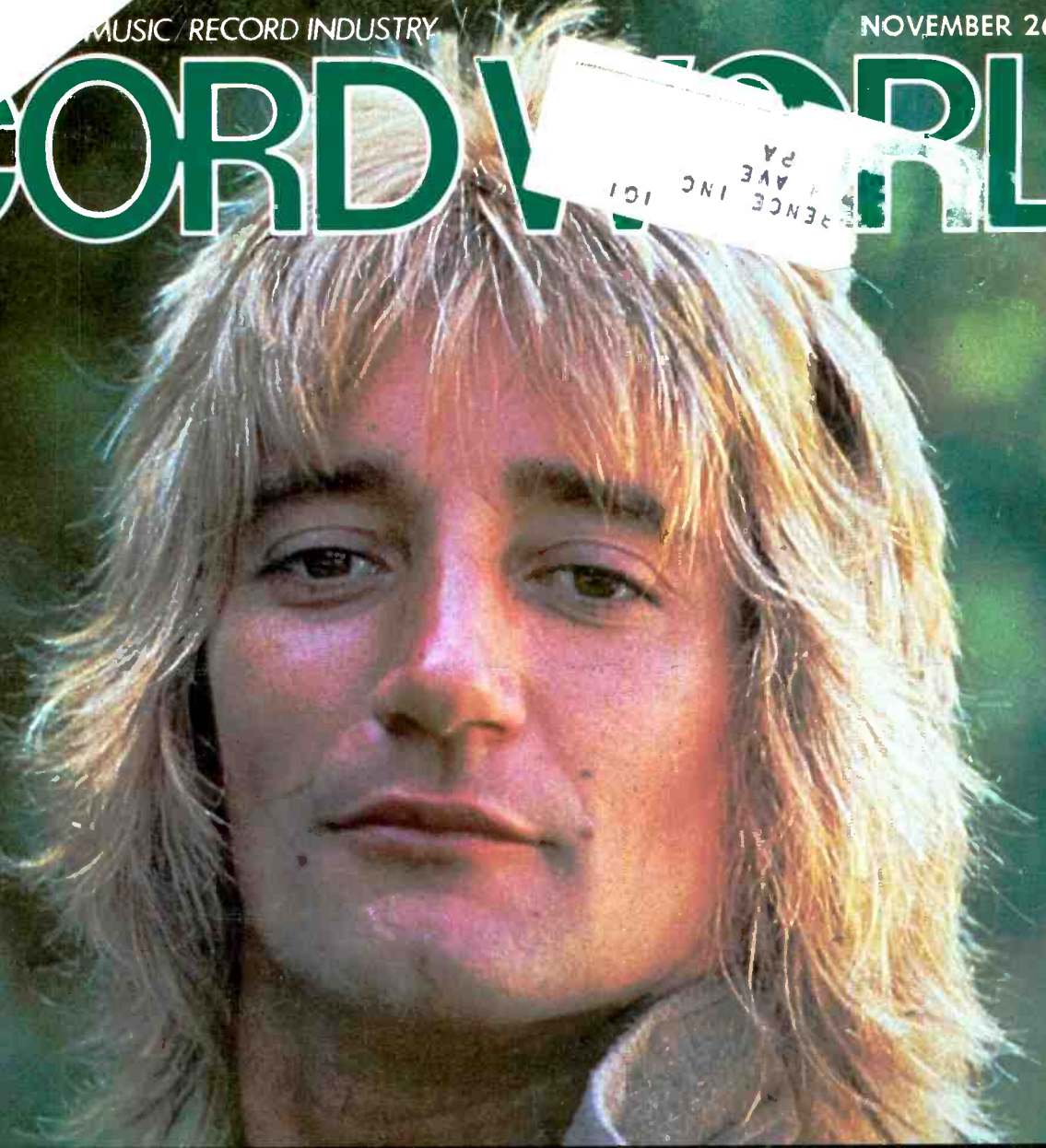


# RECORD WORLD

Special Section  
Jazz '77

RECEIVED  
PAVE INC  
101 CONI 3A

## Who In The World: Rod Stewart



## HITS OF THE WEEK

### SINGLES

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

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

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

**THE ALAN PARSONS PROJECT, "DON'T LET IT SHOW"** (prod. by Alan Parsons) (writers: Woolfson-Parsons) (Woolfson, BMI) (3:37). Parsons brings a church feel to this uplifting ballad, one that has the makings of a standard. The pop radio paths he opened with "I Wouldn't Want To Be Like You" should continue to serve him quite well. Arista 0288.

### SLEEPERS

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

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

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

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

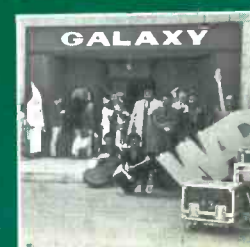
### ALBUMS

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

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

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

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



# *Thankful* Natalie Cole

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

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

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



# RECORD WORLD

## WEA Corp. Names Henry Droz Pres.

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



Henry Droz

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

(Continued on page 108)

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

By SAM SUTHERLAND and MARC KIRKEBY

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

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

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

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

into January."

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

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

(Continued on page 108)

## Retail and Marketing Analysts Predict Strong Upswing In Holiday Sales Activity

By MIKE FALCON

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

questioned in the two-week study.

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

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

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

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

(Continued on page 109)

## RW Bows London Office

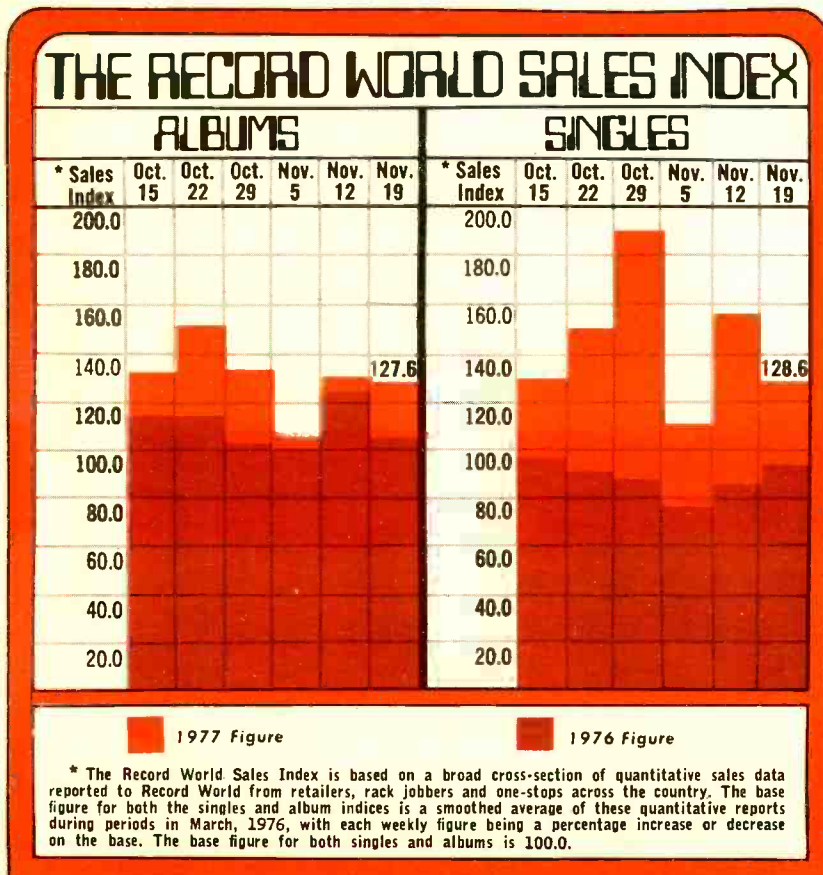
■ LONDON — *Record World* has established its own London office under the management of Philip Palmer.



Philip Palmer

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

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



## Retailers Forecast Jazz Sales Surge

By SAMUEL GRAHAM and SAM SUTHERLAND

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

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

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

## Playboy Considering Elimination of Its Record Division

By SAMUEL GRAHAM

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

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

(Continued on page 109)

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

(Continued on page 105)

## WB Names Krasnow Vice Pres., Talent

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

### Duties

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

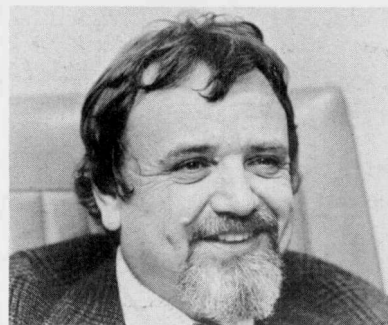
Krasnow has held positions with King Records, Warner Bros. subsidiary Loma Records (as general manager) and Buddah Records before becoming a founder of Blue Thumb Records.

## Integrity Reports Sales Increase

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

## Jack Lewerke Dies Of Heart Attack

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



Jack Lewerke

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

(Continued on page 112)

## Impact Label Receives First Gospel Gold

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

(Continued on page 112)



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RECORD WORLD NOVEMBER 26, 1977

## Powerhouse Picks

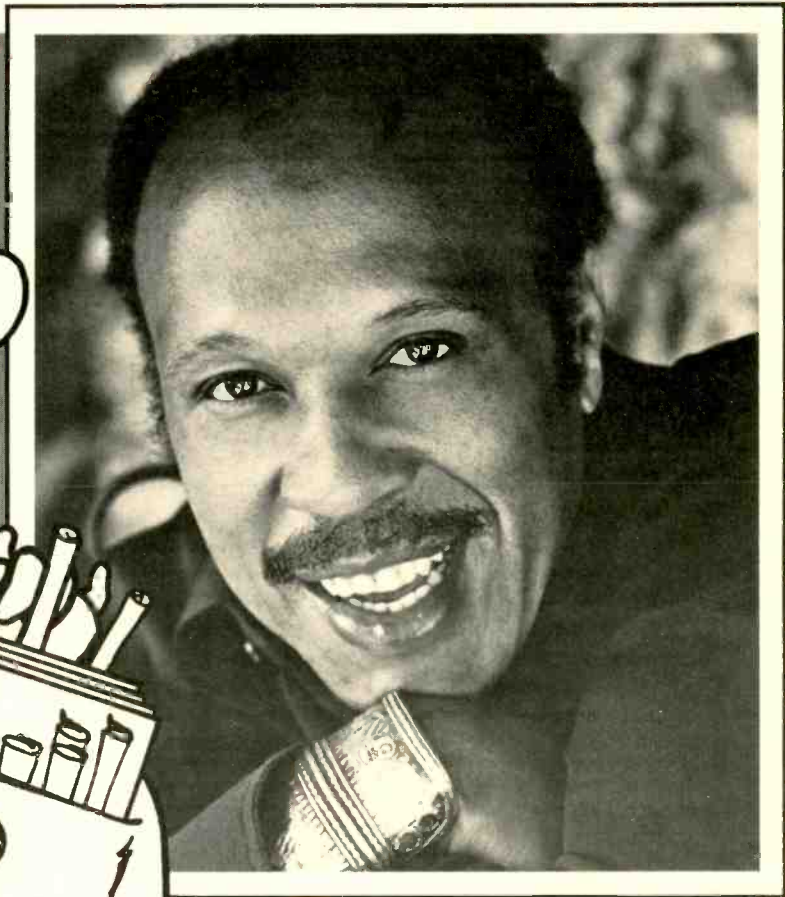
(Due to airplay and sales in projectable markets, these records exhibit top five potential)

● **ELO (Jet)** "Turn To Stone."

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



# FLASH!



TM

## THIS WEEK SAM DELIVERS **LES McCANN**

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

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

They're all still going on, so call!

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

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

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

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

abc Records

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

## ELO, Queen in Strong Debuts

By BARRY TAYLOR

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

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

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

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

### Marks to Interworld

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

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

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

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

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

## KC Is Singles Chartmaker

By PAT BAIRD

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

### Top Ten

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

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

Shaun Cassidy

Other big movers this week

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

### KC

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

## Goody Reports Income Increase

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

### Nine Month Period

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

## ABC, Pickwick Pact

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

### Re-Release Rights

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

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

The agreement between ABC and Pickwick takes effect immediately.

## REGIONAL BREAKOUTS

### Singles

#### East:

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

#### South:

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

#### Midwest:

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

#### West:

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

### Albums

#### East:

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

#### South:

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

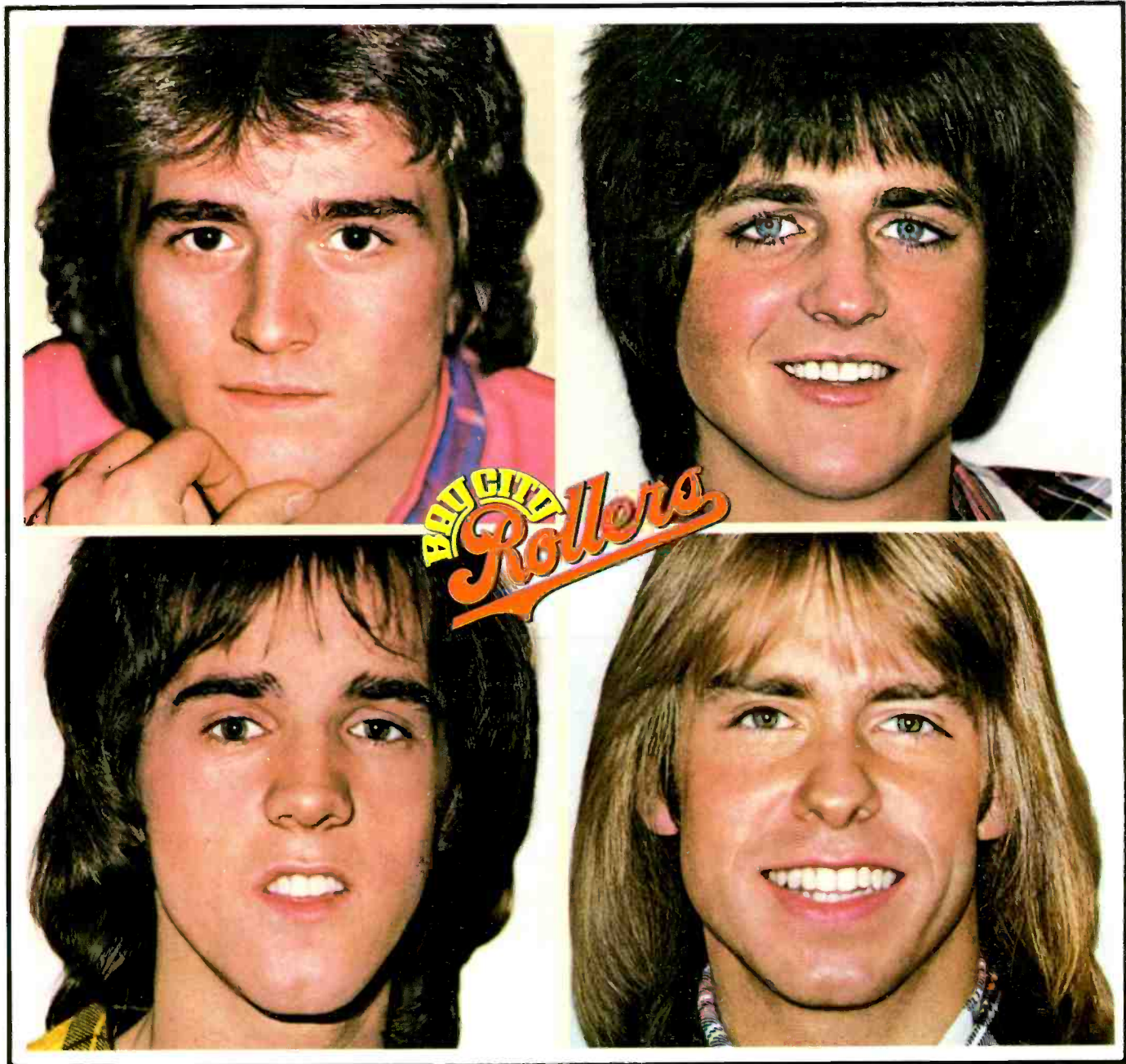
#### Midwest:

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

#### West:

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

# BAY CITY ROLLERS GREATEST HITS.



AB 4158

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

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

and

the new hit single currently breaking all across the country

**"THE WAY I FEEL TONIGHT"**

BILLBOARD \*36 RECORD WORLD \*45 CASHBOX \*38

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

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



## Fleetwood Mac Wins Four Honors In First DIR Rock Radio Awards

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

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

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

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

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

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

## Col Promotes Antman

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



Hope Antman

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

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

## Phonogram, De-Lite Set Distrib. Pact

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

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

### December Releases

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

## Waugh To Head Tree TV Division

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



Irving Waugh

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

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

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

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

## In Memory of Joel Friedman

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

Dear Sherry and Mike,

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

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

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

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

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

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

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

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

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

(Continued on page 113)



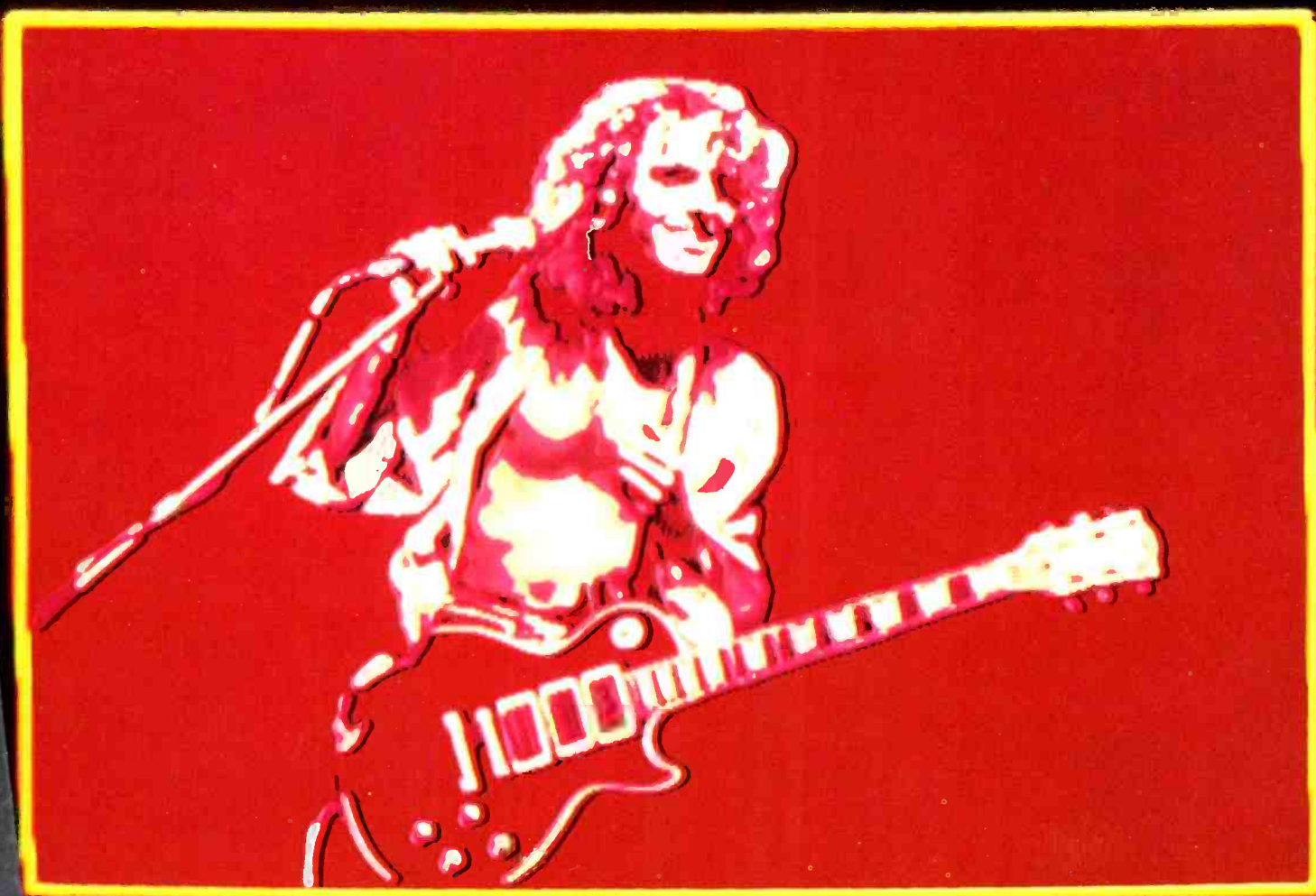
# "Tried To Love"

© A&M 1988

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

SP 4704

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

On A&M Records 

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

*In the wake of Neil Diamond's universally acclaimed television special,  
we note proudly that "I'm Glad You're Here With Me Tonight" <sup>JC 34990</sup>  
and the single "Desirée" are already among the most frequently  
requested, added, played and purchased records in America.  
"I'm Glad You're Here With Me Tonight," featuring  
the hit single "Desirée." <sup>3-10557</sup> New, from Neil Diamond.  
On Columbia Records and Tapes.*

# Neil Diamond



*I'm Glad You're Here With Me Tonight*

# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

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

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

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

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

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

*(Continued on page 95)*

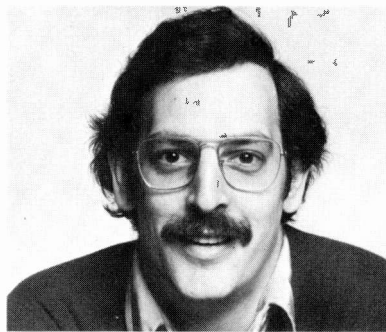
## Nona's Night



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

## Polydor Names Sarlin Natl. Publicity Dir.

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



Bob Sarlin

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

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

## Injunction Granted In Foghat Case

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

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

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

## Alfano to ABC

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

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

## Col Pictures Ind. Elects New Officers

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

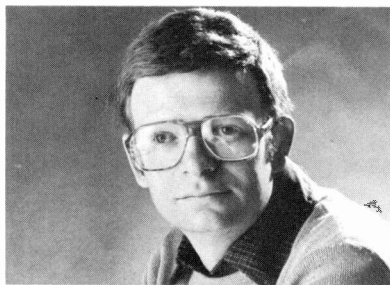
The elected members are: **Leo Jaffe**, chairman; **Alan J. Hirschfield**, **Matthew B. Rosenhaus**, **Herbert A. Allen**, **Irwin H. Kramer**, **Samuel L. Tedlow** and **James P. Wilmot**.

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

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

## RCA Promotes Olinick

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

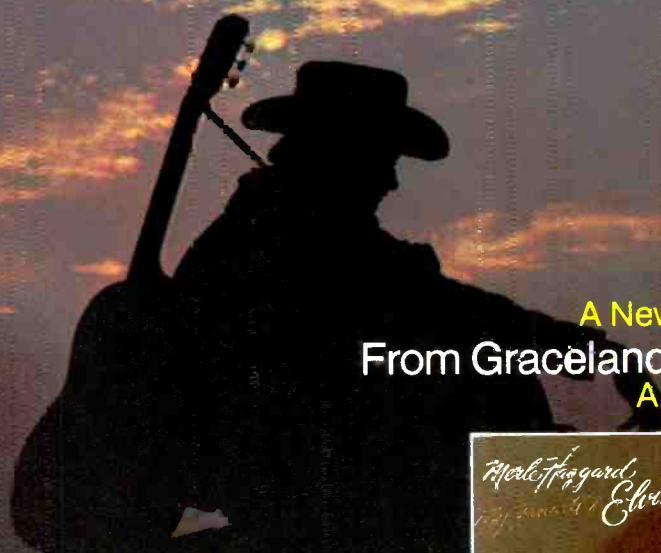


Martin Olinick

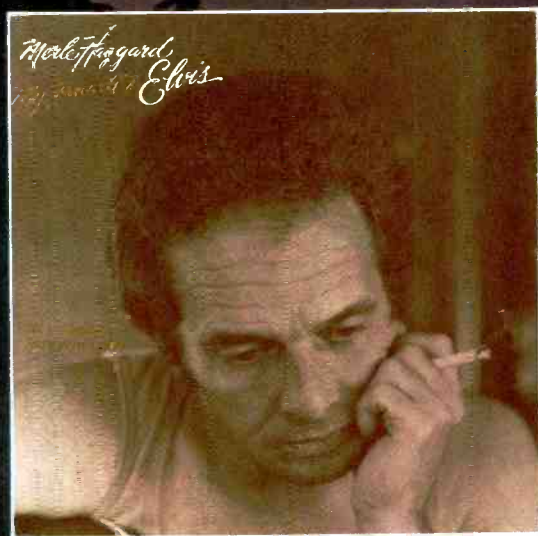
**RCA Records** plans for continued expansion will necessitate greater involvement by business affairs in Hollywood and allow for significant decisions to be made on the west coast.

