne**, and the late **Paul Desmond** reportedly played his last notes for taped posterity on one Garfunkel date . . . **Elliot Randall**, tentacle-fingered guitarist with an endless list of impressive sessions and a solo career as well, is **Joan Baez'** musical director on her current tour and does his own short set before the headliner's. The tour will include Santa Barbara, San Diego, L.A. (Universal Amphitheater) and possibly Berkeley as west coast stops . . . **Balcones Fault**, the Texas band who recently re-located to the Bay Area, performed four benefits up there in a two week period. One was for Bread and Roses, a non-profit outfit founded by **Mimi Farina** to provide entertainment at hospitals and prisons, while another was for the parents of their Little League baseball players. A worthy cause if ever there was one . . . If **Mike Post** becomes host of NBC's "Saturday Night" show, will that make him the Saturday Evening Post?



FROM THE HOUSE OF GOSPEL OUR NEW 45 RPM RELEASES

LET THIS BE A LESSON/SAILING

Tommy Ellison & 5 Singing Stars—Nashboro 1052

LORD I WANT YOU TO TOUCH ME/BY THE POWER

The Soul Searchers—Nashboro 1053

HOLD TO GOD'S HAND/WHEN MY SAVIOR CALLS ME

Angelic Singers—Nashboro 1054

FAREWELL GOODBY/ON JESUS' PROGRAM

Supreme Angels—Nashboro 1055

MY GOD IS WONDERFUL/ACKNOWLEDGE GOD

The O'Neal Twins—Creed 5237

WE'RE MOVING/GIVE ME THE COURAGE

Gospel Conveyors—Creed 5238

Warner Bros. Hosts Country Mktng. Meet

■ ATLANTA — Warner Brothers Records hosted a country marketing meeting and luncheon here at the Sheraton Inn on May 25.

Various one-stops, racks, distributors, retailers and program directors attended the affair along with Warner Brothers executives and the Atlanta area WEA branch sales and promotion staffs.

Subjects discussed covered such items as account motivations to buy country product, advertising programs, consistently advertised and displayed country merchandise, availability problems, radio promotions, station rapport with dealers, country acts properly promoted, crossover material, knowledge of country product at the sales level and competitive pricing.

Following the meeting, a luncheon was held climaxed by a surprise performance by Hank Williams, Jr. and his Bama Band.

Seventh Annual Country Fan Fair Attracts Record-Breaking Crowds

■ NASHVILLE — The Sixth Annual Country Music Fan Fair, held June 6-12, was the biggest and most successful ever with a record breaking crowd of over 13,000 registrants enjoying a variety of indoor and outdoor events, including a free celebrity softball tournament, a bluegrass concert, more than 25 hours of live entertainment presented by record labels and music industry organizations, live country music tent shows during lunch breaks, a grand masters' fiddling championship contest, picture taking and autograph sessions with country artists and songwriters in the exhibition area dominated by fan club booths, and visits to the Country Music Hall of Fame, the

Ryman Auditorium, and Opryland and the Grand Ole Opry.

The fourth annual Fan Fair Celebrity Slow Pitch Softball Tournament was held Monday and Tuesday, June 6-7 at Nashville's Two Rivers Park. A double elimination tournament, it consisted of 14 men's teams and five women's teams.

When the dust had settled in the championship game, Ray Griff's Rays of Sunshine had defeated ABC/Dot's Hot Shots 12 to 11, to take home the five-foot men's division trophy. The Mary Reeves Reev-Ettes captured the women's title with a score of 18 to 7 over Bill Anderson's Po' Girls.

Phil Jones of the Johnny Rodriguez organization was voted most valuable player in the men's division. Singer Marti Brown was most valuable player in the women's division.

Fans in attendance received record albums and autographed softballs throughout the two-day event. On Tuesday afternoon, Nashville songwriter and artist Frank Knapp entertained the fans and players with a free fall parachute jump into the park.

Then on Tuesday night, at the Municipal Auditorium, a square

dance was held, open to the public and Fan Fair participants. Although the exhibits did not open until Thursday morning, Fan Fair began on Wednesday with the Mercury Records show, a four-hour bluegrass concert, and the IFCO banquet and show that evening. Other live shows were presented Thursday, Friday and Saturday by record companies and music industry organizations.

Mercury Records kicked off the label shows on Wednesday with performances by Johnny Rodriguez, LaWanda Lindsey, Cledus Maggard, Nick Nixon, Jimmie Peters, Jacky Ward, Sherri Williams, Red White & Blue(Grass), Reba McEntire and the Coon Elder Band.

Bluegrass Show

Bill Monroe and the Bluegrass Boys headlined the bluegrass show; also featured were Jim & Jesse, Mac Wiseman, James Monroe, the McClain Family, Carl Tipton, the Sloan Family, Wilma Lee & the Clinch Mountain Clan, the Lost Kentuckians, Louie Popejoy and the Wabash Valley Boys, Jimmie Skinner, Caney Creek Ramblers, Hubert Davis and the Season Travellers, Bill Jones & the Promenadors, and emcees Grant Turner, Hairl Hensley and Tony Lyons.

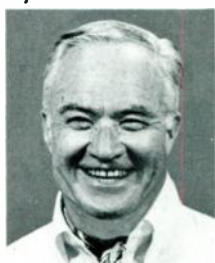
The IFCO (International Fan Club Organization) held its dinner and show Wednesday night. The event was co-hosted by Billy Parker (KVOO) and Jack Reno (WLW). Entertainment featured Buck Owens and the Buckaroos, Loretta Lynn and the Coal Miners, Rod Hart, Diane Jordan, Claude King, Mike Lunsford, Bryan Mark, Sean Neilsen, Johnny Russell, Margo Smith, Joe Stampley, Gene Watson, Don Williams and David Wills.

New talent showcased during the event included Phil Dargo, Bobby Farish, Dorothy "Every-

Complete photo coverage of Fan Fair will appear in next week's Record World.

NASHVILLE REPORT

By RED O'DONNELL



■ Chet Atkins, celebrating his birthday this date (20), has received many strange and/or odd requests during his starbright career.

"I remember a fellow who was going to get married and asked me to pick at the wedding reception," Chester recalled. "I told him I didn't know any wedding reception tunes and he said, 'Aw don't worry about that. The guests will be making so much noise they won't be able to hear you play!'"

"It was a putdown, but the fellow was sort of what we used to call a playboy, so I didn't get mad. No, I didn't play at the wedding reception and he didn't get mad. I think he eventually hired Ray Stevens," Chet laughed.

Gregg Allman and Jerry Lee Lewis appear on Friday's NBC-TV "Midnight Special" program. Allman performs "Let This Be A Lesson To Ya'" and "Midnight Rider." Jerry Lee does one of his good oldies, "Whole Lotta Shakin' Goin' On."

Freddy Fender is getting a lot of good-natured ribbing about the theft and recovery in Tallahassee of his \$2,000 rhinestone-studded stage costume. The suit was pilfered from his car—and later found by police in a Goodwill box. "I'm glad the thief discarded it where he did," said Fender. "The Goodwill people are some of my favorite folks."

(Continued on page 78)

Anderson Tops RW 'Fun Poll'

■ During Fan Fair, Record World had a "fun poll" at its booth to determine the most popular artists by vote. The winner of the poll was Bill Anderson, with Don Williams a strong second.

Third was Conway Twitty, fourth Loretta Lynn, fifth Johnny Rodriguez, sixth Freddy Weller, seventh Johnny Cash, eighth Barbara Mandrell, ninth Mel Tillis and tenth Marty Robbins.

COUNTRY PICKS OF THE WEEK

SINGLE



JOE STAMPLEY, "BABY, I LOVE YOU SO" (B. Sherrill/N.D. Wilson; Algee, BMI). It sounds like Stampley has hooked himself another "Soul Song" with this one. Norro Wilson's production shines and lends well to the song's irresistible melody, while Joe comes through with a standout vocal performance. Epic 8 50410.

SLEEPER



BABBARA DICKSON, "STOLEN LOVE" (T. Seals/M. Williams/D. Bryant; Irving/Down In Dixie/Almo, BMI/ASCAP). Judging from this release, Dickson has all the goods necessary to be likened to Linda Ronstadt and Emmylou Harris. Definitely one of the most promising female vocalists we've heard in some time. Great record. RSO 875.

WILLIE NELSON, "TO LEFTY FROM WILLIE." Lefty Frizzell's contributions to country music have been monumental, and with this concept package Willie pays tribute by putting his inimitable style to 10 cuts instantly associated with Lefty. "Look What Thoughts Will Do" sounds like a potential monster single. Columbia 34695.



MCA Inks Forman



Peggy Forman is pictured signing her recording contract with MCA Records during festivities at Nashville's annual Fan Fair. Seated to Ms. Forman's right is J. K. Maitland, president of MCA Records. Standing are, from left: Chic Doherty, vice president of Nashville operations, and Jack Parker, vice president, a&r, Nashville. Peggy, who hails from Baton Rouge, Louisiana, is scheduled to have her first release in early July.

Moon Joins Starcrest

■ NASHVILLE—Brenda Moon has been named country promotion director for Starcrest Records, a division of Arkansas-based Starbust Corp., according to David Kane and Charles Honey, president and vice president. Ms. Moon's duties will include promotion and sales coordination along with administration of publishing companies and publicity. She will be working with Scott Turner, executive producer, and Bobby Fischer, general manager, publishing division.

Background

Ms. Moon until recently handled country promotion for GRT Records.

Sanders Debuts Pilot Label

■ NASHVILLE — Broadcaster and country performer Mack Sanders has created Pilot Records, based in Nashville, and has completed the label's first lp with session work in Nashville and Muscle Shoals.

Album

Sanders is featured on vocals with 15 pieces as back-up on the western swing album, due for release in late summer. It was co-produced by Sherry Bryce and Tommy Alsup.

ISOM Music Publishing

Artist and Record Promotion

612 Chestnut St.

Muscataine, Iowa 52761

Lyle or Faye Alkerding

(319) 263- 1753

Send your song, poem or demo with \$2 for postage and handling for free evaluation.

COUNTRY HOTLINE

By MARIE RATLIFF

■ George Hamilton IV is poised to launch an ascent back to the top of the charts after an extended absence. "May The Wind Be Always At Your Back" is superb material penned by veteran writer Harlan Howard and that, coupled with a superior arrangement and performance, insures a winner! Try it!

Elvis Presley continues to be a natural programmer, and it's a big split! Lined up on the "Way Down" side are WPOC, KCKC, WUBE, KLAJ, WIRE, WDJW, WSDS, WPLO, KTCR, WTIK, WCMS, KIKK and KENR; strong on "Pledging My Love" are WSUN, WIVK, WDAF, WBAP, WWVA, KXLR, KCKN and WJJD. Airing both are KBOX, WONE, WBAM, WAME, WKDA, KERE and WWOL.

Vern Gosdin has a runaway smash in "Till The End." Already reporting heavy action are WSUN, KRMD, WHK, WHOO, KCKC, WEMP, WJJD, KAYO, WPLO, KBUL, WTIK, KENR, KTTS, KFDI, WUNI, KKYX, WBAM, KLAJ, WTSO, KXLR, KIKK, WVOJ and WMC.



Merle Haggard

Many programmers are already airing Merle Haggard's "Ramblin' Fever," the title cut from his new MCA lp, rumored to be shipping as a single momentarily!

Margo Smith is spreading airplay nationally on "My Weakness;" Ray Stevens' "Dixie Hummingbird" is streaking across the country.

Kathy Barnes revives the Gene Autry classic, "Tweedle O'Twill," that's getting instant adds at WCMS, KKYX and KFDI; Maury Finney's "Coconut Grove" starting at WSDS, KFDI (#49) and KDJW.



Margo Smith

The Engelbert Humperdinck single has been flipped and new interest is evident on "Goodbye My Friend" at WBAM, WHOO, WINN, WEMP, KDJW and WTIK.

Despite the heavy rock overtones, Dr. Hook's "Walk Right In" is gathering a country following. Stations reporting good response include KERE, WIRE, KLAJ, KIKK, WSDS, WUNI, WBAM, WHOO, WEMP and WMAD.

James Taylor is making his first appearance on country lists with "Bartender's Blues" showing in Denver and Wichita. Jerry Wallace is getting good initial reaction to "I Miss You Already," particularly heavy in the southwest.

SURE SHOTS

Glen Campbell — "Sunflower"

Joe Stampley — "Baby I Love You So"

Faron Young — "Crutches"

LEFT FIELDERS

Jim Glaser — "Chasing My Tail"

Barbara Wyrick — "Left Over Love"

Nick Nixon — "Love Songs and Romance Magazines"

AREA ACTION

Mike Lunsford — "I Can't Stop Now" (KKYX)

Chuck Woolery — "Painted Lady" (WMAD, KV00)

Asleep at the Wheel — "Somebody Stole His Body" (KERE, WTIK)

Fan Fair

(Continued from page 75)

body's Mother," Bonnie Nelson, Kelly Warren, Bob Wood and the Buck Starr Show.

During the show, the Fourth Annual Tex Ritter Memorial Award was presented to Loretta Lynn.

Roy Acuff was emcee for the Hickory show. Performers were Jim Chestnut, Don Everly, Don Gibson, Mickey Newbury and Carl Smith.

Artists featured on the CBS show were Moe Bandy, Bobby Borchers, Mickey Gilley, Darrell McCall, Charley McClain, Faith O'Hara, Jim Owen and the Drifting Cowboys, Jeannie Seely, L.E. White & Lola Jean Dillon and David Allen Coe.

Appearing on the RCA show were Bobby Bare, Jim Ed Brown, Helen Cornelius, Dickey Lee, Gary Stewart, Tennessee Pulleybone, Charley Pride, Beverly Heckel and Dave & Sugar.

Indie Show

Seventeen acts from independent record labels were featured on the CMA independent label show, produced by Tex Davis and Johnny Koval. Artists and labels represented were Randy Barlow—Gazelle, Linda Cassady—Cin-Kay, Jimmy Driftwood—Quest, Ruby Falls—Fifty States, Maury Finney — Soundwaves, Claude Gray — Granny White, David Houston—Starday, Claude King—True, Don King—Con Brio, Bobby Lewis—RPA, Anne J. Morton—Prairie Dust, Kenny Price—JMR, Willie Rainsford—Louisiana Hayride, Red Sovine—Starday, Chuck Stewart—Monument, Peggy Sue —Door Knob, Jerry Wallace—BMA. Charlie Douglas of WWL Radio was master of ceremonies.

Appearing on the ABC/Dot show were Johnny Carver, John Conlee, Randy Cornor, Narvel Felts, Allen Frizzell, George Hamilton IV, O. B. McClinton, Barbara Mandrell, Tommy Overstreet, John Wesley Ryles, and Don Williams.

Artists featured on the Capitol show were Larry Ballard, Ronnie Blackwell, R. W. Blackwood, Kenny Dale, Ray Griff, Marcia Ball, Linda Hargrove, Mel McDaniel, James Talley, Gene Watson and Diana Williams.

Artists appearing on the MCA show included Bill Anderson, Peggy Forman, Loretta Lynn, Geof Morgan, Ernest Ray, Ronnie Sessions, Mary Lou Turner, Conway Twitty and Jerry Clower, who emceed the show.

As a new Fan Fair event this year, the CMA Cajun show entertained the audience with a demonstration of the Cajun music form. Produced and hosted by Jimmy C. Newman, the show also featured Rufus Thibodeaux, Eddie

(Continued on page 77)

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

GEORGE HAMILTON IV—ABC/Dot 17708

MAY THE WIND ALWAYS BE AT YOUR BACK (H. Howard; Wilderness, BMI)

Utilizing what seems to be an old Irish saying, Harlan Howard has created the perfect song for the smooth vocals of George IV. Sure to be a winner.

LONNIE MACK—Capitol 4441

RUNNING WILD (L. Mack; Danor/Dadgum, BMI)

Beginning with soft, easy-paced vocals that break and soar into great heights, this tune should satisfy all markets. Mack can look for a charter here.

GLEN CAMPBELL—Capitol 4445

SUNFLOWER (N. Diamond; Stonebridge, ASCAP)

A rockin' up-tempo tune complemented by Campbell's vocals and some classic pickin', this will find a place on all charts. Campbell's hot and so is this effort.

BARBARA WYRICK—Calliope 8005

LEFT OVER LOVE (B. Wyrick/T. Woodford; I've Got The Music, ASCAP/Song Tailors, BMI)

Sure to be labeled "pop," this soft, sensuous ballad has the sound of all-market acceptance. Phones should light up with both male and female response.

MELBA MONTGOMERY—UA 1008

NEVER ENDING LOVE AFFAIR (L. Butler/R. Bowling/S. Tutsie;

Unart/Brougham Hall, BMI/Paul Richey, ASCAP)

Melba is in fine form on her first release since her signing with UA. A positive up tune with clear vocals that will see early chart action.

JIM GLASER—MCA 40742

CHASIN' MY TAIL (J. Glaser/J. Payne; Inmy/Clancy, BMI)

This one warrants a close listen to the lyrics; lines like "all I'm gettin' is along" are standouts. Catchy melody as well will help light the phones.

BENNY BARNES—Playboy 5808

I'VE GOT SOME GETTIN' OVER TO DO (J. Foster/B. Rice; Jack & Bill, ASCAP)

A country cry-in-your-beer tune with emotion-filled vocals, this one has the potential to light up boxes and phones. Should put Barnes on the charts.

FARON YOUNG—Mercury 73925

CRUTCHES (L. Anderson; Fred Rose, BMI)

Young's unique vocal style is in full force on this sad "your gone" song. This one won't hobble up the charts on crutches, it'll soar.

NICK NIXON—Mercury 73930

LOVE SONGS AND ROMANCE MAGAZINES (B. Robert/R. Reichg; WB, ASCAP)

Almost a waltz in tempo, this effort utilizes talents not here-to-fore brought forward by Nixon. An easy-paced ballad with full chart potential.

BOBBY GOLDSBORO—Epic 8 50413

THE COWBOY AND THE LADY (B. Goldsboro; House of Gold, BMI)

Of the same title as record reviewed below, but a totally different song, this one's a full complement to the Goldsboro of days gone by. Should re-ignite his past chart success.

TOMMY CASH—Monument 222

THE COWBOY AND THE LADY (P. Russell; Clancy, BMI)

Cash begins his association with Monument with a medium tempo "cowboy" song. Production by Don Davis lends just the right touch to put this one on the charts.

MICKEY NEWBURY—ABC 54015

SHENANDOAH (Arr. M. Newbury; Acuff-Rose, BMI)

The combination here is a one-of-a-kind artist with a one-of-a-kind song. Special production touches will see to it that it can't possibly miss.

Morgan, Anderson Join Music City Workshop

■ NASHVILLE — Michael Figlio, president of Music City Workshop, Inc., has announced the appointment of Lee Morgan and Ken Anderson to head up his publishing firms, Music City Workshop, Reject Music, Fig Tree Music and Fig Leaf Music. Anderson will be in charge of administrative duties, while Morgan will handle public relations.

Anderson and Morgan will actively promote cuts by artists in country, rock, gospel and pop fields. Writers are encouraged to submit original songs to: Music City Workshop, Inc., 38 Music Square East, Suite 115, Nashville, Tenn. 37203.

Petrie Bows Firm

■ NASHVILLE — Jim Petrie has announced the formation of Jim Petrie Promotion, a Nashville-based independent promotion firm.

Petrie is a 10 year industry veteran, having worked for Famous Music, London Records, Dot Records and ABC/Dot Records as midwest regional country and western promotion manager.

According to Petrie, the initial thrust of the new company will be on national country promotion, but immediate plans call for top 40 and progressive concentration primarily in the Nashville, Memphis and Atlanta markets.

Petrie can be reached at (615) 385-3896.

Fan Fair (Continued from page 76)

Raven, Joel Sonnier and Alan Fontenot & the Country Cajuns.

Spotlighting the NSA show were writer/performers Liz Anderson, Ed Bruce, Roger Bowling, Paul Craft, Danny Dill, Linda Hargrove, Dave Kirby, Lee Clayton, John D. Loudermilk, Lorene Mann, Pam Miller, Kenny O'Dell, Don Wayne, Marijohn Wilkin and Bob Jennings, emcee.

At the CMA international show, the CMA brought together top country acts from seven countries to perform. Produced by Bob Tubert, and with musical direction by Harold Bradley, the show was hosted by Charley Pride. Appearing on the show were Ondrej Cejka from Czechoslovakia, Nancy Peppers of England, Reg Lindsay from Australia, Wilf Carter of Canada, Saskia and Serge representing Holland, Lorne Shields of South Africa and Jimmie Tokita of Japan.

Grant Turner was master of ceremonies of the CMA country music reunion show, with co-hosts Biff Collie, Mike Hoyer, Whitey Ford (The Duke of Paducah), and emcee emeritus Eddie Hill. Appearing on the show were Roy Acuff, Charline Arthur, Kyle and Walter Bailes with Ernest Ferguson, Alcyone Beasley, James (Goobar) Buchanan, Martha Carson, The Clark Family with Bob Schoodt, Ethel Delaney, Annie Lou and Danny Dill, Buddy Durham, Curley Fox, Hubert Gregory and Kirk McGee, Sid Harkreader, Paul Howard, Grandpa and Ramona Jones, Jimmy Kish, Ernie Lee, Wade Mainer, Joe and Rose Lee Maphis, Laura Lee McBride, Patsy Montana, Claude Moyer (Pie Plant Pete), Minnie Pearl, Webb Pierce, Eleanor and Rex Parker (with Rexanna Champ), Mose Rager and Betty Travis, Kenny Roberts, Jimmie Skinner, Billy Strange, Merle Travis, Doc and Chickie Williams, John Lee Wills,

Kitty and Smiley Wilson, the Wilburn Brothers, Zeke Clements, and a special tribute to Merle Travis by Chet Atkins and Mose Rager.

Ben Smathers coordinated production of the entertainment, with the assistance of James (Goobar) Buchanan and Harold Morrison. Fred Carter, Jr. was the musical director.

The final event of the Sixth Annual Fan Fair was the Grand Masters Fiddling Championship, held at Opryland all day Sunday. The contest, coordinated by Perry (Doc) Harris, drew entrants from Canada and 10 states, with the largest concentration of fiddlers coming from Texas.

Winner of the contest was Rudy Meeks, who took home the top prize of \$1,000. James "Shorty" Chancellor took second place and \$500; and third place winner was Larry Franklin, who received \$300. Cash prizes were also awarded to the other contestants placing in the top 10.

Throughout the afternoon, fans were entertained by such artists as Porter Wagoner, Wilma Lee Cooper, Jimmy C. Newman, Ralph Sloan and the Tennessee Travellers, Johnny Gimble, Kirk McGee & Herman Crook, Roy Acuff and Marty Robbins.

More than 240 booths and dis-

(Continued on page 78)

ATTENTION: Artists and A&R MEN

We have many good songs ready for recording. Call or write for demos.

Nashville Music Productions
Box 40001
Nashville, Tennessee 37204

(615) 385-3726

(615) 385-3788

Nashville Report (Continued from page 75)

"I suppose," mused **Jerry Clower**, "that my most 'exclusive' claim to fame is that I probably have the only unlisted phone number in Yazoo City, Miss.

"I didn't have it installed to avoid or dodge my genuine fans. But we started getting quite a few calls around midnight and when you get calls at that hour your first reaction is that something has happened to a member of the family or a dear friend. They (the calls) shake you up and it is difficult to fall asleep again."

Unlike many show business celebrities, Clower enjoys meeting autograph seekers or just plain fans who want to shake hands and say hello.

"My career as an entertainer," he explained, "didn't start until I was 44 years old. If it had started when I was younger I might be bugged by what some performers refer to as 'invasion of privacy.'"

I figured **Bill Anderson** was inspired to record "Head to Toe" after undergoing his annual physical exam . . . There are rumors that "Gospel Road," narrated by **Johnny Cash**, will be programmed as a special next season on CBS-TV. (The film was shot in the Holy Land several years ago) . . . "I can emphasize with **Eddie Rabbitt** and his new 'I Can't Help Myself' single," notes **Jim Pelton**. "I'm not too handy either."

Fan Fair (Continued from page 77)

plays were occupied in the Municipal Auditorium by fan clubs, record companies, travel agencies, publications and other country music oriented businesses. Throughout the week, country artists visited the booths to meet fans, sign autographs and give away photographs. Prizes were awarded to fan clubs with the most meaningful exhibits, and first place (\$300) was awarded to the Johnny Rodriguez Fan Club. They also received the Sixth An-

nual Golden Note Award, a plaque which goes to the winning booth. Second prize (\$200) was won by the Kelly Warren Fan Club and third prize (\$100) went to the Loretta Lynn Fan Club.

Drawing

A drawing was held on Saturday by CMA for a painting of country singer/composer Jimmie Rodgers by Tennessee artist Bob Carney, which was won by Sharon McElhannon of Tucson, Arizona.

STOP FOR CASH.

Set aside some time
to listen to Johnny Cash's
spectacular new album
"The Rambler" in its entirety.

KC 34R33

Coming soon
on Columbia Records
and Tapes.

Produced by Charlie Bragg & Jack Routh.



THE COUNTRY ALBUM CHART

JUNE 25, 1977

JUNE 25	JUNE 18		WKS. ON CHART
1	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	6
2	2	KENNY ROGERS/United Artists LA689 G	33
3	3	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	7
4	4	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	18
5	5	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	17
6	6	BEST OF FREDDY FENDER/ABC/Dot DO 2079	6
7	7	I REMEMBER PATSY LORETTA LYNN/MCA 2265	10
8	14	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	4
9	10	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	7
10	8	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	8
11	16	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	5
12	11	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	8
13	15	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	22
14	9	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA APL1 2261	11
15	17	THE OUTLAWS WILLIE, WAYLON, TOMPALE & JESSI/RCA APL1 1312	73
16	13	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	9
17	12	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	23
18	20	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	43
19	19	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	10
20	29	SCORPIO BILL ANDERSON/MCA 2264	4
21	24	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	4
22	22	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	27
23	27	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	3
24	30	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	3
25	21	VISIONS DON WILLIAMS/ABC/Dot DOA 2064	20
26	33	ALL TIME GREATEST HITS, VOL. I GEORGE JONES/Epic KE 34692	3
27	23	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	14
28	18	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	15
29	26	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	10
30	25	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11629	6
31	28	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic PE 34468	16
32	40	RABBITT EDDIE RABBITT/Elektra 7E 1105	3
33	31	RIDIN' RAINBOWS TANYA TUCKER/MCA 2253	16
34	43	LOVERS, FRIENDS AND STRANGERS BARBARA MANDRELL/ABC/Dot DO 2076	2
35	34	MY MUSIC & ME ROY CLARK/ABC/Dot DO 2072-2	6
36	37	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA APL1 2277	7
37	35	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005	10
38	38	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	28
39	47	FIRST CLASS MICKEY GILLEY/Playboy KZ 34776	2
40	42	HAPPINESS MARGO SMITH/Warner Bros. BS 3049	4
41	—	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol ST 11626	1
42	41	FARGO COMPANY DONNA FARGO/Warner Bros. BS 2996	17
43	—	JERRY REED RIDES AGAIN/RCA APL1 2346	1
44	44	ONE MAN SHOW FREDDY WELLER/Columbia KC 34709	4
45	55	THE VASSAR CLEMENTS BAND/MCA 2270	3
46	49	BEST OF DONNA FARGO/ABC/Dot DO 2075	18
47	48	FLOYD CRAMER & THE KEYBOARD KICK BAND/RCA APL1 2278	5
48	50	HELP ME RAY PRICE/Columbia KC 34710	3
49	—	SONNY JAMES IN PRISON—IN PERSON/Columbia KC 34708	1
50	—	IT'S NOTHING TO ME JIM REEVES/RCA APL1 2309	1
51	58	STACKED DECK RUSTY WIER/Columbia PC 34775	2
52	45	LONESOME ROAD DOC & MERLE WATSON/United Artists LA725 G	6
53	39	HEART HEALER MEL TILLIS/MCA 2252	17
54	—	THE BEST OF MOE BANDY/Columbia KC 34715	1
55	61	LILY DALE DARRELL McALL/Columbia KC 34718	2
56	36	REX REX ALLEN, JR./Warner Bros. BS 3054	5
57	53	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	13
58	—	THE BEST OF JOHNNY CARVER/ABC Dot DO 2083	1
59	46	I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/MCA 2266	8
60	32	HIGH RIDING ALVIN CROW & THE PLEASANT VALLEY BOYS/Polydor PD 1 6102	7
61	57	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	21
62	56	BEST OF DOLLY PARTON/RCA APL1 1117	57
63	59	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	32
64	62	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	42
65	64	ADIOS AMIGO MARTY ROBBINS/Columbia KC 34448	18
66	60	PAPER ROSIE GENE WATSON/Capitol ST 11597	15
67	63	RONNIE MILSAP LIVE/RCA APL1 2043	30
68	65	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	89
69	68	THE TROUBLEMAKER WILLIE NELSON/Columbia/Lone Star KC 34112	37
70	52	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	37
71	70	GILLEY'S SMOKING MICKEY GILLEY/Playboy PB 415	32
72	73	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/RCA APL1 1816	50
74	66	BEST OF CHARLEY PRIDE, VOL. II/RCA APL1 2023	34
75	74	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA APL1 2072	15

COLUMBIA MARCAS REG. © 1977 CBS INC.

NUMBER ONE FOR THE SUMMER



CRYSTAL GAYLE
"We Must Believe
In Magic"



DOTTIE WEST
"When It's Just
You And Me"



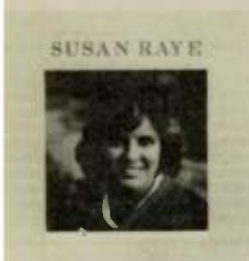
LARRY BUTLER
"Larry Butler
and Friends"



SLIM WHITMAN
"Red River Valley"



BILLIE JO SPEARS
"If You Want Me"



SUSAN RAYE
"Susan Raye"



JOHNNY TILLOTSON
"Johnny Tillotson"

7 NEW LPs FROM
THE HOTTEST COUNTRY
LABEL, UNITED ARTISTS
RECORDS.



WRH

© 1969 United Artists Music and Records Group, Inc.

JUNE 25, 1977



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JUNE 25
JUNE 18WKS. ON
CHART

1	1	LUCKENBACH, TEXAS WAYLON JENNINGS RCA PB 10924 (6th Week)	12
2	2	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC/Dot DO 17688	13
3	5	THAT WAS YESTERDAY DONNA FARGO/Warner Bros. WBS 8375	9
4	4	YOUR MAN LOVES YOU HONEY TOM T. HALL/ Mercury 73899	12
5	3	I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390	13
6	6	IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/MCA 40708	11
7	11	I WAS THERE STATLER BROTHERS/Mercury 73906	9
8	8	BURNING MEMORIES MEL TILLIS/MCA 40710	10
9	13	HEAD TO TOE BILL ANDERSON/MCA 40713	8
10	12	DON'T GO CITY GIRL ON ME TOMMY OVERSTREET/ ABC/Dot DO 17697	8
11	14	IF PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/ Mercury 73914	7
12	16	I'LL BE LEAVING ALONE CHARLEY PRIDE/RCA PB 10975	6
13	15	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/ RCA PB 10967	8
14	21	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	5
15	23	MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254	8
16	19	CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS/ Playboy ZS8 5803	7
17	7	IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD/MCA 40700	13
18	20	IF YOU WANT ME BILLIE JO SPEARS/United Artists XW985 Y	8
19	25	I DON'T KNOW WHY (I JUST DO) MARTY ROBBINS/ Columbia 3 10536	6
20	27	MAKIN' BELIEVE EMMYLOU HARRIS/Warner Brothers WBS 8388	5
21	24	FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679	12
22	9	I'LL DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y	14
23	33	I CAN'T LOVE YOU ENOUGH LORETTA & CONWAY/ MCA 40728	4
24	28	I'M A MEMORY WILLIE NELSON/RCA PB 10969	7
25	29	TEN YEARS OF THIS GARY STEWART/RCA PB 10957	6
26	31	I DON'T WANNA CRY LARRY GATLIN/Monument 221	5
27	10	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/ RCA PB 10935	12
28	17	IT'S NOTHING TO ME JIM REEVES/RCA PB 10956	10
29	18	SILVER BIRD TINA RAINFORD/Epic 8 50340	12
30	36	COUNTRY PARTY JOHNNY LEE/GRT 125	6
31	22	COME SEE ABOUT ME CAL SMITH/MCA 40714	9
32	43	A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554	4
33	41	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392	4
34	40	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/ Columbia 3 10545	5
35	38	I CAN'T STOP LOVING YOU SAMMI SMITH/Elektra 45398	7
36	44	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DO 17701	4
37	39	OLD KING KONG GEORGE JONES/Epic 8 50385	6
38	42	I HATE GOODBYES LOIS JOHNSON/Polydor PD 14392	6
39	26	A PASSING THING RAY GRIFF/Capitol 4415	10
40	30	I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) REX ALLEN, JR./Warner Bros. WBS 8354	12
41	52	DIFFERENT KIND OF FLOWER RAY PRICE/ABC Dot 17690	5
42	58	I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391	3
43	32	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683	16
44	34	THANK GOD SHE'S MINE FREDDIE HART/Capitol 4409	11
45	62	HONKY TONK MEMORIES MICKEY GILLEY/Playboy ZS8 5807	3
46	35	ME AND MILLIE RONNIE SESSIONS/MCA 40705	12
47	50	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/ Columbia 3 10535	5
48	54	MERRY-GO-ROUND FREDDY WELLER/Columbia 3 10539	5
49	45	THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ ABC Dot DO 17686	15

50	56	ISHABILLY MAC VICKERY/Playboy ZS8 5800	5
51	57	I DON'T HURT ANYMORE NARVEL FELTS/ABC Dot 17700	5
52	66	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982	5
53	70	IN THE JAILHOUSE NOW SONNY JAMES/Columbia 3 10551	2
54	73	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/ Columbia 3 19558	3
55	63	DIXIE HUMMINGBIRD RAY STEVENS/Warner Bros. WBSC 8393	3
56	49	BLUEST HEARTACHE OF THE YEAR KENNY DALE/Capitol 4389	17
57	47	MOBILE BOOGIE HANK WILLIAMS, JR./Warner Bros. WBS 8361	10
58	60	THE BEST PART OF MY DAYS (ARE MY NIGHTS WITH YOU) DAVID WILLS/United Artists XW988 Y	6
59	68	SHE'S THE GIRL OF MY DREAMS DON KING/Con Brio 120	4
60	72	GENTLE TO YOUR SENSES MEL McDANIEL/Capitol 4430	3
61	67	COMING AROUND CONNIE SMITH/Monument 219	4
62	37	SO MANY WAYS DAVID HOUSTON/Starday 156	9
63	65	SOMEBODY TOOK HER LOVE (AND NEVER GAVE IT BACK) JIMMIE PETERS/Mercury 73911	5
64	48	LET'S GET TOGETHER TAMMY WYNETTE/Epic 8 50349	15

CHARTMAKER OF THE WEEK

65 — TILL THE END
VERN GOSDIN
Elektra 45411



66	59	LUCILLE KENNY ROGERS/United Artists XW929 Y	22
67	79	DOWN BY THE POOL JOHNNY CARVER/ABC Dot DO 17707	2
68	—	WAY DOWN/PLEDGING MY LOVE ELVIS PRESLEY/ RCA PB 10998	1
69	53	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340	13
70	76	SWEET DECEIVER CHRISTY LANE/LS GRT 121	4
71	82	UNTIL I MET YOU TOM BRESH/ABC Dot DO 17703	3
72	46	THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America 7662	10
73	—	BARBARA DON'T LET ME BE THE LAST TO KNOW MEL STREET/Polydor 14399	1
74	77	TAKE ME TONIGHT TOM JONES/Epic 8 50382	2
75	83	IS EVERYBODY READY LITTLE DAVID WILKINS/MCA 40734	2
76	81	WHY NOT TONIGHT JACKY WARD/Mercury 73918	2
77	—	MY WEAKNESS MARGO SMITH/Warner Bros. WBS 8399	1
78	84	I LOVE WHAT MY WOMAN DOES TO ME DAVID ROGERS/ Republic 001	2
79	87	LADIES NIGHT DEL REEVES/United Artists XW989 Y	3
80	80	WHAT DID I PROMISE HER LAST NIGHT BILLY PARKER/ SCR 144	4
81	85	WE'RE STILL HANGIN' IN THERE, AIN'T WE JESSIE JEANNIE SEELY/Columbia 3 10550	4
82	91	LITTLE WHITE MOON HOYT AXTON/MCA 40731	2
83	99	I'M NOT THE ONE YOU LOVE (I'M THE ONE YOU MAKE LOVE TO) SUNDAY SHARPE/Playboy 5806	2
84	89	I'LL BUY YOU CHATTANOOGA KENNY PRICE/MRC (Universal) 1001	4
85	—	WALK RIGHT IN DR. HOOK/Capitol 4423	1
86	88	THE MAN STILL TURNS ME ON MARY LOU TURNER/ MCA 40727	3
87	—	CALIFORNIA LADY RANDY BARLOW/Gazelle IRDA 413	1
88	93	DON'T HAND ME NO HAND ME DOWN LOVE BEVERLY HECKEL/RCA 10981	2
89	97	LOVE LETTERS DEBI HAWKINS/Warner Brothers WBS 8934	2
90	90	(I'M COMING HOME TO YOU) DIXIE SHYLO/Columbia 3 10534	3
91	—	TELEPHONE MAN MERI WILSON/GRT 127	1
92	94	HOLD ME RAYBURN ANTHONY/Polydor 14398	2
93	95	LOSE AGAIN LINDA RONSTADT/Asylum 45402	2
94	—	THINGS I TREASURE DORSEY BURNETTE/Collopie CALS 8004	1
95	—	YOU'RE SO GOOD FOR ME (AND THAT'S BAD) BOBBY WAYNE LOFTIS/Charta 108	1
96	74	DO YOU MANNA MAKE LOVE BOBBY SMITH/Autumn RPA RPA 7623	7
97	98	OBSCENE PHONE CALL JOHNNY RUSSELL/RCA 10984	2
98	—	MIDNIGHT TRAIN TO GEORGIA EDDIE MIDDLETON/ Epic 8 50388	1
99	—	HOME SWEET HOME L.E. WHITE & LOLA JEAN DILLON/ Epic 8 50389	1
100	100	IF YOU CAN, WHY CAN'T I BILLY WALKER/Casino 124	2



It took a lot of work but you're now looking at everybody's "Fool."



It's from John Wesley Ryles who, as a 1969 teenage sensation, hit the top of the country charts and crossed over pop with his hit record "Kay." This January we released "Fool" as his first single for ABC/Dot. It quickly hit the charts and just as quickly dropped off. But we didn't give up—we knew "Fool" was a hit. We had faith in John Wesley and producer Johnny Morris and we kept working the record.

Radio stations kept playing it (#1 in Houston and Birmingham), retail sales began exploding, we had breakouts in Texas and the

Carolinas, and the trades brought it back with bullets. Today it's rising to the top of the country charts and starting to crossover pop.

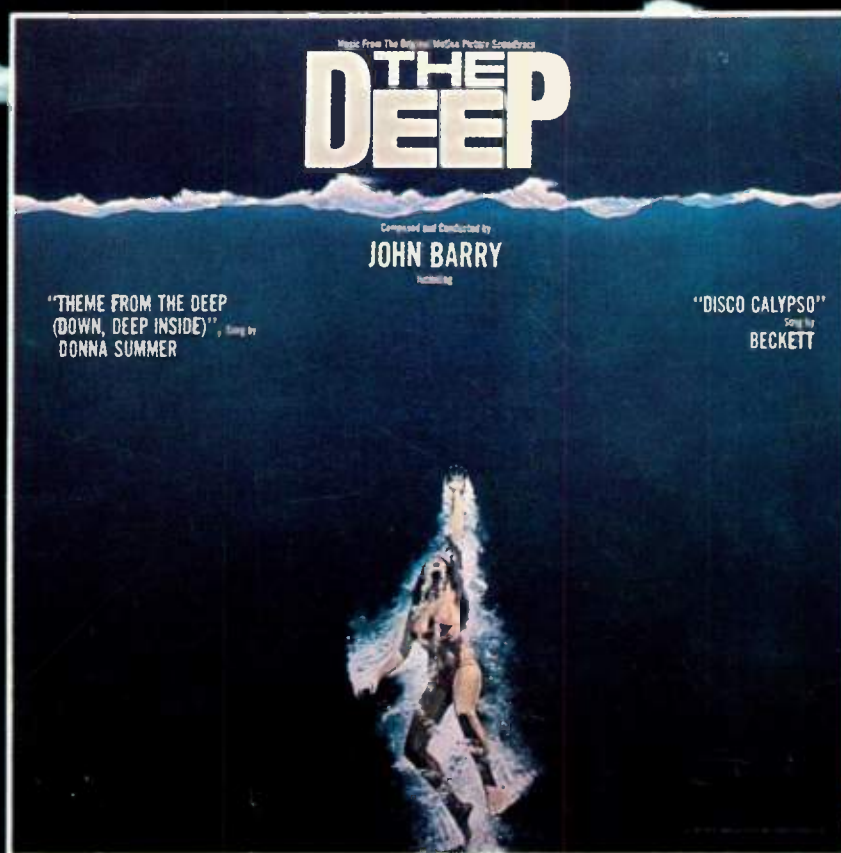
"Fool" (DOA 17679) John Wesley Ryle's country rock hit.

We never give up.

abc Dot Records

Produced by Johnny Morris/Exclusive Representation/Music Park Talent/P.O. Box 677/Hendersonville, Tenn. 37075/Telephone: (615) 824-1010

**PLUNGE INTO "THE DEEP"..
A SOUND EXPERIENCE.**



NBLP 7060

By June 17th, over 200 million people will have read, seen or heard about "The Deep" more than 15 times...

and as 5 billion eyes are flooded with the message, now Casablanca surfaces with the soundtrack:

THE DEEP

A Columbia / EMI Presentation • The Casablanca FilmWorks Production • A Peter Yates Film

ROBERT SHAW • JACQUELINE BISSET • NICK NOLTE

"THE DEEP" • LOUIS GOSSETT and ELI WALLACH

Based on the novel by Peter Benchley • Screenplay by Peter Benchley and Tracy Keenan Wynn

Produced by Peter Guber • Directed by Peter Yates • Music by John Barry



RECORD WORLD

Who In The World: Blue Oyster Cult

HITS OF THE WEEK

SINGLES

JOHN WILLIAMS, "THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'" (prod. by Barry White) (writers: toff) (writer: Williams) (Gold Horizon, BMI) (3:06). Williams' theme uses the original film sound effects, and relies more on orchestra than on synthesizer. The five tones are picked up and improvised on by a variety of instruments. Arista 0300.

MECO, "THEME FROM CLOSE ENCOUNTERS" (prod. by Mecos Monardo, Tony Bongiovi & Harold Wheeler) (writer: Williams) (Gold Horizon, BMI) (2:59). Mecos' treatment of the five-tone theme, like his number one "Star Wars" rendition, blends a variety of instruments and motifs in an interesting and amusing disco blend. Millennium 608 (Casablanca).

BARRY WHITE, "PLAYING YOUR GAME, BABY" (prod. by Barry White) (writers: Johnson-Hudman) (Sa-Vette, BMI) (3:35). White's "It's Ecstasy When You Lay Down Next To Me" unveiled a new style for the Maestro, and brought him back atop the charts; this follow-up, a rather subdued ballad, pursues his new success. 20th Century 2361.

TED NUGENT, "HOME BOUND" (prod. by Lew Futterman, Tom Werman & Cliff Davies) (writer: Nugent) (Magicland, ASCAP) (3:14). The rock wild man's latest single is a rock 'n' roll instrumental that shows the Ventures' influence on him. It has a Bolero-like break that adds to its appeal, and should send it chartward. Epic 8-50493.

SLEEPERS

EDDIE MONEY, "BABY HOLD ON" (prod. by Bruce Botnick) (writers: Money-Lyon) (Grajonca, BMI) (3:03). The single debut of a talented and promising rock singer is a melodic, mid-tempo rock 'n' roll song with a good hook and a resemblance to '65-'66 Beatles songs that probably isn't an accident. It shows pop potential. Columbia 3-10663.

DAVID OLIVER, "FRIENDS & STRANGERS" (prod. by Wayne Henderson) (writers: Jeffreys - Oliver - Robinson) (Jeffix / At Home/Fizz, ASCAP) (3:33). Oliver's vocal similarity to Smokey Robinson surely won't hurt his chances, and the light, melodic style of this single reinforces the likeness. Both r&b and pop stations should respond. Mercury 73973.

DAVID BROMBERG BAND, "I WANT TO GO HOME" (prod. by Jim Price) (writer: Bromberg) (Sweet Jelly Roll, ASCAP) (3:06). Bromberg's latest single is a blend of Chicago and New Orleans r&b styles, with a bright, brass-filled arrangement. His humor is still apparent, and this single could represent his pop radio breakthrough. Fantasy 812.

ENCHANTMENT, "IT'S YOU THAT I NEED" (prod. by Michael Stokes) (writers: Stokes-Lanier) (Desert Moon/Willow Girl, BMI/Desert Rain/Sky Tower, ASCAP) (3:50). This subdued, dream-like r&b ballad will remind many of the Stylistics; it builds nicely in the chorus, and should quickly take its place on r&b and pop playlists. Roadshow 1124 (UA).

ALBUMS

JACKSON BROWNE, "RUNNING ON EMPTY." The first time that we can recall a major artist releasing a live album of all new material, Browne's latest is more of a concept piece with tracks recorded on stage, in hotel rooms and on buses. A travel-weary theme surfaces in many of his original and borrowed songs. The title track is one of his best yet. Asylum 6E 113 (7.98).

"CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL MOTION PICTURE SOUNDTRACK)." John Williams' eagerly anticipated soundtrack to this film should further the popularity and notoriety he achieved with his music from "Star Wars." With notes written by director Steven Spielberg, this package and especially the title track figures to be a popular item. Arista 9500 (7.98).

MECO, "ENCOUNTERS OF EVERY KIND." Mecos' follow-up to his platinum plus "Star Wars" is another instrumental concept lp with a disco slant. There are eight stops from the year 1,348,264 B.C. to 1979 A.D. when the producer covers John Williams' "Theme From Close Encounters of the Third Kind." Millennium MNLP 8004 (Casablanca) (7.98).

JONI MITCHELL, "DON JUAN'S RECKLESS DAUGHTER." Mitchell's last couple of albums have been experimental in that she is expanding the scope of her music and this two record set is no exception. Jaco Pastorius, Wayne Shorter, Airto, Glenn Frey, and Chaka Khan all make guest appearances and help to give Mitchell her unique appeal throughout. Asylum BB 701 (11.98).



MECO

ENCOUNTERS OF EVERY KIND

on
MILLENNIUM RECORDS



DISTRIBUTED BY CASABLANCA RECORD AND FILMWORKS, INC.

© 1997 Millennium Record Company, Inc. Printed in U.S.A.

millennium
RECORDS

RECORD WORLD

WEA Institutes New Management Concept; Looks To Augment Mktg. and Sales Network

By SAM SUTHERLAND

■ LOS ANGELES—Warner-Elektra-Atlantic Corp. is further extending its marketing profile through several key moves slated to go into effect on January 1. According to Vic Faraci, recently appointed executive vice president, the distributing giant is implementing a new field sales management concept that will provide an additional echelon of administrative supervision to augment the company's existing network of regional, branch and district mar-

keting and sales managers.

Coinciding with the unveiling of the first six field sales managers, who will be announced in the coming weeks, will be the opening of WEA's 21st district office. WEA has selected Hartford as headquarters for the new district, and will also be naming a new district sales manager to head that operation.

Added Depth

Describing the field sales man-
(Continued on page 57)

Album Sales Index Reaches New High

By BARRY TAYLOR

■ The RW Album Sales Index continued to rocket, reaching its highest point ever last week as the 1977 Christmas buying season shapes up as one of the best ever with a variety of new albums by major artists and those entrenched at the top of The Album Chart continuing to hold their own. The top four remains the same as last

(Continued on page 6)

Chrysalis Execs:

Rewards Outweigh Problems of Indie Status

By SAM SUTHERLAND

■ LOS ANGELES—Roster growth, staff expansion and every label's bottom line—an extension of the sales base—are cited by top management at Chrysalis Records as evidence of a successful first year in business as a U. S. independent record company. Nearly 16 months since officially entering the American marketplace with the label's first release to be

Goody Enters Into Preliminary Agreement To Merge With Pickwick International

By DAVID McGREE

■ NEW YORK—Sam Goody, Inc., New York's oldest retail record chain, has signed a preliminary agreement to merge with Pickwick International, Inc., a wholly-owned subsidiary of American Can Company, according to a joint announcement released last week. Shareholders of Goody will receive .1818 of a share of American common for each share of common stock of Goody, which has a current market value of \$4.8 million. Holders of about

53 percent of Goody's outstanding stock have signed an agreement with American to vote their shares in favor of the proposed merger. The merger is subject to further investigation by American and Pickwick, to the negotiation of a definitive Merger Agreement and to further approval by the boards of directors of American and Goody. The merger must be approved by two-thirds of the Goody shareholders.

The 28-store Goody chain (with outlets in New Jersey, Pennsylvania, Connecticut and North Carolina as well as New York) has increasingly felt the pressures of price wars instigated in Manhattan by the now-bankrupt Jimmy's Music World. Goody reported a deficit of \$411,000 in the nine months ended September 30 on

(Continued on page 52)

Davis To Deliver NARM Keynote Speech

■ NEW YORK — Clive Davis, president of Arista Records, will give the keynote address at the 20th Annual NARM Convention at its opening business session, Sunday, March 19 at the Hyatt Regency Hotel in New Orleans. Davis will speak on the convention theme: "Marketing Music."

The NARM 1978 Convention convenes on Saturday, March 18 and closes Wednesday, March 22 with the NARM Awards Banquet. Registration forms have been sent to all NARM member companies.

handled on an independent basis, label president Terry Ellis and Sal Licata, senior vice president, reviewed Chrysalis' growing pains and current priorities for continued growth.

Although final financial breakdowns haven't been publicly released yet, both Ellis and Licata minimized the chronic problems once considered traditional risks for the independent label, including payment delays, problems in marketing and promotion coordination, and lack of support from individual distributors. "I don't think we've had any major problems," Ellis told RW, "apart from hard work, coordination, and lack of sup-

(Continued on page 53)

See pages 16 and 17 for highlights of recent RW New York gala. Photos by Richard E. Aaron.

AGAC Sends Out Revised Writers Contract

By PAT BAIRD

■ NEW YORK — The American Guild of Authors and Composers (AGAC) last week sent out sample copies of their revised Popular Songwriters Contract to approximately 400 publishing companies. The contract was revised for the first time since 1947 to reflect the changes in the new copyright law, set to go into effect Jan. 1, 1978.

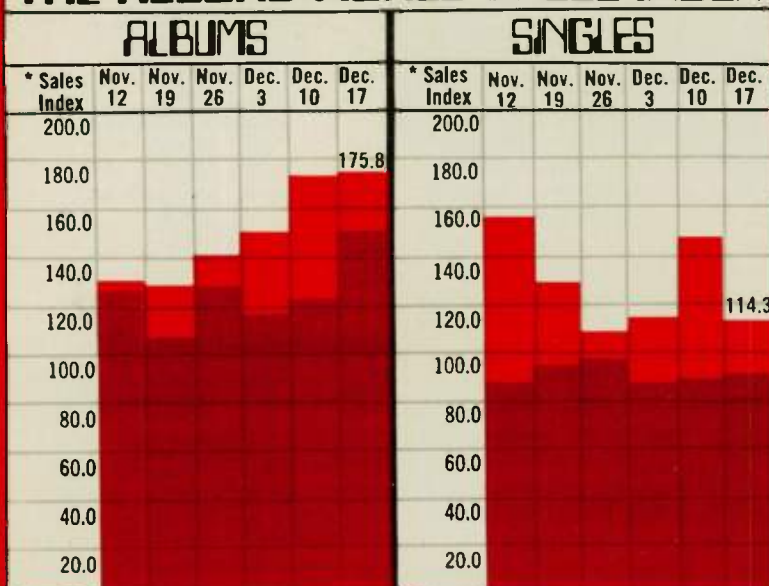
The changes in the Guild contract were outlined by AGAC executive committee members Ervin Drake, president; Sheila Davis, executive vice president;

Leonard Whitcup, 1st vice president; Sheldon Harnick, secretary; Ken Jacobson, treasurer; attorney Alvin Deutsch and executive director Lewis Bachman.

The major changes in the standard agreement include: 1) that the term of contract is negotiable between the writer and publisher but, in line with the new copyright law, cannot exceed 40 years after execution or 35 years after the release of the initial sound recording;

(Continued on page 20)

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.

Casablanca Sales Set Company High

■ LOS ANGELES — Casablanca Record and FilmWorks has announced record-breaking sales figures for the period of October 1 to November 30, the beginning of the new fiscal year for the firm. Gross revenues showed an increase of 107 percent over the same period last year, rising from \$7,494,000 to \$15,496,000. In the month of November, 1977 gross revenues exceeded \$10 million, the largest sales month in the company's history.