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

# Merle Haggard My Farewell to Elvis



A New Single MCA-40804  
From *Graceland To The Promised Land*  
A New Album



**DONNY AND MARIE**—Polydor 14439

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

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

**ALAN O'DAY**—Pacific 003

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

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

**THE DOOBIE BROTHERS**—Warner Bros. 8500

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

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

**STEVE MARTIN**—Warner Bros. 8503

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

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

**CHILLIWACK**—Mushroom 7028

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

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

**GRINDER SWITCH**—Atco 7087

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

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

**MELBA MOORE**—Buddah 589 (Arista)

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

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

**RAUL DE SOUZA**—Capitol 4519

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

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

**PHOEBE SNOW**—Columbia 3-10654

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

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

**EDDIE & THE HOT RODS**—Island 093

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

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

**LOL CREME/KEVIN GODLEY**—Mercury 73965

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

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

**DENIECE WILLIAMS**—Columbia 3-10648

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

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

**TOUCH OF CLASS**—Midland Intl. 11157

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

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

**DOROTHY MOORE**—Malaco 1047 (T.K.)

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

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

**THE NOBLES**—Columbia 3-10642

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

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

**ALVIN CROW**—Polydor 14437

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

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

**O. V. WRIGHT**—Hi 77506 (Cream)

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

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

**HARRY CHAPIN**—Elektra 45445

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

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

**HELEN SCHNEIDER**—Windsong 11145 (RCA)

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

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

**CRYSTAL GAYLE**—MCA 40837

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

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

**J. J. BARRIE**—Janus 273

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

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

**DAVID GATES**—Elektra 45450

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

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

**LIZA MINNELLI**—United Artists 1101

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

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

**CHERYL DILCHER**—Butterfly 1202

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

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



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

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

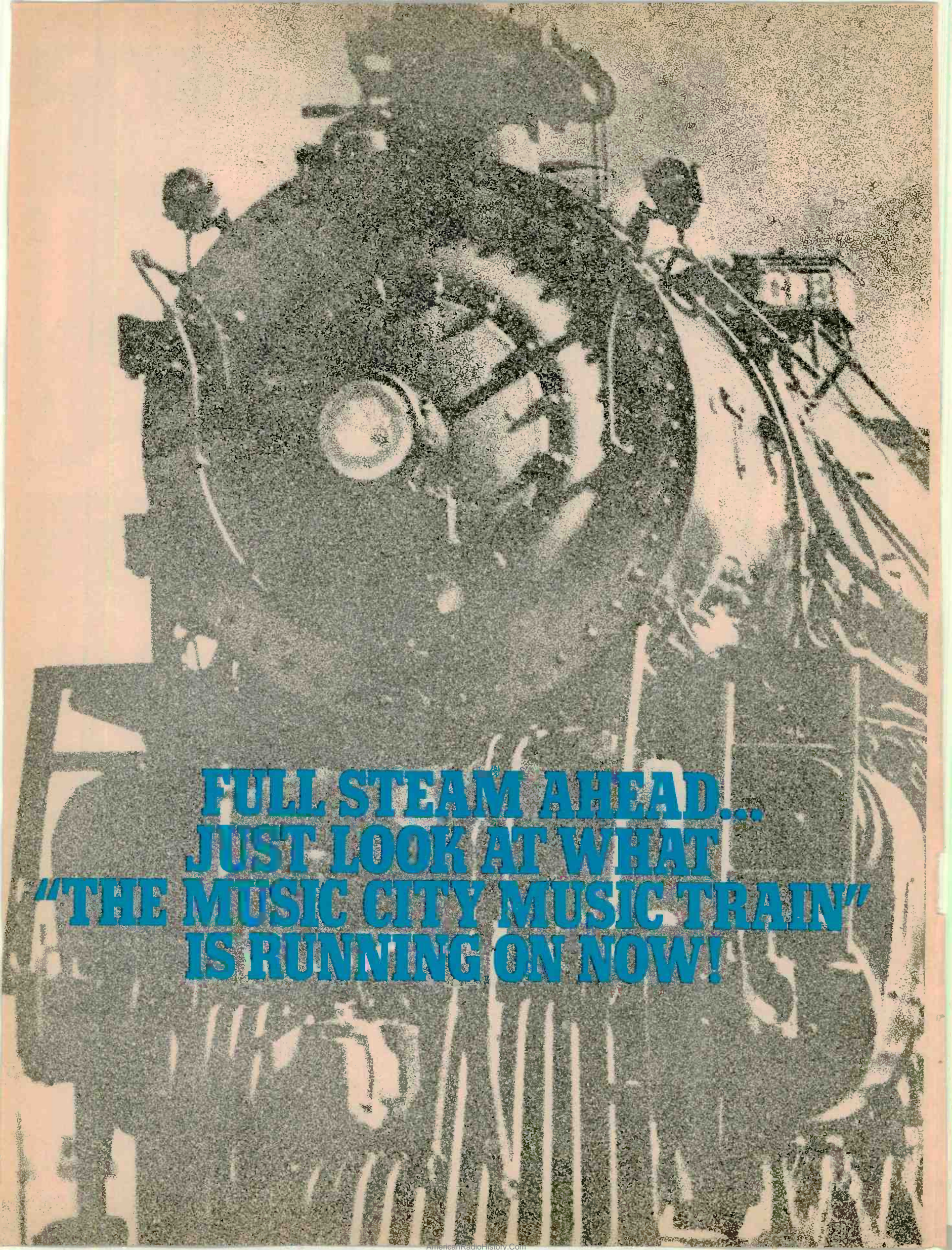
AL STEWART  
THE EARLY YEARS



2JXS-7026

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





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



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

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

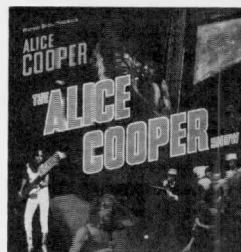
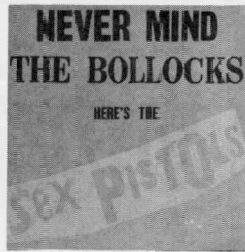
Every new passenger on this train has a reason for being there. And every one is being supported as part of our unprecedented Music City Music Train program! **COLUMBIA, EPIC AND PLAYBOY RECORDS AND TAPES.**



**NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS**

Warner Bros BSK 3147 (7.98)

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



**THE ALICE COOPER SHOW**

Warner Bros. BSK. 3138 (7.98)

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

**HERE TO TEMPT YOU**

THE TEMPTATIONS—Atlantic SD 19143 (7.98)

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



**CRIMINAL RECORD**

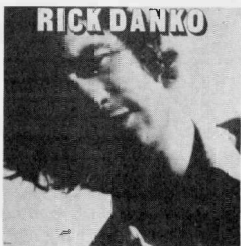
RICK WAKEMAN—A&M SP 4660 (7.98)

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

**WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**

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

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



**RICK DANKO**

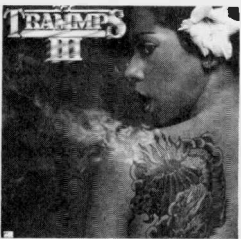
Arista AB 4141 (7.98)

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

**THE EARLY YEARS**

AL STEWART—Janus 2JXS-7026 (11.98)

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



**THE TRAMPS III**

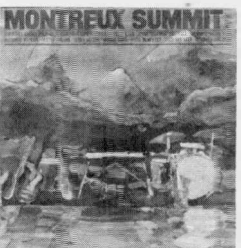
Atlantic SD 19148 (7.98)

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

**CAPTAIN & TENNILLE'S GREATEST HITS**

A&M SP 4667 (7.98)

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



**MONTREUX SUMMIT, VOLUME 1**

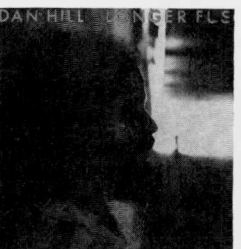
VARIOUS ARTISTS—Columbia JG 35005

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

**AFTER THE DANCE**

HAROLD VICK—Wolf 1202 (TK) (6.98)

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



**LONGER FUSE**

DAN HILL—20th Century T 547 (6.98)

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

**GREATEST HITS**

ROXY MUSIC—Atco SD 38103 (6.98)

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



**A WHOLE NEW THING**

BILLY PRESTON—A&M SP 4656 (7.98)

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

**THE HOTTEST SOUNDTRACK ALBUM OF THE YEAR!**

# SATURDAY NIGHT FEVER

THE ORIGINAL MOVIE SOUND TRACK



RS 2-4001

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

## 2 ALBUM SET

FEATURES

# NEW BEE GEES HITS

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

ALSO INCLUDES

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

AND ORIGINAL HITS BY

K.C. & THE SUNSHINE BAND ★ KOOL & THE GANG ★ WALTER MURPHY  
TRAMMPS ★ RALPH MCDONALD ★ M.F.S.B.



Records & Tapes

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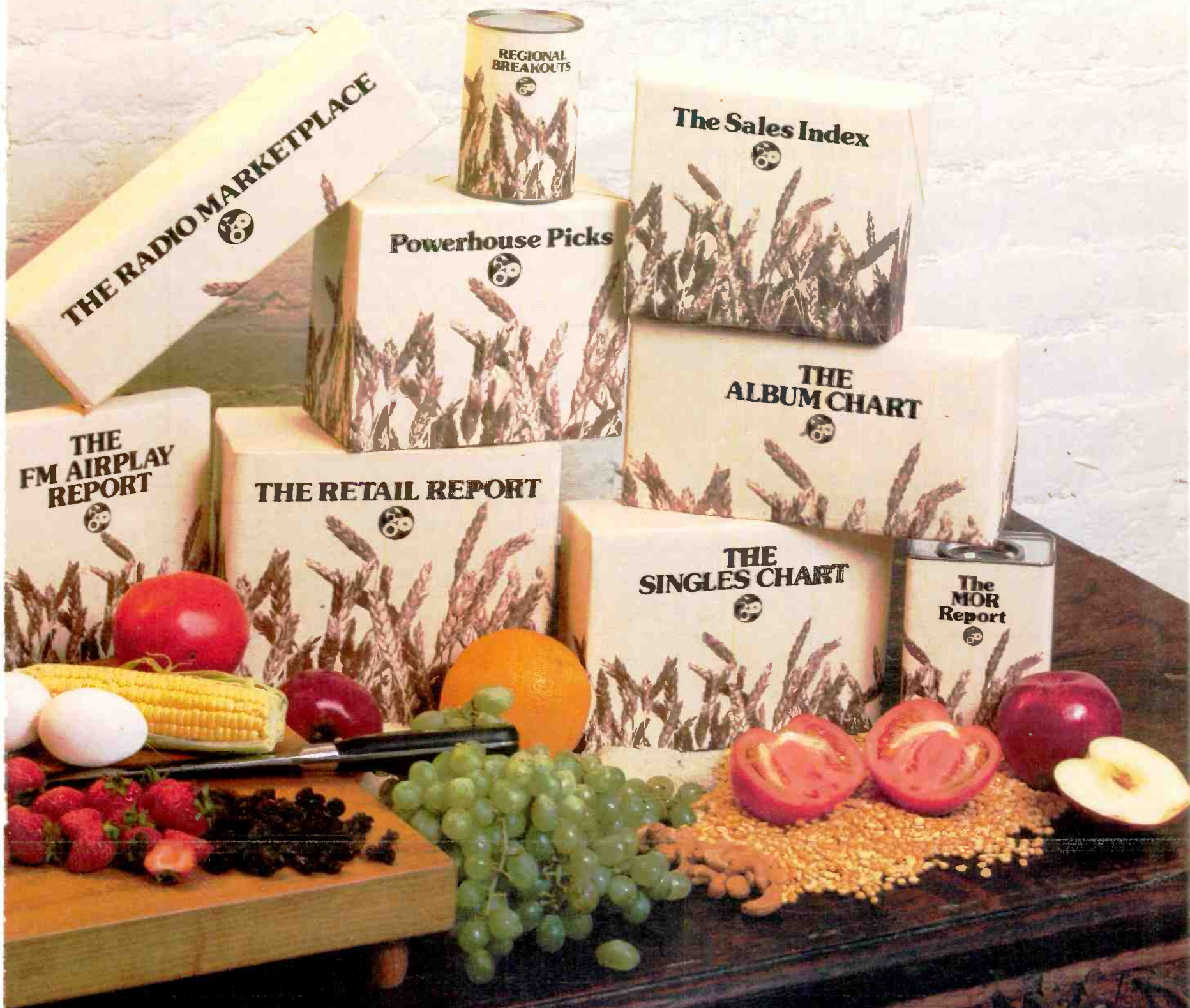
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## RCA Fetes Quateman



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

### Chappell Names Gordon West Coast VP/GM

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

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

### ABC, GRT Renew Operating Arrangement

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

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

Manhattan Records Congratulates

**BACCARA**

on the success of its  
International #1 Recording Hit

**"YES SIR, I CAN BOOGIE"**

and we are happy to announce the

American release of **"YES SIR, I CAN BOOGIE"**

on Manhattan Records

Distributed by United Artists

# New York, N.Y.

By DAVID MCGEE and BARRY TAYLOR

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

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

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

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

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

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

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

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

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

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

**NYNY:** With push pins no doubt.

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

**NYNY:** Yeah.

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

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

**Marsh:** If he can be found.

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

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

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

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

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

(Continued on page 95)

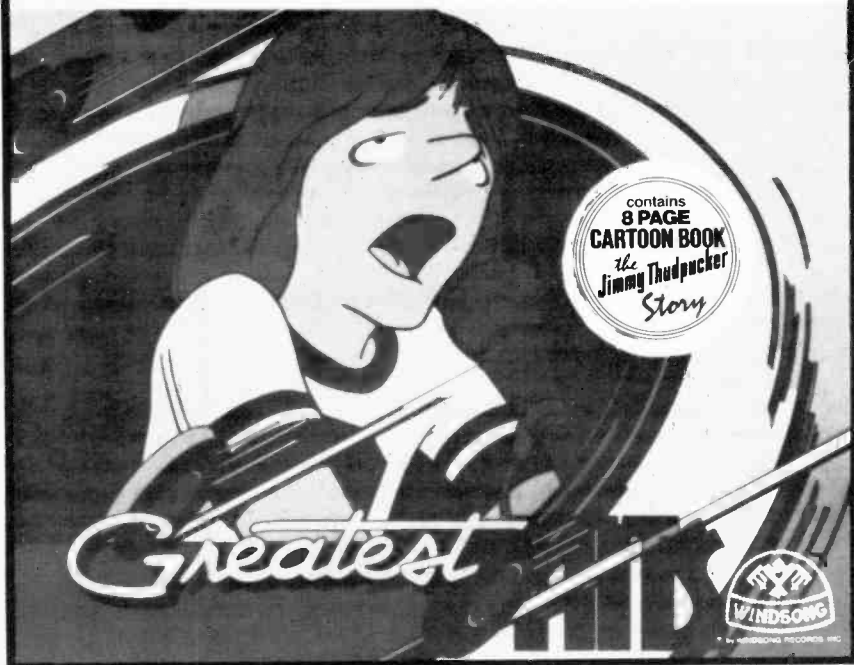


# *Doonesbury's* **JIMMY THUDPUCKER**

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## *"The Legend's Legend"*

**Doonesbury's  
JIMMY THUDPUCKER**  
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The long-awaited debut album by Doonesbury's legendary Jimmy Thudpucker. Produced by Memphis hit maker Steve Cropper, Jimmy's new LP includes music from the NBC-TV Doonesbury Special and an 8-page cartoon book spot-lighting the high points of Jimmy's fabulous career. Jimmy Thudpucker is a legend's legend—the likes of which this decade is not likely to witness again.

**Watch Jimmy Thudpucker this week**

On the NBC-TV Midnight Special, Friday, November 25.

**On the NBC-TV "Doonesbury Special,"  
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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Randy Newman: Developing A Maverick Style

By SAM SUTHERLAND

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



Randy Newman

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

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

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

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

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

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

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

**Newman:** About 5'11", in there.

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

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

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

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

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

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

**RW:** What about orchestral settings?

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

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

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

**Newman:** Well, I care about that.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 45)



# PAT TRAVERS IS MAKIN' MAGIC AGAIN BY PUTTING IT STRAIGHT.



Watch out for this one. Now only in its second week it's already the most played L.P. on San Francisco's KSJO and KTIM. And also it's burning up the airways in Portland, Seattle, Austin, Dallas, Milwaukee and Philadelphia. This power guitarist is going to overpower everybody. "Putting it Straight"

really puts it straight. Pat Travers writes it. Sings it. And he really plays it. All the excitement that started with his previous album "Makin' Magic" is accelerated here just to prove that rock and roll and great guitar isn't dead. It's alive and well and truly great in the person of Pat Travers.

## PAT TRAVERS IS "PUTTING IT STRAIGHT" ON POLYDOR RECORDS & TAPES.



PD-4-6121

# DISCO FILE TOP 20

NOVEMBER 26, 1977

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

## Private Stock Ups Rothstein

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

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

## Tall Story



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

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

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

(Continued on page 96)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### STUDIO 54/NEW YORK

DJ: Richie Kaczor

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

### PENROD'S/EAST MEADOW, NEW YORK

DJ: Jackie McCloy

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

### OIL CAN HARRY'S/

SAN FRANCISCO

DJ: John Hedges

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

### THE GUEST HOUSE/ BROOKLYN, NEW YORK

DJ: Graylin Riley

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

## Vereen Bows Firm

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

### Plans

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

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

## AFF, Improv Pact

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

### Catalogue

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

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

## Bill Traut to L.A.

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

### Background

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

## Presley, Crosby Records Lead NARAS Hall of Fame Nominees

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

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

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

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

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

### Chrysalis Ups Steiner

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

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

### Jet Names Haverback Natl. Mktng. Coord.

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

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

### Levinson Associates Relocates to Own Bldg.

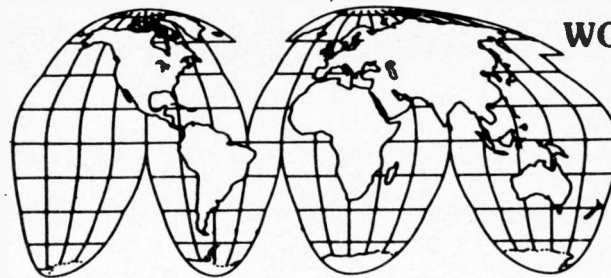
■ LOS ANGELES—Levinson Associates, Inc. has relocated to its own building here. The Levinson and Also Gibson Building, as it has been designated, is at 927 N. La Cienega Blvd. The new telephone number is (213) 657-8800.

### CBS Fetes DiMeola



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

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I am enclosing \$10.00 cash, check or money order. Please send me your complete set of OVERSEAS EMPLOYMENT GUIDES immediately.

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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.

## Karajan on Beethoven, Arrau on Liszt

By SPEIGHT JENKINS

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

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

The new recording does do

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

(Continued on page 105)

## CLASSICAL RETAIL REPORT

NOVEMBER 26, 1977

### CLASSIC OF THE WEEK

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



### PUCCHINI

#### EDGAR

SCOTTO, BERGONZI, QUELER  
Columbia

### BEST SELLERS OF THE WEEK

**PUCCHINI: EDGAR**—Scotto, Bergonzi, Queler—Columbia

**GREATEST HITS OF 1720**—Columbia

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

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

**VERDI: IL TROVATORE**—Sutherland, Horne, Pavarotti, Bonyngne—London

### KORVETTES/U.S.

**BACH: CHRISTMAS ORATORIO**—Ledger—Angel

**GREATEST HITS OF 1720**—Columbia

**JANACEK: KATYA KABANOVA**—Soederstroem, Mackerras—London

**ITZHAK PERLMAN PLAYS FRITZ KREISLER, VOL. II**—Angel

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

**PUCCHINI: EDGAR**—Scotto, Bergonzi, Queler—Columbia

**RACHMANINOFF: PIANO CONCERTO NO. 3**—Columbia

**VERDI: REQUIEM**—RCA

**VERDI: IL TROVATORE**—London

**VIVALDI: FOUR SEASONS ON KOTOS**—Angel

### SAM GOODY/EAST COAST

**BRUCKNER: SYMPHONY NO. 9**—Karajan—DG

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

**THE GREATEST HITS OF 1720**—Columbia

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

**PUCCHINI: EDGAR**—Scotto, Bergonzi, Queler—Columbia

**RACHMANINOFF: PIANO CONCERTO NO. 3**—Columbia

**MURRAY PERAHIA PLAYS SCHUMANN**—Columbia

**VERDI: REQUIEM**—RCA

**VERDI: REQUIEM**—Sutherland, Pavarotti, Solti—London

**VERDI: IL TROVATORE**—London

### KING KAROL/N.Y.

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

### THE GREATEST HITS OF 1720—Columbia

**PUCCHINI: EDGAR**—Scotto, Bergonzi, Queler—Columbia

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

**TCHAIKOVSKY: SYMPHONY NO. 6**—Solti—London

**VERDI: REQUIEM**—RCA

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

**VERDI: IL TROVATORE**—London

**VIVALDI: FOUR SEASONS ON KOTOS**—Angel

**ROBERT WHITE: I HEAR YOU CALLING**—RCA

### RECORD & TAPE COLLECTORS/ BALTIMORE

**BRAHMS: SERENADE NO. 1**—Haitink—Philips

**THESE CHARMING PEOPLE**—Morris, Bolcom—RCA

**CHOPIN: PRELUDES**—Argerich—DG

**DURUFLE: REQUIEM**—Te Kanawa, Davis—Columbia

**DVCRAK: SYMPHONY NO. 9**—Karajan—Angel

**PUCCHINI: EDGAR**—Scotto, Bergonzi, Queler—Columbia

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

**SIBELIUS: SYMPHONY NO. 1**—Stokowski—Columbia

**STOKOWSKI STRING FANTASIA**—Desmar

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

### RECORD THEATER/CLEVELAND

**BERLIOZ: SYMPHONIE FANTASTIQUE**—Bernstein—Angel

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

**CONTEMPORARY ELIZABETHAN CONCERT**—Munrow—Angel

**GERSHWIN: AN AMERICAN IN PARIS**—Maazel—London

**THE GREATEST HITS OF 1720**—Columbia

**GOUNOD: FAUST**—Caballe, Aragall, Lombard—RCA

**RACHMANINOFF: PIANO CONCERTO NO. 3**—Columbia

**TOMITA: THE PLANETS**—RCA

**TOMITA: SNOWFLAKES ARE DANCING**—RCA

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

### TOWER RECORDS/ SAN FRANCISCO

**MICHAEL ASPINALL, SOPRANO**—London

**BRAHMS: COMPLETE SYMPHONIES**—Jochum—Angel

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

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

**PUCCHINI: EDGAR**—Scotto, Bergonzi, Queler—Columbia

**SIBELIUS: SYMPHONY NO. 4**—Davis—Philips

**STOKOWSKI STRING FANTASIA**—Desmar

**VERDI: REQUIEM**—RCA

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

**VERDI: IL TROVATORE**—London

## The Hits Keep Marching In On Columbia Masterworks

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



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Music for Everyone



In honour of 100 years of recording  
Now, for the first time in 15 years,  
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# KARAJAN BEETHOVEN THE SYMPHONIES

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SKL Price

☎ 3378 070 · 6-MC set

BEETHOVEN  
9 SYMPHONIES  
KARAJAN  
BERLIN PHILHARMONIC

BEETHOVEN  
9 SYMPHONIES  
KARAJAN  
BERLIN PHILHARMONIC

BEETHOVEN  
9 SYMPHONIES  
KARAJAN  
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BEETHOVEN  
9 SYMPHONIES  
KARAJAN  
BERLIN PHILHARMONIC

All newly recorded in the great Philharmonic Hall, Berlin

” the mark of quality ”



## Wayne Rooks Joins CBS Music Publishing

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

### Responsibilities

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

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

## Spectacolor, Inc. Taps Jan Bridge

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

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

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

### Director, Business Affairs

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

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

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## Jann Wenner:

# Going Prime Time On Rolling Stone's 10th Anniversary

By DAVID McGEE

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

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

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

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

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

ing Stone.

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

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

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

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

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

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

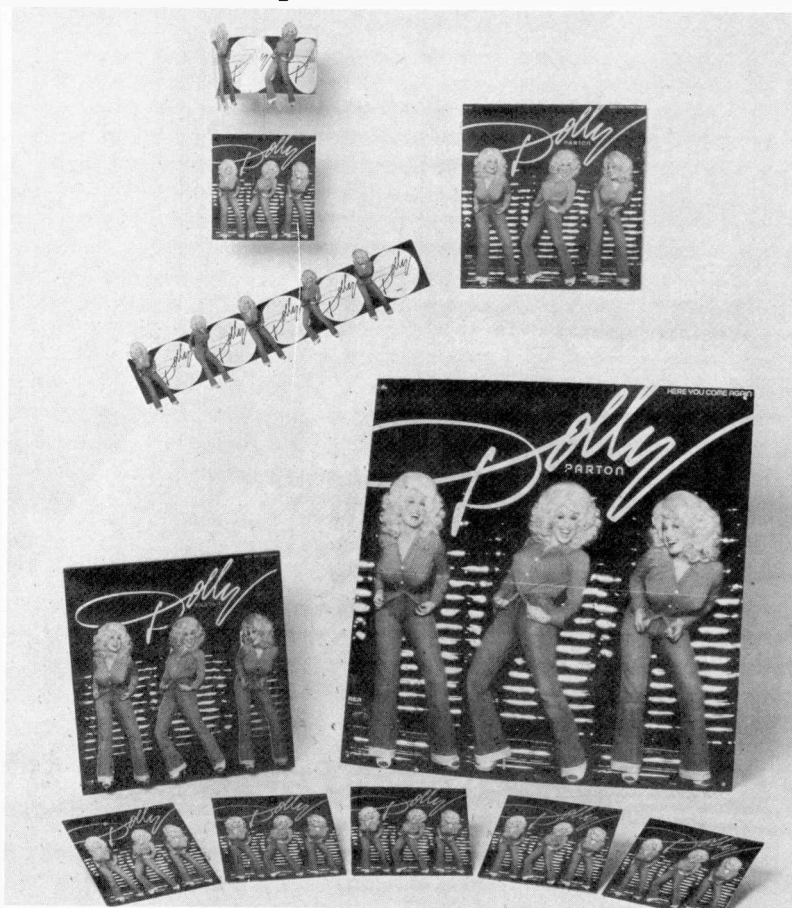
**RW:** Your guest list is interesting for who it excludes. Rod Stewart isn't there, nor are Bruce Springsteen and the Who; the Stones are mentioned as a possibility. Even James Taylor, who has had some effect on music in the '70s, isn't on.

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

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

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

## Dolly Display



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

# It Started With a Song: "I Go Crazy"

## 43

### NEW ADS

WPGC  
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96X  
WZUU  
KAFY  
WTRY  
WMRY  
CK101



### MOVEMENT

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

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

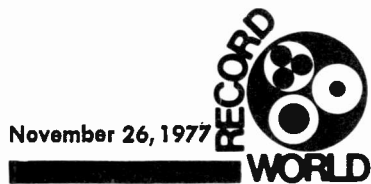
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\* For display material and in store play copies please contact: Image Marketing & Media  
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**BUT SINCE WE ONLY HAVE 4 RECORDS OUT WE HAD TO SETTLE**



# THE SINGLES CHART

---

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

*The R S O Family*



**RECORDS & TAPES**

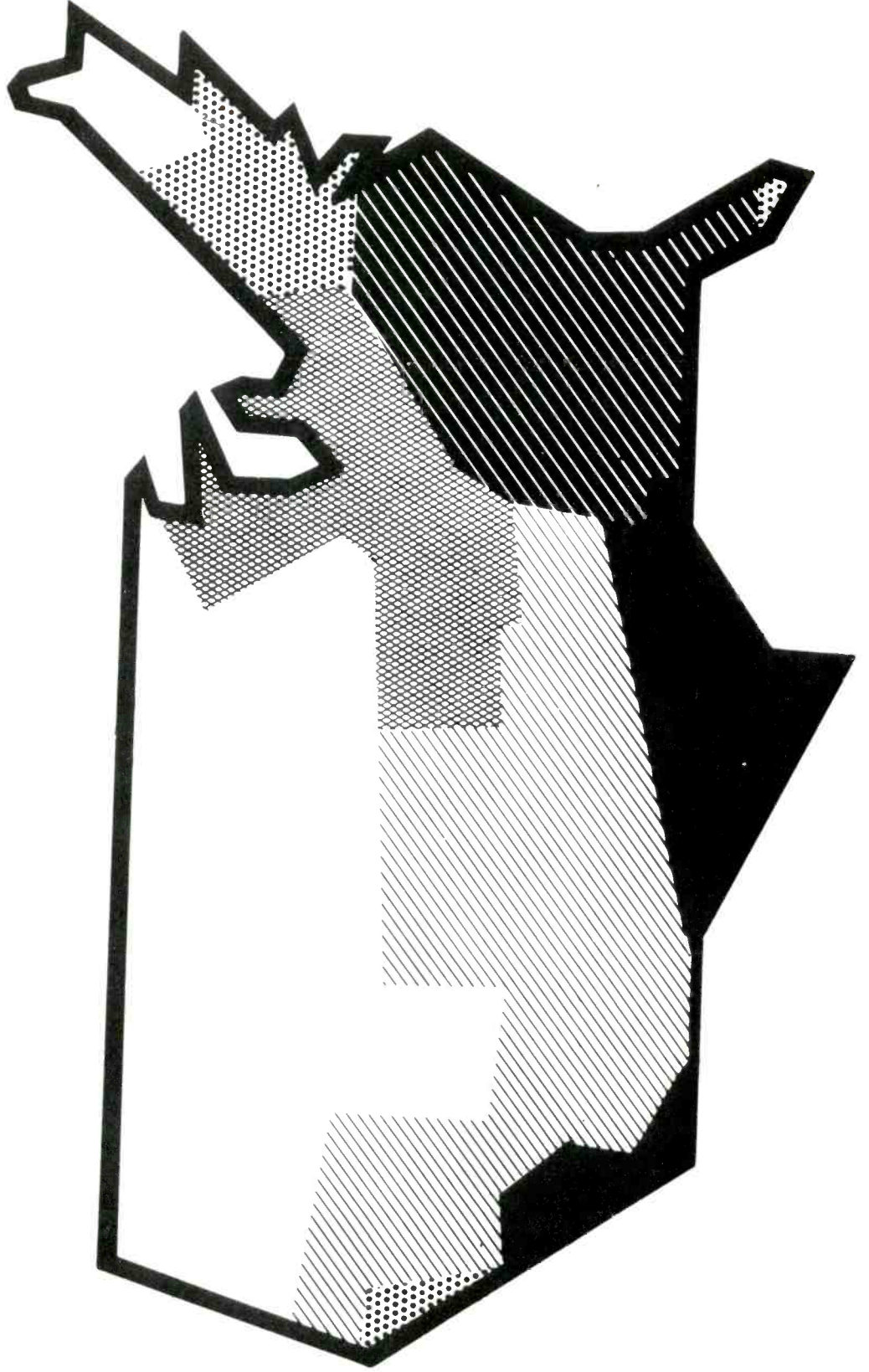
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November 26, 1977  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



# THE RADIO MARKE

## Record World Suggested Ma

Based on airplay and sales in similar behavioral

### Stations:

#### RW I

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

#### RW II

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

#### RW III

WCOL WDRQ WLS WMET WNDE WOKY  
WSAI WZUU WZZP KBEQ KSLQ KXOK  
CKLW Q102

### Tendency:

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

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

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

#### Last Week: This Week:

1	1	Debby Boone
2	2	Crystal Gayle
5	3	Rita Coolidge
6	4	Bee Gees
8	5	Linda Ronstadt (Blue)
3	6	Heatwave
4	7	Carly Simon
7	8	Chicago
9	9	Fleetwood Mac (Loving)
12	10	Paul Nicholas
16	11	Player
15	12	Odyssey
19	13	LTD
11	14	Barry White
17	15	Linda Ronstadt (Easy)
23	16	Bob Welch
20	17	Steve Miller
24	18	Queen
18	19	Dave Mason
22	20	The Babys
A	21	England Dan
A	22	James Taylor
Ex	23	Shaun Cassidy
10	24	Meco
A	25	High Inergy

Adds: ELO  
Rod Stewart  
Randy Newman  
Wings

Extras: Kansas  
Leif Garrett  
Elvis Presley  
Santa Esmeralda  
Dolly Parton

LP Cuts: None

Also Possible: Chic  
Neil Diamond

#### Last Week: This Week:

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

Adds: Wings  
ELO  
Rod Stewart  
Shaun Cassidy  
Samantha Sang

Extras: Kansas  
Leif Garrett  
Andy Gibb

LP Cuts: None

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

#### Last Week: This Week:

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

Adds: Rod Stewart  
ELO  
Randy Newman

Extras: Steve Miller

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

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

### Hottest:

#### Rock 'n' Roll:

Kansas

#### Adult:

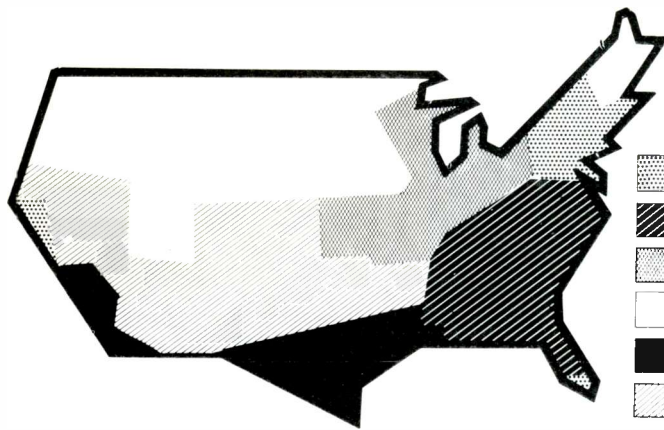
Neil Diamond

#### R&B Crossovers:

Millie Jackson

# TPLACE ket Playlists

areas.



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

## Stations:

### RW IV

WEAQ WGUY WJBQ WJON WOW WSPT  
KCPI-FM KCPX KDWB KEWI KFYZ KGW  
KING KJR KJRB KKLS KKXL 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:

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

**Adds:** Wings  
Dolly Parton  
ELO

**Extras:** Rod Stewart  
Paul Simon  
Billy Joel

**LP Cuts:** None

**Also Possible:** Andy Gibb  
Dan Hill  
Neil Diamond

### Last Week: This Week:

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

**Adds:** Player  
England Dan

**Extras:** Neil Diamond  
Santa Esmeralda  
Shaun Cassidy  
Styx

**LP Cuts:** Bee Gees (Alive)

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

### Last Week: This Week:

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

**Adds:** Santana  
Player

**Extras:** Barry Manilow  
James Taylor  
Styx

**LP Cuts:** None

**Also Possible:** Santa Esmeralda  
Bay City Rollers

## Hottest:

### Country Crossovers:

Dolly Parton

### Teen:

Leif Garrett  
Shaun Cassidy

### LP Cuts:

Bee Gees (Alive)



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

Lanny West of WHHY Montgomery said:

*"Extremely high point total  
Excellent sales*

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

Gary Corry of WQXI Atlanta said:

*"Billy Joel is definitely a hit!  
All positives. Heavy requests from  
female listeners."*

*Jumps from 26 to 17.*

First Broken in Atlanta  
by WQXI/FM...

#1 requests within two days.

"Just The Way You Are"  
By Billy Joel

On Columbia Records



# CALL-OUTS

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

## Stations Contributing This Week:

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

## Overall Demographics:

Debby Boone	Meco
Chicago	Rita Coolidge
Carly Simon	Heatwave
Crystal Gayle	

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

## Teen:

### Male

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

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

### Female

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

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

## Adult:

### Male

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

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

### Female

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

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

## Stayability:

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

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

## Breaking:

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

## Early Acceptance on:

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

Daryl Hall and John Oates

**Rush Released**

The New Single

**"DON'T CHANGE"**

Strings Arranged & Conducted by David Paich

PB-11181

**Go For It!**

From The Album

**Daryl Hall and John Oates**  
**Beauty on a Back Street**

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



RCA

AFL1-2300



Management and Direction:  
Tommy Mottola

**RCA**  
Records



# A DREAM GROWS IN BROOKLYN



WPEZ

KSTP

WCAO

WZUU

WBBQ

WKLO

KEEL

WMFJ

WFLI

JB105

WCRO

WQPD

WRFC

WYRE

WVIC

KVOL

WIRK

WALG

KTGR

KOBO

KGMO

WKBO

**"Sad Eyes"** MN606

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

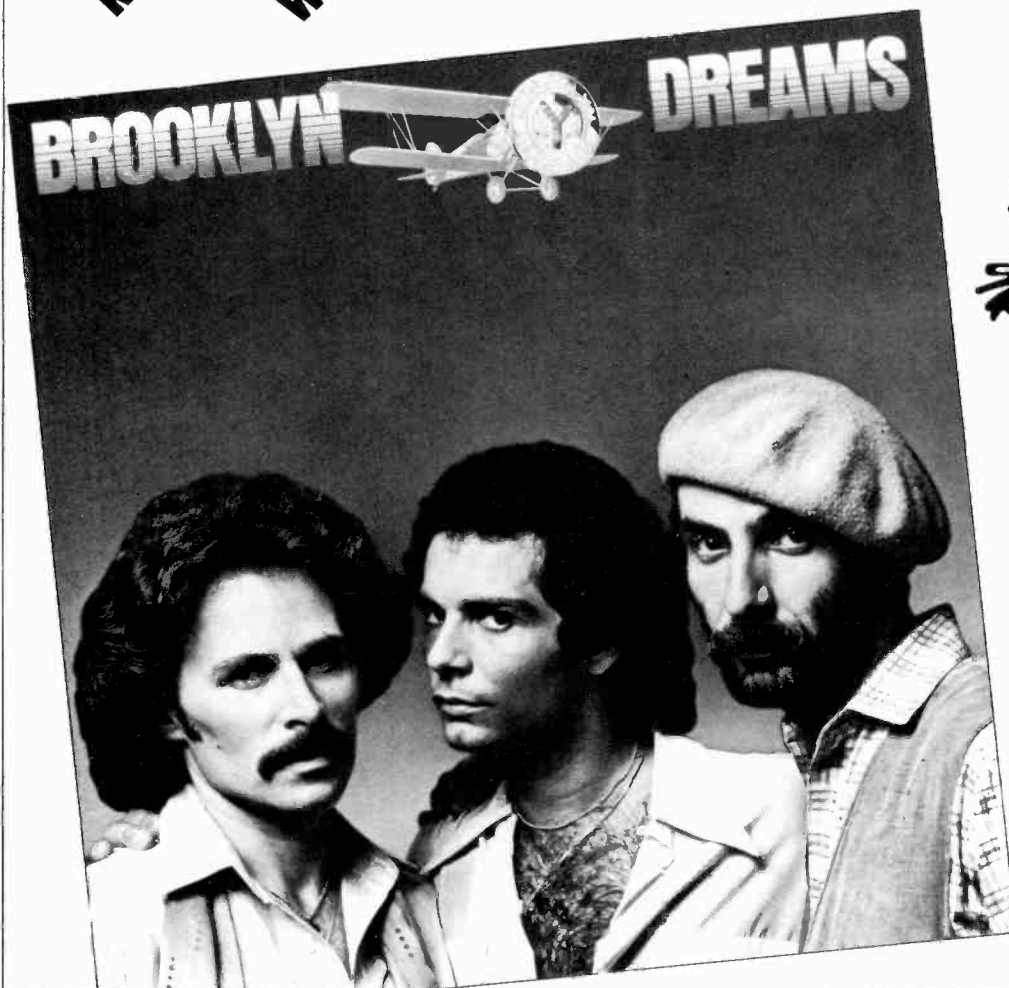
**Millennium Records & Tapes**

Distributed by Casablanca Record and FilmWorks

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RECORDS

Casablanca  
Record and FilmWorks

MNLP-8002



# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

# 101 THE SINGLES CHART 150

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

## NOVEMBER 26, 1977

NOV. 26	NOV. 19		
101	110	SAN FRANCISCO (YOU GOT ME) LOVE & KISSES/Casablanca NB 896 (Can't Stop, BMI)	
102	102	IT AIN'T LOVE TOM POWER/Big Tree BT16103 (Atlantic) (Topo, ASCAP)	
103	103	MIND BENDER STILLWATER/Capricorn CPS 0280 (No Exit, BMI)	
104	104	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)	
105	105	YOU CAN'T DANCE RICK NELSON/Epic 8 50458 (April, ASCAP)	
106	121	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)	
107	106	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)	
108	108	AIN'T NO SMOKE WITHOUT FIRE KING MUSKER/Epic 8 50429 (Blackwood, BMI)	
109	111	STILL THE LOVIN' IS FUN B. J. THOMAS/MCA 40812 (Home Sweet Home, BMI)	
110	107	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)	
111	115	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rosy, ASCAP)	
112	109	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)	
113	112	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI) (Canopy, ASCAP)	
114	114	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/Almo, ASCAP)	
115	116	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)	
116	117	SCHOOL'S BACK PHILADELPHIA/Warner/Curb 8470 (WB) (Saber Tooth, BMI)	
117	118	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)	
118	119	HEART GET READY FOR LOVE THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard Pendulum/Chappell, ASCAP)	
119	133	IN A LIFETIME TEMPTATIONS/Atlantic 3436 (Burma East/Dajoye/Golden Fleece, BMI)	
120	120	RADIO LOVES YOU P.R. BATTLE/A&M 1987 (Irving/Maui, BMI)	
121	113	TEN TO EIGHT DAVID CASTLE/Parachute 501 (Casablanca) (Unart, BMI)	
122	124	I WANT YOU/CHEAP TRICK Epic 8 50435 (Abbott, BMI)	
123	126	KEEP YOUR HANDS ON THE WHEEL RAM JAM/Epic 8 50451 (Adbredor, ASCAP)	
124	127	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (TK) (Sherlyn/BMI)	
125	122	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Vector, BMI)	
126	123	ALL YOU GET TYRONE DAVIS/Columbia 3 10604 (Blackwood/Content, BMI)	
127	137	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/Amherst 725 (Halwill/Plain and Simple, ASCAP)	
128	131	HEROES DAVID BOWIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)	
129	132	BREAKDOWN TOM PETTY AND THE HEARTBREAKERS/Shelter 62008 (ABC) (Skyhill)	
130	125	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)	
131	—	WHAT'S YOUR NAME LYNRYD SKYNYRD MCA 40819 (Duchess, BMI)	
132	128	OXYGENE JEAN-MICHEL JARRE/Polydor PD 14425 (Black Neon, BMI)	
133	130	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)	
134	—	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)	
135	134	SWEET WINE OF LOVE ROBIN TROWER/Chrysalis 2172 (Misty Days/Chrysalis, ASCAP)	
136	129	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor)	
137	136	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)	
138	139	LAY IT ON ME SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)	
139	140	CAN'T WAIT PIPER/A&M 1969 (Songs of the Knight/Bonass, BMI)	
140	141	YOU LIED NETWORK/Epic 8 50449 (Little Gino, BMI)	
141	143	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)	
142	144	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)	
143	145	DO DO WAP IS STRONG IN HERE CURTIS MAYFIELD/Curtom 0131 (Short Eyes/Mayfield, BMI)	
144	138	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)	
145	150	FUNKY MONKEY MANDRILL/Arista 2074 (Mandrill, ASCAP)	
146	142	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)	
147	146	COME SOFTLY TO ME BRENTON WOOD/Cream 7716 (Cornerstone, BMI)	
148	147	WONDROUS STORIES YES/Atlantic 3416 (Topographic, WB, ASCAP)	
149	135	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476 (Stone Diamond, BMI)	
150	—	NEVER MY LOVE ADDRISI BROS./Buddah 587 (Arista) (Warner/Tamerlane, BMI)	

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





# THE SINGLES CHART

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

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



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

CHARTMAKER OF THE WEEK

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





# THE FM AIRPLAY REPORT

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

## TOP AIRPLAY



AJA  
STEELY DAN  
ABC

### MOST AIRPLAY:

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

### WMMS-FM/CLEVELAND ADDS:

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

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

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

### M105-FM/CLEVELAND ADDS:

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

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

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

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

### WXRT-FM/CHICAGO ADDS:

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

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

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

### KSHE-FM/ST. LOUIS ADDS:

- GIRLS' SCHOOL (single)—Wings—Capitol
- POMPEII—Triumvirat—Capitol
- TOUCH & GONE—Gary Wright—WB
- WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):
- POINT OF KNOW RETURN—Kansas—Kirshner

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

### WZMF-FM/MILWAUKEE ADDS:

- AMERICA LIVE—WB
- ANNIE IN WONDERLAND—Annie Haslam—Sire
- DECADE—Neil Young—Reprise
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- GLENDIA GRIFFITH—Ariola America
- MY AIM IS TRUE—Elvis Costello—Col

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

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

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

### KQRS-FM/MINNEAPOLIS ADDS:

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

### HEAVY ACTION (airplay):

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

### KPFT-FM/HOUSTON ADDS:

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

### HEAVY ACTION (airplay):

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

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

### KBPI-FM/DENVER ADDS:

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

### WNOE-FM/NEW ORLEANS ADDS:

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

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

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

### KOME-FM/SAN JOSE ADDS:

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

### HEAVY ACTION (airplay, sales):

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

### KWST-FM/LOS ANGELES ADDS:

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

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

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

### KSAN-FM/SAN FRANCISCO ADDS:

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

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

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

### KZEL-FM/EUGENE ADDS:

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

### HEAVY ACTION (airplay, sales, phones):

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

# Dialogue (Continued from page 24)

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

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

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

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

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

**Newman:** Before.

**RW:** Did Warners ever release it?

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

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

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

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

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

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

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

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

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

**RW:** Why did you stop paying attention?

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

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

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

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

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

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

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

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

**RW:** How so more than your earlier records?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Newman:** Yeah, a fair amount.

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

**Newman:** Yeah, me too. I'll tell you what happened. Dino De-Laurentiis called Elliott [Abbott], and said "We want to see him." So we went down there to see him, much like this, not even dressed  
*(Continued on page 101)*

## Farner at CKLW



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

**10 years of**

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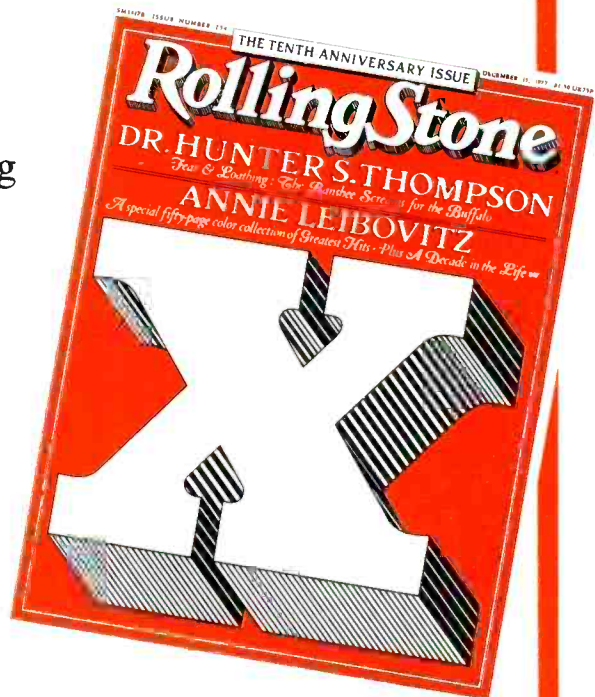
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# RADIO WORLD

## RADIO SHORT TAKES

By PORTIA GIOVINAZZO

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

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

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

### Williams Documentary Planned for Radio

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

Stories."

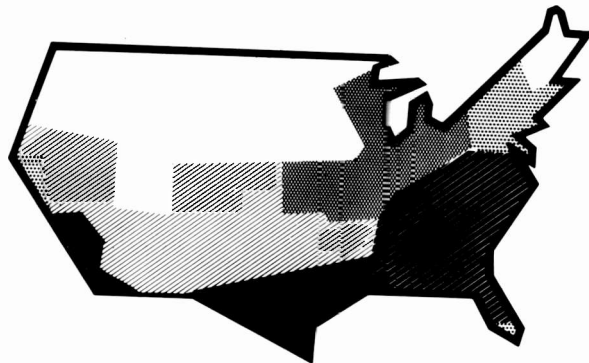
The series is being produced and marketed by Nashville-based Good Vibrations, Inc.