(Continued on page 46)

Phonodisc Sales Reach New High

■ NEW YORK — John Frisoli, president of Phonodisc, has announced that November sales figures of \$25 million topped the distribution system's previous record high set in October.

Frisoli pointed out that some

(Continued on page 46)

Atlantic Hosts Executive Conference

■ NEW YORK — Atlantic Records' highest ranking executives recently convened in Barbados for three days of meetings. The conference covered the entire spectrum of Atlantic's activities throughout the year, and formulated specific sales, promotion, and marketing strategies to take the label into its 30th anniversary year, 1978.

In attendance at the Barbados conference were: chairman Ahmet Ertegun, president Jerry Greenberg, executive vice president Sheldon Vogel, senior vice president/general manager Dave Glew, senior vice president of promotion Dick Kline, senior vice president/executive assistant to the president Michael Klenfner, vice president comptroller Mel Lewinter, vice president of recording and engineering Tom Dowd, vice president/director of music Arif Mardin, vice president/assistant to the chairman Noreen Woods, vice president/west coast general manager Bob Greenberg, vice president/director of special markets Hillery Johnson, vice

RIAA Rebuts Broadcasters' Charges On Performance Royalty Proposal

By IRWIN B. ARIEFF

■ WASHINGTON — The Recording Industry Association of America has taken strong issue with broadcasters' criticism of a study on the economic impact of a proposed performance royalty for sound recordings. The RIAA rebuttal was made in the form of reply comments to the U.S. Copyright Office. The study generally concluded that a change in the copyright law to impose a performance royalty was warranted.

The RIAA statement dismissed broadcasters' contentions that the economic data relied upon by the Ruttenberg report should not be relied upon simply because it was not available to broadcasters for their verification; the data was gleaned from confidential Federal Communications Commission reports made available to the study's author at the request of the Copyright Office.

"Conspicuously absent from the broadcasters' comments is a reply to the suggestion made in the report that a study be conducted of a randomly selected number of stations," the RIAA said. "If the broadcasters are truly convinced that the conclusions reached by the study are incorrect, then they should have no objection to a more thorough investigation of the industry."

Red Herrings

Broadcaster doubts that the performance royalty might not "encourage creativity and thus benefit the public welfare" were dismissed by the RIAA as "another of the broadcasters' red herrings." The issue the Copyright Office and the Congress should consider is not whether creativity would be encouraged, RIAA said, but "one of simple equity—fair compensation for the exploitation of another's creative work."

"No one knows for certain what would be the real-life result of the enactment of a performance royalty," the RIAA went on. "We do know it would be a step in the right direction... We do know that it would encourage the production of sound recordings in a way that does not now exist."

After evaluating all the comments, the Copyright Office is to report to the Congress by Jan. 3 its recommendations on the proposed royalty.

RCA Management Maps '78 Strategy

■ PALM SPRINGS, CAL. — RCA Records sales and promotion executives from all over the country met here last week for two days of planning meetings covering the remainder of 1977 and the coming new year.

Conferees

Spearheaded by Robert Summer, division vice president, marketing operations, the meetings' agenda included discussions regarding the introduction and merchandising approaches to new artists' product, plans for

marketing major first quarter releases, sales and promotion incentives, and overall marketing concepts for the whole of 1978.

In attendance throughout the all day sessions were Mario DeFilippo, division vice president, commercial sales; Ray Anderson, division vice president, promotion; Arthur Martinez, division vice president, finance; and RCA home office staff from New York, Los Angeles, Nashville and Chicago, including Len Adelman, director, marketing and distribution services; Mike Abramson, director, national secondary promotion; Abe Amiri, director, credit & collection; Mike Becce, director, national singles promotion & administration; Jack Chudnoff, director, creative services; Joe Galante, director, national country & western promotion; Larry Gallagher, director of national accounts; Ray Harris, director, national r&b promotion; Tony Montgomery, manager, national singles sales; Frank O'Donnell,

(Continued on page 50)



1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID PARNES

VICE PRESIDENT/MANAGING EDITOR MIKE SIGMAN

HOWARD LEVITT/ASSOCIATE EDITOR
MICHAEL SCHANZER/ART DIRECTOR
MIKE VALLONE/RESEARCH DIRECTOR

David McGee/Assistant Editor

Barry Taylor/Assistant Editor

Marc Kirkeby/Assistant Editor

Pat Baird/Assistant Editor

Doree Berg/Associate Research Director

Alan Wolmark/Assistant Editor

Sophia Midas/Assistant Editor

Dede Dabney/R&B Editor

David Skinner/Assistant Art Director

Joyce Reitzer Panzer/Production

Speight Jenkins/Classical Editor

Vince Aletti/Discotheque Editor

Irwin B. Arieff/Washington Correspondent

Robert Palmer/Jazz Editor

Stan Soifer/Advertising Sales

WEST COAST

SPENCE BERLAND

VICE PRESIDENT

WEST COAST MANAGER

SAM SUTHERLAND CHRISTY WRIGHT

WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Assistant Editor

Mike Falcon/Assistant Editor

Linda Nelson/Production

Portia Giovinnazzo/Research Assistant

6290 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

JOHN STURDIVANT

VICE PRESIDENT

SOUTHEASTERN MANAGER

Walter Campbell/Southeastern Editor

Mario Ratliff/Research

Vicki Branson/Research

Margie Barnett/Editorial Assistant

Red O'Donnell/Nashville Report

49 Music Square West

Nashville, Tenn. 37203

Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA

VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012

(305) 823-8491

ENGLAND

PHILIP PALMER

Manager

Suite 22/23, Langham House

308 Regent Street

London W1

01 580 1486

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE

19 Yorkville Avenue

Toronto, Ontario

Canada M4W 1L1

(416) 964-8406

GERMANY

JIM SAMPSON

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

SPAIN

JOSE CLIMENT

Avenida de America 35, Piso 5 No. 7

Madrid 2, Spain

Phone: 416-7161

Phone: 416-6686

MEXICO

VILO ARIAS SILVA

Peten 151-402 Colonia Navarte

Mexico 12, D.F.

Phone: 536-41-66

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$70; AIR MAIL—\$115; FOREIGN AIR MAIL—\$120. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1977 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 35, NO. 1589

Powerhouse Picks

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

Dan Hill (20th Century) "Sometimes When We Touch."

The explosive activity on this record continues as numerous primaries went with it this week. Top 10 sales are reported in Minneapolis in addition to other areas.



YES VIRGINIA, THERE IS A SAM...



Dear Virginia,

I have just read your letter, in which you ask me if SAM really exists.

This world of ours has always had its share of negative people who like to complain and grumble and nay-say – people who can only see what is right before their eyes (and even then, only partially).

It's a problem as old as mankind itself.

Maybe that's why some folks say that SAM doesn't exist.

But you know, and I know, Virginia, that SAM is as real as a sunrise on Mom & Pop's Record Shop; as real as boosted retail sales; as real as the voices of ABC Records' artists and executives on the Celebrity Hotline.

SAM is a spirit – a spirit within dedicated record industry professionals. SAM is an attitude, a way of getting problems solved, getting things accomplished. SAM has many faces, and they're all turned toward the retailer out there in the market place.

Yes, Virginia, hard-bitten cynics may scoff: But we, whose lives and whose profits have been touched by SAM – we know he exists.

And not just for you, Virginia, but also for South Dakota and Florida and New Mexico – and every other place in this land of ours where there's a record retailer hungering for person-to-person contact with ABC Records!

Seasons Greetings
to everyone in the music industry
from Sam and the whole ABC Records family.

abc Records

Album Sales Soar As Holiday Season Nears Peak

RSO Notches 3 Top 10 Singles

Col Has 15 LPs in Top 100

By PAT BAIRD

■ As holiday sales started to peak the week before Christmas, Debby Boone (Warner/Curb) held onto the #1 singles spot for the 11th straight week and the Bee Gees (RSO) continued their current chart dominance, moving "How Deep Is Your Love" to #2 bullet.

Player (RSO) picked up heavy sales this week, taking the biggest jump in the top 10 to #5 bullet. Bob Welch (Capitol) also picked up significant sales for the #8 bullet slot. Rod Stewart (WB) also moved up five points to debut on the top of the chart at #10 bullet.

Rounding out the top 10 are: Crystal Gayle (UA) at #3; Linda Ronstadt (Asylum) at #4; LTD (A&M) staying at #6; Rita Coolidge (A&M) at #7 and Paul Nicholas (RSO) at #9.

The Gibb Brothers also accounted for two of the biggest moves in The Singles Chart this week: "Stayin' Alive," on the chart two weeks, moved 18 points to #42 bullet (the "Saturday Night Fever" soundtrack, which they composed, came on the album chart at #80 bullet), and Andy Gibb's single (RSO) moved 15 points to #45 bullet. The biggest jump this week was Dan Hill (20th Century), picking up good primary adds and sales to push it 21 points to the #30 bullet spot.

Other notable movers this week are Queen (Elektra), pick-

ing up increased play on both sides of the disc for a #17 bullet spot; Dolly Parton (RCA), #14 bullet, still #1 on The Country Singles Chart and picking up pop major markets; Earth, Wind & Fire (Col), #19 bullet and still #1 on the R&B Singles Chart; Billy Joel (Col), moving 13 spots to #29 bullet and continuing to pick up sales and good station moves; Chic (Atlantic), starting to move in the midwest, at #33 bullet, and Con Funk Shun (Mercury) at #50 bullet and moving into the top 10 on the R&B Singles chart.

Also registering strong moves are Foreigner (Atlantic), last week's Chartmaker, at #65 bullet; Tom Petty & The Heartbreakers (ABC), breaking out of the San Francisco market, at #71 bullet; Jay Ferguson (Asylum), breaking out of the secondaries, at #78 bullet, and Raydio (Arista), strong in Detroit, at #82 bullet pop and #33 bullet r&b.

This week's Chartmaker is John Williams' "Theme from 'Close Encounters of the Third Kind'" (Arista) at #74 bullet, making as appearance on the charts the same week the film is scheduled to open nationally. Also new this week are Johnny Rivers (Big Tree), #85 bullet; Commodores (Motown), #88 bullet; General Johnson (Arista), #95; Natalie Cole (Capitol), #97 and Lou Rawls (Phila. Intl.), #98.

(Continued from page 3)

week's listing with Fleetwood Mac (WB) on top again for its 30th week with increased retail activity adding to its rack strength and widening its lead over Ronstadt's "Simple Dreams" (Asylum). "Kiss Alive II" (Casablanca) and "Shaun Cassidy" (Warner-Curb), who is number one at the racks, remain at #3 and #4 respectively.

Earth, Wind & Fire's "All 'N All" (Columbia) continues to inch its way upward, moving to #5 bullet this week with continued retail success and burgeoning rack activity. Also bulleting in the top ten is Rod Stewart's "Foot Loose and Fancy Free" (WB) at #6, ELO's "Out Of The Blue" (Jet) at #8 and Shaun Cassidy's "Born Late" (Warner-Curb) at #9, the only new top 10 entry. Cassidy is now the only artist with two albums in the top ten and could conceivably have two lps in the top five in the foreseeable future.

Outside of the top ten, Neil Diamond (Columbia), Queen (Elektra), and Boz Scaggs (Columbia) continue their pace with bullets, picking up at the racks at #14, #15 and #16 respectively. Kansas (Kirshner), Foreigner (Atlantic) and Olivia Newton-John (MCA) continue to hold, remaining at #13, #19 and #20 respectively.

Styx' "The Grand Illusion" (A&M) had a good week, spurred

on by the success of their single, moving up to #26 bullet and picking up good retail sales again in its 22nd week of release. The same can be said for Billy Joel's "The Stranger" (Columbia), moving up three notches to #28 bullet with strong retail activity registered in the south and northeast.

Outside of the top forty, Natalie Cole's "Thankful" (Capitol) is at #43 bullet in its third week as it continues to push ahead with solid pop and r&b action. Paul Simon's "Greatest Hits, Etc." (Columbia) at #44 bullet is experiencing good retail sales and at #47 bullet is Aerosmith's "Draw the Line," the Chartmaker of the Week. The Aerosmith album, despite being released late in the holiday buying season, is shaping up as the group's latest success. The lp was shipped platinum and gives Columbia its 15th album in the top 100.

Also bulleting is Eric Clapton (RSO) at #51; War (MCA) at #52 with continued crossover acceptance which could make it one of their biggest lps in some time; ELP (Atlantic) at #58 and beginning to show at the racks; Bing Crosby (MCA), another big rack item at #64; Parliament (Casablanca) at #65; the Bar Kays (Mercury) at #68; the Bay City Rollers (Arista) at #73 and Bob James (Tappan Zee) at #74.

New in the top 100 are the original soundtrack to "Saturday Night Fever" (RSO) at #80 bullet on the strength of two bulleting singles by the Bee Gees, "Live at the Bijou" by Grover Washington, Jr. (Kudu) at #82 bullet, "The Story of 'Star Wars'" (20th Century) at #83 bullet, "Feelin' Bitchy" by Millie Jackson (Spring) at #96 and "Broken Blossom" by Bette Midler (Atlantic) at #100 bullet.

Cream/Hi Sets Natl. Conference

■ LOS ANGELES—Paul Culberg, vice president, marketing, has announced the second semi-annual national Cream/Hi conference to take place in its Los Angeles office December 19-20.

Those attending will include the whole Memphis staff, all regional marketing personnel and the Memphis and New York publishing heads. Al Bennett, president of Cream Records, Inc., will oversee the entire conference.

Bee Gees Hot On Singles Chart

By BARRY TAYLOR

■ NEW YORK—Material penned by the Bee Gees as a group or individual accounts for five placings on the *Record World* singles chart this week. Of the five, three were culled from the original soundtrack of "Saturday Night Fever" (RSO) which itself debuts on The Album Chart this week at #80 bullet. They are: "How Deep Is Your Love" at #2 bullet and "Stayin' Alive" at #42 bullet, both performed and written by the Bee Gees, and Tavares' version of the Barry-Maurice-Robin Gibb penned "More Than A Woman" which moves up to #45 on The R&B Chart. A fourth Bee Gees composition from the soundtrack, "If I Can't Have You," recorded by Yvonne Elliman, has just been released.

(Continued on page 57)

REGIONAL BREAKOUTS

Singles

Albums

East:

Wings (Capitol)
Bee Gees (Stayin') (RSO)
Peter Frampton (A&M)

South:

Donnie & Marie Osmond (Polydor)
Lynyrd Skynyrd (MCA)

Midwest:

Billy Joel (Columbia)
Bee Gees (Stayin') (RSO)
John Denver (RCA)
Donnie & Marie Osmond (Polydor)
Lynyrd Skynyrd (MCA)

West:

Leif Garrett (Atlantic)
Bee Gees (Stayin') (RSO)

East:

Aerosmith (Columbia)
Grover Washington, Jr. (Kudu)
Bette Midler (Atlantic)
Captain & Tennille (A&M)

South:

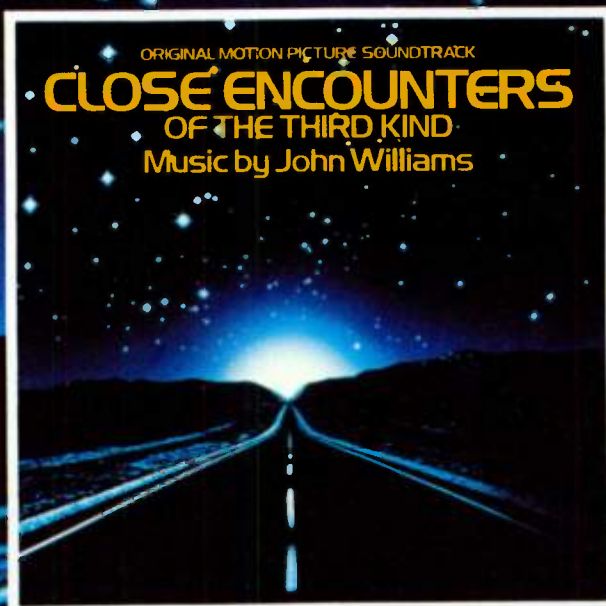
Aerosmith (Columbia)
Grover Washington, Jr. (Kudu)
Star Wars Story (20th Century)
Captain & Tennille (A&M)
Dan Hill (20th Century)

Midwest:

Aerosmith (Columbia)
Grover Washington, Jr. (Kudu)
Captain & Tennille (A&M)
Roberta Flack (Atlantic)
Dan Hill (20th Century)

West:

Aerosmith (Columbia)
Saturday Night Fever (RSO)
Grover Washington, Jr. (Kudu)
Bette Midler (Atlantic)
Roberta Flack (Atlantic)



HEARING IS BELIEVING.

Music is the one language that can communicate an experience too awesome for words.
And this original soundtrack album features all the astounding music from
the most spectacular motion picture event of the year, "CLOSE ENCOUNTERS OF THE THIRD KIND."

"Breathtaking, stunning aural sensations—dazzling!" — *The New York Times*

"Composer John Williams deserves an Oscar for the most exciting and imaginative music
heard on the screen this year." — *Rex Reed*

"A fantastic soundtrack." — *After Dark*

"CLOSE ENCOUNTERS OF THE THIRD KIND"
Music by John Williams on The Original Soundtrack Album
(which includes a special bonus single of the original hit "Theme from Close Encounters Of The Third Kind")



On Arista Records and Tapes.



RCA Sues To Block Presley Albums

By WALTER CAMPBELL

■ NASHVILLE—In its continuing effort to block commercial distribution of old Elvis Presley recordings by Shelby Singleton RW, Dec. 17), RCA Thursday (Dec. 15) filed another suit in chancery court here, this time to gain possession of all recordings by Presley which Singleton now has.

In the suit filed with chancellor C. Allen High, RCA seeks "that it recover a judgment for possession of all recording tapes and other recording material, or copies thereof, relating or pertaining to Elvis Presley, or embodying performances of Elvis Presley which were purchased by RCA from Sun Record Company, Inc." The suit was filed Thursday following a hearing the day before (Wednesday) on a previous lawsuit by RCA, Johnny Cash and Carl Perkins seeking a restraining order to block Singleton's planned release of two LPs featuring 1956 studio performances by Elvis Presley.

Cantrell heard attorney's arguments in a hearing on a temporary injunction requested by RCA, Perkins and Cash following the issuance of restraining order a week earlier. The suit seeks to block Singleton's planned release of "The Million Dollar Quartet, Volume 1," featuring Elvis Presley, Perkins, Cash and Jerry Lee Lewis, and "1955 Sun Days," featuring Presley, Cash, Lewis, Perkins, Roy Orbison and Charlie Rich.

RCA's attorney Frank Gorrell argued Wednesday that RCA has exclusive rights to all Presley recordings and that release of the lps "would be detrimental to the image of RCA and Elvis Presley." Stanley Chernau, Perkins' attorney, added that the recordings made at the Sun studios in Memphis were outtakes not

made with the intention of commercial release.

Citing the First Amendment, Harlan Dodson, argued that the recordings are biographical and stopping their release would be prior restraint. "The public created" Elvis Presley, Dodson contended, "and the public has got the right to have available to them, his recordings, his voice . . . and the right to hear this material."

Dodson also stated Singleton would release the material "on whatever grounds this court finds to be fair."

A&MTapsWhiffen

■ LOS ANGELES—Bob Reitman, director of advertising and merchandising, A&M Records, has announced that Janice Whiffen has been appointed to the post of national advertising manager.



Janice Whiffen

Prior to joining A&M, Ms. Whiffen was advertising and merchandising manager for Arista Records. During her three year tenure at Arista, Ms. Whiffen also held the posts of assistant to the national sales manager and field coordinator.

She had previously been assistant national sales manager for Elektra/Asylum Records in New York.

Columbia Pacts Jon Peters

■ NEW YORK—Bruce Lundvall, president, CBS Records has announced that Columbia Records and the Jon Peters Organization have signed an exclusive production and talent acquisition arrangement.

Under the agreement, Peters will bring new talent to the Columbia label, thereby building his own roster of artists.

Actively involved in the business management of Barbra Streisand's career for several years, Peters made his initial mark in the record industry as producer of Ms. Streisand's gold album "Butterfly." He played an integral part in the success of her most recent album "Superman."

In his capacity as producer of last year's "A Star Is Born,"



Bruce Lundvall, Jon Peters, Walter Yetnikoff

Peters oversaw the conception and execution of the global marketing of the film, its soundtrack album, and the paperback novel. Peters is currently producing the major motion picture "Eyes" starring Faye Dunaway, planned for fall release.

Polydor Announces A&R Restructuring

■ NEW YORK—Polydor Incorporated has restructured and expanded its artists and repertoire department, it was announced by Irwin Steinberg, president.

Rick Stevens has been named vice president, artists and repertoire and Hal Yoergler has joined the company in Los Angeles as vice president, artists and repertoire west coast. Barry Oslander has been named national creative coordinator, artists and repertoire.

Stevens

Stevens, most recently vice president, east coast a&r, will oversee all domestic a&r activities of Polydor and continue to actively pursue international acquisitions for the company.

Yoergler, a music industry veteran in publishing, management and production, will be responsible for aggressively pursuing acquisitions of new and established acts on the west

coast. Formerly the vice president, music publishing for ABC Records, Yoergler is most recently noted for having signed, developed and produced Peter McCann. Yoergler is also known for his productions of Osamu Kitajima for Island Records and Larry Norman and Suzanne Stevens for Capitol Records. He was previously the general professional manager of Capitol Records publishing wing, Beechwood Music, and director of that company's Woodcliffe Productions.

A&M Institutes New Mktng. Region

■ LOS ANGELES — Bob Fead, senior vice president, marketing, A&M Records, has announced that A&M will have a new marketing region, effective January 1. The new south-central marketing region will encompass St. Louis, Dallas, Houston, New Orleans, Kansas City, Shreveport, Oklahoma City, and San Antonio. This brings the A&M marketing regions to five in number.

Staff

Regional marketing director for the new region is Larry Hayes; regional promotion director is Nick Stearn; regional merchandising director is Geoffrey Schulman. The three A&M staffers will work out of Big State Distributors in the Dallas area.

ICM Inks Sylvers

■ LOS ANGELES — The Sylvers, Capitol Records' family recording group, have signed with International Creative Management for worldwide booking representation, it was announced by Al Ross, president of Sylro Enterprises, Inc.

Curb Honored at Coast Dinner



Mike Curb, head of Warner/Curb Records, was honored at a special dinner thrown by friends anxious to have Curb campaign for California's lieutenant-governorship. The dinner drew about 1070 government, civic and entertainment personalities and raised \$225,000. Shown at the event from left are: Mo Ostin, Warner Brothers Records chairman, with Curb; and Shaun Cassidy, his date Kimberly Beck, Curb, actress Kay Lenz and her husband David Cassidy, and Curb's fiancée Linda Dunphy.

"In a real sense, I'm coming back home. Traditionally, A&M is a company that breaks new acts and I'm traditionally a person who looks for new acts — so it's a natural!"

We're happy to announce that Tommy LiPuma, producer of some of the most successful and unique acts in music, has now joined A&M.

Again.

After a short seven-and-a-half year absence and a couple of dozen hit albums under his belt, Tommy's finally back, as Vice President of A&M and Creative Director of

Horizon, the label that's looking to the creative and meaningful new music of the future.

"I don't want either the label or myself to be stereotyped in any way. I'll have my eyes and ears open for everything!"



The best of Tommy LiPuma is on the horizon.

Phonogram Names Three Vice Presidents

■ CHICAGO — Irwin Steinberg, president of Phonogram, Inc./Mercury Records, has announced that Bill Haywood, Gerry Hoff, and Harry Losk have been elevated to vice presidents for the firm. Haywood has been named vice president/r&b product, Hoff has been appointed vice president/a&r, west, and Losk has been named vice president/national sales.

Haywood joined Mercury in September 1975 as national promotion director/r&b. In the past he has been program consultant for WOOK as well as music director and program director for WOL, both in Washington, D.C., and program director of WLEE in Richmond, among other radio jobs. While in Washington, Haywood did a series of programs on drug abuse for the Public Broadcasting System.

Hoff joined Phonogram in June of this year as west coast

a&r director. Prior to that, he was president of Threshold Records Ltd. in London (the Moody Blues label) from 1971. For five years Hoff was west coast a&r director for London Records in America. From 1964 and 1967 he was west coast promotion director for the firm. He has also worked as local promotion manager for London and Liberty labels.

Losk was appointed national sales manager for Mercury in December of 1975. Before that he was regional vice president for Transcontinental Distributing Corp. From 1964 through 1973, Losk was with Lieberman Enterprises as vice president of sales and marketing. He entered the record business as operations manager for Columbia Midwest Distributors. Losk has a master of arts degree in comparative literature and history from the University of Minnesota.



From left: Bill Haywood, Gerry Hoff, Harry Losk

Mercury Signs Osmonds

■ CHICAGO — The recording activities of the Osmonds (Alan, Wayne, Merrill, and Jay) and Jimmy Osmond have been switched worldwide to Phonogram, Inc./Mercury Records from Polydor, Inc., it was announced by Charles Fach, executive vice president/general manager for Phonogram/Mercury; Lou Simon, executive vice president/general manager of Polydor; and Karl Engemann, director of recording activities for the Osmonds. Donny and Marie, both as individuals and as a duo, will remain with Polydor.

Details involving the switch of the Osmonds and Jimmy to Mercury were worked out between Fach and Simon.

Fach indicated that the first Mercury single from the Osmonds will be rush released, with an album, as yet untitled, due in January. The single and album will be their first new recordings in over a year.

The Osmonds have several television specials upcoming during the next year, which will be taped at the TV/recording studio complex the group owns in Provo, Utah.

Sound Advice Expands

■ LOS ANGELES — Joel Fein, president of Sound Advice, Inc., has decided to expand his company's scope of operations to include consulting on motion pictures. They will begin their move to Los Angeles after completing the sound recording on "The Buddy Holly Story" which is now in production and due for 1978 release.

Martin Gets Gold



Warner Bros. recording artist Steve Martin, following his sold out appearance at the Anaheim Convention Center, was joined by a bevy of cheery Warner Bros. vice presidents for the official "Let's Get Small" gold album award ceremony. Participants were (from left): director of business affairs David Berman; director of promotion Russ Thyret; Steve Martin; Ed Rosenblatt, director of sales and promotion; Lou Dennis, director of sales; and Bob Regehr, director of career development.

Broadcasters Balk At Comm. Act Rewrite; Proposed Bill's Future Is In Question

By IRWIN B. ARIEFF

■ WASHINGTON — The broadcast advisory group to the House Commerce Subcommittee on Communications has informed the Subcommittee that it sees no need to make recommendations on how to change the Communications Act of 1934. The 15-member group, made up of representatives of the television and radio industries, met in Chicago Dec. 7-8 to discuss industry response to the Subcommittee's proposed Communications Act rewrite. After the meeting, the group wrote Subcommittee chairman Lionel Van Deerlin (D-Cal.) that such a rewrite is "neither necessary nor desirable" because—at least as far as broadcasting is concerned — the Act "is basically sound."

The group's decision not to submit recommendations — as the Subcommittee requested at a meeting in San Diego last

month—is considered a major setback to the Subcommittee's effort. Members tried to engage the broadcasters' cooperation in the Communications Act revision by proposing "swaps"—deals by which broadcasters might be willing to sacrifice certain industry advantages to gain others. Two swaps proposed by Subcommittee leaders involve dropping the fairness doctrine in return for broadcasters recognizing the right of the public to have "access" to station time, and giving broadcasters longer license terms in exchange for increased competition within the industry.

Despite the setback, Subcommittee members and staff were attempting to put the best possible face on the broadcasters' rebuff.

"Just because they didn't submit a list of goals doesn't mean they won't continue to work with us," Van Deerlin commented. "I just hope the bridges aren't burned." Staff members insisted the rewrite will go ahead, with or without broadcaster cooperation.

Carole Bayer Sager Signs with Alive

■ NEW YORK — Singer/songwriter Carole Bayer Sager has signed a management contract with Alive Enterprises, it was announced by Shep Gordon, president of the management company.

Ms. Sager's record chart activity this year has included a worldwide hit for Carly Simon with "Nobody Does It Better," from the film "The Spy Who Loved Me;" Leo Sayer's "When I Need You;" r&b hits "With You" and "We Don't Cry Out Loud" recorded by the Moments; and "Come In From The Rain" for the Captain and Tennille. Ms. Sager also co-wrote and co-produced the No. 1 rhythm and blues hit for Aretha Franklin, "Break It To Me Gently."

Schwartz Bros. Reports Earnings, Sales Increase

■ WASHINGTON — Schwartz Brothers, Inc. has reported net income for the nine months ended October 31, 1977 increased to \$101,716 or \$.13 per share on sales of \$19,656,291 compared to \$59,711 or \$.08 per share on sales of \$16,224,738 in the first three quarters ended September 30, 1976. In the third quarter this year, net income increased to \$53,934 or \$.07 per share on sales of \$7,460,028 from \$28,563 or \$.04 per share on sales of \$5,688,209 in the third quarter last year.

James Schwartz, president, said that the increases in net income for the third quarter and nine months are attributable to higher volume in both the company's wholesale operations and its Harmony Hut retail chain. The wholesale operations were aided by the popularity of many new records distributed by the company and sales generated by the London Records line, which Schwartz began distributing this year. During the third quarter, the company signed a new three year union contract with its warehouse employees.

The Harmony Hut retail chain showed significant sales increases in its existing units and benefited from the newly opened stores in Rockaway, N.J. and Philadelphia.

EXPLODING!

"MULL OF KINTYRE"

4504

#1 Single In The U.K.!

**Over 1,200,000 Records Sold -
And It's Spreading Throughout The World!**



WINGS



WRH



© 1977 MPL Communications, Inc.

House Subcommittee Hears Ratings Bias Complaints

By IRWIN B. ARIEFF

■ WASHINGTON — The House Communication's Subcommittee last week heard representatives of minority-owned stations and advertising agencies complain that broadcast ratings services underrate minority audiences. The low ratings, these representatives stated, cut into their profits and lower the market value of minority-owned stations.

Coming in for the most criticism during the half-day "discussions" on how the ratings and advertising industry practices affect minorities were the listening and viewing "diaries" relied upon by Arbitron and Nielsen in measuring audiences. "The diary system has proved to be most ineffective in terms of black households," stated Elliott Franks, president of the National Association of Black Owned Broadcast Station. He added that, even the diary information is supplemented with telephone interviews, black audiences tend to be under-rated because a large proportion of blacks tends to have unlisted phone numbers.

Rene Anselmo, president of the U.S. Spanish Television Network, said the same criticisms apply to the listening and viewing preferences of Spanish-speaking Americans, as well as to poor Americans in general. "I've read that 19 percent of the people in this country cannot read the instructions on a box of jello," Anselmo said. "I invite you to take a look at the instructions on those diaries." He also alleged that the Broadcast Rating Council, the industry's self-regulatory body, is slanted toward large broadcasting firms and biased against smaller companies, and that the rating services are biased against non-subscribing stations. "If there's a question about the ratings, the subscriber, I'm sure, is given the benefit of the doubt," he said.

Representatives of Arbitron, Nielsen and Pulse defended their

companies' practices. Edward Schillmoeller, Nielsen media division vice president for statistical research, said his firm makes a variety of special efforts to properly weigh blacks in surveys, such as paying them more for completing the diaries and sending them special instructions telling them of the importance of filling out the forms and diaries correctly. Rupert Ridgeway, Arbitron vice president for client research services, said his company's special "black procedures" include paying families who fill out diaries 50 cents "as a token of our appreciation" and making phone calls to black families to verify diary information. Pulse president Richard Roslow, on the other hand, said he uses no special techniques whatsoever for blacks.

Barbara Proctor, black president of Proctor & Gardner Ad-

vertising Agency, told the Subcommittee that a certain percentage of federal advertising expenditures should be allocated for minority-owned broadcasters and agencies. "There is a great deal of money in the federal government for advertising," she commented. "You wouldn't be able to guess where it comes from." For example, she noted, the Drug Enforcement Agency alone spends \$100 thousands annually for ads to sell cars seized by the agency following drug arrests.

Subcommittee chairman Lionel Van Deerlin (D-Cal.) said after the session that he's considering asking either the Federal Trade Commission or the General Accounting Office to investigate possible anticompetitive practices in the ratings services and allegations of discrimination against minorities in the allocation of federal advertising dollars.

ABC Sets Special Markets Appointments

■ LOS ANGELES—In firming up ABC Records' special markets promotion staff, Bill Craig, national director of promotion, special markets, ABC, has announced several appointments.

Tricia Steel has been promoted to the position of general manager, special markets. Formerly an administrative assistant, she has worked for ABC for two years.

Sharon McClenton has been promoted to the position of national coordinator, special markets. McClenton has been with ABC three years.

In addition, Craig has appointed six people in the field. All will hold individual positions of regional promotion director, special markets.

Grace Spann will be responsible for covering New York and surrounding areas. Spann previously did independent promotion for several labels, including Phila. International.

Larry Farmer will cover the

midwest territory. He comes to ABC from RCA Records, where he did promotion.

John Hudson will cover the Michigan area. He previously did independent promotion out of Detroit.

Gloria Dalcour will cover the Louisiana area. Formerly, she was with All South distributors.

Kermit Payne will cover the Georgia and Florida area. Payne has an extensive background in radio.

Michael Williams will cover the Tennessee and South Carolina areas. He last worked for RCA Records, doing promotion.

All will report to Craig.

Skynyrd Scores Platinum

■ LOS ANGELES — Lynyrd Skynyrd's album, "Street Survivors," has been certified platinum by the RIAA.

Nicholas Nabs Gold



Paul Nicholas' RSO Records single, "Heaven On The 7th Floor," taken from his U.S. debut lp, "Paul Nicholas," was recently certified gold by the RIAA. The single is Nicholas' first in the United States after five successive hits in his native England. Pictured from left are: Al Coury, president, RSO Records; Nicholas; and Rich Fitzgerald, vice president, RSO promotion.

Ariola Expands

■ LOS ANGELES—Ariola Records has undergone expansion, according to Scott Shannon, senior vice president and director of operations.

The promotion department has added six new people: Denise St. Louis has been named national secondary promotion director; Ken Rice has been named southern field promotion director based in Nashville; David Burd has been named midwest field promotion director, located in St. Louis. Clay Baxter has been appointed Cincinnati promotion person; Mary Perkins fills the position of Florida promotion person; and Gregg Feldman holds the position of northwest field promotion director.

A new merchandising staff has been created in which Rich Fazekas has been named national merchandising coordinator. Diana Bavier becomes the newly created position of national retail research person.

Jobete Taps Gordy

■ NEW YORK—Robert L. Gordy, executive vice president of Jobete Music Company, Inc. and Jay S. Lowy, vice president and general manager of Jobete, have jointly announced the appointment of Roxanne Gordy as a professional manager for the firm, operating out of its New York office. She will report directly to Carl Griffin, Jobete's east coast director of professional activities.

Ms. Gordy most recently served at the Harry Fox Agency in New York, specializing in publisher's rights and rates. Her duties, according to Lowy, will encompass all aspects of Jobete's activities, including working with New York-based artists, advertising agencies, record label personnel and artists, record producers, film and TV producers.

Mohawk Records Proudly Presents Its Latest Releases

"Joey Dee Vol. 1"
and
Joe Rene Orchestra
"Top Ten Hits Vol. 1"

For Information Call:

Mohawk Records
(212) 489-6045



Cissy Houston. We're her Private Stock.

Her time is now. Long acclaimed throughout our industry as the singers' singer, her new album is dramatic proof of that special distinction. Her voice has heart, soul, extraordinary power and versatility. She begins a European tour in January. Now the world will know the amazing artistry that is Cissy Houston.



She chose Private Stock Records because we are a very special reserve of record industry professionals. We know how to generate worldwide excitement for our artists. We're a close-working team that provides the highly creative and personalized support every artist's career deserves. Something's happening at Private Stock ... and it's our artists!

Our artists also star on **ERT** Tapes.
PRIVATE STOCK RECORDS, LTD. ® 40 West 57th Street, New York, N.Y. 10019

New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ **TELLING IT LIKE IT IS:** Ever wonder what happened to good Christmas records? Well, despite what you may have read in The Coast column, they're still around, some in print, others rare collector's items that are worth searching for. Space prohibits comprehensive reviews of all our favorites, but the following records get New York, N.Y.'s highest rating and offer the listener an intriguing variety of sounds for the holidays.

Elvis' Christmas Album (Camden CAL-2428) and **Elvis Sings The Wonderful World of Christmas** (RCA LSP-4579)—Two classics from the King, the former complete with the legendary "Blue Christmas," the latter graced by Presley's tender renditions of "Holly Leaves and Christmas Trees" and "If I Get Home On Christmas Day" (one of his very best vocals), as well as his definitive performance of Charles Brown's "Merry Christmas, Baby."

Phil Spector's Christmas Album (WB SP-9103)—The ultimate rock and roll Christmas album. 'Nuf said.

Someday At Christmas—Stevie Wonder (Tamla 281)—Simply brilliant singing and playing. Anyone who doesn't take Christmas music seriously ought to listen to "Ave Maria" and "One Little Christmas Tree" then think it over. A collector's item from 1967.

Merry Christmas: The Supremes (Motown 638)—Harvey Fuqua's Spector-like production is the perfect embellishment for the Supremes' splendid vocals. Hidden treasure: "Little Bright Star," which very nearly outdoes anything on the Spector Christmas album and still sounds like a hit to us. A rare cutout, but relatively inexpensive if you can find it.

Jackson 5 Christmas Album (Motown MS 713)—Strikes a fine balance between the playful ("Frosty The Snowman") and the sentimental ("Have Yourself A Merry Little Christmas"), and adds an outstanding performance by Michael on "Give Love On Christmas Day." A readily-available cutout.

Soul Christmas (Atco SD 33-269)—A lost soul is someone who passes up a record on which **Otis Redding** sings "White Christmas" and **Joe Tex** "1-2-3's his way through "I'll Make Everyday Christmas." Technically deleted from the Atco catalogue, not nonetheless available if you ask the right people.

The New Possibility (Takoma C-1020) and **Christmas With John Fahey, Vol. II** (Takoma C-1045) are Fahey's eccentric offerings for the season. Both are joyous, as befits the time, and provocative, as befits the artist, whose primary theme throughout is the adulteration of Christmas as it was meant to be celebrated.

A **Charlie Brown Christmas** (Fantasy 8431)—Nothing like it anywhere. **Vince Guaraldi** fused classical, pop and jazz in writing the mellowest of scores for the Emmy Award-winning television show. Light and lyrical with boundless good humor, it is enough to make you believe in Santa Claus and man's inherent goodness.

Merle Haggard's Christmas Present (Capitol ST-11230)—Very nearly as fine a Christmas album as one could hope for. Half Haggard originals, half traditional carols, "Christmas Present" is notable both for its superior musicianship (The Strangers have rarely sounded more inspired) and for Haggard's soulful vocals. A must for any serious collector of Christmas records.

For lovers of mainstream Christmas music, we recommend three albums, all of which feature outstanding performances: **The Little Drummer Boy** by the **Harry Simeone Chorale** (Mistletoe MLF-1201)—No one has yet topped the Chorale's original version of the title song; **The Perry Como Christmas Album** (RCA ANL1-1929)—Warm and deeply felt performances throughout. Few vocalists can match Como's straight ahead interpretations; **A Christmas Festival** by **Arthur Fiedler and the Boston Pops** (Polydor 24-5004)—Superior sound recording. Lively and sensitive performances of material as diverse as **Bach's** "Shepherd's Pastoral" and **Johnny Marks'** "Rudolph The Red-Nosed Reindeer" make this record a perennial seasonal standout. Only **Leroy Anderson** has done "Sleighride" better, and he wrote the song.

For novelty seekers, there is always **The Ventures' Christmas Album** (Dolton BLP-2038) on which each Christmas song begins with the opening bars of another popular song. Example: "Hawaii Five-O" somehow segues into "Sleighride"; "Ticket To Ride" turns into "Rudolph The Red-Nosed Reindeer." Really. Hearing is believing. **Holiday For Teens—Paul and Paula** (Philips PH600-101)—A collector's item, strictly mainstream, but fun. **Peace—Rotary Connection** (Cadet Con-

(Continued on page 62)

Kansas Platinum Presentation



Kirshner Records group Kansas were recently awarded double-platinum plaques for their album, "Leftover." The presentation was made in Chicago, where Kansas appeared for two nights before SRO crowds at The Amphitheatre. Kirshner Records is a CBS Associated Label. Pictured backstage are, from left: Budd Carr, manager; Don Kirshner, president of Kirshner Records; Rich Williams, Robby Steinhardt of Kansas; Don Van Gorp, midwest regional vice president, CBS Records; Herb Moelis, exec. VP and general manager, Kirshner Records; Tony Martell, vice president and general manager, CBS Associated Labels; Jim Scully, Chicago branch manager, CBS Records; Gerry Smallwood, Chicago local promotion manager, E/P/A; (bottom): Dave Hope and Steve Walsh of Kansas; Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels; Kerry Livgren of Kansas; Jeff Glixman, producer; and Phil Ehart of Kansas.

Mecca Signs Six

■ **NEW YORK**—Mecca Artists has announced the signing of recording artists: Manchild (Chisound); Mandrill (Arista); James Cotton (Buddah); Buddy Rich and his Orchestra; Kelly Smith; and Eddie Kendricks (Arista).

NMPA Board Meetings

■ **NEW YORK**—In 1978, three meetings of the board of directors of NMPA are scheduled for Los Angeles, one in Nashville and one in Atlanta in addition to the four meetings which will take place in New York.

Membership Meetings

In conjunction with these new schedules, it is planned that a one-day membership meeting, similar to the recent Copyright Workshop/Forums, will be held in New York, Nashville and Los Angeles to coincide with a board meeting.

ABC Taps Hausfater

■ **NEW YORK**—Don Biederman, vice president of legal affairs/administration, ABC Records, has announced the appointment of Jere Hausfater to the position of staff attorney, ABC.

Background

Prior to going to law school, Hausfater was an administrative assistant to Dr. George Butler and Ed Levine at Blue Note Records. He also held several positions related to marketing, sales, and promotion at United Artists Records.

Teitelbaum to Vornado

■ **NEW YORK**—Vornado Inc. of Garfield, New Jersey has announced Jeff Teitelbaum as its new merchandise manager in the records and tape departments. Teitelbaum was previously merchandise manager for Jimmy's Music World and, prior to that, lp buyer for Sam Goody Inc.

Ho, Ho, Ho



Despite the unusually warm weather in Southern California, Santa Claus left the colder climes of his North Pole habitat recently to present a special early gift to the music-loving community of Los Angeles—the hot-off-the-presses new single from Atlantic recording group Foreigner, "Long, Long Way From Home." Santa (a.k.a. Atlantic west coast a&r director John David Kalodner), is seen here with RW marketing director Christy Wright and RW VP west coast manager Spence Berland.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **WE GAVE AT THE OFFICE, BUT WE CAN GIVE AGAIN:** The annual Studio Instrumental Rental Christmas party, held Friday (16) at the SIR spread in Hollywood, was a benefit for Greenpeace, the whale protecting outfit. The whole industry was invited to attend; no admission was charged, but a donation was requested, and attendees were treated to workouts by mimes, magicians, musicians, tightrope walkers and more. **William Shatner**, who's been touting the conservationists' cause for some time, was named celebrity spokesman for Greenpeace. This is a worthy one, folks, as anyone who saw even five minutes of the recent program about the incredible humpback whales will certainly attest.

EAT THESE WORDS, SUCKER: Breakfasting with a label president at the Polo Lounge recently, the Entertainment Company's **Charles Koppelman** was asked how he keeps his weight down. "It's simple," said Koppelman, hoisting a forkful of cheese Danish, "I don't have any returns to eat." . . . **Paul Mooney** will play the great **Sam Cooke** in "The Buddy Holly Story," says **Fred Bauer**, the film's producer. Mooney was head writer for the short-lived **Richard Pryor** show on the tube, and is featured with Pryor in "Which Way is Up?" . . . **Tim Hauser** of the **Manhattan Transfer** was given a surprise party for his birthday not long ago. Among those attending the bash at El Privado—the whole thing was apparently "a total shock" for Hauser—were actress **Debralee Scott**, Atlantic's **Bob Greenberg** and **Tony Mandich**, WEA's **Dave Franco**, photog **Suze Randall**, **Ian Whitcomb**, **Toni Basil**, etc. etc. They even flew in Hauser's girlfriend from the east as part of the surprise.

VIDIOT'S DELIGHT: The state of pop music on prime time television is indeed a sorry one, if most of the shows that have been on this year are any indication. It's true, as our New York counterparts pointed out last week, that the recent **Paul Simon** and **Bette Midler** specials, if not exactly inspired, were at least a fairly uncompromising representation of the artists' talents and philosophies; Simon's music carried his show, but a few of the comedic touches, like a goofy tape of a group of dolphins imitating the **Bee Gees**, were also very good indeed. But the fact is that most of these programs are travesties that cheapen the very spirit they allegedly represent. Rock and roll is supposed to be irreverent, fun and most of all an alternative to the homogenized glamor consciousness that prevails on TV. And it has long since proven itself a legitimate industry—raking in as many or more bucks than the other entertainment businesses, and money is the ultimate criterion, after all—so for that reason alone it should be able to command the respect to do what it wants, where and how it wants to. But these programs, like the awful Heisman Trophy "sports" show, often choose to present that authentic rock and roll spirit in prime time, where programming must be geared to the lowest common denominator so as to render it palatable to everyone. In any case, what's needed is a serious re-assessment of the manner in which this material is presented.

MISCELLANY: When **Dolly Parton** appeared on "The Tonight Show" December 14, it marked her third such appearance of the year; the latest was prompted by the amount of mail received by NBC the last time she was on . . . **Boz Scaggs** was almost grounded—literally—in the hot tourist spot of Oxford, Mississippi, when he gigged at the University of Miss. there recently. Apparently the kid who was sent out to pick up the luggage from Scaggs' plane shortly after its arrival got a little too enthusiastic, and he ended up driving his truck into the wing of the craft, thereby disabling both truck and wing. Boz wasn't stuck, though: manager **Irv Azoff** arranged for another plan right away . . . A new San Francisco group called **The Seven Deadly Sins** has a line-up that looks mighty interesting: guitarist **John Cippolina** (who was with **Quicksilver** in its ground-breaking days), **Pete Sears** of the **Jefferson Starship**, drummers **Joey Covington** and **Spencer Dryden**, **Nick Gravenites** (a real veteran of the Frisco scene and possessor of some fine pipes), **Jarrett Washington** and **Billy Roberts** (he wrote "Hey Joe," for Chrissake). They've been gigging regularly at the Old Waldorf up there . . . Sea Level's **Chuck Leavell** was recently voted most promising new instrumentalist in Performance magazine's readers' poll. Leavell will be producing **Duke Jupiter** (who?) for Mercury soon . . . December 10 marked the 10th anniversary of the great **Otis Redding's** death, and some of his friends and relatives held a memorial service at the Big O Ranch near Round Oak, Georgia (he's buried at the ranch) . . . **Dixie Dregs** have begun work on their second album at Chateau Studios in L.A.,

(Continued on page 62)

E/A Signs Joe Cocker



Joe Cocker has signed a recording contract with Elektra/Asylum Records, according to E/A president Steve Wax. Pictured at E/A's Los Angeles offices (from left) are: Michael Lang, Cocker's manager; Cocker; Joe Smith, E/A chairman; Steve Wax, E/A president; and Mike Rosenfeld, Cocker's attorney.

FBI Arrests Two

■ **EL PASO** — Two men were arrested by FBI agents on charges of copyright law violations as they were loading allegedly counterfeit 8-track tapes onto a truck said to be bound for Mexico.

David Vargas Acuna, 25, of El Paso, was freed on a \$5,000 personal recognizance bond. Benito Segovia-Alvarado, 23, of Juarez, Mexico, was held in lieu of \$2,500 bail.

Acuna reportedly told FBI agents he was going to sell the tapes in Juarez. Segovia allegedly said he was going to be paid between \$2.50 and \$5.00 for each box of tapes he delivered across the border.

In June, 1976, FBI agents seized 500 illegally duplicated tapes from Acuna's business, the Los Angeles Sales Co. of El Paso, and warned Acuna he was violating Federal Copyright Laws.

Special agent Tom Kirsche said the counterfeiting of the tapes, as well as the labels and packages, was usually done in Los Angeles at a cost of about 50 cents per tape.

CBS Promotes Kemp

■ **NEW YORK** — Frank Mooney, southwest regional vice president, CBS Records, has announced the appointment of Patty Kemp to the position of singles records coordinator for the Dallas and Houston markets, CBS Records.

In her new position, Ms. Kemp will be responsible for sales and promotion of single records in the two markets.

Ms. Kemp has worked for CBS since September 1975 as regional promotion secretary for the southwest region.

WEA Promotes Two

■ **LOS ANGELES** — Irwin Goldstein, vice president and director of national credit for the Warner-Elektra-Atlantic Corp., has announced the appointment of Michael McLeod as assistant director of national credit.

At the same time, Peter Stocke, WEA's Philadelphia regional branch manager, announced the appointment of James Jackson to the post of regional credit manager for the Philadelphia Branch, replacing McLeod.

McLeod is a six-year veteran of the record industry. Prior to joining WEA, he was a regional credit manager for London Records. For the past year he has been WEA's Philadelphia regional branch manager. McLeod will be headquartered in Burbank.

Jackson had been a branch credit manager for six years with a national sales finance company prior to his joining WEA six months ago.

Allen Prepares UA LP



Writer, director/actor and comic **Woody Allen** was pictured recently with producer **Steve Tyrell**, going over material for Allen's upcoming 2-lp set on United Artists Records. The album, entitled "Woody Allen, Stand-Up Comic," features the best of Allen's previously recorded work as a stand-up comedian. The set is compiled and edited by Woody Allen and Steve Tyrell and is due for release in mid-January.

RADIO STATION POSITION AVAILABLE

WBT Radio, Charlotte, NC, is looking for a creative, talented, mature person to do production with some air work. Send air check and complete resume to: **Andy Bickel, WBT Radio**, 1 Julian Price Place, Charlotte, NC 28208.

An Equal Opportunity Employer



A Record World Party To Remember



RECORD WORLD
CONGRATULATES
MIKE VALLONE
CHRISTY WRIGHT
DOREE BERG

Last week (8) Record World hosted a party at The U.S. Steakhouse in New York to honor their recently realigned market research department. Among the more than 750 guests present were, top row, from left: Record World publisher Bob Austin; Walter Yetnikoff, president CBS Records Group; Mike Sigman, RW vice president and managing editor, and Tommy Mottola of Champion Entertainment; Lou Reed, RW editor-in-chief Sid Parnes, Arista Records president Clive Davis and Sigman; Austin, Atlantic Records president Jerry Greenberg, Benny Andersson of ABBA and Michael Klenfner of Atlantic; CBS Records Division president Bruce Lundvall and Sigman; RCA Records president Louis Couttolenc, Vicki Sue Robinson, Mel Ilberman of RCA and manager Ted Harles; Parnes, RW marketing director Christy Wright, Epic senior vice president Ron Alexenburg and Austin; Austin with Private Stock president Larry Uttall.

Second row, from left: Joe Cohen, executive VP of NARM with Don Kirshner; Stew Cohen of Warner Bros., Barry Taylor of RW, RW research director Mike Vallone, Ken Puvogel of WB, Ed Rosenblatt of WB and Worthy Patterson of Casablanca; Christy Wright with Rolling Stones Records president Earl McGrath; Billy Meshel of Arista Music and Larry Fogel of April/Blackwood Music; RW's Stan Soifer with Lou Simon of Polydor; Stan Soifer, RW associate research director Doree Berg, Bill Garcia of 99X, Doug Morris of Big Tree Records, surrounding Christy Wright; Mike Sigman, Marty Scott of Passport Records, and Bob Feiden of Arista.

Third row: WWRL's MD Gerri Shannon and RW's Mike Vallone; VP of Warner Communications Bob Rolontz, Dave Marsh of Rolling Stone, Mike Sigman, Doree Berg, Famous Amos and Werner Roth of the N.Y. Cosmos; Mike Vallone with Bob Pittman of WNBC-AM; Mike Sigman, Dick Kline of Atlantic, Atlantic president Jerry Greenberg, Roxy Myzal of 99X, Tom Cossie, Bill Garcia and Vince Faraci of Atlantic; Bill Aucoin of Aucoin Management, Mike Sigman and Roberta Skopp of The Press Office; Fay Rosen of CAM, Jim Massey of Private Stock, Victor Benedetto of CAM, Samantha Sang, Samantha's manager Bill May, Mike Sigman, Private Stock's Jody Uttall; Benny Anderson of ABBA, RW's publisher Bob Austin, Cleveland Intl.'s Steve Popovich, and Atlantic's senior VP Mike Klenfner.

Fourth row, from left: 20th's Lenny Beer and Toni Profera, Mike Vallone, David Carrico (Private Stock); Pat Baird, Mike Vallone, WNEW-FM's Tom Morreria; Ira Rothstein of El-Roy Enterprises and WPLJ's Pat St. John; WNEW-FM's Dave Herman with Doree Berg; Irv Biegel of Millennium Records and Irwin Robinson, president of Chappell Music; Sheryl Feuerstein, director of publicity, Phonogram Records with Irwin Schuster, senior VP, Chappell Music, RW's Stan Soifer and Irwin Robinson; Norman Rubin, Irwin Schuster, Bill May, Joe Pellegrino, general manager, Screen Gems east coast, Samantha Sang, Victor Benedetto, VP of C.A.M.-USA, Artie Simon, promotion director of CAM; Ray D'Ariano with Juggy Gayles.

Row five, from left: Gregg Geller of Columbia and Jim Jeffries of Epic Records with Vallone; Sigman, William Guest of The Pips, Ray D'Ariano and Ruben Rodriguez of Casablanca, Edward Patten of The Pips, Sid Seidenberg, RW associate editor Howard Levitt and Lance Bogart of Casablanca; Joshua Blardo of Private Stock, Roxy Myzal of 99X, Chuck Dembrak and Tom Cossie; Neil McIntyre of WPIX-FM with Sigman; Blardo and Bev Bevan of Electric Light Orchestra; RW disco editor Vince Aletti and West End artist Michelle; Carmen LaRosa of DJM and Soifer.

Sixth row, from left: Lenny Petze of Epic and Ed Hynes of Columbia; RW's Sophia Midas, Pete Gidion of Epic, Kathy Schenker of Capitol; Wanda Ramos of WBLS-FM, Doree Berg, Christy Wright, Morris Baumstein, Jim Dunning of Rolling Stone and Mike Vallone; Mike Vallone, Doree Berg, Roxy Myzal, Christy Wright, Tunc Erim of Atlantic, Mike Sigman, Tom Cossie and Mike Klenfner; Mel Ilberman of RCA Records, Doree Berg, Vicki Sue Robinson and Bill Quateman; Mike Klenfner and Elliot Goldman of Arista; Ron Farber and Rich Totoian of A&M, Marshall Blonstein of Ode and Christy Wright.

Seventh row, from left: Mike Sigman, Columbia's Bob Sherwood and Howard Levitt; Morris Baumstein, Linda Barton (CBS) and Steve Popovich (Cleveland Intl.); Tom Werman (Epic) and Mike Sigman; NARM executive VP Joe Cohen and Columbia president Bruce Lundvall; Ace Adams of the Daily News with RW publisher Bob Austin; Jimmy Zisson (A&M); with Mike Vallone: Mr. and Mrs. George Lee (MCA), Tommy Mottola and Howard Levitt.



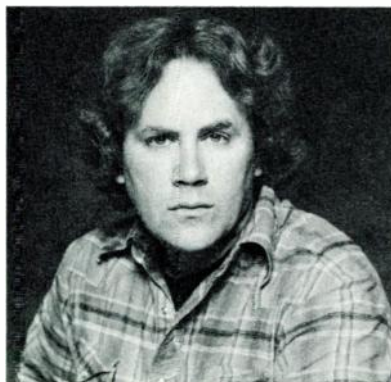
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Kip Cohen on the Philosophy of A&R at A&M

By SAM SUTHERLAND

■ Since joining A&M Records in July of 1973 as vice president in charge of a&r, Kip Cohen has done more than just sign new acts. Apart from continuing the label's traditionally selective signing strategy, Cohen has expanded and realigned A&M's a&r capability on both coasts, helped oversee the development of the separate Horizon jazz catalogue, and, in the past year, augmented the company's input of independently produced masters through two key production pacts with Bobby Martin and David Kersh-



Kip Cohen

enbaum respectively. A native New Yorker, Cohen was already well-known to the industry before entering label posts, due to his tenure as director of the Fillmore East for Bill Graham. A background in theatre enabled Cohen to broaden the concert production style for rock; when he was subsequently tapped by Clive Davis to join Columbia Records as VP, a&r, that same familiarity with a wider range of media enabled him to supervise not only pop and rock repertoire but other areas as well, including classical music. In the following interview, Cohen discusses his experiences at both companies, and focuses on A&M's creative development over the past four years and the a&r strategy behind it.

Record World: While many industry executives have known you since your involvement in the direction of the Fillmore East, label personnel first became aware of you in a&r through your appointment at CBS. Exactly how long were you there?

Kip Cohen: I was there for 2½ years. And when Clive Davis left, I sensed a certain amount of—shall I be kind and say flux? I was very fond of Clive, and close to him personally. But simultaneously, Chuck Kaye, who had been here, running both a&r and publishing, decided to retire. So the call came from here asking whether I'd be interested, and I was. It just all came together. I stayed with CBS through their July convention in San Francisco, and then was the first officer to resign after Clive's departure.

RW: At the time you left CBS, their involvement in a large in-house production base was tapering off, and they were increasingly involved with independents. Is that correct?

Cohen: No, not really, that was earlier. During the bulk of my stay there, there were just a few staff producers. But the trend was to independents because we seemed to find that we could make better marriages of artist with producer that way. Besides, to this day artists seem somehow prejudiced against staff producers in some respects. It's just a little bit too neat for them.

RW: When you arrived at A&M, how was the a&r department structured?

Cohen: The major transition that I had to make—beside taking the New York boy out of New York, and putting him in California, which was traumatic enough—was that I went through a period of many, many months before I perceived the structure here. There were several reasons.

One, that I was traumatized. Two, that I had come from a very formal, visible structure at CBS. And, lastly, the structure that exists here—which I'm still not sure I can put into words, particularly as it pertains to a&r—was very solid but very intangible. It existed on levels that I wasn't looking at, so it perplexed me a great deal at the beginning. Needless to say, Jerry [Moss] and Herb [Alpert] played strong roles in a&r, but there was also Jeff Barry, who was here as a producer, and David Anderle was then, and is now, here as a producer. People like the Carpenters had offices, yet obviously were not in any sense staff producers. Nonetheless, they were making their own records and situated here physically. There was also a staff of four young a&r men working here, several of whom produced, and several of whom didn't.

RW: Apart from roster size and that intangible structure you first

encountered, what musical style, if any, did you see in existence at A&M?

Cohen: Well, people on the outside always talk about the A&M style, and I had those impressions too. I find that they are not real clear in people's minds. But certain words always crop up, a certain prestige, a certain classiness, a certain independence, a certain lifestyle. I remember when I had lunch with Gil Friesen, very early on, I asked him, "What do you do that gives people this tremendous sense of how terrific this label is, because you don't publish figures. You don't really hype the company in the trades, where the major companies do that in order to please stockholders. Why is it that we all have this strong but vague impression of exactly what A&M is all about?"

And he said, "Because we rarely talk about what we do. All of it is directly related to what the artist does, and you rarely hear about how many records we have on the charts. We just don't chase that kind of publicity, so whatever impression you have is a result from what we don't say about ourselves." And I stood back and realized that was probably very true.

RW: Are you saying, then, that there aren't really any specific musical boundaries? That those guidelines are also more evolutionary than deliberate?

There is far more fun in starting from ground zero with an unknown; when that breaks through, it's simply a lot more fun.

Cohen: Right. It wasn't confining. I mean, I love certain things that were not here when I arrived: there was little jazz here at that time, and a substantial amount of it at CBS; there were no classics at all, and I had overseen that at CBS. A&M wasn't really involved in soundtracks, spoken word and children's music, for example.

But what was here was simply, apart from the fact that this is a very personal label, a specific sense of quality. I'm talking now about the artists who approach us. There isn't an enormous need here to sign name artists who one knows will sell a certain number of records in order to produce a net profit at the end of a given quarter. That wasn't here at all. I found no budgets. I found no profit pledges. I found no obligation to produce anything just for the sake of a sale, and that was a terrific relief. So what you're left with is simply the musical career judgment: is this artist musically valid, good, important? Does he or she do something really well, something worth recording? Those are very pleasurable criteria with which to sign artists.

Secondly, there's what I call a sort of gambling spirit, which is more involved with the signing of brand new, unknown talent, as opposed to the sort of statistical decision-making that many of the major labels make, for very understandable reasons, in signing a known artist. There is far more fun in starting from ground zero with the Brothers Johnson or Joan Armatrading or the Captain & Tennille where you're working with an unknown; when that breaks through, it's simply a lot more fun.

RW: That sensibility seems to parallel the label's record for respecting a somewhat longer term commitment to many acts, like Rita Coolidge, Supertramp and other label acts who cut many records before making dramatic, quantum sales jumps. Did you find you had a lot of trimming to do on the roster, or did you shy away from that?

Cohen: No, we didn't really trim. You know, trimming rosters is something that a&r men and certainly record company presidents do with some regularity at most labels, but it's an intentional move. I know all the materials that one looks at in those meetings, the roster, the sales, what's called for in the specific contract, what the royalty rate is; in those situations at other companies, again, it's a rather statistical decision: "Yes, she's a terrific girl, the manager's nice, and we've had a nice time making records and going to her concerts, but let's face it, we're in the hole for \$400 thousand and she hasn't sold X

(Continued on page 41)

denise
laSalle

*The Bitch
Is Bad!*



DENISE
DOES IT
ALL!

denise LaSalle is one lady who really knows how to express herself. Not only is she a hit songwriter and producer, but she's also one helluva performer.

When it comes to a Denise LaSalle album, she does it all.



Denise LaSalle knows what's what, what she wants to say, and just how to say it. And she says it all in her new album, "THE BITCH IS BAD"! AB-1027

And we do mean
BAD!

On ABC Records

abc Records
GRT Tapes.

Contains The Hit Single
"LOVE ME RIGHT!"
AB-10312

© 1977 ABC RECORDS, INC.

WRH

DISCO FILE TOP 20

DECEMBER 24, 1977

1. ACT 1/ACT 2/ACT 4
DONNA SUMMER—Casablanca (lp medleys)
2. SUPERNATURE/GIVE ME LOVE
CERRONE—Cotillion (lp medleys)
3. DANCE, DANCE, DANCE/EVERYBODY
DANCE
CHIC—Atlantic (lp cuts)
4. THE NIGHT THE LIGHTS WENT OUT/
PEOPLE OF THE WORLD, RISE/
LOVE PER HOUR
TRAMMPS—Atlantic (lp cuts)
5. TWO HOT FOR LOVE
THP ORCHESTRA—Butterfly (lp cut)
6. ON FIRE
T CONNECTION—TK (disco disc)
7. WHAT'S YOUR NAME, WHAT'S
YOUR NUMBER
ANDREA TRUE CONNECTION—Buddah
(disco disc)
8. MOONBOOTS
ORS—Salsoul (disco disc)
9. KISS ME
GEORGE McCRAE—TK (disco disc)
10. LE SPANK
LE PAMPLEMOUSSE—AVI (disco disc)
11. MANHATTAN LOVE SONG
KING ERRISSON—Westbound (lp cut)
12. NATIVE NEW YORKER
ODYSSEY—RCA (disco disc)
13. DISCO DANCE/CAN'T YOU FEEL IT/
MAGIC LOVE
MICHELE—West End (lp cuts)
14. DON'T LET ME BE MISUNDERSTOOD
SANTA ESMERALDA—Casablanca (lp cut)
15. MOONLIGHT LOVIN'
ISAAC HAYES—Polydor (lp cut)
16. THE OTHER SIDE OF MIDNIGHT/I
KNOW THAT HE KNOWS/
HEARTACHE
MARSHA HUNT—Aves (import lp cuts)
17. JOHNNY, JOHNNY PLEASE COME
HOME
CLAUDIA BARRY—Salsoul (lp cut)
18. RISKY CHANGES/DANCE LITTLE
DREAMER
BIONIC BOOGIE—Polydor (lp cuts)
19. I GOT TO HAVE YOUR LOVE/THERE'S
FIRE DOWN BELOW
FANTASTIC FOUR—Westbound (lp cuts)
20. YOUR LOVE IS SO GOOD FOR ME
DIANA ROSS—Motown (lp cut)

Mercury Taps Sotet

■ CHICAGO — Jim Sotet has joined Phonogram, Inc./Mercury Records as national secondary promotion manager, it was announced jointly by Jules Abramson, senior vice president/marketing, and Jim Taylor, national promotion director.

Sotet joins the Mercury staff after three years at WABX-FM in Detroit, where he served as music director. Prior to that he was program director for three years at WCMF in Rochester.

Motown Announces Album Release

■ LOS ANGELES—Motown Records has announced the release of several new albums in December. Included among these new packages are: "Star Dancing" by the Fifth Dimension; individual lps by Eddie Kendricks and Dave Ruffin entitled "Eddie Kendricks . . . At His Best" and David Ruffin . . . At His Best," recording artists Fresh debut with their lp "Feelin' Fresh."

Also debuting for Motown is the 21st Creation with an lp entitled "Break Thru." Rounding out the releases for January is Fantasy Hill's "First Step."

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ With new releases dwindling down to a precious few in these final days of the record biz countdown to Christmas, this is a great time to go back and give a second chance to some records that might have gotten lost in the frantic shuffle of the past few months (some suggestions: Freda Payne's "Love Magnet," the disco disc remix of "Shame" by Evelyn "Champagne" King, Leo Sayer's disco disc version of "Thunder in My Heart," "If You Feel Like Dancin'" by Al Hudson & the Soul Partners and two cuts from the Eli's Second Coming album: "Heavenly" and "Why Don'tcha"). But we're not entirely without some last-minute surprises this week and these three records should boost your holiday spirits: Peter Brown's "Fantasy Love Affair" album (Drive) is not at all what one would expect after the serious funk of "Do You Wanna Get Funky With Me?" but it's all the more exciting for the way it overturns our expectations and then satisfies them in a completely different style. What Brown and producer Cory Wade have come up with is a near-perfect blend of pop sounds, drawing upon some of the richest rock influences of the last decade (including the Beatles and Crosby, Stills & Nash) and revitalizing them with a fresh funk approach: progressive rock meets progressive soul in a brilliant synthesis. After several days of almost constant playing, I've fallen for every cut here—each one has its own special feel and the overall range is marvelous—but two stand out immediately for dancing. The best is "Dance With Me" (5:18), a percolating, easy groove with vibrant vocals first from Brown, then

(Continued on page 48)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE LIGHT CO./HOUSTON

DJ: Ken Smith
DANCE, DANCE, DANCE—Chic—Atlantic (disco disc)
KEEP IT UP—Olympic Runners—London (disco disc)
KISS ME—George McCrae—TK (disco disc)
LE SPANK—Le Pamplemousse—AVI (disco disc)
MANHATTAN LOVE SONG—King Errisson—Westbound (lp cut)
NATIVE NEW YORKER—Odyssey—RCA (disco disc)
ONCE UPON A TIME/FASTER AND FASTER TO NOWHERE/NOW I NEED YOU/WORKING THE MIDNIGHT SHIFT—Donna Summer—Casablanca (lp cuts)
SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (lp medleys)
TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut)
WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (disco disc)

SHEPARD'S/NEW YORK

DJ: Jeff Baugh
ACT 4/IF YOU GOT IT FLAUNT IT—Donna Summer—Casablanca (lp medley/lp cut)
DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (lp cuts)
DANCE AND LEAVE IT ALL BEHIND YOU/COSMIC TRAVELLER—Sumeria—Raal (import lp cuts)
I KNOW THAT HE KNOWS/HEARTACHE/THE OTHER SIDE OF MIDNIGHT—Marsha Hunt—Aves (import lp cuts)
JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (lp cut)
LOVE BUG/SWEETS FOR MY SWEET—Tina Charles—CBS (import disco disc)
MIDNIGHT FLIGHT TO YOUR LOVE/SINCE I FOUND LOVE—The Pips—Casablanca (lp cuts)
RISKY CHANGES/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (lp cuts)
SHAME—Evelyn "Champagne" King—RCA (disco disc)
WHICH WAY IS UP?—Stargard—MCA (disco disc)

BAREFOOT BOY/NEW YORK

DJ: Tony Smith
ACT 1/ACT 2/ACT 4—Donna Summer—Casablanca (lp medleys)
DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (lp cuts)
GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (lp medleys)
GOD HELP THOSE (WHO HELP THEMSELVES)/LOVE CONNECTION—The Dells—Mercury (lp cuts)
I'M HERE AGAIN—Thelma Houston—Tamla (lp cut)
JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (lp cuts)
PHILADELPHIA CLASSICS—Various Artists—Phila. Intl. (entire lp)
RISKY CHANGES/DON'T LOSE THAT NUMBER/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (lp cuts)
TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut)
YOU LIKE IT, WE LOVE IT/JUST LAYING IT DOWN—Southroad Connection—Mahogany (disco disc)

WHIMSEY'S/BOSTON

DJ: John Luongo
ACT 1/ACT 2/ACT 4—Donna Summer—Casablanca (lp medleys)
CAN'T YOU FEEL IT—Michele—West End (lp cut)
COME GO WITH ME—Pockets—Columbia (lp cut)
EVERYBODY DANCE/DANCE, DANCE, DANCE—Chic—Atlantic (lp cuts)
GALAXY—War—MCA (lp cut)
GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (lp medleys)
LOVE PER HOUR/THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—Trammps—Atlantic (lp cuts)
MANHATTAN LOVE SONG/SAL SOUL SISTER—King Errisson—Westbound (lp cuts)
ON FIRE—T Connection—TK (disco disc)
TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut)

Arista Promotes Boylan

■ NEW YORK — Bob Scerbo, director of manufacturing and purchasing for Arista Records, has announced the appointment of Susan Boylan to the position of Arista tape manager. Her responsibilities in this position include the supervision and management of pre-production on all Arista tape releases.

Background

Ms. Boylan has been with Arista for two years, and prior to this promotion was the label's lp catalogue manager.

AGAC Distributes New Writers Contract

(Continued from page 3)

2) Sheet music royalties will now be figured on a percentage of the wholesale price and not a fixed amount per copy;

3) The contract requires that a publisher cause a commercial sound recording of the composition within one year after execution, or one and a half year if the publisher pays the writer and additional \$250 for the extra six months. The original contract outlined that this primary obligation could be fulfilled by securing sheet music on the composition;

4) If an audit is undertaken, the publisher must pay the cost of the examination if it is found that the writer is owed five per cent or more of the sum shown on the royalty statement;

5) Ownership of derivative works will end with the termination or expiration of the original contract;

6) AGAC no longer requires a countersignature on the contract but urges members to send copies of any contract to the AGAC office;

7) If a dispute between a writer and publisher occurs, only one mutually agreed upon arbitrator will be required instead of three;

8) When a record company owns the publishing company to which the composition is assigned, the writer is given the privilege of examining the books of the record company if royalty payments are disputed.

Reflects New Law

According to Drake, the new contract should make publishers "more open" to the AGAC contract because it reflects the basic changes in the copyright law. He explained that the 4000 AGAC members are free to negotiate any contract with a publisher but are encouraged to use the standard form.

History

AGAC, started in 1931 as the Songwriters' Protective Association, has increased membership by one thousand in the past three years and currently has 1400 signature publishers.



Wishes To Thank

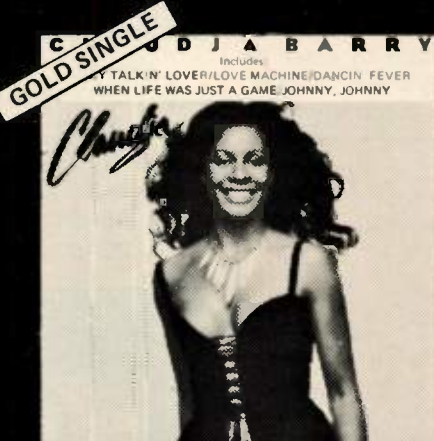
QUEBEC AND THE CANADIAN RECORD POOL

For Putting Us In
THE WINNER'S CIRCLE

PLATINUM ALBUM



THE SALSOUL ORCHESTRA
International Orchestra of the Year



CLAUDJA BARRY
Most Promising International
Female Vocalist

GOLD DISCO SINGLE



LOLEATTA HOLLOWAY
International 12"
Disco Mix of the Year



THE SALSOUL ORCHESTRA
Ease On Down Broadway



Claudia Barry available through London Records, Canada.
The Salsoul Orchestra and Loleatta Holloway available through RCA, Canada.



Salsoul and Gold Mind Records • Manufactured and Marketed by Caytronics Corporation • A Cayre Industries Company, 240 Madison Avenue, New York, N.Y. 10016

10	10	YOU'RE IN MY HEART (THE FINAL ACCLAIM) KOD	9
		STEWART/Warner Bros. 8475	
11	7	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	22
12	13	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING	
		ME ON) HIGH INERGY/Gordy 7155 (Motown)	14
13	14	IT'S SO EASY LINDA RONSTADT/Asylum 45433	12
14	20	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	11
15	18	COME SAIL AWAY STYX/A&M 1977	12
16	11	ISN'T IT TIME THE BABYS/Chrysalis 2173	13
17	22	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/	
		Elektra 45441	10
18	12	YOU MAKE LOVING FUN FLEETWOOD MAC/Warner Bros.	
		8483	10
19	25	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	11
20	23	POINT OF KNOW RETURN KANSAS/Kirshner 4273 (CBS)	8
21	24	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	11
22	16	SWINGTOWN STEVE MILLER BAND/Capitol 4496	11
23	26	TURN TO STONE ELO/Jet JT 1099 (UA)	6
24	27	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	7
25	29	RUNAROUND SUE LEIF GARRETT/Atlantic 3440	7
26	30	HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB)	7
27	31	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272	10
28	32	DESIREE NEIL DIAMOND/Columbia 3 10657	4
29	42	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	7
30	51	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	5
31	35	NATIVE NEW YORKER ODYSSEY/RCA 11129	9
32	37	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/	
		Casablanca 902	7
33	43	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)	
		CHIC/Atlantic 3435	6
34	39	IF YOU'RE NOT BACK IN LOVE BY MONDAY	
		MILLIE JACKSON/Spring 175 (Polydor)	10
35	36	I GO CRAZY PAUL DAVIS/Bang 733	18
36	41	GIRLS' SCHOOL/MULL OF KINTYRE WINGS/Capitol 8747	6
37	38	MY WAY ELVIS PRESLEY/RCA 11165	7
38	17	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	23
39	19	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620	13
40	21	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	17
41	46	EMOTION SAMANTHA SANG/Private Stock 178	7
42	60	STAYIN' ALIVE BEE GEES/RSO 885 (Polydor)	3
43	33	SHE'S NOT THERE SANTANA/Columbia 3 10616	12
44	49	GETTIN' READY FOR LOVE DIANA ROSS/Motown 1427	8
45	50	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	
		(Polydor)	9
46	44	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	10
47	28	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME	
		BARRY WHITE/20th Century 2350	17
48	48	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	14
49	40	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	
		CARPENTERS/A&M 1978	12
50	58	FFUN CON FUNK SHUN/Mercury 73959	6

67	74	TRIED TO LOVE PETER FRAMPTON/A&M 1988	3
68	76	DON'T LET IT SHOW ALAN PARSONS PROJECT/Arista 0288	4
69	78	FALLING LeBLANC & CARR/Big Tree 1600 (Atlantic)	4
70	72	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971	7
71	79	BREAKDOWN TOM PETTY & THE HEARTBREAKERS/	
		Shelter 62008 (ABC)	3
72	54	"STAR WARS" THEME/CANTINA BAND MECO/	
		Millennium 604 (Casablanca)	22
73	73	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH	
		(HOT SUMMER NIGHT) MEATLOAF/Epic/Cleveland Intl.	8
		8 50467	8

CHARTMAKER OF THE WEEK

74	—	THEME FROM "CLOSE ENCOUNTERS OF THE	
		THIRD KIND"	
		JOHN WILLIAMS	
		Arista 0300	1



75	80	THE NEXT HUNDRED YEARS AL MARTINO/Capitol 4508	4
76	68	GRANDMOTHER'S SONG STEVE MARTIN/Warner Bros. 8503	5
77	45	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY/	
		Big Tree 16102 (Atlantic)	13
78	87	THUNDER ISLAND JAY FERGUSON/Asylum 45444	2
79	88	I LOVE YOU DONNA SUMMER/Casablanca 907	2
80	47	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	17
81	82	IF IT DON'T FIT DON'T FORCE IT KELLE PATTERSON/	
		Shadybrook 1041	6
82	98	JACK & JILL RAYDIO/Arista 0283	2
83	92	GOODBYE GIRL DAVID GATES/Elektra 45450	2
84	81	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453	12
85	—	CURIOUS MIND (UM, UM, UM, UM, UM, UM)	
		JOHNNY RIVERS/Big Tree 16106 (Atlantic)	1
86	95	MIND BENDER STILLWATER/Capricorn 0280	2
87	91	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/	
		Amherst 725	4
88	—	TOO HOT TA TROT COMMODORES/Motown 1432	1
89	84	SAD EYES BROOKLYN DREAMS/Millennium 606	
		(Casablanca)	6
90	90	IF THAT'S HOW NATURE MADE HIM HELEN GRAYCO/	
		The Number One Record Company 001	5
91	—	LET'S FOOL AROUND GENERAL JOHNSON/Arista 0264	1
92	94	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE	
		CONTROLLERS/Juana 3414 (T.K.)	5
93	53	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/	
		T.K. 1023	27
94	96	MOONDANCE VAN MORRISON/Warner Bros. 8450	8
95	99	GALAXY WAR/MCA 40820	2
96	89	HARD TIMES BOZ SCAGGS/Columbia 3 10606	11
97	—	OUR LOVE NATALIE COLE/Capitol 4509	1
98	—	LADY LOVE LOU RAWLS/Phila. Intl. ZS8 3634 (CBS)	1
99	93	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	28
100	83	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb	
		8423 (WB)	22

101 THE SINGLES CHART 150

DECEMBER 24, 1977

DEC. 24
DEC. 17

101	101	STILL THE LOVIN' IS FUN B.J. THOMAS/MCA 40812 (Home Sweet Home, BMI)
102	104	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)
103	102	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)
104	107	KICK IT OUT HEART/Portarit 6 70010 (Wilsongs, ASCAP)
105	106	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)
106	110	CRAZY ON YOU HEART/Mushroom M 7021 (Andorra, ASCAP)
107	111	MISS BROADWAY BELLE EPOQUE/Shadybrook 1040 (Prim Linea-S.D.R.M., ASCAP)
108	105	SAN FRANCISCO (YOU'VE GOT ME) VILLAGE PEOPLE/Casablanca NB 896 (Can't Stop, BMI)
109	109	IN A LIFETIME TEMPTATIONS/Atlantic 3436 (Burba East/Dajoye/Golden Fleece, BMI)
110	118	NEVER MY LOVE ADDRISI BROS./Buddah 587 (Arista) (Warner/Tamerlane, BMI)
111	108	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rose, ASCAP)
112	—	GOD ONLY KNOWS MARILYN SCOTT/Big Tree DT 16105 (Atlantic) (Irving/BMI)
113	120	COME GO WITH ME POCKETS/Columbia 3 10632 (Verdangle/Pocket, BMI)
114	132	SWEET MUSIC MAN KENNY ROGERS/UA 1095 (Jolly Rogers/ASCAP)
115	117	SOLDIER OF FORTUNE ALAN O'DAY/Pacific 003 (WB, ASCAP)
116	114	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)
117	103	YOU CAN'T DANCE RICK NELSON/Epic 8 50458 (April, ASCAP)
118	123	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)
119	116	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
120	137	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)
121	122	KISS ME (THE WAY I LIKE IT) GEORGE MCCRAE/T.K. 1024 (Sherlyn, BMI)
122	113	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)
123	126	DO DO WAP IS STRONG CURTIS MAYFIELD/Curtom 0131 (WB) (Short Eyes/Mayfield, BMI)
124	115	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI/Canopy, ASCAP)
125	138	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)
126	134	WHEN A CHILD IS BORN JOHNNY MATHIS/Columbia 3 10640 (Jon Mat/Beechwood, BMI)
127	112	AIN'T NO SMOKE WITHOUT FIRE KING MUSKER/Epic 8 50429 (Blackwood, BMI)
128	131	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)
129	119	I WANT YOU CHEAP TRICK/Epic 8 50435 (Abbott, BMI)
130	139	BOATS AGAINST THE CURRENT ERIC CARMEN/Arista 0295 (Cam, BMI)
131	—	25TH OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441 (Sky Forest, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AS Stevie Wonder (Jobete/Black Bull, ASCAP)	55	LET'S FOOL AROUND General Johnson (Music In General)	95
BABY COME BACK (Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	5	LONG, LONG WAY FROM HOME John Sinclair & Gary Lyons (Somerset/Evansongs/WB/Mud Drum, ASCAP)	65
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP)	39	(LOVE IS) THICKER THAN WATER Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, EMI)	45
BEST OF MY LOVE Maurice White (Sagfire, BMI/Steelchest, ASCAP)	99	LOVELY DAY Bill Withers & Clarence McDonald (Golden Withers/Chappell)	53
BLOAT ON LOU ADLER (ABC/Dunhill/Woodsongs, BMI)	58	MIND BENDER Buddy Buie (No Exit, BMI)	86
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	1	MOONDANCE Van Morrison (WB, ASCAP/Caledonia Soul, BMI)	94
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	4	MY WAY Felton Jarvis & Elvis Presley (Spanka, BMI)	37
BREAKDOWN Denny Cordell (Skyhill, BMI)	71	NATIVE NEW YORKER Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	31
CALLING OCCUPANTS OF INTER-PLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP)	49	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	38
COME SAIL AWAY Prod. by group (Almo/Stygian Songs, ASCAP)	15	OOH BOY Norman Whitfield (May Twelfth Warner-Tamerlane, BMI)	60
CURIOUS MIND (UM, UM, UM, UM, UM) Johnny Rivers (Warner-Tamerlane, BMI)	85	OUR LOVE Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP)	97
DANCE, DANCE, DANCE (YOWSAH) YOWSAH, YOWSAH Nile Rodgers, Kenny Lehman, Bernard Edwards, Cotillion/Kreimers, BMI)	33	PEG GARY KATZ (ABC/Dunhill, BMI)	66
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angelust, BMI)	28	POINT OF KNOW RETURN Jeff Glixman (Don Kirshner, BMI)	20
DESIRE Bob Gaudio (Stonebridge, ASCAP)	28	REACH FOR IT George Duke (Mycenae, ASCAP)	61
DON'T ASK MY NEIGHBORS Maurice White (Unichappell, BMI)	46	RUNAROUND SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP)	25
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	3	SAD EYES Skip Korte (Starrin, BMI)	89
DON'T LET IT SHOW Alan Parsons (Woolfson, BMI)	68	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	48
DON'T LET ME BE MISUNDERSTOOD Nicholas Schoesky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	32	SEND IT Nickolas Ashford & Valerie Simpson (Nic-O-Val, ASCAP)	84
DON'T LET THE FLAME BURN OUT Jim Ed Norman, (Halwyl/Plain & Simple, ASCAP)	87	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	8
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	50	SERPENTINE FIRE Maurice White (Artwork, ASCAP)	19
EASY TO LOVE Richard Perry (Albert Hammond/Longmanor/Chrysalis, ASCAP)	59	SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	72
EMOTION Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	41	SHORT PEOPLE Lenny Waronker & Russ Titleman (Hightree, BMI)	24
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	6	SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	21
FALLING Pete Carr (Carhorn, BMI/Music Mill, ASCAP)	69	SOMEbody's GOTTA WIN, SOMEbody's GOTTA LOSE Frederick Knight (Every Knight, BMI)	92
FFUN Skip Scarborough (Val-le Joe, BMI)	50	SOMETIMES WHEN WE TOUCH Mathew (Welbeck, ASCAP/ATV/Mann/Well Songs, BMI)	30
GALAXY Jerry Goldstein (Far Out, ASCAP)	95	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	72
GETTIN' READY FOR LOVE Richard Perry (Braitree/Snow/Golde's Gold, BMI)	44	STAYIN' ALIVE The Bee Gees, Karl Richardson and Albhy Galuten (Stigwood/Unichappell, BMI)	42
GIRL'S SCHOOL Paul McCartney (ATV, BMI)	36	STREET CORNER SERENADE Gary Lyons (Muscadine/Xaigon/Yo Mama's BMI)	51
GONE TOO FAR Kyle Lehnig (Dawn Breaker/Cold Zinc, BMI)	77	SWING TOWN Steve Miller (Sailor, ASCAP)	22
GOODYBY GIRL David Gates (WB/Kipahulu, ASCAP)	83	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	100
GRANDMOTHER'S SONG William F. McEwen (Colorado, ASCAP)	76	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams & Rick Chertoff (Gold Horizon, BMI)	74
HARD TIMES Joe Wissert (Boz Scaggs, ASCAP)	96	THE NEXT HUNDRED YEARS Joel Diamond (Silver Blue, ASCAP)	75
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	9	THE WAY I FEEL TONIGHT Harry Maslin (Rosewater/Careers, BMI)	27
HEAVEN'S JUST A SIN AWAY Brian Fisher (Norville, SESAC)	52	THUNDER ISLAND Bill Szymczyk (Painless, ASCAP)	78
HERE YOU COME AGAIN Gary Klein	—		

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

DECEMBER 24, 1977



THE FM AIRPLAY REPORT

FLASHMAKER



RUNNING ON EMPTY
JACKSON BROWNE
Asylum

MOST ADDED:

RUNNING ON EMPTY—Jackson Browne—Asylum
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
SUPERTRAMP—A&M
LIVE & LET LIVE—10cc—Mercury
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
DRAW THE LINE—Aerosmith—Col
MAMA LET HIM PLAY—Doucette—Mushroom
ROOMFUL OF BLUES—Island
BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
LIFE ON THE LINE—The Rods—Island
PUTTING IT STRAIGHT—Pat Travers—Polydor
TROUBLE—UA

WNEW-FM/NEW YORK

ADDS:
ALL 'N ALL—Earth, Wind & Fire—Col
ROOMFUL OF BLUES—Island
SUPERTRAMP—A&M
THIS IS THE MODERN WORLD—The Jam—Polydor
HEAVY ACTION (airplay in descending order):
RUNNING ON EMPTY—Jackson Browne—Asylum
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
OUT OF THE BLUE—ELO—Jet
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
DOWN TWO THEN LEFT—Boz Scaggs—Col
MY AIM IS TRUE—Elvis Costello—Col
MANORISMS—Wet Willie—Epic
BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
THE MUPPET SHOW—Arista

WBCN-FM/BOSTON

ADDS:
AT LAST—The Pips—Casablanca
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
PUTTING IT STRAIGHT—Pat Travers—Polydor
ROCKETS—RCA
ROOMFUL OF BLUES—Island

RUNNING ON EMPTY—Jackson Browne—Asylum
SUICIDE—Red Star
TREASURE—Epic
HEAVY ACTION (airplay in descending order):
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
THE BELLE ALBUM—Al Green—Hi
ALL 'N ALL—Earth, Wind & Fire—Col
AJA—Steely Dan—ABC
SLOWHAND—Eric Clapton—RSO
LITTLE CRIMINALS—Randy Newman—WB
LITTLE QUEEN—Heart—Portrait
DRAW THE LINE—Aerosmith—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
MY AIM IS TRUE—Elvis Costello—Col

WLIR-FM/LONG ISLAND

ADDS:
BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
JOE COCKER'S GREATEST HITS—A&M
LOVE ON THE WIRE—Clover—Mercury
ROOMFUL OF BLUES—Island
RUNNING ON EMPTY—Jackson Browne—Asylum
SUPERTRAMP—A&M
THE BEST OF ARLO GUTHRIE—WB
THE BEST OF MARTIN MULL—Capricorn
THE BEST OF ZZ TOP—London
HEAVY ACTION (airplay in descending order):
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
RUNNING ON EMPTY—Jackson Browne—Asylum
EDDIE MONEY—Col
MY AIM IS TRUE—Elvis Costello—Col
AJA—Steely Dan—ABC
SLOWHAND—Eric Clapton—RSO
TOM PETTY & HEARTBREAKERS—Shelter
THE STRANGER—Billy Joel—Col
OUT OF THE BLUE—ELO—Jet
ROUGH MIX—Townshend/Lane—MCA

WBAB-FM/LONG ISLAND

ADDS:
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
FATHER CHRISTMAS (single)—Kinks—Arista
RUNNING ON EMPTY—Jackson Browne—Asylum
SUPERTRAMP—A&M
HEAVY ACTION (airplay in descending order):
AJA—Steely Dan—ABC
OUT OF THE BLUE—ELO—Jet
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
SLOWHAND—Eric Clapton—RSO
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
OOPS! WRONG PLANET—Utopia—Bearsville
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
HEROES—David Bowie—RCA
FRENCH KISS—Bob Welch—Capitol
INTERGALACTIC TOURING BAND—Passport

WBLM-FM/MAINE

ADDS:
BABY GRAND—Arista
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
DRAW THE LINE—Aerosmith—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
LIVE & LET LIVE—10cc—Mercury
MAMA LET HIM PLAY—Doucette—Mushroom
MY AIM IS TRUE—Elvis Costello—Col
PUTTING IT STRAIGHT—Pat Travers—Polydor
RICK WAKEMAN'S CRIMINAL RECORD—A&M
RUNNING ON EMPTY—Jackson Browne—Asylum

HEAVY ACTION (airplay in descending order):
COWBOY—Capricorn
THE STRANGER—Billy Joel—Col
ALL 'N ALL—Earth, Wind & Fire—Col
MANORISMS—Wet Willie—Epic
PEARL—London
DOWN TWO THEN LEFT—Boz Scaggs—Col
NEWS OF THE WORLD—Queen—Elektra
DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
MOONFLOWER—Santana—Col
THE JOY—Fantasy

WCMF-FM/ROCHESTER

ADDS:
AIR SUPPLY—Col
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
DRAW THE LINE—Aerosmith—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
LIFE ON THE LINE—The Rods—Island
LIVE & LET LIVE—10cc—Mercury
LONGER FUSE—Dan Hill—20th Century
LOVE ON THE WIRE—Clover—Mercury

HEAVY ACTION (airplay, sales, phones in descending order):
STREET SURVIVORS—Lynyrd Skynyrd—RCA
PUTTING IT STRAIGHT—Pat Travers—Polydor
RAIN DANCES—Camel—Janus
BOOK OF INVASIONS—Horslips—DJM
SHOW SOME EMOTION—Joan Armatrading—A&M
GRAND ILLUSION—Styx—A&M
MANORISMS—Wet Willie—Epic
SLOWHAND—Eric Clapton—RSO
PLAYER—RSO
YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst

WYDD-FM/PITTSBURGH

ADDS:
CAUGHT IN THE ACT—Steve Gibbons Band—MCA
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
LIVE & LET LIVE—10cc—Mercury
RUNNING ON EMPTY—Jackson Browne—Asylum
HEAVY ACTION (airplay in descending order):
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SLOWHAND—Eric Clapton—RSO
POINT OF KNOW RETURN—Kansas—Kirshner
SPECTRES—Blue Oyster Cult—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA

NEWS OF THE WORLD—Queen—Elektra
DOWN TWO THEN LEFT—Boz Scaggs—Col
SIMPLE DREAMS—Linda Ronstadt—Asylum
AJA—Steely Dan—ABC

WHFS-FM/WASHINGTON

ADDS:
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
FINALLY IN THE LIGHTS—Augie Meyers—Texas ReCord
FIRST MEDITATIONS—John Coltrane—ABC/Impulse
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
ROOMFUL OF BLUES—Island
RUNNING ON EMPTY—Jackson Browne—Asylum
THE BELLE ALBUM—Al Green—Hi
THE STORY OF STAR WARS—20th Century
TO DADDY (single)—Emmylou Harris—WB

HEAVY ACTION (airplay in descending order):
SHOW SOME EMOTION—Joan Armatrading—A&M
RICK DANKO—Arista
MY AIM IS TRUE—Elvis Costello—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA
LEVON HELM & RCO ALL-STARS—ABC
THE PLAYER NOT THE GAME—Jess Roden—Island
SPECIALS LIT—Lamont Cranston Band—Shadow
DECADE—Neil Young—Reprise
LITTLE CRIMINALS—Randy Newman—WB
EDDIE MONEY—Col

WQDR-FM/RALEIGH

ADDS:
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
INTERGALACTIC TOURING BAND—Passport
LIVE & LET LIVE—10cc—Mercury
RUNNING ON EMPTY—Jackson Browne—Asylum
TIGHTROPE—Steve Khan—Tappan Zee
TWO THE HARD WAY—Allman & Woman—WB

HEAVY ACTION (airplay, sales, phones in descending order):
SIMPLE DREAMS—Linda Ronstadt—Asylum
DOWN TWO THEN LEFT—Boz Scaggs—Col
ALL 'N ALL—Earth, Wind & Fire—Col
MOONFLOWER—Santana—Col
AJA—Steely Dan—ABC
STREET SURVIVORS—Lynyrd Skynyrd—MCA
POINT OF KNOW RETURN—Kansas—Kirshner
OUT OF THE BLUE—ELO—Jet
LITTLE CRIMINALS—Randy Newman—WB
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

WAIV-FM/JACKSONVILLE

ADDS:
BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
RUNNING ON EMPTY—Jackson Browne—Asylum

HEAVY ACTION (airplay, sales in descending order):

NEWS OF THE WORLD—Queen—Elektra
GRAND ILLUSION—Styx—A&M
OUT OF THE BLUE—ELO—Jet
STREET SURVIVORS—Lynyrd Skynyrd—MCA
SIMPLE DREAMS—Linda Ronstadt—Asylum
AJA—Steely Dan—ABC
IN CITY DREAMS—Robin Trower—Chrysalis
FRENCH KISS—Bob Welch—Capitol
A PAUPER IN PARADISE—Gino Vannelli—A&M
BROKEN HEART—The Babys—Chrysalis

ZETA 4-FM/MIAMI

ADDS:
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
FANDANGO—RCA
LIVE & LET LIVE—10cc—Mercury
MAMA LET HIM PLAY—Doucette—Mushroom
RUNNING ON EMPTY—Jackson Browne—Asylum
SUPERTRAMP—A&M
HEAVY ACTION (airplay, phones in descending order):
SLOWHAND—Eric Clapton—RSO
OUT OF THE BLUE—ELO—Jet
THE STRANGER—Billy Joel—Col
LITTLE CRIMINALS—Randy Newman—WB
NEWS OF THE WORLD—Queen—Elektra
MOONFLOWER—Santana—Col
AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
DRAW THE LINE—Aerosmith—Col
EXPECT NO MERCY—Nazareth—A&M

WQSR-FM/TAMPA

ADDS:
BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
COME TO ME—Juice Newton—Capitol
LIFE ON THE LINE—The Rods—Island
LIVE & LET LIVE—10cc—Mercury
LONGER FUSE—Dan Hill—20th Century
REACH FOR IT—George Duke—Epic
SUPERTRAMP—A&M
THE MOTORS—Virgin
TIGHTROPE—Steve Khan—Tappan Zee
TREASURE—Epic

HEAVY ACTION (airplay, sales, phones in descending order):
DOWN TWO THEN LEFT—Boz Scaggs—Col
AJA—Steely Dan—ABC
STREET SURVIVORS—Lynyrd Skynyrd—MCA
OUT OF THE BLUE—ELO—Jet
MY AIM IS TRUE—Elvis Costello—Col
MOONFLOWER—Santana—Col
SLOWHAND—Eric Clapton—RSO
KARLA BONOFF—Col
IN CITY DREAMS—Robin Trower—Chrysalis
SECONDS OUT—Genesis—Atlantic



Wishes To Thank

QUEBEC AND THE CANADIAN RECORD POOL

For Putting Us In
THE WINNER'S CIRCLE

PLATINUM ALBUM



THE SALSOUL ORCHESTRA
International Orchestra of the Year



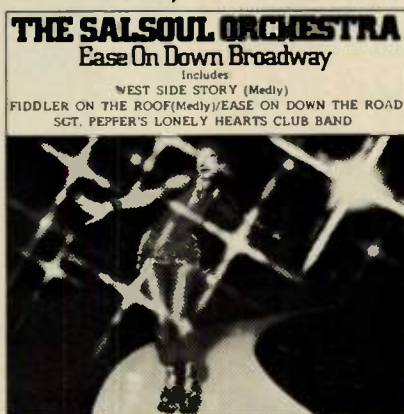
CLAUDJA BARRY
Most Promising International
Female Vocalist

GOLD DISCO SINGLE



LOLEATTA HOLLOWAY
International 12"
Disco Mix of the Year

FUTURE GOLD
January '78 Release



THE SALSOUL ORCHESTRA
Ease On Down Broadway



Claudja Barry available through London Records, Canada.
The Salsoul Orchestra and Loleatta Holloway available through RCA, Canada.



Album Picks

THIS IS THE MODERN WORLD

THE JAM—Polydor PD-1-6129 (7.98)

One of the U.K.'s better new wave outfits, the group has scored notable success there, but has yet to make commercial gains here. Their second lp still contains many reference points to the early Who, but the songs are getting better and the inclusion of "All Around the World" makes it a stronger lp.



ON FIRE

T-CONNECTION—Dash 30008 (TK) (6.98)

This sextet specializes in high energy r&b and their recent successes speak well for them. Their percussive sound hits hard without having to rely on brass to bolster its impact on songs like the punchy title tune which moves along at a brisk pace for seven minutes.



THE VERVE YEARS (1952-54)

CHARLIE PARKER—Verve VE-2-2523 (8.98)

The third (and final) volume of Parker's Verve recordings finds the saxophonist working with strings, voices, big band and small groups. The two record set includes many fine and memorable performances including "Autumn In New York," "Night and Day," "I Get A Kick Out Of You" and "In The Still Of the Night."



VICTIM OF ROMANCE

MICHELLE PHILLIPS—A&M SP 4651 (7.98)

Phillips' first solo album was produced by the redoubtable Jack Nitzsche and the voice that graced numerous hits with the Mamas and Papas is in fine form. The title track is perhaps the most immediate, being reminiscent of the Phil Spector wall of sound, but the quieter moments are the ones where she excels.



I AM A PHOTOGRAPH

AMANDA LEAR—Chrysalis CHR 1173 (7.98)

A celebrated actress and scenemaker throughout Europe, Lear makes her disc debut with a Munich produced album of disco styled material. Lear is a singer with a very unique sounding voice that cuts through the throbbing arrangements. The seven minute "Blood and Honey" is the lp's most commercial offering.



PRANA PEOPLE

Prelude PRL 12150 (6.98)

The first album for basketball great Earl Monroe's Pretty Pearl Records production company is an uptempo tour-de-force of perky dance rhythms and unrelenting vocals. The quartet scores with the opener, "Pranian Man" and does not let up through "Is Your Life A Party," "Wishful Thinking" and "Disco-Mania."



OFF ON AN ISLAND

PAUL DELICATO—AVI 6029 (6.98)

Delicato had several easy listening hits a couple of years back and his first album since then shows a definite sophistication in his vocals and arrangements. The medley of Alan O'Day's "Train Of Thought" and "Mystery Train" is the highlight but his easy going vocals make every song a winner.



Import Reviews

BEFORE AND AFTER SCIENCE

BRIAN ENO—Polydor 2302 071 (U.K.)

After his recent collaborations with Cluster, David Bowie and Robert Fripp, Eno has finally made the kind of album that will earn him the recognition he deserves in his own right. An impressive cast of musicians led by Phil Collins are employed to further his proclivities for a somewhat offbeat sound.



THE DIODES

Columbia PES 90441 (Canada)

Canada's new wave entry was produced by Bob Gallo who has given the quartet a powerful but controlled sound and direction. Of note is the group's version of the Cyrkle's "Red Rubber Ball" and Barry Mann-Cynthia Weil's "Shapes Of Things To Come." In between these is a good deal of energy behind songs like "Time Damage" and "Behind Those Eyes."



ECHOES OF THE 60's/PHIL SPECTOR

VARIOUS ARTISTS—Phil Spector 2307 013 (U.K.)

There have been numerous releases of compilation albums of Phil Spector productions in the U.K. over the past year but all seem to pale compared to these 20 selections on one lp. Some of the best music to come out of the early '60s has been collected here, with each song containing Spector's unique signature.



LE DESERT NOIR

MARKUSFELD—Egg 900.528 (France)

Alain Markusfeld is a musician who we know very little about but his compositions which feature him on guitars, bass and piano are as sophisticated as they are varied. An Eastern influence keeps surfacing in electric and acoustic numbers but his tastes are eclectic enough to make this well recorded lp interesting.



BREAKOUT

DEAD END KIDS—CBS 82254 (U.K.)

Under the aegis of pop maestro Barry Blue, this young outfit scored a top five hit in the U.K. with their re-make of the Honeycombs' "Have I The Right." Their album is comprised mainly of Blue originals, but covers of DC5 and Richie Valens material should connect with any pop aficionado.



LIVE

THE BEATLES REVIVAL BAND—Telefunken 6.23179 (Germany)

The second album from this German group was recorded live in Frankfurt and unlike its predecessor, the vocals are sung in English. The group gets very close to the originals on Lennon and McCartney's "Hey Jude," "Eight Days A Week," "It Won't Be Long" and "Day Tripper."



ZEITGEIST

TONY COE—EMI 3207 (U.K.)

"Zeitgeist" is a concept that originated during the 19th century German idealist movement and inspired the recording of this lp last year. Tony Coe composed the music and Jill Robin the poetry on this fusion work that touches on jazz, classical and chamber music, and the avant-garde.





Wishes To Thank

QUEBEC AND THE CANADIAN RECORD POOL

For Putting Us In
THE WINNER'S CIRCLE

PLATINUM ALBUM



THE SALSOUL ORCHESTRA
International Orchestra of the Year

GOLD SINGLE



CLAUDJA BARRY
Most Promising International
Female Vocalist

GOLD DISCO SINGLE



LOLEATTA HOLLOWAY
International 12"
Disco Mix of the Year

FUTURE GOLD
January '78 Release

THE SALSOUL ORCHESTRA
Ease On Down Broadway
Includes
WEST SIDE STORY (Medly)
FIDDLER ON THE ROOF (Medly)/EASE ON DOWN THE ROAD
SGT. PEPPER'S LONELY HEARTS CLUB BAND



THE SALSOUL ORCHESTRA
Ease On Down Broadway



Claudja Barry available through London Records, Canada.
The Salsoul Orchestra and Loleatta Holloway available through RCA, Canada.



RADIO WORLD

ABC Radio Spot Sales Will Fold; Rep Firm To Be Phased Out In '78

By MARC KIRKEBY

■ NEW YORK—ABC Radio Spot Sales is going out of business after seven years in operation. The rep company, which handles national sales for the seven ABC-owned FM stations and for 25 other FMs, will be "phased out gradually in the coming months," according to an ABC statement.

The company, originally named ABC FM Spot Sales, officially notified its client stations last week that it would be closing down, but told them it would allow "ample time" for them to find new representation. No exact termination date has been set.

Reps Will Be Chosen

ABC says it is dissolving the rep company — which never showed a profit—because its stations can now be well represented by outside companies. "We really don't see that as our primary business," Michael Hauptman, senior vice president of ABC Radio, told *Record World* last week, "and the reason we

went into it in the first place was, frankly, that none of the independent reps would pay attention to us. There wasn't any money in it [FM] at that time."

The company was expanded to handle outside stations, Hauptman said, simply "to amortize the cost of mounting a rep organization good enough for ABC's own stations." At its peak, ABC Radio Spot Sales handled about 35 stations. In the years since 1970, however, FM audiences have increased to almost match those of AM Radio, and national sales for FM have improved to the extent that, as Hauptman put it, "our stations are being pitched all the time."

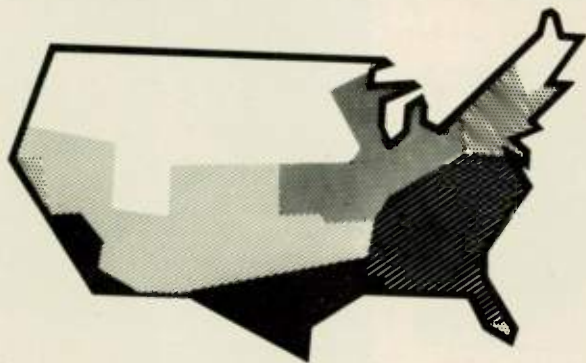
ABC is now negotiating for outside representation of its seven owned stations. "It's not likely," Hauptman said, "to be one for all seven, but I wouldn't want to preclude that." ABC will use the last months of the spot sales company's life to place as many of its employees as possible within the corporation.

Jim Elliot, WPGC

"More and more today radio stations are looking within their own market or region in terms of busting or playing a record. The radio marketplace is a great help in seeing what records are happening in markets similar to theirs instead of the whole country."