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

## Bill Tanner, Y100

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

### THE RADIO MARKETPLACE Featuring Suggested Market Playlists



Dedicated To The Needs Of The Music/Record Industry

## AM ACTION

By CHRISTY WRIGHT

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

**LTD** (A&M). Continues to pick up good adds. They include WABC, WCOL, KCBQ, KCPX, KJRB, K-100. It's really jumping up the charts on every station that is playing it 17-9 WQAM, 9-5 WPGC, 14-5 Z93, 5-4 WDRQ, 14-6 KSLQ, 7-2 KRBE, 19-16 KFRC, 17-11 WLAC, 18-15 WZZP, 12-11 Y100, 28-24 KXOK, 29-23 KHJ,



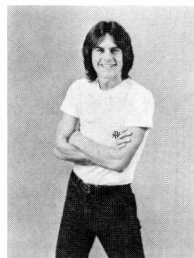
Dolly Parton

30-22 KLIF, EX-34 WTIK. Stayed at #2 on WQXI and at #3 on CKLW. Other moves were 6-4 WFLB, 8-3 KILT, 10-2 WSGA, 12-5 WCGQ, 26-21 WAIR, 22-17 WGCL, 27-22 KNUS, 30-23 WBBQ, 21-15 WBSR, 16-13 98Q, 28-23 WSGN, HB-40 WLOF and 22-18 WCAO.

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

### NEW ACTION

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



KC

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

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

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

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

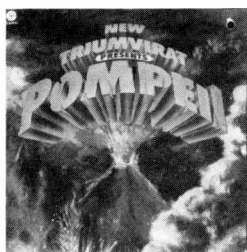
# Album Reviews

(Continued from page 18)

## POMPEII

**TRIUMVIRAT—Capitol ST 11697 (7.98)**

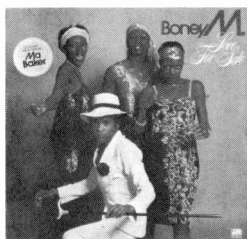
Vocalist Barry Palmer and drummer Curt Cress have strengthened the group's lineup but this concept album based on the last days of Pompeii puts as much emphasis on the lyrical side as on the group's playing. One of the few German groups to attain popularity here, it is their strongest effort to date.



## LOVE FOR SALE

**BONEY M—Atlantic SD 19145 (6.98)**

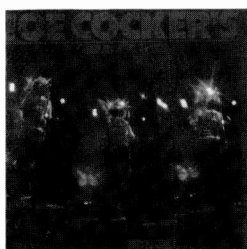
The European disco outfit has enjoyed success with "Ma Baker" and "Daddy Cool," two singles included on their second lp for the label. Of note is the group's interesting renditions of John Fogerty's "Have You Ever Seen The Rain" and the Yardbirds' "Still I'm Sad."



## JOE COCKER'S GREATEST HITS

**A&M SP 4670 (7.98)**

Joe Cocker is simply one of the best interpretative singers to ever come out of the U.K. and these dozen tracks leave no doubt as to his talent. From the early "With A Little Help From My Friends" and "Feeling Alright" to "You Are So Beautiful" Cocker shows he is a master at his craft.



## TROUBLE

**UA LA 817-G (6.98)**

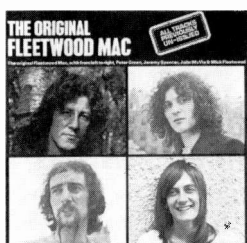
If the year was 1969, Trouble would be compared to groups like Free, Led Zepelin and the Jeff Beck Group. Their hard rock sound has strong bluesy undercurrents which is topped off by a throaty lead vocalist (Rick Failla) whose voice is reminiscent of Paul Rodgers on "N.Y. City" and "I'm Leaving You."



## FLEETWOOD MAC

**THE ORIGINAL FLEETWOOD MAC—Sire SR 6045 (WB) (6.98)**

The original line-up of Fleetwood Mac bears little resemblance to the group that has spent one half of the year on top of The Album Chart. Led by guitarist Peter Green, this outfit was one of the leaders of the English blues boom. These 1967 tracks are all previously unissued in this country.



## THESE ARE MY SONGS

**OTIS BLACKWELL—Inner City 1032 (6.98)**

While many people have seen the name Otis Blackwell credited on record labels, few have actually heard him sing. Here he sings a selection of his best known songs (recorded last month): "All Shook Up," "Great Balls Of Fire," "Handy Man" and "Let's Talk About Us."



## END OF PHASE I

**MFSB—Phila. Intl. 34658 (CBS) (6.98)**

The phase that is mentioned in the title of this greatest hits collection has been a very successful one for the group. Through five albums, the ensemble, composed of Philadelphia's hottest session musicians conquered the disco circuit with songs like "Back Stabbers" "T.L.C." and "Let's Go Disco."



## Schwartz Distrib. Promotes Igor Rad

■ WASHINGTON—Igor Rad has been added to the promotion staff of Schwartz Brothers Record Distributors. His territory will include the Baltimore, Washington, Virginia markets.

Rad was formerly the Schwartz Brothers singles buyer. The newly vacated position of singles buyer will be assumed by Gregory Jones.

## Fisher Named GM, Motown Records UK

■ LONDON — James Fisher has been appointed general manager of Motown Records UK, reporting directly to Ken East, Motown international vice president.

Fisher moves from the company's music publishing company, Jobete, and in his new position will be responsible for both record and publishing divisions, although he will be appointing a replacement at Jobete in due course.

Fisher, who replaces John Cooper, who left the company three months ago, was previously U.K. promotion and artists liaison manager and then European pop marketing and promotion manager at RCA. Before joining RCA he had spent several years in radio and television as a presentations editor for BBC Radio 1 and 2 and as a newsreader for the independent ITN TV network.

## L.A. NARAS Announces MUP Award Winners

■ LOS ANGELES—The Los Angeles chapter of The National Academy of Recording Arts and Sciences (NARAS) presented their fifth annual "Most Valuable Players Awards" recently to chapter back-up musicians and singers.

Winners were, brass section: Chuck Findley, trumpet; Dick Nash, trombone; Vince De Rosa, French horn, and Tommy Johnson, tuba. Woodwinds: Ronny Lang, Tom Scott and Bud Shank, saxophone (three-way tie); Dom Fera, clarinet; Louise DiTullio, flute, and John Ellis, double reed.

Strings: Jerry Vinci, violin; David Schwartz, viola; Edgar Lustgarten, cello, and Chuck Domanico, bass. Rhythm section: Ralph Grierson, keyboards; Dennis Budimir, guitar; Larry Bunker, percussion; John Guerin, drums; Chuck Domanico, electric bass; Gayle Le Vant, harp, and Sally Stevens and Tom Bahler, background vocalists.

## E/A Gets Gold

■ LOS ANGELES—"News of the World," Queen's latest album for Elektra/Asylum Records and "Nobody Does It Better," Carly Simon's single for Elektra/Asylum, have been declared gold by the RIAA.

## Arista To Release 'Close Encounters' LP



Arista Records will release the original soundtrack of Steven Spielberg's "Close Encounters of the Third Kind," due to be shipped the first week of December. The score was written by John Williams ("Jaws," "Star Wars"). The film, which will open nationally Dec. 15, is currently being screened in New York and attracted a number of recording artists and celebrities. Pictured here, top row, left, are fashion designer Jacques Bellini, actress Sylvia Miles and Arista Records president Clive Davis. At right, Bruce Springsteen is shown inside the theater. Bottom row, James Taylor (left) and Carly Simon (right) are shown entering the theater.

# The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

## Most Adds

**HOW CAN I LEAVE YOU AGAIN**—John Denver—RCA (10)  
**DESIREE**—Neil Diamond—Col (5)  
**JUST THE WAY YOU ARE**—Billy Joel—Col (5)  
**THE NEXT HUNDRED YEARS**—Al Martino—Capitol (5)  
**SENTIMENTAL LADY**—Bob Welch—Capitol (4)  
**YOU'RE IN MY HEART (THE FINAL ACCLAIM)**—Rod Stewart—WB (4)

## Adds

### WSAR/FALL RIVER

**MY WAY**—Elvis Presley—RCA  
**SENTIMENTAL LADY**—Bob Welch—Capitol  
**STILL THE LOVIN' IS FUN**—B.J. Thomas—MCA

### WBZ/BOSTON

**SLIP SLIDIN' AWAY**—Paul Simon—Col  
**SHORT PEOPLE**—Randy Newman—WB  
**VOYAGE OF NO RETURN**—Silvetti—Salsoul (extra)

### WHDH/BOSTON

**GETTIN' READY FOR LOVE**—Diana Ross—Motown  
**HERE YOU COME AGAIN**—Dolly Parton—RCA  
**JUST THE WAY YOU ARE**—Billy Joel—Col  
**SENTIMENTAL LADY**—Bob Welch—Capitol  
**THE NEXT HUNDRED YEARS**—Al Martino—Capitol

### WIP/PHILADELPHIA

**HOW CAN I LEAVE YOU AGAIN**—John Denver—RCA  
**NATIVE NEW YORKER**—Odyssey—RCA  
**SHORT PEOPLE**—Randy Newman—WB  
**SWINGTOWN**—Steve Miller Band—Capitol  
**THE NEXT HUNDRED YEARS**—Al Martino—Capitol

### WNEW/NEW YORK

**DESIREE**—Neil Diamond—Col

### WMAL/WASHINGTON

**HOW CAN I LEAVE YOU AGAIN**—John Denver—RCA  
**THERE'S NOTHING I HAVEN'T SUNG ABOUT**—Bing Crosby—London

### WSM/NASHVILLE

**HOW CAN I LEAVE YOU AGAIN**—John Denver—RCA  
**IT'S OVER/IT'S OVER (Medley)**—Gene Pitney—Epic

### WMPS/MEMPHIS

**HOW CAN I LEAVE YOU AGAIN**—John Denver—RCA  
**IF YOU'RE NOT BACK IN LOVE BY MONDAY**—Millie Jackson—Spring  
**YOU'RE IN MY HEART (THE FINAL ACCLAIM)**—Rod Stewart—WB

### WSB/ATLANTA

**GOD MUST HAVE BLESSED AMERICA**—Glen Campbell—Capitol  
**NEVER MY LOVE**—Addrisi Bros.—Buddah

### WIOD/MIAMI

**HOW CAN I LEAVE YOU AGAIN**—John Denver—RCA  
**I GO CRAZY**—Paul Davis—Bang  
**JUST THE WAY YOU ARE**—Billy Joel—Col  
**SENTIMENTAL LADY**—Bob Welch—Capitol  
**SO LONG BING**—J.J. Barrie—Janus  
**SWEET MUSIC MAN**—Kenny Rogers—UA

### WGAR/CLEVELAND

**BABY COME BACK**—Player—RSO  
**YOU MAKE THE LOVING FUN**—Fleetwood Mac—WB  
**YOU'RE IN MY HEART (THE FINAL ACCLAIM)**—Rod Stewart—WB

### WCCO/MINNEAPOLIS

**MAHNA, MAHNA**—The Muppets—Arista  
**SAD EYES**—Brooklyn Dreams—Millennium  
**THE 25th OF LAST DECEMBER**—Roberta Flack—Atlantic  
**THE WAY I FEEL TONIGHT**—Bay City Rollers—Arista  
**UNTIL NOW**—Bobby Arvon—First Artists  
**WE GOT LOVE**—Lynn Anderson—Col  
**(YOU'RE MY) SOUL & INSPIRATION**—Donny & Marie—Polydor

### WCCO-FM/MINNEAPOLIS

**DESIREE**—Neil Diamond—Col  
**HOW CAN I LEAVE YOU AGAIN**—John Denver—RCA  
**JUST THE WAY YOU ARE**—Billy Joel—Col  
**SECOND AVENUE**—Tim Moore—Asylum  
**SWEET MUSIC MAN**—Kenny Rogers—UA  
**YOU CAN'T TURN ME OFF**—High Inergy—Gordy

### WTMJ/MILWAUKEE

**DESIREE**—Neil Diamond—Col  
**DON'T LET ME TOUCH YOU**—Marty Robbins—Col  
**EMOTION**—Samantha Sang—Private Stock  
**JUST THE WAY YOU ARE**—Billy Joel—Col  
**RUN TO ME**—Flower—UA

### KULF/HOUSTON

**EMOTION**—Samantha Sang—Private Stock  
**YOUR SMILIN' FACE**—James Taylor—Col

### KMBZ/KANSAS CITY

**DON'T LET ME TOUCH YOU**—Marty Robbins—Col  
**HOW CAN I LEAVE YOU AGAIN**—John Denver—RCA  
**LOVE THEME FROM "ASPEN"**—Perry Botkin Jr.—A&M  
**MAHNA, MAHNA**—The Muppets—Arista

**THE THINGS WE SAID TODAY**—Mary McCaslin—Philo  
**(YOU'RE MY) SOUL & INSPIRATION**—Donny & Marie—Polydor

### KSFO/SAN FRANCISCO

**EMOTION**—Samantha Sang—Private Stock  
**THE WAY I FEEL TONIGHT**—Bay City Rollers—Arista  
**YOU'RE IN MY HEART (THE FINAL ACCLAIM)**—Rod Stewart—WB

Also reporting this week: WBAL, WFTL, WLW, WKBC-FM, KMOX, KPNW, 23 stations reporting.

# Christmas Singles

**CARPENTERS**—A&M 1991

**CHRISTMAS SONG/MERRY CHRISTMAS DARLING**

(prod. by Richard Carpenter, Jack Daugherty) (writers: Torme-Wells; Carpenter-Pooler) (E. H. Morris, ASCAP/Irving, BMI) (3:39; 3:02)

**LINDSAY CROSBY**—Ariola America 7682

**CHRISTMAS WON'T BE THE SAME**

(prod. by Buck Blalock) (writers: Blalock-Robertson) (Orlando, BMI) (2:44)

**MIKE DOUGLAS**—Image 3032 (Audiofidelity)

**HAPPY BIRTHDAY, JESUS**

(prod. by Jack Wiedenmann, Lee Pockriss & Estelle Levitt) (writers: Pockriss-Levitt) (Emily/American Wordways, ASCAP) (3:39)

**BING CROSBY**—MCA 40830

**WHITE CHRISTMAS**

(prod. not listed) (writer: Berlin) (Irving Berlin, ASCAP) (3:03)

**CLYDE McPHATTER & THE DRIFTERS**—Atlantic 45-1048

**WHITE CHRISTMAS/THE BELLS OF ST. MARY'S**

(prod. not given) (writers: Berlin; Furber-Adams) (Irving Berlin, ASCAP; Chappell, ASCAP) (2:37; 2:37)

**DONNY HATHAWAY**—Atlantic 45-7066

**THIS CHRISTMAS**

(prod. by Don-Ric) (writers: McKinnor-Pitts) (Kuumba, ASCAP) (3:05)

**EMMYLOU HARRIS**—Reprise 1379

**LIGHT OF THE STABLE**

(prod. by Brian Ahern) (writers: Rhymer/Rhymer) Jolly Cheeks, BMI) (2:27)

**OTIS REDDING**—Atco 45-7069

**WHITE CHRISTMAS/MERRY CHRISTMAS, BABY**

(prod. by Steve Cropper) (writers: Berlin; Baxter-Moore) (Irving Berlin, ASCAP/St. Louis, BMI) (3:06; 2:29)

**THE SALSOUL ORCHESTRA**—Salsoul 2052

**WE WISH YOU A MERRY CHRISTMAS/MERRY CHRISTMAS ALL**

(prod. by Vincent Montana, Jr.) (writers: traditional; Montana-Kozak) (Lucky Three/Anatom, BMI) (3:47; 3:10)

**THE IMPRESSIONS**—Cotillion 44211 (Atlantic)

**SILENT NIGHT/I SAW MOMMY KISSING SANTA CLAUS**

(prod. by McKinley Jackson) (writers: traditional; Connor) (Regent, BMI) (3:52; 4:42)

**GREG LAKE**—Atlantic 45-3305

**I BELIEVE IN FATHER CHRISTMAS**

(prod. by Lake & Sinfield) (writers: same as prod.) (Mantecore, ASCAP) (3:31)



**SALESMAKER OF THE WEEK**



**KISS ALIVE II**  
Casablanca

**TOP SALES**

- KISS ALIVE II—Casablanca
- OUT OF THE BLUE—ELO—Jet
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- NEWS OF THE WORLD—Queen—Elektra

**ABC/NATIONAL**

- BABY IT'S ME—Diana Ross—Motown
- BAT OUT OF HELL—Meatloaf—Epic
- BING CROSBY'S GREATEST HITS—MCA
- BORN LATE—Shaun Cassidy—Warner/Curb
- CITADEL—Starcastle—Epic
- COMMODORES LIVE—Motown
- FINALE—Loggins & Messina—Col
- KISS ALIVE II—Casablanca
- LOVE SONGS—Beatles—Capitol
- OLIVIA NEWTON-JOHN'S GREATEST HITS—MCA

**CAMELOT/NATIONAL**

- AJA—Steely Dan—ABC
- BORN LATE—Shaun Cassidy—Warner/Curb
- BROKEN HEART—The Babys—Chrysalis
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- KISS ALIVE II—Casablanca
- ONCE UPON A TIME—Donna Summer—Casablanca
- OUT OF THE BLUE—ELO—Jet
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)
- YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

**HANDLEMAN/NATIONAL**

- BAT OUT OF HELL—Meatloaf—Epic
- BORN LATE—Shaun Cassidy—Warner/Curb
- BRASS CONSTRUCTION III—UA
- COMMODORES LIVE—Motown
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- HEROES—David Bowie—RCA
- KISS ALIVE II—Casablanca
- LOVE SONGS—Beatles—Capitol
- OLIVIA NEWTON-JOHN'S GREATEST HITS—MCA
- OUT OF THE BLUE—ELO—Jet

**KORVETTES/NATIONAL**

- DIAMANTINA COCKTAIL—Little River Band—Harvest
- FRENCH KISS—Bob Welch—Capitol
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- KISS ALIVE II—Casablanca
- LITTLE CRIMINALS—Randy Newman—WB
- LIVE—Crosby/Nash—ABC
- LOVE SONGS—Beatles—Capitol
- NEWS OF THE WORLD—Queen—Elektra
- SECONDS OUT—Genesis—Atlantic
- SHOW SOME EMOTION—Joan Armatrading—A&M

**MUSICLAND/NATIONAL**

- AJA—Steely Dan—ABC
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century

- BROKEN HEART—The Babys—Chrysalis
- COMMODORES LIVE—Motown
- GRAND ILLUSION—Styx—A&M
- KISS ALIVE II—Casablanca
- OLIVIA NEWTON-JOHN'S GREATEST HITS—MCA
- SHOW SOME EMOTION—Joan Armatrading—A&M
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- TURNIN' ON—High Inergy—Gordy

**RECORD BAR/NATIONAL**

- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
- GREATEST HITS—Bay City Rollers—Arista
- GREATEST HITS, ETC.—Paul Simon—Col
- I WANT TO LIVE—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- NEWS OF THE WORLD—Queen—Elektra
- ONCE UPON A TIME—Donna Summer—Casablanca
- SLOWHAND—Eric Clapton—RSO
- TOUCH & GONE—Gary Wright—WB
- TURNIN' ON—High Inergy—Gordy

**SAM GOODY/EAST COAST**

- BORN LATE—Shaun Cassidy—Warner/Curb
- FANDANGO—RCA
- FRENCH KISS—Bob Welch—Capitol
- I WANT TO LIVE—John Denver—RCA
- KISS ALIVE II—Casablanca
- LOVE SONGS—Beatles—Capitol
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- SHOW ME SOME EMOTION—Joan Armatrading—A&M
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

**FOR THE RECORD/BALTIMORE**

- BRASS CONSTRUCTION III—UA
- COMMODORES LIVE—Motown
- FEELIN' BITCHY—Millie Jackson—Spring
- FLYING HIGH ON YOUR LOVE—Bar Kays—Mercury
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- HEADS—Bob James—Col
- KISS ALIVE II—Casablanca
- MENAGERIE—Bill Withers—Col
- TURNIN' ON—High Inergy—Gordy
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL—Lou Rawls—Phila. Intl.

**RECORD & TAPE COLLECTOR/BALTIMORE**

- BRASS CONSTRUCTION III—UA
- BROKEN HEART—The Babys—Chrysalis
- DEVIL IN ME—Thelma Houston—Tamla
- GALAXY—War—UA
- HAVANA CANDY—Patti Austin—CTI
- KISS ALIVE II—Casablanca
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- SECONDS OUT—Genesis—Atlantic
- SONG BIRD—Deniece Williams—Col

**WAXIE MAXIE/WASH., D.C.**

- COMMODORES LIVE—Motown
- FLYING HIGH ON YOUR LOVE—Bar Kays—Mercury
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- FRENCH KISS—Bob Welch—Capitol
- I WANT TO LIVE—John Denver—RCA

- KISS ALIVE II—Casablanca
- MAXIMUM STIMULATION—Jimmy Castor—Atlantic
- POINT OF KNOW RETURN—Kansas—Kirshner
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- TRUE TO LIVE—Ray Charles—Atlantic

**RADIO 437/PHILADELPHIA**

- CHOOSING YOU—Lenny Williams—ABC
- COME GO WITH US—Pockets—Col
- COUNT BASIE JAM—Pabla
- HAVANA CANDY—Patti Austin—CTI
- JUGGERNAUT—Franki Cappe & Nat Pierce—Concord
- LIVE—Crosby/Nash—ABC
- NEWS OF THE WORLD—Queen—Elektra
- ONLY THE STRONG SURVIVE—Billy Paul—Phila. Intl.
- OUT OF THE BLUE—ELO—Jet
- ROCKET TO RUSSIA—Ramones—Sire

**FATHER'S & SUN'S/MIDWEST**

- AMERICA LIVE—WB
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- I WANT TO LIVE—Ray Charles—Atlantic
- KISS ALIVE II—Casablanca
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- REACH FOR IT—George Duke—Epic
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SLOWHAND—Eric Clapton—RSO
- TOUCH & GONE—Gary Wright—WB

**NATL. RECORD MART/MIDWEST**

- BORN LATE—Shaun Cassidy—Warner/Curb
- COMMODORES LIVE—Motown
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- I WANT TO LIVE—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- KISS ALIVE II—Casablanca
- LIVE—Crosby/Nash—ABC
- OUT OF THE BLUE—ELO—Jet
- PAUPER IN PARADISE—Gino Vannelli—A&M
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

**RECORD REVOLUTION/CLEVELAND**

- ANNIE IN WONDERLAND—Annie Haslam—Sire
- DECADE—Neil Young—Reprise
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- GREATEST HITS, ETC.—Paul Simon—Col
- KISS ALIVE II—Casablanca
- LIVE—Crosby/Nash—ABC
- MY AIM IS TRUE—Elvis Costello—Col
- OUT OF THE BLUE—ELO—Jet
- SLOWHAND—Eric Clapton—RSO
- STICK TO ME—Graham Parker & the Rumour—Mercury

**MUSIC STOP/DETROIT**

- BORN LATE—Shaun Cassidy—Warner/Curb
- DECADE—Neil Young—Reprise
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- KISS ALIVE II—Casablanca
- NEWS OF THE WORLD—Queen—Elektra
- ONCE UPON A TIME—Donna Summer—Casablanca
- ROCKETS—RCA
- SUNSHINE—Emotions—Stax
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL—Lou Rawls—Phila. Intl.