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



Dedicated To The Needs Of The Music/Record Industry

AM ACTION

By CHRISTY WRIGHT

■ Dolly Parton (RCA). Really exploded this week with adds at WABC, KFRC, 96X, 99X, WLS, and KHJ. Top ten already on 13Q 9-8, WMET 15-10, KSLQ 7-3, KSTP 8-6, KLIF 14-7, WCAO 9-5, WGCL 10-3, KBEQ 7-6, KILT 5-4, and WLAC 2-2. It is on and moving up at WKBW 29-23, Y100 30-27, WRKO 26-18, WPGC 16-12, WCOL 20-15, WZZP 22-14, CKLW 26-22, KXOK 20-16, KCBQ 19-17, and WPEZ 12-11.

Queen (Elektra). Many radio people are saying that the combination of "We Will Rock You" and "We Are The Champions" is what is really making this record a hit. It was added this week at WKBW, WLS, KHJ, KCBQ, and KTLK. It's already number one at WRKO, WPGC, WZZP, WSAI, Q102, WGCL, WZUU, and KBEQ. Moving into the top ten at 13Q 10-6, WQXI 19-8, WDRQ 12-4, WMET 14-9, CKLW 8-6, WOKY 6-2, KSLQ 12-7, WTIW 11-6, WCAO 11-7, and WPEZ 15-9.



Queen

Along with upward chart movement at KFRC HB-28, 96X HB-29, Z93 30-20, WCOL 30-22, KXOK 22-17, WNOE HB-36, KRBE 22-12, WIFI 19-15, KILT 27-12, and 10Q 23-13.

Earth, Wind & Fire (Columbia).

Great crossover acceptance from r&b with these stations adding this to their playlists; KFRC, WMAK, KXOK, KJR, WTIW, KHJ, WGCL, KBEQ, WCGO, and WAAY. Taking good jumps at 96X 3-2, WPGC 17-15, WHBQ 3-3, WLAC 22-13, Z93 17-14, WDRQ 4-3, KSLQ 20-17, KBEQ 27-21, 98Q HB-33, WAIR HB-34, WABB 15-9, BJ-105 37-21, WFLB 4-2, WSGA 26-22, WORD 25-21, and WLOF 26-23.



Johnny Rivers

Dan Hill (20th Century). The Powerhouse Pick this week. Along with additions and good jumps, it is already showing good sales. Adds this week at WKBW, WHBQ, WLAC, Z93, WCOL, KLIF, WGCL, and WAVZ. Moves at 13Q 29-25, WQXI 30-24, WMAK HB-33, CKLW 29-24, WOKY 36-33, KDWB 30-28, KSTP 18-14, WNOE 31-25, WTIW 34-25,

(Continued on page 59)

Scott Muni Honored



At a recent reception held December 8 at New York's Giambelli's Restaurant, Scott Muni (second from right), program director of WNEW-FM, was honored as the recipient of the Tom Donohue Award for significant contribution to FM radio. The Donohue Award was a special feature of DIR Broadcasting's First Annual North American Rock Radio Awards, which was broadcast on November 24 on 250 stations throughout the U.S. and Canada. Pictured from left are Mel Karmazin, vice president and general manager of WNEW-FM; Varner Paulsen, vice president, administration, of Metromedia Radio; Bob Meyrowitz, president of DIR Broadcasting; Muni; George Duncan, president of Metromedia Radio; Peter Kauff, executive vice president of DIR Broadcasting.

DR. PETER CARL GOLDMARK.

**WITHOUT HIS CONTRIBUTIONS, OUR COMPANY AND OUR INDUSTRY
WOULD NOT BE WHAT THEY ARE TODAY.
BECAUSE OF HIS CONTRIBUTIONS, OUR WORLD IS A RICHER
AND MORE REWARDING PLACE TO LIVE.**

CBS RECORDS.

ALAN PRICE—Jet 1119 (UA)

I WANNA DANCE (prod. by Alan Price)
(writer: Price) (Jarrow)
(3:35)

Price may want to dance, but this is no disco record: the tempo is faintly West Indian, light and rolling, with appropriate acoustic instrumentation.

HOT—Big Tree 16108 (Atlantic)

YOU BROUGHT THE WOMAN OUT OF ME (prod. by Clayton Ivey & Terry Woodford) (writers: Lambert-Potter) (ABC Dunhill, BMI) (3:17)

The lyrics of Hot's latest leave no doubt as to the meaning of the title, and the Harold Robbins air of the hero brings a certain drama to the story.

ALBERT KING—Tomato 10001

LOVE SHOCK (prod. by Don Davis) (writer: Willis) (Groovesville, BMI)
(2:50)

King brings more of a modern soul sound to his blues on this single—the topic and the teasing backup vocalists lend a sensual touch to his performance.

MAYNARD FERGUSON—Columbia 7 1152

MARIA (prod. by Jay Chattaway) (writers: Bernstein-Sondheim) (Schirmer/Chappell, ASCAP) (2:55)

Ferguson's reading of the "West Side Story" standard is rather introspective, and showcases his trumpet more than past records. Pop and MOR should respond.

CARL CARLTON—Mercury 73969

YOU, YOU (prod. by L. J. Reynolds) (writers: Reynolds-Brinson) (Relaxed/Get Bit, BMI/Tar, ASCAP) (4:00)

Carlton could recapture his "Everlasting Love" success with this slow but rhythmic ballad—the brass punctuates it well, the vocal is strong.

FUNK MACHINE—Drive 6263 (T.K.)

OOOU FUNKY MUSIC (prod. by Alex Sadkin & Cory Wade) (writer: Davis) (pub. not listed)
(3:00)

To quote Prof. Higgins: What kind of word is that? The music, though, is hot, dance-tempo stuff with a good vocal and top-quality production.

DARTS—United Artists 1125

DADDY COOL/THE GIRL CAN'T HELP IT (prod. by Richard Hartley & Tommy Boyce) (writers: Slay-Crewe-Troup) (Regent, BMI/Robbins, ASCAP)
(2:28)

This top 10 U.K. hit has a rock 'n' roll nostalgia mood about it—it segues from one speedy rocker to the Little Richard classic. Energetic.

ROBERTA KELLY—Casablanca 908

ZODIACS (prod. by Giorgio Moroder & Pete Bellotte) (writers: same as prod.) (Ricks, BMI)
(3:14)

A disco record designed to capitalize on the astrology boom, Kelly's single moves along energetically as she enumerates the dozen star signs.

GENE PAGE—Arista 0302

CLOSE ENCOUNTERS OF THE THIRD KIND (prod. by Gene & Billy Page) (writer: Williams) (Gold Horizon, BMI) (3:38)

Page's version of the Williams film theme is a dance-tempo instrumental with a variety of interesting instrumental effects. It should please disco-goers.

ERIC CLAPTON—RSO 886 (Polydor)

LAY DOWN SALLY (prod. by Glyn Johns) (writers: Clapton-Levy-Terry) (Stigwood/Unichappell, BMI) (3:20)

Clapton's guitar is the principal rhythm instrument on this infectious, restrained shuffle tune that has a "train song" mood about it.

BUGATTI AND MUSKER—Epic 8-50497

STARRY NIGHT (prod. by Geoffrey Haslam) (writers: Bugatti-Musker) (Chappell/Keyboard Pendulum, ASCAP) (3:14)

The King Musker Band's name has been altered slightly, but the sound—bright, slightly nostalgic New York-style pop—remains just as appealing.

LENNY WELCH—Big Tree 16107 (Atlantic)

SIX MILLION DOLLAR WOMAN (prod. by Lenny Welch) (writers: Welch-McCoy) (Figsibow, BMI/TAC, ASCAP) (3:41)

The obvious title hook is the most prominent feature of Welch's single, but the gentle r&b ballad that employs the title has an appeal of its own.

MANDRE—Motown 1434

KEEP TRYIN' (prod. by Andre Lewis) (writers: Lewis-Maxayn) (Jobete, ASCAP)
(3:30)

A Stevie Wonder air pervades Mandre's latest single, a mid-tempo space-funk composition that boasts a crisp brass section and an eerie, echoed vocal.

THE DYNAMICS—Columbia 3-10666

WE FOUND LOVE (prod. by A La Trace) (writer: Bowden) (Ernel/Red Door, BMI)
(3:54)

A smooth-sounding love song that should appeal primarily to female listeners, the Dynamics' latest benefits from solid group vocals and production.

CAROL CHANNING & JIMMY C. NEWMAN—Plantation 166

LOUISIANA CAJUN ROCK BAND (prod. by Shelby S. Singleton, Jr.) (writer: Armand) (Singleton, BMI) (2:34)

Channing sings rock 'n' roll here, with Cajun touches provided by Newman and fiddler Rufus Thibodeaux. The effect is unusual and entertaining.

BRUCE CHANNEL—LeCam 1117

A PRESLEY MEDLEY (prod. by Maj. Bill Smith) (writers: various) (var., BMI)
(2:55)

Five Presley standards are blended here, with a Jordanaire-like backup and an appropriate vocal by Channel, capturing much of these songs' appeal.

CRAWLER—Epic 8-50492

WITHOUT YOU BABE (prod. by Alan Callan & group) (writer: Wilson) (Blackwood, BMI)
(3:30)

The second single from this re-formed British rock outfit rocks at mid-tempo, bears some similarity to a Bad Co. track, and should receive pop attention.

MARLENA SHAW—Columbia 3-10661

DON'T ASK TO STAY UNTIL TOMORROW (prod. by Bert deCoteaux) (writers: Connors-Kane) (Ensign, BMI/Famous, ASCAP) (3:28)

The theme from "Looking For Mr. Goodbar" could be Shaw's pop breakthrough—it's slow and moody, and should be right for top 40, MOR and r&b stations.

TOMMY JAMES—Fantasy 811

LOVE IS GONNA FIND A WAY (prod. by Jeff Barry) (writers: James-Cordell) (Big Seven, BMI) (3:58)

James' latest single takes him in a mel-lower direction than fans of his rocking past will expect; still, the song is effective and could hit.

SOUTHROAD CONNECTION—Mahogany 1227-2

YOU LIKE IT, WE LOVE IT (prod. by Lionel Job) (writers: Job-Gillman) (Harrindur/Ensign, BMI)
(3:40)

This single aims to promote an "I'm O.K., You're O.K." mood among dancers, using a simple, repeated lyric and brass and string improvisations.

ROY HEAD—ABC Dot 17722

COME TO ME (prod. by Jimmy Bowen) (writer: Gene Price) (Acoustic/Longstreet, BMI)
(3:45)

Head's single is now bulleting in the country top 30, and its style seems to give it crossover chances. It's a goodbye song, but not a teary one.

NICK JAMESON—Bearsville 0322 (WB)

IN THE BLUE (prod. by Nick Jameson) (writer: Jameson) (Sea Of Keys, BMI)
(3:30)

Jameson's southern-tinged vocal and lone-some subject matter recall some Leon Russell songs here—the loping tempo fits well with his topic.

J. T. BROWN—Mahogany 1177-1

LIKE TAKING CANDY (FROM A BABY) (prod. by Lionel Job) (writers: Burton-Mersey-McCoy) (Famous, ASCAP/Ensign, BMI)
(3:40)

The r&b tempo here is not disco-hot, but still danceable, and the song and vocal have an easygoing quality that fits the rhythm quite well.

CHESTENER GORDON—Ju-Par 532

YOU AND I (PT. I) (prod. by Vernon Bullock & John Garrett) (writer: Bullock) (Lenise/Black Girl)
(3:40)

Gorden's single is a melodic ballad that should appeal to both r&b and pop audiences—it's a love song that builds its effects nicely as it moves.

To our friends,

T *HANK YOU*

*for your
Understanding, Concern
and
Love, these past few weeks.
Linda Grey*

T "AND WHEN ONE OF US IS GONE
AND ONE OF US IS LEFT TO CARRY ON,
THEN REMEMBERING WILL HAVE TO DO,
OUR MEMORIES ALONE WILL GET US THROUGH..."

Album Picks

THIS IS THE MODERN WORLD

THE JAM—Polydor PD-1-6129 (7.98)

One of the U.K.'s better new wave outfits, the group has scored notable success there, but has yet to make commercial gains here. Their second lp still contains many reference points to the early Who, but the songs are getting better and the inclusion of "All Around the World" makes it a stronger lp.



ON FIRE

T-CONNECTION—Dash 30008 (TK) (6.98)

This sextet specializes in high energy r&b and their recent successes speak well for them. Their percussive sound hits hard without having to rely on brass to bolster its impact on songs like the punchy title tune which moves along at a brisk pace for seven minutes.



THE VERVE YEARS (1952-54)

CHARLIE PARKER—Verve VE-2-2523 (8.98)

The third (and final) volume of Parker's Verve recordings finds the saxophonist working with strings, voices, big band and small groups. The two record set includes many fine and memorable performances including "Autumn In New York," "Night and Day," "I Get A Kick Out Of You" and "In The Still Of the Night."



VICTIM OF ROMANCE

MICHELLE PHILLIPS—A&M SP 4651 (7.98)

Phillips' first solo album was produced by the redoubtable Jack Nitzsche and the voice that graced numerous hits with the Mamas and Papas is in fine form. The title track is perhaps the most immediate, being reminiscent of the Phil Spector wall of sound, but the quieter moments are the ones where she excels.



I AM A PHOTOGRAPH

AMANDA LEAR—Chrysalis CHR 1173 (7.98)

A celebrated actress and scenemaker throughout Europe, Lear makes her disc debut with a Munich produced album of disco styled material. Lear is a singer with a very unique sounding voice that cuts through the throbbing arrangements. The seven minute "Blood and Honey" is the lp's most commercial offering.



PRANA PEOPLE

Prelude PRL 12150 (6.98)

The first album for basketball great Earl Monroe's Pretty Pearl Records production company is an uptempo tour-de-force of perky dance rhythms and unrelenting vocals. The quartet scores with the opener, "Pranian Man" and does not let up through "Is Your Life A Party," "Wishful Thinking" and "Disco-Mania."



OFF ON AN ISLAND

PAUL DELICATO—AVI 6029 (6.98)

Delicato had several easy listening hits a couple of years back and his first album since then shows a definite sophistication in his vocals and arrangements. The medley of Alan O'Day's "Train Of Thought" and "Mystery Train" is the highlight but his easy going vocals make every song a winner.



Import Reviews

BEFORE AND AFTER SCIENCE

BRIAN ENO—Polydor 2302 071 (U.K.)

After his recent collaborations with Cluster, David Bowie and Robert Fripp, Eno has finally made the kind of album that will earn him the recognition he deserves in his own right. An impressive cast of musicians led by Phil Collins are employed to further his proclivities for a somewhat offbeat sound.



THE DIODES

Columbia PES 90441 (Canada)

Canada's new wave entry was produced by Bob Gallo who has given the quartet a powerful but controlled sound and direction. Of note is the group's version of the Cyrkle's "Red Rubber Ball" and Barry Mann-Cynthia Weil's "Shapes Of Things To Come." In between these is a good deal of energy behind songs like "Time Damage" and "Behind Those Eyes."



ECHOES OF THE 60's/PHIL SPECTOR

VARIOUS ARTISTS—Phil Spector 2307 013 (U.K.)

There have been numerous releases of compilation albums of Phil Spector productions in the U.K. over the past year but all seem to pale compared to these 20 selections on one lp. Some of the best music to come out of the early '60s has been collected here, with each song containing Spector's unique signature.



LE DESERT NOIR

MARKUSFELD—Egg 900.528 (France)

Alain Markusfeld is a musician who we know very little about but his compositions which feature him on guitars, bass and piano are as sophisticated as they are varied. An Eastern influence keeps surfacing in electric and acoustic numbers but his tastes are eclectic enough to make this well recorded lp interesting.



BREAKOUT

DEAD END KIDS—CBS 82254 (U.K.)

Under the aegis of pop maestro Barry Blue, this young outfit scored a top five hit in the U.K. with their re-make of the Honeycombs' "Have I The Right." Their album is comprised mainly of Blue originals, but covers of DC5 and Richie Valens material should connect with any pop aficionado.



LIVE

THE BEATLES REVIVAL BAND—Telefunken 6.23179 (Germany)

The second album from this German group was recorded live in Frankfurt and unlike its predecessor, the vocals are sung in English. The group gets very close to the originals on Lennon and McCartney's "Hey Jude," "Eight Days A Week," "It Won't Be Long" and "Day Tripper."



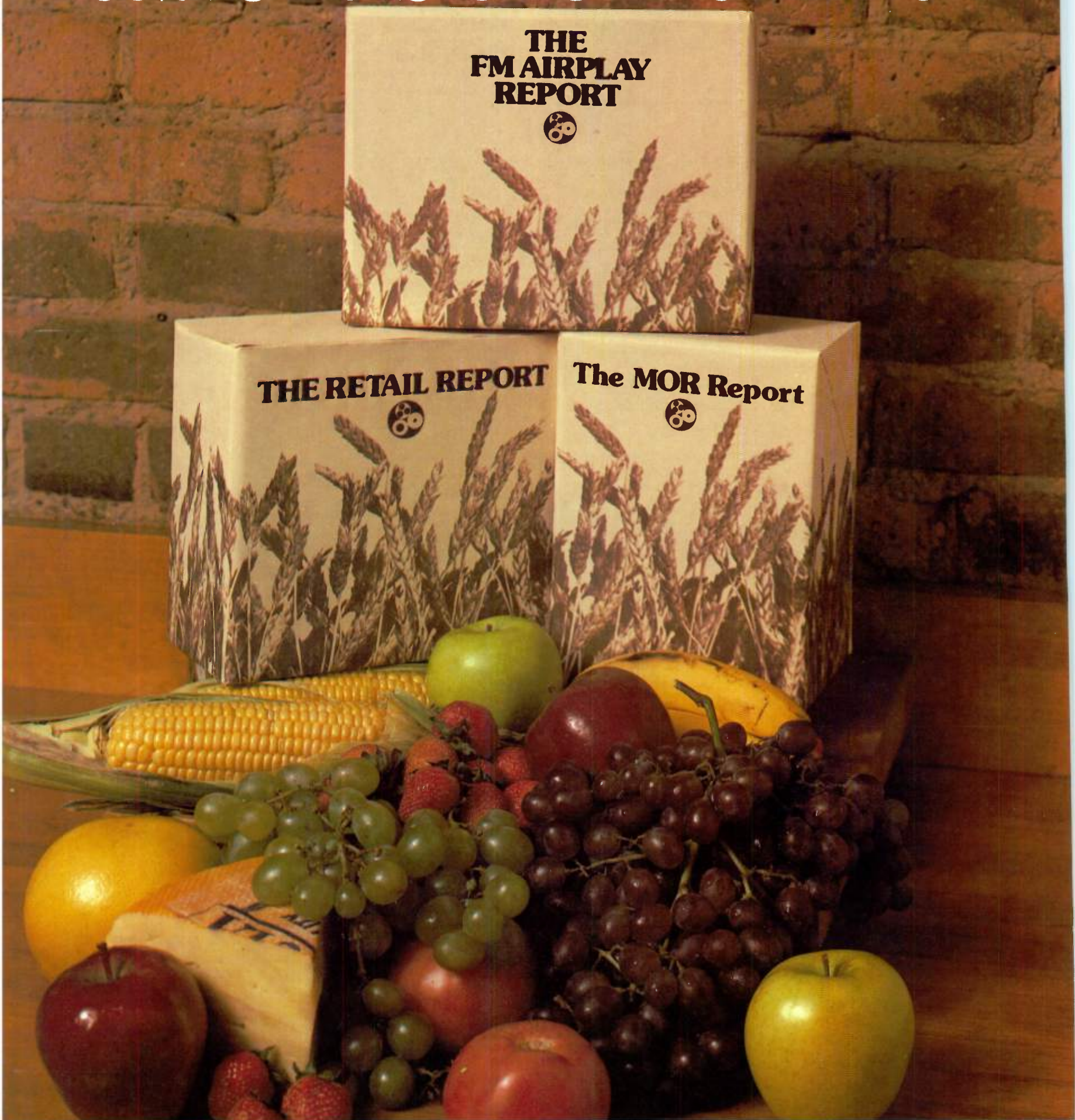
ZEITGEIST


TONY COE—EMI 3207 (U.K.)

"Zeitgeist" is a concept that originated during the 19th century German idealist movement and inspired the recording of this lp last year. Tony Coe composed the music and Jill Robin the poetry on this fusion work that touches on jazz, classical and chamber music, and the avant-garde.



**RECORD WORLD'S SPECIAL REPORTS
100% PURE FACTS/NOTHING ARTIFICIAL**



Start every week with a healthy serving of nourishing information to fortify you for the challenges of the marketplace. Our reports are prepared with the most uncompromising standards of integrity and professionalism. There are other trade reports available, produced to be bulky and filling rather than meeting our exacting nutritional requirements. Don't compromise, look for the Record World seal 

RECORD WORLD/SUPERMARKETING

WE DELIVER! New York: (212) 765-5020  Los Angeles: (213) 465-6126 • Nashville: (615) 329-1111

101 THE SINGLES CHART 150

DECEMBER 24, 1977


DEC. 24	DEC. 17	
101	101	STILL THE LOVIN' IS FUN B.J. THOMAS/MCA 40812 (Home Sweet Home, BMI)
102	104	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)
103	102	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)
104	107	KICK IT OUT HEART/Portarit 6 70010 (Wilsongs, ASCAP)
105	106	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)
106	110	CRAZY ON YOU HEART/Mushroom M 7021 (Andorra, ASCAP)
107	111	MISS BROADWAY BELLE EPOQUE/Shadybrook 1040 (Prim Linea-S.D.R.M., ASCAP)
108	105	SAN FRANCISCO (YOU'VE GOT ME) VILLAGE PEOPLE/Casablanca NB 896 (Can't Stop, BMI)
109	109	IN A LIFETIME TEMPTATIONS/Atlantic 3436 (Burba East/Dajoye/Golden Fleece, BMI)
110	118	NEVER MY LOVE ADDRISI BROS./Buddah 587 (Arista) (Warner/Tamerlane, BMI)
111	108	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rose, ASCAP)
112	—	GOD ONLY KNOWS MARILYN SCOTT/Big Tree DT 16105 (Atlantic) (Irving/BMI)
113	120	COME GO WITH ME POCKETS/Columbia 3 10632 (Verdangle/Pocket, BMI)
114	132	SWEET MUSIC MAN KENNY ROGERS/UA 1095 (Jolly Rogers/ASCAP)
115	117	SOLDIER OF FORTUNE ALAN O'DAY/Pacific 003 (WB, ASCAP)
116	114	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)
117	103	YOU CAN'T DANCE RICK NELSON/Epic 8 50458 (April, ASCAP)
118	123	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)
119	116	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
120	137	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)
121	122	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)
122	113	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Pennaford, ASCAP)
123	126	DO DO WAP IS STRONG CURTIS MAYFIELD/Curtom 0131 (WB) (Short Eyes/Mayfield, BMI)
124	115	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI/Canopy, ASCAP)
125	138	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)
126	134	WHEN A CHILD IS BORN JOHNNY MATHIS/Columbia 3 10640 (Jon Mat/Beechwood, BMI)
127	112	AIN'T NO SMOKE WITHOUT FIRE KING MUSKER/Epic 8 50429 (Blackwood, BMI)
128	131	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)
129	119	I WANT YOU CHEAP TRICK/Epic 8 50435 (Abbott, BMI)
130	139	BOATS AGAINST THE CURRENT ERIC CARMEN/Arista 0295 (Cam, BMI)
131	—	25TH OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441 (Sky Forest, BMI)
132	140	ON FIRE T-CONNECTION/Dash 5041 (T.K.) (Sherlyn/Decibel, BMI)
133	—	MAHNA, MAHNA MUPPETS/Arista 0290 (Lorna, PRS)
134	141	CHOOSING YOU LENNY WILLIAMS/ABC 12289 (Len-Lon, BMI)
135	144	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 4524 (Capitol) (Australian Tumbleweed, BMI)
136	142	DON'T CHANGE DARYL HALL & JOHN OATES/RCA 11181 (Hot-Cha/Unichappell, BMI)
137	136	FUNKY MONKEY MANDRILL/Arista 2074 (Mandrill, ASCAP)
138	143	ROCKAWAY BEACH RAMONES/Sire 1008 (WB) (Bleu Disque/Taco Tunes, ASCAP)
139	135	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)
140	128	HEROES DAVID BOWIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)
141	127	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)
142	146	NOTHIN' BUT A HEARTACHE DOOBIE BROTHERS/Warner Bros. 8500 (Snug, BMI)
143	—	GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/Capitol 4515 (Warner-Tamerlane/Marsaint, BMI)
144	121	KEEP YOUR HANDS ON THE WHEEL RAM JAM/Epic 8 50451 (Adbredor, ASCAP)
145	—	SOFT & EASY BLACKBYRDS/Fantasy 809 (Blackbyrd, BMI)
146	133	CAN'T WAIT PIPER/A&M 1969 (Songs of the Knight/Bonass, BMI)
147	—	WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (T.K.) (Unart, BMI)
148	148	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Victor, BMI)
149	—	YOU MAKE ME CRAZY SAMMY HAGAR/Capitol 4502 (Big Bang, BMI)
150	—	BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS/Columbia 3 10648 (Verdangle/Kae-Drick, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AS Stevie Wonder (Jobete/Black Bull, ASCAP)	55	LET'S FOOL AROUND General Johnson (Music In General)	95
BABY COME BACK (Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	5	LONG, LONG WAY FROM HOME John Sinclair & Gary Lyons (Somerset/Evansongs/WB/Mud Drum, ASCAP)	65
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP)	39	(LOVE IS) THICKER THAN WATER Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jays/Hugh & Barbara Gibb/Unichappell, BMI)	45
BEST OF MY LOVE Maurice White (Sagfire, BMI/Steelchest, ASCAP)	99	LOVELY DAY Bill Withers & Clarence McDonald (Golden Withers/Chappell BMI)	53
BLOAT ON Lou Adler (ABC/Dunhill/Woodsongs, BMI)	58	MIND BENDER Buddy Buie (No Exit, BMI)	86
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	4	MOONDANCE Van Morrison (WB, ASCAP/Caledonia Soul, BMI)	94
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	11	MY WAY Felton Jarvis & Elvis Presley (Spanks, BMI)	37
BREAKDOWN Denny Cordell (Skyhill, BMI)	71	NATIVE NEW YORKER Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	31
CALLING OCCUPANTS OF INTER-PLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP)	49	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	38
COME SAIL AWAY Prod. by group (Almo/Stygian Songs, ASCAP)	15	OOH BOY Norman Whitfield (May Twelfth Warner-Tamerlane, BMI)	60
CURIOUS MIND (UM, UM, UM, UM, UM) Johnny Rivers (Warner-Tamerlane, BMI)	85	OUR LOVE Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP)	97
DANCE, DANCE, DANCE (YOWSAH) YOWSAH, YOWSAH) Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	33	PEG Gary Katz (ABC/Dunhill, BMI)	66
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angeldust, BMI)	33	POINT OF KNOW RETURN Jeff Glixman (Don Kirshner, BMI)	20
DESIREE Bob Gaudio (Stonebridge, ASCAP)	28	REACH FOR IT George Duke (Mycenae, ASCAP)	61
DON'T ASK MY NEIGHBORS Maurice White (Unichappell, BMI)	46	RUNAROUND SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP)	25
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	3	SAD EYES Skip Korte (Starrin, BMI)	89
DON'T LET IT SHOW Alan Parsons (Woolfsongs, BMI)	68	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	48
DON'T LET ME BE MISUNDERSTOOD Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	32	SEND IT Nicholas Ashford & Valerie Simpson (Nic-O-Val, ASCAP)	84
DON'T LET THE FLAME BURN OUT Jim Ed Norman (Halwill/Plain & Simple, ASCAP)	87	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	8
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	59	SERPENTINE FIRE Maurice White (Artwork, ASCAP)	19
EASY TO LOVE Richard Perry (Albert Hammond/Longmanor/Chrysalis, ASCAP)	41	SHE'S NOT THERE Devedip Carlos Santana & Tom Coster (Al Gallico, BMI)	24
EMOTION Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	59	SHORT PEOPLE Lenny Waronker & Russ Titleman (Hightree, BMI)	21
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	6	SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	21
FALLING Pete Carr (Carhorn, BMI/Music Mill, ASCAP)	69	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE Frederick Knight (Every Knight, BMI)	92
FFUN Skip Scarborough (Val-le Joe, BMI)	50	SOMETIMES WHEN WE TOUCH Mathew (Welbeck, ASCAP/ATV/Mann/Well Songs, BMI)	30
GALAXY Jerry Goldstein (Far Out, ASCAP)	95	STAR WARS THEME/CANTINA BAND (Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	72
GETTIN' READY FOR LOVE Richard Perry (Brainfree/Snow/Golde's Gold, BMI)	44	STAYIN' ALIVE The Bee Gees, Karl Richardson and Albhy Galuten (Stigwood/Unichappell, BMI)	42
GIRL'S SCHOOL Paul McCartney (ATV, BMI)	36	STREET CORNER SERENADE Gary Lyons (Muscadine/Xaigon/Yo Mama's BMI)	51
GONE TOO FAR Kyle Lehnin (Dawn Breaker/Cold Zinc, BMI)	77	SWING TOWN Steve Miller (Sailor, ASCAP)	22
GOODBYE GIRL David Gates (WB/Kipahulu, ASCAP)	83	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	100
GRANDMOTHER'S SONG William F. McEwen (Colorado, ASCAP)	76	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams & Rick Chertoff (Gold Horizon, BMI)	74
HARD TIMES Joe Wisart (Boz Scaggs, ASCAP)	96	THE NEXT HUNDRED YEARS Joel Diamond (Silver Blue, ASCAP)	75
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	9	THE WAY I FEEL TONIGHT Harry Maslin (Rosewater/Careers, BMI)	27
HEAVEN'S JUST A SIN AWAY Brian Fisher (Norville, SESAC)	52	THUNDER ISLAND Bill Szymczyk (Painless, ASCAP)	78
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	14	TOO HOT TA TROT James Carmichael & Group (Jobete/ Commodores Ent., ASCAP)	88
HEY DEANIE Michael Lloyd (CAM, BMI)	26	TRIED TO LOVE Peter Frampton (Almo/Fram-Dee, ASCAP)	67
HOW CAN I LEAVE YOU AGAIN Milton Okun (Cherry Lane, ASCAP)	56	TURN TO STONE Jeff Lynne (Unart/Jet, BMI)	23
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	2	WAS DOG A DOUGHNUT (Colgems-EMI, ASCAP)	70
I FEEL LOVE Giorgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP)	57	WE ARE THE CHAMPIONS Queen (Queen)	17
I GO CRAZY Paul Davis (Web IV, BMI)	35	WE JUST DISAGREE Dave Mason & R. Nevison (Blackwood/Bruser, BMI)	80
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	64	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	7
IF IT DON'T FIT, DON'T FORCE IT Larry Farrow (Funks Bump, BMI)	81	WHAT'S YOUR NAME Producer not listed (Duchess/Get Loose, BMI)	63
IF THAT'S HOW NATURE MADE HIM Al Galleon/Easy Listening, ASCAP)	90	WRAP YOUR ARMS AROUND ME Casey/Finch (Sherlyn/Harrick, BMI)	54
IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson & Brad Shapiro (Tree B, BMI)	34	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP)	12
I LOVE YOU Giorgio Moroder & Pete Bellote (Rick's, BMI)	79	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	1
ISN'T IT TIME Ron Nevison (Jacon/X-Ray, BMI)	16	YOU MAKE LOVIN FUN Fleetwood Mac (Gentoo, BMI)	18
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	47	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) Todd Rundgren (E.B. Marks/Neverland/Peg, BMI)	73
IT'S SO EASY Peter Asher (MPL Comm., BMI)	13	YOU'RE IN MY HEART (THE FINAL ACCLAIM) Tom Dowd (Riva, ASCAP)	10
JACK AND JILL Ray Parker Jr. (Raydiola, ASCAP)	82	(YOU'RE MY) SOUL & INSPIRATION Michael Lloyd & Mike Curb (Screen Gems, EMI, BMI)	62
JUST THE WAY YOU ARE Phil Ramone (Joelsongs, BMI)	29	YOUR SMILING FACE Peter Asher (Country Road, BMI)	40
KEEP IT COMIN' LOVE H.W. Casey & R. Finch (Sherlyn/Harrick, BMI)	93		
LADY LOVE Sherman Marshall, Jack Faith, Von Gray (Mighty Three, BMI)	98		

THE SINGLES CHART

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

DEC. 24	DEC. 17			WKS. ON CHART
1	1	YOU LIGHT UP MY LIFE DEBBY BOONE Warner/Curb WBS 8446 (WB) (11th Week)		18
2	4	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882 (Polydor)		13
3	2	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists 1016		22
4	3	BLUE BAYOU LINDA RONSTADT/Asylum 45431		15
5	10	BABY COME BACK PLAYER/RSO 879 (Polydor)		13
6	6	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974		15
7	5	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965		16
8	9	SENTIMENTAL LADY BOB WELCH/Capitol 4479		12
9	8	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO 878 (Polydor)		19
10	15	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475		9
11	7	BOOGIE NIGHTS HEATWAVE/Epic 8 50370		22
12	13	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)		14
13	14	IT'S SO EASY LINDA RONSTADT/Asylum 45433		12
14	20	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123		11
15	18	COME SAIL AWAY STYX/A&M 1977		12
16	11	ISN'T IT TIME THE BABYS/Chrysalis 2173		13
17	22	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441		10
18	12	YOU MAKE LOVING FUN FLEETWOOD MAC/Warner Bros. 8483		10
19	25	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625		11
20	23	POINT OF KNOW RETURN KANSAS/Kirshner 4273 (CBS)		8
21	24	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630		11
22	16	SWINGTOWN STEVE MILLER BAND/Capitol 4496		11
23	26	TURN TO STONE ELO/Jet JT 1099 (UA)		6
24	27	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492		7
25	29	RUNAROUND SUE LEIF GARRETT/Atlantic 3440		7
26	30	HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB)		7
27	31	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272		10
28	32	DESIREE NEIL DIAMOND/Columbia 3 10657		4
29	42	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646		7
30	51	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355		5
31	35	NATIVE NEW YORKER ODYSSEY/RCA 11129		9
32	37	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca 902		7
33	43	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435		6
34	39	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)		10
35	36	I GO CRAZY PAUL DAVIS/Bang 733		18
36	41	GIRLS' SCHOOL/MULL OF KINTYRE WINGS/Capitol 8747		6
37	38	MY WAY ELVIS PRESLEY/RCA 11165		7
38	17	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413		23
39	19	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620		13
40	21	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602		17
41	46	EMOTION SAMANTHA SANG/Private Stock 178		7
42	60	STAYIN' ALIVE BEE GEES/RSO 885 (Polydor)		3
43	33	SHE'S NOT THERE SANTANA/Columbia 3 10616		12
44	49	GETTIN' READY FOR LOVE DIANA ROSS/Motown 1427		8
45	50	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883 (Polydor)		9
46	44	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622		10
47	28	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350		17
48	48	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076		14
49	40	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS/A&M 1978		12
50	58	FFUN CON FUNK SHUN/Mercury 73959		6

51	59	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	6
52	52	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation 1103	10
53	62	LOVELY DAY BILL WITHERS/Columbia 3 10627	6
54	57	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022	5
55	55	AS STEVIE WONDER /Tamla 54291 (Motown)	7
56	63	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/RCA 11036	4
57	34	I FEEL LOVE DONNA SUMMER/Casablanca 884	21
58	56	BLOAT ON CHEECH & CHONG /Epic/Ode 50471	8
59	66	EASY TO LOVE LEO SAYER/Warner Bros. 8502	4
60	69	OOH BOY ROSE ROYCE/Whitfield 8491 (WB)	7
61	65	REACH FOR IT GEORGE DUKE/Epic 8 50463	6
62	70	(YOU'RE MY) SOUL & INSPIRATION DONNY & MARIE/ Polydor 14439	7
63	71	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40918	4
64	61	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/MCA 40811	7
65	77	LONG, LONG WAY FROM HOME FOREIGNER/Atlantic 3439	2
66	75	PEG STEELY DAN/ABC 12320	5
67	74	TRIED TO LOVE PETER FRAMPTON/A&M 1988	3
68	76	DON'T LET IT SHOW ALAN PARSONS PROJECT/Arista 0288	4
69	78	FALLING LeBLANC & CARR/Big Tree 1600 (Atlantic)	4
70	72	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971	7
71	79	BREAKDOWN TOM PETTY & THE HEARTBREAKERS/ Shelter 62008 (ABC)	3
72	54	"STAR WARS" THEME/CANTINA BAND MECO/ Millennium 604 (Casablanca)	22
73	73	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) MEATLOAF/Epic/Cleveland Intl. 8 50467	8

CHARTMAKER OF THE WEEK

74	—	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS Arista 0300	1
75	80	THE NEXT HUNDRED YEARS AL MARTINO/Capitol 4508	4
76	68	GRANDMOTHER'S SONG STEVE MARTIN/Warner Bros. 8503	5
77	45	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY/ Big Tree 16102 (Atlantic)	13
78	87	THUNDER ISLAND JAY FERGUSON/Asylum 45444	2
79	88	I LOVE YOU DONNA SUMMER/Casablanca 907	2
80	47	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	17
81	82	IF IT DON'T FIT DON'T FORCE IT KELLE PATTERSON/ Shadybrook 1041	6
82	98	JACK & JILL RAYDIO/Arista 0283	2
83	92	GOODBYE GIRL DAVID GATES/Elektra 45450	2
84	81	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453	12
85	—	CURIOUS MIND (UM, UM, UM, UM, UM, UM) JOHNNY RIVERS/Big Tree 16106 (Atlantic)	1
86	95	MIND BENDER STILLWATER/Capricorn 0280	2
87	91	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/ Amherst 725	4
88	—	TOO HOT TA TROT COMMODORES/Motown 1432	1
89	84	SAD EYES BROOKLYN DREAMS/Millennium 606 (Casablanca)	6
90	90	IF THAT'S HOW NATURE MADE HIM HELEN GRAYCO/ The Number One Record Company 001	5
91	—	LET'S FOOL AROUND GENERAL JOHNSON/Arista 0264	1
92	94	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)	5
93	53	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	27
94	96	MOONDANCE VAN MORRISON/Warner Bros. 8450	8
95	99	GALAXY WAR /MCA 40820	2
96	89	HARD TIMES BOZ SCAGGS/Columbia 3 10606	11
97	—	OUR LOVE NATALIE COLE/Capitol 4509	1
98	—	LADY LOVE LOU RAWLS/Phila. Intl. ZS8 3634 (CBS)	1
99	93	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	28
100	83	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb 8423 (WB)	22

FLASHMAKER



RUNNING ON EMPTY
JACKSON BROWNE
Asylum

MOST ADDED:

RUNNING ON EMPTY—Jackson Browne—Asylum
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
SUPERTRAMP—A&M
LIVE & LET LIVE—10cc—Mercury
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
DRAW THE LINE—Aerosmith—Col
MAMA LET HIM PLAY—Doucette—Mushroom
ROOMFUL OF BLUES—Island
BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
LIFE ON THE LINE—The Rods—Island
PUTTING IT STRAIGHT—Pat Travers—Polydor
TROUBLE—UA

WNEW-FM/NEW YORK

ADDS:
ALL 'N ALL—Earth, Wind & Fire—Col
ROOMFUL OF BLUES—Island
SUPERTRAMP—A&M
THIS IS THE MODERN WORLD—The Jam—Polydor
HEAVY ACTION (airplay in descending order):
RUNNING ON EMPTY—Jackson Browne—Asylum
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
OUT OF THE BLUE—ELO—Jet
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
DOWN TWO THEN LEFT—Boz Scaggs—Col
MY AIM IS TRUE—Elvis Costello—Col
MANORISMS—Wet Willie—Epic
BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
THE MUPPET SHOW—Arista

WBCN-FM/BOSTON

ADDS:
AT LAST—The Pips—Casablanca
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
PUTTING IT STRAIGHT—Pat Travers—Polydor
ROCKETS—RCA
ROOMFUL OF BLUES—Island

RUNNING ON EMPTY—Jackson Browne—Asylum
SUICIDE—Red Star
TREASURE—Epic
HEAVY ACTION (airplay in descending order):
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
THE BELLE ALBUM—Al Green—Hi Col
ALL 'N ALL—Earth, Wind & Fire—Col
AJA—Steely Dan—ABC
SLOWHAND—Eric Clapton—RSO
LITTLE CRIMINALS—Randy Newman—WB
LITTLE QUEEN—Heart—Portrait
DRAW THE LINE—Aerosmith—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
MY AIM IS TRUE—Elvis Costello—Col

WLIR-FM/LONG ISLAND

ADDS:
BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
JOE COCKER'S GREATEST HITS—A&M
LOVE ON THE WIRE—Clover—Mercury
ROOMFUL OF BLUES—Island
RUNNING ON EMPTY—Jackson Browne—Asylum
SUPERTRAMP—A&M
THE BEST OF ARLO GUTHRIE—WB
THE BEST OF MARTIN MULL—Capricorn
THE BEST OF ZZ TOP—London
HEAVY ACTION (airplay in descending order):
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
RUNNING ON EMPTY—Jackson Browne—Asylum
EDDIE MONEY—Col
MY AIM IS TRUE—Elvis Costello—Col
AJA—Steely Dan—ABC
SLOWHAND—Eric Clapton—RSO
TOM PETTY & HEARTBREAKERS—Shelter
THE STRANGER—Billy Joel—Col
OUT OF THE BLUE—ELO—Jet
ROUGH MIX—Townshend/Lane—MCA

WBAB-FM/LONG ISLAND

ADDS:
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
FATHER CHRISTMAS (single)—Kinks—Arista
RUNNING ON EMPTY—Jackson Browne—Asylum
SUPERTRAMP—A&M
HEAVY ACTION (airplay in descending order):
AJA—Steely Dan—ABC
OUT OF THE BLUE—ELO—Jet
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
SLOWHAND—Eric Clapton—RSO
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
OOPS! WRONG PLANET—Utopia—Bearsville
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
HEROES—David Bowie—RCA
FRENCH KISS—Bob Welch—Capitol
INTERGALACTIC TOURING BAND—Passport

WBLM-FM/MAINE

ADDS:
BABY GRAND—Arista
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
DRAW THE LINE—Aerosmith—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
LIVE & LET LIVE—10cc—Mercury
MAMA LET HIM PLAY—Doucette—Mushroom
MY AIM IS TRUE—Elvis Costello—Col
PUTTING IT STRAIGHT—Pat Travers—Polydor
RICK WAKEMAN'S CRIMINAL RECORD—A&M
RUNNING ON EMPTY—Jackson Browne—Asylum

HEAVY ACTION (airplay in descending order):

COWBOY—Capricorn
THE STRANGER—Billy Joel—Col
ALL 'N ALL—Earth, Wind & Fire—Col
MANORISMS—Wet Willie—Epic
PEARL—London
DOWN TWO THEN LEFT—Boz Scaggs—Col
NEWS OF THE WORLD—Queen—Elektra
DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
MOONFLOWER—Santana—Col
THE JOY—Fantasy

WCMF-FM/ROCHESTER

ADDS:
AIR SUPPLY—Col
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
DRAW THE LINE—Aerosmith—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
LIFE ON THE LINE—The Rods—Island
LIVE & LET LIVE—10cc—Mercury
LONGER FUSE—Dan Hill—20th Century
LOVE ON THE WIRE—Clover—Mercury

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

STREET SURVIVORS—Lynyrd Skynyrd—RCA
PUTTING IT STRAIGHT—Pat Travers—Polydor
RAIN DANCES—Camel—Janus
BOOK OF INVASIONS—Horslips—DJM
SHOW SOME EMOTION—Joan Armatrading—A&M
GRAND ILLUSION—Styx—A&M
MANORISMS—Wet Willie—Epic
SLOWHAND—Eric Clapton—RSO
PLAYER—RSO
YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst

WYDD-FM/PITTSBURGH

ADDS:
CAUGHT IN THE ACT—Steve Gibbons Band—MCA
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
LIVE & LET LIVE—10cc—Mercury
RUNNING ON EMPTY—Jackson Browne—Asylum

HEAVY ACTION (airplay in descending order):

OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SLOWHAND—Eric Clapton—RSO
POINT OF KNOW RETURN—Kansas—Kirshner
SPECTRES—Blue Oyster Cult—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA

NEWS OF THE WORLD—Queen—Elektra
DOWN TWO THEN LEFT—Boz Scaggs—Col
SIMPLE DREAMS—Linda Ronstadt—Asylum
AJA—Steely Dan—ABC

WHFS-FM/WASHINGTON

ADDS:
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
FINALLY IN THE LIGHTS—Augie Meyers—Texas ReCord
FIRST MEDITATIONS—John Coltrane—ABC/Impulse
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
ROOMFUL OF BLUES—Island
RUNNING ON EMPTY—Jackson Browne—Asylum
THE BELLE ALBUM—Al Green—Hi
THE STORY OF STAR WARS—20th Century
TO DADDY (single)—Emmylou Harris—WB

HEAVY ACTION (airplay in descending order):

SHOW SOME EMOTION—Joan Armatrading—A&M
RICK DANKO—Arista
MY AIM IS TRUE—Elvis Costello—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA
LEVON HELM & RCO ALL-STARS—ABC
THE PLAYER NOT THE GAME—Jess Roden—Island
SPECIALS LIT—Lamont Cranston Band—Shadow
DECADE—Neil Young—Reprise
LITTLE CRIMINALS—Randy Newman—WB
EDDIE MONEY—Col

WQDR-FM/RALEIGH

ADDS:
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
INTERGALACTIC TOURING BAND—Passport
LIVE & LET LIVE—10cc—Mercury
RUNNING ON EMPTY—Jackson Browne—Asylum
TIGHTROPE—Steve Khan—Tappan Zee
TWO THE HARD WAY—Allman & Woman—WB

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

SIMPLE DREAMS—Linda Ronstadt—Asylum
DOWN TWO THEN LEFT—Boz Scaggs—Col
ALL 'N ALL—Earth, Wind & Fire—Col
MOONFLOWER—Santana—Col
AJA—Steely Dan—ABC
STREET SURVIVORS—Lynyrd Skynyrd—MCA
POINT OF KNOW RETURN—Kansas—Kirshner
OUT OF THE BLUE—ELO—Jet
LITTLE CRIMINALS—Randy Newman—WB
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

WAIV-FM/JACKSONVILLE

ADDS:
BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
RUNNING ON EMPTY—Jackson Browne—Asylum

HEAVY ACTION (airplay, sales in descending order):

NEWS OF THE WORLD—Queen—Elektra
GRAND ILLUSION—Styx—A&M
OUT OF THE BLUE—ELO—Jet
STREET SURVIVORS—Lynyrd Skynyrd—MCA
SIMPLE DREAMS—Linda Ronstadt—Asylum
AJA—Steely Dan—ABC
IN CITY DREAMS—Robin Trower—Chrysalis
FRENCH KISS—Bob Welch—Capitol
A PAUPER IN PARADISE—Gino Vannelli—A&M
BROKEN HEART—The Babys—Chrysalis

ZETA 4-FM/MIAMI

ADDS:
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
FANDANGO—RCA
LIVE & LET LIVE—10cc—Mercury
MAMA LET HIM PLAY—Doucette—Mushroom
RUNNING ON EMPTY—Jackson Browne—Asylum
SUPERTRAMP—A&M

HEAVY ACTION (airplay, phones in descending order):

SLOWHAND—Eric Clapton—RSO
OUT OF THE BLUE—ELO—Jet
THE STRANGER—Billy Joel—Col
LITTLE CRIMINALS—Randy Newman—WB
NEWS OF THE WORLD—Queen—Elektra
MOONFLOWER—Santana—Col
AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
DRAW THE LINE—Aerosmith—Col
EXPECT NO MERCY—Nazareth—A&M

WQSR-FM/TAMPA

ADDS:
BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
COME TO ME—Juice Newton—Capitol
LIFE ON THE LINE—The Rods—Island
LIVE & LET LIVE—10cc—Mercury
LONGER FUSE—Dan Hill—20th Century
REACH FOR IT—George Duke—Epic
SUPERTRAMP—A&M
THE MOTORS—Virgin
TIGHTROPE—Steve Khan—Tappan Zee
TREASURE—Epic

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

DOWN TWO THEN LEFT—Boz Scaggs—Col
AJA—Steely Dan—ABC
STREET SURVIVORS—Lynyrd Skynyrd—MCA
OUT OF THE BLUE—ELO—Jet
MY AIM IS TRUE—Elvis Costello—Col
MOONFLOWER—Santana—Col
SLOWHAND—Eric Clapton—RSO
KARLA BONOFF—Col
IN CITY DREAMS—Robin Trower—Chrysalis
SECONDS OUT—Genesis—Atlantic

SAVE ME, SAVE ME!

(Only Network can help)

Have no fear, Network's new single is here!
"Save Me, Save Me" was written by Barry Gibb
8-50489
and Bee Gees' producer Albhy Galuten and
produced by Barry, Albhy, and Karl
Richardson. And it's certainly safe to say
that Network will make it a big hit.



**"SAVE ME, SAVE ME"
THE NEW SINGLE
FROM NETWORK.
ON EPIC RECORDS.**

Produced by Albhy Galuten,
Karl Richardson and Barry Gibb.
Management and Direction:
Tommy Mottola



®-EPIC® MARCA REG © 1977 CBS INC. © TM

WRH

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



OUT OF THE BLUE
ELO
Jet

MOST AIRPLAY:

OUT OF THE BLUE—ELO—Jet
AJA—Steely Dan—ABC
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SLOWHAND—Eric Clapton—RSO
NEWS OF THE WORLD—Queen—Elektra
STREET SURVIVORS—Lynyrd Skynyrd—MCA
MY AIM IS TRUE—Elvis Costello—Col
POINT OF KNOW RETURN—Kansas—Kirshner
MOONFLOWER—Santana—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col

WMMS-FM/CLEVELAND

ADDS:
A PAUPER IN PARADISE—Gino Vannelli—A&M
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
MELODIES—Jan Hammer Group—Nemperor
RUNNING ON EMPTY—Jackson Browne—Asylum
THE SCRATCH BAND (bp)—Big Sound
TROUBLE—UA
HEAVY ACTION (airplay, sales in descending order):
NEWS OF THE WORLD—Queen—Elektra
DRAW THE LINE—Aerosmith—Col
FRENCH KISS—Bob Welch—Capitol
OUT OF THE BLUE—ELO—Jet
BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
SLOWHAND—Eric Clapton—RSO
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
DOWN TWO THEN LEFT—Boz Scaggs—Col
SECONDS OUT—Genesis—Atlantic
AJA—Steely Dan—ABC

M105-FM/CLEVELAND

ADDS:
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
EDDIE MONEY—Col
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
RICK DANKO—Arista
RUNNING ON EMPTY—Jackson Browne—Asylum
THUNDER ISLAND—Jay Ferguson—Asylum

HEAVY ACTION (airplay, sales, phones in descending order):
FOOT LOOSE & FANCY FREE—Rod Stewart—WB

OUT OF THE BLUE—ELO—Jet
AJA—Steely Dan—ABC
SIMPLE DREAMS—Linda Ronstadt
NEWS OF THE WORLD—Queen—Elektra
FRENCH KISS—Bob Welch—Capitol
KISS ALIVE II—Casablanca
DOWN TWO THEN LEFT—Boz Scaggs—Col
BOOK OF DREAMS—Steve Miller Band—Capitol
DRAW THE LINE—Aerosmith—Col

WWWW-FM/DETROIT

ADDS:
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
RUNNING ON EMPTY—Jackson Browne—Asylum
TOM PETTY & HEARTBREAKERS—Shelter

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

NEWS OF THE WORLD—Queen—Elektra
SIMPLE DREAMS—Linda Ronstadt—Asylum
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
AJA—Steely Dan—ABC
RUMOURS—Fleetwood Mac—WB
I ROBOT—Alan Parsons Project—Arista
POINT OF KNOW RETURN—Kansas—Kirshner
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
CHICAGO XI—Col

WXRT-FM/CHICAGO

ADDS:
ALL IN THE NAME OF LOVE—John Hartford—Flying Fish
LIFE ON THE LINE—The Rods—Island
PUNK ROCK CHRISTMAS (single)—Ravers—Zombie
RENAISSANCE CHRISTMAS CELEBRATION (classical)—Waverly Consort—Col
SUPERTRAMP—A&M
THAT'S NOT FUNNY—National Lampoon

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

MY AIM IS TRUE—Elvis Costello—Col
POINT OF KNOW RETURN—Kansas—Kirshner
AJA—Steely Dan—ABC
NEWS OF THE WORLD—Queen—Elektra
SECONDS OUT—Genesis—Atlantic
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
IN COLOR—Cheap Trick—Epic
OUT OF THE BLUE—ELO—Jet
LITTLE CRIMINALS—Randy Newman—WB

KSHE-FM/ST. LOUIS

ADDS:
RICK DANKO—Arista
SUPERTRAMP—A&M
TROUBLE—UA
HEAVY ACTION (airplay, sales, phones in descending order):
OUT OF THE BLUE—ELO—Jet
POINT OF KNOW RETURN—Kansas—Kirshner
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SLOWHAND—Eric Clapton—RSO
AJA—Steely Dan—ABC
MOONFLOWER—Santana—Col

STREET SURVIVORS—Lynyrd Skynyrd—MCA
NEWS OF THE WORLD—Queen—Elektra
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
DRAW THE LINE—Aerosmith—Col

WZMF-FM/MILWAUKEE

ADDS:
ANOTHER TRIP TO EARTH—Gabriel Bondage—Dharma
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
RUNNING ON EMPTY—Jackson Browne—Asylum
SUPERTRAMP—A&M

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

GRAND ILLUSION—Styx—A&M
POINT OF KNOW RETURN—Kansas—Kirshner
NEWS OF THE WORLD—Queen—Elektra
I ROBOT—Alan Parsons Project—Arista
RUMOURS—Fleetwood Mac—WB
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
OUT OF THE BLUE—ELO—Jet
SLOWHAND—Eric Clapton—RSO
A PAUPER IN PARADISE—Gino Vannelli—A&M

KQRS-FM/MINNEAPOLIS

ADDS:
CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
DRAW THE LINE—Aerosmith—Col
LIVE & LET LIVE—10cc—Mercury
MAMA LET HIM PLAY—Doucette—Mushroom
RHYTHM & SPACE—Judd—ASI
THE EARLY YEARS—Al Stewart—Janus
THE PLAYER NOT THE GAME—Jess Roden—Island

HEAVY ACTION (airplay):

AJA—Steely Dan—ABC
DRAW THE LINE—Aerosmith—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol
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

KZEW-FM/DALLAS

ADDS:
INTERGALACTIC TOURING BAND—Passport
METRO—Sire
PURPLE CRUSH—Alexander Harvey—Buddah
HEAVY ACTION (airplay, sales, phones in descending order):
SIMPLE DREAMS—Linda Ronstadt—Asylum
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
ALL 'N ALL—Earth, Wind & Fire—Col
OUT OF THE BLUE—ELO—Jet

MOONFLOWER—Santana—Col
NEWS OF THE WORLD—Queen—Elektra
FRENCH KISS—Bob Welch—Capitol
DOWN TWO THEN LEFT—Boz Scaggs—Col
STREET SURVIVORS—Lynyrd Skynyrd—MCA
AJA—Steely Dan—ABC

KPFT-FM/HOUSTON

ADDS:
ALMANAC—Benny Maupin—Improvvised Artists
ANOTHER TRIP TO EARTH—Gabriel Bondage—Dharma
DRAW THE LINE—Aerosmith—Col
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
LIVE & LET LIVE—10cc—Mercury
SUPERTRAMP—A&M
WINNING COMBINATION—Donny & Marie Osmond—Polydor

HEAVY ACTION (airplay):

GALAXY—War—MCA
GLENDIA GRIFFITH—Ariola America
INTERGALACTIC TOURING BAND—Passport
LISTEN NOW—Phil Manzanera/801—Polydor (import)
96 DEGREES IN THE SHADE—Third World—Island
OUT OF THE BLUE—ELO—Jet
RICK DANKO—Arista
WINDOW OF A CHILD—Seawind—CTI
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
YOU CAN'T GO HOME—Chet Baker—Horizon

KBPI-FM/DENVER

ADDS:
PLAYER—RSO
RUNNING ON EMPTY—Jackson Browne—Asylum
THE STRANGER—Billy Joel—Col
HEAVY ACTION (airplay, sales, phones in descending order):
OUT OF THE BLUE—ELO—Jet
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol
AJA—Steely Dan—ABC
THE STRANGER—Billy Joel—Col

WNOE-FM/NEW ORLEANS

ADDS:
BROKEN BLOSSOM—Bette Midler—Atlantic
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
MAMA LET HIM PLAY—Doucette—Mushroom
MUSICAL CHAIRS—Sammy Hagar—Capitol
THE EARLY YEARS—Al Stewart—Janus
TROUBLE—UA

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

MY AIM IS TRUE—Elvis Costello—Col
THE STRANGER—Billy Joel—Col
DRAW THE LINE—Aerosmith—Col
OUT OF THE BLUE—ELO—Jet
KISS ALIVE II—Casablanca
LITTLE CRIMINALS—Randy Newman—WB
LEVON HELM & RCO ALL-STARS—ABC
HEROES—David Bowie—RCA
LONGER FUSE—Dan Hill—20th Century
WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

KOME-FM/SAN JOSE

ADDS:
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
DRAW THE LINE—Aerosmith—Col
GLENDIA GRIFFITH—Ariola America
IT TAKES ONE TO KNOW ONE—Detective—Swan Song
LIVE & LET LIVE—10cc—Mercury
MAMA LET HIM PLAY—Doucette—Mushroom
NEVER MIND THE BOLLOCKS—Sex Pistols—WB
DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
ROCKET TO RUSSIA—Ramones—Sire
RUNNING ON EMPTY—Jackson Browne—Asylum

HEAVY ACTION (airplay, sales):

AJA—Steely Dan—ABC
EDDIE MONEY—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol
MY AIM IS TRUE—Elvis Costello—Col
OUT OF THE BLUE—ELO—Jet
POINT OF KNOW RETURN—Kansas—Kirshner
SECONDS OUT—Genesis—Atlantic
SLOWHAND—Eric Clapton—RSO
STREET SURVIVORS—Lynyrd Skynyrd—MCA

KWST-FM/LOS ANGELES

ADDS:
LEVON HELM & RCO ALL-STARS—ABC
PUTTING IT STRAIGHT—Pat Travers—Polydor
RUNNING ON EMPTY—Jackson Browne—Asylum

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

FOOT LOOSE & FANCY FREE—Rod Stewart—WB
SIMPLE DREAMS—Linda Ronstadt—Asylum
STREET SURVIVORS—Lynyrd Skynyrd—MCA
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
POINT OF KNOW RETURN—Kansas—Kirshner
SLOWHAND—Eric Clapton—RSO
LITTLE CRIMINALS—Randy Newman—WB
SPECTRES—Blue Oyster Cult—Col
MOONFLOWER—Santana—Col

KSAN-FM/SAN FRANCISCO

ADDS:
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
RUNNING ON EMPTY—Jackson Browne—Asylum
HEROES—David Bowie—RCA
EDDIE MONEY—Col
MUSICAL CHAIRS—Sammy Hagar—Capitol
STICK TO ME—Graham Parker—Mercury
MY AIM IS TRUE—Elvis Costello—Col
DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
ROCKET TO RUSSIA—Ramones—Sire
SPECTRES—Blue Oyster Cult—Col
FATHER CHRISTMAS (single)—Kinks—Arista

ODYSSEY

Takin' the heart of the city
to the hearts of the people via TV.

Featuring their big smash single

"Native New Yorker"

on the

Mike Douglas Show Dec. 15th

Dick Clark Show Jan. 7th

Dinah Shore Show Jan. 20th

Merv Griffin Show Jan. 24th

Soul Train Jan. 28th



Management and Direction:
Tommy Mottola

Produced by Sandy Linzer and Charlie Calello



OUR BULLETS MEAN BUSINESS!

These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

Our Bullets mean business!

It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets which accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business.

You can count on us because we count on facts.

RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS

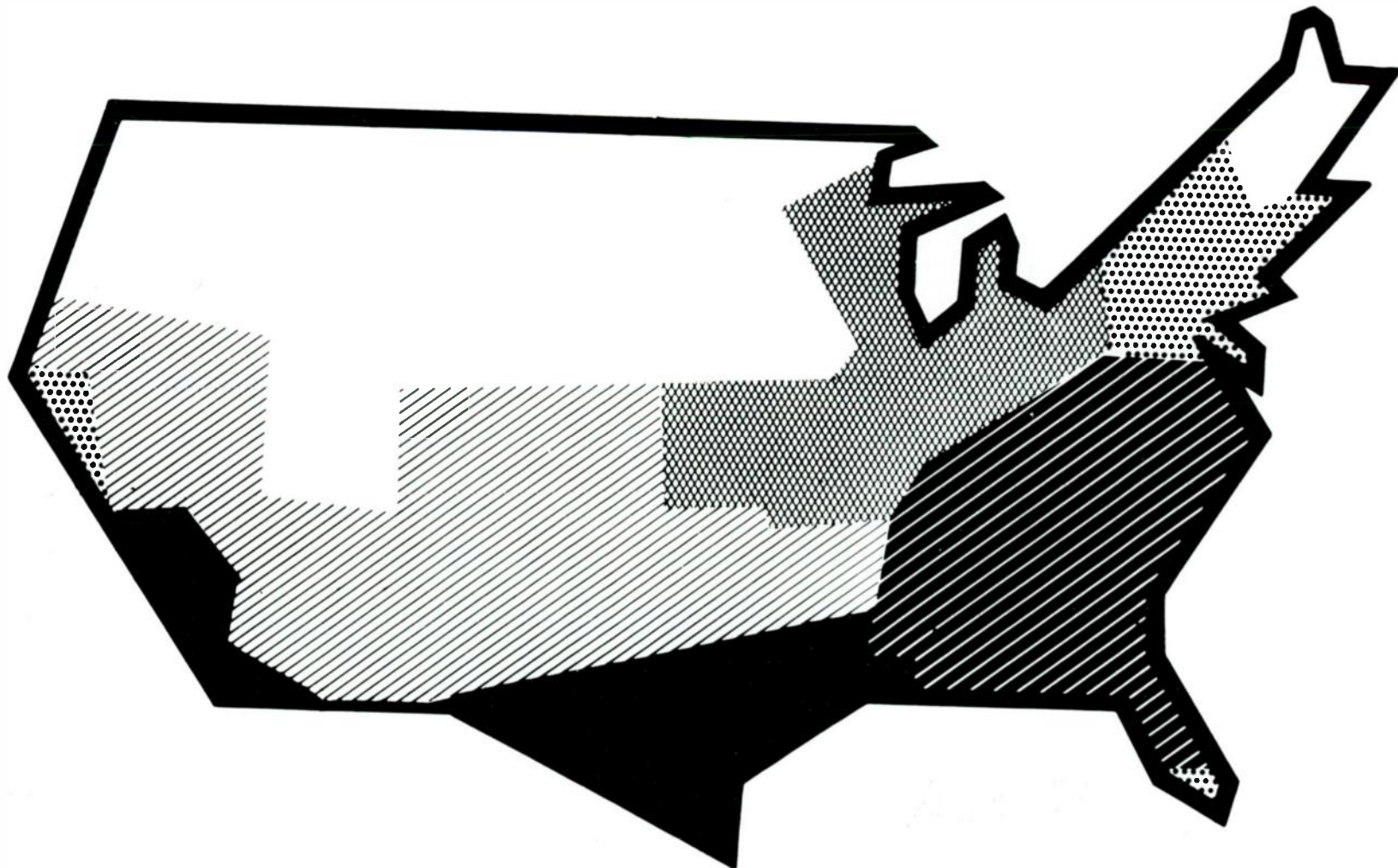


RECORD WORLD

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists

December 24, 1977
Pullout Section



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

WABC WAVZ WBBF WBSR WCAO WCGQ
WDRG 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 WBSR WCGQ 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:

3	1	Player
2	2	Bee Gees (Deep)
1	3	Debby Boone
4	4	Linda Ronstadt (Blue)
7	5	Bob Welch
6	6	Fleetwood Mac
8	7	LTD
12	8	Queen (both)
14	9	Rod Stewart
11	10	Odyssey
16	11	Randy Newman
13	12	Shaun Cassidy
9	13	Crystal Gayle
10	14	Paul Nicholas
24	15	Billy Joel
17	16	Leif Garrett
15	17	Linda Ronstadt (Easy)
23	18	Dolly Parton
21	19	ELO
20	20	High Inergy
26	21	Chic
25	22	Santa Esmeralda
18	23	The Babys
19	24	James Taylor
Add	25	Samantha Sang
Ex	26	Neil Diamond
Ex	27	Bay City Rollers
AP	28	Styx

Adds: Bee Gees (Alive)
Lynyrd Skynyrd
Jay Ferguson

Extras: Dan Hill
Kansas
Earth, Wind & Fire

LP Cuts: None

Also Possible: Wings
Andy Gibb
Foreigner
Bill Withers
John Denver

Last Week: This Week:

10	1	Rod Stewart
5	2	Linda Ronstadt (Blue)
2	3	Bee Gees (Deep)
3	4	Player
1	5	LTD
4	6	Dolly Parton
13	7	Randy Newman
12	8	Billy Joel
8	9	Elvis Presley
14	10	Bob Welch
15	11	Styx
16	12	High Inergy
9	13	James Taylor
23	14	Paul Simon
Ex	15	Bay City Rollers
17	16	ELO
19	17	Shaun Cassidy
21	18	Leif Garrett
24	19	Queen (both)
20	20	Wings
22	21	Lynyrd Skynyrd
AP	22	Earth, Wind & Fire
25	23	Samantha Sang
26	24	Neil Diamond
6	25	Debby Boone
Ex	26	Dan Hill
Ex	27	Stillwater

Adds: Bee Gees (Alive)
Johnny Rivers
John Williams
Chic

Extras: Con Funk Shun
Wet Willie
Bill Withers
Jay Ferguson
Donna Summer

LP Cuts: None

Also Possible: Andy Gibb
Santa Esmeralda
Millie Jackson
John Denver

Last Week: This Week:

10	1	Queen (both)
1	2	Linda Ronstadt (Blue)
3	3	Bee Gees (Deep)
2	4	Crystal Gayle
5	5	Linda Ronstadt (Easy)
7	6	Styx
11	7	The Babys
8	8	Bob Welch
4	9	Debby Boone
12	10	LTD
21	11	Dolly Parton
18	12	Player
15	13	Rod Stewart
14	14	Kansas
17	15	ELO
9	16	Chicago
19	17	High Inergy
AP	18	Leif Garrett
20	19	Earth, Wind & Fire
26	20	Shaun Cassidy
Add	21	Randy Newman
24	22	Billy Joel
25	23	Neil Diamond
Ex	24	Elvis Presley
13	25	James Taylor
Ex	26	Paul Simon

Adds: Raydio
Chic

Extras: Santa Esmeralda
Dan Hill

LP Cuts: None

Also Possible: Alan Parsons Project
Diana Ross
Bee Gees (Alive)
Andy Gibb

Hottest:

Rock 'n' Roll:

Queen (Both)

Adult:

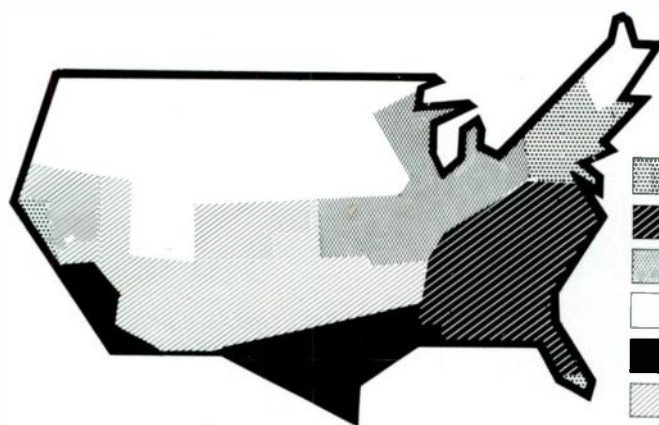
Dan Hill

R&B Crossovers:

Con Funk Shun

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KDWB KEWI KFYZ KGW KING KJR KJRB
KKLS KKKL KLEO KSTP KTOQ KVOX

RW V

WNOE WTIX KAFY KCBQ KFI KHFI KHJ
KIIS-FM KILT KNOE-FM 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:

3	1	Linda Ronstadt (Blue)
8	2	Player
16	3	Paul Simon
9	4	Linda Ronstadt (Easy)
2	5	Bee Gees (Deep)
6	6	Bob Welch
4	7	Fleetwood Mac
1	8	Debby Boone
13	9	James Taylor
7	10	Chicago
11	11	Steve Miller
Ex	12	Dolly Parton
Ex	13	Bay City Rollers
10	14	The Babys
19	15	Billy Joel
17	16	Styx
14	17	Carpenters
21	18	ELO
AP	19	Randy Newman
20	20	Paul Davis
15	21	Santana
25	22	Dan Hill
24	23	Neil Diamond
5	24	Crystal Gayle
Add	25	Santa Esmeralda
Ex	26	Wings

Adds: Bee Gees (Alive)
Andy Gibb

Extras: Samantha Sang
John Denver
Queen (both)
Steely Dan
Kansas

LP Cuts: None

Also Possible: Leif Garrett
Donny & Marie
Tom Petty
Wings (Mull)

Last Week: This Week:

1	1	Bee Gees
15	2	Rod Stewart
9	3	Randy Newman
11	4	Player
2	5	Linda Ronstadt (Blue)
5	6	Fleetwood Mac
14	7	LTD
10	8	Bob Welch
12	9	ELO
3	10	Crystal Gayle
4	11	Debby Boone
20	12	High Inergy
21	13	Shaun Cassidy
22	14	Neil Diamond
25	15	Santa Esmeralda
16	16	James Taylor
6	17	Chicago
13	18	The Babys
19	19	Leif Garrett
24	20	Andy Gibb
23	21	Styx
17	22	Linda Ronstadt (Easy)
18	23	Santana
Ex	24	Queen
Ex	25	Dan Hill

Adds: Billy Joel
John Williams
Earth, Wind & Fire
Little River Band

Extras: Bee Gees (Alive)
Bay City Rollers
Wings
Samantha Sang

LP Cuts: None

Also Possible: Lynyrd Skynyrd
Tom Petty
Kansas
Dolly Parton
Steely Dan

Last Week: This Week:

1	1	Bee Gees (Deep)
5	2	Player
3	3	Bob Welch
17	4	Rod Stewart
19	5	LTD
11	6	Linda Ronstadt (Easy)
12	7	Dolly Parton
4	8	Fleetwood Mac
14	9	ELO
9	10	The Babys
2	11	Linda Ronstadt (Blue)
6	12	Debby Boone
13	13	James Taylor
7	14	Steve Miller
15	15	Santana
8	16	Chicago
20	17	Santa Esmeralda
Add	18	Randy Newman
Ex	19	Paul Simon
Ex	20	Styx
—	21	Kansas

Adds: Billy Joel
Dan Hill

Extras: Neil Diamond
Samantha Sang
Steely Dan

LP Cuts: None

Also Possible: John Denver
Wings

Hottest:

Country Crossovers:

Dolly Parton

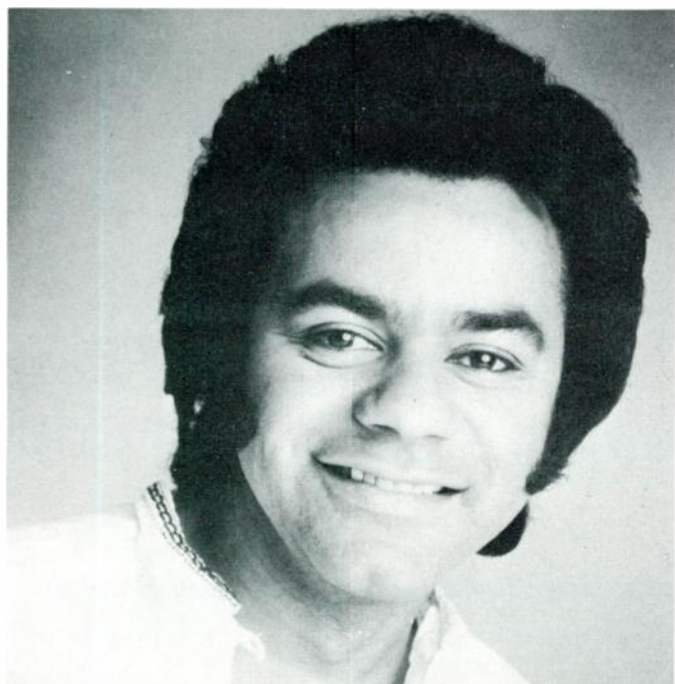
Teen:

None

LP Cuts:

None

JOHNNY MATHIS



"WHEN A CHILD IS BORN"

Columbia 3-10447

*Yours For The Season
AND INTO
The New Year*

Early Acceptance on: (Seasonal Rotation)

K100	KSTN	WIP
KEYN	WGCL	WHDH
	WIFI	

KHJ - HB-28 (Full Play)

*The Perfect Song For The Holidays
The Definitive Song For All Seasons*



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, WIFI, WNBC, WRKO, WSAI, WZZP, KDWB, KFRC, KLIF, KSLQ, KSTP, KTLK, 96X, Y100

Overall Demographics:

Bee Gees (How)
Debby Boone
Chicago
James Taylor

Fleetwood Mac
Linda Ronstadt (Blue)
Player
Crystal Gayle

The Bee Gees have really come on to grab a share of the top spot with Debby Boone who continues her overall strength. A notch below is Chicago. Here the gap widens a bit with James Taylor, Fleetwood Mac, Linda Ronstadt (Blue) and Player tied on the third level. Fleetwood Mac continues to hold its own while James Taylor, Ronstadt and Player have all shown an upward trend in activity. Crystal Gayle follows one level below.

Teen:

Male

Steve Miller
Heatwave
Queen (Champions)
Rita Coolidge
Bee Gees (How)
Fleetwood Mac

Steve Miller is the sole leader of this demo. Heatwave, which refuses to fall off, and Queen (Champions) are a close second. (Queen (Rock) has also started to show, though not heavily.) Rita Coolidge, the Bee Gees and Fleetwood Mac are a tight third.

Female

Bee Gees (How)
Rita Coolidge
Chicago
Debby Boone
Steve Miller
Heatwave

The Bee Gees jumped to number one with an impressive showing. Rita Coolidge is a solid runner up. Chicago, which maintains its popularity and Debby Boone are tied with Steve Miller and Heatwave a level lower.

Adult:

Male

James Taylor
Fleetwood Mac
Paul Simon
Chicago
Johnny Rivers
Bob Welch
Debby Boone

James Taylor broke to the top. Fleetwood Mac still popular here. Paul Simon, Chicago, Johnny Rivers, Bob Welch and Debby Boone are grouped together back of Fleetwood Mac.

Female

Debby Boone
Bee Gees (How)
James Taylor
Crystal Gayle
Rita Coolidge
Bob Welch

Debby Boone out-distances the rest by a wide spread. The Bee Gees a convincing runner-up. James Taylor, still looking good a level below. Crystal Gayle, Rita Coolidge and Bob Welch all share the final plateau.

Stayability:

FIREFALL still pulling male and female adults. JOHNNY RIVERS maintains a hold with females (18+) as does BARRY MANILOW. FLEETWOOD MAC (Don't) shows with male and female teens. HEATWAVE shows no sign of losing it with male teens and FOREIGNER is pulling phones in the same category. SANTANA a favorite of males (18+) along with DAVE MASON. STEVE MILLER (Jungle) showed among males (teen and 18+).

Breaking:

With females (18+) is DOLLY PARTON. JOHN DENVER is showing with female teens. BILLY JOEL is pulling males and females (teens and 18+). NEIL DIAMOND showing with 18+ males and females. WINGS (Girls) picking up teens.

Early Acceptance on:

DAN HILL with male and female adults and female teens. FLEETWOOD MAC (Second Hand News) pulling males (teens and 18+) and females (18+). Queen (Rock) pulled male and female teens.

WE'VE GOT AN ERUPTION!



THUNDER ISLAND (E-45444) *The explosive new single*
from JAY FERGUSON'S album, THUNDER ISLAND (7E-1115).
On Asylum ☐

PRODUCED BY BILL SZYMCHYK FOR PANDORA PRODUCTIONS



You asked for it!

LEO SAYER'S
"Easy To Love"
(WBS 8502)

The *single solution.*

Produced by Richard Perry

From the album THUNDER IN MY HEART
(BSK 3089)



on Warner Bros. records & tapes.

Dialogue (Continued from page 18)

number of records. Let's let this one expire, or tell her we just don't want to make the next one, or work out some kind of deal to let her go."

Many companies go through the process, and we don't do that. But we don't do that because we also don't have that other meeting to acquire X number of artists for the purpose of creating Y amount of profit. So I think one comes first and the other follows. I haven't been involved in what I would call a trimming process since I've been here. What does happen is that someone notifies us that a contract is coming up for renewal and then we have to examine a lot of factors before deciding to continue with the artist.

RW: Then it's on an artist-by-artist basis, rather than a periodic roster analysis.

Cohen: It's calendared in accordance with how the contract works. And there the decision obviously has something to do with how successful we've been with the artist. But it may also be that gut instinct that says, "Hey, it hasn't happened for two albums, and we don't have to do a third, since the contract doesn't require it. But come on, one slight different approach: a couple of outside songs, so-and-so coming in to produce. Let's give it that one more shot."

RW: That would seem to be the case for several roster acts that came through dramatically for you this year.

Cohen: We're having that wonderful situation now with Rita Coolidge, and we've also seen that happen for Pablo Cruise. Rita has been here for many albums, for many years; and it's the third Pablo Cruise album we've released. Albums are selling, catalogue is selling. Those were very grass roots signings at the time, and we've stuck through that period of time.

RW: Do those "gut instincts" ever seem to fly in the face of sales tallies? Is there ever pressure to adhere more closely to dollars?

Cohen: There might have been a time, for instance, where one might have looked askance at certain artists on this label from a strictly dollar standpoint. They'd say, "well, look, it's not happening, so let's let it go."

But this company, to my delight, has had an experience with artists who we've discontinued recording going on to other labels and reaping success that is very, very nil. In other words, very few people who haven't happened here have gone on somewhere else and happened. We've stuck with the project long enough to find out whether it was there or not.

The other thing that surprised me was that I had been persuaded by CBS and the branch system that a company would sell by virtue of its size, by virtue of power. I hadn't read big sales figures here before actually coming, since they aren't published, and because I hadn't read a lot of hype, I still believed that the large label's claim that, given the same album, the same single, and the same chart position, they could sell X percent more records. I believe the figure is 15 percent, the figure used during the "speech made to the prospective artist."

RW: And you found that to be misleading?

Cohen: I came here suspecting that a company dealing at that time exclusively with independents would be selling certain artists in a

certain bracket. And once I became privy to the printouts, during that month before I came out here, I was real surprised. At that time, artists who one would have assumed were nowhere nearly as solidly established in album sales as I discovered they were, were selling very, very well.

I frankly don't accept the myth of the branch system having that kind of power anymore. I've learned to perceive that the concentrated effort of a lot of good people on an artist, an album, a tour, can do every bit as well, without that "power" that comes from owning your own branches.

RW: Your roster size probably assists this. Did you find that the shift to a more modest number of acts, as is the case at A&M, enabled you to spend more time with each project and see each in higher relief?

Cohen: Right. When he was head of CBS, Clive used to describe his function as that of a juggler, and that the game was to see how many balls you could keep up in the air at the same time. You lost if you dropped some of the balls. And frankly, you can't juggle that many balls, you have to drop some. Artists refer to it as "getting buried," "getting lost," or similar words, and it's true. Of course, a lot of artists don't have it and probably should get lost. But you just can't do it that way.

At A&M I've always found it to be a situation where roughly the number of artists was the figure we could deal with, without having to juggle. And obviously Herb and Jerry determined that long ago.

RW: Turning to your own responsibilities, how does this affect your direction of A&M's a&r effort? You've already noted a lack of rigid structure.

Cohen: My training is both musical and theatrical, from live concert production and the rest of it. Although I consider myself rather skilled as an administrator, I don't consider that my function and purpose here. I'm not burdened by the size of the company, in terms of paper work or having to make meeting after meeting after meeting. I come from a background that includes experiences in the theatre and summer stock. I like it better that I can open my door and shout at someone across the lot, and accomplish something in a very convivial, team spirit instead of having to sit in a board room with 40 people looking at financial pictures and being asked a lot of questions by people who don't understand what records are all about.

I've never had a secretary here, for instance, who takes dictation. And it hasn't been a burden at all. We laugh about it a lot, and it would be nice to have that sort of capability, but, really, I simply don't have to do those things.

RW: What about the size of your staff? It's been increased over the past year or so.

Cohen: Yes, we've increased the staff size, but not because those balls we're getting out of hand or there were too many to juggle, necessarily. We just felt we could better handle what was here by providing added depth. Several moves have happened, perhaps the most interesting of them Jerry's move up to the title of chairman early this year. Having turned over the day-to-day operations to Gil Friesen, Jerry's being allowed a luxury I'm sure he's wanted for a long time, whereby he can now spend a great deal more time in the actual record-making process; he's now more involved in working with producers, selecting material, overseeing the quality of the record and how it's being made.

Then, over a year ago, we hired John Anthony, the English producer, to be our a&r director in New York, giving us a capability we haven't had there before. Although he's been very busy during the past year with studio projects, he's still functioning in a very important talent base where we hadn't had a&r representation.

I have a good staff here, but I've supplemented it further. Again, I'm trying to avoid that juggling game altogether. We brought in Mark Spector, who was formerly director of contemporary a&r at Columbia, to be director of west coast a&r here. That, in addition to the role Herb has always played, and Jerry's added freedom to become more involved, and John's presence in New York, gives us complete capability in that area, I think.

RW: How is this added depth in a&r ability designed to simplify that juggling process?

Cohen: We've always had a reputation for letting the artist make the kind of records they want, and I will always grant that right when I feel the artist can do it well on his own. We've had terrific success with that. But I don't think anyone should be surprised when someone hands you a test pressing or a cassette of the new album. That's a terrible time to start being constructively critical of what an artist has done.

(Continued on page 52)

MCA Inks Alexander & Boom Boom Band



Willie Alexander and The Boom Boom Band have signed with MCA Records, according to the label's president, J. K. Maitland. Willie "Loco" Alexander and The Boom Boom Band will release their first lp product on MCA in January. Pictured at the signing are: (seated) Dennis Rosencrantz, vice president; a&r for MCA; Willie; Stan Bly, MCA vice president of promotion; Charlie McKenzie, Willie's manager; Craig Leon, producer; (standing) Severin Grossman, bass; Billy Loosigian, guitar; David McClean, drums.

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

CURIOUS MIND—Johnny Rivers—Big Tree (6)
CELEBRATE ME HOME—Kenny Loggins—Col (4)
DESIREE—Neil Diamond—Col (4)
GOODBYE GIRL—David Gates—Elektra (4)
IT'S JUST ANOTHER NEW YEAR'S EVE—Barry Manilow—Arista (4)
25TH OF LAST DECEMBER—Roberta Flack—Atlantic (4)

WHDH/BOSTON

BABY COME BACK—Player—RSO
DESIREE—Neil Diamond—Col

WSAR/FALL RIVER

GOODBYE GIRL—David Gates—Elektra
JUST THE WAY YOU ARE—Billy Joel—Col
SHORT PEOPLE—Randy Newman—WB
25TH OF LAST DECEMBER—Roberta Flack—Atlantic

WIP/PHILADELPHIA

CURIOUS MIND—Johnny Rivers—Big Tree

WMAL/WASHINGTON

SWINGTOWN—Steve Miller Band—Capitol

WKBC-FM/WINSTON-SALEM

CELEBRATE ME HOME—Kenny Loggins—Col
I LOVE YOU—Donna Summer—Casablanca
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.

WSM/NASHVILLE

BOATS AGAINST THE CURRENT—Eric Carmen—Arista
CELEBRATE ME HOME—Kenny Loggins—Col
CURIOUS MIND—Johnny Rivers—Big Tree
EMOTION—Samantha Sang—Private Stock
IT'S JUST ANOTHER NEW YEAR'S EVE—Barry Manilow—Arista
NEVER MY LOVE—Addis Bros.—Buddah

WJBO/BATON ROUGE

CELEBRATE ME HOME—Kenny Loggins—Col
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.
WURLITZER PRIZE—Waylon Jennings—RCA

WFTL/FT. LAUDERDALE

GOODBYE GIRL—David Gates—Elektra
25TH OF LAST DECEMBER—Roberta Flack—Atlantic

WGAR/CLEVELAND

COME SAIL AWAY—Styx—A&M (p.m.)
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (p.m.)
GETTIN' READY FOR LOVE—Diana Ross—Motown

WLW/CINCINNATI

IF I CAN'T HAVE YOU—Yvonne Elliman—RSO
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.

WCCO-FM/MINNEAPOLIS

CELEBRATE ME HOME—Kenny Loggins—Col
CURIOUS MIND—Johnny Rivers—Big Tree
IF I CAN'T HAVE YOU—Yvonne Elliman—RSO
STORYBOOK CHILDREN (DAYBREAK)—Bette Midler—Atlantic
25TH OF LAST DECEMBER—Roberta Flack—Atlantic

WTMJ/MILWAUKEE

LOVELY DAY—Bill Withers—Col
LOVELY LADY—Lou Rawls—Phila. Intl.
NEVER MY LOVE—Addis Bros.—Buddah

KULF/HOUSTON

DESIREE—Neil Diamond—Col
JUST THE WAY YOU ARE—Billy Joel—Col

KMOX/ST. LOUIS

CANDLE ON THE WATER—Helen Reddy—Capitol
I LOVE YOU MORE EACH DAY—Pierce Arrow—Col
IT'S JUST ANOTHER NEW YEAR'S EVE—Barry Manilow—Arista
MR. WRONG—Starland Vocal Band—Windsong
NAME OF THE GAME—ABBA—Atlantic

KMBZ/KANSAS CITY

A NIGHT TO REMEMBER—Engelbert Humperdinck—Epic
CANDLE ON THE WATER—Helen Reddy—Capitol
CURIOUS MIND—Johnny Rivers—Big Tree
I CAN SEE CLEARLY NOW—Ray Charles—Atlantic
NAME OF THE GAME—ABBA—Atlantic
NEVER MY LOVE—Addis Bros.—Buddah
THE BULL—Mike Theodore Orch.—Westbound

KOY/PHOENIX

CURIOUS MIND—Johnny Rivers—Big Tree
DESIREE—Neil Diamond—Col
EMOTION—Samantha Sang—Private Stock
GOODBYE GIRL—David Gates—Elektra
IT'S JUST ANOTHER NEW YEAR'S EVE—Barry Manilow—Arista
THE NEXT HUNDRED YEARS—Al Martino—Capitol
WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE—Ronnie Milsap—RCA

KIIS/LOS ANGELES

DESIREE—Neil Diamond—Col

KVI/SEATTLE

EMOTION—Samantha Sang—Private Stock
GRANDMOTHER'S SONG—Steve Martin—WB
(YOU'RE MY) SOUL & INSPIRATION—Donny & Marie—Polydor

Also reporting this week: WIOD, WBZ, WNEW, WBAL, WMPS, 23 station reporting.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ This week's RW Singles Chart reflects an ever-growing trend: the huge commercial success of film music or music used in films.

As everyone must know by now, **Debby Boone's** "You Light Up My Life" (Warner/Curb) is from the film of the same title. Another main theme, "Close Encounters of the Third Kind" by **John Williams** on Arista, is this week's Chartmaker only a few days after release. Meanwhile, **Meco's** version on Millennium Records was released within hours of the original and the two should be competing for chart spots in weeks to come.

The **Bee Gees'** "Stayin' Alive" was one of the songs written for "Saturday Night Fever" and another of their songs in the film, "How Deep Is Your Love," is listed this week at #2 bullet. **David Gates'** "Goodbye Girl" (Elektra) is the title song from **Neil Simon's** new film. Still on the charts are **Carly Simon's** "Nobody Does It Better" (Elektra) from "The Spy Who Loved Me" and **Meco's** "Star Wars Theme" (Millennium) that hit #1 several months back.

It was only a few years ago that writers and publishers were complaining of the difficulties of including contemporary commercial music in film tracks. Thanks to the success of such records as "The Sting," "The Way We Were" and "Love Theme from 'A Star Is Born,'" cross acceptance of such music has become commonplace and seems to be growing stronger each month.

INTERNATIONAL: According to the JTA Daily News Bulletin, official Cairo radio recently aired a song by a Jewish composer **Issachar Miron**, the first time since the 1950s. "Ufi Ruach" (Blow Gentle Breeze) by the Israeli composer and poet **Aharon Ashman** was broadcast after President **Anwar Sadat's** address to the Egyptian Parliament announcing the forthcoming Cairo conference and introduced as a song of "Peace." Miron, who now lives in New York, was once the music deputy director in Israel's Ministry of Education and Culture. His other famous composition, "Tzena, Tzena, Tzena," was banned from Cairo radio in the '50s when it was learned the composer was a Jew.

LAMBERT REDUX: **Lanny Lambert**, until recently professional manager at Sunbury/Dunbar, has been named east coast professional manager at Interworld. He was named to the post by **Eddie Lambert**, who recently exited Haven Records to join Interworld on the west coast.

MORE CHANGES: **Lou Ragusa**, vice president of CBS International, music publishing, and **Joe Cohen**, manager at the same company, are leaving their positions to join **Stan Vincent's** new Paradise/Voyage Records. **Lenny Kalikow**, who's been a consultant to Big Three Music, is rumored to be doing the same . . . **Rick Shoemaker** has been promoted to vice president, professional activities, at ABC/Dunhill. Shoemaker was general professional manager.

COVERS: **Phyllis Hyman's** new album, due on Buddah in Feb. or March, will include two songs by **Mark Radice**. Radice, just 19, had his first cover at age 11. He's published by Desert Rain Music Ltd. (ASCAP) . . . The year-old Dillco Music Inc., Nashville, has two songs on the new **Lorraine Johnson** album (Prelude), "My Sweet Baby" and "Just For The Moment."

ITEM OF THE WEEK: **Charles Koppelman**, president of The Entertainment Company, is spending his spare time coaching his son's basketball team. We hear he owns 50 percent of the ball. What?

SIGNED: **Mark Reale** and **Guy Speranza** of the group **Riot, J. Gordon** and **Christian Valor** to Anacrusis/Bandora. The company also made international deals recently with Intersong/U.K., Chappell/Italy, Phonogram/Italy, Peer-Southern/South America and Anagon/Holland.

SEARCHIN': **Freddy Hart's** self-penned single "The Search" (Capitol) is being used by HEW to promote their "National Network of Runaways." The song, about a father's search for his daughter, is being used to call attention to the National Runaway Switchboard number (1-800-621-4000) set up to help runaways get in touch with their parents. Copies of the single are being distributed to HEW employees involved in the project.

WATCH OUT FOR: The **J. Howard Duff Band**, seen recently just down the street from Asbury Park's infamous Stone Pony and getting lots of street talk.

CONFIDENTIAL TO C.G.: How could we have forgotten the life of any party? Keep your hat and streamers out for next time.

THE RETAIL REPORT

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

SALESMAN OF THE WEEK



DRAW THE LINE
AEROSMITH
Col

TOP SALES

DRAW THE LINE—Aerosmith—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col

ABC/NATIONAL

COMMODORES LIVE—Motown
DOWN TWO THEN LEFT—Boz Scaggs—Col
GREATEST HITS—Bay City Rollers—Arista
GREATEST HITS—Captain & Tennille—A&M
GREATEST HITS, ETC.—Paul Simon—Col
MUPPET SHOW—Arista
NEWS OF THE WORLD—Queen—Elektra
SATURDAY NIGHT FEVER—RSO (Soundtrack)
TURNIN' ON—High Inergy—Gordy
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

CAMELOT/NATIONAL

ALL 'N ALL—Earth, Wind & Fire—Col
BORN LATE—Shaun Cassidy—Warner/Curb
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
LEIF GARRETT—Atlantic
NEWS OF THE WORLD—Queen—Elektra
ONCE UPON A TIME—Donna Summer—Casablanca
OUT OF THE BLUE—ELO—Jet

HANDLEMAN/NATIONAL

BEST OF ZZ TOP—London
COMMODORES LIVE—Motown
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
GREATEST HITS—Captain & Tennille—A&M
LEIF GARRETT—Atlantic
MUPPET SHOW—Arista
OUT OF THE BLUE—ELO—Jet
STORY OF STAR WARS—20th Century
TURNIN' ON—High Inergy—Gordy
WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL—Lou Rawls—Phila. Intl.

KORVETTES/NATIONAL

BROKEN BLOSSOM—Bette Midler—Atlantic
CHIC—Atlantic
GRAND ILLUSION—Styx—A&M
GREATEST HITS—Captain & Tennille—A&M
LITTLE CRIMINALS—Randy Newman—WB
LOOKING BACK—Stevie Wonder—Motown
ONCE UPON A TIME—Donna Summer—Casablanca
TURNIN' ON—High Inergy—Gordy
WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

MUSICLAND/NATIONAL

BEST OF ZZ TOP—London
DOWN TWO THEN LEFT—Boz Scaggs—Col
GREATEST HITS—Captain & Tennille—A&M
MUPPET SHOW—Arista
OUT OF THE BLUE—ELO—Jet
SATURDAY NIGHT FEVER—RSO (Soundtrack)
SLOWHAND—Eric Clapton—RSO
STORY OF STAR WARS—20th Century
SUNSHINE—Emotions—Stax
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

RECORD BAR/NATIONAL

CHIC—Big Tree
DRAW THE LINE—Aerosmith—Col
LEIF GARRETT—Atlantic
LIVE—10cc—Mercury
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
LONGER FUSE—Dan Hill—20th Century
MENAGERIE—Bil Withers—Col
OUTSIDE HELP—Johnny Rivers—Big Tree
STORY OF STAR WARS—20th Century
THE HOBBIT—Disneyland

RECORD WORLD-TSS STORES/NEW YORK

ALL 'N ALL—Earth, Wind & Fire—Col
BORN LATE—Shaun Cassidy—Warner/Curb
DOWN TWO THEN LEFT—Boz Scaggs—Col
DRAW THE LINE—Aerosmith—Col
HERE YOU COME AGAIN—Dolly Parton—RCA
IT IS TIME FOR PETER ALLEN—A&M
KISS ALIVE II—Casablanca
LEIF GARRETT—Atlantic
SLOWHAND—Eric Clapton—RSO
THE JOY—Toni Brown & Terry Garthwaite—Fantasy

SAM GOODY/EAST COAST

AJA—Steely Dan—ABC
GREATEST HITS—Captain & Tennille—A&M
GREATEST HITS, ETC.—Paul Simon—Col
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
I WANT TO LIVE—John Denver—RCA
LOVE SONGS—Beatles—Capitol
NEWS OF THE WORLD—Queen—Elektra
OUT OF THE BLUE—ELO—Jet
THE STRANGER—Billy Joel—Col
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

CUTLER'S/NEW HAVEN

ACTION—Blackbyrds—Fantasy
ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
DRAW THE LINE—Aerosmith—Col
FUNKENTECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
LOVE SONGS—Beatles—Capitol
NEWS OF THE WORLD—Queen—Elektra
PORTFOLIO—Grace Jones—Island
THANKFUL—Natalie Cole—Capitol
THE STRANGER—Billy Joel—Col

FOR THE RECORD/ BALTIMORE

ALL 'N ALL—Earth, Wind & Fire—Col
FUNKENTECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
GALAXY—War—MCA
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
MR. MEAN—Ohio Players—Mercury
NEWS OF THE WORLD—Queen—Elektra
ON FIRE—T Connection—Dash
STORY OF STAR WARS—20th Century
THANKFUL—Natalie Cole—Capitol
THE BELLE ALBUM—Al Green—Hi

RECORD TAPE & COLLECTOR/BALTIMORE

DOWN TWO THEN LEFT—Boz Scaggs—Col
DRAW THE LINE—Aerosmith—Col
GALAXY—War—MCA
GREATEST HITS, ETC.—Paul Simon—Col
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
SPECTRES—Blue Oyster Cult—Col
STORY OF STAR WARS—20th Century
THANKFUL—Natalie Cole—Capitol
WINDOW OF A CHILD—Seawind—CTI

WAXIE MAXIE/ WASH., D.C.

ALL 'N ALL—Earth, Wind & Fire—Col
FUNKENTECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
GALAXY—War—MCA
HARDNESS OF THE WORLD—Slave—Cotillion
HERE TO TEMPT YOU—Temptations—Atlantic
HERE YOU COME AGAIN—Dolly Parton—RCA
LOOKING BACK—Stevie Wonder—Motown
SUNSHINE—Emotions—Stax
THANKFUL—Natalie Cole—Capitol
THE BELLE ALBUM—Al Green—Hi

NATL. RECORD MART/ MIDWEST

ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
FUNKENTECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
GREATEST HITS—Bay City Rollers—Arista
GREATEST HITS, ETC.—Paul Simon—Col
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
OUT OF THE BLUE—ELO—Jet
SECONDS OUT—Genesis—Atlantic
SLOWHAND—Eric Clapton—RSO

RECORD REVOLUTION/ CLEVELAND

BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
BROKEN BLOSSOM—Bette Midler—Atlantic
CRIMINAL RECORD—Rick Wakeman—A&M
DRAW THE LINE—Aerosmith—Col
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
MY AIM IS TRUE—Elvis Costello—Col
NO HITS, FOUR ERRORS—Martin Mull—Capricorn
PUTTING IT STRAIGHT—Pat Travers—Polydor
RICK DANKO—Arista
THE BELLE ALBUM—Al Green—Hi

MUSIC STOP/DETROIT

BROKEN BLOSSOM—Bette Midler—Atlantic
COMMODORES LIVE—Motown
DAVID CASTLE—Parachute
DRAW THE LINE—Aerosmith—Col
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
LONGER FUSE—Dan Hill—20th Century
NEWS OF THE WORLD—Queen—Elektra
STORY OF STAR WARS—20th Century
THANKFUL—Natalie Cole—Capitol
WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

ROSE RECORDS/CHICAGO

BORN LATE—Shaun Cassidy—Warner/Curb
BROKEN BLOSSOM—Bette Midler—Atlantic
DOWN TWO THEN LEFT—Boz Scaggs—Col
FEELS SO GOOD—Chuck Mangione—A&M
GREATEST HITS, ETC.—Paul Simon—Col
NEWS OF THE WORLD—Queen—Elektra
POINT OF KNOW RETURN—Kansas—Kirshner
STORY OF STAR WARS—20th Century
THANKFUL—Natalie Cole—Capitol
WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL—Lou Rawls—Phila. Intl.