**RECORD ESTATE/CHICAGO**

- BORN LATE—Shaun Cassidy—Warner/Curb
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- GREATEST HITS—Bay City Rollers—Arista
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- KISS ALIVE II—Casablanca
- NEWS OF THE WORLD—Queen—Elektra
- ONCE UPON A TIME—Donna Summer—Casablanca
- OUT OF THE BLUE—ELO—Jet
- SATURDAY NIGHT FEVER—RSO (Soundtrack)

**ROSE RECORDS/CHICAGO**

- COMMODORES LIVE—Motown
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- GREATEST HITS, ETC.—Paul Simon—Col
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- KISS ALIVE II—Casablanca
- ONCE UPON A TIME—Donna Summer—Casablanca
- PAUPER IN PARADISE—Gino Vannelli—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- REACH FOR IT—George Duke—Epic
- SHOW SOME EMOTION—Joan Armatrading—A&M

**LIEBERMAN/MINNEAPOLIS**

- COMMODORES LIVE—Motown
- DECADE—Neil Young—Reprise
- DON'T LOOK DOWN—Ozark Mountain Daredevils—A&M
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- KISS ALIVE II—Casablanca
- LIVE—Crosby/Nash—ABC
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- REPEAT—THE BEST OF JETHRO TULL, VOL. II—Chrysalis
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

**DISCOUNT RECORDS/ST. LOUIS**

- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
- GREATEST HITS—Bay City Rollers—Arista
- GREATEST HITS—Roxy Music—Atco
- I WANT TO LIVE—John Denver—RCA
- INTERGALACTIC TOURING BAND—Passport
- MY FAREWELL TO ELVIS—Merle Haggard—MCA
- ONCE UPON A TIME—Donna Summer—Casablanca
- RED WING—Grinderswitch—Atco
- SECONDS OUT—Genesis—Atco
- SLOWHAND—Eric Clapton—RSO

**EAST-WEST RECORDS/CENTRAL FLORIDA**

- BRASS CONSTRUCTION III—UA
- FLYING HIGH ON YOUR LOVE—Bar Kays—Mercury
- FOOT LOOSE & FANCY FREE—Rod Stewart—RSO
- HEADS—Bob James—Col
- KISS ALIVE II—Casablanca
- MY AIM IS TRUE—Elvis Costello—Col
- NEW HORIZONS—Isaac Hayes—Polydor
- ONCE UPON A TIME—Donna Summer—Casablanca
- OUT OF THE BLUE—ELO—Jet
- SLOWHAND—Eric Clapton—RSO

**MUSHROOM/NEW ORLEANS**

- ANGELLE—Epic
- COMMODORES LIVE—Motown
- DECADE—Neil Young—Reprise

- I CRY, I SMILE—Narada Michael Walden—Atlantic
- OUT OF THE BLUE—ELO—Jet
- PAUPER IN PARADISE—Gino Vannelli—A&M
- RAIN DANCES—Camel—Janus
- SECRETS—Con Funk Shun—Mercury
- TRUE TO LIFE—Ray Charles—Atlantic
- WE'RE ALL IN THIS TOGETHER—Chocolate Milk—RCA

**DAVEY'S LOCKER/SOUTH**

- BAT OUT OF HELL—Meatloaf—Epic
- CITADEL—Starcastle—Epic
- HEROES—David Bowie—RCA
- LOOKING FOR MR. GOODBAR—Col (Soundtrack)
- MOONFLOWER—Santana—Col
- SANDMAN—Herb Pedersen—Epic
- SPECTRES—Blue Oyster Cult—Col
- TERENCE BOYLAN—Asylum
- THE QUINTET—VSOP—Col
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)

**INDEPENDENT RECORDS/DENVER**

- BRASS CONSTRUCTION III—UA
- ENCORE—Tangerine Dream—Virgin
- GET UP & DANCE—Memphis Horns—RCA
- HAVANA CANDY—Patti Austin—CTI
- HERE YOU COME AGAIN—Dolly Parton—RCA
- KARLA BONOFF—Col
- ONCE UPON A TIME—Donna Summer—Casablanca
- OUT OF THE BLUE—ELO—Jet
- PLAYER—RSO
- TURNIN' ON—High Inergy—Gordy

**CIRCLES/ARIZONA**

- BORN LATE—Shaun Cassidy—Warner/Curb
- DEVIL IN ME—Thelma Houston—Tamla
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- GREATEST HITS, ETC.—Paul Simon—Col
- I WANT TO LIVE—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- LADY PUT THE LIGHT OUT—Frankie Valli—Private Stock
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- SUNSHINE—Emotions—Stax

**WORLD RECORD & TAPE/PHOENIX**

- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- GREATEST HITS, ETC.—Paul Simon—Col
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- LITTLE CRIMINALS—Randy Newman—WB
- MY FAREWELL TO ELVIS—Merle Haggard—MCA
- NEWS OF THE WORLD—Queen—Elektra
- OLIVIA NEWTON-JOHN'S GREATEST HITS—MCA
- OUT OF THE BLUE—ELO—Jet
- SHOW SOME EMOTION—Joan Armatrading—A&M
- YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

**EVERYBODY'S RECORDS/NORTHWEST**

- DECADE—Neil Young—Reprise
- EDDIE MONEY—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- HEADS—Bob James—Col
- KARLA BONOFF—Col
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- RAIN DANCES—Camel—Janus
- RECKLESS ABANDON—David Bromberg Band—Fantasy
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista

# THE ALBUM CHART

PRICE CODE

F — 6.98 I — 11.98  
 G — 7.98 J — 12.98  
 H — 9.98 K — 13.98

TITLE, ARTIST, Label, Number, (Distributing Label)  
 NOV. 26 NOV. 19

WKS. ON CHART	NOV. 26	NOV. 19	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	GRADE
	1	1	<b>RUMOURS</b> FLEETWOOD MAC Warner Bros. BSK 3010 (26th Week)	40	G
	2	2	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 104	11	G
	3	3	<b>ELVIS IN CONCERT</b> ELVIS PRESLEY/RCA APL2 2587	6	K
	4	4	<b>AJA STEELY</b> DAN/ABC AB 1006	8	G
	5	5	<b>MOODY BLUE</b> ELVIS PRESLEY/RCA AFL1 2428	20	G
6	8	8	<b>STREET SURVIVORS</b> LYNRYD SKYNYRD/MCA 3029	4	G
7	7	7	<b>SHAUN CASSIDY</b> /Warner/Curb BS 3067 (WB)	22	F
8	10	10	<b>YOU LIGHT UP MY LIFE</b> (ORIGINAL SOUNDTRACK)/ Arista AB 4159	6	G
9	15	15	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner/Curb BS 3118 (WB)	5	F
10	9	9	<b>STAR WARS</b> (ORIGINAL SOUNDTRACK)/20th Century 2T 541	24	H
11	11	11	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner JZ 34929 (CBS)	6	G
12	6	6	<b>FOREIGNER</b> /Atlantic SD 19109	35	G
13	26	26	<b>COMMODORES LIVE</b> /Motown M9 894A2	4	I
14	12	12	<b>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> BARRY WHITE/20th Century T 543	11	G
15	13	13	<b>CHICAGO XI</b> /Columbia JC 34860	9	G
16	19	19	<b>LET'S GET SMALL</b> STEVE MARTIN/Warner Bros. BSK 3090	9	G
17	14	14	<b>ANYTIME . . . ANYWHERE</b> RITA COOLIDGE/A&M SP 4616	29	G
18	22	22	<b>MOONFLOWER</b> SANTANA/Columbia C2 34914	5	H
19	18	18	<b>FOGHAT LIVE</b> FOGHAT/Bearsville BRK 6971 (WB)	12	G
20	23	23	<b>GREATEST HITS, VOL. II</b> ELTON JOHN/MCA 3027	7	G
21	17	17	<b>TOO HOT TO HANDLE</b> HEATWAVE/Epic PE 34761	16	F
22	25	25	<b>FRENCH KISS</b> BOB WELCH/Capitol ST 11663	8	F
23	38	38	<b>FOOT LOOSE &amp; FANCY FREE</b> ROD STEWART/Warner Bros. BSK 3092	2	G
24	20	20	<b>BARRY MANILOW LIVE</b> /Arista 8500	26	I
25	16	16	<b>I ROBOT</b> ALAN PARSONS PROJECT/Arista 7002	21	G
26	33	33	<b>IN FULL BLOOM</b> ROSE ROYCE/Whitfield WH 3074 (WB)	14	F
27	47	47	<b>OLIVIA NEWTON-JOHN'S GREATEST HITS</b> /MCA 3028	4	G



WKS. ON CHART

CHARTMAKER OF THE WEEK

28 — **OUT OF THE BLUE**  
ELO  
Jet JTLA 823 L2 (UA)



29	21	21	<b>COMMODORES</b> /Motown M7 884R1	35	G
30	32	32	<b>BOOK OF DREAMS</b> STEVE MILLER BAND/Capitol SO 11630	27	G
31	36	36	<b>BOSTON</b> /Epic JE 34188	61	G
32	34	34	<b>BABY IT'S ME</b> DIANA ROSS/Motown M7 890R1	8	G
33	82	82	<b>KISS ALIVE II</b> KISS/Casablanca NBLP 7076	2	I
34	42	42	<b>HEROES</b> DAVID BOWIE/RCA AFL1 2522	3	G
35	37	37	<b>HERE AT LAST—BEE GEES LIVE</b> BEE GEES/RSO 2 3901 (Polydor)	26	I
36	41	41	<b>SPECTRES</b> BLUE OYSTER CULT/Columbia JC 35019	4	G
37	40	40	<b>THE STRANGER</b> BILLY JOEL/Columbia JC 34897	8	G
38	24	24	<b>JT JAMES TAYLOR</b> /Columbia JC 34811	21	G
39	27	27	<b>CSN CROSBY, STILLS &amp; NASH</b> /Atlantic SD 19104	21	G
40	75	75	<b>BORN LATE</b> SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	2	G
41	48	48	<b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE/ United Artists LA771 G	5	G
42	45	45	<b>SOMETHING TO LOVE</b> LTD/A&M 4646	17	G
43	44	44	<b>WELCOME TO MY WORLD</b> ELVIS PRESLEY/RCA APL1 2274	13	F
44	49	49	<b>THE GRAND ILLUSION</b> STYX/A&M 4637	18	G
45	52	52	<b>LOVE SONGS</b> BEATLES/Capitol SKBL 11711	4	G

46	39	39	<b>BRICK</b> /Bang BLP 409	12	G
47	35	35	<b>LIVIN' ON THE FAULT LINE</b> DOOBIE BROTHERS/ Warner Bros. BSK 3045	12	G
48	53	53	<b>ODYSSEY</b> /RCA APL1 2204	5	F
49	30	30	<b>CAT SCRATCH FEVER</b> TED NUGENT/Epic 34700	24	G
50	55	55	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M SP 4658	4	G
51	54	54	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 6E 105	91	G
52	46	46	<b>LUNA SEA FIREFALL</b> /Atlantic SD 19101	16	G
53	59	59	<b>LITTLE CRIMINALS</b> RANDY NEWMAN/Warner Bros. BSK 3079	6	G
54	28	28	<b>STARS WARS AND OTHER GALACTIC FUNK</b> MECO/ Millennium MNLP 8001 (Casablanca)	14	F
55	58	58	<b>PASSAGE</b> CARPENTERS/A&M SP 4703	7	G
56	60	60	<b>HOTEL CALIFORNIA</b> EAGLES/Asylum 6E 103	49	G
57	73	73	<b>REACH FOR IT</b> GEORGE DUKE/Epic PE 34883	4	F
58	—	—	<b>NEWS OF THE WORLD</b> QUEEN/Elektra 6E 112	1	G
59	70	70	<b>TURNIN' ON HIGH INERGY</b> /Gordy G6 978S1 (Motown)	4	F
60	74	74	<b>A PAUPER IN PARADISE</b> GINO VANNELLI/A&M SP 4664	3	G
61	68	68	<b>SHOW SOME EMOTION</b> JOAN ARMATRADING/A&M SP 4663	5	G
62	31	31	<b>LITTLE QUEEN HEART</b> /Portrait JR 34799	27	G
63	43	43	<b>I'M IN YOU</b> PETER FRAMPTON/A&M SP 4704	23	G
64	29	29	<b>LOVE YOU LIVE</b> ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	8	I
65	71	71	<b>SONG BIRD</b> DENIECE WILLIAMS/Columbia JC 34911	3	G
66	56	56	<b>REJOICE</b> THE EMOTIONS/Columbia PC 34762	23	F
67	69	69	<b>ELVIS' GOLDEN RECORDS, VOL. I</b> ELVIS PRESLEY/RCA LSP 1707	12	F
68	50	50	<b>IN CITY DREAMS</b> ROBIN TROWER/Chrysalis CHR 1148	9	G
69	72	72	<b>KARLA BONOFF</b> /Columbia PC 34762	8	F
70	65	65	<b>ACTION</b> BLACKBYRDS/Fantasy F 9535	9	G
71	57	57	<b>A FAREWELL TO KINGS</b> RUSH/Mercury SRM 1 1184	10	G
72	61	61	<b>STREISAND SUPERMAN</b> BARBRA STREISAND/Columbia JC 34830	22	G
73	66	66	<b>ENIGMATIC OCEAN</b> JEAN-LUC PONTY/Atlantic SD 19100	10	G
74	79	79	<b>ONE MORE FROM THE ROAD</b> LYNRYD SKYNYRD/MCA 2 8016	3	F
75	77	77	<b>COME GO WITH US</b> POCKETS/Columbia PC 34879	8	F
76	78	78	<b>NEVER LETTING GO</b> PHOEBE SNOW/Columbia JC 34875	5	F
77	87	87	<b>BRASS CONSTRUCTION III</b> /United Artists LA775 H	3	G
78	76	76	<b>NIGHT AFTER NIGHT</b> NILS LOFGREN/A&M SP 3707	5	H
79	81	81	<b>RAIN DANCES</b> CAMEL/Janus JXS 7035	4	G
80	89	89	<b>BROKEN HEART</b> THE BABYS/Chrysalis CHR 1150	3	G
81	51	51	<b>I REMEMBER YESTERDAY</b> DONNA SUMMER/Casablanca NBLP 7056	25	G
82	64	64	<b>FLEETWOOD MAC</b> /Reprise MSK 2281 (WB)	122	G
83	62	62	<b>RIGHT ON TIME</b> BROTHERS JOHNSON/A&M SP 4644	28	G
84	88	88	<b>FINALE</b> LOGGINS & MESSINA/Columbia J6 34167	34	F
85	86	86	<b>TWILLEY DON'T MIND</b> DWIGHT TWILLEY/Arista AB 4140	5	G
86	95	95	<b>LIVE</b> CROSBY/NASH/ABC AA 1042	2	G
87	99	99	<b>DECADE</b> NEIL YOUNG/Reprise 3RS 2217 (WB)	2	I
88	90	90	<b>SEND IT</b> ASHFORD & SIMPSON/Warner Bros. BS 3088	6	F
89	98	98	<b>THE DEVIL IN ME</b> THELMA HOUSTON/Tamla T7 358R1 (Motown)	2	G
90	93	93	<b>LET IT FLOW</b> DAVE MASON/Columbia PC 34680	3	F
91	92	92	<b>CITADEL</b> STARCASTLE/Epic 34935	3	F
92	—	—	<b>I'M GLAD YOU'RE HERE WITH ME TONIGHT</b> NEIL DIAMOND/Columbia JC 34990	1	G
93	94	94	<b>GREATEST HITS</b> LINDA RONSTADT/Asylum 6E 106	3	F
94	96	96	<b>RUBY, RUBY</b> GATO BARBIERI/A&M SP 4655	2	G
95	83	83	<b>PART 3</b> KC & THE SUNSHINE BAND/T.K. 605	29	G
96	122	122	<b>ONCE UPON A TIME</b> DONNA SUMMER/Casablanca NBLP 70782	1	I
97	63	63	<b>BEAUTY ON A BACKSTREET</b> DARYL HALL & JOHN OATES/ RCA AFL1 2300	11	G
98	—	—	<b>GREATEST HITS, ETC.</b> PAUL SIMON/Columbia JC 35032	1	G
99	102	102	<b>WE ARE ONE</b> MANDRILL/Arista AB 4144	1	G
100	—	—	<b>SLOWHAND</b> ERIC CLAPTON/RSO RS 1 3030 (Polydor)	1	G

NEW  
TRIUMVIRAT  
PRESENTS  
**POMPEII**

STARRING



DIETER  
PETEREIT

CURT CRESS

PRODUCED BY  
JÜRGEN FRITZ  
RECORDED  
IN GERMANY

BARRY PALMER

JÜRGEN FRITZ

Capitol  
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# 101 THE ALBUM CHART 150

NOVEMBER 26, 1977

NOV. 26	NOV. 19		
101	105	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	
<b>102</b>	113	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004	
103	67	CARELESS STEPHEN BISHOP/ABC ABCD 954	
104	109	GOIN' PLACES THE JACKSONS/Epic JE 34835	
<b>105</b>	115	SECRETS CON FUNK SHUN/Mercury SRM 1 1180	
<b>106</b>	117	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	
<b>107</b>	119	HEADS BOB JAMES/Tappan Zee JC 34896 (CBS)	
108	80	THUNDER IN MY HEART LEO SAYER/Warner Bros. BSK 3089	
<b>109</b>	—	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	
110	116	OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112	
111	104	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)	
<b>112</b>	128	EXPECT NO MERCY NAZARETH/A&M SP 4666	
113	91	ROUGH MIX PETER TOWNSHEND/Ronnie Lane/MCA 2295	
114	114	THE QUINTET V.S.O.P./Columbia C2 34976	
115	106	SANFORD-TOWNSEND BAND/Warner Bros. BS 2966	
116	108	THE BEST OF TAVARES/Capitol ST 11701	
117	112	LOVE GUN KISS/Casablanca 7051	
118	101	STICK TO ME GRAHAM PARKER AND THE RUMOUR/ Mercury SRM 1 3706	
119	97	CRAWLER/Epic PE 34900	
120	123	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	
121	121	IN COLOR CHEAP TRICK/Epic PE 34884	
122	120	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/ RCA CPL1 0341	
123	100	GOING FOR THE ONE YES/Atlantic SD 19106	
124	125	ENCORE TANGERINE DREAM/Virgin PZG 35014 (CBS)	
125	85	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112	
126	84	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403	
127	126	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703	
128	107	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	
129	103	FLOATERS/ABC AB 1030	
130	118	MIDNIGHT WIND THE CHARLIE DANIELS BAND/Epic PE 34970	
131	110	BAD REPUTATION THIN LIZZY/Mercury SRM 1 1186	
132	138	FEELIN' BITCHY MILLIE JACKSON/Spring SP 1 6715 (Polydor)	
133	111	LIGHTS OUT UFO/Chrysalis CHR 1127	
134	127	NIGHTWINGS STANLEY TURRENTINE/Fantasy F 9534	
<b>135</b>	—	HAVANA CANDY PATTI AUSTIN/CTI 7 5006	
136	139	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA LSP 3758	
137	131	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	
138	129	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	
<b>139</b>	—	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca NBLP 7080	
140	124	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	
141	142	PRISM/Ariola America ST 50020 (Capitol)	
142	130	ENDLESS FLIGHT LEO SAYER/Warner Bros. BSK 3101	
143	—	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/ Phila. Intl. JZ 35036 (CBS)	
144	143	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	
145	144	BRIDGES GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4147	
146	146	POWER AND LOVE MANCHILD/Chi Sound CH LA765 G (UA)	
147	133	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M 4634	
148	—	TRUE TO LIFE RAY CHARLES/Atlantic SD 19142	
149	—	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)	
150	150	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	

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152	BEHOLD THE MIGHTY ARMY NEW BIRTH/Warner Bros. BS 3071	177	I CRY, I SMILE NARADA MICHAEL WALDEN/Atlantic SD 19141
153	NEW VINTAGE MAYNARD FERGUSON/Columbia JC 34971	178	CAN'T WAIT PIPER/A&M SP 4654
154	PLAYER/RSO 1 3026 (Polydor)	179	THE OSMONDS GREATEST HITS Kolob PD 2 9005 (Polydor)
155	MENAGERIE BILL WITHERS/Columbia JC 34903	180	STILLWATER/Capricorn CP 0186 (WB)
156	MONKEY ISLAND GEILS/Atlantic SD 19103	181	ON STAGE LILY TOMLIN/Arista AB 4142
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158	THE JOY TONI BROWNE & TERRY GARTHWAITE/Fantasy F 9538	183	SENROR BLUES URBIE GREEN/CTI 7079
159	VILLAGE PEOPLE/Casablanca NBLP 7064	184	LEVON-HELM & THE RCO ALL-STARS/ ABC AA 1017
160	GREATEST HITS BAY CITY ROLLERS/ Arista AB 4158	185	MANORISMS WET WILLIE/Epic JE 34983
161	SATURDAY NIGHT FEVER (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/ RSO RS2 4001 (Polydor)	186	GREATEST HITS CHICAGO/Columbia PC 33900
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166	LIVESTOCK BRAND X/Passport PB 9824 (Arista)	191	BING CROSBY'S GREATEST HITS/ MCA 3031
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168	MY AIM IS TRUE ELVIS COSTELLO/ Columbia JC 34037	193	INTERGALACTIC TOURING BAND VARIOUS ARTISTS/Passport PB 9823 (Arista)
169	SINGER OF SONGS, TELLER OF TALES PAUL DAVIS/Bang 410	194	MELODIES JAN HAMMER GROUP/ Nemperor JZ 35003 (CBS)
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## Charo at Korvettes



Charo, latest Salsoul recording artist, has recently undertaken an extensive national promotion tour in conjunction with the debut of her first album. Her visit to New York has Charo autographing her album at Korvette's for which a multitude of fans lined-up at the record counter. Seen here with Charo are Joe Cayre, president of Salsoul Records (right); Ray Smith, manager of Korvette's, Fifth Avenue and Ben Bernstein, record buyer for the chain (center).

## Thudpucker Signs With Windsong

■ NEW YORK — Harold Thau, president of Windsong Records, has announced the signing of recording artist Jimmy Thudpucker.

## Trower Takes Gold

■ LOS ANGELES — Sal Licata, senior vice president of Chrysalis Records, has announced that Robin Trower's "In City Dreams" has been certified gold by the RIAA.

## The Coast (Continued from page 12)

raze a forest) and keyboardist **Max Middleton** were part of **Jeff Beck's** first post-**Rod Stewart** group (while Tench is also a sometime member of the English band **Streetwalkers**). The four of them, plus guitarist **Robert Ahwai**, are making music that's tight, funky and forceful. And if their recent Roxy gig is any indication, this band, with the help of some more consistent material, may yet command the kind of attention that has thus far proved elusive.

**LAVENDER LICKS:** It had to happen, we suppose, what with all the hub-bub about **Anita Bryant**, **Richard Pryor's** tirade at the Hollywood Bowl gay rights benefit, etc., and now it has: a gay comedy album. Producers **Bob Booker** and **George Foster** (who were responsible for "The First Family" satire in the '60s), along with fellow producer **Bruce Vilanch**, have masterminded "Out Of The Closet," just released on Ariola America.

We had a few words with Vilanch the other day about some of the ideas behind the making of the album. These fellas have thrown in some pretty esoteric stuff, from oblique reference to Pryor's remarks to some oh-so-naughty talk about "golden showers on the poop deck"—so we wondered, just what sort of audience are they aiming for? "I hope there's something in there for everybody," Vilanch said, even while admitting that "my grandmother might not get a laugh out of the golden showers joke. But if it were only for the gay market, we probably wouldn't have done it—the gay movement at this point is very defensive." As for the desired effect the three producers hope to realize, aside from many laughs and many bucks, of course, Vilanch added that "I wanted to get what I thought would be good exposure for gays—and some have already said that all it does is perpetuate stereotypes—but the album is not a crusade, and we made that clear to the people who worked on it. There are other projects for that."

**ETCETERA:** Street-level rumor monger **Todd Everett**, making note of **Mary Travers's** recent signing to Chrysalis, expressed his regret that **Peter Yarrow** and **Paul Stookey** weren't included as well. "Then," says Todd, "Peter, Paul and Mary could be called The New Chrysalis Minstrels" . . . Recording at Secret Sound in New York: **Tom Chapin**, with **Bob Hinkle** producing, and **Starz**, with **Jack Malken** handling the engineering . . . Arranger/producer **Ray Pohlman** working with singer **Diana Benedict** at Gold Star studios . . . Composer/arranger **Elmo Peeler** set to arrange and play keyboards on **Ricci Martin's** new Epic single, "Shout Out Love" . . . **The Crusaders** are at Hollywood Sound finishing up **Joe Sample's** first solo project for ABC. "Rainbow Seeker," and beginning work on the next group album . . . **Alan Tinkley** and **Lou Robin** of Artists Consultants report that **Johnny Cash** will play Austria and Frankfurt, Germany later this month—it's the singer's third trip to Frankfurt in five years.

## New York, N.Y. (Continued from page 22)

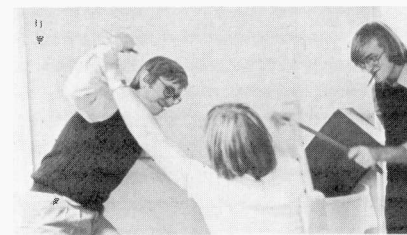
cockroaches and dirty towels on Central Park South.

**SHORT SHORTS:** **Peter Rudge** tells us that the cover of **Lynyrd Skynyrd's** "Street Survivors" will be changed following the group's tragic accident. Copies of the album with its new jacket should be in the stores this week . . . Seen at Warners last week was a memo addressed to the publicity department with the birthdates of the four **Sex Pistols**. It seems that "people are starting to ask strange questions. I hope none of you try to figure out what signs these geezers were born under," it goes on, "because, take it from me, they wuz all born under a bad sign."

**MAN OF THE WEEK** honors this week go to MCA's **Sammy Vargas**, who treated your beloved columnists to the luncheon to end all luncheons last week when he escorted us to **Sylvia's Restaurant** at 126th Street and Lexington Avenue. Sylvia's gets New York, N. Y.'s five-star rating for fixing greens, candied yams, cornbread, fried chicken, pork chops, pinto beans and peach cobbler the way they were meant to be fixed. The rest of you screwheads can eat in midtown if you like, but you can bet your sweet #!\*\$ that we're going where they treat you right. Many thanks Sammy. And Sylvia, you've stolen our hearts away, not to mention our stomachs.