RADIO DOCTORS/ MILWAUKEE

BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
BROKEN BLOSSOM—Bette Midler—Atlantic
COLLECTOR'S ITEMS—O'Jays—Phila. Intl.
DISCO 9000—Johnnie Taylor—Col (Soundtrack)
FUNKENTECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
HARDNESS OF THE WORLD—Slave—Cotillion
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
LOOKING BACK—Stevie Wonder—Motown
MR. MEAN—Ohio Players—Mercury
THE STRANGER—Billy Joel—Col

LIEBERMAN/MINNEAPOLIS

ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
DRAW THE LINE—Aerosmith—Col
I ROBOT—Alan Parsons Project—Arista
MIDNIGHT WIND—Charlie Daniels Band—Epic
NEWS OF THE WORLD—Queen—Elektra
RECKLESS ABANDON—David Bromberg Band—Fantasy
RICK DANKO—Arista
SLOWHAND—Eric Clapton—RSO
STILLWATER—Capricorn

DISCOUNT RECORDS/ ST. LOUIS

BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
DRAW THE LINE—Aerosmith—Col
FUNKENTECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
HARDNESS OF THE WORLD—Slave—Cotillion
LONGER FUSE—Dan Hill—20th Century
MAGIC—Billy Cobham—Col
MUPPET SHOW—Arista
SATURDAY NIGHT FEVER—RSO (Soundtrack)
THANKFUL—Natalie Cole—Capitol
TRAMMPS III—Atlantic

TURTLE'S/ATLANTA

ACTION—Blackbyrds—Fantasy
DOWN TWO THEN LEFT—Boz Scaggs—Col
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
KARLA BONOFF—Col
LITTLE CRIMINALS—Randy Newman—WB
LONGER FUSE—Dan Hill—20th Century
MANORISMS—Wet Willie—Epic
OLIVIA NEWTON-JOHN'S GREATEST HITS—MCA
RICK DANKO—Arista
WE ARE ONE—Mandrill—Arista

MUSHROOM/ NEW ORLEANS

ALL 'N ALL—Earth, Wind & Fire—Col
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
GREATEST HITS, ETC.—Paul Simon—Col

JAMERICAN MAN—David Oliver—Mercury
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
MULTIPLICATION—Eric Gale—Col
SECONDS OUT—Genesis—Atlantic
SUNSHINE—Emotions—Stax
THANKFUL—Natalie Cole—Capitol
TURNIN' ON—High Inergy—Gordy

INDEPENDENT RECORDS/ DENVER

BEST OF JOAN BAEZ—A&M
BROKEN BLOSSOM—Bette Midler—Atlantic
DRAW THE LINE—Aerosmith—Col
GEORGE THOROGOOD & THE DESTROYERS—Rounder
GOIN' BANANAS—Side Effect—Fantasy
LEIF GARRETT—Atlantic
ODYSSEY—RCA
OUT OF THE BLUE—ELO—Jet
SLOWHAND—Eric Clapton—RSO
THE BELLE ALBUM—Al Green—Hi

CIRCLES/ARIZONA

BROKEN BLOSSOM—Bette Midler—Atlantic
DISCO 9000—Johnnie Taylor—Col (Soundtrack)
DRAW THE LINE—Aerosmith—Col
FUNKENTECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
GREATEST HITS—Bay City Rollers—Arista
HARDNESS OF THE WORLD—Slave—Cotillion
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
RICK DANKO—Arista
SATURDAY NIGHT FEVER—RSO (Soundtrack)
THE BELLE ALBUM—Al Green—Hi

LICORICE PIZZA/ LOS ANGELES

ALL 'N ALL—Earth, Wind & Fire—Col
DOWN TWO THEN LEFT—Boz Scaggs—Col
DRAW THE LINE—Aerosmith—Col
FOOT LOOSE & FANCY FREE—Rod Stewart—WB
FRENCH KISS—Bob Welch—Capitol
I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
KISS ALIVE II—Casablanca
OUT OF THE BLUE—ELO—Jet
SHOW SOME EMOTION—Joan Armatrading—A&M
STREET SURVIVORS—Lynyrd Skynyrd—MCA

TOWER/LOS ANGELES

BABY GRAND—Arista
BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
COWBOY—Capricorn
DRAW THE LINE—Aerosmith—Col
FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
SATURDAY NIGHT FEVER—RSO (Soundtrack)
TAKES ONE TO KNOW ONE—Detective—Swan Song
TWO HOT FOR LOVE—THP Orchestra—Butterfly
WINDOW OF A CHILD—Seawind—CTI

EUCALYPTUS RECORDS/ NORTHWEST

DRAW THE LINE—Aerosmith—Col
FOREIGNER—Atlantic
HEADS—Bob James—Col
FRENCH KISS—Bob Welch—Capitol
MY AIM IS TRUE—Elvis Costello—Col
OXYGENE—Jean Michel Jarre—Polydor
SATURDAY NIGHT FEVER—RSO (Soundtrack)
SECRETS—Con Funk Shun—Mercury
THANKFUL—Natalie Cole—Capitol
THE BELLE ALBUM—Al Green—Hi

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)
DEC. 24 DEC. 17

1 1 **RUMOURS**
FLEETWOOD MAC
Warner Bros. BSK 3010
(30th Week)



WKS. ON
CHART

2	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	15	G
3	3	KISS ALIVE II KISS/Casablanca NBLP 7076	6	I
4	4	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	26	F
5	6	ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905	4	G
6	9	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	6	G
7	5	COMMODORES LIVE/Motown M9 894A2	8	I
8	10	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	5	I
9	14	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	6	G
10	7	ELVIS IN CONCERT ELVIS PRESLEY/RCA AFL2 2537	10	K
11	8	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	8	G
12	11	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	28	H
13	13	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	10	G
14	18	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	5	G
15	25	NEWS OF THE WORLD QUEEN/Elektra 6E 112	5	G
16	22	DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34729	4	G
17	15	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	9	F
18	12	AJA STEELY DAN/ABC AB 1006	12	G
19	19	FOREIGNER/Atlantic SD 19109	29	G
20	20	OLIVIA NEWTON-JOHN'S GREATEST HITS/MCA 3028	8	G
21	21	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	18	F
22	17	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	11	G
23	23	FRENCH KISS BOB WELCH/Capitol ST 11663	12	F
24	16	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)/Arista AB 4159	10	G
25	27	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	31	G
26	29	THE GRAND ILLUSION STYX/A&M 4637	22	G
27	24	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	24	G
28	31	THE STRANGER BILLY JOEL/Columbia JC 34987	12	G
29	30	BOSTON/Epic 34188	65	G
30	26	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	13	G
31	28	MOONFLOWER SANTANA/Columbia C2 34914	9	H
32	36	REACH FOR IT GEORGE DUKE/Epic PE 34883	8	F
33	35	I ROBOT ALAN PARSONS PROJECT/Arista 7002	25	G
34	33	BARRY MANILOW LIVE/Arista 8500	30	I
35	40	TURNIN' ON HIGH INERGY/Gordy G6 978S1 (Motown)	8	F
36	37	A PAUPER IN PARADISE GINO VANNELLI/A&M SP 4664	7	G
37	38	LOVE SONGS THE BEATLES/Capitol SKBL 11711	8	G
38	34	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	9	G
39	32	BARRY WHITE SINGS FOR SOMEONE YOU LOVE 20th Century T 543	15	G
40	43	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	10	G
41	39	FOGHAT LIVE FOGHAT/Bearsville BRK 6971 (WB)	16	G
42	42	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	20	F
43	61	THANKFUL NATALIE COLE/Capitol SW 11708	3	G
44	51	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 35032	5	G
45	41	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	33	G
46	49	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	53	G

CHARTMAKER OF THE WEEK

47 — **DRAW THE LINE**
AEROSMITH
Columbia JC 34856



1 G

48	45	CHICAGO XI/Columbia JC 34860	13	G
49	50	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105 95	95	G
50	48	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	8	G
51	65	SLOWHAND ERIC CLAPTON/RSO RS 1 3030 (Polydor)	5	G
52	59	GALAXY WAR/MCA 3030	4	G
53	52	SHOW SOME EMOTION JOAN ARMATRADING/A&M SP 4663	9	G
54	54	ACTION BLACKBYRDS/Fantasy F 9535	13	G
55	44	ODYSSEY/RCA APL1 2204	9	F
56	47	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	17	F
57	62	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	4	G
58	64	WORKS, VOL. II EMERSON, LAKE & PALMER/Atlantic SD 19147	4	G
59	58	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA LSP 1707	16	F
60	60	KARLA BONOFF/Columbia PC 34762	12	F
61	46	SOMETHING TO LOVE LTD/A&M 4646	21	G
62	63	BROKEN HEART THE BABYS/Chrysalis CHR 1150	7	G
63	55	COMMODORES/Motown M7 884R1	39	G
64	73	BING CROSBY'S GREATEST HITS/MCA 3031	4	G
65	83	FUNKENTELECHY VS THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7084	2	G
66	70	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 70782	5	I
67	56	SPECTRES BLUE OYSTER CULT/Columbia JC 35019	8	G
68	75	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004	4	F
69	57	CSN CROSBY, STILLS & NASH/Atlantic SD 19104	25	G
70	66	BRASS CONSTRUCTION III/United Artists LA775 H	7	G
71	72	DECADE NEIL YOUNG/Reprise 3RS 2217 (WB)	6	I
72	71	COME GO WITH US POCKETS/Columbia PC 34879	12	F
73	90	GREATEST HITS BAY CITY ROLLERS/Arista AB 4158	2	G
74	80	HEADS BOB JAMES/Tappan Zee JC 34896 (CBS)	4	G
75	79	SECONDS OUT GENESIS/Atlantic SD 2 9002	3	G
76	67	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	30	I
77	53	HEROES DAVID BOWIE/RCA AFL1 2522	7	G
78	82	SECRETS CON FUNK SHUN/Mercury SRM 1 1180	4	G
79	69	JT JAMES TAYLOR/Columbia JC 34811	25	G
80	110	SATURDAY NIGHT FEVER (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS2 4001 (Polydor)	1	G
81	84	PART 3 KC & THE SUNSHINE BAND/T.K. 605	33	G
82	131	LIVE AT THE BIJOU GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)	1	G
83	122	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550	1	G
84	87	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	7	F
85	85	LET IT FLOW DAVE MASON/Columbia PC 34680	7	F
86	68	BABY IT'S ME DIANA ROSS/Motown M7 890R1	12	G
87	78	PASSAGE CARPENTERS/A&M SP 4703	11	G
88	74	CAT SCRATCH FEVER TED NUGENT/Epic 34700	28	G
89	91	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	4	G
90	68	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 8016	6	F
91	88	RUBY, RUBY GATO BARBIERI/A&M SP 4655	6	G
92	77	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/Warner Bros. BSK 3045	16	G
93	93	WE ARE ONE MANDRILL/Arista AB 4144	5	G
94	98	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	2	G
95	81	REJOICE THE EMOTIONS/Columbia PC 34762	27	F
96	101	FEELIN' BITCHY MILLIE JACKSON/Spring SP 16715 (Polydor)	1	F
97	94	LOVE YOU LIVE ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	12	I
98	86	STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium MNLP 8001 (Casablanca)	18	F
99	89	BRICK/Bang BLP 409	16	G
100	123	BROKEN BLOSSOM BETTE MIDLER/Atlantic SD 19151	1	F

151-200 ALBUM CHART

- 151 NEW VINTAGE MAYNARD
FERGUSON/Columbia JC 34903
- 152 MAGIC BILLY COBHAM/Columbia
JC 34939
- 153 12 GREATEST HITS NEIL DIAMOND/
MCA 2106
- 154 HERE TO TEMPT YOU TEMPTATIONS/
Atlantic SD 19143
- 155 DREAMBOAT ANNIE HEART/
Mushroom MRS 5005
- 156 LOOKING FOR MR. GOODBAR
VARIOUS ARTISTS/Columbia
JS 35029
- 157 NEVER MIND THE BOLLOCKS HERE'S
THE SEX PISTOLS SEX PISTOLS/
Warner/Virgin BSK 3147
- 158 MONTREUX SUMMIT VARIOUS
ARTISTS/Columbia JC 35005
- 159 WIND OF A CHILD SEA WIND/
CTI 7 5007
- 160 TOM PETTY AND THE
HEARTBREAKERS/ABC SR 52006
- 161 EDDIE MONEY/Columbia PC 34909
- 162 DON'T LOOK DOWN OZARK
MOUNTAIN DAREDEVILS/A&M
SP 4662
- 163 CRIMINAL RECORD RICK WAKEMAN/
A&M SP 4660
- 164 TOUCH AND GONE GARY WRIGHT/
Warner Bros. BSK 3137
- 165 MANORISMS WET WILLIE/Epic JE
34983
- 166 LIVE & LET LIVE 10cc/Mercury
SRM 2 8600
- 167 HEAVEN'S JUST A SIN AWAY
KENDALLS/Ovation OV 1719
- 168 THE SPINNERS/Atlantic SD 19146
- 169 ONLY THE STRONG SURVIVE BILLY
PAUL/Phila. Intl. PZ 34923 (CBS)
- 170 THE TRAMMPS III/Atlantic SD 19148
- 171 IT TAKES ONE TO KNOW ONE
DETECTIVE/Swan Song SS 8504
(Atlantic)
- 172 THE OSMONDS GREATEST HITS/
Kolob PD 2 9005 (Polydor)
- 173 ELVIS AS RECORDED LIVE AT
MADISON SQUARE GARDEN ELVIS
PRESLEY/RCA LSP 4776
- 174 RECKLESS ABANDON THE DAVID
BROMBERG BAND/Fantasy F
9540
- 175 ON STAGE LILY TOMLIN/Arista AB
4142
- 176 LEVON HELM & THE RICO ALL-STARS
ABC AA 1017
- 177 PETE'S DRAGON (ORIGINAL
SOUNDTRACK)/Capitol SW 11704
- 178 OUTSIDE HELP JOHNNY RIVERS/Big
Tree BT 7 6004 (Atlantic)
- 179 REPEAT—THE BEST OF JETHRO TULL
VOL. II/Chrysalis CHK 1135 (WB)
- 180 MAXIMUM STIMULATION THE JIMMY
CASTOR BUNCH/Atlantic SD 1911
- 181 AMERICA LIVE/Warner Bros. BSK
3136
- 182 LIFE ON THE LINE EDDIE & THE HOT
RODS/Island 1LPS 9509
- 183 THE EARLY YEARS AL STEWART/
Janus 2JX 7026
- 184 ROCKET TO RUSSIA RAMONES/Sire
SR 6042 (WB)
- 185 DISCO 9000 (ORIGINAL
SOUNDTRACK) JOHNNIE
TAYLOR/Columbia PS 35004
- 186 YOU'RE THE ONLY DANCER JACKIE
DeSHANNON/Amherst AMH 1010
- 187 MULTIPLICATION ERIC GALE/
Columbia JC 34938
- 188 COWBOY/Capricorn CPN 0194
- 189 PUTTING IT STRAIGHT PAT TRAVERS/
Polydor PD 1 6121
- 190 THE BEST OF JOAN C. BAEZ/
A&M SP 4668
- 191 THE ALICE COOPER SHOW/Warner
Bros. BSK 3138
- 192 COLLECTOR'S ITEM O'JAYS/Phila.
Intl. PZG 35024
- 193 IN CONTROL CONTROLLERS/Juana
200-001 [T.K.]
- 194 NEW HORIZON ISAAC HAYES/
Polydor PD 1 6120
- 195 CHASING RAINBOWS JANE OLIVOR/
Columbia PC 34917
- 196 GREATEST HITS CHICAGO/Columbia
PC 33900
- 197 CASTLE IN THE SKY DAVID CASTLE/
Parachute RPLP 9002
(Casablanca)
- 198 SINGER OF SONGS, TELLER OF TALES
PAUL DAVIS/Bang 410
- 199 LIVESTOCK BRAND X/Passport PB
9824 (Arista)
- 200 TERENCE BOYLAN/Asylum 7E 1091

ALBUM CROSS REFERENCE

AEROSMITH	47	KC & THE SUNSHINE BAND	81
JOAN ARMATRADING	53	KISS	3, 128
ASHFORD & SIMPSON	107	RAMSEY LEWIS	135
PATTI AUSTIN	117	LOGGINS & MESSINA	147
THE BABYS	62	LTD	61
GATO BARBIERI	91	LYNYRD SKYNYRD	11, 90
BAR KAYS	68	MANDRILL	93
BAY CITY ROLLERS	73	CHUCK MANGIONE	50
BEATLES	37	BARRY MANILOW	34
BEE GEES	76	STEVE MARTIN	30
BLACKBYRDS	54	DAVE MASON	85
BLUE OYSTER CULT	67	MEATLOAF	94
KARLA BONOFF	60	MECO	98
DEBBY BOONE	17	BETTE MIDLER	100
BOSTON	29	STEVE MILLER BAND	25
DAVID BOWIE	77	NAZARETH	118
BRASS CONSTRUCTION	70	RANDY NEWMAN	20
TONI BROWNE & TERRY GARTHWAITE	133	OLIVIA NEWTON-JOHN	88
CAMEL	149	TED NUGENT	55
CAPTAIN & TENNILLE	106	ODYSSEY	139
CARPENTERS	87	OHIO PLAYERS	80
SHAUN CASSIDY	4, 9	ORIGINAL SOUNDTRACK:	12
RAY CHARLES	132	SATURDAY NIGHT FEVER	24
CHEAP TRICK	150	STAR WARS	144
CHICAGO	48	YOU LIGHT UP MY LIFE	65
CHIC	129	GRAHAM PARKER & THE RUMOUR	33
ERIC CLAPTON	51	PARLIAMENT	89
JOE COCKER	148	ALAN PARSON PROJECT	146
NATALIE COLE	43	DOLLY PARTON	72
COMMODORES	7, 63	PLAYER	116
CON FUNK SHUN	78	POCKETS	15
RITA COOLIDGE	45	JEAN-LUC PONTY	124
ELVIS COSTELLO	134	ELVIS PRESLEY	10, 27, 56, 59, 114, 140
BING CROSBY	64	QUEEN	124
CROSBY/NASH	69	LOU RAWLS	97
CROSBY, STILLIS & NASH	111	ROLLING STONES	2, 84
RICK DANKO	105	LINDA RONSTADT	86
JOHN DENVER	57	DIANA ROSS	21
NEIL DIAMOND	14, 143	ROSE ROYCE	101
DOOBIE BROTHERS	92	SANTANA	31
GEORGE DUKE	32	BOZ SCAGGS	16
EAGLES	46, 49	SIDE EFFECT	142
EARTH, WIND & FIRE	5	PAUL SIMON	44
ELECTRIC LIGHT ORCHESTRA	8	SLAVE	136
EMERSON, LAKE & PALMER	58	PHOEBE SNOW	121
EMOTIONS	95, 181	STEELY DAN	18
FIREFALL	109	ROD STEWART	6
ROBERTA FLACK	125	BARBRA STREISAND	122
FLEETWOOD MAC	1, 119	STYX	26
FOGHAT	41	DONNA SUMMER	66
FOREIGNER	19	JAMES TAYLOR	79
PETER FRAMPTON	102	THE MUPPET SHOW	126
CRYSTAL GAYLE	38	THE STORY OF STAR WARS	83
LEIF GARRETT	127	PETER TOWNSHEND/RONNIE LANE	145
GENESIS	75	ROBIN TROWER	120
AL GREEN	138	DWIGHT TWILLEY	108
HEART	112	GINO VANNELLI	36
HEATWAVE	42	V.S.O.P.	123
HIGH INERGY	35	GROVER WASHINGTON, JR.	82
DAN HILL	130	WAR	52
THELMA HOUSTON	110	JOHNNY GUITAR WATSON	113
MILLIE JACKSON	96	BOB WELCH	23
BOB JAMES	74	BARRY WHITE	39
JEAN-MICHEL JARRE	103	DENIECE WILLIAMS	104
BILLY JOEL	28	BILL WITHERS	141
ELTON JOHN	22	STEVIE WONDER	71
KANSAS	13	NEIL YOUNG	115
		ZZ TOP	115

101 THE ALBUM CHART 150

DECEMBER 24, 1977

- | DEC. 24 | DEC. 17 | |
|---------|---------|--|
| 101 | 108 | DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/
Casablanca NBLP 7080 |
| 102 | 102 | I'M IN YOU PETER FRAMPTON/A&M SP 4704 |
| 103 | 104 | OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112 |
| 104 | 97 | SONG BIRD DENIECE WILLIAMS/Columbia JC 34911 |
| 105 | 115 | RICK DANKO/Arista AB 4141 |
| 106 | 132 | CAPTAIN & TENNILLE'S GREATEST HITS/A&M SP 4667 |
| 107 | 107 | SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088 |
| 108 | 92 | TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140 |
| 109 | 106 | LUNA SEA FIREFALL/Atlantic SD 19101 |
| 110 | 99 | THE DEVIL IN ME THELMA HOUSTON/Tamla T7 358R1
(Motown) |
| 111 | 100 | LIVE CROSBY/NASH/ABC AA 1042 |
| 112 | 95 | LITTLE QUEEN HEART/Portrait JR 34799 |
| 113 | 119 | FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON/
DJM DJLPA 714 (Amherst) |
| 114 | 124 | ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/
RCA LSP 3758 |
| 115 | 117 | THE BEST OF ZZ TOP/London PS 706 |
| 116 | 103 | ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic SD 19100 |
| 117 | 118 | HAVANA CANDY PATTI AUSTIN/CTI 7 5006 |
| 118 | 105 | EXPECT NO MERCY NAZARETH/A&M SP 4666 |
| 119 | 112 | FLEETWOOD MAC/Reprise MSK 2281 (WB) |
| 120 | 96 | IN CITY DREAMS ROBIN TROWER/Chrysalis CHR 1148 |
| 121 | 109 | NEVER LETTING GO PHOEBE SNOW/Columbia JC 34875 |
| 122 | 111 | STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830 |
| 123 | 120 | THE QUINTET V.S.O.P./Columbia C2 34976 |
| 124 | 128 | WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/
Phila. Intl. JZ 35036 (CBS) |
| 125 | — | BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic 3411 |
| 126 | 142 | THE MUPPET SHOW/Arista AB 4152 |
| 127 | — | LEIF GARRETT/Atlantic SD 19152 |
| 128 | 136 | LOVE GUN KISS/Casablanca NBLP 7051 |
| 129 | 135 | CHIC/Atlantic SD 19153 |
| 130 | — | LONGER FUSE DAN HILL/20th Century T 547 |
| 131 | — | LOOKING BACK STEVIE WONDER/Motown M 804LP3 |
| 132 | 134 | TRUE TO LIFE RAY CHARLES/Atlantic SD 19142 |
| 133 | 138 | THE JOY TONI BROWNE & TERRY GARTHWAITE/Fantasy F 9538 |
| 134 | 144 | MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 34037 |
| 135 | 140 | TEQUILA MOCKINGBIRD RAMSEY LEWIS/Columbia JC 35018 |
| 136 | — | THE HARDNESS OF THE WORLD SLAVE/Cotillion SD 5201
(Atlantic) |
| 137 | — | SUNSHINE EMOTIONS/Stax STX 4100 (Fantasy) |
| 138 | — | THE BELLE ALBUM AL GREEN/Hi HLP 6004 (Cream) |
| 139 | — | MR. MEAN OHIO PLAYERS/Mercury SRM 1 3707 |
| 140 | 137 | HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758 |
| 141 | 146 | MENAGERIE BILL WITHERS/Columbia JC 34903 |
| 142 | — | GOIN' BANANAS SIDE EFFECT/Fantasy F 9537 |
| 143 | 143 | LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34402 |
| 144 | 125 | STICK TO ME GRAHAM PARKER AND THE RUMOUR/
SRM 1 3706 |
| 145 | 116 | ROUGH MIX PETER TOWNSHEND/RONNIE LANE/MCA 2295 |
| 146 | 151 | PLAYER/RSO 1 3026 (Polydor) |
| 147 | 113 | FINALE LOGGINS & MESSINA/Columbia J6 34167 |
| 148 | 130 | JOE COCKER'S GREATEST HITS/A&M SP 4670 |
| 149 | 114 | RAIN DANCES CAMEL/Janus JXS 7035 |
| 150 | 141 | IN COLOR CHEAP TRICK/Epic PE 34884 |

RECORD WORLD DECEMBER 24, 1977

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Playing Your Game, Baby" — Barry White (20th Century). White brings out the melodic atmosphere which has garnered him many million sellers. This is no different.

DEDE'S DITTIES TO WATCH: "Something's Wrong" — Carl Carlton (Mercury); "Keep Tryin'" — Mandre (Motown);

"Six Million Dollar Woman" — Lenny Welch (Big Tree).

Banners will be flying in Los Angeles on December 29th when Mayor Bradley makes the presentation of a proclamation to George and Louis Johnson declaring this day "Brothers Johnson Day." In conjunction with this, Brothers Johnson and radio station KKTT-AM will party in the parks; six parks will be designated to hold a disco scene in mobile discos. KKTT will broadcast from a helicopter hovering over the grounds. A city-wide food drive is scheduled along with a Christmas party, which is entitled "The Brothers Johnson Christmas Party At The Forum." The concert will be broadcast live via satellite.

Mike Frisby of WDIA-AM (Memphis) would like to have an announcer that is teen oriented with a creative personality. Please send tapes to P.O. Box 12045, Memphis, Tenn. No phone calls please.

From radio to promotion! This is the transition Donny Brooks has made. Brooks is now national promotion representative for JuPar Records in Detroit.

The New Year is about to arrive! With that announcement we are pleased to relay that the first testimonial of the new year will be that of Sonny Jim Kesley, to be held the 27th of January at the Regency Hyatt in Washington, D.C.

Looking for a radio announcer? Riley Wynn, formerly with WTOY-AM (Roanoke), is available for employment. He has a third phone. Please call (703) 389-5443 or after 4 at (703) 362-2368.



The Temptations recently appeared at the Bottom Line as part of a cross-country tour. Shown backstage at the club are from left: Temptations manager Sidney A. Seidenberg; William Guest of the Pips; Temptation Louis Price; Bubba Knight of the Pips; Atlantic's director of press information/special markets Simo Doe; music director Benjamin Wright; group valet Ossie Irving; Temptation Melvin Franklin; Richard Street; Atlantic's vice president/director of special markets Hillery Johnson; Edward Patten of the Pips; Glenn Leonard of the Temptations and his cousin; and Van McCoy.

CBS Promotes Sims and Eason

■ **NEW YORK**—LeBaron Taylor, vice president, CBS Records, has announced the appointment of Eddie Sims and Don Eason to the positions of directors of national promotion, black music marketing for Columbia and Epic/Portrait/Associated Labels, respectively.

Duties

In their new positions, Sims and Eason will be responsible for directing and coordinating national promotion activities for black music marketing artists on Columbia and Epic/Portrait/Associated labels. They will recommend promotion strategies and functionally direct the black music marketing field promotion staff on all Columbia and E/P/A

product. They will also work closely with label marketing vice presidents, national sales staff, regional vice presidents and branch managers to achieve maximum sales impact on all black CBS Records product.

Backgrounds

Sims came to CBS Records in 1974 as a local promotion manager for the Los Angeles market. Prior to joining CBS, he worked as national promotion manager for Cayman Music.

Prior to joining CBS Records in 1976, Eason was director of national promotion for ABC Records in Los Angeles. Most recently, he was regional promotion and marketing manager in the midwest region.

Both Sims and Eason will report directly to Richard Mack, vice president of national promotion, black music marketing.

Atlantic Meetings

(Continued from page 4)

ternal structuring, priorities, and interrelationships, as well as general outlines for expansion next year, to be announced in the months ahead.

Discussions

Several discussions on the agenda also centered on Atlantic's working relationship with the WEA Corporation in the U.S. and around the world, including a review of sales on product released to-date; a review of the objectives of the company's local, regional, and national sales and promotion structure in terms of field and home-office procedures, and advertising planning.

Within the Atlantic organization, discussions focused on such areas as advertising, merchandising, publicity, artist relations, and international affairs.

Lionel Hampton Bows New Jazz Label

■ **NEW YORK**—Lionel Hampton will launch his newly-created "Who's Who In Jazz" label with a 12-album series featuring such all-stars as Buddy Rich, Dexter Gordon, Woody Herman, Charles Mingus, Teddy Wilson, Gerry Mulligan, Marty Napoleon and the Louis Armstrong alumni, Earl Fatha Hines, Cozy Cole and others, which will be on the market in late December, 1977.

Phonodisc Sales

(Continued from page 4)

of the high points in the company's sales pattern were the three Rush (Mercury) albums certified gold in one week, the Bee Gee's "Live" album (RSO) and "Kiss Alive II" (Casablanca) which were certified platinum, and other gold albums picked up by Andy Gibb, the "Saturday Night Fever" soundtrack (RSO), Meco (Millennium) and Donna Summer (Casablanca).

Casablanca Sales

(Continued from page 4)

pany's history. These figures represent domestic sales.

Gold Grows

Casablanca ended its 1977 fiscal year with a total of four platinum albums, nine gold albums and three gold singles spearheaded by the continued success of Kiss, Donna Summer and Parliament and the rapid growth of distributed labels, Millennium and Parachute.

In addition to the above revenues are the grosses of the FilmWorks division whose first release in association with Columbia Pictures, "The Deep," is the largest grossing film in Columbia's history. "The Deep" also set a film industry record for opening weekend box office.

R&B PICKS OF THE WEEK

SINGLE **ALBERT KING, "LOVE SHOCK"** (Groovesville, BMI). From the depths of the blues hall comes a totally rhythmic sound done for the benefit of all blues lovers. The quality of the guitar playing adds to the sound. Should create strong sales surge and garner chart action. Tomato TM 10001.

SLEEPER **WINDY CITY, "SPANK"** (Sifo Music/Gemigo Publishing, BMI). "Spank" is a type of dance, following the lyrical concept. This one should insure their success with Carl Davis at the helm. Creativity is evident. Chi-Sound CH-XW 1107.

ALBUM **FATBACK, "MAN WITH THE BAND."** Fatback has regrouped with new members to create an atmosphere of solid music. A group of young men and women have an aura which surrounds their music. Tracks within the eye-catching jacket include "The Man With The Band," "Mile High" and "Midnight Freak." Spring 2391 314 (Polydor).



STILL GOING STRONG!
COMPLAMENTS
“Falling in Love”

DK4565

WATCH OUT FOR
TOMMY
SANDS

BRUNSWICK

DAKAR

DECEMBER 24, 1977

DEC. 24 1	DEC. 17 1	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
2	3	REACH FOR IT GEORGE DUKE/Epic 8 50463
3	2	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
4	5	NATIVE NEW YORKER ODYSSEY/RCA 11129
5	4	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974
6	7	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)
7	9	DANCE, DANCE, DANCE (YOWSAH, YOWSAH) CHIC/Atlantic 3435
8	6	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/ Spring 175 (Polydor)
9	12	LOVELY DAY BILL WITHERS/Columbia 3 10627
10	13	FFUN CON FUNK SHUN/Mercury 73949

11	8	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
12	10	DUSIC BRICK/Bang 734
13	14	IF IT DON'T FIT, DON'T FORCE IT KELLEE PATTERSON/Shadybrook SB 45 1041
14	22	OUR LOVE NATALIE COLE/Capitol 4509
15	21	OOH BOY ROSE ROYCE/Whitfield WHL 8491 (WB)
16	11	GOIN' PLACES JACKSONS/Epic 8 50454
17	15	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622
18	16	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453
19	17	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WHL 8440 (WB)
20	18	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
21	19	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023
22	24	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F
23	20	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)
24	29	BELLE AL GREEN/Hi 77505 (Cream)
25	23	I'M HERE AGAIN THELMA HOUSTON/Tamla T 54287 (Motown)
26	27	SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/ Buddah 584 (Arista)
27	31	COME GO WITH ME POCKETS/Columbia 3 10632
28	32	BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900
29	35	GALAXY WAR/MCA 40820
30	26	BRICK HOUSE COMMODORES/Motown M 1425F
31	25	ANY WAY YOU WANT ME SYLVERS/Capitol 4493
32	33	IN A LIFETIME TEMPTATIONS/Atlantic 3436
33	39	JACK & JILL RAYDIO/Arista 0283
34	28	"STAR WARS" THEME/ CANTINA BAND MECO/Millennium MN 604 (Casablanca)
35	40	ON FIRE T-CONNECTION/Dash 5041 (T.K.)
36	38	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024
37	30	DO DO WAP IS STRONG CURTIS MAYFIELD/Curtom CMS 0131 (WB)
38	34	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic)
39	36	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314
40	55	TOO HOT TA TROT COMMODORES/Motown 1432
41	45	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)
42	52	BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS/Columbia 3 10648
43	48	COCOMOTION EL COCO/AVI 147 S
44	53	WITH PEN IN MIND DOROTHY MOORE/Malaco 1047 (T.K.)
45	47	MORE THAN A WOMAN TAVARES/Capitol 4500
46	51	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/ T.K. 1022
47	44	WHAT I DID FOR LOVE INNER CITY JAM BAND/ Bareback 535
48	50	CHEATERS NEVER WIN LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)
49	49	TAKE ME AS I AM PHILLIPE WYNNE/Atlantic 44227
50	54	WIDE STRIDE BILLY PRESTON/A&M 1980
51	62	SOFT AND EASY BLACKBYRDS/Fantasy 809
52	65	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca)
53	67	WHICH WAY IS UP STARGARD/MCA 40825
54	60	I LOVE YOU DONNA SUMMER/Casablanca 907
55	61	DON'T TAKE AWAY YOUR LOVE HODGES, JAMES & SMITH/ London 5N 260
56	56	EASY COMIN' OUT WILLIAM BELL/Mercury 73961
57	63	25TH OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441
58	64	DANCE TO THE MUSIC MUSCLE SHOALS HORNS/Ariola America 7674 (Capitol)
59	59	LOVE HAVING YOU AROUND FIRST CHOICE/Gold Mind 4009 (Salsoul)
60	66	LOVE ME RIGHT DENISE LaSALLE/ABC 12312
61	—	IF YOU DON'T GIVE A DOGGONE ABOUT IT JAMES BROWN/Polydor PD 14438
62	68	YOU AND I, PT. I LIVING PROOF/Ju-Par 532
63	69	LE SPANK LePAMPLEMOUSE/AVI Avis 153
64	70	BABY COME BACK PLAYER/RSO RS 879 (Polydor)
65	—	ALWAYS AND FOREVER HEATWAVE/Epic 8-50490
66	—	LADY LOVE LOU RAWLS/Phila. Intl. 8 3634 (CB)
67	—	WHEN THE LIGHTS WENT OUT TRAMMPS/Atlantic 3442
68	—	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century TC 2361
69	75	I CAN SEE CLEARLY NOW RAY CHARLES/Atlantic/ Crossover 3443
70	—	STANDING RIGHT HERE MELBA MOORE/Buddah 589 (Arista)
71	72	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971
72	75	CHOOSING YOU LENNY WILLIAMS/ABC 12289
73	—	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow RSXW 1124 (UA)
74	—	SHOUT IT OUT BT EXPRESS/Columbia 3 10649
75	—	EMOTION SAMANTHA SANG/Private Stock 178

Disco File (Continued from page 20)

from Brown and Betty Wright, a delightful, inspired combination of voices that turns the song into a TK Klassic—and a sure disco-to-pop crossover. "You Should Do It" has a similar feeling and an irresistible bounce but the skipping synthesizer and the light-hearted approach to the vocals (with Betty Wright and Wildflower providing an especially fine interlude here, too) recall Stevie Wonder at his most playful. Another possibility: the throbbing, utterly haunting "For Your Love," for slower moments. Brown, who wrote and arranged all the cuts, also plays the bulk of the instruments throughout—synthesizers, electric and acoustic piano, drums, timbales and other percussion—as well as singing all lead vocals; on several cuts he is the only musician. Surely it's too soon to make any other Stevie Wonder comparisons, but it's been a long time since I've come across a performer so obviously, prodigiously talented — Peter Brown is definitely the man to watch right now. By the way, the phenomenal "Do You Wanna Get Funky With Me?" is, of course, included here in a compressed 9:13 version that joins it with the "Burning Love Breakdown."

The two other favorites this week are disco discs—first, the record Tony Smith, DJ from New York's Barefoot Boy, called to rave about this week (it immediately went on his top 10 list, too): a sensational off-the-wall funk piece called "You Like It, We Love It" by Southroad Connection (Mahogany Records, 1697 Broadway, New York). This one sounds like B.T. Express in the old days: hard-pounding bass, chanted vocals from a mixed group, hot breaks, stunning strings and synthesizer; but so much more unpredictable than B.T. or the other funk outfits that it trips you out. The flip side, "Just Laying It Down," is equally good—an instrumental with "Star Wars" accents and an "Inside America" feel that is one of the best wild party cuts to come out this year; a freak masterpiece that deserves comparison with the insanity of "Music" by Montreal Sound. Should help steam up the dance floors this winter. Both sides approach eight minutes in length and were produced, co-written and co-arranged by Lionel Job, another new name to pick up on. DJ Ratael Charres did the disco mix. The final essential 12-inch this week is the long version (7:00) of Stargard's "Theme Song From 'Which Way Is Up'" (MCA), the song everyone is touting as the new "Car Wash." Though there are places where the new track could have been tightened up some, it certainly satisfies the need for more of this spirited record than was available on the single: more drive, more vocals (including some fine chants), more complexity, more jivey synthesizer, more fun. Don't ignore this one.

R&B REGIONAL BREAKOUTS

Singles

East:

Stargard (MCA)
Living Proof (Ju-Par)
Heatwave (Epic)
Ray Charles (Atlantic)

South:

Denise LaSalle (ABC)
Player (RSO)
Heatwave (Epic)

Midwest:

Blackbyrds (Fantasy)
Morris Jefferson (Parachute)
James Brown (Polydor)
Heatwave (Epic)
Lou Rawls (Phila. Intl.)
Ray Charles (Atlantic)

West:

Stargard (MCA)
Living Proof (Ju-Par)
Ray Charles (Atlantic)

Albums

East:

Ohio Players (Mercury)
Slave (Cotillion)

South:

Ohio Players (Mercury)
Ray Charles (Atlantic)

Midwest:

Ohio Players (Mercury)

West:

Side Effect (Fantasy)



THE R&B LP CHART

DECEMBER 24, 1977

1. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
2. **COMMODORES LIVE**
Motown M9 894A2
3. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
4. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
5. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
6. **TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
7. **THANKFUL**
NATALIE COLE/Capitol SW 11708
8. **TURNIN' ON**
HIGH INERGY/Gordy G6 78S1 (Motown)
9. **SOMETHING TO LOVE**
LTD/A&M SP 4646
10. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
11. **GALAXY**
WAR/MCA 3030
12. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
13. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 70782
14. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRRY WHITE/20th Century T 543
15. **MENAGERIE**
BILL WITHERS/Columbia JC 34903
16. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7084
17. **BRICK**
Bang BLP 409
18. **ODYSSEY**
RCA APL1 2204
19. **BRASS CONSTRUCTION III**
United Artists LA775 H
20. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 34036 (CBS)
21. **FUNK BEYOND THE CALL OF DUTY**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
22. **ACTION**
BLACKBYRDS/Fantasy F 9535
23. **REJOICE**
EMOTIONS/Columbia PC 34762
24. **HERE TO TEMPT YOU**
TEMPTATIONS/Atlantic SD 19143
25. **BABY IT'S ME**
DIANA ROSS/Motown M 7890R1
26. **COME GO WITH US**
POCKETS/Columbia PC 34879
27. **WE ARE ONE**
MANDRILL/Arista AB 4144
28. **MR. MEAN**
OHIO PLAYERS/Mercury SRM 1 3707
29. **THE SPINNERS**
Atlantic SD 19146
30. **PATTI LABELLE**
Epic PE 34847
31. **THE HARDNESS OF THE WORLD**
SLAVE/Cotillion SD 5201 (Atlantic)
32. **DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA starring LeROY GOMEZ/Casablanca NBLP 7080
33. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
34. **CHIC**
Atlantic SD 19153
35. **TRAMMPS III**
Atlantic SD 19148
36. **SONG BIRD**
DENIECE WILLIAMS/Columbia JC 34911
37. **GOIN' BANANAS**
SIDE EFFECT/Fantasy F 9537
38. **SATURDAY NIGHT FEVER**
VARIOUS ARTISTS/RSO RS2 4001 (Polydor)
39. **COMMODORES**
Motown M7884R1
40. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD1 9142



JAZZ

By ROBERT PALMER

■ Two brand-new jazz labels debuted during the past two weeks, and an original, under-rated and criminally under-recorded saxophonist is featured on both of them. Byard Lancaster, a Philadelphia musician who gets around on alto and tenor saxophones with equal facility and who recorded a fine album of his own for Atlantic's Vortex subsidiary in the '60s, is featured with drummer Sunny Murray's group on "Charred Earth," the first release from the Kharma label of 165 William Street, New York, N.Y. 10038. Although the sound on the first side of the album is substandard, the music carries it, and the second side is an exceptionally strong and moving performance, much better than the Murray tracks on the recent "Wildflowers" albums. The second Kharma album is "Doctor Too-Much" by tenor saxophonist Frank Lowe, fronting a group with both Olu Dara and Leo Smith on trumpets and the wonderful Phillip Wilson on drums. Again, the sound needs improving, but the music is fine, and one wishes Kharma success. As for Byard Lancaster, his album "Exodus" is the first release on the new Philly Jazz label. It's a fine album, with singing work from Lancaster on Coltrane's "Mr. P.C." and on the title track, which is the movie theme "Exodus." (In the past, Lancaster has reworked "Misty" and "Over The Rainbow.") The album is \$5.00 from Philly Jazz, Inc., P.O. Box 8167, Philadelphia, Pennsylvania 19101.

There are two gems among the new A&M Horizon releases. With creative director John Snyder forming his own Artist House enterprise, one wonders what will happen to the Horizon series, which has been one of the finest domestic jazz ventures of recent years. In any event, the gems are "The Golden Number," another volume of duets by bassist Charlie Haden and friends, and "Enchance," the first album as a leader by drummer Billy Hart. These are dynamite records. The Haden features Ornette Coleman (on trumpet this time), Don Cherry, Archie Shepp and the late pianist Hampton Hawes. And Hart brings together a truly all-star band, with Dewey Redman and Oliver Lake on reeds, Eddie Henderson and Hannibal Marvin Peterson on trumpets, Don Pullen on piano, and either David Holland or Buster Williams on bass. The music is adventurous but never obscure. Also new from Horizon is "You Can't Go Home Again" by trumpeter Chet Baker, with the likes of Tony Williams, Paul Desmond and Richard Beirach among the supporting cast, and "Thad Jones & Mel Lewis Live in Munich," with their roaring big band, of course.

Speaking of Ornette Coleman, Improvising Artists, Inc. (26 Jane Street, New York, N.Y. 10014) has released "Coleman Classics, Volume One," a second volume of recordings from Los Angeles' Hillcrest Club, made in 1958. Pianist Paul Bley was leading the band, but the other four men became the original Ornette Coleman quartet shortly thereafter. Get this album while you can, along with its companion volume, "Paul Bley Live at the Hillcrest Club," already released by Inner City. These recordings will be as important in years to come as the wire recordings from Minton's, where bebop was born . . . Speaking of Inner City, the company has released a smoking quartet date by tenor saxophonist Dexter Gordon, leased from the Danish Steeplechase label. "Bouncin' with Dex" is top-drawer Gordon, and that's saying a lot.

GOOD BLUES NEWS: "Robert Jr. Lockwood Does 12" on Trix is a hot, jumping versatile band album from the man who was Robert Johnson's stepson. There are fine reworking of Johnson material here, but there are also some cooking jazzy numbers, including a stunning "Red Top." This should follow Alligator's Son Seals album of a few months back onto FM playlists . . . Mamlash has released "Bullfrog Blues," a pre-war country blues reissue featuring Sam Butler a.k.a. Bo Weavil Jackson, Buddy Boy Hawkins and William Harris, three mysterious but captivating artists.

Muse has released five new albums. One, "Alone Together," finds New York disc jockey Jonathan Schwartz singing the songs of his father, Arthur Schwartz. This is jazz? But wait. Jonathan's support includes Harold Mabern, Buster Williams, Beny Riley, Jack Wilkins and Marvin Stamm: jazz all the way. The rest of the Muse releases are "Beggars and Stealers," a Robin Kenyatta album drawn mostly from a 1969 concert with Alphonse Mouzon on drums; "Soul Village" by pianist Walter Bishop, Jr. with help from Gerry Niewood and Randy Brecker; "Smokin'" by organist Charles Earland, with some fine saxophone work from Dave Schnitter and George Coleman; and "New York Afternoon" by alto saxophonist Richie Cole.



THE JAZZ LP CHART

DECEMBER 24, 1977

1. **REACH FOR IT**
GEORGE DUKE/Epic JE 34882
2. **HEADS**
BOB JAMES/Tappan Zee JC 34896 (CBS)
3. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
4. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
5. **ACTION**
BLACKBYRDS/Fantasy F 9535
6. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
7. **RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
8. **MAGIC**
BILLY COBHAM/Columbia JC 34939
9. **TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
10. **NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34971
11. **BLOW IT OUT**
TOM SCOTT/Epic/Ode BL 34966
12. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
13. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
14. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
15. **THE QUINTET**
V.S.O.P./Columbia C2 34976
16. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
17. **MONTREUX SUMMIT, VOL. I**
VARIOUS ARTISTS/Columbia JG 35005
18. **MULTIPLICATION**
ERIC GALE/Columbia JC 34939
19. **BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/Arista ABC 4147
20. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
21. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
22. **SPELLBOUND**
ALPHONSO JOHNSON/Epic JE 34869
23. **SOPHISTICATED GIANT**
DEXTER GORDON/Columbia JC 34989
24. **SKY ISLANDS**
CALDERA/Capitol 11658
25. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
Warner Bros. 2BZ 3052
26. **OXYGENE**
JEAN-MICHEL JARRE/Polydor PD 6112
27. **BYABLU**
KEITH JARRETT/ABC Impulse AS 9331
28. **BUNDLE OF JOY**
FREDDIE HUBBARD/Columbia JC 34902
29. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
30. **ONE OF A KIND**
AVE GRUSIN/Polydor PD 16118
31. **INNER VOICES**
MCCOY TYNER/Fantasy 9079
32. **TIGHTROPE**
STEVE KHAN/Columbia JC 34857
33. **I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
34. **MANHATTAN SPECIAL**
TERUO NAKAMURA & THE RISING SUN/Polydor PD 1 6119
35. **PICCOLO**
RON CARTER QUARTET/Milestone M 55004
36. **LIVE IN MUNICH**
THAD JONES & MEL LEWIS/Horizon SP 724 (A&M)
37. **PHANTAZIA**
NOEL POINTER/Blue Note BN LA336 H (UA)
38. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
39. **WINDOW OF A CHILD**
SEA WIND/CTI 7 5007
40. **CAPE TOWN FRINGE**
DOLLAR BRAND/Chiaroscuro/CR 2004

Goody-Pickwick Intl.

(Continued from page 3)

sales of \$35.6 million. In the comparable period of 1976, the company had a deficit of \$483,000 on sales of \$31,512,000. Recently, though, the chain was coming out of its slump. During the third quarter of 1977 it earned \$100,000 after taxes, compared with a \$97,000 deficit in the comparable 1976 period. Sales rose to \$22 million from \$10.6 million in the comparable period of 1976.

American entered the music industry on June 7, 1977 when it acquired Pickwick.

Commenting on the Sam Goody transaction, C. Charles Smith, president of Pickwick said: "We look at the acquisition of Sam Goody as a significant step in establishing our retail organization in an important market where we have not previously had strong representation. The Sam Goody name is known throughout the world and has become synonymous with knowledgeable and comprehensive record retailing."

Perpetuate Company

In an interview with the New York Times last week, Sam Goody said that he had agreed to the merger "so that the company would perpetuate itself and grow." Goody will remain as a consultant with the company if the transaction is approved by shareholders of both companies. As part of the Pickwick organization, Goody will continue to be operated under its present management.

Although New York City retailers expressed surprise with the merger, several said, upon reflection, that American Can's entry into the Manhattan marketplace could be a plus for Goody's competitors.

Jay Sonin of Record Hunter said the merger would be "great" for his store. "Now that I think

about it, I love the deal. I don't think it's going to do anything to the New York market. If a person wants to buy a record he'll still be able to get what he wants where he wants to buy it. If Goody's is run the way Pickwick has been run it'll be great for me. I think consumers will find more records out of stock in Goody's stores, and it'll just be that much more business for me. The bigger you get the more control you lose."

A similar reaction was voiced by Ben Karol who, with Goody's apparent departure, becomes New York City's major multi-store, independent retailer. Karol too feels that in this case, big is bad. "We are still involved personally in our stores," Karol explained, "still involved emotionally, and now our number one competitor, who used to operate more or less the same way we do, is going over to a big national corporation. If they operate this place the way they operate everything else, it'll certainly become very impersonal, completely automated, run by numbers and machines. That means we'll be the only multi-store operation that has a human touch. I think it's great."

"As far as this merger harming the independent record dealer," said Sy Bondy, of Bondy's Record Shop, "I can't see it, unless American Can expands the chain. What harms the independent record dealer more than anything else is the distributors not having merchandise. A big chain store buys a lot of records and gets the bulk of the product. The name of this game is to get the latest releases as quick as possible. The stores that do that are the ones that do the big business. So, we won't get hurt unless Goody's expands a lot more."

Joel at Nassau Coliseum



Columbia recording artist Billy Joel returned to his home turf after a 3-month 52-city nationwide tour, and performed to capacity crowds at New York's Nassau Coliseum. Joel has been touring in support of his latest just-certified gold album, "The Stranger," and the single, "Just The Way You Are." Pictured backstage are, from left: Vincent Romeo, vice president, artist development, CBS Records International; Mickey Eichner, vice president, east coast a&r, Columbia Records; Sean Small; Elizabeth Joel, manager; Walter Yetnikoff, president, CBS/Records Group; Joel; Bob Sherwood, vice president, national promotion, Columbia Records; and Phil Ramone, producer.

Dialogue (Continued from page 41)

What we're seeking now, and I think we've developed a capability for, is being so integrated into the process of making a record that we are, as I see it, performing the same role creative movie people had 20 or 30 years ago. I'm talking of when the studio system was in effect, as opposed to the current film distribution system in which totally independent work is being brought in and sold to distributors.

RW: In that sense, you seem to be reviving the concept of staff production, although with less of an emphasis on actual line producers.

Cohen: Staff producers are something that you can deal with on sort of a one-to-one basis. There are people who come along who we would very much like to be here. It's not that they can automatically bring in acts, or anything of that nature; it's just that we respect their work. We'd like to have them making records for us. We'd like to have them make a few records on the outside if they want to, too, but we like to be able to say they're here. And we've started making steps in that direction.

RW: You're talking now of Bobby Martin and David Kershenbaum, who have both pacted with the label this year as producers. Even if these are special cases, rather than part of an a&r strategy to bring in producers, they do constitute a significant increase in in-house production capability.

Cohen: Aside from the fact that, in John Anthony, David Anderle, Bobby Martin and David Kershenbaum we have four really first-rate producers making records for us, the advantage is that we have access to their time that you don't have with someone else. I have some producers who are very good, very close personal friends. We talk all the time. And it's been four-and-a-half years since they made a record for a company I worked for, it's nine months before they're available to even consider doing something else for us now. It's real hard.

But I don't think the answer is to hire 17 staff producers and have everybody waiting around. For one thing, it encourages the signing of a lot of talent, which isn't necessarily in the company's best interests. It's just like everything else, there's no rule about it here. If all of a sudden someone said, "Hey, I'd be delighted to do that," we'd probably take him on if we wanted him. But we have those kind of relationships; it's never a fixed thing. We had a period where Ken Scott, who's one of the best producers in the world, made, I think, four albums in a row. He was here all the time, recording Supertramp and The Tubes, and he did David Batteau's album for us and another lp that wasn't for the label but which he recorded here in our studios. It felt like family, and it was terrific. Had it developed into something else, which we would be delighted to have, it would be fine.

David Kershenbaum has had a string like that, leading up to his new arrangement with us. It feels like family, and that relationship has led to something more formal, and that's fine, too.

RW: These new production arrangements will likely broaden the label's style. The Martin signing in particular seems to be aimed to further strengthening A&M's presence in contemporary black music, which has been building steadily over the past few years.

Cohen: Yes. But whereas the decision to deal with black music at the majors has often been a very logical business decision, in which certain deals are made and certain associations with producers arranged to bring in that needed revenue, here it was more a simple case of a certain joy I think all of us started to feel about certain areas of popular black music that have been evolving.

Frampton Australian Platinum



A&M's Peter Frampton received Australian platinum awards on the set where he is filming "Sgt. Pepper's Lonely Hearts Club Band." These awards represent four Australian platinum awards for both A&M releases "Frampton Comes Alive" and "I'm In You." Presenting the awards to Peter Frampton and John Doumanian (Bandana Enterprises) are, from left: John Doumanian; Gill Robert, international public relations director of Festival Records in Australia; Peter Frampton; Jack Losmann, A&M Records international marketing director; and Allan Hely, managing director of Festival Records in Australia.

Chrysalis Execs Review Indie Problems and Rewards

(Continued from page 3)

We've put a company together, but we've done that before; who knows, we may even do it again at some point. But the only problem, I think, has been having your artists ask, 'Do you know what you're doing by going independent?'"

The latter worry isn't shared by Ellis, a vocal advocate of independent distribution at last spring's NARM convention who agrees with Licata that none of the supposed pitfalls of independent set-ups have yet to snarl label operations. The real story, they stress, has been maintaining a smooth rate of growth and adhering to a conservative release policy that began with their initial lp release last September—the only titles to be shipped during the entire last quarter of 1976. While that approach has been maintained, Ellis says that roster growth has since brought them into a more consistently paced annual release calendar.

"We started in the mid-summer," Ellis said of the initial organization of Chrysalis' U. S. operation, "and there were about 15 people on staff at that point. When we started in September, we had around 40 people, and we have perhaps 55 working here now." In addition to that steady but slow staff growth, Ellis says all costs have been kept in line. "We have a healthy overhead that enables us to really support product, but by no means an excessive one. Everyone here has stretched a little bit during that first year—working longer hours, and working harder to insure that we're really covering the bases."

While marketing, promotion, advertising and publicity are all fully administered from the company's Sunset Strip offices, Ellis does see continued staff expansion. "There are certain areas where we don't currently have a staff where I'd like to enter," Ellis noted. "We don't have our own inhouse creative and art people at present. We use an outside agency for those things, but I would prefer to have that done inhouse. We have control, certainly, but it would be better if we had more people in-house who would be involved with originating graphic ideas." At present, Ellis says much of that responsibility ends up on his own desk.

"We are fairly well committed to an expansion program," he notes when queried on future growth. "I think we just have to expand to the point where I have the level of staff where it's comfortable, and I know we can regulate and control our product

in the market as effectively as possible."

Roster growth has also been a feature of operations. According to Ellis, the current stable of around 30 acts represents a significant rate of growth that he views as another indication of overall health. The larger stable has helped the company shift to a more consistent release schedule than in the first months of operation. "For the first time, we've got what we think is a full roster, and a full release schedule for the next year," he explained. "I don't think we've ever been in a position to look ahead and see a full schedule." While longer gaps between releases proved beneficial during the first months, Ellis says the steadier diet of new product will help both Chrysalis and its distributors achieve a more stable operating style.

Among more recent signings have been Blondie and a young instrumental act, Auracle, that has been cutting its debut lp for the label here with producer Tom Macero. Blondie is generally viewed as a new wave act, and Auracle's emphasis on jazz-based virtuosity will likely carry label promotion efforts further into jazz, but Ellis cautions against interpreting those signings as part of an a&r plan designed to systematically extend Chrysalis' repertoire into other market areas.

"It's not really a plan at all," he commented. "We've always signed artists that move us, that we really like. As far as Auracle is concerned, there was certainly no specific decision to sign a quote jazz unquote act. Somebody called us up and asked us to see them, we did, and we loved them; happily, they were available and elected to sign with us."

"We're cautious about getting into areas where we don't have much experience. We were offered another progressive jazz project, involving a lot of major names. I'm simply not quite sure what I would do with that; it would be irresponsible of me to sign an artist where I'm not sure of their market." Auracle, he says, is "jazz-flavored, but a lot closer to the sort of project we're accustomed to dealing with. They're young, bright players who don't really think of themselves exclusively as a jazz group; in fact, I think they're a little nervous about being overly characterized that way."

Ellis says that he and co-founder Chris Wright, who runs the English arm of the company, are equally wary of new wave and punk categorization. Ellis believes the new wave band-

wagon, while helping draw attention to deserving new artists, "is already having a negative consequence" because of the number of new acts trying to associate themselves with the phenomenon, thus further diffusing any really coherent sense of musical style.

Like Ellis, Sal Licata cites continued sales strength for Jethro Tull and Robin Trower as the company's pre-existing sales base, and points to sales breakthrough for younger acts, led by The Babys and UFO, as key successes. Developing those younger acts and sustaining established acts' sales has relied on what Licata described as a more realistic marketing stance with distributors designed to build up steady reorder patterns and consistent sales levels, rather than display heavy i.o.'s through extended sales programs.

Earning distributors' mutual respect and support has been approached two through different approaches to priority acts, one "high-profile," the other be sustained over longer selling lower-keyed and designed to periods. Ellis had cited The Babys campaign as a high-visibility that program that involved steep advertising and promotion outlays in an effort to launch the act quickly, culminating in the current album and single gains for the group's second lp; UFO, Frankie Miller and other label artists are typical of the second strategy, which anticipates a more gradual buildup in sales momentum and thus entails longer-term planning which keeps individual costs somewhat lower for a given period.

"We've proved that we can spend money as dramatically as anyone," Licata commented on the former stance as demonstrated with The Babys, "and that we can break a new act with it. That's always been a major marketing weapon for the major labels. The real key is obviously not sheer budget size, but whether you're spending at the right place, at the right time, which the majors clearly know how to do." While he admits that his company's total advertising and marketing budget, although matching the majors in percentage of overall operating costs, is necessarily smaller than his branch-structured rivals, Licata says that Chrysalis' smaller roster and independent status more than offset the imbalance in spending power. "The majors can't really afford to stay with a newer act as long, because they have to do bigger volume. But we can stay with those acts, providing we don't release too much other product."

Expediting a smooth billing situation has been what Licata calls a staple of his dealings. "We don't use unrealistic monthly quotas that we're forced to meet through unwise programs. The emphasis is on making realistic forecasts; if it seems short, we know we can make it back the following month," he notes. While he declines detailing exact terms in release programs, Licata does point out that he avoids extended dating privileges and large blanket discounts as regular incentives, since resulting heavy initial orders too often backfire by stalling subsequent reorders and generating returns.

The approach has resulted in a profitable first year, Licata says, despite the expected start-up costs that a new label operation incurs. "We showed an exceptional first year profit," he reported, "although I still didn't hit my original forecast right on the head." Although the discrepancy was slight, Licata stresses that accurate forecasting and precise sales monitoring are both current priorities, with a revised computer run one of the key weapons to date. By developing a more detailed print-out that enables him to track sales in all configurations, individual distributors' performance and spending behavior, and other cost factors, Licata says he has been able to develop a more accurate profile of sales progress for both his own staff and their distributing associates. "I can tell them where they're at with us at all times, because I've tried to put together a format where all those key factors are visible."

Atlantic Ups Kayen

■ NEW YORK — Barbara Kayen, former pop singles promotion coordinator for Atlantic Records in New York, has been promoted to the newly-created post of assistant to the director of national secondary promotion, according to an announcement by senior vice president of promotion Dick Kline.

For Sale

1974 Mercedes 450 SE

Perfect condition

Many extras

Real Sharp

(213) 352-4874

Record World en Venezuela

By MANOLO OLALQUIAGA

■ La televisión venezolana celebró sus Bodas de Plata el pasado 22 de noviembre. Al arribar a sus 25 años de fructífera labor, el Canal de TV del Estado realizó una programación especial recordando sus grandes éxitos en 25 años y realizó un magnífico show donde intervinieron destacadas figuras de los canales privados. El canal más antiguo es, precisamente, el del Estado, que en el país tiene dos frecuencias: una ligera y una de mayor contenido cultural. Su primer Director fue **José Luis Sarzalejo** y el actual es el escrito. **Pedro Berroeta**.