Runnerup this week to Vargas is **Michael "Kingfish" Leon**. A tip of our pomade-encrusted hat to you, boss.

**THE TRUTH IS OUT:** In keeping with this gala Rolling Stone-in-Record World issue, we present the following exclusive photo, taken surreptitiously at **Chet Flippo's** birthday party. It reveals, as you can



plainly see, that Flippo is not the mild-mannered, soft-spoken reporter-critic that he has made himself out to be. Rather, he is something of a raving lunatic in his off-hours, particularly when confronted by the likes of one **Charles M. Young**, who is reported to have said at the time this pho-

to was snapped, "Do with me what you will! The Sex Pistols are going on the cover anyway!" R.I.P. Chuck. And Chet, you never looked so good. (Off to the right is Dave Marsh—on the outside looking in, as usual.)

**JOCKEY SHORTS:** **Jonathan "Everybody's Gone To The Moon" King** is coming into New York on Tuesday, from London, on the inaugural flight of the Concorde, and will be recording a comedy album shortly thereafter . . . WPKN in Bridgeport, Connecticut broadcast a live reggae show last week, featuring **JahMal**, which was the first live broadcast of a reggae concert in this country . . . On her forthcoming Midsong Intl. lp, tentatively titled "Spunky," **Melanie** has a song called "Record People," from which we quote the following two lines: "Record people aren't like no others/they give bullets to their lovers." Say it ain't so, **Vallone** . . . is **Elvis Costello's** album going to be named one of the Albums of the Year by Rolling Stone? . . . an interesting triple bill is set for the Palladium on December 20: **Nona Hendryx**, **Cheap Trick** and the **Motors** . . . Atlantic recording group **Fotomaker** is adding an additional track to its album, this one being done at Atlantic recording studios with **Arif Mardin** and **Jimmy Douglas**. **Ronnie** and **Howard Albert** and **Eddie Kramer** produced the rest of the album.

**GET OUTTA HERE** and a Bronx cheer to our erstwhile Washington correspondent **Michael Shain**, who is leaving our staff to join New York City's newest publication, The Trib. In the wishful thinking department, we dream of the day when we can bid adieu to **Marc Kirkeby**, whom we hope will be Shain's successor in Washington—far, far away from our offices (but not far enough away, we suppose). In the meantime, back to your cage, screwhead.

**IT'S NOT 'HAWAII' BUT THEN YOU CAN'T HAVE EVERYTHING:** **Bette Midler** has landed the lead in the 20th Century Fox production of "The Rose." 20th Century states that Midler's character is "a composite of several '60s rock singers," but our sources insist the film is a thinly-disguised biography of **Janis Joplin**. Production begins in March 1978. **Larry Pierce** is directing; **Paul Rothschild** is writing the music. Bette can also be seen on an NBC special on December 7 entitled "O! Redhair Is Back," which coincides with the release of her new LP, "Broken Blossom."

**QUOTE OF THE WEEK** comes from Stiff's **Dave Robinson**: "Mike Vallone?" he asked. "With a name like that, it's too bad he can't sing."

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "All 'n All" — Earth, Wind And Fire (Columbia). A group which never ceases to create wonderful, marvelous music. An album that is never ending, instrumentation is perfect with every note hitting home. Highlights are such tunes as "I'll Write A Song For You," "Love's Holiday," and "Be Ever Wonderful."

**DEDE'S DITTIES TO WATCH:** "What 'cha Tryin' To Do To Me" — Margie Alexander (Chi-sound); "The Night The Lights Went Out" — The Trammps (Atlantic); "For You Everything" — Norman Connors (Buddah).

The testimonial held Friday, November 11th in Philadelphia for Louise Williams was simply fantastic. Folks from far and near were there to pay this pioneer tributes that words could not describe. One of the keynote speakers was Kenny Gamble. Paul Johnson, who is known for his vocabulary, spoke with great firmness.

A young lady who left Los Angeles to come to New York is Carolyn Baker. Ms. Baker left a position with the Dinah Shore Show, however, after a brief encounter in New York working for Warner Brothers as artist relations coordinator, the Dinah Shore Show asked Carolyn to come back as associate producer. She will be leaving for Tinseltown next week to assume that position.

After the turnover at Motown Records we find that some people have left that establishment. They are Ms. Delta Ashby, who has assumed a position with Gwen Gordy and her group High Energy, according to reports. Also, Bunky Sheppard left, moving back to New York. What he will be doing was not available at press time. With reference to promotion, Richard Sanders of Atlanta left the company, where he handled the Motown product, and Andre Morgan relinquished promotion in Detroit.

Thanksgiving will bring about a food drive given by WERD-AM (Jacksonville). They will attempt to feed 500 families. Anyone who would like to participate may call Marc Little at (904) 389-1111.

## RECORD NEWS

The O'Jays are currently performing at Philly's Valley Forge Music Theatre. However, after stepping out of the studio with Gamble/Huff, it is certain that they will run away with a huge selling lp. Guess what? Thom Bell wrote several tunes contained in this nifty package.

A fantastic instrumental is "Cosmic Lust," recorded by Mass Production. This is on Cotillion Records. When you hear it you'll know it's a natural for immediate airplay.

## Capitol Signs Peabo Bryson



Larkin Arnold, vice president and general manager, soul division, Capitol Records, Inc., has announced the signing of vocalist Peabo Bryson to a long-term, exclusive recording agreement with Capitol Records. Bryson's first Capitol release will be the self-penned single "Reaching For The Sky," which ships November 28. Bryson's debut Capitol album is tentatively scheduled to ship in January. Pictured after the signing are (from left): David Franklin, Bryson's manager; Richard Evans, Bryson's co-producer; Bryson; Larkin Arnold; and Don Zimmermann, executive vice president and chief operating officer, CRI.

## Disco File *(Continued from page 26)*

We've been hearing rumors about and sneak previews from a collection of Philadelphia International hits disco-mixed by Tom Moulton for months. But now that the two-record set, titled "Philadelphia Classics," has finally been released, it's even more impressive than we'd expected. Included are entirely remixed versions of "Love Is the Message," "Don't Leave Me This Way," "Dirty Ol' Man," "I Love Music," "Bad Luck," "I'll Always Love My Mama," "Love Train" and "TSOP"—two to a side and all substantially longer and hotter-sounding than in their original form. The two most stunning tracks are "Love Is the Message" (11:27), featuring vocals by the Three Degrees at their finest, and the original Harold Melvin & the Blue-notes version of "Don't Leave Me This Way" (11:00), with Teddy Pendergrass in the lead and marvelous echo effects in the long vamp ending. But all the songs represent the Philadelphia Sound at its height and the new versions are exciting enough to spark revivals of many of them, especially the MFSB which never went out of date anyway. A most respectable and rewarding way to re-release old material, the "Philadelphia Classics" package sets a new high standard for "oldies" collections. But where's the disco-mix credit on the cover?

Also coming on very strong in its first week out is the Chic debut album on Atlantic with the instant pick-up cut being "Everybody Dance" (6:40), which has the same sort of easy elegance and quick energy that sent "Dance, Dance, Dance" to the top. The pace here isn't quite as driven as "DDD," but everything's so smoothly polished and comfortable that you just slip into it irresistibly on first listening. Two other cuts, "You Can Get By" and "Est-ce Que C'est Chic," are lighter-weight but attractive, especially the instrumental build on the former. Excellent pop disco, so tastefully, carefully done that it could turn into one of the year's major crossover albums, too.

FUNK IT UP—An accumulation of quality funk records in several formats: Jeff Lane puts Brass Construction through its paces again on "Brass Construction III" (UA)—as usual, very classy, elegantly *(Continued on page 98)*

## R&B PICKS OF THE WEEK

SINGLE



**MELBA MOORE**, "STANDING RIGHT HERE" (Mighty Three Music, BMI). With a dramatic approach to a strong, up-tempo tune written and produced by McFadden, Whitehead and Carstarphen, Ms. Moore once again displays strong versatility. Lyrically it meets all the requirements to make the charts, both pop and r&b. Arrangements are perfect for those who are into strings and horns. Buddah BDA 589.

SLEEPER



**ELECTRIC CITY FEATURING JOHNNY ROSS**, "WE'RE GONNA MAKE IT" (Fox Fanfare Music, Inc., & Bands Music, BMI). An intro taking up 51 seconds of your time and well worth it. It begins a delightful 3:12 of heavy rhythm patterns destined to please any dancer. A group destined for a number one position on the charts. 20th Century TC 2360.

**ALBUM BILLY PAUL**, "ONLY THE STRONG SURVIVE." The crafty pens of Gamble/Huff, along with Dexter Wansel, Jack Faith and Sherman Marshall, have put together a package of beauty. Paul's haunting sound makes for a masterpiece. Strong cuts include "Sooner Or Later," "Only The Strong Survive" and "Where I Belong." Philadelphia International 34923 (CBS).



**Brunswick & Dakar  
Are Very Much Alive And Kicking  
With The**

**COMPLAMENTS  
"Falling In Love"**

DK 4565

**TONY VALORS'**

**"Ma-Mo-Ah"**

**"How Can I Forget"**

**On a 12" Disco**

DC 209

**BRUNSWICK**

**DAKAR**

## Record World en España

By JOSE CLIMENT

■ Ya hay un movimiento, por parte de CBS España, para concienciar al español para que compre discos. Esta es la más fuerte noticia de esta semana, en cuanto al movimiento de la industria de este país. CBS ha creado, con la colaboración de Hispavox y Zafiro, el disco más completo del año. La mejor hora y media de música en un album doble, que llevará como título genérico "Los super Treinta." Han combinado 30 temas de otros tantos artistas y estará apoyado por la más fuerte campaña promocional nunca conocida en esta industria española, publicidad en T.V., prensa, especializada y no, y radio. Estamos seguros que será un superventas, pero realmente serio.

Estupenda la actuación en el programa "300 Millones" del cantante ídolo en su país, nos referimos al mexicano **José José**, que en su país ha obtenido un gran éxito y superventas con el tema "Gavilán o Paloma" . . . Desde aquí nuestras felicitaciones para **Gabriel González** por su nombramiento como "Jefe de Promoción y Publicidad" de Discos Columbia. Hasta ahora había desempeñado, en la misma compañía el cargo de Jefe Promoción radio. Pocos profesionales tienen la experiencia de Gabriel, al que le vaticinamos muchos y grandes éxitos . . . **Hodges, James & Smith** triunfan en España con el tema "Since I fell for you" . . . **Emotions**, con su tema "Best of my love," ya no 1 en U.S.A., comienza a sonar, y bastante, en España . . . **Basilio** por segunda semana consecutiva en los primeros lugares del "rating" radio del país, con el tema de **M. Alejandro** "Cisne cuello negro" . . . **Tony Frontiera** nuevo objetivo promocional de EMI, sonando mucho en todas las emisoras radiales.

Continúa el éxito clamoroso de **Aguaviva** a quienes les ha sido concedido un Long Playing de Oro, que les será entregado en este mes de Octubre . . . **Manuel Otero** continúa su gira promocional por América . . . Asisimo el día 26 del pasado Septiembre salió para América **Miguel Gallardo** . . . Me confirman la puesta en marcha, para el mes de Noviembre, del sello Capitol, que será dirigido por **Rafael Gil**, ese hombre que tuvo tantos aciertos cuando llevaba la dirección de A&R en EMI-Odeon

España . . . **Alan Parsons** también ganando puestos en las listas españolas, este año sera éxito en España.

También está obteniendo un gran éxito **Betty Missiego** con el tema "Tener un hijo tuyo," que esta semana entra en nuestras listas. Betty se desplazará al extranjero para representar a España en un nuevo Festival . . . Continúa el éxito de **Camilo Sesto**, **Angela Carrasco**, **Micky**, **Carlos Mejía Godoy** y **Los de Palacguina**, todos ellos bajo la dirección de **Manuel Sanchez** . . . Como nuevo objetivo de Ariola nos encontramos a **Juan Pardo**, a quien después de dimes y diretes se le empieza a reconocer su larga y fructífera carrera en bien de la música española . . . **Johnny Guitar Watson** con su tema "A real mother for ya," distribuido por Zafiro, comienza a estar en las listas españolas . . . **La Trinca**, ese grupo cuyo fichaje licitaron Ariola y Movieplay y que finalmente Ariola fue quien se llevó el gato al agua, está pegando duro con su L.P. "La trenpera matinerá" . . . **Boney M.** está obteniendo un gran éxito con su título *Ma Baker*.

**Donna Summer** y **Mary MacGregor** continúan manteniendo los puestos de interés que ya habían conquistado . . . **Angela Carrasco** y **Nubes Grises** preparan un nuevo single, cada uno  
(Continued on page 104)

## VIP of the Week

By RICKY CORREOSO

■ **Ralph Featherstone**, a former vice president and general manager of Mutual Black Network News, a subsidiary of Mutual Broadcasting Systems in Washington, D.C., is now a station manager of WMBM soul radio station in Miami Beach, Fla.

Featherstone is responsible for the complete operation of WMBM. He's been in radio since 1960, from where at KBVB in Reno, Nevada, he started his career. He was the first black announcer in this state. From there he moved to KDOT and WOKS in Columbus, Ga., where he held the post of station manager. This same chain transferred him to WRMA in Montgomery, Alabama.

You can say that Featherstone has been everywhere in the nation, always moving, looking for  
(Continued on page 103)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La actividad discográfica en Brasil sigue a ritmo ascendente. Con un mercado consumidor que asimila cifras astronómicas de ventas, las empresas superan cada etapa de sus producciones, ya sean en portugués, español o inglés. El mercado asimila facilmente las producciones en portugués y español, aunque se manifiesta cierta resistencia hacia el español, otrora idioma que dominaba en gran parte la preferencia del mercado. El fenomeno más importante es la promoción tan fuerte obtenida a través de las telenovelas, que reciben un muy fuerte "rating" en todo Brasil. De aquí que tema incluido en cualquier telenovela, alcanza cifras muy interesantes de ventas. La cadena Tupi está recibiendo una total reestructuración en sus fuerzas ejecutivas que amenaza con hacerle frente a la popularidad extrema de la Cadena Globo. Mientras otros mercados productores están mostrando debilidades profundas, Brasil sigue redoblando sus fuerzas hacia al mercado internacional.



Jose "Beco" Rota

RCA está obteniendo altas cifras de ventas en Brasil con su nuevo larga duración en interpretación de **Beth Carvalho** y titulado "Nos Botequins Davida" . . . Copacabana acaba de lanzar con gran fuerza un nuevo album de **Benito de Paula** en portugués con "Assobiar ou Chupar Cana," "Bahia," "Osso Duro de Roer" y otros grandes y comerciales temas . . . Excelente la producción que **John F. Iturralde**, de Equinoccio Records, que acaba de lanzar en Nueva York titulada "Tradición canta al Ecuador" por este talentoso grupo vocal español, en el cual se han incluido grandes "standards" ecuatorianos. ¡Felicidades John! . . . Filmará **Yolandita Monge** un "Special de televisión en Bogotá, Colombia esta semana . . . **Machita** y **Lalo Rodriguez** fueron exitosos en Venezuela . . . Coco Records lanzará para las Navidades una nueva grabación de **Los Andinos** titulada "La Nueva Imagen de Los Andinos" y anuncian una nueva grabación de la **Corporación Latina** con temas navideños . . . Actuará **Mongo Santamaría** en Montreal, después de sus actuaciones en el Hunter College y la Universidad de Buffalo en Diciembre . . . **Willie Colon** y **Ruben Blades** actuarán en la "Hacienda Villa," Lima, Peru, en la Fiesta de Despedida de Año . . . Actuará **Cheo Feliciano** en el "Aragon Ballroom" de Chicago en Diciembre 10 y 11. Actuarán conjuntamente con Cheo, la única orquesta femenina existente, la **Latin Fever** . . . **José "Beco" Rota**, ha sido nombrado Vicepresidente de Orfeon Records de Los Angeles, California . . . **Rene Rizzalla**, acaba de establecer la empresa distribuidora y productora de discos, Discos Hits en Panamá. ¡Éxitos al grato amigo!



Jose Luis Perales



Mejia y Romero

Firmó Microfón de Argentina al talento español **Manolo Galván** . . . Melody Records de Mexico firmó como artista exclusivo al argentino **Leonardo Favio** . . . RCA lanza con gran fuerza desde Brasil, una nueva grabación en Español de la paraguaya **Perla** . . . **Mocedades** de España se presentará en el Hollywood, Palladium el día 26 de Noviembre. Ese mismo día actuarán con **Raphael** y el 27 en San Francisco, California . . . Excelente el sencillo que Hispavox acaba de poner en el mercado por **José Luis Perales** con "Soledades" (J.L. Perales) y "Ya no te quiero" (J. L. Perales . . . Codiscos firmó como artista exclusivo en Colombia a **Gabriel Romero**, ampliamente conocido por su estilo tropical y  
(Continued on page 103)



# LATIN AMERICAN HIT PARADE

## Phoenix

By KIFN (JOSE D. ALVARADO)

1. MEJOR ME VOY  
CHELO/Musart
2. PAJARILLO  
NAPOLEON/Raff
3. CON EL VIENTO A TU FAVOR  
CAMILO SESTO/Pronto
4. TODO POR AMOR  
MARIO QUINTERO/Orfeon
5. MIRA, MIRA  
EDUARDO NUNEZ/Raff
6. LLORA, LLORA, CORAZON  
LUCIANA/Raff
7. ASI EMPEZO NUESTRO AMOR  
LOS JOAO/Musart
8. DOS ACORDEONES  
VALENTINA LEYVA/Caytronics
9. AY MAMICITA  
COSTA CHICA/Fama
10. AMOR SINCERO  
RIGO TOVAR/Mericana Melody

## Albuquerque

By KABQ (ALFREDO BACA)

1. SIEMPRE EN MI MENTE  
JUAN GABRIEL/Arcano
2. TE HAN DE DAR VENENO  
LITTLE JOE/FAMILIA/Freddie
3. PAJARILLO  
NAPOLEON/Raff
4. REGRESA YA  
LOS BABYS/Peerless
5. LI TRISTEZA DE MI MUJER  
ALDO MONGES/Microfon
6. YA VAS CARNAL  
GERARDO REYES/Caytronics
7. GAVILAN O PALOMA  
JOSE JOSE/Pronto
8. LA MITAD DE MI ORGULLO  
ALICIA JUAREZ/Musart
9. PALABRITAS DE AMOR!  
FREDDIE MARTINEZ/Freddie
10. EL GALLO CELESO  
AL HURRICANE JR./Hurricane

## San Francisco

By KBRG (OSCAR MUNOZ)

1. PAJARILLO  
NAPOLEON
2. YA NO VUELVO CONTIGO  
SOPHY
3. SI TU NO ESTAS  
TRINI LOPEZ
4. PREGONES  
LA SONORA VERACRUZ
5. EL NEGRO CHOMBO  
TOMMY OLIVENCIA
6. ME GUSTA  
MARIO QUINTERO
7. FERNANDO  
PERLA
8. CON EL VIENTO A TU FAVOR  
CAMILO SESTO
9. LAS VIEJAS CANCIONES  
RITMO 7
10. AL SUR DE CALIFORNIA  
ALPHA

## San Jose

By KKUP-FM (JESUS OROZCO)

1. MEXICO CANTA MI GUAGUANCO  
SONORA MATANCERA/Orfeon
2. VIDA  
ROLAND BAUTISTA/ABC
3. ESA PRIETA  
JOHNNY PACHECO/Fania
4. LA COSECHA  
SALSA ALACRAN/Arroz
5. A MEXICO CON AMOR  
ISMAEL MIRANDA/Fania
6. SOLUCION DE LA SALSA  
SOCIEDAD 76/Borinquen
7. MAI KINSASHA/DREAMY  
JOSE MANGUAL/Turnstyle
8. MAMEY COLORAO  
OCHO/El Sonido
9. LA AMBULANCIA  
CARLOS "PATATO" VALDEZ/LP
10. TINA, LINA Y MARINA  
DAVE MONTAGE/El Sonido

## Los Angeles

By KALI (RAUL ORTAL)

1. QUEDATE UN POQUITO MAS  
MARIO ECHEVERRIA/Latin
2. EL LLANTO DE LOS POBRES  
FELIPE ARRIAGA/Caytronics
3. LLAMARADA (. . . DE PETATE)  
EDUARDO II/Melody
4. AUNQUE TE DE CORAJE  
LOS FREDDY'S/Peerless
5. QUE TODO QUEDE COMO ESTE  
VICTOR YTURBE/Miami
6. INVENTAME CARINO  
ALICIA JUAREZ/Musart
7. SEGUIRE MI CAMINO  
JULIO IGLESIAS/Alhambra
8. COMO TU LO PEDISTE  
JAVIER RAMIREZ/E&G
9. 1, 2, 3  
LA PANDILLA/Alhambra
10. A PUERTA CERRADA  
SONORA SANTANERA/Caytronics

## Panama

By RPC RADIO

1. CISNE CUELLO NEGRO  
BASILIO
2. SQUEEZE ME  
MICHEL
3. I JUST WANT TO BE YOUR  
EVERYTHING  
A. GIBB
4. GAVILAN O PALOMA  
JOSE JOSE
5. MATA SIGUARAYA  
OSCAR D'LEON
6. DEJAME DAR  
JOSELES
7. MI SEGUNDO LUGAR  
MAILCE
8. STAR WARS THEME  
MILLENNIUM
9. ALI BOMBAYE  
MANDRILL

## Puerto Rico

By WTR (MAELO)

1. JUAN EN LA CIUDAD  
RICHIE Y BOBBY/Vaya
2. SIEMPRE EN MI MENTE  
JUAN GABRIEL/Arcano
3. PUN PUN CATALU/UD. ABUSO  
CELIA Y WILLIE/Vaya
4. TU TE ARREPENTIRAS  
RAPHY LEAVITT/Borinquen
5. LA JUMA  
CONJUNTO QUISQUEYA/Liznel
6. OLVIDA HERMANO Y CANTA  
KATRASKA/Mas
7. EL NEGRO CHOMBO  
TOMMY OLIVENCIA/Inca
8. NO RENUNCIARE  
LOLITA/Caytronics
9. HOLA, SOLEDAD  
ROLANDO LaSERIE/Musart
10. EN ESTE MOMENTO Y A ESTAS  
HORAS  
MARIO ECHEVERRIA/Latin

## Venezuela

By MANOLO OLALQUIAGA

1. POR QUE TE VAS  
JEANETTE
2. UNA NOCHE DE AMOR  
IVO
3. EL BESITO  
OSWALDO MORALES
4. MALDITOS CELOS  
DIMENSION LATINA
5. SIEMPRE EN MI MENTE  
JUAN GABRIEL
6. SOY  
CHARANGA 76
7. LO NUESTRO TERMINO  
NOHEMI BERLATTI
8. ROSA ANGELINA  
TIPICA VENEZUELA
9. BUENOS DIAS, AMOR  
PAOLO SALVATORE
10. MOSAICO 40  
BILLO'S CARACAS BOYS

## Nuestro Rincon (Continued from page 102)

sus éxitos, entre los cuales se destacan "La Piragua," "Violencia," "Plena Español" y "Ave Pa' Ave." Rafael Mejia, subgerente de la división Artística de Codiscos firmó a nombre de la empresa colombiana.

Fué un éxito espectacular el espectáculo gratis que ofrecieron las estaciones radiales WCMQ y FM92 de Miami, en el Hipódromo de la Ciudad de Hialeah, Fla., el día 6 de Noviembre. Se presentaron Rumba Tres de España, Basilio, Alma, Emilio José, Ricardo Ceratto y Braulio. El espectáculo se tituló "Gama de Estrellas." Basilio y Ricardo Ceratto arrancaron aplausos delirantes de la audiencia, no así Braulio, que cerrando el evento, perdió mucho público al final . . . Nuestro saludo al nuevo programador musical de Radio Kali de Los Angeles, Raúl Ortal . . . John Gilvert Sollas, has pasado al horario nocturno, al frente de los microfones de FM 92 de Miami . . . Y ahora . . . ¡Hasta la proxima!

The record industry in Brazil keeps booming. With a giant market to take care of, the industry is releasing great productions either in Portuguese, English or Spanish, even though Spanish is not so popular as it used to be several years ago. TV soap operas are a must in order to obtain a smash hit. Cadena Tupi is reorganizing its executive force in order to compete with Cadena Globo. Anyway, when any of these TV networks place any tune in any of their very popular TV operas, the result is absolutely superb.

RCA is enjoying very strong sales with the new album by Beth Carvalho, a very popular Brazilian artist. The title of the album is "Nos Botequins Davida" . . . Copacabana is releasing another album by top seller Benito de Paula. Among the tunes are "Assobiar ou Chpar Cana," "Bahia," "Osso Duro de Roer" and "Eu Vou Pedir" . . . John F. Iturralde released in New York on Equinoccio Records a superb package of Ecuadorian "standards" by the excellent group from Spain Tradición. The album is titled "Tradición canta al Ecuador" . . . Yolandita Monge will tape a TV special in Bogota, Colombia this week . . . Machito and Lalo Rodríguez were a success in Venezuela . . . Coco Records will release a new album by Los Andinos with a Christmas repertoire. The title will be "La nueva Imagen de Los Andinos." Coco is also recording a Christmas package by la Corporación Latina which will be released shortly . . . Mongo Santamaría will perform in Montreal after his performances at Hunter College and the University of Buffalo in early December . . . Willie Colon and Ruben Blades will perform at the Hacienda Villa in Lima, Peru

(Continued on page 104)

## VIP of the Week

(Continued from page 102)

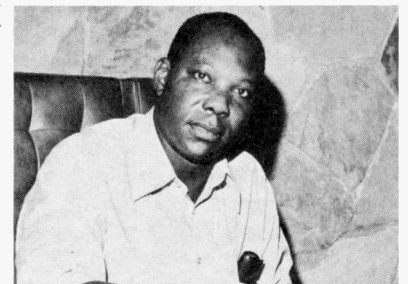
challenge wherever it is. He was program director of WYLC in Indianapolis, and was responsible for Spyder, a well-known disc-jockey in the Nashville area out of WLAC.

He moved to Augusta, Ga., as new director for WRDW, a station owned by the James Brown organization. At this point the FBI charged him with stimulating a riot for his strong editorial comments, when he got involved in the black civil rights movement in the sixties. The FBI cleared him of charges later on in 1969. Featherstone has been known as a leader in the movement for the betterment of black people.

Later he was promoted in the same chain as general manager of WJBE of Knoxville, Tenn. Once he accomplished his job, he was made general manager of James Brown Broadcasting, based at WEBB in Baltimore, Md.

As national general manager of James Brown Broadcasting Ltd., he was responsible for sales, programming, public relations and the operations of the three stations that form this chain. During his career with the Mutual Black Network News, Featherstone innovated new concepts in programming and was responsible for the direction of Mutual Black Network News.

His duties in Miami will in-



Ralph Featherstone

clude getting the black community involved in the different local issues that affect them; editorials; news department, where he has cancelled some of the national news and has put in local news, putting more emphasis on the local scene. At WMBM, there's a mobile unit that Featherstone has really put to work for their young audience, putting it in schools and giving free record hops for them. He has moved to Miami with his five kids, and loves it here. As for music, he believes in the crossover of Latin music due to the strong Latin population in the area. They have played the Miami Sound Machine, a local Miami group, that broke the hit "Live-Again." This group is of Latin descent. They also have played reggae. WMBM puts out play lists every week in Spanish, due to the fact that the young Latin audience has become a new kind of listener for the station.

## ENGLAND

By PHILIP PALMER

■ Following a recent visit to America, **Geoff Heath** and **Eddie Levy**, joint heads of Heathlevy Music Publishing which just chalked up its 30th U.K. hit since its formation a year ago, have secured U.K. sub-publishing for a number of U.S. catalogues with several more in the pipeline. First off is U.K. representation of the **Rose Bridge** and **Earl Barton** music catalogues, which include "The Letter," "Keep On" and "Mr. Bus Driver." Heathlevy will also handle original material by Capitol's **Norton Buffalo**. Another deal gives the company U.K. representation of the **Walter Egan** catalogue. His first U.K. single is "When I Get My Wheels." Heathlevy has also gotten worldwide publishing of Dave Martin Music . . . Record producer **Roger Easterby**, who works out of Heathlevy's London offices, has formed a new record and production company with **Dave Green**, former bassist with **Deep Feeling**.

Expect news soon from Polydor International regarding **Dieter Bliersbach's** move to Japan with two more managing directors of U.K. record companies preparing statements . . . Other industry execs on the move: Former Island Records chief **David Betteridge** will become managing director and a partner in **Gerry and Lillian Bron's** Bronze Company on January 4 . . . **Larry Page**, who is phasing out his Penny Farthing label, will soon announce plans for his new Rampage label . . . WEA has signed with **Roger Greenaway** for worldwide licensing of the Target label.

IN THE PIPELINE: Change of name for April Music U.K. to CBS Music? . . . Formed by former head of Arista International, **Aaron Sixx**, a new label called Rainbow which is affiliated with Britain's leading rock venue of the same name . . . Anchor will distribute Rainbow's first release, "The Heartbreak Kid" by **Rikki and the Numbers** . . . Acquired by EMI Records' licensed repertoire division, worldwide rights to this year's winner at Tokyo Song Festival . . . Pye has signed American singer/songwriter **Tommy Boyce**, who debuts with "English Girls."

Published and written by **Terry Noon** of Noon Music—"How To Succeed in Songwriting," a 52 page book available through mail order . . . The official vocal version of "Star Wars" has been written by **Hal Shaper** and recorded by the **Lips Duo** for MCA U.K. . . . Previously with the William Morris Agency, **David Morris** to head the newly formed Ember Management and Agency Company.

LIVE DATES: In London soon for their debut British concert dates, **Captain & Tennille** will record a one-hour BBC TV special for screening at Christmas . . . Coinciding with the premiere of his latest film, "The Stick Up," **David Soul** will undertake U.K. concerts . . . In December **Joan Baez** will play major British dates without a backing band.

## CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—BIG BREAK DEPT.: The Canadian Broadcasting Corporation, similar in most respects to the BBC, constantly receives flack from all quarters, due in large part to the fact that the radio/TV network is government controlled. The CBC in recent months, however, has become a great boon to domestic artists. The CBC has embarked on a campaign to record Canadian acts for broadcast purposes. Once an album has been completed and aired on the network, the lp rights revert to the artist, who can then use the masters to hunt down a commercial deal. The CBC's main interest is to air the recorded material, giving artists the opportunity to record for nothing. Producer **John Capek** recorded two artists under this program, **Marc Jordan** (who signed a lucrative deal with Warner Brothers as a result) and **Bill Hughes** (who's currently negotiating a lucrative deal in the U.S.). Now electronic trio **FM**, about whom this column has spoken highly in the past, has finished its CBS broadcast lp with producer **Keith Whiting**. FM has drawn consistently good press in the past year and not without reason. The trio is one of the more unique acts to come out of Canada (or anywhere, for that matter) and the completion of the long-awaited debut album

(Continued on page 107)

## JAPAN

# コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ Another Japanese rock group is making its mark in an overseas market. Nippon Columbia group **Godiego** has a hit on the British singles charts. "Water Margin," the theme from a BBC series of the same name, broke into the charts at #47 and moved up to #41 with a bullet. The single, on the BBC label, is distributed in England by Pye . . . Jazz guitarist **Larry Carlton** and his new band were in Japan during the first week of November to accompany songstress **Mayumi Itsuwa** on a tour.

Warner-Pioneer Records has announced another of its popular year-end campaigns. The latest, "The Big 15 Poster Sale," will take place from December 15 to January 10. During that period, any person purchasing an lp by any one of 15 artists designated by Warner-Pioneer will receive a free poster of the artists. Those involved in this campaign are: **Queen, Eagles, Led Zeppelin, Deep Purple, Jackson Browne, Foreigner, Doobie Brothers, George Harrison, Yes, Linda Ronstadt, Rod Stewart, Fleetwood Mac, Shaun Cassidy, Crosby, Stills & Nash, Neil Young** and **Emerson, Lake & Palmer**. In all, a total of 500,000 posters will be printed and distributed to record stores throughout Japan by Warner-Pioneer. The campaign will be heavily advertised in leading weekly and monthly magazines and on posters located in train and subway stations. Warner-Pioneer estimates an increase of 15 percent in sales of the designated artists during this campaign.

## JAPAN'S TOP 10

### Singles

1. **WANTED**  
PINK LADY—Victor
2. **NINGEN NO SHOHMEI**  
JOE YAMANAKA—Warner/Pioneer
3. **COSMOS**  
MOMOE YAMAGUCHI—CBS/Sony
4. **NIKUMIKIRENAI ROKUDENASHI**  
KENJI SAWADA—Polydor
5. **AI NO MEMORY**  
SHIGERU MATSUZAKI—Victor
6. **COSMOS KAI DOH**  
KARYUDO—Warner/Pioneer
7. **KUGATSU NO AME**  
HIROMI OHTA—CBS/Sony
8. **KAZE NO EKI**  
GORO NOGUCHI—Polydor
9. **UN DEUX TROIS**  
CANDIES—CBS/Sony
10. **SHISYUKI**  
HIROMI IWASAKI—Victor

### Albums

1. **UMIKAZE**  
KAZE—Crown
2. **DEATTA HITO NI**  
KARYUDO—Warner/Pioneer
3. **DANRYU**  
SAYURI ISHIKAWA—Columbia
4. **PAT McGLYNN'S SCOTTIES**  
King
5. **THE DIARY**  
HI FI-SET—Toshiba/EMI
6. **KAZAMIDORI**  
MASASHI SADA—Warner/Pioneer
7. **PASSAGE**  
CARPENTERS—King
8. **SHISYUKI KARA—OTOKO TO ONNA**  
HIROMI IWASAKI—Victor
9. **HAVE A WINE**  
CHAR—Canyon
10. **NINGEN NO SHOHMEI**  
Warner/Pioneer

## Rags, Twist Win Popular Song Fest

■ TOKYO—Rags of the U.K. and The Twist (Japan) won the grand prizes in the 8th annual World Popular Song Festival held here at Nippon Budokan Hall. The awards were announced at the end of the three-day festival.

Rags, a trio of two girls and a boy, won the top \$5 thousand prize with their composition "Can't Hide My Love" by Richard Gillinson and David Hayes.

Forty artists representing 24 countries were selected from the 1780 entries from 61 countries and approximately 30,000 entries from Japan alone. All songs were unpublished at the time of entry.

The most outstanding per-

formance award was shared by Mia Martini of Italy and Johnny Monte of Paraguay. Martini sang "Un Ritratto Di Donna" ("Portrait of A Woman") by Luigi Lopez, Fabio Massimo Canini and Carla Vistarini, and Monte sang his own composition "Torbellino" ("Whirlwind"). Eleven other awards were presented in front of the audience of 38 thousand. Grand prize winners will take part in a two week five city tour of Japan.

Judging was done by 23 members of the music industry, headed by Genichi Kawakami, president of the Yamaha Foundation and executive producer of the Festival.

## CONCERT REVIEW

### Kalapana, Summer Rock Hawaiian Style

■ LOS ANGELES—UCLA's Royce Hall played host to modern Hawaiian harmonies November 3 when Kalapana and Summer, both from the Islands and both on the Abbatoir label, offered a euphonious alternative to the prevailing in-concert standard of heavy-decibel rock. During a program marked by tastefulness and restraint, the two bands displayed a common knack for composing, compiling and showcasing a collection of smooth and soothing material that kept the capacity crowd satisfied.

Kalapana, the headliner, was in the midst of its latest challenge to the college and club circuit, acquiring a loyal and vociferous cult audience in the process. The six-man band, which bears some vocal resemblance to The (Young) Rascals, Chicago and America, played a set consisting predominantly of original soft-rock ballads, augmented with traces of jazz, r&b, calypso, and latin-cum-Polynesian rhythms. Despite intermittent distortion, particularly in the vocal portion of the

mix, the lyrics were audible, and the harmonies indicated expertise in arrangement and a fine sense of timing. Although Kalapana boasts three lead quality vocalists — Malani Bilyeu, D.J. Pratt and Randy Aloya—Bilyeu handled the majority of the lead vocals. Pratt specialized in dramatic, if somewhat lengthy, acoustic and electric guitar solos with Bilyeu doubling on guitars and vocals, Aloya on bass, Kirk Thompson on assorted keyboards, Michael Paulo alternating between flute and saxophones and Alvin Fejarang setting the beat on drums and percussion. Musicianship was good, with Paulo and Pratt the most imaginative of the lot.

Summer opened the show with a crisp, airy set. Like Kalapana, Summer features an abundance of vocal talent, although the latter's emphasis seemed to be on ensemble vocals. The resulting harmonies were clear and pure, suggestive of a collaboration between Kenny Rankin and The Four Preps. **Stephanie Embrey**

### Canada (Continued from page 106)

will undoubtedly lead to big things for FM. And isn't it nice to see that a government agency is fulfilling its mandate while meeting an obvious need?

EXECUTIVE TURNSTILE: **Keith Patton**, former UA a&r chief, has taken on the national promotion chores for MCA. Quality's national promotion man **Greg Slight** has resigned and will make his future plans known shortly. Quality a&r head **Bob Morten** also resigned, leaving the company to become general manager of Thunder Sound Studio. Former Capitol and Bigland rep **Graham Thorpe** has taken over the Ontario promotion slot at CBS from the departing **Peter Humick**.

PUBLIC SERVICE ANNOUNCEMENT: Former Stage Life editor **Sam Charters** was involved in a tragic auto mishap some weeks back which has left him hospitalized with a broken leg and other injuries. We're pleased to be able to report that Sam is definitely on the mend (Allah be praised!) and that he thanks all the nice folks who said it with flowers, etc. Keep fighting the good fight, Sam!

BITS'N'PIECES: **Yuk-Yuks**, a Toronto comedy club which previously operated only one night a week, has relocated in new surroundings and will commence a new six-nights-a-week policy. The Horse-shoe Tavern, long a local country music institution, has appointed Music Arts Company as house agents and publicists. Sounds Interchange recently unveiled their second studio, an Eastlake room with facilities for recording and mixing down film and video cassettes. After **Steve Harley**, **Patti Smith** and **Boomtown Rats'** **Rob Geldof** have all packed in journalism for rock, **Dishes** drummer **Steven Davey** has pulled a neat role reversal—he's still the Dishes drummer, but has taken to reviewing concerts and lps for the Toronto Star. One of his recent headlines was "Singer Dishes Out Profundities." Cute.

RUMORS REGARDLESS OF ACCURACY DEPT.: Last week's rumors regarding **Bernies Finkelstein** and **Fiedler** were that Finkelstein would move True North to Los Angeles, leaving Bernie Fiedler here to continue managing **Dan Hill**. This week's rumors indicate that Bernie Finkelstein will take a much-deserved sabbatical for a year or so (after a **Murray McLauchlan** tour which reportedly lost a fortune) and put True North into temporary limbo. Meanwhile, Bernie Fiedler will move to L.A. with Dan Hill in tow. What a difference a week makes. Any truth to the reports that **Terry Brown**, producer of **Rush** and **Klaatu** among others, is soon to depart for Los Angeles, after closing Toronto Sound, his local studio? Will **Keith Richard** bother to show up for his drug trial in Toronto in December? And, if not, will this cause serious problems for the guitarist since he seems to have no fixed country?

## Who In The World:

### Rod Stewart Stays at the Top

■ As a British blues singer and through the heavy rocking he's done with Jeff Beck and the Faces, Scottish-born Rod Stewart (WB) can honestly claim to have added a unique sound to contemporary music. With his raspy and sensual voice, Rod the Mod, as he was once known, is now enjoying a string of hits and the confirmation of his title as the consummate rock vocalist.

Last year Stewart rocketed up the charts with a strength he hadn't seen since 1971's "Maggie May." His album, "Night on the Town," was a best-seller which spawned hit singles "First Cut Is The Deepest" and "Tonight's The Night" (which stayed at #1

longer than any other single on **Record World's** chart last year). This year Stewart is again confirming his importance on the rock scene with his current single, "You're In My Heart (The Final Acclaim)," bulleting at #39 while the album, "Foot Loose and Fancy Free," is at #23 also with a bullet.

A grandiose and attractive performer, Rod Stewart is now touring America in a truly grand style. His tour is encompassing 86 cities where he is only playing the largest of arenas. Always surrounded by fine musicians, his band features former Vanilla Fudge and Beck, Bogart, Appice drummer, Carmine Appice.

## COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Jay Marvin**, WAME, Charlotte, and his better half **Sandy**, are now the proud parents of **Racheal**, born 11/8/77 and checking in at 6 pounds . . . And a couple of weddings too: **Jerry Pond** and **Shirley Graham** tied the knot on 11/9. Jerry's with WDOD in Chattanooga, while up in the north country **Andy Witt** of WTSO, Madison, and **Lisa Gudgeon** made it official on 11/12 . . . The WWL, New Orleans night crew will be off remoting again in December. Two nights in Atlanta, Ga. and one night in beautiful downtown Sonora, Tex. Sonora, Texas???

CFGM in Toronto giving the cold shoulder to folks with 22 pairs of tickets to the Ice Capades . . . Don Fedderson Productions and others are working feverishly to get the "Nashville, USA" TV'er on the track for an early January start. That's the show that was due to bow on October 31, but was, for varied reasons, delayed for a few weeks . . . **Billy Cole**, most recently with WHO in Des Moines, is getting itchy and about ready to jump back into the radio wars . . . **Ernie Nichols** returns to WOBL, Oberlin, Ohio . . . WNRS, Ann Arbor, runs discount tickets to co-sponsored shows on the back of its weekly record survey. Latest one seen was for a buck off a \$6.50 ticket to the Tammy Wynette/Statler Brothers/Narvel Felts show held at the Toledo Masonic Auditorium. Good merchandising. **Allen W. Jackson** is the PD.

**Bob Neal**, Nashville director of the William Morris Agency, and one time air personality type recognized as "Man Of The Year" by the Nashville Assoc. Of Talent Directors, and our congratulations . . . Lots of folks giggling about the Rolling Stone newspaper comment that George Jones represents the new generation of honky tonk singers sweeping the country scene. George Jones? New Generation?

### Capitol Fetes Miller



Capitol Records recently threw a party to celebrate Steve Miller's tenth year as a recording artist with that company. In addition to the Bistro party and "Book of Dreams" logo-ed cake, Capitol presented Miller with a purebred Arabian brood mare named Aurielle, currently in foal. Pictured here at the party are, from left: Norton Buffalo, Miller's harmonica player and solo Capitol artist; Don Zimmermann, Capitol executive vice president and chief operating officer; Miller; and Jenny Turner, Miller's fiancé.

# Plating, Pressing Backlog (Continued from page 3)

arrange priorities, and depending on the volume of each label's new releases, filling the back-orders could take weeks or even months. Older catalogue items, which often enjoy their greatest success during the holiday season, will likely not be pressed in any significant quantity until next year, several executives asserted.

In general, the larger the label, the smaller its present problem, RW's survey shows. Labels with their own pressing—CBS, RCA—have an obvious advantage, but the custom pressers' biggest outside accounts also appear to have an edge. Several large labels claimed their fall release schedules have so far been unaffected.

On the west coast, label executives varied in assessing the severity of the crunch in production, with the most pointed reports of resulting snags again coming from smaller labels and custom pressing customers. Major companies are clearly feeling the pinch least, yet most respondents agreed that the high volume of product in demand, while corresponding to the traditional fourth quarter peaks, is straining the manufacturing chain to its limits.

Among the labels hardest hit by the delays is reportedly United Artists Records, where orders for current lps by Crystal Gayle and ELO have incurred severe gaps. With the Gayle lp a pop crossover success, and general market demand for the double ELO package in the platinum bracket during its initial release, deliveries are said to be trailing considerably behind customers' orders. UA marketing and production chiefs could not be reached for comment at press time, but one industry source asserted that the label is offering additional bonuses to outside pressers in an effort to narrow the gap.

A&M's Bob Fead, senior vice president, sales and distribution, reported no scheduling changes or major delays, but admitted that the label's long-standing relationship with its suppliers clearly helps. "Obviously, the plants are doing everything they can, but the preferred customers are undoubtedly the ones encountering the fewest problems," he commented. "Anyone who tells you there aren't problems is underestimating the overall crunch."

ABC, like A&M, places virtually all of its business with Columbia Record Productions, and label VP, operations, Herb Belkin concurs that CRP's round-the-clock capacity is keeping up with its clients' priority demands. "Thus far, every time we've had a problem, they've chased it

down," he told RW. "So right now it's a hand-to-mouth proposition."

At the source of the pressing-plant backup is an extraordinary surge in the sale of records and tapes, but other factors have contributed to the crunch. The immense demand for Elvis Presley records, beginning after the singer's death in late July, forced RCA to use outside pressing operations to meet the demand, and those plants, as Arista's Bob Scerbo explained, "accepted the definite commitment for Elvis orders rather than working with people they were back-up plants for."

One peripheral factor suggested by some sources (but minimized by others) was the impending performers' copyright and the added costs that right will incur for labels. Several execs speculated that labels may be manufacturing additional catalogue and current hits to circumvent those royalties, which became effective in January. Yet, as one production chief asserted, "the very backups we're seeing are in the back orders. Pressing ahead is probably a pipe dream at this time of year."

Whatever anxieties the pressing log jam may have caused these label executives, most seem to have kept in mind that this business problem is likely to be one of the happier ones they will face.

"We're having severe problems," admitted Arnie Orleans, senior vice president, sales/marketing, for 20th Century Records. "That's certainly not a complaint. We do all our pressing with CBS, and how can you complain when they're already running seven days a week, 24 hours a day?" Like a number of execs, Orleans sees the crunch as evidence of the industry's overall sales growth. "It's a universal, across-the-board problem that is

quite severe, but if we have to have problems, thank God they're like this. It's simply the most spectacular selling period in the history of the business, and because there's so much hit product out there now, there are big problems."

Several execs were equally adamant about the sales boom as a key factor, but less concerned. At Warner Bros., Stan Cornyn, executive vice president and director of creative services, reported no scheduling changes, and asserted that the label's use of outside pressing plants to cover any gaps is customary during the busy holiday season. "It's nothing more than the season indicates it should be," Cornyn said of reported problems. "I'm aware of the crunch out there, but we have an excellent ally in our manufacturers. If it's a problem, it's a glorious problem."

At Elektra/Asylum, Keith Holzman, vice president, production, agreed that the pinch is pervasive, but pointed to holiday seasons prior to the early '70's vinyl shortage as useful precedents. E/A presses its product through Specialty, PRC and CRP, and according to Holzman, is keeping up with the demand, although he qualified that performance as "staying a jump ahead of calamity" by working closely with suppliers to insure that any impending delays are detected early enough to permit shifts to other plants as needed. Agreeing that the wide fluctuation in pressing activity throughout the business calendar tends to heighten the pinch, Holzman still stopped short of suggesting a dramatic increase in manufacturing outlets, but noted, "I guess at some point the industry will have to increase that capacity, although whether through new plants or merely additional pressing in existing facilities, I can't say."

## Be Bop at the Palladium



Be Bop Deluxe concluded their U. S. tour with a performance at the Palladium in New York on October 26. Backstage with the group are (from left): Jan Nelson, Mrs. Bill Nelson, Bill Nelson, Charles Tumahai, Simon Fox, members of Be Bop Deluxe; Tom Morrera, music director, WNEW-FM; Bruce Sperling, New York promotion manager, Capitol; Ira Derfler, district manager, Capitol; Irwin Sirota, eastern AOR promotion manager, Capitol; John Carter, director of talent acquisition, Capitol; and Kathryn Schenker, east coast manager of press & artist relations.

## Droz Named WEA President

(Continued from page 3)

named executive vice president. For the past five years he has worked closely with Joel Friedman and has helped build WEA to the preeminent position it enjoys today. Before joining WEA, Mr. Droz was the head of his own record distributing company in Detroit. With his wealth of experience and knowledge in the field of record distribution we are confident that WEA will continue its spectacular growth under Mr. Droz' stewardship."

Horowitz added: "It is particularly gratifying that we have the depth of executive manpower in our own company to enable us to promote from within to this key position in the WCI Record Group."

Reached for comment on his new appointment, Droz told RW, "I would have hoped it would have been under other circumstances, so that tempers my feelings." As for WEA's goals during the coming months, he reported that the current level of activity continues the system's previous sales growth. "Joel Friedman gave us a sense of direction that everyone feels is the direction needed. It's been based on future growth and expansion, and has been very successful for us here," he commented.

"We're going to continue in Joel's footsteps," Droz concluded, confirming that WEA would continue its current extension of advertising and market research programs underway.

Droz started his career in the record business with Decca Records, where he became manager of the firm's Detroit branch. He left Decca to start his own distributorship, Arc Distributing Company, in the 1950s. In 1963 he sold his firm to the Handleman Company, and was then appointed vice president and general manager of the new firm, Arc-Jay-Kay Corp. He left this post in 1972 to join WEA as sales director and administrator of all national accounts. A year later he was appointed vice president and director of sales. In 1974 he was promoted to executive vice president.