La estupenda y siempre muy popular **Olga Guillot** ha venido a Caracas a celebrar sus 30 años de incesante labor artística. Ha realizado exitosas presentaciones en la Boite del hotel Tamanaco, que han tenido un gran marco de público, al que está acostumbrada Olga de Cuba.

Gran revuelvo y consternación provocó en el país la presencia del ex Senador **Leonardo Montiel Ortega** en un capítulo de la telenovela "TV Confidencial" que se transmite en el horario nocturno del canal 2. El ex senador hizo una escena de amor calificada por muchos de pornográfica con una bella actriz de esa Planta. El canal 2 lanzó esa novela al aire para competir en rating con la del 4 que está muy bien en sintonía. El ex senador fué llamado a declarar, incluso, al Sindicato de radio y TV, organismo que ha estado debatiendo el problema largo tiempo sin llegar a un acuerdo uniforme.

El locutor y cantante nicaragüense **Carlos Mejía Godoy** es uno de los más populares de Venezuela en estos instantes gracias al disco que grabó en España titulado "Son tus perjúmenes mujer." El disco que hizo con la CBS llegó rápidamente al número 1 en Caracas y ya se perfila como gran éxito el nuevo tema que lanza el mismo cantante con su grupo **Los de Palacaguina** titulado "Clodomiro, el ñajo."

Dos ejecutivos de RCA internacional han visitado a su filial venezolana: **Helcio Carmo**, Gerente brasileño para toda latinoamérica y **Miriam von Schrebler**, ejecutiva de ese sello en Madrid. Esta última anda vendiendo la serie de TV "Heidi" que transmitirá en este país el canal 4 de TV. Carmo por su parte viene a Caracas varias veces al año a chequear el funcionamiento de ese sello que tiene entre sus grandes vendedores al azteca a **Juan Gabriel**.

Diciembre es más de gaitas en Venezuela. El característico sonido y ritmo del estado Zulia se apodera de todo el país y hace vibrar a oriollos y extranjeros que viven en esta tierra amable. Entre los más populares de este año se cuentan la gaita "Caracas" de Rincón Morales grabada para Velvet y "La moza" de Maracaibo 15 realizada para el sello Fonográfica del Caribe.

De los discos nacionales, el éxito más impactante de finales de temporada es el de **Rudy Marquez**: "Juro por mi vida," original del español **Manuel Alejandro**. En veinte días se encumbró en el primer puesto de popularidad. **Rudy Marquez** graba para el sello Top Hits, del grupo de La Discoteca.

Dos visitas en un año a Venezuela es síntoma inequívoco de éxito: lo tiene en el país el italo-chileno **Paolo Salvatore** quien a comienzos de año pegó el disco "Carolina" del autor chileno **Luis Miguel Silva** y en noviembre impactó con "Buenas días, amor" del español **Juan Carlos Calderón**. Las dos veces ha actuado para Venevisión.

Defraudó la canción venezolana que fué al Festival de la OTI en España. Un tema de corte político compuesto por **Esteban Ballesté**, con música del argentino **Hernán Ríos** llevó al fracaso al cantante **Hector José**. Con la canción "Iberoamérica toda," **Hector José** consiguió el peor lugar que ha obtenido una representación venezolana en ese certamen internacional que este año ganó Nicaragua con la canción "Quincho barrilete" de **Carlos Mejía Godoy** cantada por **Guayo González**. El año anterior en Acapulco, Venezuela quedó a un punto de la ganadora **Maria Ostiz** de España, con **Las 4 Monedas** defendiendo los colores del país.

Mucho ojo tuvo Chuto Navarro, Gerente de Promus, al seleccionar el poutpourri de fin de año que grabó la cantante de esa compañía (y esposa suya en la vida real), **Nancy Ramos**. Navarro escogió los temas que más se oyen en diciembre en todas las radios y realizó un mosaico que ya apunta para los primeros lugares: incluye "Ven a mi casa esta Navidad" de **Luis Aguilé**; "El año viejo" de **Tony Camargo**; "La Navidad de Billo"; "Faltan 5 pa'las doce" de **Zavarece** y **Oropeza** y "Feliz Navidad" de **Feliciano**. ¿Será un gran éxito de ventas hasta el 31 de diciembre!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Adolfo Pino



Roberto Ruiz Lavín



Titti Soto

■ Grandes expresiones de afecto y simpatía recibí durante mi recorrido por California, visitando estaciones radiales, sellos grabadores, distribuidores y promotores. El área está en franco proceso de crecimiento y expansión, si bien es cierto que el día en que todos los involucrados sigan una dirección planeada, el mercado latino de ese territorio indicará todavía mayor auge. Las pugnas normales entre distribuidores sigue presente, pero en menor escala. Según parece, todo el mundo

está creciendo mental y comercialmente. El proceso radial está en su apogeo. Es fácil encontrar los discjockeys duchos y entendidos profundamente en las programaciones internacionales, y no tan solo en la muy popular otrora de música típicamente Méjicana. Es cierto que las presiones a que se le someten a los programadores y discjockeys es fuerte en las áreas cercanas a enormes conglomerados latinos, tales como Los Angeles y San Francisco, sin embargo, en la mayoría de las estaciones radiales situadas lejos de los perímetros fáciles de alcanzar, la queja era siempre el mal, poco o ningún servicio recibido de los sellos latinos, ya sea en muestras recibidas por correo o por la visita de promotores especializados. Por lo visto, muy poca gente se toma el trabajo de invertir horas en carreteras,

tratando de llegar con sus producciones a allí donde más falta pueden hacer. Muchas de las estaciones reciben sus muestras de Méjico o las adquieren allá, a través de visitas de los propios programadores o de amigos que realizan esa función residentes en Méjico. He visto y oído gente de radio en California, mucho más serias, dedicadas y profesionales, que en ninguna otra parte de Estados Unidos. Lo hacen por devoción y profesionalismo, contando a veces, con los elementales ingredientes para lograrlo. Los territorios de California y Texas son, quizás los de más amplio conglomerado latino en población, sin embargo, son los que generalmente menos atención reciben de las empresas grabadores. Son territorios enormes y de alto poder adquisitivo, pero para ganarlos, hay que trabajar, y por lo visto, no todo el mundo está dispuesto a hacerlo. Por supuesto, hay excepciones . . . pero muy contadas . . . Yo, por mi parte, lamento no haber podido visitar a todo el mundo en la zona, pero en cinco días no es posible hacer más. Mil perdones a todos los buenos amigos, que aun queriendo, me fué imposible visitar.

Ricardo Kleinman, influyente personaje y notable productor de discos de Argentina, acaba de sufrir un infarto cardiaco en Buenos Aires. A pesar de su gravedad, se espera que Ricardo se recupere en varias semanas, debido a su juventud y fuerte constitución física. Desde el fondo de nuestro corazones en **Record World**, le deseamos a nuestro ex-corresponsal en la Argentina, la más pronta de las recuperaciones.

Consultado **Adolfo Pino** de RCA Regional (Brasil) sobre posibles cambios de algunos licenciados del producto RCA en Latinoamérica, me contestó: "No se están considerando estos planes en nuestro futuro inmediato, ni habrán cambios en ninguna de nuestras actuales licenciadas RCA, por la satisfacción que hemos recibido, ante la gran labor que actualmente están desarrollando cada una de ellas a nuestro favor, en cada uno de sus territorios." . . . **Karl J. Kurz, Jr.**, Vicepresidente de la División de RCA Records, International, acaba de anunciar el nombramiento de

(Continued on page 55)

LATIN AMERICAN HIT PARADE

Tacoma, Wash.

By KTOY (MARIO BRIONES)

1. LLANTO, DOLOR Y TRISTEZA
LOS FELINOS/Musart
2. EL POETA APRENDIZ
WILKINS/Velvet
3. GUATEQUE DE CHOMBO
GRACIELA Y MARIO/Coco
4. DOS TARDES DE MI VIDA
RIGO TOVAR/Merican
5. DE QUERERTE ASI
LOS HERMANOS ARRIAGADA/Audiorama
6. LA CANCION DEL TE QUIERO
CARLOS TORRES VILA/Microfon
7. POR CULPA DEL REFERENDUM
JOVENES DEL HIERRO/Jaguar
8. ALGUIEN
LA ILUSION/Pega
9. MI UNICO CAMINO
LOS MUECAS/Caytronics
10. VAGANDO OLVIDARE
LOS LASSER/Epsilon

Fresno, Cal.

By KXEX (ANTONIO RABAGO)

1. HOMBRE
NAPOLEON
2. A PESAR DE TODO
VICENTE FERNANDEZ
3. VIDA MIA
IRENE RIVAS
4. AY MAMACITA
COSTA CHICA
5. TU
JOSE LUIS
6. LA HUEFANITA
BYANCA CASARES
7. ROSITA DE OLIVO/A MICHOACAN
LOS HUMILDES
8. UN HIJO EN FEBRERO
ALDO MONGES
9. TE LO JURO POR DIOS
CHAYITO VALDEZ
10. PAJARILLO
NAPOLEON

Chicago (Salsa)

By WOJO (J. MONTENEGRO)

1. ANAISAOCO
ANGEL CANALES/TR
2. SWEET LUCY
RAUL DE SOUZA/Capitol
3. NEGRO CHOMBO
TOMMY OLIVENCIA/Inca
4. PREPARADO
RICARDO MARRERO/Vaya
5. LILY BABY
MANOLIN GONZALEZ/TR
6. DONNA LEE/A GOZAR BAILAR
LIBRE/Salsoul
7. EL TAQUITO MILITAR
FRANFERRER/Guanin
8. YERBA BRAVA
PACHECO/Fania
9. LINDA CHICANA
PETE & SHEILA/Fantasy
10. EN BUENAVENTURA
JOE QUIJANO/Cesta Nueva

Phoenix

By KIFN (JOE D. ALVARADO)

1. CORAZON NO LLORES
CHELO/Musart
2. AY MAMACITA
COSTA CHICA/Fama
3. PREGONES
SONORA VERACRUZ/Gas
4. CUANDO VUELVAS A MEXICO
RENE & RENE/ARV
5. DOS ACORDEONES
VALENTINA LEYVA/Caytronics
6. LUZ DE LUNA
ALBERTO VAZQUEZ/Gas
7. DE LO QUE TE HAS PERDIDO
MARCO A. MUNIZ/Arcano
8. DAME UN BESO Y DIME ADIOS
YNDIO/Phillips
9. QUE TE HAS CREIDO
LOS SOBRINOS DEL JUEZ/Audio Latino
10. CORAZON QUE TE PIERDES
MAGDA FRANCO/Disco Rex

San Antonio

By KCOR (JOSE R. BRIONES)

1. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
2. GAVILAN O PALOMA
JOSE JOSE/Pronto
3. TE EXTRANO MUCHO
LOS SIMBOLOS/Musart
4. MEJOR ME VOY
CHELO/Musart
5. REGRESA YA
LOS BABYS/Peerless
6. JUGUETE CARO
ALPHA/Ariola
7. PAJARILLO
NAPOLEON/Raff
8. AQUEL INMENSO AMOR
GRUPO MIRAMAR/Safari
9. ME GUSTA
MARIO QUINTERO/Orfeon
10. TE TUVE Y TE PERDI
LOS BUKIS/Pronto

San Francisco

By KBRG (OSCAR MUNOZ)

1. HOMBRE
NAPOLEON
2. ERES TODA UNA MUJER
RAUL VALE
3. QUINCE BARRILETE
EDUARDO GONZALEZ
4. CON EL VIENTO A TU FAVOR
CAMILO SESTO
5. ES TU AMOR
EYDIE GORME-DANNY RIVERA
6. CORAZON NO LLORES
CHELO
7. A PAPA
CELIA CRUZ/WILLIE COLON
8. ME QUEDE LLORANDO
DEBORA
9. ABRAZAME, DECIDETE
YNDIO
10. SOY UN TRUHAN, SOY UN SENOR
JULIO IGLESIAS

Puerto Rico

By WTRR (MAELO)

1. LA JUMA
CONJUNTO QUISQUEYA/Liznel
2. EL BRUJO
LOS VIRTUOSOS/Discolor
3. DESCALZO Y A PIE
LOS GONZALEZ/Flor-Mex
4. AMAR Y QUERER
JOSE JOSE/Pronto
5. COMO NO CREER EN DIOS
WILKINS/Velvet
6. CON EL VIENTO A TU FAVOR
CAMILO SESTO/Pronto
7. PUN PUN CATALU/USTED ABUSO
CELIA Y WILLIE/Vaya
8. OLVIDA HERMANO Y CANTA
KATRASKA/Mas
9. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
10. JUAN EN LA CIUDAD
RICHIE Y BOBBY/Vaya

Panama

By R.P.C.

1. EN ESTOS MOMENTOS Y A ESTAS
HORAS
MARIO ECHEVERRIA
2. STAR WAR THEME
MILLENNIUM
3. DEJAME DAR
JOSELES
4. THEME FROM THE DEEP
DONNA SUMMER
5. CISNE CUELLO NEGRO
BASILIO
6. I NEVER THOUGHT I'D FALL IN
LOVE WITH YOU
BARRY WHITE
7. ADIOS
TONY LANDA
8. SI ME DEJAS NO VALE
JULIO IGLESIAS
9. PARA DECIR ADIOS
E. GORME/D. RIVERA
10. MERRY CHRISTMAS ALL
SALSOL ORCHESTRA

Nuestro Rincon (Continued from page 54)

José M. Vias, Jr. como Director del Depto. de Planeamientos de Operaciones Internacional. Carol A. House ha sido nombrada gerente de la Administración de contratos internacional y Richard M. Schwartz ha sido nombrado, gerente de los Servicios de mercadotecnia internacionales. ¡Saludos y felicitaciones a los involucrados! . . . Según parece, recaerá en el sello Velvet, la distribución del producto de Polydor International y Pronogram International (latino) en Estados Unidos y Puerto Rico.

Roberto Ruiz Lavin, conocida figura de la radio y televisión latinas, a través de sus funciones en el Circuito CMQ en Cuba, y sus actuales funciones en WQBA Radio de Miami y Tape Duplicators of Florida, está a punto de cerrar negociaciones como Director de una empresa radicada en Miami, relacionada con las industrias de radio, televisión y discos . . . Felicitaciones Ruiz Lavin! . . . Titti Sotto, creador de la "Pompa," ritmo que logró hace algunos años extrema popularidad en Puerto Rico, Miami y Nueva York, acaba de lanzar ahora su ritmo "Katalimbe," dirigido a las "discoteques." Este nuevo baile lanzado al mercado por Flamboyant Records de Puerto Rico, se realiza acompañando los pasos de baile con el movimiento de abunicos. ¡Saludos Titti! . . . Va tomando popularidad el grupo Manolin González & Tambora de Chicago, según me informa el amigo Juan Montenegro. Manolin fué Director Musical de Ismael Rivera y sus Cachimbos . . . Jerry Masucci por Los Angeles . . . Entrevistado con Osvaldo Venzor, ex-vicepresidente de Orfeon Records de Los Angeles, me aclara que no renunció a sus actividades en la empresa, sino más bien, a fuerte presión que le forzó a esa determinación. Me promete declaraciones que publicaremos próximamente . . . El amigo Guillermo Santiso está a cargo de las operaciones de Microfón, América, en el territorio de la costa oeste . . . Angel Rota con grandes planes a cargo de Orfeón Records de Estados Unidos . . . Conradito González me anunció grandes planes de Gas Records, en sus oficinas de Los Angeles . . . Y ahora . . . ¡Hasta la próxima!

I deeply appreciated the courtesy extended to me while visiting manufacturers, producers, distributors and radio stations in California. The area is moving ahead in spite of the fact that not everybody knows the way to go in a market that is growing constantly. Problems, envy and fights among distributors are present but on a minor scale, perhaps because of the fact that everybody is growing mentally and commercially speaking. Latin radio is going ahead through its own

(Continued on page 56)

Record World en Miami

By RICKY CORREOSO

■ Raphael hizo tres presentaciones en esta ciudad, llenando todas sus presentaciones, casi en su totalidad. Raphael demostró una vez más, su resistencia, cantando más de 40 canciones en cada recital. Hasta esta ciudad llegan los comentarios desde Nueva York, donde la empresa que lo presentó tanto allá como aquí, sufrió grandes pérdidas, por falta de asistencia del público neoyorquino.

Hasta Miami también nos llegan los comentarios de la falta de profesionalismo por parte de la cantante Isadora de Colombia, por su actuación en el Festival De La Risa y La Canción que ofreció la empresa del Madison Square Garden de Nueva York, el pasado 2 de octubre.

Las emisoras WCMQ y FM-92, ofrecieron un concierto gratuito a sus oyentes el pasado 6 de noviembre, donde asistieron mas de 12,000 personas. Entre los artistas que se presentaron: Rumba Tres, Basilio, el grupo local Alma, Emilio Jose, Ricardo Ceratto y Braulio. Este último presentándose sin haber traído nada nuevo desde la última presentación de él, el pasado mes de mayo, cuando las mismas emisoras presentaron un espectáculo similar. Basilio y Ricardo Ceratto fueron los artistas que más éxito tuvieron en este concierto. Para ambos era

la primera vez que se presentaban en esta ciudad.

Charanga '76 de paso por Miami para una presentación bailable en el Hotel Fontainebleau de la playa. Empresa Pickwick, que tiene a cargo la promoción y distribución del producto TR, ofreció un cocktail, celebrando la venida del grupo a Miami por primera vez.

Sonando mucho en la radio el tema "Tu" por Jose Luis, venezolano, que promete colocarse entre primeros lugares con este tema de Manuel Alejandro. Se anuncia la llegada a estas tierras de Oscar D'Leon con su Salsa Mayor. Su tema "Mata Siguaraya," está entre los primeros lugares en el gusto de los salseros cubanos aquí.

Carlos Maharbiz en nuevo Gerente de Microfón América para los Estados Unidos, se encuentra muy ocupado con el nuevo lanzamiento de Los Pasteles Verdes, ya que esta compañía obtuvo la licencia por parte de Infopé sa del Perú.

Acaba de regresar Herman Kelly, procedente de Brasil, donde completó la grabación de su nuevo L.P. a un costo de más de \$40,000. Herman constituye parte del nuevo sonido de Miami, que rápidamente se mueve hacia otras

(Continued on page 56)



HUGO LLERA AND HIS MIAMI ALL STARS

Libra ALIS 2002

Con Enrique Navarro, Hector Fernández y Chamaco García en las partes vocales, Hugo Llera y sus Miami All Stars interpretan aquí temas de corte salsolo, con ambiente de estudio (en vivo) entre cada corte. "El Baile del Sillón" (C. Menendez), "Shitman" (K. Llera), "Bandolera" (J. Bringués) y otras.

■ With Enrique Navarro, Hector Fernandez and Chamaco Garcia handling the vocals, Hugo Llera and his Miami All Stars offer a package of salsa from Miami. In every cut you can hear comments from all the musicians involved. "La Guadaña" (K. Llera), "Ay Bendito" (I. Morales), "A mi manera" (D.A.R.) and "El Baile del sillón."



SI NO HAY MERENGUE LA FIESTA NO SIRVE

YOYITO CABRERA Y SU SUPER COMBO MANAGUA
—Mericana XMX 146

Con Yoyito, Willis y Ramiro en las partes vocales, el Super Combo Managua interpreta aquí música salsera con su toque especial. "Si no hay merengue no hay na" (Y. Cabrera), "Dime quien eres" (Cabrera), "Candela" (Cabrera) y "La Burrita" (Herrera).

■ With Yoyito Cabrera, Willie and Ramiro in the vocals, Super Combo Managua offers a very danceable salsa package in which merengue is present, as the title shows. "El Emigrante" (W. Cabrera), "Dame Chocolate" (Y. Cabrera), "Si No hay merengue no hay na."



HOMBRE (PRIMER LUGAR FESTIVAL OTI 77-MEXICO)

NAPOLEON—Raff RF 9066

En el tope de popularidad en México Napoleón interpreta aquí el tema con el cual llevó el Primer Lugar de OTI en México. Bello tema que merece mejor tratamiento. También muy bien en "Todo nada" (Napoleón), "Señor de edad" (Napoleón), "Volveré de nuevo" (Napoleón) y "Para tí siempre fui niño" (Napoleón). Buenos arreglos!

■ Napoleon is at the top of popularity in Mexico. Here he performs the winner of Festival OTI 77-Mexico, "Hombre." Good arrangements and performances. "Tierra" (Napoleón), "Volveré de Nuevo" (Napoleón) and "Canción para una futura mamá" (Napoleón).



OH, EL AMOR

BARBARA Y DICK—International INT 921

El excelente duo argentino Barbara y Dick interpretan aquí temas de corte muy comercial y contagioso. "Respirando" (Battisti-Mogol), "Oh el amor" (Lombardo-Sustaita-Ross), "Yo pescador del amor" (Verdaguer-Lacopetti) y "Adios se va" (Neron-Peram).

■ This excellent Argentinian duo, Barbara & Dick, perform a very commercial and catchy package that could sell nicely if promoted. "Respirando," "Por regalarte tu alegría así" (Sustaita-Ross), "Yo pescador del amor," "Yo vendo unos ojos Negros" (D.R.) and "Hay música en la vida" (Charden-Rivazo-Ross-Sustaita). Produced by Fabian Ross and Ricardo Kleinman.

En Miami (Continued from page 55)

áreas del país.

El último, Festival de la OTI, celebrado en Madrid, ha dejado a todo el mundo con la boca abier-

ta. Sinceramente no creemos que la canción ganadora, por parte de Nicaragua "Quincho Barrilete" fuera un tema festivalero.
¡Hasta la próxima!!!

Nuestro Rincon (Continued from page 55)

efforts. Even though disc jockeys and program directors go through great pressure in heavily populated areas such as Los Angeles, San Francisco, etc., the great frustration comes when you can verify that radio stations located far away from those populated spots are poorly serviced by the Latin labels. Some of them are servicing the stations by mail (exceptional cases), a few are using promoters that usually do not show up at the stations at all and others are just ignoring the men of radio, which is very bad. It seems that not everybody wants to go through the big pain in the neck of travelling to distant areas in order to carry their deejay copies or only to say hello to the ones that are playing the records. Most of the radio stations are getting service from Mexico, direct from the Mexican labels, or travelling to that city in order to get the latest releases in that market. The area, densely populated by Mexicans and in which Mexican music such as ranchera and Chicano music was strongly aired in the past, is now showing a lot more of international programming on radio. Most of the program directors are up-to-date on what is happening in the Latin international market and are programming following that formula. They are working hard and very professionally and deserve the best of attention from all labels. Now it is very easy to verify that the west coast is the home for almost everyone of the Latin nationalities and music has to go that way, and radio stations, a public service, are getting the message.

Ricardo Kleinman, very popular radio and record personality and a top record producer, suffered a heart attack in Buenos Aires last week. Ricardo is expected to be out of the intensive care unit in several days, mainly due to his youth and physical fitness. We at Record World wish the best to our former correspondent in Argentina.

Adolfo Pino, president of RCA, Brazil and its regional offices, based also in Brazil, declared to this writer while visiting Brazil that: "We are not considering any changes in our licensees in Latin America since we are satisfied with the way they have been conducting our business affairs in their territories. A lot of rumors have been going back and forth, but as Pino said: "No change at all, they are deeply satisfied" . . . Karl J. Kurz, Jr., division vice president, RCA Records International, has announced the organization of his New York office staff as follows: Jose M. Vias, was named director, international operations planning. Richard M. Schwartz was appointed manager, international marketing services, and Carol A. House was named manager, international contract administration . . . It seems that Velvet Records will carry the distribution of Polydor and Phonogram Latin product in the States and Puerto Rico from now on.

Roberto Ruiz Lavin, formerly with CMQ Radio in Cuba and now with WQBA Radio in Miami and Tape Duplicators of Florida, is involved in negotiations that will place him in a top position in a new enterprise related to radio, TV and records, which will be based in Miami. Congratulations Roberto! . . . Titti Sotto, which smashed several years ago with "La Pompa," was now released by Flamboyant Records in Puerto Rico with a new dance called "Katalimbe" . . . Manolin Gonzalez & Tambora is a new group from Chicago which is starting to gain popularity in other areas, as reported by Juan Montenegro. Manolin was musical director for Ismael Rivera y sus Cachimbos for several years.

Hot 'Shot'



RCA Records artist Bill Quateman, whose current album release is "Shot In The Dark," concluded an engagement at New York's Trax club recently where he was feted to a press and radio reception on opening night. Shown here congratulating the singer backstage are (from left): Quateman; Bruce Somerfeld, manager, pop a&r, RCA Records; RCA promotion person Dee Pienack; Bill Reilly, director, commercial sales, eastern region, RCA Records; Larry Palmacci, manager, product merchandising, RCA Records; Ron Schweizer, commercial sales representatives, RCA Records.

ager concept as one that will provide added depth to the company's local marketing presence, Faraci told RW, "We are adding an entire separate staff of field sales managers in all our branches. They're going to be spending their time doing just what their title suggests: they'll be in the field, working with our field staff, in order to maximize our contact with customers."

Faraci confirmed that the field sales managers and the new Hartford office are only part of a broader range of increased marketing involvement for the major branch operation first formed in 1971. Key priorities at present include continuing market research to be conducted both internally, on a market-by-market basis, and through outside studies, further refinement and enhancement of merchandising activities, and closer scrutiny of advertising dollars.

Concurrent with the institution of the field sales concept and Hartford district is a newly-streamlined advertising accounting system that will consolidate the three WCI label's separate budgets and individual buys on a single master sheet. According to Skid Weiss, national director of advertising and artist relations, "What we're trying to do for '78 is make the administration of our advertising more efficient. We recognize that we simply have to be more responsive to the needs of our customers and the member labels, and in the past, with three separate funds to administer, we've imposed additional requirements on the customers."

As Faraci explained the move, the actual budgets will still be handled on a label-by-label basis; the key advantage to the new system will be the reduction of accounting records at the branch level, enabling both label and dis-

tributor to monitor spending more efficiently.

Regarding the new field sales managers, Faraci noted that this move, along with several other current priorities at the company, has been in the works since WEA's annual convention early this fall. "For the last three months, Mike Spence, our vice president and regional sales director based in Cleveland, has been testing the concept and developing it through his own branch," Faraci reported. "It's definitely working, so we're extending it throughout the company."

All of these measures are viewed by Faraci as consistent with a concept touted by the company's founder, the late Joel Friedman, since its inception. "We're constantly trying to decentralize our operation," Faraci explained. "We don't want to have to constantly direct our activities from here; we want our

people in the field to have the necessary knowledge and experience to deal with those problems as they happen."

While asserting that such measures do underscore WEA's intention of developing an increasingly aggressive marketing role, he is also quick to stress that WCI's long-term policy of observing a high degree of operational autonomy between its three labels is also unchanged. Thus, while he agrees the streamlined advertising accounting procedure reflects a move toward greater control and participation in all advertising at every level of WEA, "The basic structure has not changed. What has changed is that we have redefined those areas in advertising that WEA must continue to upgrade, especially as they pertain to co-operative dollars.

"We want to be, and are, more actively involved in creating advertising, deciding where to place it, and deciding when to run it . . . We are spending more and more advertising dollars each year as a result of general cost increases and, of course, increased revenues. Every year, we analyze that spending. This year, we've become more specific as to how we want to spend those dollars, and how we want to market our product in general.

"But we don't ever want to lose the identities of those three labels. That is something that remains unique about our organization."

While the new field sales management force won't be officially unveiled until after the new year, Faraci says that the appointments are in line with another long-term WEA practice, the development of new functions from existing staff. Citing the approach as a method of creating an internal "farm system" to train executives, Faraci said, "Some of the people involved are coming up from the ranks of our branch marketing coordinators, and some are coming from the sales area, and there are some promotion people involved as well."

Bee Gees Hot

(Continued from page 6)

"Emotion" by Samantha Sang (Private Stock) at #41 and "Love Is Thicker Than Water" by Andy Gibb (RSO) at #45 are a couple of other Barry Gibb compositions which are also bulleted on The Singles Chart. The former, by the Australian songstress also placed on The R&B Chart this week at #75; the latter is shaping up as the successful follow-up to Andy Gibb's successful Barry Gibb-penned debut single, "I Just Want To Be Your Everything."

An Elixir from Columbia (Continued from page 51)

complications of plot have been pretty much exhausted and the quack has even tried to sell his "elixir of love" to the canny Adina who has laughed at him. The audience is reasonably sure that she has finally settled on letting Nemorino know her true feelings, but he doesn't know it. And she is angry that he has accepted all the love of the village girls now that suddenly he is a rich man. One can imagine that the end of the opera could be accomplished by a duet between the two, exactly the duet that does happen.

First, however, Donizetti has a master stroke: he brings the tenor forward alone and gives us what makes the opera have a tear through its smile. Nemorino sings "Una furtiva lagrima," an aria expressing his heartfelt sadness over seeing Adina unhappy, and it suddenly raises the character of the whole opera. This is no longer a prototypical country bumpkin about to overcome difficulties by marrying his girl friend, it is suddenly a real man who expresses his feelings for the girl he loves. And when that man is Placido Domingo, as it is on Columbia's new recording, one has a major vocal experience.

In one of the best recorded performances to date, Domingo never makes Nemorino silly but as a real person misdirected and bemused by the impossible description of wine as a love potion. He builds his performance toward the perfectly phrased and colored "Una furtiva," and the whole is a masterpiece. In the opening aria, "Quanto è bella" he sounds a little heavy, but this passes fast. His duet with Adina and above all

"Venti scudi," the duet with Belcore, stand as marvels of the tenor art.

Nemorino is often sung by a tenor with a lighter voice than Domingo's. This proves that any well-produced tenor in the proper style can make the role wonderful to hear. It must be added that Domingo has probably not ever sung this role onstage, or if so it was a long time ago. In that respect he is amazing. One would believe that he has performed Nemorino all his life, and on the basis of this recording it would be wonderful to see him do it on the stage, certainly the next season *L'Elisir* is planned by the Metropolitan.

John Pritchard conducts the opera with rollicking good humor and a fine feel for the pace of ensembles and duets. There is some choppiness in places, but overall it is a finely conducted, well put together recording. As Adina, Ileana Cotrubas does her best work so far on disco and in some way explains a little more why she is the toast of Europe. She has a lot of gaiety and sparkle in her voice; she sings everything as written and with ease, and there is quite a bit of the intelligent woman about her. Particularly delightful in the duet with Nemorino in the final scene and in the preceding one with Dulcamara she gives more than the standard part soubrette sound. It is musical singing, well delivered and interesting. As one must with an Adina, she seems to be an interesting and clever person.

Dr. Dulcamara, the quack medicine man, is in the practiced hands of Sir Geraint Evans. A

wonderful performer and more than adept with the Italian language, he creates a more Macchia-velian Dulcamara than one expects. To his performance there is little humor and a lot of hard dealing. This interpretation is present in Dulcamara, and it is handled brilliantly by the bass-baritone. I just don't find it the way to make the character most real in the situation as Donizetti seems to have seen him. Ingvar Wixell turns his large, expressive baritone on Belcore and has just the bravado needed for the role.

All in all, a real holiday treat. This is a sparkling *Elisir* led by Domingo, but full of felicities and good style from every performer.

In about as different a vein as possible, Columbia has also brought out a recording of Poulenc's *Gloria* with Leonard Bernstein conducting Judith Blegan, the N.Y. Philharmonic and the Westminster Choir. It is a radiant, exciting performance that is bound to excite almost any listener. Miss Blegan's voice, free and pure, soars with ease to fulfill Poulenc's sometimes almost flippant commands. Bernstein's rhythm is excellent, the pace is brisk and the Choir is superb. This is one of the most lyrical pieces of the Late French master, and though it has a few other recordings, it should be an even more popular work than it is. This recording should help in that regard. It shows everybody, including the Philharmonic, at his very best, and the combination of Miss Blegan and Bernstein is very special. When he is tuned into a singer, no one can support better, and he seems to like Miss Blegan very much indeed.



ENGLAND

By PHILIP PALMER

■ LONDON—The year draws to a close and it's time to reflect on the happenings in the U.K. music industry. EMI, traditionally a market leader in singles and album charts, continued to have its wings clipped by the strengthening of the U.K. WEA and CBS operations and there can be no question that the new year will see an ever increasing battle between the two American owned record companies in the U.K. and international music markets . . . But there can be no question that the most important industry event was the emergence of punk rock. Street rock, punk rock or just plain simple rock 'n roll, call it what you will, the business was given a much needed shot in the arm. The **Sex Pistols** hiring and firing sagas from EMI and A&M made all companies take a long hard look at themselves, new ideas and executives emerged and punk gave birth to many small and successful labels. There was the usual round of musical chairs at managing director levels, record prices continued to rise, TV promoted albums accounted for a fair share of the overall market, the Germans invaded the U.K. via the Ariola and Hansa outfits, and on the publishing side, Chappell made considerable inroads into the singles charts, ATV Music scored an impressive 30 hit records while the indie Heath Levy Publishing House chalked up 20. The growing importance of American and international artists was reflected on a regular basis in the singles and album charts while the price war in the retail trade continued. It has been estimated that 80 percent of all retail outlets in the U.K. cut prices on top 50 album product.

And what will 1978 bring? Wait till next week.

Meanwhile—Phonogram's managing director **Ken Maliphant** has signed a production deal with **Phil Wainman's** Utopia Company for worldwide outside of North America and Japan. First releases will be by **Richard Myhill** and a new act, **The U.K. Upstarts** . . . MCA is rush releasing this week the cast album from **Harry Nilsson's** "The Point," which stars **Mickey Dolenz** and **Davy Jones** . . . Former **Traffic** drummer **Jim Capaldi** has been signed by Polydor . . . Disc jockey **Terry Wogan** debuts on Phonogram with a vocal version of "The Floral Dance."

JAPAN

コンフィデンス

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

■ **Brenda Lee**, who is still quite popular in Japan, was here in August of this year to record an album strictly for the Japanese market. The lp, entitled "Just For You, Something Nice," was released by Victor Records on November 25. Included in the album are such standard hits in Japan as "Something," "Feelings," "This Masquerade" and "My Way" as well as two Japanese-language originals, "Dare" and "Aru Kigeki," written especially for Brenda by the Japanese team of **Daizo Sato** and **Keisuke Hama** . . . Trio Records is preparing to release a live recording of **Johnny Hartman** performance here in October with **Roland Hanna** on piano and **George Mraz** on bass. The recording was made at Sometime, a popular Tokyo jazz club, and the lp will be called "Johnny Hartman Live At Sometime."

A two-day extravaganza that took place at Tokyo's 50,000 seat Korakuen Baseball Stadium on December 10-11 was of interest to both music and sports fans in Japan. The Mirage Bowl, a contest between the football teams of Grambling State and Temple University, took place on Dec. 11, featuring the Grambling Marching Band during the half-time show. On Dec. 10, the Mirage Bowl Music Festival was held. Along with the **Downtown Boogie Woogie Band**, Japan's answer to **Sha Na Na**, and **Godiego**, War will be one of the featured attractions . . . CBS/Sony Records released a series of movie soundtracks on December 5. The 10 album series is called "Famous Soundtrack" (Continued on page 59)

GERMANY

By JIM SAMPSON

■ MUNICH—There's joy in Frankfurt, and at Black Rock, after release of the CBS Germany annual report. Managing director **Rudi Wolpert** calls it the most successful ever in every respect, with a greatly improved chart share and a 20 percent increase in sales. About one third of CBS Germany's business is in domestic talent, the company having achieved substantial sales with **Vicky Leandros**, **Costa Cordalis**, **Ricky King** and **Lake**. In its annual awards, one of the German trades, "m-i," named Leandros Female Singer of the Year, Cordalis Singer of the Year and King Instrumentalist of 1977.

Michael Kunze returned to Munich for the holiday after sessions at Sigma Sound in Philadelphia. Working with members of **MFSB**, Kunze produced tracks for coming **Silver Convention**, **Penny McLean** and **Renee Harris** releases. Silver Convention now off on a world tour to Florida, Japan, Saudi Arabia and the Near East as soon as vocal sessions and mixing at Munich Union Studio are finished. Commenting on continued success of German productions internationally, Kunze thinks it's a matter of production quality. He notes the trend to domestic titles breaking big in Europe then flopping in America. Kunze says he spends a lot of time in the U.S. to stay in contact with American tastes and trends. His friend and former colleague, **Sylvester Levay**, has also been in Union studio lately wrapping up sessions with **Jerry Rix**. Levay's other new group, **That Thing**, a big hit at Musexpo for **Ralph Siegel**.

David Bowie back in Berlin for start of filming for "Just A Gigolo" with **Curt Jurgens** and **Kim Novak**. Set in pre-WWII Berlin, flick tells the story of a gigolo (Bowie) with lots of evergreens by **Stolz**, **Abraham**, **Irving Berlin** and other composers of the day. **Dr. Joe Bamberger's** UFA Publishing has world rights to the soundtrack of the \$3½ million production.

New Wave News: **Ed Heine's** Musik Unserer Zeit has picked up the **Sex Pistols** publishing through Warner Bros. Music in the U.K. **Volker Spielberg**, April's man about punk, calls his new Brussel group **Hubble Bubble** "sensational," and the best new band he's heard in several months (they're on WEA in many European countries).

A commercial and artistic triumph for **Al Jarreau** on tour. One concert date filmed and taped for a future TV special, **Dieter Dierks** (Continued on page 59)

FRANCE

By GILLES PETARD

■ Phonogram produced a recording of the Bible in the form of a two album set, illustrating the Old and New Testaments. Assisted by 60 musicians, **Jeanne Manson** and **Demis Roussos** do the vocals. Three arrangers, including **Paul Buckmaster** (of **Elton John** fame), were responsible for the scores. The records are available in French and English versions. **Claude Lelouch** is to do a movie production of what promises to become one of the memorable rock operas.

Veronique Sanson's album "Hollywood" turned gold in less than a month. Songwriter and singer **Michel Jonasz** did a stint at the Théâtre de la Ville; the performance was recorded for a live lp. **Richard Anthony**, who had a string of smash hits in the early sixties, resurfaced on Warner Bros. with a version of **Fleetwood Mac's** "Don't Stop." **George Benson**, who is expected for MIDEM, will give a concert in Paris.

Gilbert Bécaud, who turned 50 this year, is still living up to his tag "Mr. 100,000 Volt" on his new live album, "Olympia 77." His stablemate **Julien Clerc** comes up with a triple lp culled from his show of last spring. **Etienne Roda-Gil**, noted lyricist for Clerc, made his talents available for **Claude François**.

Sheila's latest single is "Singing in the Rain" . . . A gold disc for **Marie-Paule Belle** (Polydor) who has been conspicuous in the charts these past few years. Polydor also seems to hold a sure winner with Argentinian singer-guitarist **Jairo**, who is wooed by TV and radio, and appearing at the Olympia . . . **Pathé** is releasing a double album by **Edith Piaf**, recorded in January, 1957 at Carnegie Hall . . . The **Emotions** are in Paris to promote their lp "Flowers."

Phillips Visits WQXI-FM



Michelle Phillips (A&M) stopped by WQXI-FM during a recent promo stop in Atlanta. A&M recently released Phillips' first album for the label, "Victim Of Romance." Pictured at the WQXI studios (from left) are: (front) Jeff McCartney, music director; Michelle Phillips; and Don Benson, program director; (back) Peter Mallica, A&M national promotion; Johnny Shuler, A&M Atlanta promotion representative; and Don Tolle, A&M southern regional promotion.

Germany (Continued from page 58)

handling the sound. Also passing through on tour, **Blondie**, attracting lots of media attention, especially for lead singer **Deborah Harry** who's being called the first lady of new wave. Blondie due back for German TV next month.

On the charts, **Leroy Gomez** has the undisputed hit of the season with the number one single "Don't Let Me Be Misunderstood" from the number one album "Santa Esmeralda" (sales so far about 400,000). Proving there's gold in them thar MOR, K-Tel's **Anthony Ventura Orchestra** set debuts on the album chart at 11.

We remember **Clara Bow**: radio censorship is an arbitrary thing in Germany, also something of a farce because one program of the station rejects a song that another service of the same station plays. **Willem's** novelty Christmas tune on Intercord is selling well despite a ban. So have many other releases, including **Carly Simon's** "Nobody Does It Better," banned in Bavaria when some genius figured out what "it" was.

Japan (Continued from page 58)

Record Series" and consists of the soundtracks to: "West Side Story," "My Fair Lady," "The Bridge Over The River Kwai," "The Alamo," "The Guns of Navarone," "Is Paris Burning," "Lillies of the Field," "Porgy and Bess," "The Old Man and the Sea," "The Quiller Memorandum," "M.A.S.H.," and a special tribute to James Dean, including excerpts from "Giant," "East of Eden" and "Rebel Without A Cause."

The **Herbie Hancock-Chick Corea** Piano Duo world tour will make a stop in Tokyo on Feb. 15, 1977 under the joint auspices of the Yomiuri Daily News and Ai Music. CBS/Sony has tentative plans to record the concert for a future live album."

JAPAN'S TOP 10

Singles

1. **WANTED**
PINK LADY—Victor
2. **WAKAREUTA**
MIYUKI NAKAJIMA—Canyon
3. **SHIAWASE SHIBAI**
JUNKO SAKURADA—Victor
4. **NIKUMIKIRENAI ROKUDENASHI**
KENJI SAWADA—Polydor
5. **COSMOS**
MOMOE YAMAGUCHI—CBS/Sony
6. **AI NO MEMORY**
SHIGERU MATSUZAKI—Victor
7. **KAZE NO EKI**
GORO NOGUCHI—Polydor
8. **NINGEN NO SHOHMEI**
JOE YAMANAKA—Warner/Pioneer
9. **SHISYUKI**
HIROMI IWASAKI—Victor
10. **BIIDORO KOIZAIKU**
MIZUE TAKADA—Teichiku

Albums

1. **OMOIKIRI KIZA NA JINSEI**
KENJI SAWADA—Polydor
2. **DANRYU**
SAYURI ISHIKAWA—Columbia
3. **NEWS OF THE WORLD**
QUEEN—Warner/Pioneer
4. **BOHEMIA NO MORI KARA**
IRUKA—Crown
5. **OHINARU HITO**
TAKURO YOSHIDA—For Life
6. **UMIKAZE**
KAZE—Crown
7. **SUPER LIVE NIHON BUDOKAN**
EIKICHI YAZAWA—CBS/Sony
8. **BEST HIT ALBUM**
SHIGERU MATSUZAKI—Victor
9. **OLIVIA NEWTON-JOHN'S GREATEST HITS**
Toshiba/EMI
10. **THE WAY I FEEL TONIGHT**
BAY CITY ROLLERS—Toshiba/EMI

AVI Taps Costello

■ LOS ANGELES—Erin Costello has joined AVI Records as production manager for the west coast label, a subsidiary of American Variety International, it was announced by Ray Harris, AVI Records president.

Costello previously served in the same capacity for Polydor/MGM, as well as at Chelsea, where she was also assistant to the sales vice president. Previously she was a production assistant manager at Atlantic and an a&r coordinator for Elektra in New York.

Nichols Joins ABC

■ LOS ANGELES—Lou Galliani, regional director of promotion and sales, west coast, ABC Records, and John Conner, branch manager, ABC, have announced the appointment of Paul Nichols to the position of sales manager, ABC. Nichols is based in the San Francisco Bay area.

Nichols will be responsible for calling on key accounts and coordinating sales efforts in Northern California.

CBS Promotes Shimp

■ NEW YORK—Douglas Bisset, director, inventory and production planning, CBS Records, has announced the appointment of Steve Shimp to associate director, inventory planning for CBS Records.

In his new position, Shimp will be responsible for all aspects of inventory planning and liaison with CBS Records' marketing staffs. He will report directly to Bisset.

Shimp has worked in several capacities in inventory management since 1974. Prior to coming to New York, he worked in the order service department at CBS Records' Pitman plant.

Block Exits DeLite

■ NEW YORK — Bernie Block, local promotion man for DeLite Records in the Baltimore/Washington area has left the company.

This is not to be confused with Bernie Block, director of marketing and sales for DeLite Records based in the home office in New York.

All Star Session



CBS Records recently held a recording session showcase for the CBS All-Stars, a group comprised of Billy Cobham, Steve Khan, Tom Scott and Alphonso Johnson, each a solo recording artist in his own right, and keyboard player Mark Soskin. The session was the result of a four-week nationwide tour by the All-Stars. Artists, radio personalities, members of the press and company executives were on hand for this session which is scheduled to be released as an album sometime in the spring. Pictured at the Columbia 30th Street Studio in New York, where the event took place are, from left: (seated) engineer Don Puluse; Dr. George Butler, vice president, jazz/progressive a&r, Columbia Records; (standing) Jim Fishel, manager a&r, Columbia Records; Don Ellis, vice president national a&r, Columbia Records; Bruce Lundvall, president, CBS Records Division; and Billy Cobham.

AM Action

(Continued from page 22)

KBEQ 30-27, 100 HB-29, 980 30-25, WGSV 26-19, WRFC 30-25, WCGO 28-19, and WGLF 32-28.

Johnny Rivers (Big Tree). "Curious Mind (Um, Um, Um, Um, Um, Um)". The Curtis Mayfield classic picks up some good airplay this week at WOKY, KCBQ, WPEZ, WAIR, WFRC, WANS, WBSR, and WFIL.

John Williams (Arista). "Theme from 'Close Encounters of the Third Kind'." There will be covers of this record, but the original soundtrack version is added this week at WQXI, KSTP, KFI, KILT, WAIR, WRFC, WSGN, WISE, and KAFY. This week's Chartmaker.

Commodores (Motown). "Too Hot Ta Trot." Already doing well on the r&b charts (#40 with a bullet), the promise of good crossover activity exists with adds this week at CKLW, WHBQ, 98Q, and WFLB.

RECORD WORLD GOSPEL

GMA Elects New Board Members

■ NASHVILLE — In conjunction with the Ninth Annual Dove Awards Ceremony, held November 29 in Nashville, the Gospel Music Association met to elect its new board of directors and officers for the coming year.

Presiding over the two-day conference were Gospel Music Association president John T. Benson, III and executive vice president Hal Spence, who will be serving their second year of two-year terms in 1978.

Elected officers included Lou Hildreth, treasurer, and Norman Odium, secretary, while Ed Shea was re-elected as chairman of the board.

Elected to one-year terms as vice presidents were Aaron Brown, Ron Coker, Frances Preston, J.C. Whittfield, Herman Harper, Maurice Lefevre, Stephen Speer, Carrol Stout,

Paul Olson, Wendy Bagwell and Charlie Monk.

Newly elected board members and the divisions they represent include Terry Blackwood, artists and musicians; Jesse Peterson, record companies; Pat Zonderman, publishers; Paul Stevens, radio and television; Paul Paino, talent agency artists' management; Jim Black, performing rights organizations; T.O. Tollett, merchandisers; Monte Nichols, church staff musician; Larry Beisel, church staff musician; Eric Aucoin, broadcast media; Larry Orrell, promoters; John Sturdivant, trade papers; Gordon Jensen, composers; and Arnold Ligon, public relations and advertising agencies. Mary Hillyard was elected to represent the associate membership while Bob Benson, Sr. was elected director-at-large.

GME, Bee Jay Pact

■ NASHVILLE—GME Radio Productions of Nashville and Bee Jay Recording Studios of Orlando, Florida have announced a new distribution agreement for Bee Jay's "Artists Alive" live concert series, produced exclusively for radio broadcast. The monthly show features a one-hour, uninterrupted, unedited contemporary Christian concert as well as separate interviews with the artists. GME is to be the exclusive distributor of the national syndication as of January 1.

Eric T. Schabacker, president of Bee Jay Recording, is producer of the series. Schabacker produces "Artists Alive" at Bee Jay Studios with contemporary Christian artists before a small live audience, a sort of mini-concert. The radio listener then gets to participate as a part of that live audience. One of the objectives of the show is to allow the listener to become more fully acquainted with the artist personally.

Crouch Visits RW



Andrae Crouch (right) stopped by the RW Nashville office following his November 14 concert appearance at the Grand Ole Opry House. While there he picked up his #1 award plaque from RW vice president John Sturdivant.

Gospel Showcase Features Top Talent

■ NASHVILLE — The second Gospel Music Showcase was held Monday night, December 5, at the Advent Theater featuring the 21st Century Singers and Cynthia Clawson.

The showcases are sponsored by the Gospel Music Association in conjunction with the Tennessee Performing Arts Foundation to expose different types of gospel music to the public. After each performance, the audience also had an opportunity to meet the different entertainers.

This second showcase provided a rare opportunity to see some of the best talent in the gospel music industry. Cynthia Clawson, who records for Triangle Records, has made several guest appearances on popular Christian television shows as well as regular network shows, but the audience at the Advent Theater was still not prepared for the tremendous show she presented. She is truly astounding as an artist as well as a writer.

The 21st Century Singers combine the traditions of old-time Gospel music with the young sound of today's music. The group, who records for Nashboro, is one of gospel music's youngest groups, with each member under 25 years of age.

If the quality of talent maintains the standard of Cynthia Clawson and the 21st Century Singers, these special showcases can't help but be successful.

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

Have You Kissed Any Frogs Today?

Joe Reed
House Top 706

MSG

The Michael Speck Group
Voice Box 0177

I Will Not Accept Defeat

R. D. Dalton
Promise 77080

Refreshing Sounds

The Singing Winebargers
Promise 77010

Mister D. J.

Tony and Susan Alamo
Alamo 253419

We Shall Rise

The Regals
Promise 77090

Soul & Spiritual

Phase 1

The J.C. White Singers
Savoy 14467

Mama Prayed For Me

The Sensational Williams Brothers
Savoy 14462

Songs of Deliverance

Gene Martin
QCA 361

Happy In Jesus

Rev. Maceo Woods and the Christian Tabernacle Concert Choir
Savoy 14463

Take Him At His Word

The Bible Radio Choir
Savoy 14459

Chalice Signs Emanuel



The first contract for Chalice Records, a recently formed division of Triangle Records, Inc. was signed with Emanuel, a young gospel music group from Dothan, Ala. Seated from left are Kathie White, Jerry White and Roger McNeil; standing from left are Bob Mulloy, producer; Don Sansbury and Mike Buchanan, group members; and Elwyn Raymer, vice president and general manager of Triangle Records.

GOSPELTIME

By VICKI BRANSON

■ The dates for the 1978 Christian Artists' Seminar have been set for July 30-August 5. The YMCA of the Rockies, Estes Park, Colo. has been reserved again for the '78 Seminar . . . Dogwood has completed production on their new lp for Lamb & Lion Records. Set for January release, the new lp is titled "Out In The Open."

John T. Benson III has been elected to the board of the Book Publishers of America . . . John Michael Talbot, Danny Taylor and the Channells will be appearing in concert on New Year's Day at the Harborfield High School auditorium in Greenlawn, New York. The concert is designed to fit into the schedule of those Long Island churches who have New Year's Eve services.

A New Song Christian Artist Agency has announced the signing of an 18 month exclusive booking agreement with Dick Slane, a gospel recording artist for Celebration Records, and a one year exclusive booking agreement with Don Francisco, a gospel recording artist for NewPax Records.