## Dorado Debuts U. S. Operation

■ NEW YORK—Dorado Records of Canada has opened operations in the United States and plans a full line of lps, it was announced by Ron Bauer, president of the company. Their first single releases are Tony Cooper's "So Many Answers Still To Find" b/w "Take Me Wherever You Go," and "Reaching High" by James Knight.

## Zavin To Address NAWM Meeting

■ NEW YORK—Connie De Nave, president of the National Association of Women in Music, has announced the selection of Theodora Zavin as the principal speaker for a meeting of the NAWM on Tuesday, November 29, 6:30 p.m., at CBS, 51 West 52 St., 12th fl. Conference Room.

### Background

Ms. Zavin, senior vice president of Broadcast Music, Inc., is a member of the N.Y. Bar, the American Bar Association, and the Copyrighters Society of the U.S.A. The co-author of five books, including "Rights and Writers," Zavin has served as chair of the board of trustees of American Women in Radio and Television and on the executive committee of the board of trustees of the Copyright Society of the U.S.A.

There will be a donation of \$1.50 requested of non-members (the meeting is open to the public) and refreshments will be served.

For further information, contact the National Association of Women In Music at 724-7400, or contact Connie De Nave, president, at 861-0600.

## Playboy Eliminating Record Division?

(Continued from page 4)

we've determined that it is no longer feasible for Playboy Records, as an independent label, to continue its operation." However, Rosenzweig added that it is possible that negotiations with other major labels may result in Playboy's continuing to be involved with records on some basis.

Among the possibilities, said Rosenzweig, is a split label deal wherein "we might transfer the total or a portion of our artist roster to a major." He also said that Playboy Records might be bought entirely by another company: "that would mean not only acquiring the assets of the company (specifically, masters and artist contracts) but also the continuation of a license under the Playboy name. So the Playboy label would continue on a licensing basis, which would mean royalty income to us; and Playboy would also continue to exercise some creative control."

The future of specific artists on the Playboy roster remains unclear. Rosenzweig confirmed that "there is a strong possibility" that Mickey Gilley will sign with Epic, with whom Playboy has had its distribution deal.

## Strong Holiday Sales Predicted

(Continued from page 3)

were very generalized, a number of them also stressed that the overall picture could be defined and narrowed for the record retail outlook with a minimum of translation difficulty.

"I can't help but feel that the sales of specialty retailers, like records, will sometimes exceed that of the general merchandiser," observed Professor (Dr.) Peter Buckland of the University of California Berkeley Graduate Business School. "For such things as stereo products, there are so many products of quality coming out that we're going to see more people coming into the market and buying things. There's an intense spread of the specialty store and a greater effort on the part of the mass merchandiser to sell component stereos, and all this is going to spill over into the record industry and increase spending on this type of product. I think the money spent on tape will be phenomenal."

"There seems to be a lot more money available and people are spending it," added Buckland, "and spending it on higher ticket items and so I think it's going to be a good season. Despite the worries of inflation, people are going to spend that money." Buckland also added that indications from general merchandiser chains in the past months point to their exceeding prediction figures suggested industrywide as recently as June.

This seems to be confirmed in evaluating the most recent figures released by the nation's three largest retailers. Third quarter reports from Sears, Roebuck & Co. will be available in the next two weeks, but the six month figures for this year show the firm's profits are up 63 percent over the corresponding 1976 period: from \$222.1 million to \$361.2 million. K Mart said its third quarter profits were \$2.4 billion, up \$.4 billion from 1976. Similarly, number three J.C. Penney claimed third quarter profits rose 20 percent.

A spokesperson for the University of Michigan's Survey Research Center (Index of Consumer Attitude and Index of Consumer Sentiment) stated, as did Professor Buckland of Cal, that the purchase of large household durables, "which is one of our major indicators, are favorable, although not as high as earlier in the year. Therefore we forecast that consumer spending through the Christmas season will remain at high levels, although showing some slowdowns in the rate of increase."

Like Professor Buckland, the spokesperson for the Survey Research Center indicated that

translating these generalized predictions into meaningful terms for record retailers might not be too difficult.

"We don't measure the smaller consumer items in any way, like records," the representative said, "but we think that large purchases give an indication of consumer confidence, which influences all kinds of purchases and measures general tendencies the best. We assume that if optimism is high regarding these and other questions we ask people concerning their own financial situations, that they will also be purchasing smaller types of things, although this is a general measure. We used to ask about smaller items to be bought within a certain length of time, but we found that the smaller purchasing indicators used in this manner were extremely poor predictors. People just don't plan their small purchases in advance that much. The larger questions that tap their attitudes on a more general level seem to sample better."

Although conceding that general merchandisers were having strong nine month sales figures, a few brokers suggested that the United States economy is not in the early stages of an economic recovery. "The prevailing attitude of analysts is that we are not in the early stages of an economic recovery, and the more mature the recovery becomes, the greater the risk that that you'll have a problem in the fourth quarter," stated a retail specialist from a major brokerage firm who asked that neither her name or that of her company be used in print. "I personally think there is some risk in the fourth quarter, although the record industry seemed to weather the fourth quarter of 1974 better than the majority of industries." She added that the consumer has been "kind of start and stop" this year, and "that does not offer encouragement, because this is the third period of the recovery and the risk increases as the recovery becomes more mature."

Dr. David McConaughy of the University of Southern California's Graduate Business School stated that his "crystal ball is rather cloudy, but the retail indicators all look up. Not a substantial amount, but the trend is very definitely up and the numbers that I see for the economy in general show that it's up at least five percent ahead of last year."

McConaughy suggested that the 1978 forecast by the research and planning division of the United California Bank might prove a more moderate evaluation of the retail picture than most other **RW**

respondents offered. The forecast, published yearly by UCB under the direction of Dr. Raymond Jallow, concentrates on 1978 but mentions that in the second half of 1977, "The apprehension . . . the realization of the unsustainability of the rapid growth of the first half of the year . . . were powerful enough forces to bring about cautiousness in the consumer's spending pattern and postponement of capital spending in many industries."

Overall, however, the **RW** survey showed that confidence in this Christmas selling season is at least as good as that in last year's holiday session.

"For the retail industry as a whole in the United States it will probably be about the same as last year; perhaps a little better than last, but it will vary from industry to industry," said Inga Rynell, an economist for UCLA's Business Forecasting Service. "I would guess that records will do pretty well before Christmas. There isn't quite as much optimism now on the part of consumers. They don't spend quite as much as they used to because of the fears of inflation and so forth, but that basically affects the durable goods like automobiles. Records will still probably sell very well because it's a fairly small time and not very expensive. I don't think marginal slowdown in consumer expenditures would affect records, but if there is a general pattern for retail this Christmas, it is that it will be about the same as last year, or maybe just a little bit stronger."

Professor (Dr.) Milton T. Brown, president of the Harvard Coop and a member of the faculty in the Harvard Business School, prefaced his statements to **RW** by mentioning that he was not familiar with the inner workings of the record industry, but suggested that "This Christmas should not be any better than last Christmas, particularly. Retail business hasn't been particularly strong if you take inflation into account, but we're not going to hell like the stock market is."

While stating that the Pacific Northwest might experience a mild downward turn because of the Boeing strike, which "is now influencing secondary industries," Professor (Dr.) Lou Wagner of the University of Washington's Graduate School of Business predicted that "people are reasonably confident that next year will be a little better than this year and will pretty well absorb the increase in energy costs. I think we've kind of adjusted to these increases, so expenditures for gifts and recreation will continue to increase."

# RECORD WORLD GOSPEL

## Word Re-Signs Honeytree



Nancy Henigbaum, better known as Honeytree, recently re-signed with Word, Inc. Honeytree has already recorded four albums with the Word family. Her most recent venture, a live album entitled "Me and My Old Guitar," reached the number 6 position on the Record World Contemporary and Inspirational charts. Her new contract will be for four years with one album per year. The next lp will be recorded in January with an early spring release planned. Pictured at the re-signing are (from left): Jarrell McCracken, president of Word; Paul Piano, Honeytree's manager; Honeytree; and Buddy Huey, director of a&r for Word.

## Gospel Awards Lunch. Announced by ASCAP

■ NASHVILLE—ASCAP will hold its first annual Gospel Music Awards and Luncheon on November 28 in Nashville, according to an announcement made by Ed Shea, southern regional director of ASCAP. It will be held during the two day Gospel Music Association seminars and board meeting that culminates with the Dove Awards Show set for Tuesday, November 29 at the Hyatt Regency.

The ASCAP luncheon will be held at the Peking Restaurant. The theme of the luncheon will be "Because You're Special." The luncheon will also serve as the kick-off of the ASCAP gospel music campaign for the coming year entitled "We're Different!."

## Albert Brumley Dies

■ NASHVILLE — Albert Brumley, one of gospel music's most respected songwriters, passed away Tuesday, November 15. His standards include "I'll Fly Away," "I'll Meet You In The Morning," "Jesus Hold My Hand" and "If We Never Meet Again."

In his career Brumley had written approximately 1000 songs and owned and operated two gospel music publishing companies, Albert E. Brumley & Sons, and Hartford Music Company, both based in Powell, Missouri.

## Ernie Ford Album Released by Word

■ WACO, TEXAS — Tennessee Ernie Ford has recently released a new gospel album on Word Records. The lp, entitled "He Touched Me," is a combination of traditional and easy listening music with attractive orchestrations.

## ALA, Messenger Pact

■ LOS ANGELES — Messenger Records has joined ALA Enterprises in a long-term production and distribution agreement.

# GOSPEL TIME

By VICKI BRANSON

■ "Bright New Wings," a Christian musical recently published by Triune Music in Nashville, came "alive" in Silver Dollar City near Pigeon Forge, Tennessee recently. The Christian Broadcasting Network, based in Portsmouth, Virginia, under the direction of Rick Miller, began taping segments of the musical to be shown on the 700 Club in December. Set in the "wild, wild west," "Bright New Wings" uses the metaphor of the butterfly to tell the mysterious, vital transformation that comes to one who accepts Christ. Cynthia Clawson, composer of the music for the work, and her husband, Ragan Courtney, author of the lyrics and book, played the parts of the two principal characters in this filming—the sinful woman and the leper. The musical, arranged by Buryl Red, echoes the message of the Gospel in the unique setting of the late 19th century.

The Rayborn Agency of Thousand Oaks, California has announced the signing of the Gospel Keynotes for exclusive representation. The Gospel Keynotes have just completed their eighth album for Nashboro Records . . . Century II Promotions has announced the addition of the Thrasher Brothers to its talent roster. Century II will provide exclusive representation in the booking field. The Thrasher Brothers, according to Century II, were the first gospel group to appear on network television (the "Ted Mack Show," 1953) and have spread their exciting sound to their own television show, "America Sings."

## Gospel Picks Of The Week

(The records listed below are Record World's choices as the top gospel releases of the past two weeks)

### Contemporary & Inspirational

#### Sail On

The Imperials  
DaySpring DST 4006

#### Naturally Beautiful

Cathie Taylor  
House Top HTR 700

#### Real To Reel

Noel Paul Stookey  
Newworld NWS 090477

#### I'm Not Religious, I Just Love The Lord

Scott Wesley Brown  
Sparrow SPR 1018

#### Just Us Kids

Ken Medema and Friends  
Word WST 8718

### CONCERT REVIEW

## Andrea Crouch Sings for Everyone

■ NASHVILLE—The people who claim to dislike Christian music because it sounds too "churchy" ain't heard Andrea Crouch (Light). Crouch is a contemporary artist who could easily be doing rock or pop but chose to sing Christian lyrics because "the Lord gave me this talent and I feel I should use it for Him."

The show at the Opry House began with keyboard man Harlan Rogers doing a 20 minute set

### Soul & Spiritual

#### Special Appearance

Rev. Isaac Douglas featuring the San Francisco Community Singers and the Twenty-First Century Singers

Creed 3081

#### Thank You, Lord

Myrtle Hall  
Word WST 8752

#### Storms of Troubled Times

The O'Neal Twins  
Creed 3082

#### Come On In, The Singing is Fine

The Bright Stars  
Nashboro 7192

#### Now

Benny Cummings directs the Kings Temple Choir  
Creed 3083

alone on piano, doing some very strong numbers. Then the band, composed of keyboards, guitar, bass, a super funky drummer and two horn players who played trumpet, flute and saxophone during the evening, performed a number before Andrea and three backup singers opened with "We'll Be Together Again."

After that Crouch moved over to the piano and sang the old standard "I Surrender All" followed by "I Just Want To Know You." Crouch had a cold that bothered him all evening and though it hampered his singing ability, it did not interfere with his ability to communicate with the audience.

Crouch got the audience to participate in "Jesus Is The Answer" before doing a superb version of "Calvary," where he took the Beatle's "Yesterday" and re-wrote the lyrics. It was one of the most touching songs of the evening.

Crouch sang a couple of spirituals including "Ain't Nobody Can Do Without Jesus" and "Amazing Grace" in addition to his contemporary numbers appealing to the very diverse audience.

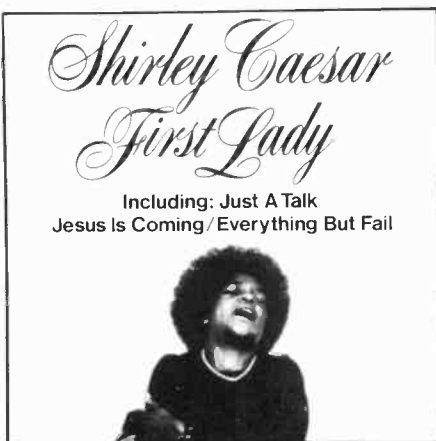
Crouch finished his set with "This Is Another Day," "Soon And Very Soon," a new number he's written, "Born Again" and en-cored with "He's Coming Back For Me."

Don Cusic

# Number 1

The Foremost Lady of Gospel  
is on top again with a stunning LP.  
Number 1 in Record World\*!  
Number 1 in Cash Box\*!  
SHIRLEY CAESAR —  
Truly, *The* "FIRST" LADY.

*Shirley  
Caesar  
First Lady*



RSLA-744-R

*Includes her new single,  
"SLOW DOWN"* RSXW-1085

Roadshow/UA  
RECORDS UNITED ARTISTS RECORDS

\*Gospel





# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number  
 NOV. 26 NOV. 19

WKS. ON CHART

1	1	WURLITZER PRIZE/LOOKIN' FOR A FEELING	WAYLON JENNINGS	RCA PB 11118	8
2	1	BLUE BAYOU	LINDA RONSTADT/Asylum 45431		11
3	3	MORE TO ME	CHARLEY PRIDE/RCA PB 11086		11
4	6	FROM GRACELAND TO THE PROMISED LAND	MERLE HAGGARD/MCA 40804		8
5	7	HERE YOU COME AGAIN	DOLLY PARTON/RCA PB 11123		7
6	4	ROSES FOR MAMA	C. W. McCALL/Polydor PD 14420		11
7	9	FOOLS FALL IN LOVE	JACKY WARD/Mercury 55003		12
8	8	SHAME ON ME	DONNA FARGO/Warner Bros. WBS 8431		12
9	15	YOU LIGHT UP MY LIFE	DEBBY BOONE/Warner Bros. WBS 8455		6
10	11	ONE OF A KIND	TAMMY WYNETTE/Epic 8 50450		8
11	12	STILL THE ONE	BILL ANDERSON/MCA 40794		9
12	17	I'M KNEE DEEP IN LOVING YOU	DAVE & SUGAR/RCA PB 11141		5
13	5	LOVE IS JUST A GAME	LARRY GATLIN/Monument 226		12
14	21	DON'T LET ME TOUCH YOU	MARTY ROBBINS/Columbia 3 10629		6
15	18	SHE JUST LOVED THE CHEATIN' OUT OF ME	MOE BANDY/Columbia 3 10619		8
61	10	I'M JUST A COUNTRY BOY	DON WILLIAMS/ABC Dot DO 17717		14
17	20	PEANUT BUTTER	DICKEY LEE/RCA PB 11125		7
18	27	GEORGIA KEEP PULLING ON MY RING	CONWAY TWITTY/MCA 40805		5
19	24	SWEET MUSIC MAN	KENNY ROGERS/United Artists XW1095		6
20	25	EVERY DAY I HAVE TO CRY	SOME JOE STAMPLEY/Epic 8 50453		6
21	26	COME A LITTLE BIT CLOSER	JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634		5
22	37	TAKE THIS JOB AND SHOVE IT	JOHNNY PAYCHECK/Epic 8 50469		4
23	23	BORN TO LOVE ME	RAY PRICE/Columbia 3 10631		9
24	29	THE PAY PHONE	BOB LUMAN/Polydor PD 11431		7
25	31	MOTHER COUNTRY MUSIC	VERN GOSDIN/Elektra 45436		6
26	19	CLOSE ENOUGH FOR LONESOME	MEL STREET/Polydor PD 14421		10
27	33	CHAINS OF LOVE	MICKEY GILLEY/Playboy ZS8 5818		4
28	39	MIDDLE AGE CRAZY	JERRY LEE LEWIS/Mercury 55011		5
29	14	LET ME DOWN EASY	CRISTY LANE/LS GRT 1313		14
30	38	ABILENE	SONNY JAMES/Columbia 3 10628		6
31	13	WHAT'RE YOU DOING TONIGHT	JANIE FRICKE/Columbia 3 10605		11
32	48	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE	RONNIE MILSAP/RCA PB 11146		2
33	42	SAVIN' THIS LOVE SONG JUST FOR YOU	JOHNNY RODRIGUEZ/Mercury 55012		4
34	41	QUITS	GARY STEWART/RCA PB 11131		6
35	36	I'LL ALWAYS LOVE YOU	CATES SISTERS/Caprice CA 2036		8
36	40	AFTER THE BALL	JOHNNY CASH/Columbia 3 10623		6
37	45	AGREE TO DISAGREE	LITTLE DAVID WILKINS/Playboy ZS8 5822		6
38	54	LONELY STREET	REX ALLEN, JR./Warner Bros. WBS 8482		3
39	51	I JUST WANT TO BE YOUR EVERYTHING	CONNIE SMITH/Monument 231		4
40	16	ONCE IN A LIFETIME THING	JOHN WESLEY RYLES/ABC Dot 17698		16
41	66	MY WAY	ELVIS PRESLEY/RCA PB 11165		2
42	55	THE FIRST TIME	BILLY CRASH CRADDOCK/ABC Dot DO 17725		3
43	43	I MUST BE DREAMING	DON KING/Con Brio 126		8
44	58	IT SHOULD HAVE BEEN EASY	DOTTSY/RCA PB 11138		5
45	22	CHANGES IN LATITUDES, CHANGES IN ATTITUDES	JIMMY BUFFETT/ABC AB 12305		9
46	32	HEAVEN'S JUST A SIN AWAY	THE KENDALLS/Ovation OV 1103		17
47	34	YOU OUGHT TO HEAR ME CRY	WILLIE NELSON/RCA PB 11061		12
48	28	SOUL OF A HONKY TONK WOMAN	MEL McDANIEL/Capitol 4481		11
49	30	DAYS THAT END IN Y	SAMMI SMITH/Elektra 45429		11



50	65	COME TO ME	ROY HEAD/ABC Dot DO 17722		7
51	63	MISTER D. J. T. G.	SHEPPARD/Warner Bros. WBS 8490		3
52	44	EAST BOUND AND DOWN	JERRY REED/RCA PB 11056		16
53	35	HOLD ME	BARBARA MANDRELL/ABC Dot DO 17716		13
54	60	RAYMOND'S PLACE	RAY GRIFF/Capitol 4492		6
55	49	A WORKING MAN CAN'T GET NOWHERE TODAY	MERLE HAGGARD/Capitol 4477		13
56	47	THIS TIME I'M IN IT FOR THE LOVE	TOMMY OVERSTREET/ABC Dot DO 17721		11
57	46	I GOT THE HOSS	MEL TILLIS/MCA 40764		16
58	50	WE CAN'T GO ON LIVING LIKE THIS	EDDIE RABBITT/Elektra 45418		15
59	57	THAT'S ALL I WANTED TO KNOW	DOTTIE WEST/United Artists XW1084		8
60	68	I'LL GET OVER YOU	NICK NIXON/Mercury 55010		4
61	76	SOMETHING TO BRAG ABOUT	MARY KAY PLACE/Columbia 3 10644		2
62	72	BABY, LAST NIGHT MADE MY DAY	SUSIE ALLANSON/Warner Bros. WBS 8473		4
63	69	THE SEARCH	FREDDIE HART/Capitol 4498		3
64	81	STANDARD LIE NUMBER ONE	STELLA PARTON/Elektra 45437		3
65	52	HE AIN'T YOU	LYNN ANDERSON/Columbia 3 10597		13

CHARTMAKER OF THE WEEK

66	—	THINK ABOUT ME	FREDDY FENDER	ABC Dot DO 17730	1
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67	67	YOU JUST DON'T KNOW	MARY MILLER/Inergi I-302		7
68	71	DEAR ALICE	JOHNNY LEE/GRT 137		5
69	53	THE OLD MAN AND HIS HORN	GENE WATSON/Capitol 4456		16
70	70	I'M COMING HOME TO FACE THE MUSIC	NAT STUCKEY/MCA 40808		5
71	56	YOU'VE GOT TO MEND THIS HEARTACHE	RUBY FALLS/50 States FS 56		10
72	78	I'LL PROMISE YOU TOMORROW	JERRY WALLACE/BMA (WIG) 7005		3
73	59	ENDLESSLY	EDDIE MIDDLETON/Epic/Cleveland Intl. 8 50431		12
74	—	YOU AND ME ALONE	DAVID ROGERS/Republic 011		1
75	80	THE DEVIL AIN'T A LONELY WOMAN'S FRIEND	RED STEAGALL/ABC Dot DO 17726		2
76	61	ONE NIGHT STAND	HANK WILLIAMS, JR./Warner Bros. WBS 8451		7
77	90	HOLD TIGHT	KENNY STARR/MCA 40817		2
78	64	WALK AWAY WITH ME	RANDY BARLOW/Gazelle IRDA 427		8
79	85	DO YOU WANNA MAKE LOVE	DAVID WILLS/United Artists XW1097		3
80	83	WHERE LONELY PEOPLE GO	EDDY ARNOLD/RCA PB 11133		3
81	87	WHAT A NIGHT	TOM JONES/Epic 8 50468		2
82	82	WHEN DO WE STOP STARTING OVER	DON GIBSON/ABC/Hickory AH 54019		5
83	91	RINGGOLD, GEORGIA	BILLY WALKER & BRENDA KAYE PERRY/MRC MR 105		5
84	84	YOU'LL NEVER LEAVE ME COMPLETELY	JOHNNY BUSH/GUSTO/Starday SD 165		5
85	94	SOON AS I TOUCHED HER	DORSEY BURNETTE/Calliope CALS 8012		2
86	92	A GOOD WOMAN LIKES TO DRINK WITH THE BOYS	JIMMIE RODGERS/ScrimShaw 1313		3
87	—	WHEN I TOUCH HER THERE	JIM ED BROWN/RCA PB 11134		1
88	—	APARTMENT	JOHNNY CARVER/ABC Dot DO 17729		1
89	93	SHE WAS ALONE	RAY SANDERS/Republic REP 008		2
90	—	HOW CAN I LEAVE YOU AGAIN	JOHN DENVER/RCA PB 11036		1
91	—	SOMEONE LOVES HIM	SUE RICHARDS/Epic 8 50465		1
92	—	THE WOMAN BEHIND THE MAN BEHIND THE WHEEL	RED SOVINE/Gusto/Starday SD 169		1
93	—	ALL THE LOVE WE THREW AWAY	LOIS JOHNSON & BILL RICE/Polydor PD 14435		1
94	97	I THINK I'LL SAY GOODBYE	JERIS ROSS/Gazelle IRDA 431		2
95	100	GET DOWN COUNTRY MUSIC	BRUSH ARBOR/Monument 45 230		2
96	—	STAR STUDED NIGHTS	ED BRUCE/Epic 8 50475		1
97	98	IT NEVER CROSSED MY MIND	TOMPALL GLASER/ABC AB 12309		2
98	99	RUNAWAY HEART	PAM ROSE/Capitol 4491		2
99	—	LET THE GOOD TIMES ROLL	BUCK OWENS/Warner Bros. WBS 8486		1
100	86	HEAVEN CAN BE ANYWHERE (TWIN PINES THEME)	CHARLIE DANIELS BAND/Epic 8 50456		4





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