CONTEMPORARY & INSPIRATIONAL GOSPEL

DECEMBER 24, 1977

1. **HOME WHERE I BELONG**
B.J. THOMAS/Myrrh 6571 (Word)
2. **MIRROR**
EVIE TORNQUIST/Word WSB 8735
3. **GENTLE MOMENTS**
EVIE TORNQUIST/Word WST 8714
4. **ELVIS' FAVORITE GOSPEL SONGS**
J.D. SUMNER & THE STAMPS/QCA 362
5. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
6. **LIVE FROM NASHVILLE**
JIMMY SWAGGART/Jim 126 (Word)
7. **HIS HAND IN MINE**
ELVIS PRESLEY/RCA ANLI 1319
8. **HOW GREAT THOU ART**
ELVIS PRESLEY/RCA LSP 3758
9. **COME ON RING THOSE BELLS**
EVIE TORNQUIST/Word WST 8770
10. **DALLAS HOLM & PRAISE, LIVE**
Greentree R 3441
11. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
12. **MY HEART CAN SING**
THE BILL GAITHER TRIO/Impact R 3445
13. **JESTER IN THE KING'S COURT**
MIKE WARNKE/Myrrh 6569 (Word)
14. **THIS IS NOT A DREAM**
PAM MARK/Aslan 1003
15. **PRAISE II**
THE MARANATHA SINGERS/Maranatha HS 026
16. **LADY**
REBA/Greentree R3430
17. **BUST OUT LAFFIN'**
WENDY BAGWELL & THE SUNLIGHTERS/
Canaan CAS 9765 (Word)
18. **LET ME HAVE A DREAM**
DANNIEBELLE/Sparrow 1016
19. **FAITH**
THE CRUSE FAMILY/Canaan 9812
20. **WRITTEN ON THE WIND**
CHUCK GIRARD/Good News 8106 (Word)
21. **LIVE! THE VERY BEST OF THE
HAPPY GOODMAN FAMILY**
HAPPY GOODMAN FAMILY/Canaan CAX
9816/2 (Word)
22. **SWEET COMFORT**
SWEET COMFORT/Maranatha 033
23. **'SPECIALLY FOR SHEPHERDS**
RALPH CARMICHAEL/Light LS 5725
(Word)
24. **MOMENTS FOR FOREVER**
THE BILL GAITHER TRIO/Impact 2R 3457
25. **CORNERSTONE**
THE SPEERS/HeartWarming R 3456
26. **MUSIC FROM MY SECOND BIRTH**
BILLY THEDFORD/Good News 8105 (Word)
27. **LOVE BROKE THRU**
PHIL KAEGGY/New Song NS 002 (Word)
28. **PLAIN GEORGIA GOSPEL**
WENDY BAGWELL & THE SUNLIGHTERS/
Canaan 9810 (Word)
29. **ME AND MY OLD GUITAR**
HONEYTREE/Myrrh MSB 6584 (Word)
30. **PRAISE, VOL. 1**
THE MARANATHA SINGERS/Maranatha
HS 008
31. **RAMBO COUNTRY**
THE RAMBOS/HeartWarming R 3429
32. **LOVE SONG REUNION**
LOVE SONG/Good News GNR 8104
(Word)
33. **THE NEW EARTH**
JOHN MICHAEL TALBOT/Sparrow 1010
34. **THIS IS ANOTHER DAY**
ANDRAE CROUCH/Light 5683 (Word)
35. **ON HEAVEN'S BRIGHT SHORE**
THE INSPIRATIONS/Canaan 9806 (Word)
36. **SHOTGUN ANGEL**
DANIEL AMOS/Maranatha 032
37. **SATAN'S BEEN PARALYZED**
DAVID INGLES/Tempo S 447
38. **PRAISE BE TO JESUS**
THE BILL GAITHER TRIO/Impact R 3408
39. **THE WORD**
KENNETH COPELAND/Ken Copeland
Productions KCP 1003
40. **LIVE IN CHATTANOOGA**
THE KINGSMEN/HeartWarming R 3477

Greetin' Anne Murray



Capitol recording artist Anne Murray's two-week stint at the Aladdin Hotel in Las Vegas showcased songs from her "Let's Keep It That Way" lp, to be released in January. Shown relaxing after the final Aladdin performance are, from left: Rupert Perry, Capitol's vice president, a&r; Bruce Wendell, Capitol's vice president, promotion; Ms. Murray; and Don Zimmermann, Capitol's president and chief operating officer.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ One of the long-time rockers, and one of the better ones in medium markets for a number of years, KNOE in Monroe, La. has decided to make the change to country. They'll switch as of January 2, 1978 under the PDship of Bill Murvin; Gary McKenney, asst. PD; and Rob Williams, MD. The 5 kw facility is non-directional at 540 and fairly well covers northeast central La. The station is in need of old and new product . . . The new line up at KWMT, Fort Dodge, is P.J. Winn, Dale Eichor, Bob Wood and Dick Besser on weekends. Shannon Reed left the station in October and has joined KTGA-FM in Fort Dodge, a rock station . . . KFGO, Fargo, is airing a series of vignettes offered and voiced by listeners. Under the title "Christmas Memories," the station invites listeners to submit past holiday experiences by mail and then selected stories are produced for airing and fit into the programming.

Joe Lefresne, MD at CFGM, Toronto, reports that the "People Tree" is back for the third year. Set up in an area shopping mall, the tree is decorated with donations from listeners. All proceeds go to the Salvation Army . . . WNRN, Ann Arbor, is running an album giveaway called the "December Album Avalanche" which probably fits in with the tremendous snowfall in most of the north area . . . A note from the Halsey publicity man Leo Zabelin says M-M-M-Mel Tillis will be on the "Gong Show," but doesn't say whether he'll be there as a judge or a c-c-c-contestant . . . WDAF, Kansas City, heading into Christmas with a \$1,000 prize in the "Take This Job And Shove It" contest. Somebody ought to come up with a "Take This Contest And Shove It" promo . . . Got a music list from an un-named station which contains an interesting typo error (?) listing Waylon's "Wurliturd Prize" in the top 10. Another station has a couple of errors: "May The Farce Be With You" and "When I Touch Her Thing." Must be the weather or else the printers are celebrating early.

Ted LaVelle, manager at WEIF in Wheeling, is in need of some air personalities. Contact him direct . . . WXOX in Bay City, Michigan has dropped live programming in favor of an automated format, still country but on tape. No plans yet announced by long-time pro Dusty Rhodes, who's been with the station for a couple of eons . . . Ken Russell now airing WFML Country from 7 p.m. 'til 2 a.m. on increased power. The station has upped to 50kw in Washington, Ind. He's in need of comedy material like Bagwell, Wilson etc.

Full-time country radio WKOL in Amsterdam, N. Y. must be setting some kind of record for getting back on the air: The station burned to the ground on Friday night, December 9, and was back on the air using borrowed equipment Monday morning (12). The problem is they need records, any and all that are available. Send to Bernie Short, WKOL, P.O. Box 3, Amsterdam, New York 12010.

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

SOUL & SPIRITUAL GOSPEL

DECEMBER 24, 1977

1. **LIVE AT CARNEGIE HALL**
JAMES CLEVELAND/Savoy 7014 (Arista)
2. **FIRST LADY**
SHIRLEY CAESAR/Roadshow RS 744 R
(United Artists)
3. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER
CHOIR/Light 5686 (Word)
4. **THE COMFORTER**
EDWIN HAWKINS/Birtheright BRS 4020
(Ranwood)
5. **JOY!**
MILTON BRUNSON & THE THOMPSON
COMMUNITY CHOIR/Creed 3078
(Nashboro)
6. **TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES/Nashboro 7187
7. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
8. **DON'T MAKE WAR**
HARRISON JOHNSON/Creed 3080
(Nashboro)
9. **FROM AUGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077 (Nashboro)
10. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
11. **I'M GOING TO SIT DOWN**
ERNEST FRANKLIN/Jewel 0128
12. **THIS IS ANOTHER DAY**
ANDRAE CROUCH/Light 5683 (Word)
13. **IT'S ALRIGHT NOW**
JESSY DIXON/Light LS 5719 (Word)
14. **TRY BEING BORN AGAIN**
THE SOUL SEARCHERS/Nashboro 7190
15. **HAVE YOU EVER HAD THE BUTS?**
PROF. HAROLD BOGGS/Nashboro 7189
16. **HE'S STANDING BY**
THE INSTITUTIONAL RADIO CHOIR OF
BROOKLYN, N.Y./Savoy 14458 (Arista)
17. **DIFFERENT DRUMMER**
RHANI HARRIS/Emprise 1001
18. **I WILL TRAVEL ON**
THE ORIGINAL SOUL STIRRERS/HSE
14200
19. **JAMES CLEVELAND PRESENTS**
THE RUTH SCHOFIELD EDITION/Savoy
14445 (Arista)
20. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7178
21. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/
ABC/Peacock 59227
22. **I'M GOING ON**
LOUISE McCORD/Savoy 1442 (Arista)
23. **STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR
WITH REV. ISAAC DOUGLAS/Creed
2306 (Nashboro)
24. **JESUS IS ON MY SIDE**
SISTER LUCILLE POPE/Nashboro 7188
25. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS/Birtheright BRS
4005 (Ranwood)
26. **COME TOGETHER**
VARIOUS ARTISTS/Creed 23079
27. **MEET THE ORIGINAL FIVE BLIND
BOYS OF MISSISSIPPI**
Jewel 0126
28. **HANG ON, HELP IS ON THE WAY**
BISHOP BILLY ROBINSON AND THE
GARDEN OF PRAYER CATHEDRAL
CHOIR/Savoy 14432 (Arista)
29. **LET ME HAVE A DREAM**
DANNIEBELLE/Sparrow 1016
30. **GOD WILL TAKE CARE OF HIS OWN**
WILLIE BANKS AND THE MESSENGERS/
HSE 1497
31. **MASTER MIND IS HE**
BISHOP JEFF BANKS AND THE REVIVAL
MASS CHOIR/Savoy 14444 (Arista)
32. **WHERE HAS HE GONE**
REV. JOHNNY L. JONES/Jewel LPS 0132
33. **LOOK WHERE GOD HAS BROUGHT US**
RODENA PRESTON AND THE VOICES OF
FAITH/Birtheright BRS 4012 (Ranwood)
34. **JESUS IS ALL YOU NEED**
VOICES OF HOPE/Glori 1036
35. **THE SOUL AND SPIRIT CONCERT**
REV. MACOE WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy DBL 7001
(Arista)
36. **NOW & FOREVER**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7181
37. **SOMEBODY LOVES ME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7088
38. **TAKE HIM AT HIS WORD**
BIBLEWAY RADIO CHOIR/Savoy 14459
39. **HAPPY IN JESUS**
REV. MACOE WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy 14463
(Arista)
40. **MYRNA**
MYRNA SUMMERS/Savoy 14446 (Arista)

Brian & Brenda Promo



Rocket recording artists Brian and Brenda autograph copies of their album, "Supersonic Lover," for fans at a special appearance at Target Record Store in San Diego. The appearance, arranged in conjunction with XHRM radio in San Diego, also included a T-shirt giveaway.

Light Signs Gunden

■ NASHVILLE — Light Records has announced the signing of Tami Chere Gunden to the label. The thirteen-year old from Bayport, Michigan has just released her first major lp, entitled "Keep Singin' That Love Song." The lp is a blend of contemporary and traditional gospel songs.

Four From Butterfly

■ LOS ANGELES—Butterfly Records will release four albums in the next two weeks, headed by "Love," the debut of P.J. and Bobby, and also including "On Such A Winter's Day" by Sirocco, "Tuxedo Junction" by the group of the same name, and Blackwell's "Boogie Down."

The Coast (Continued from page 15)

Ken Scott producing . . . Jack Wagner and Jim Christianson of Walt Disney Productions are working on the new Disney "Christmas on Parade Extravaganza" at International Automated Media . . . At Criteria in Miami: Pure Prairie League to begin work in January on their next, Mark Abraham producing; Andy Gibb making his second, Karl Richardson and Albhy Galuten producing; and Detroit producer Michael Stokes will be very busy, what with projects for Tina Turner, Shirley Caesar and Keith Barrow. But what makes us really want to go to Criteria is the fact that Gary Katz, Steely Dan's producer, is there mixing the first album for the fabulous Root Boy Slim and the Sex Change Band. Watch out for these people; those who have seen them report that the husky Root Boy Slim is, ah, on his own level.

FURTHERMORE—At press time, we couldn't confirm reports that Bachman-Turner Overdrive had officially split, but we could dispell one rumor circulating that Randy Bachman and Burton Cummings were ready to form a new band, to be called the Guess Why . . . Meanwhile, seasonal wear-and-tear seems to be getting to everybody, including one director of artist development at an L.A. based label, who was overheard having a rather candid conversation in The Palm last week. Approached by another industry type, who remarked that the label exec had been at lunch "longer than anybody else in this joint," the tactfully identified career builder just muttered, "F--- it, the artists can develop themselves" . . . Meyrick Smith has left a post as professional manager at 20th Century Music to return to his first love, engineering and production. Smith, who started out cutting acetates, went on to a nine-year stint in publishing with other posts including Screen Gems, Chappell and BMI. In recent years, he's continued to keep a hand in, with engineering credits for Dee Clark and Paris preceding the decision to return to the console full-time. He can be reached at 874-3502 . . . Expect a highly-respected vp and a&r director for a major L. A.-based label to move further west in January—when he signs a production deal with CBS . . . Aside of The Week: Doug Haywood on Jackson Browne's new "Running On Empty" live documentary lp, who mutters during a simple Browne piano introduction, "Mozart at age two . . ."

New York, N.Y. (Continued from page 14)

cept LPS 318)—for Minnie Riperton fans only. Merry Christmas, Brenda Lee (MCA 232)—What "Rockin' Around The Christmas Tree" on an lp? Here 'tis. White Christmas—Pat Boone (Dot DLP 3222)—You said it. For devoted fans, Merry Christmas from Jackie Wilson (Brunswick BL 754112) is a must, although the vocals aren't among his finest. If anyone finds a copy of Booker T. and the MG's Christmas Album, call us. We're in the market for it.

On the classical side, two records in particular stand out. Christmas Festival by the Vienna Choir Boys (RCA Red Seal PRL1-8020). If there is a Supreme Being, this record will put you one step closer to Him. The Choir Boys' singing is a model of dignity and devotion, but not at the expense of, yes, soul. These are performances that endure, that will haunt you in a beautiful way if you're any kind of feeling being at all.

A Nonesuch Christmas (Nonesuch H71232) is a primer in secular and non-secular Christmas music from the Baroque, Renaissance and Medieval periods. Among the composers represented herein with chorales and motets are Michael Praetorius (whose "Polychoral Christmas Music" album — Nonesuch H-71242 — is also excellent), Heinrich Schutz, Giovanni Gabriel and Johann Sebastian Bach. "Haunting" is a most appropriate description of this album too, but even that adjective falls short of being totally accurate. Perhaps it was best described in Rolling Stone last year: "In this album, one finds the essence of the Christmas spirit."

And that is what we were after all the time. Bon natale.

Hate to say we told you so, but Elvis Costello's Bottom Line concert on Wednesday night confirmed our prediction of last April, that he is one of the most unique and compelling young performers of the year. After a rough but ultimately convincing set on Tuesday before a full house comprised in most part of CBS executives and field personnel, Elvis put on a show that matched anything we've seen this year. Criticisms have been levelled at him for relying so heavily on new, unrecorded and unfamiliar material, but after several exposures to songs like "Lipstick Vogue," "Lip Service," "You Belong To Me," "The Beat" and "Radio, Radio" (a song that may not surface until his third album), Elvis has proven to us that he is a vital, new talent with a bright future. We told you so.

STOP THE PRESSES: A party was thrown for El' last Thursday at the Ukranian Restaurant and Ballroom where he took the stage once again. This time his sixty minute set was comprised of entirely new material which kept the joint hopping. With songs like those mentioned above, "There's No Action," "Crawling To the U.S.A.," "Chelsea" and "Dr. Luther's Assistant" he proved that the best has yet to come. A surprise one song appearance by Nick Lowe ("Heart Of The City") permanently endeared him to these columnists.

JOCKEY SHORTS: Dip Records has been forced to change its name, but we draw a blank on what they'll think of next . . . Stiff Records will be distributed by Arista in this country with its first release, Ian Dury's "New Boots and Panties" scheduled for late next month . . . It looks like Elvis Costello and Nick Lowe will be signed to Martin Davis and Andrew Lauder's new WEA distributed Radar Records label in Europe . . . Question: How do Atlantic executives celebrate a successful award winning night in Hollywood? Answer: By chowing down on some Big Macs, fries and cokes. How else? At least that was the way Jerry Greenberg, Bob Greenberg, Dickie Kline and others rounded out their evening prior to a flight back to New York when their limousines pulled in under the golden arches and Greenberg and co., still in tuxedos, ordered 30 Big Macs to go. Said startled McDonald's attendant, "What is this, a Fellini movie?"

HOW TO WIN MAN OF THE YEAR HONORS: Sammy Vargas, a dark horse, late entry into New York, N.Y.'s Man of the Year contest, appears to have sewn up the award with a final bold stroke last week. Out of nowhere, Monday afternoon, Vargas appeared at RW with vats, not plates, of Sylvia's fine food, which we've been raving about for so many weeks now. Vats, we say. Vats of collard greens, yams, pinto beans, rice, meatloaf, fried chicken, cornbread, biscuits, and, of course, the famed peach cobbler. D.M. in fact, chowed down mightily, and was reduced to a state of low moaning on a couch in the hall immediately outside the door of Nut Central. Howie "Ol' Ragarm" Levitt was quick to come to his aid, however, by offering his good friend a cold, greasy lambchop and/or a chocolate-covered burrito. D.M. regretfully declined, thank you. The ultimate compliment came from none other than Isaac Hayes, who happened to be visiting Nut Central at the time of the feast. After sampling yams, meatloaf and beans and rice, Hayes, on the phone to Sylvia herself, was heard to ask: "Did you do the burnin'?" Sylvia, we assume, answered in the affirmative, for Hayes' next words were, "Well, you burn good." And Vargas, quickly becoming a legend, for the third time in the last four weeks, cops Man of the Week honors.

Exit/In To Move To Larger Quarters

By WALTER CAMPBELL

■ NASHVILLE — Exit/In, Nashville's primary "listening room," is moving from its present location on Elliston Place here, according to owners Nick Spiva and Vianda Hill.

The owners confirmed last week the move is being made to an unspecified facility in order to handle larger audiences. The new location will have a seating capacity of up to 500 people, a spokesman said, and an improved sound system.

The present facility has been the scene of a number of music showcases and was featured in Robert Altman's movie "Nashville." The club has been at its present site since its opening in 1970.

Since then it has gained national prominence with big-name acts regularly booked. The club has maintained regular dates

Hall Named GM, Opryland Productions

■ NASHVILLE — David Hall has been named the new general manager of Opryland Productions, a television production company based in the Grand Ole Opry House. He was formerly Opryland's chief engineer. The announcement came from Tom Griscom, vice president of broadcasting for WSM, Inc., which owns Opryland Productions.

As general manager, Hall will direct all of the shows and activities of the production company, including national, syndicated and remote TV productions. Some of the TV specials that Opryland Productions has to its credit are Ann Margret's "Rhinstone Cowgirl," the annual CMA Awards Show, the Johnny Cash Christmas Special and the NBC "Today Show" in Nashville. "The Porter Wagoner Show," "That Nashville Music" and "Pop Goes the Country" are included among weekly shows produced by Opryland Productions.

known as "writers' nights" set aside for aspiring musical artists to have a chance to perform.

Spiva and Ms. Hill said an exact date has not been set for the move but that the present lease would go up for sale "very soon."

CMA Taps Zimmerman As Membership Director

■ NASHVILLE — Jo Walker, executive director of the Country Music Association, has announced the appointment of Pam Zimmerman to the position of CMA membership director. Ms. Zimmerman was formerly membership assistant for the organization, in which capacity she designed and implemented the computer system which is now being used to facilitate membership mailings.

Duties

Her new duties will include overall supervision of the membership department, the development of new membership benefits and initiation of new membership campaigns. She will also be working directly with radio stations and will handle all CMA organizational memberships.

Maximum Visibility Pays off for Paycheck

By MARGIE BARNETT

■ NASHVILLE — "Take This Job And Shove It" — a feeling most everyone has experienced—is a song written by David Allen Coe and a record by Johnny Paycheck (Epic) that is creating a minor revolt across the country. Roy Wunsch, national director of sales and promotion for Epic and the CBS Associated Labels, coordinated a full-scale marketing campaign around the single and album to give Paycheck maximum visibility. RW talked with Wunsch regarding Epic's activities and objectives.

"John has been a recognized country artist with strong appeal for several years. What we are trying to do is pull him up to a new level of recognition. We had built up such a strong recognition level with him in the three or four months preceding with 'Slide Off Your Satin Sheets' and 'I'm The Only Hell (Mama Ever Raised)', that 'Take This Job And Shove It' was the opportunity to run with. We rolled the dice, committed ourselves to this project, and are doing everything we can to make it come together."

Glen Ferguson, Paycheck's manager, and Alan Lawler of Lavender-Blake developed a two month nation-wide tour for Pay-

check to correspond with the release of the single and album, "Take This Job And Shove It." According to Wunsch, "Most country artists' itineraries are in secondary markets. We've tried to spiral John out of those into the status of a major market artist."

Support

Appearing in Seattle, Los Angeles, Detroit, St. Louis, Dallas and Houston, Paycheck's performances were backed with support dollars from Epic to involve an audience beyond the country limits. Radio station visits, major and secondary accounts tie-ins, printed features and reviews, television tapings and coverage and label-sponsored receptions were appropriately mixed to suit the acceptability level in each market. Radio and TV aided Epic's efforts to increase public

(Continued on page 64)

Mercury Ups McCollum

■ CHICAGO — Doyle McCollum has been promoted to the newly created position of assistant national country promotion manager for Phonogram, Inc./Mercury Records, it was announced jointly by Jules Abramson, senior vice president/marketing, and Frank Leffel, national promotion director/country, for the firm.

In his new position, McCollum will be responsible for country promotion in all parts of the United States. Additionally, he will be responsible for artist relations for Mercury acts. McCollum will be based in Mercury's Nashville office, and will report directly to Leffel.

Background

McCollum joined Phonogram/Mercury in 1974 as southeast regional country promotion manager. Before that, he worked at Godwin Distributing in Atlanta for 14 years in various capacities, including operations manager.

NASHVILLE REPORT

By RED O'DONNELL



■ Crystal Gayle, who got all the deserved ink in last week's issue of RW, appears on ABC-TV's "New Year's Rockin' Eve 1978" Saturday, Dec. 31. (I suppose you saw her Sunday night on Dean Martin's NBC "Christmas in California" special.) Here is how Crystal is rolling with the flow of her success: After I had written several favorable (what else?) items about her singing, we met for the first time. Timidly, she said: "I started to phone you several times to thank you—but I thought you would think it silly."

It's not official, but talk around here is that Johnny Cash's next CBS show will not be produced in Nashville. One reason: "just a change in scenery" . . . Remember Snooky Lanson of the Hit Parade series (radio & TV)? He now co-hosts a weekly Big Band music radio show

(Continued on page 64)

COUNTRY PICKS OF THE WEEK

SINGLE PORTER WAGONER "MOUNTAIN MUSIC" (Dolly Parton, Owepa, BMI). Porter has come through with a grass roots, down home country pickin' type cut that's sure to please programmers. The pickin' is outstanding, and vocals sound very familiar. RCA PB 11186.

SLEEPER JE ICHO HARP "IS IT REALLY LOVE AT ALL" (E. Anderson, Wind and Sand, ASCAP). An easy-paced, flowing ballad which should be aimed for a wide audience. Peter Yarrow's production influence shows through for a sophisticated but uncluttered sound. UA XW1121.

ALBUM NARVEL FELTS, "NARVEL." Narvel lends his distinctive vocals to a variety of good programming tunes from his current single release, "Please," to a rousing rendition of "Runaway." Stand-out cut is definitely the classic "I Will," which would be a perfect single release. ABC Dot DO 2095.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Cathy O'Shea — "Broken Dolls Need Love Too"
Don Drumm — "Bedroom Eyes"
Bob Luman — "A Christmas Tribute"
Mary Miller — "The Longest Walk"
Saskia & Serge — "Jambalaya"



R. C. Bannon

Don Drumm is stirring up excitement with his "Bedroom Eyes." It's already numbered at WMAQ (#35), spinning in Phoenix, Shreveport, Montgomery, Amarillo, Columbus, Wichita, Madison and Denver.

R. C. Bannon is catching fire with a lot of new action on "It Doesn't Matter Anymore." Chalk up KKYX, WRCP, KSOP, KLAQ, KTCR, KAYO (#28), KTTS, WSDS.



Zella Lehr

Album Action: The Marty Robbins LP continues strong with "Try A Little Tenderness" playing at WBAM and WSDS; "Harbor Lights" featured at WTOD. Mel Tillis' LP cut, "How Long Has It Been," spinning at WMNI; Crystal Gayle's cut, "I Wanta Come Back to You," playing at WPIK.

"Two Doors Down" is the place to be these days! It's an oft-played cut from the current Dolly Parton LP, and Katy Southern has a pop-flavored single; but the most played country cut is Zella Lehr's RCA release. Among the believers are WIRE, KIKK, KRMD, KFDI, WJQS, WSLC, WPIK, KYNN, KD JW, WSDS, KTTS, WMAD, KWKH.

Monster Movers; Mel Tillis, Margo Smith, Mary Kay Place, Barbara Mandrell, Cristy Lane.

Mary Miller is showing good action on "The Longest Walk" in Shreveport, Denver, Wichita, Amarillo, Columbus (Ga.), Roanoke and Ypsilanti.

Holland's hit act Saskia & Serge have their first U.S. release in the Hank Williams classic "Jambalaya." First week adds include WHOO, KIKK, WJQS, WSDS, KSOP, WIVK. Donna Fargo starting very strongly with "Do I Love You." Already on first week at KTCR, WIVK, WWVA, KFDI, WTSO.

SURE SHOTS

Porter Wagoner — "Mountain Music"

LEFT FIELDERS

Darrell McCall — "Down the Roads of Daddy's Dreams"
Jericho Harp — "Is It Really Love At All"
Wilma Burgess — "Once You Were Mine"
Jeannie Seely — "Take Me To Bed"

AREA ACTION

Charlie Phillips — "Wild Side of Houston" (KD JW)
Charlee — "You Hum The Tune" (KRMD)
Bruce Channel — "Presley Medley" (KV00)

Nashville Report (Continued from page 63)

on local station WAMB. Betimes he is employed by a billboard advertising firm and does some personal appearances as a singer. The pipes are still there.

The local independent Door Knob Records may be the only company with a dentist as an artist. Dr. Tom Butt of Wytheville, Va. was here last week for a session under direction of Gene Kennedy, president of the label. Why the unusual name of Door Knob? "It's because it is an open door operation," explains Kennedy.

Incidentally, Dr. Butt is a far better-than-fair singer. And no, he doesn't sing songs to extract teeth by!

Lest we forget: On Dec. 19, 1952 Hank Williams appeared on stage in Austin, Tex. It was his finale. Hank died 12 days later. (Official records show he was found dead in his car Jan. 1, 1953 near Oak Hill, West Va. The great songwriter-entertainer was born Sept. 23, 1923 at Georgiana, Ala.)

Bill Anderson and wife Becky have announced they expect an addition to their family. "The doctor tells me the date will be June 26," says Becky. Bill says: "With two beautiful daughters, Jenni (12) and Terri (16), already it is only natural that this time I'd like a son. Everybody is going around saying, 'Oh, can't you just imagine a little Bill? Do you reckon he will whisper?' All I can say is I just hope we have a normal healthy child and if it's not a boy, maybe it'll be a girl—who will grow up to be a lefthanded softball pitcher."

Monument recording artist Roy Orbison sings a medley of Elvis Presley hits at halftime of the Liberty Bowl football game Monday night in Memphis.

Funnyman A-1 insultor Don Rickles picked on the wrong would-be-victim last week in Las Vegas, when he asked a member of the audience to come on stage and then coyly invited him to sing.

The supposed "straight" man was Gary Buck of the Nashville Four (Continued on page 65)

Johnny Paycheck (Continued from page 63)

awariness as KAYO and KOMO-TV (Seattle), WPLO andy WXIA-TV (Atlanta) and WDEE (Detroit) broadcast the concert. Paycheck also made a guest appearance for the taping of the "Merv Griffin Show" in Los Angeles.

Two of the remaining major market dates include Cleveland, Ohio (Dec. 19) and Tulsa, Okla. (Dec. 31). Wunsch states that, "The future growth of this project really depends on the market acceptability of the record on all formats of radio; of course if that expands we will keep this up a little while."

From a radio standpoint Wunsch noted that "AOR, adult contemporary and top 40 are approaching the Paycheck record with somewhat of a novelty feel and are having fun with it on the air. This is creating enormous record sales which is great." Among the top 40 stations programming the record are WCGL (Cleveland), WQXI (Atlanta) and 10-Q (Los Angeles), along with several secondaries.

The public's response to the single is one identified by clenched fists and shouts of "shove it!" The crowds at Paycheck's concerts react strongly throughout the entire show, but they erupt when "Take This Job And Shove It" is performed. CBS's purpose behind the massive support campaign is to utilize the strong public reaction to maximize the impact of the song on Paycheck's career and record sales. However, Wunsch noted that they are sensitive to

Paycheck's getting tagged with the image of an activist. "The one thing that I don't think we really want to do is to give John an overall appeal of a strike activist," he said. "I can't stress that strongly enough. It's the image of this record, but the song is nothing more than a vehicle designed to bring John's talents forth to people who may not have recognized him in the past. It happens to be that he sang the song and believed in it and interpreted it in a very saleable manner that the public is responding to. He's a great country singer, and this is a part of the career development strategy on John as an artist. You can't get this much excitement normally from just another country ballad, no matter how good it is."

Paycheck is not necessarily a strike activist, but with a song like "Take This Job And Shove It" an artist can't help but influence and inspire the public as evidenced by this TWX message CBS/Nashville received December 9:

"To: Roy Wunsch, Larry Wall
 First National Bank of the Black Hills in Rapid City, S.D. plays KTOQ Radio in the bank. Paycheck record was turned up full blast; construction crew working across the street on a hospital project in -11 temperatures and -50 wind chill heard it and walked off the job because their heaters were not working.

Regards,
 Sam Plocido"

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DARRELL McCALL—Columbia 3 10653

DOWN THE ROADS OF DADDY'S DREAMS (M. Sherrill/D. Goodman; High Ball Music, BMI)

An emotional delivery by McCall highlights this tale of the good ole days with Daddy. Production on the powerful, building bridge adds a plus and help insure this one instant adds.

STARLAND VOCAL BAND—Windsong JH 11168

MR. WRONG (Bill Danoff/Gwen Davis/Jonathan Carroll; Cherry Lane/Book One, ASCAP)

A slow, easy-paced ballad depicting the woes of a "better than nothing" lover, this one exhibits the potential to hit playlists in all markets. The overall sound is suited for anytime play.

WILMA BURGESS—RCA PB 11179

ONCE YOU WERE MINE (Larry Gatlin; First Generation, BMI)

Written by Larry Gatlin, this tender, haunting ballad may be the one to put Wilma in her rightful place on the charts. Vocals are smooth and full of feeling, complementing both the song and production.

JEANNIE SEELY—Columbia 3 10664

TAKE ME TO BED (H. Cochran/G. Martin; Tree, BMI)

A take-off on the old folk song "Don't Make Me Go To Bed and I'll Be Good," this song holds an entirely different message, just "Take Me To Bed and I'll Be Good."

KEN SCOTT—Phono P 2660

GEORGE JONES IS STILL THE BEST (Ken Scott; Hitkit Music, BMI)

It's a little unusual to have a song paying tribute to an artist who is still very much alive and thriving, but Scott pulls it off with this medium-paced cut.

BRUCE "HEY BABY" CHANNEL—LeCam LC 1117

A PRESLEY MEDLEY (writer not listed; pub. not listed)

This Elvis Presley eulogy, spoken with "Treat Me Like A Fool" in the background, is a tribute to "the king" with a different twist.

JUNE SPAULDING—Martin NR 8942 2

TEMPORARY HAPPINESS (Chuck Howard; Pamper Music, BMI)

A familiar country music theme is handled well by June with this uncomplicated, forgiving ballad. Should see chart action soon.

MIKE DOUGLAS—Image 3032

HAPPY BIRTHDAY JESUS (Lee Pockriss-Estelle Levitt; Emily Music/American Wordways, ASCAP)

Douglas has put into words what many people who are anti-commercialists have been feeling for years in this let's-put-birthday-back-in-Christmas tune. Seasonal play is assured.

GILBERT ORTEGA—LRJ 1050

IS IT WRONG (Warner McPherson, publisher not listed)

Well known for his handsome Indian jewelry, Ortega has shown that he is also a talented artist with this tune. Should see action early.

Nashville Report *(Continued from page 66)*

Guys recording group. Buck instantly won over the Sahara Hotel crowd with a rendition of "Help Me Make It Through the Night."

Rickles promptly put an end to the gag by saying, "You're going over, fella. Go sit down."

Speaking of Vegas, **Loretta Lynn's** Dec. 27-Jan. 2 engagement at the Aladdin Hotel has been extended through Jan. 9.

Dick Cavett, who hosts a nightly interview show on the Public Broadcasting Service (PBS) network, will tape two shows at the Grand Ole Opry House Jan. 13. Guests will be associated with the Nashville music scene.

Memo to L.A. Dodgers fans: Manager **Tommy Lasorda** appears on the Jan. 21 telecast of "Hee Haw." Tommy trades quips with **George (Goobar) Lindsey**, but does no singing. "I leave the vocalizing to the biggies like Johnny Bench," kids Lasorda.



THE COUNTRY ALBUM CHART

DECEMBER 24, 1977

DEC. 24	DEC. 17		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	9
2	5	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	15
3	3	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	9
4	2	MOODY BLUE ELVIS PRESLEY/RCA APL1 2428	24
5	11	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	7
6	4	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	23
7	7	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	23
8	12	I WANT TO LIVE JOHN DENVER/RCA APL1 2521	4
9	6	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	16
10	10	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	32
11	8	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	7
12	9	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	7
13	13	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	16
14	17	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA ANL1 1936	7
15	15	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	16
16	19	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	5
17	31	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	3
18	18	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	11
19	32	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	6
20	24	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003	6
21	14	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	12
22	42	KENNY ROGERS/United Artists LA689 G	59
23	16	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	26
24	43	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	52
25	25	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	9
26	26	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	16
27	23	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	16
28	22	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	11
29	39	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039	2
30	21	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	9
31	29	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	44
32	47	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	9
33	36	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	16
34	34	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA CPD2 2642	16
35	35	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG 2 5401	14
36	40	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	31
37	51	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	20
38	38	TATOO DAVID ALLAN COE/Columbia PC 34870	116
39	20	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	99
40	28	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	22
41	41	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES AND TAMMY WYNETTE/Epic PE 34716	4
42	45	BEST OF DOLLY PARTON/RCA APL1 1117	82
43	27	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	6
44	46	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	114
45	55	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	29
46	58	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	2
47	33	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	5
48	56	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	16
49	30	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	10
50	62	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	36
51	37	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	19
52	57	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	4
53	53	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	49
54	49	BEST OF FREDDY FENDER/ABC Dot DO 2079	32
55	61	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	48
56	48	RONNIE MILSAP LIVE/RCA APL1 2043	54
57	52	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	33
58	63	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	38
59	72	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	16
60	—	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	12
61	60	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	7
62	68	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	66
63	69	TILL THE END VERN GOSDIN/Elektra 7E 1112	22
64	67	LIVE/ TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	13
65	74	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	14
66	64	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881	4
67	—	BEST OF REX REX ALLEN, JR./Warner Bros. BS 3122	5
68	70	RABBITT EDDIE RABBITT/Elektra 7E 1105	29
69	54	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693	13
70	44	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	96
71	71	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	39
72	50	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	10
73	59	JOHN WESLEY RYLES/ABC Dot DO 2089	8
74	65	REDNECK MOTHERS VARIOUS/RCA APL1 2438	8
75	73	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	79

DECEMBER 24, 1977



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

DEC. 24 DEC. 17

WKS. ON CHART

1	1	HERE YOU COME AGAIN	RCA	11
		DOLLY PARTON		
		RCA PB 11123		
		(4th Week)		
2	4	I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR/		9
		RCA PB 11141		
3	5	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/		8
		Epic 8 50469		
4	2	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros.		10
		WBS 8455		
5	7	GEORGIA KEEPS PULLING ON MY RING CONWAY		9
		TWITTY/MCA 40805		
6	8	COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH		9
		JANIE FRICKE)/Columbia 3 10634		
7	10	MY WAY ELVIS PRESLEY/RCA PB 11165		6
8	9	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3		10
		10629		
9	12	MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011		9
10	11	SWEET MUSIC MAN KENNY ROGERS/United Artists XW		10
		1095		
11	14	CHAINS OF LOVE MICKEY GILLEY/Playboy ZS8 5818		8
12	17	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE		6
		RONNIE MILSAP/RCA PB 11146		
13	3	BLUE BAYOU LINDA RONSTADT/Asylum 45431		15
14	20	LONELY STREET REX ALLEN, JR./Warner Bros. WBS 8482		7
15	19	SAVIN' THIS LOVE SONG JUST FOR YOU JOHNNY		8
		RODRIGUEZ/Mercury 55012		
16	15	THE PAY PHONE BOB LUMAN/Polydor PD 11431		11
17	23	THE FIRST TIME BILLY CRASH CRADDOCK/ABC Dot DO 17725		7
18	18	MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436		10
19	26	COME TO ME ROY HEAD/ABC Dot DO 17722		11
20	22	I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH/		8
		Monument 231		
21	27	MISTER D.J. T.G. SHEPPARD/Warner Bros. WBS 8490		7
22	30	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/		4
		MCA 40832		
23	24	AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS8		10
		5822		
24	25	IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138		9
25	31	TO DADDY EMMYLOU HARRIS/Warner Bros. WBS 8498		4
26	32	YOU'RE THE ONE OAK RIDGE BOYS/ABC Dot DO 17732		4
27	29	THINK ABOUT ME FREDDY FENDER/ABC Dot DO 17730		5
28	33	STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 45437		7
29	34	SOMETHIN TO BRAG ABOUT MARY KAY PLACE/		6
		Columbia 3 10644		
30	37	MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL/		4
		RCA PB 11158		
31	36	BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON/		8
		Warner Bros. WBS 8473		
32	6	WURLITZER PRIZE/LOOKING FOR A FEELING WAYLON		12
		JENNINGS/RCA PB 11118		
33	38	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/		5
		RCA PB 11036		
34	39	SOME I WROTE STATLER BROTHERS/Mercury 55013		4
35	40	I'LL GET OVER YOU NICK NIXON/Mercury 55010		8
36	41	I'LL PROMISE YOU TOMORROW JERRY WALLACE/		7
		BMA (Wig) 7005		
37	49	I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/		3
		Monument 45 234		
38	43	YOU AND ME ALONE DAVID ROGERS/Republic 011		5
39	44	HOLD TIGHT KENNY STARR/MCA 40817		6
40	47	I DON'T NEED A THING AT ALL GENE WATSON/Capitol 4513		4
41	16	EVERY DAY I HAVE TO CRY SOME JOE STAMPLEY/		10
		Epic 8 50453		
42	13	ONE OF A KIND TAMMY WYNETTE/Epic 8 50450		12
43	53	WE GOT LOVE LYNN ANDERSON/Columbia 3 10650		4
44	21	ABILENE SONNY JAMES/Columbia 3 10628		10
45	45	THE SEARCH FREDDIE HART/Capitol 4498		7
46	28	FROM GRACELAND TO THE PROMISED LAND MERLE		12
		HAGGARD/MCA 40804		
47	67	DON'T BREAK THE HEART THAT LOVES YOU MARGO		2
		SMITH/Warner Bros. WBS 8508		

48	35	SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/		12
		Columbia 3 10619		
49	58	GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/		4
		Capitol 4515		
50	46	RAYMOND'S PLACE RAY GRIFF/Capitol 4492		10
51	63	I PROMISED HER A RAINBOW BOBBY BORCHERS/		3
		Playboy ZS8 5823		
52	42	QUITS GARY STEWART/RCA PB 11131		10
53	48	ROSES FOR MAMA C.W. McCALL/Polydor PD 14420		15
54	50	PEANUT BUTTER DICKEY LEE/RCA PB 11125		11
55	65	WHAT KIND OF FOOL (DO YOU THINK I AM)		3
		EDDIE MIDDLETON/Cleveland Intl./Epic 8 50481		
56	52	AFTER THE BALL JOHNNY CASH/Columbia 3 10623		10
57	51	FOOLS FALL IN LOVE JACKY WARD/Mercury 55003		16
58	64	STAR STUDDER NIGHTS ED BRUCE/Epic 8 50475		5
59	54	MORE TO ME CHARLEY PRIDE/RCA PB 11086		15
60	66	WHAT A NIGHT TOM JONES/Epic 8 50468		6

CHARTMAKER OF THE WEEK

61	—	WHAT DID I PROMISE HER LAST NIGHT	MCA	1
		MEL TILLIS		
		MCA 40836		
62	83	SHAKE ME I RATTLE CRISTY LANE/LS GRT 148		2
63	—	WOMAN TO WOMAN BARBARA MANDRELL/ABC Dot DO		1
		17736		
64	71	GET DOWN COUNTRY MUSIC BRUSH ARBOR/Monument		6
		45 230		
65	84	ANGEL OF THE MORNING MELBA MONTGOMERY/		3
		United Artists XW1115		
66	72	WHEN I TOUCH HER THERE JIM ED BROWN/RCA PB 11134		5
67	81	ALWAYS LOVIN' HER MAN DALE McBRIDE/Con Brio 127		4
68	82	I'VE CRIED (THE BLUES RIGHT OUT OF MY EYES)		3
		CRYSTAL GAYLE/MCA 40837		
69	75	I LIKE TO BE WITH YOU RONNIE SESSIONS/MCA 40831		3
70	70	SOON AS I TOUCHED HER DORSEY BURNETTE/Calliope		7
		CALS 8012		
71	77	PLEASE NARVEL FELTS/ABC Dot DO 17731		4
72	68	THE DEVIL AIN'T A LONELY WOMAN'S FRIEND		6
		RED STEAGALL/ABC Dot DO 17726		
73	79	HE PICKED ME UP WHEN YOU LET ME DOWN		4
		MARY LOU TURNER/MCA 40828		
74	78	LEONA JOHNNY RUSSELL/RCA PB 11160		3
75	86	GOD MADE LOVE MEL McDANIEL/Capitol 4520		2
76	76	APARTMENT JOHNNY CARVER/ABC Dot DO 17729		5
77	74	DO YOU WANNA MAKE LOVE DAVID WILLS/		7
		United Artists XW1097		
78	—	SHINE ON ME JOHN WESLEY RYLES/ABC Dot DO 17733		1
79	73	RINGGOLD GEORGIA BILLY WALKER & BRENDA KAYE		9
		PERRY/MRC MR 105		
80	88	I'VE GOT A FEELIN' (SOMEBODY STEALIN') JOHN		4
		ANDERSON/Warner Bros. WBS 8480		
81	85	I LOVE HOW YOU LOVE ME JONI LEE/MCA 40826		2
82	80	A GOOD WOMAN LIKES TO DRINK WITH THE BOYS		7
		JIMMIE RODGERS/Scrimshaw 1313		
83	—	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/		1
		Scorpion GRT 149		
84	—	YOU KNOW WHAT JERRY REED & SEIDINA/RCA PB 11164		1
85	91	THROWIN' MEMORIES ON THE FIRE CAL SMITH/MCA 40839		2
86	87	GOTTA TRAVEL ON SHYLO/Columbia 3 10647		4
87	90	I'VE BEEN LOVED CATES SISTERS/Caprice CA 2041		2
88	100	IT DOESN'T MATTER ANYMORE R.C. BANNON/Columbia		2
		3 10655		
89	—	IT STARTED ALL OVER AGAIN DAVID HOUSTON/		1
		Gusto/Starday SD 172		
90	—	TWO DOORS DOWN ZELLA LEHR/RCA PB 11174		1
91	94	ANGELINE MUNDO EARWOOD/True T 111		3
92	—	FEELIN' BETTER HANK WILLIAMS, JR./Warner Bros. WBS		1
		8507		
93	—	IF I EVER COME BACK PAL RAKES/Warner Bros. WBS 8506		1
94	97	SOMETIMES I DO ERNEST TUBB/1st Generation FGS 001		3
95	—	FALL SOFTLY SNOW JIM ED BROWN & HELEN CORNELIUS/		1
		RCA PB 11162		
96	—	THE WRONG SIDE OF THE RAINBOW JIM CHESTNUT/		1
		ABC/Hickory AH 54021		
97	99	NYQUIL BLUES ALVIN CROW/Polydor PD 14437		2
98	89	THE WOMAN BEHIND THE MAN BEHIND THE WHEEL		5
		RED SOVINE/Gusto/Starday SD 169		
99	96	ONE TO ONE REBA McENTIRE/Mercury 55013		3
100	93	DON'T LET MY LOVE STAND IN YOUR WAY JIM GLASER/		3
		MCA 40813		

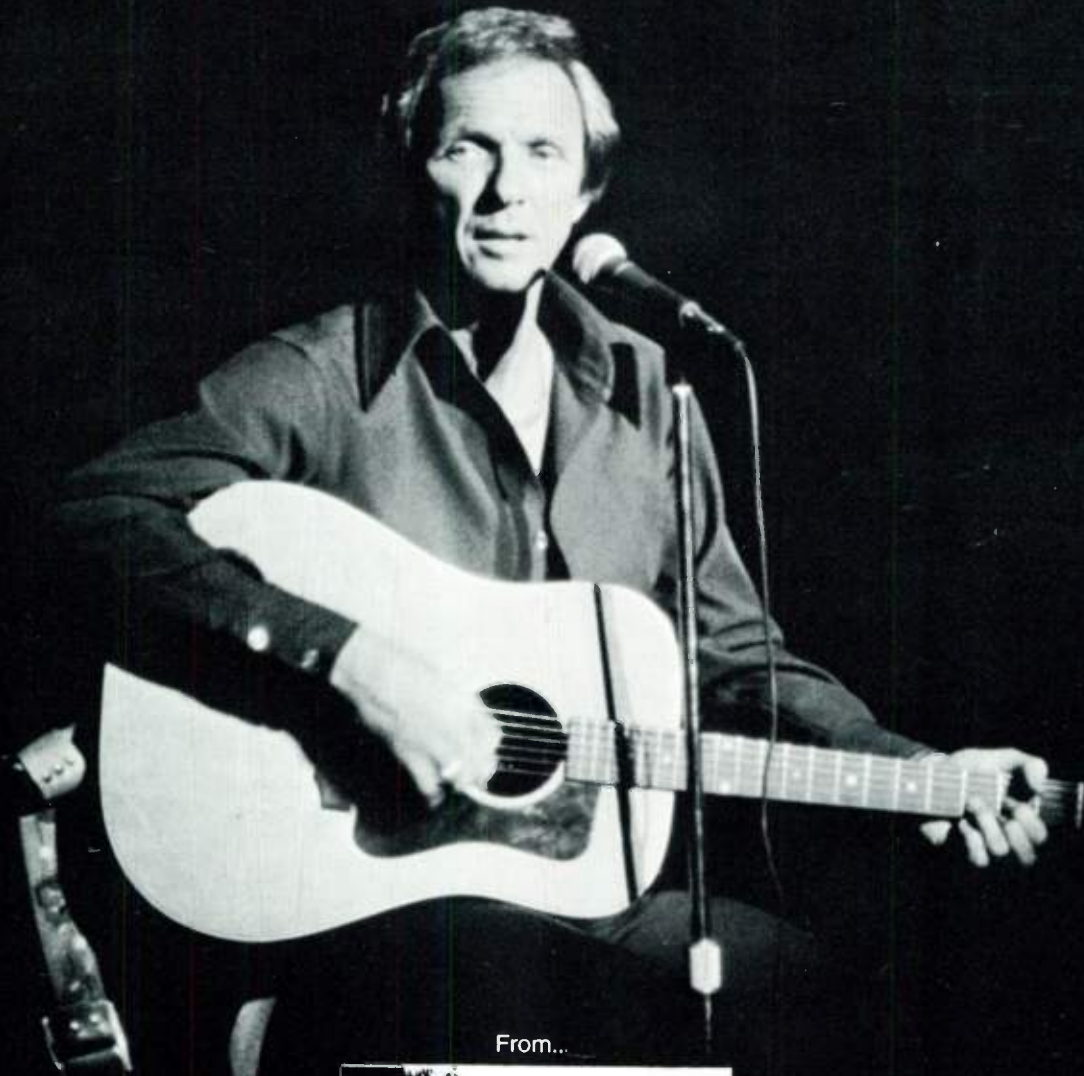
MEL TILLIS

His new single

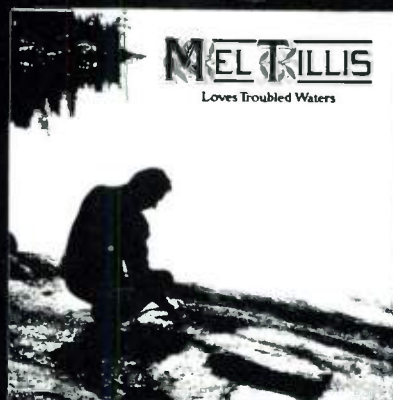
"What Did I Promise Her Last Night"

MCA-40836

A most promising "cross-over" hit potential



From...



MCA-2288

Produced by Jimmy Bowen for Mel Tillis Productions, Inc.

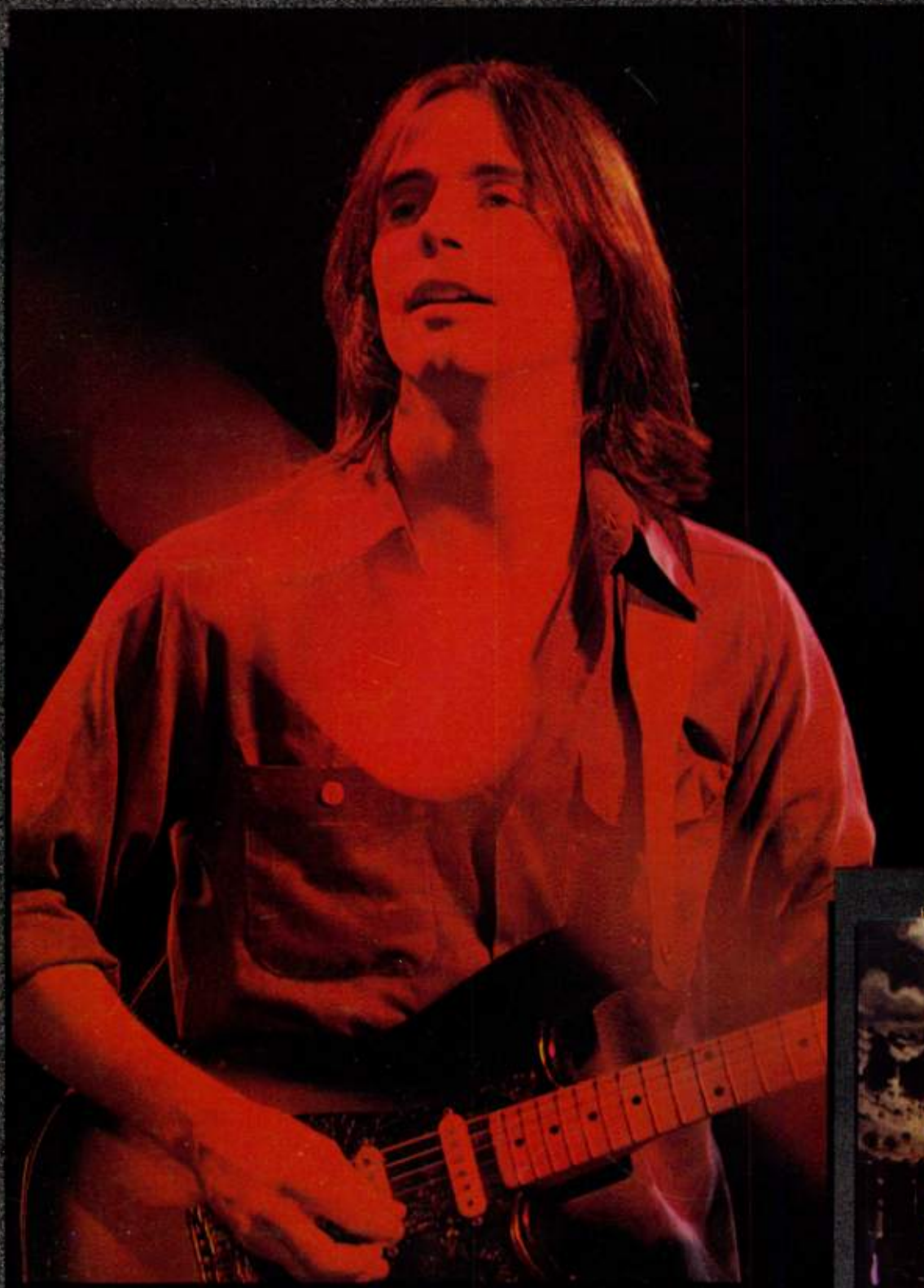
WRH

JACKSON BROWNE

R U N N I N G O N E M P T Y

TEN NEW SONGS. RECORDED LIVE...
ON STAGE, BACKSTAGE, IN HOTEL ROOMS, AND ON THE BUS.

PACKAGE INCLUDES FULL COLOR TOUR BOOKLET



ON TOUR:

Jan. 11 - Albuquerque, N. Mex.
Jan. 12 - El Paso, Texas
Jan. 14 - Ft. Worth, Texas
Jan. 15 - San Antonio, Texas
Jan. 16 - Austin, Texas
Jan. 17 - Houston, Texas
Jan. 19 - Norman, Okla.
Jan. 20 - Springfield, Mo.
Jan. 22 - Jackson, Miss.
Jan. 23 - Baton Rouge, La.
Jan. 24 - Mobile, Ala.
Jan. 25 - Atlanta, Ga.
Jan. 26 - Birmingham, Ala.
Jan. 28 - St. Petersburg, Fla.
Jan. 29 - Miami, Fla.

Produced by
Jackson Browne

Engineered by
Greg Ladanyi



Available on tape

JACKSON BROWNE
R U N N I N G O N E M P T Y



JACKSON BROWNE "RUNNING ON EMPTY" FROM ASYLUM (6F-113)